



























Operated by









The symposium is hosted by Council of Arts and Design Deans of Thailand (CADDT), The Association of Siamese Architects under the Royal Patronage (ASA), The Royal Photographic Society of Thailand and Thai Graphic Designers Association (ThaiGa); operated by the College of Design, Faculty of Digital Arts, and the Faculty of Architecture Rangsit University. International Arts and Design Symposium "Work in Progress" (Founded in 2012) is an international forum for scholars, designers, and artists from various fields to share their works in progress.



DESIGN

Professor Eakahat Joneurairatana, Ph.D.

(Silpakorn University, Thailand)

Mr. Chookiat Likitpunyarut

(Artist, Thailand)

Mr. Somchai Jongsaeng

(Deca Atelier Co., Ltd, Silpathon Award in Design, Thailand)

Mr. Jitsing Somboon

(Artist and Creative Consultant, Thailand)

Associate Professor Siek Hwee Ling, Perline, Ph.D.

(UCSI University, Malaysia)

Mr. Franyo Aatoth

(Artist Creator of Exceptional Graphic Works, France)

FINE ART

Professor Kamol Phaosavasdi

(Chulalongkorn University, Thailand)

Mr. Chookiat Likitpunyarut

(Artist, Thailand)

Mr. Jitsing Somboon

(Artist and Creative Consultant, Thailand)

Associate Professor Siek Hwee Ling, Perline, Ph.D.

(UCSI University, Malaysia)

Ms. Geri Forkner

(Textile Artist, U.S.A.)

Mr. Franyo Aatoth

(Artist Creator of Exceptional Graphic Works, France)

Associate Professor Sone Srimatrang

(Silpakorn University, Thailand)



Architecture

Associate Professor Chaiyasit Dankittikul, D.E.D.

(Silpakorn University, Thailand)

Assistant Professor Walaiporn Nakapan, Ph.D.

(Faculty of Architecture, Chulalongkorn University, Thailand)

Assistant Professor Narupol Chaiyot, Ph.D.

(Faculty of Architecture, Rangsit University, Thailand)

Mr. Edward Samuel Vincent

(Foreign Lecturer of Faculty of Architecture, Chiang Mai University, Thailand)

Associate Professor Asrul Mahjuddin Ressang Aminuddin, Ph.D.

(Lead Researcher/Principal Investigator International Liaison Officer, Faculty of Built Environment, Universiti Malaya, Malaysia)

Associate Professor Chaweewan Denpaiboon, Ph.D.

(Department of Housing, Faculty of Architecture, Chulalongkorn University, Thailand)

Assistant Professor Chaowalid Saicharoen, Ph.D.

(Faculty of Architecture, Chiang Mai University, Thailand)

Associate Professor Wiroj Sheewasukthaworn, Ph.D.

(Faculty of Architecture, Urban Design and Creative Arts, Mahasarakham University, Thailand)

Assistant Professor Chiranthanin Kitika, Ph.D.

(Faculty of Architecture, Chiang Mai University, Thailand)

Professor Chatri Prakitnonthakan, Ph.D.

(Faculty of Architecture, Silpakorn University, Thailand)

Ms. Julie Nichols, Ph.D.

(School of Art, Architecture and Design, University of South Australia, Australia)

Mr. Tommy CheeMou Yang

(Faculty of Architecture, Carnegie Mellon University, USA)

Associate Professor Antonello Alici, Ph.D.

(Dipartimento di Ingegneria Civile, Edile e Architettura, Universita Politecnica della March, Italy)



In today's complex and chaotic world, rapid changes in the modern global landscape highlight the fragility of once-stable systems. The anxiety arising from predictions of a difficult future manifests in a formless manner, with scattered and complex changes that are hard to comprehend. These profoundly impact people's lifestyles and daily routines. Reflecting on and questioning these changes is a crucial opportunity to understand our rapidly evolving world.

To describe the unpredictable nature of the current world, its volatility, structural fragility, anxiety about the future, the irrationality of events, and the overwhelming influx of incomprehensible information, American futurist Jamais Cascio introduced the concept of BANI as a framework for understanding the characteristics of our present-day fragile world. BANI is derived from Brittle, Anxious, Nonlinear, and Incomprehensible, reflecting the various challenges humans face in a world filled with anxiety and unpredictability.

The 13th International Arts & Design Symposium 2025: BANI WORLD invites viewers to contemplate the current state of society, the fragility humans face, the uncertainty-filled world, and the consequences of decisions with unpredictable outcomes. This is to understand new possibilities that may lead to change and to prepare for adapting to the inevitable new environment."

OPENING REMARKS

The 13th International Arts and Design Symposium "Work in Progress 2025" By The Chairman of the council of arts and design deans of Thailand

Dear Honorable Guests, Esteemed Speakers, Academics, and All Participants, On behalf of the President of the Council of Deans of Arts and Design of Thailand. I would like to express my gratitude to the Faculty of Digital Arts, College of Design, and the Faculty of Architecture, Rangsit University, for their commitment to disseminating knowledge and concepts in art and design to a wider public.

This has been achieved through the organization of an international exhibition that creates opportunities to learn from one another and build new skills. With diversity and quality, the International Arts & Design Symposium 2025—now in its 13th edition is supported by the Council of Deans of Arts and Design of Thailand.

The shared objective is to provide a platform for presenting creative works to networks of organizations, academics, and artists. It also facilitates knowledge exchange in art and design, which will concretely support the development of art and culture. This initiative promotes the continuation of a strong cultural heritage and fosters future academic collaborations. With such significant shared objectives, I am confident that the International Arts & Design Symposium 2025 will promote the development of creative works and sustainably strengthen the academic network of creative artists.

Finally, I sincerely hope that this International Arts & Design Symposium 2025 will achieve all of its objectives. Thank you to all members of the organizing committee who have contributed to the organization of this exhibition.

Thank you,

Asst. Prof. Dr. Kittikorn Nopudomphan

(The Chairman of the council of arts and design deans of Thailand)

The 13th International Arts and Design Symposium "Work in Progress 2025" By The President of the Association of Siamese Architects under Royal Patronage

Ladies and gentlemen, distinguished guests, scholars, designers, and artists from around the world.

I'm Mr. Asae Sukhyanga, President of the Association of Siamese Architects under Royal Patronage, and I am deeply honored and immensely proud to have the opportunity to deliver this speech on the significant occasion of the 13th International Art and Design Symposium, the "Work in Progress," under the theme "BANI WORLD," a concept introduced by American futurist Jamais Cascio as a framework for understanding the characteristics of today's world, which is marked by structural fragility. The BANI framework consists of four key elements: Brittle, Anxious, Nonlinear, and Incomprehensible. BANI represents the numerous challenges humanity encounters in the modern world, defined by uncertainty and unpredictable outcomes. The rapid changes significantly impact people's lifestyles and daily lives world-wide.

In the future, architectural design must consider flexibility in terms of space utilization, structure, and materials to adapt to unpredictable changing situations, to enable buildings to effectively meet the diverse needs of users while being environmentally friendly. Moreover, such designs must allow for adaptations to accommodate unforeseen circumstances and respond efficiently to change.

Change continues to progress rapidly. Education systems, learning methods, and communication formats will no longer remain static. We invite everyone to join the 13th International Art & Design Symposium: "Work in Progress – BANI WORLD," to explore and understand the dynamics of this new era together.

Thank you,

The 13th International Arts and Design Symposium "Work in Progress 2025" By Vice President and Secretary of The Royal Photographic Society of Thailand

Dear Honorable Guests, Distinguished Speakers, Academics, and Fellow Creatives, It is a great honor, on behalf of the Royal Photographic Society of Thailand, to participate as a co-organizer of the 13th International Arts and Design Symposium; Work in Progress – BANI World.

This symposium brings together diverse voices from around the world to explore creativity in the context of a rapidly changing world — what we now define as the BANI world: Brittle, Anxious, Nonlinear, and Incomprehensible. In such conditions, art and design play a vital role in helping us reflect, connect, and adapt.

The theme "Work in Progress" beautifully captures the evolving nature of creative work — always in motion, always searching. It invites us to embrace experimentation, uncertainty, and collaboration across cultures and disciplines.

I would like to express my sincere gratitude to the organizers and all contributors. I am confident this symposium will spark meaningful dialogue and foster new creative connections.

Thank you,

The 13th International Arts and Design Symposium "Work in Progress 2025" By The President of the Thai Graphic Designers Association (ThaiGa)

Dear distinguished guests, respected colleagues, fellow creatives, and all participants,

On behalf of the Thai Graphic Designers Association — or ThaiGa — I'm truly honored to stand before you at the 13th International Arts and Design Symposium, under the timely and thought-provoking theme: "Work in Progress – BANI WORLD."

We are living in a time defined by complexity. The world we design for is brittle, anxious, nonlinear, and often incomprehensible — a true BANI world. In this reality, traditional logic and linear thinking often fall short. The challenges we face — socially, environmentally, technologically — are not black and white, but layered, shifting, and filled with contradictions.

As designers, we are no longer simply problem-solvers. We are sense-makers, connectors, and cultural interpreters. And in this age of uncertainty, I believe that we must learn not only to adapt — but to enjoy the messiness. To embrace complexity as a creative playground, not as a barrier. Great design today is not born out of control, but from curiosity, openness, and the willingness to engage with difficult questions.

At ThaiGa, we believe that design is a living process — a continuous exploration of values, visions, and voices. And in a world that often demands instant solutions, we see deep value in slowing down, asking better questions, and working together in progress — not toward perfection, but toward possibility.

Let this symposium be a space for dialogue, not just display. A space for connecting across cultures, disciplines, and generations. And most of all, a space that inspires all of us to remain open, experimental, and courageous — even in the most uncertain times.

Thank you for being here, and I wish you all an enriching and meaningful experience ahead.

Asst. Prof. Akarapon Kritruenonwong

The President of the Thai Graphic Designers Association (ThaiGa)

The 13th International Arts and Design Symposium "Work in Progress 2025" Chairman of Working Committees. Dean of Faculty of Digital Art, Rangsit University

Distinguished guests, esteemed artists, designers and architects

Welcome to the 13th International Arts & Design Symposium "Work in Progress"—a space where creativity, technology, and vision converge. This year's theme, "BANI World" challenges us to rethink our approaches to digital art, design, and architecture in an era that is Brittle, Anxious, Nonlinear, and Incomprehensible (BANI).

We are living in a time of rapid technological shifts, environmental crises, and societal transformation. The tools and methods we once relied on are no longer enough. Instead of designing for stability, we must design for adaptability. Instead of seeking permanence, we must embrace fluidity.

This symposium is not just a conference—it is a collaborative laboratory of ideas, experiments, and bold visions. Our work is not finished; it is always a work in progress, just like the world we shape.

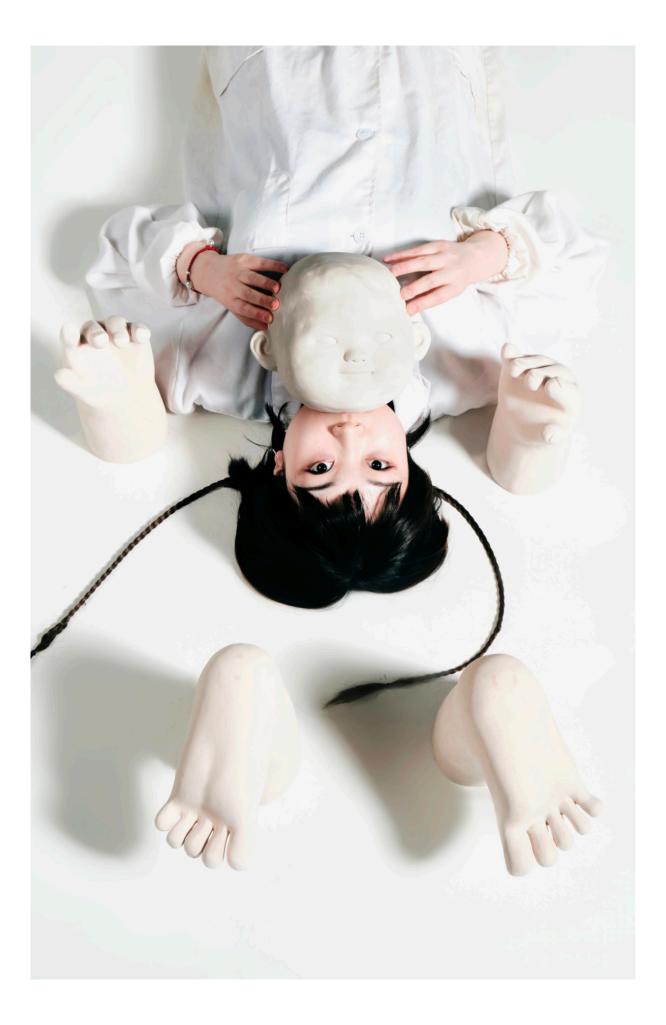
Let's embrace the uncertainty, push boundaries, and design a future that is not just functional but transformative.

Welcome to the 13th International Arts & Design Symposium "Work in Progress: BANI World"—where creativity is evolving, and the future is ours to shape.

Thank you,

Mr. Nuttavut Seemontara

Chairman of Working Committees. Dean of Faculty of Digital Art, Rangsit University



YIYANG SUN / CHINA VISUAL ARTIST

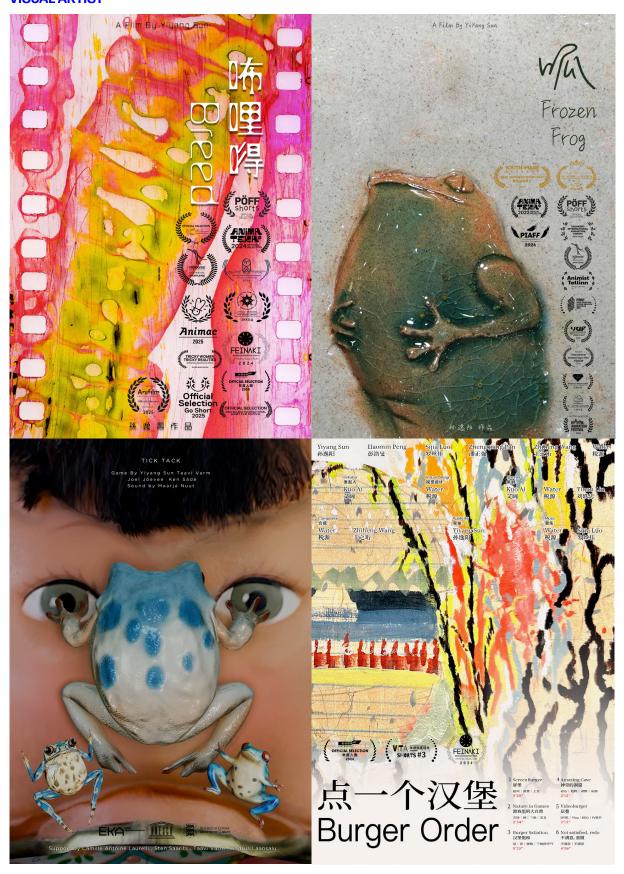
BIOGRAPHY:

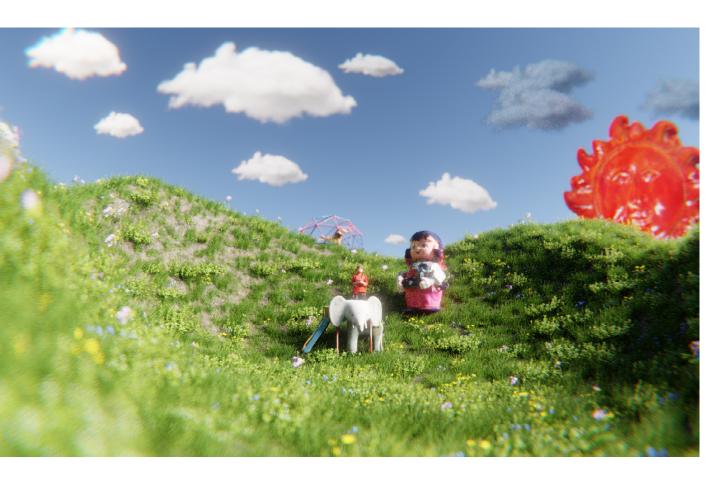
Yiyang Sun 2000 Born in Shanghai, China. A craft woman gives birth to handmade films, unplaying games and puppets with digital puppetry. Sun focuses her practice on imagery of idolls through animating elephants in Liminal Spaces, creating giant puppets and ritual experiences under matryoshka structure.

Her films have been screened worldwide in 30 countries, such as Animafest Zagreb, PÖFF Shorts, Kaboom Animation Festival, and Animateka Animated Film Festival. She got an award in Best Experimental Film-PIAFF Paris International Animation Film Festival and Best Audience award in Rise and Shine CEE Animation lab in 2024. She was the Jury in the International Short Film Festival Nijmegen in the Netherlands.

By practising proRegress actions, she starts to create refiguration of surrealism folk tales through concrete animated film during the craft of framing time. Her exploration opens up a new approach through The engagement of dematerialize, rematerialize for animating toys and "childish thing".In the End, Sun breaks the moving images in an unexpected way and gets rebirth. Sun regards herself as the "Bunny mimic Nüwa" in both game and labor. www.yiyangsun.com

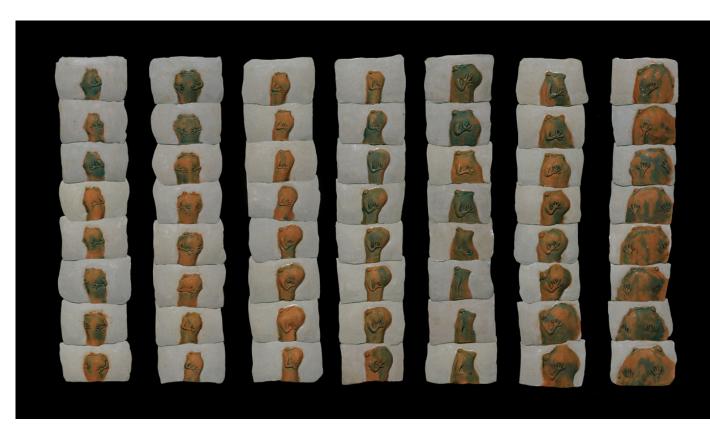
YIYANG SUN / CHINA VISUAL ARTIST





The Imagery of Idoll under the Liminal Space-BANI



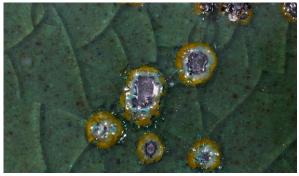


Frozen Frog 2023 / 3mins 21secs / Experimental Animation

YIYANG SUN / CHINA VISUAL ARTIST











TickTacK Augmented / Reality Game color / Estonia





BREED 2024 / 8mins 39secs / Structural- materialist Animation



 $\label{eq:linear_connectedness} \textbf{TickTack} \times \textbf{Liminal Space} \times \textbf{Interconnectedness}, \textbf{Non-Linear Complexity}, \\ \textbf{Adaptability}$

EVENT SCHEDULE 30 April 2025

TIME	PROGRAM DESCRIPTIONS
12:00 - 13:30	Team prepares for broadcast on Facebook
13:40 - 14:00	MC: Welcome to Thailand by master ceremony (MC)
	Opening Remark by The Chairman of the Council of Arts and Design Deans of Thailand
	Opening Remark by President of the Association of Siamese Architects under Royal Patronage
	Opening Remark by Vice President and Secretary of The Royal Photographic Society of Thailand
	Welcoming Remarks by Dean of Faculty of Digital Art, Rangsit University (Chairman of Working Committees)
14:05 - 14:10	MC: Introduce Yiyang Sun (Keynote speaker) and Patara Nimmol (moderator), start the topic "BANI WORLD") and Yiyang's biography
14:15 - 14:45	Speaker: Yiyang Sun (Visual Artist) Panel Discussion&Q+A session: Patara Nimmol (moderator)
15:00 - 15:05	MC: Close event

PANEL DISCUSSTION

The 13th International Arts & Design Symposium; Work in progress - "BANI WORLD" CREATIVE TALK: 30 APR 2025 13:00 \sim 15:00 (LIVE STREAMING)







facebook Live



Youtube: 13th Symposium

Keynote Spacker: Yiyang Sun

Visual Artist

Moderator: Patara Nimmol
Visual Artist, Digital Designer
Associate Dean of Student Affairs,
Faculty of Digital Art, Ransit University, Thailand

Work in Progress 2025 EXCELLENCE AWARDS

Certificate of Excellence

The projects that received Excellence Awards showcased outstanding creative works in the online exhibition of the 13th International Arts and Design Symposium, Work in Progress 2025. This event was organized by the Council of Arts and Design Deans of Thailand (CADDT), the Association of Siamese Architects under the Royal Patronage (ASA), the Thai Graphic Designers Association (ThaiGa), and the Royal Photographic Society of Thailand, and was operated by the College of Design, the Faculty of Digital Arts, and the Faculty of Architecture at Rangsit University.

Kitsch Upcycle: A Playful Chaos of Everyday Objects in Fashion

By Accessory Design" by Assistant Professor Dr. Thanotai Mongkolsin

Typographic Responses: Interactive Typography in an Age of Instability

By Dr. Prang Tharawanich

Echoes of Neglect

By Mr. Piyanon Somboon

Class room No.02

By Mr. Patara Nimmol

Le Mémento

By Mr. Patipat Chaiwitesh

ONLINE EXHIBITION: www.workinprogress-symposium.design 5-9 May 2025

EXHIBITION AT ASA EXPO 2025

4 May 2025 Muang Thong Thani, Bangkok

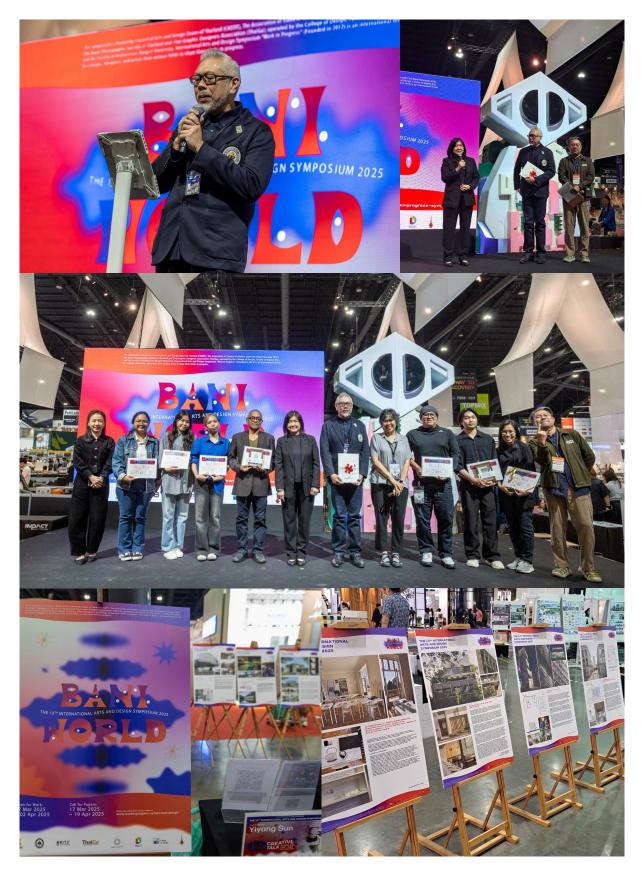


Table Of Contents

	Page		
Executive Committee / Reviewers	II		
Project Description Opening Remarks by The Council of Arts and Design Deans of Thailand (CADDT) Welcoming Remarks by The Chairman of the Association of Siamese Architects (ASA)			
		Welcoming Remarks by The Chairman of the Royal Photographic Society of Thailand. (RPST)	VII
		Welcoming Remarks by The Chairman of Thai Graphic Designers Association. (ThaiGa)	
Welcoming Remarks Chairman of Working Committees. Dean of Faculty of Digital Art, Rangsit University	IX		
Keynote Speaker Biography			
Event Schedule	XVII		
Work in Progress Excellence Awards Online Exhibition			
		Exhibition at ASA EXPO 2025	XIX
Honorable Creative Works:	Page		
Chaiyasit Dankittikul / Thailand	02		
Chenmingzhao Yan / China	04		
Francesco Librizzi / Italy	06		
Franyo Aatoth / Hungary	08		
He Peihao / China	010		
Huimei Nie / China	011		
Jie Guo / China	012		
Jitsing somboon / Thailand	013		
Keiji Ashizawa / Japan	014		
Khang-Huynh Van / Vietnam	016		
Kohei Sakai / Japan	018		
Asst. Prof. Narupol Chaiyot / Thailand	020		
Nitibutr Sakuludomtham (1) / Thailand	022		
Nitibutr Sakuludomtham (2) / Thailand	024		
Nitibutr Sakuludomtham (3) / Thailand	026		
Dr. Perline Slek Hwee Ling / Singapore	028		
Rachta Lin / Thailand	029		
Studio Makkink&Bey / Netherlands	030		
Prof. Wattana Chuthawipak	032		

Table Of Contents

Honorable Creative Works:	Page
Wiwat Chitnuan / Thailand	033
Assoc. Prof. Dr. Xu Yan / China	034
Yiyang Sun (1) / China	035
Yiyang Sun (2) / China	036
Participated Creative Works:	Page
Aamaal Phakdeetham Chimvilaisup, Monchai Bunyavipakul, and Jiratchaya Pakkhemayang	038
Asst. Prof. Akarapon Kritruenonwong	041
Asst. Prof. Ampannee Satoh	043
Ananyalan Wattananupong	045
Asst. Prof. Anupong Charoenmitr	048
Anupong Suttalak	050
Asst. Prof. Dr. Arttawut Changvittaya	053
Carol Siatras and Supawan Supaneedis	057
Chalida Ratchatapongton	060
Dale Alan Konstanz	064
Danaya Chiewwattakee	067
Asst. Prof. Dr. Danu Phumalee	070
Darunee Pungwongyat	073
Dr. Dynaya Bhutipunthu and Asst. Prof. Dale Konstanz	075
Dr. Dynaya Bhutipunthu and Yuttana Santivong	078
Ekachai Somboon	082
Graigote Saereedeelert	085
I-na Phuyuthanon	088
Asst. Prof. Jinabhadr Kantaputra	092
Kalunyoo Sipiyaruk	094
Kate Siribhakdi	097
Asst. Prof. Korapong Karnasuta, Asst. Prof. Songsak Onsuwan and Asst. Prof. Paiboon Kittikul	100
Asst.Prof.Kritaporn Lappimol, Piyawadee Nuchit, Kanyanat Sondok and Sukanya Amsing	102
Laddawan Sarapat	106
Asst. Prof. Lojana Manodhaya	108
Asst. Prof. Dr. Lung-Chi Lin	110
Napatt Piyawongwatthana	113
Asst. Prof. Narupol Chaiyot, PhD. and Chaiyos Suwan	116
Assoc. Prof. Pakorn Prohmvitak and Asst. Prof. Samuel Raymond Forkner	120

Table Of Contents

Participated Creative Works:	Page
Parit Niruttisard	122
Pasin Thanasin	124
Patara Nimmol	127
Dr. Pathitta Nirunpornputta	129
Patipat Chaiwitesh	133
Dr. Pawornpod Bonruangkao and Siradol Chamnankadi	135
Pichet Vanitcharoenthum	138
Piyanon Somboon	141
Ploy Nikadanont	144
Podjanee Kakaew	147
Porramaze Ponrattanasit	149
Dr. Prang Tharawanich	152
Asst. Prof. Dr. Sammiti Sukbunjhong	155
Sasikan Srisopon, Ph.D., Pongsit Rueangsawat, Parisa Musigakama, Ph.D. and Aamaal Phakdeetham Chimvilaisup	157
Assoc. Prof. Songpol Atthakorn	160
Sopanut Somrattanakul	163
Sorapong Ngewthong	165
Dr. Supanida Chantarin	168
Suporn Shoosongdej	171
Suttichart Sarapaiwanich	174
Asst. Prof. Dr. Thanotai Mongkolsin	177
Thitipong Nueangpim	181
Ugrid Jomyim	184
Asst. Prof. Vishnunad Katanyuthaveethip	186
Wantawee Simchomphu	189
Waris Sinsuebpol	191
Witoon Tipanet	195



IIIONIO REATIVE WORKS

Chaiyasit Dankittikul / Thailand



The International Mangrove Botanical Garden Project in Honor of King Rama IX

The International Mangrove Botanical Garden Project in Honor of King Rama IX was designed and initiated in 2019. This project was developed by the Ministry of Natural Resources and Environment, through the Department of Marine and Coastal Resources, in collaboration with the National Legislative Assembly's Committee on Natural Resources and Environment.

The core concept of the project is to utilize approximately 518 rai (about 205 acres) of mangrove forest located in Ban Samet Ngam, Nong Bua Subdistrict, Mueang District, Chanthaburi Province, for the benefit of society. The project also aims to conserve the mangrove forest in this area for sustainable long-term preservation, while simultaneously honoring His Majesty King Bhumibol Adulyadej the Great.

The Faculty of Architecture at Silpakorn University, particularly the Department of Landscape Architecture, was assigned to carry out the site design, master planning, architectural design, and landscape architecture work. The goal is to create the world's first international mangrove botanical garden, showcasing mangrove species from around the globe.

In addition, it will serve as a living museum, a significant research and educational center for botanical studies, welcoming researchers and visitors, both domestic and international. The area will also be a tourist attraction and a recreational destination for the public.

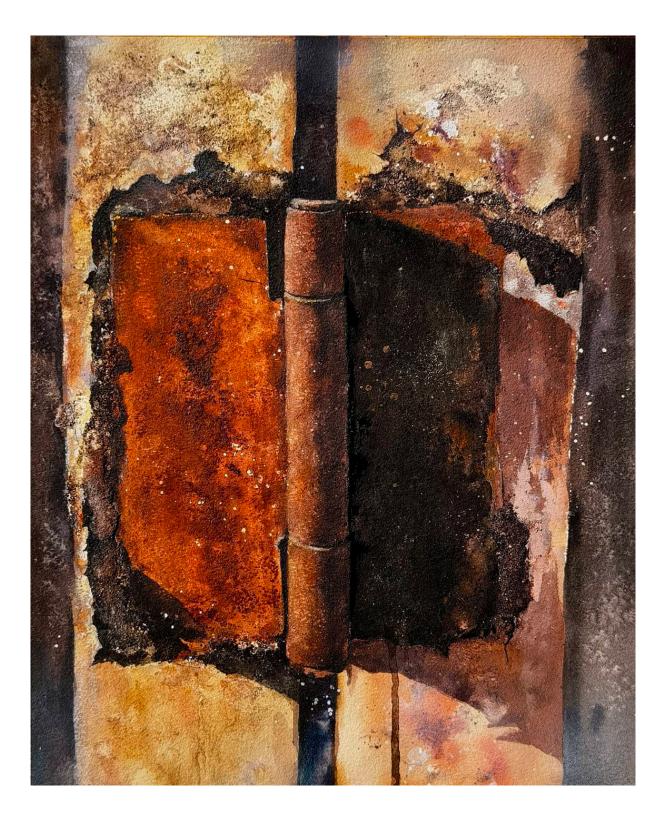
The guiding design philosophy emphasizes preserving as much of the original mangrove ecosystem as possible, integrating buildings, walkways, and other infrastructure into the available natural spaces.

One symbolic design element is a waterway shaped like the Thai numeral "9" (α), symbolizing abundance and the rich biodiversity of the mangrove ecosystem. This waterway serves as the main axis of the master plan, beginning at the northern edge of the site and flowing southward, connecting with a natural watercourse – a tributary of the Chanthaburi River.

This follows the area's natural drainage pattern and functions as both an irrigation and drainage system for the botanical garden, while also serving as a scenic water route for eco-tourism activities.







Chenmingzhao Yan / China



船骸》《回家的痕迹》

Wreckage and Traces of Homecoming are two watercolor paintings inspired by my field research along the Beibu Gulf in southern China. Drawn from abandoned coastal relics, both works capture the passage of time through the corroded textures of rusting ship hulls and metal fragments. The rust is not only a sign of physical decay but also a metaphor for memory, echoing lost journeys and forgotten returns.

Using the fluidity and layering of watercolor, I aimed to convey the rich, weathered surfaces and the quiet tension they hold. Each stain, crack, and shadow becomes a silent record of time's erosion, as nature reclaims what was once man-made. These pieces reflect more than coastal scenery—they embody the intersection of history, environment, and emotion. Through them, I hope to evoke a sense of stillness and reflection, inviting the viewer to see beauty in what remains.

Francesco Librizzi / Italy



Novecentopiùcento

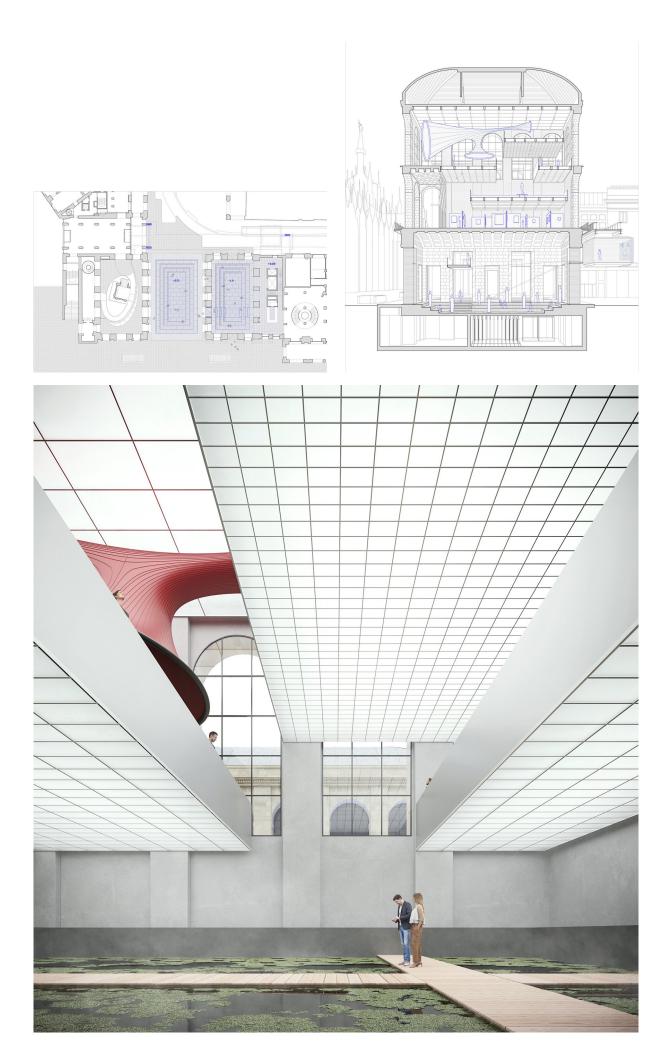
The proposal for the NOVECENTOPIÙCENTO competition envisions the expansion of the Museo del Novecento as a vibrant, inclusive, cultural hub that engages with contemporary art and the city. The project redefines the museum as a space that not only showcases art but also fosters public interaction, making it a dynamic center for cultural expression. The design aimed at connecting the existing museum to the Second Arengario without a physical structure, transforming the public space between them into an open-air urban "room" that invites the city into the museum's domain. This reimagines the first section of Via Marconi, currently a transit area, giving it a new urban identity.

Key to the project is a panoramic "bridge" that visually connects the two Arengari, creating a new center for the expanded museum. The design consists of three main components: a continuous path at terrace level, a large public assembly space below, and flexible, luminous exhibition platforms that rise within the Second Arengario. A horizontal mobile connection at the Second Mezzanine level links the two buildings while preserving views from Piazza del Duomo to Torre Martini.

The ground floor of the Second Arengario is characterized by a large stepped auditorium, situated beneath the coffered ceiling, designed to host public programs and events. This permeable space encourages interaction between the museum and the public, aligning with the vision of a contemporary museum.

The new spaces expand the museum's exhibition capacity by concentrating vertical circulation and services, freeing up four levels for flexible exhibitions. These spaces are adaptable, equipped to host a variety of contemporary art forms, from traditional works to performances and video installations. The suspended platforms within the Second Arengario are designed to accommodate various types of art while respecting the building's historic architecture. The double-height spaces near the large windows create opportunities to display large-scale works and offer unique viewing perspectives. Modular lighting and adaptable infrastructure ensure flexibility, allowing for a wide range of curatorial possibilities.

The proposal maximizes Museo del Novecento's potential, transforming it into a fully integrated, open, and inclusive cultural destination that reflects the evolving nature of contemporary art.





Franyo Aatoth / Hungary



Whispers of Hua Hin

This acrylic painting was inspired by a quiet and reflective moment during a visit to Hua Hin, Thailand, where I discovered a serene pond nestled within a vibrant forest. The artwork aims to capture the delicate harmony of nature – a place where time seems to slow down, and the senses awaken to the beauty of the natural world.

Using a color palette dominated by green and blue, the painting conveys the fresh and calming atmosphere of the scene. The fresh water of the pond reflects the sky and surrounding trees, creating a mirror-like effect that blends earth and sky. Gentle ripples hint at the movement of fish just beneath the surface, subtly animated with touches of orange color to draw the eye and add warmth to the otherwise cool tones.

Around the pond, layers of soft grass and scattered leaves float and fall naturally, emphasizing the slow, peaceful rhythm of the forest. These elements are not only decorative but symbolic of nature's cycles – growth, movement, and change. The use of acrylic allows for textured brushstrokes, giving a sense of depth and tactile quality to the leaves, water, and reflections.

The painting does not focus on any one subject, but rather the overall mood: a feeling of quiet connection, solitude, and gratitude for the simple beauty found in natural surroundings. It is a tribute to the unseen life within nature — subtle yet full of energy — and an invitation for viewers to pause and reconnect with their own memories of peaceful places.

Ultimately, this work reflects not only a landscape, but also an emotional impression — one of peace, clarity, and the gentle balance between movement and stillness in the heart of the forest.

He Peihao / China



Lady Elegance A Digital Ode to Hengshan Shadow Puppetry

This digital illustration reimagines a traditional female figure from the Hengshan shadow puppet tradition of China. Dressed in an ornate red costume with intricate patterns and a lavish headdress, the character captures the elegance and storytelling depth of this ancient art form. Her poised stance and outstretched hand toward a blooming bonsai symbolize grace, nature, and harmony. While inspired by classic leather shadow puppets, this modern digital take retains the flat, stylized aesthetic while adding vivid color and detail. The soft bamboo background and delicate gold border echo traditional Chinese scroll paintings, offering a calm and balanced stage for the figure.

Huimei Nie / China





Electric Ember

"Electric Ember" is a contemporary ceramic work that explores the integration of traditional Shiwan cookware with modern electric heating technology, continuing my doctoral research on the modernization of craft objects within today's design and lifestyle context. Drawing inspiration from the sculptural elegance of Ming dynasty literati teapots, the kettle adopts a square-shaped form and is hand-built from locally sourced Foshan clay. It is fired in a reduction atmosphere, resulting in an iron-rich, mottled surface that enhances its visual and tactile depth. At its base, a lotus bowl structure discreetly houses an electric heating element, seamlessly merging aesthetic sophistication with functional innovation. Through its form and function, the piece reflects on the transformation of domestic rituals—from the shared warmth of open-flame cooking to the more solitary practices enabled by electric heating—inviting contemplation on the changing roles of objects in everyday life. Ultimately, *Electric Ember* serves as both a material and conceptual bridge between tradition and contemporary living.

Jie Guo / China

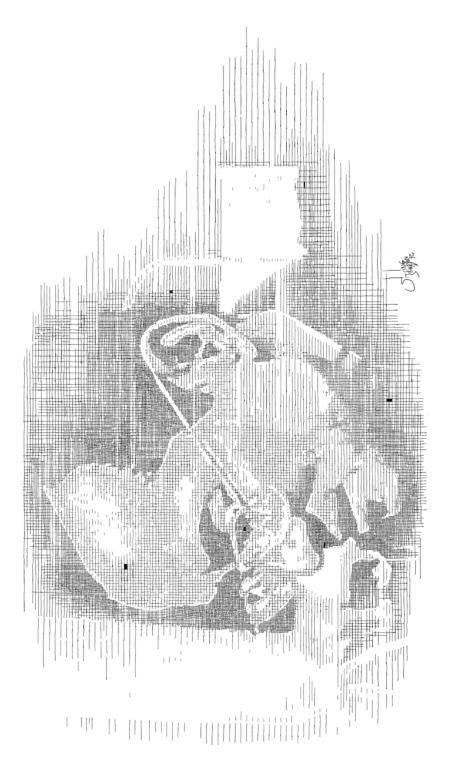


Mirror of Wisdom

This work organically integrates the modern symbol of eyeglasses with the traditional image of Ruyi Guanyin to express the connotation of perpetual wisdom and the awakening of the inner state. The designer employs the dharma-teaching gesture as a prototype, metaphorically rendering the gesture in the form of eyeglasses to elucidate the philosophical proposition, "Viewing the world through the Dharma, as a mirror remains empty of all things." This approach aims to demonstrate that wisdom relies not solely on the presentation of external symbols but also on the reflection of inner emptiness and self-contemplation.

Concurrently, the "view" held by the other arms—interpreted as a modern ocular instrument—along with the incorporation of two Bodhi trees and the element of flying birds, constructs a multi-layered visual narrative. This combination is intended to resonate with the Zen concept that "Bodhi is not inherently a tree, nor is the mirror merely a stand," thereby suggesting that all things, like dust, ultimately return to emptiness. Overall, the composition, through the dialogue between traditional cultural symbols and contemporary design language, stimulates a multi-dimensional contemplation of Buddhist notions of emptiness and the expression of wisdom.

Jitsing somboon / Thailand



HONORABLE CREATIVE WORKS

"I Do Things That I Think Are Useful And That's All." King Rama 9

King Rama 9

Keiji Ashizawa / Japan



Trunk (Hotel) Yoyogi Park

"The contrast between the softness of the interior design and the raw concrete creates a unique atmosphere. The distinctive appearance of the washed-out concrete exterior is in perfect harmony with the park's trees and the hotel's integrated greenery, making an impression as if the building has been here for a long time."

The project began in the summer of 2019. The site is located in a stylish and relaxed residential neighborhood in Tomigaya, within walking distance of the bustling areas of Shibuya. We were approached by our client with the ambition to create a one and only space that would inherit TRUNK's DNA, while being located right in front of Tokyo's iconic Yoyogi Park. With professional creators from Japan and abroad as the target audience, we began to develop a hotel for the neighborhood that would allow city dwellers to enjoy the space as well.

The concept of the hotel is "Urban Recharge". To realize this throughout the spaces, we designed an infinity pool that frames a beautiful view of Yoyogi Park, along with a pool bar serving oysters, an Italian restaurant open to the city, and compact but relaxing guestrooms. The balcony, which is one of the significant features of the architectural facade and guest rooms of the hotel, is visually connected to the park and the city by distinctive handrails that create the impression of the hotel as a whole.

Concrete, used for both exterior and interior walls, is also the structure of the building. The raw material is visible from the exterior, creating a neat and calm appearance through the unique rhythm of its construction as a modular structure. At the same time, a sense of unity between the interior and exterior is maintained by appearing on the walls of the corridors and the interior. The contrast between the softness of the interior design and the raw concrete creates a unique atmosphere. The distinctive appearance of the washed-out concrete exterior is in perfect harmony with the park's trees and the hotel's integrated greenery, making an impression as if the building has been here for a long time.

For the design of the interior and accompanying objects, we collaborated with Norm Architects to create new furniture for each space from scratch. In particular, small lounge chairs in the guest rooms, outdoor lounge chairs on the balcony, and sofas and lounge chairs with water-repellent upholstery at the pool bar were newly designed and manufactured by Japanese furniture brands, Karimoku and Ariake. Alongside the furniture, custom carpet was newly made by Hotta Carpet in Osaka to suit the space. Bespoke wall lamps were created in collaboration with copper plate artist Eiko Miki, and small pendant lights by Kojima Shoten in Kyoto for the entrance and rooms, adding to the essence that is distinctively Japanese yet with a contemporary feeling. We aimed to create a sense of harmony throughout the space by designing not only the furniture but also all detailed elements, such as the handles and other small parts that make up the interior.

HONORABLE CREATIVE WORKS



Architect: Keiji Ashizawa Design Interior Design: Keiji Ashizawa Design/ Norm Architects Project architect: Keiji Ashizawa / Kenta Hirayama / Kentaro Yamaguchi

















Khang - Huynh Van / Vietnam





White Louvers House

White Louvers House is a typical tube house located in a narrow alley of Ho Chi Minh City. Measuring 4 meters in width and 16 meters in depth, the house follows a linear layout stretching from front to back. Rising to approximately 14 meters, the four-story structure is organized as follows: the ground floor accommodates the living room, kitchen, and dining area; the 2nd and 3rd floors contain bedrooms, working spaces, and family rooms; and the 4th floor offers an open terrace for gatherings and morning exercises.

The design approach prioritizes passive design strategies to optimize natural light, airflow, and thermal comfort in response to Vietnam's hot-humid climate. Spatial planning and facade treatments were carefully developed to minimize solar heat gain and enhance natural ventilation, reducing reliance on mechanical cooling.

A signature feature of the house is its sun-shading louver system, composed of 260 steel V-shaped elements installed along the main facade. Acting as an adjustable external shading layer, the louvers allow occupants to control sunlight exposure, maintain privacy, and protect interior spaces from direct southern sun while preserving outdoor views. Their flexibility ensures comfort and energy efficiency throughout the day.

Natural ventilation is further enhanced by a system of wide, full-height windows and two skylights running from the terrace to the ground floor, creating both horizontal and vertical airflow via the stack effect. The size and orientation of the windows were calculated to balance daylight access and heat control. Larger windows on the lower floors increase ventilation and light penetration, while smaller openings on the 3rd-floor bedroom help reduce glare and maintain thermal comfort. On the terrace, a lightweight roof structure made of eight 4-meter-long steel bars provides shade and limits radiation, while vertical louvers on both sides block East-West sun exposure and allow consistent air circulation.

In essence, House 4x16 demonstrates a thoughtful application of passive design principles, combining solar control, cross-ventilation, and spatial flexibility to create a living environment that balances comfort, sustainability, and architectural aesthetics in a dense urban context.

Kohei Sakai / Japan



Disaster-Resistant Innovations in Traditional Japanese Houses

This project explores the innovative disaster-resistant features incorporated into traditional Japanese houses, specifically machiya (townhouses) in historic districts, that not only exemplify architectural beauty but also demonstrate resilience against fires and other disasters. By focusing on fire-resistant materials, design elements, and city planning strategies developed during the Edo period, this project delves into the historical significance and continued relevance of these practices in modern urban planning.

One of the most notable disasters in Japan's history, the Meireki Conflagration of 1657, left a profound impact on the city of Edo (today's Tokyo), destroying over half of the city and prompting the Tokugawa Shogunate to implement innovative fire prevention measures. Among these, the construction of earthen walls (tsuchi-kabe) and lime plaster coatings (shikkui-nuri) in the machiya houses formed a dual-layered defense system that delayed flame penetration, providing residents with valuable evacuation time. This approach extended to the roof, where the introduction of clay tiles (kawara-buki) replaced thatch, significantly reducing the risk of fire spread.

Another significant feature is the udatsu, a raised parapet placed along the roofs of adjacent machiya. Initially designed as windbreaks, udatsu evolved into essential fire barriers, constructed with heat-resistant materials like brick and plaster. These mini firewalls compartmentalize neighborhoods, slowing the spread of flames and embers between houses. The udatsu, while providing essential fire protection, also became a symbol of craftsmanship and social status.

Additionally, the strategic placement of red fire buckets (shōka-yō) in front of traditional houses serves as an accessible and visible method of fire prevention. These vibrant red containers, along with modern fire extinguishers, symbolize Japan's commitment to fire safety and emergency response, especially in densely built wooden neighborhoods.

Through examining these traditional disaster-resistant innovations, this project highlights the enduring legacy of fire prevention strategies and their relevance in preserving cultural heritage while adapting to modern urban challenges.



















POR Daowadung



POR Thapae Gate



POR Arak



POR Singharat



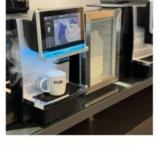
POR Kotchasarn

























Asst. Prof. Narupol Chaiyot / Thailand













Designing POR Kotchasarn: Adaptive Hospitality for a BANI World

In a world increasingly defined by brittleness, anxiety, nonlinearity, and incomprehensibility (BANI), hospitality design must evolve from efficiency-focused models to spaces that foster emotional grounding, adaptability, and connection. This paper presents POR Kotchasarn, the sixth branch of the POR Hotel brand in Chiang Mai, Thailand, as an applied case study in BANI-responsive hospitality design. Drawing from the lived experience and design iterations of five preceding POR properties, this study explores how principles of human-centered design, emotional architecture, and care-based service models are used to create resilient, minimalist spaces. The result is a hospitality environment that balances openness with privacy, simplicity with depth, and aesthetic beauty with functionality, supporting guests not only as travelers, but as emotional beings navigating complexity.

Nitibutr Sakuludomtham / Thailand





Centric Tiwanon Station

The Centric Tiwanon Station condominium project is a luxury condominium project in the Bangkok-Tiwanon area. The residential area has mass transit systems connecting to many areas, with Tiwanon Station being only 50 meters away from the project.

The challenge in developing this project started from the idea of the new generation who wanted a residence that meets all needs for living, relaxing, and working in the city. They can use the mass transit to travel and reduce travel time, and also make more of their free time in the project's common areas, including various shops in the project, as well as the project's private community mall, such as the garden area on the 1st floor around the project. The guest reception area, the lobby of each building, and the Co-Working Space that residents can use. The podium of the building, there is also has a large garden to support relaxation and various activities for residents.

We are considered one of the first projects in this area to have a sky swimming pool in both towers, with 2 fitness rooms, 2 rooftop gardens, and 2 sky multipurpose rooms.

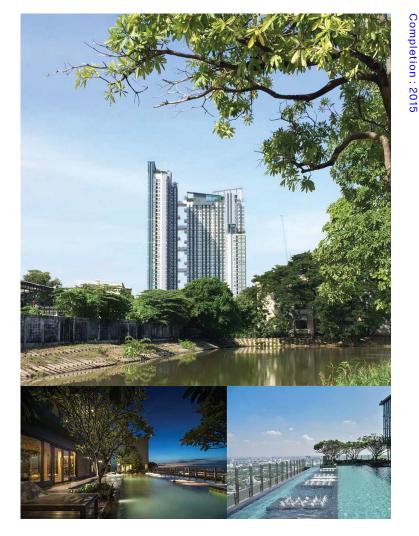
The project consists of 1 high-rise building (2 towers), 41,37 floors, and 1 community mall building, 2 floors, a total of 1,063 units and 17 commercial units on an area of 4-2-59.1 rai, with room types to choose from including 1 bedroom, 2 bedroom, and 3 bedrooms.

HONORABLE CREATIVE WORKS

Project type: Residential Building - Condominium Responsibility: Architect designer

Gloss Floor Area: 75,000 sq.m. (approx.)

Total floor: 41 / 37 Storey (tower A, B)
Construction Cost: 900 MB. (approx.)
Commencement: 2011









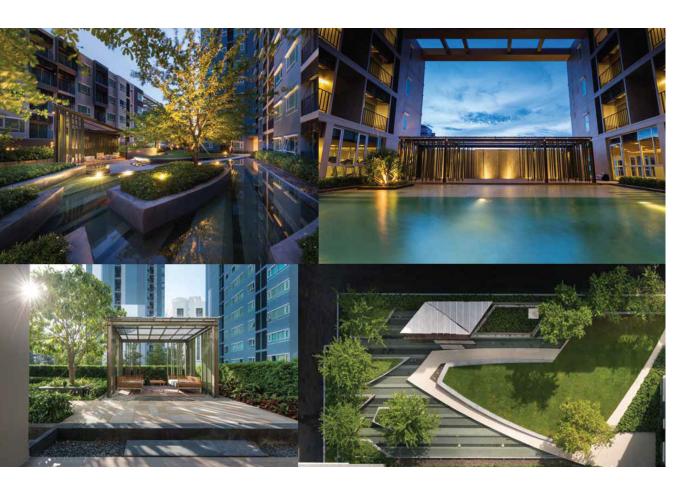
Pattaya Beach.

Project type: Residential Building - Condominium

Responsibility: Architect , designer Gloss Floor Area: 70,000 sq.m. (approx.) Total floor: 44 / 32 / 7 Storey (tower A, B, C) Construction Cost: 800 MB. (approx.)

Commencement: 2013 Completion: 2016

Nitibutr Sakuludomtham / Thailand



Centric Sea Pattaya

The Centric Sea Pattaya condominium project is a real estate development project on Pattaya 2 Road, Chonburi Province, Eastern Thailand, and a leading tourist city in Thailand. The main objective is to develop a luxury condominium with complete facilities and the convenience of a 5-star hotel. The project's land is developed to maximize the potential of the land, taking into account the master plan of each building to be consistent with the context of the land and the surrounding area. Importantly, the beautiful beach of Pattaya City, including the context of the scenery within the project plan that allows to connect to each other of the project's facilities, such as the garden in each building at the podium of each building, including the swimming pool of all 3 buildings + pool terrace, fitness room, sky garden and sky multipurpose room located on the top floor of Building A and B, which offers a best view of Pattaya Beach and City during the day and night, as famous beaches in many countries.

This project consists of 3 condominium buildings, with a total area of 2 high-rise buildings (44,32 floors) and 1 low-rise building (7 floors) with a total of 999 units on a site area of 6-0-77.9 rai, divided into garden areas on the 1st floor and around the building for relaxation all day long. All 3 buildings consist of the lobby, a reception area, and a mailbox for each building, connected to the lift lobby that connects to the residential floors. You can also access various common areas. The layout of the rooms has 1-bedroom, 2-bedroom, and 3-bedroom, with usable space to maximize value, including views of the rooms that can see the surroundings. The 44th and 32nd floors will be the relaxation and exercise areas, offering a 360-degree view.

Nitibutr Sakuludomtham / Thailand





Camp Cayla Eden

At CAMP CAYLA, we are passionate about camping, and we invite you to explore the great nature with us. For our camps, we have collected some of the most beautiful locations in Thailand, from the mist-covered mountains of the North to the tropical beaches of the South. Here, you can experience nature in comfort and luxury at our luxurious campsites, or take your camping adventure to the next level by camping on-grid or off-grid. Experience the wonders of nature one step at a time. We give you the power to explore.

Camp Cayla is not just a resort or a playground. Camp Cayla is a place where we encourage you to escape your modern-day to-day lives and reconnect to the beauties of nature. We provide safe spaces to help unlock the knowledge on how to get closer to the great outdoors one step at a time. We believe that with these experiences, your respect for the gifts of Mother Earth will grow. With more knowledge and experience, you will build the confidence to take the next step in your camping journey. We empower you to explore.



Project type: Hospitality - Glamping resort Responsibility: Architect designer Gloss Floor Area: 120 sq.m. (approx.) Total floor: 1 Storey, 3 buildings

Construction Cost: -Commencement: 2021 Completion: 2022

Dr. Perline Slek Hwee Ling / Singapore





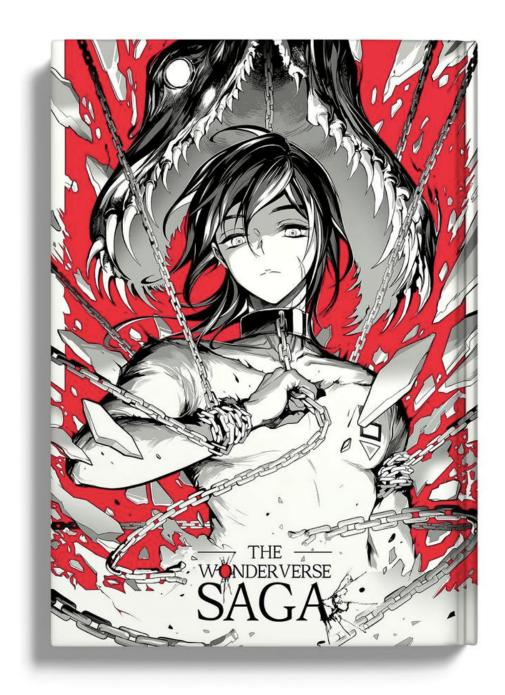
Twin Spirits: Malaysia & Thailand

Twin Spirits: Malaysia & Thailand visually explores cultural duality and harmony between neighbouring nations bound by geographical proximity, yet shaped by richly distinct traditions. This work embodies the philosophy of balance, drawing inspiration from the ancient Taiji symbol, which translates to "Supreme Ultimate" in Chinese. In Chinese philosophy and cosmology, Taiji represents the dynamic interplay of opposites, not in conflict, but in constant, complementary flow.

The composition unfolds as a spiral of interwoven motifs, beginning with visual elements from Malaysian heritage, including Wayang Kulit shadow puppets, batik patterns, and the iconic Wau Bulan kite. These gradually transition into emblems of Thai culture, such as Khon mask dancers, the gilded silhouettes of temples, and the graceful forms of lotus motifs. At the center of the spiral, these cultural expressions merge into a space of synthesis, a liminal zone where boundaries dissolve and echoes of each tradition appear in the other.

Twin Spirits proposes that true harmony is not found in uniformity, but in the interdependence of difference, a message that extends beyond these two nations into the broader conversation about coexistence.

Rachta Lin / Thailand



Wonderverse Saga #1 Phynnix Cover

We are excited to finally present: "The Wonderverse Saga", Rachta's long-awaited original manga over a decade in the making. Her life's work tells the dark tale of Phynnix, a 'subhuman' born in an oppressive world where 'superhumans' born with special powers rule over them. Follow the adventures of Phynnix through almost 100 meticulously and beautifully hand-drawn pages as he struggles to overcome the world's challenges.

Phynnix cover - Rachta's 1st Edition printing of her Wonderverse Saga manga, in a 100+ page Collector Edition hardcover - showcasing Phynnix on its main cover.









Studio Makkink&Bey / Netherlands



Waterschool At Porto Design Biennale

STUDIO MAKKINK&BEY / JURGEN BEY

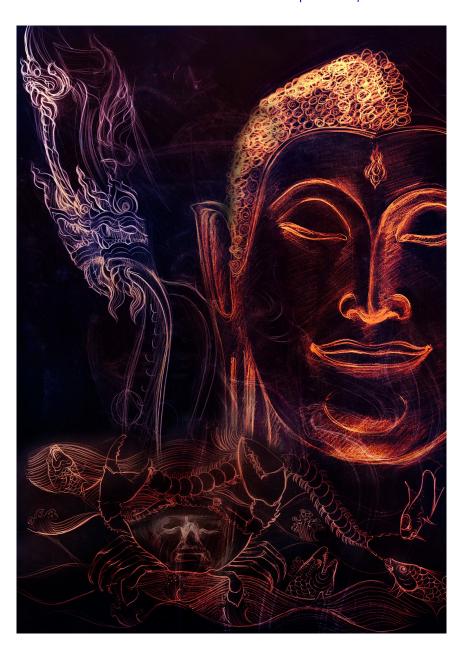
WaterSchool is chosen to be part of the core program at the Porto Design Biennale, initiated by ESAD—idea, the Research and Development (R&D) unit of ESAD – School of Arts and Design. This year's theme is 'Being water: how we flow together and shape each other', curated by Fernando Brízio. The exhibitions, conferences, workshops, and publications that are the programmatic structure of the Porto Design Biennale aim to leave a continuous ballast of discussion and thought on design as a discipline of imminent protagonism and responsibility in collective life and environmental survival.

CABINET OF CURIOSITIES

WaterSchool transformed two rooms of the Biodiversity Gallery into a Cabinet of Curiosities, exhibiting a wide variety of works by invited artists, architects, and designers. Precursors of modern-day museums, these cabinets of curiosities arose from collectors gathering objects and artefacts from many strands of artistic, scientific, and intellectual endeavour in order to display them side by side, ignorant of any categorisation or classification. Interactive and hands-on in nature, these collections actively invited exploration and curiosity, whilst simultaneously serving to tell a particular story about the world and its history as imagined by their collector.

Continuing this tradition, The WaterSchool Classroom exhibition presents a wide variety of works by invited artists, architects, and designers united within the speculative framework of the WaterSchool. Within the exhibition, these serve as conversation starters, in order to instigate discussions on how dwelling, livin,g and working could be rethought and even redesigned bearing water and its impact in mind.

Prof. Wattana Chuthawipak / Thailand



Traisikkhā

Tri-sikkha is a threefold training, the study according to Buddhist principles, consisting of knowledge, information, news, and existing knowledge as a specific practice model. Three studies: morality, concentration, and wisdom. See Also: learning/ practice and attain enlightenment. Pariyatti is learning & studying -Traveling to study, observing, exchanging knowledge, thinking, creating knowledge, recording knowledge in various ways, and transferring knowledge.

Practice is as follows: -Learning the results that occur, knowing what you know, what you can think of, what you can do, and what the results of practice will result in order.

Pativedhi is the practice of the dharma. Achieve the path and the results, experience joy, and create refined happiness. It is a cycle that circles back to the starting point, promoting the process of continuous and endless seeking. From this concept, I was inspired to use the visual elements of ancient Thai art and arrange them in a new composition, emphasizing the expression of lines, colors, shapes, and forms that are contemporary.

Wiwat Chitnuan / Thailand







Phutthamonthon Songkhla

Due to the government's policy to promote provinces with potential to become centers for religion, a Buddhist Park has been planned for construction as a center for Buddhist activities.

Songkhla is one of the provinces with great potential in various aspects and is also adjacent to Malaysia, where a part of the population follows Buddhism. Moreover, Songkhla does not yet have a Buddhist Park.

Therefore, Songkhla province, in collaboration with the Sangha (Buddhist clergy) of the province, has planned to build the Songkhla Buddhist Park in honor of the 84th birthday of His Majesty the King.

The subdistrict municipality of Nam Noi, Hat Yai District, Songkhla Province, has agreed to use a public land area (Tung Pa Samet Ngam) of approximately 283,200 Square meters,

located in Village No. 6, Nam Noi Subdistrict, Hat Yai District, Songkhla Province, for the construction site.

Assoc. Prof. Dr. Xu Yan / China



Wumesiben Mama

This image is a part of a series of works featuring 54 black and white prints depicting the glorious life of the Manchu female hero Wumesiben Mama. The inspiration for the creation of this series of works comes from Mr. Fu Yuguang's translation and compilation of the book Wumesiben Mama", which is known as the encyclopedia of ethnic minorities in northern China and vividly records the exchanges and development between ethnic minorities in northern China and Russia, Japan, and South Korea more than a thousand years ago. The author's series of works presents that little-known story through artistic imagery.

Yiyang Sun / China







Frozen Frog

Because of the lack of a common language, a frog chose to be silent.

Yiyang Sun / China







BREED

"It's a story about a butterfly. Mom falls in love with a water bubble and gives birth to babies."

PARTIVE WORKS



Aamaal Phakdeetham Chimvilaisup, Monchai Bunyavipakul, and Jiratchaya Pakkhemayang

Zenith Edge: Architectural Design Project Based on Entrepreneurial Vision for Urban Living Development





ABSTRACT:

"Zenith Edge", Life Condominium Project was created from the vision of a model student company, aiming to be a leading real estate entrepreneur at the regional level with the goal of creating a better future. The mission is to design architecture that serves as a hub for people's lifestyles, to grow at the regional level, to use creativity to deliver the best for customers, and to ensure long-term sustainability and value. This vision and mission were used as the basis for the project design. The students chose a 35.9-rai area of land owned by Central Pattana Public Company Limited, located near Central Nakhon Si Thammarat on Highway 8,9/8, Nasan Subdistrict, Phra Phrom District, Nakhon Si Thammarat Province. The Zenith Edge Project was designed by Jiratchaya Pakkhemayang in collaboration with faculty advisors, focusing on designing a residence that meets the current lifestyle in the urban area of Nakhon Si Thammarat. The project was designed for customers who need to reside in the city for work or study with a high degree of lifestyle flexibility or "Fluid Lifestyle," which means they want to have convenience from the facilities of the project while enjoying urban lives in the city center and easily accessing to Central Nakhon Si Thammarat. This distinguishes the project from competing condominiums. The project consists of a 7-story condominium building with 246 residential units across 3 buildings. The units are divided into Type A with an area of 50.4 square meters (42 units), Type B with an area of 32.4 square meters (18 units), Type C with an area of 25.2 square meters (84 units), and Type D with an area of 22.8 square meters (102 units). The design spaces of Types A and B have been designed to take into account the use of space and the appropriate room sizes to accommodate small families who wish to move to live in the city center in the future.

This project is part of the working process of second-year students under a memorandum of collaboration between the Faculty of Architecture and Central Pattana Public Company Limited. The students were assigned to decode the thought process of real estate entrepreneurs for common residential buildings, and combine it with architectural design concepts that align with the vision and mission of the model company. This helped the students to understand the real estate entrepreneur's perspective through the guidance of professionals and the real project. The students' design work was selected by the entrepreneur's representatives, who provided feedback on the design, ensuring that it met the needs of the target customer group. This group of customers has changed their lifestyle from rural to urban society. They have to change their behavior to be consistent with smaller living spaces and have to share common areas with others. This is considered a change in lifestyle that is consistent with the rapidly changing global situation. The selected design was then presented in the Faculty of Architecture's Academic Week at Rangsit University.

OBJECTIVES:

- 1. To work by decoding the concepts of real estate development from actual entrepreneurs to define the vision and mission of a real estate model company
- 2. To design a project using the real estate development concepts of the model company, practice thinking from the entrepreneur's perspective, and promote entrepreneurial skills for students
- 3. To develop architectural design concepts by decoding viewpoints from real entrepreneurs to define the vision, mission, and brand of the model company in the role of an entrepreneur, in combination with the architectural design ideas of the students

CONCEPTUAL FRAMEWORK:

From studying the concepts of real estate entrepreneurs, project area data, laws, field research, competitor projects, and the needs of target customers, the framework of the research was defined as: the design of public residential project under the concept of entrepreneurs should have aligned vision and mission and depend on the following factors:

- 1. Decoding the entrepreneur's concept regarding selecting the project area and defining the target customer group, as well as the entrepreneur's vision. These were carefully analyzed in order to form the vision of the model company and the mission statement for the architectural design.
- 2. Analyzing the target customer group selected by the entrepreneur, which is modern customers in rural areas who desire a "Fluid Lifestyle", referring to a lifestyle with flexibility, independence, speed, and not being tied to a single activity for an extended period. This insight was used to design the communal spaces of the project to match the needs of this customer group.
- 3. Analyzing competitors' projects to identify their strengths and weaknesses and find the position of the project (Project Positioning). This helped in designing a unique and distinctive project, enhancing the appeal of the project brand.
- 4. Assessing the feasibility of the project and ensuring that the unit sizes align with customer demands based on evaluations from participating entrepreneurs.

PROCESS / METHODOLOGY:

The process involved decoding real estate entrepreneurs in the condominium sector, analyzing market competitors, analyzing the target customer group of the enterpreneurs, designing the brand of the model company and the project, and compiling a data set to create an architectural design that aligns with the enterprenuer's brand, target customers, and area context. The process included:

- 1. Study the information of the entrepreneur and target customer group, as well as decode the design concept of the entrepreneur to create the project positioning, model company brand, and project brand
- 2. Conduct on-site surveys to analyze the site context
- 3. Study case study projects from the entrepreneurs in various locations to analyze the design concept as well as other local and international case studies



- 4. Develop a project programming that aligns with the needs of urban lifestyle customers (Fluid Lifestyle) and the entrepreneur's brand, adding a design concept based on the project brand
- 5. Design an architectural work that aligns with customer needs, the entrepreneur's concepts, and the established project brand, then present the work for evaluation by the entrepreneur's representatives

TECHNIQUES AND MATERIALS:

In the post-COVID-19 era, the world has undergone rapid transformations. Life pattern or lifestyle of residence has become more flexible: residence has been more adaptable and movable to match the needs of different life stages. In rural societies, individuals migrate to urban areas for work or education (Everett S. Lee, 1966) to embrace modern urban living while enjoying facilities. Zenith Edge is a project designed to meet the needs of internal facilities and a prime location that aligns with the needs of urban lifestyle, which matches the current urban lifestyle of Nakhon Si Thammarat city center.

The design of Zenith Edge decoded the design concepts and process of similar projects of the entrepreneur, as well as analyzed competitors in the area to evaluate the project's feasibility and established a unique concept that resonates with the target customers while ensuring a viable return on investment. Architectural design principles were applied to create 2D plans and 3D visualizations for a comprehensive analysis of spatial relationships, both interior and exterior, as well as overall ambiance. Additionally, extensive analysis, research, and development were conducted to balance urban convenience with nature, aligning with sustainable development principles (Kibert, 2016). For facilities, Zenith Edge offers communal spaces that promote well-being, including a swimming pool, fitness center, and activity areas designed to foster social connections among residents, enhancing the sense of community within the project (Wheeler & Beatley, 2014).

Therefore, Zenith Edge serves as an example of condominium residential design that aligns with modern lifestyles while fulfilling the fundamental need for comfortable living. The design still prioritizes quality of life, sustainability, and community strength as well as nature and environmental consciousness (Yeang, 1999).

RESULT / CONCLUSION:

The design process of Zenith Edge decoded the concept of the entrepreneur, who is one of Thailand's leading real estate companies specializing in condominiums that meet new regional lifestyle trends. Students conducted in-depth analyses of customer behavior and entrepreneurial strategies to shape a design approach that aligns with the entrepreneur's vision. Throughout the process, entrepreneur representatives provided information and participated in project evaluations. This collaboration enhances students' understanding of real estate development from the entrepreneur's perspective and strengthens their skills in condominium project design.

The slanted metal louver facade enhances privacy, reduces heat, filters sunlight, and improves ventilation while adding aesthetic appeal to modern buildings. It is also durable, low-maintenance, and ideal for structures seeking a balance between functionality and design. Surrounding greenery helps absorb external noise, such as traffic sounds, while filtering dust and increasing oxygen levels.

REFERENCES:

Kibert, C. J. (2016). Sustainable construction: Green building design and delivery (4th ed.). John Wiley & Sons. Wheeler, S. M., & Beatley, T. (Eds.). (2014). The sustainable urban development reader (3rd ed.). Routledge. Yeang, K. (1999). The green skyscraper: The basis for designing sustainable intensive buildings. Prestel. Everett S. Lee (1966). A Theory of Migration. Population Association of America.





Asst. Prof. Akarapon Kritruenonwong

Graphitecture



ABSTRACT:

Graphitecture (Graphic + Architecture) is an integrated design concept that combines the perspectives of graphic design and architectural design, emphasizing the relationship between two-dimensional and three-dimensional spaces in both structural and conceptual dimensions. Graphic elements such as lines, colors, shapes, typography, and patterns are applied as architectural components to create unique spatial identities and user experiences.

The concept is based on the premise that graphic design is not merely decorative but functions as a powerful communication tool. It can evoke emotions, tell stories, and reflect spatial context in a deep and meaningful way. When graphic design elements are transformed into three-dimensional objects or spatial components, they directly influence perception of scale, form, movement, and spatial usability.

Overall, Graphitecture offers a new way of thinking that challenges traditional disciplinary boundaries. It reveals the potential of interdisciplinary integration to create spaces that are not only "seen" but also deeply "felt" by those who inhabit or engage with them.

OBJECTIVES:

- 1. To research and develop methods for transmitting the relationship between two-dimensional and three-dimensional design by integrating knowledge from both graphic design and architecture.
- 2. To explore and experiment with the transformation of graphic elements into architectural forms and evaluate their impact on spatial perception and visual identity.
- 3. To present the design outcomes that are grounded in the theoretical and practical understanding of dimensional relationships in design.
- 4. To propose innovative approaches for creating spaces that engage both visual and emotional experiences through a systematic integration of two design disciplines.

CONCEPTUAL FRAMEWORK:

The concept of "Graphitecture" serves as a creative framework based on the integration of knowledge from two distinct disciplines: graphic design and architecture. The central hypothesis is that the relationship between two-dimensional and three-dimensional design can be developed into a strategic design approach that generates new outcomes in both form and experience.

This project focuses on applying graphic design to a consistent geometric form, using elements such as lines, colors, shapes, and grid structures. These elements are examined within the context of architectural expression, where graphics are interpreted not merely as surface visuals but as objects or spatial entities that can be transformed into three-dimensional forms.

The design process emphasizes experimentation and transformation, positioning graphics as more than tools for surface communication. Instead, they function as mechanisms that influence scale, proportion, mood, and spatial meaning. The resulting work—positioned between art and design—demonstrates new possibilities for creatively linking these two disciplines.

PROCESS / METHODOLOGY:

- 1. Design and define three-dimensional forms as prototypes for experimentation in the form of paper sculptures.
- 2. Create graphic drafts focusing on conveying meanings, characteristics, or forms of paper sculptures through various design approaches.
- 3. Develop the graphic drafts into completed designs that can be transformed to align with the structure of paper sculptures.
- 4. Refine presentation methods by translating graphic concepts into spatial paper sculpture formats.
- 5. Produce prototype models and refine them based on experimental outcomes for final production.
- 6. Create the final piece as a paper sculpture to be presented as the culminating work of the project.

TECHNIQUES AND MATERIALS:

Paper Sculpture

RESULT / CONCLUSION:

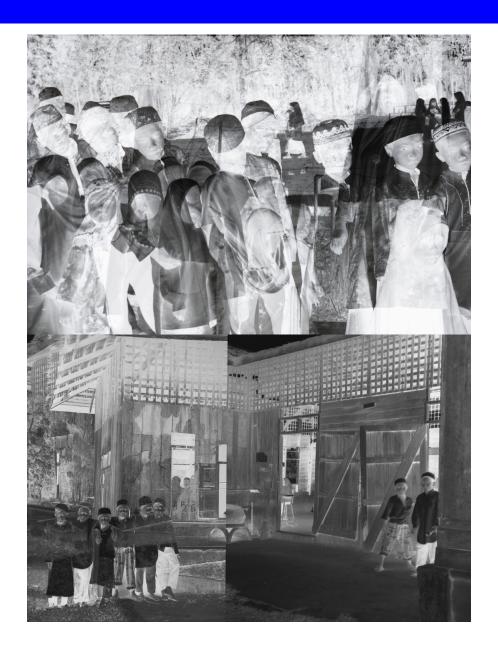
The result of the project "Graphitecture" reveals how graphic design can be transformed into a tangible spatial experience through the medium of paper sculpture. The final work illustrates the successful integration of graphic elements—such as line, shape, color, and grid structure—into three-dimensional forms, resulting in physical objects that embody both visual identity and spatial depth.

The experimentation process highlights how two-dimensional graphics can influence and define three-dimensional structures, not only in their form but also in their emotional and narrative qualities. The project shows that graphic language, when applied beyond the flat surface, can engage users through interaction, perception, and interpretation, thus blurring the boundaries between object, space, and message.

This paper sculpture does not merely represent an abstract concept, but also functions as a communication tool that carries meaning, reflects design intention, and invites viewers to explore its form and structure in a spatial context. The final outcome successfully demonstrates the potential of interdisciplinary design thinking and opens up new perspectives on how design can transcend its traditional boundaries, merging visual communication with spatial form in a poetic and purposeful way.

REFERENCES:

-



Asst. Prof. Ampannee Satoh

From memory to the history of an Islamic school, Pattani



ABSTRACT:

Islam was introduced to the former Patani Kingdom through Arab and Indian traders, leading to the rise of pondok (Islamic religious schools) as centers for Islamic education. Influenced by scholars from Mecca, Patani became a major hub for Islamic learning in Southeast Asia. Traditionally, pondok used Jawi and Malay for instruction, but in 1961, Thai nationalist policies sought to abolish them, forcing integration into the Thai education system. Despite this, in 1963, my grandfather founded Pondok Bango Tunga in Pattani to preserve Islamic knowledge in Malay and Arabic. This institution became a vital space for religious education. My artistic work explores the atmosphere and memories of my grandfather's pondok, highlighting its historical and cultural significance in the Malay-Patani community.

OBJECTIVES:

- 1. To present a historical narrative and the researcher's personal memories through the religious school established by their grandfather, where an individual story reflects the broader history of Islamic religious schools (pondok) in the three southern border provinces of Thailand.
- 2. To develop a contemporary approach to creative works through visual arts as a medium for recording and reflecting on the history of Islamic religious education.
- 3. To apply experimental research methodologies to the creative process, fostering innovation and artistic exploration.

CONCEPTUAL FRAMEWORK:

The creative art project narrates a microhistory of the researcher's grandfather's Islamic religious school (pondok), preserved in memory as an institution where the Malay language was used for teaching and communication. These personal recollections contribute to a broader historical understanding of Pattani, particularly regarding pondok education as a fundamental institution for Islamic religious learning. The project's outcome will present creative concepts through artistic expressions, specifically photography and video art, serving as mediums for storytelling and historical reflection.

PROCESS / METHODOLOGY:

- 1. Collect data to define the conceptual framework, artwork form, and content of the creative work.
- 2. Analyze relevant data to plan the field data collection.
- 3. Conduct field data collection in Pattani Province through interviews with individuals who have memories of Islamic schools, categorized by age and providing historical and educational insights.
- 4. Analyze interview data, linking individual memories with the area, textbooks, and the Quran, to inform the design of the visual language.
- 5. Prepare equipment for fieldwork to capture images in Pattani.
- 6. Edit the recorded photos, applying video techniques and editing software to create a visual language that matches the memories, conducting additional fieldwork if necessary to complete the creative work.

TECHNIQUES AND MATERIALS:

Photography & Video (The installation depends on the space)

RESULT / CONCLUSION:

Islam was introduced to the former Patani Kingdom through Arab and Indian traders, leading to the spread of Islamic educational institutions known as pondok (or ponoh). These schools became centers for teaching Islamic principles, the Quran, and religious practices. Influenced by scholars trained in Mecca, Patani evolved into a major hub for Islamic learning in Southeast Asia.

Historically, pondok education used Jawi and Malay, with Quranic instruction in Arabic. However, in 1961, Thai nationalist policies sought to eliminate traditional pondok education, requiring institutions to register under the Thai Ministry of Education and discontinue Malay instruction.

Despite these challenges, in 1963, my grandfather, a native of Patani, established Pondok Bango Tunga to preserve Islamic education in the community. Located in Wat Subdistrict, Yarang District, Pattani Province, it remained a non-profit school dedicated to religious learning in Malay and Arabic.

This project explores the historical and personal significance of my grandfather's pondok, highlighting its role in Islamic education through photography and video art. It presents a microhistory that reflects the broader historical narrative of pondok education in the Malay-Patani homeland, using artistic expression as a medium for storytelling and historical reflection.

REFERENCES:

044

PARTICIPATED CREATIVE WORKS

Ananyalan Wattananupong Soft but Confident



ABSTRACT:

Millinery refers to the art and craft of designing and making hats and headwear, often decorated with various materials like fabric, flowers, feathers, or other embellishments. It has had a significant place in fashion history, particularly during the Victorian era and the 1920s.

History of Millinery:

- 1. Medieval and Renaissance periods: The wearing of hats began to gain importance in European society, with hats reflecting one's social status and personality. During this time, hats were more functional and less focused on fashion design.
- 2. 16th-17th centuries: Hat production became more intricate, especially in France and Italy, where hats were used to display wealth and status. This period saw the beginning of more decorative and fashionable designs.
- 3. Victorian Era (1837-1901): Hats became crucial in women's fashion during this period, often large and lavishly decorated with flowers, ribbons, and satin. Millinery was a skilled craft typically done by women and gained popularity.

OBJECTIVES:

- 1. Reflect the balance between gentleness and confidence: Design hats with delicate, graceful lines that subtly convey strength and power, allowing the wearer to feel both elegant and confident.
- 2. Create wearable pieces of art: Focus on designs that are not only beautiful and unique but also comfortable and practical for everyday use.
- 3. Empower the identity and personality of modern women: Support the idea of women who are gentle but not fragile, graceful yet not confined by traditional boundaries.
- 4. Add new dimensions to millinery fashion: Combine traditional craftsmanship with contemporary ideas, transforming hats into more than accessories—into true reflections of personal style and identity.
- 5. Design for versatile occasions: Create hat designs suitable for a wide range of settings—from formal events to striking fashion-forward looks.
- 6. Use high-quality materials and construction: Select materials that are both soft and durable to ensure long-lasting wear and structural integrity.

CONCEPTUAL FRAMEWORK:

Designing a soft yet confident millinery piece involves blending delicate aesthetics with a strong sense of self. The goal is to create headwear that is both elegant and empowering, embodying femininity without fragility.

1. Inspiration

- Nature & Florals: Inspired by the soft curves of petals, vines, and butterfly wings—delicate yet structured.
- Victorian & Art Deco Influence: A fusion of intricate vintage elegance with bold, geometric sophistication.

Modern Femininity: Representing contemporary women who embrace both grace and inner • strength through clean yet expressive designs.

- 2. Shape & Structure
 - Soft curves and organic lines, but with defined, confident edges.
 - Lightweight yet sturdy frameworks, such as wired bases that maintain their shape while allowing for movement.
 - Asymmetry to add modern elegance and a sense of individuality.
- 3. Materials
 - Fine fabrics like silk, tulle, for a soft, romantic feel.
 - Sheer or feathered elements for a touch of ethereal beauty.
 - Leather or velvet accents to contrast softness with confidence.
- 4. Colors & Patterns
 - Contrasting hues like deep navy, black, or burgundy to add strength and presence.
 - Patterns incorporating floral motifs or modern geometric shapes for a balanced aesthetic.
- 5. Embellishments
 - Small feather details or sculpted bows for an added sense of movement.
- 6. Functionality & Wearability
 - Designed for practicality—lightweight and comfortable for extended wear.
 - Versatile for different occasions, from weddings to formal gatherings.
 - Secure yet non-restrictive fit, ensuring ease of movement and confidence.



PROCESS / METHODOLOGY:

Creating hats under the concept of "Soft but Confident" requires meticulous craftsmanship and techniques that balance delicate design with structural integrity. The form must be defined yet graceful, combining softness with stability. The design and creation process can be divided into six main stages as follows:

1. Concept Development & Inspiration

- Explore forms that convey softness, such as curves, flowers, vines, or flowing fabrics.
- Combine these with elements of strength and stability, such as geometric lines, dimensional structures, or bold color contrasts.

2. Sketching & Prototyping

- Create sketches of the hat's structure and design, focusing on the harmony between gentle elegance and bold confidence.
- Design secure fastening systems to ensure comfort and stability during wear.

TECHNIQUES AND MATERIALS:

Material Selection

- Use materials that evoke a sense of softness, such as:
- Tulle, lining fabrics, and mesh-these provide a light, airy, and romantic feel.
- Feathers—add a sense of lightness and a soft, delicate appearance.
- Incorporate materials that enhance a sense of confidence, such as:
- Wire frames—provide structural strength and support a more stable, confident design.
- Contrasting colors—add boldness and a stronger visual impact.

Foundation & Construction

- Use traditional hat-blocking techniques appropriate to the selected materials, such as:
- Steam blocking or wet molding with straw or leather.
- Build a stable foundation using techniques that suit the design, such as:
- Wire framing—for hats that require lightness and fluidity.
- Buckram stiffening—for hats that need a more defined and structured form.
- Install fastening systems, such as combs, headbands, or ribbons, to ensure secure and comfortable wear.

Embellishments & Finishing Touches

- $\hbox{-} \ {\bf Decorate\ hat s\ with\ elements\ that\ strike\ a\ balance\ between\ softness\ and\ confidence, such\ as:}$
- Elegant feathers or structured ribbons that reflect both grace and strength.
- Ensure neatness and quality of stitching and attachment for a polished appearance—inside and out.

RESULT / CONCLUSION:

Summary of the Millinery Approach: "Soft but Confident" Style

- The structure should be stable, while the design remains soft and flowing.
- Use gentle, delicate materials combined with elements that evoke confidence.
- Apply refined, detailed embellishments with consideration for comfort and wearability.
- Emphasize experimentation and customization to suit the actual wearer.

REFERENCES:

047



e: 6574 second

ration 1:49:34 Hours

Asst. Prof. Anupong Charoenmitr

6,574 Seconds

"6,574 Seconds" is a chronicle of time, born from the collaboration of artists and then-fourth-year students Chayada Kitbamrung and Nantawan Pongprasertsin. Together, they wove their memories into a continuous dialogue, recording and exchanging video messages—like whispers sent from the past to the future—over the course of 383 days, from June 18, 2023, to July 5, 2024.

This process serves as a reflection of emotions, the fragility of the mind, and the ebb and flow of feelings shaped by external stimuli. It reveals the intricate nature of relationships, intertwining friendship and familial bonds. Perspectives on the world emerge, shaped by individual experiences, while notions of happiness diverge, and aspirations extend both near and far.

This video becomes a mirror of memory, capturing transformation amid uncertainty. It poses questions about life's pivotal moments—the transition from studenthood to adulthood—acting as an invitation for viewers to journey through these recorded echoes of the past and, in turn, explore their own evolving selves.

OBJECTIVES:

- 1. To explore and convey ideas about personal and collective memory.
- 2. To create an art space that allows the audience to interpret and reflect on the role of memory.
- 3. To experiment with short video as a tool for capturing emotions and the fragility of the mind.
- 4. To study methods of visual storytelling through video media that interact with the audience.
- 5. To design the presentation of the work to communicate the concept effectively.

CONCEPTUAL FRAMEWORK:

This project explores personal and collective memory through the process of exchanging and recording short video messages between two volunteers over 383 days. The work serves as an emotional archive, reflecting the fragility of the mind, the evolution of emotions, and the dynamics of relationships over time. The artists designed an artistic experiment where volunteers documented and shared their memories to create a space for connection and reinterpretation of past experiences. This process emphasizes the presence of emotions in the moment and the influence of the past on the present. The project's outcome is presented through video art and installation, inviting viewers to reflect and explore their own transformations through the experiences of others.

PROCESS / METHODOLOGY:

- 1. Study theories of personal memory and collective memory.
- 2. Research contemporary artists whose works explore the theme of memory.
- 3. Design a process for recording memories through short video clips.
- 4. Coordinate and seek collaboration from two volunteers.
- $5. \ Conduct \ short \ video \ recordings, reaction \ videos, and \ interview \ recordings \ with \ the \ volunteers.$
- 6. Edit the final video artwork and interview footage.
- 7. Design the installation of the artwork.
- 8. Install and present the work to the public.

TECHNIQUES AND MATERIALS:

Multi channels, Color, Full HD Video, Sound, Duration 1 Hour 50 Minutes 50 Seconds, Loop, Dimension variables

RESULT / CONCLUSION:

- 1. A deeper understanding of personal and collective memory: Exploring and conveying these ideas will lead to in-depth interpretation and analysis of the meaning and role of memory in individual lives and society.
- 2. Development of new methods of artistic communication: Creating an art space that allows the audience to interpret and reflect on memory will foster new approaches in using art as a tool to discuss complex concepts and develop a diverse artistic language.
- 3. Experimentation and research of new techniques in video use: Using short video to capture emotions and the fragility of the mind will enable research and the development of video techniques in art to reflect deep emotions and connect with the audience.
- 4. Study and development of visual storytelling techniques: Using video media that interacts with the audience will enhance the knowledge in visual storytelling and the evolution of video art to create interactions with viewers.
- 5. Designing effective presentations of artwork: Designing the presentation of the work to communicate the concept effectively will establish new standards in art presentation, using design techniques that attract attention and create an emotional impact on the audience.

REFERENCES:

Artnet. (n.d.). Anri Sala. https://www.artnet.com/artists/anri-sala/fionatan. (n.d.). BRIEF BIOGRAPHY. https://fionatan.nl/about/Gibbons, J. (2007). In Contemporary Art and Memory. http://dx.doi.org/10.5040/9780755604012.005



Anupong Suttalak

Aspire to Inspire before expire



Life holds profound value, not only for oneself but also for others. The way individuals live, inspire, and eventually depart from this world has a lasting impact on society. This study explores the concept of a meaningful life through artistic expression, emphasizing the importance of inspiration, legacy, and the passage of time. Art serves as a powerful medium to communicate emotions, experiences, and philosophical reflections, enabling individuals to express their existence beyond their physical presence. Through artistic creation, people can encapsulate their thoughts, emotions, and experiences, leaving behind a meaningful legacy that continues to influence and inspire others.

This research examines how artistic works represent the essence of life and its impermanence, demonstrating that every moment carries significance. By analyzing various forms of artistic expression, the study highlights how artists convey the passage of time, the fleeting nature of existence, and the significance of departing with purpose. Art becomes a tool for preserving memories, emotions, and ideals, allowing individuals to leave an enduring imprint on the world. In doing so, artistic expression helps create a bridge between the past, present, and future, making life's transience more comprehensible and meaningful.

Furthermore, the study investigates the role of inspiration in shaping personal and collective identities. It explores how individuals influence and motivate others through creativity, actions, and meaningful contributions. By analyzing different artistic works, the research illustrates how art serves as a reflection of human experiences and emotions, helping individuals connect with one another across different time periods. Art not only preserves historical and cultural narratives but also provides a source of motivation for future generations.

Ultimately, this study emphasizes the profound relationship between life, art, and time, reinforcing the idea that artistic expression transcends mortality. Through creativity, individuals can impart wisdom, evoke emotions, and inspire future generations. The findings highlight the enduring power of art to preserve the essence of human existence, ensuring that the journey of life, departure, and remembrance remains significant. Art serves as a medium through which human experiences are immortalized, allowing future generations to appreciate, learn from, and find inspiration in the expressions of those who came before them.

OBJECTIVES:

- 1. To emphasize the significance of life and its impact on both individuals and society, highlighting the value of meaningful existence.
- 2. To explore the role of artistic expression in conveying emotions, experiences, and philosophical reflections on life, time, and mortality.
- 3. To inspire awareness of how art can serve as a bridge between the past, present, and future, preserving memories and legacies.
- 4. To reflect on the value of life and time, encouraging individuals to appreciate their existence and the passage of time.
- 5. To showcase the beauty of mixed media art in relation to space, highlighting how materials and techniques interact with their surroundings.

CONCEPTUAL FRAMEWORK:

The concept behind this artwork reflects the notion of living a meaningful life through the sharing of knowledge, experiences, and inspiration with others. It underscores the importance of fostering connections and contributing to the personal growth of those around us. By engaging in such acts of generosity, individuals not only enrich their own lives but also create a ripple effect that positively impacts their community. This approach encourages a collective journey, where each person's actions and insights contribute to the greater narrative of existence. The artwork aims to emphasize that a life of meaning is defined not only by personal fulfillment but also by the ability to nurture and uplift others, fostering a sense of shared purpose and interconnectedness. Through this framework, the project encourages reflection on how meaningful contributions shape a more cohesive and supportive society.

PROCESS / METHODOLOGY:

- 1. Conduct research on the concepts of life and time to serve as the primary inspiration for the artwork.
- 2. Study other works that explore the theme of time and its representation in art.
- 3. Investigate installation art and mixed media art, focusing on their methods of spatial arrangement and material usage
- 4. Explore artworks created using ceramic techniques to understand how different materials can convey deeper meanings.
- 5. Synthesize the acquired knowledge into a conceptual framework, and developed sketches to visualize the final artwork
- 6. Experiment with various creative processes and techniques to bring the concept to life through trial and error, refining the methods and materials used.

TECHNIQUES AND MATERIALS:

- 1. Straw: Represents fragility and the passage of time, symbolizing impermanence.
- 2. Clay: Used to convey the permanence and resilience of nature, signifying a connection to the earth.
- 3. Wood: Employed to symbolize strength and the continuity of life, withstanding the test of time.
- 4. Ash: Acts as a metaphor for the remnants of time and life's inevitable transformation.
- 5. Mixed Media Techniques: Combined to create texture and depth, highlighting the interconnectedness of nature, life, and time.







RESULT / CONCLUSION:

This artwork serves as a reflection on living a meaningful life, emphasizing the value and purpose of one's existence both for oneself and for others. Through the use of various materials and mixed media techniques, the piece encourages viewers to contemplate the transient nature of time and its profound impact on human experiences. By expressing the importance of living with intention and contributing to the well-being of others, the artwork seeks to inspire a deeper appreciation for the present moment and the connections we share with those around us. Ultimately, it aims to highlight the lasting impact of our actions on the world.

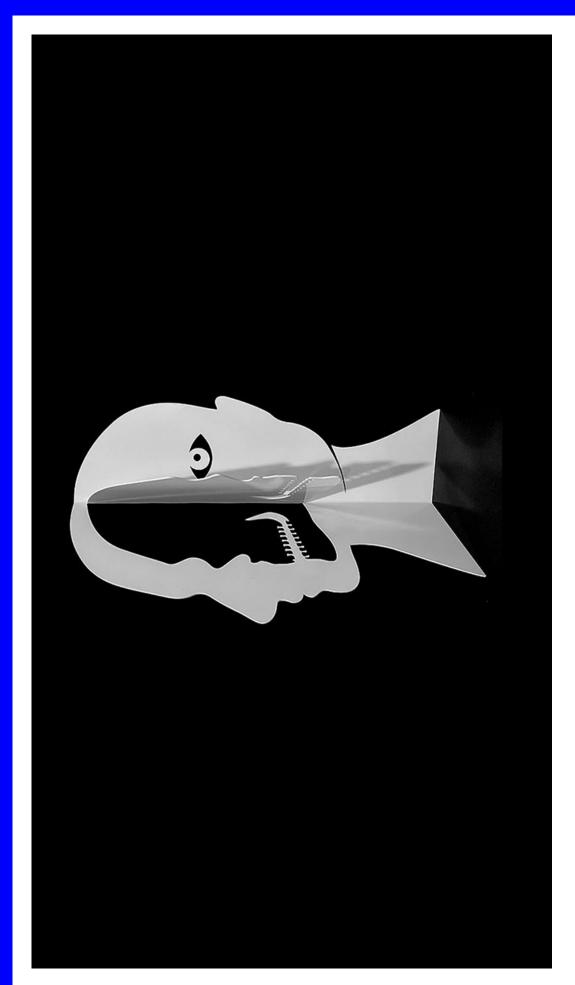
REFERENCES:

Eagleton, T. (2007). The meaning of life. Oxford University Press.

 $Boltanski, C. \, (n.d.). \, [Artist's \, works \, and \, biography]. \, Retrieved \, from \, https://www.christian-boltanski.com$

Kiefer, A. (n.d.). [Artist's works and biography]. Retrieved from https://www.anselmkiefer.com

Shiota, C. (n.d.). [Artist's works and biography]. Retrieved from https://www.chiharushiota.com



Asst. Prof. Dr. Arttawut Changvittaya

Counter-BANI Thinking: A Paradigm Shift Toward Resilience

Counter-BANI Thinking (CBT) introduces a structured, adaptive framework that mitigates the disruptive effects of the BANI paradigm. Unlike conventional resilience models, CBT incorporates cognitive flexibility, redundancy, and structured adaptability, offering practical strategies for navigating uncertainty. This framework proposes four counter-responses: Brittleness vs. Built-in Redundancy, Anxiety vs. Active Adaptation, Nonlinearity vs. Navigable Complexity, and Incomprehensibility vs. Iterative Learning.

This study explores the application of CBT through an artistic intervention—specifically, a sculptural form designed to embody resilience principles. The artwork presents a fragmented human face segmented into organic planes, symbolizing the cognitive restructuring required to counteract BANI's destabilizing effects. The form integrates layered composition and material experimentation to reinforce stability, demonstrating how structured redundancy can counteract brittleness. Additionally, the exaggerated eye motif emphasizes heightened awareness as a cognitive mechanism for resilience.

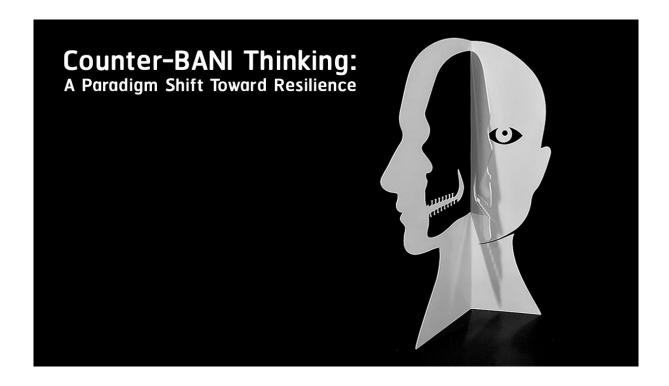
Through a combination of theoretical discourse and creative practice, this study establishes CBT as a dual-faceted approach—both conceptual and material—that transforms resilience from passive endurance into an active, adaptive process. By demonstrating that resilience can be intentionally designed, this research contributes to both psychological resilience theories and artistic methodologies, offering a new paradigm for navigating an unpredictable world. It further establishes that resilience, when actively engaged and constructed, leads to greater stability, adaptability, and long-term sustainability in the face of uncertainty

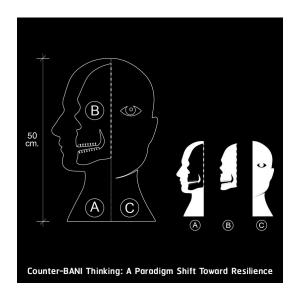
OBJECTIVES:

The primary objective of this study is to conceptualize Counter-BANI Thinking (CBT) as an intellectual and artistic methodology for resilience. CBT is structured as a systematic approach to counteracting the effects of BANI, integrating psychological adaptability with structured redundancy. The study examines how resilience can be actively constructed rather than passively endured, with a particular focus on its material representation in sculptural form.

The artwork serves as a tangible exploration of CBT principles, presenting a fragmented human visage that reorganizes disorder into structured perception. Each angular segmentation symbolizes cognitive restructuring, demonstrating how complexity can be navigated through modular organization. The artwork's composition is informed by interdisciplinary perspectives, integrating cognitive psychology, complexity theory, and artistic methodology. Additionally, the design incorporates an enlarged eye motif—an evolution of existing visual structures to highlight the importance of perceptual awareness in resilience-building.

This study contributes to resilience discourse by bridging conceptual frameworks with material practice. By demonstrating how structured redundancy, adaptability, and perceptual acuity can be intentionally embedded into artistic expressions, it establishes CBT as a multidimensional model that extends beyond theoretical analysis into practical application. The integration of art and resilience theory enriches the understanding of how cognitive strategies and materiality can collaborate to design environments capable of thriving amidst uncertainty. The inclusion of psychological adaptability as a key feature in this framework encourages a new way of thinking about individual and systemic resilience, empowering future explorations in various domains, including design, psychology, and the arts.







CONCEPTUAL FRAMEWORK:

Counter-BANI Thinking (CBT) restructures the core elements of BANI through four counter-mechanisms:

- 1. Brittleness vs. Built-in Redundancy: In both systems and individuals, the application of redundancy helps prevent failure when faced with stress or disruption. In the BANI world, systems often collapse when exposed to stressors. By embedding redundancy into structures, these systems can maintain functionality even under extreme pressure, fostering resilience (Taleb, 2012).
- 2. Anxiety vs. Active Adaptation: While anxiety often paralyzes decision-making in uncertain conditions, active adaptation enables a proactive response. This principle emphasizes the importance of engagement with the present moment, acknowledging that the ability to adapt is not just a passive response but an active, intentional process (Folke, 2016).
- 3. Nonlinearity vs. Navigable Complexity: In the BANI world, uncertainty arises from nonlinear systems where cause and effect are not immediately obvious. Navigable complexity entails transforming unpredictability into manageable systems through structured frameworks. This process allows individuals and systems to find coherence within chaos, thus making complexity an opportunity rather than a threat (Meadows, 2008).
- 4. Incomprehensibility vs. Iterative Learning: As the world becomes more complex, incomprehensibility can overwhelm individuals. However, iterative learning enables the recognition of patterns and the acquisition of understanding over time. Cognitive flexibility allows individuals to develop resilience through repeated attempts and refinements, reinforcing the idea that no knowledge is permanent, and learning is a continuous process (Kahneman, 2011).

In artistic representation, these principles manifest through form, structure, and material interaction. The fragmented composition of the sculptural face symbolizes the fractured perception induced by BANI, yet its modular reassembly illustrates how structure can counteract disarray. The use of an amplified eye—reinforces the role of heightened awareness in navigating complexity. By merging cognitive resilience theories with creative practice, CBT emerges as both an analytical tool and a material intervention, offering a structured approach to counteracting instability.

PROCESS / METHODOLOGY:

This study employs an interdisciplinary methodology, integrating theoretical analysis with material experimentation. The key phases are as follows:

- 1. Theoretical Synthesis: CBT principles were constructed from cognitive psychology (Beck, 1976), complexity science (Meadows, 2008), and resilience theory (Folke, 2016). These theories form the foundation for a deeper understanding of the principles that underpin the Counter-BANI framework. Through this synthesis, the study examines how human cognitive resilience can be adapted to face the unpredictable nature of the BANI world.
- 2. 3. Visual Concept Development: The sculpture's form was designed to reflect fragmentation and structured redundancy, incorporating layered organic segmentation. This form is based on theoretical principles, representing the breakdown of perception and the ability to reorganize cognitive processes. The inclusion of an enlarged eye, developed from existing visual frameworks (Millet, 2018), reinforces the concept of perceptual awareness in resilience.

Material Experimentation: Various casting methods and reinforcement techniques were tested to ensure structural stability, aligning with the Built-in Redundancy principle. This phase involved experimentation with materials that reflect flexibility and strength, allowing the sculpture to maintain stability under various conditions while simultaneously adapting to changing environments.

4. Assembly & Integration: The sculpture was assembled using modular construction techniques to demonstrate how Navigable Complexity transforms disorder into structured adaptability. The modularity of the sculpture mirrors the adaptive nature of resilience, allowing parts to be reassembled and reorganized to respond to different challenges.

This method ensures that the theoretical integrity of CBT is preserved while allowing for an innovative material translation of resilience principles. By blending theory with practical application, the study highlights the significance of artistic practice in shaping complex systems of adaptation.

TECHNIQUES AND MATERIALS:

This sculpture utilizes techniques and materials that align with the principles of Counter-BANI Thinking (CBT), emphasizing the importance of structural redundancy and active adaptation in addressing the challenges of a BANI world. The following processes demonstrate how these principles are incorporated into the design:

- Layered Structure and Modular Assembly The sculpture's modular construction is designed with segmented components that allow for flexibility under stress, ensuring stability while also being able to adapt to various conditions. This approach reflects the idea of "navigable complexity," where parts of the structure can be rearranged or replaced depending on external factors. The layered design enables the artwork to respond dynamically to shifting circumstances, reinforcing the CBT philosophy of active adaptability.
- Laser Cutting and Organic Forming The design incorporates organic, flowing forms that are created using laser cutting techniques. This method provides precision, which is essential for achieving intricate and highly detailed elements within the sculpture. These organic shapes are intentionally crafted to represent the natural flow of adaptability, capturing the fluidity of the Counter-BANI framework, where structure and form evolve in response to external stimuli.
- Powder Coating To enhance the durability of the materials, powder coating is applied to the sculpture's surface. This technique offers protection against environmental elements, such as moisture, UV rays, and temperature fluctuations, ensuring that the sculpture maintains its aesthetic and structural integrity. The powder coating reflects CBT's focus on resilience by providing an external layer that shields the sculpture, yet remains flexible enough to accommodate the changes in the surrounding environment.
- Material Experimentation and Reinforcement Materials with high strength-to-weight ratios and excellent functionality are chosen to minimize brittleness. These materials embody the principle of active adaptation by allowing the sculpture to absorb forces and recover from stress without permanent damage, ensuring long-term durability while maintaining the ability to evolve as needed.

This combination of advanced manufacturing techniques with the conceptual underpinnings of CBT results in a sculpture that serves not only as an artistic expression but as a practical demonstration of resilience. The structure embodies the balance between form, material, and adaptability, making it a testament to the power of designed resilience.

RESULT / CONCLUSION:

This research demonstrates that Counter-BANI Thinking (CBT) can transcend theoretical concepts, becoming a tangible framework for understanding and confronting uncertainty. The developed sculpture stands as a physical manifestation of intellectual resilience, translating abstract principles of recovery and adaptation into a form that actively embodies these concepts.

By deconstructing facial elements into organic components, the artwork reflects the intricate nature of the BANI world, where chaos and complexity constantly disrupt stability. The simplified yet symbolically rich design of the eyes within the sculpture serves as a representation of perception—eyes remain the constant point of reference even as the world around them becomes increasingly unpredictable. This visual simplification speaks to the human need to focus and maintain clarity in a world where nothing remains constant.

The integration of psychology, complex systems theory, and art presents a new understanding of resilience. In the context of CBT, resilience is not simply about surviving or enduring; it is about designing adaptive systems that can evolve. The sculpture embodies this principle by employing materials and structures that can withstand varying environmental challenges while maintaining core functionality. Each component, from the modular design to the material choices, works in unison to demonstrate the resilience of a system that can recover and reorganize itself when necessary.

Through this artistic exploration, Counter-BANI Thinking is positioned as a viable and creative approach to navigating uncertainty, not merely through passive survival but through structured, intentional adaptation. This research ultimately provides insight into how CBT can be applied not only in theoretical frameworks but also in practical applications, from design to larger societal contexts.

REFERENCES:

 $Beck, A.\,T.\,(1976).\,Cognitive\,The rapy\,and\,the\,Emotional\,Disorders.\,International\,Universities\,Press.$

Folke, C. (2016). Resilience (Republished). Ecology and Society.

Kahneman, D. (2011). Thinking, Fast and Slow. Farrar, Straus and Giroux.

 $\label{lem:meadows} \textit{Meadows}, \textit{D.} \ (2008). \ \textit{Thinking in Systems: A Primer. Chelsea Green Publishing.}$

Severin Millet. (2018). Les Facettes. Available in the artist's portfolio archive.

Taleb, N. N. (2012). Antifragile: Things That Gain from Disorder. Random House.

PARTICIPATED CREATIVE WORKS

Solvent States: An Exploration of Collective Cultural Anxiety in the form of Mixed-Media Biomorphic Assemblages MAHIDOL UNIVERSITY INTERNATIONAL COLLEGE



'Solvent States' examines the personal through physical experiments (artistic approaches), while channelling the collective: cultural anxiety, absurd obsessions, and crushing blows; environmental devastations, geopolitical crises, and Al's looming influence. Cascio's BANI model (2020) tries to articulate the ongoing chaos of the post-pandemic period. Compared to the 80's VACU model, the overlapping similarities suggest residues of generational trauma, which have been growing larger and more aggressive with time

This collaborative studio/thought experiment comprises four sets of four biomorphic, mixed-media assemblages. Physically, each blob is an accumulation of found materials bound together with different adhesive substances. The compositions imagine scientific samples, such as microscopic blooms growing in the gel of a Petri dish. Psychically, they reflect a desire to escape to another, imaginary place to reconnect with lost loved ones now 'solvent' in the cosmos.

Meanwhile, the study examines popular media (that may serve as both a record of public consciousness and therapy), starting with The Blob (1958). This mid-century precursor to so many sci-fi invasions represented the mass anxiety over impending cultural shifts in the form of a shapeless red goo from outer space. Revisiting The Blob almost 70 years later (with clarity of hindsight) helps draw a relationship to the contemporary BANI world, and the former model seems gentle and naive by comparison. (If only we faced a goopy-gloppy intruder united as one village, if only the antidote was simply chilling (out), if only we could air-drop all the threats to the arctic with confidence that they would stay flash-frozen, neutralized forever. In a pre-BANI world, it would all be enough...)

Researching, we peer into tiny samples of our constant anxiety: What's out there? What's coming next? What unformed threat do we lack the tools to contain? Perhaps more disasters in a (Wuhan-esque) lab, like the zombie-creating virus of Last Man on Earth (1964). Or experiments on beauty and security such as those that turned out in Frankenstein (1931), or the recent feministic imaginations of Poor Things (2023) and The Substance (2024). Eventually, the sensual human is basically 'glob of goo', a fluid-unstructured micro-cosmic colony of wandering anxieties.

OBJECTIVES:

Primarily, 'Solvent States' aims to visually and conceptually explore the contemporary BANI world, capturing its pervasive sense of chaos and societal anxiety. Inspired by the parallels between the current climate and representations of scientific monstrous pastiches found in cinematic cultural artifacts, using assemblages of found materials to translate the abstract and overwhelming nature of our reality into tangible forms. Envisioned as extraterrestrial or sub-marine specimens, each assemblage encapsulates the cosmic forces and intimate details that define our existential instability, reflecting a collective unease regarding bodily autonomy, scientific hubris, and the precarious nature of existence.

Simultaneously, the project serves as a personal exploration and cathartic process, utilizing artistic experimentation to confront the anxieties inherent in the BANI world. Assembling found materials, the project navigates personal psychological land-scapes by reflecting on the integrated relationship with AI, where Al-driven insights guide the creation and identification of biomorphic forms as a metaphor for sifting through trauma's 'ruin-scape' in an algorithmic age.

CONCEPTUAL FRAMEWORK:

The project is framed around and across the BANI model, examining its quality of brittleness, anxiety, non-linearity, and incomprehensibility with a counter-attempt grounded in empathy, improvisation, intuition, and resilience, as suggested by Cascio. In an attempt to transcend algorithmic limitations, the project collaborates with an AI large language model in creating an experimental dialogue on cognitive offloading and psychology in technology.

The assemblages were heavily inspired by cultural artifacts, particularly cinematic representations of scientific monstrous entities in popular media such as The Blob (1958), and its feminine parallel, Elisasue, from The Substance (2024). Similar to a comparison between the original Frankenstein (1931), and the reimagined Poor Things (2023). These blobs examine the interplay between the feminine and masculine archetypes, but instead of the erected robotic Al domination, it is the non-mechanical, unstructured, illogical, organic, fleshy forms that represent the invasive force of collective anxiety, joining a discussion in the concept of the Monstrous-Feminine introduced by Creed (1993).

Naturally, the project embraced the intuitional and emotional form of biomorphism, in representing the raw life source that is spontaneous and irrational. Doing so, it employed techniques of gleaning and seaming non-traditional materials and found objects into amorphous forms. This echoes the practices of prominent female artists like Judy Pfaff, Sarah Sze, Eva Hesse, and Louise Bourgeois, and continues the conversation surrounding abjection and bodily autonomy.

PROCESS / METHODOLOGY:

The project's began with an analysis of Cascio's BANI model, delving into its implications for contemporary society. Firstly, a personal reflection, on individual experiences and emotional responses to subjective traumas and the anxieties of current reality. Then expanded see how these anxieties manifest collectively. Cinematic references were investigated as representations of the mass conscious, specifically with feminist film theories. The exploration helps the project pin how anxieties of different generations overlap within personal and public spheres.

It then experiments on potential materials and forms. Imagining an organic sensibility, reminiscent of the shapeless, invasive entities of early sci-fi, that is amorphous or biomorphic. The project attempts to exercise artistic intuition and improvisation in assembling found objects together with different adhesives. Observing and experimenting on choices of colors, textures, and

surfaces that the combination may offer.

Eventually, the process evolved to include a collaborative dialogue with the Gemini large language model Al. Focused on imagining the assemblages as specimens collected from environments inaccessible to human observation, such as deep-sea locations and interstellar outer space. While synthesizing personal traumas and anxiety to popular media over the interaction with Al. To challenge the algorithmic code and personalize the works, whimsical and fantastical names were generated via this collaboration, along with identification numbers, mimicking the cataloging of scientific archival specimens.

TECHNIQUES AND MATERIALS:

Materials for the project were sourced from extremes- from tiny crumbs of studio cast-offs to products displayed on LED-lit market shelves. They include water and solvent-based glues, art and craft supplies (mineral pigments, flocking powders), stationery supplies, cosmetics, and bespoke handmade details. It was a scavenging attempt, a foraging and gleaning for possibilities in making the familiar strange.

Techniques in building the mixed-media biomorphic compositions include pouring, layering, injecting, heating, emulsifying found materials together. Experimenting and imagining the common objects into the unidentifiable, otherworldly compositions. Seeking to create symbiotic relationships to evolve between the materials in a weirdly balanced micro-ecosystem.

RESULT / CONCLUSION:

In an attempt to examine contemporary anxieties, the project adopted an experimental artistic/conceptual approach, engaging in a dialogue with the Al large language model, while prioritizing improvisation and intuitive creation. This process resulted in a series of low-relief, biomorphic mixed media assemblages, each approximately 8x8 cm. These 'scientific' samples feature brightly colored, irregular organic forms, with textural details of glossy surfaces and metallic references, reminiscent of a otherworldly landscapes or bio-samples. The layered drips and drops invite close inspection, yet may evoke a sense of repulsion. As imaginary biological artifacts, they present a surface metamorphosis or degradation (grotesque irregularities that on a physical body could perhaps be pimple, rash, pus, mole, wart...) contained as imaginary protoplasm, where they can be observed (safely?) within a laboratory. Ultimately, this project serves as a search for ideas, inspiration and catharsis amidst the overwhelming current climate of chaos.

REFERENCES:

Cascio, J. (2020). Facing the Age of Chaos, Distinguished Fellow, Institute for the Future.

Creed, B. (1993). The monstrous-feminine: Film, feminism, psychoanalysis. Routledge.

Fargeat, C. (Director). (2024). The substance [Film]. Working Title Films; Blacksmith; A Good Story.

Higgie, J. (2021). The Tate Etc. Guide to... Biomorphism. Tate Etc, (52). https://www.tate.org.uk/tate-etc/issue-52-summer-2021/guide-biomorphism-jennifer-higgie

Lanthimos, Y. (Director). (2023). Poor things [Film]. Searchlight Pictures.

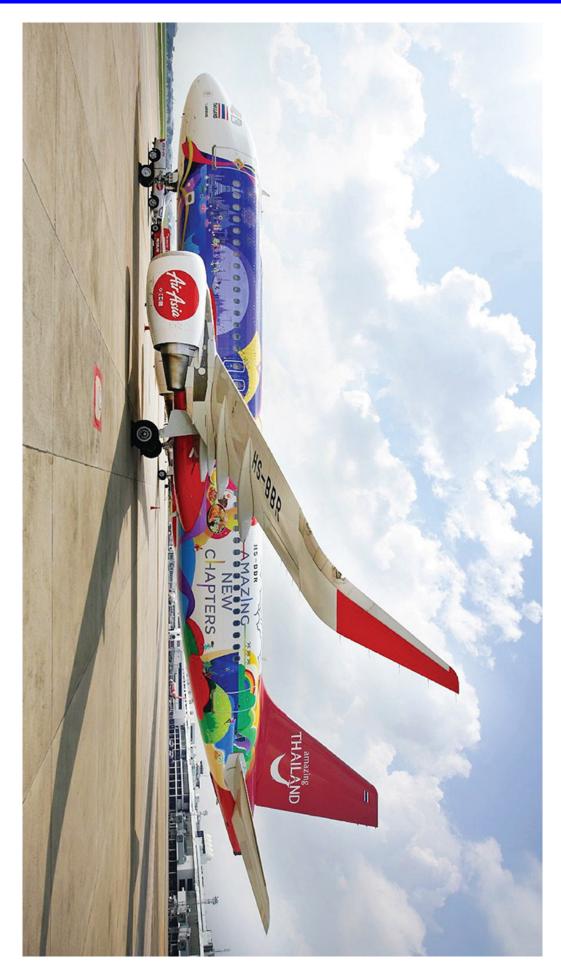
Ragona, U., & Salkow, S. (Directors). (1964). The last man on earth [Film]. Associated Producers; Produzioni La Regina.

Rouvrais, S., Gaultier Le Bris, S., & Stewart, M. (2018, July). Engineering students ready for a VUCA world? A design based research on decisionship. In Proceedings of the 14th International CDIO Conference, KIT, Kanazawa, Japan (pp. 872-881).

Showalter, E. (2007). Lumps, bumps, bulbs, bubbles, bulges, slits, turds, coils, craters, wrinkles and holes. Tate Etc, (11). https://www.tate.org.uk/tate-etc/issue-11-autumn-2007/lumps-bulbs-bubbles-bulges-slits-turds-coils-craters-wrinkles

Yeaworth, I. S. (Director). (1958). The blob [Film]. Tonylyn Productions Inc; Valley Forge Films; Fairview Productions.

Whale, J. (Director). (1931). Frankenstein [Film]. Universal Pictures.



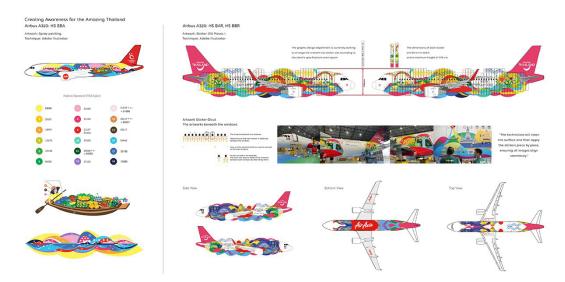
Chalida Ratchatapongton

Flight Form & Function

060

FLIGHT FORM & FUNCTION The Art of Aircraft Lively Design

"Decoding the design aspects of aircraft livery"



ABSTRACT:

This research explores the application of aircraft livery design elements from the "Amazing New Chapters" campaign by the Tourism Authority of Thailand to create promotional materials for the "Visit Thailand Festival." The objectives are: 1) to analyze the design elements of the "Amazing New Chapters" aircraft livery, and 2) to develop a prototype for promotional materials for the 44th "Thailand Tourism Festival 2026"

Methodology

This research employed a mixed-methods approach, combining qualitative and quantitative data collection and analysis. A comprehensive literature review was conducted to gather information on aircraft livery design principles and their application in tourism promotion. Expert interviews were conducted with graphic designers specializing in aircraft livery and tourism branding. Additionally, surveys were distributed to the target audience to gather insights into their preferences and perceptions of the proposed designs.

Results

The study revealed that aircraft livery design for Thailand tourism promotion serves as a communication tool, conveying messages through a combination of visual elements, including images, graphics, and colors. The "Amazing New Chapters" livery effectively utilized these elements to represent Thailand's diverse cultural heritage, festivals, lifestyles, cuisine, and local wisdom across its various regions.

Key design principles observed in the livery included:

- Simplification and Abstraction: Images were simplified to their essential elements, focusing on conveying core meanings and unique characteristics.
- Line as a Dominant Element: Lines were used to create shapes, forms, and guide the viewer's eye, adding a sense of dynamism.
- Vibrant Color Palette: Colors were chosen to reflect the celebratory and festive atmosphere of Thailand, creating visual harmony and unity.
- Design Principles: The design incorporated principles such as balance (both symmetrical and asymmetrical), rhythm, emphasis, proportion, harmony, and variety to create visually appealing and engaging compositions.
- Repetition: Different types of repetition were employed, including exact repetition, varied repetition, and progressive repetition, to create visual interest and rhythm.

Based on these findings, a prototype for promotional materials for the "Thailand Tourism Festival 2026" was developed, incorporating the key design elements and principles observed in the "Amazing New Chapters" aircraft livery. The developed materials included posters, motion graphics, and gift wrapping paper, designed in sizes suitable for real-world use at the Thailand Tourism Festival 2026.

The creative output effectively communicated the core message of Thailand's tourism, showcasing a vibrant, fun, playful, and captivating image. The design served as a communication tool that generated positive impressions among tourists and added value to the event.

Conclusion

This research demonstrates the potential of aircraft livery design as an effective tool for Thailand tourism promotion. By utilizing appropriate design principles and clear communication, engaging and impactful promotional materials can be created.



OBJECTIVES:

- 1. To analyze the design elements of the "Amazing New Chapters" aircraft livery.
- 2. To develop a prototype for promotional materials for the 44th "Thailand Tourism Festival 2026"

CONCEPTUAL FRAMEWORK:

Flight Form & Function: The Art of Aircraft Livery Design

A world full of uncertainty, a society with unpredictable fragility, and humans having to adapt to the new environment that is inevitable. Be inspired to create design works by using aircraft pattern design elements. Case study of aircraft pattern design by the Tourism Authority of Thailand. Amazing new chapters to rearrange elements and add new design technology to make it more beautiful than before. Create a prototype for public relations media for the Thailand Tourism Festival 2026.

PROCESS / METHODOLOGY:

RESEARCH > ANALYST DATA > DESIGN PRINCIPLES & MEDIA > INTERVIEWS > EXHIBITION

TECHNIQUES AND MATERIALS:

Adobe Illustrator

RESULT / CONCLUSION:

The study revealed that aircraft livery design for Thailand tourism promotion serves as a communication tool, conveying messages through a combination of visual elements, including images, graphics, and colors. The "Amazing New Chapters" livery effectively utilized these elements to represent Thailand's diverse cultural heritage, festivals, lifestyles, cuisine, and local wisdom across its various regions.

Key design principles observed in the livery included:

- Simplification and Abstraction: Images were simplified to their essential elements, focusing on conveying core meanings and unique characteristics.
- Line as a Dominant Element: Lines were used to create shapes, forms, and guide the viewer's eye, adding a sense of dynamism.
- Vibrant Color Palette: Colors were chosen to reflect the celebratory and festive atmosphere of Thailand, creating visual harmony and unity.
- Design Principles: The design incorporated principles such as balance (both symmetrical and asymmetrical), rhythm, emphasis, proportion, harmony, and variety to create visually appealing and engaging compositions.
- Repetition: Different types of repetition were employed, including exact repetition, varied repetition, and progressive repetition, to create visual interest and rhythm.

Based on these findings, a prototype for promotional materials for the "Thailand Tourism Festival 2026" was developed, incorporating the key design elements and principles observed in the "Amazing New Chapters" aircraft livery. The developed materials included posters, motion graphics, and gift wrapping paper, designed in sizes suitable for real-world use at the Thailand Tourism Festival 2026.

The creative output effectively communicated the core message of Thailand's tourism, showcasing a vibrant, fun, playful, and captivating image. The design served as a communication tool that generated positive impressions among tourists and added value to the event.

REFERENCES:

Bunnag, P. (2016). The Development of Standard Design to Communicate Sustainable Tourism Theory. Ph.D. Program in Thai. Faculty of Fine and Applies Arts Chulalongkorn University. (In Thai)

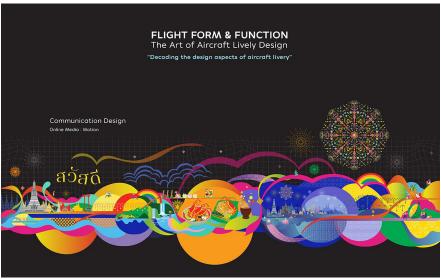
Chalood Nimsamer. (2010). Elements of Art. 7th ed. Bangkok: Amarin Printing and Publishing.

Papoj Noonpakdee. Graphic Design Principles. Nonthaburi: IDC, 2010.

Shigenobu Kobayashi. (1991). Color Image Scale. Japan: Nippon Color & Design Research Institute, Inc.

Thepkhumgun, T. (2022). Graphic Design For Gift Wrapping Supplies By Using The Communication Concept Of Language Of Flower (Floriography). Master Program in Thai. Faculty of Fine and Applies Arts Chulalongkorn University. (In Thai)















Dale Alan Konstanz

Stalled Futures

MAHIDOL UNIVERSITY INTERNATIONAL COLLEGE

This series of manipulated photographs taken in Thailand explores the complex, often tumultuous journeys that humans take—capturing the essence of transportation in the form of buses, taxis, and trains. Through each image, I aim to reflect the metaphorical journey of society itself, at a crossroads where the direction of the world feels increasingly uncertain.

The addition of typography in a bold, stencil typeface was added to communicate the concept of the work and references both the style of text found on Thai vehicles, as well as European Modernist artworks that include photomontage type created during the turbulent times of the early 20th Century. The industrial, utilitarian form of the typography that contrasts with the dynamism and vibrancy of the vehicles suggests the rigidity of our current political and social systems. These works serve as a visual commentary on the state of the world—one that is constantly in motion yet unsure of its destination.

The phrases and expressions added to the photos are meant to create a sense of irony. The use of irony in graphic design can be a powerful tool to challenge expectations and provoke thought. By intentionally juxtaposing elements that appear contradictory or counterintuitive, visual tension that captures attention and invites deeper reflection is created. Seemingly contradictory messages can elicit a sense of surprise, prompting viewers to question the intended message. This ironic approach can spark conversation, as it encourages individuals to think critically about the relationship between the visuals and their meaning, revealing underlying themes and social commentary.

The varying modes of transport symbolize how many people today feel trapped or disoriented, caught between the hope of progress and the reality of stagnation. Overcrowded buses, taxis stuck in traffic, and delayed trains are metaphors for the overwhelming complexity of global issues, where conflicting ideologies and disruption can be frustrating and disheartening. Yet, there remains a flicker of possibility—just as a tuk-tuk winds through Bangkok's streets, we too must navigate these challenges with resilience and hope for a clearer path ahead. This series of work is both a reflection on the current state of the world and a call for deeper reflection on where we, as a global society, are headed. The journey is far from over, but the direction remains in question.

OBJECTIVES:

The objective of the Stalled Futures project is to explore the intersection of visual culture, social commentary, and identity through manipulated photographs of graphic designs on Thai vehicles. These vibrant, often bold symbols are re-contextualized with thought-provoking sayings to challenge viewers' perceptions of contemporary society. The objective is to investigate how visual aesthetics, particularly those drawn from everyday life, can serve as a powerful tool for social critique. By incorporating these graphic elements, the project aims to reflect on the societal stagnation in our world, indirectly addressing issues such as inequality, environmental degradation, and political tension. The photographs with added text are designed to spark conversations, encouraging viewers to question the trajectory of their communities and humankind. Through this fusion of art and social commentary, Stalled Futures seeks to raise awareness and provoke critical discussions about where we are headed, both as individuals and as a society.

CONCEPTUAL FRAMEWORK:

The Stalled Futures series presents a dissonance of vibrant colors and striking details from Thailand's vehicles, woven with text that subtly mocks the very social issues it seeks to highlight. What appears to be an exuberant, bold display of aesthetics is, in fact, a clever irony, designed not to celebrate the world it depicts, but to cast a harsh light on its stagnant, fractured state. Through these eye-catching visuals, the series serves as an indirect commentary on the harsh realities that lie beneath the surface of daily life, forcing the viewer to confront them, even as the artwork itself seems to distract with its allure.

The juxtaposition of vivid, energetic colors with industrial stencil type functions as a metaphor for a society caught in perpetual motion yet going nowhere. These bold graphics do not simply demand attention—they mock the unceasing, yet fruitless, cycles of inequality, environmental decay, and systemic injustice. The vehicles, in all their splendor, are symbols of progress on pause, moving forward without actually arriving anywhere, trapped in a state of perpetual stasis. And it's here, in the implied irony of forward momentum that leads nowhere, where the true metaphor lies.

The text accompanying each piece is a pointed mirror to the viewer's own inaction, a quiet challenge hidden behind the simplicity of its delivery. Far from being an overt call to arms, it invites reflection on one's own role in sustaining or overlooking the very issues the artwork decries. It holds a magnifying glass to the viewer's personal complicity, almost as if to say, "You are as stalled as these vehicles, albeit in a different way." The irony rests not just in the artwork's vividness, but in how it seduces you into questioning what's left unsaid.

In the stark contrast between color and form, the series creates an urgency that quietly demands more than passive engagement. The colors pulse, almost as though they are pleading for attention, yet each piece pulls back just enough to remind you that even in this seemingly vibrant chaos, there is something far more disquieting lurking beneath. The visuals flirt with excess, using aesthetics to draw you in only to leave you wondering if this boldness is truly what it seems, or if it's a shallow veneer masking a much deeper rot.

Stalled Futures doesn't just create an accessible space for conversation—it nudges, with a knowing irony, those reluctant to look deeper into the persistent issues shaping our uncertain future. It exposes a tension between the surface beauty of life and the often ignored, but deeply ingrained, fractures beneath it. It challenges us not with overt moralizing but with a subtle, uncomfortable suggestion: perhaps we've all been cruising along, thinking we're making progress, but the road ahead is just as stalled as the one we left behind.

PROCESS / METHODOLOGY:

The process for the Stalled Futures project began with an exploration of the visual culture surrounding transportation in Thailand, particularly focusing on the graphics found on vehicles such as taxis, buses, trains, and tuk tuks. These vehicles, often adorned with colorful designs, served as a rich source of inspiration. Digital photography was used to document the vibrant graphics, capturing the

distinct and iconic designs commonly seen in the urban landscape of Thailand. These images served as the foundation for understanding how transportation can be a canvas for cultural expression, symbolizing ideas of identity and change.

Next, the research expanded into the realm of language, as phrases and expressions that use transportation as a metaphor were identified and explored. Common expressions that linked transportation with broader themes such as stagnation were gathered. This linguistic exploration became an essential component of the project, as these phrases added an important layer of meaning and context to the visual elements. Transportation-related metaphors allowed for a deeper exploration of the project's central theme: the concept of "stalled futures." Through this, the project sought to investigate how the act of movement—both literal and metaphorical—could be a reflection of social conditions, highlighting the tension between advancement and the barriers that impede progress.

To deepen the conceptual foundation of the project, research into modern and contemporary art movements was conducted. The works of Cubism, Dadaism, Constructivism, Pop Art, and Conceptual Art, especially those that incorporate text or language within the visual composition, were studied for their innovative approaches to communicating ideas. This research was particularly significant for understanding how these movements used graphic design and visual language as tools of social commentary and political critique. Additionally, the exploration of design and graphic design created for social impact provided valuable insights into how visual elements can be used to address societal issues, challenge power structures, and advocate for change. By drawing on these historical and contemporary influences, the "Stalled Futures" project sought to blend diverse artistic and design traditions, creating a powerful visual dialogue that reflects the complexities of societal progress and the search for a collective future.

TECHNIQUES AND MATERIALS:

Creating a series of five posters that celebrate the vibrant graphics of Thai vehicles involved a thoughtful and multi-step process. This artistic endeavor began on the streets of Bangkok with a professional camera. Digital photographs were taken of the colorful designs found on taxis, buses, trains, and tuk tuks. These vehicles showcase a unique blend of color combinations, geometric shapes, and stripes that are not only eye-catching, but also emblematic of Thailand.

Typography was then added using Photoshop. The typography plays a crucial role in the overall design of the posters. A stencil font was selected, inspired by the lettering often seen on Thai vehicles. This typestyle also links the artwork to early Modernist movements such as Cubism, Constructivism, and Dadaism, which emphasize abstraction and the reimagining of everyday objects.

Finally, the completed designs were printed on archival paper to ensure longevity and vibrancy of color. Each poster were then framed, ready to be displayed as a cohesive series.

RESULT / CONCLUSION:

The project Stalled Futures culminated in a series of manipulated digital photographic posters that serve as a poignant commentary on the societal challenges and struggles we face today. By blending striking visuals with carefully composed typography, each poster invites viewers to engage in critical reflection about pressing issues such as environmental degradation, social inequality, and political disillusionment.

The results of this creative endeavor are not merely decorative; rather, they are thought-provoking pieces that layer irony within their messages. For instance, one poster juxtaposes an image of graphic elements on a bus with the phrase "Going Nowhere...Fast," capturing the stark contrast between the facade of modernity and the underlying stagnation in societal advancement. This irony compels viewers to confront the dissonance between the idealized vision of the future and the harsh realities of the present.

Additionally, this series of manipulated photographic posters reflects the complexities and uncertainties of contemporary life. These artistic choices amplify the emotional resonance of each piece, encouraging audiences to ponder the implications of a future that feels increasingly elusive.

In conclusion, Stalled Futures indirectly communicates the need for awareness and action in the face of societal challenges. By harnessing the power of visual art and typography, the series not only engages viewers but also inspires dialogue around the issues at hand. Ultimately, the project serves as a reminder that while the future may appear stalled, the potential for change remains vibrant, awaiting collective acknowledgment and response.

REFERENCES:

Bois, Y. and Eastham, B. (2017). Ed Ruscha. Extremes and In-Betweens. Rizzoli.

Borge, M. (2024). Photography as Activism: Images for Social Change. Routledge.

Eleey, P. and Farrell, R. (2021). Barbara Kruger. Thinking of You. I Mean Me. I Mean You. DelMonico Books / LACMA.

Finkelstein, A. (2018). Posters for Change. Tear, Paste, Protest. Princeton Architectural Press.

Hagan, S. (2023). The Space Between Look and Read: Designing Complementary Meaning. The M.I.T. Press.

Heller, S. and Vienne, V. (2018). Citizen Designer: Perspectives on Design Responsibility. Allworth.

Heller, S. and Anderson, G. (2017). Type Tells Tales. Yale University Press.

Holzer, J. and Warsh, L. (2024). Holzer-isms: Artists Edition. Princeton University Press.

Marian, M. (2021). Photography: A Cultural History. Hachette Books.

Moffitt, E. (2024). Vitamin Txt: Words in Contemporary Art. Phaidon.

Monem, N. (2009). Art and Text. Black Dog Publishing.

Morley, S. (2003). Writing on the Wall: Word and Image in Modern Art. Thames & Hudson.

Sim, S. (2002). Irony and Crisis: A Critical History of Postmodern Culture. Icon Books.

Thompson, N. (2015). Seeing Power. Art and Activism in the Twenty-First Century. Penguin Random House.



Danaya Chiewwattakee

"Enchanted" and "Absorbed"



The Rigveda in its earliest form discusses the origin of the universe, which was initially shrouded in darkness. The first entity to emerge from this darkness was Kama, the desire that brought forth all living beings from the void. Thus, Kama is the primordial force that existed before all else. In Hinduism, Kama is personified as the god of love, Kamadeva, who wields the arrows of love. His vehicle is a parrot, and his bow is made from sugarcane, while his string is composed of a swarm of bees. The five arrows of Kamadeva are tipped with five different types of flowers, each evoking a distinct form of love. (Siripoj Laemmanacharoen, 2025: 71).

The experience of falling in love holds significant meaning for semiologists, as it may be linked to various signs that the lovers interpret and decode from their beloved, such as through eye contact or gestures. However, these signs do not serve as evidence to confirm these scientific facts. Those who are in love, therefore, exist in a state of risk, instability, illusion, and even emotional suffering due to the ambiguity of the situation.

In the digital age, humans increasingly desire to meet in person, to see and touch each other, to be heard, seen, and, most importantly, to be loved. What people truly seek is a relationship that continues over time.

The French philosopher Alain Badiou asserts that love is an event, a scene in which two individuals emerge. Love does not merge the two into one; rather, it allows each person to maintain their own identity while continually transforming throughout the relationship (Kittipol Sarakkanon, 2020: 40). This is because the essence of love lies in risk, change, adventure, impermanence, and swiftness—like a lightning strike, a fleeting moment filled with beauty, akin to a flower blown by the wind until it falls.

OBJECTIVES:

1. "Enchanted"

The image represents a distant landscape from a satellite view of the permafrost in Siberia along the Yenisei River. The piece is a collage and deconstruction of newly formed shapes, enhanced with lines, colors, dots, brushstroke marks, and overlaps, forming a new imagined landscape. The piece incorporates symbols such as the bow of Cupid, with arrows and scattered flowers, along with representations of love, mystery, and allure: leopards, cheetahs, parrots, bees, and starfish. Lightning bolts, coiling into a spiral, symbolize the power of love's arrow, passion, and intoxication. The image evokes a sense of movement, resembling a storm that is building up and spreading in all directions.

2. "Absorbed"

This work uses a landscape from Lassen Volcanic National Park in the United States and an image of a wildfire in Australia, which are then collaged together. The composition includes elements such as craters, large eyes, and deserts. This piece continues the symbolism from the first work, representing falling in love. The crater symbolizes the enigmatic unknown, with flowers, insects, stars, comets, lightning bolts, and aerial maps hinting at a celestial realm that humanity cannot access. The image depicts the realm of the divine, beyond human comprehension.

CONCEPTUAL FRAMEWORK:

The first section of the image is an abstract background, while the overlaid elements take on a surrealistic quality, appearing to float, swirl, and disperse. From a distance, the image is cohesive, but upon closer inspection, overlapping symbols and hidden motifs emerge. The proportions defy traditional perspective, with a parrot almost the same size as a tiger, and starfish and plankton depicted in oversized forms, while lightning bolts appear small. The collage is created from various directions, with the elements circulating and spiraling, disregarding time, space, accuracy, and realism.

PROCESS / METHODOLOGY:

- 1. Studied infrared satellite imagery, Earth views, permafrost in Siberia, the Yenisei River, Lassen Volcanic National Park in the United States, and wildfire imagery from Australia.
- 2. Examined images of comets, lightning tornadoes, aerial map line drawings, cloud formations, and stars.
- 3. Studied pieces of artworks including Art Forms in Nature, Plankton Sea Biology, The Art and Science by Ernst Haeckel, and Masterpieces Botanical Illustrations. As well as ancient flowers, insects, bees, parrots, leopards, cheetahs, and starfish.
- 4. The landscape images were digitally manipulated and painted over to create new textures and compositions, printed onto canvas as a background, with additional embroidery of flowers, insects, tigers, bees, parrots, starfish, arrows, stars, cloud formations, comets, and unicellular organisms, layered to suggest floating, swirling, and moving elements in dispersed directions.

TECHNIQUES AND MATERIALS:

 $\label{problem:eq:acrylic paint on xerox paper, in kjet printing on canvas with layered embroidery.$

RESULT / CONCLUSION:

This series consists of two interconnected pieces. The first work, Enchanted, was inspired by the Hindu deity Cupid, who shoots five types of flower arrows, each representing a different form of love:

- The lotus flower arrow represents intense, overwhelming love, symbolized by storm clouds.
- $\hbox{-} The mango flower arrow symbolizes warm, affectionate love, represented by parrots.}$
- The frangipani flower arrow symbolizes gentle, cool love, represented by starfish.
- The ashoka flower arrow represents passionate, burning love, symbolized by leopards and cheetahs.
- The jasmine flower arrow symbolizes love that fades into unfulfilled sorrow, represented by thorny flowers.

The second piece, Absorbed, uses a void as a symbol of someone trapped in the depths of love, with eyes representing the observ-

er. The comet and cloud formations symbolize the unattainable, while lightning bolts convey sudden, unpredictable events. Falling flowers represent the beauty found in the moments of love.

These two pieces explore the reversal of texture usage, employing paint over collaged elements, leaving brushstroke traces that gradually transform into a new landscape. The inkjet print blurs the real traces, creating an illusion of depth and texture. The embroidery overlays do not adhere to traditional perspective rules; some elements are hidden unless closely observed, revealing themselves only with time, which is a central theme of the work.

One challenge faced was to separate the piece into two parts: the background, which cannot be painted over with layering due to adhesion issues. While other techniques may work, experimentation is required to develop methods for combining materials effectively, reducing realism, and creating new artistic techniques.

REFERENCES:

Surawong Sripen, 2007, เทวกำเนิด, Amornit Printing & Publishing, Bangkok.

Kittipol Sarakkanon, 2020, In THEORIES: ในความรัก เราต่างเป็นนักทฤษฎี, Salmon Publishing, Bangkok.

Siripoj Laemananacharoen, 2568 กามเทพในศาสนาพราหมณ์-ฮินดูและพระพุทธศาสนา, Matichon Weekly, February 7-13, 2025, Vol. 45, Issue 2321.

H. Walter Lack, 2001, Garden Eden, TASCHEN, Italy.

Brianna Wiest, 2003, The Mountain is You.

https://www.Lesa.biz/earth/atwosphere/phenomenon

https://www.nstda.or.th/th/instra-knowLeadge/3011-accrLaphotograph

https://vivaranastory.wordpress.com



Asst. Prof. Dr. Danu Phumalee

Thai-Muslim Calligraphy & Illustration



Calligraphy & Illustration featuring "มุสลิมไทย" lettering with localisation concepts, presented through art pieces that integrate both illustrations and Calligraphy. The design and production process combined mixed methods: hand-crafted gold leaf gilding on the Calligraphy and silkscreen printing for the illustration.

The expression of emotions through Calligraphy in any given language is inherently tied to local traditions, culture, and beliefs, governed by the appropriateness of the message being conveyed. In essence, Calligraphy function as the visual equivalent of accents in spoken language; selecting an unsuitable Calligraphy "accent" can lead to communication issues. The concept of Calligraphy accents manifests through visual perception—just as we recognize spoken accents through auditory cues, we perceive the nuances of Lettering through its form. Regional dialects, tonal qualities, emotional expressions, and even manners of speech can all be visually represented through Calligraphy design.

OBJECTIVES:

- 1. To study the communication process and Calligraphy & Illustration using the concept of localisation to reflect the personality, identity, and characteristics of Thai Muslims.
- 2. To develop a Typeface design approach that enhances communication efficiency in design works intended to represent the identity of Thai Muslims.

CONCEPTUAL FRAMEWORK:

This research aims to explore the concepts and forms of Islamic art related to the use of Calligrahy (Lettering) in religious sites, architectural styles, visual arts, community lifestyles, and visual culture in Thailand. The study focuses on historically significant religious sites from the late Ayutthaya period to the early Rattanakosin era, as the theories and concepts applied in this research are closely linked to the beliefs and way of life of Thai-Muslims.

Since Muslims in different regions have distinct social and cultural contexts, their traditions, customs, and lifestyles vary accordingly. As a result, artistic expressions differ based on the specific local context. This theoretical approach is referred to as "localization", which is influenced by five key dimensions:

- 1. National The influence of national identity, policies, and cultural heritage in shaping local characteristics.
- 2. Regional The role of regional factors, particularly religion, in defining local cultural expressions and values.
- 3. Ethnic The impact of ethnic identity on traditions, language, and visual representation within localized contexts.
- 4. Generation The evolution of localization influenced by generational shifts and contemporary societal changes.
- 5. Social The role of social structures, interactions, and norms in shaping localized cultural expressions.

These interconnected dimensions collectively contribute to the understanding and representation of localization in the research.

PROCESS / METHODOLOGY:

The research on "The Development of Thai-Muslim Calligraphy Using the Localization Concept to Reflect Thai-Muslim Identity" follows these key steps:

Step 1: Collect data on the use of Thai and Arabic scripts, categorizing their characteristics and personalities based on their applications in Thailand. This includes their use in arts, crafts, paintings, and architecture within the research areas.

Step 2: Analyze and categorize the collected data to facilitate synthesis. This process aims to develop a design methodology for the Thai-Muslim typeface based on the localization concept, ensuring it effectively reflects Thai-Muslim identity.

Step 3: Synthesize the design process by exploring possible approaches and conducting experimental typeface designs based on the synthesized methodology.

Step 4: Distribute the designed typeface through various platforms to gather feedback from experts, graphic designers, and Islamic scholars. The insights obtained will be used to refine and further develop the Thai-Muslim typeface.

Step 5: Conduct a survey among graphic design experts, typeface designers, and Islamic scholars to assess their perspectives on the research outcomes

For research site selection, the researcher employs Purposive Sampling to ensure data collection aligns with the localization concept, which serves as the core framework in shaping architecture, arts, community lifestyles, and visual culture in Thailand. The study focuses on historically significant locations from the Rattanakosin period, as well as long-established Thai-Muslim communities.

TECHNIQUES AND MATERIALS:

The design and production process combined mixed methods: hand crafted gold leaf gilding on the Calligraphy and silkscreen printing for the illustration.

RESULT / CONCLUSION:

Based on the study of artworks and designs incorporating the localization concept that effectively reflect the identity of Thai Muslims, the researcher has gathered and analyzed both primary and secondary data. The objective is to obtain information that represents the localization concept, which holds historical significance in Thailand from the late Ayutthaya period to the early Rattanakosin period, including long-established Muslim communities. Some data may be interconnected between the research areas and external sources, with relevant references included.

REFERENCES:

Chawanat, S. (2018). Slowly reconsidering Thai typography. Bangkok: Katsan Dee Mak.

 $Piboon, W. \, (2011). \, Is lamic \, art \, forms \, in \, mosques \, in \, Thailand. \, Bangkok: \, Suan \, Sunandha \, Rajabhat \, University.$

Pairoj, T. (2018). Exhibition catalog: 100 Thai inspirations. Bangkok: Office of Contemporary Art and Culture, Ministry of Culture.

Prayurasak, C. (1996). Muslims in Thailand. Bangkok: Central Islamic Library Project.

Wasamon, S. (2015). Concepts, forms, and developments of the mihrab in Tonson Mosque. Veridian E-Journal, Silpakorn University, 8, 1481-1495.

Winai, S. (1983). 30th Anniversary Memorial Book of the Arab Alumni Association. Nonthaburi: Arab Alumni Association.

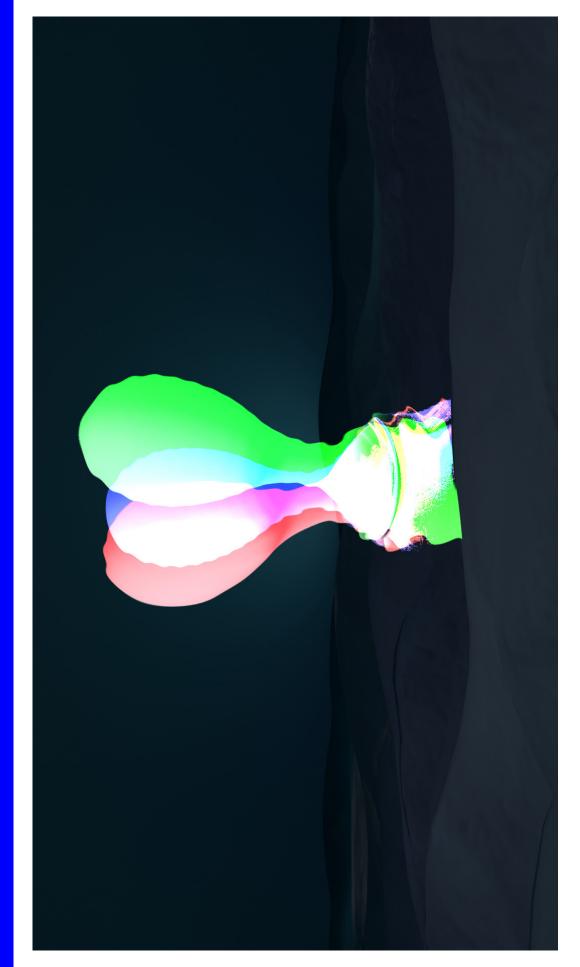
 $Sukree, S. (2016). Siam Islamic Art "Siam Islamic Silp". Retrieved December 2016, from https://www.facebook.com/BangyeeTik/photos_albums?sk=wall&lst=672630388%3A1120088295%3A1552996413$

Adis, I. R. (2009). Concepts related to mosque architecture in Bangkok (Doctoral dissertation, Faculty of Architecture, Chulalong-korn University, Bangkok).

Anutin, W. (2015). 101010 Lecture Notes. Bangkok: Katsan Dee Mak..

PARTICIPATED CREATIVE WORKS

Darunee Pungwongyat **RGB**



This artwork is inspired by the RGB color system, which is based on the additive mixing of three primary colors-red, green, and blue. This system is widely used in digital displays, allowing for the creation of a vast range of colors through the combination of these three lights. The principle of RGB color mixing can be compared to human emotions and thoughts, which constantly shift and blend in complex ways over time. Just as no two shades of color are exactly the same, every individual possesses a unique emotional spectrum.

Red may represent intensity and determination, green conveys a sense of tranquility and balance, while blue reflects calmness and depth. Just as different lights mix to form new colors, human emotions can merge and transform into distinct feelings depending on the situation. Understanding color modes and emotions allows us to see the connection between art, technology, and human psychology.

Through this artwork, the artist aims to express that human emotions are never singular or static but rather overlap and blend, much like RGB colors that create a diverse spectrum of shades. RGB is not just a color system but also a medium that reflects the intersection of art, technology, and human psychology.

Colors have a direct influence on our emotions and feelings. Therefore, the choice of colors in an artwork plays a crucial role in conveying the artist's emotions to the audience through digital visual representation.

OBJECTIVES:

To establish a connection between the principles of RGB color mixing and the complexity and ever-changing nature of human emotions and thoughts. This comparison highlights the relationship between art and technology, allowing the artist's concept to be reflected through the use of RGB colors in digital visual representation.

CONCEPTUAL FRAMEWORK:

The design concept of this artwork is inspired by the RGB color system, an additive color mixing model used in digital displays. It consists of three primary light colors—red, green, and blue—which combine to create a vast spectrum of shades.

From a psychological perspective, colors act as stimuli that trigger responses. This process influences the human nervous system significantly, capable of altering emotions, temperament, and even behavior. Colors serve as external stimuli perceived through vision, evoking various emotional reactions.

The concept of RGB is not merely a technical process for generating colors; it also symbolizes the complexity of human emotions and thoughts. These elements continuously change and blend in intricate ways over time, making each individual unique—just as no two shades of color are ever truly identical.

PROCESS / METHODOLOGY:

- 1. Define the concept.
- $2. \, Conduct \, a \, study \, to \, gather \, relevant \, information \, and \, analyze \, data. \,$
- 3. Design a movement plan.
- 4. Create 3D models using Autodesk Maya.
- $5. \, \, \text{Develop textures, lighting, and rendering for the scene using Arnold Renderer.} \\$
- 6. Enhance the mood and tone of the rendered images using Adobe After Effects.

TECHNIQUES AND MATERIALS:

Digital Art

RESULT / CONCLUSION:

This artwork explores the concept of the RGB color system as a metaphor for human emotions and thoughts. RGB, an additive color model consisting of red, green, and blue, can create a wide range of shades-just as human emotions constantly shift and blend over time.

The artist seeks to convey that human emotions are never static or confined to a single state; rather, they continuously merge and transform, much like the endless variations of color in the RGB system.

REFERENCES:

คณะจิตวิทยา มหาวิทยาลัยจุฬาลงกรณ์มหาวิทยาลัย.(2018). สีในแง่จิตวิทยา.สืบค้น 30 สิงหาคม, 2567 จากhttps://www.psy.chula.ac.th/th/feature-articles/psychological-aspects-of-color/

ซูฟียา เจะอารง. (2547). การเชื่อมโยงสีกับสภาวอารมณ์ของวัยรุ่นตอนปลายและผู้ใหญ่ ตอนต้น.[วิทยานิพนธ์ปริญญามหาบัณฑิตไม่ได้ตีพิมพ์]. มหาวิทยาลัยจุฬาลงกรณ์ มหาวิทยาลัย

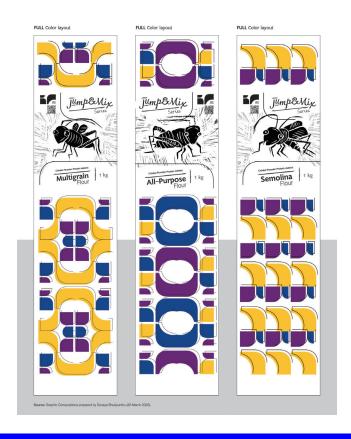
Adrien Ulens. (2016). CMYK vs. RGB แตกต่างกันยังไง? สืบคัน 30 สิงหาคม, 2567 จากhttps://www.gogoprint.co.th/ Wikipedia.(2023). รูปแบบสี RGB. สืบคัน 30 สิงหาคม, 2567จากhttps://en.wikipedia.org/wiki/RGB_color_model



Dr. Dynaya Bhutipunthu and Asst. Prof. Dale Konstanz

The Aesthetics of Insects Using Neuro Design for Visual Communication of Super Food Packaging Choices

MAHIDOL UNIVERSITY INTERNATIONAL COLLEGE



The investigators of this project focus on a counter response to the BANI world concept introduced by Jamais Cascio (Cascio, J., 2022) by considering the security of food options, using insects as alternative ingredients in human food for nutritional benefits in which crickets are identified as one of the top options (Soares de, J, R., Ohara, A, C., Aguilar, S, G, J., Domingues, F, A, M., 2018). The linkage of the insect's food alterations can be correlated to the United Nations Sustainable Development Goals (UN SDG) which Thailand applied to one area of the nation's strategic planning; No.2 and No.3 for Zero Hunger, Good Health, and Wellbeing (UN SDG, 2015) (Ministry of Foreign Affairs, 2021). However, the challenge lies upon the audiences' perceptions of insect consumption. Leading to the aim of this project, which is to apply Neuro Design key practices (Bridger, D., 2017) in designing visuals to trigger a sense of aesthetic appreciation to increase the number of insects in food consumption users. Applying Mahidol University International College's research relating to functional food, as well as "Super Food" from the Food Science and Technology Program's faculty and students' studies on microbial quality, protein yield, and antioxidant properties of frozen edible insects as a case study to be applied to branding and package design.

OBJECTIVES:

The aim of this project is to apply Neuro Design key practices (Bridger, D., 2017) in designing visuals to trigger a sense of aesthetic appreciation to increase the number of insects in food consumption users.

CONCEPTUAL FRAMEWORK:

The process of this study covers; 1.) Literature Review and the review of best practice projects, 2.) Experts' discussions on the insect's consumption and user's pain points to draw conclusions from the findings, 3.) The creation process of a brand identity for a series of key visuals for packaging design of one of the sets of products made with "cricket" as a main ingredient, and 4.) The conclusions and suggestions will be drawn for future development.

The study of functional food, "Super Food" research with the experts' discussions assist the investigators to select and group the products made with crickets as a main ingredient. A set of three types of flours named "Jump & Mix" were selected for brand identity and package design cover; 1.) Multigrain, 2.) All-Purpose, and 3.) Semolina for making dough with flour. With the review of best practice award winning projects, package design, from "The One Club for Creativity" (ADC 99th Annual Awards 2024) and "The Dieline" (The Best in Packaging 2024) (The One Club for Creativity, 2024) (The Dieline, 2024) supports the design elements creations and execution directions of the final works with sustainability packaging design approach to reuse and/or re-purpose all parts of the package. The box set can be unfolded to be used as a non-stick flour dough preparation surface with cutting sheets and flour bags made from silicon for kneading dough.

According to Darren Bridger, there are five key practices of Neuro Design; 1.) Processing Fluency, 2.) First impressions, 3.) Visual Saliency, 4.) Nonconscious Emotional Drivers, and 5.) Behavioral Economics (Bridger, D., 2017). Creating a series of cricket illustrations from the traditional technique of relief printing and bold brand identity's graphics are the reply to the Neuro Design keys number 2 and 4. For number 1 and 3, the investigators applied design principles for the composition arrangement of the works affecting hierarchy of information and eye movements using the "Golden Ratio" and the "Rule of Thirds" for the executions. The execution direction of the final works lead to key practice number 5; Behavioral Economics, expecting more engagements and participations with the products (2017).

PROCESS / METHODOLOGY:

The creation process of the design work starts from the integration of the information received from reviews of best practice projects and the conclusion of the findings from the experts' discussion and users' insights. Followed by the creation of the key visuals, relief printmaking and the creation process of the brand identity, key graphics, and packaging design of the product.

The key visuals in the cricket flour package design focus on three playful cricket characters, each created through a traditional relief printing technique. The design process involved detailed visual research to capture the form, movement, and personality of crickets, ensuring that each character feels dynamic and engaging. These crickets are designed to be approachable and fun, challenging the consumer's perceptions of eating insect-based products. Their whimsical nature helps make the concept of cricket flour more accessible and less intimidating.

Complementing the crickets are bold, modern abstract graphics that echo the shapes of the insects themselves. These forms are thoughtfully integrated with the Inno brand logo, creating a cohesive visual language that ties the entire packaging together. The use of abstract elements connects the natural inspiration of the crickets with the modern, forward-thinking approach of the brand.

The color palette of the cricket flour package design is carefully chosen to evoke a sense of modernity while maintaining a playful tone with bright accents and contrast that add energy and vibrancy. The combination of these colors creates an inviting and lively visual appeal, making the product feel both fresh and accessible. The palette works harmoniously to convey the innovative yet friendly nature of cricket-based products, shifting perceptions and inviting consumers to explore something new with a sense of enjoyment.

The creation of the brand identity of "MUIC Inno" starts with the customization of the letterforms "i" and "c" which are derived from the first letters of "international college", the liberal arts college at Mahidol University. The investigators integrate the main institute's brand colors and typography with the final design to create linkage to the college's image. A rearranging of the letterforms were used to create a series of key graphics which are applied in packaging and other brand collaterals.

TECHNIQUES AND MATERIALS:

The creation of the relief prints for the cricket flour package design began with in-depth visual research, focusing on a wide variety of images of crickets to understand their form, movement, and unique features. This research was essential to capture the essence of the crickets in a way that would feel both authentic and playful. The sketches that followed explored various poses and expressions, allowing for experimentation with the crickets' characteristics. After careful consideration, the final designs were chosen based on their fun and lively nature, ensuring they would connect with the target audience in a friendly, approachable way.

Once the designs were finalized, they were transferred onto blocks, a key step in the relief printing process. Each image was expressively carved into the blocks using specialized carving tools from Japan. The carving process involved carefully cutting away the non-image areas, leaving raised surfaces that would hold the ink and produce the printed image. This technique allowed for a tactile, textured feel that adds depth and character to the final prints.

Oil-based ink was then applied to the carved blocks, ensuring rich, vibrant color that would stand out on the final prints. A printing press was used to press the inked blocks onto Strathmore printing paper, which provided a high-quality, smooth surface to showcase the lines, textures, and details of the design. Small editions of three prints were created for each cricket, ensuring exclusivity and craftsmanship. After the prints were made, the best quality examples were selected for use in the package design, ensuring that the final product was visually striking and captured the playful, natural essence of the crickets.

The investigators explore the sustainable packaging options for reuse and repurpose the package not only to encourage the audience to use the package for more than one time, but also reuse them in a more meaningful and practical ways; the box set of the package can be unfolded to become a flour dough preparation matt and cutting sheets made from PVC plastic for durability, and the individual flour bag, a silicon bag, can be used for kneading flour dough.

RESULT / CONCLUSION:

In conclusion, despite the clear nutritional and environmental benefits, the challenge remains in altering public perceptions of insect consumption, which is often hindered by cultural biases and unfamiliarity. This project aimed to combat these perceptions by applying Neuro Design practices to create packaging that appeals to the visual and sensory preferences of consumers, triggering aesthetic appreciation and curiosity about insect-based foods. By incorporating research from Mahidol University International College's Food Science and Technology Program faculty and students and focusing on the nutritional advantages of edible insects, the project seeks to establish new branding and packaging design that encourages greater acceptance and adoption of insects as a sustainable food source.

For future efforts, it is recommended that the project continues to explore and experiment with sensory experiences in packaging design. Additionally, public education campaigns could be integrated into the branding strategy to further demystify insect consumption and emphasize its environmental and health benefits. Engaging consumers through interactive and informative experiences may help to shift perceptions and foster long-term acceptance of insects as a mainstream food source.

REFERENCES:

Bridger, D. (2017). Neuro Design; Neuromarketing insights to boost engagement and profitability. Kogan Page Limited; New York. Cascio, J. (2022). BANI WORLD. Medium. (Accessed 12 March 2025 from: https://medium.com/@cascio/human-responses-to-a-bani-world-fb3a296e9cac).

Kurdi, Peter & Chaowiwat, Patspon & Weston, Jirathit & Hansawasdi, Chanida. (2021). Studies on Microbial Quality, Protein Yield, and Antioxidant Properties of Some Frozen Edible Insects. International Journal of Food Science. 2021. 1-7.

Ministry of Foreign Affairs. (2021). Thailand' Voluntary National Review: On the Implementation of the 2030 Agenda for Sustainable Development. Department of International Organizations. (Accessed 24 March 2025 from: chrome-extension://efaidnbmnnnibpca-jpcglclefindmkaj/https://image.mfa.go.th/mfa/0/OznAy3tii2/E-booking/VNR_2021_ENG_pdf).

MUIC. (2024). Mahidol University international College; Food Science and Technology Major. (accessed 12 March 2025 from: https://muic.mahidol.ac.th/eng/programs/undergraduate-programs/science/major-in-food-science-and-technology/).

Soares de, J, R., Ohara, A, C., Aguilar, S, G, J., Domingues, F, A, M. (2018). Nutritional, functional and biological properties of insect proteins: Processes for obtaining, consumption and future challenges. Trends in Food Science & Technology, Volume 76, June 2018, Pages 82-89, Elsevier Ltd. (Accessed 24 March 2025 from: https://www.sciencedirect.com/topics/agricultural-and-biological-sciences/insect-protein)

The Dieline. (2024). The Best in Packaging 2024; DIELINE Awards Winners. (Accessed 12 March 2025 from: https://thedieline.com/the-best-in-packaging-2024-dieline-awards-winners-revealed/).

The One Club for Creativity. (2024). Packaging Design Winners; ADC 99th Annual Awards 2024. (Accessed 12 March 2025 from: https://www.oneclub.org/awards/adcawards/winners/packaging-design/).

United Nations. (2015). United Nations: 17 Sustainable Development Goals (SDG). Retrieved 12 March 2025 from: https://sdgs.un.org/goals.

PARTICIPATED CREATIVE WORKS



Dr. Dynaya Bhutipunthu and Yuttana Santivong

Creating Audio Reactive Visuals to Provide Immersive Experience for Hearing Impaired Audience in Live Concert Performance

MAHIDOL UNIVERSITY INTERNATIONAL COLLEGE

Our present-day world, "BANI WORLD" concept that Jamais Cascio introduced and is the theme of the symposium, came from; B - Brittle, A - Anxious, N - Nonlinear, and I - Incomprehensible (Cascio, J., 2022). One way that the investigators of this project focus on as the counter response to the BANI world concept is to promote individual's "good health and well-being" by embracing "diversity" among all of us including inclusive groups. Applying Goal No.3 and No.10 of the United Nation Sustainable Development (UN SDG) (UN SDG, 2015), the investigators are able to set the emphasis of this project which lead to the action that will help reduce inequality and promote the well-being of one of the inclusive groups, Hard of Hearing (HoH), through the use of music, visual communication designs, and new technologies.

New technologies with new approaches are available for the HoH audiences to facilitate and assist them in enjoying the music in their own interpretative ways. However, in visual communication, visual driven design works, using interactive design with audio reactive visuals to create immersive experiences for this group of audiences, are not emphasized enough. Even if it is one of the ways to create enjoyable musical experiences, not only for HoH audiences, but also for one without, all audiences, in the live concert performances replying to the "Music for All" approach (Music for All Inc., 2024). This encourages the integrated environment that diversity is embraced. Leading to the objective of this study which is to search for a way to create a series of interactive visuals integrating audiences' insights and needs into part of the design executions, and to use the findings to create visual design works that provide immersive experience for HoH audience in live concert performance, using "Ji-Ja" ($\hat{\mathfrak{I}}$) song from the band "Silly Fools" (GMM Music Public Co.,Ltd., 2000) as a case study of this project. This study is part of the "SZENSE Music Festival 2024" event hosted by the collaboration efforts of the Mahidol University International College, the College of Music, and Ratchasuda College to create musical experiences

OBJECTIVES:

To search for a way to create a series of interactive visuals with co-creation design process and to create one with the selected song (Ji-Ja - 35) that provides an immersive experience for HoH audience in live concert performance.

CONCEPTUAL FRAMEWORK:

Conceptual framework of this study covers; 1.) Literature Review and the review of best practice projects, 2.) Focus groups discussions with experts and Hard of Hearing (HoH) audiences from Ratchasuda College and the conclusion of the findings, 3.) The creation process of a series of interactive visuals for one of 15 songs in the concert performance, "Ji-Ja" (ຈື້ຈະ) by the band "Silly Fools" (GMM Music Public Co.,Ltd., 2000), and 4.) The conclusions and suggestions will be drawn for future development.

According to research by Adrian Bossey, "Accessibility in all areas? UK live music industry perceptions of current practice and Information and Communication Technology improvements to accessibility for music festival attendees who are deaf or disabled" (Bossey, A., 2020), the HoH audiences is brought into attention to be included in the live concert events.

New technologies are available for HoH audiences to facilitate and assist them in enjoying the music in their own interpretative ways. For example, SUBPAC, a tactile audio platform developed by SUBPAC Head of R&D Sarosh Khwaja and electronics designer Andrew Kilpatrick in 2013 (Khwaja, S., Kilpatrick, A., 2024). The device was recently used in "Coldplay" inclusive concert experience in 2022 (CBS, 2022). Vibration responding to music frequency is also widely used for HoH audiences, as in Jason Torres's research project, "Perception of Music in the Deaf and Hard of Hearing" (Jason, T., 2019). In Thailand, there was also a series of concerts for HoH audiences sponsored by LoveiS music record label company in 2020 called "Love Is Hear" (LoveiS, 2020). In addition, the investigators have reviewed best practice projects on displaying motion projections and the works that use digital interactive to create immersive experiences for the audiences from the collections of "Global Design Awards" from the Society of Experiential Graphic Design (SEGD) under "Digital Experience" category (SEGD, 2024). Applying Neuro Design in the selection of key graphics and visual arrangements for audiences' sensory (Bridger, D., 2017) and intergrading Participatory Design process (Armstrong, H., Zvezdana, S., 2011) in the creation of series of motion graphics and audio reactive visuals are the focus of this study.

PROCESS / METHODOLOGY:

The creation process of the design work starts from

- 1. The integration of the information received from best practice projects review and the conclusion of the findings from the audiences' pain points, needs, and insights.
- 2. The study of the selected song "Ji-Ja" (30) (GMM Music Public Co.,Ltd., 2000), including the interpretation of the meaning from the lyrics, the tempo/rhythm (BPM), and the amplitude (APM) of the song's music in order to create a motion graphic clips and audio reactive visuals for the sona.
- 3. The creation of a storyboard for the motion graphic clip as a base clip displaying with the backing track of the song, the key graphics, and the assets designs for the audio reactive visuals showing with the music's backing track in real-time.

There are three sets of works projecting on the main screen synchronizing with the concert performances.

- 3.1 The first set was created as the main motion graphic clip displaying throughout the performance, storyboard including characters designs, background drawings, graphic elements was created based on the investigators' interpretation of the story from the song, "Ji-Ja" (GMM Music Public Co.,Ltd., 2000), with the two characters' relationship dynamics.
- 3.2 The second set of the designs is a series of the key graphic assets used for synchronizing to the "Rhythm/Tempo" or beats per minute (BPM) of the song in real-time, these assets designs are called "audio reactive visuals." Assets designs for audio reactive visuals responding to the "Rhythm/Tempo" (BPM) of the song covering; 1.) Black and white graphic line drawing illustration of a vintage radio and

- 2.) Graphics of the generative particles.
- 3.3 The third set of the designs are the audio reactive visuals responding to the "Amplitude" (AMP) of the song's music including
 - Graphic of the characters' hands depicting various sign languages.
 - Hand-drawn letterings of keywords reflecting the storyline and representing the interpreted content of the song.

TECHNIQUES AND MATERIALS:

Graphics of the generative particles and other additional assets were created from the software "Resolume Arena" (https://www.resolume.com/) which was the software that the investigators used for combining all pre-designed assets together with the Resolume's generative one to create a four second clip of the two layers; 1.) Audio reactive visuals responding to the "Amplitude" (AMP) of the song's music and 2.) Layer of graphic assets used for synchronizing to the "Rhythm/Tempo" or beats per minute (BPM) of the song. These assets were created by synchronizing them with Resolume's CompositionFFT through the analysis of the Audio Frequency Spectrum identifying Audio Intensity then transforming the found audio intensity to create additional layers of audio reactive visuals.

The revision and finalization of the works include the series of rehearsals in the studio at the 5th floor of the Aditayathorn building, Mahidol University International College and at the concert hall, "Blackbox Theater" the 6th floor of the Southeast Asia Music Museum, College of Music, Mahidol University. Each rehearsal reflects what works? what to improve? and enhances the knowledge transfer among university's academic staff and everyone involved through the working collaborations. Working with lighting design is another essential part of the creation process, involving the lighting designer at the beginning of the process and consistently getting feedback, testing, and revising the design of how the light works to allow a better understanding of the visual interpretation of the song's music. Finalizing all clips is part of the preparation for the final rehearsal of the concert using Adobe After Effects to compose and render out all clips. The investigators tested the organization of all playlist's clips sequences using Resolume to assist with the backing track synchronization in the actual environment, concert hall, real-time.

The video clip of the final motion graphic for the song and the concert day's recorded video clip can be viewed through the attached links here;

- 1. The final motion video clip with all layers and lyrics: https://drive.google.com/file/d/1efioRLC9nSS4qXZP89SU2XWU4vHgkvvZ/view?usp=sharing
- 2. The concert day's performance video recorded clip: https://drive.google.com/file/d/1GftLcVyHehgv CFqd65WTc1N_Ojv_V32/view?usp=sharing.

RESULT / CONCLUSION:

In conclusion, the investigators identified the working process for the creation of a series of audio reactive visuals for the selected song (Ji-Ja - 35) to help provides immersive experiences for HoH audiences in live concert performance. The process includes the integration of the findings from the audiences' insights with the executions of the final design focusing on three main parts of the work; 1.) Series of audio reactive visuals created to; 1.1) Communicate the storyline of the song displaying throughout the song's backing track, 1.2) Correspond to the Rhythm/Tempo (BPM) of the music in real-time and 1.3) Reflect the Amplitude (APM) of the song. Resolume is used for this first part to assist in organizing the display sequences of all asset's clips (1.1-1.3) and for the implementation of the additional generative graphic assets. 2.) Part 2 of the works is to have sign language interpreters communicating real-time with the audiences, the song's lyrics and storylines, the performer's conversations, and the emotional dynamics in a live concert environment. 3.) Part 3 is the integration of other sensory, especially the vibrations of the seating stage that the audiences sit and stand upon during the performance, this also helps the audiences to embrace and enhance the immersive experiences.

Additional suggestions for the improvement of the work can be drawn from the post evaluation/feedback from all stakeholders who were involved in the production of the motion graphics and organization of the concert and one who attended and participated in the concert performances. Phase II of the study aiming to gain this information and to find the revision directions for the future work improvement is recommended.

The collaboration among all parties involved in the development of the project not only helps create knowledge transfer among multidisciplinary academic staff, university's partners, and students, but also encourages the positive working environment, one that shared similar focuses on making inclusive groups being part of all groups, part of us "embracing diversity and supporting equality" as one of the sustainable approaches to counter response to the "BANI WORLD."

REFERENCES:

AIGA (The Professional Association for Design). (2016). The Design Process from Unit 3A Curriculum, AIGA Minnesota Innovative grant funded project. Academic and Design Education. Retrieved 12 March 2025 from: https://www.aiga.org/sites/default/files/2021-03/3A_DesignProcess_Introduction.pdf.

Armstrong, H. and Stojmirovic, Z. (2011). Participate: Designing with User-Generated Content, A Designer's Guide to Co-Creation: Princeton Architectural Press, New York.

Bossey, A. (2020), Accessibility in all areas? UK live music industry perceptions of current practice and Information and Communication Technology improvements to accessibility for music festival attendees who are deaf or disabled: International Journal of Event and Festival Management, Vol. 11 No. 1, pp. 6-25. https://doi.org/10.1108/IJEFM-03-2019-0022.

Bridger, D. (2017). Neuro Design; Neuromarketing insights to boost engagement and profitability. Kogan Page Limited; New York. Cascio, J., (2022). Think Tank: BANI World. Retrieved 12 March 2025 from: https://futurist.com/futurist-thinktank/jamais-cascio-futurist-speaker/.

CBS. (2022). Coldplay x SUBPAC Inclusive Concert Experience. Retrieved Oct 9, 2024, from: https://www.youtube.com/watch?v=xy-pUnMXpXFA.

Eagleman, D. (2021). Buzz; Neosensory Sound-Sensing Wristband for the Deaf & Hard of Hearing. The Henry Ford's Innovation Nation. Retrieved Oct 9, 2024, from: https://www.youtube.com/watch?v=ZKoicU-zorA.

Garrix., M. (2016). 7UP + Martin Garrix; A Concert for the Deaf. Retrieved Oct 9, 2024, from: https://www.youtube.com/watch?v=vG-F1KlaGa1E.

GMM Music Public Co.,Ltd. (2000). Ji-Ja (จืจะ) by Silly Fools: Official Music Video. Retrieved 12 March 2025 from: https://www.youtube.com/watch?v=1hOzfYC-YCl.

Interaction Design Foundation. (2023). What is Participatory Design? Interaction Design Foundation (IxDF). Retrieved Oct 9, 2024, from: https://www.interaction-design.org/literature/topics/participatory-design.

Jason, T. (2019). Perception of Music in the Deaf and Hard of Hearing. Capstone Projects and Master's Thesis. 681. Retrieved Oct 9, 2024, from: https://digitalcommons.csumb.edu/caps thes all/681.

Khwaja, S., Kilpatrick, A. (2024). SUBPAC technology. Retrieved Oct 9, 2024, from: https://subpac.com/what-is-the-subpac/.

LOVEIS. (2020). "Love Is Hear" concert. LoveiS music records. Happening and Friends. Retrieved Oct 9, 2024 from: https://happeningandfriends.com/article-detail/228?lang=th.

Mahidol Music Channel. (2024). SZENSE Music Festival 2024: filmed and produced by Music Journey Show. College of Music, Mahidol University. Retrieved 12 February 2025 from: https://www.youtube.com/watch?v=tq_2tgbzNk0.

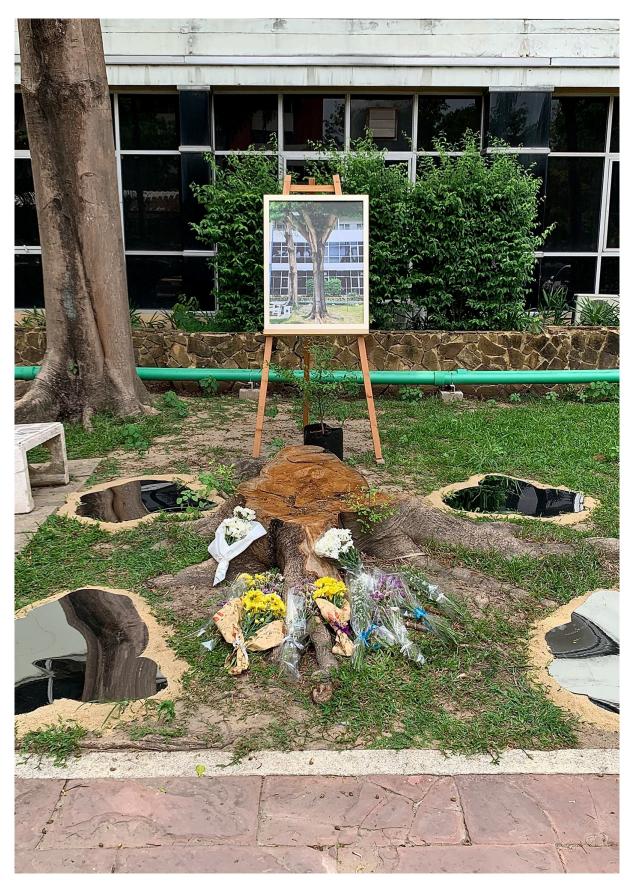
Miles, M. B. and Huberman, A. M. (1994). Qualitative data analysis: An expanded sourcebook: Sage Publications, Inc.

Music for All. (2024). What is Music for All? Music for All Inc. Retrieved Oct 9, 2024, from: https://musicforall.org/.

Resolume B.V. (2024). Resolume Arena & Avenue. Retrieved 12 March 2025 from: https://resolume.com/software/avenue-arena. SEGD. (2024). Global Design Awards. Retrieved Oct 9, 2024, from: https://segd.org/projects/?_practice_area=digital-experiences. Touch Designer, Derivative. (2024). Touch Designer. Retrieved Nov 9, 2024, from: https://derivative.ca.

United Nation. (2015). United Nation: 17 Sustainable Development Goals (SDG). Retrieved 12 March 2025 from: https://sdgs.un.org/aoals.

WNYC Studio. (2022). Replay: Deaf Concert-Goers Can Feel the Beat. The TakeAway. Retrieved Oct 9, 2024, from: https://www.wnycstudios.org/podcasts/takeaway/segments/deaf-concert-goers-feel-beat.



Ekachai Somboon

The Mixed Media Art of Rebirth



Forests are among the most valuable natural resources on Earth, playing a crucial role in sustaining life and supporting ecosystems. They provide both direct and indirect benefits to humanity, making their conservation essential for the well-being of present and future generations. Directly, forests supply the four fundamental necessities of life: food, clothing, shelter, and medicine. They serve as a source of raw materials, such as timber, fuelwood, and medicinal plants, which are essential to human survival, economic development, and industrial progress. Additionally, forests provide habitats for countless species of flora and fauna, maintaining biodiversity and ecological balance.

Indirectly, forests contribute significantly to environmental stability by preventing soil erosion, regulating the climate, and mitigating the impact of natural disasters such as floods, landslides, and droughts. They act as carbon sinks, absorbing carbon dioxide from the atmosphere and helping to reduce greenhouse gas emissions, which play a major role in climate change. Furthermore, forests support the water cycle by aiding in rainfall patterns and maintaining clean water sources for human and animal consumption.

Beyond environmental benefits, forests play a significant role in supporting economic and social structures. Many communities, particularly indigenous and rural populations, depend on forests for their livelihoods, cultural traditions, and way of life. Ecotourism, forestry industries, and sustainable resource management all contribute to national economies, further emphasizing the irreplaceable value of forests in both ecological and economic contexts.

Given these crucial roles, it is imperative that individuals and communities take responsibility for forest conservation. Deforestation, whether due to logging, agricultural expansion, or urbanization, poses a severe threat to biodiversity, water sources, and climate stability. If action is not taken to preserve and restore forests, the consequences will be irreversible, leading to the loss of critical habitats and an increase in natural disasters. Future generations may be deprived of the beauty, benefits, and security that forests provide today. Therefore, collective efforts in reforestation, sustainable resource use, and environmental awareness are essential to ensuring the continued existence and prosperity of forests for years to come.

OBJECTIVES:

- 1. To recognize the significance of forests, understand the current state of deforestation, and acknowledge the forest crisis.
- 2. This objective highlights the vital role of forests in sustaining life and supporting ecosystems. It raises awareness of deforestation's causes, impacts, and long-term consequences on the environment and humanity.
- 3. To evoke emotional awareness regarding human actions towards trees, inspiring a sense of empathy and reflection.
- 4. This objective fosters a deeper connection with nature by illustrating human-induced destruction. It encourages reflection on environmental responsibility.
- 5. To foster hope for regeneration and the restoration of what has been lost.
- 6. This objective emphasizes reforestation and conservation efforts, inspiring optimism that forests can be restored through collective action.





CONCEPTUAL FRAMEWORK:

The creator was inspired to develop The Mixed Media Art of Rebirth to express the sorrow, distress, and regret caused by human actions toward forests. The artwork reflects on the destructive impact of deforestation, evoking emotional responses to inspire awareness. At the same time, it aims to instill hope by conveying the message that forests can be restored through collective efforts. By uniting in planting and preserving trees, we can replace the forests that are disappearing. This piece serves not only as a reflection on the consequences of environmental degradation but also as a powerful call to action for forest conservation and renewal.

PROCESS / METHODOLOGY:

- 1. Conduct field research at nearby locations where deforestation and tree cutting were observed, gathering firsthand information on the extent of the damage caused.
- 2. Summarize the findings and developed a presentation approach that effectively conveys the message of the artwork to the audience.
- 3. Design initial sketches, exploring various concepts, shapes, and compositions to reflect the theme of rebirth, nature, and regeneration.
- 4. Collect various materials, including mixed media elements, to represent both environmental destruction and restoration in the final artwork.
- 5. Execute the creation of the artwork, blending various techniques and materials to express the emotional impact of deforestation and the hope for forest renewal.

TECHNIQUES AND MATERIALS:

- 1. Using actual tree stump remnants as the primary medium to symbolize feelings of despair, sorrow, and mourning caused by deforestation and environmental destruction.
- 2. Incorporating photographs of trees in their original state, before being cut down, to capture the memory and beauty of the natural landscape that once thrived.
- 3. Applying mirror acrylic sheets to distort and reflect surrounding imagery, symbolizing the void left by missing trees and the disruption caused by widespread deforestation and ecological loss.
- 4. Including saplings to represent new life, symbolizing hope, regeneration, and growth, aiming to restore what was lost and promote a future of lush, thriving forests.

RESULT / CONCLUSION:

The artwork series The Mixed Media Art of Rebirth serves as a powerful reflection of the current environmental reality, emphasizing awareness and evoking deep feelings of sorrow, despair, and grief. As the artist, I have fulfilled my role as a human being on this Earth by creating this piece to awaken collective consciousness about the importance of forest conservation. The work encourages viewers to recognize the critical need for collective action in planting, nurturing, and preserving trees for the environment. It aims to inspire future generations to continue this vital mission, ensuring the protection and revitalization of our forests for generations to come.

REFERENCES:

Goldsworthy, A. (n.d.). Works by Andy Goldsworthy. Artlex. Retrieved from https://www.artlex.com
Dahlsen, J. (n.d.). Works by John Dahlsen. John Dahlsen. Retrieved from https://www.johndahlsen.com
Oliveira, H. (n.d.). Works by Henrique Oliveira. Henrique Oliveira. Retrieved from https://www.henriqueoliveira.com
Harris, R. (n.d.). Works by Richard Harris. Exteen. Retrieved from https://www.exteen.com



Graigote Saereedeelert

Fifteen Years Later





Currently, the issue of fashion waste has become a major problem, particularly in the fast fashion industry, leading to heightened awareness about environmental preservation. As a result, designers have increasingly turned to creating sustainable fashion to prevent further waste and reduce global warming caused by the fashion industry. This design project emerged from deconstructing past clothing collections and reworking them into new pieces based on the original concept of time and movement. It utilizes the philosophy of deconstruction and sustainable fashion principles by transforming unused materials into new creations, contributing to environmental preservation.

The works deconstructed for this project are from an art thesis presented in a fashion show in 2010, consisting of six outfits. The design concept of this past collection focused on interpreting time and movement in the garment design process, using the philosophy of deconstruction to explore the idea of beauty in imperfection. This was inspired by Jacques Derrida's theory, which examines the various stages of garment production.

In creating this new work, the same original concept was reinterpreted after 15 years. Over time, the process of garment production has evolved, shifting from simple steps to more complex ones, influenced by experience and the demands of the work. As a result, deconstructing and reassembling the old works into something new led to more intricate structures, with larger forms and overlapping patterns built around the concept. This transformation turned the six old pieces into two new creations.

Reworking old garments into new structures follows the principles of sustainable fashion, adding value to clothing and leftover materials. It also raises awareness about the fashion industry's contribution to global pollution. This project serves as a model for reviving old items, bringing them into a more contemporary context while preserving their history. Additionally, by reassembling multiple garments into a new work, it creates innovative new shapes and forms that differ from the original pieces.

OBJECTIVES:

- 1. Studying the Philosophy of Deconstruction: This is to understand the process of deconstructing the old structure of the original works and transforming them into new creations that align with the concept.
- 2. Experimentation to Find New Structures for the Work: Since this project requires using existing materials, there are constraints in the design process. As a result, the approach to creativity cannot rely solely on starting from scratch. Studying the philosophy of deconstruction and experimenting with actual garments became the method to explore ways to deconstruct and reconstruct the new structure.
- 3. Finding Ways to Avoid Creating More Clothing Waste: By using existing materials, the created works serve as a method for developing and enhancing what is already there, ultimately increasing its quality and value without contributing to additional waste.

CONCEPTUAL FRAMEWORK:

Time and movement are the core concepts in this design process. Movement can only occur when time moves forward, leading to actions and activities. The garment production process is particularly interesting as it reflects the stages within that specific time frame for the fashion designer. Fifteen years ago, the perspective on the garment design process was shaped by the experiences of that time. Each step was presented in a straightforward and simple manner. The past works, therefore, represented those moments through the garments themselves, whether it was the design process, pattern making, draping on a mannequin, or the final garments hanging on a rack, ready for sale. However, as time passed and with the accumulation of experience, the perspective on the design process shifted. Each step became more serious and pressurized. A designer's knowledge and ability to navigate the demands of each stage of production became crucial. The burden of responsibilities made the concept of time and movement in the design process evolve, expressing the heaviness and overlapping pressures of these demands. This shift led to the transformation of the garment shapes, as the process became more complex and the structure of the new garments reflected the changing dynamics of time. The final result is a garment structure that expresses the emotional weight of time, showing how the passage of time influences the design process and the designer's perception.

PROCESS / METHODOLOGY:

The creation of the two new garments began with deconstructing the six old outfits, breaking them down into individual pieces to find a way to reassemble them using the philosophy of deconstruction and the concept of time and movement, especially after 15 years. Each old piece had its own distinct shape and style, including shirts, pants, skirts, dresses, and outerwear. When deconstructing each part, careful consideration had to be given to how it could be reassembled, focusing on the new structure that would emerge, including shapes that were heavier, larger, and more complex, reflecting the accumulated experience over time of the designer. The perception of beauty, once seen in the simplicity of the past, has now shifted to something more intricate and chaotic, much like the process of aging. Therefore, after deconstructing each pattern, the pieces were used to create a new design by draping them on a mannequin, examining each new composition step by step. Throughout the process, the original concept remained the guiding principle, ensuring that the reassembled garment conveyed the intended message of time and movement while incorporating the evolving complexity that had developed over the years.

TECHNIQUES AND MATERIALS:

The work utilizes techniques from the garment design process as a guideline to create textures that align with the philosophy of deconstruction. The techniques involve creating surfaces that appear imperfect and not aesthetically pleasing according to traditional artistic principles. These include painting the fabric to look smudged, sewing seams that overlap, and printing patterns in a discontinuous manner. Additionally, all materials used are repurposed from the original garments, including leftover materials from fifteen years ago. In reconstructing the new works, some pieces were intentionally thinned out and altered in structure and weight to allow them to be sewn into the desired shapes. This required creating internal structures and stiffening the fabric. Furthermore, the age of the materials, some of which have faded or changed color over time, was not corrected or refreshed. Instead, they were left in their original state, as the beauty in deconstruction, according to its philosophy, does not require conformity to traditional artistic standards of perfection.

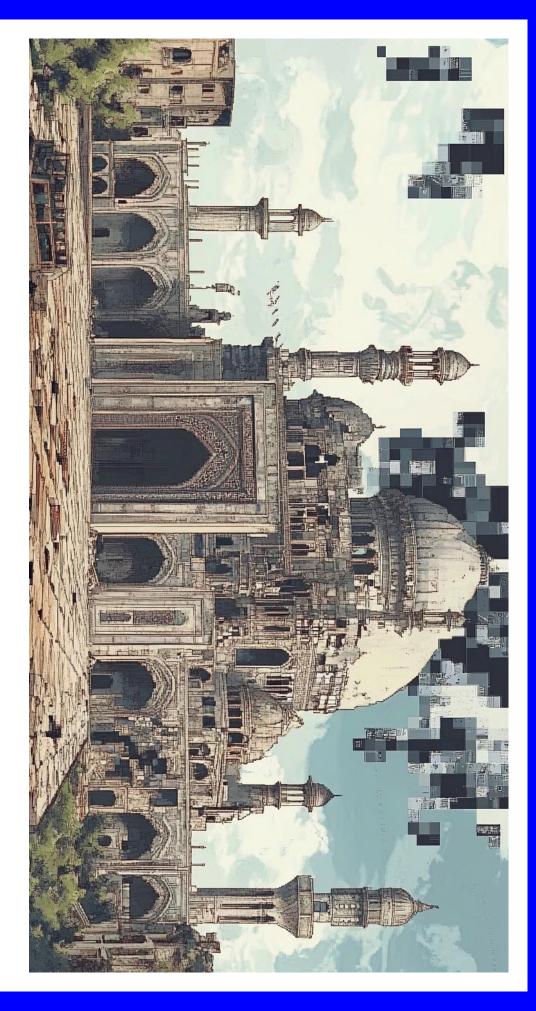
RESULT / CONCLUSION:

Through the study and hands-on creation of new garments using old clothes, a garment structure was formed with a different perspective from before, resulting in a shape that reflects imperfection, in line with the philosophy of deconstruction. However, the challenge of working with leftover materials comes with limitations, such as the need to use parts deconstructed from the original outfits or old and damaged fabrics in certain areas. This led to some sections of the new structure having moments of continuity that were not perfectly resolved.

Nonetheless, the key achievement of this process was the prevention of generating new waste. All fabrics and materials that had been stored for a long time were completely utilized. This outcome aligns with the goal of creating environmentally sustainable designs, and represents a creative effort that successfully addresses the challenge of eco-conscious design.

REFERENCES:

-



I-na Phuyuthanon

SRINAKHARINWIROT UNIVERSITY

Echoes of Patani

Echoes of Patani: Al-Reconstructed Memories is a creative project inspired by the rich history and cultural diversity of Patani, encompassing present-day Pattani, Yala, and Narathiwat in southern Thailand. Drawing on oral histories, visuals, and sounds, the work explores the memories of Patani and how they can be remembered, forgotten, or reshaped over time. By leveraging Artificial Intelligence (AI), this project seeks to simulate and resurrect the echoes of the past, which are slowly fading, offering a fresh perspective on how memory is formed.

Patani, once a thriving center of Malay civilization, had close ties through trade and cultural exchange. However, socio-political shifts and state influence have altered its historical narratives, preserving some aspects while silencing others. In today's digital age, globalization and media algorithms challenge local memory, often replacing inherited stories with rapid, data-driven imagery.

This project positions AI not merely as a tool but as a narrator, reconstructing lost or hidden memories through generated sound and visuals. It challenges how we define "truth" and "identity" when technology plays a role in shaping the past. Rather than merely archiving history, this work reimagines it, inviting viewers to reflect on what is remembered and what is lost.

Influenced by artists such as Refik Anadol, who transforms data into immersive memoryscapes, and lan Cheng, whose simulations evolve over time, this project blends artistic expression with cultural inquiry. It brings together art, anthropology, computer science, and social studies to explore the shifting meaning of memory in a digital world.

Ultimately, Echoes of Patani is not solely about retrospection; it is about understanding how identity is perpetually constructed. By employing Al to breathe life into cultural fragments, the work becomes a platform for reflection, questioning, and reimagining the essence of remembrance.

OBJECTIVES:

This creative project, grounded in research, aims to explore the convergence of cultural memory, identity, and artificial intelligence through the analysis of contemporary art and critical theory. The study is guided by the following objectives:

- 1. To examine the concept of cultural memory and identity, using Maurice Halbwachs' Collective Memory (1950) as a theoretical framework. The project seeks to simulate and revive fragmented memories of Patani by employing Artificial Intelligence (AI) as a tool for historical reconstruction. By presenting these cultural memories in innovative narrative forms, the project challenges conventional modes of remembrance and invites new interpretations of the past.
- 2. To experiment with Generative Al and Machine Learning in the artistic creation process, aligning with Rosi Braidotti's (2013) concept of Posthuman Aesthetics. This framework challenges the anthropocentric approach to authorship and storytelling, proposing that algorithms and other non-human agents can co-create and mediate cultural narratives. The project critically examines how these technologies shape and influence identity formation in the digital age, expanding the boundaries of traditional authorship.
- 3. To engage with Jean Baudrillard's (1981) theories of Simulation and Hyperreality, by generating synthetic representations—both visual and auditory—of Patani that do not align with historically documented events or spaces. These Al-generated simulations serve as speculative narratives, prompting reflection on the blurred lines between reality and artificiality in an era dominated by digital media and algorithmic culture.

CONCEPTUAL FRAMEWORK:

This project draws on both theoretical and technical frameworks to explore how Artificial Intelligence (AI) can imitate, recreate, and challenge cultural memory and identity within Patani. The project is grounded in three primary theoretical tenets: Maurice Halbwachs' Collective Memory (1950), Rosi Braidotti's Posthuman Aesthetics (2013), and Jean Baudrillard's concepts of Simulation and Hyperreglity (1981)

Halbwachs' theory provides the foundation for understanding how collective memory is reconstructed through Al. The project utilizes historical documents, archival photographs, oral narratives, and audio recordings related to Patani, alongside academic research on ethnic identity, culture, and memory. These materials serve as the basis for Al-generated content, facilitating the recreation of cultural memory.

Baudrillard's theory informs the critique of Al-generated visuals and sounds that simulate a version of Patani detached from tangible history. These reconstructions question the boundaries between reality and digital fabrication, prompting audiences to reflect on how media and algorithms influence perceptions of truth and reality.

On the technical side, the project employs Generative Al and Machine Learning tools—such as Stable Diffusion, Runway ML, Pika Labs, and ElevenLabs—to simulate visual, sonic, and motion-based elements. Al Style Transfer and Neural Networks are also used to evoke the aesthetic of memory and historical documentation.

Thematically, the project focuses on the 18th to 20th centuries, highlighting periods of socio-cultural transition in Patani. Geographically, it centers on the provinces of Pattani, Yala, and Narathiwat, examining their cultural and historical contexts.

The ultimate outcome is a video art installation that encourages interpretation over definitive conclusions. Guided by Braidotti's Posthuman Aesthetics, the work repositions Al as a co-creator in the memory-making process and challenges anthropocentric narratives. The audience is invited to critically engage with questions of truth, authenticity, and memory construction in the digital age.

Through this interdisciplinary framework, the project positions Al not only as a creative medium but also as a philosophical tool for reimagining forgotten histories.

PROCESS / METHODOLOGY:

This project employs a practice-based methodology that integrates theoretical frameworks with generative Al technologies to reconstruct and reimagine cultural memory. The creative process unfolds in four main phases:

1. Data Collection & Research

Primary sources include historical documents, old photographs, oral histories, and field recordings from Patani. These materials are complemented by academic research on identity, culture, and memory. Theoretical frameworks such as Maurice Halbwachs' Collective Memory (1950), Rosi Braidotti's Posthuman Aesthetics (2013), and Jean Baudrillard's Simulation and Hyperreality (1981) inform the analysis of cultural memory and identity.

2. Material Selection & Al Integration

Using tools like Stable Diffusion and Runway ML, visual simulations of historical Patani are generated from archival references. ElevenLabs is used to synthesize Al-generated voices based on interview data, while Al Style Transfer and Neural Networks recreate the aesthetic of memory and vintage photography. Adobe Premiere Pro and After Effects are then employed to combine these elements with atmospheric effects, such as mist and lighting, to enhance the sense of fragmented remembrance.

3. Creative Design Process

The narrative is structured around a fragmented, non-linear format. A storyboard and mood board guide the visual composition, while audio layers simulate ambient memory. Glitches, distortions, and missing visual elements are intentionally introduced to reflect the incomplete and mediated nature of Al-generated memory.

4. Refinement & Exhibition

Early versions of the video installation are reviewed by scholars and community members. Their feedback is used to refine cultural authenticity, narrative clarity, and emotional tone. The final video art is presented as an immersive installation, inviting viewers to critically reflect on issues of truth, memory, and simulation in the digital age.

Through this process, the project positions Al not merely as a technical tool but as a speculative agent for negotiating the blurred boundaries between history, identity, and invention.

TECHNIQUES AND MATERIALS:

This project combines generative technologies, archival aesthetics, and video art techniques to simulate and reimagine cultural memory. Central to the creative approach is the integration of Artificial Intelligence (AI) as both a technical tool and a conceptual collaborator in the process of memory reconstruction.

Generative Al Tools

Visual materials are created using Stable Diffusion and Runway ML, which enable the generation and manipulation of imagery based on textual and visual prompts sourced from historical references. These tools simulate environments such as old Patani towns, markets, and mosques. Pika Labs supports motion synthesis and scene animation, while ElevenLabs Al Voice Synthesis is used to produce lifelike voices based on recorded local dialects and oral interviews.

Style Transformation

To reinforce the sense of historical distance and subjective memory, Al Style Transfer and Neural Networks are employed to convert images into formats that resemble vintage photography, paintings, or dream-like memory states. This technique emphasizes the artificial and interpretative nature of reconstructed memories, reflecting the nuances of human recollection.

Post-production & Composition

The final artwork is assembled using Adobe Premiere Pro and After Effects. These platforms allow for the layering of Al-generated visuals, synthesized voices, ambient sounds, and digital effects. Elements such as fog, light flares, glitches, and distortions are deliberately incorporated to create a fragmented, immersive atmosphere that evokes the ephemeral quality of memory.

Visual Aesthetics

The visual tone leans toward sepia, monochrome, and warm hues to evoke a nostalgic ambiance. Architectural structures are intentionally depicted as incomplete or glitch-affected, aligning with the conceptual focus on the incompleteness of memory. The scenes are designed with documentary-like perspectives, enhancing the "simulated archive" aesthetic.

Together, these techniques and materials construct a speculative visual narrative that encourages critical reflection on identity, history, and the limitations of technological memory-making.

RESULT / CONCLUSION:

"Echoes of Patani A.I." presents a speculative and experimental approach to reconstructing cultural memory through artificial intelligence. The project yields a range of conceptual, artistic, and socio-cultural outcomes:

1. Artistic Outcomes

The final product is a video art installation that simulates fragmented memories of Patani's historical landscapes. By using generative Al tools, the work visually and sonically reconstructs scenes from the past—markets, mosques, traditional architecture—filtered through aesthetic choices such as glitch effects, sepia tones, and surreal atmospheres. These elements convey the notion that memory is never fully complete but rather subject to distortion, loss, and reinterpretation.

2. Conceptual Contribution

The project critically engages with three major theoretical frameworks: Maurice Halbwachs' Collective Memory, Rosi Braidotti's Posthuman Aesthetics, and Jean Baudrillard's Simulation and Hyperreality. Al functions not only as a tool but as a narrative agent,

questioning the boundaries between historical truth and technological fabrication. It reveals how collective identity can be reconstructed—and potentially reshaped—by non-human intelligence.

3. Socio-cultural Reflection

By focusing on Patani, a region often marginalized in dominant national narratives, the project re-centers silenced voices and invites broader public engagement with cultural memory. It positions Al as a medium for both preservation and critique, capable of amplifying forgotten histories while highlighting the ethical complexities involved in doing so.

4. Future Directions

This project opens possibilities for further interdisciplinary exploration between art, AI, and cultural studies. Future developments may include:

- Interactive installations allowing users to navigate reconstructed memory spaces.
- Collaborative projects with local communities to co-create Al-generated memory archives.
- Integration of real-time data and responsive AI to dynamically evolve the artwork.

In conclusion, "Echoes of Patani A.I." demonstrates how Al-generated art can serve as a powerful tool for speculative storytelling and cultural reflection. It challenges viewers to reconsider what is remembered, how it is remembered, and who gets to remember—offering not closure, but a space of ongoing questioning and imagination.

REFERENCES

Barrett, T. (2003). Interpreting art: Reflecting, wondering, and responding. McGraw-Hill.

Benjamin, W. (1969). The work of art in the age of mechanical reproduction (H. Zohn, Trans.). In Illuminations (pp. 217-252). Schocken Books. (Original work published 1935)

Derrida, J. (1978). Writing and difference (A. Bass, Trans.). University of Chicago Press.

Feldman, E. B. (1994). Varieties of visual experience. Prentice Hall.

Manovich, L. (2001). The language of new media. MIT Press.

Paglen, T. (2016). Invisible images (Your pictures are looking at you). The New Inquiry. Retrieved from https://thenewinquiry.com/invisible-images-your-pictures-are-looking-at-you/

Rancière, J. (2009). The emancipated spectator (G. Elliott, Trans.). Verso.

Sterling, B. (2005). Shaping things. MIT Press.

Turkle, S. (2011). Alone together: Why we expect more from technology and less from each other. Basic Books.





Asst. Prof. Jinabhadr Kantaputra

Portrait of Beethoven, Für Elise Vibe Edition

The "Creative Digital Art Painting Design Project: The World's Composer of the Classical Era" introduces a pioneering approach to connecting music and visual art through digital media. This innovative project focuses on creating two digital images: "Portrait of Beethoven. Fur Elise Edition" and "Piano & Roses."

The first piece is a portrait of the iconic composer Ludwig van Beethoven from the Classical era. This portrait is inspired by his musical composition Für Elise and is infused with elements of surrealism and mannerism, drawing from 18th-century art styles. The second piece explores graphical representations of piano instruments, echoing the symbolism of roses as a metaphor for the melody of love.

The project is set within the context of Rangsit University College of Music, Thailand's first private institution to offer a Bachelor of Music program, established in 2002. Its "Suryadhep Music Sala," with a seating capacity of 1,100, provides a beautiful and acoustically enriching space for faculty, students and visitors. By translating the sound of music into tangible forms through impressive digital artwork, this project seeks to enhance the atmosphere of the College of Music. The artworks, reflecting both classical and modern artistic styles, will serve to increase the institution's aesthetic environment, bringing its halls, classrooms, and practice rooms with joy and beauty, while celebrating the rich heritage of music history.

OBJECTIVES:

- 1. To create digital art media that connects with music, presenting the personality and identity of the European composer Beethoven in the Classical era.
- 2. To convey digital art in the context of classical music, inspired by the piece Für Elise.
- 3. To enhance the atmosphere with joy, promoting music learning.
- 4. To create works that have identity and uniqueness for the College of Music, Rangsit University.

CONCEPTUAL FRAMEWORK:

The concept behind the first creative portrait of Ludwig van Beethoven is inspired by his composition Für Elise, a hallmark of the Classical era, and incorporates elements from the works of Salvador Felipe Jacinto Dalí, the renowned Surrealist artist. Another piece emerges from an exploration of graphical representations of piano instruments, echoing the symbolism of roses as a metaphor for the melody of love.

PROCESS / METHODOLOGY:

- 1. Study the history of the College of Music.
- $2. \ Visit the \ College \ of \ Music to \ study \ the \ suitable \ areas \ for \ artwork \ installation.$
- 3. Visit the Museum of Contemporary Art (MOCA) to find inspiration.
- $4. \, Study \, the \, history \, of \, the \, world-renowned \, composer \, Ludwig \, van \, Beethoven \, during \, the \, Classical \, period.$
- $5. Study \ popular \ music from \ the \ Classical \ era, choosing \ Beethoven's \ "Fur \ Elise" \ as \ a \ source \ of \ inspiration.$
- 6. Study Surrealism art from the late Renaissance period, Mannerism art in the 18th century, and Cubism art during the Modern Art period.
- 7. Imagine music as a visual concept, interpret it as a mental image, and then sketch that image onto paper.
- 8. Consult with an advisor for feedback and revisions.
- 9. Review the use of Adobe Illustrator for drawing and Adobe Photoshop for coloring to find the most suitable techniques for creating the artwork.
- 10. Create the design on the computer by tracing the draft in Adobe Illustrator, then color and apply gradient techniques to different shapes using Adobe Photoshop.

TECHNIQUES AND MATERIALS:

The Adobe Illustrator software is used for drawing outlines, and Adobe Photoshop is used for coloring, in order to explore suitable techniques for creating the artwork.

RESULT / CONCLUSION:

- 1. A creative digital illustration is created as a new design approach.
- 2. Faculty and students of the College of Music are inspired and enjoy their music practice.
- 3. To create a more beautiful atmosphere at the College of Music at Rangsit University, leaving a positive impression on visitors.

REFERENCES:

Biography.com Editors, (2024, Jul 17) Ludwig van Beethoven. Biography. https://www.biography.com/musicians/ludwig-van-beethoven.

Tonara Team, (2020, October 6) The History of Fur Elise. Tonara. https://www.tonara.com/blog/history-of-fur-elise/

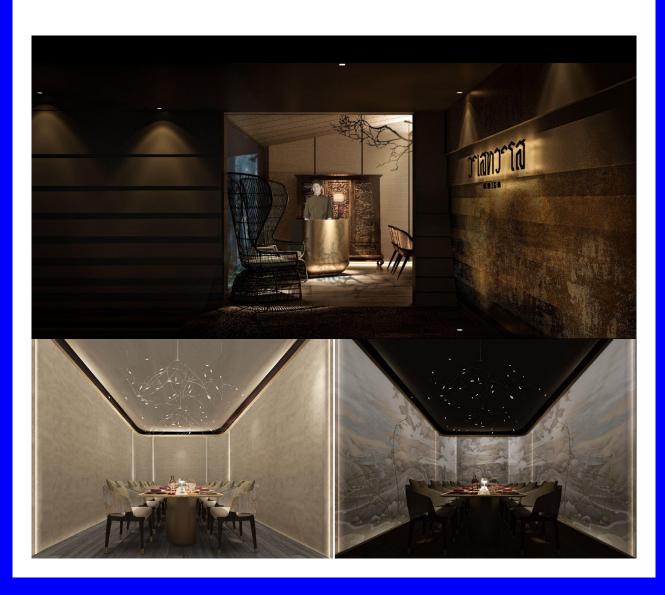
James Voorhies, (2004, October 1) Surrealism. The Metropolitan Museum of Art. https://www.metmuseum.org/essays/surrealism Michael and Deborah Clarke, (2012) A-level: A beginner's guide to Mannerism. smarthistory.org. https://smarthistory.org/a-beginners-guide-to-mannerism-2/

Dr. Charles Cramer and Dr. Kim Grant, (2019, November) Cubism and multiple perspectives. smarthistory.org. https://smarthistory.org/cubism-and-multiple-perspectives/



Kalunyoo Sipiyaruk

The study of Himaphan tale for Thai restaurant design





Wiset Wiso, a luxury Thai restaurant, offers an exquisite experience of Thai Royal Cuisine served in an ambiance that seamlessly blends elegant modern design with the enchanting concept of the "Himaphan," a mystical realm from Buddhist legend.

The architecture is designed to embody the concept of the Himaphan, featuring a main entrance that resembles the mouth of a cave, seamlessly connecting to the reception area. This design invites guests to transition from the bustling city into a mysterious realm

According to legend, the jewel fort serves as the boundary that separates the human world from the mystical realm of Himaphan. This concept will be beautifully incorporated into the bar area, where welcome drinks are served to elevate guests' moods and prepare them for their dining experience. After enjoying their drinks, guests will transition to the dining zone, designed to evoke the enchanting atmosphere of Indra's heaven forest, seamlessly connected to a serene lotus pond and a fragrant herb garden, creating a harmonious and immersive dining environment.

The second floor, designed as a private zone, is inspired by the concept of Tusita Heaven, the fourth heaven known for its crystal, silver, and gold palaces, all surrounded by serene lotus ponds. Accordingly, the private rooms are divided into three distinct spaces, each reflecting the essence of one of these palaces, providing an exclusive and luxurious atmosphere for guests.

The overall design elegantly showcases a refined Thai ambiance while carefully minimizing the intricate details of traditional Thai identity elements, allowing for easier construction and creating a more accessible environment for international guests. This thoughtful approach aims to cultivate an atmosphere within the restaurant that balances luxury and mystery with a sense of warmth and welcome. By embracing a modern and contemporary Thai style, the design ensures that guests can immerse themselves in an enchanting dining experience without feeling overwhelmed by excessive ornamentation. The result is a harmonious blend of cultural richness and modern sophistication, inviting patrons to enjoy a unique culinary journey in a space that feels both opulent and inviting.

OBJECTIVES:

- 1. To study the legend of Himaphan Forest toward interior design.
- 2. Designing functional spaces to resonate with guests' behaviors and emotions, enhancing the experience of an elegant restaurant.
- $3. \, Creating \, Thai \, luxury \, interiors \, that \, blend \, traditional \, elegance \, with \, a \, modern, international \, ambiance.$

CONCEPTUAL FRAMEWORK:

- 1. Experiential & Functional Layout: Transforming dining into an immersive journey through mythology and design, the restaurant balances tradition, innovation, and storytelling by featuring a main dining area inspired by Indra's heavenly forest, while the private dining spaces reflect Tusita Heaven.
- 2. Spatial & Aesthetic Design: Blending Thai artistic heritage with modern technology, the design integrates traditional Thai elements while utilizing lighting, textures, and spatial transitions to create a mystical ambiance.

PROCESS / METHODOLOGY:

- 1. Survey and Information Analysis: The process began with site surveying and competitive strategy analysis, followed by gathering input from the owner and conducting collaborative discussions with all design teams to establish the initial conceptual design.
- 2. Conceptual and Preliminary Designs: Once the architectural drawings were provided by the architect team, the interior design process progressed with the development of alternative furniture layout plans, initial design sketches, 3D perspective renderings, and a comprehensive presentation.
- 3. Proposal Approval: A meeting with the owner will be held for the conceptual presentation, during which feedback will be gathered to guide 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
- 3 of A2 Presentation Boards

RESULT / CONCLUSION:

The Wiset Wiso restaurant in Bangna draws its design inspiration from the mythical Himaphan Forest and celestial realms such as Tusita Heaven. This unique concept seamlessly integrates cultural mythology with contemporary architectural design, offering guests an immersive dining experience that blends fantasy with reality.

At the heart of the design is the main entrance, symbolizing Mount Meru, the axis of the universe in Buddhist and Hindu cosmology. This dramatic entryway, reminiscent of a cave, immediately transports guests into a realm of wonder. The exterior design further enhances this experience with a tranquil lotus pond, reinforcing the mystical connection between the earthly and divine.

Upon entering, guests are welcomed at a reception and bar area that pays homage to the jewel-encrusted mountains of Himaphan. Antique furniture, carefully selected treasures, and intimate, winding corridors create a sense of mystery before unveiling an expansive dining space. This dining area, inspired by Indra's heavenly forest, features suspended floral artwork, evoking the beauty of the mythical Parijat flowers. The soft beige and gold color palette, accented by vibrant red, enhances the sense of luxury and warmth.

The restaurant's layout is designed to balance aesthetic appeal with functionality. The ground floor houses the main dining zone, which overlooks a serene lotus garden, while all service areas, including the kitchen and restrooms, are discreetly positioned to maintain an uninterrupted guest experience. The second floor offers private dining spaces, including a high-tech digital immersive room dedicated to Himaphan storytelling. This room, equipped with a 90-degree ceiling projector and metallic beige interiors, seamlessly merges modern technology with timeless mythology.

The architectural interpretation of Tusita Heaven is particularly evident in the private dining spaces, where traditional Thai palace elements are reimagined in a modern, minimalist style. The concealed ceiling and textured finishes, along with views of the lotus pond below, create an atmosphere of serenity and elegance.

Through its carefully curated design, Wiset Wiso transforms a detached house in bustling Bangkok into a sanctuary of myth and wonder. By blending cultural heritage with innovative design elements, the restaurant offers not just a meal but an experience—an enchanting journey through the legendary Himaphan Forest and celestial realms beyond.

REFERENCES:

Don Thasala. (2015). Unveiling the Legend of the Himaphan Forest (1st ed.). Bangkok: Pailin Booknet Co., Ltd.

Natchanan Kositaporn. (2021). The Legend of Himaphan (5th ed.). Bangkok: Honglien Publishing.

Wimalsit Horyangkul. (2017). In Revealing Modern Thai Architectural Identity (1st ed.). Bangkok: Thammasat University Press.

Parut, Vip, Thanyaporn, Saran, and Thanakarn. (2017). MADE... From Thai Creativity (1st ed.). Bangkok: Pappim Partnership Ltd.



Kate Siribhakdi

The long-range electrical warning device

In 2022, Thailand Institute of Occupational Safety and Health (Public Organization) or TOSH that developed or applied innovations for safety to submit projects or innovative works for consideration by experts to create knowledge, promote innovations in safety and occupational health, and spark ideas for developing solutions to problems and prevent accidents or illnesses from work systematically. The winning innovation, or the long-range electrical warning safety helmet from the Provincial Electricity Authority, Phang Khon District, Sakon Nakhon Province, and to further develop and benefit workers widely, the NEA has organized the Safety and Occupational Health Innovation Development Project to develop innovative works on safety and occupational health that are feasible and can be conveniently applied, can solve unsafe problems, and reduce occupational accidents to disseminate to the target group for maximum safety.

The long-range electrical warning device is designed and further developed to be suitable for use in real-world conditions of Provincial Electricity Authority officers. The design is designed to be installed on a safety helmet on the side. It is a module consisting of a base and a body so that it can be installed with a variety of safety helmets. The device can be easily swapped out and put on and off and is stable and does not fall while working. The device is waterproof to IP65, with a flashing light and an alert sound when detecting an electric current. The prototype was produced using a 3D printer using ABS plastic, considering plastic injection molding in mind, and the design can be produced industrially.

After the design was completed, the long-range electrical warning device prototype was tested by the Provincial Electricity Authority, Ban Phai District, Khon Kaen Province, and received good feedback and a desire to try it out in the long term. This development is now complete with the prototype so that the design can be produced industrially.

OBJECTIVES:

- 1. To develop innovative work on occupational safety and health. Remote and applied electric helmet circuit sensors, monitoring and/or warning electric fields.
- 2. To develop design which suitable in real world working environment.
- 3. To provide services to interested people or business establishments to use them, creating maximum safety for workers.

CONCEPTUAL FRAMEWORK:

The long-range electrical warning device is designed and further developed to be suitable for use in real-world conditions of Provincial Electricity Authority officers. The design is designed to be installed on a safety helmet on the side. It is a module consisting of a base and a body so that it can be installed with a variety of safety helmets. The device can be easily swapped out and put on and off and is stable and does not fall while working. The device is waterproof to IP65, with a flashing light and an alert sound when detecting an electric current. The prototype was produced using a 3D printer using ABS plastic, considering plastic injection molding in mind, and the design can be produced industrially.

Form design is minimalism approach, form follow its functions, smooth surfaces and easy to clean. Focusing on on-field usage.

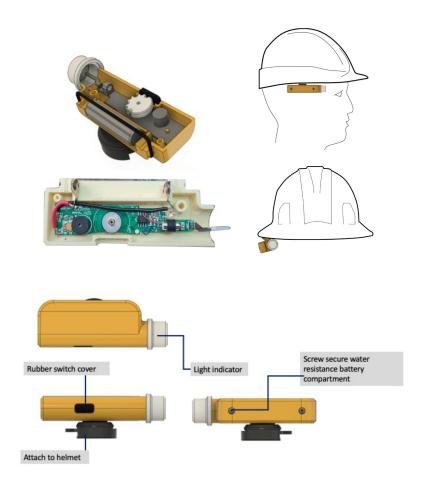
PROCESS / METHODOLOGY:

The long-range electrical warning device was developed from the winning innovation awards, or the long-range electrical warning safety helmet from the Provincial Electricity Authority, Phang Khon District, Sakon Nakhon Province. The new process was begun with collected usage data during interviewing, product requirement from TOSH.

Idea sketches, design alternative and rough 3D modellings was created and discussed with researcher group. 3D print mockups were tested for fitment with helmet. The chosen design was refined with several 3D print to develop waterproof, circuit board fitment, battery and wire routing fitment, and optimal design for 3D print parts to ensure prototype with 3D print will withstand real environment operations. The prototype was tested by the Provincial Electricity Authority, Ban Phai District, Khon Kaen Province. Feedback was collected with some minor adjustment.







TECHNIQUES AND MATERIALS:

The long-range electrical warning device was designed with plastic injection molding manufacture in mind. With 2mm. plastic thickness shell for durability. The design was design for adhesive bonding with double butt lapping, this can prevent dust and water to get in. The battery cap use Philips head screws to secure one AAA battery inside battery chamber from falling off, dust and water. Electrical current sensitivity adjustment wheel was cover with flexible lid to ensure water and dust proof. The wheel groove was designed large enough to adjust sensitivity wheel without removing working glove.

The main body of the long-range electrical warning device was designed with modified Arca Swiss style plate. It's provided easy and secure load and unload, suitable for easy operate with glove during operation. The main body need to slide in and lock with it's base. The base and helmet were attached by 3M VHB adhesive tape, suitable for outdoor, secure, and long lasting, to use with various type and design of electrical safety helmet.

Interchangeable system design has advantage on switch between helmets and the device, incase there are multiple users in one operation.

3D print with ABS base filament cases to accommodate circuit board. 3D print with flexible base filament in Electrical current sensitivity adjustment wheel lid.

RESULT / CONCLUSION:

After the design was completed, the long-range electrical warning device prototype was tested by the Provincial Electricity Authority, Ban Phai District, Khon Kaen Province, and received good feedback and a desire to try it out in the long term. This development is now complete with the prototype so that the design can be produced industrially.

Some minor design adjustment needs to be improved such as Electrical current sensitivity adjustment wheel cover is good usage with hand without glove, working with gloves can be use Philips screwdriver can be helping to open it. In this case, new design was proposed but it's not match with given timeline.

Further detail adjustment and retest will be required if TOSH continues to make this project further.

REFERENCES:

international Electrotechnical Commission (2013). IEC 60529 - Degrees of protection provided by enclosures (IP Code). International standard (2.2 ed.). p. 21. ISBN 9782832210864. OCLC 864643678.

Asst. Prof. Korapong Karnasuta, Asst. Prof. Songsak Onsuwan and Asst. Prof. Paiboon Kittikul

Bhu Tarn Koh Chang Resort & Spa: An Adaptive Reuse Approach in Hospitality Design



Bhu Tarn Koh Chang Resort & Spa is a renovation project that adapts the former Koh Chang Natarsala Theater into a resort designed to cater to family-oriented tourists. The project utilizes the concept of adaptive reuse to extend the life of the existing building, conserve resources, and minimize construction waste. The design retains the prominent Thai contemporary architectural features of the original structure, especially its distinctive gable roof, while incorporating new elements to harmonize with the existing architecture. The site planning emphasizes privacy and tranquility by using buildings to create enclosed communal spaces. The result is a hotel that balances traditional aesthetics with modern functionality, and has received excellent feedback from guests over its ten years of operation.

OBJECTIVES:

- 1. To renovate the existing Koh Chang Natarsala Theater into a resort.
- 2. To design a resort-style hotel that suits the needs of family travelers seeking privacy.

CONCEPTUAL FRAMEWORK:

The Bhu Tarn Koh Chang Resort & Spa project involves the adaptive reuse of the Koh Chang Natarsala Theater, originally built in 2011 by Klong Prao Resort Co., Ltd. The theater was used to promote Thai traditional performing arts to tourists. However, due to declining visitor interest, the owner decided to convert the space into a resort targeting family groups seeking a private and serene environment. The design preserves the existing structure, which features a prominent Thai gable roof and contemporary Thai architecture, and integrates these features into the new buildings to maintain visual harmony.

The resort comprises a lobby, restaurant, and kitchen, family rooms (for 4–5 guests), interconnected double rooms, landscape design, playground, and swimming pool. The design strategy emphasizes cost efficiency and sustainability. The concept of adaptive reuse helps reduce demolition waste and construction costs (L. Wang, 2017). New architectural additions follow the Thai contemporary style to ensure consistency in the overall aesthetic.

In terms of site planning, the project utilizes buildings as vertical planes to define private, tranquil communal areas (F. Ching, 2007). This spatial organization allows for a peaceful atmosphere that aligns with the resort's target clientele.

PROCESS / METHODOLOGY:

The design process followed adaptive reuse principles:

Step 1: Site and building surveys were conducted to determine usable areas and optimal building placement.

Step 2: The existing structure was adapted with minimal alterations to conserve materials and reduce costs.

Step 3: Additional buildings were placed according to the overall conceptual plan.

Step 4: Detailed architectural design was developed based on the project's concept.

Final Step: Construction documents were prepared for building implementation.

TECHNIQUES AND MATERIALS:

-

RESULT / CONCLUSION:

Site surveys revealed that the original theater on the east side of the site faced the main road. This structure was repurposed into the hotel's lobby, restaurant, and spa. To renovate this building under the adaptive reuse concept, the entire structure and roof were preserved. The reception area was transformed into the hotel lobby. The internal space of the indoor theater was divided into smaller rooms using lightweight walls to accommodate the new function as spa areas. Moreover, due to space limitations, a new central kitchen was added. The western part of the site, adjacent to a private pond, offered a more scenic and serene location for guest rooms.

As the site does not directly face the sea, the western area provided the best views. Guest rooms were designed as small clusters of buildings, each with 2-3 rooms that can function as connecting rooms for families. These were organized linearly (F. Ching, 2007) with single-loaded corridors and spacious balconies facing the pond, enhancing privacy and comfort.

Bathrooms were placed adjacent to the balconies and designed with openings that visually connect the interior to the outdoor views. This approach enhances user experience and enables natural cross-ventilation, improving indoor comfort without relying on air conditioning.

The layout along the site's perimeter creates an enclosed, peaceful inner courtyard. The former lighting and sound control roomoriginally used for an open-air stage—was repurposed into a poolside bar, while the adjacent area became a playground and land-scaped garden. Due to budget constraints, the pool's length was reduced by 5 meters from the original design.

Architecturally, all buildings incorporate Thai gable roofs in various scales with white walls and tall aluminum openings. Wooden railings are used for front and back balconies, merging traditional Thai and modern elements.

In terms of qualitative success, after ten years of operation, the hotel has received excellent guest reviews: a rating of 8.9/10 on Agoda (613 reviews) and 8.8/10 on Booking.com (518 reviews), both categorized as "Excellent." Guests particularly praised the hotel's peaceful atmosphere.

In conclusion, the adaptive reuse concept can be effectively applied to hospitality design, depending on the original building and the intended new use. In the case of Bhu Tarn Koh Chang Resort & Spa, the relatively simple structure and compatibility with the new function resulted in strong customer satisfaction post-opening.

REFERENCES:

Ching, F. D. K. (2007). Architecture: Form, space, and order (3rd ed.). John Wiley & Sons.

Wang, L. (2017). Adaptive reuse: Extending the life of buildings. Princeton Architectural Press.



Asst.Prof.Kritaporn Lappimol, Piyawadee Nuchit, Kanyanat Sondok and Sukanya Amsing

Development Approach for Muang Ake Area Using the New Urbanism Concept: A Case Study of the VacantPublic Space around the Lake in Muang Ake Residential Community



MASTER PLAN

- 1. Residential Zone
- 2. Co-working Space
- 3. Garden Market
 - Food Market
 - Food Organic
- 4. Garden Zone
- Tropical Garden
- Recreation Area
- 5. Activity Zone
 - Music Area
 - Sports Area
- 6. Garden Walkway
- 7. Parking

Muang Ake is a premier residential community located in Lak Hok, Pathum Thani Province, spanning approximately 4,000 rai and divided into nine phases. With extensive facilities, it has developed into a well-equipped urban community. However, many vacant and underutilized spaces remain due to a lack of comprehensive planning, resulting in a shortage of public areas for recreation and communal activities. This study, therefore, proposes a development approach for Muang Ake using the "New Urbanism" concept by transforming the vacant public space around the lake into a pedestrian-connected recreational space with integrated activities to enhance Muang Ake into a modern, livable, and sustainable urban community.

The study and design for the development of Muang Ake area: a case study of the vacant public space around the lake in Muang Ake Residential Community using the New Urbanism concept aims to (1) study and understand the principles and components of vacant public spaces; (2) analyze the site's components and potential using Urban Planning and Urban Design principles; and (3) propose a development approach for the vacant public space around the lake based on the New Urbanism concept. This design study focuses on applying Urban Planning and Urban Design principles to enhance the physical environment to be more functional and suitable for recreation and activities. The New Urbanism concept was used as the main concept of the development approach and design to transform Muang Ake into a modern, people-friendly urban community. The area was designed with a mixed-use development approach, ensuring easy accessibility while promoting pedestrian and cycling infrastructure. It incorporates landscape and green spaces to support recreational activities. This development approach enhances underutilized spaces and creates a high-quality environment that fosters sustainable co-living and community well-being.

OBJECTIVES:

- 1. To study and understand the concept and components of vacant public spaces;
- 2. To analyze the site's components and potential using Urban Planning and Urban Design principles; and
- 3. To propose development strategies for the vacant public space around the lake in Muang Ake Residential Community based on the New Urbanism concept.

CONCEPTUAL FRAMEWORK:

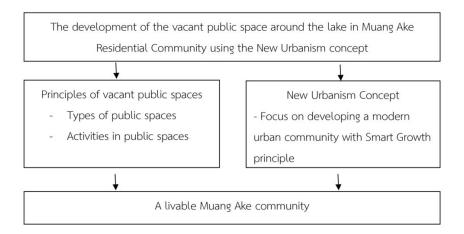
The development of Muang Ake area using the New Urbanism concept: a case study of the vacant public space around the lake in Muang Ake Residential Community, can be summarized into the following framework of study and design:

The development of the vacant public space around the lake in Muang Ake Residential Community incorporates the New Urbanism concept as the core principle. This concept focuses on designing livable spaces and environments. The development framework includes the following key principles: (1) Walkability: designing the area to be pedestrian-friendly; (2) Connectivity: interconnecting all areas through a network of roads and pedestrians as well as grouping buildings and public spaces to support daily activities within walking distance; (3) Mixed Use and Diversity: integrating various activities within the areas, blocks, and buildings as well as incorporating diversity of age, income, and culture within the community; (4) Mixed Housing: offering a variety of residential type options for residents in terms of both style and price; (5) Quality Architecture and Urban Design: emphasizing aesthetics, harmony with the environment, and comfort in usability as well as building proportions; (6) Traditional Neighborhood Concept: setting clearly visible center and boundaries of the community with walkable public spaces and art; (7) Increased Density: creating value and integrating land use by incorporating shops, residences, and services that are interconnected by walkways; (8) Smart Transportation: creating a network connecting neighborhoods, cities, and areas through public transport, pedestrian paths, and bicycle lanes; (9) Sustainability: reducing energy consumption and focusing on using locally produced goods as well as developing technologies that add value to the environment; and (10) Quality of Life: enhancing satisfaction and improving the quality of life.

PROCESS / METHODOLOGY:

The development of the Muang Ake area using the New Urbanism concept: a case study of the vacant public space around the lake in Muang Ake Residential Community, followed the study and design process as follows:

- 1. Study and Data Surveys
- 1.1 Physical area survey: examining the size and boundaries of the area, infrastructure, surrounding activities and context, access and routes, and problems and limitations;
- 1.2 Community context Analysis: surveying the population and user behavior, listening to community feedback regarding development, and analyzing the needs of space users, such as relaxation and participation in activities; and
- 1.3 Potential and limitation analysis.
- 2. Conceptual Framework Development
- 2.1 Define the vision for area development using the New Urbanism concept, which includes promoting pedestrian access and area connectivity as well as creating a sustainable space that is suitable for diverse uses.
- 2.2 Define development goals, such as developing areas to accommodate community activities, increasing green spaces, improving the landscape, and considering safety and comfort to attract people to use the space collaboratively; and
- 2.3 Define design guidelines, such as designing the space to accommodate various activities, including relaxation zones, green spaces, outdoor activity zones, commercial activity zones, and other zones that support the area's potential.
- 3. Design and Development
- 3.1 The development plan is to cover the entire area, including pathways, bike lanes, and activity zones;
- 3.2 Detailed design includes pathways, activity spaces, green spaces, and various facilities; and
- $3.3\,Presentation\,through\,3D\,modeling\,to\,communicate\,the\,concept\,and\,development\,approach.$



TECHNIQUES AND MATERIALS:

The development of the Muang Ake area using the New Urbanism concept: a case study of the vacant public space around the lake in Muang Ake Residential Community, aimed at developing the space to meet sustainable usage needs. The study area is located at the corner of Ake Prajim and Ake Udon roads, covering approximately 42,000 square meters. Currently, it is an undeveloped public space with the potential to support recreational and social activities. The surrounding areas include educational institutions, residential buildings, and shops. The goal of applying the New Urbanism concept is to create connections among people, promote a variety of activities, and support a sustainable environment. Therefore, the research team has defined the design approach by dividing the development area into three main zones: the residential zone, the commercial zone, and the recreational zone. Each zone is connected by convenient and safe pedestrian paths, with activities that are continuous and complementary to each other. This area will be developed into a new node and place, serving as the gathering point for people and various activities as well as for relaxation and promoting recreational activities. In addition, it will also support commercial development and promote environmental sustainability.

The result of this area development not only brings physical benefits but also has a clear impact on the economic and social dimensions. In terms of economics, once the area is developed, it will have the potential to attract people to use services and engage in commercial activities in the nearby areas, stimulating the local economy, creating opportunities to increase community income, and continuously increasing the value of properties in the area. On the social aspect, in addition to providing a space for relaxation and social interaction, it also promotes and supports learning and cultural activities for youth and students. Moreover, it transforms the previously vacant land into a safe public space, creating a conducive environment for living and effectively addressing social issues. The development of the vacant public space around the lake in Muang Ake Residential Community with the New Urbanism concept is thus a creative approach that enhances the quality of life in the Muang Ake community, making it a more livable as well as a smart-growth urban community in the future.

RESULT / CONCLUSION:

The development of the Muang Ake area using the New Urbanism concept: a case study of the vacant public space around the lake in Muang Ake Residential Community, aimed at developing the space to meet sustainable usage needs. The study area is located at the corner of Ake Prajim and Ake Udon roads, covering approximately 42,000 square meters. Currently, it is an undeveloped public space with the potential to support recreational and social activities. The surrounding areas include educational institutions, residential buildings, and shops. The goal of applying the New Urbanism concept is to create connections among people, promote a variety of activities, and support a sustainable environment. Therefore, the research team has defined the design approach by dividing the development area into three main zones: the residential zone, the commercial zone, and the recreational zone. Each zone is connected by convenient and safe pedestrian paths, with activities that are continuous and complementary to each other. This area will be developed into a new node and place, serving as the gathering point for people and various activities, as well as for relaxation and promoting recreational activities. In addition, it will also support commercial development and promote environmental sustainability.

The result of this area development not only brings physical benefits but also has a clear impact on the economic and social dimensions. In terms of economics, once the area is developed, it will have the potential to attract people to use services and engage in commercial activities in the nearby areas, stimulating the local economy, creating opportunities to increase community income, and continuously increasing the value of properties in the area. On the social aspect, in addition to providing a space for relaxation and social interaction, it also promotes and supports learning and cultural activities for youth and students. Moreover, it transforms the previously vacant land into a safe public space, creating a conducive environment for living and effectively addressing social issues. The development of the vacant public space around the lake in Muang Ake Residential Community with the New Urbanism concept is thus a creative approach that enhances the quality of life in the Muang Ake community, making it a more livable as well as a smart-growth urban community in the future.





REFERENCES:

Charles Montgomery. (2014). Happy City: Transforming Our Lives through Urban Design. Farrar, Straus and Giroux (US). Congress for the New Urbanism. (n.d.). What is new urban development?. https://www.cnu.org/resources/what-new-urbanism. Jan Gehl. (2013). Life Between Buildings. [เมืองมีชีวิต]. (1st ed.). Li-Zenn Publishing Press.

Jan Gehl. (2016). Cities for People. [เมืองของผู้คน]. (1st ed.). Li-Zenn Publishing Press.

Matthew Carmona, Tim Heath, et al. (2021). Public Places, Urban Spaces: The Dimensions of Urban Design. (3rd ed.). Routledge Press.

Pawinee Lamtrakul. (2020). SUSTAINABLE URBAN PLANNING AND DEVELOPMENT. (1st ed.). Thammasat University Press.

Praifah Suwannason. (2023). DEVELOPMENT GUIDELINES FOR PRIVATELY OWNED PUBLIC SPACE OF MIXED-USE PROJECT IN BANGKOK. [Master's thesis, Thammasat University]. https://digital.library.tu.ac.th/tu_dc/frontend/Info/item/dc:315139.

Pranom Tansukanun. (2019). The city of happiness: urban design & planning. (1st ed.). Chiang Mai University Press.

Trirat Jarutach. (2015). Universal Design Guidebook. (2nd ed.). Chulalongkorn University Press.

Laddawan Sarapat

Guardian of Belief





Praying to sacred beings or engaging in meditation has been a long-standing practice in many cultures worldwide. Although the divine is invisible, believers hold firm that it can offer protection and blessings, akin to a thin piece of fabric that, despite its delicate appearance, can shield against wind and external elements. Similarly, faith—though unseen—serves as a protective barrier for the mind and fosters emotional stability. Offering flowers to the sacred is another way to express reverence and purity. Flowers, with their fragrance and beauty, symbolize faith and the hope of receiving blessings. These practices provide comfort and spiritual strength during times of hardship. Psychological studies have shown that prayer and meditation can reduce stress and improve mental well-being. Additionally, in some cultures, certain flowers are believed to possess special energies that bring good fortune and fulfillment of wishes. This article explores the belief in divine protection through prayer and floral offerings, as well as their psychological and social impacts. By examining these traditions, we seek to understand why faith continues to be a significant and enduring aspect of human culture.

OBJECTIVES:

This concept aims to explore the protective power of lightness, emphasizing how seemingly delicate elements can serve as shields against external adversities. The objectives are:

- 1. To analyze how faith and belief create a psychological sense of security and resilience.
- 2. To illustrate how symbolic protection, such as prayers or rituals, acts as a buffer against negativity.
- 3. To examine the role of light yet strong protective forces in emotional and spiritual well-being.
- 4. To highlight the impact of unseen yet powerful protective elements in fostering confidence and inner peace.

CONCEPTUAL FRAMEWORK:

Although things that appear light may seem fragile, they often conceal a profound protective power within. Just like a thin veil that shields against the cold, a translucent barrier that filters harsh light, or invisible energy waves that create a protective field around us, these elements may not be physically strong, yet they can reduce the impact of negativity and soften life's hardships.

This concept is reflected in faith, belief, and inner strength, which act as a shield for the mind and spirit. Though unseen, they provide a sense of security and confidence when facing uncertainties.

"Light yet powerful" reinforces the idea that gentleness and faith can be an immense force, offering protection and resilience in life's challenges.

PROCESS / METHODOLOGY:

This study follows a qualitative approach to explore the concept of light yet powerful protection through faith and spiritual practices. The methodology includes:

- 1. Analyzing existing theories on spiritual protection, faith, and emotional resilience.
- 2. Examining metaphors such as thin veils, quilting, and cushioning to represent unseen protective forces.
- 3. Identifying key patterns in how faith-based protection influences emotional well-being.
- 4. Identifying key patterns in how faith-based protection influences emotional well-being.
- 5. A Study on the Significance of Flowers Used in Sacred Worship.

TECHNIQUES AND MATERIALS:

Techniques for Enhancing Fabric Structure through Layering and Quilted Floral Patterns.

Layering sheer fabric with sheer fabric or sheer fabric with thick fabric strengthens the fabric's structure. Meanwhile, quilting floral patterns with polyester fiber adds thickness and softness to delicate and fragile petals, allowing them to absorb impact and minimize damage.

The technique of cutting and assembling three-dimensional petal patterns creates a bubble-like cushioning effect, enhancing softness and protective qualities. Additionally, embroidering floral patterns with symbolic threads, representing sacred offerings, promotes mindfulness and inner peace through the meticulous process of embroidery.

RESULT / CONCLUSION:

The study highlights how layering and quilting techniques enhance both the structural integrity and symbolic meaning of fabric in sacred offerings. By layering sheer and thick fabrics, the material gains strength while maintaining a delicate aesthetic. Quilting floral patterns with polyester fiber transforms fragile petals into soft, cushioned surfaces that absorb impact, reducing potential damage.

The three-dimensional petal structure mimics a bubble-like protective layer, reinforcing the concept of gentle yet effective shielding. Additionally, embroidered floral motifs, inspired by sacred rituals, foster mindfulness and emotional stability. This research demonstrates that textile techniques not only create physical protection but also symbolize spiritual resilience, reinforcing the connection between craftsmanship, faith, and emotional well-being.

REFERENCES:

107



Asst. Prof. Lojana Manodhaya

The Corrupt Politician

The current situation in Thailand, from the creator's perspective, is perceived as unstable. External security concerns include the encroachment of the Red Wa (United Wa State Army) armed forces along the Myanmar border and territorial disputes with Cambodia over sites such as Ta Muen Thom Temple, Koh Kood, and underwater resources in the Gulf of Thailand, as stipulated in MOU-44. Meanwhile, internal stability is threatened by foreign gray capital taking control of various provinces, government policies allowing foreigners to lease land for 99 years, and the legalization of entertainment complexes featuring casinos and online gambling, which serve to exploit the population. Additionally, the justice system and legal framework are perceived as ineffective, failing to hold influential politicians accountable for various offenses, including tax evasion through concealed shareholding, illegal land ownership, and possession of monastic land. Furthermore, powerful financiers behind political parties exert influence over the media, leading to biased news coverage favoring their affiliates.

This situation has inspired the creation of the art piece titled "The Corrupt Politician" as part of an Art Toy series. The central character, a "cat," is an extension of the artist's previous works, including "Stray Cat - Adopted Cat" and "Bionic Cat." In "The Corrupt Politician," the cat symbolizes politicians, portraying a dual nature. On one side, it represents a dignified and trustworthy figure, using white and light tones to convey purity and integrity. On the other, it embodies the hidden darkness, symbolizing corruption, greed, and an insatiable thirst for power.

OBJECTIVES:

- 1. To reflect the negative aspects of Thai politicians, particularly their corrupt practices, self-serving exploitation of national resources, and the prioritization of personal and familial gains over public welfare, through an Art Toy sculpture.
- 2. To develop creative skills using paper clay and mixed media.

CONCEPTUAL FRAMEWORK:

The creation of "The Corrupt Politician" is inspired by the artist's personal perception of certain politicians who exhibit dual behaviors. These individuals engage in corruption, manipulate the justice system, distort facts, and promote policies that exploit the public through gambling, all while maintaining a public image of respectability and trustworthiness. Despite their misconduct, some segments of the population continue to support and admire them.

PROCESS / METHODOLOGY:

The creation of "The Corrupt Politician" is inspired by the artist's personal perception of certain politicians who exhibit dual behaviors. These individuals engage in corruption, manipulate the justice system, distort facts, and promote policies that exploit the public through gambling, all while maintaining a public image of respectability and trustworthiness. Despite their misconduct, some segments of the population continue to support and admire them.

TECHNIQUES AND MATERIALS:

The creative process begins with research and data collection, including interviews with scholars, political analysts, and experts from various media platforms. The gathered insights inform the conceptual sketches and design. Artistic principles, including the use of color and form, are applied to visually express the contrasting personas of politicians.

RESULT / CONCLUSION:

The artwork titled "The Corrupt Politician" reflects the dual nature of politicians, concealing their malevolence beneath a façade of virtue. Using the form of a "cat" within the Art Toy medium, the piece serves as a symbolic representation of political figures. The left side of the sculpture portrays a well-dressed cat in a white suit, signifying purity and integrity—an external appearance often associated with some politicians. In contrast, the right side takes on a demonic form, symbolizing corruption and evil, using dark gray tones. Light-reflecting areas incorporate bluish-gray shades to create depth and dimension. The figure's red eyes emit a sinister glow, while flame-like hues swirl within the body, suggesting an ever-present readiness to unleash malevolence at any moment.

REFERENCES:

กฎหมายให้ต่างชาติเช่าที่ดิน 99 ปี คนไทยได้-เสียอะไร หากมีการบังคับใช้จริง. (5 ก.ค.2024). กฎหมายให้ ต่างชาติเช่าที่ดิน 99 ปี คนไทยได้-เสียอะไร หากมี การบังคับใช้จริง. BBC NEWS ไทย. https://www.bbc.com/thai/articles/cd164dg0yjno

คนเคาะข่าว. (2568, มกราคม 15). วิกฤตศรัทธา วิกฤตผู้นำ หายนะประเทศ. [Video]. YouTube.

ชัยวัฒน์ สุรวิชัย. (1 เมษายน 2568). หลักคิดในการติดตามวิเคราะห์การเมืองไทย. แนวหน้า. https://www.naewna.com/politic/columnist/61294 ไทกร พลสุวรรณ. (2568, มีนาคม 14). Thaksin the great. [Video]. YouTube. https://www.youtube.com/watch?v=xGBPVy9VJGY

ไทกร พลสุวรรณ. (2025, มีนาคม 28). เมืองการพนันเพื่อนบ้านเรา ศพเกลื่อน การพนันระบาด.. ประชาชนเหมือนซอมบี้. [Video]. YouTube. https://www.youtube.com/watch?v=KWYn-HvJaBk

นักการเมือง. (2568, มกราคม 2). ใน วิกิพีเดียสารานุกรมเสรี . https://th.wikipedia.org/wiki/%E0%B8% 99%E0%B8%B1%E0%B8%81%E0%B8%81%E0%B8%A3%E0%B8%A3%E0%B8%A1%E0%B8%B7%E0%B8%AD%E0%B8%87

รวมหัวทีวี. (2025, มีนาคม 27). ไทกรฟาดซึ่งหน้า !! ใครๆเขาไม่ทำกันเรื่องนิติกรรมอำพราง ภาษี โดยเฉพาะคนในตำแหน่งนายก . [Video]. YouTube. https://www.youtube.com/watch?v=65PFUTJlrkA

วิเคราะห์ "ทักษิณ" กินรวบ ? อำนาจการเมืองไทย. (21 สิงหาคม 2567). วิเคราะห์ "ทักษิณ" กินรวบ ? อำนาจการเมืองไทย. ไทยพีบีเอส. https://www.thaipbs.or.th/news/content/343335

สำนักข่าวทูเดย์. (2025, มีนาคม 24). ชวน มอง เพื่อไทย การเมือง ระบบครอบครัว ชั้น 14 สะเทือน กระบวนการยุติธรรม. [Video]. YouTube. https://www.youtube.com/watch?v=lhfllqNBPd0

Asst. Prof. Dr. Lung-Chi Lin

Between Stillness and Uncertainty





This creative photographic project investigates a transitional moment encountered during the author's PhD journey in 2024. Captured at Phaya Thai Station in Bangkok, the image portrays the coexistence of stillness and uncertainty within a public setting. Taken spontaneously during sunset, the photograph conveys emotional states of introspection, self-doubt, and psychological ambiguity. The project examines how intuitive photographic practices can reveal internal experience through engagement with ordinary spaces.

The work aims to document and analyze an emotionally significant moment using a practice-based photographic method grounded in lived experience. The image was not staged but developed organically through the interplay between spatial context and the photographer's immediate emotional response. Rather than offering a structured narrative, the photograph emphasizes affective atmosphere and invites interpretive engagement.

The photograph was taken using an iPhone 16 Pro Max, selected for its technical flexibility in low-light conditions. Post-processing was intentionally minimal, limited to tonal adjustments to preserve the integrity of the scene. A reflective journal entry written immediately after the image was captured provided conceptual grounding and supported the integration of creative process and critical inquiry. This combination of visual and textual elements underpins the project's methodology.

The research demonstrates how routine environments can function as sites for emotional resonance and critical reflection. By employing an intuitive approach, the work highlights the value of immediacy and emotional awareness in creative practice. The project contributes to discussions within art and design research by positioning photography not only as a tool for visual documentation but also as a method of inquiry into affective and experiential dimensions.

Ultimately, the image stands as a visual record of a personal moment within a broader academic trajectory. It reinforces the potential of artistic practice to produce knowledge and meaning through the direct engagement with space, emotion, and reflection. The project supports further exploration of everyday experience as a generative context for research in the visual arts.

OBJECTIVES:

- 1. The first objective is to capture and express a moment of emotional uncertainty encountered during an ordinary activity in a public space. It seeks to translate internal psychological tension into a photographic form that reflects the interplay between personal emotion and environmental context.
- 2. The second objective is to examine how public spaces—particularly transit environments—may mirror or influence emotional experience. By observing how light, structure, and atmosphere relate to emotional states, the project aims to contribute to a deeper understanding of spatial affect in visual culture.
- 3. The third objective is to apply intuitive photography as a practice-based research method. Through spontaneous image-making and reflective documentation, the project investigates how emotionally responsive creative processes can produce insight within academic and artistic contexts.

CONCEPTUAL FRAMEWORK:

This conceptual framework draws from theories in visual ethnography, everyday aesthetics, and affective spatial studies. These perspectives inform the approach to understanding how visual practices can represent internal emotional states within ordinary environments. The photograph is situated within the broader discourse of the BANI framework (Brittle, Anxious, Nonlinear, Incomprehensible) (Cascio, 2020), which characterizes contemporary conditions of instability and complexity.

The work also applies an autoethnographic lens to connect the personal with the contextual. It considers how individual emotional experiences can be meaningfully located within physical and social spaces. This framework allows for the exploration of spatial atmosphere as a reflection of internal states and supports the role of creative practice in revealing such experiences. Drawing on Pink's (2013) approach to visual ethnography, the project integrates image-making and reflection as a valid research method. The photograph becomes not only an artwork but also a site of inquiry into emotional and spatial relationships.



PROCESS / METHODOLOGY:

The project employed a practice-based methodology combining photographic observation and reflective writing. The photograph was captured at Phaya Thai Station using an iPhone 16 Pro Max. Natural sunset lighting was used to establish atmosphere. No prior planning or composition sketching was involved; the composition was based entirely on immediate emotional response.

Post-processing was limited to minor tonal and contrast adjustments using Adobe Photoshop. The use of complementary colors—blue and orange—follows established color theory principles and contributes to the psychological tension expressed in the image (Eiseman, 2006).

This approach highlights the value of affective responsiveness in creative practice. Avoiding pre-determined planning and over-editing supported the project's aim to retain authenticity and foster reflective engagement. The methodology demonstrates that meaningful outcomes can be achieved using accessible tools and intuitive methods.

TECHNIQUES AND MATERIALS:

The photographic process involved accessible technology and ambient lighting conditions. The image was taken with an iPhone 16 Pro Max, which was selected for its high-performance capacity under low-light conditions. The natural sunset light provided tonal subtlety appropriate to the reflective theme of the work. Artificial lighting was intentionally avoided to preserve environmental authenticity.

Post-processing was minimal and restricted to essential adjustments in contrast, clarity, and color balance via Adobe Photoshop. Color selection was informed by complementary color theory, particularly the psychological tension generated by blue and orange combinations. The project adopted an observational method with minimal editing, emphasizing the role of intuitive perception and affective experience in the creation of photographic work.

RESULT / CONCLUSION:

The outcome of the project is a photographic image capturing a moment of reflection within a familiar public space. While the surface appears calm, the composition conveys internal conflict and psychological ambiguity. This form of visual expression aligns with the project's aim of integrating personal experience into research through creative methods.

The project achieved its stated objectives by translating a subjective emotional state into visual form. It demonstrated the potential of intuitive photographic practice as a methodological tool and contributed to broader discourse on affective engagement in artistic research.

This work highlights the importance of presence and affective responsiveness in the creative process. It suggests that moments of emotional ambiguity, when documented through attentive observation, can contribute to research-oriented creative production. The study supports further inquiry into emotional experience in everyday visual environments.

REFERENCES:

Cascio, J. (2020, April 30). Facing the age of chaos. Medium. https://medium.com/@cascio/facing-the-age-of-chaos-b3f950c55e3d Eiseman, L. (2006). Color: Messages and meanings: A Pantone color resource. Hand Books Press.

Pink, S. (2013). Doing visual ethnography (3rd ed.). Sage.2. Eiseman, L. (2006). Color: Messages and meanings: A Pantone color resource. Hand Books Press. 3. Pink, S. (2013). Doing Visual Ethnography (3rd ed.). Sage Publications.



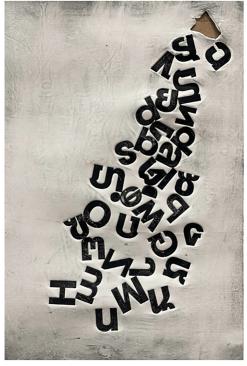


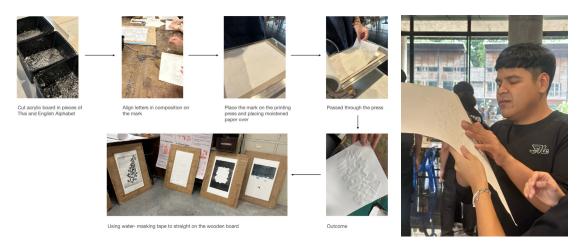
Napatt Piyawongwatthana

The Quietude Echo

MAHIDOL UNIVERSITY INTERNATIONAL COLLEGE







About 10 percent of disabled populations in Thailand are visually impaired. Approximately 200,000 of Thailand's 2 million with disability cards are blind or visually impaired (World Blind Union - Asia Pacific, 2023). Numerous visual impairments face many challenges in accessibility, employment, and education (Disability and Poverty in Thailand - The Borgen Project, 2021). In the realm of art and design areas, the encounter barriers when experiencing art as most of the exhibition and artworks are primarily designed for sighted audiences. This study will explore printmaking techniques that have been conducted in Traditional Techniques Studio class at Mahidol University International College to create artistic experience for the visual impairment individuals. Following the concept of Braille-inspired print, which allows users to see through touch by utilizing embossing and debossing techniques. This project aims to provide equal opportunities for people of all skills to engage with art. This project is designed by transforming visual elements into tactile forms to help the visually impaired build imaginative images in their mind and experience art through the power of touch. The series of print were created under the theme and titled "The Quietude Echo" The making process of the embossing and debossing prints are shown in Image 1-3 below (Image 1: The process of making print, Image 2: Outcomes of the prints, and Image 3: Embossing and Debossing workshop at SZENSE Music Festival at The College of Music, Mahidol University, Salaya. In conclusion, this project shows how tactile printmaking techniques can help individuals across all skill levels. It provides equal opportunity for all to gain newfound confidence in their artistic abilities and engage in making improvements creatively for the betterment of all individuals.

OBJECTIVES:

- 1. To provide equal opportunities for people of all skill levels to appreciate and experiment with art and printmaking.
- 2. To help visually impaired people to build a picture in their mind and visualize through the power of touch.

CONCEPTUAL FRAMEWORK:

The project follows the "Double Diamond" framework (2007) from the Design Council, which breaks down the development process into four steps including define, develop, deliver, and discover.

First step is "Discover." This step focuses on testing with various materials and printing papers to identify the most effective combinations for the blind in embossing and debossing techniques. The exploration examines different substrate properties including thickness, flexibility, and durability, while also experiment with various embossing materials eg. metal plates, Acrylic sheet, thick paper, and cardboard. Through testing, this process aims to determine which materials create the most distinct, durable, and legible tactile impressions, establishing guidelines for accessible tactile artworks for the visually impaired.

The second step is "Define." In this phase, materials were carefully selected, with the embossing plates made of thick and durable materials. The experiment of materials include; MDF board, cardboard (white-gray thick paper), and acrylic board. Furthermore, the printing paper was selected based on specific criteria including flexibility, durability, thickness, and tactile qualities. The diverse materials included standard 200-gram paper, professional-grade Fabriano printmaking paper, and premium 270-gram Mohawk paper, each offering unique characteristics for embossing and debossing techniques. Ultimately, an acrylic board was chosen as a plate, Fabriano paper for art print and 270-gram Mohawk paper were selected for the workshop.

The third step is "Develop." This step emphasizes on using carefully selected materials- acrylic board, Fabriano paper and Mohawk paper to create artworks through embossing and debossing techniques. Additionally, the process incorporates monoprint (one-of-a-kind print) to introduce unique textures and distinctive marks in the pieces. The series of artworks drawn an inspiration from four songs; Raindrops Keep Falling On My Head, Broken Pieces, อยู่ภายในใจเป็นหมื่นล้านคำ (A Million Unspoken Word) and Fallin. The artistic approach is broken into two major styles: first where letters are arranged to visually the song's title with primary focus on compositional balance; and second, where the arrangement follows the concept and narrative of the song in textual form, creating a connection between visual elements and musical meaning.

Last step is "Deliver" is the last step. The most successful prints were showcased in an unframed that allows everyone to see and touch in an exhibition and featured in an Embossing and Debossing workshop held during the SZENSE Music Festival at the College of Music, Mahidol University, Salaya.

PROCESS / METHODOLOGY:

The design process began with exploring and collecting various materials to experiment, seeking for the most efficient materials for a person who is blind with embossing and debossing techniques. An acrylic board was selected to be a plate while professional Fabriano paper and 270-gram Mohawk paper were chosen to be used as printing paper.

Laser cut acrylic board into small pieces of Thai and English (both uppercase and lowercase) alphabets. The artworks were completed in two styles. First, letters were arranged in compositions on registration marks. Second, monoprint technique was used (monoprint is a one-of-a-kind print, also known as a unique or painterly print which can only be produced once, unlike other printmaking processes). After inking the plate (a recycled aluminum lithograph plate), the acrylic letters were arranged over in composition. Later, moistened paper, which better absorbs pressure and captures fine details, was placed over these arrangements. When it passes through the hard pressure of the printing press, the thickness of letters created raised embossing and recessed debossing effects on the paper. Lastly, all artworks were straightened on wooden boards using water-masking tape.

Around 60 people participated in the Embossing and Debossing workshop. Participants include Normal and people with disabilities

TECHNIQUES AND MATERIALS:

Embossing and Debossing are selected to be the main techniques. The techniques used to create raised or recessed effects on materials. Embossing creates a raised effect while debossing gives the opposite outcome of embossing in which the design will be recessed on materials.

In this study, embossing and debossing effects are fully illustrated in work 1. The process begins with aligning cut out shapes of letters and broken pieces of acrylic board onto the mark. Then placed dampened paper over and put it through the hard pressure of the printing press. Once opening paper up the areas of relief acrylic pieces create a recessed effect of deboss while the gaps in between little pieces and letter of acrylic sheet create the raised effect of embossing.

Work 2-4, Monoprint; one-of-a-kind or known as a unique print is utilized to introduce unique textural elements and colour combinations to show greater artistic expression. Once the aluminum plate is inked, various types of recycled materials were drawn over for creating textures and marks which would appear at the background. Then, cut-out acrylic letters were placed on top of the plate. Artistic processes and principles of arrangement were applied. Next, moistened paper was placed above and passed through the printing press. The areas where acrylic pieces were positioned over the monoprint plate appeared white as they blocked the color from the monoprint plate, simultaneously creating embossing and debossing effects.

RESULT / CONCLUSION:

To reply to the objective, this project illustrates that tactile printmaking techniques (embossing and debossing) effectively provide artistic experiences for all individuals, especially those with the visually impaired. "The Quietude Echo" series and the workshop successfully transforms visual art into approachable tactile experiences through the use of embossing and debossing techniques. Despite difficulties with texture perception, the result of the series of this print increased accessibility, a variety of creative expression, and the encouragement of traditional practices to the blind. The project could also raise awareness about inclusivity and open doors for engagement with disability organisations.

Additionally, this piece shows how tactile art can overcome sensory barriers and enable multimodal participation for the benefit of everybody.

REFERENCES:

Fick, B. and Grabowski, B. (2016) Printmaking. A Complete Guide to Materials & Process. rev. Ed. London: Laurence King. Hughes, D.A. and Vernon-Morris, H. (2023) The printmaking bible: The Complete Guide to materials and Techniques. Kent, U.K.: Search Press

Country report from Thailand to the mid-term Regional General Assembly, Thailand, 27-29 November 2023. World Blind Union Asia Pacific. (2024, April 8). https://wbuap.org/archives/1589

Philipp, J. (2024, May 30). Disability and poverty in Thailand. The Borgen Project. https://borgenproject.org/disability-and-poverty-in-thailand/



Asst. Prof. Narupol Chaiyot, PhD. and Chaiyos Suwan

Designing the Faculty of Business Administration at Rangsit University **Student-Led Academic Architecture:**

This paper presents the architectural design of the new Faculty of Business Administration at Rangsit University, developed through an academic design workshop led by fourth-year architecture student Chaiyos Suwan. Scheduled for construction in 2025, the project reflects a broader shift in higher education toward student-led innovation and the architectural expression of institutional identity—an emerging paradigm referred to as student-led academic architecture.

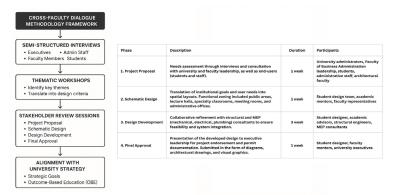
The primary aim is to explore how direct student involvement in architectural design can shape educational environments that align with pedagogical objectives and institutional branding. The project also investigates the potential of student-centered design processes to generate meaningful and applicable outcomes in real-world contexts.

The design was developed through a structured academic workshop conducted within the Faculty of Architecture. Guided by faculty mentors, students participated in all stages of the process—from conceptual development to spatial programming and schematic design. The methodology emphasized participatory learning and incorporated principles from environmental psychology, symbolic interactionism, and open spatial design.

The final design features a contemporary academic building with glass façades that promote transparency, vertical symmetry that symbolizes institutional ambition, and open, community-oriented spaces that encourage engagement. The study suggests that when students are empowered through well-structured academic frameworks, their contributions can move beyond theoretical exploration to produce tangible, impactful advancements in educational architecture and national development.

OBJECTIVES:

To explore how a student-led design process within a university setting can produce architecture that reflects institutional values, serves functional academic needs, and contributes to the evolving discourse on student empowerment in professional practice. ROa (Literature Review Objective): To examine existing research on participatory design, student agency in architecture, and institutional identity in educational environments, establishing a theoretical framework for student-led academic architecture. RO2 (Research Objective): To explore how a student-led design process within a university setting can produce architecture that reflects institutional values, serves functional academic needs, and contributes to the evolving discourse on student empowerment in professional practice.



CONCEPTUAL FRAMEWORK:

This conceptual framework is grounded in the intersection of architectural education, student-centered learning, and public space design, with the design of the new Faculty of Business Administration at Rangsit University serving as a case study. Developed within ARC 402: Architectural Design VII—a studio-based course emphasizing real-world design challenges contextualized in Thai communities—the project illustrates how educational, psychological, symbolic, and social theories converge in student-led architectural practice.

Central to the framework is the principle of studio-based learning, drawing on Schön's (1983) reflective practice model. Here, students engage in iterative design processes, tackling authentic, complex problems that reflect institutional and community needs. Through this approach, learners are immersed in public building design tasks that demand culturally and legally responsive solutions. The project also integrates concepts from environmental psychology (Mehrabian & Russell, 1974), considering how spatial elements influence user behavior, comfort, and cognition. Architectural features such as glass façades, open seating areas, and visual access to greenery aim to foster transparency, collaboration, and mental well-being among occupants.

Symbolic interactionism (Goffman, 1959) further informs the design by emphasizing how architecture communicates institutional identity and societal values. The use of vertical symmetry, strategic material choices, and openness conveys both academic rigor and inclusivity, positioning the building as a dynamic representation of the university's evolving identity. At the heart of the project lies student-centered design empowerment (Chatterton, 2010), highlighting the potential for students to act as co-creators rather than passive learners. The participatory process cultivated agency and accountability, reinforcing the relevance of design decisions within academic and civic realms.

Finally, the course and contextual relevance of ARC 402 anchors the project within broader discourses on public architecture and urban development. Students were required to address local identity, ethnicity, and the realities of urban planning in Thailand, all while navigating legal and regulatory frameworks. This alignment between academic inquiry and real-world constraints underscores the framework's holistic nature, offering a replicable model for integrating student-led design with institutional and societal goals.

PROCESS / METHODOLOGY:

The project was carried out through an academic design workshop embedded in ARC 402: Architectural Design VII at the Faculty of Architecture, Rangsit University. This course provides a platform for students to engage in real-world architectural challenges that intersect with cultural, institutional, and regulatory contexts. Under the guidance of academic mentors, students were tasked with designing a new Faculty of Business Administration building that would reflect the university's strategic vision and commitment to pedagogical innovation.

The design process was led by Chaiyos Suwan, a fourth-year architecture student, who navigated the project through a structured academic studio model. His process involved comprehensive site analysis, concept development, iterative design refinements, and structured critiques. A key aspect was the integration of feedback from stakeholders, which played a critical role in shaping the final proposal. Following a competitive review, Chaiyos's design was selected for further development and gained institutional endorsement for construction.

A central methodological component was the implementation of a Cross-Faculty Dialogue framework, which facilitated interdisciplinary engagement with key stakeholders. This included semi-structured interviews with university executives, faculty members, administrative personnel, and students to gather insights into functional, symbolic, and pedagogical needs. Findings from these interviews were synthesized through thematic workshops, which helped translate stakeholder input into concrete design criteria. The project also incorporated four formal stakeholder review sessions—at the stages of project proposal, schematic design, design development, and final approval—to ensure alignment with the university's strategic direction and educational policies, particularly those related to Outcome-Based Education (OBE).

Insights from these engagements directly informed the development of design criteria, which emphasized the articulation of academic identity, the creation of real-world learning environments (such as simulated workspaces), spatial flexibility, user well-being, and symbolic transparency. These values were expressed through architectural strategies including glass façades for visibility, multifunctional classrooms, open-plan collaborative areas, and simulation zones modeled on professional office settings. The participatory, iterative nature of this process ensured that the resulting design was both contextually responsive and pedagogically aligned.

TECHNIQUES AND MATERIALS:

The design process for the new Faculty of Business Administration building employed a range of digital tools and generative technologies to facilitate ideation, visualization, and effective communication. Key tools included SketchUp, which was used extensively for 3D modeling and spatial exploration; Canva, which supported graphic layout and presentation design; and OpenAl's ChatGPT, which served as a co-creative partner in developing conceptual language, refining narratives, and conducting iterative critique. These tools enabled the designer to work fluidly across conceptual, schematic, and presentation stages while maintaining a high level of visual clarity and communicative precision. The integration of Al-supported design thinking also reflects the forward-facing ethos of the institution and the designer's willingness to adopt emerging technologies as part of the creative process. Design Philosophy and Representation

The architectural concept embodies the institutional image and reputation of Rangsit University, translating its academic values into built form. The design emphasizes experiential learning environments, integrating real-world workspace simulations into academic spaces to foster active and applied learning. A strong visual identity is maintained throughout, aligning with the university's progressive and future-oriented branding. The architecture also reflects transparency and symbolism, reinforcing institutional values such as accessibility, innovation, and academic excellence. Through this design language, the project not only creates high-quality spatial environments but also serves as a visual and spatial narrative of the university's vision.

Architectural Expression

A predominantly glass façade serves as a symbol of openness, allowing abundant natural light to penetrate the interiors, thereby enhancing user well-being, reducing stress, and supporting cognitive performance. The building's vertical massing is expressed through stacked horizontal blocks, which convey a sense of stability and ambition, echoing the university's aspirational trajectory. Public engagement zones, including ground-level lobbies, courtyards, and walkways, are intentionally designed to promote interaction between the academic community and the public, highlighting the business school's role as a space for economic innovation and civic dialogue. Internally, modular and flexible learning environments support diverse instructional formats—from formal lectures to interdisciplinary collaboration—underscoring the institution's commitment to adaptable and inclusive education.



RESULT / CONCLUSION:

The final design for the new Faculty of Business Administration at Rangsit University represents a successful convergence of institutional vision and student-led innovation. Through a collaborative academic design process, the project produced a building concept that not only fulfills functional academic requirements but also embodies the university's strategic direction and evolving identity. Key architectural outcomes include multi-functional learning spaces that simulate real-world professional environments, glass façades that reinforce transparency and innovation, and public interface zones that facilitate engagement between the university and the broader community.

Functional Assessment and Stakeholder Feedback

Post-design evaluations, based on stakeholder interviews and internal reviews, revealed overwhelmingly positive responses. Faculty administrators and academic staff expressed strong satisfaction with the building's alignment with strategic goals, particularly its support for Outcome-Based Education (OBE) and active learning methodologies. The experiential layout was praised for fostering dynamic, student-centered pedagogy, while the participatory process itself was recognized as a powerful tool for enhancing student engagement, ownership, and institutional relevance.

Impact of Student Participation

Student involvement in the design process yielded multiple educational benefits. Participants demonstrated a deepened understanding of institutional values, user needs, and spatial problem-solving. The project also enhanced student motivation by providing a tangible, real-world outcome to their academic work. Moreover, communication and collaboration skills were significantly strengthened through structured dialogues with faculty and university executives. This initiative validated the pedagogical benefits of student-centered design empowerment, highlighting its capacity to bridge academic theory with professional application. Challenges and Limitations

Despite its success, the project encountered several limitations. Students faced the challenge of reconciling academic exploration with real-world constraints, such as compliance with building codes and technical feasibility. The compressed academic time-line limited opportunities for material experimentation and post-occupancy evaluation. Furthermore, faculty oversight remained essential throughout the process, as students operated without professional licensure or full industry experience. These limitations underscore the importance of strong mentorship and institutional support in student-led design endeavors.

Curricular Integration and Broader Implications

This project illustrates the educational value of integrating student-led architectural initiatives into the formal design studio curriculum. Within ARC 402: Architectural Design VII, the project allowed students to move beyond conceptual exercises and engage with actual institutional needs. The case affirms the relevance of studio-based learning in fostering reflective practice, design accountability, and meaningful academic-community integration.

Conclusion and Institutional Impact

The best possible outcome of this project is its potential to serve as a national benchmark for student-led academic architecture. By transforming student creativity into a functional, visionary academic facility, Rangsit University demonstrates a commitment to innovation not only in education but also in institutional development. The project strengthens the university's identity as a future-oriented, participatory academic institution and paves the way for expanded roles of students in shaping the built environment of higher education. This initiative sets a precedent for how universities can harness student talent to co-create spaces that are not only architecturally significant but also culturally and pedagogically transformative.

REFERENCES:

Brown, M., McCormack, M., Reeves, J., Brookfield, S., & Grajek, S. (2020). 2020 EDUCAUSE Horizon Report: Teaching and Learning Edition. EDUCAUSE. https://library.educause.edu/resources/2020/3/2020-educause-horizon-report-teaching-and-learning-edition

Chatterton, P. (2010). The student city: An ongoing story of neoliberalism, gentrification, and commodification. Environment and Planning A, 42(2), 509–514. https://doi.org/10.1068/a42210

Dutton, T. A., & Mann, L. H. (2020). Reconstructing architecture: Critical discourses and social practices (New ed.). University of Minnesota Press.

Goffman, E. (1959). The presentation of self in everyday life. Anchor Books.

Groat, L., & Wang, D. (2013). Architectural research methods (2nd ed.). Wiley.

Jamieson, P. (2019). Learning spaces and pedagogy: Towards a holistic approach. Educational Research and Reviews, 14(10), 356-366. https://doi.org/10.5897/ERR2019.3751

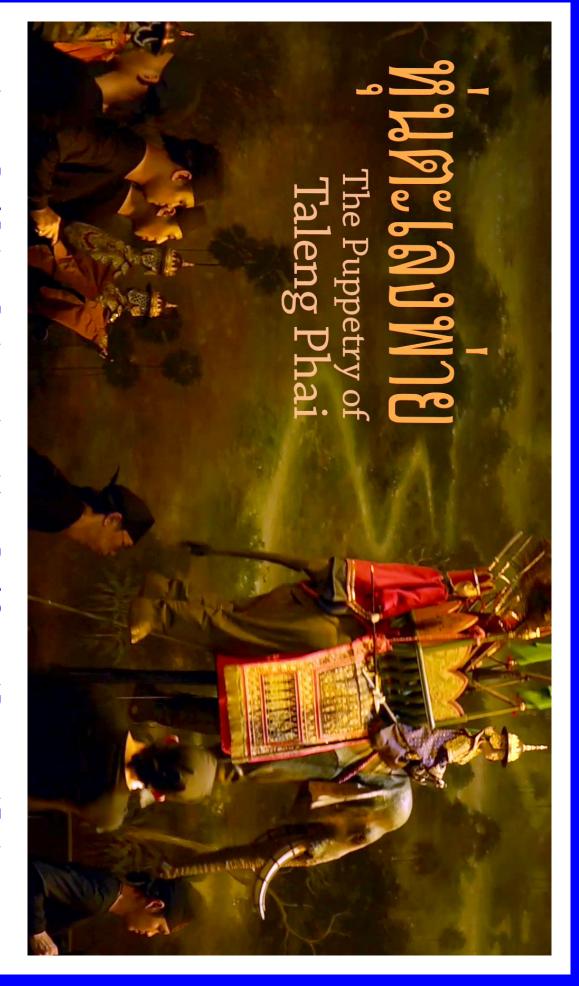
Mehrabian, A., & Russell, J. A. (1974). An approach to environmental psychology. The MIT Press.

Oblinger, D. G. (2006). Learning spaces. EDUCAUSE.

Schön, D. A. (1983). The reflective practitioner: How professionals think in action. Basic Books.

Scott-Webber, L. (2017). In sync: Environmental behavior research and the design of learning spaces. Society for College and University Planning.

Temple, P. (2008). Learning spaces in higher education: An under-researched topic. London Review of Education, 6(3), 229-241. https://doi.org/10.1080/14748460802489363



Assoc. Prof. Pakorn Prohmvitak and Asst. Prof. Samuel Raymond Forkner The Puppetry of Taleng Phai

PARTICIPATED CREATIVE WORKS

Highlighting the beauty of every aspect of this magnificent puppet performance was the goal of directing this project. Focusing on emphasizing the artistic qualities of the puppeteers, their skills and their performances, how they rehearsed, and how hard they worked behind the scenes are some examples of these aspets. All the details of productions such as scene design, the props, music and songs, dancing, and how much hardship their team must overcome.

The performing puppeteers were extensively interviewed to find the details of performance that are hard to get: the way they use their hands, the way they place their feet, the dancing that must be synchronized with music, and also synchronized with the emotions in the script.

In the editing stage, the focus was on the story and how to put together linear sequences to help the audience understand the story of Taleng Phai. The focus was on showing the expressions of the puppets and the candid emotions of the performers, who play not only the puppet's character, but also contain the feelings of the puppeteer as they project them into the puppet. By concentrating on the artistic beauty of the performance and puppeteers the viewers can follow along. Everything the performers do and all their content makes the play look beautiful, entertaining and educational at the same time.

OBJECTIVES:

The objective of this documentary is to examine the beauty of every part of this puppet performance. The beauty in these puppets, which are characters, comes from their faces, eyes, noses, mouth, hair, decorations, costumes, color and jewelry. To study the movement of the puppets and the movement interpreted by the puppeteers. How they project their emotions to make the puppets lively. To study the musical dialog and the story, study the style of Thai-Ayutthaya and Burmese style art. This project interviews the puppeteers to know how hard the rehearsals and performances they face are. How hard they try to make this performance perfect. Yet another objective is to produce a documentary for viewers to see and absorb the beauty of this puppet performance masterpiece. To make them impressed and love Thai traditional art.

CONCEPTUAL FRAMEWORK:

The performing puppeteers were extensively interviewed to find the details of performance that are hard to get: the way they use their hands, the way they place their feet, the dancing that must be synchronized with music, and also synchronized with the emotions in the script.

PROCESS / METHODOLOGY:

The process of making this piece was done step by step. Step one, watch the full performance of two or three different shows. Step two, think about how to capture the essence of the performance. Three, write the questionnaire for the interviewer with the scope and idea in mind. What is needed or not need can be determined by giving the interviewer the freedom to express their ideas. Step four, recording the interviews and shooting the footage, 24 hours of it. Step 5, select, edit and shape up the content into good proportions, until it was one hour and 7 minutes long. Step 6, select the footage of the interviewee for a beautiful picture size by knowing where to emphasize. Step 7, polish the piece beautifully in terms of pacing, rhythm and beautiful picture sizes, color correcting.

TECHNIQUES AND MATERIALS:

 ${\it Panasonic\ professional\ video\ camera,\ editing\ software}$

RESULT / CONCLUSION:

To give viewers understanding and insight of the story and history of the Ayutthaya period and Hongsawadee. To know the start of art. Focus on the beauty in every aspect and movement of the puppet and puppeteer, music all visuals that makes the viewer impressive emotion. To have the movie for teaching in Thai art studies class and multi-cultural class, and spread the piece on YouTube for everyone.

REFERENCES:

Rod Puppets created by National Artist Chakrabhand Posayakrit, The Chakrabhand Posayakrit Foundation, Bangkok 2015, 2025.





The "Anitjung" floor lamp symbolizes the idea of impermanence, reflecting the constant changes and cycles of beginnings and endings in the world around us. This project captures a fleeting moment before it fades away, merging both tangible and intangible aspects of existence. Made from natural Cao Tchu leaf fiber, pure copper, and powder-coated steel, "Anitjung" encourages viewers to appreciate the beauty of transient experiences and the emotions they evoke.

OBJECTIVES:

The main goal of the "Anitjung" project is to illustrate the idea of impermanence through thoughtful design. By selecting specific materials and forms, the project aims to create an object that resonates with the notion of temporary beauty, inspiring reflection on the cycles of life and our emotional connections to them.

CONCEPTUAL FRAMEWORK:

The framework for "Anitjung" is based on the philosophical exploration of impermanence, combining ideas from various cultural traditions, particularly Buddhism. The lamp serves as a bridge between the natural and man-made worlds, inviting contemplation on the beauty found in life's fleeting moments. This duality highlights the relationship between physical objects and the emotional responses they evoke.

PROCESS / METHODOLOGY:

The creation of "Anitjung" followed several key steps:

- 1. Research and Concept Development: Exploring philosophical ideas related to impermanence to inform the design process.
- 2. Material Selection: Choosing sustainable materials, such as Cao Tchu leaf fiber, to emphasize the connection to nature and the theme of transience.
- $3. \, Design \, and \, Prototyping: \, Developing \, initial \, sketches \, and \, prototypes \, that \, balance \, aesthetic \, appeal \, with \, functionality.$
- 4. Fabrication: Crafting the lamp with attention to detail, ensuring that the materials enhance the overall design.
- 5. Evaluation and Refinement: Testing the lamp's design and usability, making necessary adjustments based on feedback and observations.

TECHNIQUES AND MATERIALS:

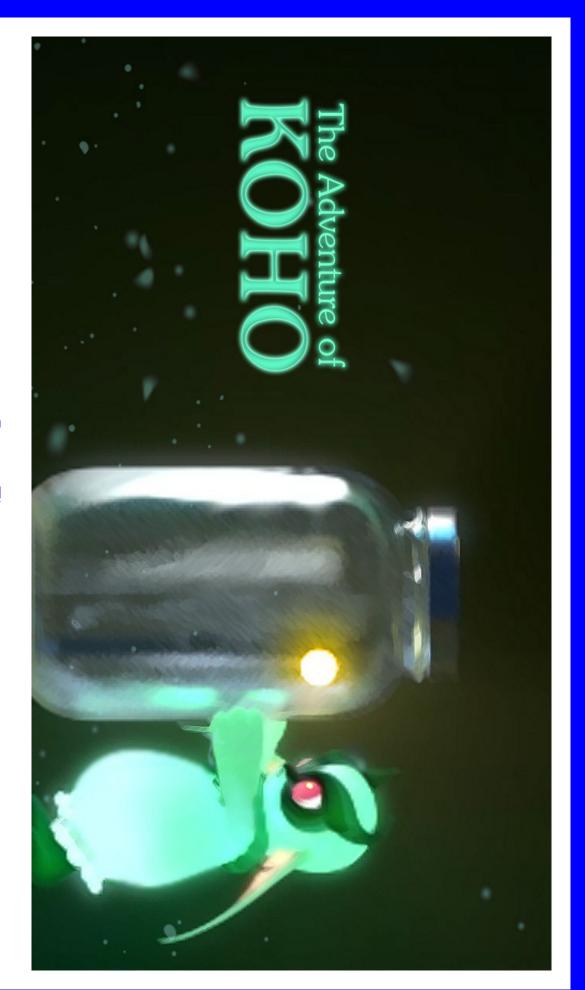
- 1. Pure copper with cold process plating
- 2. Modular leaf pattern

RESULT / CONCLUSION:

The "Anitjung" floor lamp successfully embodies the essence of impermanence, serving as a physical representation of life's transient moments. Its design invites viewers to reflect on their perceptions of time and change, highlighting the beauty found in impermanence. The project illustrates how design can effectively communicate deep philosophical ideas, encouraging contemplation on the nature of existence.

REFERENCES:

Thich Nhat Hanh. (1997). The Heart of the Buddha's Teaching. Broadway Books.



Pasin Thanasin

The Adventure of Koho

The Pepper's Ghost project combines cutting-edge digital animation with traditional optical illusion techniques to tell the heartwarming story of Koho, a tiny creature's mission to save a firefly trapped inside a bottle. This immersive experience fuses physical 3D-printed miniatures with animated characters projected into the scene, creating a seamless interaction between the two worlds. The story centers on the tiny creature, which discovers a firefly caught within a glass bottle. Driven by compassion, the creature embarks on a journey to set the firefly free, navigating obstacles along the way. The glowing firefly, a symbol of hope and freedom, plays a crucial role in the narrative, acting as both a catalyst for the story and the emotional anchor for the audience.

The project utilizes the Pepper's Ghost illusion, an optical effect where images are projected onto a reflective surface at a 45-degree angle, creating the illusion of floating, ghostly projections. By carefully positioning this reflective surface between the animated elements and the resin-printed miniatures, the animation appears to interact with the physical environment. The digital character movements and the glowing firefly interact naturally with the surrounding miniatures making the characters appear to exist within the real-world scene.

The animation of the tiny creature and firefly is rendered with special attention to detail, creating fluid movements and an ethereal glow effect for the firefly. The 3D-printed miniatures, designed with high resolution, provide a tactile, realistic environment that enhances the illusion. Together, the physical and digital elements work in harmony to transport the viewer into a world where the boundaries between reality and fantasy blur.

This project not only showcases the artistic potential of Pepper's Ghost illusions but also demonstrates the power of blending traditional illusion techniques with modern technologies like 3D animation and resin printing, creating an emotionally engaging experience that captivates and inspires the audience.

OBJECTIVES:

The objective of this Pepper's Ghost project is to create an immersive visual storytelling experience that combines illusion technology with an emotional narrative. The project aims to utilize the Pepper's Ghost effect to bring to life the story of Koho, a tiny creature on a courageous journey to save a trapped firefly. By leveraging the reflective illusion technique, the project seeks to create a magical, ethereal atmosphere where the characters appear to exist between reality and fantasy, enhancing audience engagement and emotional connection

This project also aims to explore the symbolic themes of hope, resilience, and kindness. The firefly represents a fading light struggling to survive, while Koho embodies the idea that even the smallest efforts can lead to significant change. By crafting a visually stunning and meaningful experience, the project encourages viewers to appreciate acts of compassion, no matter how small.

Furthermore, this project seeks to demonstrate the artistic and technical possibilities of Pepper's Ghost, showcasing its effectiveness in storytelling, stage design, and immersive art installations. Through a combination of creative direction, lighting, and carefully designed visual effects, the illusion will enhance the depth and realism of the narrative, making it a captivating experience for audiences

Ultimately, this project serves as both an artistic expression and a technical exploration, pushing the boundaries of traditional storytelling by blending classic illusion techniques with modern visual art.

CONCEPTUAL FRAMEWORK:

The Pepper's Ghost project is grounded in the integration of illusion technology, visual storytelling, and emotional engagement. At its core, the project employs the Pepper's Ghost effect, a classic optical illusion technique, to create a holographic-like display that brings the story to life. The illusion is achieved through a carefully positioned reflective surface that allows projected imagery to appear as though it is floating in a real-world environment.

The narrative framework is built around the journey of Koho, a tiny creature determined to rescue a trapped firefly. This storyline symbolizes perseverance, hope, and kindness, reflecting deeper themes of empathy and resilience. The firefly, whose glow is fading inside a glass bottle, represents a struggling light in need of help, while Koho embodies the power of small but meaningful acts of bravery.

The artistic and technical aspects of the project work in tandem to enhance viewer immersion. Lighting design, animation, and transparency control are critical elements in shaping the illusion's effectiveness. The interplay between physical and projected elements ensures that the audience experiences a seamless fusion of reality and fantasy.

This conceptual framework supports the project's goals of blending traditional illusion techniques with modern storytelling methods, creating an engaging, visually captivating experience that evokes emotion and wonder.

PROCESS / METHODOLOGY:

1. Concept Development & Storyboarding:

- Define the Narrative: Develop the story of Koho,a tiny creature attempting to save a trapped firefly. Identify key emotional moments and interactions.
 - Sketch Storyboards: Plan the visual composition and movements in both the animated and physical space.
 - Design the Environment: Separate elements into two categories:
 - Physical Miniatures: Objects like miniature landscape, or furniture that will exist in the real-world setup.
 - Digital Animation: Koho, the glowing firefly, and any other ghostly effects projected via Pepper's Ghost.

2. 3D Modeling & Animation:

3D Modeling for Animation

- Model Characters & Animated Elements: Use software Maya to create 3D models
- Texturing & Lighting
- Rigging & Animation

3D Modeling for Miniature Printing

- Model Miniature Assets: Design static objects such as environment, or props using Zbrush and Maya software.
- Optimize for 3D Printing
- Export & Slice for Printing: Convert models to STL/OBJ format and prepare them in slicing software.

3.3D Printing & Physical Assembly:

- Print Miniature Elements: Use an resin printer to fabricate the miniatures.
- Post-Processing: Sand, paint, and assemble the printed objects to match the aesthetic of the animation.
- Scene Setup: Arrange the printed elements in a display that aligns with the projected animation.
- 4. Preparing for the Pepper's Ghost Illusion:
 - Render 3D Animation: Export the animated characters with a black background
 - Flip the Animation: horizontally flip the footage to align properly in the reflective illusion.
 - Adjust Brightness & Contrast: Ensure glowing elements are bright enough to stand out against the dark scene.

5. Setting Up the Pepper's Ghost Effect:

- Prepare the Reflective Surface: Position glass sheet at a 45-degree angle between the physical miniatures and the audience.
- Place the Display Device: Use a monitor over the reflective surface to project the animation.

6. Testing & Refinements:

- Calibrate the Illusion: Adjust angles, brightness, and animation timing to ensure a realistic effect.
- Fine-Tune Animation Sync: Ensure movements of the animated creature align naturally with the physical scene.

TECHNIQUES AND MATERIALS:

Techniques

1.3D Animation Techniques:

- 3D Modeling
- Rendering
- 2. 3D Resin Printing Techniques:
 - Modeling Miniatures for 3D Printing
- Rigging & Animation
- Mirroring the Animation
- Post-Processing: wash the models in isopropyl alcohol (IPA),
 Sand and smooth the models, Painting and Detailing
- 3. Pepper's Ghost Illusion Setup:
 - Reflective Surface:
 - · Lighting Control:

Materials

- 1. For 3D Animation & Projection:
 - 3D Software: Maya, Zbrush
- 2. For 3D Resin Printing & Miniature Crafting:
 - 3D Resin Printer: Phrozen 8KS
 - Isopropyl alcohol (IPA)
 - Sandpaper, acrylic paint
- 3. For the Pepper's Ghost Illusion Setup:A special glass
- Projector/Display: Computer monitor
- Resin: Phrozen 8K Resin
- UV curing station

· rojector Setup:

• Environmental Setup:

- Fine brushes and masking tape
- Frame Box
- LED lights.

RESULT / CONCLUSION:

The final result of the Pepper's Ghost project, integrating 3D animation with 3D resin-printed miniatures, is a captivating and visually stunning illusion that effectively merges the physical and digital worlds. The project successfully brings the narrative of the tiny creature attempting to save the firefly to life, offering an immersive and magical experience for viewers.

The project was successful in achieving the desired illusion and effect, merging digital animation with the physical world in a seamless and magical way. The interaction between the animated tiny creature, the glowing firefly, and the resin-printed miniatures resulted in a visually stunning and emotionally resonant experience, highlighting the power of combining traditional illusion techniques with modern 3D printing and animation. The Pepper's Ghost technique enhanced the storytelling, creating an immersive, almost otherworldly atmosphere where the lines between reality and fantasy blurred.

REFERENCES:

 $TPMvids. (2019, May 13). Top 10 \ Disney Secrets, Illusions \& Tricks Explained - Walt Disney World \& Disneyland [Video]. You Tube. https://www.youtube.com/watch?v=s61R31LNl5s&t=313s$



Patara Nimmol Class room No.02



The "Classroom No.02" project is a continuation of last year's "Classroom" animation project, which explored the rigid structures of classroom environments and the teacher's authoritative role in shaping student interactions. In this iteration, the focus shifts to the voices of the students themselves, highlighting the individuality and uniqueness of each participant while still illustrating the constraints imposed by educational systems. Through a video installation technique, "Classroom No.02" presents nine animated characters, each embodying different movements and expressions but confined within the same structured space. The animations are projected onto unconventional surfaces such as market boxes, fruit boxes, and bubble wrap—materials symbolizing fragility, standardization, and commodification. Accompanying these visuals, the recorded voices of students during their presentations will serve as an auditory layer, reinforcing the theme of diversity within imposed uniformity. This project aims to engage the audience in a critical dialogue on the standardization of education and the suppression of individual identity within institutionalized systems.

OBJECTIVES:

- 1. To explore the limitations imposed by modern classroom structures on student individuality.
- 2. To amplify students' voices as a means of showcasing their unique perspectives within an educational framework.
- 3. To utilize animation and projection techniques to symbolize the contrast between imposed uniformity and individual expression.
- 4. To create an immersive and thought-provoking experience that invites audiences to reflect on the balance between structure and personal identity in education.

CONCEPTUAL FRAMEWORK:

The project is grounded in themes of standardization versus individuality within education and aligns with the overarching theme of the 13th International Arts & Design Symposium: "Work in Progress - BANI WORLD." The BANI framework—Brittle, Anxious, Nonlinear, and Incomprehensible—describes the instability, unpredictability, and uncertainty of modern societal structures. "Classroom No.02" integrates this concept by portraying how rigid educational systems struggle to accommodate the complexities and uniqueness of individuals, often forcing students into predefined molds that do not account for their personal growth and differences. The use of confined animated movements within a structured box reflects the brittleness of the system, while students' voices introduce a nonlinear and incomprehensible element that disrupts uniformity and highlights the anxiety created by these limitations. The projection onto fragile materials like market boxes and bubble wrap further emphasizes the instability and unpredictability of standardized education, echoing the volatile nature of the BANI world. Through this project, audiences are encouraged to reflect on how traditional learning environments may need to adapt in response to the complexities of modern society.

PROCESS / METHODOLOGY:

- 1. Designing and animating nine distinct characters representing different student personalities.
- 2. Confining their movement to the same structured shape to represent the constraints of educational systems.
- 3. Recording student voices during their presentations to highlight their individual differences.
- 4. Projecting the animations on market boxes, fruit boxes, and bubble wrap to reinforce themes of commodification and fragility.
- 5. Experimenting with placement and lighting to enhance the immersive experience.

TECHNIQUES AND MATERIALS:

- 2D animation for character movement and expression.
- · Video projection mapping onto found materials such as market boxes, fruit boxes, and bubble wrap.
- Sound design incorporating student voice recordings.
- Mixed media approach combining animation, video, and physical installation

RESULT / CONCLUSION:

"Classroom No.02" aims to provoke discussions about educational structures and their impact on student identity. By juxtaposing movement, restriction, and voice, the project offers a reflective experience on the tension between individuality and conformity. The use of projection surfaces further emphasizes the metaphor of students as products shaped by systemic constraints. By integrating the BANI framework, the project invites viewers to consider how modern education may be failing to adapt to an ever-changing, complex world. Through this immersive installation, the audience is encouraged to question the role of education in fostering or suppressing personal expression in an environment that is increasingly unstable, unpredictable, and difficult to comprehend.

REFERENCES:

oucault, M. (1977). Discipline and Punish: The Birth of the Prison (A. Sheridan, Trans.). Pantheon Books. จันทรสุข, อ. (บรรณาธิการ). (2562). ย้อนแย้งแยบยล: บทวิเคราะห์ประเดินการศึกษาไทย. 144 หน้า.



Dr. Pathitta Nirunpornputta

The Ghost in the Machine

SCHOOL OF FINE & APPLIED ARTS, BANGKOK UNIVERSITY



This project examines the fear of uncertainty, particularly regarding the future and the impact of Artificial Intelligence (AI) on employment. It asks: "Why do people fear that AI might replace most jobs in the future?" As AI evolves, it serves both as a tool for efficiency and a source of anxiety, challenging traditional skills and raising concerns about human redundancy.

The research takes a practice-based approach, combined with autoethnography, reflecting on personal experiences throughout the project. In an era of rapid technological change, the study explores Al's growing role in creative fields and the tension between innovation and adaptation. The researcher engaged with the collage, a resurging technique popularised through social media (TikTok and Instagram, 2024–2025) within the 'junk journal' trend (making scrapbooks), to examine shifts from handmade to digital design using Adobe Photoshop and Illustrator. Additionally, digital printing was explored as part of the ongoing transition from handmade screen printing to digital methods, highlighting how traditional and digital techniques coexist.

Beyond textile pattern design, the researcher collaborated with a dressmaker to create a dress inspired by educators' uniforms, reflecting debates on Al's role in education. This process highlights that while Al can aid design, the physical construction of garments remains reliant on human craftsmanship. The study also experiments with Al as a creative partner, investigating its ability to generate ideas, assist in design, and contribute to the making process. This approach provides insight into both human concerns about Al replacing skilled professionals and Al's 'perspective' on these fears.

Ultimately, the project suggests that Al should be viewed as a 'co-designer' or 'co-worker' rather than a replacement for human creativity. Instead of making skilled professionals obsolete, Al offers an additional tool, an option rather than a threat, allowing designers to integrate technology into their practice. By positioning Al as a collaborator rather than a competitor, the research challenges assumptions about job displacement and explores how human creativity and technology can evolve together.

OBJECTIVES:

- 1. To explore the use of AI as a tool for garment and textile pattern design through practice-based experimentation. This objective focuses on integrating AI into the creative process, particularly in fashion design. Through a hands-on approach, the research investigates how AI-generated designs compare to handmade techniques and explores whether AI can enhance or hinder creative expression.
- 2. To investigate the concerns surrounding Al's potential to replace jobs by examining its role in the creative process. By working directly with Al in the design process, the study seeks to understand its impact on creative decision-making. It questions whether Al serves as a replacement for human skill or if it acts as a co-creator that expands creative possibilities.

CONCEPTUAL FRAMEWORK:

The study of the role of Artificial Intelligence (AI) in fashion design processes and its impact on job displacement is guided by two key concepts: Al as a creative tool and concerns regarding job replacement by Al. These concepts form the foundation for examining both the opportunities Al offers in creative fields and the anxieties it generates about the future of human expertise.

1. Al as a Creative Tool: This concept explores the increasing role of Al in creative industries, particularly in fashion design. Al is viewed not as a replacement for human creativity but as a tool that enhances the design process. The framework includes the use of Al in generating pattern designs, the creation of digital prints, and the integration of Al in collaborative design processes.

- 2. Concerns about Job Replacement by Al: The framework draws on discussions of job displacement, especially in education, where Al's influence is being increasingly debated. The study examines this fear by comparing the transition from handmade craftsmanship to digital design and investigates whether Al can complement human creativity or lead to redundancy in certain roles.
- 3. The Tension Between Innovation and Adaptation: The framework also recognises the tension between innovation (AI) and the need for human adaptation in evolving fields. This is reflected in the researcher's exploration of both traditional methods (collage, screen printing) and digital techniques (Photoshop, digital printing). It shows how AI contributes to the creative process, while emphasising that human expertise remains essential in the final stages of creation.

PROCESS / METHODOLOGY:

- 1. Literature Review: The project began with an extensive review of related literature, particularly focusing on the transition from analogue to digital tools, and Al. This included an exploration of the value of handmade work and the rise of trends that promote the return to traditional methods, such as the 'junk journal' movement. These insights formed the foundation for the research and inspired the project's creative direction.
- 2. Methodological Approach: The research adopts a practice-based approach, with an autoethnographic perspective. This approach allowed me to reflect on my personal experiences and thoughts throughout the creative process, particularly regarding the use of Al in design. It also provided a framework for observing how Al influences my work, as well as how I navigated the balance between tradition and technology.
- 3. Experimenting with Al: One significant aspect of the project involved engaging with Al tools, specifically ChatGPT, to explore the question: "Why do people fear Al might replace most jobs in the future?" Through conversations with the Al, I was encouraged not to fear its presence, but rather to see it as a collaborator or 'co-designer.' Additionally, I asked Al to reflect on human fears about uncertainty and the future, leading to the creation of a poem that became a central inspiration for my design.

The Ghost in the Machine
In the glow of screens, in neon hum,
where circuits weave what hands once spun,
a restless whisper fills the air—
Are we still here? Do we still care?

Lines once sketched with trembling hand, now drawn by code, so sleek, so planned. No rough mistakes, no painter's flaw, just endless loops of perfect law.

The mannequins wear ghostly seams, stitched by programs, fed by dreams.

Drapes fall sharp, the colours blend, but where's the hand, the final bend?....

4. Collage and Pattern Design: I also explored traditional collage techniques as a response to digital methods, using physical objects from my workspace, scanning them, and incorporating digital imagery. This process was carried out using Adobe Photoshop and Illustrator to create designs that merge handmade elements with digital precision.

TECHNIQUES AND MATERIALS:

- 1. Collage: As part of the creative process, I used collage as a key technique, blending physical materials with digital tools. The collage was created by combining physical objects, scanned and digitally altered using Adobe Photoshop and Illustrator. This technique reflects the tension between traditional and digital methods, highlighting the role of human creativity in the digital age. 2. Digital Printing: Another critical technique was digital printing, which served as a modern counterpart to traditional screen printing. Digital printing allowed for more precise and versatile pattern-making, with the flexibility to experiment with complex designs while still maintaining a handmade aesthetic in the final output.
- 3. Dress Design and Materials: The design of the dress was inspired by educator uniforms, with a personal twist reflecting my style. I selected an organza-like fabric in brown, not only to represent the professional uniform of educators in Thailand but also because of its transparent quality, which evokes a ghostly aesthetic. The transparency symbolised my role as an educator and the haunting, ethereal quality of the fabric aligned with the theme of Al's impact—an invisible yet present force. Lace from the CHANTASIA factory was incorporated to evoke a sense of unpredictability in the creative process, with the lace's damaged texture symbolising the imperfect nature of handmade work.
- 4. Inspiration from Al: The poem created by Al served as a direct source of inspiration for the textile patterns and dress design. The imagery within the poem, such as "ghostly seams" and "endless loops," provided a conceptual basis for the patterns. This reinforced the theme of human creativity versus Al-generated work, allowing me to experiment with new materials and techniques that merged both worlds.

RESULT / CONCLUSION:

Humans have always gone through transitions, such as the shift from the analog to the digital era between the 1990s and 2000s. Now, Al marks the next era we must face, following the digital age. This project explored the question, "Why do people fear Al might replace most jobs in the future?" The fear seems to come from the uncertainty about what might change and how quickly Al is moving forward.

Rather than replacing artists and designers, Al is more likely to become a powerful tool that can boost their creativity. Those who learn to work with Al—using it for ideation, efficiency, and innovation—will gain an edge in the industry. Al might shift roles around, but human creativity will always remain the driving force behind fashion, art, and design. Humans will also continue to play a key role in selecting what Al offers, making sure the final outcome aligns with human values.

In the end, instead of fearing AI, it is more realistic to see it as a co-worker. The future of creativity will depend on how we collaborate with AI, using it as a tool to enhance what we already do. This project has shown that AI can be part of the creative process, and the key to the future is embracing these changes rather than being afraid of them.

REFERENCES:

Alcoff, L. (1991). The problem of speaking for others. Cultural Critique, 20, 5-32.

Aranda, A., Florin, U., Yamamoto, Y., Eriksson, Y., & Sandström, K. (2022). Co-designing with Al in sight. Proceedings of the Design Society, 2, 101–110. https://doi.org/10.1017/pds.2022.11

Azaldin, M. (2025, January 27). How junk journalling became a mindful ritual for busy women. Harper's Bazaar UK. https://www.harpersbazaar.com/uk/beauty/mind-body/a63521016/junk-journalling/

Baba, N. (2014). Digital imaging and design experimentation in textile printing education. The International Journal of Visual Design. Barnard, M. (2002). Fashion as communication. Routledge.

Calvi, M. (2018). The art of memory collecting. Penguin Random House.

Collins, L. (2025, February 4). Curious about TikTok's junk journal trend? These page ideas are artist-approved. CBC Arts. https://www.cbc.ca/arts/junk-journal-trend-page-ideas-from-collage-artists-1.7449291

Cramer, F. (2014). What is post-digital? APRJA, 3(1).

Delamont, S. (2009). The only honest thing: Autoethnography, reflexivity and small crises in fieldwork. Qualitative Research, 9(1), 1-15. https://doi.org/10.1177/1468794108097423

Dunleavy, D. (n.d.). From analog to digital: Technology's influence on the history of photography.

Ellis, C., & Adams, T. E. (2014). Autoethnography: An overview. Forum Qualitative Sozialforschung/Forum: Qualitative Social Research, 12(1), Article 10. https://doi.org/10.17169/fqs-12.1.1589

Erickson, M. (2024, December 20). Junk journaling is the wellness activity you should take into the new year. Body & Soul. https://www.bodyandsoul.com.au/wellness/mental-wellbeing/junk-journaling-tiktok/news-story/e3b4af9662b03e3be3aeab030eeeb98d Fackler, K. (2019). Of stereoscopes and Instagram: Materiality, affect, and the senses from analog to digital photography. Culture, 2019(4), 45. https://doi.org/10.1515/culture-2019-0045

Gardner-McCune, C., Touretzky, D., Cox, B., Uchidiuno, J., Jimenez, Y., Bentley, B., Hanna, W., & Jones, A. (2023). Co-designing an Al curriculum with university researchers and middle school teachers. In Proceedings of the 54th ACM Technical Symposium on Computer Science Education V. 2 (SIGCSE 2023) (p. 1306). Association for Computing Machinery. https://doi.org/10.1145/3545947.3576253 Giuliano, L. (2019). Design and craft: The practitioners' view. In A. Mignosa & P. Kotipalli (Eds.), A cultural economics analysis of craft (pp. 245-256). Palgrave Macmillan.

Gooby, B. (2020). The development of methodologies for color printing in digital inkjet textile printing and the application of color knowledge in the Ways of Making project. Journal of Textile Design Research and Practice, 8(3), 358–383. https://doi.org/10.1080/20511787.2020.1827802

Jones, C. T. (2025, January 9). Can junk journaling be an answer to digital fatigue? Rolling Stone. https://www.rollingstone.com/culture/culture-news/junk-journal-tiktok-craft-trend-1235226883/

Kaur, H. (2025, January 25). In a chronically online world, people are finding respite in 'junk journaling.' CNN. https://edition.cnn. com/2025/01/25/us/junk-journaling-benefits-wellness-cec/index.html

McIlveen, P. (2008). Autoethnography as a method for reflexive research and practice in vocational psychology. Australian Journal of Career Development, 17(2), 13–20.

Nakatsu, R. (2022). Development of art fashion by integrating digital art and digital textile printing. Nicograph International (NicoInt). Sanders, E., & Stappers, P. J. (2008). Co-creation and the new landscapes of design. CoDesign, 4, 5-18. https://doi.org/10.1080/15710880701875068

Şuteu, M. D., Raţiu, G. L., & Doble, L. (2018). The interconnection of the programs Adobe Illustrator® and Adobe Photoshop® and their applicability in the textile industry. University of Oradea, Faculty of Energy Engineering and Industrial Management, Department of Textiles, Leather and Industrial Management.

Taylor, B. (2004). Collage: The making of modern art. Thames & Hudson.

Thatcher, K. (2024, December 9). Thinking of picking up a new hobby? Why not try 'junk journaling'? Russh Magazine. https://www.russh.com/junk-journal-trend/



Patipat Chaiwitesh

Le Mémento



When we mention the word "Cemetery," many may feel a sense of gloom before even seeing the tombstones planted in the ground above lifeless bodies and the pervasive silence following us at every step as we cross the cemetery gates. This place is not only for burying the dead but also a journal for the memories of multiple generations, woven together from one to another, eventually converging in the same place.

At Père-Lachaise Cemetery, it has captured impressions of this place, documenting a journey of memories that inspired the lives of those who remain. By analyzing lines, colors, and shapes reflecting the context, architecture, and changing times of this unique and renowned Parisian cemetery, he found that many graves were family graves. When any family members passed away, they were buried here, leading to the architecture of these graves as if they were houses. Another remarkable and impressive aspect of this cemetery is its old age and the classical patterns blending Neo-Byzantine, Neo-Gothic, and Neo-Classical styles. The size or partitioning of the graves reflects each family's wealth, including European church-like sculptures decorated around the graves and house-like doors for the buried. Numerous famous and high-status person in the history were buried here, such as the great composer Chopin, famous novelist Oscar Wilde, renowned romantic painter Delacroix, and even Jim Morrison, the legendary lead singer of 'The Doors'.

OBJECTIVES:

This journal of memory into a visual language, reinterpreting and synthesizing it into new forms in contemporary patterns. Subsequently, they were expressed through hand-weaving techniques, resulting in hanging tapestries, a form of textile art with a very long history.

CONCEPTUAL FRAMEWORK:

This research want to express about death because these graves don't just bury one person. They are like family halls. When someone dies, they come to rest here, and their descendants will meet here. I want to talk about the journey, which is both the beginning and the end in the same place, even though we call it a cemetery.

PROCESS / METHODOLOGY:

TECHNIQUES AND MATERIALS:

RESULT / CONCLUSION:

This research is simply a presentation of a way to communicate through shapes found in everyday life and bring them into a new context in the presentation to communicate with viewers from different backgrounds, resulting in different understandings and new knowledge from one's own imagination.

REFERENCES:

Yves Delaporte, Les chats du Père-Lachaise (Contribution à l'ethnozoologie urbaine 1998), p. 37-50 Richard A. Etlin, Père Lachaise and the garden cemetery (The Journal of Garden History 2012)



Dr. Pawornpod Bonruangkao and Siradol Chamnankadi

Café Design Project in a Minimalist Style





This renovation project transforms an existing restaurant into a minimalist-style café with an entrance garden. The primary objective was to create a 65-square-meter café that balances aesthetics, functionality, and cost efficiency. Guided by minimalist design principles, the project emphasizes simplicity, spatial clarity, and a refined material palette. Key architectural elements include warm-toned materials, controlled detailing, and photogenic spaces that enhance customer engagement through social media. The final design successfully meets functional needs while staying within budget, demonstrating the effectiveness of minimalist strategies in café design. Despite minor construction challenges, the project received positive feedback from both the client and visitors, with organic online promotion reflecting its success. This study highlights the growing significance of café spaces as lifestyle destinations and explores essential factors in contemporary minimalist-style renovation projects, including social media influence, budget considerations, and material selection.

OBJECTIVES:

- 1. To design a café and beverage shop with an approximate area of 65 square meters, including both the indoor space and the outdoor garden.
- 2. To design the café in a minimalist style while considering budget constraints, ensuring that the design meets the owner's requirements in terms of functionality, cost, and expected aesthetics.

CONCEPTUAL FRAMEWORK:

Based on the client's request to renovate a section of the existing restaurant, the project aims to transform the current front dining area into a café and bakery of approximately 60 square meters. Additionally, the front area will be redesigned into a garden and an entrance space, providing an outdoor seating area and a photo spot.

The designer received further input regarding the client's specific requirements, including a desire for a minimalist design that exudes simplicity and visual comfort. The café should feature multiple photogenic corners to attract customers who frequently share images on social media, serving as an indirect means of promoting the café. The design must also adhere to a relatively limited budget, considering the space size and project requirements.

The client envisions a minimalist approach for the project. Minimalist design has evolved significantly since early modern architecture, and it is not merely about functional honesty or direct structural expression. Instead, it emphasizes spatial unity and atmosphere, achieved through the use of natural light, color, and materials (Nasir, O., 2022).

The designer presents a minimalist concept aligned with the client's vision by creating a cohesive, simple, and warm ambiance. This is achieved through the careful selection and arrangement of key materials, maintaining a controlled color palett, and clean lines. Materials such as white ceramic tiles and warm-toned wood contribute to the desired atmosphere.

For the exterior, a steel and wood canopy structure is introduced to provide sun and rain protection while harmonizing with the overall design. The outdoor garden incorporates affordable breeze blocks to form semi-enclosed spaces and define the garden's perimeter while maintaining visibility from the outside. Additionally, a shaded walkway parallel to the café is designed as a continuous arched structure, serving as an outdoor seating area and a designated photo spot.

PROCESS / METHODOLOGY:

The design process for renovating the existing restaurant into a café and entrance garden begins with gathering project requirements, including functionality, expected interior design style, and additional preferences. This is followed by a site survey of the existing building and structural conditions, both interior and exterior, to create an as-built plan as the foundation for the renovation design.

The concept design phase takes approximately four weeks after the initial step. This phase is crucial for refining the design to align with the client's needs, ensuring mutual understanding and satisfaction regarding aesthetics and ambiance, and continuously adjusting the design to fit within the client's budget constraints. The final stage involves preparing the construction drawings.

TECHNIQUES AND MATERIALS:

RESULT / CONCLUSION:

During the construction process, there were obstacles and conditions that caused the final outcome to deviate somewhat from the original design. These included budget constraints, misinterpretations of the design by the contractor, challenges in overseeing construction details, and modifications made by the client during the construction phase. However, overall, the project was completed at a satisfactory level and was in alignment with the construction drawings.

The design conclusion highlights several noteworthy aspects. Contemporary café design increasingly extends beyond considerations of ambiance and functionality to include the strategic creation of visually appealing areas intended for photography and public promotion. As such, a design approach that focuses solely on the interior atmosphere may no longer be adequate. It is imperative to incorporate carefully designed landscapes and semi-outdoor spaces that are aesthetically engaging. These elements should harmonize with a minimalist architectural language, thereby reinforcing the overall concept while also serving as key visual points for social media and marketing purposes.

Upon project completion, the client was satisfied with the final result, which met the initial design expectations. Customers visiting the café also provided positive feedback, expressing appreciation for the ambiance, both through online platforms and in-person conversations at the café.

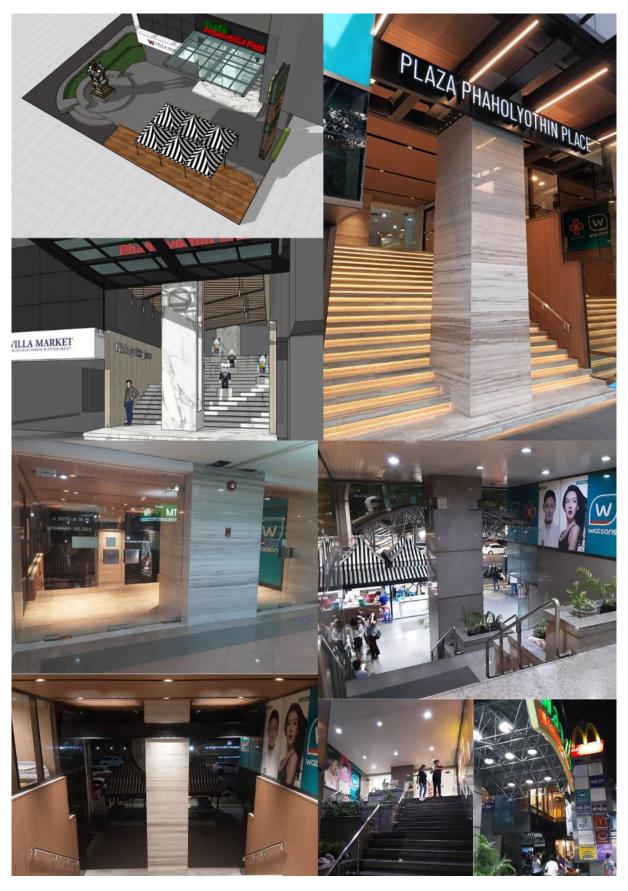
One key indicator of the design's success was the organic promotion by customers through online media. Many visitors shared photos of the café's atmosphere across various platforms, including café-related media and design-focused sites like Pinterest.

Key lessons and insights gained from this project include a deeper understanding of contemporary café and bakery design expectations. Customers today increasingly view cafés as tourist destinations, expecting numerous photo-friendly spots due to the significant role of online promotion. Another recurring challenge was budget control, particularly concerning materials and spatial dimensions. Once the design and construction drawings were completed, later budget adjustments and design changes sometimes impacted the final quality of the project. These experiences serve as valuable knowledge for refining future design projects.

REFERENCES:

Dear December Café. (2023, Noember 23). [Status update]. Facebook. https://www.facebook.com/DearDecemberCafe Nasir, O. (2022). Minimalism: The ability to choose less. The Design Gesture. Retrieved. October 17, 2022, from https://thedesigngesture.com/minimalism-the-ability-to-choose-less/





Pichet Vanitcharoenthum

Renew Main Entrance Plaza Phahonyothin Place

Phaholyothin Place Plaza is located on the corner of Phaholyothin Road and Soi Sailom. Comprised of a supermarket on the ground floor, a shopping mall with retail shops accessible from both street corners occupied the main floor up to the 3rd floor space, and the 7th floor to 16th floor upper stack for residential units designed by well-known architect Terdkiat Sakkhamduang. The commercial space was inserted at the base of the most prime zone of the location. The mall entrance is accessed from the main street, with a crowded pedestrian walkway by the grand staircase leading to the main level of the three-floor commercial space with a full-height open well atrium. This 6.50-meter-wide grand staircase is set inside the recess portal. In the center of the staircase line up a pair of 1.00 m. x 1.00 m. columns, one on the front and the other on the upper floor inside, separating the stairs into 2 parts with a plant box nested between the two columns. The original surface of the wall and floor is finished with dark grey granite and a stainless steel handrail. The portal canopy is installed in a curved 3-dimensional space frame with a metal sheet roof that looks like an outstanding throwback to 30 years ago. After it was completed and opened in 1995, about 28 years passed, and today this main entrance portal looks dark from the everyday piling of dust and scratches on the surface from heavy-duty periods over the years. (1) The building committee needed a grand renovation to freshen the common areas with a more trendy look, marking a beautiful city-life scenery. Particularly, the main entrance must be elegant and invite the crowd from the street. In the meantime, getting the same language with this elegant building typology, designed in the 1990s.

OBJECTIVES:

- 1. To renovate the main entrance and the pedestrian entrance in front of Phaholyothin Place. The expected result is looking for not only a more trendy appearance and recognition by the pedestrians passing by, but also harmonization with the existing architecture designed by the famed architect.
- 2. The construction process must not obstruct the tenant's everyday activities and the commercial hours of the plaza. The total cost and time frame should be reasonable.

CONCEPTUAL FRAMEWORK:

Due to the condition of the time frame, cost, and construction method, the renovation goal. The architect suggests the revitalization of the strategy. The main feature existing shady canopy replaced with transparency overhanging. The staircase surface material that was scratched from long years of duty was replaced with new coming trendy materials. Added more lighting design techniques to improve the mood & tone vibe. The outcome must still be harmonized with the overall appearance of the existing building.

PROCESS / METHODOLOGY:

The architect approached the renovation process with a strongly qualitative method according to the prospect's daily consumer, by actively listening to the committee's requirements, paralleled with self-observing the building activities occurring. The building typology case study summarizes the outcome solution with the Revitalization strategy for this Modern Architecture of the 1990s, by harmonizing the existing building with the same language.

The revitalization process started with the main appearance feature. The dusty eclipse space frame canopy was replaced with a widespread clear horizontal panel, flooding the natural daylight over this new entrance portal. This transparent plane is composed of lightweight shinkolite acrylic sheets with a slim strip frame instead of an old-fashioned heavy glass panel, supported by a cantilever WF beam steel structure.

The material refurnishing began with removing the visual obstruction and the dark color surface finishing. The plant box in the shade between the 1.00 m. x 1.00 m. The columns that separate the stairs into 2 parts were moved off and replaced with wall shiny pink granite make the stairway look wider. Expanded pedestrian platform for more inviting the pedestrians. Replaced the wall and ceiling surface inside the portal with vertical synthetic wood planks to create the sense of warm welcome and look unified.

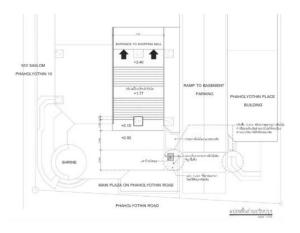
LED line lights illuminated every step leading to the main floor inside. This lighting design tool was also used to emphasize the magnificent steel structure line above, the wood cladding edge, and the ceiling lighting slot to lighten up the lively vibe for the new freshened design. Particularly, the safety for streetfronts in twilight.

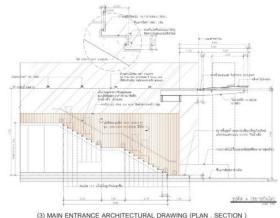
Relocate the stainless steel handrail by splitting it off from the center line attached to both sides of the new wood panel for safety and to conserve resources by reusing a little item as possible.

The renovation process runs from 10.00 to 10.00 commercial hours of the mall. The preparation was carefully planned at a meeting of construction parties since day one of the schedule and must be kept on track every step of the way, while the front entrance door is still open to welcome the public daily.

TECHNIQUES AND MATERIALS:

The main purpose of the renovation and maintenance work was to lighten the main entrance with as much natural daylight as possible (transparency). The mall entrance accessed from the main street by the 6.50-meter-wide grand staircase is set inside the recess portal. In the center of the staircase line up a pair of $1.00 \text{ m.} \times 1.00 \text{ m.}$ columns, one on the front and the other on the upper floor inside. The architect replaced the dark metal sheet canopy with the large transparent frame, $4.40 \text{ m} \times 6.30 \text{ m}$ in dimension, overhanging above the entrance. This transparency frame is composed of lightweight Shinkolite acrylic sheets with a slim strip frame, supported by a 4-bolstered cantilever WF beam steel structure. The twin girder in the center embraced the huge column firmly to support and balance the entire new canopy structure. This acrylic sheet not only reduces the dead-load weight of solid safety glass but also makes the 4.40-meter cantilever possible for structural load design within the budget. (see figure) The rain drainage gutter is placed along the building edge and is led by a hidden pipe to the manhole below.





The replacement of the column and floor surface from dark grey granite to shiny pink granite lightens up the entrance portal. The stair treads and platform edge were sand-brushed for slip protection.

The syntactic wood plank clad the wall surface, and overall inside the portal ceiling aimed for a consistent outcome setting and harmonized with the tangerine color scheme throughout the building. The steel structure frame with dark black paint makes the minimalist appearance trendy

The lighting designer proposed the entire lighting plan and supervised the positioning of equipment installation while construction ran along the schedule. This ensures that every illuminated equipment must be placed in the right position before covering the finished surfaces, such as the LED lines of the steel structure above, the ceiling lighting slot, the LED lines beneath the stair riser nose, and the top plate of the wood panel.

The transparency of the acrylic sheet canopy floods the natural daylight over the new entrance plaza in the daytime and dramatically illuminates light at twilight.

RESULT / CONCLUSION:

The renovation program aims to improve the main entrance portal to have a more modern look and be attractive at the same time, so it could stand proudly among the neighborhood buildings. The architect suggests revitalization for the design direction. The term "transparency - warm bright mood and tone -luminance" is set as the goal for the project evaluation. The outcome completed the purpose of freshening this Modern Architecture of the 1990s to become more notable and recognized by the crowd. This area turns into the assembly point for the officer from the Phaholyothin Place Plaza and people around there. Later, it generated a very nice kiosk group on the plaza provided for street food tenants that circulated around the office hours. In the evening, the illumination from the entrance portal created a comfortable and safe sense for the street pedestrian.

REFERENCES:

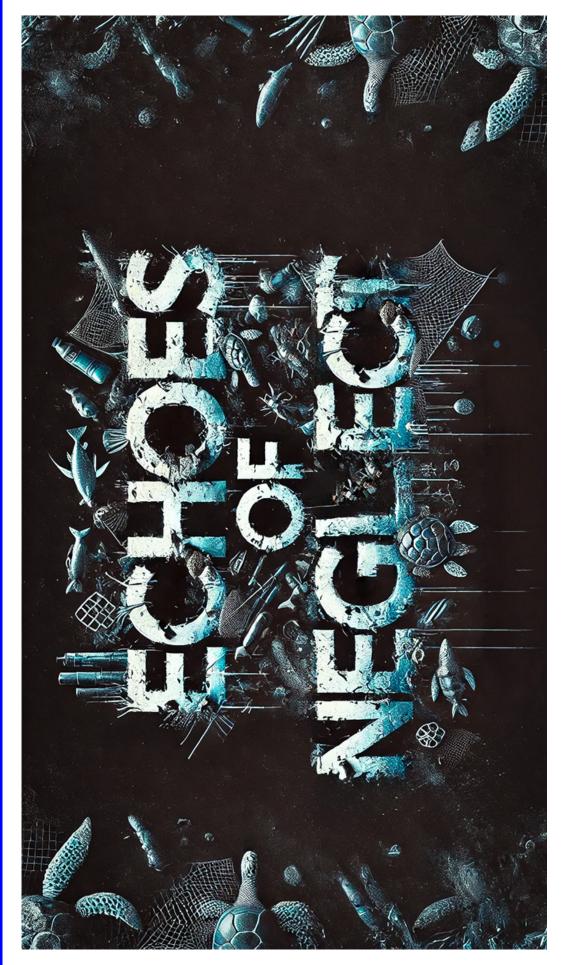
Frampton, Kenneth. (1985). Modern Architecture: A Critical History. London: Thames and Hudson. Rowe, Peter G. (1987). Design thinking. Mass. U.S.A. The MIT Press.

Taguchi, Yasuhiko and Tao, I.M. (1996). American Shopping Centers 2. Japan: Shotenkenchiku-Sha. Muto, Shoichi. (1993). Commercial Space in Europe '93. Japan: Graphic-sha Publishing.

Architect Designer: Pichet Vanitcharoenthum, Npapat. Supasindatechatouch

Lighting Designer:Vee kungwankitti Structural Engineer: Apisit Kusaranand

Piyanon Somboon Echoes of Neglect



Echoes of Neglect is a digital art project that examines the impact of marine pollution on ocean ecosystems within the framework of a BANI (Brittle, Anxious, Non-linear, Incomprehensible) world. This 2:17-minute video features twelve marine species ranging from jellyfish to starfish, each constructed entirely from marine debris, such as plastic bottles, fishing nets, and cans. Using DALLE 3 for static image creation and RunwayML for animation, the work presents a hyper-realistic yet symbolic depiction of nature's degradation. The visual design employs a deep blue and gray color palette, with diffused lighting that casts soft shadows, creating a somber and oppressive atmosphere that reflects the brittle state of marine ecosystems. The non-linear narrative, which transitions between species without a predictable sequence, mirrors the incomprehensible scale of the ecological crisis, aligning with the symposium's theme. For instance, the jellyfish, composed of debris like plastic bottles and nets, floats amidst a polluted coral reef, its slow movements evoking a sense of despair. By imagining a future where marine life is overtaken by waste, the project critiques humanity's neglect of environmental responsibilities and calls for urgent action. This work contributes to the Design Thinking Research Symposium's exploration of design as an interdisciplinary practice, where art and technology converge to address global challenges (Design Research Society, n.d.). It positions the artist as a generalist, integrating art, technology, and environmental advocacy to navigate the complexities of a BANI world. Through this project, I aim to foster emotional engagement, encouraging viewers to reflect on their role in a world where natural systems are increasingly fragile and unpredictable, and to inspire sustainable design solutions through the power of visual storytelling.

OBJECTIVES:

The primary objective of Echoes of Neglect is to raise awareness about the devastating effects of marine pollution on ocean ecosystems, using digital art as a medium to evoke emotional responses in a BANI world. Marine ecosystems are under severe threat, with over 8 million tons of plastic entering the oceans annually, leading to the death of more than 100,000 marine animals each year (UNEP, 2021). This project visualizes the suffering of marine species by depicting twelve creatures such as jellyfish, whales, and starfish constructed from debris, symbolizing the fusion of nature and human waste. The work aims to highlight the brittle and anxious state of these ecosystems, as well as the non-linear and incomprehensible scale of the crisis, aligning with the BANI framework. Another objective is to explore the role of design in addressing global challenges, as emphasized in the Design Thinking Research Symposium series, which examines how design extends beyond traditional disciplines (Design Research Society, n.d.). By using Al tools like DALLE 3 and RunwayML, the project demonstrates how technology can amplify environmental advocacy through art. Finally, the work seeks to inspire sustainable design practices by imagining a future where marine life is entirely composed of waste, urging designers and policymakers to prioritize ecological solutions. Through this project, I aim to foster a dialogue about the role of art and design in navigating the complexities of a BANI world, where traditional approaches to problem-solving are insufficient, and to encourage viewers to take action against environmental neglect.

CONCEPTUAL FRAMEWORK:

Echoes of Neglect is conceptually grounded in the BANI World paradigm, which describes a reality that is Brittle, Anxious, Non-linear, and Incomprehensible (Cascio, 2020). Marine pollution exemplifies a brittle system on the brink of collapse, with ecosystems unable to withstand the pressure of 8 million tons of plastic waste entering the oceans each year (UNEP, 2021). The anxiety of this crisis is reflected in the somber tone of the artwork, where marine creatures are depicted as suffering hybrids of nature and waste. The non-linear narrative, which shifts between species without a clear progression, mirrors the unpredictable and interconnected impacts of pollution across the ocean. The incomprehensible scale of the crisis is symbolized by the surreal imagery of animals entirely composed of debris, a future that feels both alien and imminent. The project also draws on Thornes' (2008) concept of environmental art as a medium for emotional engagement, using visual storytelling to foster ecological awareness. Additionally, it aligns with the Design Thinking Research Symposium's exploration of design as an interdisciplinary practice, where the artist integrates art, technology, and environmental advocacy to address societal issues (Design Research Society, n.d.). The deep blue and gray color palette, with diffused lighting casting soft shadows, creates an oppressive atmosphere that underscores the degradation of marine ecosystems. By positioning the artist as a generalist who combines multiple disciplines, the work demonstrates how design can navigate the complexities of a BANI world, encouraging viewers to confront the fragility of marine ecosystems and the urgent need for sustainable solutions to combat humanity's neglect.

PROCESS / METHODOLOGY:

The development of Echoes of Neglect began with research into the impact of marine pollution, drawing on reports from UNEP (2021) and Jambeck et al. (2015) to understand the scale of the crisis. I selected twelve marine species jellyfish, hermit crabs, sharks, crabs, lobsters, manta rays, whales, octopuses, sea turtles, dolphins, seahorses, and starfish to represent the diversity of affected ecosystems. Using DALL:E 3, I generated static images of each creature, designing their bodies to be composed entirely of marine debris, such as plastic bottles, fishing nets, and cans. The Al tool enabled hyper-realistic rendering of textures, such as the transparency of plastic or the roughness of nets, enhancing the visual impact. RunwayML was then used to animate these images into a 2:17-minute video, simulating the lifelike movements of each creature amidst a debris-filled ocean. The animation process focused on slow, deliberate motions to evoke empathy, with a deep blue and gray color palette and diffused lighting to create a somber atmosphere. The non-linear sequence of the video, where species appear without a predictable order, mirrors the chaotic nature of the BANI world. Throughout the process, I iterated on the visuals based on feedback from peers at Rangsit University, ensuring the work effectively communicated its environmental message. This methodology highlights the potential of Al

Available online at www.workinprogress-symposium.design ©2025 Published by: Work in progress 2025

in design, aligning with the symposium's focus on expanding the definition of design thinking through interdisciplinary approaches (Design Research Society, n.d.).

TECHNIQUES AND MATERIALS:

Echoes of Neglect employs digital art techniques, utilizing Al tools to create a visually compelling narrative. The primary tools used were DALLE 3 for generating static images and RunwayML for animation. DALLE 3 was instrumental in creating hyper-realistic depictions of marine creatures composed of debris, such as plastic bottles, fishing nets, and aluminum cans. The Al's ability to render intricate details like the translucency of plastic or the tangled texture of nets added a layer of realism to the surreal concept of animals made from waste. Each of the twelve species was designed with a focus on anatomical accuracy, ensuring that the debris was integrated in a way that reflected the real-world impact of pollution, such as nets entangling limbs or plastics embedded in bodies. RunwayML was then used to animate these static images into a 2:17-minute video, with a focus on simulating natural movements like the drifting of a jellyfish or the swimming of a whale. The animation process involved adjusting frame rates to create slow, deliberate motions, enhancing the emotional weight of the visuals. The deep blue and gray color palette, with diffused lighting casting soft shadows, was applied through digital post-processing to evoke a sense of despair. The final video was exported in high-definition format to ensure clarity for presentation at the symposium. This combination of Al-generated art and digital animation aligns with the symposium's theme by demonstrating how technology can be harnessed to address the incomprehensible challenges of a BANI world through design (Design Research Society, n.d.).

RESULT / CONCLUSION:

Echoes of Neglect effectively visualizes the impact of marine pollution in a BANI world, where ecosystems are brittle, the crisis evokes anxiety, the impacts are non-linear, and the scale is incomprehensible. The final 2:17-minute video, featuring twelve marine species constructed from debris, was presented to peers at Rangsit University, Faculty of Art and Design. The feedback high-lighted the video's strong emotional and visual impact, with viewers noting the haunting effect of seeing familiar creatures like jellyfish and starfish transformed into hybrids of waste. The hyper-realistic imagery, created using DALL-E 3 and animated with RunwayML, amplified the sense of despair, particularly through the deep blue and gray color palette and diffused lighting that cast soft shadows, creating a somber atmosphere. This aligns with Thornes' (2008) argument that environmental art can foster ecological awareness through emotional engagement. The non-linear narrative structure, which shifts between species without a clear progression, mirrors the chaotic and unpredictable nature of the ecological crisis, resonating with the BANI framework (Cascio, 2020). This project also contributes to the discourse on design thinking by demonstrating how Al can bridge art and advocacy, supporting the Design Thinking Research Symposium's exploration of design as an interdisciplinary practice (Design Research Society, n.d.). While the work is still in progress, it has sparked meaningful discussions among peers about the role of art in addressing global challenges, encouraging viewers to reflect on their environmental responsibilities. Future iterations may incorporate interactive elements to deepen audience engagement, but the current version successfully underscores the urgent need for sustainable solutions in a world defined by uncertainty and complexity, highlighting the consequences of humanity's neglect.

REFERENCES:

Cascio, J. (2020). Facing the age of chaos. Institute for the Future. https://www.iftf.org/insights/facing-the-age-of-chaos/
Design Research Society. (n.d.). Design Thinking Research Symposium 13, Haifa, Israel. https://www.designresearchsociety.org
Jambeck, J. R., Geyer, R., Wilcox, C., Siegler, T. R., Perryman, M., Andrady, A., Narayan, R., & Law, K. L. (2015). Plastic waste inputs from land into the ocean. Science, 347(6223), 768-771. https://doi.org/10.1126/science.1260352

Thornes, J. E. (2008). Cultural climatology and the representation of sky, atmosphere, weather and climate in visual art. Ecumene, 15(3), 252–265. https://doi.org/10.1177/0967460808093407

UNEP. (2021). From pollution to solution: A global assessment of marine litter and plastic pollution. United Nations Environment Programme. https://www.unep.org/resources/pollution-solution-global-assessment-marine-litter-and-plastic-pollution



Ploy Nikadanont

Guidelines for Illustrations Design that Develop Positive Emotions Using Neuro Design Principles for Generation Z Ages 18 - 24

MAHIDOL UNIVERSITY INTERNATIONAL COLLEGE



In today's BANI world (Brittle, Anxious, Non-linear, Incomprehensible), people struggle with constant change and uncertainty. We process approximately 74 GB of information daily from digital sources (Heim & Keil, 2017), contributing to stress and anxiety that harm long-term health and well-being.

According to research, visual art can help reduce these negative impacts. Mastandrea et al. (2019) found that museum visits significantly reduce stress. One study determined that visitors to a London art gallery had lower cortisol levels (Clow & Fredhoi, 2006), while another discovered that figurative art especially reduced blood pressure in participants (Mastandrea et al., 2018). These physiological responses indicate art's ability to trigger positive feelings. According to neuroscience study, brains experience more pleasure when they can readily process and understand visual information. Leder et al. (2004) found that minimum ambiguity in art promotes aesthetic satisfaction, stimulating the brain's reward centers and improving overall mood (Scherer, 2005).

However, no specific study has been conducted to determine which types of images elicit the most positive sensations in different age groups. This research will investigate certain styles of illustrations that appeal to a specific group beginning with Gen Z aged 18-24, since these group reported higher rates of mental health difficulties, including stress, anxiety, and depression, which could be attributed to variables such as increased stresses and changes in cultural norms (Col et al., 2023).

This project will apply these insights utilizing neuro design principles to create illustrations that are specifically optimized for brain processing. By conducting a literature review and analyzing best practice projects, the researcher will identify the visual elements that most effectively elicit positive emotions. The resulting visual prototypes will aim to improve emotional well-being in our complex modern environment.

OBJECTIVES:

To create guidelines for illustration design that elicit positive emotions by using neuro design principles for gen Z age 18-24.

CONCEPTUAL FRAMEWORK:

According to Mastandrea et al. (2019), better understanding of visual information decreases confusion and boosts positive emotional reactions. This occurs because the brain's reward system engages when we correctly process and comprehend what we see. Studies demonstrate that making art more understandable directly increases positive feelings (Gerger and Leder, 2015).

Therefore, in this project, the researcher will apply neuro design principles focusing on how the brain responds to stimuli, with 2D design principles to increase design effectiveness. This will be achieved by organizing visual compositions with low complexity to facilitate brain decoding. The term "low complexity" does not refer to basic visuals, but rather to the arrangement of visual elements in predictable patterns that the brain can anticipate or compute. When images have "low complexity," the brain can process visual signals more fluently, leading to easier comprehension which generates positive feelings as described by Mastandrea et al. (2019).

This project also applied research on angular and curved shapes that correspond with emotional processing (Balzhenkova and Kumar, 2018) and color psychology (Mohr & Jonauskaite, 2022) to develop two sets of illustration prototypes. These prototypes will be used to collect preference data from the target audiences.

PROCESS / METHODOLOGY:

1. Literature Review:

- 1.1 Examine the literature on neurodesign principles, particularly with a focus on creating low-complexity designs.
- 1.2 Review literature on 2D design principles that promote positive emotions, with an emphasis on shapes, forms, and color psychology.
- 2. Create prototypes based on information gathered from the literature review. The outcomes will be two sets of fruit illustrations, the first being organic shapes and the second formed by geometric shapes.
- 3. Prepare an interview guide and a questionnaire, including two sets of fruit illustrations (organic shapes and geometric shapes) for collecting preferences data from target audiences.
- 4. Conduct surveys and group interviews with the target audience, which are Gen Z aged 18 to 24 at Mahidol University International College.
- 5. Analyze and summarize the results using frequency distribution counting methods to determine the most effective visuals for promoting positive emotions among target audiences.

TECHNIQUES AND MATERIALS:

According to Ocvirk et al. (2012) classify images into five abstraction levels:

level 1 Naturalism: reality as seen.

level 2 Realism: emotional focus with identifiable subjects.

level 3 Semi-Abstraction: reduced details with identifiable structures.

level 4 Objective Abstraction: minimum link to the originals.

level 5 Non-Objective Abstraction: total abstraction. Based on Mastandrea et al. (2019), brains experience more pleasure when they can easily process and understand visual information. It is obvious that levels 1, 2, and 3 have more potential than levels 4, and 5. However, this project will only focus on levels 2 and 3, as level 1 is more likely to be photographed which has a different creation method, whereas levels 4 and 5 are abstract.

In order to create visuals representing "realism" and "semi-abstraction" (the second and third levels in the five-level abstraction spectrum), this project employs stencil technique which began by cutting holes in the forms of selected fruits on paper to produce



templates. Then place a template on the watercolor paper, and using sponges applying acrylic paint through the cut-out fruit shapes. This project also employs digital techniques; sticker labels on fruit illustrations are created using digital techniques that combine Adobe Photoshop and Adobe Illustrator. Also the illustration of fruits in geometric shapes are created by scanning the original stencil artworks and manipulated files in Adobe Photoshop.

For creating low-complexity illustrations using neuro design principles (Bridger, 2017). The designs was developed using Berger's ten key components, which included:

- 1. Use familiar elements with interesting details.
- 3. Apply golden ratio proportions.
- 5. Left-side images, right-side text.
- 7. Familiar contexts that leverage existing memories.
- 9. Limit visual elements.

- 2. Clear contrast for distinct focal points.
- 4. Symmetry (especially vertical).
- 6. Create visual hierarchy.
- 8. Exaggerate key features.
- 10.30-degree angles for a diagonal composition.

RESULT / CONCLUSION:

According to a survey of 140 Generation Z participants (ages 18-24) conducted at Mahidol University International College in March 2025, 85% (119 participants) chose the illustration of fruits in organic shapes over geometric designs. Among the 119 participants, 88 were from Arts and Humanities departments (including Communication Design, Business Administration, Media Communication, and Cultural Studies), and 31 from Science departments (including Creative Technologies, Dentistry, Biological Science, and Computer Science). Only 15% (21 participants) have positive emotions with geometric designs. Of the 21 participants, 17 were from Arts and Humanities departments, with only 4 from Science departments.

It is obvious that the target audience, Gen Z individuals aged 18-24, generally prefer organic shapes over geometric ones. Students from both Art and Humanities and Science departments seem to share this preference. This aligns with Balzhenkova and Kuumar's 2018 study, which found that organic shapes are more effective at evoking positive emotions than geometric shapes.

Furthermore, data collected group interviews indicate that warm tones such as yellow, orange, red, magenta, and pink elicit a positive emotion, whereas earth tones such as brown, beige, dark green, and grey do not. Complementary color combinations, such as blue and orange or bright green and pink, are seen as cheerful. In contrast, light blue, navy blue, and sap green tend to convey a sense of tranquility. The effects of the stencil technique also contribute to the creation of a welcoming atmosphere when viewing.

REFERENCES:

Ocvirk, Otto G., Robert E. Stinson, Philip R. Wigg, Robert O. Bone, and David L. Cayton. Art Fundamentals: Theory and Practice. 12th ed. New York: McGraw-Hill Companies, Inc., 2012. ISBN 978-0-07-337927-2.

Bridger, Darren. Neuro Design. London: Kogan Page Limited, 2017. ISBN 978749478889.

Graf, L. K., & Landwehr, J. R. (2015). A dual-process perspective on fluency-based aesthetics: The pleasure-interest model of aesthetic liking. Personality and Social Psychology Review, 19(4), 395-410. https://doi.org/10.1177/1088868315574978

Mohr, C., & Jonauskaite, D. (2022). Why links between colors and emotions may be universal. Psychology Today. https://www.psychologytoday.com/us/blog/color-psychology/202202/why-links-between-colors-and-emotions-may-be-universal

Mastandrea, S., Fagioli, S., & Biasi, V. (2019). Art and psychological well-being: Linking the brain to the aesthetic emotion. Frontiers in Psychology, 10, Article 739. https://doi.org/10.3389/fpsyg.2019.00739

Blazhenkova, O., & Kumar, M. M. (2018). Angular versus curved shapes: Correspondences and emotional processing. Perception, 47(1), 67-89. 1 https://doi.org/10.1177/0301006617731048

 $\label{lem:coe} Coe, E., Doy, A., Enomoto, K., \& Healy, C. (2023). Gen Z mental health: The impact of tech and social media. McKinsey Health Institute. \\ https://www.mckinsey.com/mhi/our-insights/gen-z-mental-health-the-impact-of-tech-and-social-media. \\$

Museum of Modern Art. (n.d.). Stencil. MoMA Collection Terms. Retrieved [March 27, 2025], from https://www.moma.org/collection/terms/stencil



Podjanee Kakaew Education Bubble

What Are Your Thoughts on Preschoolers Having to Study Intensively for Competitive School Entrance Exams? In today's world, competition for admission to prestigious kindergarten and elementary schools has become a common phenomenon. As a result, many parents enroll their children in extra classes or train them with practice tests from a very young age. However, before deciding whether early childhood students should undergo intensive learning to compete for school admissions, several critical aspects must be considered. The practice of pushing young children to study extensively for entrance exams has both advantages and disadvantages. However, education experts generally agree that excessive academic acceleration at this stage tends to have more negative than positive effects. The trend of early academic acceleration can be compared to an economic bubble in many ways. Both phenomena share characteristics such as rapid expansion, a lack of fundamental stability, and an eventual risk of collapse.

Children are being pushed to study beyond their developmental stage in order to gain admission to top-tier schools, without considering their appropriate developmental needs. This may create the illusion that they are excelling quickly, but they lack a solid foundation of knowledge and skills. While children may grasp theoretical concepts quickly and perform well on exams, they may lack essential skills such as creativity, problem-solving, social interaction, critical thinking, and the ability to apply knowledge in real-life situations—skills that are crucial for long-term growth. As these children advance to higher levels of education, where analytical thinking is more important than rote memorization, they may struggle to keep up, lose motivation, or even face mental health issues.

Artistic Interpretation Through Experimental Motion Graphics. This experimental motion graphic project draws inspiration from the current trend of early childhood education that emphasizes excessive academic preparation for school entrance exams. Based on this concept, the creator developed a piece of digital art utilizing 3D character design and motion graphics techniques to visualize the nature of an education system that prioritizes exam performance and over-accelerated learning. The outcome highlights the idea that pushing young children too hard academically may not yield the expected benefits and could ultimately lead to negative consequences. This scenario mirrors a financial bubble unstable and at risk of bursting at any moment.

OBJECTIVES:

The image depicts an education system that emphasizes exam preparation, where the excessive acceleration of early childhood learning is compared to a bubble lacking stability and at risk of collapsing in the future. This concept is conveyed through the use of 3D character design and motion graphics techniques.

CONCEPTUAL FRAMEWORK:

The "education bubble" refers to a situation where the education system places more value on competition and degrees than on the true purpose of learning. This results in an inflated demand for education, such as:

- Parents are flocking to enroll their children in prestigious schools.
- Extracurricular tutoring starting at a very young age.
- An education system that prioritizes exam results over holistic development.

This bubble is similar to economic bubbles in the stock or real estate markets, where demand becomes exaggerated and may lead to negative long-term consequences, such as increased stress for children and an education system that fails to meet the genuine needs of society.

PROCESS / METHODOLOGY:

Research information, design concepts, and analyze the data. Through this visual presentation, the artist compares an education system focused on exam preparation and the excessive acceleration of early childhood learning to a bubble unstable and with the potential to collapse in the future. Children who are pushed to learn too quickly may miss out on appropriate developmental milestones, lacking the solid foundational knowledge and skills that are crucial for long-term growth.

• Design a movement plan.

- Create 3D models using Autodesk Maya.
- Develop lighting and rendering for the scene using Arnold Renderer.

TECHNIQUES AND MATERIALS:

3D Modeling / Autodesk Maya 2018

Compositing / After Effect CC 2018

RESULT / CONCLUSION:

This artwork represents the excessive academic acceleration of preschool children, likened to an educational bubble appearing to grow rapidly but lacking stability, eventually collapsing. This pressure to accelerate learning may stem from unrealistic expectations set by parents and society, along with an overly competitive environment. As a result, it can have negative long-term effects on a child's development. A better approach to learning focuses on building a strong foundation naturally, in a fun and engaging way, while also fostering life skills. a single state; rather, they continuously merge and transform, much like the endless variations of color in the RGB system.

REFERENCES:

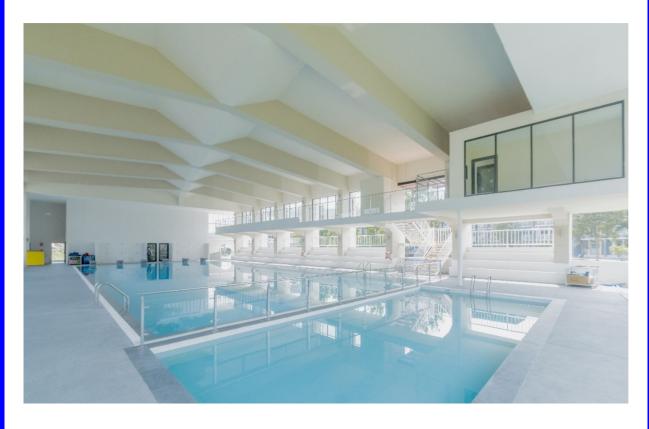
ธิติ มีแต้ม. ฝ่ามรสุมตีตราเด็ก กับ นพ.ประเสริฐ ผลิตผลการพิมพ์. สืบค้น 3 ธันวาคม 2567 ,จาก https://www.the101.world/prasert-interview-ear-ly-childhood/

มนสิการ กาญจนะจิตรา.เด็กน้อยเร่งเรียนเขียนอ่าน. สืบค้น 3 ธันวาคม 2567 ,จากhttps://www.theprachakorn.com/newsDetail.php?id=782 สำนักงานส่งเสริมสังคมแห่งการเรียนรู้และคุณภาพเยาวชน(สสค.) . เปิดสถานการณ์เด็กปฐมวัย มุ่งติวตั้งแต่วัยอนุบาล. สืบค้น 3 ธันวาคม 2567 ,จาก https://www.thaihealth.or.th/?p=271298



Porramaze Ponrattanasit

Indoor swimming pool Design Project of Satit International Bilingual School of Rangsit University, Chiangmai



Indoor Swimming Pool Design Project of Satit International Bilingual School of Rangsit University at Chiangmai

This project presents the design of an indoor swimming pool for Satit International Bilingual School of Rangsit University at Chiangmai, aiming to create a functional, adaptable, and sustainable aquatic facility.

The design reflects the challenges of the BANI World (Brittle, Anxious, Nonlinear, and Incomprehensible) by addressing issues of resilience, safety, and flexibility in both form and function. A key concept in the design is biophilic architecture, which integrates natural light, open spaces, and eco-friendly materials to foster a calming and stimulating environment. The structure is built to accommodate educational, recreational, and competitive swimming, ensuring inclusivity for students of all skill levels. The facility also incorporates energy-efficient systems, including smart ventilation, humidity control, and a water recycling system, reducing environmental impact while maintaining high water quality.

The design ensures spatial flexibility, allowing for modifications in response to climate conditions and educational demands. Seating areas, observation decks, and training zones are strategically placed to enhance usability and encourage social interaction. The modern, minimalist aesthetic complements the surrounding landscape while reinforcing a sense of openness and connection to nature

By prioritizing functionality, sustainability, and user well-being, this indoor swimming pool serves as an innovative model for educational infrastructure in a rapidly evolving world. The project embodies a holistic approach to learning and recreation, preparing students for a future where adaptability and resilience are essential. It not only promotes physical health but also fosters a sense of security and inspiration within an unpredictable global landscape, aligning with the core principles of a BANI world.

OBJECTIVES:

The objective of this design project is to create a modern and functional indoor swimming pool for Satit International Bilingual School of Rangsit University in Chiang Mai, aiming to meet both aesthetic and practical requirements. The design will provide an environmentally conscious, safe, and comfortable aquatic space for students, faculty, and visitors, promoting physical activity and well-being in a conducive learning environment. The project will integrate innovative design solutions, incorporating sustainable materials, energy-efficient technologies, and natural lighting to create a harmonious balance between functionality and sustainability.

Additionally, the design will be tailored to the specific needs of the school, considering factors such as accessibility, safety, and ease of maintenance. By focusing on both the physical and emotional needs of the users, the swimming pool will serve as a space that encourages holistic development.

Aligned with the theme of the 13th Arts Design International Design Exhibition, "Work in Progress," this project will showcase an evolving approach to school infrastructure, demonstrating a thoughtful and innovative response to the challenges of modern education. It will also highlight a forward-thinking approach to design in an ever-changing world, contributing to the BANI World exhibition by emphasizing progress, adaptability, and creativity in architectural solutions.

CONCEPTUAL FRAMEWORK:

The Indoor Swimming Pool Design Project for Satit International Bilingual School of Rangsit University in Chiangmai is based on principles of modern educational architecture, sustainability, and user-centered design. The goal is to create a functional, aesthetically pleasing, and adaptable space that serves both educational and recreational needs while addressing the evolving demands of modern education.

The design process revolves around three core concepts

1. Sustainability and Innovation The project emphasizes the use of sustainable practices, including energy-efficient technologies, eco-friendly materials, and passive design strategies. By incorporating these elements, the project reduces its environmental impact and contributes to long-term sustainability. The aim is to create a building that not only meets the current needs but also aligns with future sustainability goals, making it a model for eco-conscious design in educational spaces.

2. Health and Well-being Understanding the importance of physical activity in education, the design focuses on promoting health and well-being through the swimming pool. The space will be designed with user comfort, safety, and accessibility in mind, ensuring it is suitable for students, faculty, and visitors. Natural light and proper ventilation will enhance the experience, creating a welcoming environment that encourages physical fitness and mental well-being.





3. Adaptability and Flexibility The swimming pool design will be flexible, accommodating various activities, such as swimming lessons, physical education classes, and recreational events. This adaptability aligns with the theme of "Work in Progress" for the exhibition, highlighting the need for evolving educational spaces. The design will support the dynamic nature of modern learning environments, which require spaces that can adjust to different purposes over time.

This conceptual framework reflects a forward-thinking, progressive response to modern educational and environmental challenges, contributing to the BANI World exhibition by showcasing innovation, sustainability, and adaptability in architectural design.

PROCESS / METHODOLOGY:

TECHNIQUES AND MATERIALS:

RESULT / CONCLUSION:

The Indoor Swimming Pool Design Project for Satit International Bilingual School of Rangsit University in Chiangmai demonstrates a progressive approach to architectural design, aligning with the evolving educational needs of the institution. By incorporating sustainable practices, innovative technologies, and a focus on user-centered design, the project not only offers a functional and aesthetically pleasing space but also addresses environmental concerns. The result is a space that benefits both the users and the planet, creating an environment conducive to physical and mental well-being.

The design prioritizes the health and safety of students, faculty, and visitors, providing a space that encourages physical activity and wellness. By integrating natural lighting and efficient ventilation, the swimming pool area ensures comfort while creating an inviting atmosphere. These elements contribute to the overall experience, promoting the importance of physical fitness as a vital part of education.

Moreover, the pool's design reflects flexibility and adaptability, ensuring that it can accommodate a wide range of activities, from swimming lessons to recreational events. This adaptability mirrors the theme of "Work in Progress" and is essential for meeting the dynamic needs of an educational environment.

The design ensures the space will remain relevant and useful over time, adapting to changing educational requirements. In conclusion, this project embodies the core values of the BANI World exhibition, where innovation, sustainability, and adaptability play central roles in shaping the future of architecture. The indoor swimming pool design is a forward-thinking response to modern educational infrastructure, showcasing a balance between sustainability, user experience, and flexibility. This project represents the potential for architecture to evolve in line with societal changes, offering a model for future educational spaces that prioritize well-being, adaptability, and long-term sustainability.

REFERENCES:

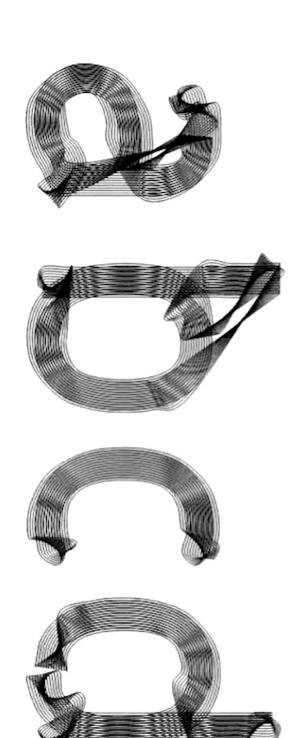
Jones, A. P. (2019). Architectural design for sustainable education spaces. Wiley & Sons.

Smith, J., & Brown, R. L. (2020). The role of sustainable design in modern educational facilities. Journal of Architecture and Education, 15(2), 55-72. https://doi.org/10.1080/1234567890

International Energy Agency. (2021). Energy efficiency in educational buildings: A global perspective. IEA Publications.

Patel, V. (2018). Designing for wellness in educational spaces: A focus on swimming pool design. In Proceedings of the International Conference on Sustainable Architecture and Design (pp. 100-105). University Press.

PARTICIPATED CREATIVE WORKS



Typographic Responses: Interactive Typography in an Age of Instability

MAHIDOL UNIVERSITY INTERNATIONAL COLLEGE

"Typographic Responses" invites viewers to experience instability through interactive typography. This digital installation transforms familiar letterforms into a dynamic field where fixed meanings give way to changing interpretations.

The project centers on a responsive typographic system where letters react to human presence. When viewers type characters onto the digital canvas, each letter initially appears in its standard form. However, as the viewer's cursor approaches these letters, the typography comes alive: letterforms expand, contract, break apart, or ripple outward based on cursor proximity, creating a visual relationship between human movement and typographic reaction.

Using p5.js, the project transforms typography—traditionally a tool for clarity—into a medium that embraces change and responsiveness. The connection between viewer movement and typographic behavior follows algorithms that balance predictability with surprise, creating a system that remains readable while never behaving exactly as expected.

By reimagining typography as flexible rather than fixed, "Typographic Responses" invites reflection on the relationship between stability and meaning in how we communicate. Inspired by the dynamic typography of John Maeda and the systems thinking of Donella Meadows, this work explores how interactive media can make abstract concepts of fragility and adaptation visible and tangible.

The project's use of creative coding represents a shift in art practice, where code becomes not just a tool but a medium uniquely suited to exploring complex systems and relationships. By showing how computational thinking can enhance aesthetic experience, "Typographic Responses" bridges design, technology, and social commentary.

Through this combination of typography, interaction design, and systems thinking, viewers encounter a space where reading becomes an exercise in navigating uncertainty—a small-scale version of the adaptations required in our increasingly unpredictable world. The project suggests that by developing new ways to engage with unstable systems, we might discover unexpected possibilities within apparent disorder.

OBJECTIVES:

"Typographic Responses" aims to transform abstract discussions about instability into a hands-on, intuitive experience. By making typography—our most basic tool for creating fixed meaning—unstable, the project creates a direct encounter with uncertainty that goes beyond intellectual understanding to create a felt experience.

The work uses the alphabet as its medium because letterforms hold a special place in our thinking: they are everywhere around us (to the point we often don't notice them), yet fundamental to how we share complex ideas. When these familiar shapes become responsive and unpredictable, the resulting surprise creates a powerful opportunity to reconsider what we assume to be unchangeable.

Additionally, the project demonstrates how creative coding can serve as a form of exploration rather than just a production technique. By programming complex response patterns that maintain a balance between order and unpredictability, the work explores the boundary between stability and chaos—a boundary that defines much of our current experience. The open-source p5.js library provides both the technical foundation and reinforces the project's commitment to openness and accessibility.

Ultimately. "Typographic Responses" invites viewers to develop what might be called a "comfort with instability"—an ability to find meaning and beauty within systems that resist fixedness. By encouraging playful engagement with unstable forms, the project suggests that our relationship with uncertainty doesn't have to be defined only by anxiety. Instead, it points toward the possibility that adaptability itself might become a strength uniquely suited to our times—a creative response to conditions that cannot be controlled but can be navigated with greater skill.

CONCEPTUAL FRAMEWORK:

"Typographic Responses" works at the intersection of three key ideas: responsive design, systems theory, and the experience of reading. Where traditional typography tries to eliminate variation to achieve clarity, this project embraces changeability as a defining feature of contemporary life.

The work draws from Donella Meadows' insights into system behavior, particularly her observation that systems often respond to interventions in unexpected ways. By creating typography that responds to viewer input through complex algorithms rather than simple cause-effect relationships, the project makes this principle visible in an accessible form.

Additionally, the project engages with what Katherine Hayles calls "hyper attention"—the scattered focus increasingly common in digital environments. By creating letterforms that require dynamic rather than static attention, the work acknowledges this shift while questioning what it means for how we create meaning.

Through this combination of ideas, "Typographic Responses" positions itself not as a criticism of instability but as an exploration of the new possibilities that emerge when we engage with rather than resist systemic flexibility.

PROCESS / METHODOLOGY:

The development of "Typographic Responses" began with basic questions about how typography might embody rather than just represent responsiveness. Early explorations focused on identifying which aspects of letterforms could be made dynamic without losing basic readability—the balance point where letters remain recognizable while becoming more than just fixed symbols.

Research into vector typography led to the development of a custom typographic system in p5.js that builds letterforms from sets of coordinates defining curves and line segments. This approach allowed for precise control of each letter's geometry while maintaining the mathematical relationships that define its essential character.

The project's response algorithms developed through testing various mathematical models for connecting cursor position to typographic behavior. Early versions used simple linear relationships, but these proved either too predictable or too chaotic. The breakthrough came with modified functions that create distinct response thresholds—points where letters transition from subtle movement to more dramatic transformations.

Through continuous refinement, the system evolved to include multiple layers of response: immediate reactions to cursor proximity, momentum-based movements that continue after the cursor stops, and ambient "breathing" behaviors that suggest an independent life within the typography even when not directly engaged.

TECHNIQUES AND MATERIALS:

The technical implementation of "Typographic Responses" uses the p5.js JavaScript library, chosen for its balance of power and accessibility. Rather than using conventional font rendering, the project employs a custom vector-based typography system that enables precise manipulation of letterform geometry down to individual control points.

The core interaction model uses a field-based approach where each cursor position creates zones of influence with customized falloff rates. These zones interact with various aspects of the typography:

- 1. Letter points respond to proximity using modified elastic algorithms
- 2. Line thickness changes based on movement speed calculations
- 3. Letters break apart when specific proximity thresholds are crossed
- 4. Echo effects create multiple copies of letterforms along calculated paths

The system incorporates controlled randomness through Perlin noise functions, creating organic variations that prevent interactions from feeling mechanical or entirely predictable. This balance of deterministic algorithms and limited randomness produces a system that feels simultaneously alive and coherent—responsive without becoming chaotic.

The installation requires only a standard web browser and works across various devices, though larger displays enhance the immersive quality of the typography's movements and transformations.

RESULT / CONCLUSION:

"Typographic Responses" succeeds in transforming typography from a static medium into a dynamic system that embodies rather than merely represents instability. Testing with viewers revealed that interacting with responsive letterforms creates a unique state of awareness—a heightened sensitivity to influence and response that extends beyond the immediate interaction with the work.

The project's technical implementation shows how creative coding can go beyond visualization to create experiences that function as interactive thought experiments. By making abstract concepts tangible through direct manipulation, the work bridges intellectual understanding and hands-on knowledge.

Perhaps most importantly, "Typographic Responses" offers a productive reframing of our relationship with uncertainty. Where instability is often seen as a problem to be solved, this project invites viewers to consider it as a context to be navigated—a space of possibility rather than just disruption. The interactions reveal how systems that initially appear random often contain their own forms of pattern, just as the seemingly chaotic movements of the typography ultimately reveal relationships not visible in static forms.

In conclusion, "Typographic Responses" demonstrates how design can function not just as a stabilizing force but as a medium through which we develop new abilities for engaging with dynamic systems. By making the invisible relationships between influence and response visible through typography, the project creates a thoughtful space where viewers can practice the adaptability increasingly required in all areas of contemporary life. The work suggests that our future literacy may depend less on mastering fixed systems of meaning and more on developing comfort with change itself.

REFERENCES:

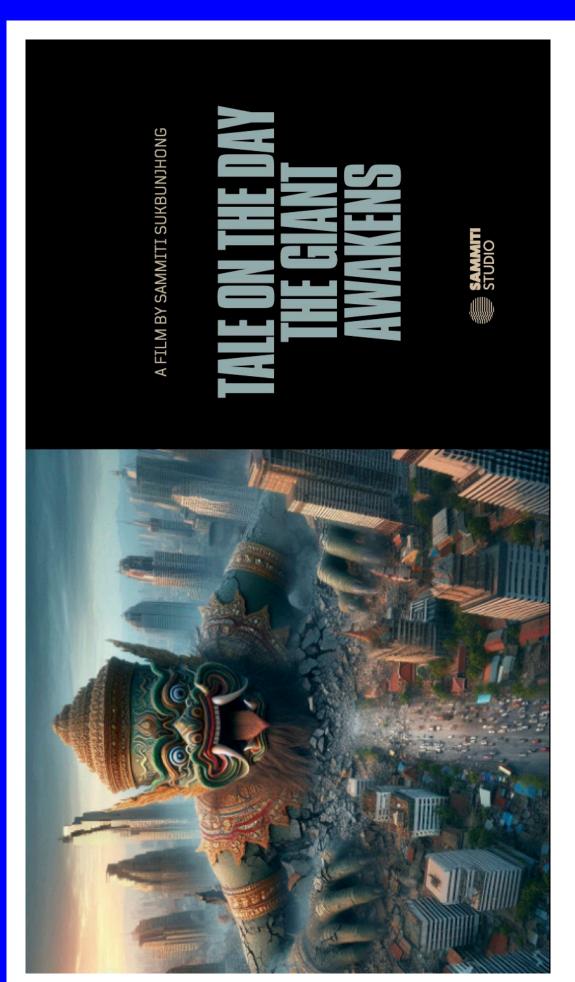
Hayles, N. K. (2007). Hyper and Deep Attention: The Generational Divide in Cognitive Modes. Profession, 2007(1), 187-199. Maeda, J. (2006). The Laws of Simplicity. MIT Press.

McCarthy, L., Reas, C., & Fry, B. (2015). Getting Started with p5.js: Making Interactive Graphics in JavaScript and Processing. Maker Media. Inc.

Meadows, D. H. (2008). Thinking in Systems: A Primer. Chelsea Green Publishing.

Shiffman, D. (2012). The Nature of Code: Simulating Natural Systems with Processing. The Nature of Code.

PARTICIPATED CREATIVE WORKS



Asst. Prof. Dr. Sammiti Sukbunjhong Tales on the Day the Giant Awakens

Natural disasters have occurred continuously over the past decade, warning people to "wake up" and realize that humans have contributed to various disasters caused by human actions that have taken advantage of nature, which has affected the rock layers beneath the earth's crust for a long time. On March 28, 2025, a severe earthquake occurred in the heart of Bangkok, which has had an unforgettable impact on the thoughts and beliefs of the people who experienced it. The experimental film "Tale on the Day the Giant Awakens" is therefore a work that aims to collect data on the severe earthquake in Bangkok and to convey and creatively compose it in the form of film art. It also aims to create an experimental film with content related to those who experienced the severe earthquake in Bangkok, as well as present the attitudes, beliefs, feelings, and direct experiences of those who experienced it, and to present the idea that "When nature has awakened to warn humans... will humans who are still asleep be able to wake up?"

OBJECTIVES:

- 1. To collect data from people who experienced the severe earthquake in Bangkok and to convey and compose it in a creative form of film art.
- 2. To create an experimental film with content related to people who experienced the severe earthquake in Bangkok, including presenting the attitudes, beliefs, feelings and direct experiences of the people who experienced it.

CONCEPTUAL FRAMEWORK:

"Tale on the Day the Giant Awakens" has a main concept of creating an experimental film that uses the participatory documentary filmmaking process. The conceptual framework uses a research process to collect data from a sample group of people who experienced the severe earthquake in Bangkok. It is used through creative experimentation, storytelling, and conveyed through images to communicate the meaning of awareness of natural disasters caused by human actions.

PROCESS / METHODOLOGY:

The experimental film "Tale on the Day the Giant Awakens" uses the participatory documentary filmmaking process, which is divided into 4 steps:

1. Pre-production process

During this process, the creator started by collecting information related to the victims of the severe earthquake in Bangkok, including collecting the attitudes, beliefs, feelings and direct experiences of the victims, to create a draft of the film. The creator wrote the script and directed the film himself, and planned with the production and shooting team to proceed with the production planning.

2. Film production process

The creator worked on the film production, following the plan set with the film production team.

3. Post-production process

When the filming process was complete, the creator worked with the editing team, which is an important step in transforming the idea into a work of art.

4. Film distribution process

When the three processes above were complete, the creator planned the distribution, both through the 13th Symposium exhibition and online channels.

TECHNIQUES AND MATERIALS:

The experimental film "Tale on the Day the Giant Awakens" uses documentary filmmaking techniques that emphasize the creation of highly personal and subjective narratives, with an important tool in interview design that can extract interesting and engaging information from key informants who appear in the film, combined with visual storytelling that provides symbols to the audience.

RESULT / CONCLUSION:

The results of the study on the creation of the experimental film "Tale on the Day the Giant Awakens" found that the creation of a participatory documentary film can use the qualitative research process in conjunction with the creation of the film, and the important research tool is the in-depth interview with cleverly designed questions, which affects the creation process. A quality documentary film script depends on the data collection and fieldwork processes, as well as building good relationships with key informants. The results of the study also found that the creation of a documentary film can use artificial intelligence to help save time and make the creation of visual works more interesting.

REFERENCES:

 $\label{lem:capcut.} \textbf{Capcut.} \ (2024) \ \textbf{How to Make a Documentary: Essential Steps for Beginners, https://www.capcut.com/th-th/resource/how-to-make-a-documentary-film}$

Jourdan Aldredge. (2022) The 6 Types of Documentary Films. Retrieved from https://www.premiumbeat.com/blog/6-types-of-documentary-film.



Sasikan Srisopon, Ph.D., Pongsit Rueangsawat, Parisa Musigakama, Ph.D. and Aamaal Phakdeetham Chimvilaisup

A Conservation and Development Model for Sri Charoen Shipyard: The Future of Riverside Cultural Heritage



The Sri Charoen Shipyard, located in Phra Nakhon Si Ayutthaya, Thailand, is one of the oldest privately-owned wooden boat ship-yards, reflecting the traditional craftsmanship and cultural identity of riverside communities. However, the site faces serious challenges due to environmental degradation, economic transformation, and the decline of traditional boatbuilding knowledge. Neglect, floods, and changes in transportation technologies have accelerated the loss of cultural significance. This study aims to investigate the potential for revitalizing the shipyard into a cultural heritage learning center through creative conservation and adaptive reuse strategies. By applying a participatory action research methodology, this project offers a concrete model involving the restoration of existing structures, creation of a living museum, educational boatbuilding workshops, a riverside boat café, and a creative market space to foster the local creative economy. The findings demonstrate how art-based learning, sustainable design, and community participation can effectively preserve and renew the cultural landscape of Sri Charoen Shipyard, offering a model adaptable to similar riverside heritage contexts.

OBJECTIVES:

- 1. To conserve and revitalize the Sri Charoen Shipyard within the context of ongoing socio-environmental changes through creative conservation principles.
- 2. To propose design strategies that maintain local wisdom and cultural heritage within the Shipyard area.
- 3. To promote community engagement and the development of networks through arts and cultural activities.

CONCEPTUAL FRAMEWORK:

Creativity has always been at the core of human activity, driving imagination, innovation, and sustainable practices. Conservation itself is inherently creative, often requiring solutions to restore lost or damaged cultural elements (Triaes et al., 2023). This project adopts a "Creative Conservation and Development" approach, merging heritage preservation with adaptive reuse for contemporary purposes across four key dimensions:

- · Historical and Cultural: interpreting the shipyard's boatbuilding legacy and its contribution to local identity.
- Environmental: promoting ecological sustainability through the use of local materials and eco-friendly design.
- Creative Economy: developing spaces that support cultural tourism and community-based economic activities.
- Community Participation: fostering youth and community involvement in cultural preservation through educational and artistic initiatives.

The integration of these four dimensions forms the basis for the design approach at the Sri Charoen Shipyard, enabling it to adapt to the current context while remaining resilient to future changes. This integrative strategy ensures the preservation of the site's cultural significance and fosters an environment conducive to learning and community participation. The conceptual framework is supported by the following key principles:

Cultural and Historical Perspective

This perspective informs a design approach that safeguards the original identity and heritage of the Sri Charoen Shipyard. While preserving its original function as a specialized wooden boat shipyard, the design also allows for the integration of new and contemporary activities, ensuring functional flexibility.

Learning and Community Engagement Perspective

This concept promotes the creation of interactive spaces that facilitate active engagement from both local residents and visitors. By enabling participation in cultural and educational activities, the design supports knowledge dissemination and ensures the continuity of the site's valuable cultural heritage.

Sustainability and Environmental Perspective

The design is driven by sustainable principles, prioritizing the use of reclaimed and locally-sourced materials from the shipyard and its surrounding areas. This approach minimizes environmental impacts while contributing to long-term ecological balance and resilience.

Together, these perspectives provide a holistic framework that integrates cultural conservation with sustainable development, ensuring the shipyard becomes a dynamic cultural hub for the local community and future generations.

PROCESS / METHODOLOGY:

This project is part of an action research study entitled "The Guidelines for Area Development and Architectural Design in the Sri Charoen Shipyard, Phra Nakhon Si Ayutthaya Province to be a Learning Area for Living Heritage." The research adopts a participatory methodology that emphasizes collaboration among the dockyard's owners, academic networks, and both local and external artists. The research and design process was structured into four principal stages:

1. Data Collection: This phase involved an extensive review of the historical and socio-cultural context of the Sri Charoen Shipyard. Archival research, on-site surveys, and semi-structured interviews with key stakeholders, including the Shipyard owners and community members, were conducted to gather detailed insights. This process aimed to map out the cultural value of the shipyard and its relevance to local identity (Ashworth & Tunbridge, 1990)

- 2. Problem and Opportunity Analysis: The second phase focused on identifying and analyzing the current challenges and development opportunities. Key considerations included environmental degradation, socio-economic transitions, and community aspirations. Problem and opportunity analysis was employed to assess the feasibility of conservation and adaptive reuse initiatives, supporting the formulation of responsive design strategies tailored to the shipyard's unique context
- 3. Preliminary Spatial and Architectural Design: Synthesizing the findings from the previous stages, this phase proposed a preliminary design that integrates physical, historical, and cultural characteristics of the site. The design strategy embraced creative conservation principles to revitalize the space while enhancing its usability for new functions. The framework was developed based on three core concepts: (1) Cultural and Historical Continuity, (2) Community Engagement through participatory design, and (3) Sustainable Design Practices, emphasizing the use of local and recycled materials to minimize environmental impact (Avrami, Mason & de la Torre 2000)
- 4. Evaluation and Recommendations: The final phase incorporated participatory evaluation through community workshops and expert consultations. These sessions provided critical feedback, which was integrated into the refinement of the architectural and spatial designs. The collaborative process ensured that the final proposal responded directly to the needs of stakeholders and strengthened the site's cultural resilience.

The holistic and participatory methodology applied in this project not only addresses the site's physical revitalization but also promotes sustainable heritage management and community empowerment.

TECHNIQUES AND MATERIALS:

Techniques: Architectural drawings, 3D modeling, community mapping, and participatory workshops were employed.

Materials: Reclaimed hardwood from decommissioned boats and anti-corrosive steel were selected to preserve authenticity, ensure structural resilience, and minimize environmental impact.

Rationale: The reuse of original boat materials symbolizes cultural continuity and sustainability, while modern structural enhancements address long-term durability and climate resilience, particularly flood risks along the riverbanks.

RESULT / CONCLUSION:

The study identifies the Sri Charoen Shipyard in Phra Nakhon Si Ayutthaya as a cultural heritage site with strong potential to be revitalized as a riverside cultural learning center. The project applies principles of Cultural Heritage Conservation and Creative Architecture & Landscape Design, aligning with UNESCO's sustainable development agenda, which promotes cultural preservation alongside creativity and diversity (Duong, 2021).

The proposed development model integrates heritage conservation with modern functionality, considering the historical, social, and economic context of the site. Key design strategies include:

- The restoration and reinforcement of the original shipyard structures, ensuring durability through the use of context-appropriate materials such as hardwood and anti-corrosive steel for long-term usage.
- The development of functional spaces that support learning and the creative economy. These include: A living museum showcasing the boatbuilding process and local craftsmanship (Kobchai, 2022);
- A training center for traditional and modern boatbuilding skills, utilizing elevated structures to mitigate flood risk and employing reclaimed boat materials to enhance sustainability;
- A boat cafe, designed from repurposed boats adjacent to the Baan Hollanda Museum, emphasizing passive ventilation and natural lighting;
- A creative market area that promotes local entrepreneurship, fostering a creative economy that respects and enhances the site's cultural identity (Throsby, 2010).
- Landscape design that integrates ecological restoration and riverside biophilic elements. The design prioritizes the use of native plant species, ecological balance, and pedestrian-friendly pathways that link all areas, promoting walkability and cycling.
- Community and youth engagement through art-based initiatives and workshops to foster cultural continuity and broaden local participation in heritage conservation.

This project demonstrates that historic site conservation can successfully coexist with contemporary development, strengthening both cultural identity and community livelihoods. The participatory approach adopted in this project supports sustainable heritage management (Smith, 2006) and offers a replicable model for similar riverside cultural heritage sites in the future.

REFERENCES:

Ashworth, G., & Tunbridge, J. (1990). The Tourist-Historic City. Belhaven Press.

Avrami, E., Mason, R., & de la Torre, M. (2000). Values and heritage conservation. Getty Conservation Institute.

Duong, B. H. (2021). Arts and culture in the time of disruption: Building back better with culture. The Fine & Applied Arts Journal, 14(2), 1–8.

Kobchai, R. (2022). Living museum design guidance for cultural tourism: Intakhil Village, Mae Taeng, Chiang Mai. Chiang Mai Raiabhat University.

Smith, L. (2006). Uses of heritage. Routledge.

Throsby, D. (2010). The economics of cultural policy. Cambridge University Press.

Triaes, R., Nogueira, A., & Chasqueira, A. (2023, September). The power of creativity in nurturing sustainable development [Conference paper]. Retrieved from https://www.researchgate.net/publication/382115060



Assoc. Prof. Songpol Atthakorn

A Mixed-Use House: A single place to live, work, play, and relax



Nowadays, urban residents are coping with various problems in a rapidly expanding city and suffer from transportation issues from place to place, which affects their quality of life. However, some urbanists have chosen to stay and do their daily activities in one place. A mixed-use project, having multiple functions within a building, is an ideal concept to reduce car traffic in a city. The research question is how to create a mixed-use house that supports all daily functional needs and gives all expected emotional senses of places within a building. The design objectives are to create a place to live, work, play, and relax that promotes various senses of places, including homey touch, modern look, hotel likeness, and nature connection. The house design aims to solve the problems of integrating all functional needs that reflect all expected senses of places.

The three steps of the design process are as follows: First, the twelve design concepts were proposed, including the human scale, cozy space, privacy, flowing space, modern materials, co-working space, entertainment, social interaction, convenience, waterscape, human comfort, and daylight and view. Second, the design is implemented on multiple levels, including function and site planning, space and form design, and façade and material design. Lastly, the construction techniques are specified for each part of the house. However, all design implementations should be well integrated and follow the design aims.

The results show the design outputs as architectural images of the house that give all expected sense outcomes, including the homey touch, the modern look, the hotel likeness, and the nature connection. This preliminary design is in progress to fulfill all the needs and emotional senses of the residents. Moreover, this experimental design also shows the possibility for integrating multiple uses and senses of place in a building. Hopefully, this house design could be a pilot project for creating small-scale mixed-use projects in the city in the future.

OBJECTIVES:

A mixed-use house is a project having more than one function within a building, such as living, working, or recreation. The main purposes of the house design are to create a house that accommodates the multi-use functions in a building and to promote the preferred sense of places for the spaces and activities.

The owners of the house, a senior private investment businessman and his sister, aimed to create a multi-use residence in the urban area of Bangkok. This house was intended as a place to live, work, and play. Its various functions should cater to both private and public activities, fostering serenity, relaxation, social interaction, and entertainment within one place. The total area requirement is approximately 800 square meters on an 800-square-meter plot of land, located next to a green space of a housing estate. The functional requirements consist of four zones, which include:

- 1. The living zone encompasses a family room, dining room, bedrooms, and bathrooms.
- 2. The working zone provides alternative working, meeting, and study spaces.
- 3. The playing zone features a living room, swimming pool, and home theater.
- 4. The service zone includes the kitchen, service rooms, the maid's quarters, and parking.

Design challenges arose from these diverse needs. The owner also desired the house to resemble a modern urban office and to include a large living room akin to a hotel lobby that connects to an outdoor swimming pool surrounded by low-maintenance greenery. Furthermore, the service areas needed to be highly efficient, accommodating five permanent and five temporary parking spaces. This made the service and parking areas occupy nearly half of the land plot. The design question is how to design all required spaces within a relatively small site while creating a sense of places suitable for multiple uses.

CONCEPTUAL FRAMEWORK:

Since the design concept is expected to solve the needs within the limitation of land size, the conceptual framework is created as a guideline for the design process to meet the anticipated outcomes. The conceptual framework for the multi-use urban house is shown in Picture 1.

The conceptual framework in Picture 1 shows a guideline of 12 design concepts that follow the owner's needs and generate the anticipated outcome. The needs are the requirements of activities, including living, working, playing, and relaxing. The 12 key design concepts for implementation include human scale, cozy space, privacy, flowing space, modern materials, co-working space, entertainment, social space, convenience, waterscape, human comfort, and daylight and view. The outcomes are the senses of the place, including a homey touch, a modern look, a hotel likeness, and a nature connection. This framework is used as a guideline for the house design process.

PROCESS / METHODOLOGY:

The house design process applies the 12 key design concepts to the house design. There are 3 levels of the design process as follows:

- 1. Function and site planning is the first stage of the design to locate the living, working, playing, and service zones. Firstly, the proportions of the built area and open space on the site are justified. Next, the functions of the house are properly arranged. Lastly, relationships among the functions are checked for appropriate layout. This stage is much related to the design concepts of privacy, co-working space, entertainment, and social space.
- 2. Space and form design is the second stage to determine the volume and enclosure of the architectural elements. Sizes and proportions are defined to create a proper sense of each space. The aesthetic of spaces and forms is also determined when all elements come together. This stage is much related to cozy space, flowing space, convenience, and waterscape design concepts. 3. Façade and material design is the last stage to finalize the skin and finishing elements of the house. The façade design relates to

the scale and transparency of the envelope, while the material design refines the sense of each space. This stage is much related to the design concepts of human scale, modern materials, human comfort, daylight, and view.

TECHNIQUES AND MATERIALS:

The house is designed to be constructed with modern technology and contemporary materials. The techniques and materials used for each part of the house are described below:

- 1. The structure includes a reinforced concrete basement, columns, and floors. Placing the parking and service areas in the basement helps create spaciousness for the ground and upper floors.
- 2. The floors consist of marble, granite, wood, and ceramic. The traditional materials give both a homey touch and good stewardship.
- 3. The walls are made of plaster-covered brick, aluminum composite, stone, and ceramic. The mixed-and-match wall materials give a modern sense and biophilic design to promote a human-nature connection.
- 4. The openings feature wooden doors and aluminum-frame windows with low-E glass. The openings are located according to the good natural ventilation flow and daylighting.
- 5. The ceilings are composed of gypsum boards and acoustic boards.
- 6. The roofs are long-cantilevered steel frames covered with metal sheets. The long-cantilevered roofs are designed to create shade for the large openings.
- 7. The screenings are aluminum shading screens on the outer skin in the west.

Moreover, the mechanical and electrical systems of the house are outlined as follows:

- 1. The sanitary system includes a water supply, drainage, and a septic tank.
- 2. The electrical system features a conduit wiring system and a BAS system.
- 3. The mechanical system utilizes a VRV air-conditioning system.

RESULT / CONCLUSION:

The research results are the design output and the sensory outcomes of the house design. Each outcome is a sense of place that responds to the needs and design concepts. The outcomes are described as follows:

1. The sense of homey touch was created by the concepts of human scale, cozy space, and privacy. The human scale was implemented to diminish the mass of the façade and roofs. The cozy space was used to determine the sizes, proportions, and enclosures of the semi-private and private spaces. The privacy design was created for the fully private spaces for the bedrooms on the second floor. The elevated lobby as a main space also provides privacy from the local road.

The sense of a modern look was created by the concepts of flowing space, modern materials, and co-working space. The following space connected the larger lobby space to the smaller dining and family spaces. The modern materials, such as aluminum composite and large glass openings, were used for the house façade. The co-working space provided the flexibility of use in the lobby and the study room.

- 2. The sense of hotel likeness was created by the concepts of entertainment, social space, and convenience. The alternative entertainments were provided by the home theater or game room in a separate room, the bar in the dining room, and multi-purpose activities in the lobby. Social space was encouraged throughout the spaces on the first floor, especially at the double-floor height of the main lobby. The convenience was supported by the back-of-the-house service area with 10 car parks.
- 3. The sense of nature connection was created by the concept of waterscape, human comfort, daylight, and view. The waterscape was provided by a swimming pool in front of the house, next to the lobby and dining room. Human comfort was implemented in the house façade with a long-cantilever-bird-wing roof, double-skin wall, and low-E glass. All rooms were enhanced in comfort, whether by air conditioning or natural ventilation. The residents could also spend leisure time at 4. the shaded pool terrace. Daylight and view were provided by the L-shape of the house with large openings. All rooms had access to daylight and a view of the adjacent garden. Therefore, the residents could feel relaxed and enjoy the natural environment of the house.

In summary, designing towards the needs of multiple uses to meet the preferred sense outcome is the key to satisfaction. The house design has been satisfactory to the owner since the preliminary design was proposed. This research shows a successful proposal for a mixed-use house where city residents can live, work, play, and relax in a single place. It shows the possibility of integrating multiple uses and senses of place in a building. Hopefully, this house design could be a pilot project for creating small-scale mixed-use projects in the city in the future.

REFERENCES:

Geyer, H. S. (2024). The theory and praxis of mixed-use development - an integrative literature review. https://doi.org/10.1016/j.cit-ies.2023.104774.

Khakzand, M., Yazdanfar, S. & Mirzaei, M. (2016). Mixed use development, A solution for improving vitality of urban space. https://www.researchgate.net/publication/324006701_Mixed_Use_Development_A_Solution_For_Improving_Vitality_Of_Urban_Space/citation/download

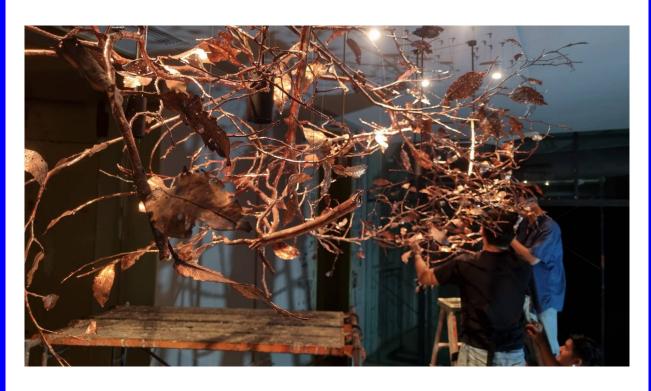
Subbotin, O. S. (2019). Building materials and technologies of modern housing: architectural and environmental aspects. IOP Conference Series: Earth and Environmental Science. https://iopscience.iop.org/article/10.1088/1757-899X/698/3/033044

Zahrah, W., Ginting, N., Aulia, D. & Marisa, A. (2021). Quality of life for livable mixed-use living. IOP Conference Series: Earth and Environmental Science. https://iopscience.iop.org/article/10.1088/1755-1315/780/1/012043



Sopanut Somrattanakul

Roam Sai Installation Shading Art at Villa Zai, Phuket





"Roam Bodhi, Roam Zai" is the phrase that Thai people usually use to refer to the elderly people who are being sheltered by others or the sanctuary. This idea is based on the spiritual belief in Thailand that spirits and angels inhabit every tree or place.

The designers were inspired by the concept of "Roam Zai", along with the beauty of "Laemsai Cape", Villa Zai location. This installation shading set takes visitors to a calm imaginary space and makes them wander around under the shade of 'Zai' (Thai name of Banyan Tree).

OBJECTIVES:

The project was created as the main shading installation to create a dining under the shade of the Banana Tree scene for the visitors. As the owner of the Villa requested to design the art piece that connected directly to the Zai Villa, located on Laemsai Cape, Phuket, the designer picked banyan tree branches as the primary element to create hospitality functional art that represents the project.

CONCEPTUAL FRAMEWORK:

Between the materials and background story of the villa, the designer balances the raw material and idea by dividing the design thinking structure into three layers: the visual element to orcrestrate the experience, the materials (copper, banyan tree brunches, and lighting) as the me

PROCESS / METHODOLOGY:

The designer organized banyan tree branches into multiple linear lines to create the layers and the natural, calm yet mysterious vibe in the room. On the other hand, the designer placed the light on two heights, above and in between the art pieces, to create light sources for the shading and the task light for the dining table underneath.

TECHNIQUES AND MATERIALS:

Banyan Wood, Longan wood, Cao-Tchu Leaf and Electro-chemical Pure Copper.

RESULT / CONCLUSION:

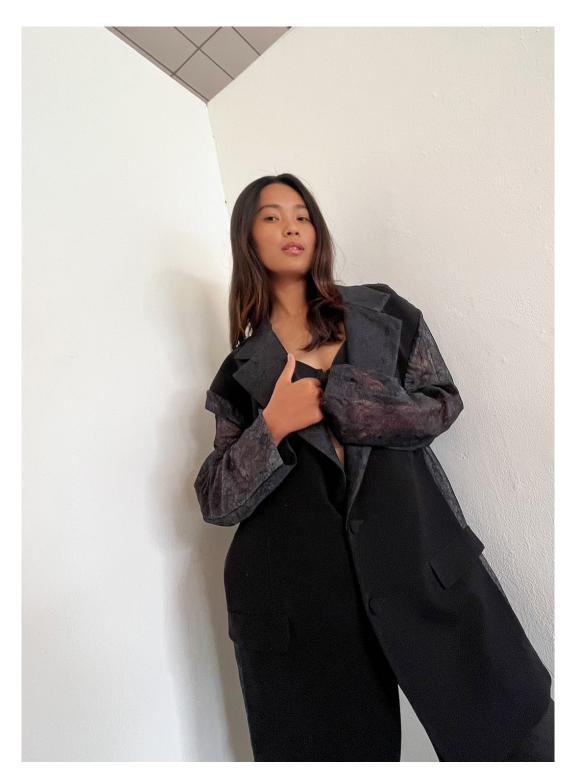
The shading installation art, Roam Zai, has become the iconic item of the villa that creates a stunning scene for the visitors. As the visitor walks into the all-day dining room, the place becomes their sanctuary, following the concept of the project, Roam Zai being sheltered and calm imaginary space under the shade of 'Zai'.

REFERENCES:

Lyndon Neri and Rossana Hu, The Lantern, 2016, Sulwhasoo Flagship Store. Neri&Hu, https://www.neriandhu.com/en/works/the-lantern-sulwhasoo-flagship-store

Serge Beaulieu and Yelena Filipchuk, Dimensions, 2019 Renwick Gallery Smithsonian. HYBYCOZO, https://www.hybycozo.com/work

Ando, Tadao, the Church of Light, 1999, Ibaraki-shi, Japan. archdaily, https://www.archdaily.com/101260/ad-classics-church-of-the-light-tadao-ando.



Sorapong Ngewthong

Redefining Dream

SCHOOL OF FINE & APPLIED ARTS, BANGKOK UNIVERSITY

Adapting to a new environment in today's economic and social conditions presents challenges that are unavoidable for humans in this world. Clothing is one of the basic needs, as everyone requires clothes to sustain their lives. Therefore, clothing is produced to meet this need. As the world developed, clothing became more than just a basic necessity; it became a means of expressing beauty and personal style, increasing the demand for clothing. This led to the growth of industries that cater to consumer needs, expanding beyond reasonable limits and resulting in what is known as fast fashion. The fashion industry is one of the industries that has a significant impact on the environment, particularly in terms of overconsumption and the rapid disposal of clothing.

The fashion industry produces billions of garments each year, but only a small percentage of them are recycled. Clothing made from synthetic fibers, such as polyester, is not easily biodegradable and can take hundreds of years to decompose. Additionally, microplastics from synthetic fibers can enter the food chain, affecting both marine life and humans.

The use of leftover materials in clothing design has become an increasingly popular approach in the fashion industry. For example, recycling old clothes or using discarded garments to create new designs, as well as employing upcycling techniques, such as turning old jeans into jackets or other clothing items. The use of biodegradable materials is also encouraged to reduce environmental impact.

Efforts to protect the environment and promote sustainability are essential for the future of our planet. Therefore, the creators of this project have the concept of using leftover lace fabric from lingerie factories to design new clothing pieces. They employ techniques of patching fabric together to create new patterns, blending materials from outdated lace fabrics to produce fashion works that hold value.

OBJECTIVES:

This project focuses on redefining the purpose of clothing by repurposing materials that are about to be discarded from the lingerie manufacturing process at Chantasia Co., Ltd., particularly lace fabric, to create something new and valuable. It also promotes sustainability and environmental protection by blending creativity with upcycling techniques. This initiative addresses the environmental issues caused by fast fashion and aims to transform discarded materials into fashion pieces with meaning. The objectives of this project are as follows:

- 1. Repurpose leftover materials from the lingerie manufacturing process to create new and valuable items, reducing waste and minimizing the environmental impact of fast fashion production.
- 2. Reduce the use of new materials by upcycling leftover materials, such as lace, from the manufacturing process to decrease waste and the consumption of natural resources.
- 3. Transform discarded materials into fashion pieces that are both beautiful and meaningful, through creative and innovative design.

CONCEPTUAL FRAMEWORK:

Key Concepts:

- Sustainability in Fashion: Refers to practices aimed at reducing the environmental impact of the fashion industry, including waste reduction, resource conservation, and the use of eco-friendly materials. This project adopts waste reduction practices by repurposing lace fabric that is discarded by lingerie factories.
- Upcycling: The process of taking old or discarded materials and transforming them into new, valuable products. This project upcycles lace fabric, which would otherwise be discarded from lingerie factories, into new fashion pieces by patching the lace together to create a new fabric.
- Fast Fashion: Refers to clothing that is produced quickly in response to the latest trends. This project emphasizes classic, timeless designs that can be worn for years, moving away from the ephemeral nature of fast fashion.

 Variables:
 - Independent Variables:
- Lace Fabric (Reusable Material): The starting material for upcycling. Lace fabric, which is discarded after each season's lingerie production process, is repurposed to create new fashion pieces.
- Upcycling Techniques: The method used to patch the lace fabric together using heat and bonding agents to create a cohesive fabric that can then be sewn into new garments.
- Timeless Silhouettes: The use of classic blazer silhouettes, which became popular in the late 1980s. These designs are based on soft tailoring, a significant shift influenced by Giorgio Armani, who introduced a more relaxed and timeless structure to the classic suit. This design philosophy is intended to be versatile and suitable for both men and women.
 - Dependent Variables:
- Fashion Value: The market or social value derived from upcycled clothing, which may be influenced by consumer perceptions and sustainability trends.
- Environmental Impact: The reduction of waste and resource usage through upcycling, measured by the extent of recycling and repurposing materials.
- Consumer Attitudes: Changes in consumer attitudes towards sustainable fashion and the preference for eco-friendly clothing purchases.

Framework Diagram:

- Lace Fabric (Leftover Material) / Upcycling Techniques (Creative Process) / Timeless Silhouettes / New Fashion Pieces (Final Products)
- Feedback Loop: Consumer Attitudes and Market Trends / Environmental Impact and Fashion Value Relationships and Connections:

- Consumer Behavior and Environmental Impact:
- Consumer choices to purchase eco-friendly clothing can help reduce fast fashion production and environmental impact. By choosing upcycled garments, consumers can contribute to reducing waste and conserving resources.
 - Fashion Trends and Upcycling Integration:
- Increased awareness of environmental issues and trends that support eco-friendly products help boost the use of upcycling techniques in fashion.

Conceptual Framework Summary: This conceptual framework demonstrates how timeless fashion items can be designed and mixed with other wardrobe pieces. It illustrates the process of repurposing discarded lace fabric from lingerie factories through upcycling techniques to create new fashion garments. These garments not only hold environmental and social value but also help raise awareness of sustainability in the fashion industry. Understanding the relationship between these concepts will drive change in the fashion industry towards more sustainable practices, reducing environmental impact, and promoting eco-friendly purchasing choices.

PROCESS / METHODOLOGY:

The process for this project, which involves upcycling leftover lace materials from lingerie manufacturing into sustainable fashion pieces, can be summarized as follows:

- 1. Material Collection: Collect leftover lace that is set to be discarded from the lingerie manufacturing factory (Chantasia Co., Ltd.).
- 2. Material Sorting and Preparation: Inspect the quality and suitability of the lace for the design process, and separate unusable parts
- 3. Design and Concept Development: Design fashion items using Soft Tailoring suit structures from the 1980s, which emphasize a timeless and modern style.

Create patterns for cutting the fabric to achieve the desired shape in the fashion pieces.

- 4. Upcycling Process: Upcycling Techniques:
 - Use methods such as stitching or joining small lace pieces together to form larger fabric panels.
 - Fabric Bonding or Joining: Use heat or bonding agents to fuse lace into durable, cohesive fabric.
 - Take the upcycled fabric and cut it to create classic silhouettes, such as blazers, that can be worn at any time.
- 5. Production and Assembly:
 - Cutting and Sewing: Once the design is complete, cut the lace fabric according to the pattern and sew it together neatly.
 - Quality Control: Inspect the workmanship and quality of the stitching to ensure a high standard of production.

This process helps repurpose leftover materials from lingerie production into sustainable fashion items, reducing waste and minimizing the environmental impact through upcycling while creating valuable and beautiful products.

TECHNIQUES AND MATERIALS:

RESULT / CONCLUSION:

Based on the implementation of this project, which focuses on repurposing leftover materials such as lace from lingerie factories through the upcycling process to create timeless and sustainable fashion pieces, the results of the study or experiment can be summarized as follows:

- 1. The use of leftover materials as part of the upcycling process has resulted in a reduction of waste generated from clothing production and a decrease in the use of new materials. This has helped to minimize the disposal of valuable materials as waste, which benefits resources.
- 2. The outcome includes fashion designs that are sustainable, as the materials used can be reused, contributing to the creation of eco-friendly fashion.

REFERENCES:

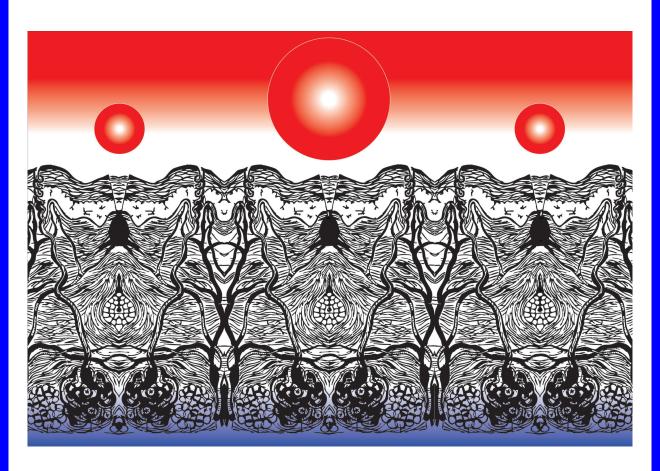
BBC News. (2022, February 21). Climate change: What is it and how can we stopit? BBC. https://www.bbc.com/news/science-environment-60382624

Mazza, L. (2023, February 17). 4 ways fast fashion is bad for the environment. Entrepreneur. https://www.entrepreneur.com/greenentrepreneur/4-ways-fast-fashion-is-bad-for-the-environment/442045

Investopedia. (2023, February 8). Fast fashion. Investopedia. https://www.investopedia.com/terms/f/fast-fashion.asp

Forbes Communications Council. (2023, January 2). The state of sustainability in the fashion industry and what it means for brands. Forbes. https://www.forbes.com/councils/forbescommunicationscouncil/2023/01/02/the-state-of-sustainability-in-the-fashion-industry-and-what-it-means-for-brands/

Vogue Thailand. (2022, March 8). Soft tailoring and its growing popularity. Vogue Thailand. สืบค้นเมื่อ 2 เมษายน 2025, จาก https://www.vogue.co.th/fashion/inspirations/article/soft-tailoring-popularity



Dr. Supanida Chantarin

Resilience is in your sweat.

MAHIDOL UNIVERSITY INTERNATIONAL COLLEGE

We are living in a so-called BANI world where things seem to be brittle and unpredictable, resilience is much needed as humans are in fear of uncertainty, leading to self-doubt, even with those who have a fighter spirit finding themselves on the edge of giving up.

This work presents one of the best human qualities, "resilience", that has helped the human race to survive throughout time. The intended message is transferred to bioartwork awaiting viewers to discover, contemplate and be encouraged by. The work invites people to delve into the inner world and find strengths within through bioart.

While there are many ways to boost resilience spirit, this work employs "sweat glands", as a metaphor representing the physical and mental effort required to build resilience. The concept of sweat is inspired by scientific studies regarding humans' eccrine sweat glands of around 2 to 4 million. These numerous glands produce sweat to help regulate body temperature through evaporation. It can be considered as "a gift to humanity" as humans have more sweat glands than other mammals. In the past, this cooling ability enabled our ancestors to continue hunting in the hottest parts of the day, when other mammals had to stay in the shade and limit activity (Beddington, 2023).

The intended key message is "resilience is in your sweat", your perseverance and so forth. I depicted BANI, the chaotic world in two pieces of bioart, The Sun and The Moon. For the Sun, I depicted the heat of BANI world through the illustration of the threatening and unusual three suns on the bloody red sky. For the unusual Moon, it represents an unpredictable and illusional future. The image of sweat glands is placed at the bottom of the picture. A mirror rotate technique was employed to create a fantastical appearance of the underground realm of sweat glands. The gradient blue colour at the bottom of the picture demonstrates the power of resilience that builds from within.

OBJECTIVES:

This work consists of four objectives. The overarching objective is to create works that combine art and biology to reflect the BANI world and how you deal with it. The second objective is to develop an inspirational message that is backed up with biological facts to encourage people to live in high spirits in the chaotic world. The third objective is to explore the aesthetic potential that could lead to the creation of unique artworks. The final objective is to reflect on my experience creating bioart the both aesthetic beauty and conceptual depth and analyse the challenges and suggest opportunities to develop the idea further.

CONCEPTUAL FRAMEWORK:

This work employs bioart as a conceptual framework to transform biological elements into artistic expressions that offer both aesthetic beauty and conceptual depth. A significant conceptual framework for bioart is its profound engagement with the philosophical, societal, and environmental implications that arise from advancements in biotechnology and the broader life science (Yetisen et al., 2015).

Bioart has become increasingly popular among designers and artists worldwide. Bioart challenges traditional notions of aesthetic. It helps blur the lines between artistic expression and science. It can be used to communicate social implications. Many bioartists employ bioart to explore new possibilities for creative expression, addressing important social issues including sustainability, health, and well-being. Artists working within the field of bioart draw inspiration from a wide spectrum of biological elements to fuel their unique creative processes (RevArt Team, 2024).

PROCESS / METHODOLOGY:

To develop an inspirational message that is backed up with biological facts to encourage people to live in high spirits in the chaotic world. Firstly, I studied the BANI framework and how to deal with it. The focus is on the B for Brittle. Jamais, the creator of the BANI framework, suggests brittle systems need resilience, the capacity of a system, or institution, or person to withstand sudden shocks (Cascio, 2022). Given that resilience is the key, I searched for science studies in human biology that can be used to represent the concept of resilience. I came across the inspired information about sweat glands, praised as "a gift to humanity" because humans have more sweat glands than other mammals. In the past, this cooling ability enabled our ancestors to continue hunting in the hottest parts of the day, when other mammals had to stay in the shade and limit activity (Beddington, 2023). From that, I chose a key message, "resilience is in your sweat", as a metaphor representing the physical and mental effort required to build resilience.

I searched for drawings of sweat glands to study the structure. I explored the aesthetic potential that could lead to the creation of unique artworks. I experimented on it until I came up with a fantastical appearance of the underground realm of sweat glands. The gradient blue colour at the bottom of the picture demonstrates the power of resilience that builds from within. I depicted BANI, the chaotic world in two pieces of bioart, The Sun and The Moon. The two versions represent the chaos through days and nights. For the Sun, I depicted the heat of the BANI world through the illustration of the threatening and unusual three suns on the bloody red sky. For the unusual Moon, it represents an unpredictable and illusional future.

TECHNIQUES AND MATERIALS:

For the medium, I chose to create two-dimensional art because it is simple yet powerful. Just like when people are trying to interpret the hidden meaning of the painting on the wall, this work invites people to expect the unexpected, discover human strengths that are often overlooked.

This work uses minimal techniques but creates stunning visual art packed with inspired meaning. Photoshop and Illustrator software have been used to edit and layout the work. I used cutting of the skin illustration and cropped only sweat glands. The image of sweat glands has been rearranged using the mirror rotate technique and then juxtaposed to create a fantastical appearance of the underground realm of sweat glands. This is to imply that the root of resilience is in you.

RESULT / CONCLUSION:

This work achieved set objectives. This "resilience is in your sweat", is a work that combines art and biology to reflect the BANI world and how to deal with it. In this work, art and science compliment each other effectively. Without art, the sweat glands would not be aestically inviting to look at. Without scientific facts about sweat glands, the artwork would not be convincing.

This work contains inspirational messages inviting viewers to discover and contemplate. The chosen art style and medium of this work were carefully planned to keep the work simple but intriguing. The combination of artistic style and drawing of sweat glands generated unique artwork.

To reflect on my overall experience creating this work, I have realized that working on bioart helped me to broaden my perspectives and allow me to experiment with something beyond my comfort zone. In the end, it provides me with a creative rush when seeing the result of my experiments. I believe other people can also relate to this experience and the concept of "sweat" as a metaphor representing physical and mental effort required to build resilience. This bioart can communicate across cultures because people can internalise the concept naturally. Given all that, there are possibilities to explore the visual, aesthetics and quality of human biology further and to develop more series of bioart to cover other aspects of the BANI world.

Again, I would like to say that bioart opens the door to endless possibilities. The challenge for the future project lies in the opportunity for interdisciplinary collaborations.

REFERENCES:

Beddington, E. (2023, August 22). Our secret superpower: 16 amazing facts about sweat – from armpit transplants to artificial BO. The Guardian. https://www.theguardian.com/lifeandstyle/2023/aug/22/our-secret-superpower-16-amazing-facts-about-sweat-from-armpit-transplants-to-artificial-bo

Cascio, J. (2020, October 28). *Human Responses to a BANI World*. Medium. [https://medium.com/@cascio/facing-the-age-of-chaos-b00687b1f51d]

RevArt Team. (2024, October 29). What is BioArt and How You Can Explore the Medium | RevArt. RevArt. https://revart.co/blogs/162_What_is_BioArt_and_How_You_Can_Explore_the_Medium_%7C_RevArt

Yetisen, A. K., Davis, J., Coskun, A. F., Church, G. M., & Yun, S. H. (2015). Bioart. Trends in Biotechnology. https://doi.org/10.1016/j. tibtech.2015.09.011



Suporn Shoosongdej

VERSE: Revisiting the Anxiety of Death in Liquid Modernity



"Verse: Revisiting the Anxiety of Death in Liquid Modernity" is a video art piece exploring time, decay, and impermanence through the slow submersion of a water bowl. This imagery symbolizes human existence dissolving into modern society's relentless flow, gradually consumed by forces beyond control—time, social expectations, and rapid transformation.

The work draws on key philosophical perspectives on death. Heidegger's "Being-towards-death" (Sein-zum-Tode) suggests that while death is inevitable, modern life obscures its presence. The sinking bowl reflects this unconscious drift toward an unacknowledged end (Heidegger 1927). Sartre sees death as devoid of inherent meaning, urging individuals to define their own purpose (Sartre 1943). The descent of the bowl serves as a stark reminder of those who passively surrender to life's currents. Bauman's "Liquid Modernity" describes a world of instability, where death, once integrated into life's cycle, is now denied. The image of the sinking bowl encapsulates this struggle against impermanence, only to be inevitably submerged (Bauman 2000).

Beyond Western philosophy, the work resonates with the Buddhist concept of "Maranasati", the contemplation of death as a path to mindfulness. The bowl's descent is not merely about loss but an invitation to embrace impermanence and live with intention. In a society that suppresses death's presence, Vanishing Vessel urges viewers to confront it, not as an end, but as a call to live meaningfully before being carried away by time.

OBJECTIVES:

1. Reflecting on Impermanence and the Inevitable Change of Life

The slow descent of the water bowl serves as a visual meditation on impermanence. Just as all living beings undergo transformation—aging, loss, and eventual death—this piece invites viewers to confront the transient nature of existence. In a world that often seeks to preserve youth and permanence, the work encourages acceptance of change as an inherent part of life. By witnessing the bowl's gradual submersion, audiences are prompted to consider their own relationship with time, decay, and the inevitable process of letting go.

2. Critiquing Modern Society's Avoidance of Death

In today's fast-paced, hyper-connected world, death is frequently hidden from view—sanitized, postponed, or ignored. Unlike traditional cultures that embraced death as a natural part of life, modern society often isolates it, treating mortality as an inconvenience rather than a reality. This video art challenges that avoidance through a simple yet profound metaphor: the sinking bowl. It urges viewers to confront the uncomfortable truths of mortality and question how contemporary culture engages with—or suppresses—discussions about death. By bringing the unseen to the surface, the work disrupts the illusion of permanence that society tries to maintain.

3. Encouraging Self-Reflection and the Application of Memento Mori in Life

Through its looping format, this artwork reflects the cyclical nature of existence—birth, life, and dissolution. Inspired by the Buddhist practice of "Maranasati" (mindfulness of death), the piece serves as a reminder that time is fleeting. Rather than inducing fear, it encourages introspection and a deeper awareness of how one chooses to live. By embracing Memento Mori, viewers are invited to see death not as an endpoint, but as a call to live with presence, intention, and purpose before ultimately being carried away by the currents of time.

CONCEPTUAL FRAMEWORK:

- 1. Impermanence and the Passage of Time: The slow submersion of the water bowl represents the inevitable flow of time, decay, and the transient nature of existence. Just as everything in life—youth, stability, and even identity—eventually fades, the work serves as a meditation on change and the human struggle to accept impermanence.
- 2. Modern Society's Denial of Death: In contemporary culture, death is often hidden, avoided, or treated as an abstraction. This piece critiques how modern society suppresses discussions of mortality, contrasting it with traditional worldviews that embraced death as part of life. The sinking bowl acts as a stark reminder of what society tries to ignore—the certainty of an end.
- 3. Philosophical and Spiritual Reflection: Drawing from existentialism and Buddhist thought, the video encourages self-reflection on life's meaning. Influenced by Memento Mori and "Maranasati" (mindfulness of death), it asks viewers to see mortality not as something to fear, but as a motivation to live fully and intentionally before being carried away by time's relentless flow.

PROCESS / METHODOLOGY:

TECHNIQUES AND MATERIALS:

1-Channel Video Installation, Color, FULLHD Video, without sound Duration: 6.30 minutes, Loop

RESULT / CONCLUSION:

"Verse: Revisiting the Anxiety of Death in Liquid Modernity" offers a haunting visual meditation on our fleeting existence. The video installation captures a water bowl slowly submerging—a delicate metaphor for how we ourselves are gradually engulfed by time, expectation, and the shifting tides of contemporary life.

In our accelerated world where mortality remains an uncomfortable whisper, this work boldly invites confrontation with our deepest existential fears. The sinking vessel embodies the human condition—suspended between resistance and surrender, between clinging to permanence and accepting dissolution.

Drawing from both existentialist thought and Buddhist wisdom, the piece challenges our cultural denial of death. The bowl's submersion becomes not merely a symbol of loss but a mirror reflecting our own precarious position—are we merely drifting with life's currents, or actively creating meaning before we too disappear beneath the surface?

"Verse" transforms death anxiety into a powerful call for presence. By witnessing impermanence, viewers are invited to consider a profound question: how might acknowledging our mortality teach us to live with greater purpose and awareness? The work offers no definitive answers—only the gentle suggestion that in facing our inevitable dissolution, we might discover how to truly live.

REFERENCES:

Bauman, Z. (2000). Liquid modernity. Polity Press.

Heidegger, M. (1927/1962). Being and time (J. Macquarrie & E. Robinson, Trans.). Harper & Row.

Sartre, J.-P. (1943/2007). Being and nothingness (H. Barnes, Trans.). Routledge.

Thanissaro Bhikkhu. (2012). The lessons of mindfulness: What Maranasati teaches. Metta Forest Monastery.



Suttichart Sarapaiwanich Past, Present, or Future?

Nowadays, the rapid development of technology impacts every aspect of daily life. In the field of illustration, AI technology can create high-quality artwork in the blink of an eye. How can illustrators compete with this advancement? Some see AI as a new tool that can assist artists, while others have lost their jobs because of it.

This project is inspired by an Al creator in Thailand who organized the exhibition Synthetic Muse 2.0. The exhibition begins with original artworks created by artists, which are then transformed by an Al creators before being displayed. The illustration Good_at_Hurt was created based on the theme: "Where the hurt happens is where the art happens." This project uses a character from the comic JOE the SEA-CRET Agent to depict this theme, showing him posed as if pulling his heart from his chest to reveal his pain. The original artwork was created in two styles—analog and digital—before being transformed into an Al-generated version by the Al creator team Vulcan X and exhibited alongside the original pieces.

When all the artworks are displayed together, a question arises: Which one represents the past, present, or future of illustration? This project aims to invite the audience to reflect and decide for themselves. Perhaps the answer will reveal itself to someone, somewhere, someday—or perhaps it never will.

OBJECTIVES:

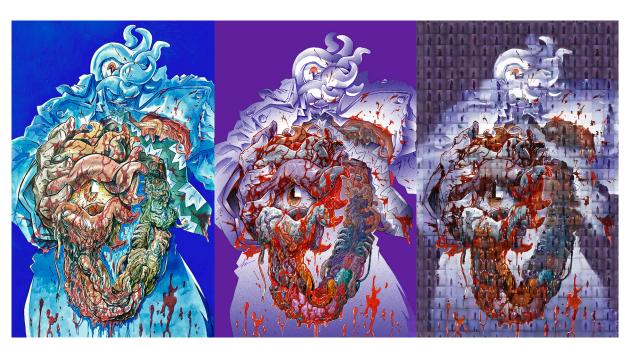
The objective of this project is to explore, observe, and compare various illustration techniques across analog, digital, and Al-generated art. By analyzing differences in style, process, and impact, the project aims to highlight the strengths and limitations of each medium. Additionally, it seeks to create artworks that challenge perceptions of time and progress in illustration by asking, "Which one represents the past, present, or future of illustration?" Through experimentation, the project will develop a mixed-media exhibition that seamlessly integrates traditional illustration methods with cutting-edge digital and Al-driven approaches. This exhibition will serve as both a creative and educational platform, fostering discussion on the evolution of artistic tools and techniques while engaging audiences with a dynamic, visually compelling experience.

CONCEPTUAL FRAMEWORK:

Nowadays, the rapid development of technology impacts every aspect of daily life. In the field of illustration, AI technology can generate high-quality artwork in the blink of an eye. How can illustrators compete with this advancement? Some see AI as a valuable tool that assists artists, while others have lost their jobs because of it.

The emergence of Al technologies, such as text-to-image models, has transformed the way people think about art and design. Now, anyone can create high-quality images simply by inputting a set of keywords, allowing Al to generate results within seconds. This shift is as disruptive to the art world as Marcel Duchamp's Fountain was in its time. Eric Zhou and Dokyun Lee suggest that the future of human creativity will focus on artistic proficiency and refined aesthetic judgment rather than purely mechanical skills (Zhou & Lee, 2024, p. 52). However, Bellaiche, Shahi, and Turpin argue that people connect with art through human-specific experiences. Their research found that audiences who valued both human-made and Al-generated art still exhibited a negative bias toward Al-created works (Bellaiche, Shahi, & Turpin, 2023, p. 42).

Eva Jäger, the creative Al lead and arts technologies curator at the Serpentine Gallery in London, predicted that both traditional and Al-generated art will continue to develop in their own ways. She believes that humans will benefit from Al art, as it enables them to create better art than ever before (BBC, 2024, October 18). Similarly, Gjorgjieski concluded in his article on the relationship between traditional and Al art that Al has expanded the boundaries of human understanding of art into new, undiscovered areas. Al has the potential to revolutionize how we create, consume, and interact with art (Gjorgjieski, 2024, pp. 49–60).



PROCESS / METHODOLOGY:

This project began with an invitation from a Thai Al creator group organizing the exhibition Synthetic Muse 2.0. The exhibition starts with original artworks created by human artists, which are then transformed by Al creators before being displayed side by side. It will be held at BACC from December 24, 2024, to January 12, 2025.

To develop the original artworks, this project adopted the theme: "Where the hurt happens is where the art happens." Using a character from the comic JOE the SEA-CRET Agent, the project visually explores this theme. The character is depicted in a dramatic pose, seemingly pulling his heart from his chest to expose his pain in the piece titled Good_at_Hurt. The artwork was created in two styles—analog and digital—before being transformed into an Al-generated version by the Al creator team Vulcan X and exhibited alongside the original pieces, posing the question: Which one represents the past, present, or future of illustration?

TECHNIQUES AND MATERIALS:

This project separated the artwork Good_at_Hurt from the Synthetic Muse 2.0 exhibition into three distinct pieces for display at the RSU 13th Symposium. Each piece represents a different stage in the evolution of illustration—traditional, digital, and Al-generated—highlighting the transformation of artistic techniques over time.

1. Past Hurt

This piece represents traditional art, created by hand-painting with ink and color on paper in a comic/manga style. It emphasizes the craftsmanship and tangible qualities of analog illustration.

2. Present Hurt

This version is a digitally colored adaptation of Good_at_Hurt, printed on museum-grade paper for exhibition. It demonstrates modern digital illustration techniques while maintaining the essence of hand-drawn artistry.

3. Future Hurt

This Al-generated version was created by the Al creator team VulcanX, using the digital artwork of Good_at_Hurt as inspiration. The Al-generated piece reflects the fusion of human creativity and machine learning. Additionally, this version was developed into a motion graphic to represent contemporary digital techniques, showcasing the potential of Al in animation and dynamic visual storytelling.

By exhibiting these three versions side by side, this project invites discussion on the evolving role of technology in art and challenges audiences to reflect on which medium best represents the past, present, or future of illustration.

RESULT / CONCLUSION:

After exhibiting both versions of Good_at_Hurt alongside various Al-generated artworks in Synthetic Muse 2.0, observations of audience reactions and discussions with creators revealed the enduring value of original ideas developed through traditional artistic methods. The integration of Al-generated processes expanded creative boundaries, influencing both the early conceptual stages and the final execution of artworks. This experience felt like working with an immense creative team—not just a handful of colleagues, but millions—while significantly reducing production time.

The unique artworks resulting from the collaboration between human artists and Al creators also addressed concerns about copyright and licensing, offering a new approach to both traditional and digital art. This collaboration demonstrated how Al can be a tool that enhances, rather than replaces, artistic expression.

Regarding the question, "Which one represents the past, present, or future of illustration?", the project's creator concluded that each artwork can represent all three, depending on individual perspectives. Just as human art has evolved across different eras, the interpretation of these works varies based on personal experiences, cultural contexts, and artistic viewpoints, reflecting the continuous and dynamic nature of illustration.

REFERENCES:

Eric Zhou, Dokyun Lee, Generative artificial intelligence, human creativity, and art, PNAS Nexus, Volume 3, Issue 3, March 2024, pgae052, https://doi.org/10.1093/pnasnexus/pgae052, Available at SSRN: https://ssrn.com/abstract=4594824 or http://dx.doi.org/10.2139/ssrn.4594824

Bellaiche, L., Shahi, R., Turpin, M.H. et al. Humans versus Al: whether and why we prefer human-created compared to Al-created artwork. Cogn. Research 8, 42 (2023). https://doi.org/10.1186/s41235-023-00499-6

BBC. (2024, October 18). Al art: The end of creativity or a new movement. BBC Future. https://www.bbc.com/future/article/20241018-ai-art-the-end-of-creativity-or-a-new-movement

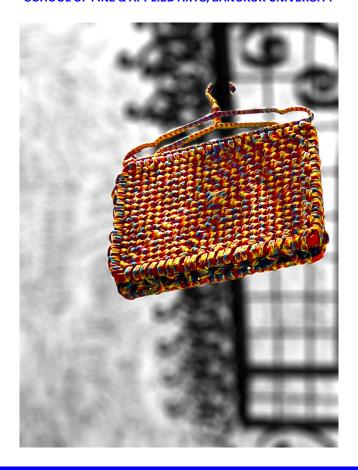
Gjorgjieski, V. (2024). Art Redefined: Al's Influence on Traditional Artistic Expression. International Journal of Art and Design, 1(1), 49-60 https://doi.org//10.69648/SWWW723



Asst. Prof. Dr. Thanotai Mongkolsin

Kitsch Upcycle: A Playful Chaos of Everyday Objects in Fashion Accessory Design

SCHOOL OF FINE & APPLIED ARTS, BANGKOK UNIVERSITY



The BANI World (Brittle, Anxious, Nonlinear, Incomprehensible) concept characterizes the contemporary world as fragile, unpredictable, and difficult to comprehend. These attributes have profound implications for fashion accessory design, necessitating innovative approaches that address uncertainty and instability. Within the fashion industry, brittleness manifests in environmental crises, economic instability, and the reliance on unsustainable supply chains. To mitigate these challenges, designers are adopting Circular Fashion principles, particularly through upcycling and material repurposing. By utilizing discarded materials, fashion can become more resilient and adaptable. Additionally, growing anxiety among consumers has heightened the demand for fashion that provides emotional security and comfort. This aligns with emotional fashion design, which integrates soft textures, protective features, and sensory-friendly elements to evoke a sense of well-being. Furthermore, the nonlinear nature of the modern fashion industry-driven by rapid technological shifts and unpredictable market trends-requires brands to embrace flexibility and adaptability. Unexpected Material Juxtapositions, where unconventional and contrasting materials are combined in surprising ways, serve as an innovative design strategy in response to these shifts. Additionally, fashion acts as a medium for interpreting incomprehensible societal changes, encouraging designers to experiment with avant-garde aesthetics and speculative storytelling to navigate an uncertain future. In this project, it integrates these insights with inspiration drawn from upcycled everyday objects, particularly broken plastic baskets, sandbags, zippers, and hangers from childhood storage. These objects, typically considered kitsch due to their outdated yet nostalgic appeal, are transformed into a sustainable fashion bag design that challenges conventional aesthetics. The final design merges the unpredictability of BANI world, the playfulness of kitsch, and the sustainability of upcycled materials, resulting in a bold, ironic, and functional fashion statement. By repurposing discarded objects, this project highlights the potential of fashion to embrace sustainability, emotional engagement, and experimental design, redefining how materials and aesthetics interact in an era of uncertainty.

OBJECTIVES:

- 1. To design a fashion accessory, inform of a bag that embodies the unpredictability of the BANI world.
- 2. To promote sustainability through upcycled everyday objects by incorporating discarded materials, repurposed textiles, and unconventional elements, reducing waste while enhancing creativity in fashion accessory design.
- 3. To explore the fusion of kitsch aesthetics and functional design by using bold, playful, and nostalgic elements, transforming everyday objects into a visually striking and interactive fashion statement.

CONCEPTUAL FRAMEWORK:

The BANI World (Brittle, Anxious, Nonlinear, Incomprehensible) framework, which describes the contemporary world as fragile, filled with anxiety, unpredictable, and difficult to comprehend (Bogatko & Yakhnovets, 2023; Zakharov, 2022), has significant implications for fashion design. In the current fashion industry, brittleness arises from environmental issues, economic crises, and reliance on unsustainable supply chains. To address these challenges, fashion designers must incorporate Circular Fashion principles (Reconomy, 2024), emphasizing resource efficiency through strategies such as upcycling (Botea-Muntean & Constantinescu, 2024). Furthermore, anxiety among consumers in the BANI era has increased the demand for fashion products that provide a sense of security and comfort. This aligns with emotional fashion design principles, which have been integrated into this project's design approach. Moreover, the fashion industry is evolving rapidly in a nonlinear manner, requiring brands to be flexible and adaptive. Emerging business models such as Unexpected Material Juxtapositions offer viable solutions within the BANI World context. Additionally, fashion serves as a medium for reflecting societal changes and future trends. Designers must navigate incomprehensibility by interpreting complex cultural shifts through experimental fashion design.

This project integrates these insights with inspiration drawn from everyday objects from childhood that have been left unused in storage, such as broken baskets, sandbags, zippers, and hangers from school days (Lawson, 2006). These elements embody the kitsch style, characterized by its outdated yet distinctive aesthetic (Kulka, 1988; Ortlieb & Carbon, 2019; Tedman, 2009). The resulting design concept merges the unpredictability of the BANI world, the nostalgia and humor of kitsch, and the sustainability of upcycled everyday objects. By repurposing discarded materials, this bag design challenges conventional aesthetics, transforming waste into a bold, playful, and functional fashion statement.

PROCESS / METHODOLOGY:

- 1. Collect and analyze information related to the BANI World and its relationship with fashion design from various perspectives.
- 2. Identify and explore inspirations for the design concept.
- 3. Establish connections between the BANI World, fashion accessory design, and sources of inspiration, leading to the development of key fashion design elements—including color, silhouette or form, material, and detail & technique (McKelvey & Munslow, 2012; Seivewright, 2012)—as a foundation for the design process.
- 4. Synthesize the gathered data to formulate a comprehensive design approach, detailing the key insights and strategies derived from the research. Fashion Design Elements related to the BANI world concept: Brittle Reclaimed Yet Reinforced Materials: Upcycled broken plastic baskets, combined with deadstock shoelaces woven together to create a "fractured but strong" aesthetic. Anxious Safety and Comfort Features: Wrapped textures, soft elements, and rounded zippers to enhance a sense of security and ease. Nonlinear Unexpected Material Juxtapositions: One side of the bag features a glow-in-the-dark element, creating a surprising visual effect at night. Incomprehensible Kitsch & Surrealism: Everyday objects such as baskets, hangers, shoelaces, and sandbags are reimagined as bag components, featuring playful and unconventional designs with bold, clashing colours.

- 5. Begin the sketching process based on the available materials.
- 6. Refine and finalize the sketches, selecting the most suitable design.
- 7. Experiment with detail and technique development, create a structural prototype of the bag, and address any challenges encountered during the prototyping process.
- 8. Assemble all components to construct the final bag design.
- 9. Conduct usability testing by carrying and using the bag in real-life scenarios.
- 10. Evaluate and summarize the design outcomes, assessing functionality, aesthetics, and alignment with the initial concept.

TECHNIQUES AND MATERIALS:

Techniques:

- 1. Disassemble the broken plastic baskets to extract the bottom parts, which will be used as the two side panels of the bag.
- 2. Weave shoelaces through the baskets' holes to reduce the sharpness of the plastic, provide a soft tactile experience, and support the structure of the damaged basket.
- 3. Use the remaining shoelaces to wrap the coat hangers, creating a soft grip when holding the bag.
- 4. Sew leftover sandbags into a zipper to form the interior lining of the bag, providing space to store items.
- 5. Assemble all parts by weaving the sides of the bag together and attaching the sandbag lining as the inner compartment.
- 6.Apply glow-in-the-dark paint to one side of the bag, including the edges, to reflect light when used at night, enhancing safety in low-light conditions.

Materials:

Deadstock shoelaces, unused baskets, unused hangers, defective sandbags, deadstock zippers and glow-in-the-dark pigment.

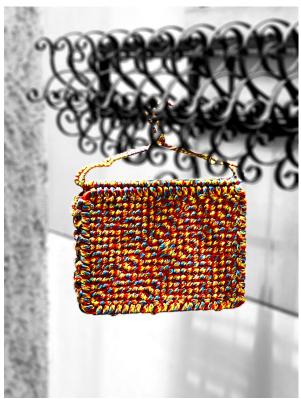
RESULT / CONCLUSION:

Result / Conclusion:

The BANI World framework redefines fashion by emphasizing sustainability, adaptability, emotional engagement, and creative experimentation. Brittleness in the industry is addressed through upcycling and circular fashion, ensuring durability and reduced waste. Meanwhile, the anxious nature of modern consumers drives the need for comfort-oriented, emotionally reassuring designs, which kitsch aesthetics complement by introducing humor and nostalgia. As the industry becomes increasingly nonlinear, transformable and multi-purpose designs become essential. Kitsch fashion embraces this disorder through bold colors, exaggerated elements, and unexpected material pairings, encouraging innovative applications of everyday objects in design. Finally, the incomprehensible aspects of the BANI world drive fashion towards avant-garde and surreal aesthetics, with kitsch's absurdity providing a creative bridge for reinterpreting familiar materials in unconventional ways. By integrating fashion, kitsch, and everyday objects, this approach challenges traditional fashion norms while promoting sustainability and emotional engagement, making fashion not only functional but also a reflection of cultural and societal evolution in an unpredictable world.

BANI World	Fashion Design Response	Kitsch Style	Integration of Everyday Objects
Brittle	Sustainable & upcycled materials to reduce reliance on fragile supply chains.	Nostalgic aesthetics create familiarity & emotional comfort.	Repurposed discarded items like baskets, shoelaces, and zippers add durability & uniqueness.
Anxious	Soft textures, ergonomic shapes & protective elements enhance security.	Playful, exaggerated designs reduce stress & encourage humor.	Everyday materials like plush textiles, rounded zippers, and padded elements provide tactile comfort.
Nonlinear	Transformable design adapts to fast-changing needs.	Clashing patterns, maximalist layering embrace disorder & unpredictability.	Unexpected material combinations (e.g., glow-in-the-dark elements, mix of rigid & soft textures) reflect nonlinearity.
Incomprehen	Avant-garde & experimental fashion challenges conventional aesthetics.	Surreal, ironic, and absurd designs create a sense of curiosity.	Objects like sandbags, hangers, and baskets are creatively reimagined as fashion components.





REFERENCES:

Bogatko, J., & Yakhnovets, D. (2023). From a VUCA to a BANI world. Science tutor L. Bedritskaya, BSEU (Minsk).

Botea-Muntean, D.-R., & Constantinescu, R. (2024). VUCA and BANI worlds - Challenges for nowadays business models. Could circular economy and various digital instruments like Internet of Things help a business model to respond to such challenges? An examination of solutions and future strategies through marketing lens. Journal of Information Systems & Operations Management, 18(1), 38–290.

Kulka, T. (1988). Kitsch. The British Journal of Aesthetics, 28(1), 18-27.

Lawson, R. (2006). The science of cycology: Failures to understand how everyday objects work. Memory & Cognition, 34(8), 1667-1675

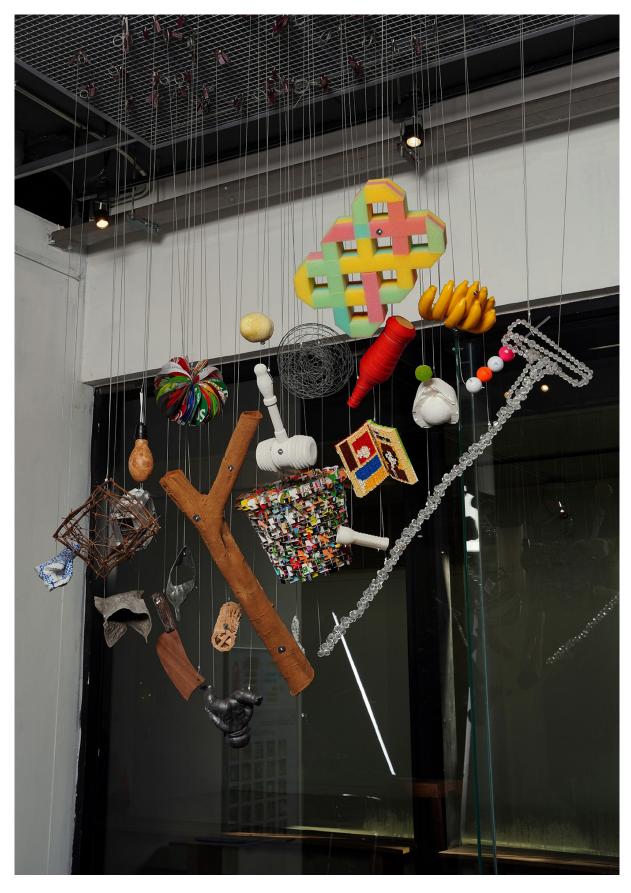
McKelvey, K. & Munslow, J., (2012). Fashion Design: Process Innovation and Practice. Second Edition. UK: John Wiley and Sons Ltd. Ortlieb, S. A., & Carbon, C.-C. (2019). Kitsch and perception: Towards a new 'aesthetic from below'. Art & Perception, 7(1), 1–26. https://doi.org/10.1163/22134913-00001091

Reconomy. (2024, September 3). The state of the circular economy in the fashion industry. Reconomy. https://www.reconomy.com/2024/09/03/the-state-of-the-circular-economy-in-the-fashion-industry/#:~:text=The%20concept%20of%20circular%20 economy%20in%20fashion&text=In%20a%20circular%20system%2C%20garments,returned%20to%20the%20production%20 cycle.

 $Seive wright, S. \, (2012). \, Basics \, Fashion \, Design \, 01: \, Research \, and \, Design. \, Switzerland: \, AVA \, Publishing \, SA. \, (2012). \, Basics \, Fashion \, Design \, 01: \, Research \, and \, Design. \, Switzerland: \, AVA \, Publishing \, SA. \, (2012). \, AVA \, Pu$

 $Tedman, G. \ (2009). \ Origins \ of \ Kitsch. \ Rethinking \ Marxism, 22 (1), 56-67. \ https://doi.org/10.1080/08935690903411644$

Zakharov, Y. (2022). Comparative analysis of approaches to world concepts: SPOD society, VUCA society, and BANI society. Social Economics, (64), 149-158. https://doi.org/10.26565/2524-2547-2022-64-13



Thitipong Nueangpim

Celestial bodies and the cosmos



'Celestial Bodies and the Cosmos' is a mixed-media sculpture from the research project 'Contemplating Sculpture as an Object of Perception: Study and Creation.' It questions sculpture as something that appears in perception, emphasizing the interaction between the sculpture and the viewer, exploring what significance sculpture offers. The conceptual framework is defined through an exploration of three related concepts and theories, as follows:

- Overview of Perception Theory: From classical philosophy to scientific aesthetics, perception remains fundamental to understanding the world. In the context of scientific aesthetics, there is an ongoing effort to explain aesthetic experiences and judgments through scientific frameworks and methods. This study applies scientific reasoning to more concretely explain the connection between the material world (such as sculpture) and the mental world. Additionally, the research highlights the role of mindful perception in art as a contributor to intellectual development.
- The Value of Aesthetic Experience: In 21st-century art, the integration of technology has significantly enhanced its potential to guide viewers towards complex, multidimensional experiences. The design of perception plays a crucial role in stimulating viewer engagement. This research highlights the importance of perception design in sculpture, focusing on the significance of familiar forms, evolving materials and techniques, and unconventional installations. These elements challenge conventional understanding, prompting deeper reflection and fostering active participation from the audience.
- The Nature of Sculpture: The researcher analyzes works by both domestic and international artists, starting with their visible physical attributes, including artistic form, location, and installation. This is followed by an examination of the intangible yet perceptible aspects, such as underlying concepts, symbols, and meanings. Together, these elements shape the viewer's perception, ultimately culminating in a unique aesthetic experience for each individual.

Sculpture provides a distinct spatial perception, closely aligned with human existence in the world, where our senses engage with objects while being enveloped by the surrounding environment. Furthermore, sculpture offers insight into the organization of matter, as it shares similarities with the human body, living organisms, the Earth, and the universe, all of which are structured through different arrangements of matter beyond mere sensory perception.

OBJECTIVES:

- 1. Define the conceptual framework derived from the exploration of related concepts and theories, including an overview of the theory of perception, the value of aesthetic experience, and the nature of sculpture.
- 2. Define the form of the sculpture, focusing on the use of materials, the assembly of shapes, and the installation that stimulates the aesthetic experience in the viewers.
- 3. The mixed-media sculpture communicates the theme of the connection between humans, sculpture, and the perception of the world or the cosmos

CONCEPTUAL FRAMEWORK:

Theoretical Framework and Conceptual Framework of the research project 'Contemplating Sculpture as an Object of Perception: Study and Creation.'

PROCESS / METHODOLOGY:

1. Study of Relevant Concepts and Theories

1.1 Study the theory of perception, tracing its development from classical philosophy to scientific aesthetics, in order to understand the importance of perception. This includes exploring the historical and contemporary approaches to perception, which can serve as a foundation for understanding the concepts of aesthetic experience and the nature of sculpture.

1.2 Study the concept of aesthetic experience in terms of value and meaning-making, particularly in the interaction between the viewer and the artwork.

1.3 Study the nature of sculpture:

25 pieces of mixed media sculpture components.

Suspended together, with the lowest point 145 cm above the ground. The significance of sculpture for humans.

- The visible physical components and the perceptible elements that contribute to the understanding of the three-dimensional nature of sculpture and its influence on perception.
 - 1.4 Analyze all the data collectively to develop a conceptual framework for creation.
- 2. Define the Conceptual Framework for Creation
 - 2.1 Define the steps and plan for the creative process.
 - 2.2 Create a draft of the artwork, specifying the clarity of shapes, material selection, techniques, and installation.
- 3. Creation and Exhibition of the Artwork
 - 3.1 Begin the creation of the component pieces according to the defined plan.
- 3.2 Assemble the component pieces into the final artwork and test the installation to assess the completeness of the work in its final form.
 - 3.3 Exhibit the artwork.
- 4. Conclusion Prepare an analysis and provide recommendations.

TECHNIQUES AND MATERIALS:

• 25 pieces of mixed media sculpture components.

• Suspended together, with the lowest point 145 cm above the ground.

RESULT / CONCLUSION:

- Acquired a comprehensive understanding of the concepts of perception, aesthetic experience, and the nature of sculpture.
- Created a mixed-media sculpture that exemplifies the concept of the interconnectedness between humans, sculpture, and the perception of the world (or the cosmos).
 - Developed an understanding of the significance of sculpture in relation to human experience.

REFERENCES:

Carroll, Noël & Gilmore, Jonathan (eds.) (2022). The Routledge Companion to the Philosophies of Painting and Sculpture. Routledge. Dreishpoon, D. (2022). Modern sculpture: artists in their own words. University of California Press.

Martin, F. David (1980). Sculpture and Enlivened Space Aesthetics and History. University Press of Kentucky.

Matthen, Mohan (ed.) (2015). The Oxford Handbook of the Philosophy of Perception. New York, NY: Oxford University Press UK.

Nadal, Marcos & Vartanian, Oshin (eds.) (2022). The Oxford handbook of empirical aesthetics. New York, NY: Oxford University Press.

Read, H. (1969). The art of sculpture ([2d ed.). Princeton University Press. Shimamura, A. P., & Palmer, S. E. (Eds.). (2012). Aesthetic science: Connecting minds, brains, and experience. Oxford University Press.

 $Tatarkiewicz, Władysław (1970). \ History \ of \ aesthetics. \ The \ Hague, : Mouton. \ Edited \ by \ Cyril \ Barrett \ \& \ D. \ Petsch.$



Ugrid Jomyim

The Bitter Landscape of Ban Sa Khi Tun



This creative project is a collaboration between social science concepts and the concept of creating contemporary photographic art. It was applied to the study and recording of the community area of Ban Sa Khi Tun, Nong Sai Subdistrict, Dan Khun Thot District, Nakhon Ratchasima Province. The researcher found that in this area, people have come out to fight for their rights that they should have from being affected by the Potash mining factory. The researcher's work has recorded the area and people, collected objects in the area, and experimented with photography, making the works meaningful and able to reflect the phenomena that have occurred, creating an aesthetic in photographic art that aims to provide meaning rather than beauty that can be felt through the eyes.

OBJECTIVES:

- 1. To present the issues in the Ban Sa Khi Tun community through the artistic process of photography and visual media.
- 2. To integrate knowledge from the social sciences into creative photographic work, enhancing the depth and relevance of the issues reflected in the community.

CONCEPTUAL FRAMEWORK:

This research aims to bring sociology and anthropology into the creative work process to present the problems that occur in the Ban Sa Khi Tun community, Dan Khun Thot District, Nakhon Ratchasima Province in the form of Fine art Photography and Video Art. This creative work process will allow the community to participate in the presentation by conducting formal interviews, participatory observations of daily life, and the impacts that the community has received on the issues of physical space, the environment, and the rights of people in the community. Each concept will be used to explain the phenomena that occur. The researcher will use the concepts of Anthropocene and Environmental Anthropology to study the areas of the community that have been affected in which way from mining plants and government policies on resources, including the changing environment of the community. How do people in the community adapt, change, and negotiate with the state and capital in their areas of life? Then, the analysis under both conceptual frameworks will be developed into the creative work process of photography, images under the framework of contemporary art where artwork can open up opportunities for viewers and society to freely interpret the meanings from what the artist has presented as work.

PROCESS / METHODOLOGY:

This creative work, the researcher has set the scope to study the Ban Sa Khi Tun community, which has been affected by the environmental impact of potash mining, in terms of community rights, loss of farmland, and environmental changes, which have led people to come out and demand their rights, due to the problems of government policies that favor capital groups. The research protocol is as follows:

- 1. Collect data, set the research framework, and plan to go to the field to collect data using participatory observation and non-participatory observation, including formal interviews and searching for information via social media.
- 2. Analyze data from the field to produce creative photographic art, focusing on community landscapes, buildings, portraits, affected creatures, and objects that can explain changes in the area.
- 3. Set the shooting perspective and prepare equipment for the field visit to record actual events in the community.
- 4. Go to the actual shooting area according to the plan. Collect objects (salt sheets) that have impacted the land of people in the community and experiment with the photographs.

TECHNIQUES AND MATERIALS:

- Scratch Film (Black and White Film)
- Gelatin Silver Print

Digital Print

RESULT / CONCLUSION:

From the process of fieldwork, formal interviews with leaders of villagers who participated in the movement against the potash mine, in terms of information from the researcher, it was found that the invasion of the mine was a process of capital combined with government agencies entering the community area without informing the community of the purpose. At first, the survey team that arrived around 2005 came to ask to dig a survey pit, only telling the people in the community that they came to survey the salinity of the soil in the villagers' farmland. After that, in 2009-2011, the mine started to request a concession and completed the mine construction in 2015. During the time that drilling began, it started to affect the community's farmland. Saltwater from mining overflowed into the community's farmland and public water sources, causing the villagers to demand the mine be closed to the government

In terms of the creative process, the researchers began by taking portraits and landscape photos in the affected areas with black and white film and brought them into the 'Darkroom' process, scratching the film before printing it into black and white images in order to convey the process of destroying the environment and attempting to erase people from their rights to maintain their inherited way of life. There was also a process of using salt from the area to experiment with the photographs, which resulted in traces of salt clinging to the surface of the photographs to emphasize the environmental impact.

REFERENCES:

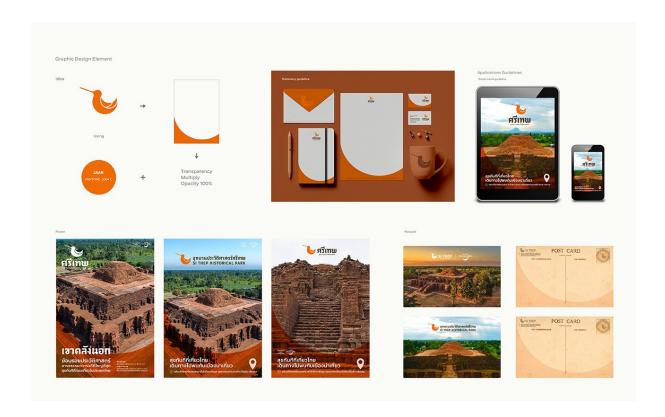
-



Asst. Prof. Vishnunad Katanyuthaveethip

Dvaravati, the first Kingdom of Siam, in the BANI World.





The BANI World concept originated from Jamais Cascio, an American anthropologist and futurist, who wrote about it in his article 'Facing the Age of Chaos' (akson.com) in 2020. It serves as an indicator that change is constant. If we have a strong mind and can adapt without clinging to the drastic changes around us, we can continue to live a quality life.

The belief in the existence of a pure 'Thai ethnicity' since 1939 has distorted Thai national history, contradicting the reality evident from newly discovered evidence in both the arts (such as Khao Klang Nok at Si Thep Historical Park, Phetchabun Province) and sciences (such as DNA testing, which reveals connections between various ethnic groups in Thailand). This distortion stems from the inability to accept the existence of the 'Dvaravati Kingdom' as the earliest kingdom of Siam, due to its use of the Mon language, rooted in the belief that Thailand must be a land of pure Thai ethnicity communicating only in Thai, which is not true (Suchit Wongthet, Silpa Watthanatham). Despite the clear evidence of archaeological artifacts and UNESCO's recognition of sites like the Khao Klang Nok stupa at Si Thep Historical Park as a World Heritage Site in 2023, located at the heart of Thailand, how can the existence of the Dvaravati state as part of Thai national history be denied? Especially in the BANI World, it is appropriate to abandon ethnic-based history and shift towards a national history that encompasses diverse lands, peoples, and cultures living harmoniously.

Because in reality, the 'roots' of the Thai people lie in a diverse mix of ethnicities and cultures that have blended together, rather than originating from a single group (Wiphu Kuttanan, Assoc. Prof. Dr., lannernews.com).

The shift from ethnic-based history to national history can only be achieved with the support of the public and government agencies involved in education, which must update curriculum content. This includes promoting historical and cultural tourism, creating and improving Brand Signatures and Graphic Design Elements to effectively attract target audiences to visit and learn, with the goal of ensuring that all Thai people contribute to the continuous transmission of Thai national history. Si Thep Historical Park in Phetchabun Province, which was registered as a World Heritage Site in 2023, has the potential and suitability to be the first to have its Brand Signature and Graphic Design Elements designed or improved. This begins with the design of the park's logo in the form of a reddish-orange bird, derived from the reddish-orange 'Dok Chan' flowers found throughout Si Thep Historical Park. Given the evidence that Dvaravati art forms are widespread throughout all regions of Thailand, this is likened to a small reddish-orange bird flying, carrying the essence of 'Dvaravati' to all directions in Thailand. Subsequently, the reddish-orange bird symbol will be used to design other Graphic Design Elements.

OBJECTIVES:

- 1. To create a correct understanding of Thai national history for the public.
- 2. To correct the belief in a non-existent 'pure Thai ethnicity' towards ethnic diversity.
- 3. To push the Ministry of Education to correct Thai history lessons.
- 4. To promote the importance of Thai history and revitalize the teaching of history.
- 5. To support Si Thep Historical Park, which has been registered as a World Heritage Site, by creating a brand signature and graphic design elements that can be further developed for cultural tourism.

CONCEPTUAL FRAMEWORK:

The discovery of new historical and archaeological evidence necessitates a change in the previously held belief that the Sukhothai Kingdom was the first capital of the Thai people. This historical narrative requires revision and correction to align with the new evidence. Furthermore, this accurate information should be incorporated into textbooks for students at all levels across the country, ensuring they receive up-to-date knowledge about Thai national history.

By making Si Thep Historical Park more well-known and attractive, it will serve as a center for disseminating the correct understanding and pride in Thai national history, as H.G. Geoffrey Quaritch Wales once proposed that Dvaravati was the earliest state of Siam and the origin of Thai history. This will be achieved by creating a well-crafted Brand Signature and Graphic Design Elements for Si Thep Historical Park, which have never existed before, to effectively engage target audiences in the BANI World.

The choice to create a symbol for Si Thep Historical Park in the form of a reddish-orange bird originates from the 'Dok Chan' or 'Thong Kwao' flower, which is scattered around Si Thep Historical Park, causing the park's ground to be filled with bright reddish-orange hues covering the entire area. Additionally, the 'Dvaravati' culture, with the city of 'Si Thep' as its former religious center, evidenced by the 'Khao Klang Nok stupa', led to the spread of Dvaravati culture in all directions throughout Thailand. This is comparable to a bright reddish-orange bird flying in all directions, carrying the essence of 'Dvaravati' on its wings, from the north to the south, and from the east to the west. The art forms of 'Dvaravati' are evident throughout Thailand.

PROCESS / METHODOLOGY:

- 1. To study newly discovered archaeological evidence found at Si Thep Historical Park.
- 2. To conduct analytical studies of all deities discovered at Si Thep Historical Park.
- 3. To conduct analytical studies of Dvaravati-era inscriptions found at Si Thep 4. Historical Park and other locations.
- 4. To study the beliefs about Vishnu (Narayana) in the 'Mahabharata' epic.
- 5. To study the history of Si Thep Historical Park and its related folklore.
- 6. To study the potential of Si Thep Historical Park and the problems that need to be addressed and improved.
- 7. To develop Brand Signature and Graphic Design Elements.

TECHNIQUES AND MATERIALS:

Adobe Illustrator - Vector Graphics Software.

RESULT / CONCLUSION:

To ensure that Thai people receive accurate historical information. The people of the Dvaravati Kingdom were an ancestral group of the Thai people. The roots of the Thai people are a blend of ethnic and cultural diversity. Dvaravati at Si Thep is the origin of Thai national history (not Sukhothai). In the BANI world, accepting the change of knowledge data to be up-to-date will correct the Thai national history that has been erroneous for 100 years. Si Thep Historical Park, Phetchabun Province, will be the center for disseminating accurate knowledge about Thai history to Thai citizens and foreigners and to protect Thai culture from the

REFERENCES:

https://www.youtube.com/watch?v=Dxy_BM8PBt4 https://www.youtube.com/watch?v=-bCen62hK3U&t=204s https://www.youtube.com/watch?v=y02TDEuCe-c https://www.youtube.com/watch?v=rgKBVo-l2Vc https://www.youtube.com/watch?v=iUBt5OMUAYY&t=1190s

https://www.youtube.com/watch?v=YGTv1iOg8BQ

https://www.youtube.com/watch?v=k2M686WSaP4&t=186s

https://www.youtube.com/watch?v=povfrr0uZSk&t=144s

 $https:/\!/www.youtube.com/watch?v=NmfUSz_HrcE$

https://www.lannernews.com

https://th.wikipedia.org/wiki/อุทยานประวัติศาสตร์ศรีเทพ

https://www.aksorn.com/ac1-lf1-bani-world

https://www.educathai.com/knowledge/articles/652

https://thepotential.org/knowledge/bani-world-ep1-brittle/

https://travel.trueid.net/detail/7Xg9xk1egP2j

https://angkordatabase.asia/authors/h-g-quaritch-wales

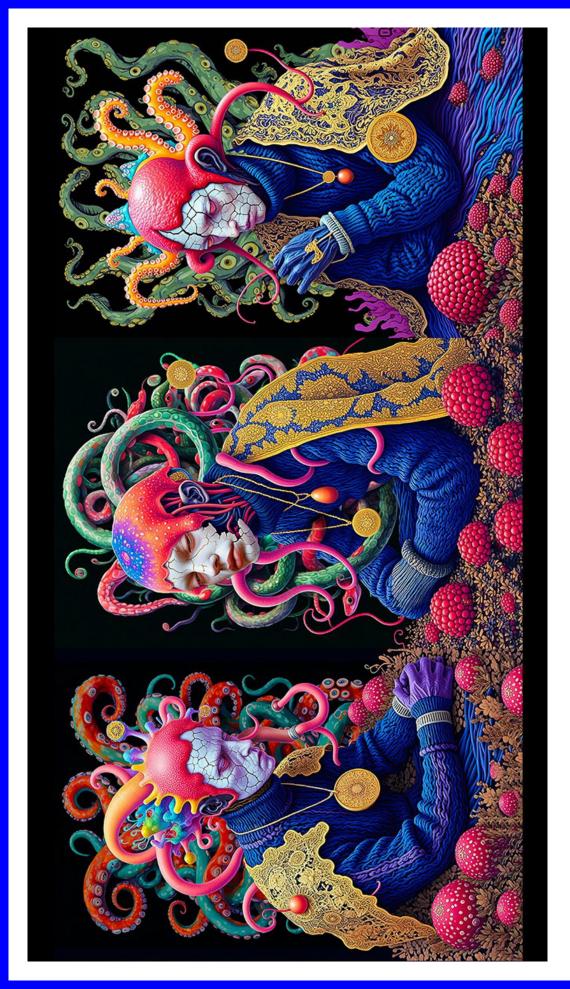
https://en.wikipedia.org/wiki/Horace_Geoffrey_Quaritch_Wales

https://www.finearts.go.th/

https://www.thaipost.net/hi-light/451349/

PARTICIPATED CREATIVE WORKS

Wantawee Simchomphu Intuitive Guidance



This project stems from an interest in exploring and presenting the abstract concept of "managing awareness in unexpected situations through intuition," a complex yet highly significant mental state. The creation of illustrative works therefore serves as a tool to understand and communicate the interaction between inner calm (mindfulness), coping with turmoil (unexpected situations), and the guidance of intuition, rendering these interactions in a more tangible and clear form.

The primary objective is to create a collection of illustrative designs using an integrated workflow. This involves employing Adobe Illustrator for core vector elements, followed by Adobe Photoshop to add dimension and intricate textural details. Furthermore, the process incorporates experimentation with AI Image Generators to assist in creating supplementary elements or particularly complex textures, all under the creator's artistic direction.

The anticipated final output is a series of illustrations (potentially evolving into animation) capable of communicating this abstract mental state in a dynamic, engaging, and easily understandable manner. Emphasis will be placed on symbolic imagery and the depiction of energy or movement to convey the interplay between mindful tranquility, inner turmoil, and the insightful guidance of intuition when confronted with the unexpected. This aims to benefit the audience by facilitating their understanding of the concept.

OBJECTIVES:

- 1. To create a series of 3 illustrations that clearly communicate the core concept.
- 2. To study, experiment with, and integrate techniques from Adobe Illustrator, Photoshop, and Al Generator in the creative process for producing both static images and animated works.
- 3. To experiment with using Al Generator as a tool to enhance creative ideation for generating textures or complex elements, under the artist's control and guided by communication design principles.

CONCEPTUAL FRAMEWORK:

The subtle inner struggle where tranquility is challenged by the unexpected (symbolized by the cracked face). However, instead of completely collapsing, there is a reliance on inner intuitive power to navigate, seek, and connect with 'awareness' or inner stability. This expresses the resilience hidden within fragility and the capacity to move forward in life with intuitive wisdom when facing darkness or uncertainty.

PROCESS / METHODOLOGY:

- 1. Planning & Sketching: Design a rough storyboard or animatic for each image/scene, defining key elements and planned movements
- 2. Core Asset Creation (Illustrator): Use Adobe Illustrator to create sharp vector shapes for key symbols, characters, or essential structures requiring precision.
- 3. Al Element Generation (Al Tool): Use an Al Image Generator to create complex textures or background elements based on defined prompts, then selects, modifies, and curates these elements to ensure consistency with the overall style.
- 4. Compositing & Detailing (Photoshop): Combine assets from Illustrator and AI into Adobe Photoshop. Use brush tools to add textures, lighting, and shadows. Apply effects and adjust overall color tones.
- 5. Test print process.
- 6. Artworks Printout on Semi-Gloss 240 gram paper. Size 20x30 inches.

TECHNIQUES AND MATERIALS:

- 1. Adobe Photoshop, Bitmap/Raster
- 2. Adobe Illustrator, Vector
- 3. Digital Print

4. Al Image Generator from original sketches: Kling Ai

RESULT / CONCLUSION:

The expected outcome is a collection of 3 illustrations, distinguished by a unique blend of Vector, Raster, and Al image generator techniques. These illustrations will be capable of vividly and profoundly conveying the creative concept and the essence of maintaining presence of mind in unexpected situations through intuition. This collection will showcase the potential of utilizing diverse digital tools to create artworks that communicate complex meanings. Furthermore, it can be effectively utilized across various digital media to raise awareness and provide inspiration.

REFERENCES:

จิตจิทยาการเอาตัวรอดในสถานการณ์ที่เปลี่ยนแปลง https://www.istrong.co/single-post/survive-from-changing-situations?srsltid=Afm-BOopbh927xzbSAVFpmXjTMXd6vDiYM7UudOjB5hpoB-Olwkv_PwWP. (Online). [26 March 2025]

Instinct https://en.wikipedia.org/wiki/Instinct. (Online). [26 March 2025]

Sense of control กลไกสำคัญที่ทำให้มนุษย์สามารถดำรงอยู่รอดอย่างมีความสุข https://creativetalkconference.com/sense-of-control-marketing-psychology/. (Online). [26 March 2025]

SURVIVAL STRATEGIES https://www.scienceworld.ca/resource/survival-strategies/ . (Online). [28 March 2025]

The 3 Basic Human Survival Instincts That Cause Stress https://www.shortform.com/blog/human-survival-instincts/. (Online). [28 March 2025]

 $THE\ PSYCHOLOGY\ OF\ SURVIVAL\ https://surviveandrevive.org/the-psychology-of-survival/\ .\ (Online).\ [31\ March\ 2025]$

THE THREE INSTINCTS https://www.enneagrammer.com/the-three-instincts .(Online). [31 March 2025]

PARTICIPATED CREATIVE WORKS

human-centric spatial ecosystem (As Cafe Amazon Concept Store in Phnom Penh) Coffee x People: Reimagining the café as a lived-through,

Waris Sinsuebpol



This project explores Coffee x People, a conceptual interior architecture project reimagining the café as a permeable, participatory spatial experience. Rather than treating coffee as a static commodity or the café as a backdrop, the design positions architecture as an invisible medium—a threshold for human flow, encounter, and lifestyle. Anchored in the notion of "THROUGH", the project employs a multi-layered strategy of spatial transparency—visual, physical, and atmospheric—to dissolve conventional boundaries between interior and exterior, public and private, nature and structure. Through mass reduction, split-level transitions, and site-responsive elements such as tree integration and passive ventilation, Coffee x People proposes an architecture that users can see through, walk through, and live through. Drawing from phenomenology, human-centric design theory, and bioclimatic principles, the paper situates this work as both a spatial prototype and a philosophical inquiry into architecture as lived interface.

OBJECTIVES:

1. Rethinking the Everyday Café

Café architecture often replicates typological norms: static seating, singular commercial intent, and a spatial logic oriented around consumption. Yet in contemporary urban life, cafés are more than transactional spaces—they serve as third places, informal offices, social hubs, and even contemplative zones. In this shifting landscape, how might spatial design evolve to reflect the complexity of human engagement with such spaces?

Coffee x People, a speculative concept for Café Amazon, addresses this question by proposing a design framework where architecture becomes a medium for flow, interaction, and presence. The project reframes the café not as an enclosed program but as an evolving interface between people, environment, and daily rituals. Its conceptual core—"THROUGH"—guides both the spatial strategy and philosophical intent of the design.

2. Theoretical analysis - Beyond Form: Architecture as Permeable Medium

The term "THROUGH" encapsulates a range of spatial conditions: see-through, go-through, walk-through, and even fly-through. Each expresses a mode of permeability—a movement, a gaze, a breeze, a transition. Rather than prioritizing built form, the design orchestrates a field of thresholds and in-between spaces. It is an architecture that seeks not to contain but to connect.

This paper positions Coffee x People within a broader discourse of human-centric and phenomenological design. It explores how spatial openness, environmental responsiveness, and the softening of boundaries can shape meaningful user experience. Ultimately, the project suggests a shift from architecture as object to architecture as event—lived, temporal, and open to encounter.

CONCEPTUAL FRAMEWORK:

Theoretical Framing: Architecture of the In-Between

1. Architecture as Sensory Experience

The architectural approach in Coffee x People is grounded in phenomenological design thinking, where the focus shifts from visual aesthetics to multisensory experience. Juhani Pallasmaa's The Eyes of the Skin (2005) argues that architecture should engage the entire body, not just the eye—emphasizing tactile, olfactory, and auditory experience. In this project, spatial transitions such as sunken seats, gentle ramps, and courtyards invite the user to move, pause, and dwell in ways that are not prescribed but intuitive—allowing space to be felt as much as it is seen.

The concept of "throughness"—whether walking through open thresholds or sensing wind pass through masses—aligns with Pallasmaa's idea of architecture as background to life, not as a visual spectacle. This resonates with Peter Zumthor's notion of "atmosphere" (2006), where architectural quality lies in intangible emotional resonance. The careful integration of wind, light, greenery, and public flow generates what might be described as emotive permeability—an architecture that reveals itself through lived experience rather than imposed form.

2. Thresholds, Liminality, and the "In-Between"

The recurring spatial device in Coffee x People is the in-between space—zones that blur the boundary between interior and exterior, architecture and nature, public and private. These spatial moments draw from Homi Bhabha's concept of the Third Space (1994), a liminal realm where hybridity emerges, allowing new meanings, behaviors, and communities to form.

In architectural terms, this is reflected in:

- The lifted mass allows the environment to pass underneath.
- The ramp that operates as both circulation and seating.
- The plaza that transforms a setback into a communal interface.

Such strategies avoid rigid zoning and instead promote fluid occupation, where users negotiate their own spatial relationship dynamically. This affirms architect Kisho Kurokawa's Metabolist idea of the city as an evolving organism and echoes Toyo Ito's belief in "blurring architecture" to adapt to human behavior and environmental forces.

3. Human-Centric Design and Environmental Continuity

Central to Coffee x People is a human-centric ethos, where the architecture adapts to user behavior, comfort, and psychological wellbeing. This extends to:

- Diverse seating typologies (solo, group, sunken, slope).
- Visual and physical porosity for openness and security.
- Natural ventilation and daylight to create biophilic continuity.

These choices are underpinned by emerging research in environmental psychology and neuroscience in architecture, which highlight how spatial openness, access to nature, and sensory stimulation contribute to reduced stress and increased social engage-

ment (Sternberg, 2009; Kellert et al., 2008).

Moreover, integrating existing trees into the spatial layout reflects a bioclimatic sensibility, treating architecture not as separate from but symbiotic with its ecosystem. The strategic setback and massing respond to sunlight, wind, and approach patterns, ensuring not only thermal comfort but contextual harmony.

PROCESS / METHODOLOGY:

Design Methodology: Translating Concept into Form

1. From Idea to Intervention: "THROUGH" as Spatial Generator

The conceptual anchor of Coffee x People—the word "THROUGH"—was not treated as a metaphor but as an operative spatial generator. The design explores multiple interpretations:

- See through: visual porosity and transparency.
- Go through: open movement across thresholds.
- Walk through: circulatory choreography integrated with user behavior.
- Fly through: spatial lightness and unobstructed environmental flow.

This multiplicity was translated into physical strategy through an iterative design process that layered concept, context, and user patterns. The diagrams show a progressive shift from conventional enclosures to a porous spatial system, one that prioritizes environmental continuity and human flow over rigid boundaries.

2. Site-Responsive Massing and Boundary Reconsideration

The site strategy began with an assessment of environmental constraints and public interface potential. The original building line was intentionally set back to open up a plaza, transforming underutilized frontage into a shared, civic-scale entry. This move redefined the café not as a stand-alone unit, but as a continuation of public space.

Mass orientation and form were driven by:

- Solar exposure: shifting and splitting volumes to create passive shading.
- Ventilation pathways: carving out openings and courts to channel prevailing winds.
- $\hbox{-} \mbox{Vegetation preservation: integrating existing trees as shading and spatial anchor points}$

This led to an organization of masses that breathe, both in climatic and social terms. The interplay of solids and voids invites movement through, rather than movement into.

3. Multi-Layered Circulation and Split-Level Activation

Rejecting flat programming, the design utilizes split-level transitions and sloped topography—not just to differentiate space, but to choreograph bodily experience. A key example is the sloped seating ramp: part amphitheater, part circulation path, and part social space. The ramp to the second floor is not an accessory but a participatory zone, accommodating various tempos of use: lingering, passing, pausing.

This layering encourages unplanned engagement, where users discover their own trajectories and uses. In this way, Coffee x People acts less like a predetermined interior and more like a spatial ecosystem in which users activate form through use.

4. Partition as Philosophy: From Separation to Transition

In traditional cafés, partitions are often used to contain functions and separate zones. This design flips that logic—partition becomes a medium of transition rather than division. Spatial boundaries are blurred:

- Half-lifted masses define zones without isolating them.
- Gradients replace thresholds—ramps, slopes, and sunken seating produce transitions in tone and experience rather than abrupt
- The core program is elevated, not to dominate, but to create continuity between ground and air, public and private.

Architecture here does not frame people; it hosts them, providing a light infrastructure that remains in the background while enabling a multitude of interactions.

TECHNIQUES AND MATERIALS:

Spatial Strategy and Implementation

The spatial design of Coffee x People is guided by the principle of permeability, encouraging the flow of people, light, air, and time across and through the architecture. The building mass is intentionally pulled back from the street to form a transitional public forecourt, softening the boundary between urban space and architecture. This gesture not only enhances approachability but also improves environmental comfort through integration with natural elements.

Internally, the project avoids rigid enclosures. Masses are arranged to facilitate cross-ventilation and maintain open visual connections, creating a spatial experience that feels intuitive and non-linear. Movement is choreographed rather than directed, aligning with the project's core idea of "living through" space.

Vertical transitions are used to deepen spatial interaction. Split levels and topographic shifts generate layered experiences, where ramps and platforms function both as circulation and social seating. Each floor supports diverse modes of use—from public gathering and passive occupation on the ground level to more private, domestic-like zones above. These spaces are designed not for a singular function but for flexible, user-defined inhabitation.

A key feature is the diversity of spatial typologies: sunken lounges, stepped seating, and soft, domestic clusters that support both solitude and sociability. This variety reflects a human-centric ethos, giving users the freedom to choose how and where they engage with space.

RESULT / CONCLUSION:

Discussion: Rethinking the Café as Social Interface

1. Architecture as Invisible Infrastructure

Coffee x People departs from conventional café design by foregrounding human behavior and environmental continuity over formal statement. The architecture is intentionally subdued—not to erase its presence, but to allow life to take center stage. As Pallasmaa writes, "The door handle is the handshake of the building"—and in this project, the architecture is an extended handshake: subtle, relational, and perceptive to context.

By lifting the mass and opening the ground plane, the architecture becomes a facilitator of flows—of wind, of movement, of chance encounters. It performs as invisible infrastructure, quietly enabling multiple layers of spatial and social performance. This positions the building not as an autonomous object, but as a social condenser, echoing Cedric Price's call for architecture to respond to behavior, not precede it.

2. The Role of the In-Between: A Space for Possibility

In-between spaces—thresholds, semi-exterior zones, plazas, ramps—serve a critical role in this project. They decelerate experience, offering moments of ambiguity and encounter. Unlike corridor-like circulation or clearly zoned seating, these transitional spaces invite pause, drift, and improvisation. They are fertile grounds for unexpected use.

This aligns with Homi Bhabha's theory of the Third Space, where hybridities emerge through cultural and spatial negotiation. In Coffee x People, this is less about cultural hybridity and more about programmatic hybridity—the way architecture allows us to shift between modes: from resting to observing, from gathering to retreating.

In an increasingly programmed urban environment, such ambiguity is radical. It introduces the possibility of not knowing—a rare quality in commercial architecture.

3. Publicness, Temporality, and Everyday Ritual

The design challenges the private-commercial binary by opening the building to its surroundings. Through its plaza, visual openness, and lifted mass, the café becomes a semi-public node—one that supports urban continuity and informal social infrastructure.

But it also engages temporal rhythms: morning sun on the ramp, evening gatherings under the lifted mass, quiet mid-day reading in the sunken seat. These layered temporalities reflect the idea that space is not static—it is performed over time.

Architecture here becomes a frame for rituals, big and small: ordering coffee, meeting a friend, finding solitude, sensing the wind. In this way, Coffee x People is less a formal project and more a spatial choreography, responsive to the many ways people live, alone and together.

REFERENCES:

Bhabha, H. K. (1994). The location of culture. Routledge. (Referenced for the concept of the "Third Space" and spatial hybridity.) Pallasmaa, J. (2005). The eyes of the skin: Architecture and the senses (2nd ed.). Wiley. (Key reference for multisensory architecture and experiential design.)

Price, C. (1998). The square book. Wiley-Academy. (Invoked in reference to architecture as behavioral infrastructure and soft programming.)

Zumthor, P. (2006). Thinking architecture (2nd ed.). Birkhäuser. (Referenced for the atmospheric and emotional resonance of architecture.)

Ito, T. (2001). Blurring architecture. In GA Document Extra 02: Toyo Ito - Blurring Architecture. GA. (Supports the conceptual dissolution of interior/exterior thresholds.)



Witoon Tipanet

Reprogramming Urban Heritage through Tropical Minimalism: The Adaptive Architectural Reuse of POR Santitham, Chiang Mai



This study aims to explore how adaptive reuse can serve as a design strategy for urban renewal by examining the architectural transformation of a 1980s entertainment house into POR Santitham—a minimalist boutique hotel located in Chiang Mai's former red-light district. The project investigates how architecture can act as a catalyst for both physical and symbolic transformation, repositioning forgotten urban structures within a contemporary, sustainable context.

The design approach integrates principles of emotional architecture, tropical modernism, and environmental sustainability. Emphasis was placed on preserving the building's original structure while introducing a modern spatial language through black steel elements, open-air walkways, modular façades, and seamless integration with natural surroundings. The project's design process was grounded in contextual analysis, material honesty, and a sensitivity to the building's social and historical narratives.

The completed POR Santitham Hotel demonstrates how spatial clarity, structural authenticity, and minimalist aesthetics can renew both function and perception of a site with a stigmatized past. The transformation represents not just a change in physical form but also a cultural and symbolic redefinition, turning a once-marginalized space into a place of relevance, reflection, and urban reinvention. The project illustrates the potential of adaptive reuse to contribute meaningfully to the sustainability and identity of evolving urban environments.

OBJECTIVES:

To analyze the adaptive reuse of a socially complex structure through architectural form-making, material strategy, and spatial reinterpretation, and to assess how minimalist tropical architecture can communicate new values while preserving contextual memory.

CONCEPTUAL FRAMEWORK:

Santitham in the 1980s-1990s held a notorious yet authentic charm, marked by its hidden nightlife scene that included illegal bars, discreet massage parlors, and karaoke lounges, giving it an edgy reputation, especially among locals. Despite this, it maintained a mixed-use character, blending residential life with late-night eateries and local bars, creating an unpretentious, lived-in atmosphere. The area represented a cultural intersection, where traditional Chiang Mai lifestyles met urban, underground influences, fostering a unique, local alternative nightlife identity.

Urban Geography

Santhitham has transformed from a low-rise residential area into a dense, mixed-use urban zone driven by tourism and commercial growth. The shift is visible in increased land fragmentation, rising numbers of boutique hotels, and adaptive reuse of old buildings. Narrow streets and proximity to major roads influence compact, pedestrian-oriented designs. Key urban issues—such as overcrowding, heat buildup, and loss of local identity—require architectural responses like open facades, integrated greenery, and minimalist materials, as seen in POR Santitham's renovation.

Influence on the Architecture of POR Santitham

The architectural transformation of POR Santitham addresses the spatial and cultural challenges of a rapidly evolving urban context. Instead of demolishing the original 1980s structure, the design strategically retains its core framework, preserving embodied energy and minimizing construction waste. This decision allows the building to adapt to new functions while maintaining its physical and symbolic presence within the neighborhood. The opening of facades and introduction of greenery respond to the area's increasing density, promoting natural ventilation, daylight, and a softer environmental footprint. Transparent walkways and balconies further support this by linking interior zones with outdoor courtyards, fostering visual openness and spatial flow.

The material shift—from plaster to exposed black steel, glass, and matte finishes—marks a deliberate move toward a tropical minimal aesthetic. This stripped-down expression balances clarity with contextual sensitivity, giving the building a quiet strength while fitting into the evolving urban landscape. Grounded in an interdisciplinary conceptual framework, the design draws from four architectural theories:

Tropical Modernism (Taylor, 2001)

Emphasizing climate-responsive design, this approach is evident in the use of shaded open-air circulation, cross-ventilation, and vegetation buffers. These passive cooling strategies are essential in Chiang Mai's humid climate, providing comfort while maintaining minimalist elegance.

Adaptive Reuse Theory (Bullen & Love, 2011)

The project reframes an underutilized structure—once an entertainment venue in a stigmatized area—into a new program of hospitality. This reimagining respects the past without erasure, aligning with sustainable and ethical urban development. It also repositions the building as part of Chiang Mai's transition toward creative tourism.

Emotional Architecture (inspired by Barragán)

The design cultivates serenity through simplicity and restraint. A minimal palette of black steel, raw timber, and concrete is paired with intentional uses of light and shadow, inviting stillness and introspection. The architecture does not seek spectacle but emotional resonance, offering guests a contemplative retreat within the city.

Place-Based Architecture (Relph, 1976)

Rooted in contextual awareness, this lens ensures the design is specific to its place. Local materials, references to the site's history, and engagement with neighborhood identity foster a grounded, authentic atmosphere. The transformation supports cultural continuity while enabling renewal.

Together, these theoretical frameworks inform a cohesive architectural response that is environmentally attuned, emotionally

Available online at www.workinprogress-symposium.design ©2025 Published by: Work in progress 2025

meaningful, and socially responsible. POR Santitham becomes a model for how architecture can restore, reinterpret, and re-anchor a place within its evolving urban narrative.

PROCESS / METHODOLOGY:

The design and transformation of POR Santitham followed a multi-layered architectural methodology grounded in site-specific inquiry, iterative design development, material reinterpretation, and inclusive stakeholder engagement.

Architectural Investigation.

The initial phase involved an in-depth site and structural survey aimed at evaluating the feasibility of reusing the existing four-story concrete frame of the 1980s building. Particular attention was paid to the structural integrity, environmental orientation, and airflow potential of the original framework. This investigation identified key opportunities to enhance cross-ventilation, maximize daylighting, and create direct interaction between interior spaces and new garden courtyards, all while retaining the embodied energy of the existing structure.

Design Development

The spatial logic of the building was reimagined from a previously inward-facing and compartmentalized entertainment venue into a transparent, interconnected hospitality space. Design development focused on creating fluid transitions between interior and exterior, enhancing both visibility and porosity. Circulation paths were reconfigured as open-air walkways, allowing for immersive interaction with the surrounding tropical landscape.

Material Reinterpretation

A deliberate shift in material expression formed a key part of the transformation. The original plastered façade was stripped away, revealing a more honest and raw architectural language. It was replaced with exposed black steel frames, matte-finished surfaces, and glass balustrades—elements that contribute to both visual lightness and a contemporary minimalist identity. This reinterpretation introduced spatial rhythm through repetition and transparency, resonating with both tropical modernist and emotional architectural principles.

Stakeholder Engagement

Community engagement played a vital role in shaping the project's trajectory. Consultations were held with neighbors, city heritage advisors, and individuals familiar with the building's previous function. Feedback gathered from these stakeholders helped refine the design to ensure cultural sensitivity, minimize disruption, and align with broader goals of ethical and inclusive urban renewal. The dialogue fostered local ownership and contextual intelligence, strengthening the project's authenticity and long-term social value.

Techniques and Materials

The architectural techniques employed in the transformation of POR Santitham reflect a thoughtful balance between preservation, climate responsiveness, and spatial clarity. Central to the project is the adaptive reuse of the original 1980s reinforced concrete frame, which is retained and integrated into the new design. This approach preserves the existing structural grid, as evident in the architectural plans, providing a stable base for contemporary interventions while minimizing demolition and construction waste. A series of passive design strategies are deployed throughout the layout, including open-air walkways, perforated façades, and double-loaded corridors. These elements facilitate natural cross-ventilation, essential for thermal comfort in Chiang Mai's tropical climate. The strategic incorporation of vertical greenery and tree buffers further enhances the microclimate by reducing solar heat gain and introducing shade. The design also emphasizes frameless transparency and spatial continuity through the use of large sliding glass panels, which dissolve the boundaries between interior and exterior spaces. This technique fosters a seamless visual and experiential connection with the surrounding landscape, as demonstrated in elevation and section drawings. Additionally, the building's façades exhibit a rhythmic modulation of mass and void, with a measured repetition of balcony openings, solid wall planes, and glass surfaces. This rhythm creates a visual coherence and architectural calm that aligns with the project's minimalist ethos. Collectively, these techniques exemplify a sensitive and intelligent design response grounded in sustainability, spatial fluidity, and environmental integration.

TECHNIQUES AND MATERIALS:

The architectural techniques employed in the transformation of POR Santitham reflect a thoughtful balance between preservation, climate responsiveness, and spatial clarity. Central to the project is the adaptive reuse of the original 1980s reinforced concrete frame, which is retained and integrated into the new design. This approach preserves the existing structural grid, as evident in the architectural plans, providing a stable base for contemporary interventions while minimizing demolition and construction waste. A series of passive design strategies is deployed throughout the layout, including open-air walkways, perforated façades, and double-loaded corridors. These elements facilitate natural cross-ventilation, essential for thermal comfort in Chiang Mai's tropical climate. The strategic incorporation of vertical greenery and tree buffers further enhances the microclimate by reducing solar heat gain and introducing shade. The design also emphasizes frameless transparency and spatial continuity through the use of large sliding glass panels, which dissolve the boundaries between interior and exterior spaces. This technique fosters a seamless visual and experiential connection with the surrounding landscape, as demonstrated in elevation and section drawings. Additionally, the building's façades exhibit a rhythmic modulation of mass and void, with a measured repetition of balcony openings, solid wall planes, and glass surfaces. This rhythm creates a visual coherence and architectural calm that aligns with the project's minimalist ethos. Collectively, these techniques exemplify a sensitive and intelligent design response grounded in sustainability, spatial fluidity, and environmental integration.

The material palette of POR Santitham is a deliberate expression of tropical minimalism and adaptive reuse, reflecting both aesthetic intention and environmental responsiveness. The dominant material is exposed black steel, which forms the primary structural and visual framework of the renovated building. This choice replaces the original plastered façades and introduces a contemporary industrial character, while maintaining a lightweight and modular construction approach suited to the existing reinforced concrete frame. Complementing the steel structure, matte-finished cement surfaces are used to convey solidity and simplicity, offering a textural contrast that avoids unnecessary ornamentation. Frameless or minimally framed glass panels are extensively employed for doors, windows, and balustrades, reinforcing the design's commitment to transparency and spatial openness. These glazed surfaces facilitate natural lighting, blur boundaries between interior and exterior, and support the building's passive cooling strategies. In selected elements such as furniture, door trims, and ceiling details, natural timber accents provide warmth and tactility, softening the overall composition and grounding it in regional material sensibilities. Additionally, integrated vegetation, including ferns, planter boxes, and trees, is treated as both a material and architectural element, reinforcing the ecological ethos of the project. Together, these materials establish a coherent visual language that is restrained, climate-responsive, and deeply rooted in the context of Northern Thailand.

RESULT / CONCLUSION:

The adaptive reuse of POR Santitham presents a layered architectural response that transforms a socially complex site (a former entertainment venue in Chiang Mai's red-light district) into a contemplative and contextually sensitive hospitality space. Central to this transformation is the preservation of the original structural grid of POR, which enables the reprogramming of space without erasing its spatial memory. This approach maintains the urban footprint while allowing for a meaningful shift in both function and cultural perception.

Architectural Form-Makina

The architectural organization of POR reflects a modular, orthogonal layout that enhances clarity, rhythm, and spatial coherence. Guest rooms are positioned in two symmetrical rows along a central corridor, ensuring legibility and functional flow. On the eastern side of POR, communal spaces—including the open dining area and pool deck—are arranged in response to natural light, airflow, and surrounding greenery. The spatial composition enables a smooth transition from private areas to semi-public zones, creating a narrative of openness and inclusion. This spatial restructuring repositions POR from a previously hidden function into an open and welcoming environment.

Material Strategy

The material selection at POR supports both reinterpretation and memory retention. Though not all are visible in plan view, accompanying photographs confirm the use of exposed black steel, matte cement finishes, frameless glass elements, and raw timber accents. These materials are expressed in the architecture through minimal detailing—frameless openings, clean partitions, and open thresholds—emphasizing simplicity and restraint. The visual language that emerges is one of quiet dignity and authenticity, in stark contrast to the building's original use.

Spatial Reinterpretation

A key intervention in POR is the insertion of a central swimming pool where the enclosed mass once stood. This creates both a symbolic and functional void, reclaiming the core of the structure as a space for reflection, gathering, and leisure. Surrounded by guest rooms, walkways, and vegetation, this new courtyard reinforces biophilic principles and enhances passive cooling, hallmarks of tropical minimalist design. The pool becomes the heart of POR's new spatial identity, fostering a sense of calm and connection.

Minimalist Tropical Expression with Contextual Memory

The architectural expression of POR strikes a balance between minimal form and climatic responsiveness while respecting the site's historical context. Instead of erasing its past, the design reinterprets it through openness, lightness, and natural integration. The use of open corridors, a clear grid-based layout, and structural clarity all support a tropical minimalist ethos deeply rooted in emotional resonance and place-based identity.

Conclusion

The adaptive transformation of POR Santitham demonstrates how architecture can meaningfully reprogram urban heritage through a tropical minimalist lens. By preserving the original structure of a socially complex building and reinterpreting it with restrained materials, climate-responsive design, and spatial clarity, the project succeeds in offering more than a physical renovation—it embodies a cultural, symbolic, and environmental redefinition. Integrating principles of tropical modernism, emotional architecture, and place-based awareness, the project affirms that adaptive reuse is not merely a technique of conservation but a strategy for ethical renewal and urban healing. POR Santitham emerges as a compelling model for sustainable urban reinvention, one that repositions forgotten architecture as a source of reflection, resilience, and reengagement with place.

REFERENCES:

References:

Barragán, L. (n.d.). Emotional architecture. [Various speeches and writings; original sources in Spanish, translated in architectural theory texts].

Bullen, P. A., & Love, P. E. D. (2011). Adaptive reuse of heritage buildings. Structural Survey, 29(5), 411-421. https://doi.org/10.1108/02630801111182439











Operated by









The symposium is hosted by Council of Arts and Design Deans of Thailand (CADDT), The Association of Siamese Architects under the Royal Patronage (ASA), The Royal Photographic Society of Thailand and Thai Graphic Designers Association (ThaiGa); operated by the College of Design, Faculty of Digital Arts, and the Faculty of Architecture Rangsit University. International Arts and Design Symposium "Work in Progress" (Founded in 2012) is an international forum for scholars, designers, and artists from various fields to share their works in progress.



