

CLEAN DESIGN

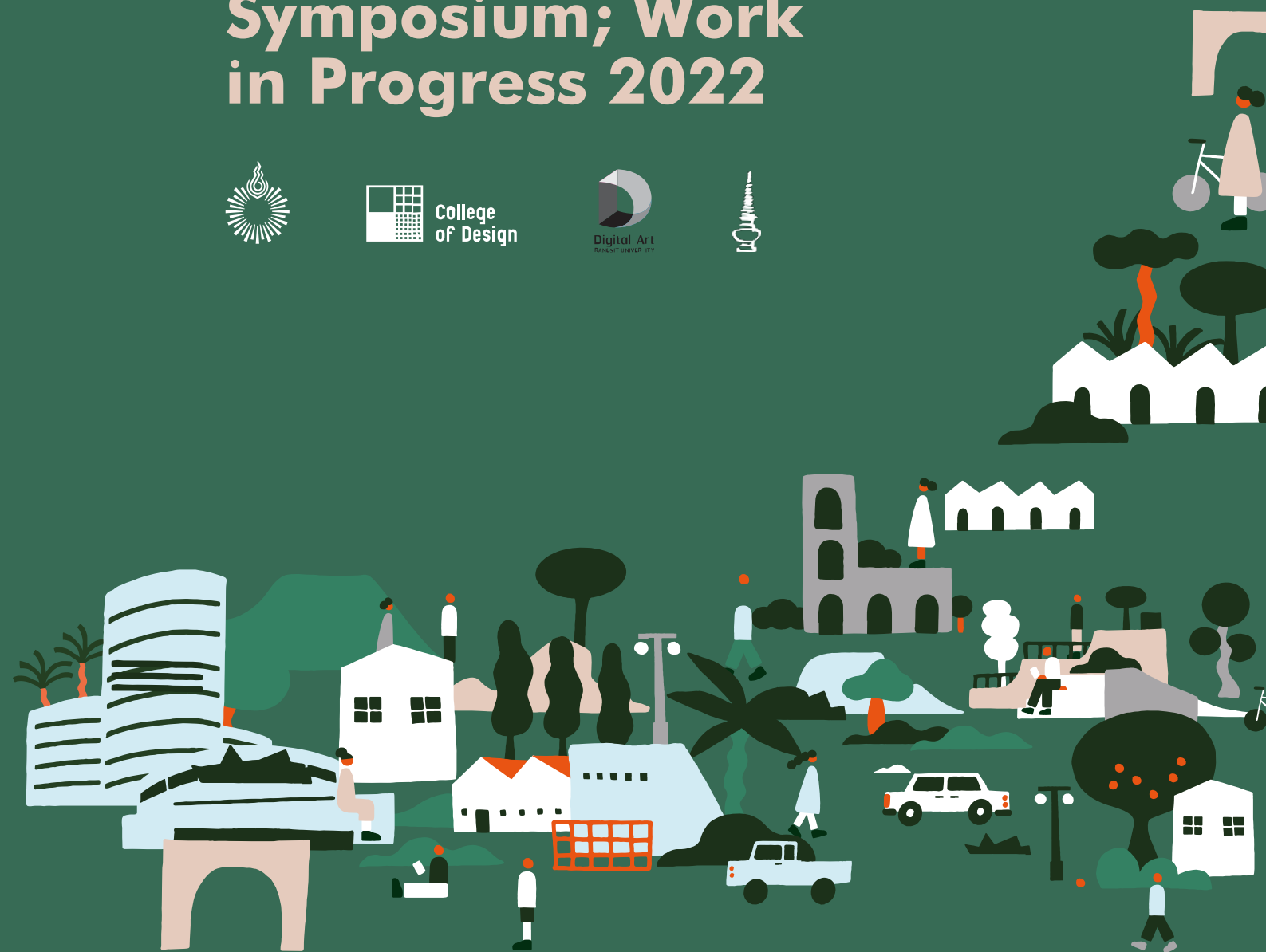
The 10th
Rangsit University
International Design
Symposium; Work
in Progress 2022



College
of Design



Digital Art
RANGSIT UNIVERSITY



Committee

Prof.Ekchart Joneurairatana

Silpakorn University, Thailand

Prof.Kamol Phaosavadi

Chulalongkorn University, Thailand

Assoc.Prof.Pisrapai Sarasalin

Dean of College of Design, Rangsit University, Thailand

Somchai Jongsang

Silpathon Award in Design, Thailand

Chookiat Likitpunyarut

Senior designer and artist, Designer of the year committee, Thailand

Jitsing Somboon

Head of Designer, Greyhound, Thailand

Assoc.Prof.Dr.Tan Jeanne

Institute of Textiles & Clothing, The Hong Kong Polytechnic University, Hong Kong

Franyo Aatoth

Artist Creator of exceptional graphic works, France

Geri Forkner

Textile Artist, USA

Prof.Kaname Yanagisawa

Architect, Chiba University, Japan

Prof.DeDeniz Hasidic

İzmir Ekonomi Üniversitesi, Turkey

Committee

Asst. Prof. Sudjit Svetachinta Sananwai, Ph.D

Rangsit University, Thailand

Nontawat Charoenchasri

Ductstore the Design Guru, Thailand

Prof. Kemas Ridwan Kurniawan, Ph.D.

Universitas Indonesia, Indonesia

Dr. Julie Nichols

University of South Australia, Australia

Prof. Kent Solomonsson. Ph.D

Jonkoping University, Sweden



Slumber, 2022

Asst. Prof Anupong



by artists as a tool to represent thoughts ideas, and reflect different views according to each era. And to study the development of the use of photography in the visual arts as well as the perception of aesthetics in contemporary photography.

This boundary of change in the way we look at beauty is known as the "turning point of aesthetics". Artist Ana Mendieta created the series "Untitled" in 1972. The work's appearance showed the artist's image where the face was pressed against the plane of the mirror in different perspectives to arouse and reflect the suffering of the body as a female status. Mendieta's face is distorted in varied images, just like expressing thoughts through physical photography that oppose and deny others who gaze and judge themselves.

Conceptual Photography was defined after the 1960s from the formation of a group of artists to create artworks that emphasized and stimulated the thoughts of the audience. There was a movement of artists who created artworks called post-modern art. The artist creates thought-provoking art through events, live performances, media art, sculpture, painting, and photography as the medium by which artists express themselves. In a research study in the research project entitled "Conceptual art creation process through photography media", the study of photography in the context of the visual arts medium was used



The process of expressing thoughts by using the plane of the mirror and the effect that showed the distortion of the face was born from the concept of a modular identity, in terms of race, gender, and age. It is an interesting form of expression for communicating and explaining the unique symbolic connotation of artist Ana Mendieta (Moma, 2021). In addition to the study of the works of the artist. The process of research also studies the history of moving photography between 1886 to the present. Using the body as a symbolic representation of the meaning. Searching for an understanding of symbols in the history of contemporary art. The information that the researcher has studied and researched opens up new possibilities for creating 3 conceptual photography. Demonstrates the process of creation of works, the development of ideas, the form of photography, and the aesthetics that arise from the creation of thoughtful photography.

Finally, the photography is taken during the creative process of the research project. It is considered a model in the creation of conceptual photography. The process of creating photography works can take place in a variety of ways. The researchers hope that the research studies that lead to this art will benefit those interested in the visual arts and art students. And hope the art series "Slumber" will create unique styles and aesthetics in different cultural contexts and open up new opportunities in art as contemporary art.

Conclusion

The research project entitled "The process of creating conceptual art through the photography." had been studied and ascertained by the researcher from sorts of information to analyze and find ways to create photography and including creating new forms from the scope of content and social issues that have arisen from the past to the present. This visualization process has invited new interpretations of the concept of photography to be a communication tool that expresses thoughts upon problems occurring in society through language and the artistic symbols hidden in photography. The artistic tactics in this work have encouraged viewers to watch, question, and find out the meaning in their perspectives.

Objectives

1. To research and develop the process of conceptual photography.
2. To apply the knowledge gained from research to develop concepts to convey the meaning of photography as contemporary art.
3. To study the interpretation process of conceptual photography as a visual language that stimulates the perception of the audience



Process Or Methods

1 Pre-production Stage

1.1 Study the history of photography and the development of photography

Photography History

- Pictorialism Photography
- Modern Photography
- Post-modern Photography
- After Post-modern Photography

1.2 Study from thought-provoking artists who create works through photography.

Contemporary Artist & photographer

- Andreas Gursky
- Nobuyoshi Araki
- Nancy Goldin
- Wolfgang Tillman

Conceptual Photography

- Jeffrey Wall
- Ana Mendieta

1.3 Study the principles of Value of visual art.

- Aesthetic Value
- Content Value

1.4 Identify content issues in "The body in contemporary art" by Sally O'Reilly

- Representation and Presence
- The Body in Time and Space
- Difference and Solidarity
- Nature, Myth, and Technology
- Monstrous Bodies
- Over to You

1.5 Analyze the theoretical data from the components of the creation as follows:

6.1.5.1 Analysis of conceptual photography.

6.1.5.2 Analysis of thought processes in Visual Art.

6.1.5.3 Analyze content issues.

1.6 Synthesize data to design processes for creation and drafting.

1.7 Develop an idea from a draft and set the sample group according to the concept of creativity (Vanz Boy and Skoy Girl, 9-12 persons)

1.8 Summary of information for production preparation

1.9 Prepare equipment and structure for photo shooting.

2 Production stage

- 2.1 Survey the area before photo shooting.
- 2.2 Assemble the structure of the set for filming and test the strength of the structure before shooting.
- 2.3 Guidelines for photo shooting per specified sample group.
- 2.4 Photoshoot according to the plan.

3 Post-production Stage

- 3.1 Retouch the images and color correct to suit the printing process.
- 3.2 Test print before printing all works.
- 3.3 Install the photos in the lightbox.
- 3.4 Installation design for exhibition.
- 3.5 Make a questionnaire for the audience who viewed the artwork.
- 3.6 Analyze the results according to the stated objectives. Bring the evaluation results from peer review and the audience to analyze the photography in the research project.

Techniques And Materials

Fabric Print, LightBox, Installation

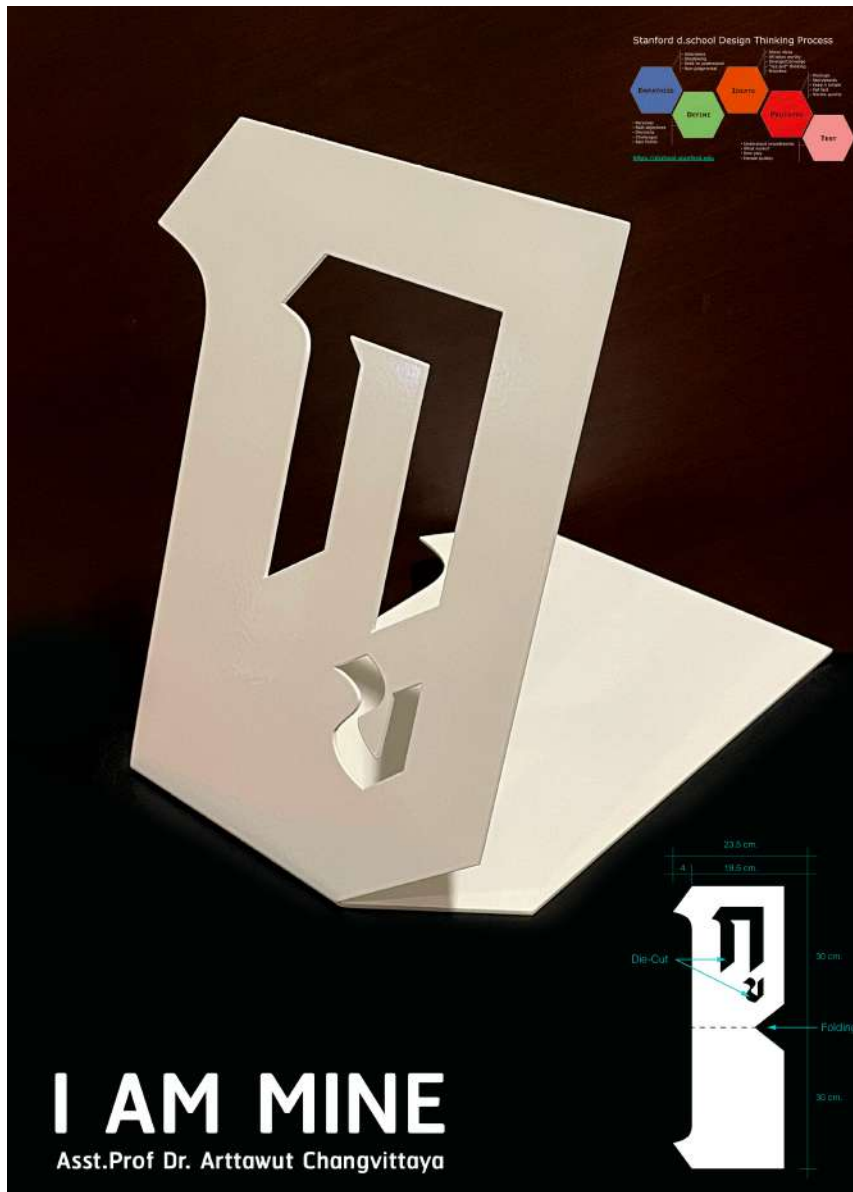
Size Or Mins.

60x120 cm.



I am MINE

Asst.Prof Dr. Arttawut Changvittaya



The most well-known Design Thinking process was developed by Stanford d. School, an improved version of the Harvard Design Thinking model, which will be referred to hereafter. The first step of Design Thinking process is “Empathy” or the process truly relating to audiences’ minds to comprehend and identify their pain points.

The Linear 5 steps process of Design Thinking has been used for the past 14 years without being challenged. This year symposium’s topic is “Clean Design”, contrarywise, has the process that we have been using to create those designs been “Cleaned”. In other words,

every product, design or process needs to be improved, any good model needs continuous improvement. As a Designer, Professor and Academic specialist of Design Thinking, I had the opportunities to vastly put the practice of this model in real use, with success, among Education, Government and Private sectors. Therefore, I would like to be the first to challenge to “Clean” the Design Thinking process or advance it to make it more practical and applicable to Thai people.



From personal experiences, the best method to initiate "Empathy" is not to look at the customer but the first step should be to look or empathize with yourself, "ME". Why "ME"? Empathizing with yourself can help you acknowledge your own biases and preferences. Designers usually create products from their own preferences, it is essential to "Clean" yourself and your mindset, with a "Clean ME" you can fairly empathize with your customers.

In conclusion, this artwork will emphasize on Cleaning "ME" to improve and produce better designs and products for others. Thai language has been chosen to create this artwork, even though this is an international symposium, most of the audience and stakeholders who will be viewing this exhibition are Thai. I would like to stress the importance and communicate to Thai designers to "let go of biases". To Clean "Me". Lastly, I hope that this artwork will be a reminder for designers to always question themselves when creating a product for customers, is this for "ME"?

Conclusion

The research project entitled "The process of creating conceptual art through the photography." had been studied and ascertained by the researcher from sorts of information to analyze and find ways to create photography and including creating new forms from the scope of content and social issues that have arisen from the past to the present. This visualization process has invited new interpretations of the concept of photography to be a communication tool that expresses thoughts upon problems occurring in society through language and the artistic symbols hidden in photography. The artistic tactics in this work have encouraged viewers to watch, question, and find out the meaning in their perspectives.

Objectives Aims Or Purposes

To "Clean" or improve Design Thinking process to get better customer's insights by eliminating designer's biases.

Techniques And Materials

Metal sheet 2.5 mm. and powder coat white color

Size Or Mins.

-

Process Or Methods

The process of this work is divided into two stages as follows:

1. In depth research of available and credible academic studies to pursue a method to improve Design Thinking process to make it more appropriate for Thai Designers.
2. Creating an art piece as a symbolic gesture to call out to Designers who use Design Thinking method to start the process by looking at "ME".



Songkhla Old Town

Dr. Chamaiporn Mitinunwong



Batik creation printed with the pattern of the identity of Songkhla Old Town represented Thai people in the south living together with love and unity under the multiculturalism of art; and Thai, Chinese, and Malay cultures. Batik printing technique with natural dyes followed the concept of sustainability to reduce the use of chemicals and environmental destruction and build awareness of living with nature with creativity for the bright future of young generations in the lively environment and eco-friendly pleasant town.

Thus, the researcher used the pattern from the wooden cooking block of Sampannee with perforated lines imitating the wooden ventilators of the ancient house in the old town Chinoprotugese pattern from "Ban Nakhon Nai," an ancient house aged 300 years, located on Culture Street, Songkhla Province for new pattern design, along with the concepts of batik creation and candle mold pumping technique to impede colors, which is a local fabric of Thai Malays in the south of Thailand for wearing when they perform religious rituals. The operation method was divided into 3 phases: Phase 1 was the work used to study the literature on the process of making Batek and cold dyeing in natural colors, Phase 2 was a metal block and technique experiment, and Phase 3 was creating works and draw conclusions The findings reveal that the first fabric: Cold dyeing from noni leaves and roots,

banana sap, and sappan heartwood created a light purple fabric with the clear printed pattern and candle lines, and The second fabric: Cold dyeing from noni leaves and roots, banana sap, and the rusty water created dark purple fabric, but the printed pattern was not as clear as the first fabric. The edge of the pattern that impeded the candle turned black due to the reaction of the rusty water to the fabric.

Conclusion

The first fabric: Cold dyeing from noni leaves and roots, banana sap, and sappan heartwood created a light purple fabric with a clear printed pattern and candle lines, of which sizes were small and could collect the details of the pattern nicely. The pattern that impeded the candle looked like marbles, obtained by squeezing the fabric while soaking. The second fabric: Cold dyeing from noni leaves and roots, banana sap, and the rusty water created dark purple fabric, but the printed pattern was not as clear as the first fabric. The edge of the pattern that impeded the candle turned black due to the reaction of the rusty water to the fabric. Thus, The edge of the pattern at this part turned black. And the overall pattern was not as clear as the fabric that was not soaked in the rusty water. Natural dyes created beautiful and dark colors, particularly dark red from sappan heartwood.

Objectives Aims Or Purposes

To “Clean” or improve Design Thinking process to get better customer’s insights by eliminating designer’s biases.

Process Or Methods

1. Batik creation, process, technique, and printing with the metal block were studied.
2. Natural dyes from plants and cold dyeing techniques were studied.
3. Trial: The fabrics were printed with the metal block.
4. Trial: Natural dyes of noni leaves and roots, banana sap, and sappan heartwood
5. The work was created and spread.



Techniques And Materials

Materials

1. 2 pieces Linen (sizes 80x100cm)
2. A metal block
3. Plants for natural dyes, i.e., peels and leaves from forest noni, banana sap, and sappan heartwood
4. Candles

Size Or Mins.

2 pieces Linen (sizes 80x100cm)

Technique and process

1. Both fabrics were boiled to remove powder and dirt.
2. Noni leaves and roots, banana sap, and sappan heartwood were boiled to filtrate colored water and to add salt.
3. Both dried-out fabrics were soaked in the colored water from noni leaves and roots for the first time to get light cream color.
4. The metal block was dipped in the hot candle and printed on the fabrics. The candle impeded the color and created the pattern.
5. Both fabrics were soaked in the banana sap water for the second time to get light pink-brown color.
6. The first fabric was soaked in the sappan heartwood water. The second fabric was soaked in the rusty water once and then soaked in sappan heartwood water.
7. Both fabrics were boiled. The candle stains were removed. And the fabrics were rinsed off.



TRIBAL OF CURIOSITY#1#2#3

Assist. Prof.Dr.Chaiyasit Chanarwut

The search for human energy sources for sustaining life from one generation to the next continues to be a constant search within the world. And still use renewable energy from everywhere. Of course that energy is used up. And we never stop searching to help ourselves and the lives of those around us that we love.

Conclusion

The audience was delighted and asked questions about the search for new, renewable energy sources that are sustainable for humans.

Objectives Aims Or Purposes

To raise awareness of the search for sustainable energy sources

Process Or Methods

Design research

Techniques And Materials

Media Design Research, Analysis, Context, Photo, Format, Typography, Colour

Size Or Mins.

1200Px * 1200Px



Faces Twenty Five

Mr.Chakrit Ketruangroch



It starts with an interest in character and expression on the character's face in the Expressionism* painting (1900-2000). that focuses on expressing one's emotions. With the expressions of the faces, there were different characteristics. They reflecting the idea of stories and events that took place together with the details and techniques for presenting the artist's interest In the creative design works in this series. It is intended to be noted. Study and analyze line art Expressionism*. The structure of the expressions on the characters' faces in the works of art. whether it is the expression of emotions, feelings, points of interest, strengths, and artistic elements. as well as bringing the knowledge of basic visual elements such as points, lines, shapes, weights and empty spaces to be used in conjunction with the composition of art together with the use of digital tools and technologies until leading to new interpretations and creations.

Designs that are characterized by patterns and graphics that can be used to further creativity in the visual arts design Applied arts and products resulting in added value creation and benefits for further use.

Expressionism is an artistic ideology that expresses emotions. Occurred in the early 20th century in Germany. It is a reaction against positivism and other artistic traditions such as naturalism and impressionism.

Conclusion

This creative work Designers have a need to communicate. and presents the human emotion that is reflected through various forms in art of Expressionism by analyzing, interpreting and unraveling by applying the basic visual elements in art such as points, lines, shapes and spaces, together with the principles of art and design. Until resulting in a creative design work in the form of Graphic Illustrations that have outlines and origins from earlier art. It can also be used to extend creativity in other fields of design work. currently available that is modern and responsive to technology.

Objectives Aims Or Purposes

1. To study the nature of art Expressionism
2. To design and create works of illustrations (Illustration)
3. Creative works can be used for further design in communication arts and products.

Process Or Methods

1. Collection of information on art by focusing on the emotional nature on the character's face expressed in Expressionism art in the 19th and 20th Centuries
2. Study visual elements of art and elements of art to be used as a substitute for various creative values.
3. Analyze the data and interpret it. to bring to the creative process by substituting important points on the face with artistic visual elements and artistic composition
4. Create works in the form Graphic Illustrations with the use of basic artistic visual elements such as points, lines, shapes, weights and spaces, together with artistic compositions, including : Highlights ,Emphasis and Rhythm.

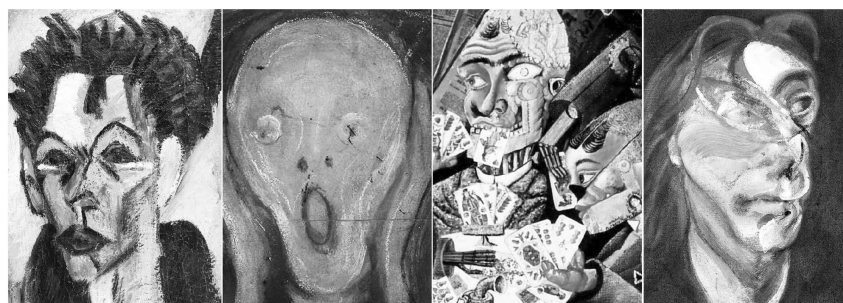


Techniques And Materials

Technic : Digital Graphic Illustrations
(Didital Printing)

Size Or Mins.

150 x 150 cm



Ceiling

Assistant Professor Danaya Chiewwattakee



When analyzing the photos from satellite which has been sent to earth, the integrated knowledge between fields of study is required for shape, type, shadow and environment interpretation. The application of data from satellite to create new innovation and monitor natural resources, natural disaster, cultivation, land use, geography, water management, oceanology and economy. This also include how scientist see the cyclone above Mediterranean Sea, wildfire in the borderland of Portugal and Spain, plankton in the Barent Sea and outside the coast of the North Sea.

The abstract name used in the satellite map such as "the cloudless Alps" was separated into parts and then collage with the scientific photos of plants and animals. Also, other photos such as the 1614's flower garden, cyclone, Lapislazuri from the Tun Huang cave, photo of the Hindu god of wind collaging with history, mythology, power, war, politic, social inequality, space technology and geospatial.

The questioning of the exploration of the outside world between the thing that is important but tiny in size and the tiniest thing which is also the most important. What's behind the ongoing phenomenon in the time and space of the world which was influenced by many ways like cyclone ready to collide with the face of the earth. This caused the crash of generations, adaptation to co-exist and the journey on the never-ending conflict.



Conclusion

The limitation was the width of the inkjet printer and the surface of the canvas. Size has to be adjusted and the same techniques cannot be used on every layers. The other techniques will be experimented on the following work. Additionally, the texture created by pieces of cloth create many interesting textures and perspective.

Objectives Aims Or Purposes

The photo taken from space which see the earth from a distance. The scattered caused by cyclone collaged with the blurred believes from the past which was led through time to the real world by using history, wars, maps, places, space, movement, refuge and the unprotected fragility.

Process Or Methods

- Research the images from satellite around the world including Infrared Satellite Imagery and Earth view
- Images of cyclone, Scientific photos including plants and animals, the image of 1614's flower garden.
- Research of the use of blue from Tun-Huang cave, The image of Vayu, the Hindu wind god
- Collaging the image of the Alps and use the Lapislazuri blue from Tun-Huang cave as coloring to create dimension. Printed on canvas using inkjet printer and leaving the space on the border of the canvas to create white space.
- Sew over the shapes of ancient palm tree, locust, squid, starfish, ancient flowers, cyclone, Vayu. Making all these photos collage all around the base image, leaving some space in between.

Techniques And Materials

- Acrylic on Xerox paper
- Inkjet printing on Canvas
- Sewing layers over layers

Size Or Mins.

136 x 194 cm.



Roots Modular

Mr. David Schafer



How can something special become increasingly accessible without losing the essential qualities that made it special in the first place? Can a brand grounded in authenticity scale up to reach a wider customer base without compromising quality and attention to detail? A previous client returned to get help with these questions and the proposed solution dives into a technical proposal; a hyper-flexible system driven by pure performance evolved into an unquestionable aesthetic that can dominate or recede as each deployment dictates.

By exploring the realm of medium scale production techniques numerous standard elements were reconsidered and redesigned in order to bring both short term performance benefits and long term amortization. With a slightly elevated investment in each component a more sustainable future is guaranteed; durability and flexibility invites adaptation.

A modular system of frames, beams, panels, surfaces and components can be selected and assembled on demand as each new deployment is resolved. Select locations may be configured as nimble, utilitarian hubs which may relocate as market demands shift. Other locations may focus on establishing a steady presence through placemaking and community building. All would share the same underlying system such that the brand and team can focus on what they do best, delivering a well crafted experience to their customers.



Conclusion

Prototypes have been ongoing for the last 5 months and the first deployment is in production for beta testing location at Centralworld. For the symposium I propose to bring a final version of the core module along with many of the prototypes and tests.

Objectives Aims Or Purposes

To develop a modular cabinet and counter system to help with the quick deployment of a brand of coffee shops

Process Or Methods

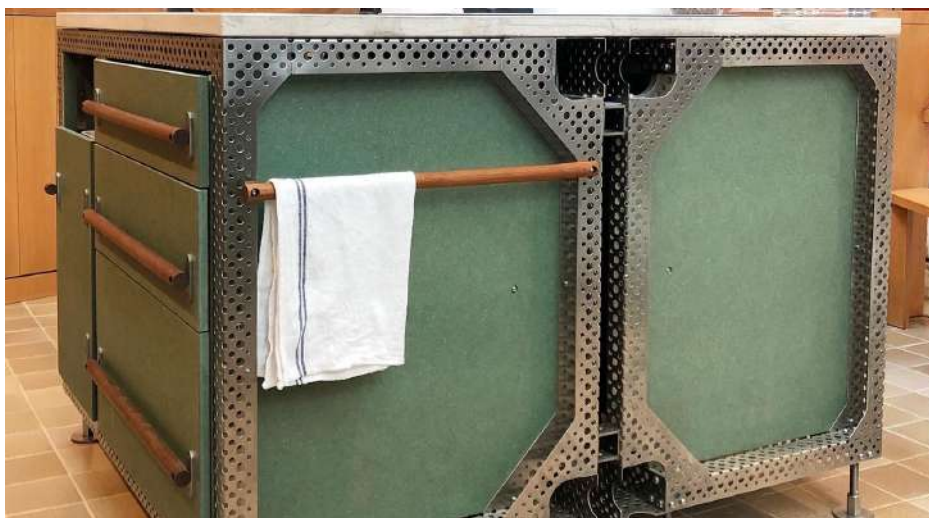
focus on metal fabrication and cabinetry production techniques ranging from CNC Punching, Laser cutting, production routing, tapping, and cold forming

Techniques And Materials

Every component of this system has been custom designed and fabricated during the prototyping phase. Specific tools and systems were developed to allow for a scaling of production that can allow on-demand purchasing and mass-customization types of manufacturing.

Size Or Mins.

-



Promotional AR Poster Series for Stravinsky's 'Petrushka' Orchestra Live Performance

Assist. Prof. Dale Konstanz and
Dr. Dynaya Bhutipunthu



Today, as arts organizations, including philharmonic orchestras, look for new ways to engage their patrons and attract new audiences, the use of new media can enhance experiences at arts venues and events such as concerts and can lead to greater appreciation of art forms that are sometimes considered outmoded and staid. This is perhaps even more true as the world has adopted new media for learning and appreciation during the pandemic and Post-COVID situation.

The objective of this project focuses on the search for an appropriate approach, design process, and implementation of new media design for symphonic orchestra live performance as a case study. The study examines the integration of new media for the philharmonic orchestra's live performance of "Petrushka," an early 20th Century Avantgarde masterpiece composed by Igor Stravinsky. In developing this project, a variety of sources were utilised to understand the music on a deeper level and for visual research.

Inevitably, as one of the objectives of this project was to link newly created visuals to the existing music, much of the inspiration for the work was derived from "Petrushka," including its score, history surrounding this masterpiece, as well as the composer's background. Several references relating to "Petrushka" and Igor Stravinsky provided insight and ideas for creating the images and compositions for the work. Since the music was written during the early 20th Century Modernist period, the researchers also took this into consideration and applied principles derived from Russian Constructivism into the work. Consequently, the use of abstraction, an emphasis on formal elements, as well as expressive qualities were applied to create impact.

Conclusion

Series of promotional posters and motion clips, AR embedded, replying to each of the poster themes/concepts are the execution result of this study. Reflecting the main objective of the study, which is to encourage younger audiences to engage in experiences involving symphonic orchestra music performance with the use of New Media including; combination of AR, poster design, and motion graphics. With the younger audience's preferred platform, digital/online, the series of AR posters can be distributed via their social network and/or through the Thailand Philharmonic Orchestra official online communication platforms suitable with the pandemic situation and the Post-COVID environment. The study result not only supports the 'Clean Design,' the theme of the symposium, in a sustainable approach, but also making these masterpiece orchestra performances accessible, and as a result, creates new opportunities for the target audience and general public.

By designing and producing the works for this study, researchers are also able to conclude the appropriate approach to the integration of New Media design with live orchestra performance. With the creation practice process flow analyzed from the study process/ methodology (step 2-4), three main new media practice stages are identified; 1) Content Development, 2) Design Execution, and 3) New Media Usage, and the five stages of the design process; 1) "Define the Problem" includes; disciplines collaboration, performance research, scope of work and final content agreement, 2) "Learn" consists of; visual/ design research, design direction identification, and media execution options, 3) "Generate Ideas" involves; design new media and draft prototype, review sessions/feedback, and testing/ prototype revision, 4) "Design Development" covers; finalize all prototype, new media production, and performance rehearsal testing, and 5) "Implementation" comprises; final performance run-through rehearsal, final revision, and final work delivery/showcase.

Objectives Aims Or Purposes

The main objective of this project is to encourage younger audiences to engage in experiences involving symphonic orchestra music performance. While some have the opportunity to study music, the performing arts, literature, and/or other related fields and are already exposed to a variety of musical genres performed by orchestras, including classical, other students may have difficulty in appreciating the works being performed. Understanding certain pieces performed by an orchestra requires a certain amount of interpretation, and some students may not have had the chance to develop the necessary skills to help them understand and fully appreciate the music. Furthermore, attending orchestra concerts can be intimidating to those who are not accustomed to this type of environment.



The use of new media, motion graphics, during orchestra performances and AR to promote the performances can assist in making these masterpieces more

accessible, and as a result, creates new opportunities for the target audience and general public. New media can add a fresh alternative to traditional art forms and the new technology employed can further enhance the music, the visuals, and the overall experience. In certain cases, the use of new media can be a substitute for other elements that might traditionally appear including dance.

Process Or Methods

There are six steps in the process/methodology of the research study. The process began with

- 1.) Literature Review; an in-depth study of Stravinsky's *Petrushka* and Constructivist Art and later developed into a methodology involving qualitative research.
- 2.) In-depth interviews; with conductors, directors, and musicians who are editing, monitoring, and performing in the case study, *Petrushka*, to acquire insight information and the understanding of the overall performance interpretation.
- 3.) Review of best-practice New Media works; with music and other performances. Award-winning and selected best practice works focusing on new media usage with other disciplines, such as music and performance arts are sourced from the SEG D (Society of Experimental Graphic Design Professional Association) Global Design Awards, Merit, and Finalists in Digital and Interactive Experience along with selected works from Public Installation categories (SEG D, 2020). SEG D Jury comments are also incorporated into the practice and framework. The analysis of New Media best practice works is set and implemented to pinpoint the linkage between best practice works and the identified criteria, as a result the appropriate practice guideline, process, and framework are developed.
- 4.) Implementation of the found practice guideline; framework flow with the creation of new media works for *Petrushka* by Igor Stravinsky orchestra live performance, case study.
- 5.) Development, design, and production of the motion clips to accompany the performance and the series of promotional AR posters to distribute to target audiences' preferred platforms. In the process of developing the images and storytelling, the researchers reviewed the criteria for the New Media practice, process, and assessment to identify the appropriate approach to the integration of new media with live orchestra performance.



6.) Assessment and revision of the case study works, motion clips, and the creation process were reviewed and suggested for improvement by experts with in-depth interviews as a research tool. Lastly, the refinement and final production of the case study works were done with the creation process sketches, refinements, and design executions documented.

Techniques And Materials

Series of motion clips with AR promotional posters (AR), produced by using gouache and digital painting with the integration of digital photography, photo montage execution. Customization of letterings from hand-drawn letters and principle typefaces from Google Fonts (Google Fonts, 2010), were used as part of the expression of the performance's genre.

There are five edited motion clips from the performance embedded in the series of five AR promotional posters.

The concept of the series of five edited clips and AR promotional posters derived from the interpretation of literature by Van den Toom and McGinness; Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom (Van den Toom, P., McGinness, 2012). Principles and practices of Russian Constructivist Art and design applied from literature by Evgueny Kovtun; Russian Avant-Garde (Kovtun, E., 2019), were also implemented in the series. The concept of the first poster,

- 1.) "Awakening" covers the scene when all three key characters from the performance, as a wooden puppet, came to life with the power of magic at the beginning of the story in the performance. These three puppets have their own unique characters that can be described by their names including; 'Petrushka' who represents the weak and the innocent character, 'Moor' who projects a very strong, masculine character with pride, and 'Ballerina' who is very beautiful representing graceful feminine character. The second poster,
- 2.) "Pride" is the poster that reflects characteristics of the Moor in the performance. The third one,
- 3.) "Love" displays how the two; the Moor and the Ballerina, fell so much in love. The forth poster,
- 4.) "Rage" projects how Petrushka is very angry with the Moor when he found out that they; the Moor and the Ballerina, are together, because Petrushka has been in love with the Ballerina all along. And the fifth one
- 5.) "Jealousy" represents Petrushka's jealousy toward the Moor and the Ballerina relationship and he is trying very hard to break them out.



Size Or Mins.



The Portrait of Melody No.01

The Portrait of Melody No.02

Assist.Prof jinabhadr kantaputra

In this time of 'The 10th Rangsit University International Design Symposium', I would like to express how pleasant of this classical music into the vision of digital illustration art under the title of 'The Portrait of Melody No.01' and 'The Portrait of Melody No.02'

The Portrait of Melody No.01,

At first, the remarkable classical music composers is Wolfgang Amadeus Mozart. His music is best known for intelligent expressive melody. I really fall in love with his symphony music, The one really impacts me is 'Allegro moltio, Symphony No.40'. And this music piece gave me the inspiration of creating my art works.

I found Neuroscientist Richard Haier discussed plasticity and debunks the Mozart effect, the notion that human intelligence can be improved by listening to classical music, especially works by Wolfgang Amadeus Mozart.agination,'

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<https://cdn.britannica.com/35/74835-050-F0B71060/canvas-oil-Wolfgang-Amadeus-Mozart-Barbara-Krafft-1819.jpg>

This of Mozart image was cropped from the painting of 'the Mozart family'. When I saw this elegant painting, I decided to express the visual of 'The Symphony No.40' with it.



<https://cdn.britannica.com/35/74835-050-F0B71060/canvas-oil-Wolfgang-Amadeus-Mozart-Barbara-Krafft-1819.jpg>

The Mozart family: Wolfgang Amadeus Mozart (seated at piano) with his sister Maria Anna (left) and his parents, Leopold and Anna Maria; oil on canvas by Johann Nepomuk della Croce, c. 1780–81; Mozart House, Salzburg, Austria. 140 x 168 cm.



<https://cdn.britannica.com/35/74835-050-F0B71060/canvas-oil-Wolfgang-Amadeus-Mozart-Barbara-Krafft-1819.jpg>



https://upload.wikimedia.org/wikipedia/commons/thumb/9/93/Giuseppe_Arcimboldo_-_La_Primavera_-_Google_Art_Project.jpg/236px-Giuseppe_Arcimboldo_-_La_Primavera_-_Google_Art_Project.jpg

This of Mozart image was cropped from the painting of 'the Mozart family'. When I saw this elegant painting, I decided to express the visual of 'The Symphony No.40' with it.

(He composed several symphonies, concertos (for piano, violin, horn, and woodwind), piano music, chamber music, serenades, divertimenti, marches, dances and masses. His compositions are classed among the best and they are still having an impact on the lives of many musicians.)

My first art piece is also influenced by 2 artists: Giuseppe Arcimboldo and Salvador Fellip Jacint Dalí interm. I was fasinated in thier paintings which are the style and composition.

This painting inspired me, then I filled the musical instrument of symphony in the body of Mozart instead of his head as Giuseppe Arcimboldo did with his painting.



Salvador Fellip Jacint Dalí

the paintning of Salvador fascinated me. The serealistic sty of atmosphere in his painting tell the mystry and the great of nature. And I think with this style will present the intelligence of Mozart Symphony perfectly.



<https://i.pinimg.com/600x315/c3/53/c1c353c164beb7e0b31f591711b5f57994.jpg>

Pablo Ruiz Picasso

This is the painting of Pablo Ruiz Picasso inspired me. It shows the dimensions of lines and forms of musical instruments. This style is what I want to express my second work of the Mozart Symphony.

Conclusion

I personally love the ways of my illustration's come out. They can present how intelligent and great of Mozart music is. Finally, these two pieces will be exhibited on the website for the 10th RSU International Design Symposium. My printed art pieces will be given to the College of Music, Rangsit University.

I hope that my design works will pleasure and inspire musical students, teachers and visitors. It will be useful and would help making the beautiful and romantic environmental in a hall or music room.

Objectives Aims Or Purposes

1. To express this classical symphony music of Mozart into the vision of digital illustration art.
2. To give these art works to the College of Music, Rangsit University for making the beautiful environmental in a hall or music room.

Process Or Methods

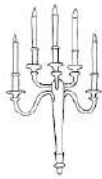
- 1 Listen to and get inspiration from the music of Mozart, 'The Symphony No.40'
- 2 Translate the feeling of the melody into vision of art and do first sketches
- 3 Research some paintings and their concepts of three artists and brush up the sketch
- 4 Tracing final lines and form with black pen and finish them with Illustration Application
- 5 Fill the colors digitally with Photoshop Application



Size Or Mins.



- My sketch with black pen

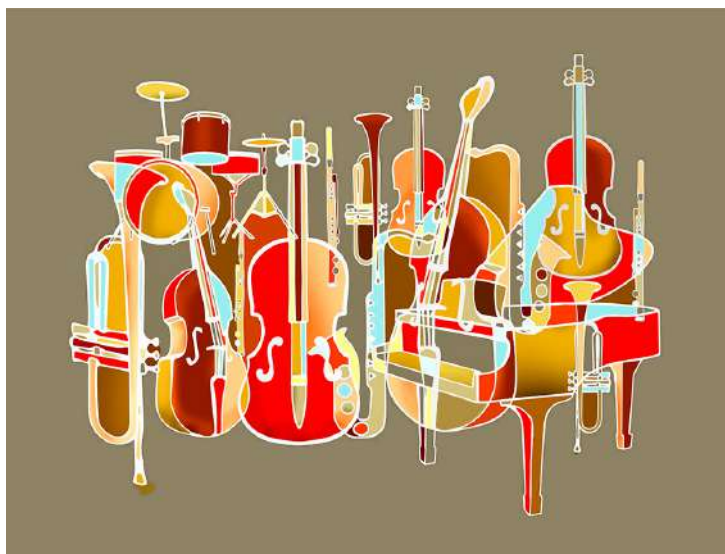


- Some elements were retrenched and ready for the composition.





The Portrait of Melody No.1



The Portrait of Melody No.2

Therapeutic Cactus

Ms. Laddawan Sarapat

During the time of the COVID-19 epidemic, it has caused many different impacts on human society including Thai people as well. Many have lost their jobs, lost their income, or went bankrupt. Many have lost their loved ones without even saying their final goodbyes. As many things happened, fear and anxiety took over the mind. Therefore, humans must try to find ways to relax and adapt. To reduce unwanted stress or anxiety. Many people find a way out by doing mentally relaxing activities such as cooking, planting trees, etc., Cactus is another alternative plant that people grow during the COVID-19 outbreak. That allows the growers to relax with a small plant that looks strange with many species. There are different shapes depending on the species. Some species stand out with beautiful flowers. The result of seeing the cactus grow and thrive is satisfying. Human body releases pleasure substances that make the body active. concentrate more and reduce anxiety.

The name "Cactus" comes from the Greek word meaning thorny tree. It is a plant that is native to most of South America. due to having to face dry weather all the time. The inside of the cactus's stem resembles a sponge to absorb or retain water. The stems are often ribbed or fluted to allow them to expand easily to help absorb water quickly after rain. cactus is a leafless plant to reduce transpiration thus evolved to reduce leaf shape to thorns to reduce transpiration through the leaves. The thorns also act as a barrier from insects or animals that willing to drink water from the stems. Because the inside of the cactus is like a sponge that absorbs water. The trunk is cylindrical, tall, long, similar to a baton or round, including flat oval, etc

For fashion creative approach. This project aim to emphasise the beauty and strength of cactus using the shape of the trunk both outside and inside. The outside is full of texture and shape which germinated in various forms. The inside showing layers and resilient of tissue within the stems. Blooming cactus flowers adding beauty aesthetic. The nature of creating a shield to protect themselves from the environment in terms of weather conditions, hot terrain and various herbivorous insects. Various technique are use to create a form of clothing and manipulate the garment. The presence of a hard shell on the outside as well as thorns that shield the soft skin on the inside. This is like a human skin that is a defense for the skin and various organs within the body as well.



Conclusion

Inspired by cactus, a plant popularly grown to reduce stress during the COVID-19 pandemic, researchers look through the growth process of cactus that form a protective shield.

Also evolve yourself to survive the conditions of arid climate, including insects or animals that will eat the trunk. Just as we humans are recruiting things to comfort our minds and build our own defenses against stressful and fearful states from the epidemic situation. Using a fashion process to create various shapes and textures, growth processes, the defense against the various environmental conditions of the cactus are combine to create this works.

Objectives Aims Or Purposes

5.1 To create fashion works inspire from the positivity of growing cactus which is a hobby to reduce stress and anxiety

5.2 To study the physical characteristics of the stems, flowers, thorns of cactus as well as their defense against arid and herbivorous nature.

5.3 To study fashion techniques by using various physical characteristics of cactus to create new surface techniques

5.4 To develop the potential by learning techniques and methods of creating fashion works that are consistent with teaching and learning and will be useful for understanding and applying in the further development of teaching.

Process Or Methods

1. Study the growth system of cactus both outside the stem and inside the stem. including the way cactus creating a shield to protect themselves from the weather and the environment , outer trunk shape, Different forms of cactus in each species, also cactus flowers and thorns.

2. Explore fashion techniques that can be used to create new textures from cactus.

3. Take the idea that has been analyzed to create the work. including the form of Cactus that are cylindrical, round, bushy, flat, oval, free germination that create new forms. A cross section or a picture viewed from above will give it a herringbone.

4. Creating works starting from a 3D shape experimental sketch, experimenting with surface techniques. such as smocking, pleated dart, patchwork, etc. Also create muslin fitting before leading to the actual production.

5. Analyze problems in both form and fabric surface techniques to develop and create actual creations



Techniques And Materials

Techniques

- dart stitching, which is usually used to sew clothes to shape the body But when designed in different shapes to connect or attaching, It can create a 3D shape similar to a shape of a cactus trunk.
- Smocking (Canadian smocking) Smocking It is a fashion technique that has been found in costumes since the 18th century. It involves hand sewing by holding the fabric from one point to another to form various shapes or patterns. Creating volume and flexibility from flat fabric and forming into various shapes or patterns to mimic the texture or shape of a cactus.
- Patchwork, is the cutting techniques create from difference fabric stitched together to create various patterns, often in geometric shapes. This work has brought the fabric to sew both techniques and smock first, and then they are intersected with both thick fabrics and thin fabrics to be stitched together to create dimensions To create a protective enveloping sensation similar to the physical appearance of the cactus plant. With an outer shell wrapped around the delicate skin inside and the interesting 3D pattern from the fabric itself.
- Flowers Arts, To decorated the work with flowers that are fabricated from cactus flowers. It is a flower that shows the beauty in the drought can still be beautiful. Using the technique of heat rolling to get a shape and then assembled into a flower including the patching (Appliqué).

Materials

- Chiffon, a thin and soft fabric that represents the nature of the inner stem of cactus.
- Synthetic fabrics (polyester) the smooth and softness resembling the outer surface of the cactus.

Colors

- The color uses mainly in green tones, which is the color from the cactus. And green is a color that evokes a feeling of freshness, relieve stress and tiredness. Soothe the mind, feeling of nature, growth and fertility.

Size Or Mins.

1200Px * 1200Px



The Aesthetic of Imperfection

Mrs. Lalita Seemontara

The inspiration for my artwork comes from the natural and man-made features of places I have visited and photographed. The beauty of both man-made structures and natural geological formations is reflected not only in the perfection of their appearance, but also in the imperfections arising from the passage of time. These imperfections are beauty of a different sort, formed by deterioration and erosion caused by the elements, the changes of seasons and other forces of nature. The inspiration for this artwork came from photos I took during a visit to Niagara Falls (U.S.A.) in April 2018. Nature has created majestic beauty in the mass of water plunging with force and energy over the cliffs in a straight line to the depths below. At the time of my visit, the ice and snow of winter still had not totally melted. The ice-covered soil on the frozen riverbank formed interesting and beautiful colors. The combination of melting ice, snowflakes, and complexity of soils depicted in my photos created a beautiful contrast of colors and dimensions in the foreground and background. The impressions from these photos inspired me to create my artwork.

As a textile design lecturer in fashion design department, I study the work of fabric design and also look to the works of other fashion designers. From these studies, I discovered mixed-media techniques that have been used in haute couture from 2000 to the present day. These techniques can transform flat, two-dimensional fabrics into textured, three-dimensional creations. Using these techniques, designers can create an unlimited range of artwork by blending materials and employing a variety of processes such as printing, painting, weaving, knitting, quilting, patchwork, and embroidery. For this reason, I am interested in experimenting with mixed-media techniques to further my classroom teaching in experimental textile design courses.

In my previous creations, I studied making fabric from wool using felting technique. I found that this technique can create a wide range of artwork in two and three dimensions. It can also create artwork with textures by combining different materials into the fabric, such as felting wool onto other natural fibers. In this artwork I have created, I chose to use chiffon silk. Felting techniques can also be used with certain fibers that acquire adhesive qualities after processing, allowing these fibers to cling to themselves and become fabric without weaving. I experimented and chose to use multicolored marbles with felting techniques in order to create 3-D shapes. Besides felting techniques, I also chose to combine crochet and embroidery to create a wider range of works.



Conclusion

From experimenting with various techniques, I found that by using materials other than fabric to make feltings, the work can be formed into shapes according to the materials that have been used. In the case of this work, I have chosen to use 2.6 centimeters. marbles. Therefore, the prototype that I brought has portions with a three-dimensional round texture. Wool fiber has special characteristics that are different from other fibers. Wool fibers, after being processed, can cling to each other and transform into a piece of fabric without being woven. Besides clinging to each other, wool fibers shrink during the process. Therefore, it requires a size assessment before beginning the process. The size should be 50% larger than the size desired in order to avoid any errors. The process of making the artwork takes longer than usual because it uses material other than fabric. The selected material was synthetic and solid. The fiber itself cannot be inserted through such material. This piece formed its shaped due to the material that was used in the prototype.

Objectives Aims Or Purposes

1. To create textile art with various materials and dimensions
2. To express the beauty of imperfections in nature through textile art.

Process Or Methods

1. Create sketches and line drawings of Niagara Falls from the photos I have taken.
2. Divide the work into two parts: the body of the waterfall and the surface of the water that was still icy and covered with unmelted snow. Consider what techniques to use to create the work from the draft.
3. Start first with the portion showing the surface of the water with ice and unmelted snow. Use crochet techniques with colored yarn of different sizes. The reflection of sunlight on snow uses clear threads, as well as translucent and reflective materials. The surface of the water uses felting techniques combined with crochet and embroidery.
4. The body of the waterfall uses felting and crochet.
5. Other details can then be applied.



Techniques And Materials

Size Or Mins.

1. Felting techniques
 2. Crochet techniques
 3. Embroidery techniques
 4. Wool material, varieties of yarn, silk chiffon, marbles
-



Yang Kuei-fei: a face that would make all flowers feel shameful

Asst.Prof. Lojana Manodhaya

Yang Kuei-fei, also known as "A face that would make all flowers feel shameful" was a woman born during the Tang Dynasty. She is regarded as one of the four most beautiful women in Chinese history. Yang Kuei-fei's life was as riveting as a fairy tale, facing its heyday to its peak. But the end was tragic as she was forced to hang by Tang Xuan Zhong the Emperor, her most beloved consort. Many people from the past to the present have brought her biography to create a play. and movies that have been produced over and over again. Her beauty has also influenced and inspired many painters from many eras to the present day who have painted many of her pictures.



I am also one of the people who were so impressed with the story of Yang Kuei-fei that led me to be inspired to create a 3D work titled "Yang Kuei-fei: a face that would make all flowers feel shameful". By studying biographical information from books and websites, women's paintings and clothing styles of the Tang Dynasty were studied, including paintings that modern painters have drawn. Then create a new one according to their imagination. By creating an image for Yang Kuei-fei to have the appearance of a dignified woman, wearing beautiful clothes standing among a rock garden decorated with pines, plum blossoms are in full bloom. On the ground was a pile of white snow all around.

Techniques used to create this work are sculpture and painting methods using paper clay as the main material, Thai clay, and synthetic materials such as foam, doll hair, artificial gold necklaces, artificial snow, and glass sand as components. Successful works that are complete, beautiful, and have artistic aesthetics as intended.



Conclusion

This work “Yang Kuei-fei: a face that would make all flowers feel shameful” presents the contents of Yang ' Kuei-fei’s imagination that she is a beautiful woman. Her face was filled with happiness as she had received a lot of love from her husband. So her life was filled with dignity and fortune that flowed endlessly. But, tragically, she could not know her fate at the end of her life she had to flee from the rebels in horror until an unexpected end.

In terms of shape, use of color, and symbolic media because the content is about presenting Yang Kuei-fei's image as imagined. Therefore, then made a picture of her in her youth, and has a beautiful smiling face. The clothes that were worn were bright red with gold patterns. The red color represents good luck and love. The magenta and gold, meanwhile, conveyed aristocracy and extravagance which suited her personality. The surrounding atmosphere represents winter. which despite the pine and the plum blossoms in full bloom stood among the white snow that symbolized strength. and longevity cannot escape destiny Therefore, in this work, a lot of curved lines are used. From the way Yang Guifei's arms were placed, the flower branches, the pine branches, and the arrangement of the rocks, there was also a downward curve to convey the tragic events of the future.

As for the use of paper clay molding techniques, it can respond to creative works very well with features that are easy to shape. Able to fabricate work to be complex, delicate, and also able to paint over the work surface easily. They can also bring finished materials such as artificial gold necklaces. Or other synthetic materials such as doll hair, artificial snow, and glass sand can be decorated to add detail to the work.

Objectives Aims Or Purposes

4.1 To present the image of Yang Kuei-fei who is regarded as one of the four beautiful women according to their imagination.

4.2 To develop creative works with paper clay by using sculptural methods to create shapes and paintings to convey emotion and realism.

Process Or Methods

study and gather information and analysis articles from the book and webpage, involving Yang Kuei-fei on the biography, appearance, behavior, and dress characteristics of the Tang Dynasty to inspire the development of the idea of drafting. There is a process of using the composition, the use of colors, and the meaning of the colors. and the meaning of trees and flowers in the works Then enter the creative process



Techniques And Materials

Technically, the sculptural method was used to create shapes. together with the method of painting to convey emotion and realism
Materials: Paper clay is used as the main material for creating works, foam, glass bottles, and wire are used to form structures; Thai clay is used for jewelry making. and made in the pine bonsai part The bonsai of the plum tree, plum blossom, doll hair, artificial gold necklace, artificial snow, and glass sand were also used to decorate the details.

Size Or Mins.

34.5 x 50.5 x 54 cm.



The Colors of Nature

Ms. Natchana Nuanyang



The creative work “The Colors of Nature” was inspired by the beauty of patterns and colors of bananas, an amazing and multi-purpose plant that has lived with Thai people’s way of life and culture for a long time. Bananas are available and emerge naturally as an eternal truth, perfectly created by nature in all dimensions. This research created the design of a new unique pattern by batik creation technique with natural dyes, i.e., the colors from banana sap, indigos, and sapodilla leaves based on the concept and theory of sustainability. Precious local intellectual heritage was extended, and can be manufactured as textile fabrics for commercial use in real.

Bananas are an identity plant implying way of life, and have lived with Thai people from the past up until currently. They are a traditional and cultural plant cultivated by agriculturists as their occupation. They create income to communities and the county. They are also an amazing plant, of which all parts can be utilized from stems, leaves, flowers, shoots, sap, fruits, to roots as food, clothing, and drugs. Thus, bananas have been widely utilized up until currently. They are even included in the four requisites of humans (Creative Innovation from Banana Plants to Fashion Lifestyle Products Using Sustainability Theory, 2022). Moreover, bananas also contained prominent and unique physical features, i.e., stems, leaves, blossoms, color, and internal as well as external patterns that change with their age and growth. With such beauty created by nature, it was brought as the inspiration to create the work “The Colors of Nature” by taking patterns of banana leaf sheaths, leaves, and other parts with different and uneven lines as the naturally beautiful imperfection.

In this research, the work was created by batik drawing and natural dyes, i.e., the colors from banana sap, indigos, and sapodilla leaves. These 3 types of plants would generate the different colors and dyed water concentrations of the dyed water, resulting in a fabric pattern with values of color at different levels. Besides, this research used an eco-friendly fabric type to create the work through the mixing of banana fiber fabric and cotton fiber that finally turned into

the woven fabric from the natural fibers. Textile industry currently gives precedence to sustainable product development, particularly the use of related concepts and theories; along with worthy utilization of natural resources, lower use natural resources, and promoting the concept of “design for sustainability” (Creative Innovation from Banana Plants to Fashion Lifestyle Products Using Sustainability Theory, 2022).

Conclusion

According to the work creation with the colors from nature by batik creation technique, the different color shade was obtained each time due to several intervening factors, e.g., weather, humidity, sunlight, and the duration of boiling for dyeing, banana peel freshness, indigo pot making technique, and the fabric type. These definitely affected color intensity and fastness to color stain. Soaking the drawn fabric several times, drying it in the shade, and then dyeing it again with indigos generated the darker colors. The technique and process from the trial can be adapted to dyeing other types of plants.

Objectives Aims Or Purposes

This creation did not only bring aesthetic beauty, but the technique, process, and knowledge obtained can also be transferred to communities and anyone interested for further fabric product creation related to human way of life, with adaptation to meet market needs. It creates income and employment, parallel to local wisdom inheritance and awareness of environmental impacts.

Process Or Methods

1. Related literatures were review, with field survey and data collection/ analysis to obtain creation approaches.
2. Batik creation with natural dyes was studied.
3. Trial of batik creation technique with natural dyes from banana sap, indigos, and sapodilla leaves.
4. The work was created.
5. The word was presented and spread. Knowledge was transferred to communities and anyone interested.
6. Conclusions.



Techniques And Materials

Materials

Materials

1. 100x 120cm woven fabric of mixed banana fiber and cotton fibers
2. Equipment for batik creation and natural dyeing
3. Wasted banana peels from making banana flour and banana chips, indigos, and wasted sapodilla leaves from pruning of agriculturists.
4. Mordants, e.g., red lime, alum, and rust.

Technique and Process

1. The fabric was boiled to remove dirt and powder. Then, it was dried completely.
2. Banana peels and sapodilla leaves were boiled to extract the colored water for dyeing.
3. The clean fabric was soaked in the colored water, i.e., banana sap water and sapodilla leaf water, respectively. Then, the fabric was damped-dried. Next, it was soaked in the colored water again, and dried completely.
4. The dry fabric was drawn with candles as per the design for the desirable pattern.
5. The drawn fabric was soaked in the colored water again twice. Then, it was damped-dried in the shade. Next, it was dyed again with indigos.
6. The fabric was soaked in the mordants, i.e., red lime, alum, and rust, respectively.
7. The fabric was boiled in the extremely boiled water to remove candles. Then, it was washed with clean water and dried in the shade.

Size Or Mins.

1200Px * 1200Px



Indigo Ocean Fabric

Ms. Natchana Nuanyang



extraction process of natural indigos found in the coastal areas of Pattani Province in order to create the fabric with the identity of ocean blue. This creation was based on the study of documents and interview with the experts in indigos. The results revealed that natural indigos found in the coastal areas of Pattani Province generated the ocean blue dye by color extraction process or making the indigo paste pot. To clarify, 5kg indigo leaves had been fermented with 5L sea water for 2 nights. Then, the fermented water and indigo leaves were filtrated to separate them.

Conclusion

According to the work creation with the colors from nature by batik creation technique, the different color shade was obtained each time due to several intervening factors, e.g., weather, humidity, sunlight, and the duration of boiling for dyeing, banana peel freshness, indigo pot making technique, and the fabric type. These definitely affected color intensity and fastness to color stain. Soaking the drawn fabric several times, drying it in the shade, and then dyeing it again with indigos generated the darker colors. The technique and process from the trial can be adapted to dyeing other types of plants.



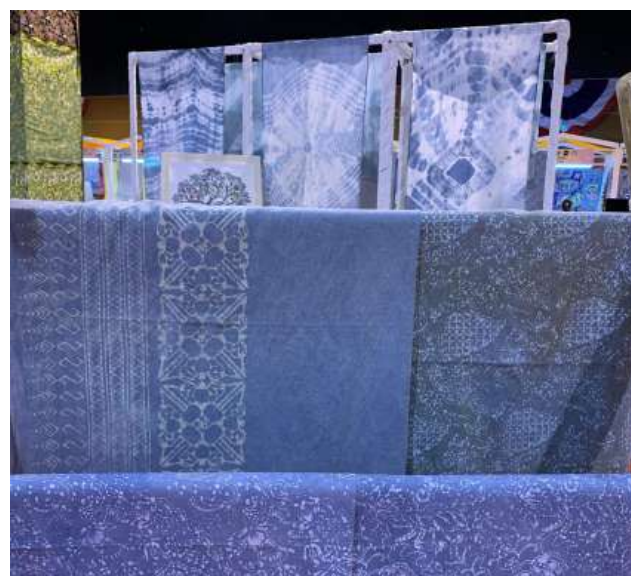
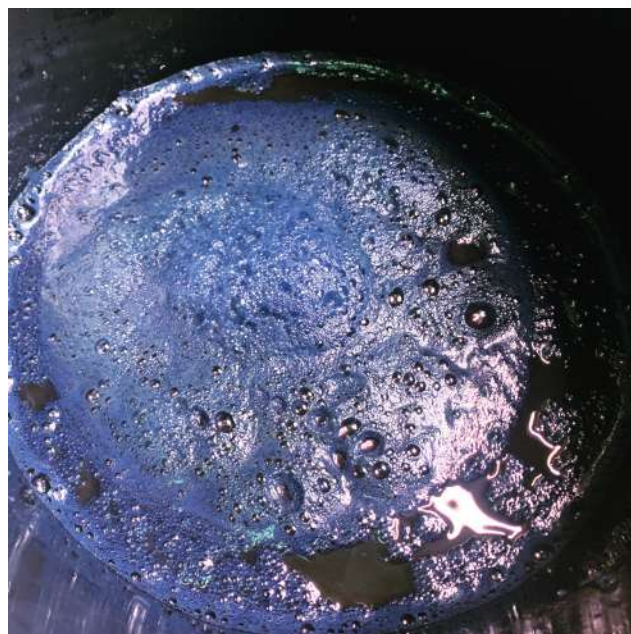
Objectives Aims Or Purposes

Indigos refers to softwood mostly living in open area, with creeping branches and arranged small leaves (Width 1 cm and length 1 cm). Blooming flowers are usually red or pink, with bean-like hulls, i.e., *Indigofera tinctorial* L. and *Indigofera suffruticosa* Mill. When they fully grow and are ready for fermentation, hulls will turn brown to black. Indigo is an ancient dye or has been regarded "The King of Natural Colors." In the south of Thailand, indigo dye is rarely used in textile and clothing, but rather used in architectural works for house and rood painting because it can prevent UV and wood-eating insects/bugs. This is different from Isan.

Thus, this creation aimed to extract color from natural indigos found in the coastal areas of Pattani Province for creating indigo dye or the indigo fabric. This creation was based on the study of documents and interview with the experts in indigos. The results revealed that natural indigos found in the coastal areas of Pattani Province generated the ocean blue dye by color extraction process or making the indigo paste pot. To clarify, 5kg indigo leaves had been fermented with 5L sea water for 2 nights. Then, the fermented water and indigo leaves were filtrated to separate them. Next, 250g red lime was added into the filtrated fermented water. After that, it was bubbled and left for 1 night until the indigo water turned yellowish green. Later, the natural-fiber fabric was dyed with indigo. After dyeing, food was provided for the indigo paste pot, i.e., Palmyra palm vinegar or sour sugar from jaggery instead of ripe tamarinds. Palm sugar was added to substitute for cane sugar in order to generate food balance to the indigo paste pot for further dyeing.

Process Or Methods

1. Indigo extraction, indigo paste pot making, indigo dyeing, indigo paste pot care, and indigo planting were studied.
2. Batik and Pate creation was studied.
3. Indigo was extracted, along with how to make the pot.
4. Candles were printed in the fabric by batik and Pate technique.
5. Indigo dyeing was implemented.
6. Indigos were bred and propagated.
7. The work was spread.



Techniques And Materials

Materials

1. 90 x 200cm silk fabric
2. Silk threads
3. Indigo leaves
4. Sea water
5. Red lime
6. Palm sugar (Palmyra palm vinegar)
7. Sliced sugar or palm sugar
8. Candles for fabric printing and writing candle patterns
9. Detergent

Ocean blue fabric creation technique and process

1. 5kg indigo leaves were collected.
2. The leaves had been fermented with 5L sea water for 2 nights
3. The fermented water and indigo leaves were filtrated to separate them. Next, 250g red lime was added into the filtrated fermented water. After that, it was bubbled and left for 1 night.
4. Until the indigo water turned yellowish green, the fabric was used as the natural fiber and written with patterns. The candles were pumped for dyeing in the indigo paste pot.
5. The indigo-dyed fabric was soaked in sea water.
6. The fabric was boiled with detergent to remove the candles.
7. After dyeing, food was provided for the indigo paste pot, i.e., Palmyra palm vinegar or sour sugar from jaggery.

Size Or Mins.

1 week



New MUIC Logo: Developing a supplementary logo for an established educational institution that is expanding into innovative partnerships and promoting new entrepreneurial products

Mr. Norachai Nanthakij

Ms. Carol Siatras

Mahidol University International College (MUIC) is a long established educational institution with a nationally and internationally recognised liberal arts curriculum. The International College is under the umbrella of Mahidol University and shares its traditional circular emblem. It also has its own logo and corporate identity which has been updated in recent years.

Currently the college is embarking on new initiatives outside the traditional classroom environment, and it is felt that there needs to be a new, supplementary identity. For example, the college intends to develop a range of innovative products in conjunction with local businesses. The administration wishes to mark these products with an MUIC identity that registers the freshness of this new enterprise. The products are located in the food and nutrition category, and will be produced in partnership with external vendors, with plant-based ingredients sustainably sourced from regional agriculture.

The design problem is: How to create a new, supplementary logo for this existing academic brand that can signify the college's strengths in science and art as it embarks on these new ventures? Many studies exist on the topic of university branding in marketing, but they are primarily conducted from a business and marketing standpoint. This study aims to produce a record from the perspective of the designer.



Conclusion

While the design phase is as yet ongoing some valuable insights and information have been gathered. The study reflects the contemporary situation of academic institutions that are being forced to adapt in a competitive 21st century arena, in which long-established institutions must evolve and develop new partnerships and initiatives and sources of funding, recognition, and revenue. While many research papers have been produced on the topic of university branding and identity, they largely come from business and marketing standpoint, and relatively few have been authored from the perspective of the designer.

The two design directions shown represent finalists that could allow the college to successfully avoid the hazard of using the original MU logo in a project that is outside of the sphere of traditional education, while allowing it to project a more clean, modern and innovative identity as it brands new products. This identity can help to communicate current values of the institution directly to a contemporary audience of students, faculty and staff.

Objectives Aims Or Purposes

The objective is to explore the possibilities for creating a new, supplemental identity for this academic institution that can be used in a still loosely defined set of circumstances. The research is ongoing as the committee has not selected the final design direction.

The designer was tasked with developing a series of possible directions for the creation of a new logo that can be used independently of the university's now classic logo, created in 1969 (BE 2512). The new logo must be able to stand alone and independent of the existing logo, and create an identity that speaks of the creative nature of art and science. The new logo will allow the college to pursue new initiatives in the commercial sphere.

Process Or Methods

The early design phase has produced several avenues of exploration within the general area of unique letterforms. As the brief calls for an identity that can combine two sides of the college's strengths, in science and art, the design process began with a geometric base, signifying the cleanness and logic of science with the myriad potentials of creative exploration of these

forms. Throughout, clean, simple, modern directions were prioritized. This should yield a solution that would be easy to apply with color in later phases.

The first concept that was considered conceives the college as a whole made up of six divisions. Different iterations of an M letterform were imagined as a structure composed of 6 elements, with references to parallels, verticality, and ordered unity.



Objectives Aims Or Purposes

The logo must appeal firstly to the International College community, where products may be initially launched. The primary members are students (17-22 years) while a secondary audience exists in faculty and staff (30-50 years).

Another direction uses the key letters MUIC and explores the collection of four letterforms as an interactive group, some more unified and some heterogeneous, and ranging from less to more abstract. From this series two finalists emerged. Both are eometry- and grid- inspired, and built from line and shape, respectively.

One direction, line based, has a sharp clean presence and a futuristic feeling. Using strict vertical and horizontal lines the forms are cut from four, square spaces. This direction feels more weighted toward scientific, logical and technical qualities. The second direction, shape based, still has a clean, strong geometry, but at the same time has a softer and warmer feeling. The overall sense of this direction is more retro and leans toward a more creative, playful and youthful identity.

Techniques And Materials

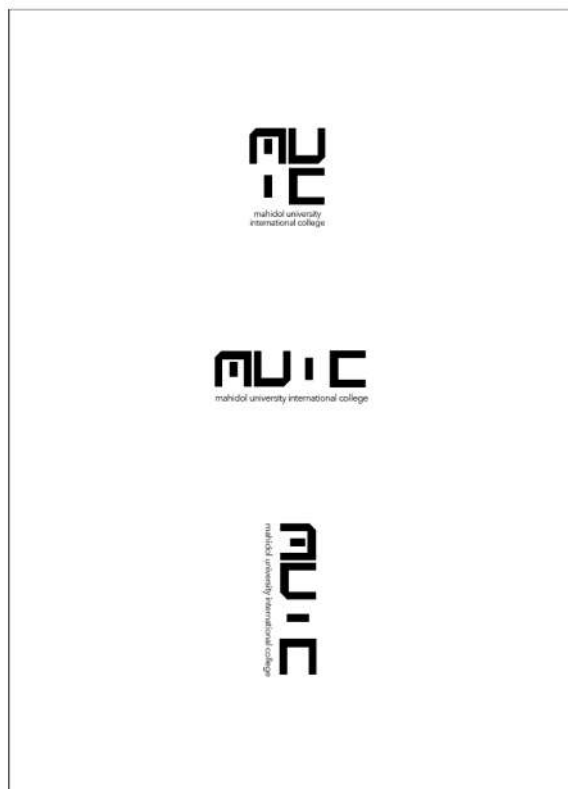
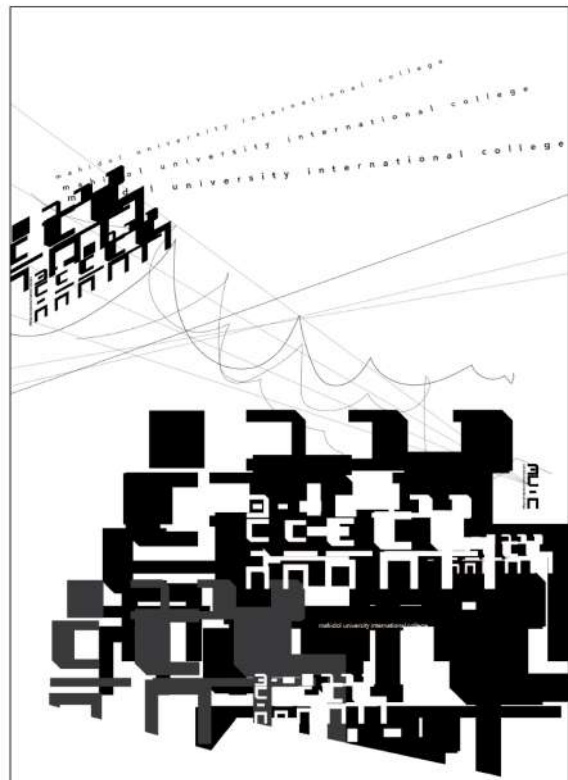
Digital design using Adobe Illustrator

Size Or Mins.

Variable dimensions
To be displayed as a series of A2 posters

Photos
Submitted as separate JPEG files, "MUIC logo" 1-6





“Clusters”: The Experimental Art and the Study of Characteristics of Space When Occupied by Elements.

Assist. Prof. Pailin Phokthavi

Spatial quality is always in awareness of practitioners in the fields of architecture and interior design. To serve the functions of activities is basic; however, to understand the characteristics of spaces is beyond. How we perceive the relationships between ourselves, elements in space, and space itself and how space arouse our feelings bring it closer to artistic quality.

For the experiment, it means to study the characteristic of space and present the result with artworks. Dot stickers are used as a tool to experiment the occupying on the surfaces of space and area to observe the differentiation happened in the space. The design of the art pieces are also planned to allow the audience to interact with the objects, the spaces, and the changes. The elements and presentation of artworks are aspired to imply some meanings of the critical situation that impacts the feelings of people today, such as the Covid-19 situation. Dot stickers are the representor of “cleanliness, disease-free, and safety”, and the illustrator of a cluster of people.

This work consists of 3 art pieces in the form of a small space study models, using an acrylic and frame box.

Acrylic cube#1: a space is created of when dot stickers are placed repeatedly. As the clusters of dots gradually cover the transparency of the cube shell, the space in the cube can also be gradually perceived.

Acrylic cube#2: The transparency gradually reduces when dot stickers are applied and the layers are filled, but the set of layers helps the perception of the eyes to combine all planes and leads to see as if the whole is a mass.

The frame: Studying negative space occupying by positive elements, dot stickers are pinned in the space of the frame. They are allowed to be selected where to place by the interacting audiences who need to decide the best place.

In artworks, occupying more space and area, dots become clusters. The “clean” space or the rest negative space that is available for more dots has been reduced. As in the Covid-19 situation, people who get infected occupy the space and area more and more, and our clean space or safe place is brought to be less and less. The artworks also aim to portray the meaning of the situation and motivate the audiences’ decision in select and interact with the positive and negative space when placing a new dot sticker. “Will you put your dot close to the cluster or as far as possible in the clean area? But once the clean space becomes less, what will you do?”

Conclusion

Not only artworks have been created, but the study of space has also achieved its objectives. As an interior designer, we always work with a tangible space in the sense of realistic, providing a good space that fits best with functions or use is adequate. However, from the experiment model study, it is my first time observing the real act of a space occurring related to the change of simple elements.

All three art pieces convey the gradual transformation of space and mass occupied by dot stickers. Meanwhile, the cubes and the frame presentation and the use of dot stickers are simple tools to simply attract audiences' interaction. In the acrylic cube#1, from the emptiness in the first place, the space is finally defined by dots. Also in the acrylic cube#2, the mass appears when the transparent layers become opaque planes by the occupying of the dot elements. The perception is deluded to combine all planes into one mass. Lastly, the frame of dot clusters represents the quality of positive and negative space when the clusters expand in the area.

Portraying the state of "clean" gradually changed to "full" of clusters, the artworks also hint at some meaning of the situation we have to face as our daily life is occupied by the situation of the disease and our clean and safe space has been run out. When a dot sticker is held in a hand before being placed on the artwork, it can represent all as a symbol of safety, a representative of one in a space, an element which transforms the space, and a creator of the clusters.

Objectives Aims Or Purposes

1. To study characteristics of space when occupied by some elements, in this case, dots are used as the elements and represent the occupiers in the space.
2. To create artworks that can be viewed as the implied meanings of the present social issues in the pandemic; people aggregation, clusters, and disease spreading.
3. To engage audiences to interact with the art pieces with the simplest action by attaching stickers or pinning dots, and to take part in the spatial experiment.

Process Or Methods

6.1. Set up a question from background

In interior design or architecture, when emptiness is called a "space," it must be related to some functions served by this vacant volume. What happens inside is, most of the time, focused on. Nevertheless, the act of a space is actually farther. The characteristics of a space are absolutely related to its form of external shell and occupancy of internal elements. (Holzer, n.d.) When the shell of the volume has been varied or the elements have been modified, the space will show different characters. (Valle, n.d.)

As a space designer, the study of characteristics of space has always been in my interest. Since to study about characteristics of spaces requires 3 dimension experiment models, it has brought my thought to a question; "can a space design be studied, observed, experiment, and at the same time, combined to or presented as an artwork?" Artistically, I believe that the study models can serve as presented diagrams as well as express as works of art. At this point, art merges with where it is related to and beneficial to interior space design.

6.2. Study the issues and develop the concept

Space and perception

Space is strongly bonded to form. It is the vacancy between the boundary of the space and us. (Valle, n.d.) When form is defined, space is also defined. There is no space without its boundary. Therefore, the boundary or shell of a space plays the important role. How space will be if we can transform its boundary by some elements? Here, the transparent acrylic cubes are used as a start point of the experiment to blur the vision of space boundary, making the extent of form disappear. As each dot sticker is placed on the transparent surface, its plane becomes more apparent. Then, space in the cube becomes evident as well. The sense of enclosure is strengthened while the transparency and flow of interior and exterior are broken down by the elements, the dot stickers. (Valle, n.d.)

This is because of our perception of space that the relationships of objects and elements are recognized when some alteration occurs in space. Two and three dimensional images and positive and negative space are instantly visualized. (Spatial Perception: Cognitive Ability, n.d.) Therefore, when some surfaces of the cubes or some negative space on the frame are filled in with clusters of dot stickers, our brains tend to piece together the rest pictures to form the space completely.

Space and mass are companions on the other side. The absence of mass is space, while the presence of space is mass. (Ackerman, n.d.) As in positive and negative space, this relationship also takes place. The perception of mass is embedded in our senses as well. (Ackerman, n.d.) Therefore, it is impractical to study space only without mass. Space and mass are resources for architecture. Elements in space and of mass are composed, organized and linked. When changing a part, it affects all. In the panel layers cube in this set of artworks, before dots are added to the surface, there is emptiness; each plane is transparent, and it seems like there is no limitation of the boundary. Once dots are placed, the layers become more and more obvious. Since 5 layers of planes are visible by clusters of dots, our perception combines the planes into a mass.

The meaning of “Dots”

Inspired by an image of street element turned into a piece of art by dot stickers used for marking people who pass screening points for covid-19 and applied by the pedestrians, the dot stickers are selected to be the main materials in the set of the artworks “Cluster.”



Picture 1: The inspiration from street objects highlighted by dot elements

A simple characteristic of a dot is the power to draw attention. It is a primary basic element in art, giving the meaning of emphasizing, pointing out, and eye catching. Relevant to space and forms around dots, they affixes themselves in and initiate an interrelation. (Bradley, 2010) The power of a dot increases when another dot is placed next to the first one. The closer the dots are in space, the more the tension between two grows. When they come closer enough until touching or overlapping, the united dots form into a new object. The consequence of clustering dots creates a new different form of dot, or even a new plane. (Bradley, 2010) For the reason, in the experiment, the dots are used as a tool to create planes and shape a space or a mass.



Why it has to be “dot stickers”? Dot stickers are simple objects and uncomplicated to invite the audiences to interact with art. In artistic implication, in the conceptual relation to the situation of Covid-19, dot stickers can be interpreted both ways: first, attached prominently on our dress after passing screening area, they stand for a symbol of “cleanliness, disease-free, and safety”, and second, as an illustration of a cluster of people.

6.3. Design and create the experimental artworks

To study the characteristics of space gradually occupied by dot clusters and to create the experimental art pieces, two acrylic cubes and a frame are set as spaces and an area. The intention and expectation in this experiment and creation of the art are the interaction of the audiences by placing stickers inside the cubes and pinning stickers on the frame, creating the change in the art pieces and their spaces. However, the interaction is limited due to the exhibition situation that needs to be arranged online. Thus, video recording is used to capture the result of change.

Experiment Results:

Acrylic cube#1: The emptiness and invisibility of the space can be noticed in the beginning when the acrylic cube is totally clean. Placed by the dots continuously, the cube is gradually covered by the clusters. Until the clusters of dots act as planes, and the positive surfaces of the clusters have grown large enough to cover the negative voids and define the enclosure, then the characteristics of the space have been shown. By placing a dot sticker, audiences can be a part of the interactive creation of the space.

Acrylic cube#2: When the empty volume of space has been filled, or we perceive some degree of occupying in the space. Then we will observe a mass. (Bradley, 2010) From the reference, the study model has been set with 5 layers of acrylic plates placed equally as a form of a cube. As same as the cube#1, the transparency of the plates deludes the eyes to see through the layers, and the space is blurred out. When the dot stickers are applied on all planes, and the dot clusters engage the layers, the eyes instantly perceive the depth of space and mass by comparing the positions of the dots on each layer.

The frame: An area in the frame of the artworks has been occupied by dot stickers, depicting the image of clusters expanding in space. The dot clusters are positive elements that occupy negative space. The intention of this artwork is to arouse the audience to make a decision where to select the clean space to pin as more and more dots are pinned, the clean area of negative space will reduce, and the clusters become larger until they occupy the whole space. The implied meaning of the art is as in the situation of Covid-19, when infected people increase, in some cases as a cluster. We have to choose the safest place for ourselves. Therefore, in this experiment of space, some interactions between the negative and positive space, the art piece and the audiences are created.

Techniques And Materials

Materials

used in this artwork consist of 2 parts:

Part1: dot stickers (the elements):

Dot stickers are used as experiment elements for attaching on space surfaces to portray the clusters of occupiers in the space as well as represent the marks of cleanliness approval.

Part2: 2 acrylic cubes and a frame (the space):

Acrylic cube#1: an empty transparent 20 cmx 20 cm acrylic cube with a side opened, used for the experiment of space.

Acrylic cube#2: empty 5 acrylic panels, set as a 20 cmx 20 cm cube for the experiment of space and mass.

Frame: an 80 cm x 80 cm white frame, worked as a canvas for the experiment and represent negative and positive space consumed by dot clusters.

Technique

Mix media: Dot stickers attached and pinned on the surfaces of the acrylic cubes and frame. (The audiences are allowed to participate in the interactive process, creating of artworks, experimenting, and observing the phenomenal of space simultaneously.)

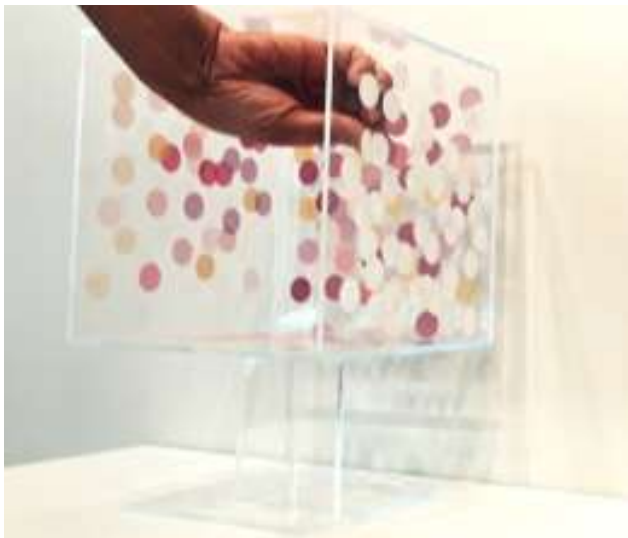
Photos (2-5 images):

Process of experiment and creating artworks



Picture 2: The emptiness of initial space in the cubes.

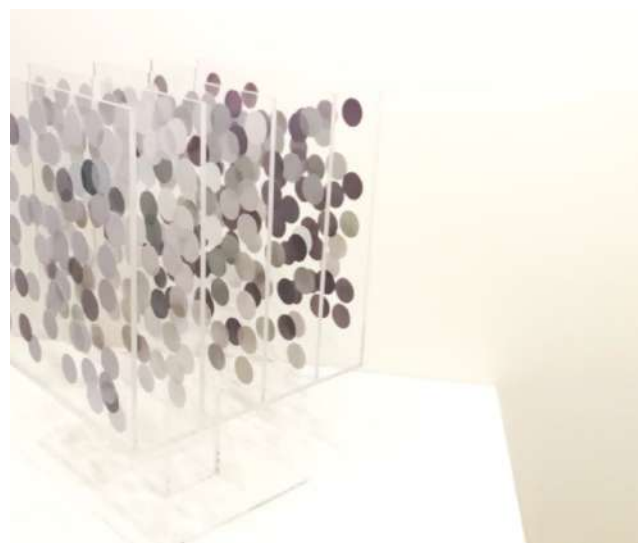




Picture 3: Experiment, interact, and record the transformation of the space.



Picture 4: The Cube#1: the study of space.



Picture 5: The Cube#2: the study of space and mass.



Picture 6: The Frame: the study of occupying positive and negative space.



The Melody of a Country Boy Growing to an Adult in Bangkok

รองศาสตราจารย์ ปกรณ์ พรหมวิทักษ์

Impressions in life come from the past and last up to the present. They come from childhood and go to old age, among the environment that changes. Some people live in the country when they are young but must move to live in a big city. An impression when he or she was young comes with them to the big city. We can call it nostalgic traveling, when someone grows up in different circumstances. An impression of fabric and weaving in the village follows me everywhere. When I travel many provinces in Thailand, I like to go to see the weaving villages and fabric shops to see and to buy and to appreciate. I love the color, textures and patterns. All that has stuck in my head since I was 8 years old, 12 years old, and 16 years old when I went to study in Bangkok. When I moved to Bangkok, I would usually go to see the fabric shops at the shopping mall. I liked their displays that made the fabric beautiful with lighting and setting. One day I was sitting on the bench at the walkway in front of the fabric shop and through the window display I saw a reflection of the Bangkok people walking by, the country people who came to live in Bangkok were walking by. I thought it looked like myself walking into that fabric. People passed by again and again. That emotion, like the melody of music, really impressed me with its image and emotion. It made me want to hold on to it. So I took the pictures and found a way to capture that emotion because not only did it happen that day, but it happened with me in the past as I am a country boy from the North. The fabric usually uses purple and indigo because they are popular there. So I used these two colors to represent the North. The compression of these many things mentioned above, since I was young until I am old, are replicated in the works.

Conclusion

ได้ความรู้สึกตามที่ประสงค์ เกิด แออสแตรีค ลุค ตามที่ต้องการและบีบอัดความรู้สึกในวัยเด็ก จากชนบทจนเป็นผู้ใหญ่ในกรุงเทพมหานคร และปะปนกับผู้คนในกรุง ที่สะท้อนลงไปบนสิ่งทอ



Objectives Aims Or Purposes

To experiment with how my childhood in the village merges with daily life in Bangkok presently. And the emotion of again, and again, and again. Make the art piece depict my idea.

Process Or Methods

1. Take the pictures about my traveling in the village with weaving and fiber art as my inspiration.
2. Go to the shop that sells Thai fabrics in the shopping mall in Bangkok.
3. Choose the shop and window display that impresses me. Sit down on the bench in front of the shop and look at that window display.
4. I see the reflection in the window display, people walk by, I find the impression from that.
5. Create the repetition like a melody in a song, match with the reflection of the people and the fabric in the window display.
6. put those pictures together make the repetition to feel like music.
7. Select the color of the fabric based on what I liked since I was young and living in the village.

Techniques And Materials

Take the pictures and then use the computer to create an art piece. Choose the color that is typically used in Northern Thai fabrics.

Size Or Mins.

The size is 31 x 36 cm





Monsters of the Sea

Miss. Ploy Nikadanont

Microplastics, according to study, circulate throughout our bodies and may become lodged in organs. Although there is no information on how it affects our health, researchers are concerned since microplastics have been shown to harm human cells in the laboratory and air pollution particles have been shown to enter the body and cause millions of deaths each year. How can we solve this problem since humans depend on plastic for livelihood and convenience. It is, however, suffocating the earth, the animals, and ourselves. When plastics are used and discarded, they breakdown into particles known as microplastics. Microplastic is now found in virtually every part of our life, including the air we breathe, the food we eat, the water we drink, and even in our own blood. The majority of microplastic particles found in human blood are PET plastic, which is commonly used in beverage containers, and polystyrene, which is regularly used in food packaging.

The discovery of Microplastics in human's blood reminds me of the famous quote by Jean Anthelme Brillat-Savarin (1755-1826) "Tell me what you eat, and I will tell you who you are"... What kind of creature are we if we consume animals and vegetables that have been tainted with microplastic? This was the inspiration for creating "Monsters" project, which uses food packaging to create printing plates to illustrate how those packaging contaminates plants and animals which are our food and gradually impacts our life. The first series of Monsters is "Monster of the sea" which consists of three pieces of prints that depict marine life that has been impacted by microplastic contamination. The printing method was chosen for this project because it is one of the most toxic techniques and able to produce textures that symbolize pollution. Additionally, because it is repeatable, it helps depict our unchanging behavior that contributes to environmental difficulties today. Along with the traditional printing process, this project also utilizes augmented reality (AR) to narrate story through moving image and sound.

Conclusion

According to the project's objectives, which include recycling food packaging, exploring new possibilities of aesthetic expression through traditional printmaking and digital techniques, and raising awareness about environmental issues focus on microplastic pollution, the result will be analyzed by using a SWOT analysis below:



According to the project's objectives, which include recycling food packaging, exploring new possibilities of aesthetic expression through traditional printmaking and digital techniques, and raising awareness about environmental issues focus on microplastic pollution, the result will be analyzed by using a SWOT analysis below:

	Strengths	Weakness	Opportunity	Threds
1. To recycle food packaging (Tetra pak)	<ul style="list-style-type: none"> -To use tetra pak as a matrix can help cut down the chemical process of etching print since it can draw directly on to the aluminum foil. -Less complicated and easier than other intaglio processes. 	<ul style="list-style-type: none"> - Incapable of developing an efficient recycling system. 	<ul style="list-style-type: none"> - Can expand to use other types of food packaging. - Can expand to use other types of printing techniques. 	<ul style="list-style-type: none"> - Can expand to use other types of food packaging. - Can expand to use other types of printing techniques.
2. To expand the opportunities for artistic expression.	<ul style="list-style-type: none"> - Provide unique look and feel - Fit for express negative feeling -Grab attention better with moving images and sound -Communicate clearer with moving images. 	<ul style="list-style-type: none"> - Tetra pak has folded lines inside which make it hard to use - Have a size limitation. 	<ul style="list-style-type: none"> -Increase an opportunity to bring traditional style to digital market like NFT - Increase opportunity to introduce traditional printing techniques to young generation -Not many artists combine traditional printmaking and AR -The folded lines inside may assist in narrating a story, particularly in this project, which requires a packaging appearance to communicate the message. 	<ul style="list-style-type: none"> - Mixing methods is not ideal for traditional printmaking area.
3. To raise awareness on microplastic pollution	<ul style="list-style-type: none"> - Possible to use as a design concept and discuss topic in class which is able to share information with student in order to create awareness 	<ul style="list-style-type: none"> - Capable of reaching a small group of people (only discussed in class) and cannot measure the result. - Require to read a lot of academic research 	<ul style="list-style-type: none"> -Meet the interest of Gen Z. - Increase opportunities to create new media to communicate or raise awareness on this topic. 	<ul style="list-style-type: none"> - Gen Z don't like to read

In summary, to use tetra pak as a printing plate cannot develop an efficient recycling system and have the possibility to produce non-recycle garbage which provides a lot of carbon footprint during the termination process. However, it can help cut down the chemical process of the etching technique that needs to use acid to bite the copper plate.

In terms of aesthetic pleasing, tetra pak print provides a unique texture and look with folded lines on the printing plate. However, these lines could challenge the artist to work on composition, and could distract the eyes of the audiences. Combining traditional printmaking techniques with AR technology can help with communication, as moving images help in conveying the message. The mixed techniques also help provide opportunities to bring traditional to the digital market. But, in the area of traditional printmaking, this might not be the ideal and could affect the value of the artwork.

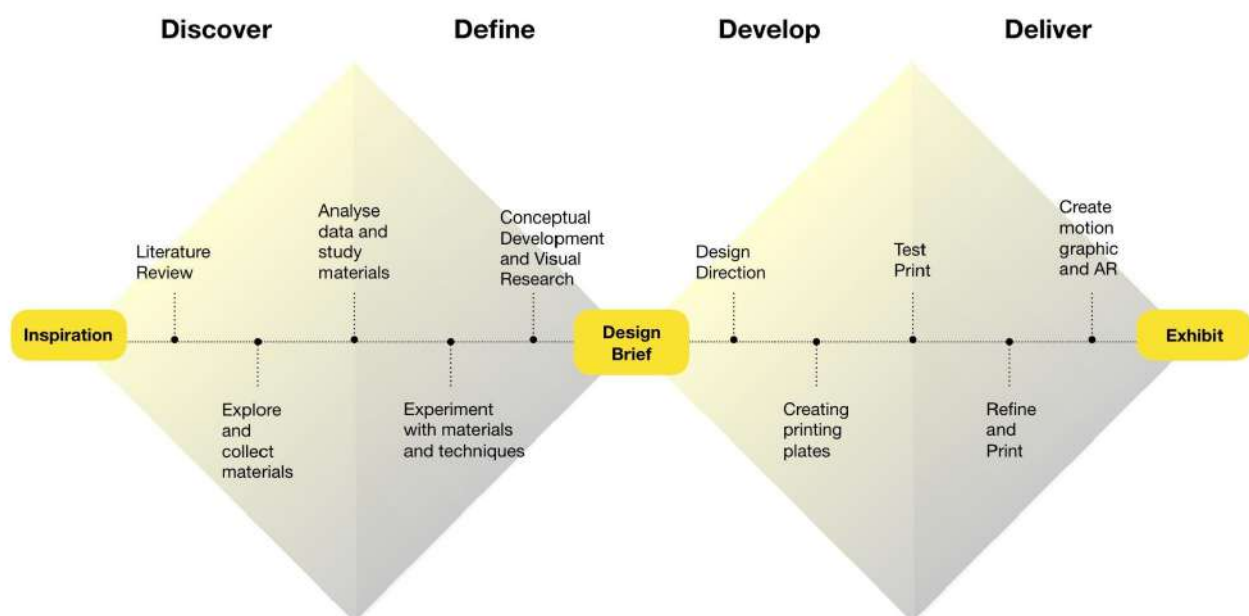


A topic of microplastic pollution has the potential to be used as a design concept and discuss topics for brainstorming in classes like ICCD210 CD Studio and ICCD103 Research Studio. Also the student might be interested in this topic since Generation Z is more concerned about environmental issues than other generations. However, it might be too complicated and require reading a lot of academic research. According to the survey conducted in Mahidol University International College in March, 2022 found that 76% of participants don't like to read and think that infographics and motion graphics can provide information better and easier to understand. So, this could be considered as an opportunity to design or create media for communicating environmental issues to Generation Z and the Monster project might be used as a pilot project to find out the design approaches and storytelling that meet the needs of the university students.

Objectives Aims Or Purposes

The project was developed to determine the methods for recycling food packaging. Also aims to experiment with combining augmented reality with classic printing techniques to find out new possibilities to communicate ideas and aesthetic expression. Lastly, this project hopes to be a part of raising awareness on microplastic issues by applying the topic into class assignments.

Process Or Methods



The Monster project's process was developed using the framework: Double Diamond of the design councils that can be divided into four sections include Discover, Define, Develop and Deliver.



Discover: In order to understand and get insight information of the selected topic, this section involves research, mostly a review of the literature on microplastics, printmaking techniques, and the use of augmented reality technology. This section also includes observation, data collection, and material collection. Due to the fact that food packaging particles are present in human blood, this section also includes exploring and collecting food packaging.

Define: All data and materials collected in the previous section have been analyzed and experimented in order to define the right materials and techniques for the project. The experiment discovered that when food packaging such as tetra pak and milk cartons are used as a matrix, Drypoint method could provide better outcomes than other intaglio processes such as collagraph and aquatint. In the AR part, found that the Artivive application works better than others. Visual research is also included in this section since it is a method for defining a design brief that involves the development of clear design concepts and the exploration of various design directions for the subject matter.

Develop: The process of developing the design brief into final products began with a series of sketches to illustrate the concept. Then select the design that supports the concept the best. After that, develop the final design using Adobe Photoshop. Then, prepare a printing plate for the test print.

Deliver: Test print with different types of printing paper such as normal water color paper and Fabriano paper. Also tried the different weight pressures of the printing press. If the result is unsatisfied, the needle can be used for fixing or adding more details on the printing plate before inking and reprint. After finishing the printing process, select the best editions for scanning in order to animate in Adobe Photoshop. And process AR on the Artivive website.

Things to be aware of during the printing process are: dirty fingerprints on the printing paper while removing work from the printing press. Additionally, if the printing paper is overly moist, it may adhere to the printing plates, causing them to rip apart when removed. If printing plates are wiped too frequently, details are lost, whereas too much ink on the plates splashes out and creates a dark texture that conceals details.

Techniques And Materials

The monster of the sea series of posters features images of aquatic creatures such as sea bass, octopus, and prawn, all of which are frequently seen on our favorite dishes. The appearance of those animals are unpleasant to convey the fact that sea life is contaminated by microplastics, transforming them from purified creatures into monsters. And those monster are our food..."we are what we eat".



To design the appearance of the monsters, it starts by studying photographs of sea life, scientific illustration and Gyotaku which is Japanese traditional fish printing. Then trying to apply the characteristics of fish printed by Gyotaku techniques to the design by focusing on the agony look of the dead fish: bulged eyes, white eyes and open mouth. However, with the look and feel of the Japanese printing technique which uses liquid ink, gives a natural and non toxic feeling which does not fit the design theme. Then, Drypoint, which is the Intaglio process, has been selected since it provides a dark, mysterious and negative vibe which goes well with the creation theme. Also the techniques itself are toxic which can help narrate the story that involves environmental issues. The colors which are added in the AR part are the colors from the samples of microplastics found in the sea which include blue, red, green, purple (pink), black and brown.

Material used for creating printing plates is tetra pak since it is widely used to contain drink, it consists of 75% paper and 25% aluminum foil and plastic which has potential to be used as a matrix or printing plate since it is not too hard to create incise lines directly on to the plate. To create a printing plate, start by printing the final design that was made in Adobe Photoshop on a stencil paper (can be inkjet or laser print). Then, cut open and clean the interior of a tetra pak and allow it to dry. Transfer the design from the stencil sheets onto the tetra pak by using pen tracing the outlines of the design. Then, create details by using needle draw directly onto the plate. Then inking the plate and ensuring that the ink is contained inside the incised lines, wipe the plate clean with paper. Place the plate on the printing bed and cover it with moist printing paper. Cover the printing paper with a woolen cloth before rolling the printing press. Remove the work from the printing press with clean hands and allow it to dry on the wood panel, holding it in place with water-based masking tape.

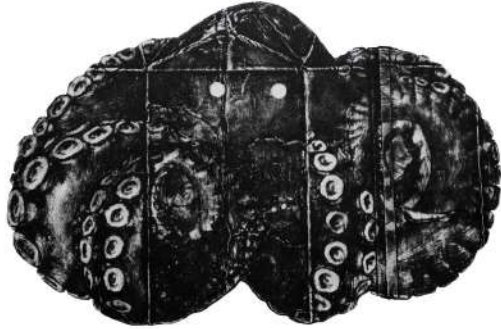
After the printing process is complete, allow the work to completely dry for one day. Then remove the artwork off the panel and scan it at a resolution of 300 dpi. To animate the files, open them in Adobe Photoshop. To begin, separate the design from the background and the parts meant to be animated. Then create a movement shot by shot (1 layer 1 shot). Use tools such as clone stamps and paint blood rotouch on each layer. Then use the timeline function to move the image. When completed, save the file as a gif. format. To produce AR, log in to Artivive account at <https://bridge.artivive.com/#!/login> and upload gif files and wait for the program to process.

Size Or Mins.

Monster of the sea no.1
Drypoint, Photoshop, AR
29.7x42 cm. (2022)

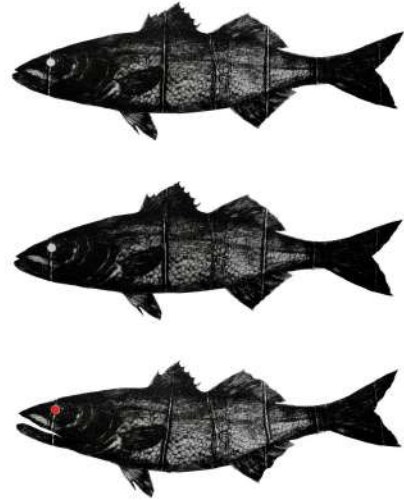
Monster of the sea no.2
Drypoint, Photoshop, AR
29.7x42 cm. (2022)

Monster of the sea no.3
Drypoint, Photoshop, AR
29.7x42 cm. (2022)



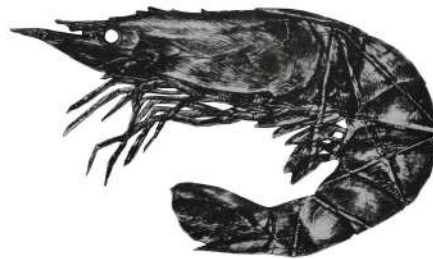
Sushi?

Large amounts of plastic waste are thrown into the environment,
and microplastics have now contaminated the whole world,
from the top of the mountain to the bottom of the seas.
Microplastic is now found in every part of our life, including
the air we breathe, the food we eat, the water we drink,
and even in our own blood.



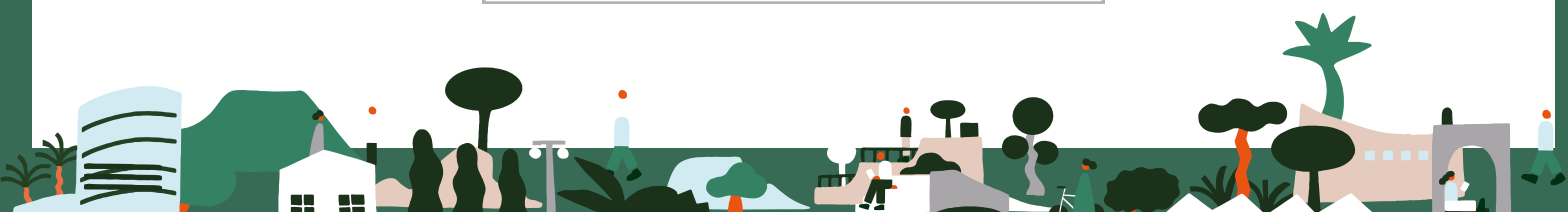
Fish and Chips?

Large amounts of plastic waste are thrown into the environment,
and microplastics have now contaminated the whole world,
from the top of the mountain to the bottom of the seas.
Microplastic is now found in every part of our life, including
the air we breathe, the food we eat, the water we drink,
and even in our own blood.



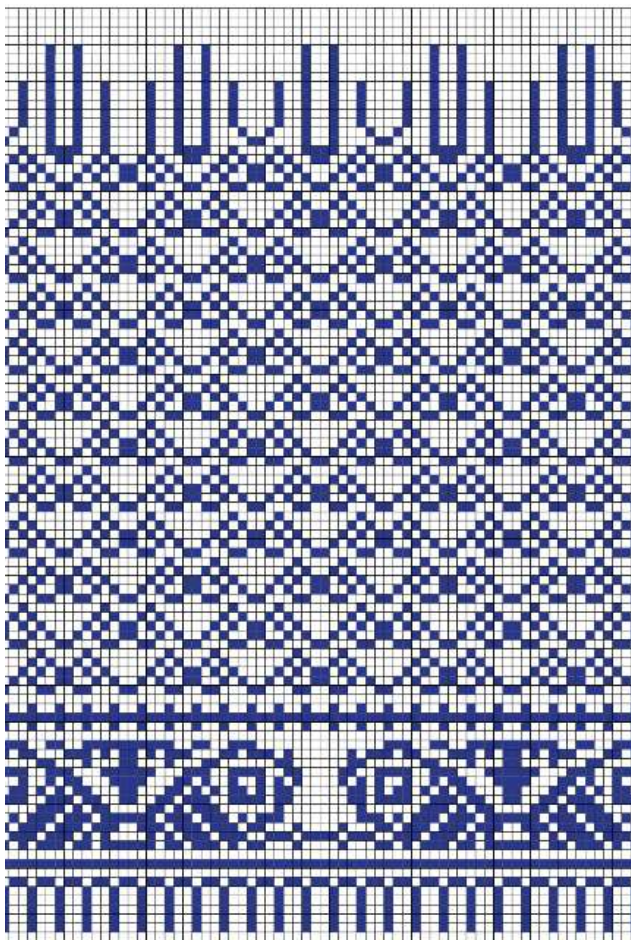
Grilled Shrimp?

Large amounts of plastic waste are thrown into the environment,
and microplastics have now contaminated the whole world,
from the top of the mountain to the bottom of the seas.
Microplastic is now found in every part of our life, including
the air we breathe, the food we eat, the water we drink,
and even in our own blood.



Mudmee pattern design inspired by folk tales of the northeastern region: Phaya Kan Khak

Pongpinij Piniidam



Mudmee pattern design Inspired by folk tales of the Northeast The story of Phaya Kan Khak The objective of this study was to study the design process of Mudmee cloth patterns and to design Mudmee fabric patterns Inspired by folk tales of the Northeast The story of Phaya Kan Khak. The results of the study found that Most of the motifs of Mudmee cloth are caused by lifestyles related to nature, beliefs, and some patterns appear in various

arts such as wall paintings or architecture appliances Patterns in folk legends or literature. The naming of patterns has been established since ancient times. or re-name the pattern according to the designer's imagination. Most of the Mudmee fabric patterns are patterned throughout. It is a pattern that is arranged repeatedly. Continuous throughout the canvas Fabric patterns that are popularly used to design 4 patterns are straight stripes or torn stripes, zigzag stripes, rhombus patterns. or a cross and the pattern is curled into a circle like a spiral or a hook by the creators have designed the Mudmee fabric pattern. That brings inspiration from folk tales in the Northeast The story of Phaya Khak Khak came up again. by using a graph written in a computer program. In this regard, the new pattern of Mudmee cloth can be extended to create various products and also helps to promote and conserve local wisdom as well.



Conclusion

Identity present the distinctive features of the area Identity of society, community and way of life Culture, presenting beliefs local values, traditions Creative economy Bringing the concept of creative economy as a design concept to connect with culture to create added value for the community's economy Sustainability Apply sustainability concepts to create careers income prosperity sustainable preservation and restoration of natural resource bases

Objectives Aims Or Purposes

- 1.To study the design process of Mudmee cloth pattern.
- 2.To design a Mudmee fabric pattern Inspired by folk tales of the Northeast The story of Phaya Kan Khak

Process Or Methods

- 1.Study the folk tales of the Isan region. The story of the King to analyze and find ideas for creating works to have a connection with the story.
- 2.Study the patterns of Mudmee cloth patterns of the Isan people. To analyze the pattern design guidelines to be consistent with the production process.
- 3.The creative process with drafts by using graphs to write in a computer program will assign 1 slot on the graph paper to be equal to 1 Mudmee pattern in order to see the structure of the pattern to be connected to the story as follows.



Phaya Kan Khak pattern



The pattern of the family
of Phaya Khankhak



rain pattern



rice field pattern

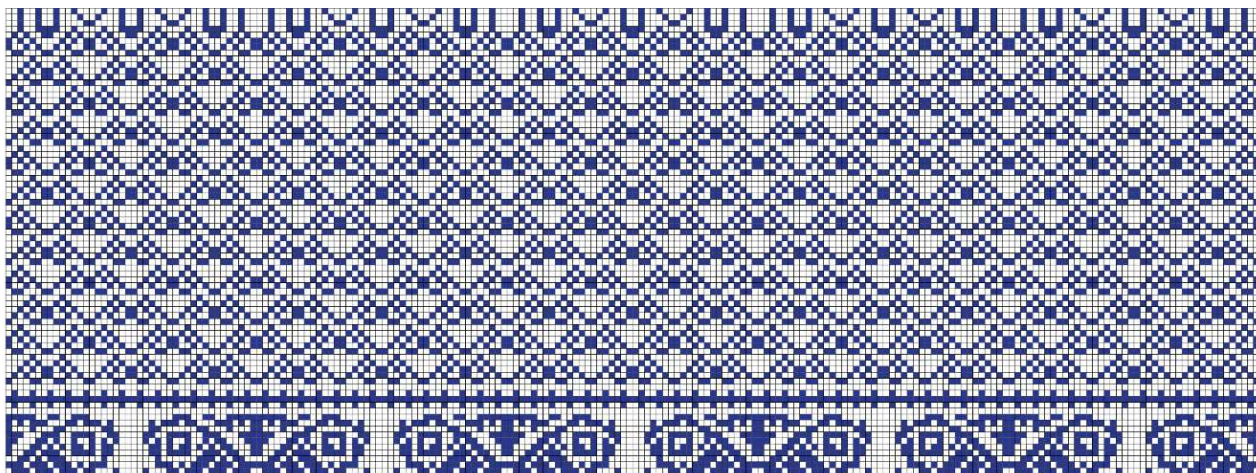
4. The process of stitching 1 piece of Mudmee fabric by using a graph to write in a computer program. Will assign 1 space on the graph paper to 1 space on the graph paper equal to 1 Mudmee pattern to see the structure of the pattern connected with the narrative.
5. Color determination process using indigo as the main color that is natural color to comply with the production process and related to the way of life of the Isan people.

Techniques And Materials

Digital Graphic

Size Or Mins.

420 x 594 mm



Mudmee fabric pattern draft Inspired by folk tales of the
Northeastern region : Phaya Kan Khak



Children of Water

Assist. Prof. Samuel Raymond Forkner



Motion-pictures in the visual arts

Non-fiction films use well-worn, and proven, artistic methods for their delivery just like make-believe films do. Sculpted for the viewer's 'enjoyment,' these techniques are really objective in nature as they are passed down from teacher to student, or pioneered by individuals over time. In the field of the visual arts, these methodologies can sometimes be thought of as a particular format for a visual work (such as a documentary or music video). These formats have parallels in art history, such as movements or schools of thought

(like a post-impressionist painting or an Avalokitesvara Buddha image). Artistic methodologies utilize techniques to create an illusion of reality, they make inanimate objects come to life, they spark the imagination and keep it going for the duration. Thinking visually occurs in a different part of the brain than say reading or logic, and by viewing something that seems real the participant is rewarded with a revelation (a new understanding) about a situation they might not otherwise have been able to be a part of. This is how make-believe works for fiction films, as well as documentaries from hard to reach locations. The main goal of art is to create an image, for the purposes of viewing. We must always be finding ways of integrating new viewing technologies with these methodologies because cameras and the industry are constantly changing. Videographers always try for cinematic looks, even when they are photographing events in real time which aren't staged. They frame, focus and expose to create a type of shot. It is a tradition since the very start of motion-picture cinematography, such as the Kinos. Thus, non-fiction films still create an illusion of reality. However, in documentary production it is assumed that the information is going to be successfully received by an audience member. Even if that illusion is that it is all real, they will see it as the truth of life.

Conclusion

Documentaries profess themselves as being pure representations of the truth because they record something that really happens. The effect of raw footage, or video captured in a journalistic setting, gives the viewer a sense that what they are seeing is real. Live video has an authenticity due to the spontaneity of its capture. Guerrilla-style shooting works very well for live recording. In fact, during the shooting of this documentary, it had already been 10 years since Michael Moore made his groundbreaking work "Roger and Me" where his three person crew ran around capturing fleeting moments of revelation. And it would be only three more years before he would win an Academy Award for making "Bowling for Columbine," giving documentaries the biggest boost in public consciousness since the 1970s. This form of freestyle, independent cinema was academically described in the Guerrilla Film Makers Handbook in 1996.



yet powerful camera can grab kino style clips for documenting something important while it is happening, in the moment, without the possibility of staging scenes or rehearsing.

Documentaries typically reveal content unknown to the public in this way. This style has been appropriated by modern broadcast television in the form of reality TV. And no doubt will take on other forms in the future. Here I use it with purpose to showcase what I learned in those very special four months from July to October in 1999.

Art can serve society by educating a general audience. Artisans can collaborate with doctors from their fields of science and help them reach out to the public, inspire, educate and heal. Even now in the field of visual arts there are gray areas regarding the correct pigeon hole for where to place video. Is its texture even capable of being fine art? Is video-art strong enough to hold its own at an exhibition, or does it need to be part of an installation to be interesting? Can informational or educational videos be themselves a work of art, or would this just be the same as documenting an artistic production where the camera is only a recorder? Does having pre-disposed content reduce one's ability to use an artistic methodology? Questions like these tend to suggest that techniques from the field of visual arts must be subservient, out of necessity, to collaborate within another field. It is almost as if saying art is doomed to be bonded to a utilitarian purpose forever. However in the context of the film industry, its constantly changing technology and therefore its means of distribution, a collaboration that forces a particular type of structure or working style upon the artistic method is simply just an issue of formatting. The philosophy of capturing the images comes from a tradition dating back to the very origins of film and cinematography. Likewise this work has been repackaged to be distributed in a much different technology than the camera itself was designed for.

Process Or Methods

In the villages I tried to shoot in an observational style like from the philosophy of direct cinema or ethnographic film from the 1960s. I tried not to interfere with the environment around me by moving things around or asking people to do things. Instead I let the camera roll in the hopes of capturing a special moment. It is, however, impossible not to influence your surroundings. The observer influences the system simply by being there, and we were there for four months. But the people got used to us on a certain level. Still, kids would run up in front of the camera on purpose, every single time. Excited, they would jump around. But the philosophy of shooting didn't change and I tried to keep the camera out of everyone's mind whenever it was possible.



The structure of the edited footage was planned in ordered sequences:

1. Tonal montage, introductory sequence and title segment
2. Information sequence 1, authoritative source, interview with Dr. Thameed
3. Rhythmic montage, travelogue
4. Information sequence 2, training with the field workers
5. Metric montage, severity
6. Information sequence 3, What are we finding?
7. Overtone montage, food montage

The introduction is a tonal montage with long superimpositions based on the line of a figure or the space and volume of a shot. It contains the title and tries to create a sense of place, a place on the water with primitive technology.

The interview with Dr. Thameed is cut in an A-roll/B-roll style. He relays information to the viewer in a well explained order. He nicely sums up the main issues which make up the brunt of the problem: immunity, infections and the cycle which causes malnutrition, rehabilitation and recommendations, vitamin supplementation.

The next segment is a sequence cut according to the motion within each shot. It is what Sergei Eisenstein called a rhythmic montage because the motion of the subject within a particular shot creates a visual rhythm from left to right, up and down, or in and out. As the ghost ride from the perspective of being on a boat moves you across the screen, I cut back and forth between country and city scenes to make a contrast between their lifestyles in a mit-out sound (MOS) travelogue.

The training of the field workers was shot out in the field, So I tried to use an observational style, such as an old ethnographical film where the camera tries to hide in the corner like a fly on the wall. But the search for objective truthfulness, such as the pravda of the Kinos, comes more from a direct cinema approach. Letting the camera roll constantly, I captured what was happening at the moment. I knew the footage would be extensively edited with the purpose of taking advantage of the large ratio of footage to final piece length.

The information should come out when cutting the footage together, especially if I was to cut according to what was there in the frame, rather than any preconceived notion of how the documentary should be. I wanted to cut the footage together the way that the footage itself wanted to come together. While I was shooting, I made sure to frame many different picture sizes and camera angles.

The third informational segment is edited with the same ideas as the second informational segment and it segues into an overtone montage.



By combining footage of different recipes being prepared, I created an associative connection between related events. The viewer will connect the information in each successive shot and draw conclusions about how these people live and survive.

Techniques And Materials

In the 1960s, direct cinema was made possible by the invention of light weight cameras and advances in sound technology which reduced the number of people needed to make up a film crew. Likewise, in the last years of the 1990s, digital video made this technology even smaller and more affordable. I instantly became a one-man crew just in time to do my thesis. At the time this footage was shot, cameras could not yet record to a disc or a hard drive. Although that technology would arrive quickly after the turn of the millennium and start the age of the infinite reel, which we are in now. I had to carry mini-DV cassettes with me that I put in a Tupperware container to keep dry. I had enough money left over after the purchase of my Canon Optura camera to buy 40 one-hour tapes, and I had a battery which would last for 6 hours but had to be worn on your belt and connected to the camera with an obtrusive wire.

It was a guerrilla-style production in many aspects. I had a very small budget of \$2,600 which included the camera, batteries, and a roundtrip plane ticket. My financial concerns would always come last to the organizations I was helping, because funding for non-profit organizations that do necessary work, never have any budget left over for art projects. Nevertheless, I knew that this subject would make a great documentary.

And I hitched a ride wherever I could. The people within the organization were very helpful, and I was taken to many sites outside of the scope of my friend's particular research project. They taught me about their work and their methodology. I met a lot of inspiring people.

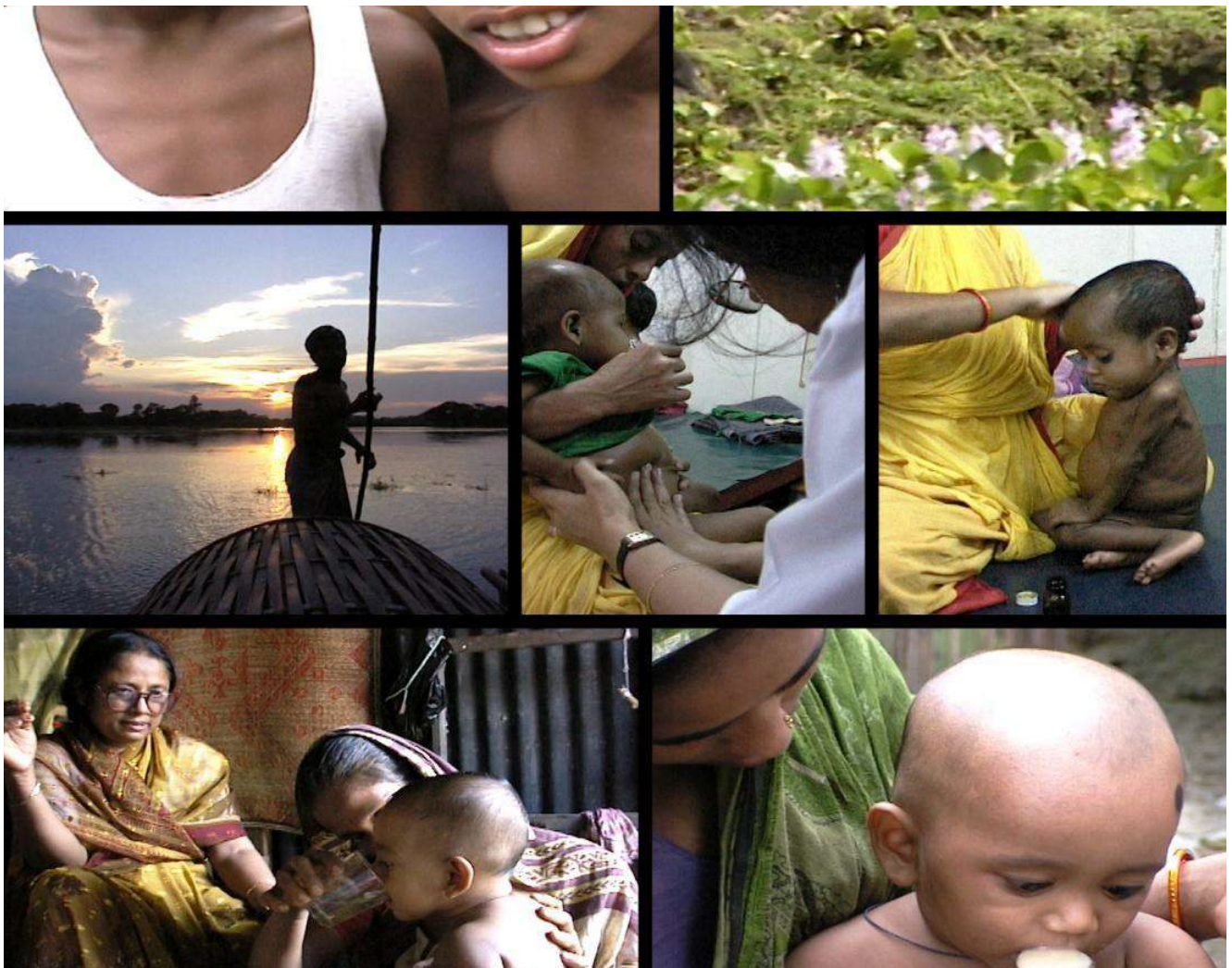
Shooting in this environment was a challenge, but riding in pole driven boats made each shot like a dolly move, or a ghost ride. I approached shooting the same way that I approached playing a musical instrument. I had practiced my rudiments such as framing, capturing with a manual focus and exposure, and how to hold a steady shot. I would record as many nature shots and beauty shots as I could. I also had a lapel microphone which I put upside down in a cooking wok so I could have a parabolic microphone like the ones used in sport stadiums. I put a hand strap on it so that with my left hand I could point it at the subject and get good sound out in the field. I held the camera in my other hand and used the neck strap to keep it steady. I had to have a way to pack it up quickly when it started raining or I needed to get in and out of the boat.

Since this video was shot editing technology has gotten a lot better. Non-linear editing has become the standard for video editing and personal computers have become much more powerful. Modern computers, however, can no longer connect to video tape decks and many now do not even read DVD discs.

For the sequence in the villages, I cut in the style of continuity, using techniques like match on action, reverse angles, cut-aways and inserts, and changing picture sizes from close-ups to long shots. When shots like these are cut together they preserve the illusion that this sequence of shots happened in continuous time, in actuality they were separated by minutes. The editing philosophy relies heavily on montage theory as well. I use montages to separate informational segments which can tire the viewer, to give some breathing room and time for contemplation. I employed a tonal montage for a typical opening sequence, a rhythmic montage to compare the rural area with the bustling city of Dhaka, a metric montage to add a sense of urgency, and finally an overtone montage to express the magnitude of the villagers situation, to pose the question "what do we eat and why?"

Size Or Mins.

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Barrier

Mr. Seksarit Thanaprasittikul

Since the outbreak of the coronavirus has widely affected people's lives, protection has been a major concern. Protective kits or devices have become an essential item in daily life. After observing how people protect themselves during the pandemic, it shows that wearing a mask is the most common method. It not only provides physical covering but also abstractly creates intangible protection for the wearer. Such intangibility involves the assurance of increasing protectiveness, provided by wearing a mask, and the idea of an extra protective barrier for the wearer. Considering the intangibility described previously, the term "barrier" becomes the keyword that can visualize intangible protection in the fashion context. To reinterpret the idea, the design process highlights the way to create clothing as a barrier. Based on a study of clothing construction and protective garments such as armor, the barrier is translated into an extended structure on the clothing. An extra layer extended from each panel of the base garment portrays the barrier of intangible protection around the body. Silhouette designs derive from the experiment with the extension of each garment construction by integrating an extended structure into each panel of the base garment. Materials include plain stripe cotton and twill cotton, fused with fusible interfacing to reinforce the extended structure. As a result, the design features a garment with two layers, including the base garment and the extended structure that creates the protective barrier, reflecting the intangible protection.

Conclusion

In conclusion, the project is a visualization of the intangible protection that emerged during the pandemic. To reinterpret the idea, the design process highlights the way to create clothing as a barrier within the fashion context. The experimental approach allows new possibilities in the design process. Unlike working on visual interpretation, the process focuses on the reinterpretation of the conceptual idea into 3-dimensional experimentation, featuring an integration of the extended structure into the construction of the garment. The design features a garment with two layers, including the base garment and the extended structure that creates the protective barrier that portrays the intangible protection. As a result, it creates a new design with unusual shapes, forms, and construction.



Objectives Aims Or Purposes

- To explore new possibilities in fashion design through experimental approaches to creating a new design in shapes, forms, and constructions.
- To investigate the role of clothing from a different perspective.
- To advance professional expertise in design and to expand design skills.

Techniques And Materials

In this project, the extended structure requires pattern making techniques, including pattern enlarging, pattern dissection and alteration. The complicated structure also requires various sewing techniques, such as the use of fusible interfacing to reinforce the extended structure, the use of enclosed seam, traditional tailoring techniques, basting stitches, padding and hand-sewing.

Materials include plain stripe cotton and twill cotton, fused with fusible interfacing to reinforce the extended structure. Different types of fusible interfacings are used on different parts of the structure. The stiffest type is used on the raised structure inserted in between the two layers, while the medium and lightweight interfacings are used on the extended structure.

Process Or Methods

Based on a study of clothing construction and protective garment, such as armor, the design process starts from the experiment with clothing structure. In response to the idea of "clothing as a barrier", the experiment focuses on the extension of each garment construction panel. After various experiments, ranging from folding, enlarging to pattern dissecting, the extended structure can be achieved by the additional raised structure, inserted in between the base construction and the extended panels. As a result, the design features a garment with two layers, including the base garment and the extended structure that creates the protective barrier that portrays the intangible protection.

Size Or Mins.

-





The Illustration book design project for “Lok Klom Klom Tee Riak Wa Digital” (Digital literacy guide for parents and children). The research paper project supported by Thai Media Fund organization, Thailand.

Assistant Professor Dr. Sirada Vaiyavatjamai

The research study by Asst.Prof. Chawaporn Thammanitayakul, Ph.D. supported by Thai Media Fund organization in Thailand was found that many digital natives or younger generations today are suffering from cybersecurity issue. The study shown most of them are in lower middle-class families and have inadequate digital literacy knowledge. They are unable to deal with a digital problem and struggle to overcome with their parents. Raising awareness of this issue was concerned, the researcher analyzed and digested information in order to encourage intended parents and their digital natives' children to obtain digital literacy. To motivate audiences and create an effective media is focused on visual communication design principles. The imaginative illustration and infographics can enhance words/information and improve accessibility for audiences. Furthermore, applying a storytelling technique can convey the message visually and easy to related a relevant situation for audiences.

A design research process for this project was defined into five steps including; 1) design Brief 2) concept development 3) Implementation 4) audiences testing and 5) preparation for publication. The survey results of focus group discussion investigated that the use of illustration with characters design and infographic element as a storytelling to engage audiences, evoke emotions, and enhance learning experiences. The combination of complementary color is considered to grab attention on audience testing process. The illustration conveyed the concept design of 'Step inside' which related to the meaning of stepping into the digital world and stepping into children's mind. The effect of mentally problem is concerned in what happen to our children. Consequently, an appropriate illustration style is able to motivate target audiences and deliver a message of a particular content understandably. The accomplishment of the project was determined to be a case study for a visual communication design project for media approach. The book contains 70 pages both printed and digital flip book version throughout the online platform for an easy accessibility.



Conclusion

The completed artwork was determined by the project's committee members that the illustration style can enhance information and improve the message effectively. The illustration can motivate target audience to access the book, driven a meaningful and imaginative style with the storytelling method. The book was printing in 5,000 free copied with an e-book version available to easy access for a digital lifestyle.

By doing the process research of five steps; 1) design brief 2) concept development 3) Implementation 4) audience testing and 5) preparation for printing were useful and impact audiences to improve accessibility. The illustration offers a mood or emotion of happiness, appeal, charm and expression of human touch. It can simulate and strengthening the message delivered to audience. The graphic identity and infographic style applied in this project are created uniqueness with clean and simple form. It can help audiences with their understanding of words as well as useful for readers with learning difficulties to obtain a content precisely.



Objectives Aims Or Purposes

The purpose of the Illustration book design project is to express knowledge and raise awareness of digital literacy to parents and their children. Amongst the increasing online use rate of all generations, particularly in younger generation. There are many concerning issues on the digital activities that influences and effects our children's developing behavior and wellbeing of digital experiences for their lives. Furthermore, understanding the knowledge about digital literacy can increase positive communication and strengthen a relationship between parents and children in a family.

The beneficial of illustration and infographic can convey an idea in a very clear and simple way to parents and younger generation. The content of the writing can be enhanced by motivated infographic and friendly character style. The book published in two version; printing version in a book targeted to communicate with parents and e-book online version aimed to approach to younger generation. The Illustration could help explain and clarify complicated content to create interest in a new topic and it hold people's attention spans.

Process Or Methods

The Illustration book design project for "Lok Klom Klom Tee Riak Wa Digital" (Digital literacy guide for parents and their children) presented the concept of 'Step inside' with friendly, simple and clean design. The design work involved in five steps of the process as the following;

1 Design Brief – A representative of the writer team, Asst.Prof. Chawaporn Thammanitayakul.Ph.D. briefed the purpose of the book project including intended target audiences, a review of strategic approach to communicate the content. This process is a key to defining the opportunities and limitations which are equally important in discovering the best solution. (Skolos, N. & Wedell, T., 2012)

1.1 Analyze what target audience know about the topic, their familiarity with reading text and their ability to interpret data and information.

1.2 Define the message what is the key message that the book should convey with attractive illustration and infographics.

1.3 Define data and emphasize key message to enhance an understanding of the information.

2 Concept development – Focus on the direction and understanding of the key message.

2.1 Literature review on concept and design principles, layout design, color theory and communication strategies.

2.2 Analyze the information from Asst.Prof. Chawaporn Thammanitayakul.Ph.D. on a result survey of target audience's background and determine a method to express the message effectively.

2.3 Research on an appealing visual communication style to attract intended target audience.

2.4 Focus on the appropriate direction and do the design research on a selected concept.

3 Implementation – Process on a design development.

3.1 Sketch the Idea start with simple drawings on a paper.

3.2 Define composition of character style, graphic elements and build a narrative message.

3.3 Define color scheme from the research on color psychology to create mood/tone and enhance the message of the illustration. The use of a complementary color can grab an attention and a lighter-pastel tone considered optimistic, happy and uplifting effect on audience's mood. (Gremillian, A., 2019)

3.4 Develop main characters and infographic on a book cover design as well as all chapter cover using computer generated in Adobe Illustrator program.

4 Audience testing – Conduct a focus group interview of middle-class parent

4.1 Collect Feedback from the focus group interview including character design, color scheme, infographics, graphic elements, sample of layout design and the understanding of message.

4.2 Improve the illustration and infographics from the feedbacks

4.3 Layout all the content including illustration, infographic, graphic elements and texts before proofreading and check all revisions and corrections.

4.4 Obtain a final proof from the committee of the project.

5 Preparation for printing – Publishing process

5.1 Assure all images and fonts are precisely present before export all files.

5.2 Submit files and check for prepress that meet specifications and publishing.

5.3 Create html 5 eBook by web developer.

Techniques And Materials

In this project, the extended structure requires pattern making techniques, including pattern enlarging, pattern dissection and alteration. The complicated structure also requires various sewing techniques, such as the use of fusible interfacing to reinforce the extended structure, the use of enclosed seam, traditional tailoring techniques, basting stitches, padding and hand-sewing.



The Illustration was started from a cover design with character design and graphic symbol of cyber/digital world to represent the concept 'Step inside'. The concept related to a key message inviting parents to step inside the cyber world whilst realizing what their child might be encountered. The cover design presented a friendly mother character in the front and grayscale son character, holding electronic device and sitting from the distance with a giant smartphone in the middle between them. The illustration implied through a storytelling that an ignorance of cybersecurity may be a factor to separate apart parent and child. The use of storytelling can engage audiences, evoke emotions, and enhance learning. An audience will experience and recall the events of the story in a personal way and it becomes a part of them. (Lidwell, W., 2015)

About the book cover design appeared a generous mother in warm color outfit to convey full of positive energy to the audience. The Mother character was stepping naturally on keys of a computer keyboard direct to her son through a giant smartphone. The son, in grayscale was sitting on the floor and looking at his electronic device's screen which communicate that a child may be left out or struggling on a cyber /digital world caused by an unsecure problem. The graphic elements including abstract shapes, cyber symbols and mathematics symbols laid down in a clean background were simplified a ready-to-learn new skill. The color of illustration was given bright and cheerful feeling transferred a pleasant atmosphere to motivate parent to learn an essential digital literacy together with their child.

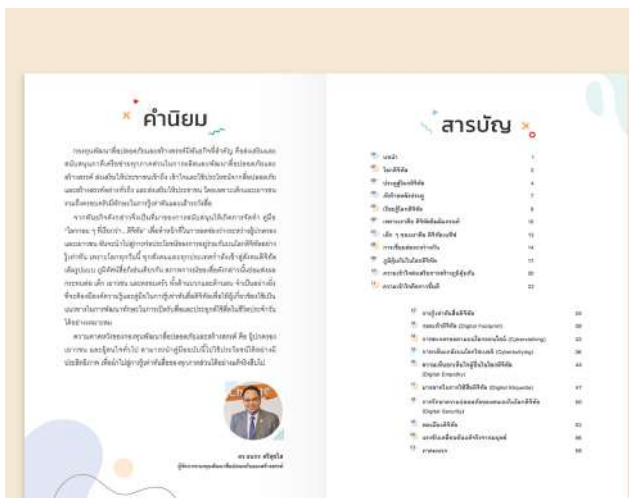
The illustration in the book carry on the storytelling with infographic explanation from chapter one to chapter twenty consistently. In a chapter ten to twenty, the 'son' character was changed to colorful represented a strengthen up feeling reflecting audience gaining more knowledges of a content throughout the book.

The illustration design was developed from a sketchbook and applied selected color scheme in Adobe Illustrator. Finally, the illustration of a book cover and all main cover chapters were developed and layout with texts and add more infographics appropriately.

Size Or Mins.

The Pocket book size: 210 mm x 148 mm





The Illustration book design project for
"Lok Klom Klom Tee Riak Wa Digital"
(Digital literacy for parents and children)



Application of Wabi–Sabi Philosophy in creative fashion design entitled “Nature: Impermanence”

Assist. Prof. Supreeya Suthamtarikul



Wabi-Sabi philosophy is one part of the Japanese aesthetic which is derived from the relationship of feeling and spirituality. It is also found from life experience and nature, including Buddhist insights. Shortly, "Wabi" means simplicity while "Sabi" means the appreciation of uncontrollable decay including imperfect and unfinished. Symbolism is one of important techniques, was used in poetry and literature during the early pursuit of aesthetics. The concept "Impermanence" storytelling and symbolism techniques are mainly used. Wabi-Sabi philosophy history from Muromachi period to Edo period was told.

1. "Contradictions of thought" and expressed asymmetry, incompleteness in nature, is symbolized with long dress and skirts of different lengths, the long dress and short overcoat are represented wealthy people. The short skirt is represented the humble group of people, or "wabi-sabi" group.

2. The concept of "Shibusa" or naturalness are represented asymmetry and incompleteness with the 2 pieces long dress combination. One is reduced and cut some part off, then put together by stitching over each other.

3. "Confusion" concept is symbolized as a long piece of clothes folded alternately, and assembled on a long dress and also represented simplicity with confusion of life.

4. "Simplicity" based concept is symbolized as a single piece of long cloth using the "Kiri" technique or cutting out the unnecessary things to a minimum as "wabi".

5. "Emergence" concept is symbolized with a simple square shape nested behind a long plain dress, using 2 long pieces of fabric attached to the back of the plain dress that is patched with different colored of fabrics at the back. The Kintsugi technique was used. It is a technique for fixing pottery showing imperfections.

Square shape behind the body come from the concept of changing style to new attitude, called "Iki" in Edo period. Rikyu's teacup concept is simple and homegrown, using local woven clothes, which is a natural color, naturally dyed indigo and ebony. They are pineapple fiber fabric, cotton fabric, hemp fabric and linen fabric to represent "Wabi (simplicity) - Sabi(home grown)".

The use of natural fiber hand woven technique for High Fashion is only average. High fashion and design are fairly good. Symbolism technique and possibilities in design simplicity should be worked in progress.

Conclusion

(1) Researcher gains knowledge in research and analyzed the evolution of the philosophy "Wabi-Sabi" to a certain extent, using historical data, telling stories and finding examples in its design. which has been applied to fashion design experiment The results were satisfactory to a certain extent.

(2) In designing by applying the philosophy "Wabi-Sabi", this collection has been focused on the issue "Simplicity" in view of "Wabi". The researcher used techniques of symbolism in design as the main guide. It also has been focused more on structural design. The issue of antiquity and traces of decay or the concept of "Sabi" is likely to be the next stage of research. However, the researcher used hand-spun woven fabrics instead of the old ones to represent "Sabi". and also used the concept of repairing pottery "Kintsugi" technique using two types of fabric to represent the mood of home grown.

(3) Surface experiments has also been conducted in this research has been cut off. Simplicity issue as well as the structural design and symbolism were used. Due to the beauty of the fiber and hand weaving showing the indigenous and humility are clearly seen, in addition to highlighting simplicity and nature.

(4) In the part of sewing, considering the design output, there may have seen some limitations in tailoring by using natural fibers fabric. The successful results may be missed the creative needs. Handwoven fabrics from natural fibers in Thailand may be find difficult to used for High Fashion. It looks beautiful and valuable, however it is too expensive to use for ready to wear. Budget was found obstacle in creative experiments.

(5) Handwoven fabrics from natural fibers in Thailand may be found the non-tight problem in weaving, so it made the work unstable shape. They are expensive and faced a budget obstacle in creative experiments. However, they are so valuable that no one can deny.

(6) The use of natural fiber hand woven technique for High Fashion is only average. High fashion and design are fairly good. Symbolism technique and possibilities in design simplicity should be worked in progress.



Objectives Aims Or Purposes

1. To study Wabi-Sabi philosophy and analyze their concepts.
2. To analyze the work of designers who probably applied “Wabi-Sabi” philosophy in their design.
3. To apply the concept of Wabi-Sabi philosophy in creating fashion design titled “Nature: Impermanence” by creating form and structure and experiment surface design.
4. To experiment by using woven fabrics from natural fibers in Thailand for fashion apparel.

Process Or Methods

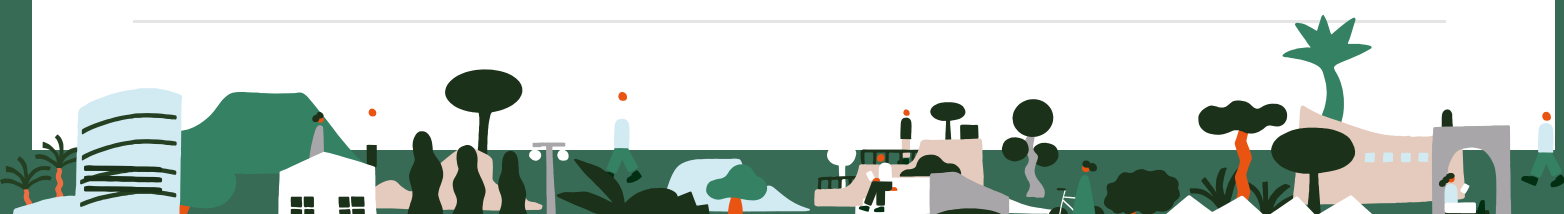
1. Primary Research
 - 1.1. Collect natural fiber woven fabrics such as cotton woven fabrics, bananas, pineapples, etc.
 - 1.2 Experimental surface design (Embroidery or other methods) A4 size also form and structure design experiments by making pattern and sewing with calico
 - 1.3 Applied techniques for using symbols or signs in design.
 - 1.4 Applied techniques for experimenting forms and structures and surface design with the decaying (sabi)
 - 1.5 Design of 5 real works and sewing
 - 1.6 Evaluation of high fashion design by organizing a focus group and collecting assessment data.
 - 1.7 Evaluation of Creative Design at the College of Design International Symposium International Symposium Working in Progress: Green Design
- 2 Secondary research
 - 2.1 Review and Analyze concepts of “Wabi-Sabi” philosophy in history of aesthetic from books, journals, pictures, research and websites. Apply “wabi-sabi” which reviewed history of aesthetic from Heian to Edo period. Find some concepts to design a collection.

Techniques And Materials

Symbolism technique is applied in fashion design. Experiment of symbolism technique with storytelling by representing forms and structures, using homegrown natural fiber woven; hemp, cotton, linen which are hand woven fabric for fashion apparel.

Size Or Mins.

-





A Creation of Textile Design through Thai Cultural DNA for Millennial in part of Fulfilling

Assist. Prof. Dr. Thanotai Mongkolsin



From an interview with Dr. Suwit Maesinsee (2016) on the government's policy on Thailand 4.0 in terms of Creative, Culture & High Value Service, he talked about the elements of Thai Cultural DNA. The cultural DNA meaning is the cultural information transmission from generation to generation. It comes from two sciences, they are organisation field and biological field (Min & Lee, 2017). Cultural DNA is like a cultural identity that can be passed on from generation to generation which differs from country to country. Sasin Institute,

Chulalongkorn University and Kellogg School of Management, Northwestern University have previously studied that "Thai Cultural DNA" consists of 5 Fs: Fun, Flexible, Friendly, Flavouring and Fulfilling. In this research, the researcher selected one of five Thai cultural DNA to design a loincloth pattern. It is "Fulfilling", which corresponds to the Outdoorsy style. It refers to the researcher's previous research (Mongkolsin, 2019). Outdoorsy Style is associated with outdoor activities lover (Merriam Webster, 2018). It is a style that combines functional and stylish together such as camping etc. Outdoorsy people dress depending on the environment and weather conditions, for example, if the weather is rainy, they tend to wear a rain parka and rubber boots (Hine, 2017). From the research, the Millennial generation was born in 1981-1995 (U.S. Census and Bureau, 2014). Nowadays, there are approximately 20.6 million people in Thailand. They have high purchasing power (Marketeer, 2015) with lifestyles that emphasise fun, entertainment, fashion, interest in charitable activities and like to do activities with a group of friends. They have freedom of thought and plan their future lives (Jitpraphai, 2007). In addition, the Millennial Generation is the first generation to receive training from schools with the eco-friendly and sustainable concept. It led this generation to focus on this idea (Rogers, 2013)

which is consistent with the research idea. The researcher wants to design a new loincloth pattern to develop loincloth patterns and exchange knowledge of weaving wisdom with villagers in Ban Suan Por women's group, Roi Et province through two sustainable fashion and textile approaches: 1) "Recreate" is to creatively rework from the existing design concept by designing from local wisdom and local craft labour mixed with the knowledge of Thai cultural DNA and fashion design for providing local people with income and careers, and 2) "Longer Lasting Fashion" is to design using high quality materials and craftsmanship. Design and tailoring make the pieces come out beautiful, precious and durable, as well as create a more emotional bond with consumers than just the utility alone (Fletcher & Grose, 2012). This process is used through the theory of Fashion & Textile Design elements. It consists of four key elements: Colour, Silhouette, Detail & Technique, and Material (Seivewright, 2012). The research methodology consists of four steps: 1) Literature review, 2) Expert interview, 3) Consumer questionnaire, and 4) Design and conclusion. The research result is a loincloth pattern that corresponds to the research topic for continuing to create clothes with an outdoorsy style, consistent with Thai cultural DNA and the Millennials to generate income in the local community sustainably.

Conclusion

The researcher received information about Thai cultural DNA in the part of the word "Fulfilling" that corresponds to Outdoorsy style, which is a form of fashion style, to use as a reference for finding a loincloth pattern design for this research. After collecting research data from expert interviews and target group questionnaires, the researcher used the above information to analyse the results as the following research results. The table shows the results of the analysis of data collected from expert interviews and target group questionnaires to be used in the loincloth pattern design for this research.

Thai Cultural DNA	Fashion Style	Fashion & Textile Design Elements			
		Colour	Silhouette	Detail & Technique	Material
Fulfilling	Outdoorsy	Earth tone as the main colours and vivid tone as a hook colour.	Simple, fit, comfortable, easy to move, and functional.	Plain and simple pattern, focus on functional outfit components such as pockets, zipper, buckle, and hook etc.	Travel-friendly material, durable, easy care, waterproof, windproof, quick-drying, UV resistant.



After receiving the analysis data, the researcher used this information as a guideline for designing a loincloth pattern that was consistent with the research topic. The researcher has summarised the result of the loincloth pattern design. The loincloth pattern is designed with a 3 x 3 grid motif, each of which measures 3.6 x 3.6 centimetres. It is white, grey and black in 9 different compartments and has blue lines, 0.25 centimetres wide, to be projected into the frame of the motif grid. (As shown in the picture), the researcher then asked the villagers to weave the loincloth pattern into a piece of cloth with recycled plastic bottle fibre. The cloth size is 80 centimetres wide and 10 metres long for the villagers to sew the sample dress in the outdoorsy style.

Objectives Aims Or Purposes

1. To extend knowledge of Thai Cultural DNA with fashion style to design textile pattern (Pha Kao Ma)
2. To develop a Pha Kao Ma pattern, local textile, to be more contemporary
3. To exchange knowledge of textile design and local wisdom with locals to lead to new fabric pattern designs

Process Or Methods

A Creation of Textile Design through Thai Cultural DNA for Millennial in part of Fulfilling is a mixed methodology which is quantitative and qualitative research along with the creation of works. It uses a quantitative research method to collect information about Millennials lifestyle and personality traits, and a qualitative research method to collect information about the concept of Thai cultural DNA, fashion styles and design elements of fashion and textiles to know the approach of a research method. It can be divided into 4 parts as follows:

1. Literature review
2. Expert interview
3. Consumer questionnaire
4. Design and conclusion

1. Literature review

In order to know a creation of textile design through Thai Cultural DNA for Millennial in part of Fulfilling, the steps are as follows:

1.1 To study the concepts and theories about Thai Cultural DNA by studying the meaning, background and development of Thai textile design from secondary sources, including documents, books, textbooks, electronic media and related research by selecting "Fulfilling", 1 word from 5 words of Thai Cultural DNA to be used in the design for this research.



2. Expert interview

At this stage, the research process will be qualitative research with the Delphi technique for collecting data from experts to lead the creative design process further by seeking opinions from a group of experts in the relevant fields that the researcher would like to study to find a unified conclusion (Wadecharoen, Lertnaisat, & Teekasub, 2017) in this research topic.

2.1 Data storage framework: From the study of information about fashion style in accordance with Thai cultural DNA in part of Fulfilling from the relevant documents, it was found that the fashion style that corresponds to Thai cultural DNA is Outdoorsy style. The researcher needs to obtain a framework of pattern design and loincloth weaving to guide the creation of a pattern prototype of the research and draw the conclusions of the fashion and textiles design elements from the experts appropriately.

2.2 Expert designation: By Delphi technique, the researcher must select a person who has knowledge and ability to conduct research studies (Wadecharoen, W. et al., 2017), therefore, the researcher determines the qualifications and sizes of the experts as follows:

2.2.1 To determine the expert's qualification: The researcher has selected experts with knowledge and competence in fabric pattern design and loincloth weaving.

2.2.2 To determine the expert's size: After defining the expert's qualification, the researcher determined the expert's size at 5 with a deviation of 1.20-0.70 and a net change of 0.50 (Silcharu, T., 2008).

3. Consumer questionnaire

It is a quantitative research process involving Millennials, the target group to find information about lifestyle, fashion and textile needs, and personality. This will be a guideline for the loincloth pattern design that is suitable for the target group's needs. The steps are as follows.

3.1 Research tool creation

3.1.1 Creating a questionnaire

1) The questionnaire was interviewed with a representative of fashion style icons corresponding to Fulfilling, which is 1 in 5 Thai cultural DNA. She is a Millennial generation and has an urban lifestyle. The researcher selected her as a fashion style icon from a sample of target consumers for knowing the lifestyle and style of dress according to the elements of fashion and textile design to be used as a guideline of a research concept and the questionnaire structure.

- 2) Preparing the research conceptual framework.
- 3) Defining the questionnaire structure.
- 4) Creating a questionnaire for the target group.
- 5) Finding out the questionnaire tool quality.
- 6) Improving the questionnaire.



3.2 Targeting: In this research, the main target population were Millennials, living or studying or working in Bangkok, born between 1981 and 1995.

3.3 Data Collection: The researcher collected data from 100 questionnaires in 10 days.

3.4 Data Analysis and Presentation: The data analysis from the Millennial questionnaires was shown with frequency distribution, percentage, arithmetic mean and the standard deviation through presentations in tabular form with essays explaining the various issues as determined by the researcher.

4. Design and conclusion

During this research process period, the researcher designed the pattern prototypes to be a guideline in this research with Delphi technique data collection. The researcher divided the pattern prototype process and summarised the research results as follows.

4.1 Creating a pattern prototype process

4.1.1 Drafting the loincloth pattern then bringing the fabric pattern to an expert for examination and selection to find the most suitable fabric pattern.

4.1.2 Experimenting to weave the designed pattern to see the possibilities and weaknesses before proceeding with the improvement.

4.1.3 Weaving loincloth with the designed pattern.

4.2 Summary and discussion including suggestions for further research

Satisfaction was assessed through bringing this loincloth pattern prototype to sell in civil state stores (Pracharat stores) and to issue a booth on behalf of the Ban Suan Por women's group, Roi Et province. Both the loincloth fabric and the loincloth clothing were made according to the outdoorsy style to be summarised and discussed including suggestions for further research.

Techniques And Materials

Size Or Mins.

Local wisdom weaving / Recycled plastic bottle fibre

-



Work–Light Balance Series

Assist.Prof.Tippaluk Komolvaniij



The work of “Work-Light Balance Series” had been compared between the words “Work-Life Balance” and “Work-Light Balance” to point out that the designer put a lot of effort to find the balance between timing, space and exposure in order to get reflecting images and efforts to find Life - Balance both in personal and work life during the Covid-19 era. So far all works and personal life had been all at home, which caused the balance of life to be imbalance, lacked of quantity although life according to the theory should be equal to 50 : 50 both work and life.

In each images, the designer set images placement and graphics to strongly contrast by giving the part of colors instead of personal life and nine graphic lines instead of workload to show the hard works of today’s people, which each had the goods in life, wanted to be progress in every efforts (Nine means successful in Thai), but they neglected to take care of their private lives, which caused of imbalances. However if people can set their timetable of each activity accordingly, life will have more pleasure and enjoy both work and living.

For the process of photography, the designer got inspired by the work of Hanna Huhtamo - Finnish Artist, who said “Darkness is my canvas and light is my brush” so experiments with long exposure photography using lights source from an Android application instead and used cutting papers into shapes both geometric and free form together to stack on top of each other as in random manner as well as used the lights from Disco Lights application to shine behind the paper and its result been created by lights, by the time the Disco Light application changed the light colors continuously, an alternating colors light all the time and the light still switch through only some of the paper resulting in new shapes, became new strange and unique shapes with pretty bright colors. The visual style will not be the same every time the light is on and the papers can switch to and from to get more beautiful images.



Conclusion

From the selection experiments for application to be the light, found that the nature of the colored light depends on the used application. Some will have a light switch setting and strong enough, which made photography in form light-painting but the light results was not beautiful or not appeared on images.

The work of photography in this series reflects both the balance in the camera settings and the balance of light from the mobile application, it also reflects the life being that there must be a balance between work and personal life as well. When life's balanced, happiness in life will follow

Objectives Aims Or Purposes

- 1) To experiment with creating works by using long exposure together with paper cutting and Mobile phone
- 2) To bring the results that have been created to be further uses

Process Or Methods

- 1) Form shapes, physical outlines : geometric shapes and other free forms on A 2 paper randomly arrange the elements.
- 2) Cut the paper as the shape been set.
- 3) Placed the cut-paper on the steel frame, put the patterned cut-paper on another sheet of paper by allowing each to be spaced 1 inch apart.
- 4) Set up the camera by using a phot method Long exposure photography to be set speed at 15 sec. open F-stop 22 and used ISO 100 to take photo together with tripod and mobile-phone.
- 5) Download Application Disco Light (Androids) to be used as a light camera shine over through the back of the patterned paper when shooting.
- 6) Bring images to be decorated with additional graphics in the program Adobe Illustrator.
- 7) Bring the resulting images without further editing to retouch for making shirts and bags to further the creative works to be used in other ways.

Techniques And Materials

Long Exposure Photography and Photographic
Technique called "Light Painting"

Size Or Mins.

-



Happy to Live Like a Kid Again

Mrs. Achara Narklada

"Happiness" might be a thing that everyone can have. However, the current situation forces us and the people around us to be distanced from happiness. A person who defines oneself as a happy person tends to get fewer health issues. He/she is also less likely to get depression and has a longer life span.

When we are tired or disheartened, it is undeniable that we sometimes miss our past and would like to turn back time to be a kid once again. This is because our childhood life was so beautiful, had the freedom to dream and were full of happiness, smiles, and laughter.

Even though we cannot turn back time to be a kid anymore, we can always reminisce about our childhood and bring childhood happiness back to life. This is because each one of us has an inner child.

Conclusion

Old items when they have already been used, it would be thrown out as trash. However, if we bring these used items and combined them with other suitable stuff, it can create artwork that has beauty in another dimension. The point is when we create artworks we search for the bright side and beautifulness of ourselves and our surroundings, especially from the happiness in our childhood. We turn that positivity into energy to live the current life.

Objectives Aims Or Purposes

1. To reminisce and review our childhood, and bring our childhood happiness back to life.
2. To create an artwork that demonstrates the aspect and feeling of happiness derived from the freedom to dream and play.
3. To create artwork that values the promotion of happiness by finding the optimism and beauty inside our life and things surrounding us.
4. To reduce waste by converting the items that are no longer in use into artwork. Less waste, less burden to the earth.

Process Or Methods

1. Select the items that are no longer in use or left over from work.
2. Arrange and match the items without modifying the items.
3. Avoid adding any new materials in the artwork unless it is necessary

Techniques And Materials

1. Ready-made objects.
 2. Composition and arrangement.
-

Size Or Mins.

0.60 X 2.00 X 0.45 m.





1.1 REAL or FAKE No.1

1.1 REAL or FAKE No.2

Asst.Prof. VICHAI MEKKERDCHOO

Nowadays, the internet plays an important role in the daily life of every class, profession and all ages. To attract consumers or the target audience is interested in the content they want to present, Words or Images must be used that will instantly grab attention, eye-catching, and arouse curiosity. This makes it sometimes presenting content that is exaggerated and distorted, misleading consumers. Leading to the wrong message either by forwarding the message or telling until it becomes a neglect of the truth in the content until there is nothing left of the truth outline Which is a trigger that causes communication problems as in today's news.

It is also a source for disseminating information immediately. Sharing information is sometimes both real or difficult to investigate or find the root cause. Someone may intentionally create false information for a specific purpose. Some people took it and accidentally shared the wrong content.

When it comes to fake news, it doesn't just mean fake news. But also includes information that is not true. Therefore, if we want to understand the process of forwarding or sharing information that is not true. There should be a need to understand the types of misinformation, people's motivation and content that has been prepared and spread.

Fake news was originally defined in many ways. But from the European Commission and in the political context of the United States, it can be concluded that "fake news" means news that contains untrue, deceptive, or creating situational news, including covertly support news writing, according to a 2017 LSE Media Policy Project report by Tambini.

Fake News can be categorized into six groups based on characteristics of their content delivery:

Conclusion

In short, Fake News is false information presented as news, information for the purpose of misusing individuals to cause damage to a person or organization in order to gain benefits in any way

As for my works, want to present ideas, consider and make observations before believing or sharing any information to avoid causing damage to the person or any agency

Objectives Aims Or Purposes

Problematic information circulating in the system and try to categorize Fake News ranging from fake news, to comedy, satire, for fun. The recipient knows that it's not true, but wants to read and share it for fun. If the person or group of people being teased or ridiculed is not laughing, embarrassed, insulted, humiliated, or hated, it becomes Cyberbullying or Hate Speeches.

Another category is misleading content. This may be done intentionally or unintentionally. Sometimes, famous or credible people are impersonated to say or endorse it. There is also a variety of information to be linked, although in reality they may not be related at all.

For example, irrelevant research is linked to certain products or for the purpose of selling more products; Bringing old photos or images of other events into the same event, misleading the recipient that it is the same story or the same event.

The worst is the content that is intended to be edited. Whether it's text, images, sound clips, video clips, whether it's done for fun. Build faith or for various benefits is considered false information that has an impact on an individual, group of people or society as a whole. It is also an illegal act.

So before believing or share any information should be considered by observing the following methods.

1. Consider the credibility of the published website. If you find an online news site with only a few pages that not specify address or contact information for the author, it could also be a website created to spread fake news.
2. Check if there are other websites or news sources that publish the same news. If there is only one news source, it may be that the news is unreliable.
3. Observe the image by bringing that image to search from image search sites such as TinEye, Google Reverse Image Search, to know the source of the image, credibility or related to the news read
4. Check by bringing news titles or the content of the news to search in search results, users may find websites warning them that the news is fake. Or see the release date of the news that you may find that the news is real, but it was published in the past.
5. May consider asking for help from other people for consideration by inquiring on the web board or contact a reliable news agency to help verify



Process Or Methods

Based on the concept laid out, the creator considers the meaning of the image for the work creation that will communicate and convey the story to the audiences towards work, bringing Confused feelings, looking for what is true and what is an illusion, wherein the picture, the truth and the illusion overlap

Here, the creator chooses to use images of common people, both men and women that look good and represent life. That overlaps with the skeleton that represents death, which is the opposite overlapping. Another tool for viewing and interacting with the creator's work is a blue and red transparent acrylic sheet for viewing. In principle, when looking through a blue acrylic sheet at the work, the blue part in the picture will be invisible, leaving the part of the picture in another color. Same as, Red acrylic to see work, the red portion of the image will be rendered invisible, leaving the portion of the image in the other color. Here, the colored acrylic sheet that looks through the work will be like a tool for examining truth and lies.

Techniques And Materials

From this concept, the creator takes Photos & Retouching technique that could be respond such concept.

Size Or Mins.

- 1. REAL or FAKE No.1 : 60 cm. X 120 cm.
- 1. REAL or FAKE No.2 : 60 cm. X 120 cm.



Islamic Art with image of Thai identity

Dr.Danu Phumalee

The Qur'an never directly mentions the art. But it ever refers to the beauty which God created. The essential of Al-Qur'an was related to the way of life and mind in good. The Goodness was symbolized with all beauty and created things. Muslims were applying it to lead a valuable life with intelligence and faith. Value, function, systematic and reason are priority for Islamic designers to represent beauty within the mosques, to symbolize their life style.

The Muslim identity is represented by three main structures of design such as Arabesque, Geometric Form and Arabic Calligraphy.

The main factors of Islamic art identity in Thai mosques include of image of Thainess, image of traditional ethnic identity of Asian Muslims in Thailand, image of conservative Islamic and Arab identities, image of Modern/Post Modern and Deconstruction art.

The elements of Thai mosques consist of the principles of Islam, related to the meaning of Holy Qur'an in the mosques structure such as Unity, Respect, Knowledge, Balance, Modesty, and Remembrance. The Muslim life and culture in Thailand, related to local material and the process of traditional art and the sign recognition of all Muslims in the world, related to the rule of Islamic art.

Conclusion

Overall, the findings of this research reveal that Islamic art in Thai Mosques were built under the a lot of method according to the circumstance of society. Since the late Ayutthaya period to early Rattanakosin period, the Mosque was under the patronage from the government. Thai traditional art was selected during this period. Then the Muslims from around Thailand immigrated to Bangkok and brought their local art and blended it to Thai style. After the end of Islamic Empire in the Middle East, the Arabian styles have been evident to Thai Mosque. The last is the way that Muslims maintain their identity with the adjustment design to the new world.



Objectives Aims Or Purposes

- To study the graphic design process that can reflect the personality and identity of Thai Muslims.
- To create a design direction that can enhance communication in visual communication design to reflect the identity of Muslims in Thailand.
- To develop graphic to reflect identity of Thai Muslim.

Process Or Methods

This design research intends to identify the differences and similarities of Islamic art in Thai Mosques. Identify the concepts behind their image, what are the factors of their differences and similarities image, and how are they using the elements of Islamic art? The research methodologies are Thai Muslims with dynamic roles in Islamic culture were interviewed. In addition, a field survey a lot of mosques in Thailand. Data analysis was based on the concepts behind their image by local lifestyle, culture, construction material and the characteristics of each period.

The Framework of this Design research was based on 2 keywords - Islamization: the principles of Islam, the beauty of God.
- Localization: the life and culture in Thailand, the environmental effect.

The elements of Thai Islamic Art consist of the principles of Islam, related to the meaning of Holy Qur'an in the Islamic : Art nity, Respect, Knowledge, Balance, Modesty, and Remembrance.

Techniques And Materials

Graphic / illustration and Digital print on canvas

Size Or Mins.

-





Cross Dimension

Mr. Akarapon Kritruenonwong

In today's society, designers with multidisciplinary design are in high demand. Designers, on the other hand, are usually interested in their own preferences, such as 2D or 3D works, and begin learning design work from that medium.

"Cross dimension" refers to a design that has a connection with multiple dimensions. I've noticed The relationship. The link between 2D and 3D designs will broaden the designer's vision and improve the 2D or 3D knowledge of design. As a result, this design work conveys the link between 2D and 3D designs. The relationship between the results of altering the dimensions and the other dimension will have an impact on the other dimension. It can also display the opportunity to design by the understanding of multiple dimensions.

This work has developed from an experimental study of Thai ornament grids to applying modern designs from that grid to 2D design the typeface design and illustrations to 3D design. in the form of a digital model to study and improve in order to see the relationship of design in numerous dimensions in the previous year's works. The goal of the project is to show the outcomes of the 2D design one works that have been developed into a 3D design. One can create a 2D design with a large number of works by understanding the connection of dimensions. In the context of both space and time.

Conclusion

Building a body of knowledge on the relationship of dimensions in design through study and development so that it may be used empirically. It also represents an opportunity to create designs in the context of space and time.

Objectives Aims Or Purposes

1. Research and develop the transmission of the relationship between 2D and 3D design.
2. Display the outcomes of the work's design based on the knowledge of the relationship of dimensions in the design.

Process Or Methods

- 1 Graphic design using a Thai ornament grid in the composition of art
- 2 Create 3D models from 2D design.
- 3 Experiment and develop concepts with a 3D design program.



4. Determine the light and shadow at different times of the day and year using the 3D model.

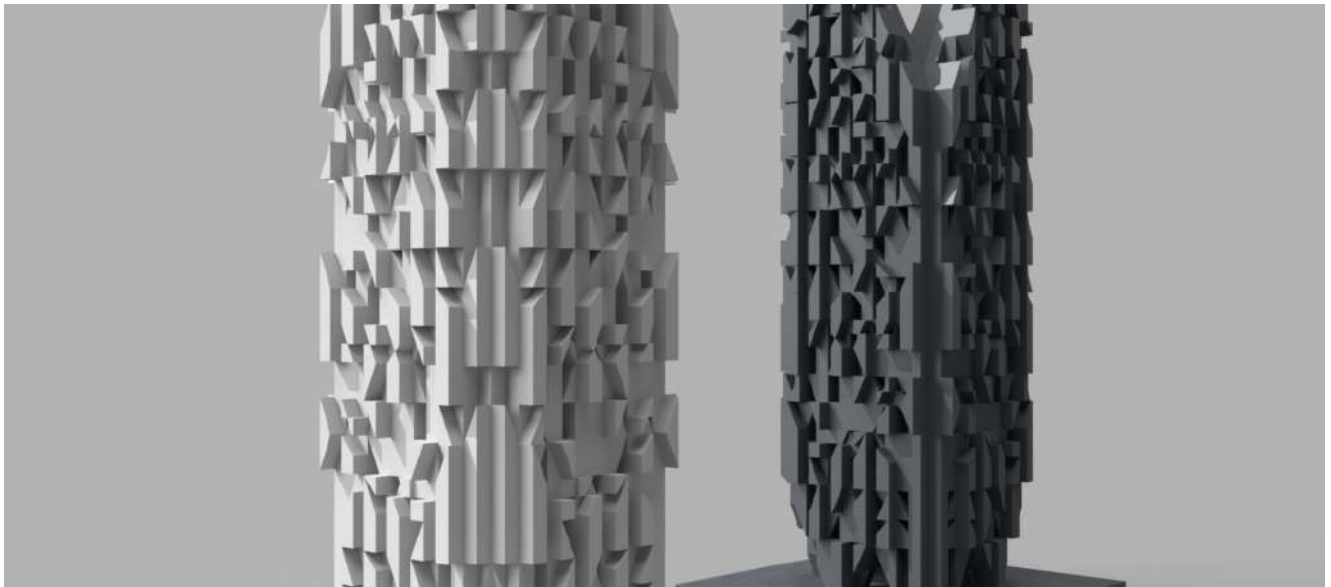
5. Summary of Design for Design Presentation.

Techniques And Materials

Mix media, Graphic Design, Visual Communication Design

Size Or Mins.

-



Conformal Elimination

Mr. Wantawee Simchomphu

The confrontation with changing situations, it was found that the way human can survive change is to "adaptation". In psychology, "adaptation" is a type of behavior that is used to modify a behavior to a given situation. It's the type of behavior that helps humans survive in changing situations. The effective adaptation must be based on creativity and reasonable. The human who confront of a problematic situation must be a systematic thought process there is a clear set of goals for adaptation. This will lead to "Conformal" behavior or harmonious behavior.

When humans are faced with problematic situations human beings will learn what are the obstacle and what is the goal. Then the process of adaptation is carried out through self-defense mechanisms such as suppression, the blame to others (Projection), rationalization of oneself. (Rationalization), regression, reaction Formation, Daydreaming (Fantasy), Isolation (Isolation), venting anger (Displacement) even Imitation (Identification). The outcome of the adaptation depend on the method choices of the individual expression.

Therefore, human are able to survive in the changing situation is to maintain a balance between ourselves and the environment changing, according to the events and situations encountered.

Conclusion

When humans are faced with problematic situations human beings will learn what are the obstacle and what is the goal. Then the process of adaptation is carried out through self-defense mechanisms such as suppression, the blame to others (Projection), rationalization of oneself. (Rationalization), regression, reaction Formation, Daydreaming (Fantasy), Isolation (Isolation), venting anger (Displacement) even Imitation (Identification). The outcome of the adaptation depend on the method choices of the individual expression.

Objectives Aims Or Purposes

Demonstrating to the confrontation with changing situations, it was found that the way human can survive change is to "adaptation". In psychology, "adaptation" is a type of

Process Or Methods

1. Pencils sketch on paper line with a black ink pen.
2. Imported sketch images into the computer for customization vector and digital paint



behavior that is used to modify a behavior to a given situation. It's the type of behavior that helps humans survive in changing situations. The effective adaptation must be based on creativity and reasonable. The human who confront of a problematic situation must be a systematic thought process there is a clear set of goals for adaptation. This will lead to Conformal behavior or harmonious behavior.

Techniques And Materials

Adobe Photoshop, Bitmap/Raster Digital Printing. / Tools

- Selection Tool / -Brush Tool / -Move Tool / -Adjustment / -Colour / -Layer etc.,

Adobe Illustrator, Vector / Tools

-Selection Tool/ -Pen Tool / -Pencil Tool / -Blend Tool / -Colour / -Swatches / -Gradient Tool etc.,

3. Editing and customization vector software in Adobe Illustrator and digital paint in Adobe Photoshop.

4. Bring color and color scheme.

5. Manage the detail of the works.

6. Test print process.

7. Artworks Printout.

Size Or Mins.

Print on paper size 20X30 inch



Interior Design of the Siri Khoa Yai Resort Project

Ms. Kalunyoo Sipiyauk

Khao Yai is Thailand's third-largest and one of the most visited national parks that blessed with a lush, mountainous landscape, with fertile valleys, pounding waterfalls and rich biodiversity. Due to Khao Yai being a year-round getaway destination just three hours' drive from Bangkok, It is a popular destination for both foreigners and Thai tourists.

The owner, khun Siriluck Manakijombul's desired to run a business about destination place for travelers by turning her own fallow land to be a luxurious private resort with the idea of "Nature friendly" and "Cozy feeling". As a discussion with all design parties includes of architects, interior designers and landscape designers, every team should run through every process together from the beginning.

Regarding the owner's aim to make this place be like a private resort, public areas are allocated in compacted space that can be supported no more than 20 guests for each area. On the other hand, guestrooms are more priority. There are 4 room types contained with a room size that larger than the standard resorts and proper functions suite to various target groups such as couple, newbie parents and family group.

To relate with the owner's first approach, the interior concept would talk about "Wardian Case" which is symbolized of plants container. But during the design process, an architect team has changed the design form resort style to be modern style because of the owner's preferring. However, the interior concept has to still remain about plant container but it has changed from "Wardian Case" to be "Glasshouse" which shown feeling of "Nature within Space" by using 3 ideas. First concept is "Terrarium" which shows of plant, followed by "Riparium" which shows of water and rocks and the last one is " Vivarium" which shows of life. All the interior concepts about nature feeling have to be blended into modern style architecture.

Finally, due to the designer teamwork, all design processes are successfully completed. At the present, the Siri resort is in the process of construction which will be completed in a mid of 2023 and hope that it will become a destination for all tourists who visit Khao Yai.



Conclusion

Lastly, although the conceptual “Nature Friendly” is the main concept of project design, the final architectural design was too expose and dissonant from nature, Due to the owner’s concept change. Nevertheless, the interior design strives to maintain the core idea about nature follows the concept : Terrarium, Riparium and Vivarium as much possible while still has to blend the design to architecture style. Then focus on the development of functions that can serve various target groups which are hoped that if the project is completed, it will become a destination for all tourists who visit Khao Yai.

Objectives Aims Or Purposes

1. To create a brand identity that conveys the harmony between human and nature following the owner intention.
2. To create resort’s function and design to suited to customer’s behavior and requirement especially couple and newbie parents.
3. To experiment the alternative guestroom types for various behavior of target groups.

Process Or Methods

1. Survey and Information Analysis
The process started with site surveying and competitive strategy analysis followed by gathering information from the owner then making a discussion with all designer parties for determining an overall initial conceptual design.
2. Conceptual and Preliminary Designs
After architectural drawings were issued by the architect team, interior design process continued with alternative furniture layout plans, initial design sketching, 3D perspective rendering, and presentation
3. Proposal Approval
A meeting with the owner would hold for conceptual presentation and taking the owner’s comments for further development.
4. Design Development
When the preliminary designs were approved by the owner, the interior design team would take all feedback from the owner and continued the Tender drawing for contractor bidding.
5. Construction Drawing and Specification Document
Construction drawing packages would be started after Value Engineering (VE) process.



Techniques And Materials

- Hand sketch
- AutoCAD
- SketchUp
- 3D Max
- Photoshop
- 4 of A2 Presentation Boards

Size Or Mins.



Women's House: A Oneself Community

Mr. Waris Sinsuebpol

"Kaira Loro Architecture Competition 2021: Women's House" took place to eliminate all forms of discrimination and to promote gender equality and female empowerment in Africa. The challenge of the competition is to design a women's house that aims to promote gender equality as a key factor in rural development. The structure must be a space dedicated to hosting activities which focus on education, raising awareness, and developing the village in the name of equality.

I decided to enter this competition as an experiment in architecture design in May 2021 with the hypothetical objective of designing the architecture that can help lifting a quality of human's life.

According to the information provided along with the additional research, there can be seen that the problem of gender equality can be divided into 2 aspects; First is the physical problems while the latter is something to deal with mentality. The physical problems as we knew, it could be described as a limitation of the accessibility in education and the lack of facilities in many countries in Africa. However, the mental problems are yet to be considered too, to lift the expectation in solving this problem. Mentality issues could be involved in these subjects, such as the lack of self-esteem, some issues in their believe, and their cultures, etc.



The project tended to focus on not only women alone, but also men. Even though the main subject is a women's house, but arguably, when gender is mentioned, that means people is still being categorized and that might still be questioned about an equality. Therefore, hypothetically, if an equality is the main idea, neither women nor men should not be mentioned, but a focal point of the project would rather be shifted to see more on "humanity" and could consider this project to be "a oneself community". consequently, the programs, space, facilities, of this project have been carefully thought and designed for everyone.

Furthermore, the project approach was not only to design a conceptual architecture, but also required to think more about the possibility to build and be inspired by local traditions as well as to use as much local material as possible. Therefore the area of study such as, the gender equality problems, local traditions, topography, climates, religion, local building material, and local architecture, are the subjects that had been studied through.

Conclusion

In conclusion, this project could expectedly become another experimental project to prove one of the aspects of architecture that; Architecture could be a medium to help people to improve their quality of life, as well as could provide the space that can encourage people to be able to lift to their potential. The result of the project was not only the conceptual and preliminary design drawing, but the project was also required to be able to build by the local builders and under the certain budget, therefore the conclusion of this project is also to declare further on the cost estimate as well. And another part of the project conclusion is as follows.

Objectives Aims Or Purposes

To design the architecture that could help to encourage women to gain more self-esteem and more potential to be ready to live in the society with confidence as well as to provide the place that men can learn to be open-minded and to see what women are capable of so they can learn how to treat women equally.

Process Or Methods

DESIGN

A problematic Issues

From the information provided, with additional research, it can be seen that the problem of gender equality can be divided into 2 aspects; First is physical problems while another is to deal with mentality. The physical problems as we knew, it could be described as a limitation of the accessibility in education and the lack of facilities in many countries in Africa. However, the mental problems are yet to be considered too to improve the progress. Mentality issues could be involved in these subjects such as the lack of self-esteem, some believe, and some cultures, etc.

A oneself community

When we say word "equality" that means we've valued them as an essential condition of being human. However, in this project, we might possibly need to think from different angle, mindset on this project would rather be shifted to reflect more on "humanity" and could instead consider using the word "oneself". To achieve knowing oneself, a self-esteem is the core feature be considered.



It is very important that women must know and believe in themselves before others do. To do so, they must be encouraged what they are good at, what they are capable of, what their potential are and how to achieve that, and more importantly, to make them be proud of who they are and what they do. Once they can come across that, so they will be prepared and ready to improve their education and skills. On the other hand, to achieve this community means that every everyone in this community needs to learn about themselves and others. So, men will also be a key in this circle, and both women and men must understand each other. They need to learn what women are capable of as well as to believe that women can also do things as good as men. And then there will probably be no more "equality" as they are now at the same level, a human.

The Programming

Programming is considered with both the design brief and the aforementioned problems. This project will be comprised of management area for 8-10 people, storage, meeting room, first-aid room, and multi-purpose room for education and library. Not only that, but the project also comprises a middle open courtyard as a central gathering space with an amphitheatre to be utilized in a winter and summer time

Conceptual idea and strategy

Centralize the decentralized - community. The idea is to generate the sequence of the activities. Firstly, to centralize the community by gathering everyone in through one entrance, no priority, no hierarchy, no gender, only one way in and out. Encouraging their focus to one direction using the wall panels to lead their vision, and once they got in, a sense of direction will continue leading people to the destination.

However, once this journey is completed, the program will now be decentralized, and people will start a new one with their own choice. No pressure, no manipulation, they can freely select their own activities if it's available. To do that, the architecture is designed to have an open plan so they can see all the activities all at once. The enclosures are limited to where necessary such as bathroom, office, etc.

Therefore, a form of the architecture starts with a circle in a donut shape with a courtyard in the middle to create a gathering space while preventing from the external environment, then it's pierced with an approached entrance to create a pathway.

To layout the programs, the connection between 3 main functions were considered as a triangular link. An invisible triangle shape was integrated into the donut. Solid wall panels then were deliberately generated on that triangular line to define where the open space and where the 200 sq.m.- enclosed space will be. All sceneries are carefully thought and selected what to be seen and what needs to be hidden in each program.



Then the functions will be considered along with the form. A wall with visually connection between activities were done using brickwork with a see-through pattern as well as integrated bookshelves wall. A function that needs partially privacy like a meeting room was considered using a pond to physically control the accessibility but still allowed to visually connect to the main court.

All in all, it can be seen that the core idea is to gather the people into this community, both women and men, fading themselves from their former life, and encouraging them to restart their new mindset by creating an architecture with a new open environment with no boundary in activities, knowledges, and communication, so later, they can presumably leave with their new potential.

Techniques And Materials

MATERIALS & PROPOSED METHOD OF CONSTRUCTION

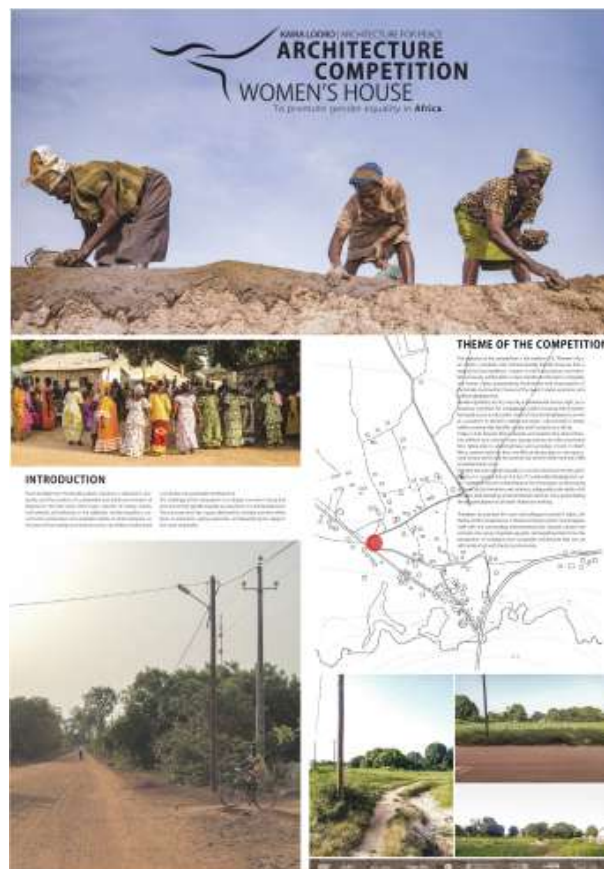
Main material in this project is earth brick because it could create a solid wall, a see-through wall, and a breezed black wall. It could be versatile with different patterns. It is also easy to find, it's local and not expensive. In terms of the looks and feel, it's raw and don't need much of maintenance so it could show its true beauty even when the time has passed.

The main structure from the ground still needs to be concrete for the building's floor with Clay Brick finished. The courtyard in the middle can still be earth. The roof structure will be using timber columns with timber beams and rafters. The roof will have to be a lightweight material, and because we need a very shallow slope to keep the mass of the building as light and clear as possible, the corrugated roof is the main candidate. Some of furniture were also proposed using a tire with a wooden top covered with a local fabric for internal use, and with a raw timber finished for the outside furniture.

The construction is very straight forward. Starting with a survey and locate a donut shape. Then do the main foundation and find other lines of triangular axis walls and do the support with the one that need it. Forming the formworks for a casted concrete floor. Then start the plumbing. Casting the floor with a Clay Brick finished. Next is to work on the columns, as it can be seen from the lists of material, a timber post is very thin, so the idea is to assemble 4 of them for 1 column with bolt to gain more compression load and leave a rebate on the top to joint beams and rafters and adjusting the level of the rafters in order to get a right slope for the roof.

About the wall, study the brickwork and calculate the bricks before start. When it comes to the door frame, the concrete column and lintel need to be casted before installing the door frame. After finishing the wall, install the roof to prevent the building from the weather. Installing doors and windows and the sanitary wares. Then after the whole construction process, we gave some idea to use a used tyre to make some furnitures. Its top could also be covered with local fabric to add some gimmick to the project as well.

Size Or Mins.



A Day

Assist. Prof. Phanas Phokthavi

Every day, we encounter many incidences that go through our lives again and again. From the cheerfulness of not having any responsibility in childhood, we grow up, more and more things came into our life. From the abundance of joy and freedom, we, instead, face suffering, anger, sadness, loneliness, and disappointment. Many times the feeling of suffering had a greater influence than the side of happiness. But as this negative feeling grows as life goes by, consequently, the experience of understanding this feeling increases. We know that those feelings will pass. It's like a routine that we do every day and it passes.

"Everything comes to pass, nothing comes to stay."

- Matthew Flickstein

" Some days are like this. And the only way to get through them is to remember that they are only one day, and that every day ends.

David Levithan

In this creative work, the concept above is presented through video art by showing the emotions of life. Various feelings especially the suffering that comes into our life are represented by different symbols which can be interpreted differently. Nevertheless, everything flows into the sink like we wash things in everyday life. It's just "A Day".



Personal Interpretation

The communication in the work is based on symbolic images and footage as following:

1. People walking in the street

Meaning: Each person has his own life and hope.

2. A bird

Meaning: Compare each person to a bird If staying alone, it will be loneliness.

3. Birds landing on land and walk

Meaning: There is freedom but only some parts in life.

4. Evening clouds

Meaning: Beautiful time

5. Become stormy clouds

Meaning: Becomes a time of obstacles and sorrows

6. Little Light

Meaning: Destination hope

7. Catch the light

Meaning: Able to snatch the hope

8. The light turns into the wind

Meaning: But it slips away like the wind

Ending: All those images disappear in the drain. The water poured into the sink and washed them away like every day.
Meaning: All happiness and sorrows will pass like a daily routine.

If we know that life is that way, we will live understandably. Then, we will be able to control suffering and still be full of hope in every moment that good things will come again.



Conclusion

In short, Fake News is false information presented as news, information for the purpose of misusing individuals to cause damage to a person or organization in order to gain benefits in any way

Objectives Aims Or Purposes

- 1) To convey that everything, both happiness and sorrow, will pass
- 2) To understand life, be able to endure hardships, and be full of hope that good things will come again
- 3) To imply the content with experimental video art

Process Or Methods

- 1) Create the concept of the work.
- 2) Use the digital camera to capture the main footage of water pouring into the sink.
- 3) Collect other images and footage from my photos and videos.
 - 3.1 People walking in the street - Photo by Phanas Phokthavi - Shimokitazawa, Tokyo.
 - 3.2 A bird - Photo by Phanas Phokthavi - Rangsit, Pathumthani.
 - 3.3 Birds landing on land and walk - Footage by Phanas Phokthavi - Singapore
 - 3.4 Evening clouds - Photo by Phanas Phokthavi - Rangsit, Pathumthani.
 - 3.5 Become stormy clouds - Footage by Phanas Phokthavi - Rangsit, Pathumthani.
 - 3.6 Little Light - Footage by Phanas Phokthavi - Ratchapruek, Nonthaburi.



3.7 - Catch the light - Footage by Phanas Phokthavi - Ratchapruerk, Nonthaburi.8 - The light turns into the wind - Footage by Phanas Phokthavi - Rangsit, Pathumthani. Ending - Footage by Phanas Phokthavi - Rangsit, Pathumthani.

4) Use the digital technique to edit colors and make transitions of the images and footage.

5) Put background sound. and sound effects.

6) Render as a video art and leave the interpretation opened.

Techniques And Materials

Techniques

- Digital video
- Digital photography
- Video art / After Effect / Premiere

Materials

- Digital Camera
- Computer

Size Or Mins.

-



Redesign the condom package to collectible consumer product

Mr. Suttichart Sarapaiwanich

Condom's a protection product to reduce the probability of pregnancy or a sexually transmitted infection between sexual intercourse. (Condom - Wikipedia, 2022) The ideal concept of the condom's the everyday product for everyone to use to prevent themselves from every act of intercourse when they're at the proper ages but the problems of condom usage in Thailand are from many causes. One of the problems that reduce the usage of condoms is the embarrassment of a customer when they check out at the cashier. The reason for embarrassment come from the social value in Thailand that makes the sexual intercourse be a secret activity that started from the fundamental education. This redesign of the condom package project is from Thailand AIDS Healthcare Foundation (AHF) trying to make the condom turn into an everyday product that everyone can buy like any consumer product in Thailand.

The research and self-observation found that the design of condom packages in Thailand make condoms look like a serious medical product that made a customer feel like they are sick and the social value also interprets to everyone that they will be going to have intercourse soon. So the redesign direction tries to focus on the teenager that is the main target group of condoms and this might change the social value in the future.

The selected concept is the comic illustration that attracts familiar to teenagers. The new design creates the condom package to be a box with a teenage character in comic style. The various character designs also aim to make the package to be a collectible card that can exchange between collectors to reduce waste problems and possibly be a business model by collaboration with the artists or celebrities.

After the condom giveaway event to test the new concept design package by AHF Thailand, the feedback from people is positive, and feel comfortable with this new package condom.



Conclusion

The new design direction of condom packages that attract teenagers as the main target group of condom usage by the comic illustration and collectible concept tested with people in International Condom Day 2022 has been shown that the proper design can change the perception of condoms from medical equipment for a specific occasion that made a customer feel embarrassing when buying into an everyday consumer product that everyone feels comfortable to buy for their safety to unwanted pregnancy or reduce a sexually transmitted infection. This design is also possible to turn to be a business model by the collectible concept that aims to collaborate with artists and celebrities.

Objectives Aims Or Purposes

1. Redesign the condom package to change the perception from medical equipment to consumer products.
2. Design the attractive concept for the teenager that is the main focus group of condom product.
3. Adding the collectible value is a possible business model.

Process Or Methods

Nowadays almost all condom package designs in Thailand made them look like medical products or luxury equipment (A Guide to Buying Condoms in Thailand — Sizes, Brands, Prices, and Stores - Condom sizes, 2022) combined with the social value of sexual intercourse made many Thai people feel embarrassing to buy a condom when they check out at the cashier. Interviews and focus group discussions with students indicated that many might not dare to buy condoms because they feel embarrassed to do so under the gaze of community members. (Boonmongkon et al., 2019)

The direction of the new concept design try to focus on the main target group of condoms which is a teenager (age group 15 to 24 years). (Condom Social Marketing: Selected Case Studies, 2022) The selected common advertising strategies to attract teenagers are





The second direction changed to use comic-style characters to attract the focus group by creating various teen characters and adding the collectible value to the package for a possibility to be a business model by collaborating concepts with artists and celebrities. This design added the word "LOVE" from the AHS product "LOVE Condom" with the combination of colorful colors for more attractiveness. The other sides of each design added the other characters in the same series to inform the other character design for the customer to collect them all.



The condom with a new concept was selected from the second design distributed by AHS Thailand to giveaway to people in various areas on the International Condom Day (13 February 2022) and received positive feedback and changed the perception of condom packages from medical equipment to consumer product. (AHF Thailand Official Youtube Channel)



The condom with a new concept was selected from the second design distributed by AHS Thailand to giveaway to people in various areas on the International Condom Day (13 February 2022) and received positive feedback and changed the perception of condom packages from medical equipment to consumer product. (AHF Thailand Official Youtube Channel)



Techniques And Materials

Size Or Mins.

Areas of Creative Works:

This package design was created by craft and the digital process started with hand-drawn illustration before scanning and coloring by image editor application (Adobe Photoshop) and finishing the artwork in graphic editor application (Adobe Illustration).

The character design was created by separating all face parts to randomize characters. All parts emphasize by various different gender, lifestyles, ethnicity, fashion, and gadgets for a variety of results. All combined character randomizations were selected to focus on the teenager as a target group of this project.

The package print test on the paper was similar to the condom package in the market for given to the focus group and received feedback before adjusting the design to the final artwork for AHS Thailand that selected both design directions to use in this project.





Rhythm with heart.

Assist. Prof. Hathaichanok Chiengthong

A lot has been said about COVID-19's impact on mental. that rates of depression, stress, anxiety, and post-traumatic stress have risen significantly in the last year.

While we have not yet recovered, some places are slowly recuperating their lost freedom, and others are still finding their way forward. We have all been affected by the pandemic. We have suffered losses in this exhausting process: from loved ones, to jobs, to our own health, opportunities, connection. And we are still mourning and longing for our losses.

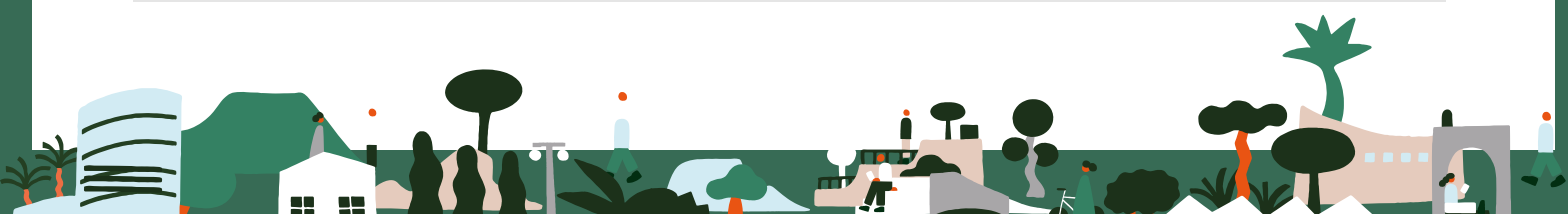
My work use the theory both warm and cool colors, free form shape and sound Nature you can hear wind, air, sound of running water. All of this element will connect feelings. You can be imaginations good or bad way. when you watch the video. You can searching. Components of emotion. When we are faced with a situation, our emotions activate our thoughts, attitudes, and beliefs about what is happening. This way they influence how we perceive and interpret this situation, which ultimately determines how we will act. If you have one chance the only time to make a decision. One instant will define the definition of our life. A blink, a stare, a deep metaphorical moment blessing the union of our souls. We are surrounded by strangers crowding the forces that unite our intellect. To connect is the ultimate symbol of disconnect. A lifetime is but the true enlightenment of the complete soul. Life begins with the moment of period of test.

Body and mind as one in rhythm with heart. When we can manage our emotions, we respond more effectively to any given situation vs. responding instinctively in a fight, flight, or freeze mode. COVID-19 has been emotionally devastating for many of us. It has put us to the test.

Conclusion

So as the COVID-19 pandemic has stretched around the world, it's sparked a crop of diary entries and essays that describe how life has changed. Novelists, critics, artists, and journalists have put words to the feelings many are experiencing. The result how we'll someday remember this time, filled with uncertainty and pain and fear as well as small moments of hope and humanity.

I recorded the emotional moment feeling through this project " Rhythm with heart." When you finished watching my work.and then close your eyes and let your imagination lead you.



Objectives Aims Or Purposes

To research develop the process and apply the knowledge gained from research to develop concepts. The concept of felt during the COVID-19 incident the world is grappling with an invisible, deadly enemy, trying to understand how to live with the threat posed by a virus. For some artist, the only way forward is to put idea create art, trying to conceptualize . What it feels like to continue living. Circumstances lead us to experience emotions. Each emotion is associated with a specific hormone, example fear to adrenaline, happiness to dopamine, etc. The hormones effect specific changes in body function, depending on their purpose. Adrenaline makes your heart race, your muscles activate. We physically feel these changes in body function, which is the reason we call them feelings. So I would say that emotions create feelings, Exposure to extreme and new realities such as those imposed by the current global crisis?

Techniques And Materials

3D Animation

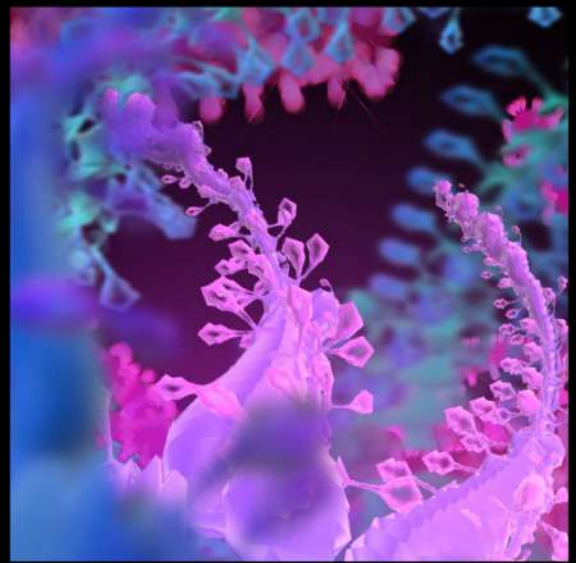
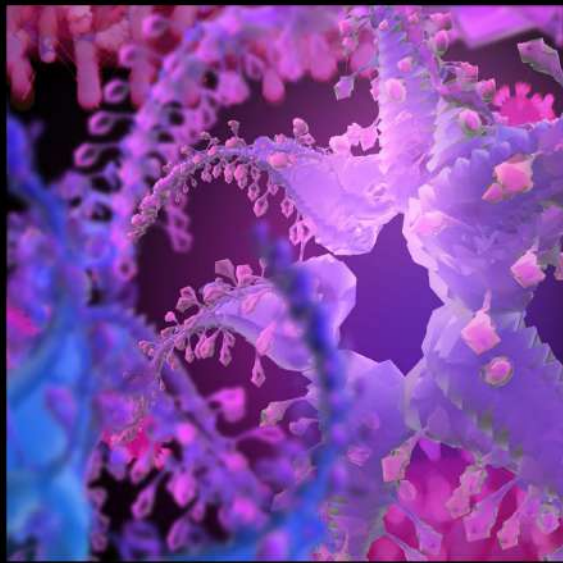
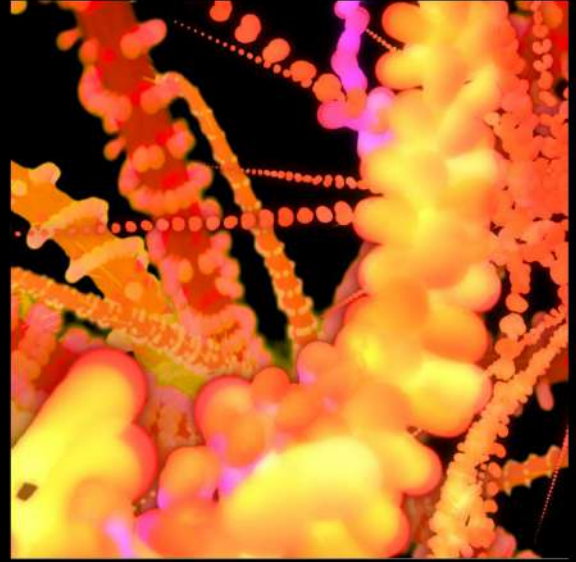
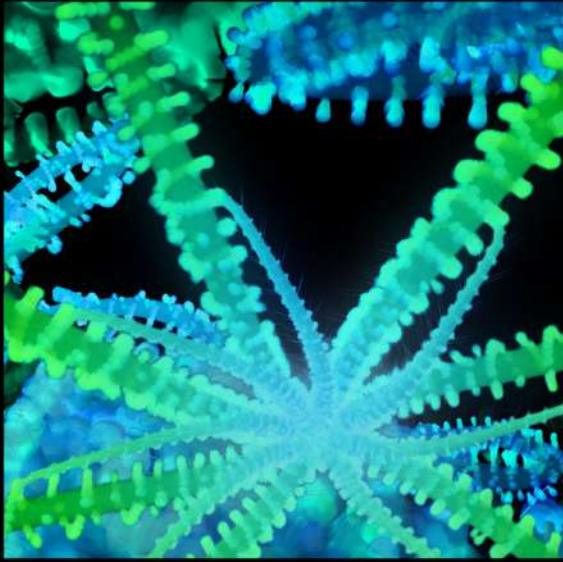
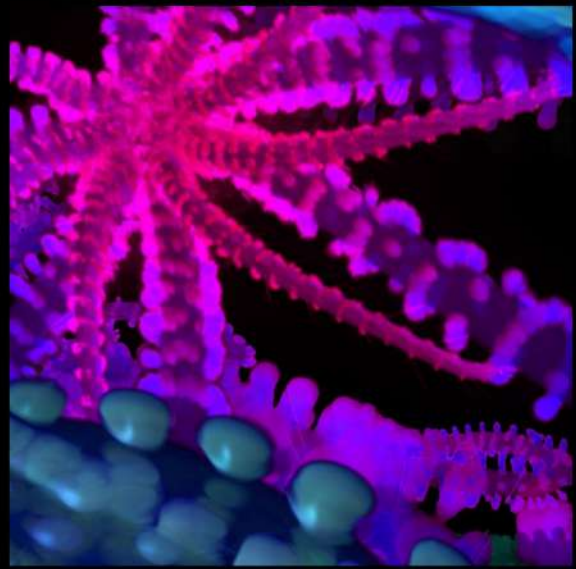
Process Or Methods

- 6.1 . To research and develop the process.
- 6.2 To apply the knowledge gained from research to develop concepts.
- 6.3 Make Animation by Autodesk Maya
- 6.4 Compost by Adobe After Effects and render.
- 6.5 Editing by Adobe Premiere pro.

Size Or Mins.

Size : HD (High Definition) 1280 x 720
Number of pieces: 6 piece





The project of creating a digital art from an emotional state of cryptocurrency market investigation

Mr.Pathom Supreeyaporn

At present, it is found that Thai society has always had a higher cost of living. both the economic downturn inflation problem currency impairment Make life in the present difficult. especially the unemployment problem of new graduates As a result, the new generation of teenagers and working people have to struggle and compete a lot. With the hope of wanting to have a better quality of life, being wealthy, comfortable and able to retire before working age, thus making the new generation more interested in investment. Especially investing in the cryptocurrency market.

Investing in the cryptocurrency market is the top choice among modern people as it is an emerging market. Easily accessible to investors have a whimsy can earn a lot And it is important that the market allows investors to achieve financial success quickly within a short period of time. Due to the exponential growth of the cryptocurrency market Investors therefore have the opportunity to make money from the price difference many times. Still, the market is subject to severe price volatility. Thus, at the same time, there are both profitable and large losses.

The designer is one who is interested in investing in the cryptocurrency market. According to studies and self-investing in a short period of time, it is a high-risk investment due to the high volatility of the market. The market sentiment is always moving with the news. both economically and politically causing investors to constantly follow the news. The designers saw the importance of such issues. Thus came the idea to convey the emotion of investing in the cryptocurrency market as a work of art. It is conveyed as a work of animation that combines vector animation techniques and particle techniques. To convey the mood of investing in the cryptocurrency market with great risk and volatility. make the audience aware and know how to plan your investments consciously.

Conclusion

ผลการออกแบบพบว่าสิ่งสำคัญที่ทำให้ผลงานสามารถสื่อสารอารมณ์ที่ผันผวนของการลงทุนในตลาดคริปโตเคอเรนซี ได้มีหลากหลายองค์ประกอบ คือ การเคลื่อนไหวของภาพกราฟอย่างต่อเนื่อง การแปรเปลี่ยนรูปร่างไปตามแต่ละช่วงอารมณ์ของตลาด การเปลี่ยนภาพ (Transition) ที่เชื่อมต่อกัน ทิศทางการเคลื่อนไหวของพาร์ติเคิลที่ตัดกันตลอดจนการเลือกใช้สีที่สื่อจิตวิทยาสีผสานสอดคล้องกับช่วงอารมณ์ เมื่อรวมองค์ประกอบต่าง ๆ เข้าด้วยกันอย่างกลมกลืนจะทำให้ผลงาน สามารถสื่อสาร อารมณ์ และเล่าเรื่องได้อย่างชัดเจน

Objectives Aims Or Purposes

1. ศึกษาอารมณ์การลงทูนในตลาดคริปโตเคอเรนซ์ จากกราฟเทคนิคเพื่อถ่ายทอดเป็นงานกราฟิกเคลื่อนไหวสื่อความหมายสะท้อนให้ผู้ชมตระหนักในความเสี่ยงของการลงทูนและความผันผวนของตลาด
2. ศึกษาและผสมผสานเทคนิคการสร้างภาพเคลื่อนไหวแบบเวกเตอร์และเทคนิคพาร์ติเคิลเข้าด้วยกัน และนำลักษณะเด่นของเทคนิคมาประยุกต์เข้ากับหลักการแอนิเมชันเพื่อเป็นสื่อสำคัญในการกำหนดการเคลื่อนไหวให้แก่ภาพกราฟิก

Techniques And Materials

เทคนิคการสร้างภาพเคลื่อนไหวแบบเวกเตอร์และเทคนิคพาร์ติเคิล

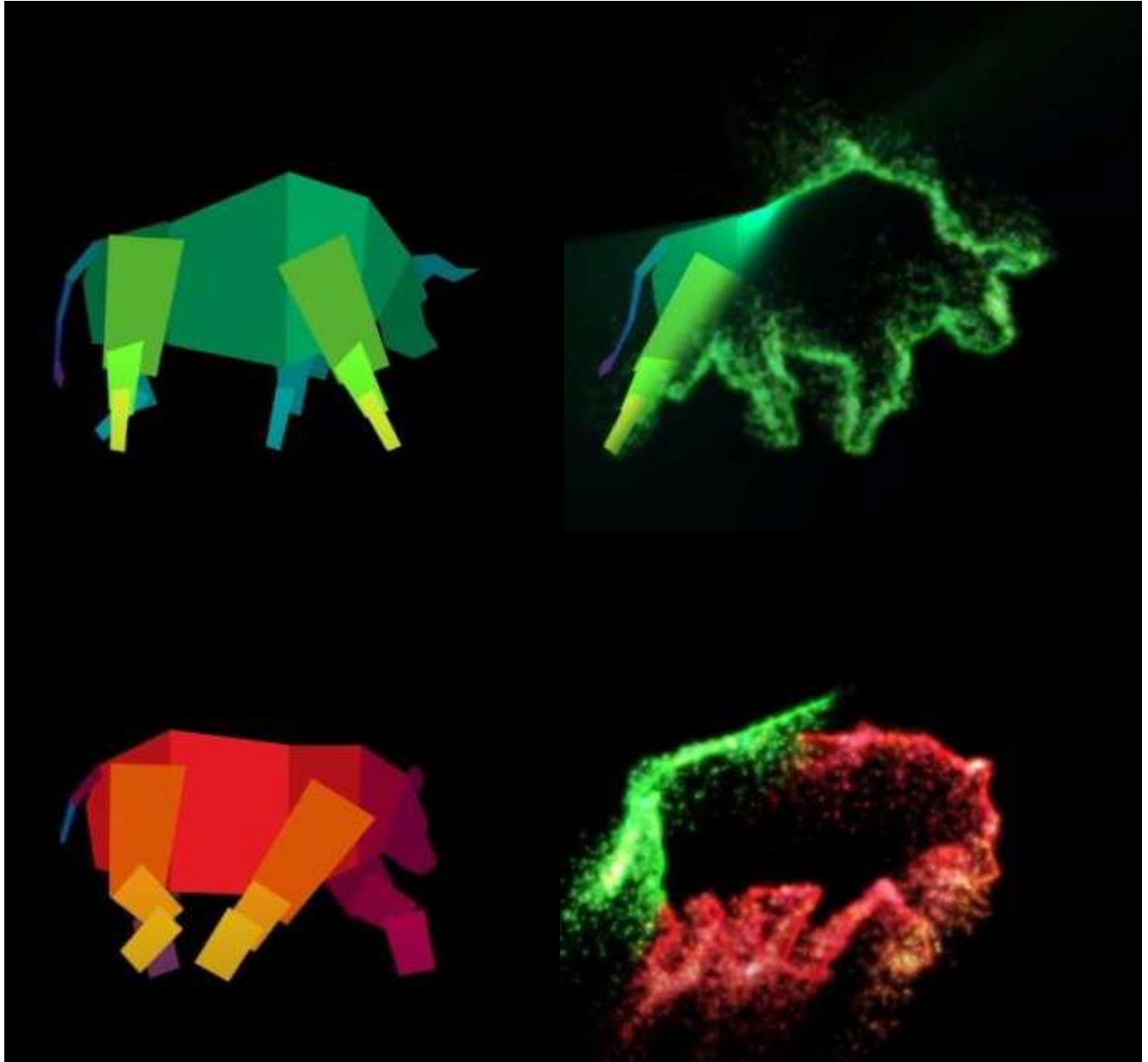
Process Or Methods

1. กระบวนการศึกษาข้อมูล แบ่งเป็น 2 ส่วน คือ
 - 1) แนวความคิดศึกษาอารมณ์ของตลาดคริปโตเคอเรนซ์ จากกราฟ เทคนิค
 - 2) เทคนิค ประกอบด้วย ศึกษาการสร้างภาพเคลื่อนไหวแบบเวกเตอร์ เทคนิคพาร์ติเคิล และการเคลื่อนไหวของสัตว์ 4 เท้าตามหลักการแอนิเมชัน
2. กระบวนการผลิต เริ่มจากสร้างภาพเคลื่อนไหวของสัตว์ 4 เท้า โดยใช้เทคนิคการสร้างภาพเคลื่อนไหวแบบเวกเตอร์ (Vector) จากนั้นเคลื่อนย้ายจุดเวกเตอร์ เพื่อให้รูปร่างเกิดการ มอร์ฟฟิง (Morphing) เปลี่ยนแปลงจากรูปร่างหนึ่งไปยังอีกรูปร่างหนึ่งอย่างนุ่มนวล และใช้วิธีการเปลี่ยนภาพ (Transition) เพื่อผสมผสานเทคนิคเวกเตอร์และเทคนิคพาร์ติเคิลเข้าด้วยกัน

Size Or Mins.

-





SECRET BUDDHA GARDEN

Mr. Piyanon Somboon

The Covid epidemic has been impacting the tourist sector for some years. Many tourism-related businesses have ceased operations. Many people are resorting to virtual tourism as a means of survival. As digital technology continues to advance toward the Metaverse where virtual and real worlds intertwine seamlessly, users can create avatars and partake in virtual 3D activities. Virtual Reality (VR) offers a one-of-a-kind experience that engages the audience (MICE Intelligence Team, 2022).

"Secret Buddha Garden" a digital Buddhist tourism project which can be further developed into Metaverse. The key objective of this project is to promote Buddhist tourism in modern times through a combination of a virtual object from the real world and a digital environment. The object from the real world in this project was obtained by using Photogrammetry. This approach allows 3D models to replicate both the object's shape and material. As a result, the 3D depiction of its physical equivalent is extremely realistic. This photogrammetry technique is also gaining popularity since it can digitally recreate real-world things.

Conclusion

The animations provide a realistic view of the scenes and allow the spectators to discover animations linked to Buddhist sites.

Objectives Aims Or Purposes

To Create a Buddhic tourist attraction into the virtual world.

Process Or Methods

- Define Research Framework
- Photogrammetry in 3D modeling and visualization - Reality capture - Design development with real-time rendering - Lumion
- Cutting And Sound - Premiere pro

Techniques And Materials

3D Animation

Size Or Mins.

Size : 3840*2160 pixel





Eternal silhouette fight

Mr.Pasin Thanasin

This history of animation extends far beyond the history of film, as early animators throughout the centuries found ways to create movies without cameras or recording technology. As a present Animator making a good shot of Animation always be a good way to show the knowledge that we learn from the past.

The purpose of “Eternal silhouette fight” project is to create a loop animation fight shot by using knowledge of principle Animation. To demonstrate an animation technique, this project will use a base color to show a clear silhouette of 3D model and using a complementary color with both side to show difference between two characters. The color will change every time they hit each other to show the beat and rhythm of Animation.

The process of making this project is start with finding an idea of making a fight shot. Youtube and Vimeo are top choice to find an idea. After that the process of pre-production will start by drawing a thumbnail to clear an idea that we got from research. Then use a camera to shoot myself acting. This will create a clear reference for Animation.

After that the production process will start. I use Maya program(3D animation program) to create a loop shot. Started with blocking a key pose of Animation., this process will push a clear silhouette pose of character Then adding a breakdown pose to make a clear beat and rhythm of Animation. When every thing ready, I start to polish the shot to make a good Animation. Finish it with make an Animation to a loop Animation.

The last part is matching a complementary color to both characters. This will show a clear silhouette pose and make both character different to each other. Then change color every time they hit each other. This will make a clearer beat and rhythm of Animation.

Finally, I hope this project can inspire other animator and other people. As an artist, I willing to show my work as much as I can. I believe that inspired by other people work and inspiring other people by your own work are the main objective of being an artist.

Conclusion

“Eternal silhouette fight” is a project that show my skill as an Animator. To inspire and be inspired should be the purpose and result of this entire project.



Objectives Aims Or Purposes

1. To create a loop fight shot by using knowledge of principle Animation.
2. Principle of Animation is so importance. To remind how important it is 2 technique were used in this project
 - 2.1 Silhouette : Using a base color to show a clear silhouette of 3D model and using a complementary color with both side to show difference between two characters.
 - 2.2 Beat and Rhythm : Change color every time they hit each other to show the beat and rhythm of Animation.

Techniques And Materials

Movie, 3D Animation, Loop Animation

Process Or Methods

Pre-Production

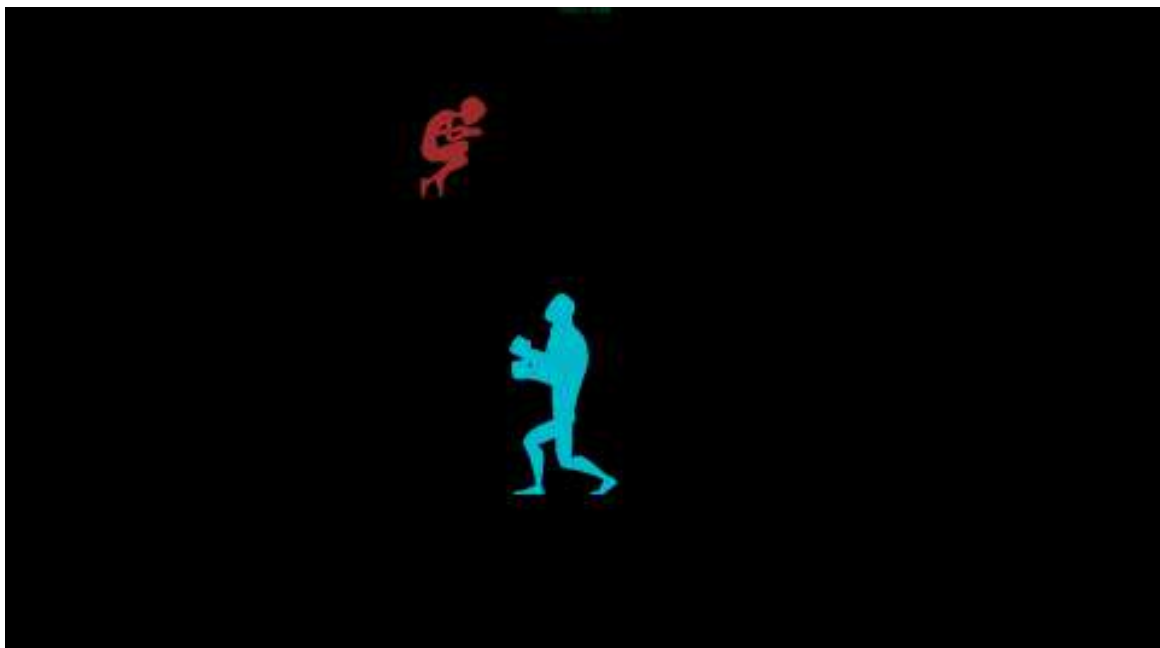
1. Researched action movie fight scenes.
2. Draw a Thumbnail for story-telling.
3. Shoot a movie reference.

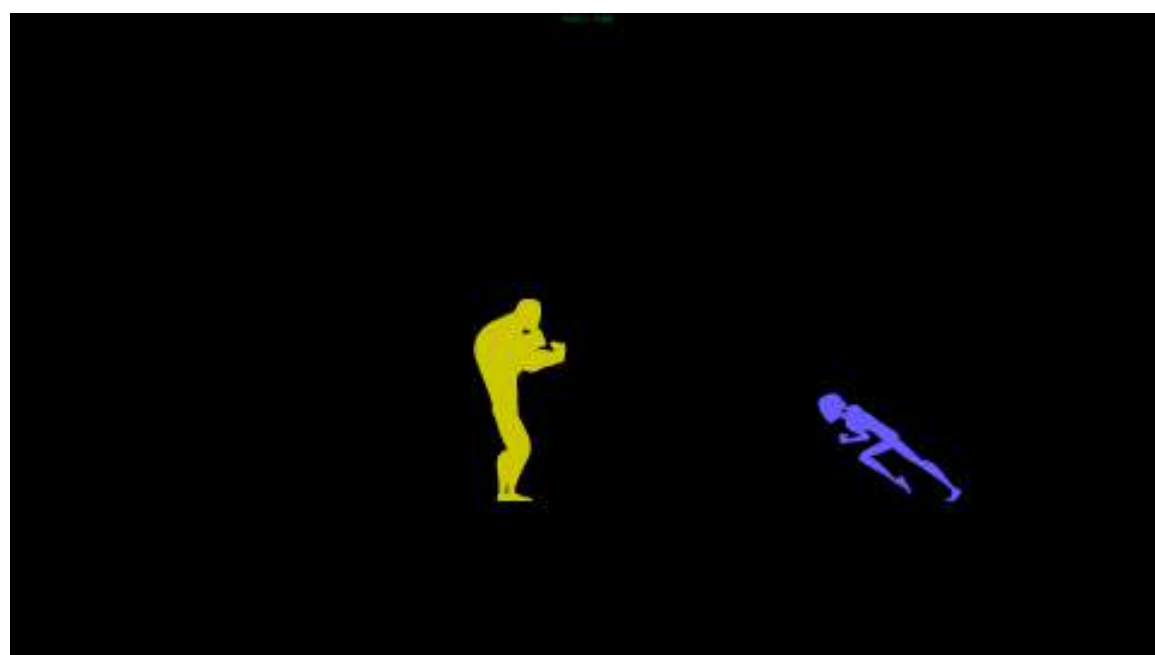
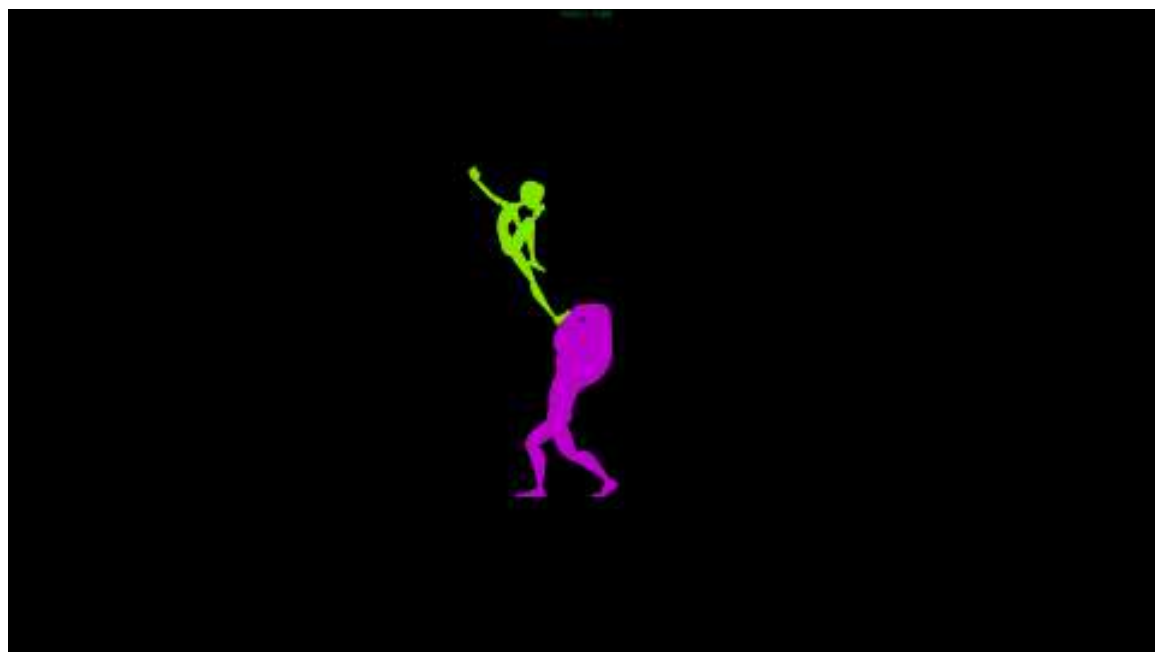
Production

1. Used Maya Program to do 3D Blocking Animation.
2. Polished Animation.
3. Do a loop Animation
4. Matched complementary color to both characters.
5. Changed color every time they hit each other.
6. Rendered the movie.

Size Or Mins.

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Change

Ms. Podjanee Kakaew

What kind of person am I? The human, they have a variety of personality traits our selves are constantly changing and flowing depending on the time, situation and the people you meet each time. Sometimes we are being watched by others or we may be watching others that some characters and behaviors are the same as the characters playing one role and changing to another. Of course, behaviors that has a huge influence on us in our lives whether by myself or living with people in society although we know ourselves better than anyone else in the world but the picture is very clear must rely on the perspective that we see ourselves and other people's views of our personality inevitably come together and in some of our habits Others may see more clearly than we see ourselves.

In this experimental motion graphics work the artist was inspired by performing. The Chinese opera mask changing show which this show performer can switch between numerous masks in a fraction of a second rely on situation and mood of that moment. It reminds us of the diversity of our personality traits that change continuously according to time and situation.

From this inspiration, The creators refer to the personality traits of the characters in The Chinese opera mask changing show was combine and create works of art in the form of digital art using 3D modeling creation techniques and motion graphics to represent the picture the change of character that keeps changing, which means diversity of human traits.

Conclusion

This work of art represents character changes that can indicate a variety of different character traits. By referring to the characters in the Chinese face mask which is compared to human habits that can change over time it's like changing from one character to another by time, situation and person influence change. Sometimes we are unable to understand our true self what kind of person we are. Understanding and knowing yourself in its entirety may inevitably depend on others because sometimes our identity is reflected by what others see. and how we interact with others. when trying to look back at what other people think of us may allow us to see ourselves more clearly and able to live with oneself and the people in society more.



Objectives Aims Or Purposes

To represent the picture changing one character to another which indicates the diversity of human characteristics can change continuously which time, situation and person influence change by referring to the characters in the Chinese opera mask changing show through the techniques of creating is 3D modeling and motion graphics.

Process Or Methods

1. Pre-production

Presentation with this picture the artist references the personality traits of the characters in the Chinese opera mask changing by image change each Chinese opera mask is constantly changing and use the clock movement pattern to change the character. Each the Chinese opera mask characteristics are divided according to the color used to draw patterns on the mask. Including characters with patterns and facial colors, The red Chinese opera mask represents courage, loyalty, honesty, strong and direct, black represents honest and arrogant but straightforward, valiant and courageous, blue represents tough frankly, but sometimes it may be used instead of trickery and stupid, green means Courageous, hot-tempered and angry, purple represents solemn, stable, upright and full of justice, yellow represents violent impatient and angered and white, mostly for crafty wicked betrayal and skeptical.

2. Production

Create 3D Modeling in Autodesk Maya 2018.
Create Texture ,Camera,Lighting and Rendering

3. Post- Production

Composite , Editing with Adobe After Effects CC 2017

Techniques And Materials

- 3D Modeling / Autodesk Maya 2018
- Compositing / After Effect CC 2017

Size Or Mins.

-





The acceptance of diversities within oneself

Ms. Darunee Pungwongyat

People have several characteristics within ourselves which change accordingly to situations around us; to state of mind, emotions, and feelings. Some characteristics are pleasing, but some are not agreeable to oneself, neither to others. Being open-minded to embrace our characteristics and ourselves is good.

Self-acceptance and looking at ourselves without biases are to look for both positive and negative points, understand your present feelings and thoughts, and accept the way it is without resistance.

A person who can accept oneself must respect oneself and one's uniqueness. However, we have to be ready for changes, think positive, and evolve for better without completely changing who we are after social pressure. It will be beneficial for us if we can accept ourselves as the way we are.

It makes us want to improve ourselves at all times, make life better in our ways. If we can accept our good and bad points, we will be able to identify, understand our errors, and know how to adjust them. As a result, we will always be ready to change for better.

Conclusion

Therefore, artists create works to convey their thought via digital artworks using 3D model technique which reflect diversities of humans' characteristics. It is for people to understand one's characteristics, accept their positives and negative points, learn from them, improve oneself, and live a happy life.



Objectives Aims Or Purposes

To understand oneself, consider one's errors, and able to rectify them

Process Or Methods

- Define the concept and design movement
- Creating 3D Modeling in Autodesk Maya 2020
- Creating texture, Lighting and Rendering the Scene using Redshift Renderer
- Rendered image for additional mood and tone with Adobe After Effects CC 2018

Techniques And Materials

Movie, 3D Animation, Loop Animation

Size Or Mins.

Size: HD 1280x720



Clean Energy Emitter

Assist. Prof. Dr. Gomesh Karnchanapayap

Area of machine assisted art making is considered a cutting-edge way of creative exploration. This project explores the concept of how clean energy can be produced from the balance of using natural resources through animated artwork by using machine assisted art making process or Artificial Intelligence art (A.I. art). There are a variety of ways to make A.I. art, including procedural 'rule-based' picture production utilizing mathematical patterns, algorithms that replicate brush strokes and other painted effects, and artificial intelligence or deep learning methods like generative adversarial networks and transformers (Szegedy et al, 2014). In this study, the artist chose Contrastive Language-Image Pretraining (CLIP) which is considered an innovative method for creative exploration to create the creative result. CLIP is based on extensive research on zero-shot transfer, natural language supervision, and multimodal learning allowing machine to recognize a wide variety of visual concepts in images and associate them with their text (OpenAI.com, 2021). One of emerging CLIP platforms is Disco Diffusion which runs on Google Collab (Disco Diffusion, 2022). By utilizing the text prompt "A beautiful painting of Thailand Grand Temple on a forested hill emitting green energy particles, the sky is full of smoke and cloud in the style of John Trending on artstation." along with code settings feed to Disco Diffusion, a series of work in progress still paintings were produced showing steps machine interpreted and computed. The result is a mesmerizing painting steps in the mood and tone of the given text directive showing green particles emitting off trees along with Thai style temple. This technique should be further explored and utilized for in the future machine might take a larger role in producing creative works.

Conclusion

The result is a mesmerizing painting steps in the mood and tone of the given text directive showing green particles emitting off trees along with Thai style temple. This technique proves machines can be used to assist how humans can creatively explore ideas. In the future, the author believes computers will have a greater impact to art making process.



Objectives Aims Or Purposes

- To study the concept of art exploration with Contrastive Language-Image Pre-training.
- To define proper text prompt for art creation with Contrastive Language-Image Pre-training.
- To create machine assisted artwork in the theme of "Clean Energy Emitter"

Process Or Methods

- Studied and analyzed the concept of creating artworks by using Contrastive Language-Image Pre-training.
- Defined the text prompt to feed to the machine. "A beautiful painting of Thailand Grand Temple on a forest hill emitting green energy particles, the sky is full of smoke and cloud in the style of John Trending on artstation."
- Utilized Disco Diffusion to begin the creation process with the following settings

Techniques And Materials

Digital Animation creation through the use of Contrastive Language – Image Pre-training. to construct sequence of work in the progress paintings. The step paintings were then combined to create animation.

Size Or Mins.

-



The mystery of death

Assist.Prof.Sutat Palama

Mythology is a narrative from the past. It is like a tool that helps convey historical stories. These stories reflect the way of life, thoughts, beliefs, and traditions of people in the past.

The sphinx appears in Greek and Egyptian mythology. The two cultures are closely linked and strongly influence each other. In Greek mythology, the sphinx is considered a woman. One sphinx is considered to exist only in Greek mythology. She was the daughter of Orthus and Echidna, or Chimera, in addition to the human head and body of a lion. She also had the wings of an eagle and the tail of a serpent. Tends to be treacherous, aggressive, and bloodthirsty. And the Sphinx likes to eat people.

Another outstanding personality trait of the Greek Sphinx is its cat and female character, that is, talking and teasing the victim before swallowing. The Sphinx always asks every traveler to solve a mystery. The riddle she asked was a famous riddle: a sound animal. Four feet in the morning, two feet in the afternoon, and three feet at night? Whoever tried to answer was eaten by the monster. However, Oedipus was able to answer correctly. He replied, "Man", who crawled on four legs as a baby. Walks on two like an adult and needs a walking stick when he is old. There seems to be a second mystery after the first story. "There are two sisters. one gives birth to another. Who will give birth to the first child? Who are they?" The correct answer is "Day and night" are two Greek words. After Oedipus answered both questions correctly. The Sphinx killed herself by flying, crashing into the ground in anger.

From the study of such stories I am interested in designing an illustration of the Sphinx. Find out about the Sphinx in papers, textbooks, and online materials to analyze the characters and formulate design guidelines to create illustrations for *The Sphinx: The Mystery of the Dead*, Class Publishing House

Conclusion

Revivals of an Ancient Myth in Modern Art: Oedipus and the Episode of the Sphinx. From Assist.Prof.Sutat Palama



Objectives Aims Or Purposes

1. To research and develop the process of Illustration.
2. To apply the knowledge gained from research to develop concepts to convey the meaning of Illustration .
3. To create machine assisted artwork in the theme of "The mystery of death"

Techniques And Materials

Digital Illustration

Process Or Methods

1. To research and develop the process.
2. To apply the knowledge gained from research to develop concepts
3. Use Adobe Photoshop to complete the final step.

Size Or Mins.

Size : 43 x 43 cm

Number of pieces: 3 piece



Avant Garden

Ms. TONKAO NITASGANJANANON

When the Spring comes, the vivid flowers are blooming. They are cyclical that bring a sense of life affirming. Still, life is unpredictable. It may bloom or fall without notice. It may occur good or bad to you. It cannot control.

At times, life itself seems to be a maze, as our journey along its tortuous pathways leads to wrong turns, dead ends, and an unknown destination. The contradiction and confusion in the mind are projected to the Avant Garden, the surreal vivid flower garden that brings to the depth of stage of mind inspired by a maze garden. It moves and shifts with chaos and order at the same time. They are vividly colorful that please your senses but seem surreal against the backdrop of fear and loss of uncertainty. Let's walk and mesmerize the senses through Avant Garden, to feel the movement, colors, forms, and textures.

Conclusion

Inside the mind, there are full of fears. It may confuse us with hallucination and it seems to be no way out. But, we all have hope and embrace all the good and bad things. Like flowers, life still goes on.

Objectives Aims Or Purposes

Avant Garden is the visual experiment that represents how we connect to the thing surrounding us. It is one of the Unclear Relationship series showcasing the relationship and connection from the outside to the inside of the mind.

Inspired by the maze garden, it represents confusion, the trap that confounds efforts to escape. The complex thought and mind reveal in the animated vivid visual of flowers. The flowers are positively symbolized our life. They are reminding us that we're part of something bigger, nature. But the movement and composition of elements will lead you to the chaos and order vision.

Process Or Methods

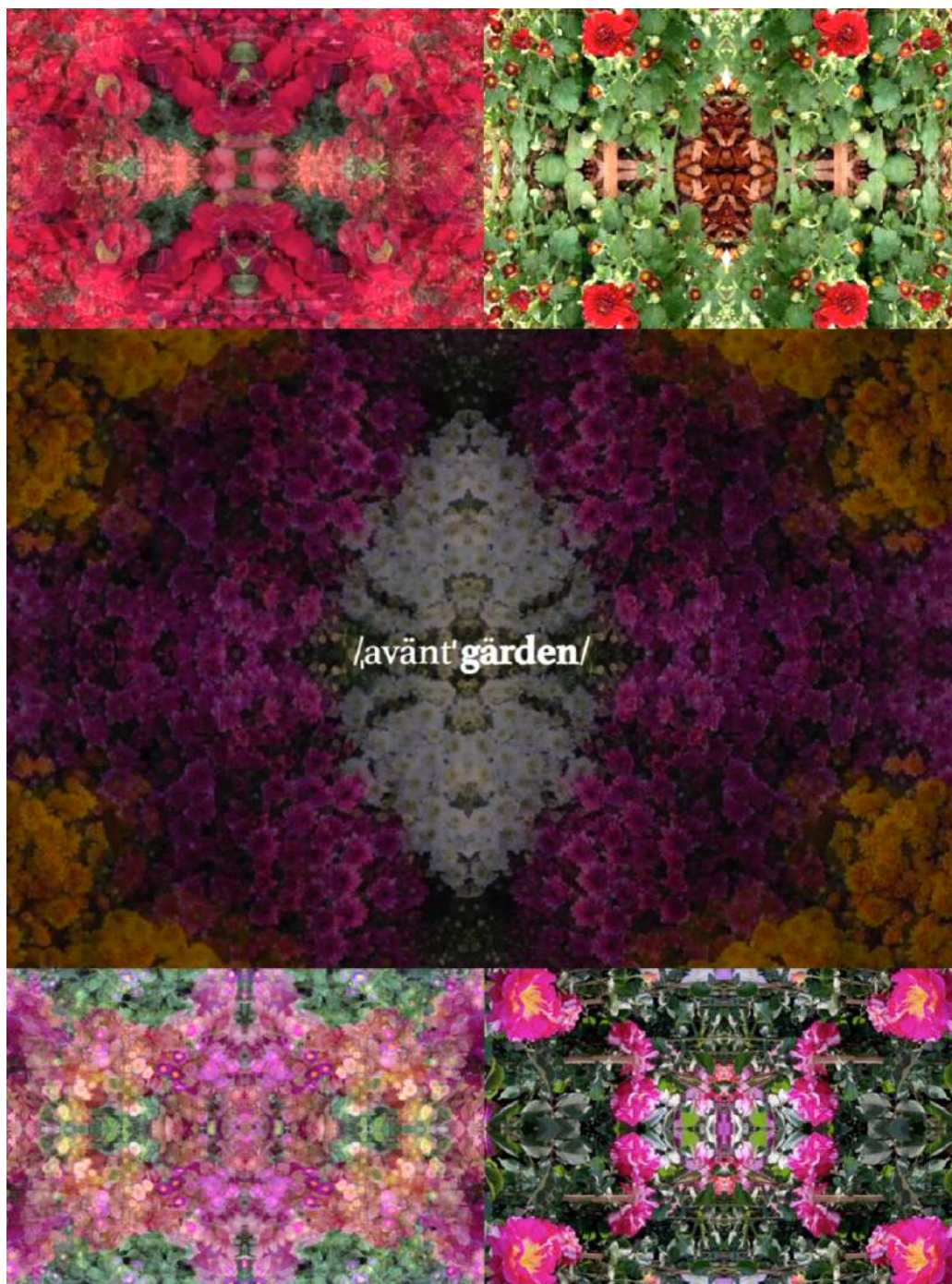
During this time of pandemic COVID19, one of the things to help maintain my spirit and keep me alive is plantation and Botanic. Through the process, I was stunned by the massive forms of flowers with their vivid color. The flowers are a powerful effect on the mood. The colors will trigger our emotions. With a variety of types and species, I create visual art by simply applying the mirror effect. Carefully placed animated images with the movement, colors, and transition to go along with the abstract sound that evokes the mood and feeling of mesmerized and mystery.

Techniques And Materials

Technique: Visual Communication Design

Size Or Mins.

Media: Video (1.21 mins)



Visual symbiosis: Seeing creatures in nature with the simple human eyes through a semi–abstract photograph.

Dr. SuchEEP Karnasuta

This creative work study the relationship of objects in nature in a space imitating nature, This leading to the creation of photographs that express the symbiosis of objects with a simple look and focus on looking realism at both concrete and abstract to semi-abstract in a nursery area that mimics nature to capture images using a camera mobile phone taking pictures of objects the images are then digitally printed on Luster photo paper, then displayed and install photographic works showing the relationship between 2 images as 1 work, totaling 6 works.

The resulting works are the simplicity of the attenuated state of matter in nature created by human and nature. The rough surface of concrete with the moisture of the water conducive to life to spread through the shade of large leaves under the factors of light, water, air between living things with different environments, but can coexist by interdependence under the different coarse surface of the concrete surface is conducive to the adhesion of moss under the opacity of the foliage that does not shine to the ground, it helps shade and preserve the moss plants. In addition, the relationship between objects was also seen when taking photographs of each work by combining two images together, it was found that in the same image, there were both concrete and abstract expressions from the same object in the same image, resulting in a new interpretation of the image into a semi-abstract. There was a collaboration between concrete object, background, textures, traces and shadows of the abstract objects in the two images create a close interaction with the normal human eye until they meet in the middle of the view from the left and right eye It is a view together by bringing together two images that work together. that have a mutually supportive visual symbiosis.

Conclusion

Simplicity of the attenuated state of matter in nature created by human and nature. The rough surface of the concrete with the moisture of the water conducive to life to spread through the shade of large leaves under the factors of light, water, air with the shade of leaves to moisten the moss plant pieces. It is the structure of the relationship between living things and the environment in which they live. The dense, moist leaf opacity prevents sunlight from reaching the lower ground. And also retain moisture to support each other with shade humidity and water vapor express the difference in the coarse texture of the concrete, contributing to the adhesion of moss visualize the gap area by minimizing the object to allow the workspace to express a feeling of independence is the symbiosis of two organisms to pass on meaning for further thought.

In addition, in the presentation of photographic works creator also visualized the relationship of objects. When the images of each work by combining two images together. This results in a change in perception by transcending the way of thinking. and limitations in looking at concrete and abstract forms was found that in the same picture there were both concrete and abstract objects from the same object in the same picture. This results in a new interpretation of images into semi-abstract by the interaction between concrete objects and backgrounds, textures, semi-abstract traces. and shadows of abstract objects to the interaction of visual relationships as a result of viewing images with a close look at the eyes of ordinary people. There was a meeting in the middle between looking from the left and right eyes to see together by bringing together 2 images that work together between objects, content, surfaces that are mutually supportive.

Objectives Aims Or Purposes

To study the relationship of objects in nature in a space imitating nature, This leading to the creation of photographs that express the symbiosis of objects with a simple look and focus on looking realism at both concrete and abstract to semi-abstract.

Process Or Methods

Seeing comes before words. The child looks and recognizes before it can speak. (John Berger, 2008)

Photos and memories are as certain as they are today. So what we see on paper is certain, it seems as though we are truly touched or involved in the event. An indication of a photograph in and of itself with the idea that other people can talk about photos but not the real photos. Photographs become invisible. and we cannot see or truly understand it photograph must therefore be described in the subject matter. The specific context of it because the subject in the photographs realized in a specific moment in times. The photograph confirms that the subject is frozen for a period of time (Freezing a Subject in Times) and that the subject suddenly exists in the past. photo questions which is like bringing the past to the present and freezing the principal under the times of the past with the expression of what appears in the picture is still being preserved. Just like studying myths, we need to read the picture by looking at it at 2 levels. The first level is to look at the visual elements of the picture or the language that appears in the picture that will make it easier for us to read the picture? It clearly reflects the direct meaning denotation with the mythological reading that will reveal something that is obscured by the implied meaning. connotation. (Suddan Wisuthilak, 2018)



Photographs may contain elements that emphasize mystify in the sense that they are more difficult to interpret than direct communication. We may have to rely on both concepts. cultural understanding and historical context to help interpret the conceptual code hidden in the picture. At the same time, the photos are simple and clearly in communication (Clarify) may hide the complexity more ingeniously. consideration to see something or many things in a photograph, there is an element of training in order to have an eye with the photographer. On the other hand, viewers can also consider images by using their own eyes together with the eyes of others for consideration as well. with collective eyes, the meaning of seeing or perception of the world through the eyes therefore It has the nature of letting ideals, beliefs, and rules and powers flow into our bodies through vision. Transferring the spontaneity of photographs of friends leads to an understanding of another culture. So it's never that simple. or according to the aspirations of photography from the beginning on the other hand, it was the natural expression or the impression that there was no camera for the people in the field that matter. Because that might make sense that a photographer or anthropologist is being spoiled by having others look at them more than the camera Indeed, photographs with a natural appearance It is a sense of urgency to intervene and challenge the legitimate authority of anthropologists to collect information and present stories. In other words, it is Those natural photographs are the presentation of their self-awareness to anthropologists. Anthropologist interested in the history of anthropological photography like Elizabeth Edwards said that the picture looked unreal. or not natural It reflects what the anthropological nature of nature is like. Therefore, the natural character of the photographs is of vital importance to the legitimacy of the visual anthropological work under this concept. (Sorayut Aiemueayut, 2018)

Human beings are dependent on the environment and the environment. The most well-known symbiotic relationships are animals and plants grown by farmers. Humans have many other biological beings, relationships that support and sustain our lives as well. Increasing numbers of people are beginning to realize that it will be of great help to humanity for all other living things on our planet. If we can improve these symbiotic relationships Humans live in close interdependent relationships with many other living things. When various beings coexist with one or both of the benefits, this is called symbiosis or Mutualism. The inseparable relationship leads to a shift in perspective from composition to holistic. It is thought from the perspective of relationships. Considered to move the focus from the object to the relationship that is linked to each other. (Fritjof Capra, 2013) to convey their understanding of weaving and interdependence A new scientific understanding of the systems of life conveyed through the depths of ecology. It is a difficult task to debug that will lead to an understanding that requires a lot of judgment on the face of life. It is a challenge of the need to learn, recognize and pursue the magic of work until it becomes something that we must eventually understand. and it must be regarded as the future of the wisdom of the open self. and moving in the depths that are always connected to the oneness that arises with the world in the name of life. (Fritjof Capra,2010)



From the above concept creator have selected and applied only some of them. To lead to the creation of works that begin with an interest in plants that are naturally beautiful so began to watch and question the change in the timing of the withered leaves showing incomplete dentition, that most people tend to overlook the beauty and do not see the value of things that have changed. But creator have the idea and feel that things are beautiful in their time. Therefore, I want to convey that feeling according to the feeling and experience of looking at things that reduce everything naturally, let everything go by itself. Whether deciding on a place, area, or object by looking for objects in the simplest and unconditional way by choosing the most common places where living things, space, time, and the relationship of things that support and support each other is chosen. Filter until the difference is left in the opposite pole is living between plants and concrete under the moisture generated by water the dependence of nature in the area of moss living in the shadow of the leaves of plants, starting from looking at the realistic reality that is conveyed with its unique shapes and colors, it creates a feeling of fun, enjoyment, and then slowly relaxes from the concrete to the abstract. until the relaxation occurred throughout the period of creation of more and more works respectively. Then began to gradually reduce the content of the object. until able to connect realistic and non-realistic patterns that can express the relationship of looking at both concrete and abstract objects in the same picture between the leaf and the shadow of the leaf to find simplicity, man-made objects in nature, together with nature, between concrete floors and plants and the moisture of sapling plants to create concrete realism. and abstract within a single image as well as minimizing objects to allow space and objects to function until they can express a feeling of symbiosis, referring to the mutual benefit of living things and objects. The biggest difference is the concrete floor.

Objectives Aims Or Purposes

To study the relationship of objects in nature in a space imitating nature, This leading to the creation of photographs that express the symbiosis of objects with a simple look and focus on looking realism at both concrete and abstract to semi-abstract.

Process Or Methods

During this time of pandemic COVID19, one of the things to help maintain my spirit and keep me alive is plantation and Botanic. Through the process, I was stunned by the massive forms of flowers with their vivid color. The flowers are a powerful effect on the mood. The colors will trigger our emotions. With a variety of types and species, I create visual art by simply applying the mirror effect. Carefully placed animated images with the movement, colors, and transition to go along with the abstract sound that evokes the mood and feeling of mesmerized and mystery.



Techniques And Materials

Choose a nursery area that mimics nature to capture images using a camera mobile phone taking pictures of objects the images are then digitally printed on Luster photo paper, then displayed and install photographic works showing the relationship between 2 images as 1 work, totaling 6 works, 3 sets

Size Or Mins.

6 images, Each image measures 12 x 16 inches. 24 x 32. inches. installation varies according to the exhibition area.



CUBE / Breaking Boundaries

Mr. Tanoo Onudom

The geography of the world is constantly changing. As a result, the living environment has a chance to change from the original. Different species have the ability to survive in the midst of such changes. And most of them are inherited as beings in modern times. The process of changing the genetic material of an organism's population continues. The changes that were made will not revert back to the way they were before. Changes that continue for a long time until living things change their former characteristics. We do not see the change that is taking place. This is because the change occurs more than a person's life expectancy. but can see the effect of such change We are now seeing more and more global changes from catastrophic events such as floods, global warming, melting polar ice, involving disruption to the current natural life, system, and balance. Many times throughout the world's history have led to mass extinctions. Ice ages and changes in Earth's space environment have led to their extinction. In addition, non-native species invading other territories have led to the extinction of other specific species that have Native to those regions many times But any extinction However, the cost is very high. And it will take years to regain full life again. It would be wise if we could live and progress without destroying our biosphere. extinction of many species These changing conditions had a devastating impact on the planet and on humans during its lifetime. It brings questions to human life in the past, present and future as to what human life on Earth should be. And



how many things that have been created by humans affect the change of the world? It is estimated that the world population will reach 10 billion by 2050 within the same period. Climate change is expected to cause turbulence and, in some cases, irreversible ecological changes. in this future situation Growing populations will need more fresh water, food and energy. All of which are in danger due to climate change. These are the 'global environmental challenges' we face, including declining air quality. ocean acidification biodiversity loss and shortages of fresh water and food. We are crossing boundaries that cannot be returned to the equilibrium of the world. This word is used to denote the present moment. Many of the important geological conditions and processes have been greatly altered by human activity, the so-called 'Anthropocene'. The Great Challenge is a key factor governing human well-being, a sustainable environment and the security of future generations. However, these challenges are highly interconnected and cannot be resolved separately. Therefore, we need a multidisciplinary-based framework and international cooperation that allows for rapid knowledge-based and policy-making.

Conclusion

The workflow of art, from data research to synthesis in semiotics. Until the production process that finds a technique to present in accordance with the objectives of the work and can be a medium in terms of content until achieving results in the production process. In the presentation, the interaction between the audience and the work in the luminescent reactions in the exhibition space is considered and perspective is given to interpretation. In designing presentations using educational techniques can support the intended objectives.

Objectives Aims Or Purposes

The aim of creating this art series is to question the direction of development and realize impact on nature in the degradation and Is it a good and correct approach? As we continue to ignore changes in the environment that may return to balance as it used to be. Problems with global climate and greenhouse conditions All have been investigated and proven to be partially human. Use of unlimited resources from the world. The creation of this work requires people to recognize them and rethink their way of life on earth.

Process Or Methods

The work process begins with researching the environment and its results. In which the creation of work in the conceptual form is that the production process will select objects that are related to metaphors to natural elements to modify the context by painting white on objects to represent the action in many ways. Circumstances by human action until nature has been destroyed.

In the selection of objects, they are separated into sections, packed into a cubic box, representing the Earth's essential constituents and representing the blockade of the atmosphere. by after painting white on various objects It uses a self-luminous fluorescent material, Strontium Aluminum is a material with good fluorescence quality. It is safe which

requires high luminescence and long life. It is a semi-permanent substance with no damage. It is UV resistant. When testing the Sunshine Weather Meter for 2,000 hours (10 years equivalent), no damage was found. Photoluminescent agents have the property of collecting light with a wavelength of 200-480nm. The wavelength range covers UV light, LED light. Photoluminescent is a substance that collects light in a bright place and emits light in the dark.

Process Or Methods

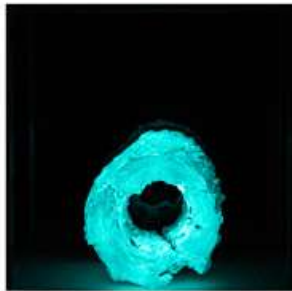
Installation work is to place objects on a cube box, figuratively looking through the atmosphere of the Earth wrapped by the atmosphere of the Green House effect. In the work installation area, there is a need for gloomy darkness. and when being irradiated with UV light on the workpiece The phosphor coated on the work object will have a reaction to collect the light and glow as AQUA color in the dark, while during the light shine on the object will see the white of the object. The duration of the glow also depends on the duration of the exposure.

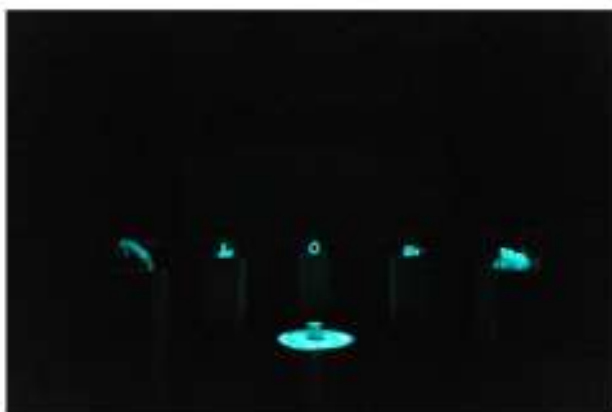
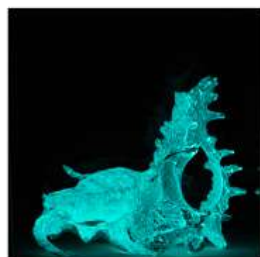
Techniques And Materials

Picment Photoluminescent Painting / Mix Media / Specific Installations

Size Or Mins.

Cube Size 30x30cm. / Units for Installation





Ozoneair Purify

Mr. Miquel Padres Gonzalez

Ozoneair Purify is a unique air purifier that includes ozone technology and provides a disruptive experience in the air purifier market by offering a product with 3 cleaning modes. The regular mode operates by combining HEPA filtration with Ion technology and is aimed for home use. The ozone mode works with photocatalysis and direct radiation and is aimed at both commercial and home use. This mode is designed to clean spaces to the root of the problem by eliminating mold, bacteria, and virus accumulated in surfaces such as walls and carpets. This mode must be after the user has vacated the space as the cleaning agents are very strong. The last mode is a hybrid mode that can be used anytime and provides advanced cleaning features compared to regular air purifiers.

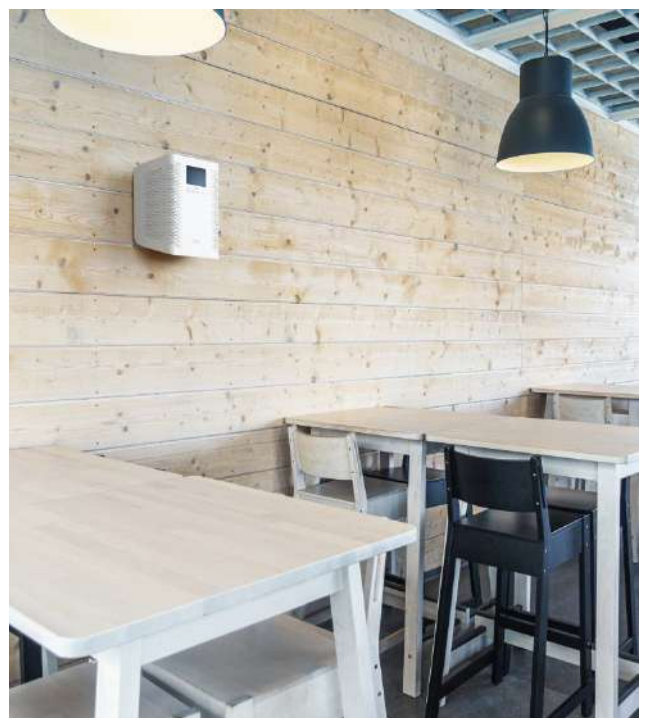
The minimalistic concept design provides a timeless look and feel which removes all necessary functions from the view of the user. The design is achieved without screws or mechanisms that open the compartments to the HEPA filter and UV light bulbs. In addition, the concept is made to be either standing on a counter or wall-mounted.

The product's formal language is created according to the hardware structure which stacks HEPA filter, fan, and UV light bulbs strategically to provide only component space optimization but also the best product efficiency. The backside air intake brings the airflow through the HEPA, it is then conducted

through the side UV light bulbs of the product and finally aired out through the front reticular output. This component disposition is designed to allow the best air purifying results.

With this in mind, we can say positively say that formal language is defined by the function of the product. Additionally, every feature from the wall mounting to the HEPA and bulb opening compartments as well as the interface which can be controlled with a minimalistic remote are aimed to provide a simple and intuitive user experience.

Last, the design was also conceptualized to align with the brand's design language and build upon the brand's portfolio consistently.



Conclusion

The product is timelessly designed to fit any home or commercial environment. The simplistic formal language as well as the use of only the necessary functional features gives a very neutral presence to the product which can very well blend in any space without unnecessary distractions. The product is designed to be an addition to your home or commercial space experience which provides a direct benefit to the user and goes unnoticed as another day-to-day product.

Every single detail of the product functionality including the cosmetic appearance which is led by that function is aimed to provide an intuitive, easy and simple user experience. This logical pattern is part of the understanding of the basis of product design and therefore a reflection of human conduct. As humans, our goal is to create products that make our life's easier and this product aims to send the message across to whoever interacts with it.

Objectives Aims Or Purposes

As mentioned earlier a key to the design strategy was to generate a concept that would build consistency on Ozoneair's product portfolio and help differentiate as a consumer product with lifestyle orientation compared to the range of Clean ozone generators the brand has (<https://ozoneair.se/clean/>).

This new product was aimed to satisfy a totally different user persona. This profile of users seeks a product that can eradicate viruses and bacteria from a home environment on a continuous basis as well as in punctual situations. With that in mind, the product offers the functions of a regular ozone generator which fills the space with ozone and works as a deep cleaning agent as well as the functions of an air purifier which keeps the air clear consistently. The main difference between the 2 functions is that the user cannot be in the room when the product is used in ozone mode vs the air purifier mode which can be left on permanently. In addition, a hybrid sterilization mode that blends both modes is available too.

Process Or Methods

The cosmetic appearance of the product is aimed to satisfy both internal engineering development and user. The internal component assembly is designed to provide the most efficient results so the users can enjoy of the cleanest air. Despite the complexity of the inner structure, the concept is achieved by hiding all unnecessary functional aspects like screws and snapping or opening mechanisms. For example, the stand can be removed by snapping it out. The lightbulbs compartments also do not show any screws and the HEPA can be changed by pulling the logo tag from the backside of the product.



The product user interface design as well as all possible features are carefully created to ease the product use.

Additionally, the concept is aimed to fit in multiple environments from both the neutrality of the look and feel to the material selection which is sturdy and strong enough to stand and last in rough and commercial environments.

The design language follows the identity of the brand from the mesh patterns to the color selection to the buttons and fixation details from the stand.

The product is designed to satisfy multiple purpose. The 3 models it comes on have different capacities which serve from cleaning device for large spaces such as office spaces, retail spaces and hospitality to smaller home-use capacities. The product is designed to be able to stand alone or hang on the wall. The removable stand enhances the sophisticated values of the product and adds cosmetic value as it prominently elevates it from the floor and keeps an elegant space clearance around the main product body structure. If hanged the product can very much blend with any environment as it is provided in white and black neutral colors.

Techniques And Materials

The innovation factor on this product is generated after an extensive market and technology research where we tried to identify user needs and provide a unique disruptive product in the market which could satisfy several user profiles from regular air purifier buyers to users looking for absolute clean experiences that go to the root (i.e.: user with asthma, allergies, etc) all the way to the user of commercial spaces (hotel owners, restaurants, condominiums, etc). The technological research allowed us to define the product's technological features which are unique in its market segment. Making it the only available product that provides an air purifier and ozone generator hybrid experience. This market disruption and the extensive consumer audience that the product targets to makes it a very unique piece that can provide a solution to all looking for the latest technology in air purification. Part of the research and development process was also put up to speed during the pandemic as we could see a clear growth on the necessity of coexisting in clean air environments.

The product's technological features are unique in its market segment. Making it the only available product that provides an air purifier and ozone generator hybrid experience. This is achieved by combining the 4 technologies below:



Photocatalysis A chemical reaction occurs where electromagnetic radiation in the ultraviolet region activates a catalyst. When the UV light activates the catalyst, it generates hydroxyl radicals which eliminate bacteria, viruses, and mold, spores, reduces volatile chemical gases, and neutralize bad odors.

HEPA filter A HEPA filter is a high-efficiency particulate absorbent air filter; it works by forcing air through a fine mesh that traps harmful particles such as pollen, pet dander, dust mites, and tobacco smoke.

Ion Ions play an important role in the atmosphere's self-purifying processes, and by increasing the number of ions in the indoor air, one strives to create similar purifying mechanisms indoors. Small, charged particles are clumped together by electrostatic forces into larger particles. When the clustered particles no longer can be kept airborne, they fall to the floor and other horizontal surfaces and can then easily be cleaned away.

Direct radiation When airborne microorganisms pass through UV light in a specific spectrum the UV energy penetrates the outer.

Size Or Mins.

-





The Relationship of Seed Growing.

Mr. Poraphon Chinwannachot

Every "Seed" has its own value. It will grow, bloom or bear fruit. It may be a shelter or depend on animal and environments. Seed growth depend on preparation of cultivation and good environment. It needs good factors such as soil, water and air to stimulate seed germinate and turn seed into perfect tree. All of these factors make a seed grow, bloom or bear fruits. If it misses one of factors, seed will not grow and flourish.

"Humans" are one of seeds. If seed must have good factors to grow, human must have it too such as good relationship in family, good friendship and good social environment. They will grow up and become to quality human. But all of human are different like a seed. There are good seeds that are perfect and there are bad seeds that are not perfect. But every seed it is necessary to grow to survive and live in a way that suits them. Giving Opportunities and getting opportunities is important to grow It is one of the factors that allows us to continue to be useful and good. From inspiration aforementioned I have designed and created work through the process of thinking, analyzing, finding creative information came out in the form of a sculpture with materials that are permanence used by using stainless steel welding technique which is the main in the creation according to my idea Every "Seed" has its own value. It will grow, bloom or bear fruit.

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Conclusion

creative sculpture from the concept’s seeds growing by using the Stainless Material

Objectives Aims Or Purposes

creative the Product by using the concept’s seeds growing in form of Sculpture

Process Or Methods

- 1. Study the seed imagination
- 2. Idea sketch
- 3. Develop skate
- 4. Making the Model
- 5. Develop Model
- 6. Welding stainless steel.
- 7. Inspection the final Sculpture.

Techniques And Materials

Welding stainless steel

Size Or Mins.

-



Lukkit

Mr. Teeranop Wangsillapakun

We have consulted our client to shape their Thai rice product brand named "Lukkit" that targeted to younger generations who are living and working in the city that need good quality rice to enjoy at home. The project starting from brand personality. Then we created the logo, identity system, and as well as the packaging for Lukkit Thai rice products. The concept of the logo represents the idea of family trees in a triangle composition that shows the relationship between farmers, rice farming, and rice field which eventually becomes "Lukkit" rice product.

Conclusion

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Objectives Aims Or Purposes

Most of Thai rice packaging in the market are bulky and quite heavy which is not suitable or comprehensive to all targets especially those who are living alone. Thus, some rice packaging products are not durable and the quality can turn bad easily. So we want to create a small but substantial portion packaging with variety of rice to choose from.

Process Or Methods

We have suggested our clients to take the direction toward selecting the high-quality rice from various areas in Thailand which is not so popular to consumers. This way we can

Techniques And Materials

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Size Or Mins.

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Humans possess creative thinking ability. Our ways of thinking and acting are so powerful - they can create positive and negative impacts to the world. . "Clean Design" is the source of a good and fulfilling life where human users can reach their hedonistic sustainability

White Vase is an upcycling concept that takes waste material through the ceramic process into a useful product. By disposing of agricultural waste such as rice husks, loofah, coffee grounds, industrial waste such as foam beads, straws, cullet glass and bubble wrap for transportation. It is designed to achieve aesthetic. add value to products Not only the texture and texture that is different from waste materials, it creates charm, but also uses simplicity. easy and a clean, white color by using porcelain body Formed by slip casting from paster Mold. The waste material is mixed with clay and putty is mixed with the product. Simple product shape by bringing used mold to create new shapes , Transparent Glaze at 1230 degrees Celsius , Show white body and simple clean design.

As a reminder of the creative use of waste To create knowledge exchange and waste management methods save the world environment.

Conclusion

White Vase is shows the Visual Texture and the Tactile Texture. As a result of the reflection of light. Surface absorption of the surface. Difference of texture Induce feelings. It has an interesting texture. And a reminder of the creative use of waste To create knowledge exchange and waste management methods save the world environment



Objectives Aims Or Purposes

It is the process of bringing the waste material through the ceramic process. in order to create designs with increased value create different textures design

Process Or Methods

Take used mold paster and Slip casting them into parts. Create a new Shape by joining together for Varsity design .

Select agricultural waste such as rice husk, loofah, coffee grounds, industrial waste such as foam beads, straws, cullet glass waste, and bubble wrap . to be cut and attached in various positions Experiment with clay and apply on the surface. The glass is burned to cause the flow. in unpredictable shapes.

The Clay used is Porcelain .It is Forming by Slip casting and Hand Forming .Glazed with High Transparent Glaze . The White Vase is then firing at a temperature of 1230 C oxidation on electric Kiln

Techniques And Materials

Body Porcelain

Temperature 1230 c Oxidation

Techniques High Transparent Glaze

Forming slip casting and Hand forming

Size Or Mins.

10-20x25 cm. / 12 pieces





A Clean Design Emerged by the Integration of Minimalism and Sense of Place at ON Thapae Hotel

Assistant Professor Dr. Aviruth Charoensup

The ON THAPAE hotel is a city hotel which is situated in an urban and historic area of Chiang Mai, Thailand. It is only a 5 minutes-walk to Thapae Gate Plaza which is the center for major cultural and traditional ceremonies of the city. This tourist spot also gives many links to the inner ancient city. The hotel was just newly opened in 2021 with 27 guest rooms. It contains 5 room-types which are double-bed, twin-bed, suite, deluxe suite, and family for 4. The program was set to be a boutique hotel where the expected focus groups are international couples, and the length of stay is 3 days on average. On the ground floor, the hotel has only a multi-purpose space for breakfast in the morning and working space all day. The self-service coffee machine and free drinking water are ready to serve for guests all day. The swimming pool with pink-colored tiles intentionally gives hotel guests a freshness after being exhausted from the city exploration. The hotel guests who lie down or sit on the pool terrace can hear the sound of water that overflows from the swimming pool, can feel the breeze, and can see the green leaves of the garden. This sensory design helps stimulate people's perception and creates a relaxing atmosphere for the hotel.

A clean design was involved in the design of ON THAPAE Hotel from the beginning of the project by using minimalism for architecture and interior design. The exterior of the hotel was designed in a simple geometric form, a typical modern language. The highest floor was differentiated from other floors in elevation by reducing its parameter and being painted in a darker color tone. The building top was installed by "Lanna Hip Roof" in gray color PVC roof tiles which could absorb the heat and produce lower noise than other popular materials. Then, the shape of the Lanna Roof was supported by round wooden-colored columns along the entire perimeter of the roof. This architectural design gives an international look that harmonizes with Lanna identities of the context. The design of furniture in guest rooms such as an open wardrobe, built-in bedhead walls, bedside table, and working desk is also in simple shape with wooden pattern. As the hotel offers free drinking water to any guest, a drinking water tap was installed at the corridor of the hotel each floor so that a guest can bring his own empty bottle to refill the drinking water himself. It is aimed to reduce plastic consumption.



Conclusion

As the “Clean Design” is a crucial approach to the design of not only the architecture but also the facilities, equipment, amenities, and other service items. The ON Thapae Hotel was designed to achieve this notion for exterior architecture by implementing minimalism plus local features. For interior issues, clean design was taken into account where the finishes were low-maintained or easy-to-clean. The elevator used in this hotel was installed with touchless buttons. The lobby and breakfast area was designed to be an open-air space, linked to the swimming pool terrace. The multi-sensory aspects were added to the design of the relaxing area beside the swimming pool, such as, sound of the water splash, smell of the leaves and flowers, vision of the green of the garden, feel of the breeze, and taste of the free-of-charge coffee service of the hotel.

Objectives Aims Or Purposes

5.1 To explore the idea of how to use the “Clean Design” for a hotel case study which is “On Thapae Hotel”

5.2 To demonstrate the design outputs and outcomes of “On Thapae” in various aspects

Process Or Methods

The “ON THAPAE” can be categorized as such a kind of real estate that its methodology may be broader than art, architecture, or any design works. It is described from the business start until the operation phase.

1. Business Values and Goals: Empathize goals of the owner, limitations of the local building codes, brand identities, and context of this hotel. The owner had set the goal that this hotel should have had a number of 25-30 rooms in total because of the practical module of service quarter and staff numbers. The price per room is at 2,000 Thai Baht, the hotel standard is set at about 3-star with a swimming pool. Foreign tourists, travelers, digital nomads (work online and travel), were set to be the target group.

2. Site and Context: The survey of the site and all physical settings was done firstly. Then, the data collection of the local context in terms of socio-economy, tradition and culture, as well as, significant architectural elements, including a few Chiang Mai’s specific regulations of this conservation area (ancient city’s boundary), was gathered in order to analyze the design constraints and opportunities. Because Chiang Mai is a touristic city that emphasizes crucially on cultural and traditional conservation, as shown by the control of the building form (Lanna architectural form required to be applied) and colors of the exterior. Eventually, on the other hand, it can be beneficial that this control was bounced back to be a selling point for the tourism industry.



3. Research and Case Study: After studying many cases of the city hotel in Chiang Mai experienced plenty of success, in terms of reputation and business by design, it was discovered that these were the most difficult parts to set an appropriate program and design for this type of city hotel, because of the high competitiveness. The result was that the uniqueness of the design might help penetrate the others to become outstanding, which inevitably had a contradiction between the budget and clean design. Many theoretical articles of "Sense of Place" were reviewed and decided how to adopt the design (Najafi and Shariff, Mustafa and Mina, 2011).

4. Building and Interior Design: Study of the improvisation of "clean design" and "sense of place" to achieve a philosophy of minimalism that could extend to the user's perception of clean and hygiene environment, while representing "sense of place."

Room Interior Design was implemented by minimal philosophy, less is more in the part of bed base, bed head wall, bedside table, were all built-in finished with wood pattern laminate on plywood panel to cover steel structure. The clean design was shown in the shape, form, and colors of furniture that were simple and flexible. The steel rack for clothes made the space in the room feel lighter, but wide enough for 2 day-stay, which was the average length of stay as the given data.

Public Space Design was fully intended to give a clear orientation to the users, and put in many efforts to be easily cleaned and low maintenance. At the corridor, floor finishing was all textured ceramic tiles which aimed to ensure safety of the users at various ages. The lighting was design to give focus.

Building Design; it was an attempt to maximize usable area but not more than 1,000 Sq.M as per the city's land use code. There was also the regulation that the exterior of the building be controlled to use only a few colors (white, gray, brown) and architectural features which should be in harmony with Thai Lanna Style. Therefore, the design outcome was to mix the contemporary modern at the bottom part of the building from the 4th floor part with a Lanna Hip roof in gray color at the upper level of the roof part. (See figure 1.2)

5. Operation Phase The hotel was opened in April 2021 by the time of COVID-19 pandemic. According to the necessity to get certification from the Health authority to control the spread, the hotel needed to improve many physical settings and management. Fortunately, the elevator was equipped with touchless buttons already. The screen at the counter and social distancing marks were placed. All finishing surfaces of interior in the hotel building and furniture more often required cleaning services, thanks to the durable and easy-to-clean materials used by the clean design.

Techniques And Materials

As one mentioned, the "Clean Design" is the source of a good and fulfilling life where human users can reach their hedonistic sustainability. A few rules of "clean design"



were picked up to define how the ON THAPAE hotel was achieved by design. These rules, according to “the 10 Principles of Good Design proposed by master product designer Dieter Rams” (Duvall, 2022), are “Less, But Better,” “Be Neutral,” “Go for Timelessness,” “Be Thorough,” “Be Understood,” and “Make It Pretty.” These notions, as architectural design, interior design, graphic design, and hotel operation, can be amplified to get more understanding as followings.

1. Branding: Firstly, the logo was designed to have an outlook on sharp/geometric and bold form of fonts that aimed to represent the strength of a hotel developer company. Using the color theme of the hotel branding, pink and navy blue to navigate the design. The color is shown in the guest room bed head panel to identify room type.

2. Sense of Place: The Perforated Foldable Panel expresses Thapae’s local identity. Thapae Gate is the name of the district of the hotel’s location which is used for the name of the hotel as well. The design of perforated foldable panels on the second floor is inspired by the view of Thapae Gate from a distance that is familiar to many people as they approach the main Chiang Mai city’s plaza. This road axis has also historical importance for the city as it is the axis from east to west side of the city where the end of this axis is placed by Wat Phrasingh and the figure of “Doi Suthep” mountain is in the background. These artistic panels can be instagammable that will help the hotel promote in social media.

3. Minimal Scale: Minimum size and scale of the hotel guestrooms was designed to respond to the business requirement of having a total rooms in the number of between 20-30 rooms. This number reflects many aspects of management and service quality. Therefore, the guest room design was merely sufficient to stay with comfort in an area about 20-24 Sq.M per room. The minimum size of public space is actually controlled by the code.

4. Hedonistic Environment: Hedonistic design was added in the hotel by creating a relaxing place for travelers who are always exhausted from walking to explore the city at the swimming pool terrace. The infinity edge pool was intended to allow overflow water to fall down to the gutter at floor level which will create sound of water splash and waterfall. The pool was placed at the west to get the most sunlight for sunbathing and attach to the garden. The swimming pool was intentionally designed in pink color together with navy blue color of the branding, which was expected to give a new fresh look and a relaxing environment of the hotel. Hotel guests can lie down beside the pool, listen to the sound of water flow, see the green leaves moving, and feel the breeze. After sunset, this pool and terrace is lightened up by lighting that dramatically enhances the atmosphere. This area is also for family and friends to hang out by the pool. It is a kind of hedonistic space.

5. Amenity Design: Hotel accessories and amenities were used recycle based color to represent the awareness of the hotel for sustainability.

Size Or Mins.

-





Figure 1 The front picture of ON THAPAE Hotel by lighting at night. The sense of place is expressed through the shape of "Lanna Roof" and the fence made from red clay brick inspired from "Thapae Gate."



Figure 2 ON THAPAE Hotel is located in the heart of Chiang Mai city. The exterior architecture is a modern language with a few accents of northern Thai.



Figure 3 (above left-right) The hotel lobby, breakfast area, and co-working space are flexible to activate at the same time. (below left-right) Pink swimming pool offers hotel guest multi-sensory perception of relaxing and cheerful. It also looks dramatic at night with lighting design.



Figure 4 The interior of Double-Bed Room, accessories, and amenities were clean design by integrating minimalism and local touch of wooden materials. The Navy Blue color is given from brand identity of ON THAPAE.



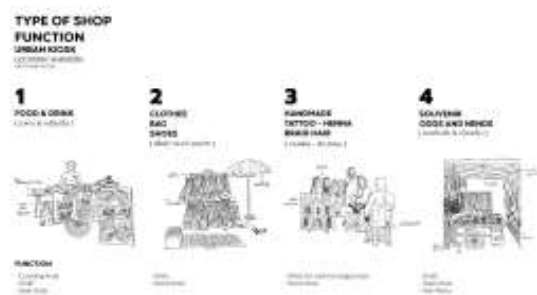
Figure 5 The Deluxe Suite Room was displayed in beige color scheme. It was added a bathtub to gain more luxurious lifestyle. This type of room can get more natural light than the others, therefore, it looks more spacious.

The Prototype Design of Urban Kiosks: The Case Study of Khaosan Street, Bangkok.

Ms. Benjamas Thonglorlers, Ms. Narisara Jantharangsri
Ms. Siriporn Ruangsiri, Dr. Parisa Musigakama
and Mr. Punnarat Jarungkon

Khaosan Street is a world-famous accommodation area for backpackers and a colorful street market. In 2020, with the aim to develop into a pedestrian street with an international image and standard, BMA improved its physical environment and had the policy to reorganize the space utilization. Since the key elements of this crowd-pleasing space are the kiosks. The idea to develop a prototype of the kiosks that will be used in the refurbishing area was raised.

This project was initiated as a collaboration between the Faculty of Architecture and the Khaosan Road Street Vendors Association, with the Buddy Group supporting the design budget. 4th-year students under SOS Studio are responsible for design work under the guidance of advisors. In terms of methodology, the students applied the design thinking process. Data were collected and problems are defined by observations, interviews, and discussions. The design focused on 7 objectives, which are 1) strength and durability 2) easy disassembly 3) mobility 4) low construction budget 5) Thai identity, 6) product and environmental hygiene and environment,



and 7) able to generate a return on investment for the investor. The kiosks were designed into four categories based on the type of products: food and drink, clothing, handicrafts, and souvenirs. The designs give importance to the existing way vendors perform with the kiosk on a daily basis but improved it in terms of images and details. Contemporary Thai motifs and Thai tone color were applied to present the contemporary Thainess. The budget for developing a kiosk is 30,000 baht each. Since most vendors may not be able to invest in developing their own kiosk.

The Khaosan Road Street Vendors Association wishes the kiosk could generate revenue back to the private investor by providing advertising space upon each kiosks. This is an innovative business model presented through design output. The idea and design have been unofficially accepted by the Bangkok Metropolitan Administration, unfortunately, the implementation is still not possible due to the epidemic and regulatory issues.

Conclusion

The kiosk prototype design project is a good design challenge that allows students to understand the possibility and potential of tiny movable architecture in place rebranding. Students had a chance to understand the usability of a very small space and details that are not commonly found in architectural works. They also learned the design process that required reference data from field surveys, observations, and discussions with project owner.

Although the look and feel of the design work might not look very different from the kiosks commonly found in indoor commercial spaces in Bangkok. But when examined in detail, the design has faced and tried its best to solve the problems of outdoor kiosks design that has always existed. Enhancing hygiene. Creating a unified yet diverse and vibrant image in a way that people on Khao San Street would appreciate. Allowing vendors an easy to modify and repair with common materials in the market. Building a weather-resistant kiosk for everyday comfort. Considering everyday transportation by creating an easy disassembly and movement. Most importantly, the design is planned to support a post-pandemic tourism. The collaborative design process between designers and vendors to create a more welcoming and sustainable environment for everyone is a good sign for more sustainable co-create public space.

The design satisfied the project owner and should be push to construction process, but has been slowed down by the sluggish tourism situation due to the epidemic and regulatory issues. The idea of having the private sector invest in the development of urban kiosks in order to create a contemporary and unified image of Khao San Street vending is not suitable for current regulatory conditions. Alternatively, developing a kiosk design approach to encourage individual vendors to develop their own may be a more appropriate approach. This will be our study topic in the future.



Objectives Aims Or Purposes

1. To design the prototype of urban kiosks on Khaosan Street to support BMA's policy on environmental improvement and space re-organization and to meet the new-normal-way of street commerce after the pandemic situation.
2. To support the place rebranding of Khaosan Street to the international standard and image, highly focused on orderly, identity, value, and cleanliness.
3. To develop students' design skills through hands-on experience.

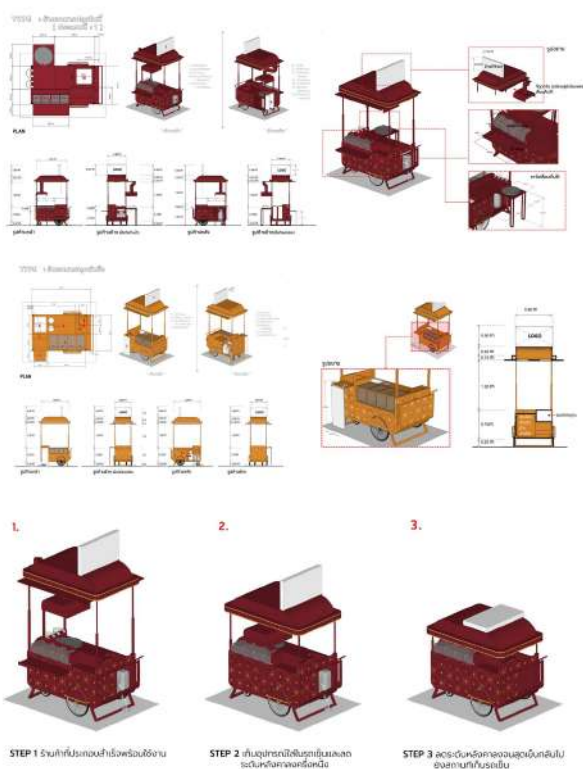


Image 2: Kiosk design for food and drink

Process Or Methods

The urban kiosks have been interpreted as the movable architecture that will turn Khaosan street space into a dynamic market space. The trade on Khaosan Street takes place almost 24 hours from early morning until late at night. The street which was only two hundred meters long has to be allocated effectively to accommodate 230 vendors. Each kiosk is set to be within 2x1.5 meters in size. Design thinking is therefore used in the design process as in general architectural design which are (Gupta, 2020);

1. Emphasized and defined design problems through a variety of methods, including observations, interviews, and discussions.
2. Case studies research.
3. Ideated and developed the alternatives for discussions.
4. Developed a final prototype for construction.

The most complicated process for students is understanding how the space is used in relation to product categories. The design required to be disassembled with simple tools in a short time and can safely move to the warehouse every day as the spaces need to be turned for other vendors. As this cyclical process of use happens every day, the kiosk has to be robust but light weight. Importantly, the design work must be simple and flexible enough to allow each vendor to adapt the kiosk to their own needs. The entire design process was developed in consultation with vendors' representatives for further presentation to the Bangkok Metropolitan Administration.

Techniques And Materials

We interpreted this kiosk design as a movable architecture to emphasize the importance of the kiosks as an architectural element in public spaces. Not only will the kiosks play a role in shaping the structure of the market space, it also creates a dense, circular, and dynamic mix of space. Furthermore, the kiosks are the important media to generate more conversation in these public spaces (Whyte, 1980). Vendors spend most of their time in a day here in any weather. They run their business and be local host to the visitors at the same time.

The stalls were originally designed by individual vendors with materials they could easily find at affordable prices. The image of the street is formed by various designs, although entertaining to tourists, lacks unity and order in the eyes of the government officials. On the occasion that Bangkok has developed a master plan and renovated the road to be a walking street. The idea of developing the kiosk with a unified identity and in line with the new pedestrian style was raised (Pornpetrumpa, 2020). The kiosks are expected to be one of the elements that play an important role in place rebranding from clutter to a pedestrian street with a unified and orderly image.

Visually, the students accepted the idea from vendors to design the impressively colorful kiosks that will proper for Khao San walking street. The students suggested choosing Thai tones as an alternative by applying them together with Thai motifs that have been applied to be more contemporary. Color and motif schemes were analyzed to suit the type of product. They offered both relatively light and dark tones as an alternative for vendors to consider, compare and make decisions.

Size Or Mins.

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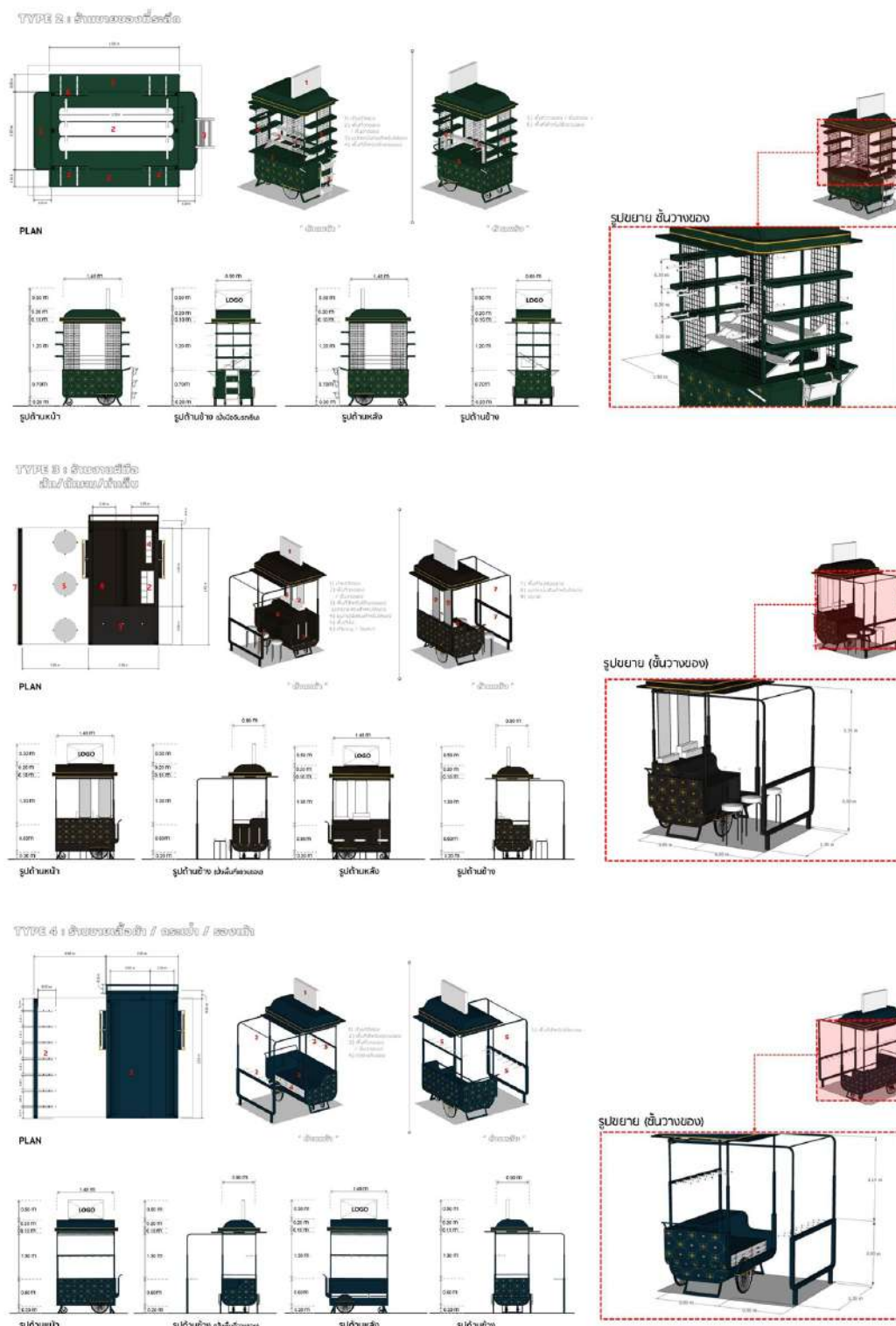


Image 3: Kiosk design for souvenirs, handicrafts, and clothing



จุดเด่นของลายนี้คือการใช้สีเหลืองและสีขาวเป็นหลัก และใช้สีอื่นเป็นสีรอง

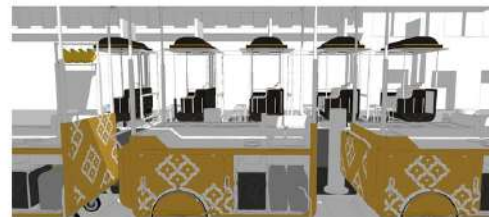


Image 4: Thai tone color and graphic study to represent contemporary Thainess

The Added Value of Renovation to Convert a Structure from Rental Apartment to Hotel

Assist. Prof. Dr. Narupol Chaiyot

This project describes the conversion from rental apartment to hotel, a process that avoids demolition of existing structures by utilizing its potential to repurpose and reuse buildings, thus avoiding expenditure and unnecessary loss of raw materials, resources and energy. Usually, these imposing buildings were placed in central locations and were well-connected to the touristic area. This article reveals an apartment building which has become a modern hotel, as an example of urban transformation and modern coexistence. The design concept adapted the existing structure with a minimum of demolition and maximizing its opportunities through an adaptive room layout. While using the existing form, the overall exterior was modernized through the use of tempered glass balconies and an abundant use of black composite. This property was originally built in 1998 in the Nimmanhaemin area, Chiangmai District. As rental apartments, it offered both short-term and long-term stay, and functioned as such until 2016 when it was renovated as a hotel. As the Nimmanhaemin neighborhood underwent development into a significant touristic area in Chiangmai, the building remained slightly behind until it was picked up and renovated into a hotel that would cater to both international and domestic tourists. Nowadays BED Nimman hotel offers an experience for travelers who want to stay in the modern urban areas of Chiangmai. In this convenient location the hotel was renovated and now includes state-of-the-art amenities and features a swimming pool, multiple-common areas, and a clean design. This case study provides valuable lessons in repurposing the potential of existing buildings and validated the possibilities of Clean Design to contribute to building environment

Conclusion

As shown in BED Nimman Hotel, the method of renovation is optional to newly-built construction projects, especially when the concept is to transform the pre-existing context of an apartment building into a modern hotel that fits nowadays tourist behaviors. The final impact is the combined result of architects and the GM, intensive consultation with project and hotel staff and a constant attention to the needs of guests. The realization and design guidelines of BED Nimman Hotel (2017) were directly connected with previous experience gained during the renovation of BED Phasingh Hotel (2015) and BED Changkian Hotel (2014). It seems as though the function of existing buildings in the city is rather significant, and their importance continues to increase. This project can be useful when assuming similar cases in the future: renovation of existing buildings and redesign to add property value and guests' satisfaction.



Objectives Aims Or Purposes

The purpose of this project is to renovate a rental apartment into a hotel that caters to the modern hospitality industry. Its overall aim is to enhance services, enrich the tourist destination itself and create an experience for both domestic and international travelers. As the repurposed building in this case study aims to cater to modern-day travelers, the design has to reflect the lifestyle and behaviors of its users and their associated expectations. As such the design uses a minimum of decoration and form, focusing instead on understanding the essential functions of modern hotels. Located in the vibrant Nimmanhaemin area, the design of the hotel and the market segment is consistent with the nature of its urban context. The project embodies a different and cost-effective design approach that benefits both the increased demand for tourist accommodation and the decreased demand for rental apartments. The project aims to reduce the typical construction time from 18 months for new structures, to 6 months for conversion. At the same time the project aims to reduce the investment from 150 million Thai Baht for a new building to 30 million Thai Baht for the conversion process. The renovation project is to achieve the following objectives:

Aesthetic – The appearance provides a new look without changing the layout of the original space but includes repainting walls, adding the vertical metal frames, tempered glass, new floors, and changing the overall design. This renovation used the pre-existing aspects instead of rebuilding them.

Enhanced Room Design Layout – Altering the design of the 3 room types involved moving appliances and sinks to create a better and more efficient layout. The triangle concept was used in the layout: sink to the cupboard to the toilet and back to the sink.

Redirected Traffic – Changing the flow of traffic in the lobby area included adding additional doorways, floor-to-ceiling glass windows, and communal breakfast tables, resulting in more efficiency and a more spacious look.

Increased Space – To enlarge working space, kitchen areas were incorporated in the main lobby and fixtures and appliances were rearranged. This resulted in more space and an increased multi-functional area, whilst increasing the usefulness of lobby space.

Expanded Outward Area – This was the most extensive part of the renovation project, as it involved adding additional leisure space. This was achieved by combining interior and exterior functions in the same area. The swimming pool area completely changed the flow and design of the breakfast area, as well as the overall perception. It also created additional opportunities for guests to relax in a more appropriate atmosphere.



Process Or Methods

BED Nimman hotel was constructed to rehabilitate, reconfigure, and add value to the property. The project includes a new exterior façade whilst maintaining the original structure, new bathrooms, redesigned hotel room interior spaces, an expanded lobby area, and provides additional guest facilities. Construction activities included technology upgrades to improve connectivity, security, control, and leisure functions. In general, architectural renovations are relatively inexpensive compared to the significant engineering cost of newly constructed projects. The hotel was able to execute the renovation activities with minimum disruption for the surrounding area. The construction time was 6 months and completed according to schedule. This methodology requires careful planning, budgeting, and financing by integrated plan in order to save time and money.

Techniques And Materials

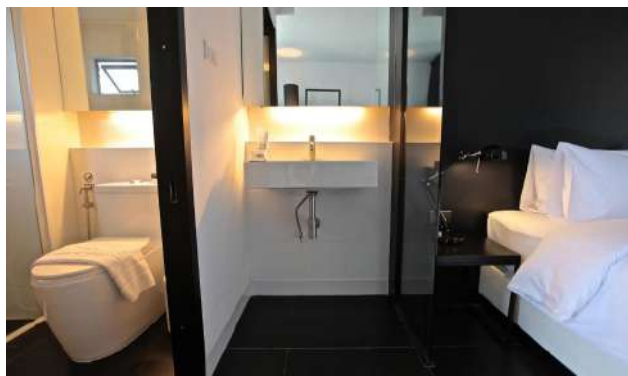
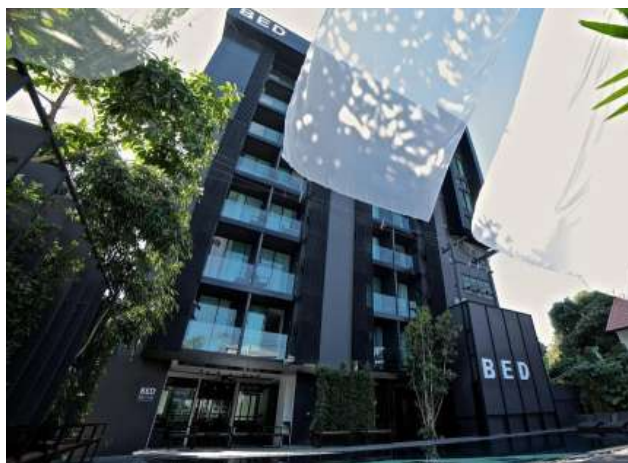
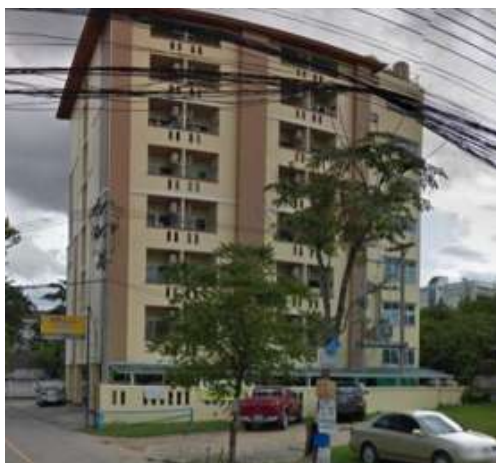
As this hotel involved an already existing building, the possibilities of adaptation were somewhat limited due to the post-tension structure and the regulatory building codes. It was possible to meet the requirements despite the fact that the existing functions were designed for long-stay guests. The original layout maintained the same floor plan, whereas the walls between the rooms were made sound proof. The design of the hotel rooms anticipated a solution which brought about associations with modern hospitality: elevations finished with decorative profiles of black metal and composite paneling, the black and white interior created an atmosphere of simplicity yet relaxation. A contemporary reinterpretation of appearance in the elevation was carried out on a part of the existing building from all sides. It was created using less decoration to give it a more minimalistic character. As a result, all of the design is consistently different from its existing character and guest rooms now feature large windows,

Size Or Mins.

-



a small balcony, air condition units covered with vertical metal profiles and warm exterior lighting. Similarly to other cases of renovating architecture, an existing building can make an impression, as well as serve its new functional use and constitute an important element of the State of the Arts.



Before

After

Banyan Villa Garden Lobby

Mr. Pichet Vanitcharoenthum

In 2008, three years after the first tsunami destroyed the structures in most parts along the south-western Thailand coasts and islands, PP Hotel group decided to renovate all their hotels. One of them was the Banyan Villa Resort which is located on the most popular site of the Ton Sai Harbor, Ton Sai Bay, Phi-Phi Island. The lobby, an entrance-gateway to this resort (about 300 sqm.), consisting of front desk, souvenir shop, back of the house office, bakery shop, public toilet and storage, was re-erected.

The new lobby site was set up in-between the guest room clusters and beach-front promenade walkway, behind the open-air dining place (Banyan Restaurant). The focal point of this site was the two-big holy Banyan trees (Ton Sai), the symbol of which the bay was named after.

Our design aimed to create this new lobby to represent hospitality, suit to the tropical terrain and unique to the Phi Phi Island. The design methods are as follows:

Garden Lobby

The beautiful huge Banyan trees and tropical seaside landscape (Scaevola) inspired us to combine landscape and architecture to be "Garden Lobby of Banyan Villa". We used negative space (shady wooden deck) as the main lobby function. The supporting functions such as front desk, office, souvenir shop, public toilet and bakery shop were put in wooden pavilion and the old lobby building.



Outside in and inside out

The main Garden Lobby was located on the elevated wooden deck under tropical shade of Banyan trees. We designed the main entrance from the walking street with a big wooden ramp (for the convenience of moving the luggage) that led to the main Garden Lobby and to the lobby pavilion. The same wooden material and the same floor level helped create the feeling of connectedness from outside to inside.

Nature-led design

We used natural ventilation for this Garden Lobby by making it an open-air area for the guests to feel the natural surroundings of Phi Phi Island. We combined natural landscape such as Banyan trees and Scaevola with the main open deck lobby.

We tried to use natural materials especially hard wood and stones as main materials for structure, roof, wall, panel, floor and built-in furniture to create warm and friendly atmosphere that reflects vernacular architecture of the island.

Conclusion

By the day this Garden Lobby finished and opened to public. This beach front area was lively and more fascinated including the two big holy Banyan trees (symbolic of Banyan bay).

Objectives Aims Or Purposes

1. A Gateway of Phi Phi Hotels Group
2. To Respect Spiritual Context
3. One of the Tropical Vernacular Architecture of Phi Phi Island

Process Or Methods

1. Programming (Lobby Area 300 sqm., Souvenir Shop, Office, Storage, Public Toilet, and Bakery Shop)
2. Site survey and conceptual observation (Our team explored and stayed in Phi Phi Island around 10 days to measure project site and survey all the Plant especially 2 big holy Banyan trees in front of Banyan Villa Resort. These name Banyan Bay (Ao Tonsai))
3. Concept Design
4. Design Development (after various alternative studies, the existing Banyan Trees and New Lobby Pavillion defined themselves as a Gateway of the Garden Lobby to the Hotel Room clusters.)
5. Construction Drawing
6. Construction (Monthly site visit and provide Shop Drawing for necessary details)
7. New Banyan Villa Resort started to present the first Key in 2010.

Techniques And Materials

We created new perception for guests of Banyan Villa Resort by designed main Garden Lobby and support functions including existing environment.

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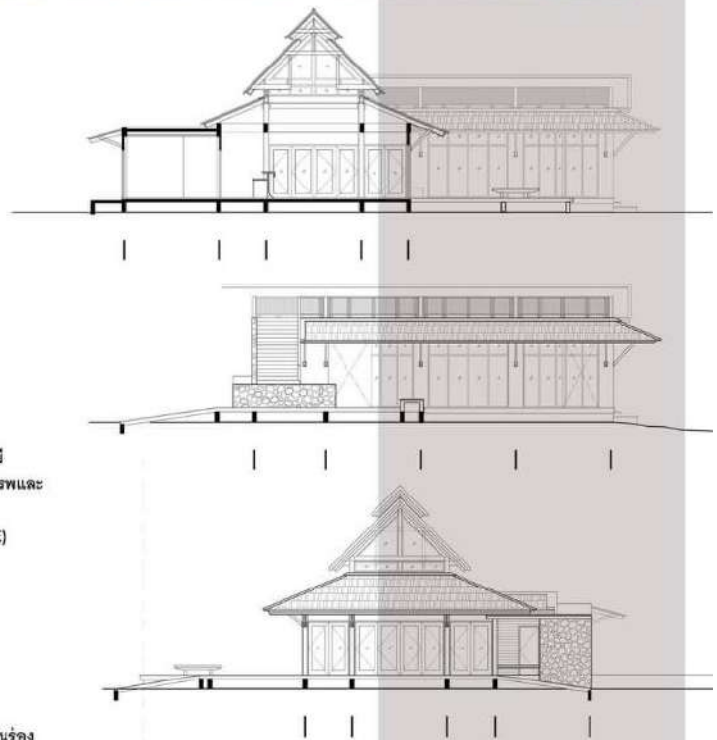
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The Translation Process

We purposed the modern architectural design to communicate international appearance while welcoming clients, yet expressing local identity. Solid and void pattern responded to each side the building confronted. Large voids left just the column skeleton structure

that looked like “Sala” (an open pavilion) in Thai architecture. This appeared on 2 sides in front of the lobby to welcome the oceanic scenery and the Big Banyan tree. Situated in the Phi Phi tropical climate, we borrowed some local hat-like pitched roof and sun-protection elements and simplified them for more neutral looks and the ease of long-term maintenance. The rectangular box on wooden platform covered by steep-sloped roof with extended eaves at all sides acted as the transition from the outside surroundings into the accommodation, combining the negative and positive space and reflecting the tropical vernacular architecture of Phi Phi Island.





แนวความคิดในการออกแบบ

- "โถงรับรองกลางสวน" (GARDEN LOBBY) เนื่องจากในบริเวณพื้นที่มีต้นไทรขนาดใหญ่ที่เป็นจุดเด่นของอ่าวตันไทร จึงออกแบบโถงรับรองให้เคารพและส่งเสริมจุดเด่น
- ออกแบบให้มีพื้นที่เปิดโล่งภายนอกอาคารบนพื้นที่ (NEGATIVE SPACE) เป็นพื้นที่ใช้สอยหลัก และมีรั้วเงาจากกิ่งของต้นไทรแทนหลังคา
- ใช้วัสดุธรรมชาติในการตกแต่ง เพื่อให้กลมกลืนกับสภาพแวดล้อม

รายละเอียดวัสดุก่อสร้าง

- โครงสร้างหลักเป็นคอนกรีตเสริมเหล็ก
- ผนังภายนอก ก่ออิฐฉาบปูนเรียบ กรุไม้สัก หรือ หินทะเล
- ฝ้าเพดานภายในเป็นระแนงไม้เนื้อแข็ง เว้นร่องระบายอากาศ
- วัสดุปูพื้น ภายในเป็นไม้เนื้อแข็งเข้าลิ้น ส่วนภายนอกเป็นไม้เนื้อแข็งเว้นร่อง



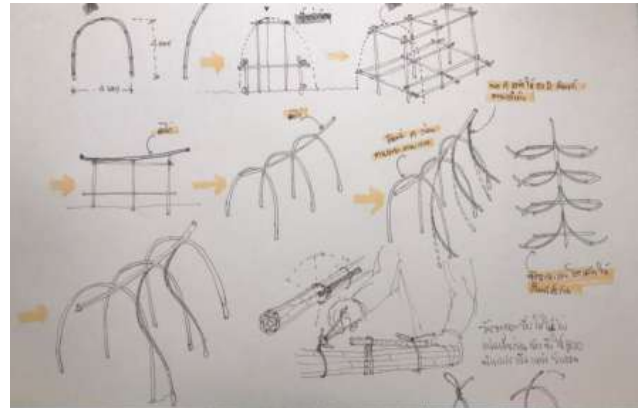


Primitive Design and Construction Methods : A Case Study of Bamboo Pavilion

Mr. Punnarat Jarungkon and SOS studio team (4th Studio)

Bamboo pavilion construction project with a primitive design and construction is an experimental project in Architectural Design 5 subject. The conceptual idea is how we can build on a designed bamboo pavilion from a bamboo pavilion competition in China, and construct it without any mechanical nor electrical tools. Indeed, the bamboo pavilion is constructed by an inexperienced team (the students), and they have to finish it within a limited timeframe. Furthermore, this project may also be useful and benefit to general people and community where there are needs for a shelter and lack of mechanical or electrical tools in the future.

The study begins from gathering all construction information, ideas, and techniques. The selected techniques for this project have to be simple and practical because the building team (the students) has no experience in construction, and they have to work without any mechanical nor electrical tools. Knots and bamboo joint techniques are the most possible techniques to be used for this project and as a building attachment. A sketched design for the building structure using the knot and joint techniques has been drawn, and we come up with a model study to check on mass and structure of bamboo pavilion. The model study will tell us how many bamboo members, knots, and joints to be used for the pavilion.



Other important factors are size and type of bamboo. *Thyrsostachys Oliveri* or Long Sheath Bamboo is a choice because it has suitable size (4 inches diameter and 6 meter long), bending ability, thickness, and local growth. The construction processes include cutting bamboo into small and thin pieces, bundling them, and bending them into required structures. All structures are combined into designed form, and then connected with knots and bamboo joints. Finally, we wrap with ropes as a finishing-up where they are needed.

The objectives for this study are achieved as the bamboo pavilion is constructed within 10 days by inexperienced students. None of mechanical nor electrical tools are applied, and the pavilion is still strong and practical. As a result of the study, this bamboo pavilion can be a prototype for further bamboo building construction in the future.

Conclusion

From this study, we can conclude that bamboo pavilion construction is possible without the mechanical nor electrical tools, and we have the same quality of work within timeframe. A good planning at the beginning is the most important factor to a successful work. We have a very detailed construction planning with some advice from many experts.

Some additional adjustments are applied to be more practical. We make a hole and apply concrete into the hole for the foundation. The bamboo structure is steadily on top of the concrete. This technique adds strength and stability to the pavilion, and also protects it from directly touching and getting humidity from the soil. The local wisdom such as a leaf roof is used to protect the pavilion from the sun. Also, the leaf roof has a flexibility character which can be bended and adjusted to the pavilion shape and form.

In addition to a bamboo pavilion we get, the students also receive knowledge and skill of the real design and construction practices which will be benefited to their learning. Last but not least, we hope that the pavilion and research can be a prototype and benefit for people and community in the future.

Objectives Aims Or Purposes

1. To design a bamboo pavilion with an inspiration from the nature
2. To build a designed bamboo pavilion without any mechanical nor electrical tools
3. To develop a design skill, construction skill and construction management skill for the building team
4. To create a prototype building with a specific technique and skill which can be benefit to general people and community

Techniques And Materials

We use a simple construction method and local wisdom which our inexperienced construction team (the students) can easily learn and implement at the construction site. Only some simple tools are used such as knife, ax, saw, wooden dowel, bamboo wedge, rope, and wire.

Process Or Methods

We use a simplified method to build up understanding how to construct without mechanical nor electrical tools. The processes are as following.

1. Research, study and set goal
2. Design and build up a bamboo model
3. Construction and management

At the end, we will have an on-site meeting, and come up with conclusions and evaluations of the project.

Size Or Mins.

-

Bamboo is the core material because of their unique features. Bamboo can be cut, bended, and unfold into a plate. Moreover, bamboo is light which is good for transportation and construction. Because of the bamboo's light weight, a small building foundation will be applied. The study can be achieved with these mentioned features.

The design is inspired by a crane's wing. We use bamboo to create a figure of wing as a main structure, and then bend bamboo to create a wave for the wing. The local material such as dried leaves are used as a roof material. The original design has no roof, but we add the roof which can protect the pavilion from the sun and local people can utilize it during a day time.





The Adaptive Reuse of Old Pak Phriao Rice Mill to be All Season Food Market for Saraburi Municipality

Asst.Prof. Sudjit Svetachinta (Sananwai), Ph.D.

The old Pak Phriao rice mill by Pasak River, Saraburi Province is the first rice mill of the Liaopairat family. Which stopped working about 50 years ago due to the move to build a new mill on Paholyothin road which replaces water transportation. Nowsaday, the area of 5,412 Sq.m. of the old rice mill has been abandoned. There are still traces of the building and some machine remains as a witness of being the great rice mill of Saraburi in that era. In addition, during the past year, a group of food vendors at the night market of Saraburi municipality were affected by the expropriation of the sales area to support the high-speed railway project. This is the origin of a propose project to reuse this old rice mill as an option for a new night market in Saraburi Municipality

This project is a collaboration between the author as the main advisor with fifteen of the second-year students of SOS+ Design Studio, Faculty of Architecture Rangsit University as a designer under Sustainable Design and Urban Vernacular theories. With a field work process to observe, interview, gather problems and needs from stakeholders since the Mayor of Saraburi Municipality, night market entrepreneurs, rice mill owner, and Saraburi people together with the survey of existing buildings of the old rice mill.

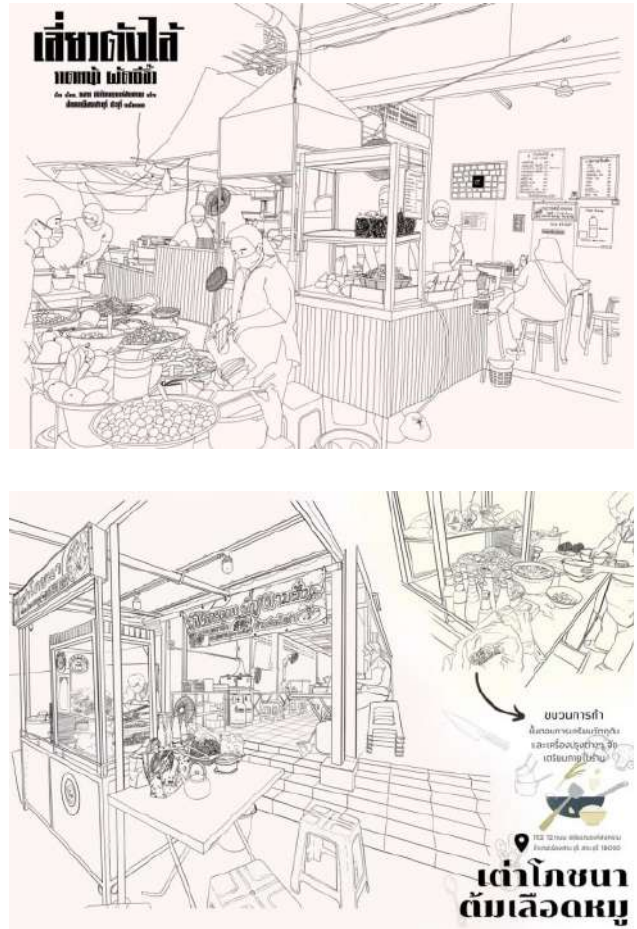


Figure 1 Individual field work study:
(Left) Food stall 01 by Patcharapol K. (Right)
Food stall 02 by Nissareen J.

Conclusion

Working 2 days a week from January- April 2022, the author has served as a mentor for 6 teams of 15 students, alternating with 3 pin-up sessions to hear opinions from other teachers in the SOS+ studio together with an invited guest from Saraburi. As a result, most of the students' final designs were in the direction of sustainability based on the idea of urban vernacular architecture, with 5 of 6 the teams suggesting ideas to renovate and adaptive reuse most of the existing buildings. To attract more people to spend longer time on this project by adding activities that are the lifestyle of this new era. Such as retail shops for rent, outdoor exhibition space, amphitheater, art gallery, as well as restaurant or café and co-working space are available as options for project users other than the food market alone. Interestingly, some teams present TPI Green shop, Recycle bank and Organic vegetable plot. As an extension product of the mill owner on behalf of his main business (TPI Polene Public Company), as well as a memorial hall showing past, present and future expectations. To create a new life for this old rice mill without demolishing both the building and the memories it once had.

Objectives Aims Or Purposes

1. To create a design program that corresponds to the existing problem of the Saraburi night market.
2. To design space and function that suitable for the night market and the old mill area.
3. To offer alternatives to the mill owner in bringing the abandoned area back to use for the benefit of Saraburi.

Techniques And Materials

All Season Food Market for Saraburi Municipality is a project proposal to adaptive reuse the old Pak Phriao rice mill to be able to support the main activities of night (food) market, at least 30 stalls, by adding support function to the project as appropriate and there must be a parking lot for the project client as well.

Process Or Methods

1. Field work for gathering problems and analysis of needs.
2. Study cases both in Thailand and abroad.
3. Architectural Design Program Summary.
4. Analyze site and surrounding context.
5. Design concept and zoning + Pin-up #1
6. Schematic & Preliminary design + Pin-up #2
7. Design development & Final design + Pin-up #3

Size Or Mins.

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Figure 2 The Old Pak Phrao Rice Mill, Feb 15, 2022 (Photo: Sudjit SS.)

Figure 3 Program summary, Design concept and Zoning



Figure 4 Design development and Final presentation by Green Mill Team



Figure 5 Design development and Final presentation by Tha Sabiang Team

The Creation of Ceramic Art “Blooming Flowers”

Mrs. Katekarn Rattanachoul

In nature, everything exists for mutual benefit. It is a dependency such as land, water, plants, wildlife, air, clouds, rain, etc. Everything acts in balance therefore mold and cause prosperity, creating integrity for natural ecosystems and appears to be the cycle of existence and habitation of various living things. From the above, The dependence was mentioned. It is an element of completeness in the cycle of nature, like rain caused by small water droplets, float against the heat and humidity in the air then a condensation reaction occurs forming water droplets that fell into the rain to moisture to nourish life on land. Seeds, saplings and small flowers grow into a big tree with beautiful blossoms. I saw the beauty of interdependence in nature where things cannot be alone therefore used as inspiration for creating the ceramic sculptures by the nature, lines of the rain, flower forms, The colors of rainbow and the surface of the land that become the main form of this creation to express an impression the dependence in the nature and It is the creation of new form according to my uniqueness

Conclusion

The Creation of Ceramic Art “Blooming Flowers” was created to convey the experience of emotions and impressions in the interdependence of nature. It is the creation of artworks in the form of ceramic sculpture by using natural forms that have been reduced as symbols, consisting of lines, colors, shapes – forms and adjusted to different sizes then put them together for harmoniously and created unity. The form and content of the artwork were expressing in simply way, uncomplicated, emphasizing to communicate with the audience directly to make them look back in the nature that are important to humans and all living things.



Objectives Aims Or Purposes

To convey the beauty and impression of nature with interdependence.

Process Or Methods

1. Study and collect information
2. Analyze and summarize the information
3. Use the data obtained from the analysis to create sketch
4. Select and improve sketch
5. Expand the sketch into a ceramic by sculpting the clay , Biscuit Firing and Glost Firing
6. Check and improve for complete the artwork

The creation of this ceramic art "Blooming Flowers" was inspired by the interdependence of nature. There are three distinctive areas of expression scope as follows:

1. The content, there is a transmission about the nature that is dependent on it. Expressing beauty and impression by reflects through the shape and form of things that exist in nature such as rain, flowers, rainbows and the land.
2. The form, the work is a ceramic sculpture, created with techniques and processes of ceramic. There is an idea from nature that has dependence reflected through the expressions of visual elements from the analysis of the information. Then choose the shape and the form of things that exist in nature, such as rain lines, the form of flowers, the colors of the rainbow and the surface of the land by creating different sizes and combining them to express the interdependence.
3. The technical and creative methods, It is a ceramic process that uses 3 types of clay, namely Stoneware, Terracotta and Porcelain. Use Engobe decorating slip to complete the decoration and use a glaze at 1,200 °C



Techniques And Materials

ceramic, Engobe slip, glaze

Size Or Mins.

30x40cm.



The Greatest Slope Line.

Mr. Nattaphong Sripungwiwat

The Greatest slope line is an art exhibition and design works relating to the philosophy of security and uncertainty. The artwork represented the shape of a simple-modern of large building that could had been destroyed by nature natural disasters or by mankind (war). The falling downed structure that have displayed the unsecured place and cannot be utilized by public. The red ropes are represented pillars that supported the structure which prohibit the building to collapsed which can relate to the concept of instability- unperfect of life.

Over time the stability has also turned to shaky and been worthless because of the uncertainty of future management that is unprepared and unstable.

Stability, in other words, being stable in various fields, a state of feeling secure, carefree, and protected from various dangers might happen on purpose or by chance. The stability of life is common in every people that often think of wealth because when money comes, welfare, safety and convenience come to life too. Sometimes mental stability of mind is overlooked. Although there is a lot of money, if the mind is full of anxiety, fear, agitation, feeling depleted, insatiable, lacking in happiness and peace, it is hard to feel that life is stable.

Uncertainty is difficult to expect. It can happen suddenly, unexpected and out of control. However, physical instability is the uncertainty of life, wealth or mental instability. It is a sudden thought whether it's positive or negative thoughts and often arises from other people unexpectedly.

Therefore, change and uncertainty of life is a human encounter. People will need to except and understand the changes in order to have stability in life. We need to learn how to handle uncertainty in every day.

As we know uncertainty can happen in every minute. The most important is we need to except and let is process of living and grateful for what you have.

Conclusion

Social concepts can be created in the form of artwork to understand abstract characteristics. For example, the artwork presented the dangers of unpreparedness in dealing with the uncertainty or permanent stability, and it might not be real if does not have a good preparation. Therefore, I hope that when considering the work, it will make you realize that systematic preparation and handle for future uncertainties resulting in long-term stability because of uncertainty is the true truth

Objectives Aims Or Purposes

Presenting the concept of stability and uncertainty through artwork to create abstract concept because of uncertainty is the true truth. Preparing and handle with uncertainty can also achieve lasting stability.

This artwork shows the sloped building and cannot be used to live representing the uncertainty of all things in this world. Red and white twisted ropes bracing the building show sensitivity and uncertainty. Psychological of red color represents danger, and white color represents sensitivity which can also be seen as a sloping line that holds the sloping building.

Uncertainties can arise to us every day and every time without any predictability. Consequently, we should not beunderestimate.

Techniques And Materials

Techniques

- Cutting wood and paper
- Gluing

Materials and equipment

- Balsa wood
- Paper
- Plastic sheet
- Cutter knife
- Glue
- Model base
- Fabric rope

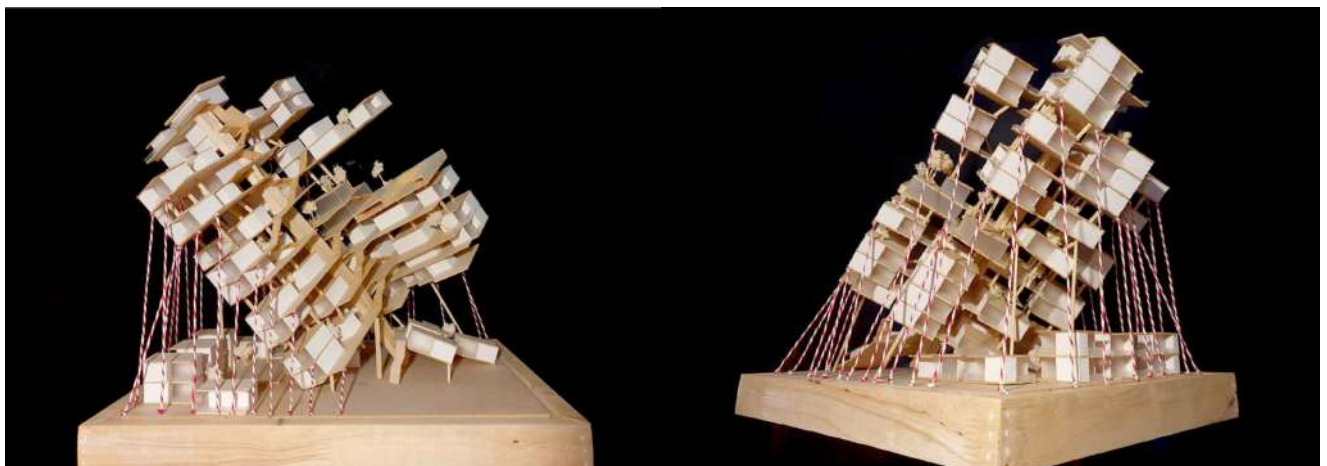
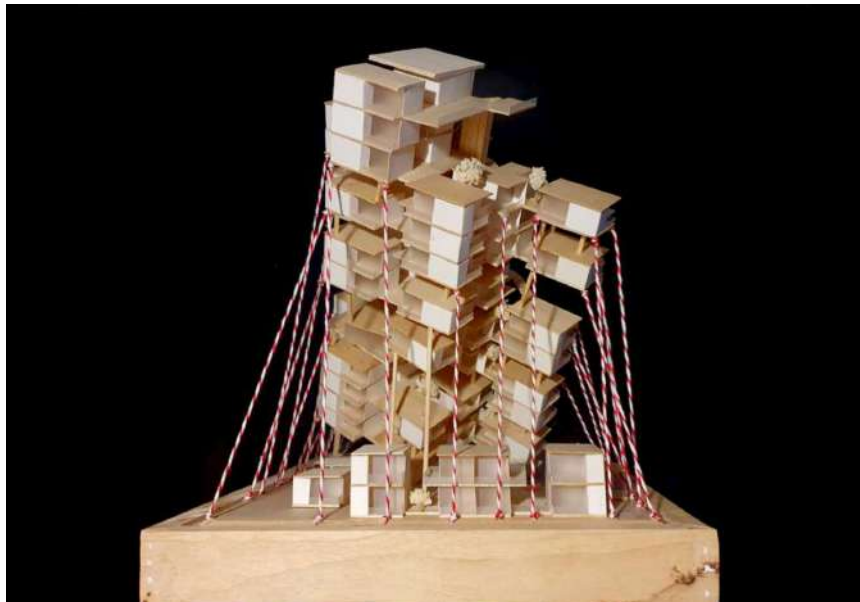
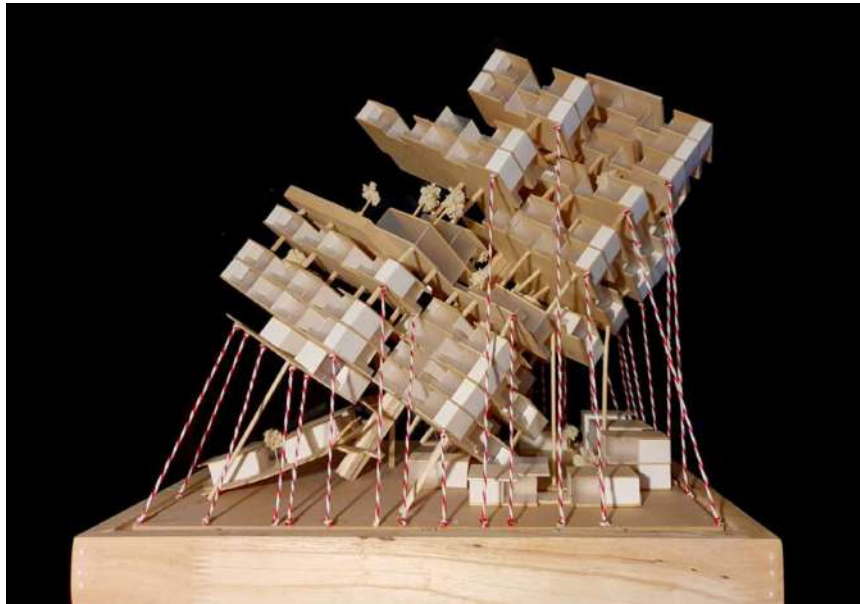
Process Or Methods

- Cut the paper to create a model of the building and the foundation of the building.
- Position the model building at an angle of 45 degrees to the ground level of the model base.
- Stick the workpiece, paper, balsa wood and plastic sheet with glue on the base of the model.
- Use a rope to tie a knot gluing along the corners of the building with the base of the model vertically to show the gradient of height and lines of greatest slope.

Size Or Mins.

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Phra Cha Dei

Ms.Oranooch Somkanae

This creative work has a purpose. To create a watercolor painting with an Art Nouveau style. reflecting the story Impression of Phra Samut Chedi Samut Prakan Province (Walailak Songsiri) that His Majesty King Buddhalertla Naphalai was graciously pleased to to build a pagoda in the middle of the water or "Phra Samut Chedi" on the island at the end of Phi Suea Samut Fort with the hope that it will be a place for worshipping It is a royal merit-making ceremony." The pagoda is strikingly beautiful. when people traveling from the Gulf of Thailand to the mouth of the Chao Phraya River The first thing that everyone must see is The island of Phra Samut Chedi is majestic from afar. which all sailors have faith to stop for Worship Phra Samut Chedi every time for auspiciousness, therefore it is considered a sacred object of Samut Prakan City.

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From the study of such information, it made an impression to create a work of art by The work process starts from studying the history data. and the importance of Phra Samut Chedi study the theory of art and related theories to create paintings with watercolor techniques The story of the impression of Phra Samut Chedi Outstanding location at the mouth of the river connected with the way of life of Thai people who travel by boat for a long time The composition of the highlighted image is the Phra Samut Chedi placed in the center of the picture. There is a red cloth covering the pagoda. surrounded by water and the ships that travel View of the Sea Butterfly Fortress to emphasize the elegance of the pagoda in the past that used to be an island in the water The colors used are mostly cool colors, including blue, blue, green, approximately 75 percent of the image, with warm tones, reds and oranges, approximately 25%. Curves are used mainly in the Art Nouveau style to create a sense of movement. soft and beautiful.

Conclusion

Working Concept

The creation of watercolor painting "Phra Cha Dei" has an idea to convey the story of his impression of the Samut Chedi. Relationship of the way of life of Samut Prakan people and Thai people in the past who used to use the Chao Phraya River as a travel route Even today Phra Samut Chedi is not an island like before. But the stories and impressions of the majesty of the chedi in the middle of the water are still passed on to their descendants. and is always in the memory of the people of the Prakan Province



Format of work

The style of creation is influenced by Art Nouveau style. There is an art form that combines Art and Craft, emphasizing natural shapes and patterns. In a way of designing delicate and fluid in a style called Noodle Style.

Content

Show the elegance of Phra Samut Chedi surrounded by water that is a thoroughfare of travelers and merchants. It is the anchor of people's minds. The chedi placed in the middle of the picture Representing stability, faith, firmness, Red cloth arched over the pagoda It represents the unity of the Samut Prakan people who organize the tradition of red cloth parade over Phra Samut Chedi every year. The intertwining blue curves in the foreground of the image. the picture showing a relationship with the river The connection of faith and way of life, a junk boat, an lam Chun boat, a shark boat that floats on the river. Show the diversity of people roaming through the mouth of the river. for dealing, fishing, traveling in and out of the country for Thais and foreigners, including pictures of the island Ocean Butterfly Fortress, the forest from the endemic flora, showing a unique view of the estuary

Artistic Element

1. The highlight is the image of Phra Samut Chedi placed in the center of the picture to create balance. and feel stable
2. Lines The work uses curves the most, about 80 percent of the picture, using vertical lines, horizontal lines, oblique lines and other characteristic lines about 20 percent, making the overall work feel soft and sweet movement with the influence of curves. and there are conflicts of lines in other directions Little to create interest in the work.
3. Weights. In the work, 10 percent dark weight, 40 percent middle weight, and 50 percent soft weight were used, resulting in the overall look soft and bright, clear and relaxed.
4. Use of color The colors used in the work It is a cool color such as green, blue, blue about 75%. of the image and use warm colors or warm colors, including red, orange, brown, pink, about 25 percent, giving the overall image a cool, fresh and warm feeling.

Objectives Aims Or Purposes

To create an Art Nouveau style watercolor painting reflects the story of the impression of Phra Samut Chedi located Outstanding at the mouth of the Chao Phraya River It is an important place related to the way of life of Samut Prakan people. including Thais and foreigners who have traveled by boat for a long time

Process Or Methods

1. Study Phra Samut Chedi History, importance, rituals and activities, beliefs and narratives related to the beliefs of the people in Samut Prakan Province
2. Study techniques, materials, and art forms used in the creation of works. Study and collect information on creating art in the Art

Nouveau style. At emphasizing natural shapes and patterns with delicate lines

3. Learn how artist Alphonse Mucha creates art that combines colors and lines perfectly. by bringing the surrounding plants and surroundings to the background

4. Summarize the concepts, synthesize and find a way to present the story.

5. Develop a sketch according to the given concept. using the principles of artistic elements

6. Create works of painting with watercolor techniques.

7. Summary of work results

Techniques And Materials

Watercolor

Size Or Mins.

55 X 37 centimeter



Clean + Fresh = HAPPINESS

Mr. Sarun Sanpasiri

With the increase of environmental problems and city pollution around the world, there is some very basic way which helps to decrease those problems. Riding bicycle is an old traditional transportation style and it is fun! All of these depends on the vision of country and city campaign. Sarun Font is a typeface that harmonizes between Humanist, Geometric and Industrial Sans. This font was designed by Stawix Foundry, a Thai type design studio in honor to Mr. Sarun Sanpasiri as one of his early mentor who introduced him to the world of design.

Conclusion

A series of three posters, riding with clean, fresh air, no pollution is a happy gift for every life.

Objectives Aims Or Purposes

To create a series of print media that reveals the happy life in different city and culture with less pollution, and urge people's awareness of how to help the global environment with a simple way.

Process Or Methods

1. Research and collect data about the environment problems and pollution
2. Thinking process and Brainstorm
3. Select the main topic to communicate
4. Sketch and Design
5. Take photograph
6. Create final artwork

Techniques And Materials

Design

Size Or Mins.

16.5 x 23.4 inches / A2





FAMILY (COMMUNITY HOUSE)

MR.TAWAN WONGSAWAN

From the ancestral land area for living and farming To change the business area for a large car gas installation garage in the father's generation came to the idea of changing the area back to meet the needs of family living again. Combining living in a traditional context with today's new lifestyle by remodeling the large structure of the gas-equipped garage building to meet the needs of the whole family. The whole of Grandparents, Parents including grandchildren ,built living spaces and did activities together in the family, including a new type of farming in a large house called FARMILY : FARM + FAMILY

Conclusion

Farmily บ้านและฟาร์มของครอบครัว การได้กลับมาใช้ชีวิตครอบครัวใหญ่อีกครั้ง ได้อยู่กับอาภิงอาม่า ลุงๆ ได้ใช้ชีวิตเรียนรู้ในธรรมชาติ บนที่ดินบรรพบุรุษเดิม ได้ปลูกผักกินเอง เป็นคอนเซ็ปต์การใช้ชีวิตของครอบครัวเรา ในอนาคตเราอาจปรับเปลี่ยนพื้นที่บางส่วนทำธุรกิจคาเฟ่และร้านอาหารเล็กๆมีพื้นที่ทำเวิร์คช็อปสำหรับเด็ก ทำฟาร์มครอบครัว ปลูกผักผลไม้ไร้สารพิษ เป็นอาหารเพื่อสุขภาพกินกันในครอบครัว

Objectives Aims Or Purposes

Sense of Place” From the former living and farming areas of the Grandparents, which has a house next to the Nakhon Chai Si River. The next area is a grove of fruit trees of various kinds, such as mangos, lemons and pomelos. The feeling of the area is a simple way of living. A big change in the father's generation which started his own business installing gas for cars and trucks. The area has been adjusted to make a large garage building, pouring cement floor, building a roof frame, used as a garage to install car gas. Come to the new change in the present that father invites family members to come back to live in the same area again. By reducing business space and wanting to use the large garage building space to become a "large house" for everyone in the family.

Process Or Methods

Family activity area, this is the main design approach of this house. By renovating a large waterfront building, which was the original parking garage with an area of more than 1,000 square meters, to become a living space. The garden is designed in the middle of the building. Establish a connection with internal and external contexts. The court plants a large tree in the middle of the building, opening up vertical spaces to bring in light. Connect the functions of each part together. Ground floor area The front can be converted into a multi-purpose area for sitting, working, exercising, and on the side is a large kitchen and a space for organizing various workshops. The waterfront area is a LIVING & DINING SPACE used for family activities, both grandparents, parents , including grandchildren.

Second floor area is a residential part, there is a large riverside courtyard and a balcony to do activities of family members. For decoration, new industrial and agricultural materials are used to reduce construction costs. Use old furniture to decorate in MIX & MATCH style, combining the old and the new together perfectly.

Techniques And Materials

ARCHITECTURE

Size Or Mins.

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