TRANSGENERATIONAL

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Thai FRUITOPIA; Transgenerational approach to happiness with a series of AR fruits' party banners

Dr.Dynaya Bhutipunthu and Asist.Prof.Dale Konstanz

Introduction :

The world of the post-pandemic is a totally new experience for students, a "Transgenerational" time, especially when it comes to 100% real on-site, on campus physical interaction and full-on required engagements and activities. Some of the students found this to be a great challenge and had difficulty adjusting and adapting to fit into this way of studying. At Mahidol University International College (MUIC), with new strategic planning in place for 2023-2027 (Figure 1) which includes creative approaches to teaching and learning, innovative thinking and problem solving, sustainability as well as students' well-being, we found the need to create a tool using visual language that is easily understood and one they are familiar with to help communicate the message to students. The series of AR banners is the appropriate tool selected to help with the communication of the key message to students that "campus life is fun and worth it, even though it's challenging sometimes." The series of AR banners created by the researchers integrate the research of Positive Psychology (Seligman, M., 2018), MUIC strategic planning, the design of an existing way-finding system on the 5th and 6th floors of the International College's Aditayathorn building where the studio spaces are located in the building, and lastly in areas of study in the Fine and Applied Arts Division (FAA) through the very fun and approachable theme of "Thai Fruitopia." Using well-known Thai fruit such as rambutan, mango, durian, mangosteen, and papaya with the conceptual headings related to the selected fruits that reflect students' pain points and challenges of coming back to campus. These banners not only aim to communicate a series of encouraging messages cheering up the students and hopefully putting a smile on their faces, but also creating a positive learning environment among students and faculty.

Objectives:

To create a tool using visual language, a series of AR banners, replying to their post-pandemic campus experiences, pain points, and challenges, which helps communicate the key message to the students that "campus life is fun and worth it, even though it's challenging sometimes."

Methodology:

The process/methodology of this project covers;

1. Literature Review which includes the topics of;
    a. Positive Psychology (PERMA model); the building blocks of well-being addressed by Dr.Martin Seligman (Seligman, M., 2018) to apply the PERMA model; Positive Emotions, Engagement, Positive Relationship, Meaning, and Accomplishment, into practice in the design process, especially in the creation of headings of all banners.
    b. Vision / Mission and strategic planning of MUIC: the researchers looked into the vision / mission and strategic planning shown below in Figure 1, to be able to draw linkage to the overall concept of the design of each banner including choices of Thai fruit, headings, typography and lettering selections, color scheme, layout designs, and the movement of lettering in AR clips, as shown in Table 1.
2. The review of Best Practice projects of Environmental/ Experiential Graphic Design (EGD) from the Society for Experiential Graphic Design (SEGD) which is an online organization created as a platform for environmental / experiential graphic designers to showcase their works and be recognized through peer review global award-winning projects, as well as acting as a platform for open discussion, academically (https://segd.org/). Selected and award-winning projects that the researchers examined include "Northwestern University Common Spaces" designed by David Broz (head of the team) from Gensler. This project identifies how the design team systematically upgraded and unified the university's diverse common spaces, focusing on a student-centered approach. The team developed a model to prioritize the usage of the spaces based on the analysis between the current and students' desired state of the spaces on campus (SEGD, 2018). The researchers also reviewed two academic articles: one by Greg Nelson from the Altitude Design Office on "How Will Buildings and Places Communicate Following the Pandemic?" (Nelson, G., 2020) and another from Leigh Minning on "BrandCulture: The Future of Built Environments After COVID-19" (Minning, L., 2021) to analyze and understand the practices, as well as integrate what is essential to this project.
3. In-depth interviews with selected students and faculty members were conducted to gain knowledge on their pain points and challenges of fully coming back to campus, including how onsite teaching and learning are conducted and applied using the analysis of results leading to part of the conceptual / theme development and the design direction and execution of the works.
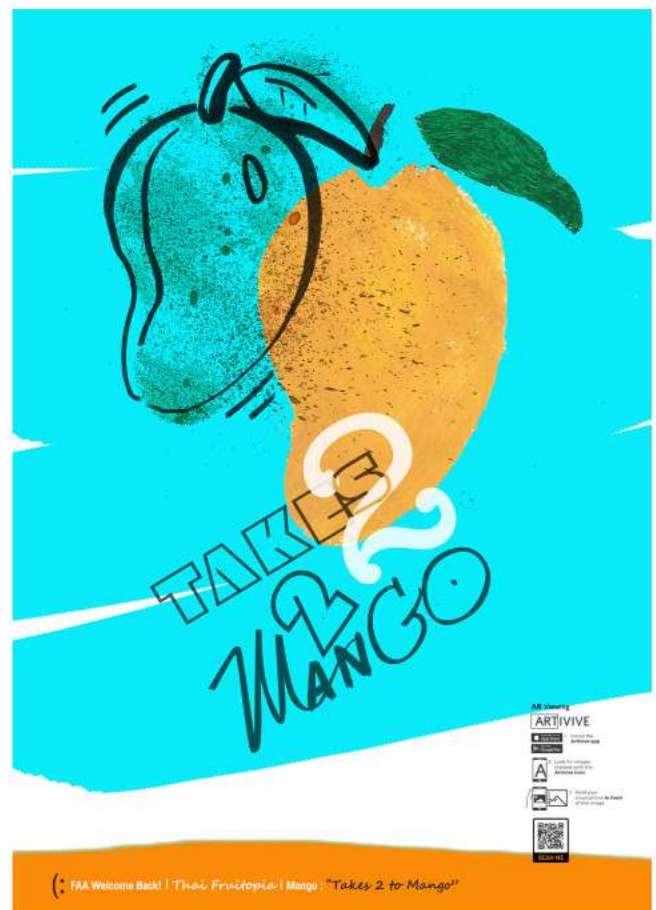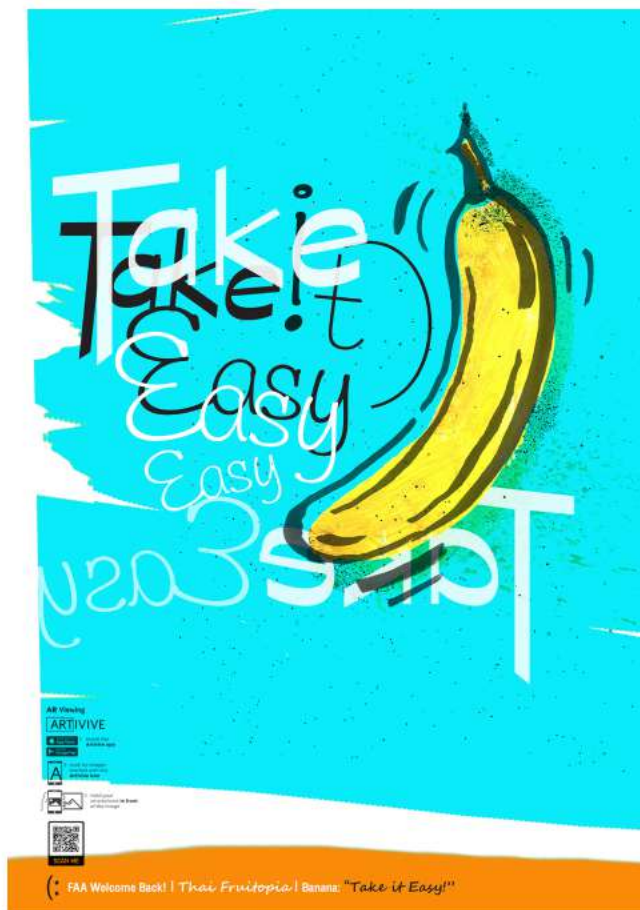
Design Process:

As part of the existing way-finding signage on the 5th and 6th floors of the International College's Aditayathorn building which, in the making, has already focused on applying the visual representation of the architecture and areas of studies in the Communication Design Program (CDP) and the Fine and Applied Arts Division (FAA), as well as the vision / mission and strategic planning of the college as shown in Image 1: The existing way-finding signage and the overall view of the existing spaces. The design process includes the development of the use of customized typography, colors (FAA brand colors), graphic elements, layout design and super graphics.

The key message of the development of this series of AR banners is "campus life is fun and worth it, even though it's challenging sometimes". The researchers created a fun and approachable design theme from the key message above "Thai Fruitopia" using bright colors with a specific style of Thai fruit that includes pen-drawn images and acrylic paintings along with customized lettering from various typefaces (Google Fonts, 2023). The banners were then executed with AR lettering clips embedded as displayed in Image 2: Design elements sketches and Image 3: Example of storyboard of the AR lettering clip below.

The selection of Thai fruits and headings which have a linkage to the college's vision, mission, and strategic planning expressed through visual language (design elements) the theme of the banners, are listed below:

1. Banana with the heading, "Take It Easy!" links to the college's mission of inspiring life-long learning through liberal arts education,
2. Durian and Mangosteen with the heading, "Opposites Attract" reflects the strategy of the Integration of arts and sciences, local and global, in an international environment (Foster global citizenship),
3. Pineapple with "Pineapple Of Our Eyes" connects to the college's vision; Enriching students' lives, Expanding their potentials, and Shaping their futures,
4. Papaya with "Glad To See Ya!" links to one of the strategies of enhancing creativity and innovation through campus experience.
5. Lime with "Be Bold!" heading leads to the college's vision; Enriching Lives, Expanding Potentials, and Shaping Futures,
6. Rambutan with the heading "Inner Beauty" to reflect the inspiration of using innovation to foster human potential, research and service to answer the needs of society and to the benefit of humankind,
7. Jackfruit for "Jack Of All Trades" to illustrate life.long learning inspired through liberal arts education and the capitalization of diverse expertise and distinction through collaboration, and
8. Guava with the heading "Go Global!" to captures the development of a global mindset that embraces diversity in culture, heritage, and background, and 9) Mango with the heading "Takes 2 To Mango" to reflects the foster of being a global citizen with multicultural engagement and collaborations as shown in Image 4-5: Display of banners in the actual environment).

FAA Welcome Back! | Thai Fruitopia | Banana: "Take it Easy!"

FAA Welcome Back! | Thai Fruitopia | Mango: "Takes 2 to Mango!"

Techniques and Materials:

Graphic design and AR, hand-drawn line art and acrylic painting illustrations with customized lettering that reflects the heading of each banner. Creating AR clips to emphasize the heading of each banner with the "Artivive" application scan as shown in storyboards (Image 3).

Conclusion:

The final work created is the result of a collaborative effort by the researchers who brought together playful hand-rendered images of Thai fruit with creative lettering. In addition, the AR technology that was added and will be utilized by the viewers aims to make the work more dynamic and more interactive, especially considering that this series was created for the MUIC community, in particular the students and other faculty members. Conceptually, the specific location, including the existing way-finding signage was taken into account, and the adapted interpretation of the college's mission and vision will help link the project to the environment where the work is displayed. The researchers anticipate that this colorful series can make the existing spaces on the 5th and 6th floors of the Aditayathorn Building more interesting and fun. The ultimate goal is to communicate the idea that others truly care about students and that their well-being is important in the post-pandemic transgenerational world.

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Tracing Radiance: A Stellar Visualization of Thai National Artists

Dr. Prang Tharawanich

Introduction :

Data visualization is a crucial tool for analyzing big data, utilizing visual elements like graphs and charts to represent complex data relationships and provide insights. It simplifies the understanding of data that would otherwise be challenging to comprehend. Given the COVID-19 pandemic's impact on visual communication through screens, advanced data visualization technologies are necessary to enable effective communication of complex data for a new generation.

While data visualization is relatively new in the art industry, some sectors have adopted it to analyze artistic data, such as art conservation in museums and galleries, art curators and historians analyzing art history, and the creation of interactive art installations. In Thailand, data visualization is also used in various design and art areas, such as graphic design, and by the government to develop more effective policies and plans.

This study explores the National Artist Project's data of The Office of the National Culture Commission, including visual communication types, the design process, and implementation concepts for data visualization design. The case study uses the National Artist data, examining qualitative information of the artists and the categories data set from 1984 to 2020. The study incorporates a range of perspectives to balance design in explanatory, conceptual, declarative, and data-driven information.

The researchers utilized the metaphor of an artist as a star, commonly used in the art world, to describe an artist's fame or celebrity status associated with recognition and renown. The researchers applied this metaphor to the qualitative information to create a conceptual data visualization that describes an artist's creativity using symbols of inspiration and imagination.

Objectives:

The primary aim of this project is to explore the data of the National Artist Project of The Office of the National Culture Commission, spanning qualitative information from 1984 to 2020. Additionally, it also aims to encourage younger generations to appreciate and understand this data, irrespective of their level of expertise. As the younger generation often finds an excessive amount of information in textual form unappealing, the project uses data visualization to make the data more accessible.

While traditional education emphasizes a clear division between creative storytelling and technical analysis, the modern world values those who can integrate these two disciplines. Data visualization, which sits at the intersection of analysis and visual storytelling, is a prime example of this.

Methodology:

For this study, a literature review was conducted that examined the history of data visualization, its advantages and disadvantages, and different types of data visualization. Additionally, information was collected regarding The National Artist Program of The Office of the National Culture Commission, including its purpose, criteria, and categories. The study also included a comprehensive list of artists who have received national recognition under the program, covering past and present honorees.

Following the completion of the literature review, the next step involved procuring data from a reputable and reliable source, namely the Open Government Data of Thailand, which is made accessible by the Digital Government Development Agency (Public Organization) (DGA). The data obtained covered information related to National Artists from 1984 to 2020, as part of The National Artist Program of The Office of the National Culture Commission. As the data was in a raw format, it was necessary to clean and process it for analysis. Cleaning involved the elimination of duplicates, error-checking, and ensuring consistency in the data. Once the data had been cleaned, it was organized and formatted in a manner that enabled straightforward analysis and visualization.

After completing the data preparation phase, the next step involved selecting the most suitable data visualization type. Given the nature of the National Artist data and the research objectives, a circular dendrogram was deemed the most effective visualization type. This choice was based on the data's characteristics, as well as the ability of a dendrogram to display hierarchical relationships among data points, which was important for the analysis. Once the visualization type was determined, the creation of the visualizations could commence.

Following the selection of the circular dendrogram as the optimal data visualization type, the subsequent step entailed creating the shape utilizing the rawgraphs.io platform. This web-based platform was chosen for its user-friendly interface and capability to generate high-quality visualizations. The National Artist data was uploaded to the platform, and the relevant parameters were configured to construct the circular dendrogram. Upon completion of the shape, it was exported in a suitable format to facilitate further analysis and interpretation.

Once the circular dendrogram was exported, the visualization design and implementation process were initiated. The circular dendrogram was imported into a graphic software, where colors were applied to the data plots. The color palette was selected to enhance the visual appeal of the visualization and to emphasize significant data points. Additionally, the star chart concept was incorporated into the circular dendrogram layout, with the data plots resembling the shape of a star chart. This approach was chosen to symbolize the artistic creativity of the National Artists and to highlight their significant contributions to the nation's cultural heritage.

The final stage of this case study involved producing the works in a digital format, following the design execution process.
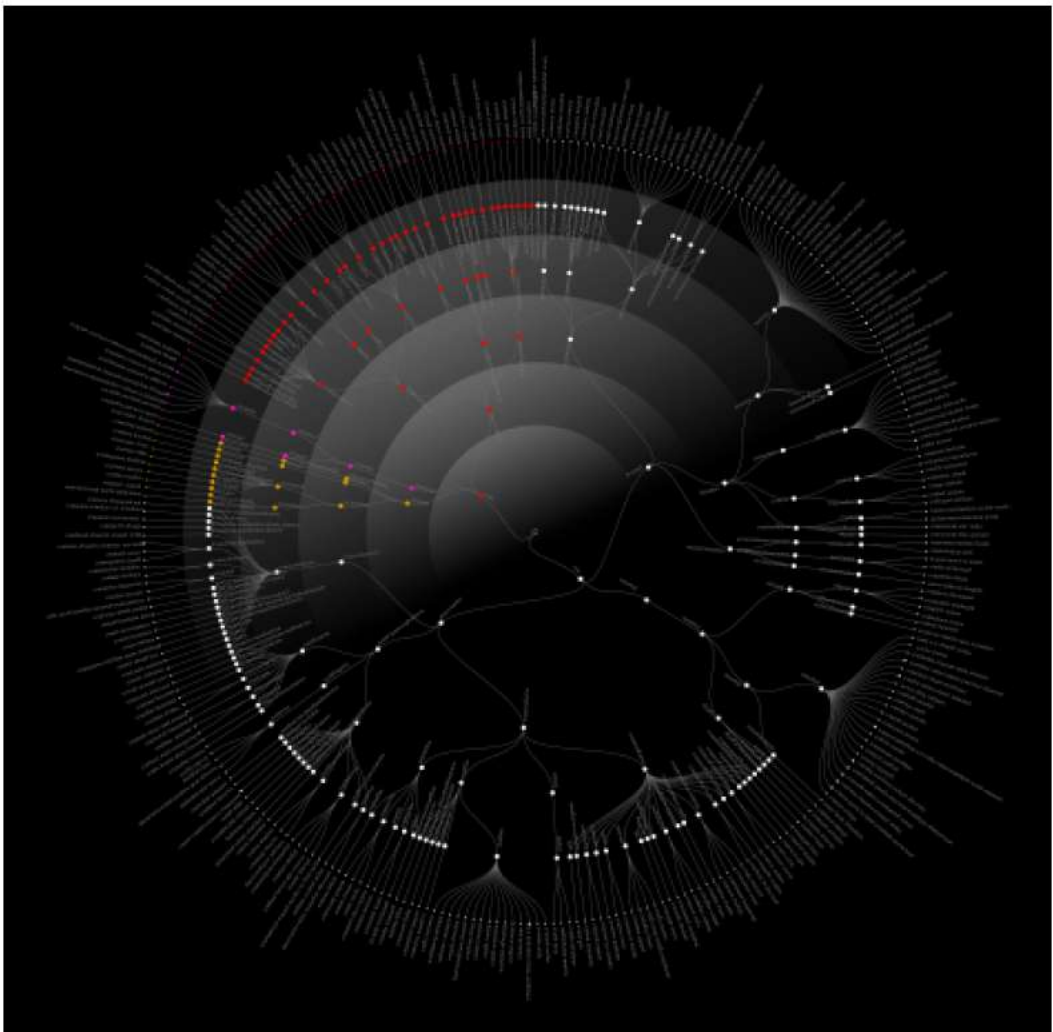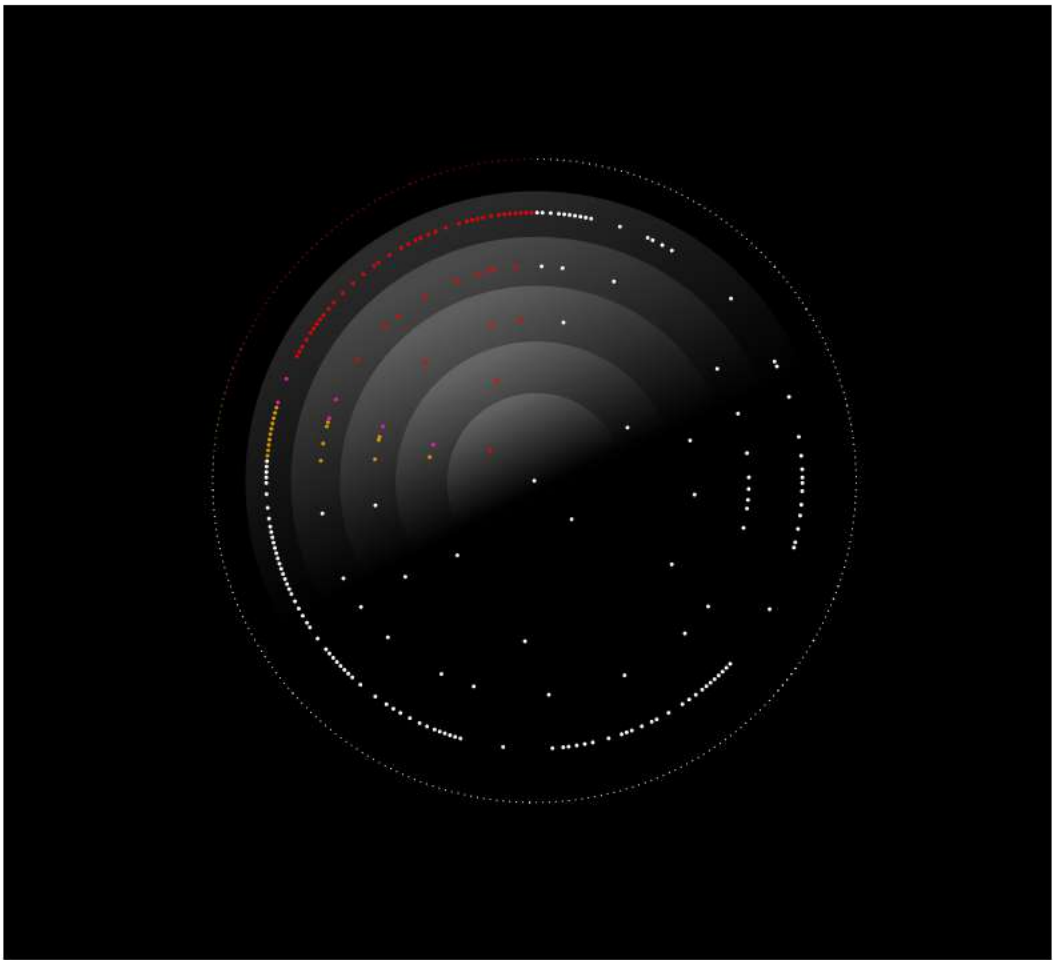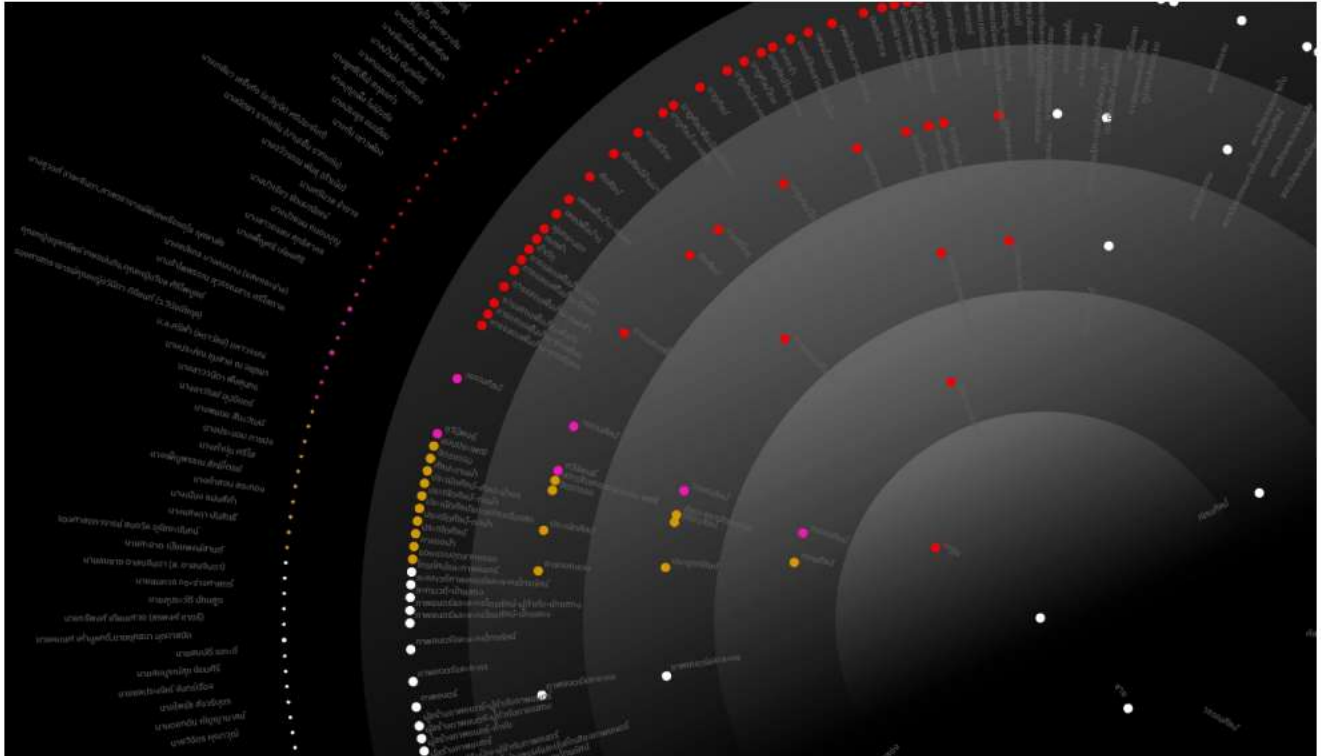
Techniques and Materials :

     This methodology involved a combination of data collection, cleaning, and visualization using rawgraphs.io, as well as customization in graphic design software. The study placed a strong emphasis on the effective communication of data through conceptual design.

The process consisted of the following steps:

     Data collection: The study collected data on National Artists of The Office of the National Culture Commission from 1984 onwards. Data cleaning and organization: The data was carefully cleaned and organized to ensure its accuracy and consistency.

     Data visualization using rawgraphs.io: The cleaned data was uploaded to rawgraphs.io, an online tool used to create dynamic data visualizations.

     Graphic design software customization: The rawgraphs.io visualizations were refined and customized using graphic design software.

     Design: The visualizations were designed with a focus on explanatory, conceptual, declarative, and data-driven information, using a star map concept applied to the layout. The circular dendrogram contains several inner and outer rings, each represented by a different set of dots. The first inner ring is dedicated to representing genders; male and female, with a single dot used to represent each gender. The second inner ring features dots that correspond to the number of categories, while the third to fifth rings contain dots that represent sub-categories. Finally, the outermost ring is used to represent the number of artists. In addition, only female artists and their categories were given distinct colors for easy identification.

     Export: The final designs were exported to a digital format for easy sharing with the intended audience.

Conclusion:

This case study has demonstrated the effective use of data visualization techniques in exploring and communicating complex information in the field of art. By utilizing the circular dendrogram and incorporating the star chart concept, the National Artist data was effectively visualized in a way that was both aesthetically pleasing and informative. This study has provided valuable insights into the process of creating effective data visualizations, including data preparation, selection of appropriate visualization types, and implementation. The findings of this case study may serve as a valuable reference for other researchers and practitioners seeking to use data visualization in the arts and cultural industries. In addition to the insights gained from the process of creating a circular dendrogram using the National Artist data, further analysis revealed interesting information regarding the representation of Gender balance in the National Artist population, as well as the unequal distribution of artists across the different categories. This case study sheds light on these issues and provides valuable information for future research and policymaking in the art industry.

Back to the Roots

Dr. Chamaiporn Mitinunwong

Introduction :

     "Back to the Roots" referred to clothing design based on the concept of circular fashion for working age of 25 years by introducing clothes under the new concept applying natural color printing, tie-dye from local plants in Nan Province, and craftwork by patchwork. This concept described the new world totally different from the original one and beauty from the combination between 2 generations, i.e., the elderly in communities like local sages skillful in craftwork, and young urban generations at working age with environmental concern. Clothing in this research was designed as the combination between urban style and natural color printing. The implementation was divided into 3 phases, i.e., Phase 1: Collecting the theories of circular fashion and eco fashion; Phase 2: Collecting data from 2 the target groups, i.e., community sages in Nan Province and young urban generations with environmental concern; and Phase 3: Experiment and conclusions. According to the results, clothing was design into work outfits consisting of a suit and shorts for easy wear and non-formal like casual business, with a natural color of earth-tone for frequent wear. The material was 100% hand woven cotton. The techniques included natural color printing, tie-dye, and patchwork; implying the world in the new era that does not need ideal perfection.

Keywords: Circular fashion, Eco Fashion, Craftwork, Patchwork

Objectives:

The COVID-19 situation during the past 2-3 months has affected the world to step into the New Normal, which changes the living system for urban and rural inhabitants to work from home and spend their life in a social dimension less than usual. As a result, the sales volume of the fashion textile market has reduced because consumers spend less money on clothes and shoes. They rather turn to focus more on expenditure and need quality products that can be used over a period of time and eco-friendly (Prachachat, 2021). Simultaneously, the trend of slow life and slow fashion has played key roles in society and brought the connection between old and young generations through stories and craftwork skills that finally expand the customer base from a larger number of young generations to the elderly with environmental concern (Maneechot, P. , 2023). The driven concept of ecology connects the society and environment altogether. The concept of a world-saving trend plays a huge role in the world of fashion, which motivates a lot of people to turn to concern and use eco-friendly products. Such driving brings the trend of sustainability concepts, e.g., recycling old clothes and natural color printing to reduce tons of textile waste. Although the fashion industry has currently driven the recycling concept, a few textiles have been recycled at only 1-30% so far. Some of them are recycled by transforming them into new textiles for decoration and for being used in other contexts, e.g., decorative fabrics for furniture and cleaning clothes. A large number of textile wastes up to 55 ,500 - 74 ,000 tons were disposed of until they overflew the Dandora dumpsite in Nairobi, Kenya (Wohlgemuth, 2565). The total number of nonrecycled textile wastes in the world is up to 98 million tons, with the benefits as aforementioned. Thus, textile waste management should start by supporting natural woven fibers, eco fashion, and using textiles with long and worthy manufacturing processes as well as consumption in accordance with the concepts of circular economy and circular fashion (Jankhao, S., (2022) in order to reduce wasted resources and garbage.

According to these concepts, the designer applied the concept of using textiles from natural fibers and natural color printing (Eco print) to fashion design for young generations by combining craftwork and patchwork from waste cotton clothing to eco print design, and tie-dye of natural colors to patchwork. The objective is to present a perspective of applying clothes and waste residues for the highest benefits in accordance with the concept of circular fashion. Moreover, the trend of modern fashion currently relies more on craftwork. This leads to a design process for young generations with environmental concerns. Handicraft also partly supports young generations to drive the identity value of handcrafts from community inhabitants as well as the elderly as folk sages full of valuable skills.

Methodology:

1. The study and analysis of relevant data
    a. The theories of circular fashion and eco fashion
    b. Local plants in Nan Province that could be used in hot dye and natural color printing
    c. Community craftwork Nan Province
    d. Data collection from the target, i.e., 1) community sages in Nan Province and 2) young generations with environmental concern
2. The study and analysis of techniques, styles, materials, and process
    a. natural color printing (Eco print)
    b. Tie-dye of natural colors (hot dye technique)
    c. Patchwork
- . Experiment
    a. Eco print from local plants in Nan Province
    b. Tie-dye of natural colors (hot dye technique)
    c. Craftwork decoration
4. Conclusion and the development of the prototype
Fl. Publicity

Techniques and Materials:

1. 100% hand-woven cotton
2. Cotton fabrics with natural colors
3. Local plants in Nan Province, i.e., Candelabra leaves, eucalyptus leaves, cotton leaves, Indian trumpet leaves, and golden shower pods
4. Mordants, i.e., rusty water, aluminum sulfate solution, and oat water
5. Tools for tie-dye and eco print

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Techniques and process
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Phase 1: Natural coloring by eco print and tie dye.

Eco Print

1. Hand-woven cotton fabric was boiled to remove powder and dirt.
2. Pre-mordants – The dry fabric was soaked in oat water and left for 1 night for better absorption of plant color into the fabric.
3. The soaked fabric was half-dried. Then, it was soaked in rusty water for 5 minutes. After that, it was dried under shade, and prepared to place leaves.
4. Plants were soaked in rusty water for 30 minutes, i.e., Candelabra leaves, eucalyptus leaves, cotton leaves, and Indian trumpet leaves. Then, they were dried.
5. The fabric was laid on the table. Leaves were placed on the fabric. The fabric was rolled tight, tied up with plastic that covered the rolling stick, and tied up with a rope as tight as possible at the final step.
6. The rolling stick was steamed for 3 hours, and then dried outside for another 1 day so that the colors from leaves could stain on the fabric as much as possible.
7. The plastic was unwrapped, followed by post-mordants, i.e., the fabric was soaked in an aluminum sulfate solution for 15 minutes. Then, it was rinsed off with clean water and dried in a windy space.

Tie-dye of natural colors

1. Golden shower pods were cracked off and soaked in water for 1 night.
2. The soaked pods were boiled for 1 hour. Then, they were added with salt and boiled further for another 1-2 hours. Next, golden shower pulps were taken out. Only their color water remained for preparing hot dye.
3. The fabric soaked in oat water was tied up with a long rubber.
4. The tied-up fabric was boiled in golden shower pod color boiler for 1 hour, and dried up.
5. The rubber was removed. Then, the fabric was brought for post mordants by soaking it in aluminum sulfate solution for 15 minutes. Then, it was rinsed off with clean water, and dried under windy shade.

Phase 2: Craftwork creation by patchwork (fabric connection and sewing lines by hand).

Phase 3: The prototype of the outfit was developed using cotton with natural color. Then, the fabrics from eco print and from tie-dye were used for outfit decoration by hand sewing.

Conclusion:

For the outfit decorated with craftwork, eco print, and hot tie-dye, the pattern of leaves remained on it with a rather lasting color. To clarify, the edge of the pattern was sharp, possibly because of the pre- mordant using oat water that created the sharper edge than other solutions. The pattern of leaves from rusty water created more blackish leaf color, resulting in an olive green fabric pattern in different shades depending on leaf shapes due to different tannin concentrations in each type of leaf. High concentrations of tannin would create darker color for eco-printed fabric than low concentrations of tannin. Aluminum sulfate solution used in pre-mordant for tie-dye created dark brown fabric, with the sharp cosmos-like pattern.

Patchwork (fabric connection and sewing natural colored lines by hand) was more prominent, particularly on the outfit with the light beige structure that created the feeling of simplicity. The designer developed the outfit structure as a suit, followed by hand patchwork to imply the difference between communities and young generations in the sense that despite their modern perspectives and modernization of the New Normal, the world could still connect all generations boundlessly.

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Wearing Timeless

Assist. Prof. Ranee Sa- ngiam

Introduction :

     Clothing creations by "Wearing Timeless" express ageless fashion. People in each generation have their style of dress, but designs incorporating vintage bead embroidery, floral patterns, and shimmering embellishments can be adapted to fit contemporary trends.

Objectives:

     Clothing is an essential component of human life. Throughout human history, various designs for garments have been developed and worn to cover the body. The styles of these costumes have varied depending on the era and have been influenced by social and environmental factors. Kurovat (1997) defines the term "clothes" as items used by humans to cover their bodies. The dress of each human race can be traced through literary and historical sources, such as the ancient Egyptians, with evidence such as inscriptions of events on stone tablets, paintings on cave walls, and hieroglyphics on papyrus paper. These evidence suggest that the way people dress reflects the human condition in the modern era (Nuanyang, 2019). The type of clothing worn often varies depending on the location and changing climate of the environment. As time progresses, clothing styles are updated to fit the current age. The concept of vintage style in fashion draws from the French word of Vendage, which translates to 'grapes harvested in season'. As such, looking back to the past is consistent with this concept. The longer a grape wine is aged, the more unique its flavor and value become, creating a distinct experience. Vintage style in fashion thus takes cues from retro clothing styles. During the 1960s, retro fashion style was revived, bringing old-fashioned clothing back into the spotlight and providing classic, unique looks (Nantamanop, 2019).

The designer then proposed the concept of creating clothing that can be worn for various durations, such as transitioning from day to nightwear or adapting older garments for younger generations. Therefore, it was proposed to bring the shirt that was worn in the past and incorporate it into the new style to add value and extend the life of the clothes. This is the beauty of the experience. Floral patterns printed on fabric can bring life to life by hand-embroidering colorful beads onto the lace fabric and creating a new shirt that can bring out the beauty of each special moment in life, no matter its infancy, full bloom, or last glowing age. Even after the moment passes, this shirt will continue its journey endlessly.

Methodology:

1. Utilizing expressions to create clothing without age restrictions.
2. Gathering data to determine the most suitable patterns, color schemes, and materials for the garment.
3. Outlining the design in a 2D format.
4. Sewing, adjusting, adding components such as lace, and choosing beads to embroider by hand according to the design.
5. Producing clothing suitable for both teenagers and adults and taking photographs for presentation purposes.
6. Summarizing the results to ensure they are in line with objectives.

Techniques and Materials :

1. Costume design with beads

Conclusion:

This white, loose-fitting shirt is designed to provide a more modern look and a comfortable fit for the wearer. Embroidered bead decorations can be crafted into the shape of a flower, creating a visually appealing appearance. The gold-colored, jointed beads can reflect light, producing a stunning play of light. This shirt is suitable for both work and evening events.

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A Creation of Textile Design for the Solar Decathlon Europe 2021- 2022 Team Uniform Design

Assist.Prof.Dr. Thanotai Mongkolsin

Introduction :

   Solar Decathlon Europe 2021-2022 (SDE 21-22) was a competition on designing and constructing energy-saving houses in Wuppertal, Germany. Architecture students from Bangkok University (BU) participated and represented Thailand while the Fashion Design Department was responsible for providing functional uniforms with a textile pattern with Thai identity specifically designed for the competition.

   Therefore, the focus of this study is to design a new BU architecture team's textile pattern through the integration of the local wisdom of "Pha Khao Ma" (Thai loincloth) into the team uniforms. In this research, a new loincloth pattern was developed to be more contemporary. In addition, the researcher could exchange knowledge of weaving wisdom with local craftsman community. Both processes were conducted under two sustainable fashion and textile approaches: 1) "Recreate" is to creatively redesign from the existing design concept by developing a new loincloth pattern and employed villagers in Ban Suan Por women's group, Roi Et province to provide them with income and careers, and 2) "Longer Lasting Fashion" is to design using high quality materials and craftsmanship. Design makes the product beautiful, precious and timeless, as well as creating a deeper emotional bond with consumers further than its utility (Fletcher & Grose, 2012), resulting in a transgenerational outcome. Moreover, this research uses the Theory of Fashion & Textile Design Elements which consists of four key elements: Colour, Silhouette or form, Detail & Technique, and Material (Seivewright, 2012). The study methodology was divided into three parts. Firstly, the researcher acknowledged the regulations and restrictions of the SDE 21-22 competition and collected the information about Thai loincloth for inspirations. Secondly, the researcher interviewed architecture students and lecturers about their preferences of team uniform's textile pattern. Finally, a new loincloth pattern was designed, produced and incorporated in three sets of team uniform; 1) work wear, 2) business casual attire, and 3) tailored suit for BU architecture team in the competition.

Objectives:

1. to create a new textile pattern on Thai loincloth for BU Architecture team uniform for Solar Decathlon Europe 2021- 2022 (SDE 21-22)
2. To transfer knowledge between three groups of contributors; BU architecture team, fashion design lecturer, and local craft community

Process or Concept / Methodology:

1. Concept: " To design a new BU architecture team' s uniform textile pattern with Thai identity through the integration of Thai local wisdom " Pha Khao Ma" (Thai loincloth) for SDE 21-22"

2. Methodology: A Creation of Textile Design for the Solar Decathlon Europe 2021-2022 Team Uniform Design is a qualitative research and a creative work. It used a qualitative methodology to collect information about the inspiration, SDE 21-22 team uniform regulations, and Thai local textile to define the research method and create Thai loincloth with the new pattern. It can be divided into three parts as follows:

   a. Literature review : In order to collect information for A Creation of Textile Design for the Solar Decathlon Europe 2021-2022 (SDE 21-22) Team Uniform Design, the steps are as follows:

      i. Study the SDE 21-22 concepts and team uniform regulation from secondary sources such as documents, electronic media and related research to identify the background, restrictions and definitions.

      ii. Study the concepts and theories about Thai loincloth (Pha Kao Ma) pattern design by local craft community interviews and revision of secondary sources such as documents, books, textbooks, electronic media and related research.

      iii. Study concepts, theories, principles and Fashion and Textiles design elements from secondary sources such as documents, textbooks and related research to create a framework for a new loincloth pattern in this research topic.

   b. Target Group interview : At this stage, the research process is qualitative. Delphi technique was used to collect data from BU Architecture team in order to lead the creative design process further. Opinions from team members on relevant issues were synthesized to find a unified design conclusion (Wadecharoen, Lertnaisat, & Teekasub, 2017) in this research topic.

   c. Design and conclusion : During this period, the researcher designed the pattern motifs to be a guideline with Delphi technique data collection. The researcher divided this process and summarized the results as follows.

      i. Creating pattern motifs

         1. Drafting pattern motifs and bringing them to the BU architecture team for selection

         2. Weaving experimentation of the designed pattern to see the possibilities and weaknesses before proceeding with the improvement.

         3. Weaving loincloth with the finalized pattern. Summary and discussions including suggestions for further research Satisfaction was assessed by the evaluation of the final textile design by BU architecture team. The conclusion was summarized and suggestions for further research were discussed together.
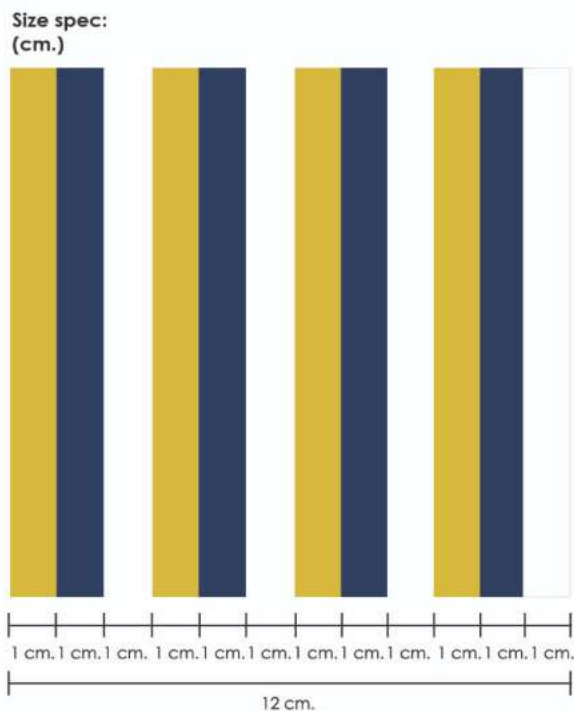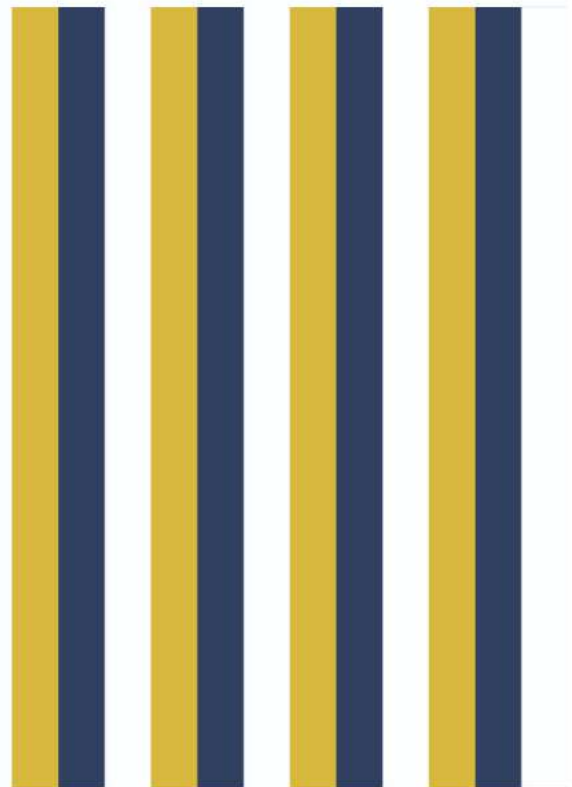
Loincloth Pattern: SDE 21-22

Techniques and Materials :

A textile design with the local wisdom weaving / Recycled plastic bottle fibre

Loincloth Pattern: SDE 21-22

Size spec:
(cm.)

1 cm. 1 cm. 1 cm. 1 cm. 1 cm. 1 cm. 1 cm. 1 cm. 1 cm. 1 cm. 1 cm. 1 cm.

12 cm.

Colour Scheme:

Pattern

Scale: 1:1

Conclusion:

The researcher received information about SDE 21-22 team uniform design to use as a reference to develop a new Thai loincloth pattern for BU architecture team. The above information was analyzed with the following research results.

A table showing results from target group interview for BU architecture team's textile design.

Fashion & Textile Design Elements

1. Colour > White, Yellow, and Dark blue
2. Form > Line stripes
3. Detail & Technique > Local wisdom weaving
4. Material > Recycled plastic bottle fiber

The researcher used this analysis as a guideline for designing the Thai loincloth pattern. The outcome is three line stripes, each of which measures one centimeter with three colours which are white, yellow

and dark blue as shown in the picture. The researcher then requested

a community of Thai loincloth weaver to produce the textile with recycled plastic bottle fiber. The woven product size is an 80 centimeters wide and 10 meters long textile which to be used for BU architecture's team uniform in the SDE 21-22 competition.

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Transgenerational perceptions on fashion sustainability and traditional weaving, from past to present days

Dr. Pathitta Nirunpornputta

Introduction :

The project has focused on how fashion and textiles people from then (2008) and present days (2023) had been taken reactions on the context of fashion sustainability and local cultural heritage skills. The project aims to present personal experiences and thoughts how people who have been part of fashion and textiles industry had shared their perspectives relating to sustainable fashion. The project use practiced-based method, autoethnography gathering with observations.

In the past, back in 2008, when I was still a fashion student, people in fashion and textiles industry, particularly in Thailand, rarely focused on fashion sustainability and had negative perception of using unwanted or trash materials. At the time, the definition of 'eco-fashion' or 'sustainable fashion' did not have a proper translation from English into Thai. Thai fashion designers considered using unfashion materials on making design garments is unappropriated in fashion design industry, as those materials should only be used as a Do-It-Yourself (DIY), rather than be part of fashion garments. Also, environmental issues should not be part of fashion context as fashion designer was not an environmentalist. Furthermore, I used Thai silk as a main material of the collection, in which at the time, a few fashion students rarely used local cultural material as part of modern fashion design resulting in a negative feedback on using material that refers to unfashion.

Nevertheless, for the past 5 years until the present days (2023), both fashion sustainability and safeguarding cultural heritage textiles have been raised and used as part of fashion and textiles industry. When younger generations started questioning, while older generations started considering social problems, it seems a right time to change perceptions.

Finally, the project created a piece of handwoven textiles with contexts behind of transgenerational perceptions on fashion sustainability and traditional weaving, in which I used the same technique and materials in 2023. However, it is presented in a different place, and time, and social issues.

Objectives:
 1. To reflect my thoughts and opinions through personal experiences
 2. To recreate handwoven textiles following my method in 2008, but with different contexts behind the textile piece.

Process or Concept / Methodology:
     The project presents as a practiced-based project, and using autoethnographic method gathering with observations. Therefore, the project presents as a piece of handwoven textiles using traditional weaving methods, intertwined between traditional silk from Northeastern Thailand and local deadstock fabrics from one factory based in Thailand, in which the same method as used in 2008 created by myself. However, I recreate with different design of making textile for this project.

     The idea of using my technique and design to recreate a new textile piece came from how people took reaction on my work in these past 5 years were different from how people had opinions on the same piece of my work. I weaved Thai silk combining with stripped pieces of deadstock fabrics by using local traditional loom. I selected and grouped colours of those stripped pieces of fabrics and designing to weave as a stripe pattern, portraying as TV colour bars with noise signals, which I use them as a symbol of Transgenerational object.

Techniques and Materials:
Textile
     The handwoven textile will be put in a frame, therefore, it will be presented on the wall. However, if there is enough space, I would prefer to show as about 2 metre long piece of textile.

Conclusion:
     It is a great opportunity to reflect my thoughts while recreating this work project. Reflexivity is a great tool and can be presented in various forms, from writing to making objects. In this project, I conclude that to understand social contexts have always been changing, and how people had been involved, it is essential to understand and observe each generation with open-minded. It took time, from generations to generations, to start changing perception of people in fashion and textiles industry, how fashion people consider in sustainability, and looking at our own root, local cultural heritage skills, as part of modern fashion. In present days (2023), it is matter to listen voices from different generations, and started questioning in how and why they have those opinions. While fashion people who worked in between 70s and 90s, fashion industry was on a high peak era, and only focus on fashion aesthetics. People from newer generations (who was born after 90s) has focused on social contexts along with aesthetics, as there were countless issues they have been through, as well as have been seen through digital media. Therefore, fashion or textiles aesthetics is no longer the only method to create fashion pieces, those design objects should have social contexts behind their design.
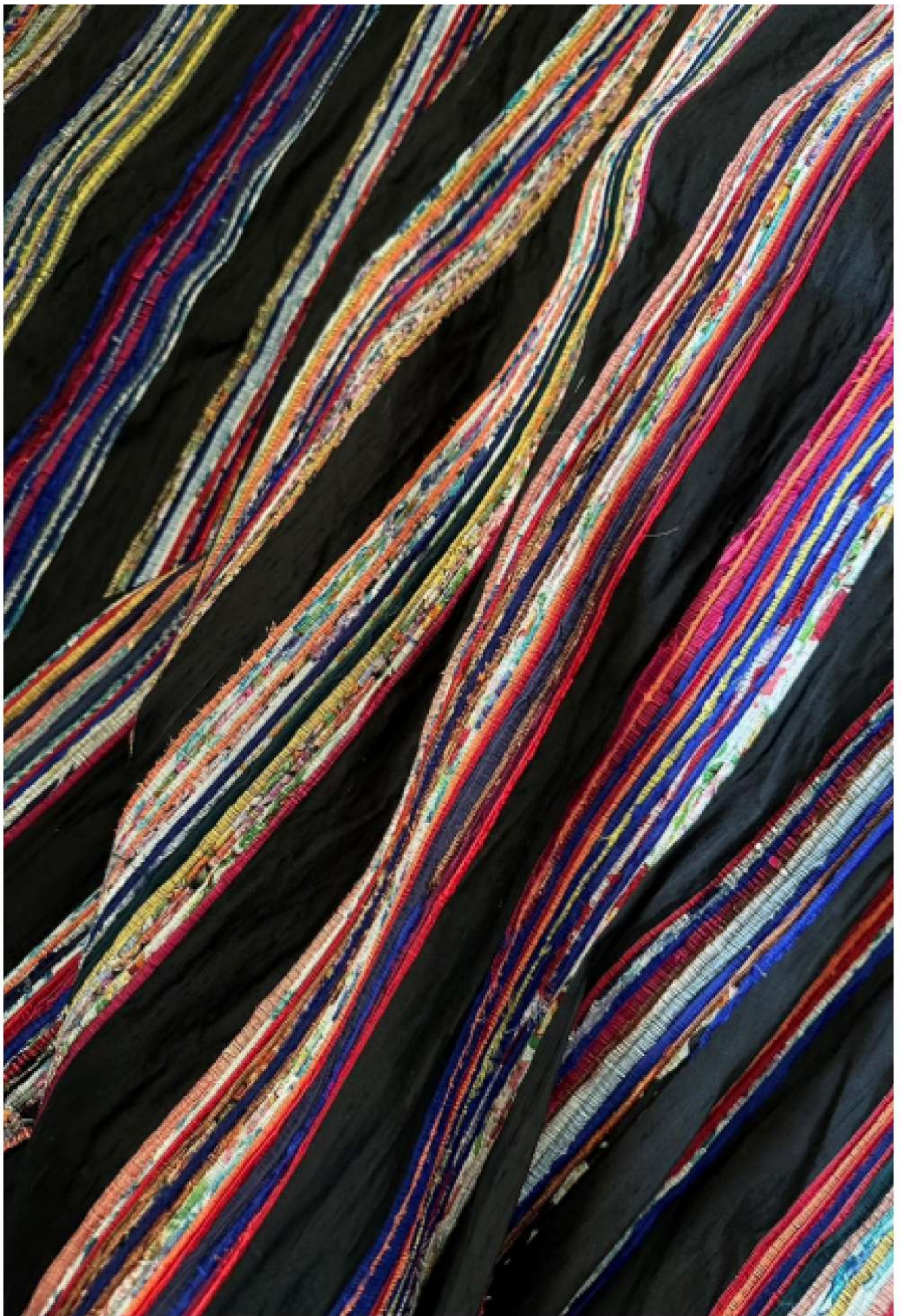
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Process or Concept / Methodology:

The Souvenir project's process was developed using the framework: Double Diamond by the design councils which consists of four sections including discover, define, develop and deliver.

Discover: To understand and gain insight information on the selected topic, this section involves conducting research which is mostly a study of best practice on sustainable, non-toxic printmaking and study of artists who employ recycled materials to create works like Tony Cragg (1949) and Kurt Schwitters (1887-1948). This section also includes observation, data collection, and material collection. Due to the fact that food and beverage container particles are presented in human blood, this section also includes exploring and collecting food and beverage packaging in the river before they make their way to the sea.

Define: All data and materials collected in the previous section have been analyzed and experimented in order to define suitable materials and techniques for the project. 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. According to the experiment, when different food packaging types are used as a matrix, in this case the collagraph method, which includes an intaglio process and a relief process could create images that reflect to the design concept better than others.

Develop: The process of developing the design brief into final products began with a study of characteristic of materials collected from the river; food packaging, beverage containers and other found objects from the river since they will be printed as-is without any embellishment or manipulation. Test print including: study effect and textures of different objects on different types of printing paper such as normal watercolor paper and Fabriano paper. Also, using different weight pressures of the printing press, different types of ink and temperature.

Deliver: Following the creation of test prints to evaluate the effects and textures of each object, the composition is created by grouping the objects together. Collagraph printing was employed, while inking techniques were different depend on the particular features of each objects. The best editions were selected for the review.
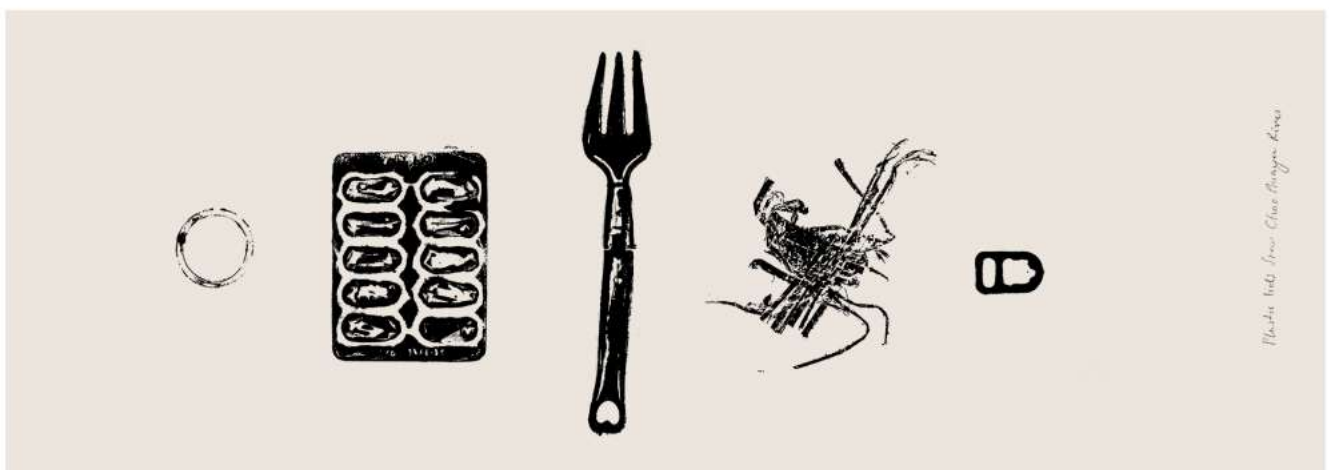
Techniques and Materials :

Printmaking

"Souvenirs from Chao Phraya River" is a collection of collagraph prints created from rubbishes collected from Chao Phraya river. Not only food packaging and drink containers, but also others plastic items used in daily life such as sandals, bags, and nets. All objects used in this project have been collected in Chao Phraya river near Pom Petch in Phra Nakorn Si Ayuthaya province, where Pasak river, Lopburi river and Chao Phraya river merging, it is the point that rubbishes from many provinces are flowing together. These objects were collected and print as-is without any embellishment or manipulation to reflect what has been dumped in the river, how awful they are and how badly the ecosystem will be affected by them.

Collagraph techniques were chosen to depict the concept because they provide a negative and toxic vibe which fit well with the pollution-related subject that bringing attention to environmental issues before it is too late.

showed in pictures. Every objects were pulled from the river by using tongs. Then they were cleaned in the dishwasher and dried outside. Wetting Fabriano papers and putting a registration mark in the printing press are the first steps in the printing process. Each object was then inked, some using a roller since they have flat texture and others with a hand to push ink into a groove to display details of textures when printed. Finished works will be place under wood board and leave to dry.

Conclusion:

According to the project's objectives, which included recycling food and beverage packaging, make the class become more sustainable by reduce waste from the printmaking process and improve quality of work to meet the professional standards, the results were analyzed using SWOT analysis below:

Objective - 1. To find the approach to utilize recycle materials: plastic from food and beverage containers.

Strength - Non-acid process, Can applied SDG policy to printmaking class (ICCD222 Traditional Techniques Studio)

Weakness - Cannot develop 100% recycling system

Opportunity - Develop inking and printing methods to be appropriate for each type of materials. Explore new materials and tools. And increase opportunity to Invent new printing method. Can be a study case for develop ICCD222 Traditional Techniques Studio to be more sustainable by using recycle materials.

Threats - Leftover food and beverage packaging are non-recyclable. Using N15 Technology to terminate leftover materials resulting carbon footprint. Found objects from the river are very dirty, need to be very careful when collecting and cleaning. Some items are very difficult to use; relief was too high to push in the the printing press/ not absorb ink.

Objective - 2. Raise the quality of work to meet the professional standards.

Strength - Unique look and feel

Weakness - Lack of variety in aesthetic expression: Can provide only negative vibes/ Can fit in only one type of aesthetic which is "ugliness"

Opportunity - Increase opportunity to create new ways for aesthetic expression.

Threats - Mix method are not an ideal for traditional printmaking area. Textures and effects occur unexpectedly.

In conclusion, for the objective number one, which aim to find the approach to utilize recycle materials especially plastic from food and beverage containers. The advantage of utilizing the Collagraph method for print recycle materials is that no acids or chemicals were utilized. However, the items that collected from the river were extremely unclean which could affect health in different way. And some of them were very challenging for inking and printing. Also, leftover materials cannot be recycled; the only way to dispose of them is with N15 technology, which will result in an increase in carbon footprint. Using recycled materials can be a case study on how to make traditional printing classes more sustainable and increase a chance to implement SDG policy in the classroom. For the objective number two that aiming to raise the quality of work to meet the professional standards. Using recycled materials as a matrix in a collagraph technique may express negative feeling better than positive which making the work lack variety in terms of aesthetic expression. However, negative and unpleasant appearance are considered as another form of aesthetic according to Max Dessoir's theory. Therefore, the unpleasant appearance may pleasing to the eyes.

In terms of craftsmanship, the artist can only improvise or go with the flow because all effects and marks occur unexpectedly, resulting challenge to control quality of work. However, it provides a unique look and feel which could increase an opportunity to meet the standards of contemporary printmaking but with mixed techniques of printing this would not be an ideal for traditional printmaking area.
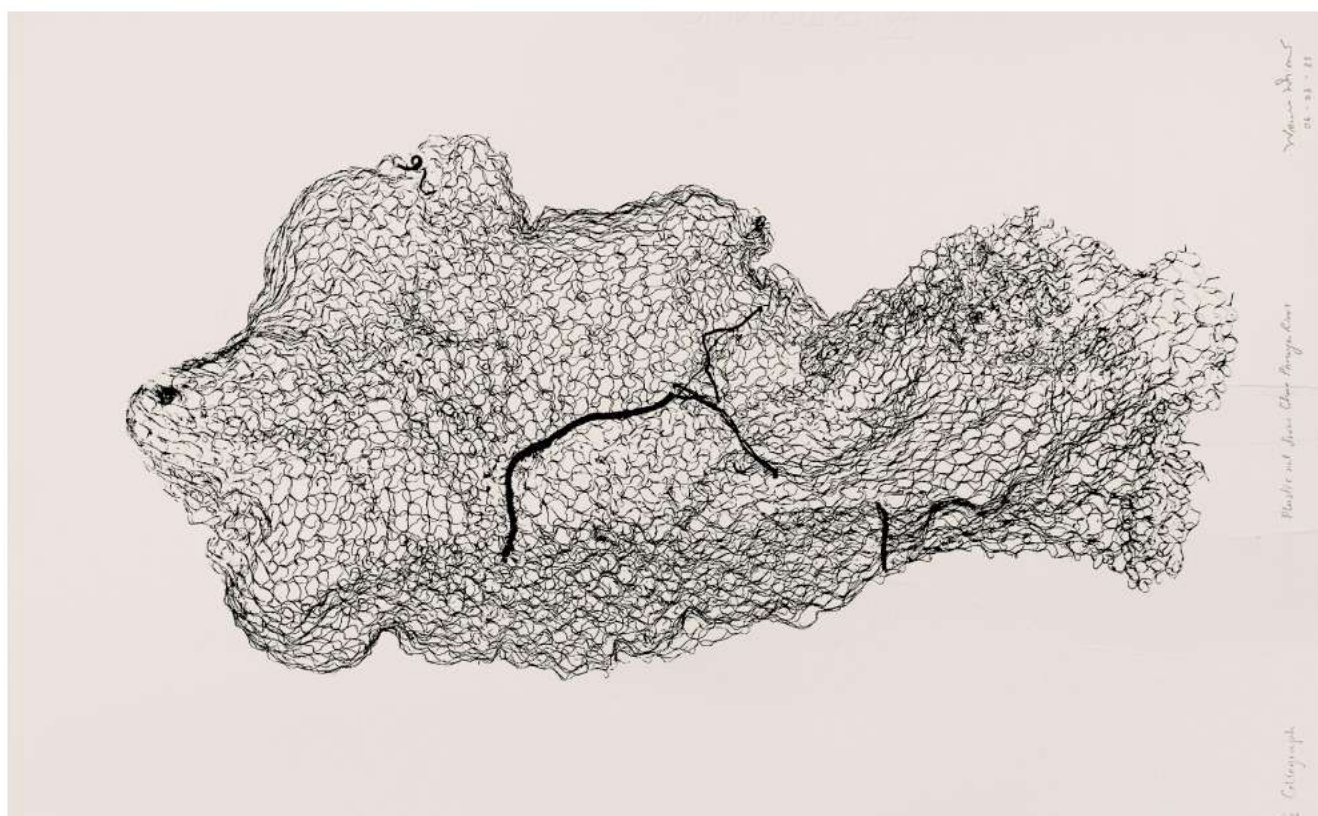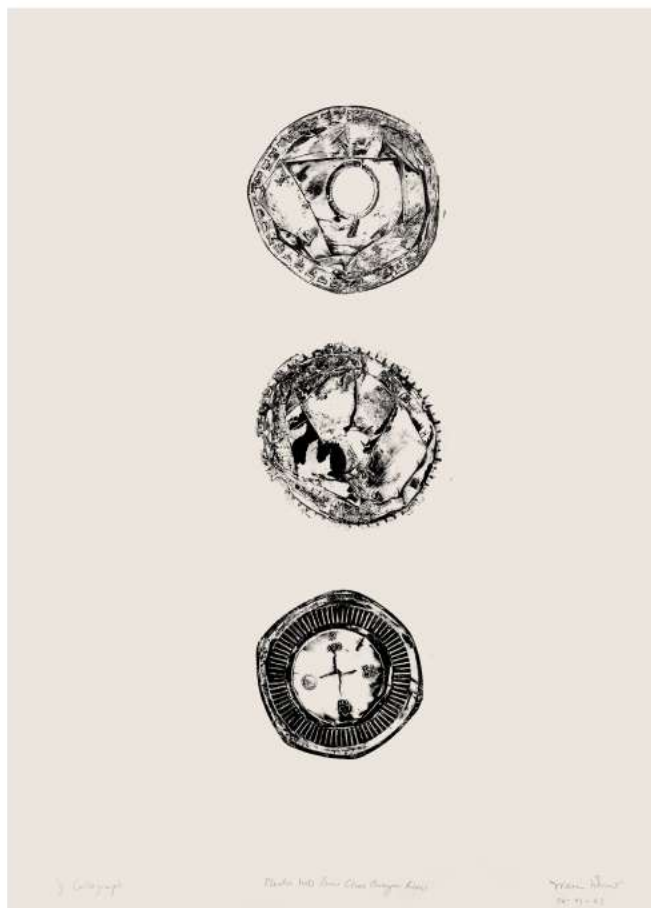
Souvenirs from Chao Phraya River

Ms. Ploy Nikadanont

Introduction :

Traditional printmaking has been applied into many areas of arts and design. It has become one of the classes that art and design students around the world have to experience. Nowadays many printmaking artists, instructors and students have to work under toxic environment since studios and classes requires the use of chemicals, many materials used in the studio are toxic and unable to be recycled. For many decades, environmental concerns have been one of the most significant issues in printmaking area. Is there a way to make it more environmentally friendly and sustainable so that the lecturers, students, and artists who work in this field can have better lives quality?

The previous experimental projects "Monsters of the Sea" (2022) found that using recycled materials such as using Tetra Pak (beverage containers that consist of aluminum foils) instead of a copper plate for the intaglio process could be a good solution since it helps cut down chemical processes and also can help reusing beverage containers. The experiments' outcomes, however, were unsatisfactory because only Tetra Pak can be used as a matrix, while other recycled materials like plastic bottles or foam boxes cannot. It is because the characteristics of materials are not suitable for use as a matrix, resulting low quality of work.

However, to make traditional printmaking class more sustainable, it is important to use recycle material especially food packaging and beverage containers. According to research published in "Environmental International" by scientists from the Vrije Universiteit Amsterdam (2021), the majority of micro-plastic particles found in human blood are PET and polystyrene, which are commonly used in beverage containers and food packaging. And for the last 3 years with the pandemic of Covid19, the numbers of plastic waste, particularly single-use plastics, from the food delivery industry has rapidly increased. Many of these items end up in rivers and then make their way to the sea where they contribute to marine pollution, resulting marine life tainted with plastic, and we intake them. Therefore, the aim of this project is to continue searching for the approach of how to utilize recycled material, especially plastics from food and beverage containers as a material in traditional printmaking studio in order to make printmaking more sustainable by reduce chemical process and be able to create efficiently recycle system for food packaging and beverage containers before it is too late.

Objectives:

1. To find the approach to utilize recycle materials: plastic from food and beverage containers.
2. Raise the quality of work to meet the professional standards.

Dirty/Erotic Wallpaper

Assoc.Pakorn Prohmvitak

Introduction :

Filp-flopping words are usually used to have fun with close friends, especially when you have a party with alcoholic drinks. This word play usually comes from "dirty" jokes. Some people can capture this while some cannot. Those who can capture the meaning will laugh when the new words come out.

An example is daw-yor. As individual words, daw means star and yor means a fishing net. But when you put these two words together and you flip the order, it will read as door-yaow, which now refers to a long-male-sex-organ.

This dirty or erotic wallpaper separates individual words and turns them into pictures. Like the star-fishing-net example, all the pictures have been separated into a jigsaw puzzle with other pictures that match. When you see the compound picture, change the compound picture to words and reverse the order a dirty joke will emerge out of it.

This wallpaper could be used in a love-hotel, a bachelor's bedroom, a pub or bar. It could be used in a hipster coffee house, a teenager restaurant, a karaoke room or the lobby at a massage parlour. The patron of such a place can play the well known Thai colloquial game "ทายปัญหา" (guess the problem) and enjoy their time.

The use of red, redish-pink, and redish-orange are the colors of eroticism. When this wallpaper decorates the room or other places, it will give the sence of love, or sexual playboy and playgirl games. This speaking wallpaper highlights the plane of the wall.

Objectives:

to create interior decoration wallpaper Furthermore, the wall can be utilized to play guessing games. It's intended to be sexually amusing.
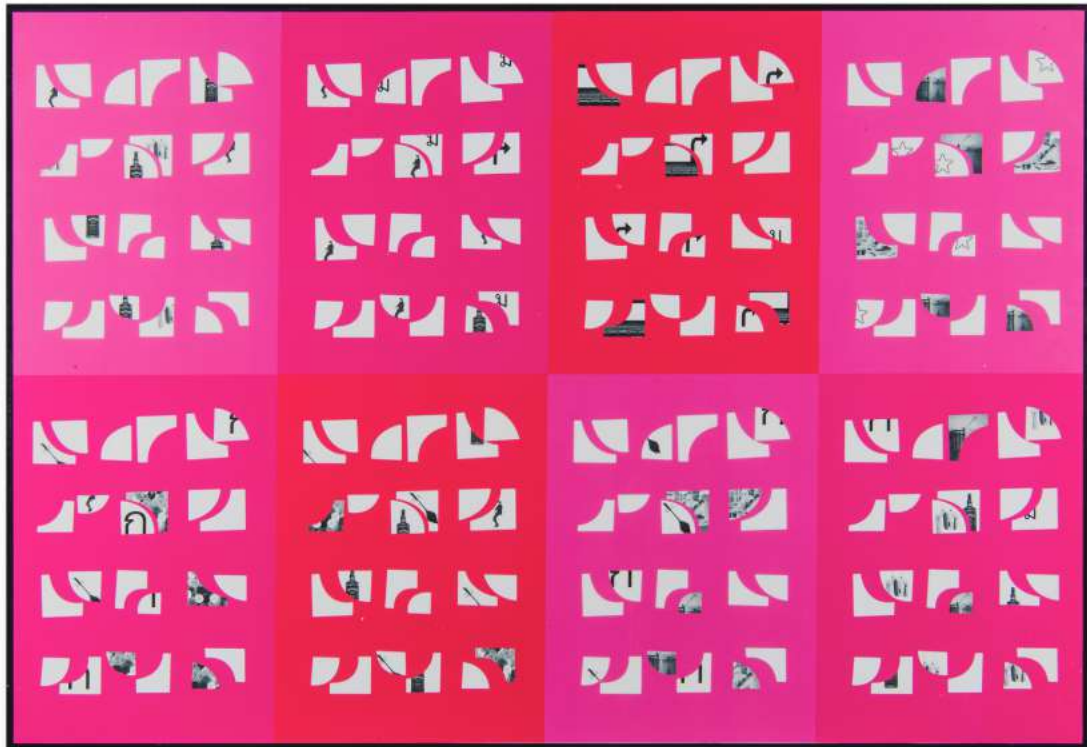
Techniques and Materials:

Graphic Design

Conclusion:

Obtain a wallpaper prototype. It was also tested with the target audience to play guessing games based on the jigsaw puzzles in the wallpaper. that causes amusement and laughter.

References:

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Imagination of The Buddha in the dimension of enlightenment.

Assist.Prof Chuchai Assawaarekun

Introduction :

It is an experimental, creative, imaginative work. To the spiritual dimension of the Buddha which is believed to have attained higher dharma Sees the world as fluid, uncertain, and ultimately non-self. Is the true absence. To the emptiness of everything.

Objectives:

Experimental creative imaginative work. to the spiritual dimension of the Buddha.

Process or Concept / Methodology:

It is an experimental work based on improvised thinking (Automatic thinking - Automatic Painting) based on the ideas of the Surrealist and Dada groups in Europe during World War I. that at some point in creativity Ideas will follow from free experimentation. By bringing images of various things to create with collage techniques in a computer program Until you get a picture that has meaning or doesn't have meaning. But it must be especially impressive. As the artist Thawan Duchanee has said, "My work, you don't have to know what it is, but feel it," which is an important way for surrealists and Dada groups who want artists to escape from the real world. the world of rationalism into a world without reason Amazing, strange worlds from the world we are familiar with. in everyday life.

From the experiments in this way I created an image that It looks like there are divided image channels with different proportions. In each square there are colors and shapes of things that flow, erratic, seemingly absurd abstract works. but focus on feeling of Abstract artists in the modern era and the image of the face of the Buddha image Come build with those complex dimensions from my feelings when seeing the picture feel the complex spiritual dimensions of the Buddha . which is believed to have attained higher dharma Sees the world as fluid, uncertain, and ultimately non-self (Anatta). is the true absence. to the emptiness of everything . in one way in another concept I used to try to remember the day of Buddha enlightenment. Understanding the cycle of birth and death of the animal and Himself is an infinite number of Life. which saw many births and deaths It seems to be an image that has a very complex dimension. which is consistent with the image that has been created come more or less.

Techniques and Materials:

-

Conclusion:

Works can reflect the intricacies of the soul of the Buddha at enlightenment.

References:

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The Dust of Commemoration
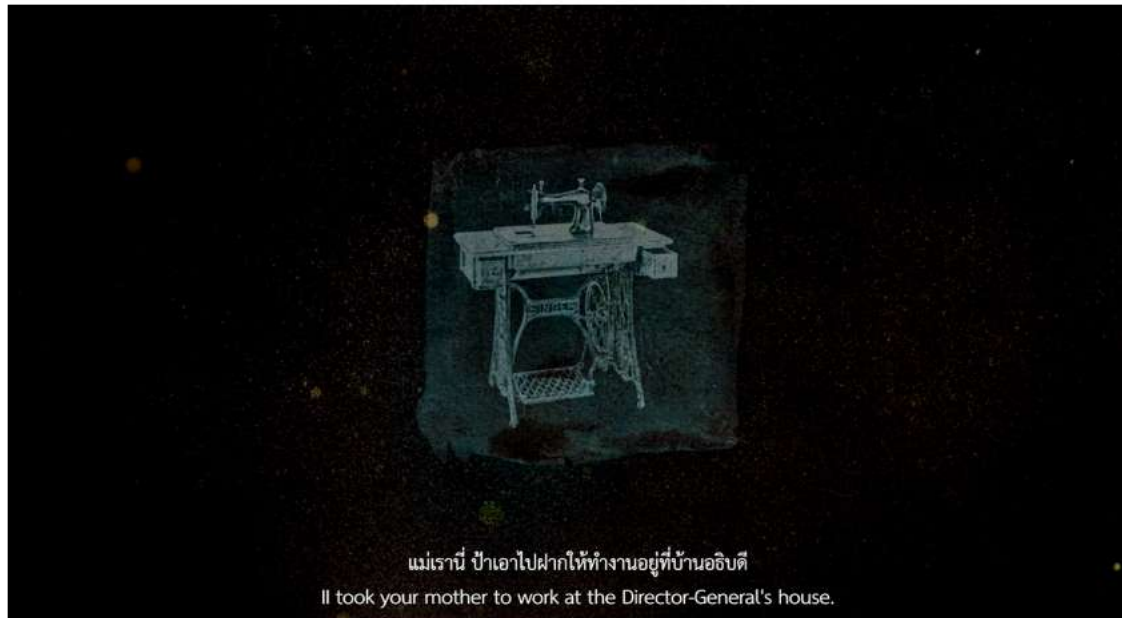
Assist. Prof. Anupong Charoenmitr

Introduction :

"Reflection" is an art project that was funded by 20th SILPA BHIRASRI CREATIVITY GRANTS. Presents a visual perspective in memory through the process of exploring and reviving the story in the past. Mrs. Kham and Mr. Gaii are the important persons in the implementation of this project as Laotians who came into Thailand after the revolution in Laos in 1975. The period of Time, words, and stories from Mrs. Kham and Mr. Gaii had been the source of ideas that led to the creation of new imaginations to render a chance to watch the events that happened in the past. Places, people, events, and the witness object were simulated as representatives. Projection through direct experiences of Mrs. Kham and Mr. Gaii had not shown as only a specific role of personal story. But, the context area and the story were also a reflection of another perspective of a 17-years-old Laotian teenage girl, who participated in the event with Mrs. Kham and Mr. Gaii before crossing the Lao border into Thailand around the same time, the teenage girl in the story was "my mother".

In 2007, before my mother passed away, in the same year. Conversation between mother and son had arisen and was still circulating in my mind. The told story of hers, when she was selling things at Vientiane Market, even if the told story was just like an indistinct picture but it was a meaningful story that had never faded from my reflection. This reflection aroused the search for her root. The stories that she spoke were only superficially led the way in the quest to get to know her during the missing time.

The narrative through the memories of Mrs. Kham and Mr. Gaii was an important part in projecting the cross border events which was not just the physical borderland, but it had been a borderland that built on the ideal of narrative through a new imagination, the "borderland of memory".

เอาไม้ล่องไปแล้วค่อยๆ ว่ายไป
Drop the bamboo down the river and slowly swam away.

แม่เรานี่ ป้าเอาไปฝากให้ทำงานอยู่ที่บ้านอธิบดี
II took your mother to work at the Director-General's house.

The borderland of memory is an area of thoughts that has no definite boundaries, it is an unpredictable area. Sometimes the told story led to interest in events, depicted the apparent pictures in the mind, and sometimes also had created some dilemma upon hearing. But the elements of the narrative that happened in 1975 had filled up the dented memory. It is comparable to dust particles that cannot be seen with the naked eyes thereby forming a picture that moves around the story that is composed like, a Jigsaw. The new creation of representation within the reminiscence is regarded as one of the agendas of the journey in order to stare the memory space with consideration through places, time, and events.

The artwork "The Dust of Commemoration" in the project of "Reflection" is like a journey in the borderland of memories. The destination may not be the end of the journey. But it was likely an important chance to view the story during the journey which presented through the representation in this artwork. It is regarded as an artistic witness object that confirmed the existence of thought to fulfill the hollows of memories. It is presented in a video installation that consists of 2 parts: 1) Moving image with no beginning, no middle part, and there is no end. 2) The dust particles created by the filming process; invisible dust particles can be seen when the incident light is in the proper angle. The particles were brought to enlarge and spread the floating in space to simulate space in memory and create a new environment.

At the end of the implementation of this project may cause the perception of something and although still cannot understand many things, but at least the unclear pictures had appeared in imagination. Therefore, it is considered evidence that reflects the memory that "still remains... in reflection".

Objectives:

1. To create artwork in the form of video installations.
2. To look for new possibilities in the physical development of artwork.
3. To use artwork to reflect the memory content through the process Practice-Based Research

Process or Concept / Methodology:

The origin of the project idea and the development of the artwork including all processes from the beginning. The beginning of the creation of this artwork arose before the time of my mother's pass- away in 2007. It is the told story of when my mother was a teenage girl in Laos having to travel across the border to Thailand due to the revolution in Laos in 1975. A piece part of the story as an origin opened up a new perspective of getting to know my mother as a Laotian which was a story that she never told. Her photo raised questions about her past that she had never told. Small dust particles floating around in one area of the house covered her photograph. Small dust particles are invisible to the naked eyes, at a certain point in time, the invisible floating dust becomes visible to the eye when the incident light is at the proper angle. "Whenever the incident light appeared then dust particles could be seen. But even without light, the dust particles still exist."

If living together is an experience and the experience is one of the components of memory formation. The assembling this memory space, it must be an area that expanded the scope or was compacted as much as the imagination launched at that moment. Therefore, memory is a space that cannot be bounded. There is not any borderland that has an area in the measurement unit. The direct experience of confrontation contributed to the formation of memories in many aspects.

Over 10 years, an imperfect story of the mother had been still lingering in my memory that pushed the force in creating the artworks. The search of information from stories, the interviews with Mrs. Kham and Mr. Gaii, who had experience with mother. The details of the narrative do not confirm or influence the historical beliefs of anyone. If that the context area, events, and narratives of the mother reflects on mother's life as a new memory and moves around in art space which have been created as representation. It's a part of knowing and understanding. Crossing borders as territory and space may not be the goal of trying to reach. Crossing the present borderland to go into the borderland of memory is regarded as an important part of how moving images opens up a space of possibilities and confirms the existence of the space of memory. A space of memory that was rummaged and found was an unpredictable border that mixed between the curiosities as well as the dilemma feelings as caused by understanding.

In the process of creating an ideal image to reflect the perspective on the stories in Vientiane Laos in 1975, the appropriation of photographs by journalist and photographer Norman Peagam and photographs from a traveler, Bob Carlsen, in order to create this artwork. Wide-angle landscapes and telephoto views had been brought in synchronize with the narrative to create the ideal images through the experimental process of creating images in Alternative Process Photography. The visualization of the process of the Alternative Process Photography is formed by a chemical reaction that works when the incidence light is on the plane surface coated with a photosensitive substance and, that creates the new appearance, shapes, form, light and shadows to reappear as to represent the pictures in memories. Finally, the reversed process of developing photographic (Negative - Positive - Negative).

The visual field of memory from the experimental process of creating works had reduced the details of the original images. The creation of the new atmosphere of the landscape in order to reflect the perspective on the story in memory is comparable to an opportunity to travel to explore the borderlands of memory. The small dust particles floating in the space move around to create the memory space. The enlargement and projection of dust particles to be bigger that can be seen in several planes of the art space aimed to persuade the interpretation of the existence of things that may not be as visible as compared to dust. "The dust of commemoration" is therefore like a "shrine of remembrance" to affirm the thoughts of the departed person.

Techniques and Materials:

     Video Installation, Color, 4K video, sound, Darkroom, Dimension variable
Duration: 9 min 9 sec, Loop

Conclusion:

1. Present artwork to reflect personal memories.
2. The development of the creative process and the physicality of the video installation.

References:

Martin Stuart-Fox. (2556). ประวัติศาสตร์ลาว [A HISTORY OF LAOS] (จิราภร วิญญูรัตน์,แปล).กรุงเทพมหานคร: มูลนิธิโครงการสังคมศาสตร์และมนุษย์ศาสตร์(ต้นฉบับปีค.ศ.1992). ซิลเวีย มาร์ติน. (2552). วิดีโออาร์ต [Video Art] (สมพร วาร์นาโด, แปล). กรุงเทพมหานคร: เดอะเกรทไฟน์อาร์ท (ต้นฉบับปีค.ศ.2006)

Norman Peagam. (na). Laos These pictures were taken between 1973 and 1977, mainly in and around Vientiane. [online]. Retrieved 3 January 2021, from: https://www.flickr.com /photos/np485/albums/72157675793994014

Bob Carlsen. (2011). Market in Vientiane. [online]. Retrieved 14 March 2021, from https://www.travelblog.org/Photos/6179483

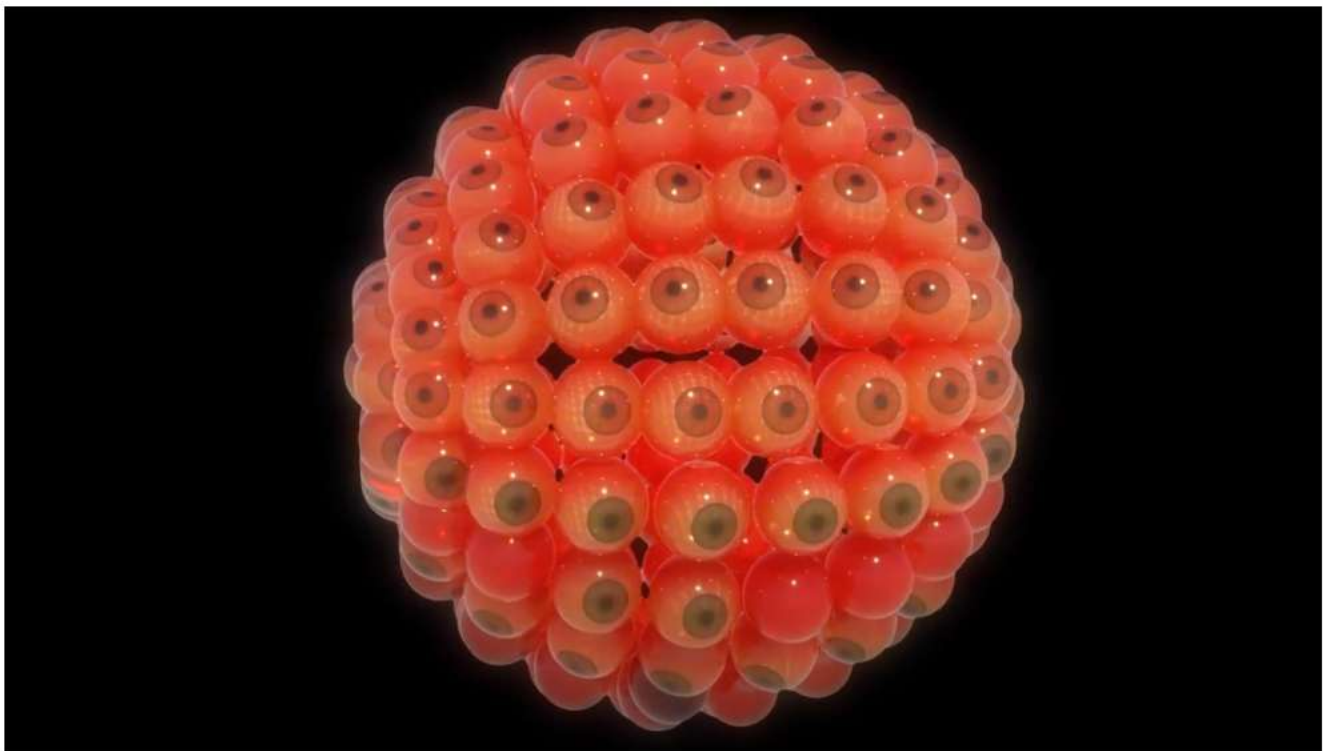# Window to the soul

Assist. Prof. Hathaichanok Chiengthong

Introduction :

People say that the eyes are a "window to the soul" that they can tell us much about a person just by gazing into them. Why is it you can sense when someone's staring at you? Suddenly that creepy, prickly feeling grabs hold of you. Someone's staring. You turn to find out who it is. Be they friend or foe, the feeling itself seems like an eerie sort of 6th sense. It's also a necessary part of being human. The biological phenomenon is known as "gaze detection" or "gaze perception." Neurological studies have found that the brain cells that initiate this response are very precise. If someone turns their gaze off of you by turning just a few degrees to their left or right, that eerie feeling quickly fades. Why people hate being watched? Everybody afraid of being judged by others. Are you self-conscious in everyday social situations?

Objectives:

What are the windows to the soul?
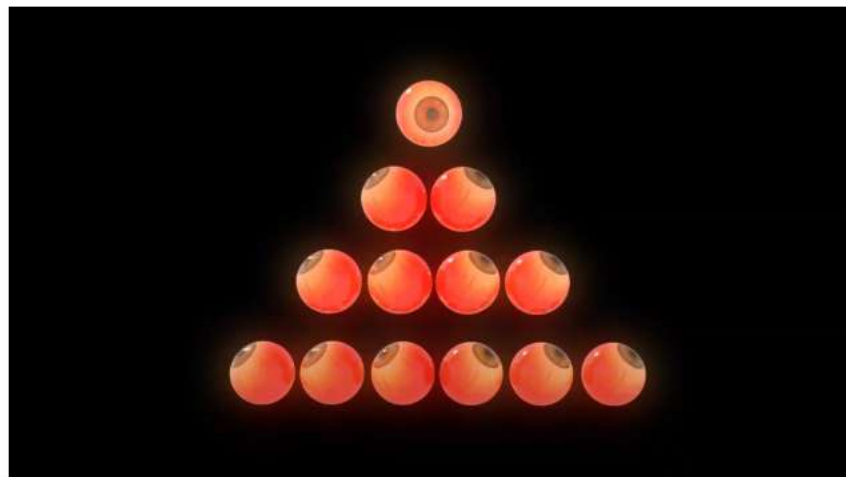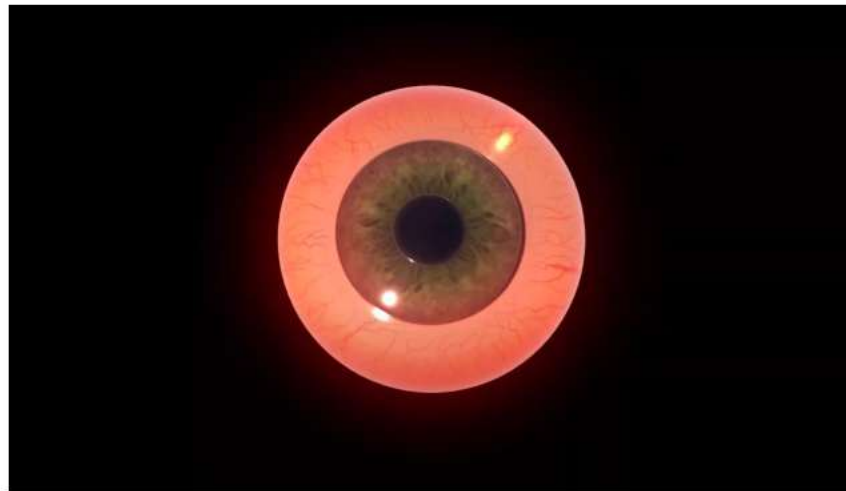
Process or Concept / Methodology:

1. To research and develop the process.
2. To apply the knowledge gained from research to develop concepts.
3. Make Animation by Autodesk Maya
4. Compost by Adobe After Effects and render.
5. Editing by Adobe Premiere pro.

Techniques and Materials:

   3D Animation
   Size : HD (High Definition) 1280 x 720 Number of pieces: 3 piece

Conclusion:

People say that the eyes are a "window to the soul" "The eyes are windows to the soul. A person will always give away their true feelings if you watch their facial expressions. that they can tell us much about a person just by gazing into them. If you're going through something hard. When in large groups of people, you may worry that others will judge the things you say or the way you dress or behave. Don't Care What Other People Think. Everyone can Learn to:

- Deal with real world pressures on your own terms in a way that frees you, not cages you
- Stop being afraid of other people's opinions & live in a way that you can be proud of
- Get over your fear of what other people may say, think or do and take action towards goals that change your life
- Identify and correct self-limiting behaviors
- Design your life.
- Get your energy back, get your enthusiasm back and look forward to each day
- Transform sensitive, scared and nervous feelings into strong, calm, confident & effective actions that achieve the results you want
- Take control of your life, self esteem, relationships, finances, health and focus.

References:

Eye, Littleton, Harvey K. (American, 1922-2013), Artist, 1969 - 1969, Corning Museum of Glass Vincent van Gogh in Blue, Kang, Hyung Koo, 2007, Korean Art Museum Association

"Eye" by Harvey K Littleton created this piece out of glass. Littleton only created the bottom half of the iris and pupil and 3/4 of the whole eye. Littleton used a deep blue for the pupil of the eye and a light green and light pink for the rest of the eye. The top of the glass has a black tint to it. These eyes depict something dark a mischievous look.

Hyung Koo Kang's "Vincent Van Gogh in Blue" used different hues of blue in this painting giving it a darker feel. In the portrait of Van Gogh is smoking with his head tilted down cutting off the top half of his eyes. Van Gogh's eyes are a vibrant blue with whites of his eyes painted a light shade of blue. The eyes in this piece show a dismal emotion.

Thai literature the journey from the past to the future.

Assist. Prof. Sutat Palama

Introduction :

      Cultural identity is the identity of a group or culture Although there are regional differences, Concerning art education, we can view studying art as cultural communication. We can express and perceive the meaning of the context of Thai literature through art. When doing so a person gains a sense of cultural identity and self-respect. Which is important in creating works.

      This work is an illustration of the 2023 calendar of the National Tele-communication Public Company Limited. The country's leading communications elevating Thailand to the international level by using communication to drive the world in every dimension Connection without limits, without time, in line with the design concept, is the main character in Thai literature. that travels through time From the past to the new era where everything is driven by innovation.

      Thai literature, no matter how many generations have passed, has remained unique and valuable and proud.

Objectives:

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 "Journey from the past to the future"

Process or Concept / Methodology:

 1. To research and develop the process.
 2. To apply the knowledge gained from research to develop concepts.

Manohara is the kinnari (half woman, half bird) heroine of one of the Jataka tales. Typically referred to as Manohara and Prince Sudhana
This story features in the folklore of Myanmar, Cambodia, Thailand, Laos, Sri Lanka, northern Malaysia and Indonesia. The Pannasjataka, Pali text written by a Buddhist monk/sage in Chiangmai around AD 1450–1470, also told the story of Sudhana and Manohara. There are also many similar versions told in China.

Phra Aphai Mani Although, Phra Aphai Mani contains many mythical creatures and supra-natural protagonists, its major difference from other Thai epics is that they are originally created by Sunthorn Phu himself, unlike those poetic tales based on well-known folk stories like Khun Chang Khun Phaen. Moreover, Phra Aphai Mani was composed during the period of western colonization of Southeast Asia, and as a result, many parts of the story include characters of European ancestry, from mercenaries to pirates. Some Thai literary critics believe that Sunthorn Phu composed Phra Aphai Mani as an anti-colonialist tale, disguised as a versified tale of fantasy adventures.

Krai Thong is a Thai folktale, originating from Phichit Province. It tells the story of Chalawan, a crocodile lord who abducts a daughter of a wealthy Phichit man, and Kraithong, a merchant from Nonthaburi who seeks to kill Chalawan. The story was adapted into a play.

Sketches of experimental design of characters and scenes in various concepts according to the characteristics, personalities, and habits of the characters that are suitable for the events in the story.

Develop characters to suit the storyline to design scenes in each episode of the story. Color sketches.

3. Use Adobe Photoshop to complete the final step.

Techniques and Materials:

Digital Illustration / Photoshop Size : 31x42 cm
Number of pieces: 3 piece

Conclusion:

Thai literature the journey from the past to the future. From Assist.Prof. Sutat Palama

References:

ศรีปราชญ์ (2494). ประชุมวรรณคดีไทยภาค 1 กำสรวลศรีปราชญ์. โรงพิมพ์ไทยวัฒนาพานิช.

Techniques and Materials:

After many tableaux were made, two of them were juxtaposed in an experiment to see if the result would be stronger or weaker emotionally. If the two clips went together well another tableau would be added to the line in the same spirit of experimentation. The criteria was that the cut between any two tableaux must break continuity, but they still must be strung together in such a way as to create an overtonal montage which would, in turn, juxtapose these emotional states causing the viewer to associate two or more of these emotions together. The result is an automatically created soft story: an abstract narrative or a non-narrative.

Conclusion:

It is the duty of a film-maker to captivate the viewer. In much the same way Aristotle taught about reaching one's audience, a film-maker uses visual language (and sound) to persuade theirs. Although the vast majority of motion pictures and contemporary media adhere to a certain format, the effectiveness of their persuasion seems to have no formula. By using just the part of close-up shots where the actors are in between words, I was able to isolate expression in the midst of a change, or I was able to isolate certain feelings and bring them out sometimes regardless of the actors intentions, script or words being spoken. Afterwards, using typical and industrial techniques from Foley work (sound design for film) the expression being displayed would be solidified into a more definite feeling, albeit a cinematic one. Animators use these technique so that their hand-drawn characters come to life. Directors of Photography use it in their soft-sell advertisements to convey feelings of warmth. Actors use it to dynamically manipulate their audience into suspending their disbelief.

Viewers who watch casually may have some memory of the images they viewed later, or they may not. The feeling that they receive, however, through empathic relationship to the image of a human face will last longer than the memory of that visual image. The strength of the change that takes place in the viewer depends upon the amount of conscious awareness the viewer has of this process taking place. If perhaps one viewer is completely enthralled, then the emotional state of the image is subjectively transferred to her completely. If another viewer is aware that he is empathizing with the expression of that image, the amount of change is the viewer's mind will be less. When a viewer exerts energy to dispel or ignore that expression, the effect is lesser still. Emotional states are communicated through the eyes, eyebrows and shape of the mouth. The reaction to another's facial expression through empathy is automatic. Considering the case where an audience is enjoying the show, and the strength of emotional conveyance is at a maximum, an abstract emotional quality can be intentionally placed upon them for effect.

References:

Babies Making Funny Faces – If You Laugh You Lose. Funny Babies's Life: YouTube channel. retrieved 9 December 2022: https://youtube.com/watchv=Mr9BGjofmtw&si=EnSIkaIECMiOmarE&t=56

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Process or Concept / Methodology:
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A consistent methodology was developed for creating tableaux. Each individual tableau contains a particular emotional state such as joy, discomfort, confusion, longing, exasperation, etc. The process of generating the media for this project involved a four-step process:

1. Choosing video clips from easily accessible mainstream media that contains close-ups of recognizable people with well expressed facial emotional states
2. Highlighting the expression of the subjects or actors, using typical matte work techniques (such as a mask in AfterEffects), simple 2D animation techniques such as copying, looping and cropping
3. Adding special effects and color effects to generate digital media as high resolution
υ. Creating a soundscape which highlights the emotion in a cinematic fashion.
ꃕ. These tableaux were then cut together, intentionally breaking filmic continuity, to keep any one particular feeling from developing into its own complete story. The abrupt cutting adds emphasis and strangeness to the succeeding clip presently being viewed.

Faces

Assist. Prof.Samuel Raymond Forkner

Introduction :

It is impossible to look into another human face and not be taken in by the expression on it. Looking at another persons face automatically effects your own feelings. This phenomenon is recognizable even when the other face is simply an image such as in media. Scientists have been mapping the part of the brain responsible for empathy so this has been a popular topic in the grand narrative for quite some time now, popping up in news stories and mainstream media over the past decade. All the three educational domains: philosophy, science and art have been describing various formulae which try to breakdown the range of complex human emotions into their basic component subsets such as joy/sadness/fear or surprise/disgust/anger. Plutchik's Wheel of Emotion is used in psychology to map complexity in feelings, and in film to describe the types of feelings generated from particular color schemes.

Intentionally disregarding something because it feels wrong is a reaction to a stimulus. It proves that the viewer has been effected. Many times, one looks away from an image because they wish to ignore the feelings that come with it. Other times, viewers may be completely captivated by the images unaware of its effect, while still others require concentration to control their own feelings with various levels of awareness of such an effort even being applied at all. All of these conditions are evidence to the fact that a visual representation of another's expression has an effect upon our own. This was nicely defined in a scientific paper and labeled the "Third Person Effect," by W. Phillips Davison in 1983. The belief that "media may effect others but I, myself am immune to it" has been further explored in psychological journals and advertising executives up into the present. This project sets out to make the third person effect obvious to the viewer so that they may explore their own attachments to media.

Objectives:

This project contains a two-fold objective. First, to demonstrate the relationship between an expression and its immediate, explicit, and visceral effect upon the viewer. Second, to see if an abstract narrative could be sustained across a discontinuous, associative montage by juxtaposing these different feelings together.

Dafoe, Willem and Robert Pattinson. (2019). The Lighthouse [Film]. A24: New York.

Davison, W. Phillips. 1983. The third-person effect in communication. Public Opinion Quarterly 47:1–15. DOI: 10.1086/268763

Johansson, Scarlett. (1995). Famous Celebrities First Auditions !! Steamy: YouTube channel. Retrieved 26 December 2022: https://youtube.com/watch?v=aRh170rIfIc&si=EnSIkaIECMiOmarE&t=72

50JOEs : The Value Shift of Illustration Art

Mr. Suttichart Sarapaiwanich

Introduction :

Today the medium of art is very varied, from traditional like painting, drawing, and sculpture, to digital art like NFT. The value of art in these different areas already changed from the past. Now the physical of art isn't part of the value that shifts into many ways depending on the exhibit platforms that give many opportunities for every artist to explore but it is also a problem for some artists who can't adapt to the new areas or technologies that will decrease the original value of their work or possibly disrupt their careers. But art value factors are more complex than just choosing the right medium or platform. The artwork is the product that depends on emotion between the artist and the collector. The value of digital art in a .jpg file can have more value than a wall-sized painting.

The 50JOEs project is the experiment to find the right area of the art from the comic JOE the SEA-CRET Agent that starts from the fifty of original art on the papers by hand like the original work in traditional comic creation processes. The fifty original artworks are exhibited in plastic frames as packaging and also adapted to limited print to fifty artbooks that print the originals in the same size and quality and the last adaptation is fifty NFT art on the Opensea platform. The original artworks exhibited at Bangkok Illustration Art Fair 2022 at BACC sold out a week before when the online sale also stated the fifty art books, but the NFT only sold 9 pieces simultaneously.

The result of this experiment has shown that the value of art today is different from many factors around the project such as the behavior of the collector or target group, the supported story behind the project, gimmick idea, promotion plan, social network viral, proper technology in that time and place, etc. So, the value of the artwork from the comic JOE the SEA-CRET Agent has been connected to the original comic book but it's hard to sell by the NFT platform because the collector or target group of this comic don't interest in this technology now and the law about selling a digital asset like NFT is still unclear in Thailand at the time of this experimental project.

Objectives:

1. To find the best platform to exhibit the illustration art from the original comic
2. To balance the value of artwork and the budget in the different medium
3. To connect the reader of the comic and the collectors in the same exhibition

Process or Concept / Methodology:

Art isn't like any goods or product because the value of art depends on the satisfaction between supply and demand that is the artist and collector. The cost of art production isn't the only factor of value when the art is finished. The hidden factors included the artist's reputation, the popular style, the new revolution, the concept, the semeiotic, or anything in that time. So we can't specify any art at the exact price or predict which art is expensive or cheap ourselves. But how do we set the value of art?

"In trying to identify the form of value specific to art we need to distinguish it from other forms of value in the vicinity:
   - From economic values such as utility and price.
   - From epistemic values such as truth and ethical values such as goodness.
   - From subjective values such as personal preference.

Nevertheless, we need to understand what all of these have in common. We need to describe the genus of value as such if we are to describe the species of value that distinguishes art. The key idea is this: value is what provides reasons for action." (Wolfendale, 2017)

The original value of a comic book is on the printing book by the publisher in the traditional business before adding the online version to read on digital equipment later by the development of technology and the reader behavior. But in Thailand, only the sale percentage from the comic book published isn't enough, so many comic artists try to find another way to support their expenses and promote their work together. The art exhibition is the answer to the comic JOE the SEA-CRET Agent.

Fine art and illustration share the same root but different goals between pure and commercial art in the past, but the border is blurred when pop art is happening. "The difference between commercial art and fine art was pretty clear up until the mid-20th century. Commercial art included television and print advertisement campaigns, as well as mass-produced images. Fine art consisted of one-of-a-kind unique objects such as paintings, sculptures, and works on paper that was exhibited in galleries and museums.

Then the art movement known as pop art subverted and merged those diverse aims in the 1960s. Pop artists such as Andy Warhol mass-produced images using the tools of commercial artists. Warhol's silkscreened Brillo Boxes is a memorable example of how commercial art merged with fine art." (Kendzulak, 2019)

In the past, the artist must find a gallery to exhibit their works or the curator to be a connection between them. But in the 2020s, the occurrence of NFT art on the digital platform with blockchain technology to prove the original quantity of digital art turned out to be another space for exhibiting the art from any artist. "Digital art was born in the 1960s, but the 2020s will surely go down as the era when the medium came into its own and turned the art industry upside down in the process.

Technology, in the form of non-fungible tokens (NFTs) such as CryptoPunks, has played a key role in disrupting traditional art-market dynamics. Online marketplaces and platforms have enabled artists to dispense with gatekeepers, birthing a billion-dollar business that favors creators." (Hamacher, 2022)

For the comic JOE the SEA-CRET Agent, the artist exhibited the illustration in the gallery many times as a solo and group. When the NFT was popular in Thailand, the artist creates the original comic art into NFT art and sell in many platforms to study the best space and the behavior of the collectors in the NFT area. The NFT sale is succeeded on some platforms, but the problem is collectors outside Thailand can't connect to the original comic.

The other problem is the reader or collector of this comic isn't interested to buy NFT for many reasons such as the understanding of blockchain technology, the lack of a digital skillset, or the misunderstanding of NFT and gambling or scamming. "Another issue with NFTs, owing to the fact that the same decentralized nature that drives cryptocurrency also drives NFTs, stems from how it's a highly unregulated market. And just like any unregulated market, it's a prime space for fraudulent actors to pull scams and do whatever they want.

In the NFT space, we've seen everything from rug pulls to pump and dump schemes to straight-up thefts and everything in between. There's no governing agency of any kind to stop scams from taking place, and there's no one who can step in to help you if you lose your hard-earned money—short of getting law enforcement and courts involved if it comes to that. Coming in as an NFT investor means that there are heaps of things to consider before investing in an NFT or risk losing thousands of dollars to a scammer." (Wright, 2022)

The stakeholder of the comic JOE the SEA-CRET Agent included readers, collectors, and people who have known the comic in different media, so the question is what is the best platform for exhibiting the art from this comic? The 50JOEs project has been started by this question. The project selected the main protagonist and the most famous character in this comic named JOE for use in 50 art pieces by 3 mediums
1. Original comic-style artworks 2. Limited prints art book of original artworks 3. NFT art from original artworks for observing the best area for exhibiting this comic art style.

After finishing fifty artworks on paper, then transform them into printing and NFT. The framed fifty originals are exhibited at Bangkok Illustration Fair 2022 as the work of official guest artists. The all-mediums sale plan started with a surprise post on the social network a week before the exhibition. After a couple of hours, the fifty original artworks sold out then the fifty printing but the NFT sold only 9 pieces.

For the exhibition, this project designs the mock artist table to connect the background story of when this comic was created and is well-known by many readers with the fifty original framed artworks on the wall. The mock table has a TV screen that plays the loop video of every comic page to simulate the process of comic creation and decorate around with the comic tools.
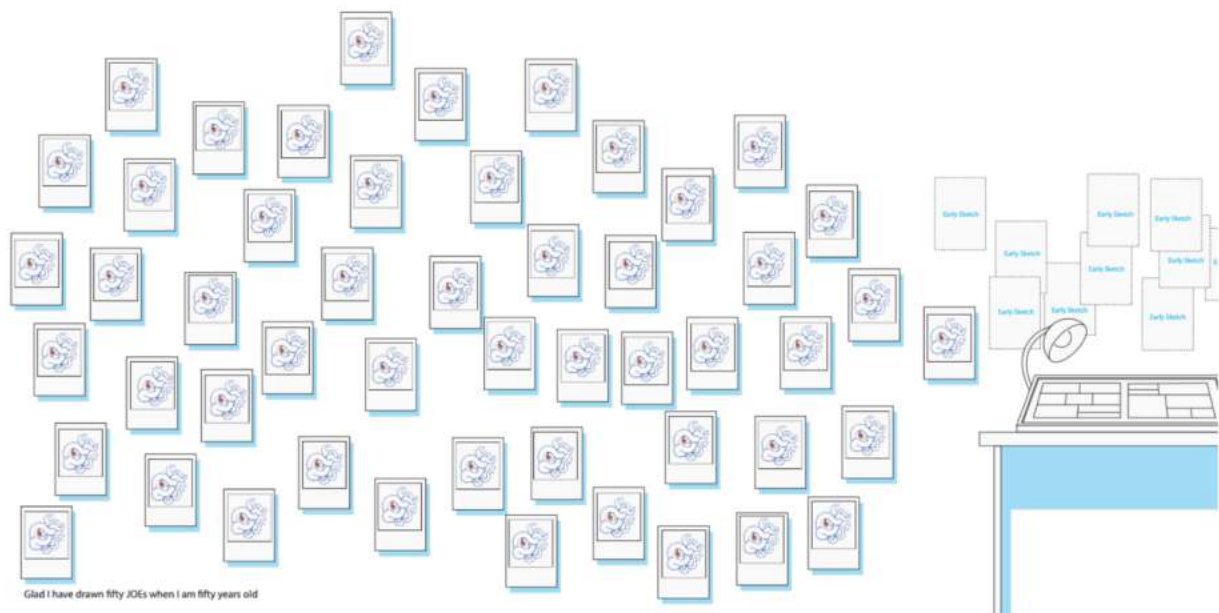
Techniques and Materials:

The 50JOEs project separated into 3 platforms

1. Original art by ink drawing on paper like the traditional comic creation processes. Each one is exhibited in a ready-made plastic frame as packaging for collectors.
2. Limited art book printing in the same size and quality as the original art by digital print.
3. NFT art at Opensea platform that each one added the screen tone to the original art to complete like the traditional comic pages.

Glad I have drawn fifty JOEs when I am fifty years old

Conclusion:

The result of this experiment has shown that the value of art today is different from many factors around the project such as the behavior of the collector or target group, the supported story behind the project, gimmick idea, promotion plan, social network viral, proper technology in that time and place, etc. So, the value of the artwork from the comic JOE the SEA-CRET Agent has been connected to the original comic book but it's hard to sell by the NFT platform because the collector or target group of this comic don't interest in this technology now and the law about selling a digital asset like NFT is still unclear in Thailand at the time of this experimental project.

References:

Kendzulak, S. (2019, June 25). The distinction between commercial and fine art. LiveAbout. Retrieved February 20, 2023, from https://www.liveabout.com/commercial- vs-fine-art-1295902

Hamacher, A. (2022, May 12). NFTs started 'A digital art renaissance.' it's far from over. Decrypt. Retrieved February 20, 2023, from https://decrypt.co/99301/nfts-started-a-digital-art-renaissance-its-far-from-over

Wright, A. (2022, June 28). Why do people hate nfts so much? 5 reasons explained. MUO. Retrieved February 20, 2023, from https://www.makeuseof.com/why-people-hate- nfts/#:~:text=It's%20an%20Unregulated%20Market,and%20do%20whatever%20they%20want.

Wolfendale, P. (2017, December 18). Art and value. Academia.edu. Retrieved February 20, 2023, from https://www.academia.edu/35461191/Art_and_Value

K-pop x Y2K Anime Character

Mr.Pasin Thanasin

Introduction :

K-pop has become a truly global phenomenon thanks to its distinctive blend of addictive melodies, slick choreography and production values, and an endless parade of attractive South Korean performers who spend years in grueling studio systems learning to sing and dance in synchronized perfection.

Awash in Y2K nostalgia and youthful vibrancy, NewJeans is rapidly becoming K-pop's newest darling.

Arriving under the auspices of Hybe Corp. subsidiary ADOR, NewJeans — comprised of members Minji, Hanni, Danielle, Haerin, and Hyein — dropped their first, self-titled EP in August with no warning. As the group has taken off, so has its stream counts. On Feb. 8, NewJeans celebrated its latest milestone: that "OMG" had surpassed 100 million streams on Spotify.

To created an Art work with success of NewJeans "OMG". I chose an Iconic Character from Y2K Anime "Pikachu".

Pikachu was not necessarily destined for great popularity. He was not a standout "pocket monster" in Nintendo's first Game Boy Pokemon title, Red and Green, but was one among 151 creatures that children could choose to play with.

Early audiences were entirely domestic as the game was not available outside Japan. However, when Kubo Masakazu, a comic book publisher and manga enthusiast, was hired by Nintendo to take Pokemon beyond the national market, he immediately saw the potential to build a global franchise and audience around one character "Pikachu".

In 1998, Masakazu developed the animated television series and movies, focusing the stories on a trio of young travellers Ash, Misty and Brock. Each traveller had a partner pokemon that would never be tucked away in a pokeball (devices in which pokemon are captured and stored), with personalities of their own. The bond between Ash and Pikachu is at the heart of Pokémon's global success.

Finally, I hope K-pop group with concept of Y2K cross with most success Y2K Japanese character would make a combination of mix pop culture between Japan and Korea.

Objectives:

To created Animation that presented both culture, Japan and Korea.

Process or Concept / Methodology:

1. Download reference video from youtube and create a reference file at syncsketch.com.
2. Created scene in Maya. Setup tool for Animation.
3. Analyse Human pose and transfer to Anime pose. Start blocking pose.
4. Polishing Animation.

Techniques and Materials:

Animator / Loop Animation

Conclusion:

As an Animator, it's a little bit hard to analise human pose and put them to Anime character that have a short arms, short legs and no finger. But it quite fun to play around with this short.

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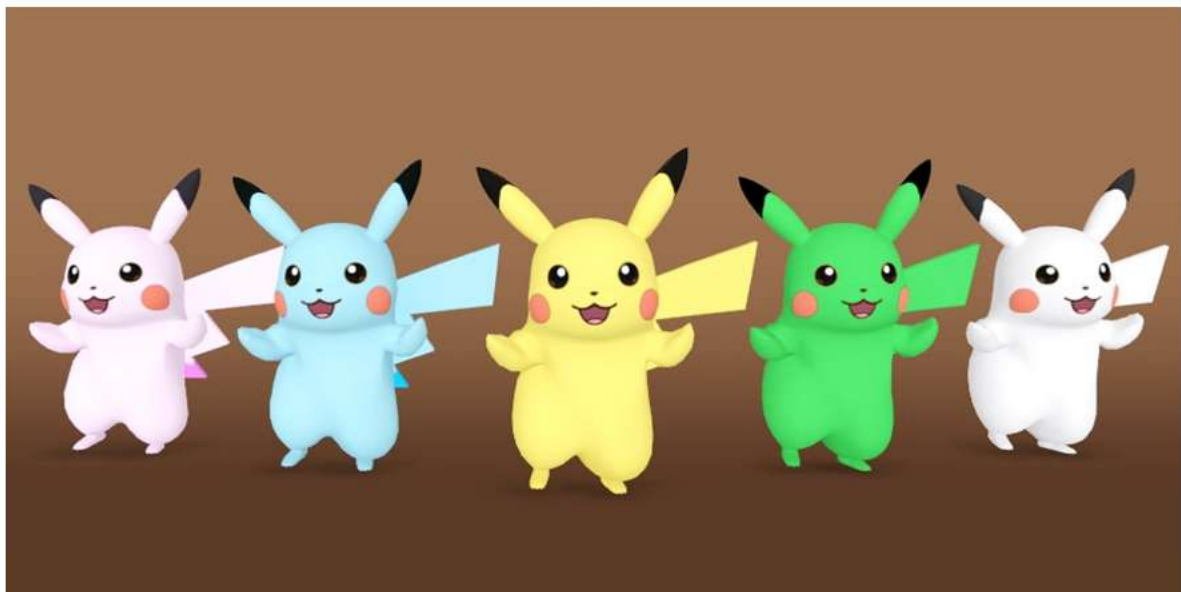
Photogrammetry Preservation

Mr. Piyanon Somboon

Introduction :

The preservation of cultural heritage sites is crucial for maintaining a connection to our past and our cultural identity. Sites like Wat Sorasak in Sukhothai Province, Thailand, serve as valuable historical and cultural resources that require meticulous documentation, preservation, and protection. Photogrammetry techniques have gained popularity in recent years due to their ability to create highly accurate and detailed 3D models of archaeological structures, providing researchers with a new means of analyzing and understanding cultural heritage sites.

The photogrammetric survey conducted at Wat Sorasak highlights the effectiveness of photogrammetry techniques in documenting and preserving cultural heritage sites. The 3D models produced through the use of photogrammetry software enable detailed analyses of the site's architecture and features, facilitating the identification of areas that require conservation or restoration work. This, in turn, ensures the long- term preservation of the site.

The use of photogrammetry technology also offers an innovative way for visitors to experience and appreciate cultural heritage sites. Virtual and augmented reality technologies can create a new and immersive means of exploring these sites. This can be particularly beneficial for individuals who face geographical or other restrictions that may make physically visiting these sites difficult.

In conclusion, the utilization of photogrammetry techniques in documenting and preserving cultural heritage sites holds significant promise. By creating 3D models, researchers can expand their understanding of these sites. Additionally, virtual and augmented reality technologies can provide visitors with a unique and engaging way of experiencing cultural heritage sites. As such, it is imperative that we continue to develop and employ these technologies to ensure the protection and conservation of our cultural heritage for generations to come.

Objectives:

To emphasize the importance of preserving cultural heritage sites for maintaining a connection to our past and cultural identity.

To explain the popularity of photogrammetry techniques and their ability to create accurate and detailed 3D models of archaeological structures.

Process or Concept / Methodology:

- Define Research Framework
- Capture photographs of the site from various angles using high- resolution cameras.
- Process the photographs using reality capture software to generate a 3D model of the site.
- Develop the design with real-time rendering using Lumion. Edit the video and audio using AfterEffects.

Techniques and Materials:

     3D Animation Size : 1920*1080 pixel

Conclusion:

     Photogrammetry techniques have shown effectiveness in documenting and preserving cultural heritage sites like Wat Sorasak in Sukhothai Province, Thailand. The 3D models created enable detailed analyses of the site's architecture and features, identifying areas requiring conservation or restoration work and ensuring long- term preservation. These technologies offer innovative and engaging ways for visitors to experience and appreciate cultural heritage sites, particularly for those facing geographical or other restrictions. The use of photogrammetry techniques in documenting and preserving cultural heritage sites holds significant promise, expanding researchers' understanding of these sites and ensuring the conservation of our cultural heritage for future generations.

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Replenishment

Ms. Darunee Pungwongyat

Introduction :

    Whenever we yearn for something in life, it means that our lives are lacking something. The more we lack, the more we demand in order to fill that void. We may seek fulfillment from those around us, but if we cannot obtain what we desire, we will begin to suffer. However, if we are able to find fulfillment within ourselves, we won't have to rely on others to provide it for us.

    One way to start this journey is by getting to know ourselves better. We can step back and take a closer look at ourselves, slowing down our lives to really understand what we want and need. By learning to love ourselves and valuing our own worth, we can take better care of our physical and mental health and spend time doing things that bring us joy and fulfillment.

    In this work, the artist aims to communicate to those who rely on others for fulfillment to instead look inward and practice finding it within themselves. By doing so, they will be able to face any difficulties, obstacles, or failures with a sense of fulfillment and self-sufficiency.

Objectives:

    To encourage individuals who lack fulfillment in life, it is important to train oneself to cultivate a sense of happiness that is appropriate to each person.

Process or Concept / Methodology:

- Define the concept.
- Conduct a study to gather relevant information and analyze data.
- Design a movement plan.
- Create 3D models using Autodesk Maya.
- Develop textures, lighting, and rendering for the scene using Arnold Renderer.
- Enhance the mood and tone of the rendered images using Adobe After Effects.

Techniques and Materials:

    Digital Art

Conclusion:

    As an artist, my job is to encourage people to look within themselves and practice finding inner fulfillment. instead of demanding from others We should focus on cultivating from within. when we learn to fill ourselves We can face any difficulties, obstacles, or setbacks and still feel fulfilled all the time.
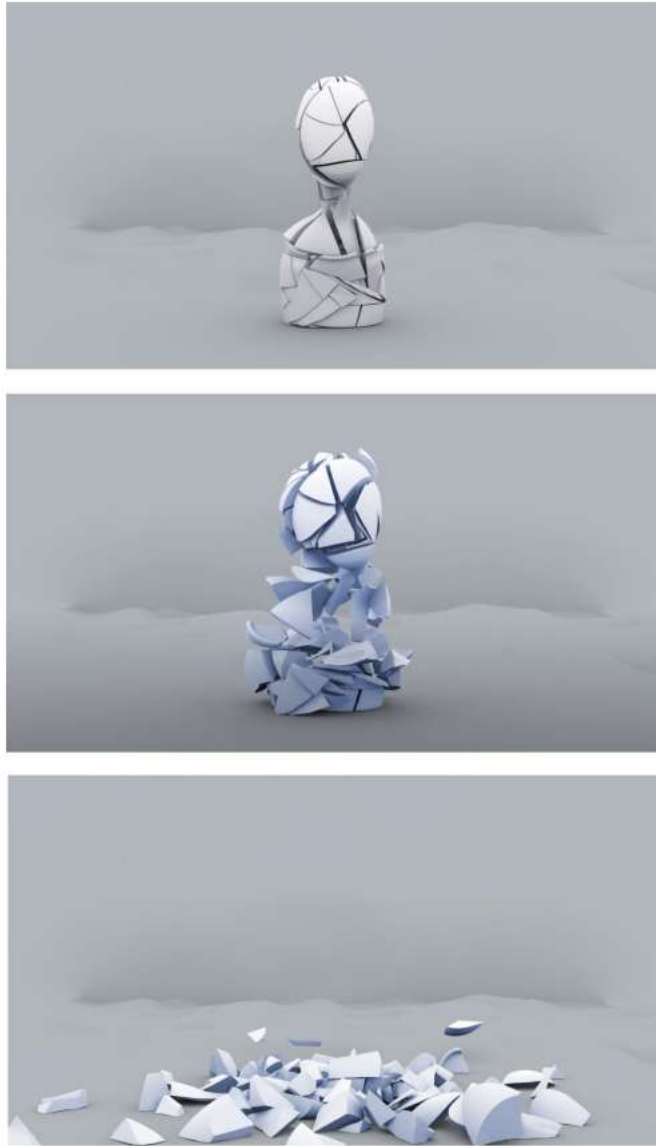
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Look into ...

Ms. Podjanee Kakaew

Introduction :

      At times, we tend to make quick judgments on our own, without recognizing that each person in this world is unique and has had different life experiences and influences. We may judge others based solely on their actions without taking into account the facts or information that is needed to make a proper assessment. This is especially true in our current society, where we are bombarded with news on a regular basis and may be tempted to make superficial judgments about the people or situations we encounter.

      In creating each of their works, the artists drew inspiration from various digital media resources, which are often viewed superficially without being fully analyzed or considered. Through their use of motion graphics techniques, the artists sought to encourage deeper and more rational thinking, moving away from superficial judgments and instead focusing on a more thoughtful and nuanced approach to understanding the world.

      The digital artworks created through this process convey a sense of depth and complexity, urging viewers to take a closer look at the world around them and to consider the various factors that may be influencing the situations they encounter. By avoiding superficiality and striving for a deeper understanding, individuals can gain a more nuanced and informed perspective on the world, one that is not limited by quick judgments or superficial assessments.

Objectives:

      This artwork serves as a reminder of the importance of being informed, thinking critically, and examining situations in depth before making a decision. By doing so, individuals can make more informed decisions that are based on reason and analysis, rather than superficial details or hasty judgments.
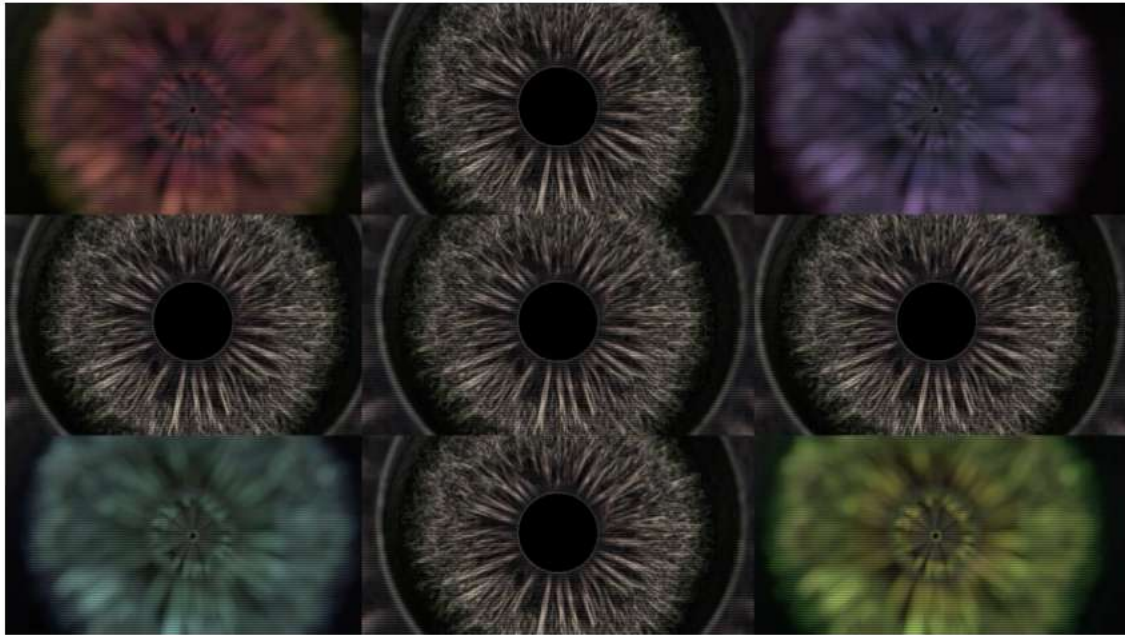
Process or Concept / Methodology:

This visual presentation is a result of the inspiration drawn by artists from the digital society. artists have used the image of the eye to convey the perspective of seeing and meeting. At the beginning of the image, the eye appears unclear, conveying a superficial look .The use of color in the presentation is also significant. Adding color to the image of the eye signifies the addition of information or news, which may be either true or false. As the presentation progresses, the image becomes clearer, conveying a deeper vision that requires the viewer to think about the subject matter until they see a clearer picture.

Motion Graphics and Composite Program (Adobe After Effects) Techniques.

Techniques and Materials:

Compositing / After Effect CC 2017

Conclusion:

This artwork represents the importance of critical thinking when consuming news. It encourages us to delve deeper into the facts, consider the causes and effects, and broaden our perspective before making any judgments or decisions. By taking a more analytical and informed approach to the news, we can gain a clearer understanding of the world around us. This piece of art is a reminder to be mindful of the information we consume and to approach it with a critical eye.

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"Me as We" & "We vs Me"

Asst.Prof Dr. Arttawut Changvittaya

Introduction :

The principles of "Me as We" and "We vs Me" are two mirror concepts that reflect how we view ourselves in relation to the wider society and fellowship. Through Design Thinking and an understanding of transgenerational issues, these concepts can be used to promote resilience, empathy, sympathy, and a growth mindset.

"Me as We" emphasizes the interconnectedness of individuals and the wider society and fellowship, promoting shared values and common goals that lead to a more harmonious and connected society. Using Design Thinking to approach problems through this lens, we can create solutions that address the unique needs of individuals while promoting the well-being of the wider society and fellowship. The phrase "one for all, all for one" can serve as a guiding principle for this process, emphasizing the importance of a collective approach that balances the needs of the individual and the wider society and fellowship.

In contrast, the "We vs Me" abstract can perpetuate transgenerational issues by prioritizing the needs of the individual over those of the wider society and fellowship. This approach can lead to a lack of empathy and understanding, resulting in solutions that do not address the needs of the wider society and fellowship. The convergence of "Me as We" and "We vs Me" through Design Thinking can promote resilience, empathy, sympathy, and a growth mindset. By recognizing the interconnectedness of individuals and the wider society and fellowship, we can create solutions that promote healing and resilience across generations, breaking down the barriers that arise from an individualistic approach. This approach fosters a sense of collective responsibility and promotes the well-being of all members of the society and fellowship, fostering empathy and a growth mindset that leads to personal and collective growth.

Overall, the concepts of "Me as We" and "We vs Me" represent two different perspectives on the role of the individual in the wider society and fellowship. By exploring the ideas of Design Thinking, transgenerational issues, and the principles of "one for all, all for one," these concepts can be used to promote a more compassionate, empathetic, and resilient society and fellowship. By recognizing the interconnectedness of individuals and the wider society and fellowship, we can create solutions that promote healing and resilience across generations, working towards building a society and fellowship where individuals can thrive.

"Embracing a Growth Mindset and promoting Convergence between 'Me as We' and 'We vs Me' reflects our relationship with society and fellowship. With Design Thinking and transgenerational awareness, we can foster resilience, empathy, and shared goals.

'Me as We' values interconnectedness, while 'We vs Me' can perpetuate transgenerational issues. Converging these concepts through Design Thinking promotes collective responsibility and well-being. Recognizing our interconnectedness, we can create solutions that promote healing and growth across generations, building a society and fellowship where individuals thrive."

Objectives:

In conclusion, the objective of exploring the mirror concepts of "Me as We" and "We vs Me" through the lens of Design Thinking and a transgenerational understanding is to promote a more interconnected, compassionate, and resilient society and fellowship.

By recognizing the importance of a collective approach that balances the needs of the individual and the wider society and fellowship, we can create solutions that promote healing and growth across generations. With a focus on empathy, sympathy, and a growth mindset, we can break down the barriers that arise from an individualistic approach and foster a sense of collective responsibility for the well-being of all members of the society and fellowship.

Process or Concept / Methodology:

Design Thinking is a problem-solving methodology that focuses on user-centered design, creativity, and experimentation. The methodology involves the following steps:

1. Empathy: The first step of Design Thinking involves understanding the users' needs and pain points. Through research and observation, designers gain insight into the users' experiences and perspectives.
2. Define: Based on the insights from the empathy stage, designers define the problem they are trying to solve, often by crafting a problem statement.
3. Ideate: In this stage, designers generate a large number of possible solutions without judgment, allowing for free-flowing creativity and brainstorming.
4. Prototype: Using the best ideas from the ideation stage, designers create a tangible representation of the solution in the form of a prototype. The prototype can be low-fidelity, such as a sketch or diagram, or high-fidelity, such as a working model.
5. Test: Finally, the prototype is tested with users, and feedback is gathered to evaluate the effectiveness of the solution. This feedback is then used to refine the solution and create a more effective prototype.

The iterative nature of Design Thinking allows designers to continuously refine and improve the solution, based on feedback from users. By focusing on empathy, creativity, experimentation, and user- centered design, Design Thinking provides a structured approach to problem-solving that can be applied to a wide range of fields and industries.

Techniques and Materials:

A metal sheet with a thickness of 2.5 mm that has been laser cut and given a hairline polish finishing.

Conclusion:

The principles of "Me as We" and "We vs Me" can be transformative, promoting empathy, sympathy, and resilience in individuals and communities. "Me as We" emphasizes the interconnectedness of individuals and the community, promoting shared values and common goals that lead to a more harmonious and connected society. By contrast, the "We vs Me" abstract can perpetuate transgenerational issues by prioritizing the needs of the individual over those of the community, leading to a more divided and individualistic society.

Overall, the result of applying the principles of "Me as We" is a more compassionate, empathetic, and resilient society, while the result of "We vs Me" is a society that lacks empathy and understanding, perpetuating transgenerational issues. By recognizing the interconnectedness of individuals and the community, we can create solutions that promote healing and resilience across generations, breaking down the barriers that arise from an individualistic approach.

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Wang Zhao Jun: so beautiful as to make flying geese fall

Assist. Prof. Lojana Manodhaya

Introduction :

Wang Zhao Jun is one of the four most beautiful women in the history of China. She was praised for having the courage to sacrifice herself by marrying the leader of the Xiongnu clan, a rugged region located in northern China during the Western Han Dynasty. bring peace to both lands without invasion for a hundred years The story of her devotion to the country is a memorable story that has been recorded in history and passed down to the present day. people to publish make a play as well as being an inspiration for painting for painters of all ages as well.

Wang Zhao Jun's story impressed and inspired the artist who create this 3D artwork work called so beautiful as to make "Wang Zhao Jun: flying geese fall" The methodology of creating by studying her biographer. Study the characteristics of Han Dynasty women's dress from many sources such as books, YouTube, and various websites, including her paintings that the painters like to paint her. It can be said that she was symbolic of a young woman with a beautiful face wearing a long red robe, in both hands she holds the pipa, a type of Chinese stringed musical instrument. When studying and analyzing data, in summary, A crystallized idea is a sketch based on imagination. It is a picture of Wang Zhao Jun sitting down on the rock to play the pipa, a trusted musical instrument, to alleviate her longing for her relatives mourning for the homeland that she had to leave her homeland in a state of servitude. To live in a Xiongnu land that she was unfamiliar with.

The techniques used in the creation of this work bring sculpture and painting methods together by using paper clay as the main material, flower clay, various sizes of wire, and synthetic materials such as foam, artificial gold chains, and artificial snow as components. Achievements that are complete, and beautiful, artistic aesthetics according to the objectives.

Objectives:

1. To present the image of Wang Zhao Jun, who is regarded as one of the four beautiful women imagined by the artist who created the artwork.
2. To develop creative artworks with paper clay by using sculptural methods to create shapes together with painting methods to convey the feelings and realism of the work.

Han Dynasty women's clothing information

The clothes of this era consisted of long coats, short blouses, short mittens, and skirts. In this era, woven fabrics were very popular, so people who had money in those days wore clothes made of fabric, satin, women's dresses, and clothing ranging from shirts and skirts together and separate the skirt into 2 pieces.(Figure 1)

There is a processing of the use of elements, the use of colors, and the meaning of colors. and the meaning of the tree flowers in the works. Then the creative process follows.

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Techniques and Materials:
1.Creative production process:
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Forming: To build up the structure, a 2 mm, aluminum wire was bent into a frame and pinned onto the base, which was a glass bottle. Then start sculpting the figure according to the sketch. (Figure 6) When the sculpture has dried well, polish the surface with sandpaper.

Stone platforms use foam-cutting tools for the desired shape. Then covered with paper clay. The Pipa instrument is molded with veneer and cedar wood, stretching the thread to make a tendon. (Figure 7) The pattern of Pipa uses acrylic paint painted in a lotus shape with lotus leaves. Then decorated with gold beads, gold jewelry and rhinestones, then painted in color.

Coloring process: The painting uses acrylic paints, which the paint will add a lighter weight to create more dimensions, decorated with faux fur details on the upper part of the coat, and jewelry made. The plants, the flowers are made using flower clay mixed with light oil paints, wrapping the branches and trunk with flora tape. Then put them together and attach the work floor with glue. Use paper clay to cover the floor over the foam base on the wooden base to help close the gap between the work floor. Then glue it over and stick the artificial snow as the f[...]

Techniques:

Using sculptural methods to create shapes combined with painting methods to convey emotion and realism.

Materials:

Use paper clay as the main material for sculpting the works. Use a glass bottle as a base for Wang Zhao Jun's stone bench. All of the rocks are molded with foam. The structure of the tree shape uses wire of various sizes to make the trunk and branches, flower clay is used to make flowers and ornaments. In addition, artificial fur, artificial gold chains, and artificial snow were also used to decorate the details of the works.

Conclusion:

"Wang Zhao Jun: so beautiful as to make flying geese fall" aims to present the image of Wang Zhao Jun, regarded as one of the four most beautiful women in Chinese history as imagined by the Creative Artist. In addition, Wang Zhao Jun's beauty was also regarded as a sacrifice who was willing to devote herself to protecting the peace of the country by being willing to get married in Xiongnu; far away barbarian land.The Creative Artist imagined the image of Wang Zhao Jun while she was hitchhiking, to be a young woman with a beautiful face dressed in the robes of a nobleman in the style of the Han Dynasty and a long, bright red shawl adorned with fur over another layer. She was sitting and playing a song from Pipa; her trusty musical instrument, to alleviate the loneliness of being distant from her relatives and homeland without knowing the time to return. The scenery behind her was a rock and the entire area was covered with white snow to convey a lonely and cold atmosphere but around her, Mei flower trees were blooming with pale pinkish-white flowers all around her. The creator intends to compare Wang Zhao Jun and Mei flowers because Mei is a symbol that conveys elegance, purity, and perseverance. The meaning of Mei flowers also means to inspire people to fight through hardships and be determined to face obstacles with strength.

creating the artwork "Wang Zhao Jun: "She is so beautiful as to make flying geese fall" with paper clay material, it can respond well to the work with its easy-to-shape properties. Able to invent work to be complex, delicate, and able to easily paint acrylic over the work surface. You can also use materials such as artificial gold necklaces or other synthetic materials such as faux fur, artificial snow, and flower clay can be decorated to add detail to the work.

Process or Concept / Methodology:

Study the information analysis from the web page related to Wang Zhao Jun's biography, appearance, behavior, and clothing style of women in the Han Dynasty to provide inspiration that develops into the concept of drafting as follows.

Biography, Appearance, and Behavior of Wang Zhao Jun

Wang Zhao Jun was named, "so beautiful as to make flying geese fall down" even flocks of birds had to fall from the sky because they forgot to flap their wings when they saw her beauty. Wang Zhao Jun was born during the reign of Emperor Han Yuandi of the Western Han Dynasty and she was recruited as a palace maid. At that time painters were bribed to paint their beautiful pictures to have a chance to meet the emperor but Wang Zhao Jun didn't think so. At that time, Hu Hanxia, the head of the Xiongnu clan in northern China, approached the emperor to ask the princess to join him in marriage. The emperor had volunteered the maids to go and he would establish her as a princess but since the Xiongnu tribe was so far away, It is also a rugged area with a desert and a cold climate. Only Wang Zhao Jun was willing to leave. As for the emperor, seeing her for the first time, he was greatly disappointed by her beauty and rhetorical intelligence. but reluctantly gave it to her. Her devotion this time allowed the two lands to live together in peace for a hundred years. At present, there is a monument to her and Hu Hanxia, the head of the Xiongnu clan. Her own tomb still exists in Mongolia. Including thedubbed of her additional that "Wang Zhao Jun, the great warrior who sacrificed to a distant land".

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Glass Drops 01

Assist. Prof. Siripen Thananantakit

Introduction :

"Glass Drops 01" This creative work of Practice based together with experimental research. The tool is experimental leading to discover a new knowledge in ceramics by emphasizing the knowledge gained from the creative experimental process and the study of the relationship between ceramic and wase .

Thailand has approximately 40 ,000 tons of waste glass and glass waste per year. Glass waste and glass are melted into new products. This will save energy in melting the glass. But there are some glass cullet that are not reused in the glass production process. Because the glass production formula is not the same. cullet glass from various sources Trash from the glass shop , Colored glass from second-hand dishes and broken glass.

Upcycling that brings waste materials through the ceramic process into creative works. By using industrial waste materials, glass fragments, to create creativity through the incineration process that creates a flowing charm glass drop also use simplicity using porcelain ware.

Aesthetics achieved by reversing the flow in opposite directions. The sudden beauty of the droplets that lingered at that moment attracted attention in a variety of ways.

Objectives:

To create ceramic works inspired by the relationship between firing ceramic and glass together.

To reform the free ceramic process Do not adhere to conventional patterns or unconventional practices.

Process or Concept / Methodology:

Broken glass from various sources Trash from the glass shop colored glass from second-hand dishes, broken glass, arranged in different directions on porcelain ware. Firing at temperature of 820 - 850 degrees Celsius.

Techniques and Materials:

Body - Porcelain
Temperature - 1100c -1230 c
Techniques - Transparent Glaze and glass
Forming - Slip casting and Hand forming

Conclusion:

Aesthetics achieved by reversing the flow in opposite directions. The sudden beauty of the droplets that lingered at that moment attracted attention in a variety of ways.

As a reminder of the creative utilization of waste To create an exchange of knowledge and waste management methods to preserve the global environment.

The experiment of the relationship of ceramic and cullet glass can creates new knowledge encourage the potteries to fire ceramic by mixing ceramics and other materials with various techniques. The Technique can be used to create works and develop further into innovative art.

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HUMAN RULE

Asst.Prof. Vichai Mekkerdchoo

Introduction :

       Man-made rules, regulations or laws are regulations to prevent damage and to make order. Regulations are rules that humans set up to prevent people from doing things that are dangerous to life, work and property in order to create order peacefully in social life.

       Man-made rules, regulations or laws determine human behavior that's related to human life from birth to death. Rules or laws are arising from the ideas or beliefs of human beings as a basis. Therefore, it has the concept of a philosopher in many eras, provide the meaning of rules or laws...

       Man-made rules, regulations or laws are important to life, work and human relations. No matter where you live and what you do, there must be more or less rules in order for life, work, existence and relationships to be smooth.

       But how confident can we be? For man-made rules, regulations or laws that state that it is there to protect us from the dangers that may occur in our lives. Some are for asset protection. Or in fact in reverse Man-made rules, regulations, or laws are there to keep others and society safe from ourselves....

Objectives:

       Man-made rules, regulations or laws regulate human behavior. It is related to human life from birth to death. It is a result of human thoughts or beliefs as a basis.

       But the problem is the loophole in man-made rules, regulations or laws and Ignorance of the law may not be an excuse. Even in the real world, ignorance is not wrong, with vulnerabilities, or such ignorance brought about influential people and have more knowledge of man-made rules, regulations or laws, take advantage and abuse and rob things unfairly from fellow human beings.

Process or Concept / Methodology:

From that concept, the creator of the work wants to present Works for general audiences to realize and question society how can we be confident with man-made rules, regulations or laws and ignoring these loopholes.

In its form, it depicts a bizarre, incomplete skeleton. This is presented in a symbolic sense. Not all humans in society are perfect both mind and thought. And there is a dense barbed wire fence surrounding it. Barbed wire is symbolic that is a man-made rule, regulation or law to protect both concepts and ways of performing in daily life to be stable and safe. Or look at it in another way, a densely enclosed barbed wire fence will possibly be like a bond that human beings in society cannot escape from the faults of rules and laws, including loopholes and imperfect or not.

Techniques and Materials:

From this concept, the creator takes Photos & Retouching technique and finish by silkscreen on canvas(75cm. x 150 cm.) that could be respond such concept.
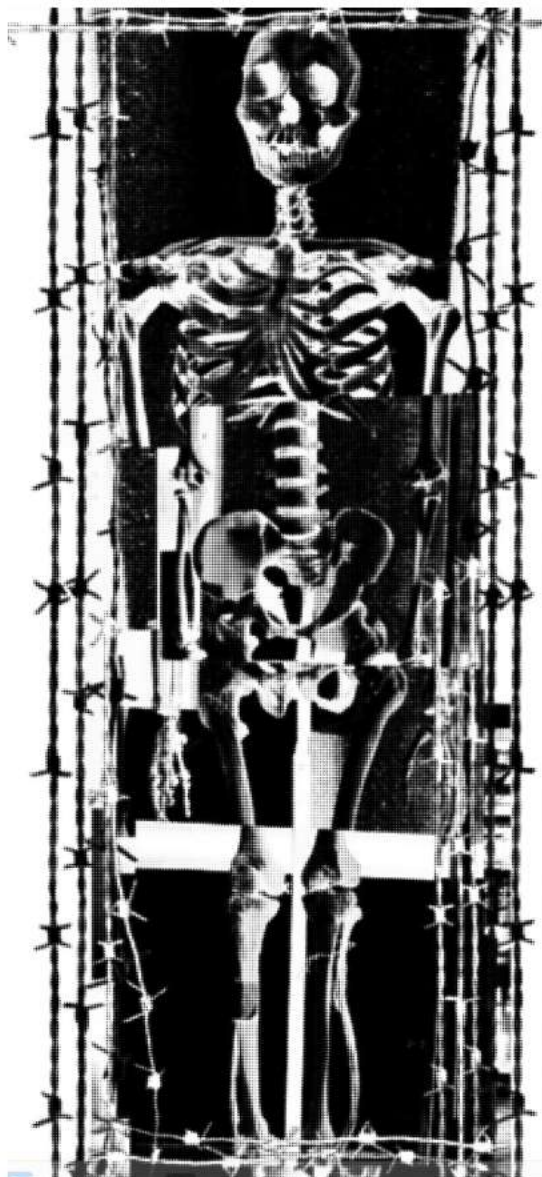
Conclusion:

    Man-made rules, regulations or laws to protect both concepts, property and ways of doing things in daily life to be stable and safe, regardless of the other side of the rules, loopholes of Man- made that is the right thing or not. Or should we let it continue like this? Not dare to step away from what is like a barbed wire fence that binds us

References:

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Conclusion:

While the researcher was working on music composition, the severe COVID-19 outbreak continued. The pandemic was a huge obstacle for the production. The researcher solved the problem by asking the sound designer to create a prototype singing sounds in the English language using computer-aid programming. The singer practiced the singing sounds from the prototype. The team producer organized online meetings to remotely mix and revise sound in a recording studio.

The researcher prepared a survey questionnaire on emotions and feelings of colors (Power of Color). Feedback responses were received from first-year students of Visual Communication Arts, College of Design, and Faculty of Physical Therapy and Sport Medicine. The survey found that bright and beautiful colors provoked a wide range of emotions and feelings. As a result, the 2nd and 3rd scenes, related to sharing happiness, were designed using colorful balloons floating up into the skies to demonstrate the atmosphere of happiness in many aspects such as Love, Freshness, Cheerfulness, Fun, and Mindfulness.

The satisfaction survey questionnaire aimed to assess the completed motion graphic media. Two groups of the students evaluated the motion graphic design duly. Four assessment topics included: 1. Image and Motion, 2. Sound and Music, 3. Overall Feedback, and 4. Usefulness of the Media. The satisfaction assessment resulted at an average score of 4.43, equivalent to a very good level.

The researcher truly hopes that this motion graphic media will encourage the public and anyone interested to participate in the activities. Audiences and viewers are happy and entertained. In addition, the media will create an inspiration for the gift of happiness to mothers, fathers, teachers, loved ones, and fellow men and women. Our society will be a better living place filled with love and peace.

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Airplane: When we were young, we always looked at an airplane in the sky. This gave us a lot of imagination and happiness. Since an airplane usually full of passengers, so I use it for representing the scene of "Join anyone share anyone."

Clouds: Clouds in the sky give the feeling of comfortable, imagination and freedom, so I put them in all sky scenes.

Colorful balloons flying out of the gift box: When we love and care someone, we will let them know by giving a gift on the festival day. This is a way to share the happiness to others. In fact, you can always give a box of happiness to people around you. In this motion, I compare many colorful balloons to happiness. This
image perfectly represents the scene of "Open the box. Open the Happiness"

Taddy bear: The lovely pink Taddy bear with Santra hat is holding colorful sweet Lollipop. She is sitting on the green box with letter "H" and "N" on each side. And the box is floating in the sky by two pink balloons. This image be able to represent the scene of
"A Little Box of Happiness" very well.

Fire Works: As we know, the fireworks in the sky are best display for the final show of festival. Then I design the fireworks to get along well with other graphics for the final scene of this motion to enrich the happiness.

Final Scene:

- To get rid of green color and animate all graphics with After Effect Application.
- Then the girl clips are ready for using with any scenes.
- The dancing girl with valley scene

Design title and graphics symbol for the motion graphic:

"Sunshine" is the title of this motion graphic to convey clear and concise meanings of morning sunrise in the middle of a valley. This gives the men and women powers to train themselves well and forward the gift of happiness to others.

Choosing a typeface for the title:

This researcher chose the typeface, "Coconut Beach" for the title, "Sunshine" because the font has delicate fine-looking lines that are compatible to the background music accompanied by the singing of a young lady who was the lead dancer. In addition, the typeface has contemporary characters, casual and not too conventional, consistent with the style of graphics and background images used.

Graphic Symbol

The researcher presented the graphic symbol using scenery of the valley in the morning sunrise, to show the powers of Nature that is the foundation of happiness for men and women. Simplified graphic lines of the images were used to support the memories of the viewers and be a remarkable symbol.

Modifier words for "Sunshine"

The words, "Happy Dance for Everyone" were used to place under the title, "Sunshine" for a better understanding of the theme.

Designing the characters:

 Mother: The beautiful mother is putting on the yellow apron to represent a woman who enjoys cooking for her family.

 Teacher: The aged teacher is wearing a brown suit and tie to represent a respectable person.

 Darling: The young man is wearing pink t-shirt and black jeans to represent a teenager falling in love.

 Designing the graphic images of festival-day flower
- Pink Carnation: For our mom on the International Mother's Day.
- White Rose: For our dad on the International Father's Day.
- Yellow Daisy: For our teacher on the International Teacher's Day
- Red Rose: For our darling on the Valentine's Day

Designing the other graphic images:

 Parrots: They are colorful pets that have beatiful sound and be able to imitate human voice. The are friendly and always make us happy. This image is used for the scene of "Birds are singing at sunrise."

 Sun Flowers: They are elegant and strong flowers that always face the sun for encountering a new day. This image is used the scene of "Leaves are dancing to say hello."

 Heart Image is the symbol of love. I make the pattern of them for representing the scene of "I give you with all my Heart."

 Balloons: In the Balloon Festivals, people are full of harmony, unity, and friendship. I design a balloon attaching a gift box floating in the sky for the scene of "I have a little box for everyone".

Objectives:

1. To create innovative interdisciplinary motion graphic designs of visual communication design and music as media in communicating the sharing of happiness efficiently;
2. To support the use of musical rhythms in body movements of mindfulness and happiness;
3. To represent multicultural communities for students and the interested public, both Thai and foreigners.

Process or Concept / Methodology:

1. Studying on Meditation, Happiness, Nature, Music, Rhythmic Activities, and Motion Graphic;
2. Composing an English song titled, "Sunshine"
3. Recording the lyrics and completing the musical arrangement;
υ. Recording the motion pictures of the lead dancer;
5. Surveying of color influence to human emotion and feeling.
6. Drawing cartoons based on four prototype characters in the story;
7. Creating graphics about happiness;
8. Placing the lead dancer and the graphics in each scene, making movements to match the rhythm of the music and adding transitions to combine all scenes.
9. Designing the title and graphics symbol for this motion graphic.
10. Evaluating satisfaction surveys of this media.

Areas of Creative Works / Techniques and Materials: Writing the lyric

The researcher and a sound designer have co-studied the music about happiness. We agree with the arrangement of musical harmony using melody of musical notes in the Key of G that created beautiful sounds, heart-felt satisfactions, and suitable tone for the meaning of the lyrics about happiness. The time signature of "Simple quadruple time" or "4/4" was selected because of its easy listening, not-too-fast rhythms. "Cubase Pro" computer music application was used to help the music composer appropriately. We have learned from the orchestra band and chosen various musical instruments for matching the music with the meaning of the song, "Sunshine."

The orchestra musical instruments are selected as follows:

- String Instruments: 2 Violins, 1 Cello, 1 Viola, 1 Guitar, and 1 Piano
- Brass Instruments: 1 Trombone and 1 Trumpet
- Woodwind instruments: 1 Flute
- Percussion Instruments: 1 Tambourine and 1 Bongo Drum
- Creating the characters and graphics with Illustrator application

Sunshine Vibes: Sharing Happiness Through Motion Graphics

Assist. Prof. Jinabhadr Kantaputra

Introduction :

The creative research project on motion graphic design titled "Sunshine" aims to share happiness to everyone. This project is an innovative interdisciplinary media of visual communication design and music. The goal is to create an engaging and visually stunning motion graphic that captures the essence of happiness and radiates positivity. This project seeks to explore the use of motion graphics as means to communicate positive emotions and inspire joy in audiences. This is also for them to enjoy the rhythmic activities. The main character was a young lady who is the dance leader for everybody throughout the song. Also, the two-dimensional characters engaged with the motion graphics against the background of natural scenery.

This motion graphic was divided into three parts as follows: Part one, the first part started with morning glories of the day with fresh and beautiful natural atmosphere such as sunrise, blooming flowers, fresh trees and singing birds in the middle of the valley. Part two, the second part presented sharing of happiness in the international festival days by giving foreign flowers instead of Thai flowers to mothers, fathers, teachers, and the loved ones. This part depicts today's multicultural society. Part three, the last part presented the giving of happiness to everyone. Animation of colorful balloons floating into the skies symbolized happiness, joyfulness, and cheerfulness.

The researcher has conducted this research project by studying related topics as follows: Happiness, Meditation, Nature, Music, Rhythmic Activities, and Motion Graphic. To design a quality motion graphic media project, the researcher prepared a survey questionnaire to collect responses and feedbacks from first-year students on the influence of colors and related graphics to their feelings of happiness. As a result, the 3rd scenes were designed by using colorful balloons floating into the skies to demonstrate the atmosphere of happiness in many aspects such as Love, Freshness, Cheerfulness, Fun, and Mindfulness. Eventually, the "Sunshine" was used as a part of teaching medium in the course named, "Life Design and Happy Society." The satisfaction assessment results were analyzed and used as inputs successively to this motion graphic design.

By sharing this creative work with the world, it hopes to bring a smile to the faces of all who see it, and to remind people of the beauty and joy that surrounds them. With "Sunshine," it aims to inspire others to embrace positivity. It is believed that by sharing our own happiness, we can create a ripple effect of joy that touches the lives of everyone around us.

JEDI - WIHARN - LARNTHAM

Mr.Tawan Wongsawan

Introduction :

From the need to build a pagoda temple for enshrine the Jadeite Buddha, including the improvement of the Wiharn of Somdej Ong Pathom along with adjusting the front entrance courtyard area. It is the origin of the Chedi - Wihan - Lan Tham design project. The design concept aims to create Buddhist architecture that reflects Thainess in a universal way & Thainess is so simple.

Objectives:

From the need to build a pagoda temple for enshrine the Jadeite Buddha, including the improvement of the Wiharn of Somdej Ong Pathom along with adjusting the front entrance courtyard area. It is the origin of the Chedi - Wihan - Lan Tham design project.

Process or Concept / Methodology:

    The design concept aims to create Buddhist architecture that reflects Thainess in a universal way and shows Dharma - Nature – Ordinary.

 - The front courtyard has been renovated into a meditation courtyard that is simple and harmoniously with nature.

 - Wihan Ong Somdet Phra Pathom use the original layout. The entrance is a contemporary simple gable shape.

 - Temple of the Jade Buddha designed to be accessible from all directions. The top is a replica of Phra That Kham Kaen which is a priceless pagoda of Khon Kaen Province.

Conclusion:

    -

Techniques and Materials:

    -

References:

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ลานธรรม

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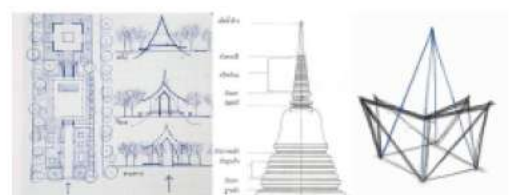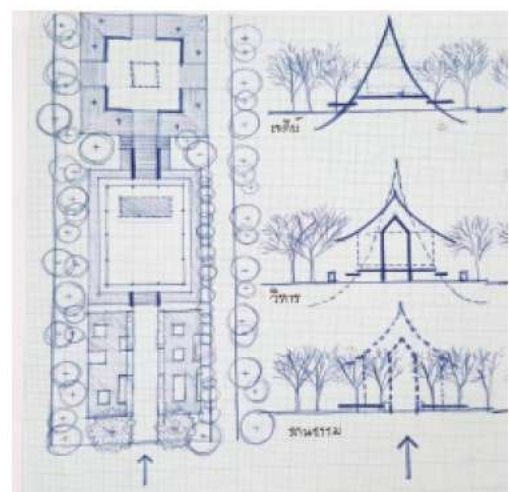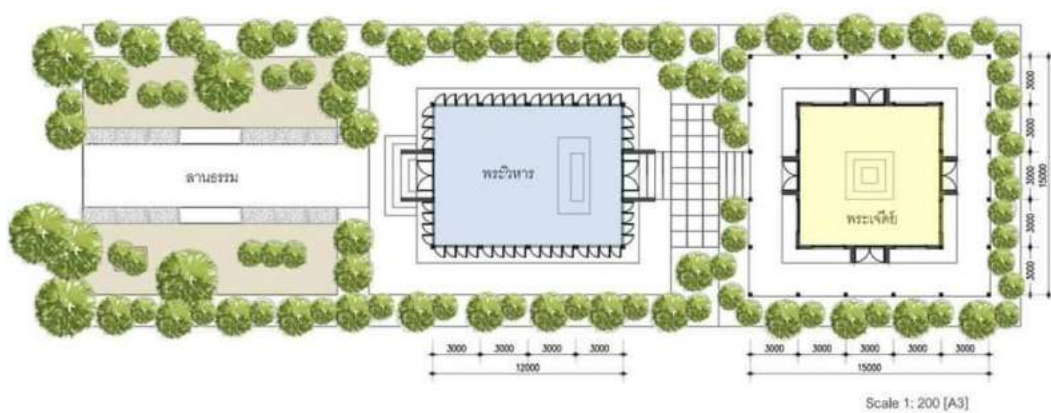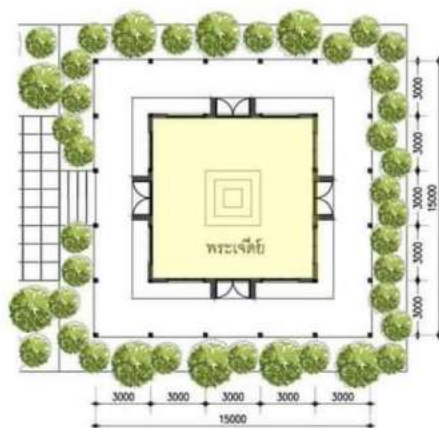
Cerulean Odyssey: A Surreal Dive Into the Deep Blue Sea

Mrs. Lalita Seemontara

Introduction :

As an artist I am endlessly captivated by the stunning beauty and boundless diversity of the ocean and its creatures. The textures and hues of marine life, from the silky smoothness of seashell to the mesmerizing patterns of a coral reef, enthrall me and stir my creative passion Through the magical medium of wet felting, I am able to transmute these natural textures and forms into three-dimensional masterpieces that embody the very essence of the sea.

With each piece, I strive to embody the fluid grace and vitality of the ocean, whether it be the curved contours of a shell or the angular brilliance of a coral reef. The process of felting itself allows me to emulate the organic textures of the sea, layering merino wool fibers to create cohesive, durable material that echoes the beauty of nature.

To further elevate my creations, the beading decoration that adorns each of my work is inspired by the mesmerizing sparkle of sunlight on the surface of the ocean. The glimmering beads reflect the natural light with a celestial radiance, emulating the dance of light and the shadow that graces the skin of sea creatures. Each bead is carefully hand sewn into the felted material, creating a delicate and intricate mosaic that infuses each piece with a unique character and personality. These sparking adornments bestow upon each creation an ethereal and transcendent quality, and evoke the playful, joyful sprit of the sea.

Through my art, I aspire to engender a profound sense of appreciation and reverence for the ocean's awe-inspiring
magnificence, and to inspire a passionate commitment to safeguarding our precious planet for generation to come.

Objectives:

To express the deep admiration and fascination for the ocean and its inhabitants, as well as their desire to capture the beauty of marine life through art works

Process or Concept / Methodology:

Concept:

      To celebrate the incredible diversity and beauty of sea creature through the art of wet felting and mixed media. Each piece is a testament to the power of art to inspire wonder and appreciation for the natural world.

Methodology:
1. Draft the artwork.
2. Create a pattern.
3. Make wet felting techniques from the pattern.
4. Create separate parts of the handbag and other details
5. Use needle-felting techniques to apply a decorative pattern.
6. Finish details with embroidery techniques.

Techniques and Materials:

      Wet felting , needle felting and embroidery with wool Material : Wool and Beads

Conclusion:

      In conclusion, the art of felting techniques inspired by undersea creatures is fascinating and creative form of art that allows me to explore the beauty and diversity of marine world. Through the use of various felting techniques, I can create unique and visually stunning pieces that capture the vibrant colors of coral reef or the intricate details of seashell, felting techniques can bring these elements to life in a way that is both tactile and visually appealing.
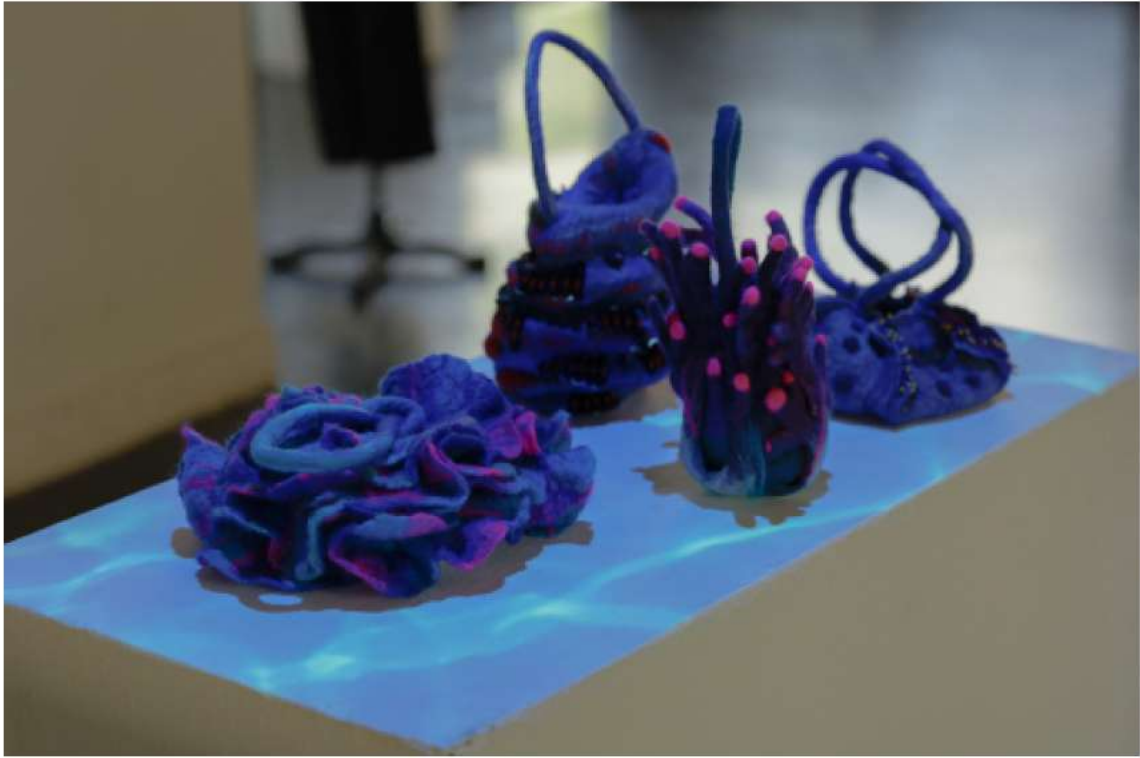
References:

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Sea (e)scape

Ms. Laddawan Sarapat

Introduction :

The world of work in today's era has changed in various areas, whether it is technology, society, politics, claims for various rights, also the spread of disease that affects living and working. People must develop themselves to keep pace with various trends in society, especially educational organizations. Both the organizations system and the students. All of those situations sometimes cause stress at work. This may cause physical and mental effects. Stress management is therefore necessary. which has a variety of methods. For me, going to the beach is another thing that can help reduce stress.

Humans are part of nature. Beach travel is also a way to connect with the beauty of nature. The vastness of the horizon and water, the beach, the wind, the sun, the sound of the rhythmic waves crashing against the shore. walking on the beach Take a deep breath of fresh air. These all make us feel free, relaxed, calm. The color of the sunrise and the horizon also inspires us to understand the truth, no matter what happens in each day, at the end of the day even the sun is setting, it will rise again the morning with warm light, creating positive energy and hopeful feeling. Bringing the beach atmosphere and beautiful natural elements into our daily lives is another option that will help us relax as well.

This project is aim to create the works by using natural elements such as marine forms, surfaces of ripples, wind, marine animals such as shells, fish, corals, etc., as well as plants. Seaside flowers such as morning glory and the Bird of paradise. The clothes decorated with crafts that make you feel relaxed, calm and comfortable feeling like relaxing by the sea. Creating the works that can be worn in everyday life and working day in a seaside atmosphere. With project title "Sea (e)cape, Represent the desire to escape hard working day to a peaceful feeling by sea scape atmosphere.

Objectives:

1. To develop and create fashion works using the atmosphere of a beach vacation.
2. To study the physical characteristics of plants, marine animals and surrounding things along the beach.
3. To study fashion techniques such as whitework embroidery to interpret physical features of the sea. Marine animals and the seaside environment to create new surface techniques.
4. To develop the potential of learning techniques and methods of creating fashion works which will be helpful in further teaching and learning development.

Process or Concept / Methodology:

1. Study and gather information about the atmosphere and feeling of vacationing by the sea.
2. Study fashion techniques especially whitework embroidery which can be used to create new surface shapes from the collected data, including ocean waves, marine animals, and plants at seaside area.
3. Analyzing data to use as design direction such as the shape of clothes that are popular for beach vacation. shape of waves, surface shapes of sea creatures and seaside plants. Experiment on surface techniques and sample fitting before developing to actual production
4. Design an outfit mood comfortable as a day on the beach, but can be worn on a working day to create a relaxed atmosphere at work.
5. Experiment on surface techniques and sample fitting before developing to actual production
6. Analyze problems in terms of both styles and fabric texture manipulation techniques to develop and create an actual 2 outfits

Techniques and Materials:

Techniques

     The technique used in this project base on various crafts and whitework embroidery that can be seen in the seaside atmosphere with comfort and relax mood. Create a feeling of happiness and relaxation. Representing with animal shapes and surface, Flowers and plants by the sea such as fish, shells, morning glory, the nature of sea waves. which is rippled and swaying, etc.

- Shadow applique Finishing with fabric overlays gives varying amounts of layers to create light and shadow.

- Fagoting stitch It is a decorative stitch in a zigzag pattern (herringbone, twisted stitch fagoting) to connect two pieces of fabric together, either as a large piece of fabric or using bias tape hem. It is a decoration used in underwear. often seen in vintage clothing, Home furnishings such as tablecloths, placemats or underwear

- Drawn work It is a decoration made by removing weft and warp threads from the fabric. Then tie the threads together to form a pattern similar to a net. Originally, it was made on white fabric that often combined many decorative techniques by sewing patterns together by hand. (whitework) drawn thread parts are their most distinctive element. It is also grouped with whitework embroidery because it was traditionally done in white thread on white fabric and is often combined with other whitework techniques.) It is the basic decoration of lace making which usually done on white linen.

- Cut work In Italian, "punto tagliato" is a decoration in which part of the fabric is embroidered and cut off, leaving a hole on fabric or embroider the pattern on the cut out of the fabric. It is commonly made on white cotton or linen. People often confuse it with lace.

- Crochet lace create decoration with crochet flower and leaf pattern

Materials:

- Linen, a natural fiber fabric, gives comfortable feeling and ventilates well. It is commonly used to decorate whitework.

- Embroidery thread (cotton)

Color:

The color used in this project is white which gives a feeling of purity, cleanliness, cheerfulness, comfort, simplicity and calmness, adding free space for new ideas. Overlapping fabric into various layer to create uneven opacity weights.

Conclusion:

Creative work on the topic of "Sea (e)scape" with the objective of creating fashion works that can be used in daily working life. Bringing the "going on a beach trip" vibes and atmosphere that gives you a comfortable and bright feeling through the design process from my personal traveling experiences. I have experimented and developed both concepts and techniques for decorating surfaces and content that correspond to emotions and feelings of peace and comfort. Focusing on the use of whitework embroidery technique, a traditional decorative technique which became popular in the late 1800s. It is commonly used instead of lace, but I have adapted some hand work techniques to use the machine instead of hand embroidery, such as tying yarn according to changes over time with the development of technology but still have a flair. The style of whitework is still the same. All of the above representing the idea of "transgenerational" through white work embroidery Using natural shapes and surfaces to create 2 set of wearable outfits that can be worn both at work and on vacation.

References:

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"Stormy Night and Features"

Assist. Prof. Danaya Chiewwattakee

Introduction :

       Ragamala or the Garland of Ragas was first created in the 13th century. It was a set of illustrative painting accompanied with poem and music which have connection to feelings and especially preferences. it depicted the illus- tration of hero, heroine and gods and also the names and symbols of love which coordinates time, seasons and aesthetic in the framework of Hinduism. The Mongol Empire and Islamic nobles would assign artists to create work which depicted the !taste" of music as Indian philosophers thought that music was the higher art form. The philosophers were interested in Malik (the aes- thetic of sound), Mittal (dance music), incantation and the telling of the story (called Kaushul).

       The work of Madhmadhavi Ragini of Hindola Raga depicted a young woman who devoted herself to love. She did not afraid on the dark and men- acing storm. She walked through all these dangers to see her lover at the trysting spot. The creator of this work created this painting with not just only a perspective of love but also the perspective of bravery of living an honorable life and the right to fight for freedom under the oppressed world.

       Because all the characters were fictional so they could be more real than the reality. The scene of the woman fighting with the dark and menacing storm was the symbol of the fighting against the higher power. The woman overcame the obstacles by the hands of the woman from the present who used the spider web to manipulate and orchestrate things with confidence.

       70% of the work used dark colors to represent mystery, fright and dan- ger. The storm also depicted obstacles and the lurking power. 30% of the painting is the standing position of Madhmadhavi Ragini. Even though it is just a small and leaning space, it is the symbol of liberation and conquering. The other details such as vegetation, flowers and insects were merging together to represent the support given the woman's boldness. The woman with spider web is representing the present-day women who are ready to fight for what they want

Objectives:

       Two women from two generation were merged together by using the cultural medium, abstraction, representation and reenactment with new per- spectives. The use of the illustrations of vegetation, insect, feather, the Gar- den of Eden, view of the east and cyclone to create a dream-like image which gives the feeling of eeriness, fright, and mystification in contrast with the feel- ing of not being alone, hope and will to fight.

Process or Concept / Methodology:

The research on satellite image of the cloud over Namib desert, the humidity of the south western African sea breeze and the river near Maelifellssandur, Myrdalsjokull region, Iceland.

The Deconstruction of images from the red sea dust storm, hurricane Madeline and Lester (which happened simultaneously in Hawaii), Cyclones over the Mediterranean Sea. The deconstructed images were colored and printed by inkjet printer onto canvas.

The research of RAGAMALA painting from India. The hyperrealist im- age and the hand-made animation on the image create the feeling of eeri- ness, fright, and the back and forth between the mysteriousness and the feel- ing of not being alone.

Images of female models from BAZARR magazine. The models are the representative of the modern world who manipulate and spin the spider web.

The usage of embroidery over the shapes and images of vegetation, flower, insect, feather, spider web, cyclone, and hurricane. This method creat- ed sense of chaos from the storm. Additionally, it added the complexity, movement, splashing, and ripple in some parts of the work.

Techniques and Materials:

- Use of acrylic Color on paper
- Inkjet printing of Canvas
- Complex embroidery and other decoration with various materials
Photos (2-5 images):

Conclusion:

      The content of this work is a combination of abstract background and the hyperreal image of 2 women from the different times. The work was created with inkjet printing technique on canvas. Because of the length of the canvas a limitation of this method, the difficulty of adding textures onto the work, when adding every texture onto the work the creator had to be very careful and pre- cise. The creator also experimented on the work by cutting the canvas into pieces and combined it, used the combination of wet colors and materials. In addition, the creator was trying various ways on creating patterns and dimen- sions on the work.

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The study of Japanese philosophy for Yu's house design

Ms. Kalunyoo Sipiyaruk

Introduction :

Yu's house is a townhome at Sukhumvit 54, built with the philosophy of Japanese minimalism for a 4-member family with multi-function space that can be turned into various functions in the future, such as a tea room, workshop space for Japanese confections called Wakashi, and also a bedroom for a retired parent.

The owner of the house is a person who loves Japanese culture, especially tea ceremony (茶道, Chado) and making Japanese sweets (和菓子,Wagashi). The expectation is that this house could be a gathering place for those who love the same aesthetic tastes, where they can enjoy the Matcha ceremony and also learn to make Wagashi. As a result, the designers have taken account the Japanese way of life, which emphasizes coziness, simplicity, and also being timeless even in the future. Despite being a row house, it adheres to the Japanese minimalist style.

The philosophy of Japanese minimalism is a way of life, not just a design or decorating aesthetic. It's a way of life that embraces austerity and simplicity via the use of the three key methods:

1. Zen: In term of design, removing unnecessary material possessions from our lives, we can begin to focus on what's truly important.
2. Wabi-sabi: The way of this aesthetic emphasizes simplicity and minimalism and the use of natural materials like wood, stone, and metal.
3. Ma: The concept can be described as the space and time. It is applied to be multi-function room in Japanese house.

From the methods above, we can conclude that the most important aspect of Japanese minimalism is removing unnecessary material possessions from our lives to declutter our physical space, which allows us more room for what matters and helps us concentrate on what's truly important. Therefore, the interior design, which creates a space to meet the need for efficient and functional design even in the future, is vital. This has resulted in the creation of many innovative and one-of-a-kind designs, as well as creative methods for organizing interior spaces to allow users to find happiness in the little things and live in the present moment.

Objectives:

1. To study the design philosophy of the Japanese way of living toward interior design.
2. To create multi-functions to reach customers' behavior and requirements, especially for elderly use in the future.
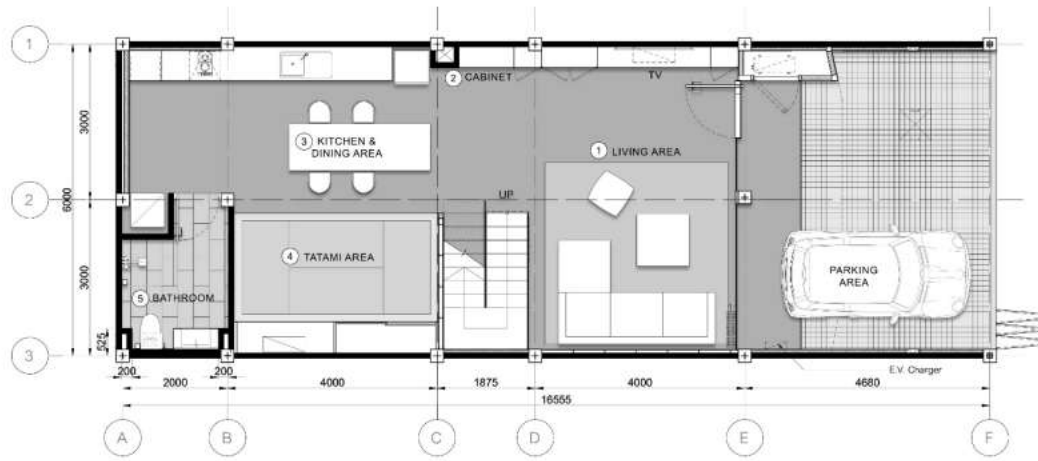3. To study the selection of budget-friendly alternative materials instead of using expensive natural materials.

Process or Concept / Methodology:

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

Based on the owner's appreciation of Japanese tea ceremonies and confections, the concept of Japanese living would be applied to the interior design of this project, which mentions a simple life style to focus on the interesting topic. The design is inspired by the aesthetics of traditional Japanese Zen Buddhism. Also known as Japanese minimalism, it is based on the following three practices: Picture 1: Diagram of minimalist living

Zen (禅)

Zen is a sect of Mahayana Buddhism that focuses on the practice of the truth, known as "satori" which is the attainment of enlightenment into a state of absence, "pure emptiness," practiced by reducing one's ego and leaving the desires and ranks that cause the mind to be distracted. As Wei Lang's poem said, "How can the dust settle if there is no glass? Everything was empty from the beginning."
The concept teaches that enlightenment comes when one sees things as they are, without the clouding influences of one's ego. The design that conveys "Zen" is to reduce the additives. over-decoration the various forms of bragging that lead to ego or arrogance.
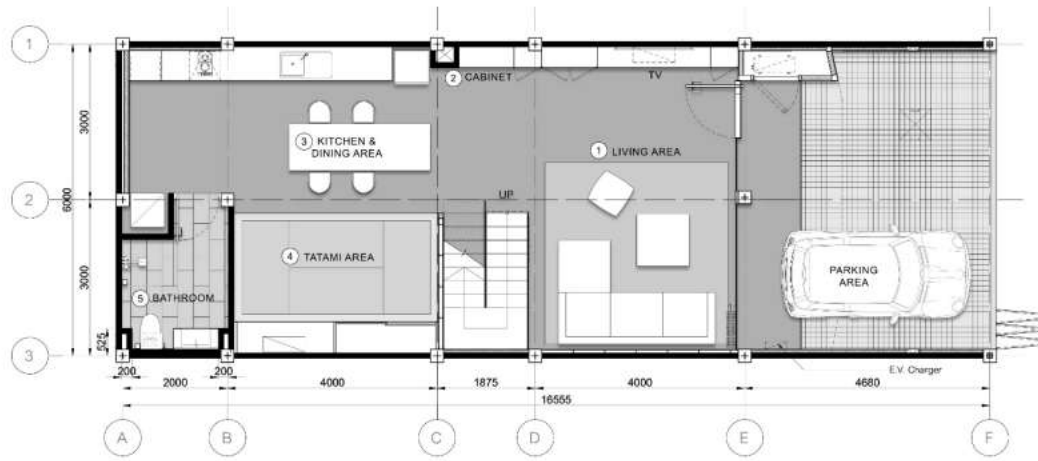
Wabi-Sabi (侘寂)

Wabi is about recognizing beauty in humble simplicity. It invites us to open our heart and detach from the vanity of materialism so we can experience spiritual richness instead. Sabi is concerned with the passage of time, the way all things grow, age, and decay, and how it manifests itself beautifully in objects. It suggests that beauty is hidden beneath the surface of what we actually see, even in what we initially perceive as broken. The concept is about accepting the natural cycle of life and finding beauty in the imperfections that come with it. The way of wabi-sabi aesthetics emphasizes simplicity and minimalism and the use of natural materials like wood, stone, and metal.

Ma (間)

Ma represents a period in time or an emptiness in space. It is a break time and place in your life to connect the body and consciousness in order to examine the cause of the action without relying solely on feelings.Ma can be described as the space between

things or the interval of time between two events can be. It is applied to be multi-function room in Japanese house. All of the above concepts will lead to the design of a 2-storey row house with a layout that takes account changes in future use and emphasizes simple design that shows humility by selecting materials that are close to nature and attempting to bring the outside environment into the interior while maintaining privacy.

Function requirement:

The owners require to have 2 bedrooms for couples and retired parents on the second floor. The ground floor is a living area with a pantry that can be converted into a space for a Japanese sweets class and tea ceremony. In addition, the ground floor must be able to have an area that can be converted into a bedroom for the elderly in the future.

As a result, the ground floor plan is an open layout in order to connect the living areas, the dining area, and the kitchen, which are contiguous areas as follows:

๑. The large living area can accommodate 4-6 people.
2. In order to create simple cabinet panels for neatness, equipment and appliances are arranged in cabinets along the length of the wall.
-. For convenience, the dining area is located next to the kitchen, with an open plan arrangement in case the dining table is expanded to accommodate more seats when doing workshop activities.
4. A multipurpose room was set up for tea ceremonies and can be converted into a bedroom for the elderly in the future.
ค. The restroom is set up to eventually feature a senior-friendly shower space.

The 2nd floor area has 2 large bedrooms with a shared bathroom. The planning concept is as follows:
1. The parent's bedroom is located at the front of the house. According to Feng Shui principles, the bedhead is facing north, and wardrobes run the entire length of the wall to create neatness. There is a space for television installation according to the mother's needs.

2. The owner's bedroom contains all of the elements found in the parents' bedrooms, but it is slightly smaller and lacks a television. Moreover, this room is located at the back of the house, where it can see other buildings. Therefore, a steel grille is installed for more privacy, and it could be a place to plant a pergola in the future.

3. The bathroom is separated into dry and wet areas for hygiene, to prevent slipping during use, and to provide convenience for cleaning.

Material Selection:

According to the concept, it emphasizes simplicity and minimalism with the use of natural materials like wood, stone, and metal. Due to the budget limit, the selection of materials will use substitute materials that have a texture that is close to nature, such as wood laminate panels, wood- patterned vinyl tiles, stone-patterned tiles, and terrazzo to save on construction costs but still feel natural.

Interior Design:

1. The living room is furnished with a low sofa, so the seat height is not significantly different when additional floor cushions are added if there are more guests than usual.

2. The dining table is chosen as a size for 6–8 seats in case it can be converted to a table for the Japanese confection workshop class. The table's material will be solid wood for strength and durability. Moreover, the wall behind the building will be made of glass blocks to receive natural light during the day but still provide privacy.

3. Storage cabinets and kitchen cabinets' door panels are finished with wood laminate without handles for simplicity. The matcha bowls are stored on a shelf that can be closed with a special fitting, so the door panels can be folded and hidden beside the cabinet. The shelf is usually closed for unpretentiousness, but it will be opened when there are tea ceremony events.

4. The multipurpose room is decorated in a traditional Japanese style for a tea ceremony. The platform is raised 40 centimeters high and covered with tatami mats. A cabinet has been prepared to store floor cushions and a folding table. This room could be converted into a bedroom for the elderly in the future by laying a Japanese futon and installing sliding doors for future privacy.

5. The bathroom will be finished with travertine stone pattern tiles that have a porous surface to create an atmosphere of Wabi-Sabi imperfections.

6. Both bedrooms provide built-in wardrobes along the wall with plain finishes (wood laminate) and without handles for a minimalist look. Other pieces of furniture in the room will be loose and adjustable for future use.

7. The design of the 2nd floor bathroom is identical to that of the 1st floor bathroom but has more detail in the shelf design. It will make a base 10 centimeters deep, covered with travertine pattern tiles as well as the wall.

Conclusion:

Overall, the design of this project is minimalist, not Japanese style, but it is inspired by Japanese philosophy, including Zen, Wabi-Sabi, and Ma. Firstly, the layout planning creates a space to meet the requirement for an efficient and functional event in the future. Then make the design simple by removing unnecessary material from the construction to help the dwellers concentrate on what's truly important, as well as by using creative methods for organizing furniture to allow users to find happiness in the present moment.

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Tatsuno EV charger

Mr. Kate Siribhakdi

Introduction :

The collaboration project started with Tatsuno(Thailand) co. Ltd, leading company produces gasoline dispenser, asked Design department to make conceptual design for company new product line, electric vehicle charger. Tatsuno(Thailand) co. Ltd, want to develop electric vehicle charger to be in charge area such as department store, gas station etc.

Project started with future trend analysis on electric vehicle, existed electric vehicle styling research and conceptual electric vehicle styling, to find Design language that related to electrical vehicle. Then, research on all of Tatsuno's fuel dispenser to analyze for their design language. Style comparison of Tatsuno design and other fuel dispenser producer. The analyze show that Tatsuno fuel dispenser design has it own design language event though the company seems don't know about it. It's the proportion of the fuel dispenser itself that has ratio of 0.5 : 2 : 2 : 3 . The proposal is to use those proportion in designs and introduce some of element that corresponds to electric vehicle design. Keywords in the proposal was Future, Clean, Nature, Friendly and Trust, according to Tatsuno's brand image that's has heritage name in fuel dispenser industry need to expand company's future product. Three mood board in design range from contemporary to conservative design were proposed. Sketches according to three mood board were proposed ,revised and choose the final design for each mood board. Digital 3 dimension modles were made in Autodesk Fusion 360 and rendering in Autodesk Vred then post-rendering in Photoshop.

Tatsuno select one of three proposed design for further development. The instrument inside the charger was giving to adjust some detailing design for company further propose to Tatsuno head office in Japan. The design that Tatsuno company select is a conservative design with element of blue LED light ,to create the sense future, and metallic stripe panel, sleek and slim look. The design was design with universal design core idea, for disable and normal can be use.

Objectives:

1. Develop Product design brand Identity.
2. Develop electric vehicle changer for Tatsuno co.ltd.

Process or Concept / Methodology:

1. Project started with future trend analysis on electric vehicle, existed electric vehicle styling research and conceptual electric vehicle styling, to find Design language that related to electrical vehicle.

2. Tatsuno's product design identity. Research on all of Tatsuno's fuel dispenser to analyze for their design language. Style comparison of Tatsuno design and other fuel dispenser producer. The analyze show that Tatsuno fuel dispenser design has it own design language event though the company seems don't know about it. It's the proportion of the fuel dispenser itself that has ratio of 0.5 : 2 : 2 : 3 .

3. 1st proposal, The proposal is to use those proportion in designs and introduce some of element that corresponds to electric vehicle design.

4. Keywords in the proposal was Future, Clean, Nature, Friendly and Trust, according to Tatsuno's brand image that's has heritage name in fuel dispenser industry need to expand company's future product.

5. Three mood board in design range from contemporary to conservative design were proposed.

6. Sketches according to three mood board ,revised several times and choose the final design for each mood board.

7. Digital 3 dimension modles were made in Autodesk Fusion 360 and rendering in Autodesk Vred then post-rendering in Photoshop.

8. Model: print out from 3d printer and painted.

Techniques and Materials:

- 3D rendering image.
- 1:10 Model

Conclusion:

   A design conceptual for Tatsuno company that will help company to know themselves and use provide product design language in future use. The company will propose project to Tatsuno's headquarter in Japan.

References:

[Referencing / Bibliography to start on a new page – Please delete] In-text citations Please ensure that every reference cited in the text is also present in the reference list (and vice versa).

Reference style Within the text: citations in the text should follow the referencing style used by the American Psychological Association (APA). Publication Manual of the American Psychological Association, Sixth Edition, ISBN 978-1-4338-0561-5.

List at end of paper: References should be arranged first alphabetically and then further sorted chronologically if necessary. Please single space, and indent after the first line of each.

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Factory Waste Polyester : Study and analysis into Home Decorative Item Design

Mr. Patipat Chaiwitesh

Introduction :

Plastic be the cause of environmental problems.

As often we heard and seen the most of this plastic waste impact to the nature in many ways even to on ground and in water animals or to human as the producers, users and also people who make the good plastic to be the useless waste in the shorter time as it shouldn't be due to their lacking off the reality knowledge of using the extravagant resources be the significant cause that bringing the waste problems in plastic environment leading to the cause of environmental problems to Thai people who use plastic as the most of 7,000 millions pieces per year and taking plastic producing per year about 1.03 millions ton by the half of its become the end of its cycling life by being the waste in sea hence causing Thailand be the producing plastic waste as the most in top of the 6th country rank in the world.

Above problem leading Industrial factories start realization in these points also nowadays trendy to start focusing the important of environmentally friendly products as the most hence getting the new technologies to support in upcycling these plastic wastes for return back using especially polyester plastic bottles or used drinking bottles that can take into recycle process through the classification setting and pass cleaning for the upcycling process. Polyester can be melted by heat until become the liquid polymer after that injected with a spinner rate machine for getting various types of fiber to woven the cloth of strong, soft and durable qualities as getting the new polyester production. These qualities making PET plastic bottles become the role play in trend of sustainability business handling of all organizations and be the new starting of creating products from plastic bottles of various brands.

However, taking recycle polyester cloth to the processing we can't avoid it's bringing a lot of wastes after processing by the case study in using every roll of cloth producing, getting the rages of size 70 x 200 centimeters by in Industrial manufacturing will get the huge of these rages which the producers don't want to litter these rages by the other way they want to seek the solution by taking the design to handle for getting value adding on these waste rages as the most. In this studying be finding the way and possibility to taking technology in recycle polyester rages processing that be left over from the normal producing in order to be the home products through designing process for reducing the quantity of wastes from production and to value adding rages by upcycling after that taking the marketing test by placing as the new products position relating to the recently trend that giving the important of sustainability under the creative economy concept. These be the leading model in household development products and the future of home decorative item design that be the most valuable material usage.

Objectives:

1. To study Factory Waste Polyester.
2. To created Home Decorative Item from Factory Waste Polyester.
3. To present New Decorative Item and market test.

Process or Concept / Methodology:

In this present, environmental problems be the importance problem occurring to our nowadays world including the climatic and topographic changes. Researcher must more search for the solution that takes more into account sustainability in designing residence, consumables and Home Decorative Item under the trend of using recycle materials and or taking reuse again that become the more popularity in nowadays. By in this studying aim to extend the life cycle of the sector in fiber Recycle Polyester the rest from production can be recycled using in order to design the creativity products that be suitable for a rapidly changing world.

From the studying the quantity of fiber rages of Recycle Polyester that be rest from production in Industrial factories found that would get the huge of left rages from each production that almost of its be not the big pieces causing limitations in design which breaks this limitation, designer will take technology in helping the processing.

By this design, researcher want to take material to design in the type of Home Decorative Item due to designer has worked about object designing and found the marketing gap that never have anyone take this type of material to design like designer will design in this time coupled with factory that use these materials almost be the factories that produce utensils and home decorations which will make this design can be tested the directly market through factory storefront shop.

By designing thought aims to design as the modular design that will create the designing in unit of the same pieces which will be the easier in production and can break the limitation of the material sizes, which designing this product, designer want the consumers can take in part of designing also. Then designer plans to place the position in market as the small pieces in order that they can assemble the parts to be their Home Decorative Item which be properly suitable for their individual houses by themselves without any limitations and designer will go on studying about the shapes of each unit in the next process.

Material and tool:

The first point, designing Home Decorative Item with fabric constituents or also known as textile housing Which is related to the physical properties of the suitable fabric in production in accordance with human needs, for the fabric that can be reality using in most designs would be Synthetic fabric that is resistant to touch by this studying we would take the experiment of Synthetic fabric from PET bottle recycle that was using in textile housing Industry as increasing and causing the problem of getting the most of Residual waste from mass production.

The second point, designer want to design Home Decorative Item that be different from others products available in the market by analyze suitable shape and function in processing and combining materials with technology for presenting the new innovation products to the market of these types of products.

The Last point, the quality of Synthetic fabric from PET bottle recycle have the different quality from the others general fabric that could use heat to cut for creating the new innovation products by without any sewing.

1. Material

1.1. Fabric left over from curtain production as the type of roller blind . By most of the fabric left over from the production of the curtain as the type of roller blind would be wide of 70 cm and have length 1 m.-1.50 m. which is too small to be used in the Industrial Factory production.

2. Tools

2.1. Cloth cutting knife.

2.2. Laser cut machine.

2.3. Computer

3. Experiment

3.1. The experiment and practice: The experiment and practice show cloth cutting trial comparing the cuts between using cloth cutting knife and using laser cut machine due to fabrics to be used in curtain production as the type of roller blind rather, it has a hardness similar to paper, hence make designer must

It can be seen that the use of the blade if the area to be cut is too small will cause the fabric to fade and torn apart due to the contact area of the twine is less causing the fabric fibers not to adhere.

It can be seen that cutting with a laser cut machine with heat will make the fiber getting from PET bottle recycle melts and connects with other twine into the body this makes it possible to cut smaller shapes without breaking apart.

Design:

      Researcher want to test the limitation of fabric by designing the cutting shapes from natural by designing into the Partition that use to decorate the house, which is usually according to most of the market will be Partition that look simple, there is a structure to help you set up or hang but due to the limitation of the fabric that is small , researcher solve problems by designing natural shapes as the type of unit by taking the interconnection system through the principle of Auto lock in designing.

      By researcher choose the using of Auto Lock in shape of n and u with opposite characteristics in designing. That researcher has been experimented with placing them into natural shapes designing as in the pictures.

      After the ready line layout placing, researcher will take the cutting experiment by laser cut machine, that from the above cutting experiment expected to be able to cut the fabric as the type of roller blind which is small shape without making the workpiece fall apart.

      Cutting by Laser cut machine make the edge of fabric that was produced from PET bottle recycle can melt and connect to be the small workpiece then researcher start the designing partition with the idea of modular design in designing for the easier in the reality production to sell in the future and can work with the small rages without the need for a   After getting the desire pattern, then taking the reality trial production by using laser cut machine in the later to take installing as per the already designing.

Techniques and Materials:

This research aimed to create a model of making Home Decorative Item from rag of Recycle Polyester left in manufacturing. The related literature and studies divided into 3 parts, the 1st part concerning to the innovation of recycle fiber from PET bottles for getting the quality and how to take processing waste materials in other material industry. The 2nd part focusing to case study in processing waste materials as Industrial fabrics from factories which would be helpful to others researchers who study the types and develop the concepts and process creating Home Decorative Item from waste materials. The last part concerning to designing thoughts data of Home Decorative Item for studying the suitability and beauty of Home Decorative Item and taking data to apply in the supporting the basic creation of Home Decorative Item with the most of suitability and effectiveness. In this studying be searching the ways and possibility in using technology to the processing fabrics rages from recycle polyester that be left from productions to be the Home Decorative products Item through the designing management in order to reduce the amount of waste from manufacturing and to add value of the waste materials.

1. Innovation of Recycle Fiber from PET Bottles.
2. Home Decorative Products Item from Recycle Material in the designing fields
3. Designing Thoughts of Home Decorative Item

Conclusion:

From the installing experiment, designer think that this piece can be developed to be the others products due to the using the principle of modular design making workpieces can change shape and can modify the shape as the desired target audiences that can make these workpieces be able to build on being the Home Decorative Product Items from fabric rages in variety functions

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The sustainable Contemporary Items Design from The Theory of Post Minimalism.

Mr. Patipat Chaiwitesh

Introduction :

The garbage problem situation in Thailand is facing the crisis in garbage management when compare to the increasing quantity of garbage continuously all garbage from houses, communities and industrial factors by the data from Department of Factory in February 2565 has informed about receiving the hazardous waste in the waste disposal factory found that there are the quantity of waste and garbage more than 2 million Tons that be the unused waste and garbage from whole manufacturing process since input raw material, produce, Quality control, pollution treatment, machine maintenance until demolition or building offices and others staffs residence in factory including sludge or residue such as raw material scrap, deteriorated products, used chemicals, sludge, ashes, dust, soot, filter bag, battery, machine equipment parts, concrete equipment parts, scrap metal electronic equipment scrap, electronical appliances, packaging, contaminated containers, etc. Such information indicates that increasing industrial garbage and waste increase in only one month which still not be included with garbage from others places by disposing of waste and garbage properly of 2 million tons in each time can reuse the garbage only 25% resulting in contamination of toxins in garbage and waste to environment all of water source, earth, weather and also effect to human health. Environmental problems be problems that tend to be more serious unto the economics and socials changing of country so in this present time environmental problems of the world also be in the crisis due to the growth of global industrial factors causing Carbon Dioxide Emissions and any various greenhouse gases more than the natural can keep the balancing and still effect to get a lot of natural disasters, ecosystem and the environment was also destroyed which leading economic losses and effect to the livelihood of living beings and humanity as unpredictably and also be the importance and harmful to the future of all human being on this world. By this research will study environmental problems from garbage and waste scraps from Industrial Factories and make the understanding leftover materials all of the type of form and physical quality of materials to properly use by recycle to prolong the service life of those materials by taking the technique of handicrafts to apply with Postminimalism theory for designing the contemporary object to suit with new consumers who love to use in simply dwelling, beauty, to be the environmentally friendly and present a new perception to environmentally friendly products.

Objectives:

1. To study product designing under the concept of Sustainable
2. To study product designing and apply through the Post Minimalism theory in designing
3. To study the physical quality of leftover materials from Industrial factories for bringing in properly designing.
4. To study and trial design the Sustainable Contemporary objects through Post Minimalism theory.

Process or Concept / Methodology:

Studying product designing through the concept of Sustainable which to apply on Post Minimalism theory in designing Contemporary objects to reduce the production process that waste energy and to respond the need of new consumers who want the environmentally friendly products as more and more by taking the leftover scrap materials from Industrial factories to produce Contemporary objects such as accessory, decoration sculpture, jewelry i.e. by using the technique of handicrafts that blending through the Post Minimalism theory until being the new contemporary products that suit to new consumers.

Techniques and Materials:

1. This studying aims to study the garbage and waste scrap problems from Industrial factories that effect to environment and taking the leftover from waste scrap to reuse processed as Contemporary objects to new generation.
2. Researcher study the quantity of leftover waste scrap from Industrial factories that can take to reuse processed in Thailand and take to design through the Postminimalism theory in designing to produce in the reality work by using the technique of Thai handicrafts.
3. Sampling group in this study be the new generation group who having sustainability interesting with the age between 25 – 35 years and live in an urban area.

Conclusion:

   To optimize resources for the circular economy, the goal is to reduce the amount of waste to less than or equal to zero as the concept of sustainable. But in some cases, the wastes are of broken raw materials or poor-quality components which definitely cannot be used or recycled. To strengthen this idea, researcher foresees the potential of broken glasses or damaged materials from the glass blowing manufacturing to create new valuable jewelry. The researcher wants to present a new perspective of Fine Jewelry that does not focus on the value of raw materials, but intentionally turn the waste from any industry's production into a new product by use the theory of post minimalism. The researcher turns silver scraps into wire, then, creating new geometric shape adorned with broken glasses with design theory and craftsmanship. By optimizing resources of the circular economy, it serves both wearers and viewers" view of beauty as well as creating a contemporary design approach for new generation people.

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The Relationship of Seed Growing.

Mr.Poraphon Chinwannachot

Introduction :

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. 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

Objectives:

Creative the Product by using the concept's seeds growing in form of Sculpture

Process or Concept / Methodology:

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

Conclusion:

    I have created a sculpture in the concept of the relationship of the seed that grows.

References:

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CLOTHING AS BODY PACKAGING.

Mr. Seksarit Thanaprasittikul

Introduction :

The project "Clothing as body packaging", highlights the relationship between clothing and packaging. According to the definition, both terms share common traits and functions. Clothing not only serves the primary purpose of covering the body, achieving both functional protection from the elements and moral propriety but also portrays the wearer's self and personality. Similarly, the packaging is the way to protect products by using an outer layer of a carton or cardboard. Packaging can also refer to the presentation of something or someone to the public in a way that is designed to be attractive or appealing. Considering the similarity of clothing and packaging, the project aims to explore and integrate packaging methods into clothing design. A study of packaging such as folding, construction, and details, informs design ideas. Folding and the flattenable construction used in packaging become the core idea for creating new construction through the experiment of flattenable folding. The design is developed through the experiment that emphasizes the clothing construction that can be foldable and flattened. In terms of materials, the foldable and flattenable structure can be achieved by using stiff fabric and fusible interfacing. In addition, details of packaging are developed into new fastenings in clothing. Unlike buttons and zippers, the clothing is joined by inserting the extra tab into the matching slit. As a result, the final design portrays clothing as body packaging that features a temporary foldable and flattenable structure enveloping the body.

Objectives:

To explore new possibilities in design methodology and to create new design in shapes, forms and constructions. 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.

Process or Concept / Methodology:

Based on a study of packaging, such as folding, construction and details, the design process starts from the experiment with folding. In response to the idea of "clothing as body packaging", the experiment focuses on the foldable and flattenable construction. After various experiments, the folded pieces are enlarged into the body size and developed into separate foldable clothing panels that can be temporary constructed and flattenable. In addition, the foldable panels are integrated into a part of clothing details, such as front and back panels, to make it wearable. Details of packaging are developed into new fastenings, featuring the use of the extra tab that can be inserted into the matching slit.

Experiment with folding.

The folded pieces are enlarged into the body size and developed into separate foldable clothing panels that can be temporary constructed and flattenable

Details of packaging are developed into new fastenings, featuring the use of the extra tab that can be inserted into the matching slit.

Techniques and Materials:

     Materials include stiff cotton fused with fusible interfacing, wool felt.

Conclusion:

     In conclusion, the project highlights clothing as body packaging by integrating the packaging methods into clothing through an experimental design approach. The research involves a study of packagings such as folding, flattenable construction, and details. Unlike working on visual interpretation, the design process focuses on the reinterpretation of the conceptual idea of packaging into 3-dimensional experimentation, featuring the experiment of foldable and flattenable structure, the integration of the foldable structure into clothing, and the development of new fastening details that support the temporary flattenable structure. As a result, the final design portrays clothing as body packaging that features a temporary foldable and flattenable structure enveloping the body.

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Detective of the Past: A Board Game Designed to Promote and Encourage the Learning of History and Ethnic Culture in Mae Hong Son Province

Mr.Suporn Shoosongdej

Introduction :

Highland area, Pang Ma Pha District Mae Hong Son Province There is a karst landscape composed of valleys, cave and complex. It is a former human shelter since prehistoric times. especially the Log Coffin Culture that is unique in the area, age between 2,100-1,100 years ago, continued to the present. There are ethnic diversity, such as Thai Yai, Karen, Black Lahu, Red Lahu, Lisu, Hmong, Lua, Pa-O, Chinese and urban people. However, perceptions of ethnic communities on the importance of the Log Coffin Culture are still limited. because of the barriers of youth in poverty and communication causing a lack of equal educational opportunities. Therefore, strengthening ethnic communities It is necessary to begin education in an informal way. Board games are a tool to promote learning through experience. lifelong learning which can develop skills for people of all levels. It makes ethnic youths to know their roots, be aware of changes affecting local society and culture as well as to realize the importance of the Log Coffin Culture heritage in Pang Ma Pha area and create pride in their own cultural identity

This article presents the board game research series. "Detectives of the Past" is experimental research that to apply knowledge of archeology and local history. The game combines the concept of learning through games and the design thinking process. Focusing on responding to the needs of users to systematic design work. The results showed that the efficient and standardized process for designing and developing board games was the knowledge of the historical background and cultural archeology of the Log Coffin Culture. The system of play that corresponds to the communication of knowledge, Illustrations suitable for the content, powerful game props tested and accepted. The game therefore has the potential to empower the community and the product can be developed for commercial use.

Objectives:

1. Design creative tools to reduce inequality in the education system of Mae Hong Son Province
2. To enhance student learning and enhance interpersonal skills in line with the learning objectives of the 21st century skill.
3. An alternative educational tool to promote informal, lifelong learning and increase knowledge at all educational levels.
4. It is the first board game project in Thailand to translate scientific archeology research into classroom content that is easily accessible and understandable to students. and may give those who love to play games

Process or Concept / Methodology:

The project goal is the creation of an educational board game designed to promote and facilitate student learning of the history and ethnic culture of Mae Hong Son Province. The project applies basic concepts of game-based learning to a Design Thinking Process focusing on meeting the needs of teachers and secondary students. The game rests on the scientific findings of extensive archaeological research by Associate Professor Rasmi Shoocongdei of Silpakorn University. The game translates scientific research into classroom content that is readily accessible and comprehensible to students, and potentially to gaming enthusiasts.

The design process assessed the knowledge required and enjoyment experienced by game users, as well as the technical performance of the game itself. The game develops three major themes: "Ethnic Detectives" promotes learning and understanding of ethnic cultures; "The Mystery of the Log Coffin" conveys the scientific understanding of the wooden coffin culture of Mae Hong Son; and "The Detective of the Past" links history to modern efforts to preserve culture through excavation and cultural resource management, two key elements of the archeological approach to history.

The game design achieves four main objectives: to apply the results of archaeological research to innovative curricula linking the Mae Hong Son past to contemporary changes affecting local society and culture; to augment students' acquisition of essential cognitive skills; to design games that promote cross-cultural learning; and to create games with commercial potential, thereby lowering costs to academic institutions.

The project demonstrated four key findings: archaeological research can be integrated into games that increase knowledge and cultural skills; proper design and development processes can produce games that assist users in developing cognitive skills such as critical thinking, problem-solving, creativity, and more effective communications skills; the Design Thinking Process is effective in developing innovative board games that contribute to education and cross-cultural learning; and an effective game rests on five key factors: engaging content, content-appropriate illustrations, effective game props, testing and acceptance, and a compelling game-playing experience.

In conclusion, through rigorous design and testing the project successfully produced a game ("Detective of the Past") that serves as a model for incorporating scientific research into an education curriculum so as to strengthen student learning and enhance interpersonal skills, in line with twenty-first century learning objectives.

Techniques and Materials:

Digital Print Objects, Boxset

Conclusion:

"Knowledge from research can be made into a fun game." 1. Board game are effective as research tools that promotes learning in a new way for students. 2. Through rigorous design and testing the project successfully produced a game ("Detective of the Past") that serves as a model for incorporating scientific research into an education curriculum 3. To strengthen student learning and enhance interpersonal skills, in line with twenty - first century learning objectives

References:

-

Joseph House: A boxed-in living decoded.

Mr. Waris Sinsuebpol

Introduction :

The project is to design a shophouse conversion, turning a 6-unit shophouse into a warmhearted familydwelling. The main requirement is to make the one who live in this house feels like they are in a proper homey-feeling house although all the shophouse conditions still need to be maintained, because they have been living in these boxes since they were born, so no more boxed in feeling. This is an actual and a practical architectural and interior design project to be constructed in 2023.

To crack the code, both physical and psychological conditions of being in a shophouse (ie. Structure, opening void, ventilation, interior space and feeling, etc.) have been studied, along with the users' behaviors, design elements, space analysis, and the sense of place theory. Those areas of study have later been used to facilitate the design to achieve the requirements.

Design Process has been summarized and divided into chapters as follows:
-Chapter1: Living out of the box.
-Chapter2: Enter the outside.
-Chapter3: Vertical transfer.
-Chapter4: To lose to gain.
-Chapter5: Light is vital.
-Chapter6: Belief, faith, and way of life.
-Chapter7: Style comes last, but first to be seen.
-Final Chapter: Façade, the first communication to the context.

At the outcome of this project (as submitted), it is in the process of architectural and interior design working drawings and preparing all information for the contractor. The project is scheduled to start constructing by May 2023.

Objectives:

To design a shophouse conversion, turning a 6-unit shophouse into a warmhearted family house

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Process or Concept / Methodology:
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　　　Design Process has been summarized and divided into chapters as follows.

Chapter1: Living out of the box.
　　　To define the feeling of living in the shophouse from the users, what is, or what cause the meaning of it by studying the users' perceptions and behaviors. what we've found is HOUSE
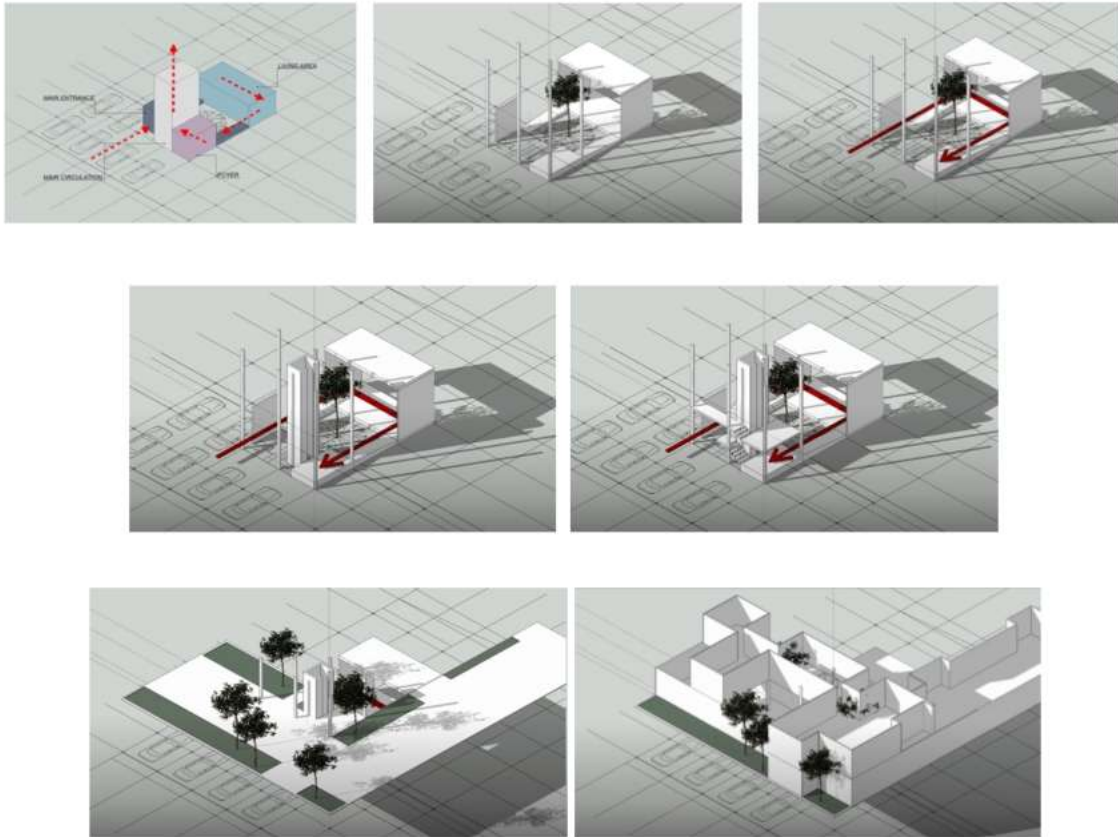-space defined by people who
-freedom of space
-can allow natural light in

SHOPHOUSE or ROWHOUSE
-limitation of space (by shape, lives in there grid structure, and size)
-NO journey, NO transition, or and utilization NO sequences of access
-lack of natural lighting and space as per required ventilation

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Chapter2: Enter the outside.

To enter the house, you open out to the courtyard -The main entrance (acting as a gate) starts with the outdoor living area, where the owner will be using as a house reception and a leisure space as well as some activities relating to the religion (ie. Christmas). Above this space is the extension used for mother and daughter's unit. And through this transition, the house entrance door will be found.

Chapter3: Vertical transfer.

The main circulation of the house is a lift and a staircase. They transfer people to a next main spot. Because this is an integration of 6 units of a rowhouse, the key is to locate the suitable place for them to gain the access to all functions.

Chapter4: To lose to gain.

Being in the shophouse space, the grid system of 6 units makes the space like a big box. To crack them, wall panels and columns grid need to be stripped and considered separately but parallelly. one pain point of being rowhouse is because there are 3 spans in depth with 6 units (spans) in width with 4m long in each span, therefore the middle part of it will lose the connection to the outside space. One solution was to sacrifice the front row of all units shifting the wall panel in the middle space, leaving the front space as a big open-air balcony to gain the sense of an outdoor terrace and plant some greens there.

One basic function of the house that the shophouse might have never been found is the laundry and where to dry the clothes. This is another task requested by the owner and, considering the buildingorientation, the best location is in the far-left corner. To create this, the mass of the big box was again cut a small cube to create an opening to allow the light to get through that balcony to be able for them to dry the clothes.

Other voids have also been created to vertically connect the 2nd and 3rd floor space. This doble height space is to make a visual relation and eliminate the feeling of being isolated from one another when staying in each floor.

Chapter5: Light is vital.
From the last chapter, another problem of being a big box is a natural light, especially in the middle space. At the double space and the stairwell, there is an opportunity to bring in the natural light from rooftop to the living room floor. Therefore, the skylight has been created above those area to allow the sunlight in the space. However, the direct sunlight will come with heat, so to avoid that the angle of skylight is designed regarding the sun direction making it an indirect natural light.

Chapter6: Belief, faith, and way of life.
Another factor of this house is their belief in religion. St. Joseph and Mary are the sacred icons. The exact location needs to be carefully indicated to appropriate to their everyday life. This creates a "sense of place" feeling which carries on from the place where they had been living since, they were born. St. Joseph statue is in the outdoor living area for some ceremony activities and Mary is in the sacred chamber, which is designed to submerge in the living are.

Chapter7: Style comes last, but first to be seen.
Mood and tone and styles issue was then being discussed after the main space had been created and most of the problem is solved, to satisfy all users as each of them have different interests and preferences. This seems like a normal step of design, but behind this, it relates to the "sense of place" as well.

Final Chapter: Façade, the first communication to the context.

The last part of the project is to design its cover. There are 2 issues,

1. To make it not to look like a separated 6-unit shophouses anymore, but rather be a one-unit building. Therefore, the design pattern is considered the big area and using random vertical line to intervene and hind the rhythm of the shophouse span making its own new rhythm.

2. Security to an open balcony in living area that has been created. While keeping all open is the best option for view and ventilation, however, it affects the privacy. Therefore, this aluminum perforated façade is designed to cover but still allow some natural light and ventilation to the building.
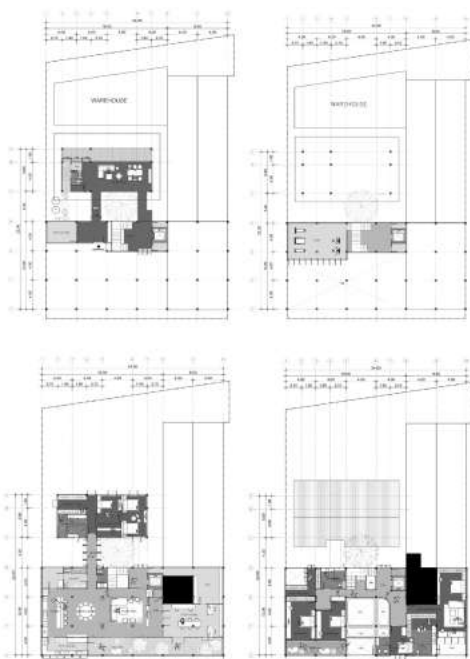
Techniques and Materials:

A shophouse conversion and house extension in total of 800 sq.m.

Conclusion:

This preliminary design is done and approved by owner. The design development and working drawings are in the process. The construction is expected to kick off in May 2023.

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Mirror of Grief

Mr. Anupong Suttalak

Introduction :

The conflict between Russia and Ukraine, which began in 2014, has been a major geopolitical event that has had far-reaching consequences for the region and the world. The conflict has resulted in thousands of deaths, as well as the displacement of millions of people. In addition, the region has also been hit by several devastating natural disasters, including earthquakes in Syria and Turkey, which have further compounded the challenges faced by the people of the region. The impact of these events on the people of the region cannot be overstated, and they have inspired many artists to create works that reflect the struggles and challenges faced by those affected. Mixed media art is one form of art that has been used to explore the complex emotions and experiences of those who have been affected by these events. The use of mixed media in art allows for a wide range of materials and techniques to be used, which can help to create a more complex and nuanced representation of the events being explored. This is particularly important when exploring topics such as conflict and natural disasters, which can be difficult to capture using traditional forms of art. As an artist, I have been deeply moved by the events unfolding in Russia and Ukraine, as well as the earthquakes in Syria and Turkey. These events have had a profound impact on the people of the region, and have inspired me to explore these themes through my art. Through my mixed media pieces, I seek to capture the complex emotions and experiences of those affected by these events. From these occasions have inspired myself as an artist to reflect consequences through the piece of art, using mixed media to create powerful and nuanced representations of the complex emotions and experiences of those affected. Through my own mixed media art, I hope to contribute to a greater understanding, empathy and actions caused by human hands to people and in the face of adversity.

Objectives:

The objective of this piece of art is to contribute to understand the impact of disasters on mental health and emotions of humanity, and to raise awareness of the dangers that may arise from human hands.

Process or Concept / Methodology:

- Research the source for information
- Design the piece of art briefly.
- Finding suitable materials to be applied in the project
- Start working on actual projects in accordance with the established plan.

Techniques and Materials:

Materials:
- Printed photographs
- Framed wood canvas (size 120cm x 120cm)
- Miscellaneous items for decorations

Techniques
- Photoshop
- Photo Transfer on Wood
- Texturize by blowtorch and roller
- Sticking wood material metal and plastic
- Burning on wood
- Oil pastel - Drawing

Conclusion:

By exploring these issues, the artist has found greater empathy and understanding of the experiences of those affected by disasters.Through the use of various media, the writer attempted to create awareness to humanity between trauma, resilience, and hope that arises in the aftermath of such disasters and war.

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สุกรี เกสรเกศรา. คุณค่าและความหมายของวัสดุจากธรรมชาติและวัสดุสังเคราะในงานศิลปะสื่อผสม.เชียงใหม่: คณะ วิจิตรศิลป์ มหาวิทยาลัยเชียงใหม่, 2546

Doe, J. (2022, March 5). Mixed media art reflects the devastation of war. Art News. https://www.artnews.com/art-news/news/mixed-media-art-reflects-devastation-of-war-1234589631/

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The mixed media art of Rebirth

Assist. Prof. Mr.Ekachai Somboon

Introduction :

     The forest is most valuable and useful asset to our mankind. We have been dependent upon it directly by the essential need for life. The forest indirectly helps to prevent a nature disaster. The forest effect is also related to the social economy as well. Therefore, we need to share the responsibility to save the forest from all sorts of calamities. I was thus inspired to create my work on, "The mixed media art of Rebirth"

Objectives:

     To reflect upon the truth on the destruction of the forest, to express the sorrowful, and at the same time the feeling of hopefulness towards the revival of life and the tree. My endeavor as an artist, Is the process of bringing back to life of nature. To urge on everyone contributing their responsibilities and awareness to conserve the environments by replacing the ones which have been destroyed.

Methodology:

1. Study the cause and consequence regarding destruction of the forest.
2. Sketch idea.
3. Create the work.
4. Assemblage the work into installation.

Techniques and Materials:

1. Use trunk of the tree uprooted for decorated.
2. Dead wood logs dug up by machinery.
3. Living Trees.
4. Arrange the materials into an installation.

Conclusion:

     The viewer should understand how many humans have destroyed the trees in nature. By leaving such a tragic end to nature when there is a calamity. Representing the reflection of the result of how nature once appeared by re-creating the parts of the trees as a dream like existence of the trees that spring to life from the dead ones.

References:

[Referencing / Bibliography to start on a new page – Please delete] In-text citations Please ensure that every reference cited in the text is also present in the reference list (and vice versa).

Reference style Within the text:

citations in the text should follow the referencing style used by the American Psychological Association (APA). Publication Manual of the American Psychological Association, Sixth Edition, ISBN 978-1-4338-0561-5.

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Reference to a book:

      Strunk, W., Jr., & White, E. B. (2000). The elements of style. (4th ed.). New York: Longman.

Reference to a chapter in an edited book:

      Mettam, G. R., & Adams, L. B. (2009). How to prepare an electronic version of your article. In B. S. Jones, & R. Z. Smith (Eds.), Introduction to the electronic age (pp. 281–304). New York: E-Publishing Inc.

The Buddha Statue in an Art Context

Assist. Prof. Mr. Nipon Smanmit

Introduction :

   This Buddha statue sculpture is a fusion of Eastern and Western art theories. It incorporates the Japanese Wabi-Sabi aesthetic, which celebrates imperfection and simplicity, along with the Western theory of Distortion of form, which emphasizes expressive potential through manipulation of form. The resulting visual language creates a unique and profound work of art that speaks to the human experience of seeking beauty and meaning in an ever-changing world.

   The Wabi Sabi aesthetic theory embodies the essence of simplicity, tranquility, and the beauty of impermanence. It celebrates the intrinsic value of objects that are unpretentious, humble, and authentic, and which reflect the natural processes of decay and aging. It is a philosophy that emphasizes the importance of embracing imperfection and transience as essential elements of beauty and meaning in life.

   Furthermore the interpretation of this theory requires a deep understanding of its underlying principles and a keen sense of aesthetic sensitivity, which allows one to appreciated the subtle nuances of beauty that are inherent in incompleteness and imperfection. In essence, the Wabi Sabi aesthetic is profound expression of the human experience of seeking transcendence through the appreciation of the ephemeral and the fleeting.

   The Distortion theory is an innovative approach to art that involves manipulation visual elements to create a distorted form that challenges the viewer's perception of reality. By distorting the original image, the artist can create a heightened sense of visual stimulation and evoke a deeper emotional response from the viewer. This approach involves various techniques such as expansion, enlargement, shrinking, die-cutting, and leaving pieces unfinished to create a sense of dynamic tension and energy.

   The resulting visual language is a captivating and though-provoking work of art that encourages the viewer to question their perception of reality and explore new perspectives.

   This two artistic theories Wabi Sabi and Distortion, share some similarities and differences that make them fascinating to combine in a single project. While Wabi Sabi celebrates the natural beauty of Imperfection and simplicity, Distortion theory emphasizes the importance of manipulating visual elements to create a heightened sense of intensity and pressure. By combining these two theories, the artist can create a unique and captivating visual language that stimulates the viewer's Imagination and challenges their preconceived notions of beauty and meaning.

Objectives:

This is an experiment to find ways to work of art

Size of work:

150 cm. width, 100 cm. long, 300 cm. height 7.

Conclusion:

My intention is not to convey a deep understanding of the Wabi Sabi or the Distortion theory to the audience. Instead, my focus is to incorporate these theories into my artistic creation to generate something novel and innovative. Whether the resulting work reflects both theories or not is not a primacy concern of mine. What natters most is the creative process and the experimentation that occurs through the combination of these two distinct artistic theories. The ultimate goal is to create a work of art that is unique, thought-provoking, and meaningful to both the artist and the viewer.

S O C (Sense of Control)

Assist. Prof. Mr. Wantawee Simchomphu

Objectives
- Interpretation for semiotic communication.
- use image in communication.

Process or Concept / Methodology :

Pencils sketch on paper line with a black ink pen then imported into the computer customization vector and digital paint.

Areas of Creative Works / Techniques and Materials (Optional) :
- Adobe Photoshop, Bitmap/Raster
- Adobe Illustrator, Vector
- Digital Print

Techniques and Materials:
- Painting
- Printmaking
- Sculpture
- Mix media
- Photography
- Ceramics
- Interior Design
- Architecture
- Product Design
- Fashion Design
- Textile Design
- Graphic Design
- Visual Communication Design
- Film & Video
- Animation
- Digital art / Illustration
- Multimedia
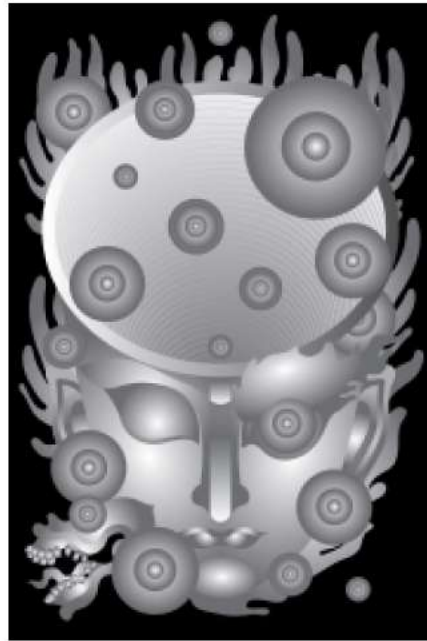
Brand Creation, Logo & Identity, and Packaging for Grams BKK

Assist. Prof. Mr. Teeranop Wangsillapakun

Introduction :

BrandingandPackagingDesignforGramsBKK

Branding and packaging design for Grams, a Cannabis dispensary that focuses on seeking and providing high-quality and exotic grade

Cannabis for professionals. Based on the brand's concept, we created the brand name "Grams"and brand personality and as well as packaging design that aimed to elevate as tandard of Cannabis product design and change the perception of Cannabis culture away from hippy and psychedelic approaches to focus solely on the positive outcome. Therefore the brand concept "The Creation' is used to interpret change and as well into the theme of th ir packaging set under 'The Inspiring Change'concept.

Not only aesthetic and concept communication that we focused on,but also solving the pain-point issues faced by the users and customers when ordering Cannabis products. Regarding the protection of the buds and noticeable strong smell when delivering. Thus we designed an additional carrier bag or shopping bag beside the packaging containers to fix the problems.

The container is designed to firmly contain and protect the Cannabis buds and showcases the vision of the brand. It is composed of 2 layers of plastics, the lining inside is made out of PET Plastic for food safety reason, and PP Plastic for the outer layer. The outer layer showcases the design concept of "The Inspiring Change" by showcasing the name of the songs that have made impacts and changes society, the typography approach are also the reinterpretation of the cloud that signify creativity, and symbolizing the culture and process of Cannabis inhaling that ignites creativity. The bottom of the container has the sticker that informs all the basic in formations of product; species, warnings, weight to our users to properly enjoy our product and be informed.

The carrier bag/box is designed as a solution for protection during transportation and to protect the privacy of user. The bag template is the reinvention of the typical shopping bag that we adapted to make the special mechanic that the top of the bag can be folded and perfectly snaps with the hole on the left and right side of the bag, and transforms into a completely sea land conceal the contents inside. The shopping bag also houses the trays that can firmly hold the container by just a simply pushing the container down the marking line on the tray to lock the container in place.

As a result the brand and identity design and packaging for Grams has become the first step that will elevate the Cannabis perception and usage culture by educating and giving the right information to properly use the product through the vision of Grams.
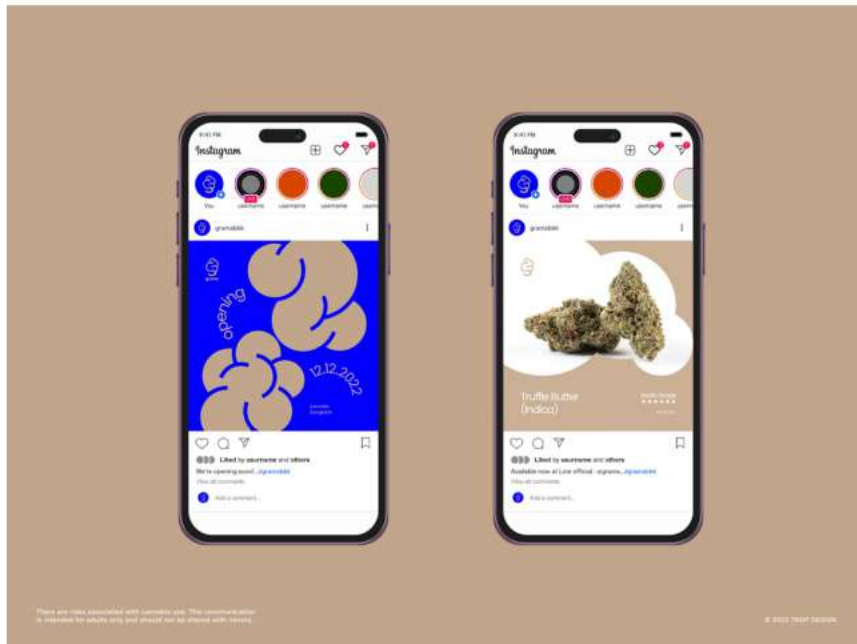
Objectives:

　　　To elevate the Cannabis culture and change the perception of underground usage culture by educating and giving the right information through branding and packaging design to properly use the product and feel proud and acceptance.

Methodology:

　　　Branding and packaging design for Grams, a Cannabis dispensary that focuses on seeking and providing high-quality and exotic grade Cannabis for professionals. Based on the brand 's concept, we created the brandname "Grams" and brand personality and as well as packaging design that aimed to elevate a standard of Cannabis product design and change the perception of Cannabis culture away from hippy and psychedelic approaches to focus solely on the positive outcome. Therefore the brand concept 'The Creation' is used to interpret change and as well into the theme of their packaging set under 'The Inspiring Change' concept.

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The Landmark Rangsit

Assist. Prof. Natchanon Panitwong, Pornpawit Paengjak, Thanapon punsaing, Sarittawat Kanjanatanasade, Weerawiral Phanphonnath, Assist.Prof.Dr. Suwicha Benjaporn, Aamaal Phakdeetham Chimvilaisup, and Monchai Bunyavipakun

Introduction :

The Design Contest for the Landmark Rangsit, Chulalongkorn Water Gate, "Pathum Thani: City of Rivers from the Royal Grace of His Majesty King Chulalongkorn the Great" is a project that Rangsit City Municipality, Royal Irrigation Department, and private sectors in Pathum Thani Province have jointly initiated to design and improve Chulalongkorn Water Gate area to construct a public park, a monument of His Majesty King Chulalongkorn the Great, a museum, and an observation tower as well as develop the area around the Chulalongkorn Water Gate Office, Office of Water Transmission and Maintenance Department of South Rangsit, and staff houses. The project has been carried out to commemorate the royal honor and grace of His Majesty King Chulalongkorn the Great. With a firm determination to help people, His Majesty King Chulalongkorn the Great initiated the development of "Thung Rangsit" area, formerly known as "Thung Luang", which had been a forest without a river. Since the area had not been suitable for agriculture, the people had lived in poverty. His Majesty King Chulalongkorn therefore initiated the excavation of Rangsit Prayunsak Canal and an embankment in the name of His Majesty the King "Chulalongkorn Water Gate" for the benefit and prosperity of people in Pathum Thani from the past to the present. Therefore, upon completion, Chulalongkorn Water Gate area will become a new recreational area that can promote tourism and a new source of history learning of Pathum Thani Province as well.

The winner of this contest is the representatives of students and professors from the Faculty of Architecture, Rangsit University. The design shows the hamonous design and creation process of architecture and landscape and clearly reflects the identity of Pathum Thani by applying the curve of the royal lotus, the symbol of Pathum Thani Province, to architectural elements in various dimensions. In addition, the curve axis is used to connect the traffic system to all areas of the project as well as create a transition space that facilitates a harmonious interaction between the interior and exterior of the buildings, especially the arrangement of access to each area within the project. The designers have a hidden implication of conveying the history of Pathum Thani from the past to the present and the future.

First, the Monument of His Majesty King Chulalongkorn the Great is designed with lines similar to lotus petals and elevated 5 meters above street level for the outstanding and open scenery from the Rangsit Prayoonsak Canal. The location of the monument at the beginning of the Rangsit Prayunsak Canal is selected to remind people of the benevolence of His Majesty the King Chulalongkorn the Great who initiated the development of this Rangsit Field. Then, the area of the Irrigation History Museum exhibits about the excavation of the Rangsit Prayunsak Canal and the construction of the Chulalongkorn Water Gate. The museum building is designed for easy access with the harmony with the surrounding landscape. A green area is located on the roof of the building which represents the agricultural town of Rangsit Field. The former ofiice of Water Transmission and Maintenance Department of Southern Rangsit, an ancient wooden building and a part of the outdoor display in the park, can be viewed from the hall of the museum building. Next to the museum building is a multi-purpose activity area which is the entrance to the City Observation Tower. The twisted shape of the lotus stem is applied to the architectural style which leads to the base of the tower that is rounded like lotus petals arranged in the shape of a royal lotus. The copper-colored aluminum composite is used to cover the steel structure that is the building's weight bearing core, which is durable and can change the color of the surface according to the intensity of the sunlight at different times. IGU insulated glass that can withstand high winds is used to reduce heat transfer and conserve energy. In addition, Air Purification Tower System is integrated into the Rangsit City Observatory Tower to help improve air quality, covering a radius of approximately 1 square kilometer around the tower. Therefore, this observatory tower is an important landmark to convey the story of Pathum Thani at present and in the future as well as a lung for people in Rangsit area as well.

หอชมเมือง

พื้นที่สำนักงาน / พื้นที่อยู่อาศัย

พิพิธพัณฑ์

พื้นที่จอดรถ (หลัก) / 60 คัน

ลานอนุสาวรีย์ รัชกาลที่ 5

พื้นที่จอดรถ (รอง) / 20 คัน

ZONING –

Objectives:

1. To participate in the national contest program to develop academic and professional skills
2. To design the project that specifies objects as a landmark of a large and important area in the history of Pathum Thani Province as well as a new tourist attraction of the country
3. To develop design concepts that meet national needs which is an upcoming construction project

Methodology:

Architectural design process has been applied to the work for the contest by showing the concept. However, the design development for the actual construction has not yet proceeded, which will be carried out after this current stage. The working process at this stage consists of:

1. Study the requirements of the contest and listen to the information from Rangsit City Municipality as well as get additional information to synthesize detailed information for the design guidelines.
2. Study the area by surveying the actual area to analyze the scenery data both inside and outside the project
3. Study both domestic and international case studies

4. Determine the project programming by specifying the areas in the project according to the requirements and add more designing ideas to create a national landmark project
5. Design an architectural work based on the project objectives and use the architectural design process, starting from the survey of the actual area and the area plan of the municipality to create a contextual plan of the project; the disassembly and application of the royal lotus pattern, the symbol of Pathum Thani, into geometric shapes to design the area layout; and the creation of the spatial interactions through the curves of the lotus petals. These are the main concepts of the design as well as the architectural work for the whole project.

Techniques and Materials:

  Design with architectural design process knowledge, 2D plans, and 3D simulations to analyze the potential perspectives, both from within the project area and from the outside into the project area, as well as analyze the free space and the relationship between the buildings within the project area and make animations to depict the atmosphere of future projects.

CONCEPTUAL DESIGN

มีแนวคิดที่ตั้งต้นโดยใช้รูปแบบของ ดอกบัวหลวง
นำมาถอดเป็นรูปทรงของอาคารหลัก ที่จะก่อให้เกิดเส้นสาย
โค้งเว้าภายในโครงการที่แนบเนา โดยที่เลือกใช้เส้นสาย
โค้งว้าพระจากให้เกิดความรู้สึกที่ผ่อนคลาย และอ่อน
โยน อกก็ยังพาให้มูลมูกในโครงการกอกหลัหเส้นสาย
ที่หลักเส้นสายในโครงการในมุมมองของแต่ละบุคคล

CIRCULATION

การสัญจรกายในโครงการมีการออกแบบโดยให้ความสำคัญกับการสัญจรกางเท้า
มากกว่า จึงมีการสัญจรโดยยานพาหนะให้มีเท่าที่จำเป็น แต่ในการออกแบบ
ยังนี้ การเดินความกว้างของถนนกนเดินเชิด และลดความสั่งกีดขวาง
ใช้สำหรับบริการนัดกแหญุกเฉิน ก็ยกาบารกฟ้าถัง
ใช้งานและรวดกนาย
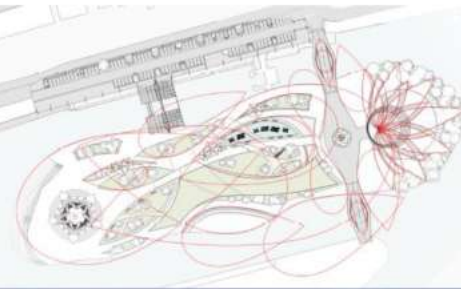
เส้นทางรถยนต์

เส้นทางสัญจรหลัก / เส้นทางฉุกเฉิน

เส้นทางจักรยาน

พื้นที่จอดรถ

ลานอนุสาวรีย์ รัชกาลที่ 5

อาคารพิพิธภัณฑ์

หอชมเมือง

สำนักงาน / บ้านพักเจ้าหน้าที่

Conclusion:

Detailed analysis of the project objectives and interpretation of the actual needs of the contest requirements are required for working in this contest. The histories of Pathum Thani Province, Rangsit Prayoonsak Canal excavation, and His Majesty King Chulalongkorn the Great who intended to excavate the canal to develop Thanyaburi - Thung Luang Rangsit area have been studied, analyzed, and synthesized to determine design guidelines that affect changes in space utilization. Students, with the supervision of the lecturers, won this contest and received a prize of 200,000 baht as well as worked with Rangsit City Municipality in order to develop the design for the future construction of Rangsit City Municipality. Regarding the work process, the coordination between Rangsit City Municipality and the team faced some difficulties related to the appointment time for the presentations. The issue was solved by submitting and arranging additional online meetings.

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KON KAO YA KOO – COLLABORATIVE AUGUMENTED REALITY FOR COMMUNTIY FESTIVAL

Assist. Prof. Dr. CHIRANTHANIN KITIKA

Introduction :

      Chang Moi district is selected as creative district by Thailand creative and design center since 2019. This district has known for various of culture movements and presently has rising numbers of new business such as cafe, bars, restaurant etc. On the other day, creative district does not just focus on present business, but also has to engage and empower local community which is foundation of local knowledge and cultural asset. Since city development plan strikes to Chang Moi district in 1960s. Streets, real estate and private properties are mainly built for business purpose. Chompoo temple was a community center where located to bind villages and locals with social activities. Now the scene is gone. The purpose of design is to engage and drive this district with idea of Neighborhood economy networking. This project brainstorms with local and entrepreneurs in the district and then we selected "Kon Kao Ya Koo Chang Moi" festival which restores the idea of Temple centered community and intentionally collaborates with community networks. To represent community festival with historical townscape, the event has to create special experience for telling relative local story with community sites. Project method is to hold design thinking process with local and new entrepreneurs and create Visual integrated with existing elements where is the story telling for festival and cold local tales. The design outcome is AR technology through social media. The project merges 3 storytelling with 3 elements in Chompoo temple. There are 3 local tales which is not recorded as cultural assets for Chang Moi community. First, the twin pagoda, Chompoo temple creates Pagoda which refers to Doi Suthep temple's pagoda because the relative roots of monk from Chompoo temple and Doi Suthep temple is connected with Kru Ba Srivichai. Besides local community was originally craftsman, worker and labors then they had no time to make merit with Doi Suthep temple, So they want to conceptual The pagoda of Chompoo temple as Twin pagoda with Doi Suthep temple. Secondly, Chang Moi is a name to be called community because this area was a place for King elephants' recess in the ancient. Then local and new community wants to present the meaning of this district along the street where are binding temple with old village. Third, as Kon Kao Ya Koo festival is local gathering to create social activities in Main court in front of temple. This event is rare to be seen and

local keeps continuing for over 50 years. Local donates ingredient for "Kao Ya Koo" (Holy rice) such as rice, honey, sugar, brown sugar, bean, sesame etc. Then they mix and stir as holy rice in the midnight of full moon night in Twelve Lanna mouth. (Presently, it is a night before Loy Kratong day). So, we need to explain this event on main court of the temple which restores old axis and community plaza. Finally, these 3 AR designs will be used as Instagram filter to conveniently use for new people and tourists who visit this community and neighbors.

Objectives:

1. To present local tales as storytelling which related to tangible areas in community.
2. To integrate new technology as content services for cultural tourism
3. To create community network by collaborative design process with local and new entrepreneur.
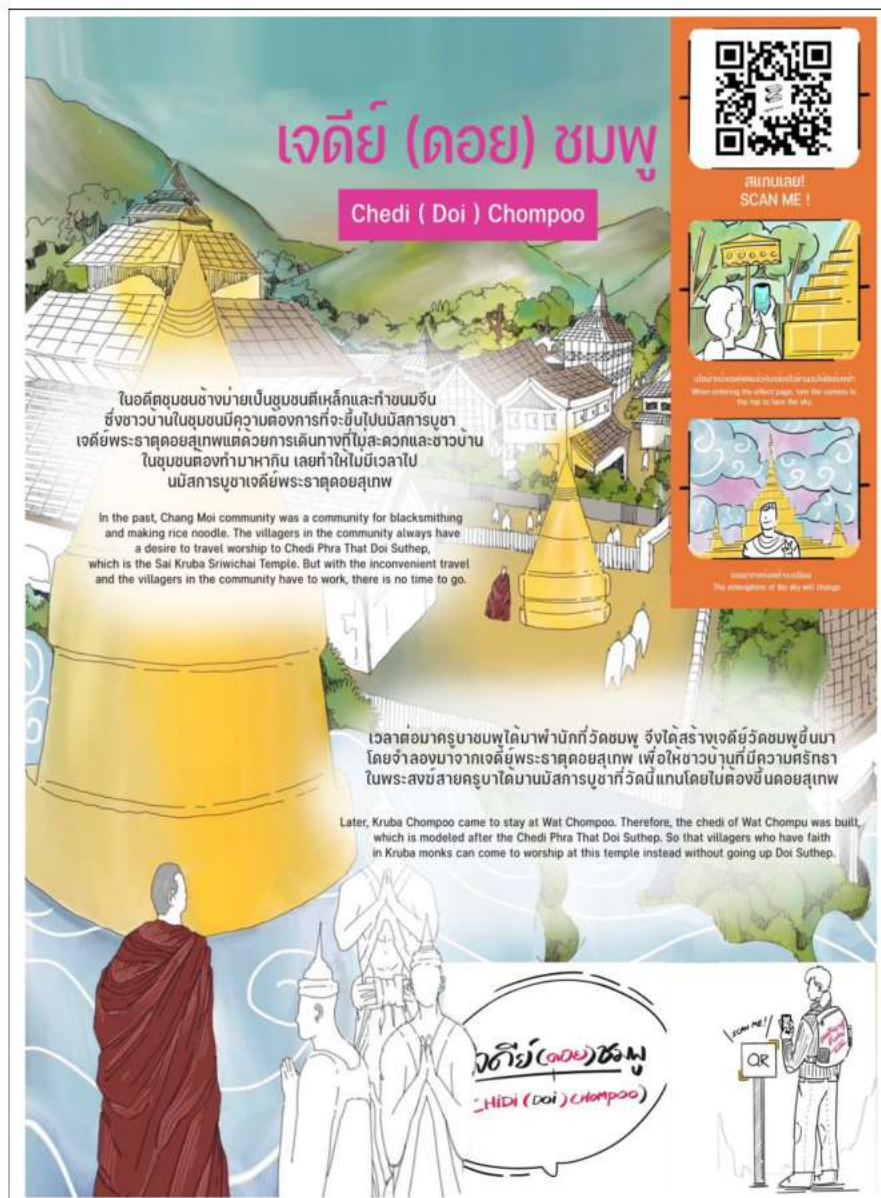
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Methodology : Collaborative design process
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This project is a part of Chiang Mai Learning City research and provides supporting for making Neighborhood economy. As the dynamic from urban regeneration, community network is a key to create the strengthen of community. (Kitika C., 2020) The method sets design thinking session to engage people and make action together as co-creation. Sustainable city needs to openly collaborate action with stalker holders. (Sander, E. & Stappers, P., 2008) Finally, integrative design is to set cultural landscape by old and new people together. With the diversity of people, cultural assets and landscapes combine local knowledge with tangible and intangible values. (Shen, J. & Chou, R., 2021).

To create collaborative process, Participants are including with local residents, new entrepreneurs, civil society and local government organizations such as Chiang mai Art and cultural museum, Chiang Mai municipality. There provide 3 sessions to make collaborative design process;

Session 1: Storyteller with the actual site

This session is to reinforce community engagement and to collect local tales which related to actual site in the community. Locals, Entrepreneurs and Civic society had joined and participated the design thinking. The results are 3 physical sites where must promote and reconsider for community storytellers. There are;
Site 1: Chompoo temple pagoda
Site 2: Street surrounded Chompoo temple
Site 3: Main court in front of the temple

Session 2: Integration with Local festival

This session is a sandbox design to create what are local tales needed to be presented with actual sites. Within period of of Kon Kao Ya Koo festival, the preparation sets to merge with this festival. This session provides brainstorming and design thinking about AR technology. Selected stories must convince tourist and new people with photogenic views. This session found out that there 3 stories and views which local and entrepreneur want to collaboratively present their own cultural assets. There are;
Story 1: Story about The Twin pagoda with Doi Suthep Temple, which represents through west view from Chompoo temple pagoda.
Story 2: Definition of Chang Moi which is a name of community that we proudly want to present this elephant scene along the street.
Story 3: Kon Kao Ya Koo method and story which presents in the main northern court in front of the temple.

Session 3: Data transform & AR integrative design

From 2 session of design thinking, this session is to create AR where connects to the actual site. Following 3 selected views, Researcher measures and sets the characteristic of surface where are set for AR tracking. The outcomes are different surfaces. First AR scene is designed for widen view to present the twin pagoda floating on the sky. Second AR scene is to scan and track on the linear line of street. Then the ghost of elephant is a visual design which is tracked following the line of street. Third AR scene is to present the process of Kon Kao Ya Koo ceremony which presents with the main court. Then AR tracking is to scan with opened space as circulars plaza to play with animation. From these 3 AR mock-up scene, researcher tested and developed to launch as Instagram filter for cultural tourism. 3 AR scenes is created and coded as qr code which people can scan qr code with their smart phone and directly use these 3 AR filters as Instagram stories or posts. That would be creative community promoting with cultural assets in the creative way.

Techniques and Materials:

Area of study: Chang moi community   Techniques: Augmented reality Technology, Architectural drawing
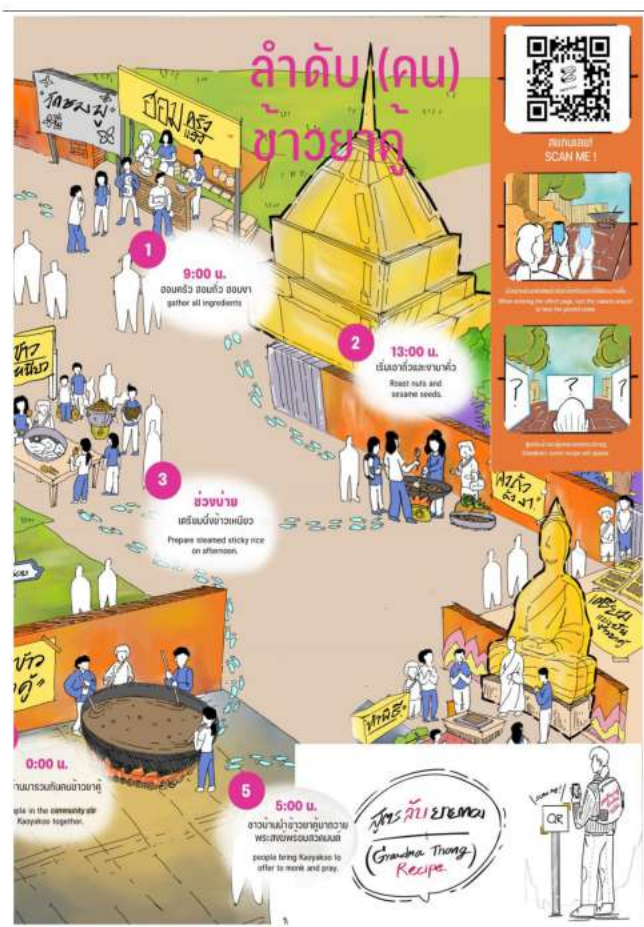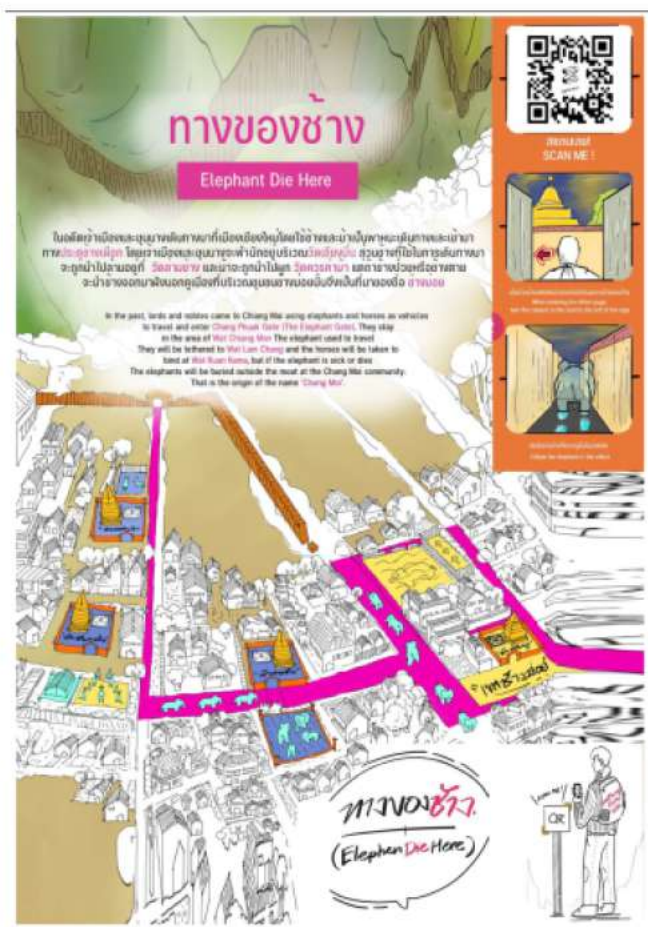
Conclusion:

Chang moi district has known for various of culture movements and presently has rising numbers of creative business. The results form this design experiment provide as 3 topics. There are;

Topic (A) Integrating with AR technology: Every traditional event has to adapt with present lifestyle, now social network is more impactful to represent old traditional event as photography and short clips. Not only beautifully picture but also unique experience in real event has to be beyond than taking photo and videos. 3 physical assets now are beyond than just story to be to told. Now people can use AR technology through Instagram filter and learn more about the story behind those physical assets. In terms of integration technology, Augmented reality needs to track with real physical elements then people can create their own photos and videos. So city is transformed as digital data and merged with GPS tracking. As creative city and cultural tourism, this integrative design is an experimental which created with the concept of collaborative creation and community network. As the result from making 3 AR scenes in the context of Kon Kao Ya Koo festival, this combines with 2 outcomes;

First outcome is to identify community data, local tales, and cultural landscape as new cultural asset.

Second outcome is to provide new integrative design as AR scenes which creates new experiences through community festival.

Topic (B) Collaborative design: Collaboration is the key to create the design sustainability. This project includes 3 key factors with Engage, Enhance and Empower with community.   Engaging people requires more participants from old to new people. Community needs to expand more networks and provide to new generations.

Enhancing new technology is to update their local knowledge and wisdoms towards the age of digital transformation. As smart society, local Community needs to learn more about Technology to improve their daily life.

Empowering community is set to our goal and mission. All participants would be appreciated and also belonged with new design. Local people and assets are the foundation of community and younger generations are branching them for better.

This project is a study of collaborative design with collaboration process. Output examines as application that new technology can empower local community and elevate public area usage through the age of digital disruption. Furthermore, outcome from this project is to create and strengthen community network.

Topic (C) Refining cultural landscape: The actual cultural landscape needs to create and expend new experiences which emerge with up-to-date integrative design technically. Furthermore, people in the community is definitely the key factor to sustain community. Local data and knowledge which collect by locals they need to transform digitally and creatively. So the community can create and present its own value and

pride with present technologies. As lesson leant, each community can conserve, create and perceive its own cultural landscape where is contemporary emerging with people online and offline. Connecting of 3 tangible assets and AR technology are bound as small community route which connects with old village, temple and business area. As the goal of Learning City, Chang Moi is presently on the way to become a sample of "Learning area" where people can learn through historical & cultural data with city walk where engages more participants such as tourists, school, university and researcher.

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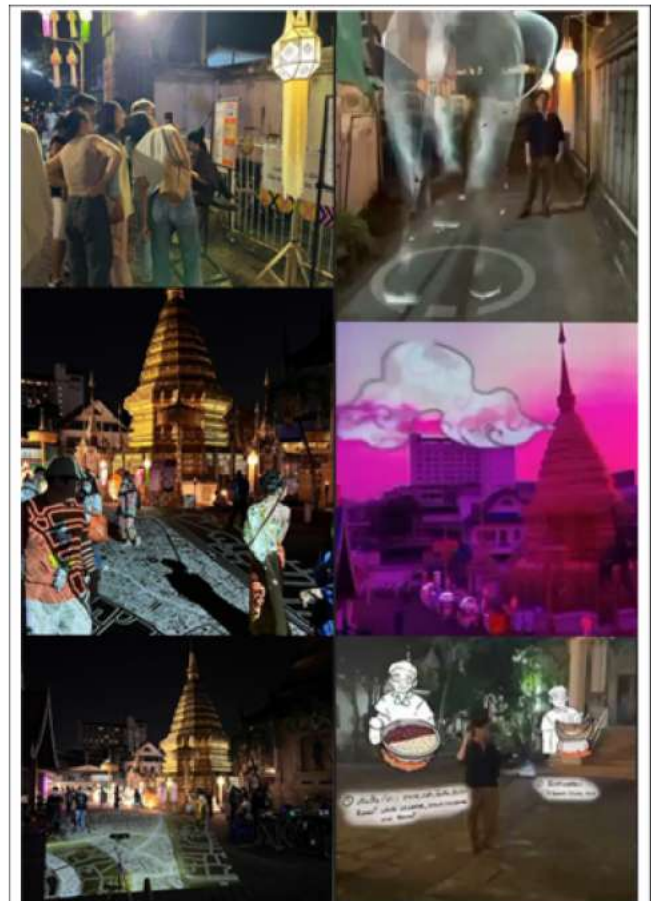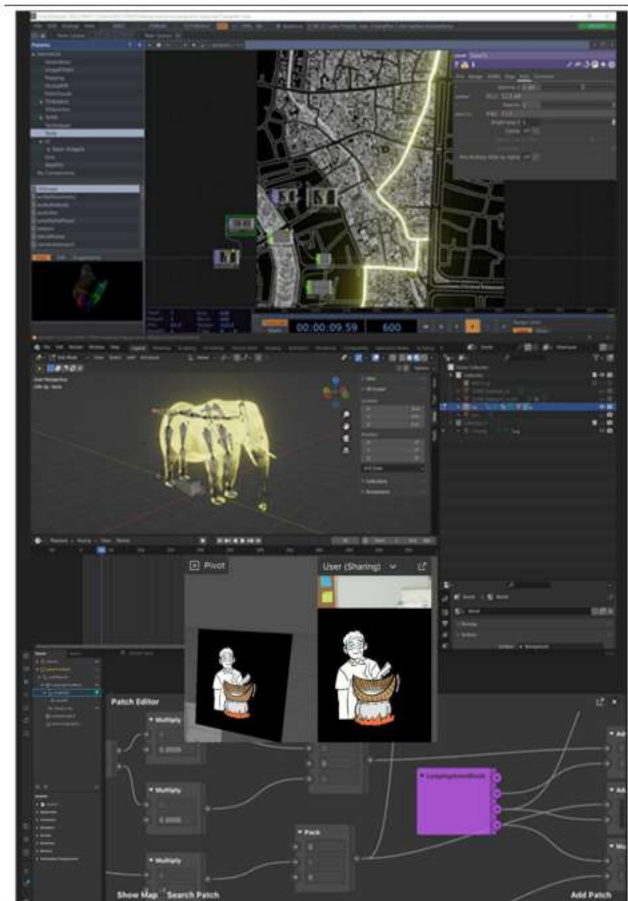
The Internal Courtyards House.

Assist. Prof. Dr. Jeerasak Kueasombut, Mr. Rapeepat Ratanachod and Mr. Chatchai Ditsadee

Introduction :

When you look inside, you might only see a white box-shaped building divided into square shapes for parking functions and a small courtyard, where treetops can only be seen through the hole. Along with a front blackout to keep outsiders from seeing, this enables the internal space to be fully exposed to the hidden nature inside.

The design process begins by analyzing the physical environment and defining the desired nature of the interaction. In this project, the project opted for a view towards the green space at the back of the site and turned away from the view of the entrance that connects to the chaotic public road. First courtyard is positioned in the middle of the building to act as an open space and allows all areas to interact with the exterior and the trees in the middle of the courtyard, and also serves as a secondary entrance for access. And create an experience of recognizing nature and the changes of the environment that are different from the main entrance. Second courtyard is inserted into the corridor and staircase area. Serves to create awareness of the state of being inside - outside. Third courtyard serves as a barrier between the two spaces, a small green space that creates a unique perspective and continuity to the outside. The concept of the courtyard, used as the main tool in the design of this building, is the interpretation of the "Chan" in traditional Thai houses based on the human-architectural-nature theory. The "Chan" area is still the heart of the house. It is a connection area that provides a state of comfort, safety, shady and pleasant and is a space that relates to the human mind. (Pobsook Tadtong. (2020). The Meaning of Chan (Center Terrace) in Contemporary Thai House. Doctor of Philosophy (Vernacular Architecture).

Under approximately 260 square meters of this house, there is a courtyard (internal courtyard), with a ratio of about 30% of all areas interacting with green areas of the courtyard to connect, which has access to all the house's functions. Each courtyard is designed to provide residents with multiple opportunities to interact with nature. No matter what feeling of being surrounded by nature or connecting scenery from outside to inside and creating a sense of belonging between the green space and the living space. Also designed each courtyard is intended to provide an atmosphere for multiple areas of the house at the same time. To connect the inner space, open to the surrounding nature. It makes living in a house feel like you're always surrounded by nature, whether it's a view from the trees, the sky, or natural light. The surrounding nature is emphasized by a simple architectural design. Through its architectural

simplicity, the design seeks to raise awareness of privacy and the ability to connect to the environment at the right moment without increasing or communicating anything other than the usage's purpose. Capable of clearly communicating the user's identity based on the needs of the homeowner, serving privacy and security concerns. Also ready to fully see the direction that is open to the relationship with the natural surroundings.

Objectives:

The objective of the project is to design a residential building that responds to the changing urban environment and enhances the connection between residents and nature.

Methodology:

The design process is divided into four steps.

1. Analysis of the relationship between interior space and the environment suitable for perception.
2. Organization the courtyards to control the environment Shade direction, ventilation, creating a good view and atmosphere to the external environment.
3. Inserting green space with courtyards of different sizes to different parts of the house to create a view to nature to create a variety of levels of relationship.
4. Enclosing space with a solid void language that corresponds to the intended use of the internal space. and choose to interact with the surrounding environment appropriately.

Techniques and Materials:

Under the simple architecture language comes from straightforward design tool conditions. The building is volumetric from the cube and then subtracted by negative spaces that act as courtyards and green spaces. The position of the subtract space creates a natural perspective into the interior space. and create continuity from the inside to the outside It also creates a different level of experience and perception of nature.

Conclusion:

The results obtained from the use of the courtyard are used to filter the good environment into the central area of the house. and working with Green Space to create a balance between privacy and the level of interaction with the environment appropriately. The urban environment in Thailand has a rapid and unpredictable direction of change. The role of architecture that harmonizes human beings with nature has been reduced. Applying the concept of human-architectural-nature relations Through the "Chan" in the form of Internal Courtyards, this project is one of the attempts to bring back the original architecture's function.

References:

Pobsook Tadtong. (2020). The Meaning of Chan (Center Terrace) in Contemporary Thai House. Doctor of Philosophy (Vernacular Architecture). /Silpakorn University.http://ithesis-ir.su.ac.th/dspace/handle/123456789/2957

# Vertical Co-Housing: Melding Thai Traditional Living with The Contemporary City

Assist. Prof.Mr.Korapong Kannasoot

Introduction :

In the past, it was common forThai families to live together in the same house in order to support each other across generations. This is evident in how traditional Thai houses were expanded to accommodate new family members and became larger as the family grew.However, due to the increasing price of land and cost of construction, particularly in urban areas, it has become difficult for many families to afford traditional co-housing. This has led to the question of whether it is possible to build a traditionally inspired Thai house on a small piece of land. To address this issue, the solution of building a vertical co-housing project was developed, rethinking and reorganizing the original functions of the house in the manner of traditional Thai living styles by stacking them vertically. Post-occupancy evaluations have shown that all functions of the house worked properly, although additional shading devices were needed on the south-facing facade during hot summer periods. Overall, the traditional Thai way of life in the contemporary urban contexts can be made possible using of a vertical co-housing model that promotes intergenerational living. However, certain features of traditional Thai houses, such as the ability to expand, are limited in the current context by foundation and pile work.

Objectives:

1. To design an urban compound that accommodates four related families.
2. To apply the criteria of building a Thai traditional house to the building of a contemporary house vertically on a smaller land piece.
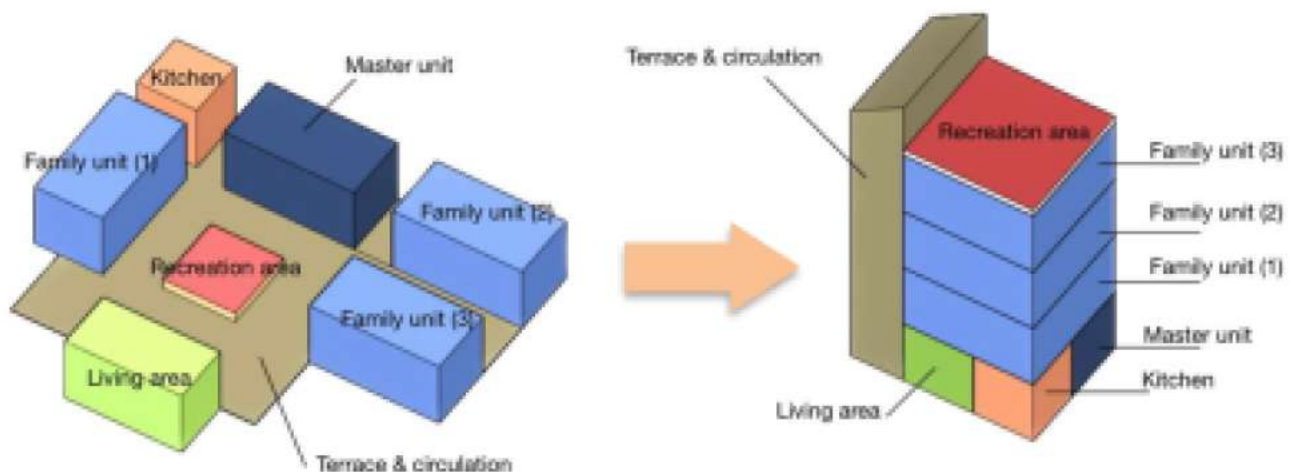
Methodology:

The Thai traditional house is typically designed according to the functions and divided into small units, such as bedrooms, living rooms, and kitchens, connected by a main terrace. As the family grows, new private unit and small private terraces are added on the opposite side of the master bedroom, and the main terrace (or big hall) will be expanded to connect all the new rooms.This will creates a pattern of life in which every generation of the family can stay in the same house, share the main circulation and common areas, all while allowing the entire family to be involved in all activities. (Central Thai House Style, 2003)

With this Thai house concept, the design criteria of this project are: 1. All families have to live together in the same piece of land, and each family has to get their own private space. 2. Building facilities, such as common areas, recreation areas and circulation spaces need to be provided for all families

In order to achieve design criteria, a house built in a small area, had to be recomposed in a vertical arrangement.Thus, the private units, which include one sitting area, a pantry, a small dining area and two bedrooms were stacked into a four-story building with each family occupying one floor. Common areas such as the main dining hall and kitchen, were located on the ground floor in front of the elder generation's unit, serving as a magnet for all family members to engage in daily activities. A long table was provided in the main dining hall to be used as a living area for guests or visitors, reducing the gap among generations. A recreation area was also provided on the rooftop for all family members. Finally, the staircase and lift were attached to the west side of the building to connect all four private units and common spaces.(Fig.1.)

This conceptual design allows for a new model of traditionally inspired vertical co-housing for the future, that responds to decrease in plot size while also allowing residents to share the cost of construction. In addition to the financial benefits, this model also fosters a sense of socializing among family members, instilling a greater sense of togetherness and safety.

Lastly, post occupancy evaluation, which is interview of each family representative after living in the house for one year, can be used as design evaluation and data collection for the next project.

Techniques and Materials:

The project is characterized by three types of functional spaces: private units, common areas, and circulation spaces. All are visible from outside of the building.(fig.2) Private unit spaces are enclosed with high windows that ensure privacy while allowing for maximum natural ventilation when windows are open. Common areas are designed as outdoor and semi-outdoor spaces with grilled panels(Fig. 4) for security reasons and to facilitate natural airflow.The circulation tower has a distinctive form and is furnished with wood textured, adding warmth to the building. The vertical circulation tower is further positioned on the south side of the building, thereby serving as a heat buffer, providing shading and shadows for the rooftop recreation area in the late afternoon.

Ventilation is a crucial aspect for tropical houses. Therefore, the project includes a ventilation void in the center of the house. This vertical opening acts as a ventilation stack for convective ventilation (Allen, 2005). In this ventilation process, differences in pressure between the ground floor and the rooftop can be used as a force to drive natural air from external ventilation facades (Fig. 3) and windows throughout the building on every floor (Fig. 5), making the house more comfortable
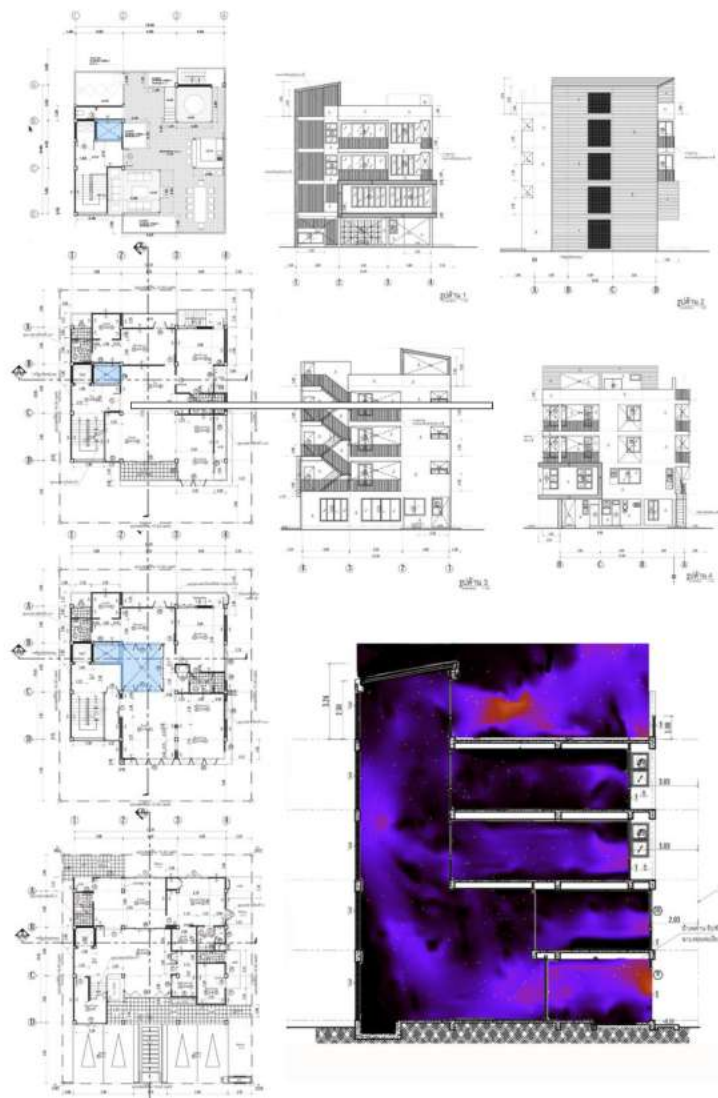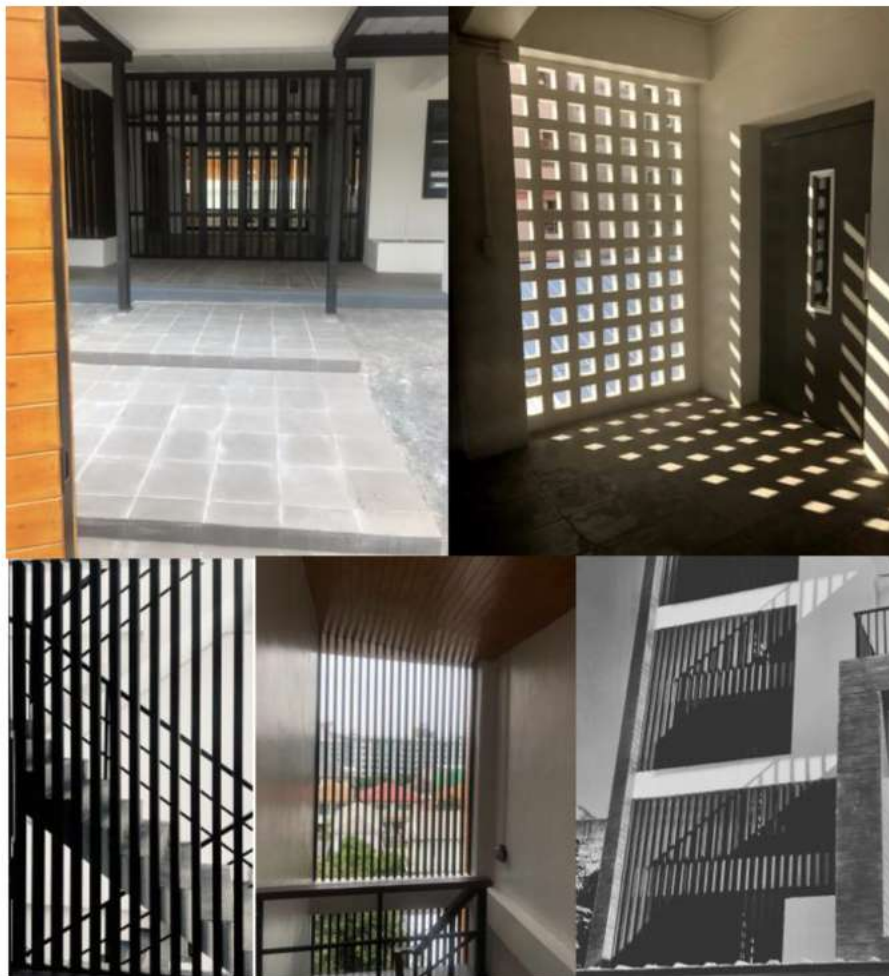
Conclusion:

Post occupancy interviews of residents revealed that the main dining area was the most frequently used space, particularly during breakfast and dinner times. Family members of all generations gather and converse while having meals almost every day. The private units were found to offer desirable levels of privacy as the main circulation of the house does not need to pass through these spaces. Additionally, the house enjoys excellent ventilation when the windows are open. In Figure 2, the results of stack ventilation testing show that air from outside flows through building spaces and moves up to an outlet at the top floor due to the buoyancy force of the hot air. However, there are issues with glare and direct sunlight on the south facade in the afternoon.

In conclusion, concept derived from traditional Thai houses can be applied to the building of a vertical house with a smaller footprint. In regard to the relationships among family members, the positioning of common areas is crucial in order to bring younger generations closer to their elders. However, the expansion ability of this model of vertical Thai co-housing is limited as the foundation and piling-work cannot be adjusted after site work is finished. These limitations aside the project represents an example of how to continue the traditional Thai way of life in a modern society.

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- Central Thai House Style. (2003, March,10).Kroobannok.
- https://www.kroobannok.com/22159
- Project information:
- Project : Vertical Thai Co-Housing
- Building type : Residential
- Project location: 11/66 Soi. Prachauthit 8, Ratchadaphisek Rd., Huykwang, Bangkok,Thailand
- Architect: Korapong Kannasoot
- Owner : Phonphot Kannasoot
- Engineer: Phonphot Kannasoot
- Contractor: Den Design Co.Ltd.
- Building area : 821.25 sq.m. Year: 2021

"Sustainable Design Guidelines for Low Income Housing. A Case Study of the National Housing Authority's Public Private Partnership Model"

Assist. Prof.Mrs. Mallika Jongsiri

Introduction :

The National Housing Authority (NHA) is a government agency whose duty is to directly develop housing for low-income people with the goals of an improving quality of life. and increasing self-reliant. During the COVID19 epidemic the housing development strategy of The National Housing Authority shifted from focusing on building houses for sale to building houses for rent by establishing the Keha Suk Pracha Public Company Ltd., a subsidiary company that allowed the NHA to adapt the PPP (Public Private Partnership) model under the Public-Private Partnership Act B.E. 2562.This allowed the NHA the mechanism for real estate and housing development as well as for economic boosters for low-income households in communities by developing real estate businesses under the concept of "to have a house , to have a career and to have an income". To carry out the " Suk Pracha Housing Project" rental housing developments for low-income people were initiated that encouraged the private sector to join with small scale industries in order to build careers and create jobs within the community and neighboring areas.

The objective of this study focuses on the design concept of a housing project aimed to raise the standards of living and to be a prototype of residential design applied utilizing from the PPP development model for low-income people , the underprivileged, the disabled and the elderly .The process of preparation for housing, community, and town development plans requires that provincial and local administrative organizations as well as related parties have knowledge, understanding, and experience in housing, community, and town development in accordance with the contexts of the areas and the housing demands of target groups. The selected project of this study was developed on land of the Treasury Department of Singburi Province which signed an MOU with the National Housing Authority in Phra Ngam Sub-district, Phrom Buri District that was consistent with the contexts of the area that contains a large population of elderly people and a high demand for public activity areas from both villagers and the elderly people. In addition, the project location is near religious attractions and industrial plants, and therefore has many workers in the industrial and tourism/service sectors who are also likely to contribute to housing demands.

The result of this study is design guidelines for sustainable housing design for low-income groups.These design guidelines emphasize the principles of Universal Design to support an aging society, so that the elderly can live with quality and safety. Public health and career opportunities are promoted with provided vocational training areas and commercial areas that generate income for the residents. There is also a health center in cooperation with government agencies. The project therefore not only meets housing demands but also creates an improved quality of life for the community and society.

Objectives:

1. To study the concept of housing design that elevates the living standards of low-income people, the disadvantaged, the disabled and the elderly
2. To be an alternative solution to the housing problems for the target groups of low-income and underprivileged people through cooperation with government agencies
3. To be a model for sustainable housing design applied via the The PPP (Public Private Partnership) development model
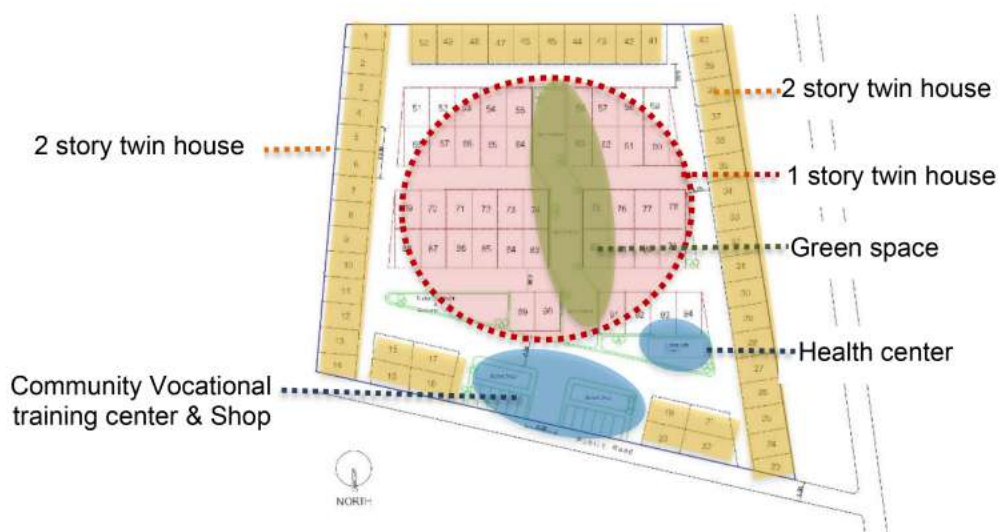
Methodology:

 The residential design project Baan Kheha Kasem Suk, Singburi Province, is a prototype project. According to the memorandum of cooperation between the National Housing Authority and the Treasury Department to request rental land of state property that is not used to develop as a residence from the preparation of

 The Competency Promotion Project for Local Administrative Organizations under Housing Development and Slum Prevention / Solution Plan Fiscal Year 2020 – 2021. NHA developed the concept of sustainable housing design that focused on the lifestyle of target groups and the context of the project area through the process of workshops with relevant local agencies, communities, and the public sector. to more fully understand the needs of the target users. This project will have approximately 95 units and is expected to pay back in approximately 18 years.

Areas of Creative Works:

Phra Ngam Sub-district, Phrom Buri District contains a large population of elderly people and a high demand for public activity areas from both villagers and the elderly people. In addition, the project location is near religious attractions and industrial plants, and therefore has many workers in the industrial and tourism/service sectors who are also likely to contribute to housing demands. The most in-demand low-income families with elderly who have regularly participate in activities together. Therefore, the design concept determines the common area that corresponds to the target groups lifestyle. Including commercial buildings supporting for the vocational training to promote careers and income for this community as well.
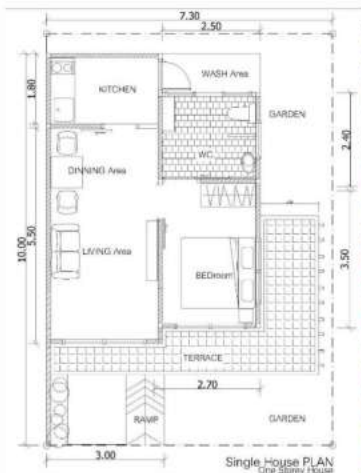
```
Design Concept principals of project layout
```
1. Elderly buildings should be taken care of by surrounding communities and universal design.
2. Relaxing garden connected to the central project from the entrance reach the last house
3. Vocational Training Zone and Shop located in front
4. Emphasis on building a strong community and adding land value to the project sustainably.

The Design of Baan Kheha Kasem Suk, Phra Ngam Sub-district Project is housing project for long-term rental on the land of the Treasury Department, designed for the following target groups:

- . The elderly group: One-story twin houses 65 sq.m./ area 32 sq.m per unit,   on 44 plots at a size of   6.5 x 10 meters = 65 sq.m. or 16.25 sq.wa per plot , with rental rate of 1,500 baht per month
- The family group: Two-story twin houses 65 sq.m./area 70 sq.m per unit,   on 50 plots at a size of   6.5 x 10 meters = 65 sq.m. or 16.25 sq.wa per plot , with a rental rate of 3,500 baht per month

Utilities and facilities in the project include a main road of 8.00 meters in width and internal roads of 6.00 meters in width, with standard electrical, water supply, drainage, and treatment systems as well as a garbage collection point of the municipality. There are also common areas, including a health center and a community vocational training center to support community development activities in order to generate income and health care for residents in the community and nearby areas. Additionally there are commercial, recreational, and green spaces, including a community shop building for rent, activity and exercise areas, parks, playgrounds, and parking lots.

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Design Concept for Sustainable Building
```
The design of the buildings in the project takes into account sustainable design principles for the comfort of residents. Using these principles air circulation and natural ventilation are key considerations in the design of the buildings, with openings that allow wind to enter throughout building to increase comfort and decrease heat gain. Natural lighting is as used as much as possible in the design, while at the same time the design allows for roof eaves and balconies to block sunlight so that solar heat gain is reduced. Finally, the careful selection of materials further reduces heat accumulation in the building walls. and trees are planted to provide shade for the building.

Conclusion:

The result of this study is design guidelines for sustainable housing design for the "Baan Kheha Kasem Suk Project" a rental housing project for low- to middle-income people, families, and single people, civil servants, state enterprise employees, and the general public without an occupational limit who are over 55 years of age and/or in retirement age. The design emphasizes the principles of Universal Design to support an aging society so that the elderly can live with quality and safety. Public health and career opportunities are promoted with provided vocational training areas and commercial areas that can generate income for residents. There is also a health center in cooperation with government agencies, such as the Phra Ngam Sub-district Administrative Organization, the Provincial Social Development and Human Security Department, the Provincial Community Development Department, and the Provincial Public Health Office, to continuously provide services. Moreover, community recreational areas are provided various communal activities. The project therefore not only meets housing demands but also improves the quality of life for the community and society as a whole.

Ground Floor Plan
2 Storey House

2nd Floor Plan
2 Storey House
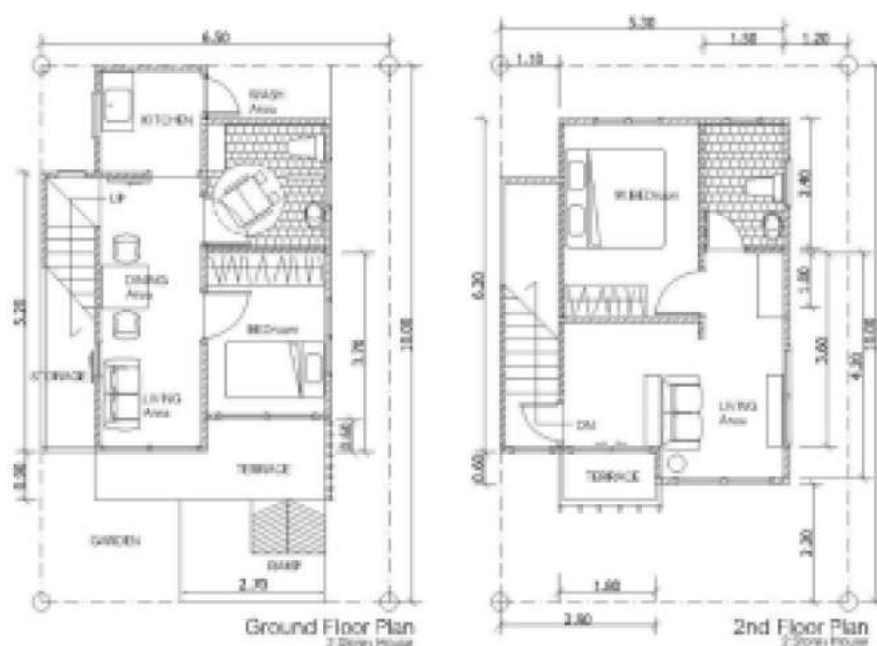
References:(APA)

Narupol Chaiyot ,The Competency Promotion Project for Local Administrative Organizations under Housing Development and Slum Prevention / Solution Plan Fiscal Year 2020 – 2021 (NHA),2022

Passive House Design , Fontan Architecture, Retrieved on March 7,2023

TYVM Metaverse "Moment of Love" (A Use Case for Applying Metaverse to Entertainment Industry)

Assist. Prof. Mr.Monchai Bunyavipakul
Mr.Detthana Pattaphat and Mr. Peerawich rujiraseree

Introduction :

Metaverse and the entertainment industry are closely related since Metaverse offers the entertainment industry new opportunities to create and distribute content as well as engage with audiences in new and creative ways (Strategic Market Research, 2022). It is predicted that by 2027, the market value of the virtual platform will reach $ 127,022 million. TYVM Co., Ltd. is a company that provides technological support to creators in the entertainment industry. The company has launched its first movie, "Moment of Love" (Sukkhapisit, 2023), which is a "Y movie" (Y = Yaoi in Japanese, meaning love stories between men). The movie narrates the stories of 4 couples in each period of time in different tones through different storytelling. TYVM Metaverse Design Competition "Moment of Love", a competition for a location design of time and color of love in the metaverse, was organized. The film was opened for a global audience, which opened up new experiences for the audience and movie fans. The designer team participated in this contest with the goal of bringing architectural science to designs in the metaverse. The main idea is to apply continuous curves to connect each zone, signifying the good relationship between friends, family, or lovers in the movie. The secondary concept is the unlimited expansion of metaverse space in the future. Buildings and curves can be rearranged in a variety of ways to further develop generative design in future metaverse design projects.

The TYVM Metaverse design combined the architectural design process with the virtual world creation process, starting from the studies of project requirements, concept design, 3D Model design and simulation, asset bundle, and development on metaverse & testing. This creation for the Architectural Design Trial on Metaverse Contest was awarded first place. The movie "Moment of Love" was released on Metaverse on Valentines Day, February 14, 2023.

Objectives:

1. To apply architectural design concepts to the metaverse
2. To be a use case for metaverse application to the entertainment industry
3. To use the design process to improve the architectural design on the metaverse in the future

Methodology:

The process of architectural design combining with the virtual world creation process on Game Engine were used for the TYVM Metaverse Design Competition as follows:

1. Study the requirements of the design contest (ACRCIVERSE, 2022)

   1.1 Functional aspect: cinema or movie screening area, stage for the fan meeting, NFT ART exhibition room/area, souvenir shop, promotional billboards at various points, other areas according to the designer team.

   1.2 Size of the metaverse area for the contest: a square area at a size of 10 x 10 with square grids at a size of 5 meters x 5 meters each, calculated as an area of 50 meters x 50 meters in the physical world or 2,500 square meters (the standard size of the metaverse developer who publish the work).

   1.3 Technique and standard for the metaverse to be operated on Unity Engine: the number of polygons of 3D Models and the file size to support a large number of simultaneous online access, for example.

2. Concept Design

   2.1 The primary concept starts by using the continuous curves to signify the connection of good relationships, whether between friends, families, or lovers. From a high angle, the paths are connected to different zones and functions as well as complex and overlapping, symbolizing the complexity of thoughts and emotional distraction of humans or teenagers who are seeking for their true self and passion. White materials were selected for the flexibility for the seasonal lighting.
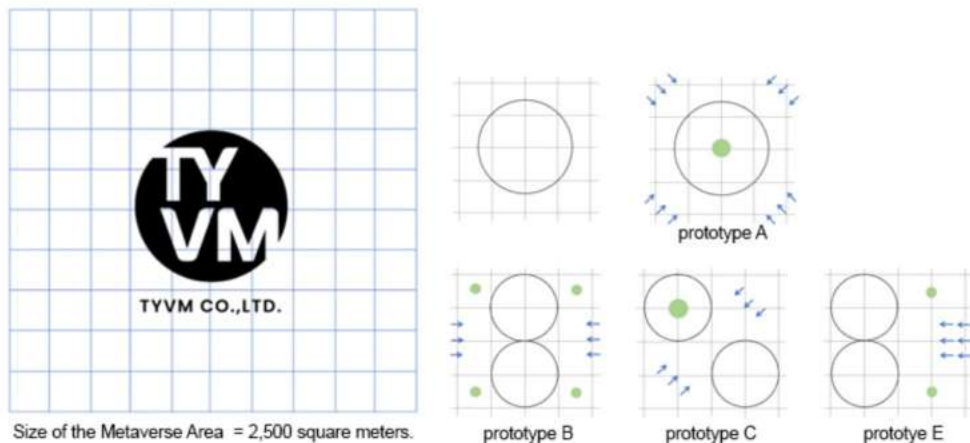
   2.2 The secondary concept is for the metaverse expansion: the designer team is also looking forward to the unlimited metaverse expansion in the future. The buildings and curved lines of the space can be rearranged in a variety of ways to further develop into generative design.

3. Design process: 3 model creation and avatar perspective simulation for spatial visual test and space usage in different areas, such as various distances from the screen.
4. Asset bundle process: make the design available on Game Engine (Unity, 2019)
5. Development, infrastructure, and metaverse testing.

Techniques and Materials:

"Architecture on the metaverse" involves designing and creating buildings within a virtual world as well as using structures, materials, textures, lighting, and spatial organization to create immersive and visually appealing environments. One of the advantages of architecture in the metaverse is that it allows design experimentation and innovation. In addition, architecture on the metaverse also involves applying spatial design principles and user experience to create immersive and engaging environments.

TYVM CO.,LTD.

Size of the Metaverse Area = 2,500 square meters.

prototype A

prototype B   prototype C   prototye E

Zoning and Function

- Exhibition Room 01
- Gift Shop/Exhibition Room 02
- F2 Stage/Outdoor Theater
  F1 Stage/Meeting Room
- Billboard(3D)
- Teleport/Portal

Main Concepts
Start thinking by using the lines that There is a continuous curvature like a connection. of good r elations, be it friends, s iblings, or boyfriends, each zone, each function
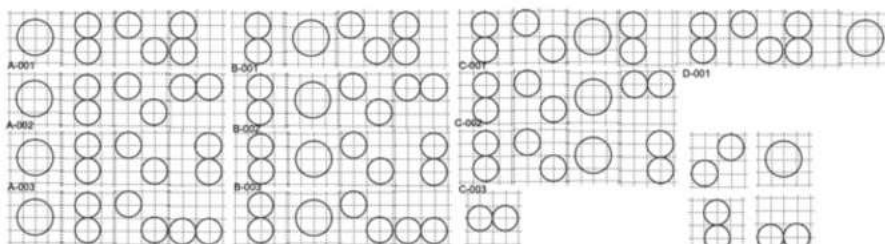
Additional Concepts for Metaverse Expansion The design team is also looking forward to unlimited Metaverse expansion in the future. Able to bring buildings and curved lines of the space to be rearranged in a variety of ways to further develop into Generative Design.

Conclusion:

By participating in the TYVM Metaverse Design Competition "Moment of Love," the designer team found that metaverse offers a significant opportunity for the entertainment industry to create unique and immersive experiences for users as well as expand distribution channels and create a new revenue stream for the entertainment industry, both producers and actors. Brands can support virtual events or place products in the metaverse while creators can sell virtual products or experiences to users.

This work was awarded as a winner by experts from TYVM Co.,LTD, and Thai Metaverse Association. It was launched for screening on the metaverse and in cinemas on February 14 th, 2023. It was the world's first LGBT-themed movie on the metaverse. The actors met with fans and did activities together as well.

From this beginning, the designer team has aimed to apply architectural science to the metaverse design to expand the boundaries of design from the physical world to the digital world. Buildings and space curves can be rearranged in a variety of ways to further develop generative design in future metaverse design projects and support the unlimited expansion of the metaverse space in the future.

References:

Sukkhapisit, T. (Director). (2023). Moment of Love The Movie [Motion Picture]. Strategic Marketr Research. (2022, Jun). Retrieved from strategicmarketresearch.com:https://www.strategicmarketresearch.com/market-report/metaverse-market

ARCHIVERSE. (2022, December). Retrieved from archiverse.studio: https://archiverse.studio/competition.html Unity. (2019).

AssetBundle Workflow. Retrieved from Unity.com: https://docs.unity3d.com/2019.1/Documentation/Manual/AssetBun dles-Workflow.html

Chainat elderly Housing Project

Assist. Prof. Dr. Paikarn Raksasutiphan.

Introduction :

The Ministry of Social Development and Human Security's 20-year residential development strategy (2017-2036) was approved on September 12, 2017. The strategy includes the "Housing for All" policy, which aims to provide all Thai citizens with a universal place to live, providing a balanced and healthy environment to promote the happiness of society. As the aging society in Thailand progresses, by 2031 it will be known as the "Super Elderly Society" with 28% of the population being elderly. Therefore, it is important to prepare for the elderly in various aspects such as health, economics, psychological conditions, and home living. Research conducted by the Foundation of Thai Gerontology Research and Development Institute has found that the elderly's daily lives are greatly affected by their home environments. The survey of the elderly population aged 80 years and over reported that 18% had an upstairs bedroom, 47% used a squat toilet, and 7% used to fall inside the house. Most of these falls were caused by inappropriate living environments which were the same environments they used to live in when they were younger and could take care of themselves.

Thus, designing a house for the elderly needs to consider changes in their physiology, such as reduced vision, diminished hearing, decreased memory, and slower movement. The principle of Universal Design should be applied to improve the design to meet the needs of all groups of people. To address these requirements, a housing project for the elderly in Chainat Province has been established with the cooperation of the Housing Authority and Rangsit University. The project layout emphasizes airiness, more green areas, and wider thoroughfares. The layout also includes necessary facilities inside the house, with two types of designed houses, a one-story twin, and a two-story twin where the upper floor is prepared for the elderly's relatives who come to visit them. Furthermore, the accommodation section includes an open plan layout design with elements that promote safety, such as handrails in various points, rounded corners on furniture, leveled flooring to prevent stumbling, and spacious bathrooms with sliding doors for wheelchair accessibility.

Objectives:

1. To develop and support standardized housing for the elderly in the community of Muang Chainat
2. To design a house that is suitable living for the elderly
3. To prepare the physical environmental for the good quality of life to the elderly

Methodology:

1. Study the housing needs of the elderly Chainat Province by collect data from the Chainat government policy
2. Study the standards of 6 standards for elderly homes, such as Building and Facilities, Living Quarters, Health and Environment, Service Providers and Management.
3. Analyze the collected data and design a photo type of housing suitable for Chainat elderly

Techniques and Materials:

It is an architectural design that focuses on Universal Design to meet the needs of every group of people.

Ground Floor Plan

2nd Floor Plan

GroundFloor
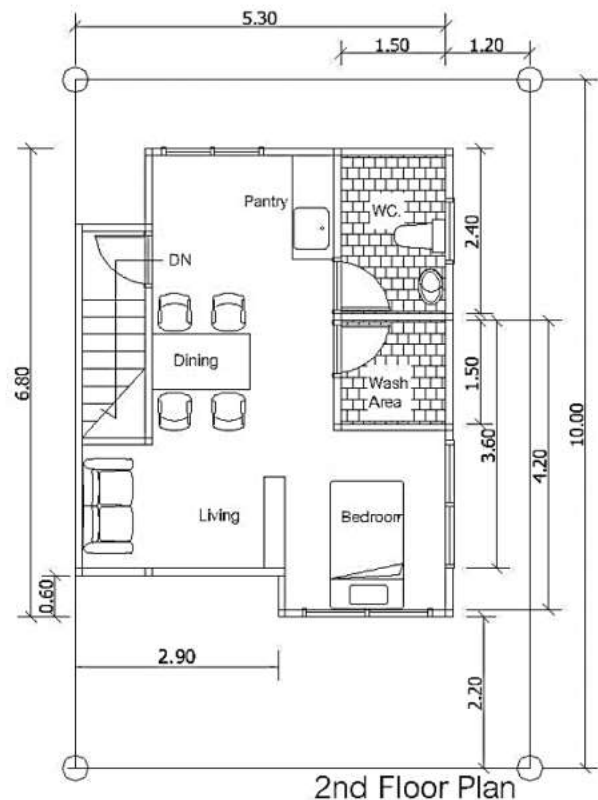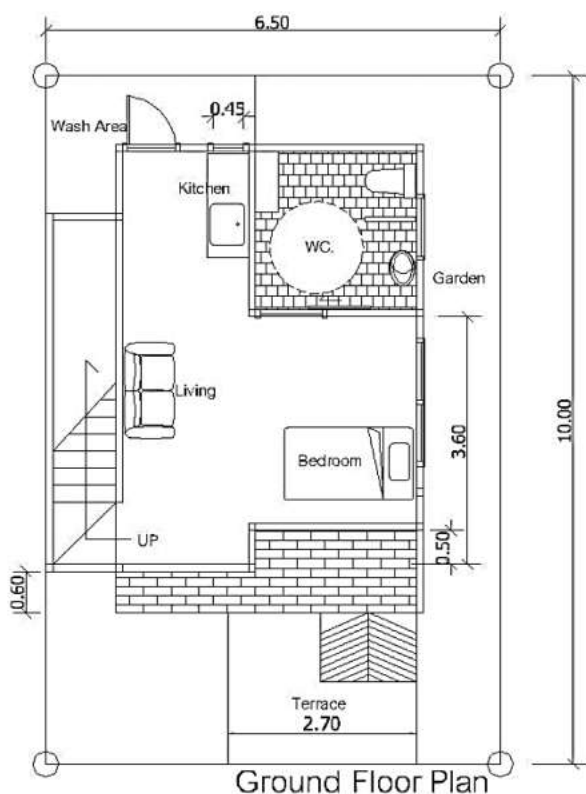
Conclusion:

The project layout emphasizes in airiness, more green areas and wide thoroughfares. Additionally, the layout also includes necessary facilities within the house. Two types of houses have been designed, a one-story twin and a two-story twin with the upper floor will be prepared for elderly relatives who come to visit. Furthermore, there is an open plan layout design within the accommodation section. This section includes elements that promote safety, such as handrails in various points, rounded corners of furniture, eliminating the difference in floor level to prevent stumbling and falling, and spacious wide bathrooms with sliding door for wheelchair accessibility. However, the problems encountered were found to have a social dimension, and the local culture of Chainat Province, such as the prevalence of extended families living together and the cost of living, may impact the lifestyle that affects the design of housing for the elderly.

References:

Chompunut Phromphak. (2013). Aging society in Thailand. Academic Office, Secretariat of the Senate, 3(16), 1-19.

Ministry of Social Development and Human Security. (2016). Department of Older Persons. Statistical data on the number of the elderly Thailand 2016: information as of December 31, 2016.

National Housing Authority, (2021). Full Report : Competency Promotion Program for Local Administrative Organizations Under the project of developing a housing development plan and a plan to prevent / solve slum problems Fiscal Year 2020-2021.

Thai Gerontology Research and Development Institute. (2016). "Report on the Situation of the Thai Elderly 2016, Dr. Bunluu Siripanich, President of the Foundation of Thai Gerontology Research and Development Institute" 2016

Baan Attha Wimon (House Renovatio)

Assist. Prof. Mr. Pichet Vanitcharoenthum

Introduction :

Located on 11 Ratchawithi Soi 2, Ratchawithi Road, Bangkok. This Thai – Modern house "Baan Attha Wimon", built around 60 years ago in Mid-Century Modern architecture style. The existing compound once consisted of the main house with 3bed rooms, 2 bath rooms and living space. The Master bed room on the 2nd floor contained master bed area, lounge, walk-in closet and a master bath, as a luxury suite type unit. Most of the 1st floor space provided for visitor's welcoming area. The open-plan arrangement of the main living area, dining area, lounge, pantry, and counter bar for welcome drinks makes this walk-through area quite an excellent flow of space at that time. When visitors enter the main street gate, the horseshoe inner road was one of the most attractive features. This drive-through access not only connects porte-cochère in front of the main house from both sides of the entrance gate, but also the frontal well-kept lawn, carport and service quarter in the backyard. The house was abandoned for 30 years due to the legal procedure that separated the property into two parts. The owner receives the right of one part with main house, carport, part of service quarter from grandfather who built this compound (and established the alley the house was located). The new owner sentimental affiliated since she was born and grew up in her ancestor's house with precious childhood memories. Urban sprawl has turned the former Bangkok suburb into CBD and the property value keeps rising. This provoked the owner a brand new vision to invest in her property by turning her existing childhood house into a money maker asset.

Objectives:

1. Resurrection this abandoned hidden gem of the ancestor becoming a distinctive and lively home as it ever.
2. Precisely polished this deserved treasure to be a valuable collectable house, "The Authentic Mid-Century Modern Architecture" , that once upon a time marked as a miles-stone in Thai-Modern Architecture movement.
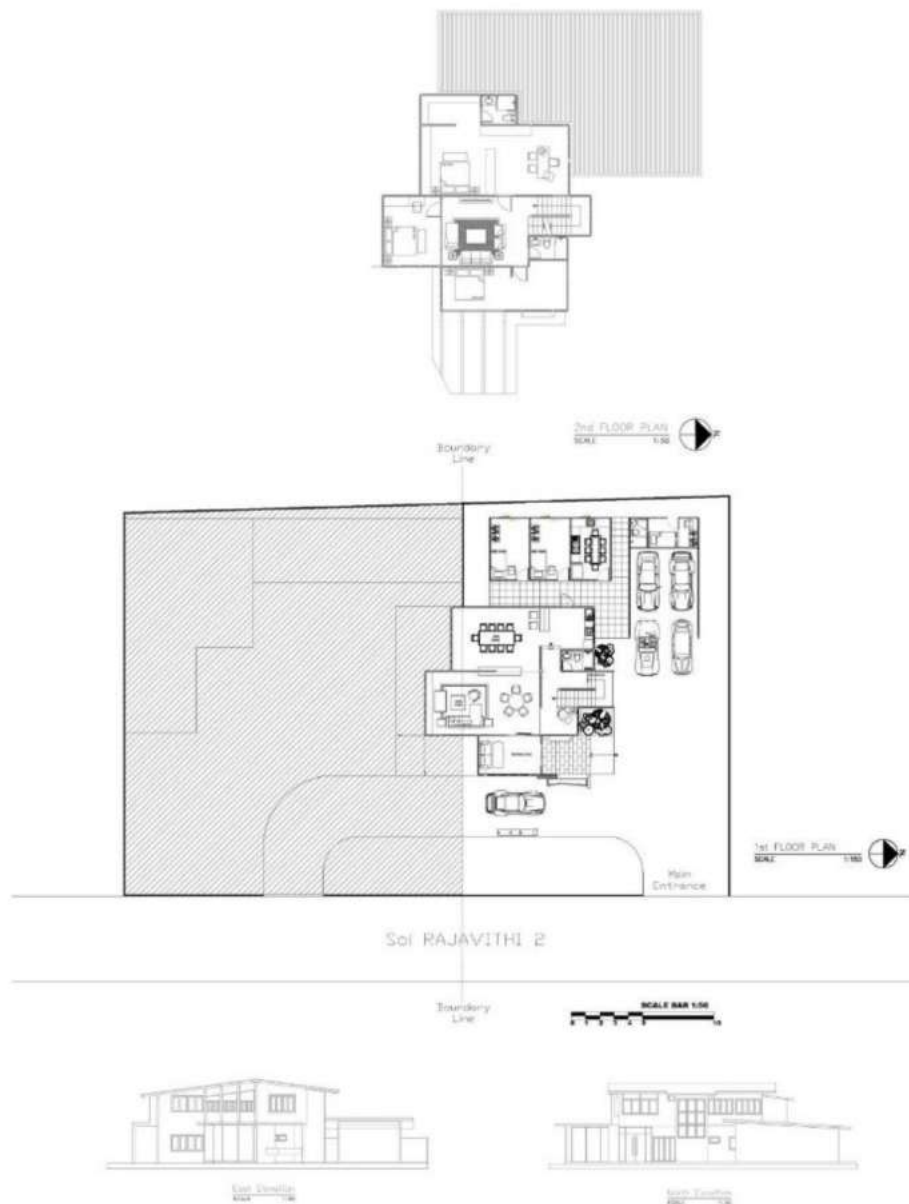3. Convert this higher value asset into capital benefit.

Methodology:

The architect team led by Mr. Pichet Vanitcharoentham, and his colleague, Mr. Npapat Supasindatechatouch were responsible for the renovation project. After the precisely survey and measurement work of the existing property, they found that the popular Mid-Century Modern architectural elements of the house were still in good shape. Luckily no single element was destroyed or went through improper modification along the 60 years of abandoned period. The reinforced concrete post and beam structure possibly shape. their functional requirements. The Brise Soleil on the main façade, with long overhang roof edge, not only provided sun protection and cross ventilation suitable for tropical climate of Thailand, but also imaged the magnificent signature element for the house. Wooden void frames made from teak wood available those days composed all of the window and door patterns,Marble cladding for hard durable surface created a long-term usage and gentle touch. The architects finally proposed the renovation goal as "Revitalized the Authentic Mid-Century Modern Architecture".

Space Planning:

The architects remodeled the main layout of the bed room cluster on the 2nd floor. Maintaining the master bed area, lounge, walk-in closet, modified minor change for master bath as a completely accommodations as it used to be in the good old days but making it more comfortable, luxurious suite type unit to fit today's life-style.

2nd FLOOR PLAN
SCALE 1:50

Boundary Line

Sol RAJAVITHI 2

Boundary Line

1st FLOOR PLAN
SCALE 1:100

Main Entrance

SCALE BAR 1:50

Material re-installation:

All the roof tiles were brand new-tiles installed together with insulation to reduce temperature. This technology did not exist in the building period. The existing lean–to ceiling on the second floor was modified into flat level to support the air-condition system.Meanwhile maintaining the characteristic of the first floor ceiling by just re- installed ceiling material available today to make the lookalike vibe in the vintage days before.

Infrastructure Improvement:

The up-to-date wiring and Wi Fi systems were added to meet today's activities. This included high quality CCTV security system. The basic infrastructure equipment for mechanical, electrical for lighting and power supply, plumbing system with water treatment were installed to meet modern day's standard.

Techniques and Materials:

The challenge of the project started with a Get-Rid-Off program for big burden that obstructed the survey and very hard to imagine whatever good or bad hidden inside. The architect carefully selected the valuable and sentimental pieces for kept. The well-craftman ship cabinets composited with built-in partitions, counter bar were picked-up. Throw away off all the chaos of pile-up the days gone stuffs and trashes. This procedure helped all the parties involve could get the same vision along the renovation progress.

Finding new space weaving to former excellency flow open-plan : Aimed to create the sense of welcome at the first floor more inviteable. The architect grabed one part of the existing outdoor terrace, as a bonus space, defined a new shiny entrance foyer by large clear floor to ceiling height window on one side. The other side appears a new main entrance Teak wood door, the panel removed from its existing location means to keep it's historical story. Leaving the rest part of this outdoor terrace as the transitional space for making the house more sense of welcome as good as it got from the property that still remain. Next step inside the house, the architect continued the free-flow of the open plan greeting area as it extraordinary ever. Each parts of space, Living area-lounge-dining and bar for drinks, defined itself by various beautiful built-in partitions and cabinets in very good mood and vibes as it ever stood still the days before.

Mood and Vibes:

3-various color-tone carefully selected to paint each parts of the exterior façade aimed to define the original elements of this Mid-Century Modern design. Mainly solid wall painted in light grey, void frames in dark grey acted as the background. Emphasized the signature Brise Soleil on the main façade, post and beam structures and decorated void frame with shiny white making it look sharply.

The clear glass totally replaced all of the existing frosted glass frame let the sun light come through brighter and shiny. Refreshing the former dark wooden tone interior wall and ceiling by repainted with light monotone color clarified more distinctiveness the valuable pieces of remarkable Teak wood doors windows, built –in cabinets decorated partitions and white marble floor in Thai-Modern vibes.

The architect also kept the well combination of various materials for the main stair balustrade design. The metal work of this panel balustrade composed of solid steel bar and flat steel plate painted in dark color act as the vertical structural elements and inserted with three bright teak wood showcases for decoration ornaments stepped up following the rise direction of the main stairway.

Conclusion:

After twelve months site supervision and closely co-operated with every party involved, the revival Baan Attha Wimon stands distinctively in her domain. It becomes a Collectable house of Authentic Mid-Century Modern architecture in one of the most valuable Bangkok mid-town zones. The owner taken the benefits from her money maker as intended. The mission of keeping her ancestor's sentimental value and transforming it into economic asset is accomplished. Meanwhile it comes along together with the mission accomplished, the task of Transgeneration, keeping.

References:(APA)

- สถาปนิกสยามพื้นฐานบทบาทผลงานและแนวคิด (พ.ศ.2475-2537) จัดทำโดยสมาคมสถาปนิกสยามใน พระบรมราชูปถัมภ์
- พัฒนาการแนวความคิดและรูปแบบของงานสถาปัตยกรรม อดีต ปัจจุบันและอนาคต 2536 จัดทำโดยสมาคมสถาปนิกสยามในพระบรมราชูปถัมภ์
- บ้านในกรุงรัตนโกสินทร์ 4, รัชกาลที่7-9 (พ.ศ. 2468-2503) ผุสดี ทิพทัส

Intergenerational Home Renovation

Assist. Prof. Rosaline Shaw

Introduction :

Thai traditional house order and features are mostly defined by extended family members living together. Individual houses are attached together and connected by a large balcony which is used as a transition space. These secondary houses are typically built after the wedding of the second generation and attached to the main house. Today however, the second generation of Thai families tend to relocate to other premises because of the limited usable area in existing properties. The presented project is a house for the parents and two members of the second generation with their own respective families. The challenges presented were how to manage the existing space in order to serve all family members, respond to all requirements, and still make it a pleasant and lively home for everyone residing within it.. Therefore the selected design solution arranged a private area for each member connected with the existing vertical circulation. A common area was provided at the ground floor encouraging residents to share and enjoy the space, as well as to encourage the habit of the family spending time together.

Objectives:

1. To design the renovation project for an extended family by converting an existing house to four private units.
2. To apply the culture of a traditional Thai extended family house to a new design that satisfies contemporary lifestyles.

Methodology:

The main design concept was to create individual spaces for the extended family in the limited space of the older house. The concept assimilated the expansion methodology of Thai traditional house design in which a number of private individual units are connected via a transition space. All existing functions were slightly pulled apart and rearranged within the new design. The main circulation was kept as the main core allowing branches of individual units to attach along with the common area where all family members could spend time together. (McCamant and Durrett, 1994) All existing skeletal structure, columns, beams, and slabs, weare maintained as they were found to be structurally sound. Likewise, the main mechanical and sanitary systems were kept but slightly adjusted. Natural ventilation and natural light were key considerations and prioritised, as a result all. Areas of the house are naturally ventilated. (Chaichongrak, 2000) 8. Areas of Creative Works / Techniques and Materials (Optional) Dwelling means something more than having a roof, floor and wall. (Norberg-Schulz, 1985)The most challenging aspect of the project was how to bring together all family members' areas within the site of the existing house. In order to satisfy all the family members' needs and their spatial preferences, the older generation's area was set on the ground floor, while the younger generations' units were placed at the top with high ceilings.

ผังพื้นชั้นที่ 1
มาตราส่วน 1:75

ผังพื้นชั้นที่ 2
มาตราส่วน 1:75
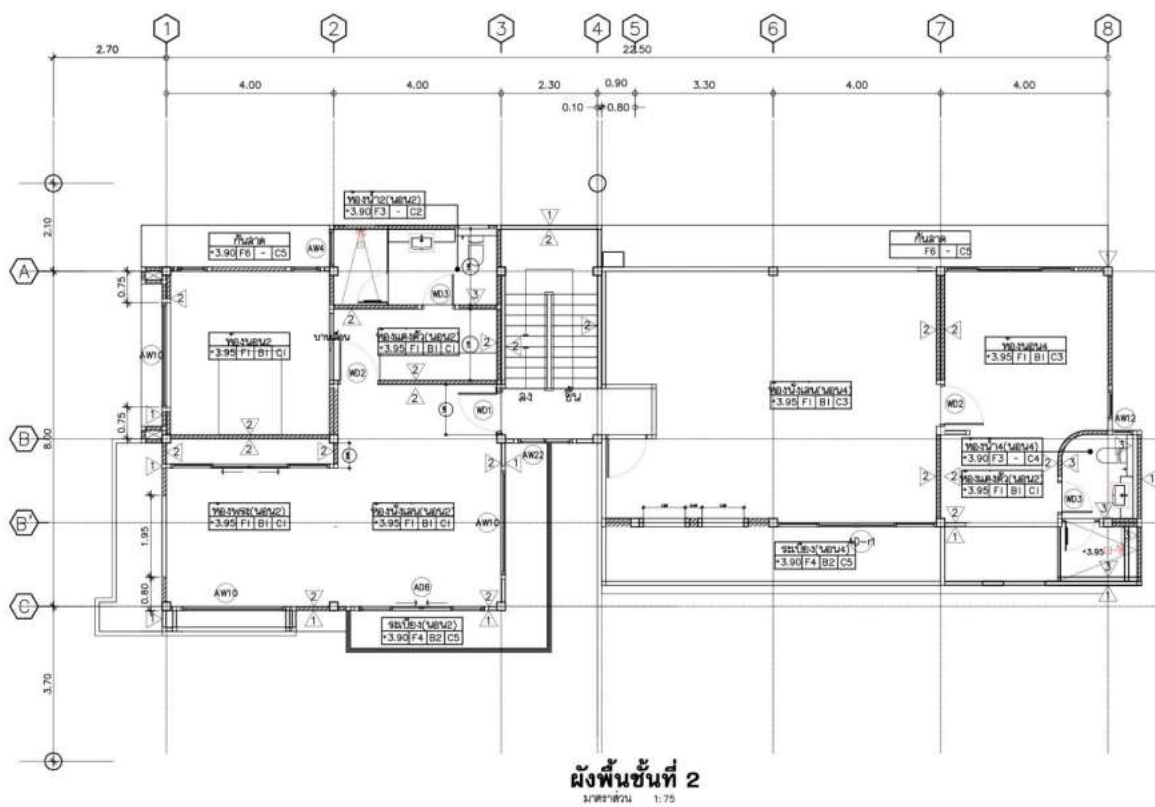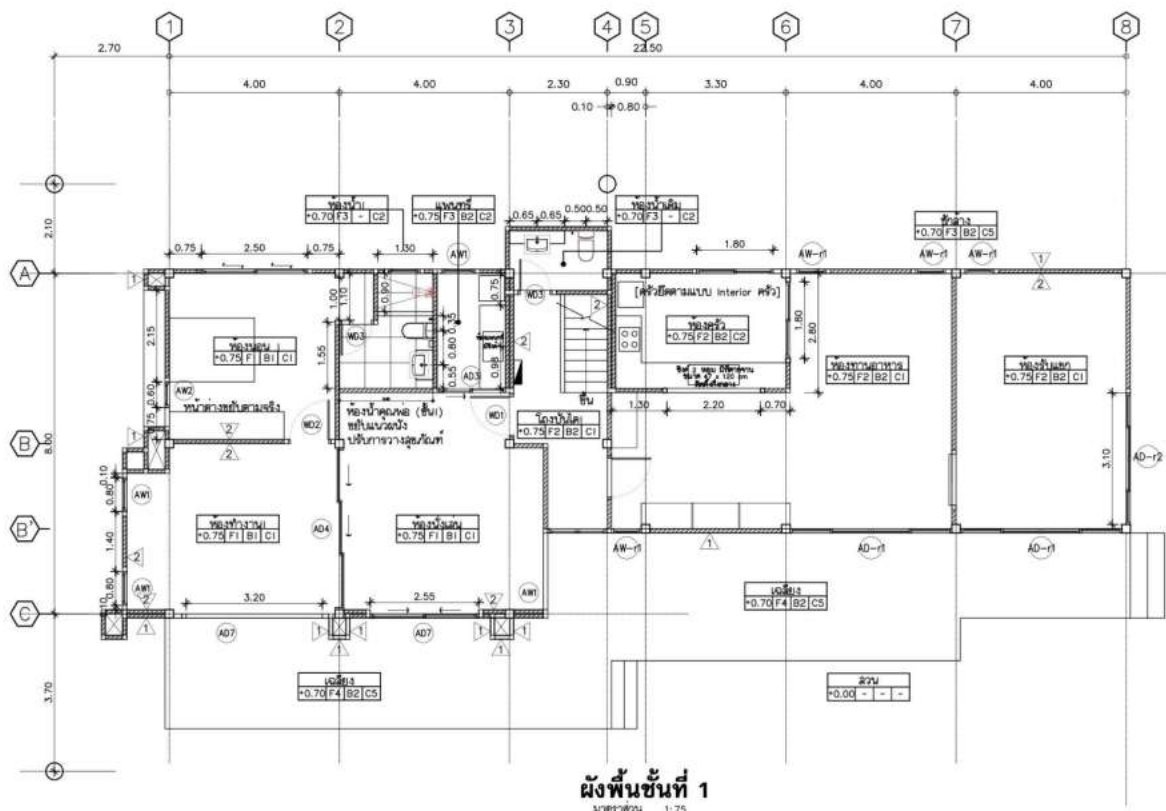
Conclusion :

   In conclusion, the traditional Thai house design concept was able to adjust and match modern day requirements. This encourages family members to stay together as the extended family grows. The families of the younger generation each have individual spaces where they have privacy and comfort, while the older family members benefit by being taken care of by new generations. Consequently wisdom, knowledge, and culture are transferred to the next generation as the extended family spends time together collectively in the common area.

Reference:

McCamant, K. and C. Durrett. (1994). Cohousing: A Contemporary Approach to Housing Ourselves. Berkeley. Habitat Press. Norberg-Schulz, C. (1985) The Concept of Dwelling. New York: Rizzoli International Publications. Chaichongrak, R. (2000). Ruen Thai Doem [The traditional Thai house]. Bangkok, THailand: The Association of Siamese Architect.

Project Information Project: Extended family house
Building type: Residential
Location: Jarunsanitwong 75 Bangkok Thailand
Architect: Rosaline Shaw
Owner: Eakmahasawat Family
Engineer: Surapong Netraksakul
Contractor: Phichet Construction Building
Area: 300 sqm.
Year: 2023

"Non - Core Center SBS"

Assist. Prof. Mr.Porramaze Ponrattanasit

Introduction :

This Non–core Center SBS project was initiated by the project owner (Satit Bilingual School of Rangsit University) with an intention of creating a small space for students' useful after-school activities. Individuals or external expertised organizations are welcome to use the space for arranging interesting activities for students to build skills, creativity, and experience as well as fulfill the knowledge gained in the classroom voluntarily. The school will gain income from space rental services and management as well as create an area to connect students and their parents who are interested in the activities with reputable external organizations.

The design requirements of a space for outsiders to rent out for business and activities for elementary school students, a small swimming pool for kindergarten students, a multi-purpose area for school creative activities, a coffee shop as a waiting area for parents, and a landscape area for children to exercise, run, play, and relax while learning were given to the designer.

The designed architectural work that has been approved by the project owner is a 2-story building in a U shape locating almost close to the 3 edges of the land. The entrance faces the corridor connecting to the entrance and exit at the back of the school near the parking area where parents pick up students. The selected building orientation results in a large empty space in the middle for the landscape architectural area to create a sense of security while using the space since it is enclosed by 3 sides of the building.

The connection with and access to the usable areas from the outside to the inside of the building are designed with an open covered roof area. Transition space and ramps are used to connect the usable areas on the lower and upper floors to create safety for the vertical direction traffic as well as an activity area.

Objectives:

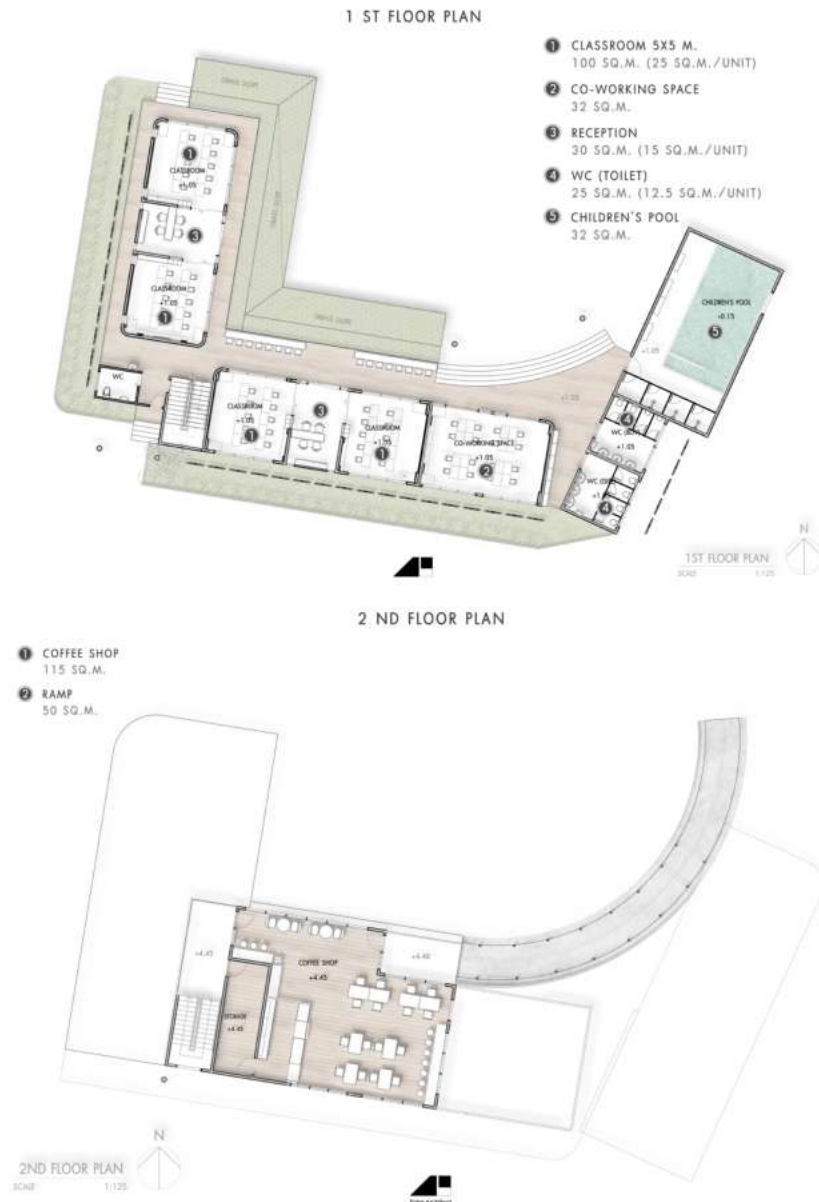To design a safe after-school activity areas for students, both inside and outside the building

LAYOUT PLAN

LAYOUT PLAN
SCALE 1:175

N
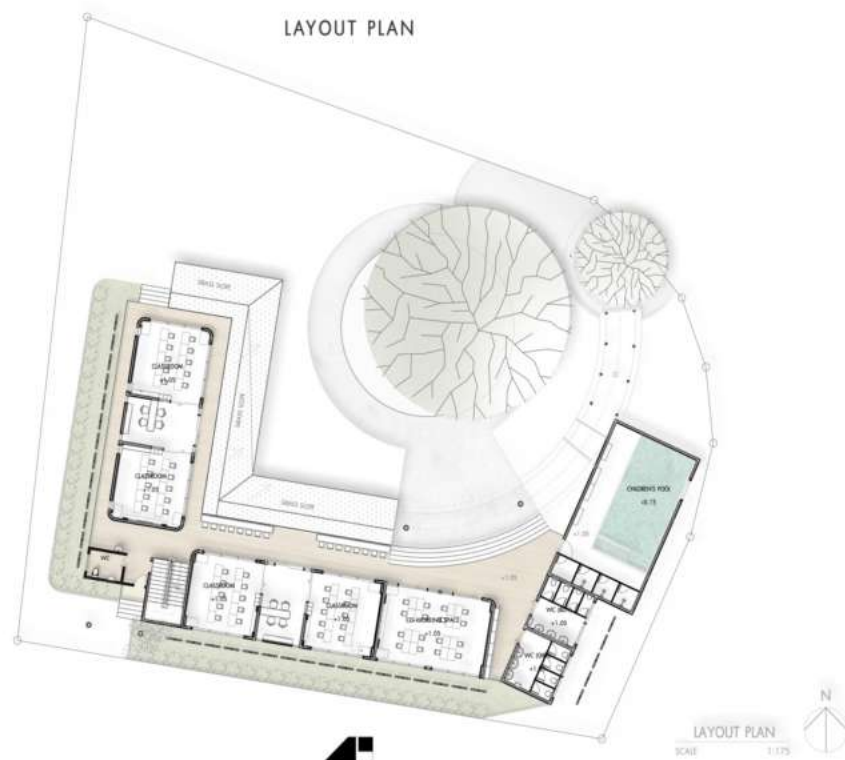
Methodology:

      Design an enclosed building in the project area to create an empty space in the middle for landscape architecture, use the curve of the ramp and reduce the corners of the walls, both inside and outside, to add a sense of relaxation and safety. 8. Areas of Creative Works / Techniques and Materials (*Optional): Architectural design for safe use, landscape design that connects the external space to the internal space, and material and architectural detail selection for the safety of project users both in the short and long terms

1 ST FLOOR PLAN

1. CLASSROOM 5X5 M.
   100 SQ.M. (25 SQ.M./UNIT)
2. CO-WORKING SPACE
   32 SQ.M.
3. RECEPTION
   30 SQ.M. (15 SQ.M./UNIT)
4. WC (TOILET)
   25 SQ.M. (12.5 SQ.M./UNIT)
5. CHILDREN'S POOL
   32 SQ.M.

1ST FLOOR PLAN
SCALE 1:125

2 ND FLOOR PLAN

1. COFFEE SHOP
   115 SQ.M.
2. RAMP
   50 SQ.M.

2ND FLOOR PLAN
SCALE 1:125

Conclusion:

The project is currently under construction and will be completed by April before the end of the semester. Outsiders operating activity businesses for students have rented all spaces of the project.

References:

[Referencing / Bibliography to start on a new page – Please delete] In-text citations Please ensure that every reference cited in the text is also present in the reference list (and vice versa).

Reference style Within the text:

Citations in the text should follow the referencing style used by the American Psychological Association (APA). Publication Manual of the American Psychological Association, Sixth Edition, ISBN 978-1-4338-0561-5.

List at end of paper:

References should be arranged first alphabetically and then further sorted chronologically if necessary. Please single space, and indent after the first line of each.

Reference to a journal publication:

    Van der Geer, J., Hanraads, J. A. J., & Lupton, R. A. (2010). The art of writing a scientific article. Journal of Scientific Communications, 163, 51–59.

Reference to a book:

    Strunk, W., Jr., & White, E. B. (2000). The elements of style. (4th ed.). New York: Longman.

Reference to a chapter in an edited book:

    Mettam, G. R., & Adams, L. B. (2009). How to prepare an electronic version of your article. In B. S. Jones, & R. Z. Smith (Eds.), Introduction to the electronic age (pp. 281–304). New York: E-Publishing Inc.

The Kongsi Home

Assist. Prof. Songpol Atthakorn

Introduction :

   The large extended Chinese-Thai family, "Kongsi," was highly expected to fulfill all members' needs and bring them happiness in one place. The goal of the residential project was to perform well in terms of functions, beliefs, and well-being. The proposed concept of integrating biophilic and transgenerational designs was applied to solve the multiple requirements of mixed generations.

   The Kongsi home design process started with integrating the ideas of the architect, all family members, and the feng shui savant to solve the problems of different needs and preferences. The Kongsi home was designed to accommodate and fascinate all family members with the common preference of a "natural modern home." Then, the architect worked on the design and presented the schematic design. The design emphasized creating healthy living environments in the home. Finally, biophilic and transgenerational principles were listed to test and confirm home performances.

   The results showed that the Kongsi home was designed according to biophilic and transgenerational design principles. The final preliminary design of the home approved by the owner is shown in a layout plan and 3D perspective drawings. The design outcome could serve the needs and satisfaction of the family. This could lead to the conclusion that biophilic and transgenerational design should be considered in the design of an extended-family home for the benefit of health and well-being.

Objectives:

   The unique Chinese-Thai extended family, which is called the Kongsi, consists of 8 different lifestyles of family members. The 12 members of the Kongsi family (ranging in age from 2 to 72 years old) prefer to spend their lives together in one residential compound connected to their family-business factory. The project site area of 2,700 square meters, adjacent to the existing factory, is to build the new transgenerational home. The Kongsi home should provide all the individual needs with common facilities to merge the old and new lifestyles. The balance between feng shui and the modern design approach is also a major concern. Moreover, the variety of aesthetic preferences to be addressed is considerably challenging.

Process or Concept:

The design goal of the Kongsi home is to promote health and well-being for all residents. By providing accommodations and connecting them with nature, the biophilic and transgenerational design approaches are applied to home planning, spaces, forms, and landscapes. The design approach is to promote interactions among home members and to connect them with natural environments.

The design process started with learning and understanding each Kongsi member's routines and how they spend time with the whole family. The lists of all lifestyle activities are noted. Secondly, several zoning designs derived from various basic requirements and combined with architectural design approaches were presented to the Kongsi members to test their reactions and responses. A lot of discussions are arranged in the process. Thirdly, the preliminary designs for the house were reproduced several times. This stage took a lot of time to satisfy all the Kongsi members and the feng shui savant. At this stage, environmental considerations are more intensively integrated into the designs. Then, the final preliminary is presented in precision drawings and 3D perspectives, as shown in the images. The entire process took about two years to complete. Still, new requirements and changes are going into effect as time goes by.

There are three spatial concepts for the Kongsi Home. One is to create lively connections between individuals and common spaces. The design must encourage all members to interact with each other and participate in the common facilities. The second goal is to keep the balance between indoor and outdoor spaces to create semi-detached house qualities around a courtyard. Three is to harmoniously integrate various needs and complacencies into the whole. Architectural vocabulary should satisfy all ages. However, flexibility and expandability over the next 50 years should be considered.

LAY-OUT PLAN
NOT TO SCALE

Techniques and Materials:

Since biophilic design concepts were applied to the Kongsi home, greenery, water features, and ecology were used for environmental aspects. All rooms have access to the gardens and pools, and there is cross-ventilation with shading. Natural earth-tone materials are applied to the floors, ceilings, terraces, roofs, and shading devices. These make the overall look of the home feel like a natural retreat.

Conclusion :

The Kongsi home design outcome consists of multi-functional spaces in a two-story concrete structure with a total usable area of about 1,400 square meters. The design was tested against lists of biophilic and transgenerational design principles to confirm its performance. The results showed that the home design was considered well-suited to both design principles as follows:

The biophilic design was applied to achieve the connections with nature. Most spaces in the home provide connections with nature according to the biophilic design principles listed in 3 categories (Browning et al., 2014). The home members could experience all three biophilic patterns of the home environments as follows:

- Direct experience of nature: Providing multi-directional views of plants & landscapes, fountains & falling water, swimming pools, fish & dogs, daylight & sky, air & natural wind, distant vistas, and wide varieties of landscape styles.
- Indirect experience of nature: Creating and exposing the mood & tone of nature by using natural images & sculptures, wooden & stone materials, earth-tone colors, raw & rough textures of the concrete, and naturalistic patterns of trellis & screen.

Conclusion :

- Experience of space and place: Improvising mixed cultural forms of local roofs and modern facades, multiple volumes & dimensions of spaces, free flow connections of public & private zones, transitional spaces linked between inside and outside, and clustered organization of the building's spaces & forms.

The transgenerational design was also applied to meet the needs of mixed generations. The home was designed according to the principles of transgenerational design. Since a good transgenerational home design should fulfill the 7 design principles listed by Jame Prkl (2011), the Kongsi home could adhere to the following principles:

- Safety: A universal design was carefully added to the home.
- Comfort: Passive design was considered in the design.
- Convenience: All facilities were efficiently connected.
- Ease of use: Simplicity made the spaces easy to use.
- Ergonomic fit: Human scale was considered in the design.
- Suitability: All spaces were created in response to needs.
- User value: Connections with nature are the common value.

It can be concluded that considerations of biophilic and transgenerational design principles could contribute to the creative design of an extended-family home to achieve both functional satisfaction and well-being.

References:

Browning, W. & Ryan, C. (2020). Nature inside: A biophilic design guide. London: RIBA publishing.

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Epimakhova, T. (2016). Designing for multigenerational community: Creating a supportive environment for young and old in the U.S.A.. Thesis in the master of science architecture, Clemson university.

Pirkl, J. (2008). Transgenerational design: A heart transplant for housing. In Kohlbacher, F. & Herstatt, C. (Eds.), The silver market phenomenon (pp.141-155). NY: Springer Publishing.

Prkl, j. (2011). What is "transgenerational design?". Retrieved from https://transgenerational.org/viewpoint/transgenerational.htm.

Sena House Renovation : New Value Of Living By New Generation

Assist. Prof. Mr.songsak Onsuwan

Introduction :

Sena Niwet Village is one of the first residential estates in Bangkok including more than 2,000 single houses located in the Kasetsart-Bang Khen district, a suburban area that resulted from the city's expansion 40 years ago (National Housing Authority, n.d.). This area today has become an urban residential area characterized by low-medium density development. Due to city growth and subsequent demand for residences, the price of houses in this area has been increasing as a result of development costs. Some existing residential projects have been converted into rowhouses to match customers' requirements and spending power. The Sena House Renovation project brief was to modernize a more than 40-year-old house that had been massively expanded by the original owner, in order to provided more quality of space for the new owners, Mr. Cherdwong Pongjindathip and Ms. Sinta Panyam. The couple sought to build a new space for their own family, which happens to be in the same neighborhood as their parents" house, for a reasonable budget. In the pre-design phase, it was discovered a general low quality of space and several deep seated issues in the existing building that had resulted from prior expansion. The structure of the expansion obstructed functions and the overall roof design, and provided much more floor area than required by the new owners. The project has three primary design objectives. Firstly, the aim is to maximize space utilization by reducing unused areas and making maintenance more convenient. Secondly, the goal is to enhance the quality of the space by improving functionality, comfort, and aesthetics. Thirdly, the objective is to retain the structural integrity of the first and second levels while introducing changes to the overall roof structure to achieve a more cohesive and attractive architectural design. The original outline of the house has been preserved while making selective reductions in certain areas to achieve these goals. The interior design focused on increasing open plans, using translucent materials to fix existing problems, and enhance cross ventilation in the house. The new owners were satisfied with the quality of space in each re-designed area, the effectiveness of cross functionality between the external and internal areas, and the convenience of maintenance, which well-portrayed the new value of living for the new generation.

Objectives:

Sena House Renovation Project was designed by studying values of living from different generations, and adding new designs to serve the new generation's value through the following three main objectives:

1. To reduce space in the house to fit the new owner's lifestyle and patterns of use.
2. To create quality of space by using natural light, ventilation, and increased visual connections between enhanced exterior and interior spaces.
3. To renovate the house by utilizing the original structure, with the exception of the roof that had to be changed for long term usability.

Methodology:

Problem Analysis and Limitations The south-facing house is located on a site of 100 square wa, the expanded area was facing south and west; surrounded by exterior spaces facing south and east. After survey and measurements, we found that the structure of the expanded area and original area were separated, both for the interior and roof. The structure of the expanded part obstructed spatial connections between original and added areas. Moreover, there was a general low quality of space in the expanded areas resulting in several deep floor plans, that could not be naturally illuminated. Further there was a significant lack of windows for natural ventilation or visual connection with the exterior spaces. Lastly, there were leaks between the old and new roofs which had different degrees of pitch and shape.
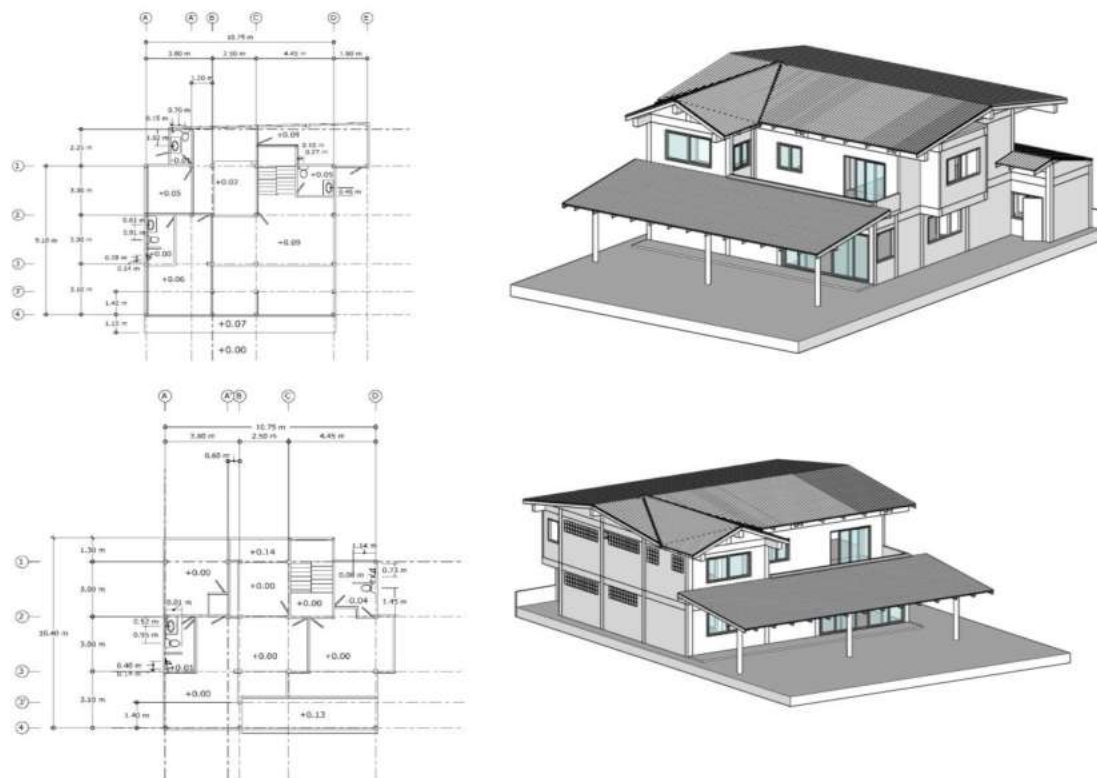

Figure 1 Original house configuration

Design Concept and Application :

The project designer studied the possibilities of optimal usable space sizes according to the owners' requirements which focused on reducing underutilized spaces for increased usability and lower maintenance. The zoning was prioritized with differing requirement levels for improved quality of space as follows:

a). Zoning with high requirements for quality of space included Front of House and Common Areas that are normally used for long periods of the day.

b). Zoning with moderate requirements for quality of space included the Bedroom which was normally used only at night and some functions could be solved by equipment such as air conditioning and artificial lighting.

c). Zoning with low requirements for quality of space included the Back of the House which normally used for a short duration as well containing functional elements such as building equipment.

The design process started from limitations of the project, possibility of usage duration, and requirement for quality of space (White, 1983). The designer reduced the size of the parking space and turned it into a garden area. Since the original plan was a square which resulted in a deep floor plan at the center where natural light could not reach – the main entrance was relocated to the middle of the house to bring in natural light. Glass blocks were used to bring natural light while retaining privacy. Walls were used to connect the obstructive poles inside the house. The living, dining, and working areas were combined into a large open plan on the east side of the house. Connecting external areas were developed into a courtyard to further enhance the quality of space. Expansive sliding glass doors open to the courtyard, allowing natural light into the house. The western and the northern sides of the house consist of the kitchen, washroom, laundry area, and storage room. The washroom was situated in its original position, but the sanitary wares were relocated, and windows were added for sunlight and ventilation. Finally a corridor connects east and west to allow cross functionality of both sides and to enhance cross ventilation.

On the second floor, some areas were demolished to create open voids, and skylight was added to illuminate the stairwell and the first floor. Smaller areas were opened and combined to form larger rooms for more convenience and usability including three bedrooms, one common area, and two washrooms. The master bedroom is now located on the east side; using medium-sized windows to bring in sunlight yet retain the privacy of the room; and also features a light the original wooden floor structure. Junior bedrooms are located on the west side with windows repositioned to allow for more sunlight. The ceiling of the common area was opened and the roof outline reshaped, to achieve a more spacious interior and create a distinctive roof profile from the outside.
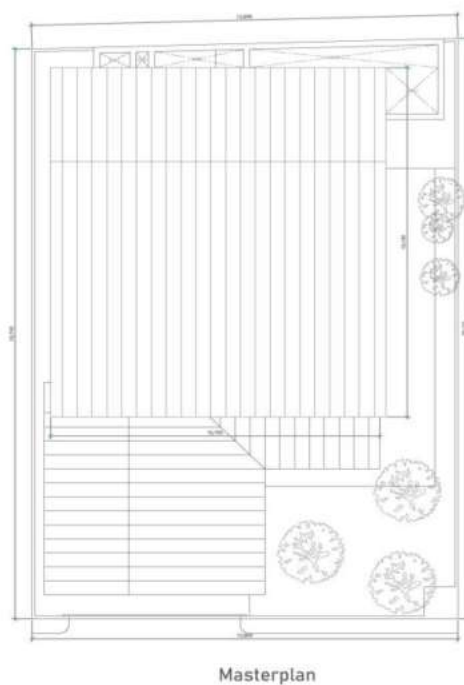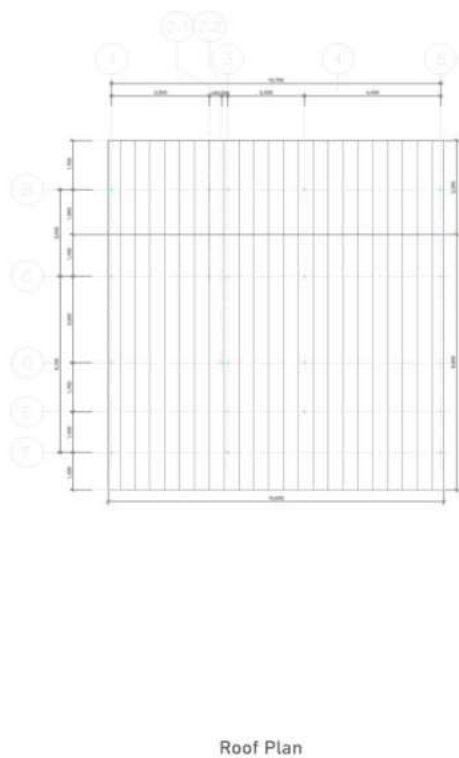
1st Floor Plan

2nd Floor Plan

0　1　2　　4

Roof Plan

Masterplan

0　1　2　　4

Figure 2 Renovation Floor plan

Figure 4: Comparison of Original and Renovated Exterior

Figure 5: Comparison of Original and Renovated Interiors

Techniques and Materials:

After the concept was applied, the designer used computer programs to create natural light simulation seeking for the most satisfying condition and suitability for usage. The programs included Rhino Grasshopper; Ladybug tool; Honeybee tool, analyzing by Daylight Autonomy (New Building Institute, 2021) which simulated natural light utilization in each area at minimum of 300 lux, defined working hours at different times throughout a year, and projected on the floor plan in the percentage of total hours.

6-1 Main Entrance Relocated to the Middle

6-2 Daylight to Common Area on 2nd Floor

6-3 Living, Dining Area Connected to Courtyard

6-4 A Corridor Connects East and West to Allow Cross Functionality of Both Sides and to Enhance Cross Ventilation

Figure 6 Interior Space ,Main Entrance,Common Area, Living,Dining

Conclusion):

The Sena House Renovation project embodies the evolving "New Values" of modern living, as influenced by different generations of users. In the past, earlier generations preferred single residences with spacious landscapes that prominently showcased their homes. However, the subsequent generation required more rooms to accommodate growing families, often at the expense of quality in favor of quantity. Today, the current generation values a high-quality living experience, unique lifestyles, and privacy, all reflected in well-designed functions, open voids, and carefully selected materials

Project Information
Project Name : Sena House Renovation
Project Type : Residential
Location : Sena Niwet Village, Kaset-Nawamin, Bangkok
Architect : List of Architect / Mr. Songsak Onsuwan - Architectural Designer / Mr. Weerachai Sirilorsakulpetch – Co-Architectural Designer
Owner : Mr. Cherdwong Pongjindathip, Ms Sinta Panyam
Engineer : Pongsakorn Soontranont
Constructor : -
Date of Completion : November 2020

Reference :

National Housing Authority. (n.d.). พิพิธภัณฑ์เสมือนการเรียนรู้ด้านการพัฒนาที่อยู่อาศัย. Retrieved from http://site001.ap.tu.ac.th/VMthaiResident_site/index.html.

New Building Institute. (2021). Daylight Pattern Guide. Retrieved from http://patternguide.advancedbuildings.net/.

White, E. T. (1983). Site Analysis. Tallahassee Florida: Architectural Media Ltd.

Box house

Assist. Prof.Mr.Thanunchai Limpakom

Introduction :

This house was designed for mix generation users; from baby boomer, gen X, and gen Z living together. They had different requirements or needs on both physical and mental. Their requirements and needs changed from time to time. The living spacewould pass from generation to generation; therefore, flexibility must be the key. Beyond that, universal design, living healthy, and convenience must also be consideration. Designer had considered the aspect seriously and came up with ideas. Proposed idea or concept mentioned before were "to be in woods", "to live well and safe", "to be flexible and convenient" and "to be energy concern". The design proposalwere used techniques of open plan, proper room size and height, having good natural light and ventilation, and surrounded by trees or plants. Beside stairs, home elevators had been added to the house for supporting all ages. Materials and interior criteria were low or non-toxic component, easy to maintenance or clean, less joints or niches, However, designer prepared the area for adding regular engineering system such as air-conditioning, solar system etc. After purposing and discussing about the design several time, owners were delightful with the design and look forward to build it as soon as possible.

Objectives:

1. To design a house for 4 people; Mother 80 years old, her son 54 year old, her daughter-in.law 50 year old, her daughter 45 year old and her nephew 14 year old girl and a building for keeping Gundam, Gunpla and other figure about 900 pieces.
2. To purpose a design that is flexible and suitable for all generations.
3. To purpose a design that is energy saving.

Methodology:

Method is divided into 3 simple steps

1. Purpose the keys concept as described in 4 phrases. They were "to be in woods", "to live well and safe", "to be flexible and convenient" and "to be energy concern".
2. Develop the architectural design based on the concepts.
3. Adjust the design followed their comments until their satisfaction and reasonableness for all conditions concerned.
4. Propose architectural style that is neutral and suit for everyone.

Before, process design, the 4 phrases were interpreted to architectural design techniques or criteria. They were described below

- "To be in woods" this phrase summarized core idea of biophilia(Kellert, 2015). Therefore, architectlocatedmajor building inaproperplaceandsurround bytrees, plants and waterto make the building most connects to the natural environments.

- "To live well and safe" this idea combined universal design ("Universal Design," 2021)and some of wellbeing approach("Design for Well-Being," 2021). So the design were focused on universal design, psychological and physical safety, health concerned approach such as no niches, no or very less steps, add space for art pieces, no hazard materials and no blind spots etc. (Sreshthaputra et al., 2021).

- To be flexible and convenient is to design with open plan ("7 Reasons Why to Use an Open Floor Plan in Your Home Design," 2021) which is easy to adjust or replan later to suit the future needs, easy to maintenance and to add house elevators for convenient and suit for users' ages.

- To be energy concerns is to design with good natural light and ventilation using less machines, to use a proper heat prevention means, to design proper room height, and to prepare area for install solar power system.

To design properly, their activities or some important issues were considered in design proposal. Grandma had no specific need but due to her age, architect prepared her area on 1st floor with universal design criteria, large space for future attendant or adjustment, private bathroom, living area and pantry for her convenience and future need. Her son and his wife wanted separate bedrooms, so architect designed 2 bedrooms with studio type functions such as bed area, working area and private bathroom with large closet. On the other hand, his son wanted to have his own living space, so architect provided his room bigger than others. Her daughter and nephew had no specific requirements, except in the interior style, therefore, architect also proposed studio type style with full functions to them. Additionally, architect designed all rooms using movable furniture rather than built-in so, the rooms could be adjusted to suit their future needs effortlessly.

Besides, their private compartments, architect prepared the large open plan living, dinning and pantry area in the middle of 2nd floor as embodiment and party area. All furniture in this area were movable to suit any events occurring.

Due to the mix of their age, architect suggested the house in the simplicity style by very clean aluminum composite box like which they all agreed. The building is located near the big pond facing the south-east and surrounded by garden. So, architect designed the big glass window covered with long canopy to prevent direct sunlight but enjoy very precious view which emphasized the design concept also.

Conclusion:

Owners were satisfied with the design as shown in images above. On the first floor, there were service and maids' areas on the left wing and mothers' quarter on the right wing surrounded by landscape. Mother's quarter was like small house. It consisted of living area, pantry, working area and bedroom with closet and toilet. The area was large enough to add more bed for future attendant. On the second floor was a main floor of the house. There were 4 bedrooms and living and dining area with large pantry. By elevating the living area to second floor could provide connection to nature easily. They could see good view of trees and large pond along with much natural light and ventilation. Family area were 90 m2 with open plan for future adjustment. Each room had about 40-50 m2using loose furniture which conveniently could be adjusted for future needs or added another bed for attendant. On the roof top, there were fitness, buddha room and large area for solar system installation. Interior height was about 2.70 – 3.20 m approximately for easy lighting and A/C system service. The ceilings or room had no niche at all. Each toilet designed with skylight and louvers to receive natural light and ventilation to reduce humid, unpleasant smell, germs accumulation. Furthermore, there were large cabinets in all areas for well organizations rooms. Materials were chosen by consideration on safety, easy to clean or maintenance, less joints, and low VOC. By this concept design, Members of the house could occupy for a long period of time, adjust easily for future needs and pass-through next generation effortlessly. Besides, they could live heathy, happily, and conveniently together. However, they were not familiar with the open plan idea, so at first, they denied. But after several discussions, they changed their mindandallowedseveralroomstocontainthe idea. Furthermore, some conceptofwellbeing and biophilia, such as the idea of "natural light" would assist and improve their psychological being and feeling. They concerned with heat in exchange for light, but architect convinced them with the long overhang design and the use of solar protection film or insulated glass.


Layout
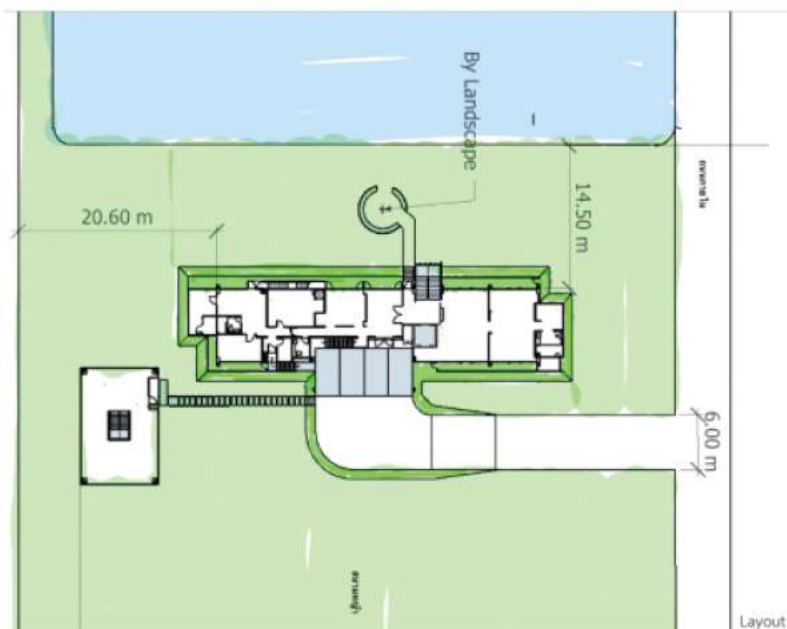
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7 Reasons Why to Use an Open Floor Plan in Your Home Design. (2021, December 7). MyModern Home. https://www.mymodernhome.com/blog/7-reasons-use-open-floor-plan.your-home-design/ Design for well-being. (2021). The American Institute of Architect. https://www.aia.org/showcases/6082617-design-for-well-being

Kellert, S. R. (2015, October 26). What Is and Is Not Biophilic Design? Metropolis. https://metropolismag.com/viewpoints/what-is-and-is-not-biophilic-design/

Sreshthaputra, A., Maneesathit, P., Mingwimon, U., Jitmun, S., & Mahatanatwee, P. (2021). The SOOK building standard. TGBI foundation.

Universal design. (2021, December). Wikipedia. https://en.wikipedia.org/wiki/Universal_design
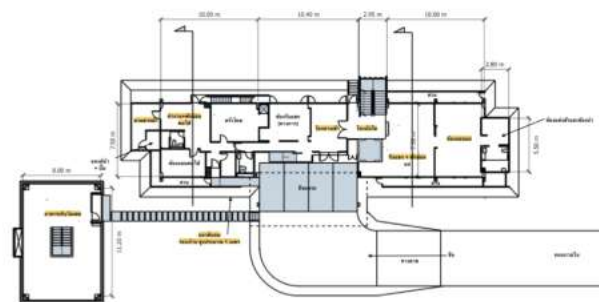
1st floor plan
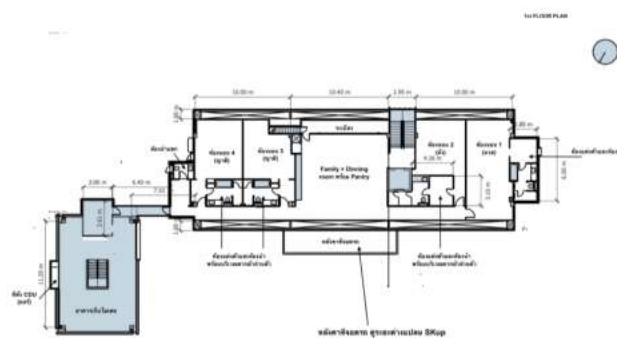
2nd floor plan

Outcasts: Hands on Material and Process

Assist. Prof.Mr.Thanunchai Limpakom

Introduction :

       Within the realm of industrial production the focused pursuit of a tightly defined outcome often results in overlooked opportunities for discovery. However my studio's design process is tightly bound, inseparable in fact, from the making process, therefore our focus is wide and ideally omniscient. Some of our most interesting design developments come from within our fervent workshops rather than our composed studios; we discover things in-hand that could not have been know on-screen.   Recently while sand casting rigid geometric aluminum elements for one project we witnessed the birth of a new project. Excess material from the pouring basing and casting gates gradually alluded to functionality as the original elements were prepped and processed. This "cast off" material was elevated to a functional object; handles that are certainly capable of operating but more importantly excel at connecting the hand to the process of their origins and the true nature of their material roots. We are constantly on the lookout for something new and unimaginable that can be derived from a process that's old and predictable.

Key words:

       Craft, Empirical Design, Aluminum Casting, Handles, Materiality

Objectives:

To examine how "non-designed" objects can exhibit design qualities and communicate latent potentials. To create opportunities for positive side-effects. To find unique beauty at the edges of the industrial process. To hone our design sensibilities in the conceptualization process by understanding our discover process (what we can "see" helps us develop what we can "think").

Process or Concept / Methodology:

These door handles are the result of sand casting aluminum. The aluminum casting gates and overspill from pouring the molten aluminum result in the regular spaced cylinders joined with the irregular surface shape.   The results were then trimmed from the intended casting, cleaned and sent for a color anodized finish.

Techniques and materials :
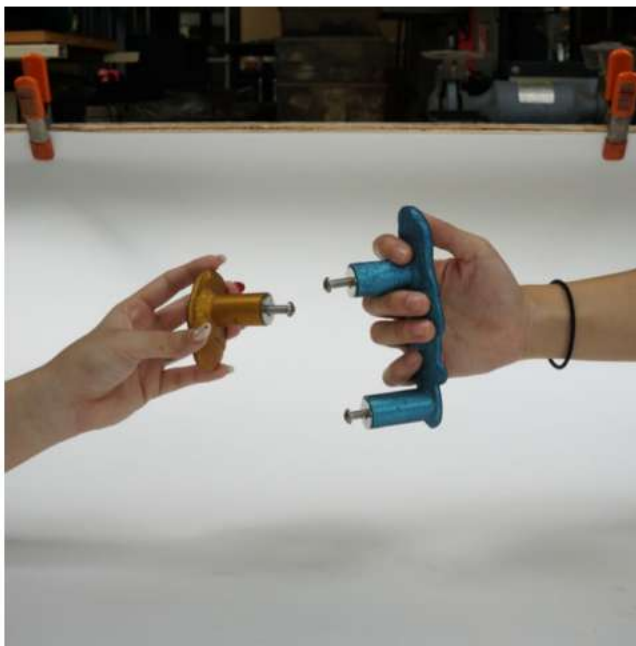
Architecture

Blending Tradition and Innovation: Architecture of Sea Salt and the Salt Farmer's Legacy

Assist. Prof.Mr. Purin Srimora & Mr. Sujinda Suramai

Introduction :

The Architecture of Sea Salt is a project that aims to celebrate and preserve the traditional salt farming industry of Thailand, which has been inherited for a long time through generations. This architecture is inspired by the Transgenerational concept, which involves designing functional spaces that can be passed on to future generations while promoting harmony and accessibility among different age groups.

The architectural design of The Architecture of Sea Salt project will reflect the various stages of salt production, from production to processing. The design will use innovative techniques to simulate the past and present of the salt farming area and find new ways to make salt farming a viable profession for future generations. This design will serve as a creative representation of the salt farming industry, highlighting the hard work and dedication of the salt farmers.

The architecture of sea salt will also promote sustainable practices and innovative techniques to make salt farming a more profitable industry in the future. This design will prioritize accessibility and inclusivity to ensure that everyone can participate in the salt production process. By using the Transgenerational concept in the design, the architecture will create a sense of connection and pride among different generations, thereby preserving the cultural heritage of Thailand's salt farming industry.

The design of the architecture of sea salt aims to serve as an innovative bridge between the past, present, and future. This project will be a valuable addition to Thailand's architectural sea salt landscape, showcasing the country's rich cultural heritage and the importance of preserving traditional industries.

The Architecture of Sea Salt project is more than just a building or a functional space. It is a statement of Thailand's cultural identity and heritage, one that aims to promote inclusivity, sustainability, and innovation while celebrating the hard work and dedication of the salt farmers who have preserved this industry for generations. This architecture serves as a reminder of the importance of passing on traditions and knowledge to future generations and the role that design can play in this process.

Objectives:

- To understand the significance of the traditional salt farming industry of Thailand and its cultural heritage.
- To analyze the challenges faced by the salt farmers and the need for sustainable and innovative practices in the industry.
- To examine the architectural design of the architecture of sea salt project and its reflection of the various stages of salt production, from production to processing.
- To evaluate the role of design in preserving traditional industries and passing on knowledge to future generations.
- To develop a critical perspective on the Naklua architecture project and its impact on the salt farming industry and the cultural heritage of Thailand.

FUTURE FORECASTING MODEL
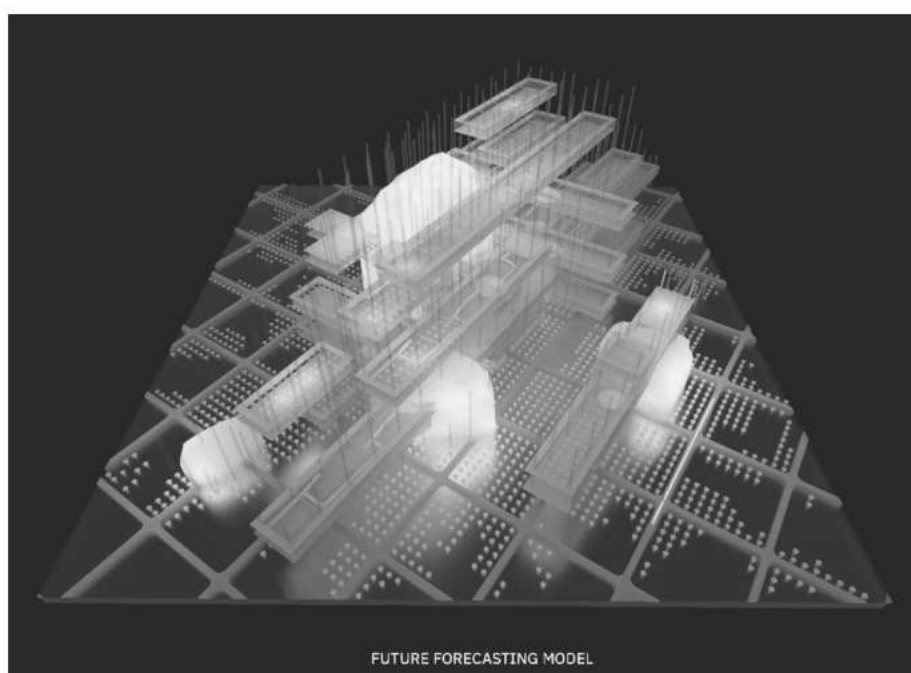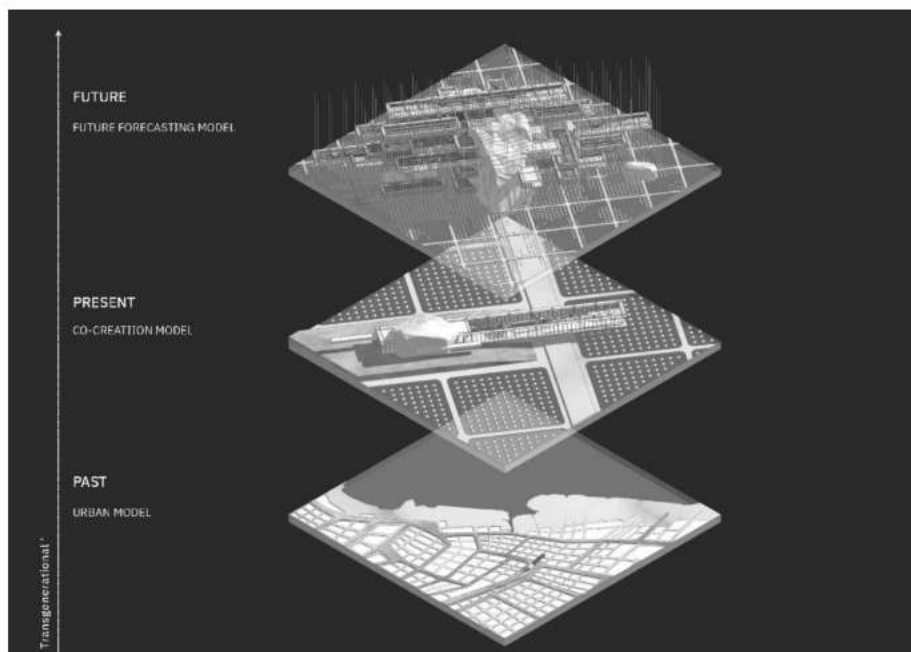
Methodology:

The project methodology for the Architecture of Sea Salt involves a combination of traditional processes and innovative techniques to showcase the salt farming industry and create a functional space that promotes inclusivity, sustainability, and the transgenerational concept.

The first step in the process is to understand the traditional methods of salt farming and the challenges faced by salt farmers. The project team will conduct research, engage with the local community, and observe the salt production process to gain insights into the industry.

Next, the team will use these insights to design a three-dimensional model that creatively conveys the story of the salt farming area, highlighting the various stages of salt production. The model will reflect the past, present, and future of the area and the salt farmer, using innovative techniques to simulate the traditional methods while finding new answers to sea salt in the future.

The design will prioritize accessibility and inclusivity, ensuring that everyone can participate in the salt production process. The team will use sustainable practices and innovative techniques to make salt farming a more profitable industry in the future.

The design will embody the transgenerational concept, creating functional spaces that serve the needs of multiple generations living together in harmony. It will create a sense of connection between the past, present, and future, showcasing the traditional methods while finding new and sustainable ways to make salt farming a viable profession for future generations.

Overall, The Architecture of Sea Salt project is an innovative and sustainable approach to preserving the cultural heritage of Thailand's salt farming industry. It highlights the importance of passing on traditions and knowledge to future generations and the role that design can play in this process.

Site Environment & Design Solution

The Architecture of Sea Salt project, situated in Thailand's coastal environment, addresses climate change, seasonal variations, and cultural aspects through modern architectural language.
Implementing elevated structures and resilient materials, the design combats rising sea levels and storm surges. Adaptable spaces cater to shifting salt farming activities and off-season uses, while sustainable strategies enhance the project's environmental efficiency. Respecting the salt farming community's cultural and social dynamics, the design fosters collaboration and interaction.
By merging contemporary design with traditional practices, the project ensures the salt farming industry's long-term viability in Thailand, despite environmental limitations.

Techniques and Materials:
1. Architectural Representation Drawing
2. Architectural Modeling

Conclusion:

 In conclusion, The Architecture of Sea Salt project is a valuable addition to Thailand's architectural landscape, celebrating and preserving the traditional salt farming industry through a combination of traditional processes and innovative techniques.

 The project highlights the hard work and dedication of the salt farmers who have inherited this occupation for generations and aims to find new and sustainable ways to make salt farming a viable profession for future generations. To promote the salt farming industry, educational programs and field trips can be organized to raise public awareness about the cultural, historical, and economic significance of salt farming in Thailand.

 By fostering collaboration between salt farmers, local governments, and private sectors, the development and implementation of innovative technologies and sustainable practices can improve efficiency and productivity. Marketing and branding strategies can emphasize the unique qualities of Thai sea salt, attracting local and international customers and boosting the industry's growth.

 The architecture serves as a reminder of the importance of passing on traditions and knowledge to future generations and showcases the role that design can play in this process. The Architecture of Sea Salt project is a tribute to the cultural identity and heritage of Thailand, promoting inclusivity, sustainability, and innovation in the salt farming industry.

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