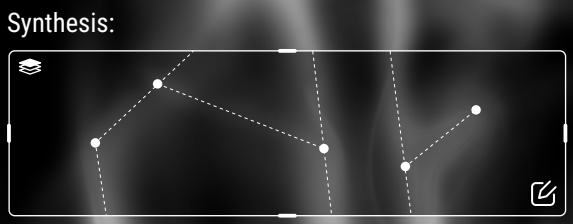
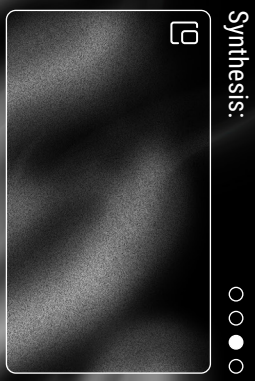
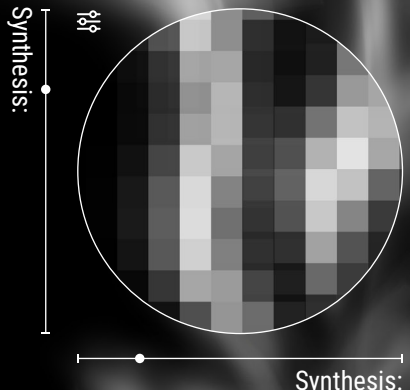
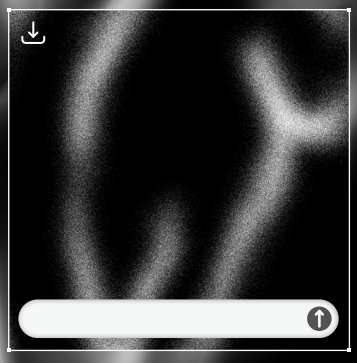
THE 14TH INTERNATIONAL ARTS AND DESIGN SYMPOSIUM 2025









SYNTHESIS: AESTHETICS

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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.

www.workinprogress-symposium.design



SYNTHESIS: AESTHETICS

The 14th International Art and Design Symposium; “Work in Progress 2025”

สภาคณบดีทางศิลปะแห่งประเทศไทย

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THE 14TH INTERNATIONAL ARTS AND DESIGN SYMPOSIUM 2025

SYNTHESIS: AESTHETICS



PROJECT DESCRIPTION

The central focus of the 14th International Art and Design Symposium, “Synthesis: Aesthetics,” explores the integration of diverse artistic, cultural, and intellectual approaches to create new forms of meaning, expression, and experience. It emphasizes that aesthetic values are not confined to a single tradition or medium, but rather emerge through the dialogue between art, design, technology, and society.

At the heart of this concept is the belief that creativity flourishes at the intersections—where different disciplines, materials, techniques, and perspectives converge. By embracing interdisciplinary and cross-cultural approaches, artists and designers can create works that resonate on multiple levels, provoking reflection, inspiring dialogue, and engaging audiences in unexpected ways. This synthesis encourages experimentation, challenges conventional boundaries, and fosters innovative forms of visual, spatial, and conceptual expression.

Synthesis: Aesthetics also emphasizes the relational nature of beauty and meaning: aesthetic experiences emerge not merely from individual components, but from the ways these elements interact, contrast, and harmonize. By fostering a dialogue between tradition and innovation, theory and practice, the symposium invites participants to explore how integration across ideas, media, and cultural contexts can expand creative possibilities and deepen our understanding of contemporary

Ultimately, the theme seeks to inspire an open, thoughtful, and forward-looking vision of art and design—one where bringing together different ideas and approaches creates new aesthetic experiences, deepens human perception, and drives the continual evolution of creative practice. It calls upon us to recognize synthesis not only as a method of making, but as a driving force for dialogue, innovation, and transformative ways of seeing the world.

OPENING REMARKS

The 14th International Arts and Design Symposium: 'Work in Progress 2025'
By the Chairman of the Council of Arts and Design Deans of Thailand

Distinguished guests, respected faculty members, artists, designers, scholars, and all seminar participants. It is my great honor and sincere pleasure to have this opportunity to welcome all of you to the 14th International Art and Design Academic Symposium under the theme "Synthesis: Aesthetics."

This year's theme reflects an essential concept of our time: that beauty and creativity do not arise from any single discipline, but emerge through integration and exchange among art, technology, culture, and ways of life—all of which lie at the heart of contemporary design.

When art, design, technology, and society converge, new and meaningful dimensions of beauty are born. The blending of diverse ideas, techniques, materials, and perspectives generates a creative force that profoundly expresses the essence of humanity in our era.

I am confident that this symposium will be a source of inspiration for all who cherish and believe in art and design. It will be a space for sharing knowledge, exchanging experiences, driving innovative artistic developments, and building strong academic networks that will support the growth of the Thai art and design community as it steps proudly onto the global stage.

On behalf of the Council of Deans of Arts and Design of Thailand, I would like to express my heartfelt gratitude to all institutions that have provided support, as well as everyone who has contributed to making this event possible. May this symposium be filled with inspiration, creativity, and meaningful collaboration.

Thank you,

Asst. Prof. Dr. Kittikorn Nopudomphan
The Chairman of the council of arts and design deans of Thailand

WELCOMING REMARKS

The 14th International Arts and Design Symposium: 'Work in Progress 2025'
By the President of the Association of Siamese Architects under Royal Patronage

I, Mr. Asae Sukhyanga, President of the Association of Siamese Architects under Royal Patronage, am deeply honored and proud to have the opportunity to deliver this speech on the significant occasion of the 14th International Art and Design Symposium, "Work in Progress" Under the theme "Synthesis: Aesthetics," this concept emphasizes the integration of art, culture, design, technology, and society merging diverse ideas, media, and cultural contexts. It aims to inspire designers to expand the boundaries of creativity and develop works that communicate across multiple dimensions, ultimately synthesizing new and innovative aesthetic forms of visual, spatial, and conceptual expression.

"Synthesis: Aesthetics" in architectural design reflects the integration of diverse elements form, material, technology, culture, and context to create architecture that embodies meaning and offers new aesthetic experiences, generating new values in human perception.

Synthesis: Aesthetics in architecture represents a design philosophy that perceives beauty not merely as an external form, but as the meaningful synthesis of various dimensions form, function, culture, and the human spirit harmoniously integrating art and science into a unified whole. It signifies the connection between the past and the future, creating architecture that honors tradition while addressing contemporary and future needs. The diversity of materials and forms gives rise to complex and profound aesthetic experiences, while the dialogue with context fosters a sense of beauty through harmonious coexistence. Moreover, the connection to the human dimension brings forth an aesthetic experience that can be felt both physically and emotionally.

We therefore cordially invite everyone to be part of "Synthesis: Aesthetics" at the 14th International Art & Design Symposium, and together, let us synthesize and create new, innovative dimensions of aesthetic architectural design.

Thank you,

Mr. Ace Sooyoung
The President of the Association of Siamese Architects under the Royal Patronage

WELCOMING REMARKS

The 14th International Arts and Design Symposium: 'Work in Progress 2025'
By Vice President and Secretary of The Royal Photographic Society of Thailand

Ladies and gentlemen, distinguished guests, speakers, and participants. On behalf of the Royal Photographic Society of Thailand, it is my great honor to welcome you to the 14th International Arts and Design Symposium 2025, under the theme "Work in Progress: Synthesis, Aesthetics." We are truly delighted to serve as a co-host of this international academic gathering.

This year's theme, "Synthesis, Aesthetics," invites us to explore how creativity emerges at the intersection of diverse disciplines, materials, technologies, and cultural perspectives. It highlights the idea that aesthetic value is not confined to any single tradition or medium, but is formed through dialogue, collaboration, and the blending of different approaches.

When art, design, and innovation converse, they generate new forms of expression—opening pathways for experimentation, challenging conventions, and expanding our understanding of beauty and meaning.

Through this symposium, we hope to inspire open exchange, thoughtful discussion, and meaningful connections that deepen our shared commitment to advancing art and design on a global stage.

I extend my sincere appreciation to our partners, keynote speakers, presenters, and participants from around the world for your invaluable contributions. May this event become a space for inspiration, discovery, and future collaborations.

Thank you very much.

Mr. Naphat Ratanasakdi
Vice President and Secretary of The Royal Photographic Society of Thailand

WELCOMING REMARKS

The 14th 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,

I am Assistant Professor Akarapon Kritruenonwong, President of the Thai Graphic Designers Association (ThaiGa). It is truly an honor to be part of The 14th International Arts & Design Symposium, under this year's inspiring theme, "Work in Progress – Synthesis: Aesthetics."

On behalf of the Association, I would like to express our continued commitment to promoting and advancing design knowledge, as well as strengthening academic collaborations among educational institutions across Thailand. Over the past two to three years, the design and creative industries have encountered both significant challenges and unprecedented opportunities—especially with the rapid emergence of advanced tools such as artificial intelligence.

This year's symposium theme, "Synthesis: Aesthetics," encourages us to question and explore how designers can integrate new technologies with creative thinking. It invites us to consider how design perspectives, human experiences, and the evolving world around us can be woven together with technologies that continuously push beyond human limitations. All of this is in pursuit of shaping solutions for the future.

I firmly believe that designers and creative practitioners here today are not afraid to respond to these questions—creatively, critically, and courageously. I am confident that the works presented throughout this symposium will reflect the diversity, depth, and visionary spirit of our field.

In closing, I would like to extend my sincere appreciation to the organizing team and everyone involved in making this event possible. I wish this symposium great success and meaningful outcomes.

Thank you very much.

Asst. Prof. Akarapon Kritruenonwong
The President of the Thai Graphic Designers Association (ThaiGa)

WELCOMING REMARKS

The 14th International Arts and Design Symposium: 'Work in Progress 2025'
By Chairman of Working Committees
Dean of College of Design, Rangsit University

As Chairman of the Organizing Committee, it is my distinct honor to welcome you to the 14th International Arts & Design Symposium 2025. This annual gathering serves as a critical forum where innovative ideas are not merely shared, but are actively transformed through collaborative exchange.

This year's theme, "Synthesis: Aesthetics" addresses a concept profoundly relevant to our contemporary moment. In a world characterized by increasing complexity, diversity, and interconnectedness, the most significant forms of creativity rarely emerge from a singular discipline or tradition. Instead, they arise from the dynamic intersection of fields where art informs design, where culture encounters technology, and where varied perspectives converge to catalyze evolution.

Synthesis transcends being a mere technique; it represents a philosophical approach a distinct method of perception and, particularly today, a crucial pathway for intellectual progress. It compels us to embrace contrast rather than avoid it, to welcome unfamiliar viewpoints, and to acknowledge that creativity is significantly enhanced when diverse minds collaborate. Consequently, synthesis becomes not only an aesthetic process but also a fundamental cultural and social one, a mechanism that fosters open dialogue, nurtures rigorous experimentation, and continually expands the potential scope of both art and design.

On behalf of the Organizing Committee, I wish to extend my sincere gratitude to the distinguished speakers, valued contributors, dedicated reviewers, essential volunteers, and strategic partners whose efforts have made this event possible. Your intellectual generosity and unwavering commitment to pushing disciplinary boundaries are the very essence that animates this Symposium, year after year.

We are confident that the dialogues initiated here will not only shape our perspectives but also contribute lasting value to the wider creative community. May the Arts & Design Symposium of this day foster meaningful professional conversations, and inspire profound creative transformations for all participants.

Asst' Prof. Dr. Sirada Vaiyavatjamai
Chairman of the Organizing Committee
Dean of College of Design, Rangsit University

KEYNOTE SPEAKER



NITCHA TOTHONG

THAI

Interdisciplinary Artist, Coder And Designer



BIOGRAPHY:

Nitcha Tothong (Fame), born in 1987, in Bangkok, Thailand is a Thai interdisciplinary artist, coder, and designer based in Lenapehoking (Brooklyn, NY). Working across digital and analog mediums, she creates immersive visual experiences that interrogate how systems, soft power, colonization, and technology shape our perceptions and sensory worlds.

Nitcha co-founded elekhlekha with Kengchakaj, which received the 2022 Lumen Prize Gold Award. She is a key collaborator on the Mycelium project with Sirintip, a 2024 Eyebeam Democracy Machine Fellow, a 2025 Processing Foundation: Data Storytelling Fellow, and a member of NEW INC's Y10 Art & Code and Y11 Extended Realities tracks. She has been an artist-in-residence at the Banff Centre, Babycastles, The Sitka Center for Art and Ecology, and CultureHub.

Working seamlessly across digital and analog mediums, Nitcha Tothong creates immersive visual experiences that are not only aesthetically compelling but also profoundly critical. Her practice interrogates how complex societal forces namely systems, soft power, colonization, and technology actively shape our fundamental perceptions and sensory worlds. Nitcha Tothong's career is marked by significant international recognition and groundbreaking collaborations.

KEYNOTE SPEAKER





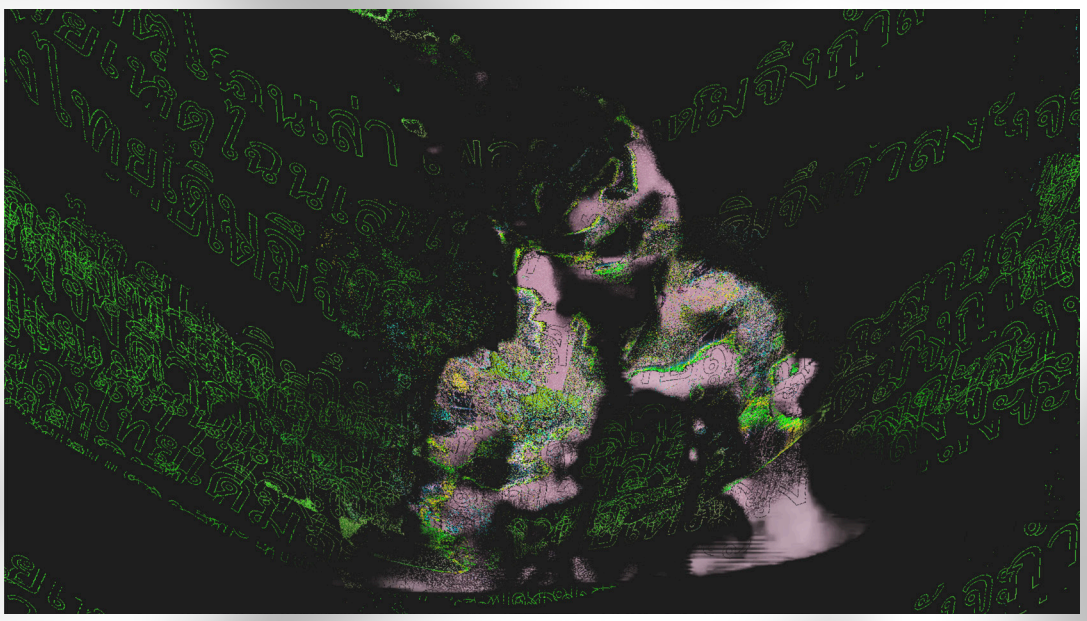
‘ Global Innovation and Excellence ’
Lumen Prize Gold Award Winner: She is the esteemed co-founder of elekhlekha (with Kengchakaj), which was awarded the prestigious 2022 Lumen Prize Gold Award, the highest accolade in the field of art and technology.

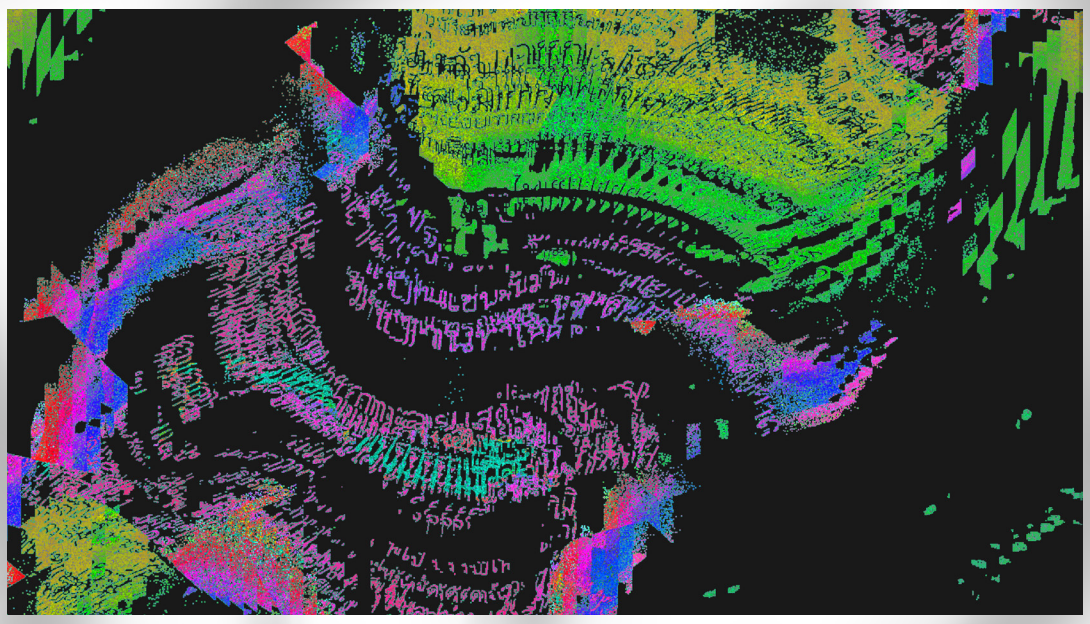
Cutting-Edge Fellowships: Nitcha is a dedicated researcher and innovator, evidenced by her selection as a 2024 Eyebeam Democracy Machine Fellow and a 2025 Processing Foundation: Data Storytelling Fellow.

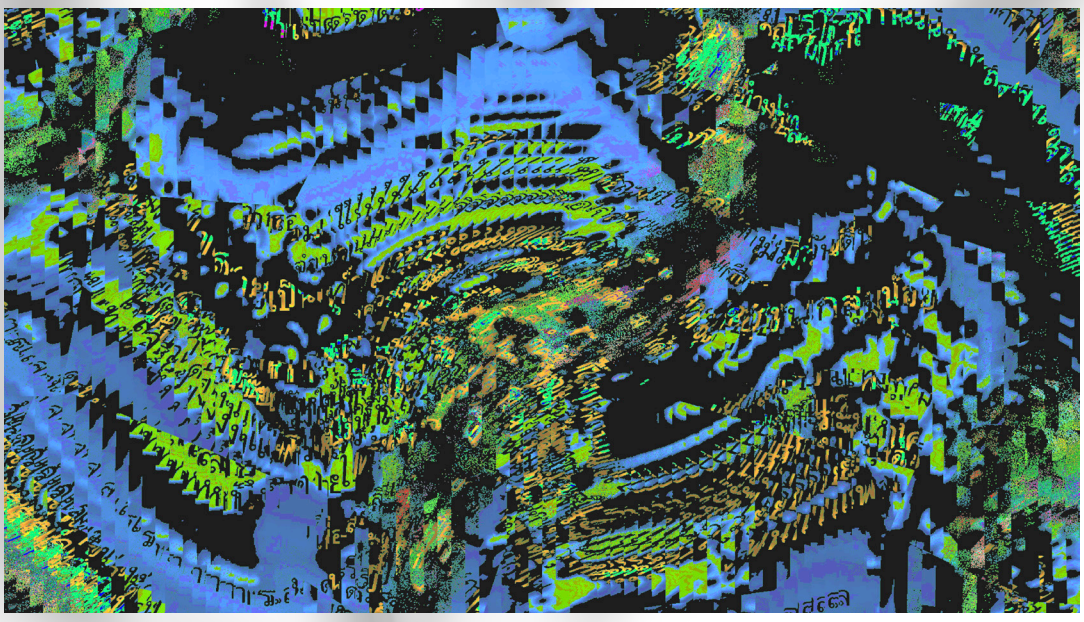
Leading Industry Membership: She is an active member of the influential NEW INC community, participating in both the Y10 Art & Code and Y11 Extended Realities tracks, which foster cross-disciplinary innovation.

Global Residencies: Her work has been supported by notable artist-in-residence programs worldwide, including the Banff Centre, Babycastles, The Sitka Center for Art and Ecology, and CultureHub.

Commission works website: https://nitchafame.work/
Art practice website: https://www.elekhlekha.xyz/nitchafame.work







KEYNOTE SPEAKER

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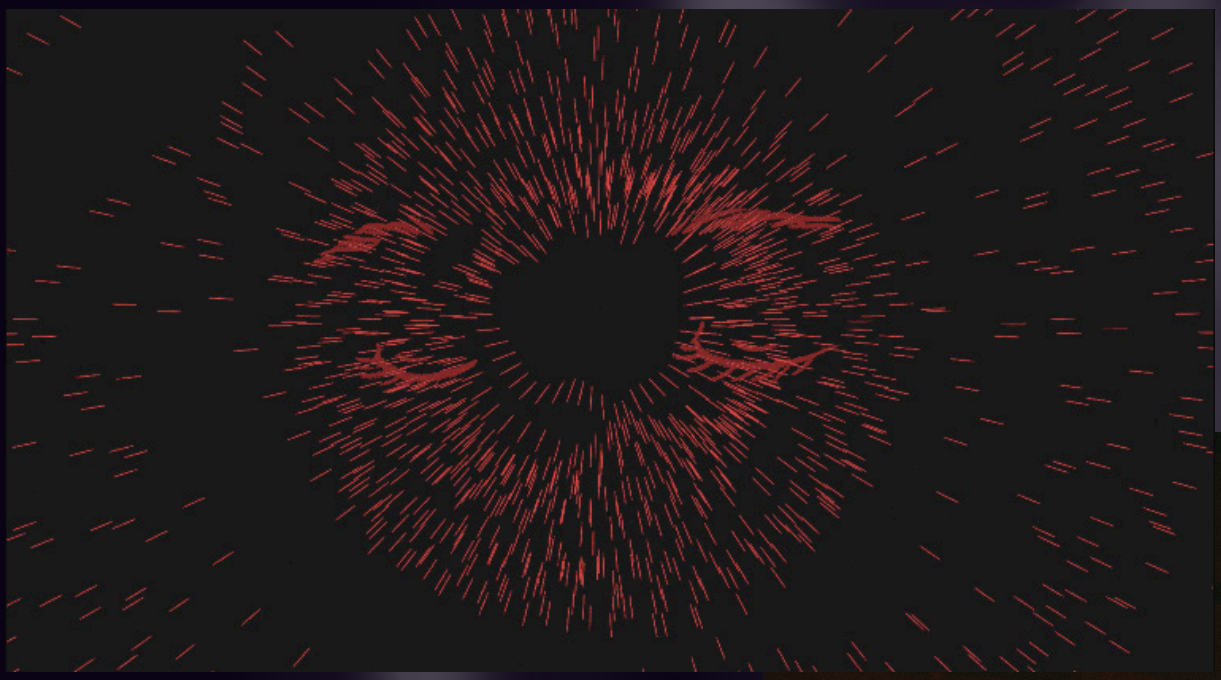



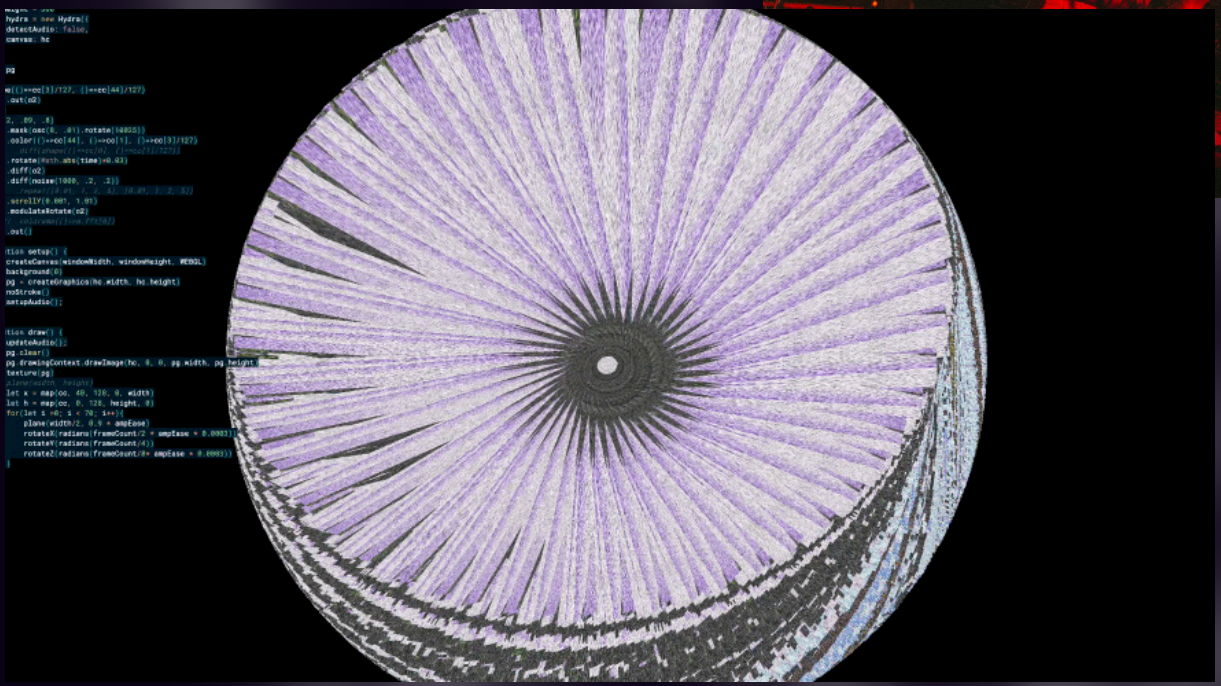

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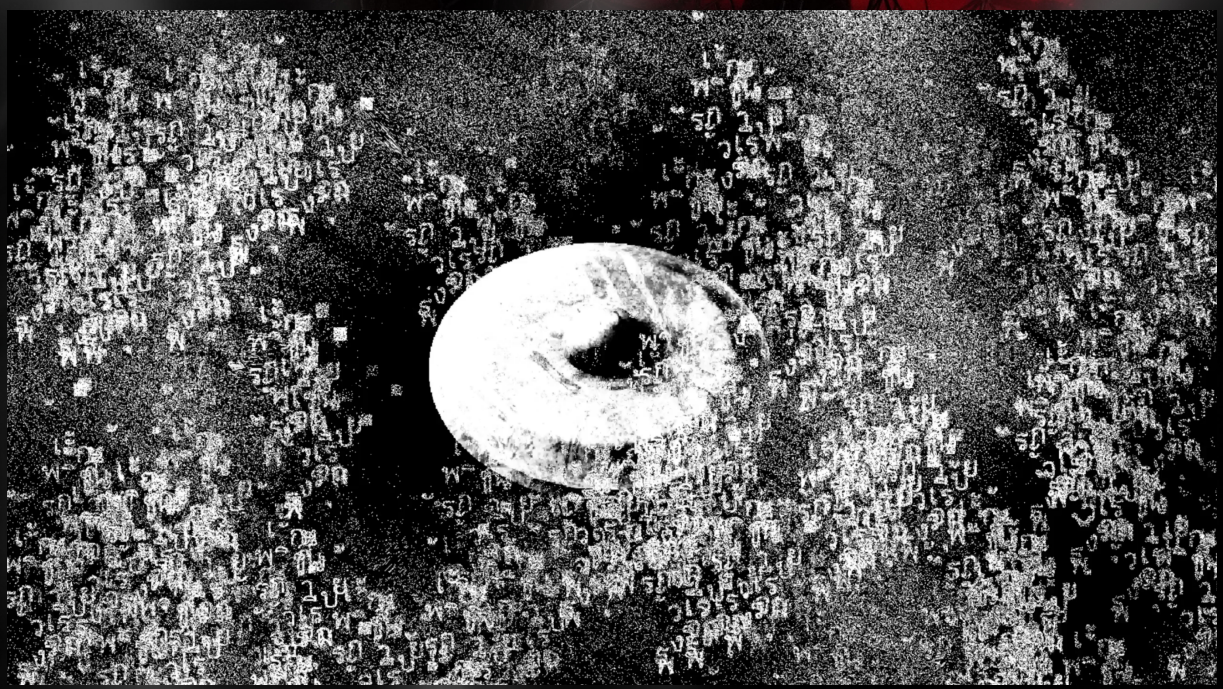
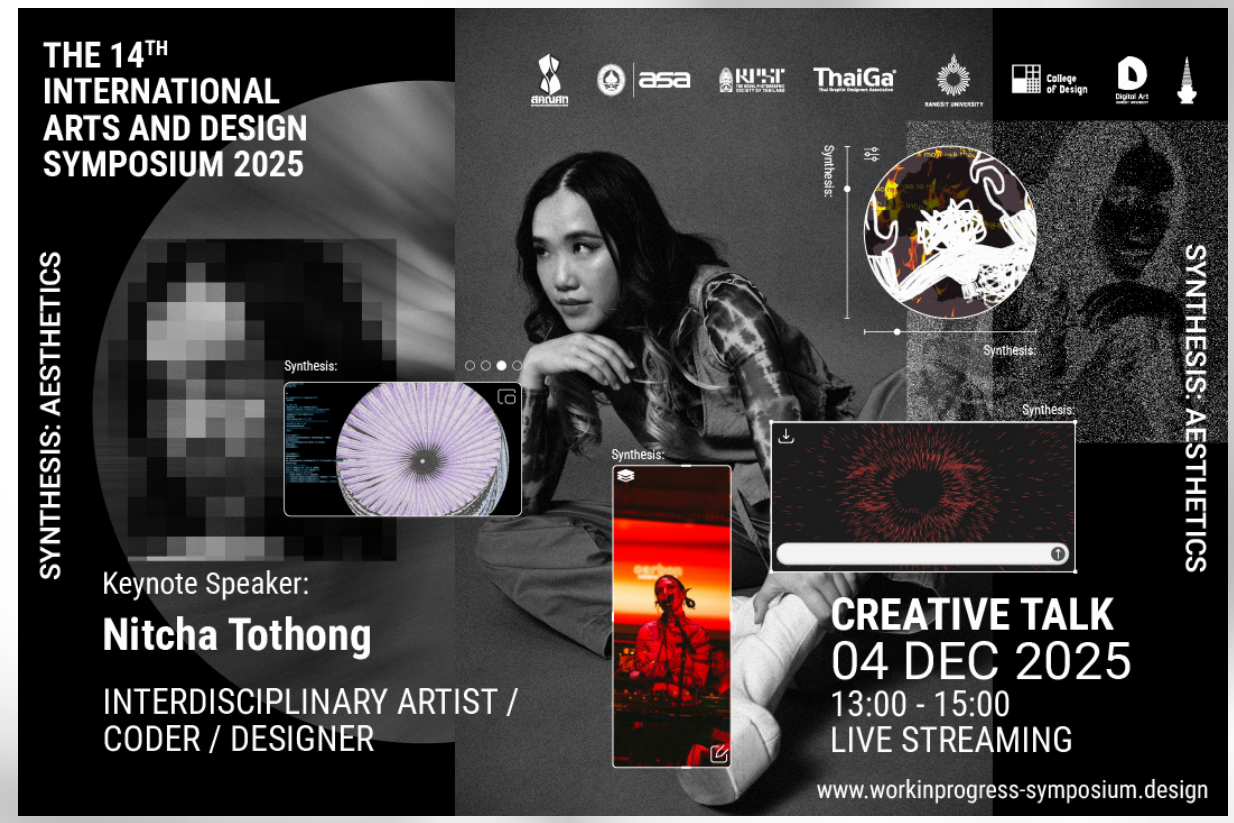


KEYNOTE SPEAKER

CREATIVE TALK 04 DECEMBER 2025

The 14th International Art and Design Symposium; “Work in Progress 2025”



KEYNOTE SPACKER



Nitcha Tothong
Interdisciplinary Artist, Coder and Designer

SYMPOSIUM MC AND MODERATOR



Master of Ceremonies:
Suthasinee Sangkhum, Ph.D.
Assoc. Dean of College of Design,
Rangsit University, Thailand



Moderator For Panel Discusstion:
Asst. Prof. Dr. Sirada Vaiyavatjamai
Communication and Web Designer
Chairman of the Organizing Committee
Dean of College of Design, Rangsit University, Thailand

CREATIVE TALK

Facebook Live

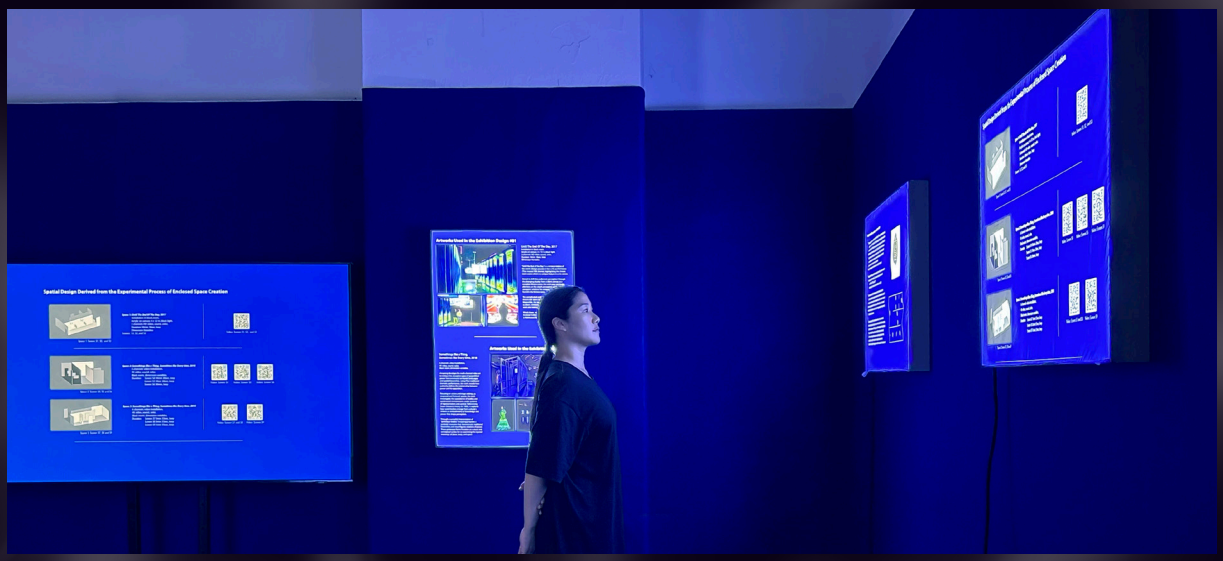
Youtube: 14th Symposium

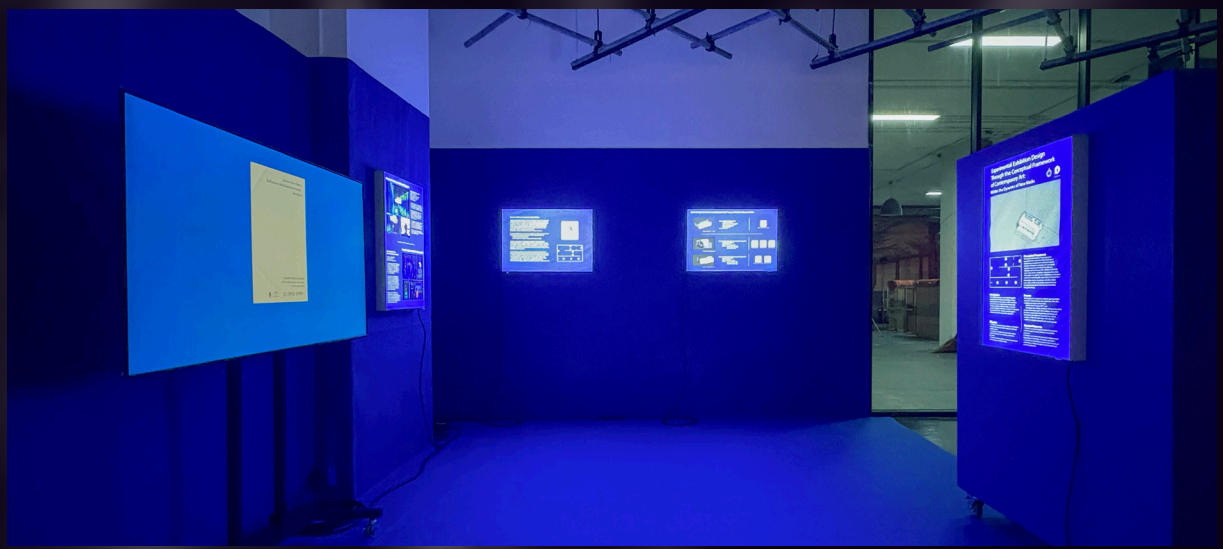
Work in Progress 2025
EXCELLENCE AWARDS

CERTIFICATE OF EXCELLENCE

The projects that received Excellence Awards showcased outstanding creative works in the online exhibition of the 14th 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.

‘Experimental Exhibition Design Through
the Conceptual Framework of Contemporary Art:
Within the Dynamics of New Media’
by Asst. Prof. Anupong Charoenmitr





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HONORABLE CREATIVE WORKS

The 14th International Art and Design Symposium; “Work in Progress 2025”

HONORABLE CREATIVE WORKS

Echos of Venice

Alexx Cheng / Canada

This jewelry collection is crafted from Murano glass using the flamework technique. Each piece is meticulously handmade, creating layered colors, floral motifs, and sculptural forms that reveal the clarity and beauty of Venetian glass. The work harmonizes traditional Murano craftsmanship with contemporary design, resulting in distinctive jewelry that reflects refinement, cultural heritage, and the unique character of every piece.











HONORABLE CREATIVE WORKS

The Green Rail: A regenerative path

Ambar Nicole & Giordano De La Rosa / Dominican Republic

The project reimagines the development of the urban landscape in dialogue with nature, where infrastructure isn‚Äôt built just for human necessities, but for all users of the city. Envisions a biological system in the Garibaldi railway that connects two green spaces: Biblioteca degli Alberi and future Parco Farini, through a green belt. This system consists of the creation of 28 biotrains, 8 typologies, designed as habitats inspired by Milan‚Äôs ecological oases, additionally a green wagon, to help regenerate biodiversity in Milan. This belt would improve the connection of the citizens with nature while rehabilitating neglected urban spaces and addressing the heat island problem.





HONORABLE CREATIVE WORKS

Living Aesthetics

Assoc. Prof. Dr. Perline Siek Hwee Ling / Singapore

The artwork explores an aesthetic where cultural beauty and natural harmony become inseparable by merging a refined Thai temple with vibrant Malaysian flora. The temple symbolizes precision and tradition, while the hibiscus and orchids express wild beauty, warmth, and the rhythms of nature. Through this interplay of structure and spontaneity, the painting reveals that true aesthetics arises when different forms of beauty coexist in quiet, harmonious unity.

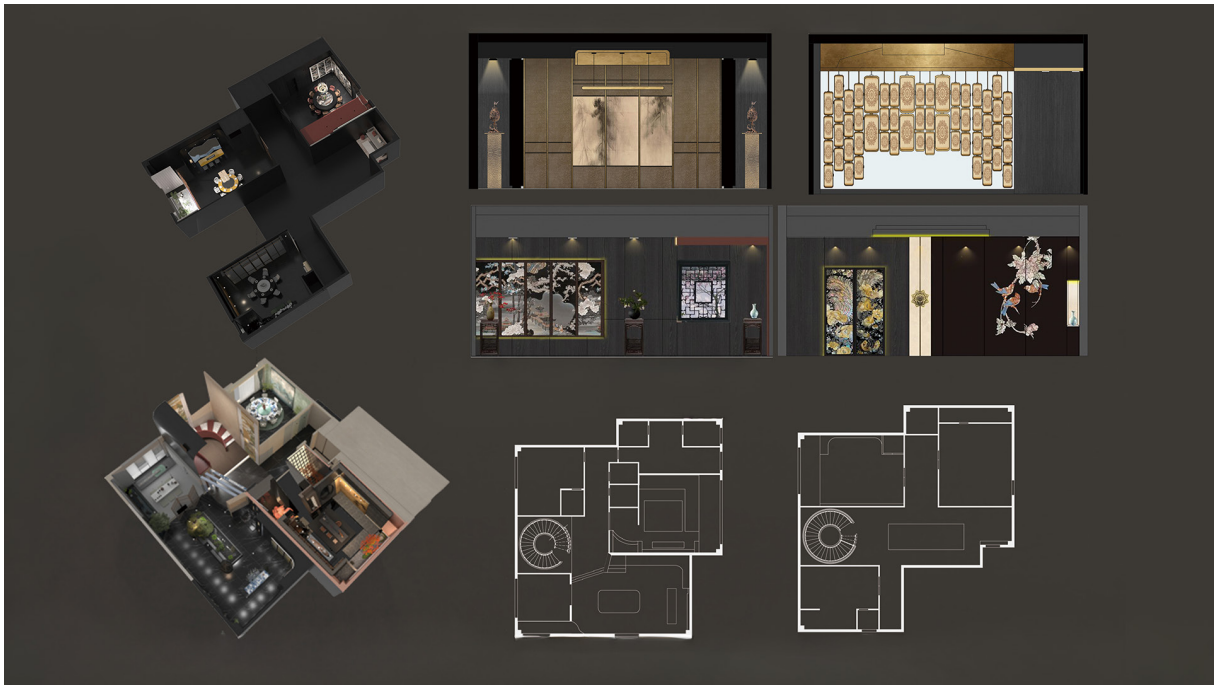




Heritage Essence Spread for a hundred generations

Cheng Ying Ma / China

Chinese intangible cultural heritage is an important component of traditional Chinese culture, carrying rich historical, cultural, and national memories. With the advancement of modernization, many intangible cultural heritage projects are facing the danger of extinction. We have chosen four intangible cultural heritages: celadon, mother of pearl, lantern, and bronze carving, to let everyone understand the beauty of intangible cultural heritage and to better inherit it.



HONORABLE CREATIVE WORKS



QUINTESSENZA

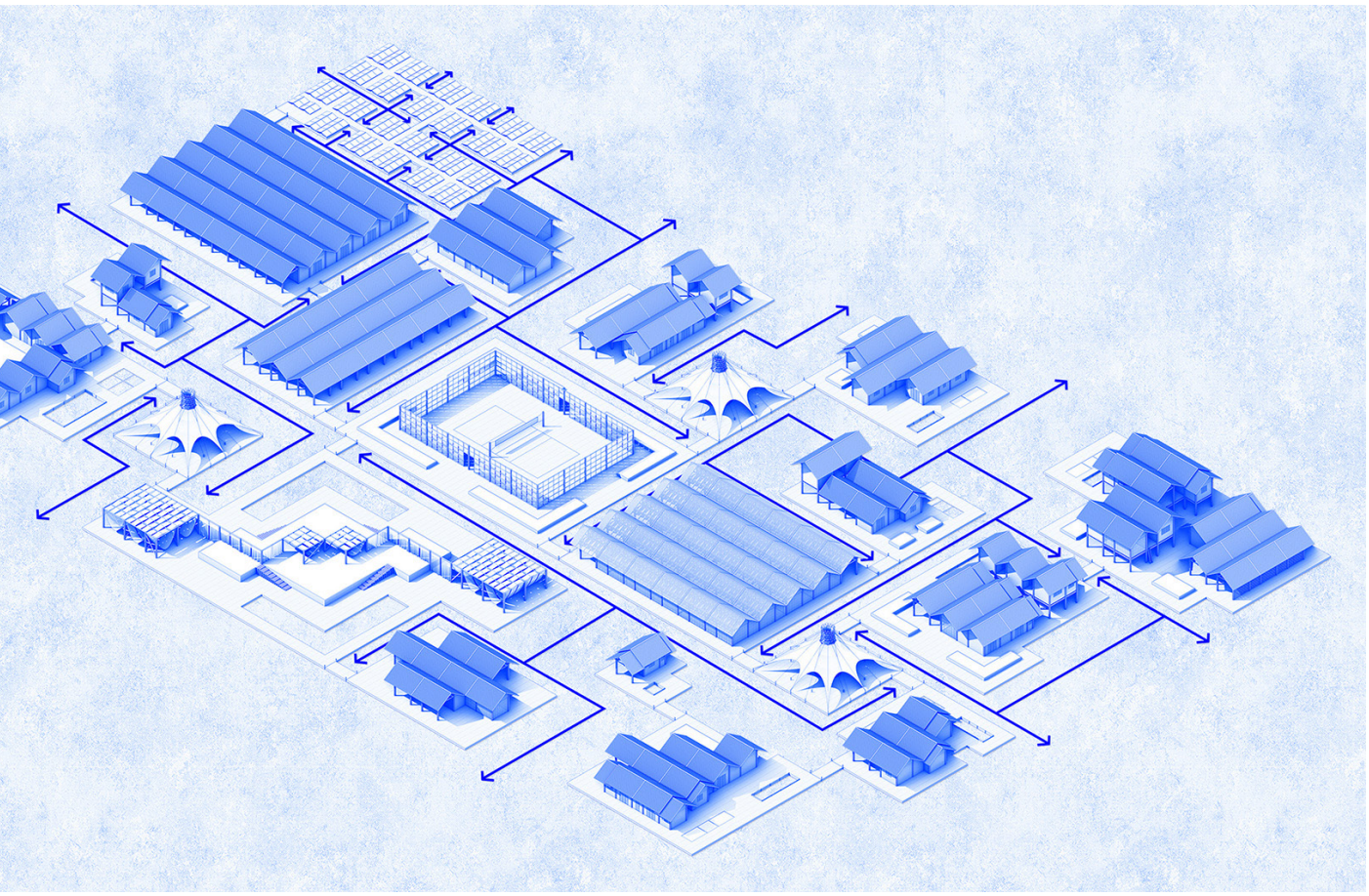
Chethra Iotti / Italy

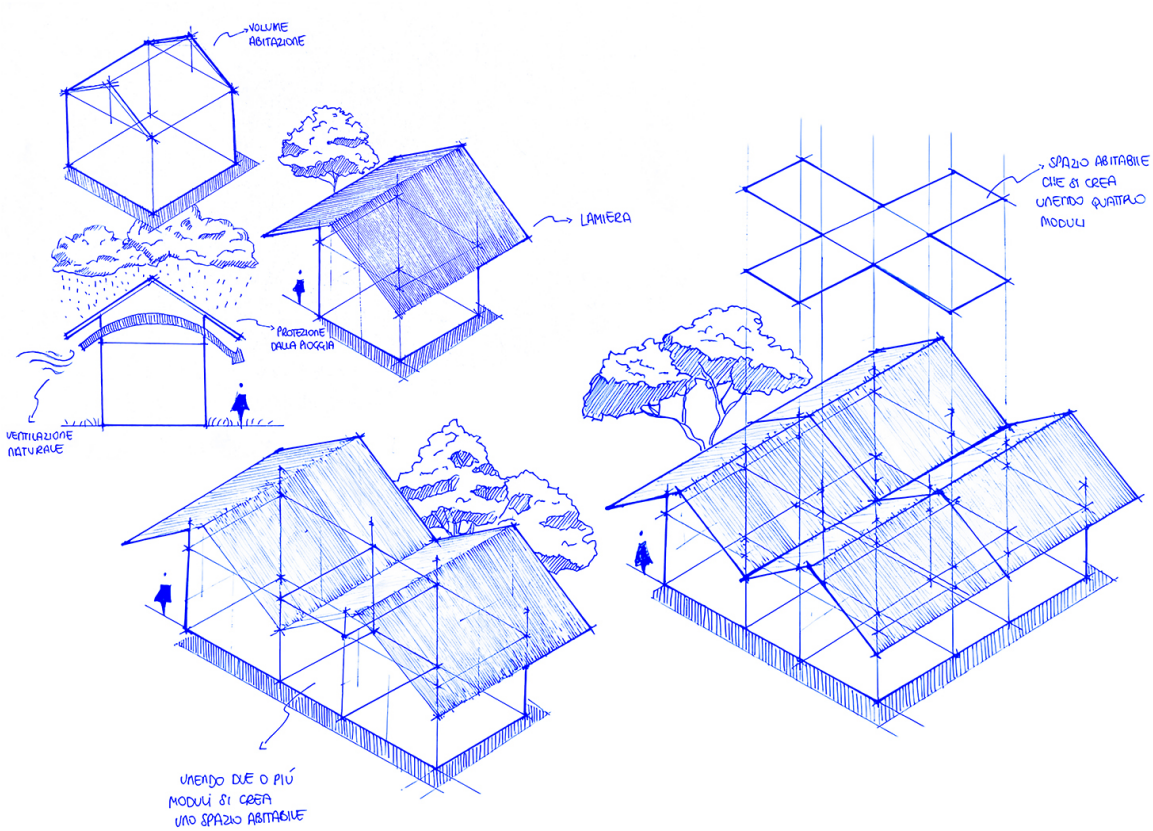
QUINTESSENZA is an experience that embraces the soul of local communities and merges with nature in a balanced adaptation. In the heart of the Tonl√© Sap Lake, in Cambodia, rises the stage of this narration, where the neo-nomadism phenomenon gives rise to the exploration of new living options. The existential dynamics of the fishermen communities. Necessarily bound to water, leads to the idea of a floating village. This is not only the answer to the practical needs of a sustainable habitat, but also an authentic expression of Cambodian culture and traditions.



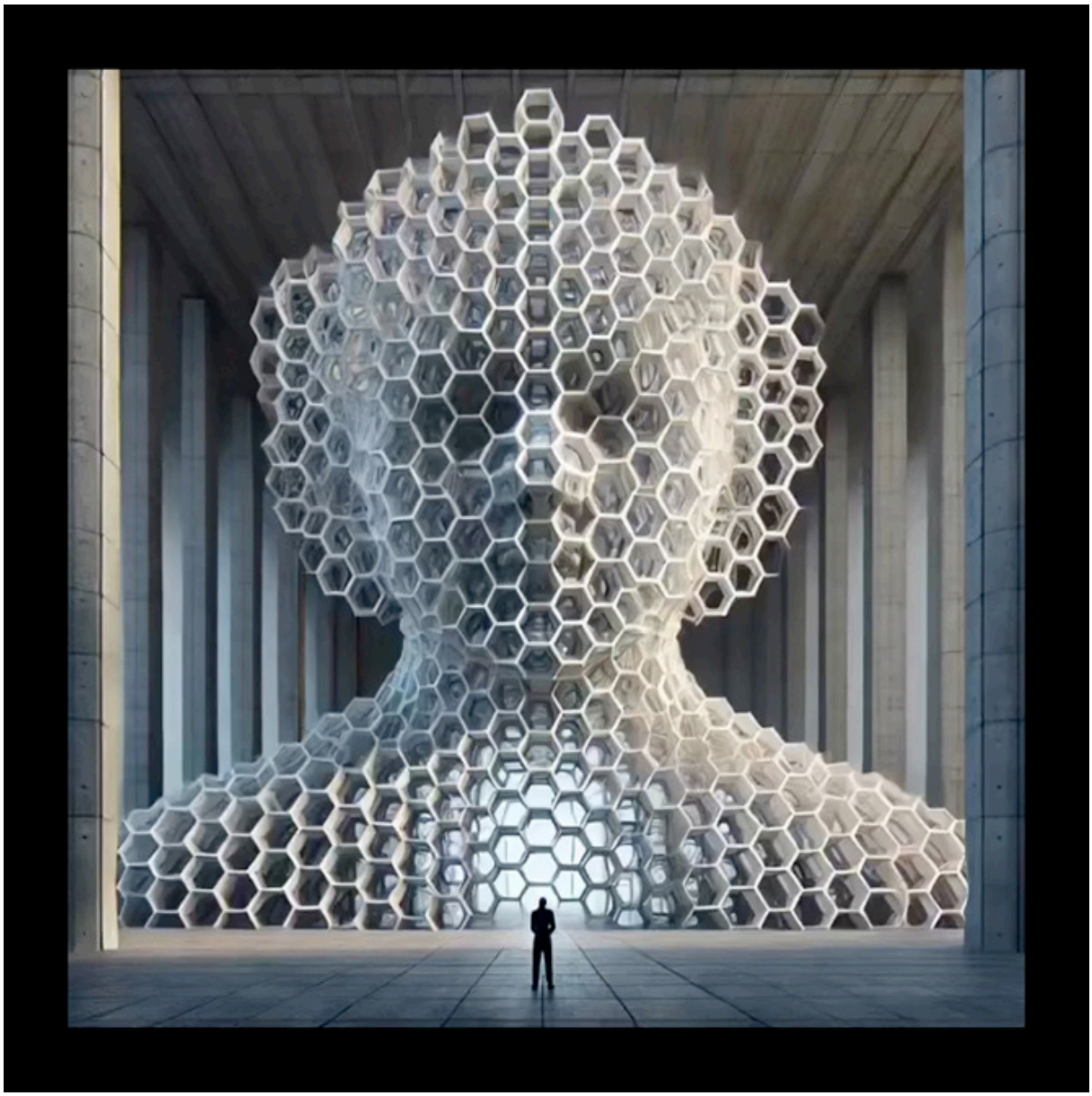







VOLUME ABITAZIONE
LAMIERA
PROTEZIONE DALLA PIOGGIA
VENTILAZIONE NATURALE
SPAZIO ABITABILE CHE SI CREA UNENDO QUATTRO MODULI
UNENDO DUE O PIÚ MODULI SI CREA UNO SPAZIO ABITABILE

HONORABLE CREATIVE WORKS



“Time + Times”

Chookiat Likitpunyarut / Thailand

“Time + Times” begins with a simple idea: that a moment is never only itself. Each carries traces of other moments ,remembered, imagined, forgotten, or yet to be.

In this shared creation between artist and AI, the images unfold as contemplations on multiplicity. They propose that we do not move through time; we stand at the intersection of many times, all pressing inward from different directions.

Past and future dissolve. What remains is a layered present ,fluid, porous, filled with quiet collisions. “Time + Times” invites the viewer to feel time not as motion, but as resonance ,î the vibration of many moments living inside one.

The Measures of Being

Chookiat Likitpunyarut / Thailand

“The Measures of Being” reveals how the mind leaves its shapes upon the landscape. Thought becomes structure, silence becomes geometry, and the desert carries the outlines of our inner worlds.

In this collaboration between Chookiat Likitpunyarut and AI, the hidden architecture of awareness rises into view , fractured towers, luminous grids, quiet diagrams of perception.

These works suggest that being is not fixed, but a shifting measure of what we imagine, what we remember, and what we allow to be seen.





PRADA NATURE BEYOND

Denis Bianchini & Roberto De Mattia / Italy

To protect our land, we must first understand it; this is the starting point of Prada Nature Beyond, a project that transcodes neurobiologist Stefano Mancuso,Äôs thesis that plants are the only solution capable of saving us from disaster.
Nowadays, brands are promoters of social, environmental, and cultural values and have a high degree of popular impact. The project investigates the phenomenon of Brand Activism and identifies the Prada case as the main promoter of values. After a critical reading of the company, we decided to translate Prada,Äôs values into a space, imagining a new format. The Group,Äôs initiatives related to the environment, people, and culture thus translate into Prada Nature Beyond, an experience that invites man to detach himself from the anthropocentric vision, to reconnect with nature, and to discover plants as cognitive and supportive beings.

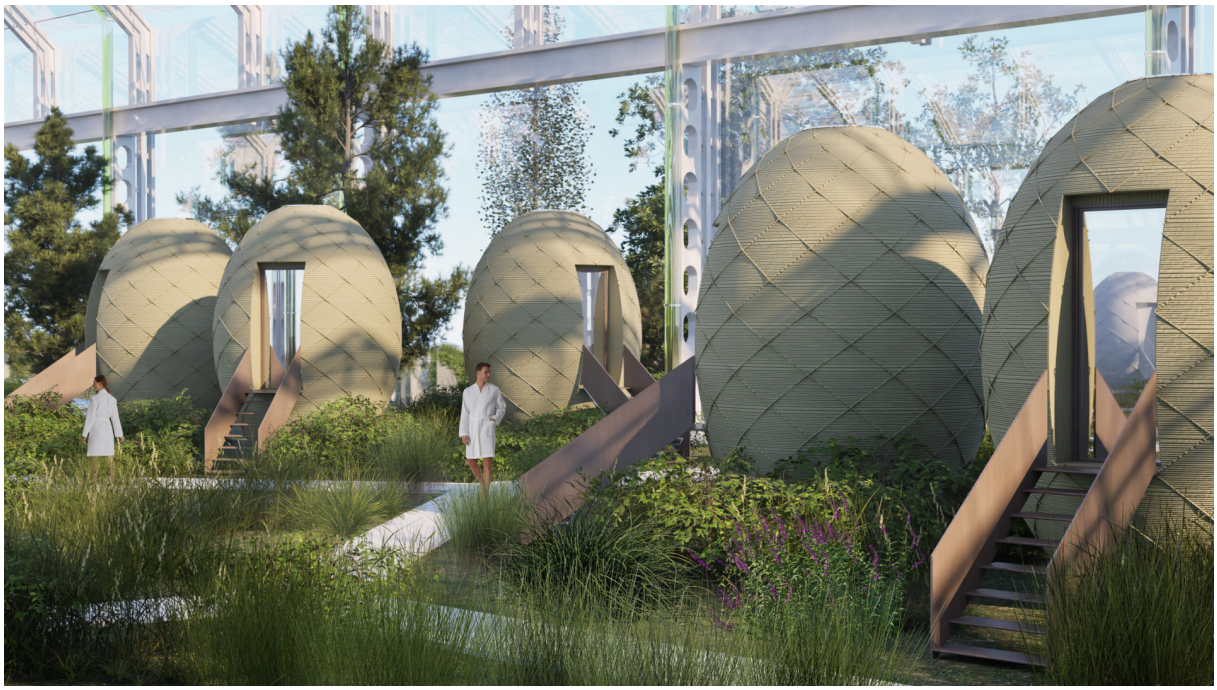
Specifically, the format is applied here in Milan, through the redevelopment of the former Innocenti-Maserati industrial space, but it is scalable to various locations around the world and has as its basic requirement the redevelopment of degraded buildings.

Prada Nature Beyond is a large, energy self-sufficient ecostructure-producing more than it consumes, which nature to reclaim its spaces to cooperate with humanity.









The research phase made use of experiments in the field of biomimicry. Specifically, we looked at the shape of biological systems, both at the visible and micrometer and nanometer scales, for inspiration. Using digital microscopes, biological photographs were taken that allowed us to capture hidden aspects of the biological models under examination. Of particular relevance were the plant cells visible under the microscope at 1000x magnification. This fascinating structure, based on the Voronoi diagram, has proven to be the key to defining the plan of space. The dimensional and geometric data were translated into a 3D model using the parametric design program Grasshopper. The same approach has been employed for the design of many bioinspired structures in space. Nature, however, is not just aesthetic beauty, but extreme intelligence: the chlorella algae here becomes a machine that purifies the air, creating a stable microclimate.

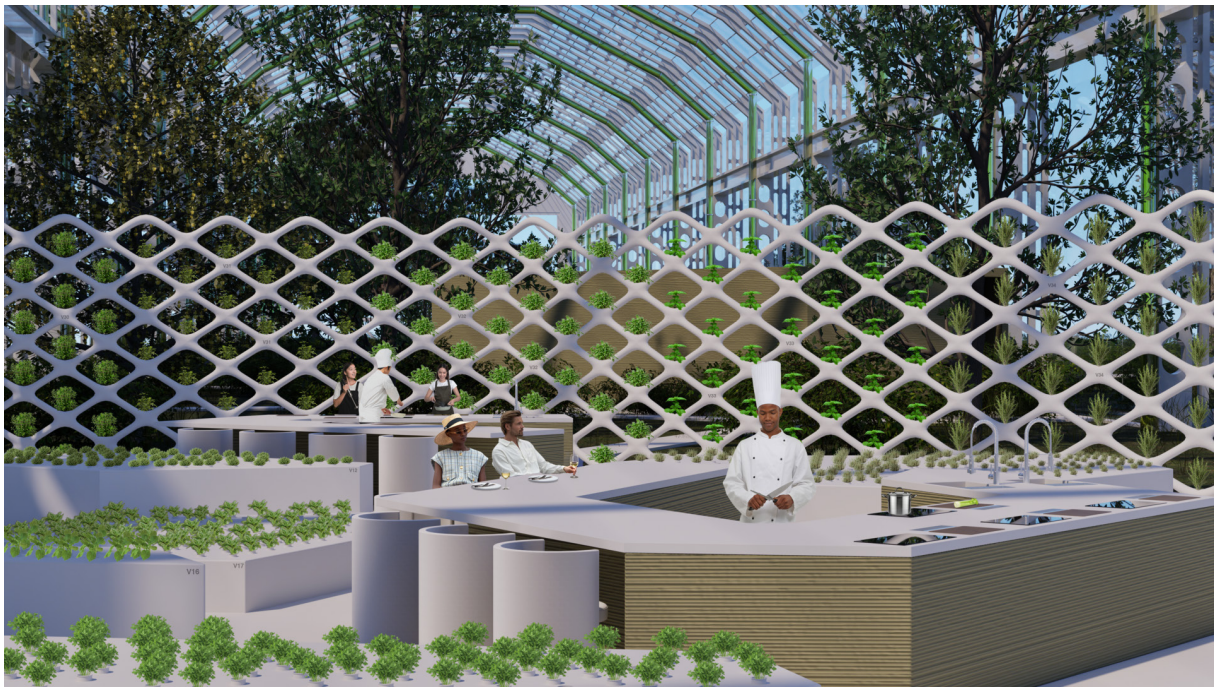
In design, production processes, and materials have marked significant choices related to ecosystem protection. Research carried out in the field of biophilia has led to digital fabrication. Research on WASP, a leading company in the world of digital fabrication, suggested the possibility of imagining an entire on-site installation, 3D printed with local soil from the excavations of rainwater recovery tanks. This approach reduces transport-related emissions, protects workers, reduces costs, and celebrates the concept of Genius Loci: each Prada Nature Beyond in the world will be characterised by a different colour of the space given by the different types of terrain.

The experience invites users, at an early stage, to see the plants deep inside and be aware of their sensitivity. Subsequently, starting from the beneficial effects of plants on humans and the concept of culinary and psycho-physical well-being, various types of plants gave rise to regenerative spaces for storytelling. For example, garden plants have given rise to a farm-to-table restaurant that, thanks to a hydroponic crop, ensures maximum quality and reduces environmental impact. The aim is to promote safe farming practices and to invite self-cultivation. In a second wing of space, medicinal and purifying plants exhibit their beneficial properties related to the body and mind. Phytoremediation plants naturally purify biopools while aromatic plants invite you to do natural treatments for body care. In this world, all species are important: in the outdoor area, gardens designed for pollinating insects and bug hotels help protect biodiversity.

Using an alchemical and experimental approach, the research path involved the exploration of diverse yet connected worlds, such as plant neurobiology, biophilia, brand strategy, biotechnology, mindful design, food strategy, landscape design, digital fabrication, and experience design.



PRADA NATURE BEYOND
Denis Bianchini & Roberto De Mattia / Italy



HONORABLE CREATIVE WORKS

Robotic Wuxi Opera Pedagogy

Ding Wei Hao / China

The inspiration for this opera-themed educational robot comes from my teaching experience in university aesthetic education courses. I noticed that many contemporary college students—immersed daily in short videos and digital media—tend to perceive traditional Chinese opera as old, distant, and difficult to understand. Meanwhile, conventional opera classes rely heavily on lecturing and passive viewing, making it hard for students to build genuine emotional engagement.

The NAO robot, with its friendly appearance and highly programmable movement system, offers an ideal intermediary to bridge “digital-native students” and traditional Wuxi Opera. My goal was not simply to dress the robot in an opera costume, but to redesign it based on deeper cultural and performative principles:

Role Archetypes

Drawing inspiration from the young “Sheng” and “Dan” roles in Wuxi Opera, I extracted characteristic silhouettes, pleat rhythms, and color palettes to give the robot instant opera recognizability.

Embodied Movement Language

By analyzing representative gestures, postures, and sleeve movements in Wuxi Opera, I translated these into a simplified, executable movement library for the robot—allowing it to “perform” rather than merely display.

Contextualized Learning

The robot is designed as a “teaching assistant” and “digital learning companion” in the classroom. It can demonstrate excerpts, explain role types, participate in interactive games, and accompany students in creative tasks, turning opera from something to watch into something to play with.

Human–Robot Co-creation

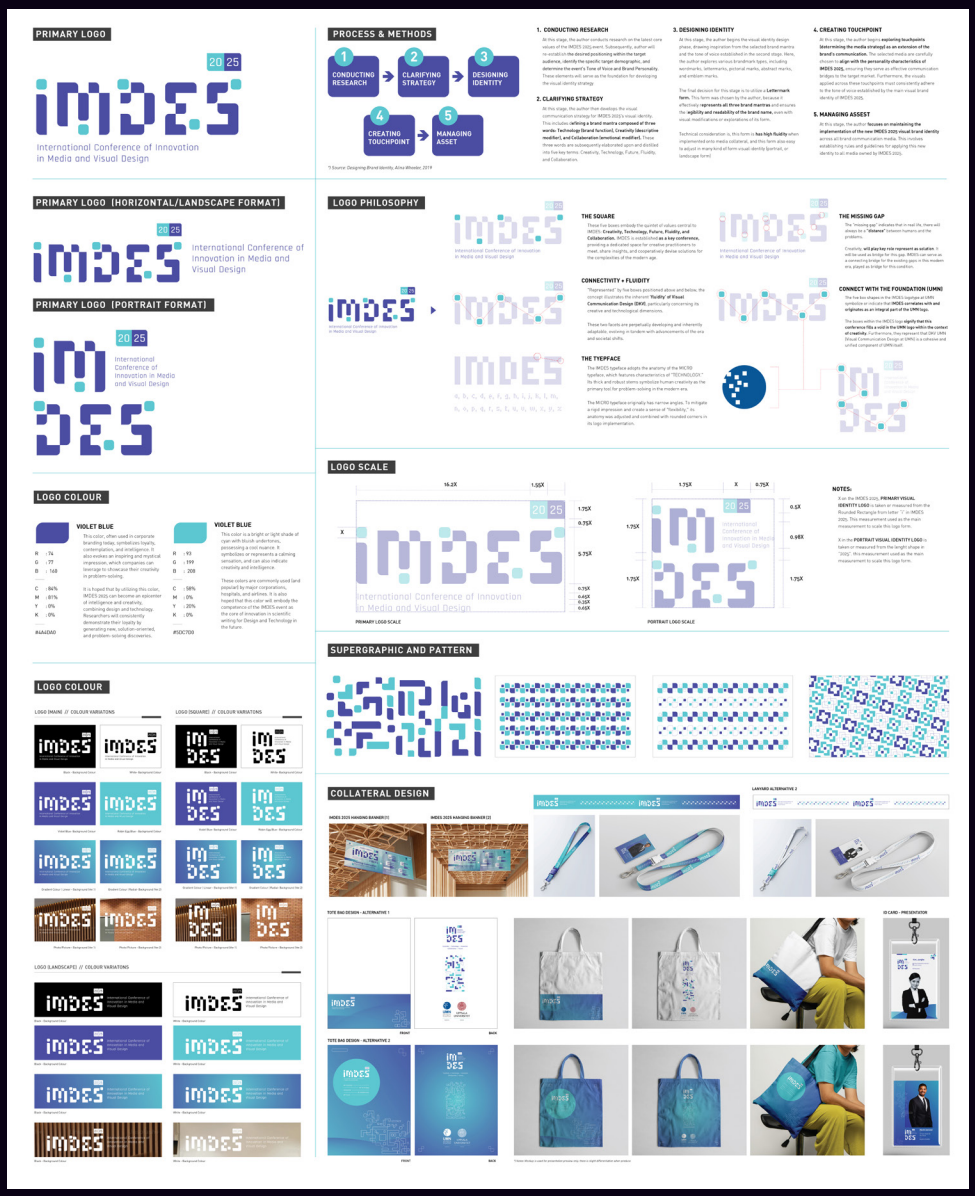
The design includes open-ended commands and interaction modules, enabling students to choreograph movements, write lines, and design scenarios for the robot. Through co-creation, they internalize opera’s cultural symbols and aesthetic logic more deeply.

Overall, this project positions the NAO robot as a mobile micro-stage—bringing Wuxi Opera into university classrooms in a more accessible, engaging, and playful way, and finding a new balance between cultural heritage and contemporary learning experiences.





Media Exposure:
https://lxpr.lspr.ac.id/universitas-multimedia-nusantara-adakanthe-3rd-international-conference-and-exhibition-of-innovation-inmedia-and-visual-design-imdes-2025/
https://ultimagz.com/event/imdes-2025-keberlanjutan/
https://www.majalahlarise.com/2025/05/angkat-tema-mediaand-digital.html
https://www.umn.ac.id/imdes-2025-creating-connectionintelligent-design-for-sustainable-future/
The author acknowledges Universitas Multimedia Nusantara.



HONORABLE CREATIVE WORKS

IMDES 2025 BRAND IDENTITY

Edo Tirtadarma / Indonesia

IMDES 2025 is an academic conference organized by the Visual Communication Design program at Universitas Multimedia Nusantara (UMN). For its 2025 edition, the conference introduces a revitalized visual identity driven by a renewed spirit centered on three core principles: Collaborative, Innovative, and Technology.

To establish a distinctive positioning within the context of scholarly gatherings, a new visual identity was required. The logo design process followed Alina Wheeler,Äôs brand identity methodology, which consists of five key stages: conducting research, clarifying strategy, designing identity, creating touchpoints, and managing assets.

The new IMDES identity adopts a wordmark brandmark approach through typographic modification. The resulting logo successfully reflects the conference,Äôs renewed core values, spirit, image, and strategic positioning.

Brand Identity

HONORABLE CREATIVE WORKS

Network Gong Ensemble Archive

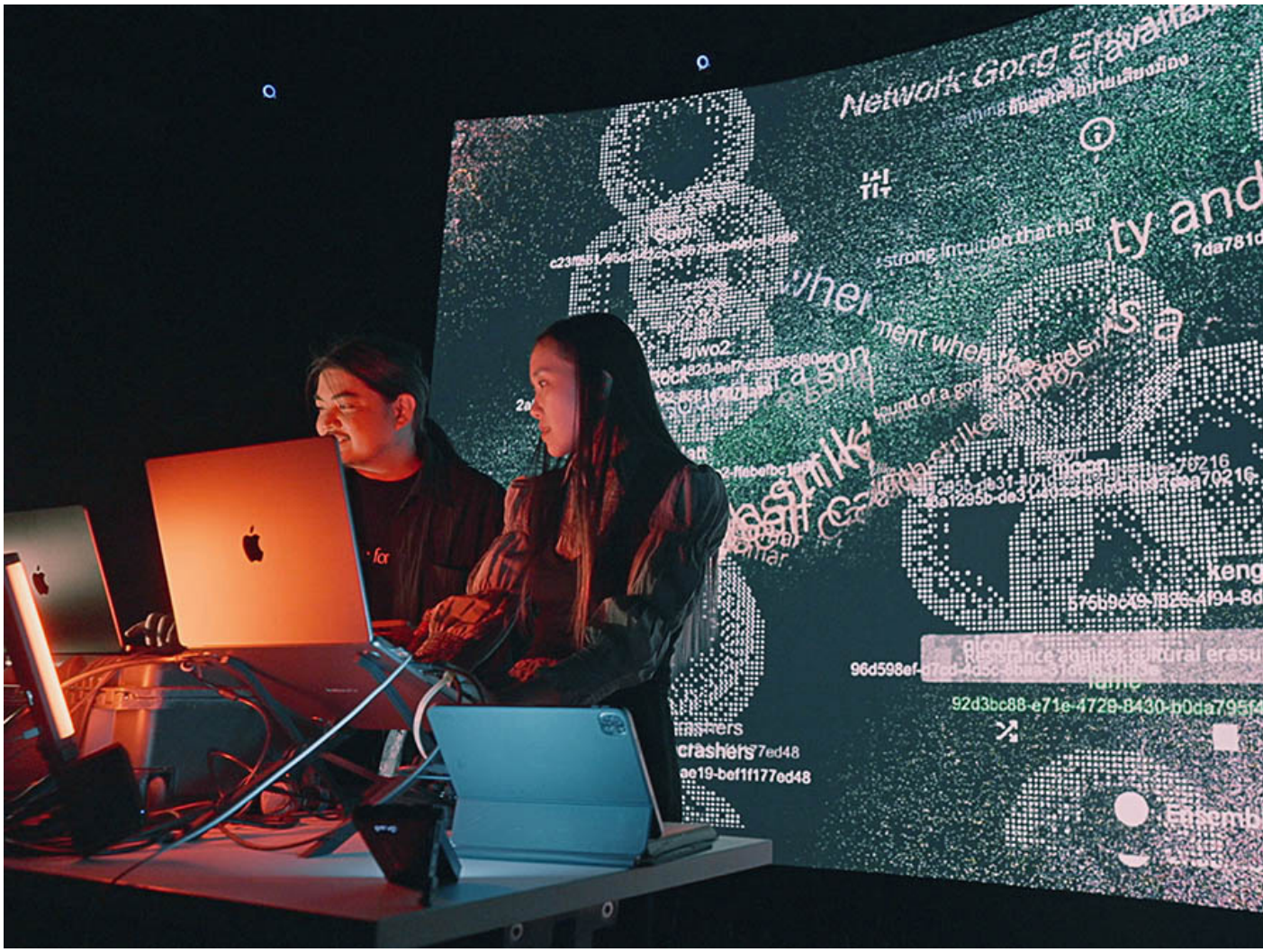
Elekhlekha
(Nitcha Tothong & Kengchakaj Kengkarnka) / Thailand

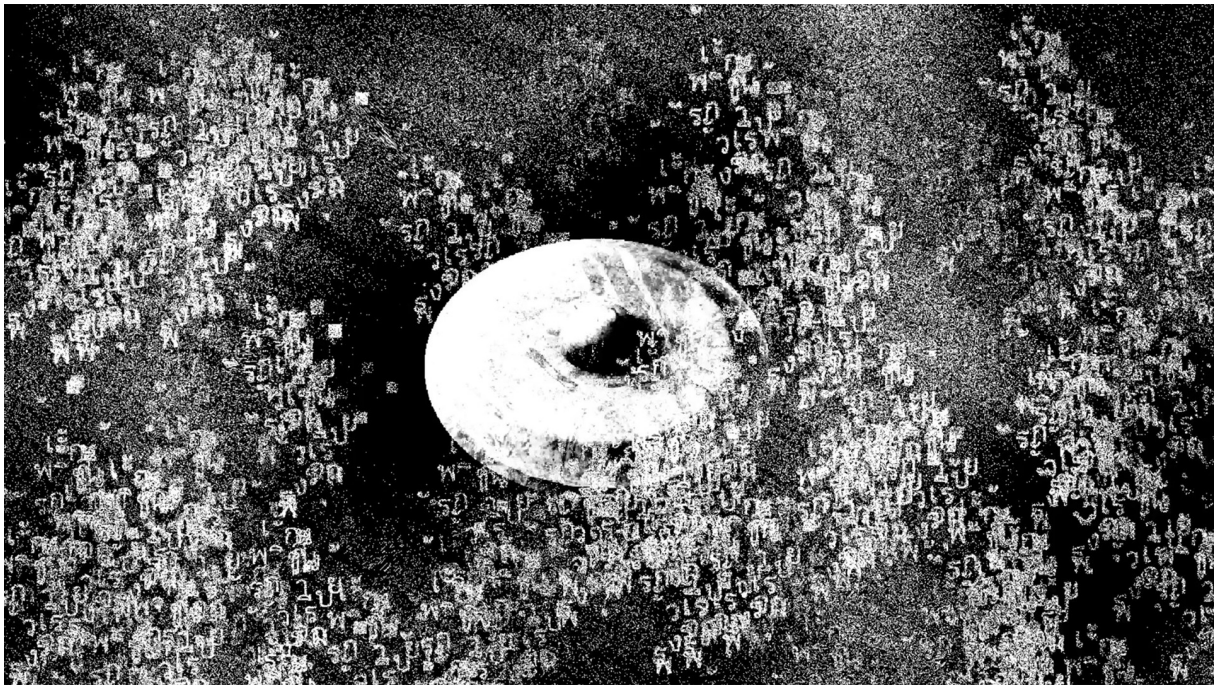
A browser-based communal sonic experience and an experimental auditory archive of Southeast Asian sound cultures. This experience is rooted in alternative collaboration and agency-sharing practices, drawing on the communal gathering of a gong ensemble based on Southeast Asian indigenous musical rituals, where each gong emits a unique generative pattern from sound cultures and tuning systems found across the region.

Through collective authorship, the work resists disappearance and the dominance of mainstream musical narratives, creating space for living traditions to evolve collectively. This approach aligns with a Southeast Asian ancestral mode of passing knowledge through oral and aural histories. It offers the opportunity to reimagine, reconcile, and flourish a non-dominant system.

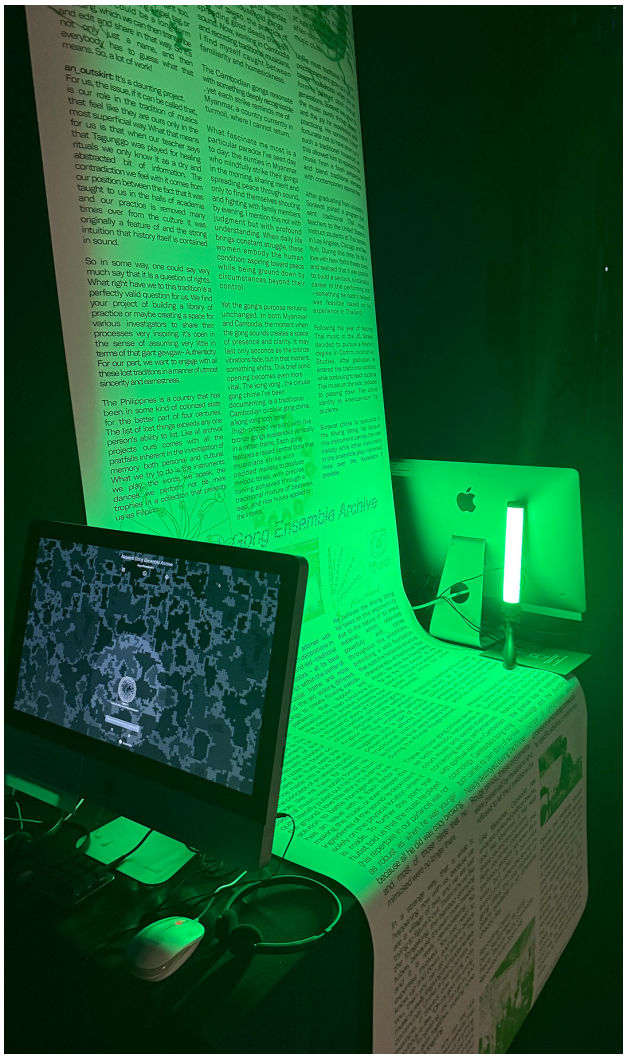
By listening deeply to the past,Äîto the ideas, practices, and frameworks embedded in our ancestral and cultural heritage,Äîand adapting contemporary digital tools and computational methods, and searching for an alternative future of moving forward with care, reassessing ways to approach sound cultures and allowing them to evolve and pass through.

https://networkgongensemblearchive.online/









HONORABLE CREATIVE WORKS

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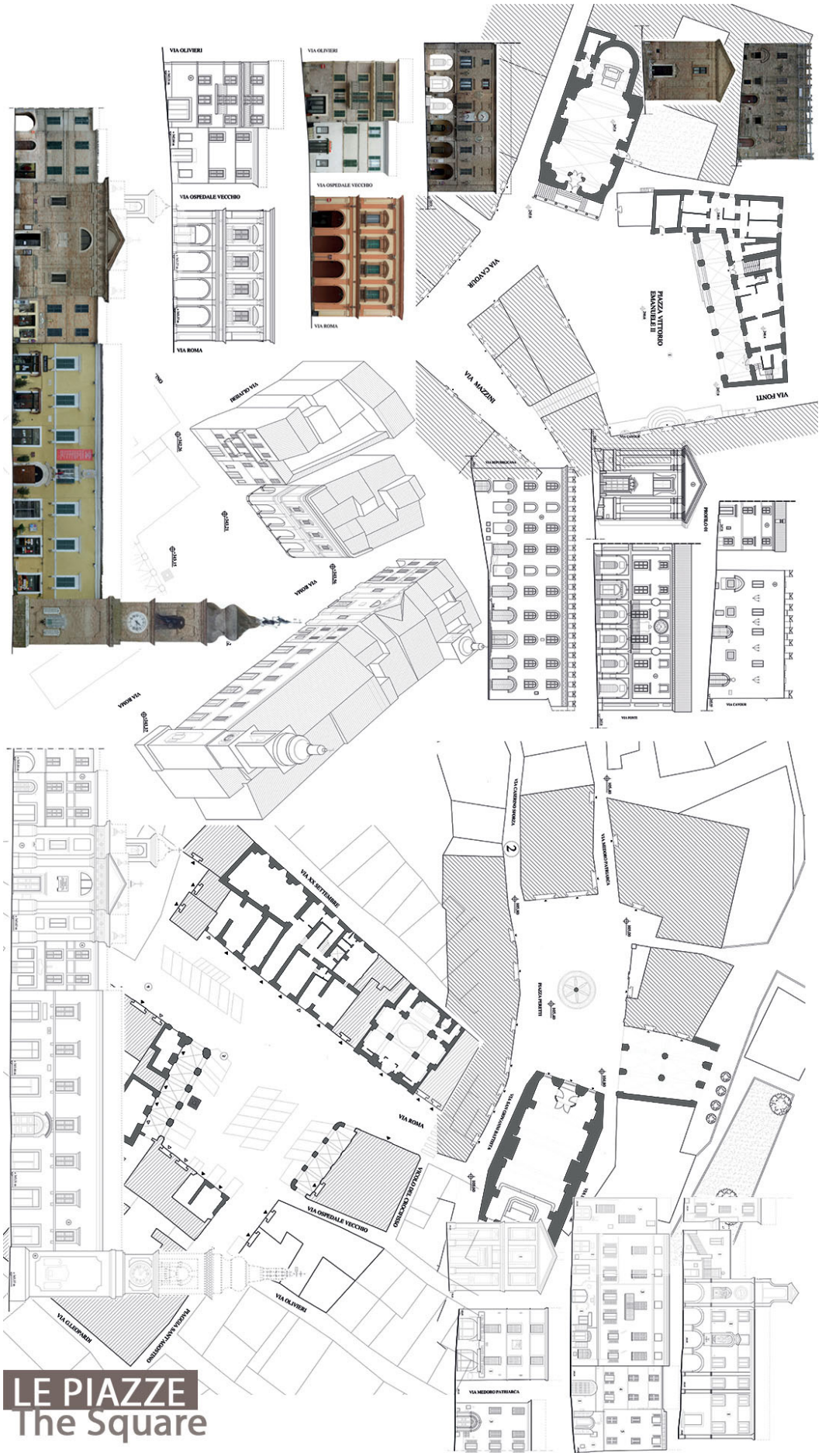
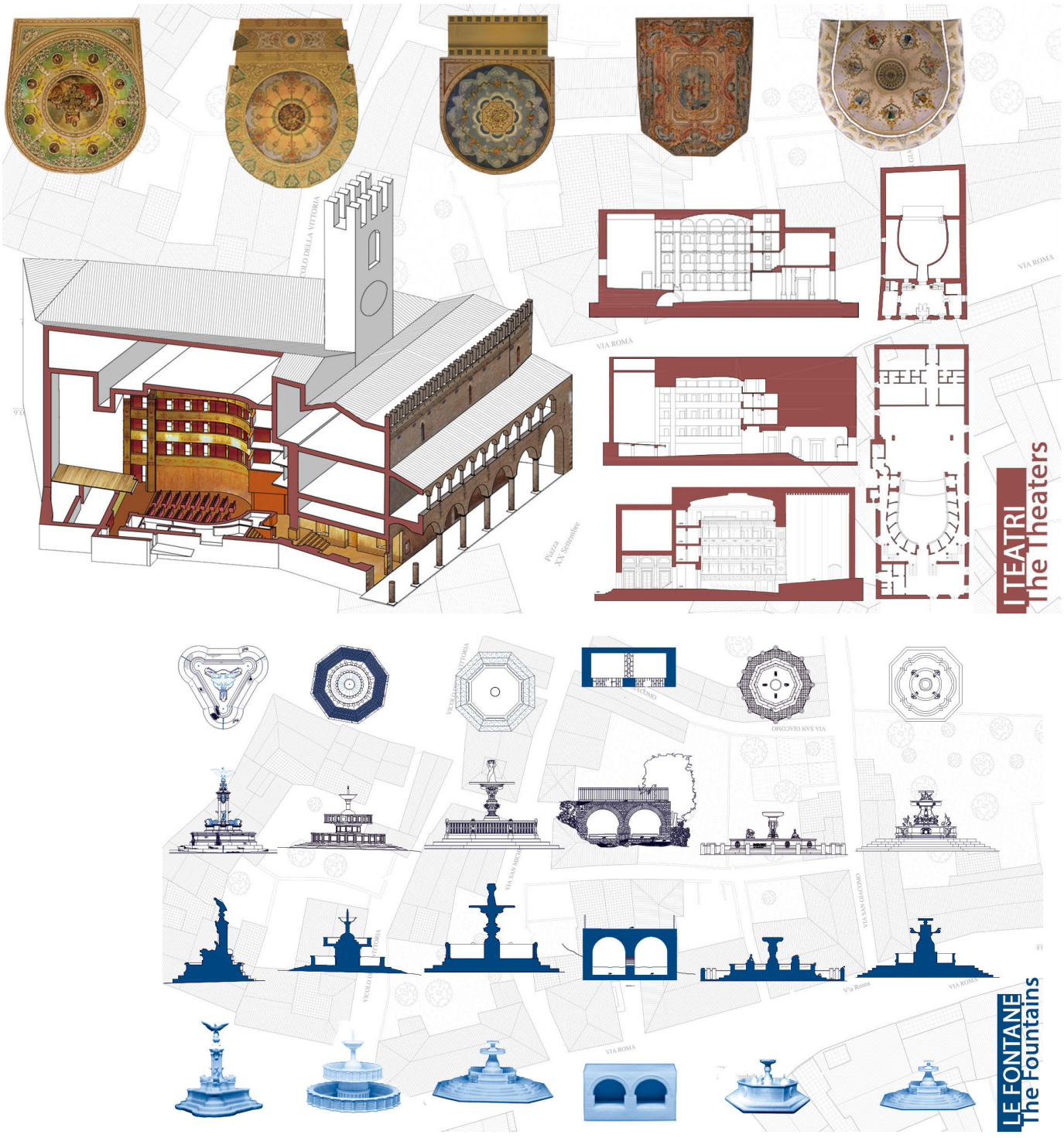




Cultural heritage of central Italy

Enrica Pieragostini / Italy

The research, completed in 2023, focused on the analysis of minor historic centers in central Italy, with particular attention to public spaces that define their urban structure and collective identity. Within this framework, the study examined main squares,Äîconceived as the vibrant core of civic life,Äîand significant architectural elements such as theaters and fountains. These places, deeply characterized by their historical and social dimensions, constitute essential components of the urban memory and cultural heritage of local communities.

HONORABLE CREATIVE WORKS



Ayo Mulih! (Let's Go Home): The Javanese Picture Book for Kindergarten Students

Ester Anggun Kusumaningtyas / Indonesia

This project is inspired by the need to preserve the Javanese language, particularly among early childhood learners in Yogyakarta, Indonesia, who increasingly struggle to recognize vocabulary in both ngoko and krama speech levels. Employing a design-based research approach and the Design Thinking framework, the project explores how interactive picture books can support vocabulary acquisition through multisensory engagement.

The conceptual foundation integrates local cultural values, early childhood literacy principles, and visual narrative strategies. Animal characters, familiar everyday settings in Yogyakarta, and elements of local wisdom—such as traditional snacks, batik motifs, and polite greeting gestures—are incorporated to enhance relevance, emotional connection, and cultural identity. The lift-the-flap mechanism, supported by automated audio, serves as the core interactive feature, bridging tactile exploration, repetition, and correct pronunciation, enabling young learners to learn through play.

The project has strong potential for further development and public dissemination through educational institutions, language centers (Balai Bahasa), and cultural organizations.

The author acknowledges Universitas Multimedia Nusantara and Institut Teknologi Bandung (ITB) for providing institutional support, access to research resources, and an enabling environment that contributed to the completion of this creative research. Appreciation is extended for UMN & ITB's commitment to fostering design innovation and cultural relevance in creative works.





Book size: 20 × 20 cm
Total pages: 32 pages
Lift-the-flap components: 49 flaps, including six types of interactive mechanisms
Vocabulary items: 32 Javanese words (ngoko and krama)
Research and production duration: 2020–2021
The artwork was presented during the IMDES 2025 Academic Artwork Exhibition, National Art Gallery, Langkawi, Malaysia (30 July – 3 August 2025): https://imdes.umn.ac.id/
It has also been featured on the ICON ARCCADE International Conference on Arts, Crafts, Culture, and Design, organized by Institut Teknologi Bandung (29–30 September 2021): https://icon-arccade.fsrd.itb.ac.id/icon-arccade-2021/

HONORABLE CREATIVE WORKS







Plantation and Aquarelle sauvage

Franyo Aatoth / France

Immersed in the tropical wilderness, he discovered a new sense of time, space, and material. Nature, as he describes it, became his “greatest teacher”. His work is now rooted in his immediate surroundings, moving between contemplation, irony, and radical experimentation. While he continues to use traditional media – oil on canvas, drawing – his work also explores unconventional, provocative forms: gilded elephant dung, shredded banknotes, watercolor paintings on cement bags, or oil paintings on oil cans. These humble or unexpected materials are given new meaning, both critical and poetic.

HONORABLE CREATIVE WORKS

Series: Appalachian Rainy Day, Window View, and Prairie Fire

Geri Forkner / United States

This process merges two textile languages: the precision of weaving and the organic unpredictability of felting. To create transitions in weaving and felting, the series progresses in weight and character:

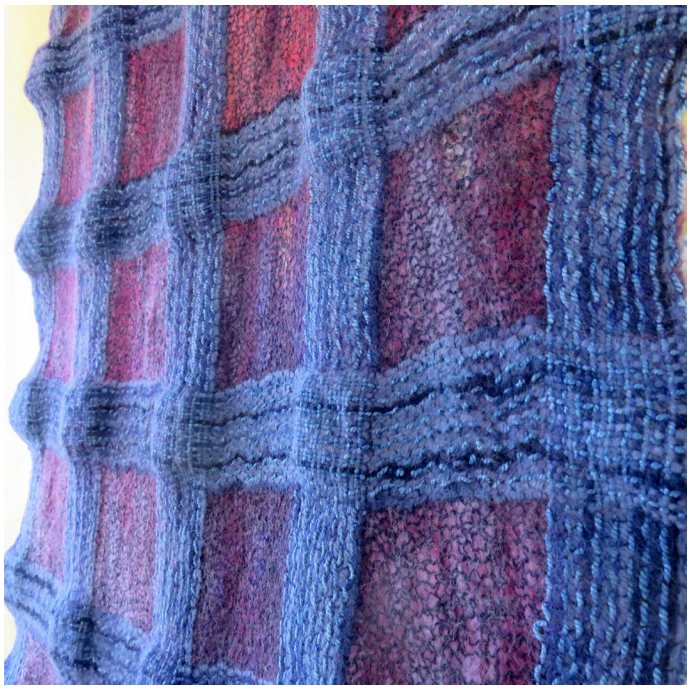
Appalachian Rainy Day — dense and textural, upholstery weight
Window View — supple and structural, coat weight.
Prairie Fire — light and airy, reminiscent of a sweater weight.

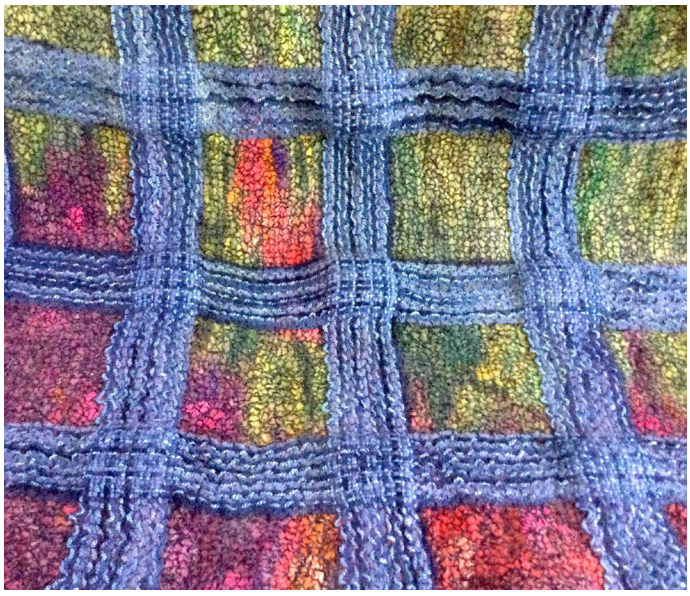
Through this intentional variation, the works trace a tactile evolution—cloth transformed by the very forces that test its strength. Each work consists of a three-yard length of loom-woven cloth, later shingled with fine wool and wet felted to approximately 30% of its original size.

Each piece represents a different weight and function, progressing from upholstery weight to coat weight to light sweater weight. The variation in materials and shrinkage allowed the woven and felted elements to interact uniquely—revealing how structure, fiber, and finish transform one another through process.





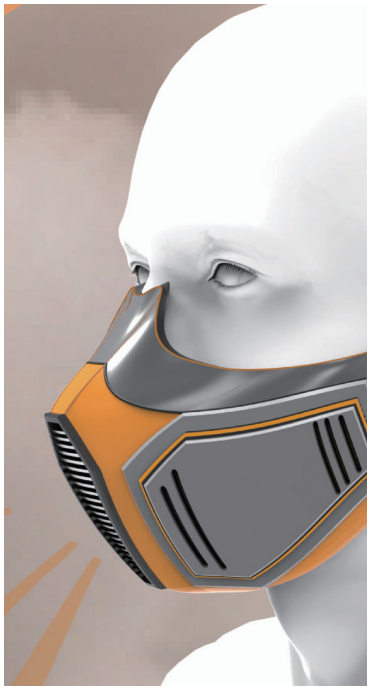






HONORABLE CREATIVE WORKS

HONORABLE CREATIVE WORKS





Flaming Words for Saving Lives

Han Qi Luo / China

The product is foldable and can be placed in a bag, making it convenient to hang on a bag. It cleverly integrates a filter, whistle, and fire mask. When you inhale, you get purified air through the filter. The whistle device inside the mouth produces a sharp sound when you exhale, which helps rescuers quickly locate the user. When held in the mouth, it has a special fixing method that prevents it from falling off, greatly ensuring the user’s safety and the functionality of the product. The product also adopts a new type of ear clip wearing method, which reduces the time wasted during escape.



Roses

Hnin Thiri / Myanmar

Inspired by this painting, I saw the beauty of nature and the captivating charm of realistic watercolor painting.



Vivarian

Ian Bonde / Australia

VIVARIAN Artist's Statement Dr. Ian Bonde 2025. 'Vivarium', Latin for 'place of life' is a generic term for an enclosure which houses animals, plants, fungi, etc., for the purposes of observation or research. For example, an 'Aquarium' or a 'Terrerium'. This glass window box gallery suggests an enclosure for contemplating life, as expressed through art objects and ideas.

'Vivarian', an occupant of such an environment. By definition, 'Semiotics' in visual art is the study of how images, objects, and other visual elements convey meaning and information through a system of signs and symbols. It explores how visual representations generate meaning, how we interpret them, and the complex relationship between the image, the viewer, and the cultural context. This sculptural installation, comprised of one binary wall element and 12 x floor elements, uses signs, symbols and signifiers to present stages of the 'journey of life'. It employs a number of personal symbols, including some from previous projects, in an ongoing search for universality within individual life experience and personal perspective.

The wall work (in two parts) is not a Maze (a puzzle), nor is it a Labyrinth (a single path for contemplation); it is a 'Meander', a design style, which was originally developed by 18th-century English landscape architect, Batty Langley. His pathway plans, proposed for European castles, were intended to encourage gentle strolls through formal gardens with cul-de-sacs for rest and polite conversation by the people of high society.

Inspired by his groundbreaking work, this original wall design signifies a metaphor for the journey of life with its many twists, turns and stations along the way, toward an inevitable demise. Both are vertical planographic overviews with four cardinal entry points of possible pathways embodied in low relief. The negative pathway through a plane and the positive pathway on top of the plane are a split mirror image, like two halves of a vision, two perspectives to travel, two ways of seeing the journey. The 12 x floor works signify a progression from a state of entropy, through collective cultural artefacts, to individual birth, life, death and cremation. These objects relate to universal roadside markers (tall poles with coloured stripes), which exist in many countries to guide travellers through jungles and snow alike. The circular bases include stepped nodules that are unique 'architectonic forms' based on mathematical shapes. They were developed through 'circling







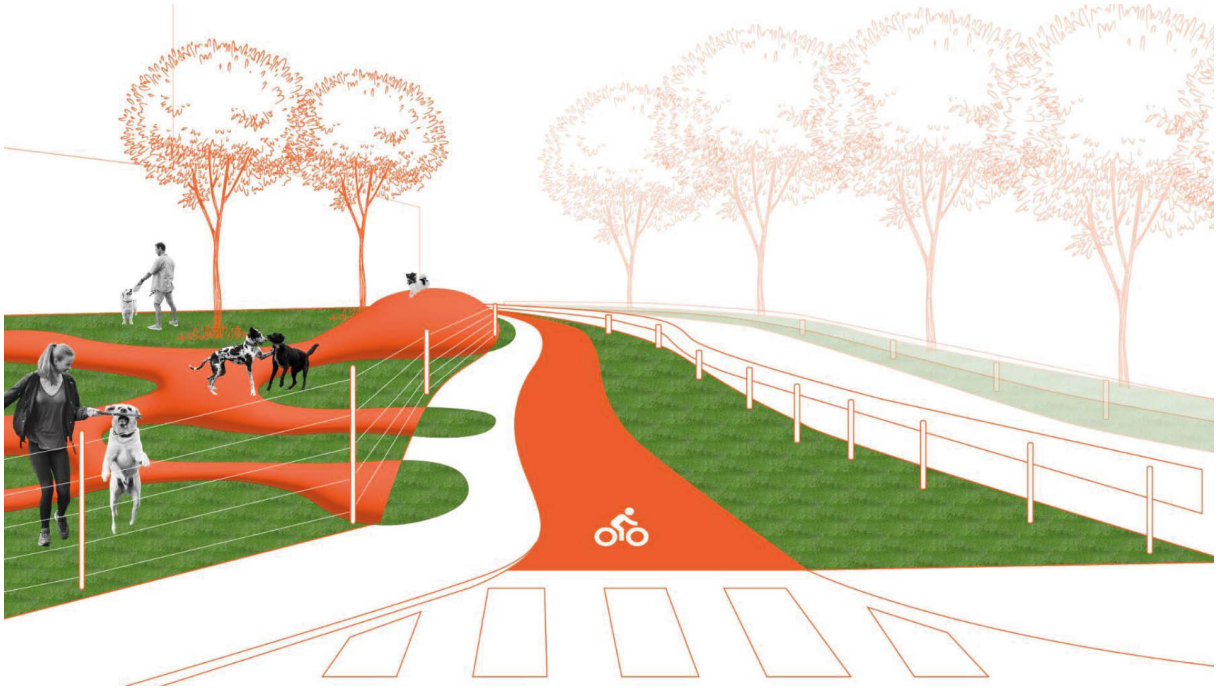


of the square', a technique reminiscent of Baroque mirror pools and formal garden parterre designs. The cultural references also extend to three-dimensional stepped pyramids found within many ancient human societies.

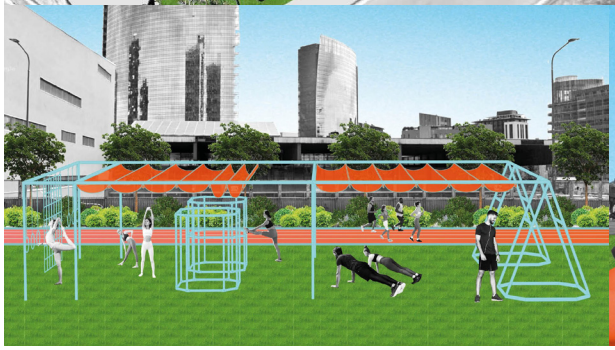
Bamboo, a fast-growing 'grass', was chosen to symbolise the relatively rapid birth, life and passing of an individual within human societies. It is naturally a rhizomatic organism with interconnected nodes of growth. As per French philosophers' Gitarre and Deleuze theory, this interconnectedness relates to modern human societies and advanced human constructs such as the World Wide Web, which relies on multiple nodes rather than a central hierarchical structure. From rusted entropic beginnings through collective cultural expressions, an individual life is born pure 'bone white', lives a life 'blood red', dies a 'deathly black,' then progresses through a cremation transition (matt black/ burnt tips) into darkness and demise: expiration.

Observing the Vivarian journey from eternity to brief existence, to… eternity.

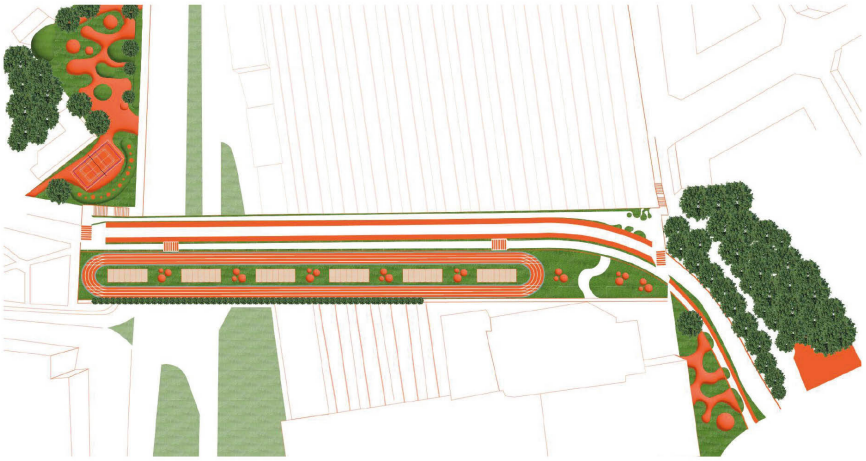
HONORABLE CREATIVE WORKS

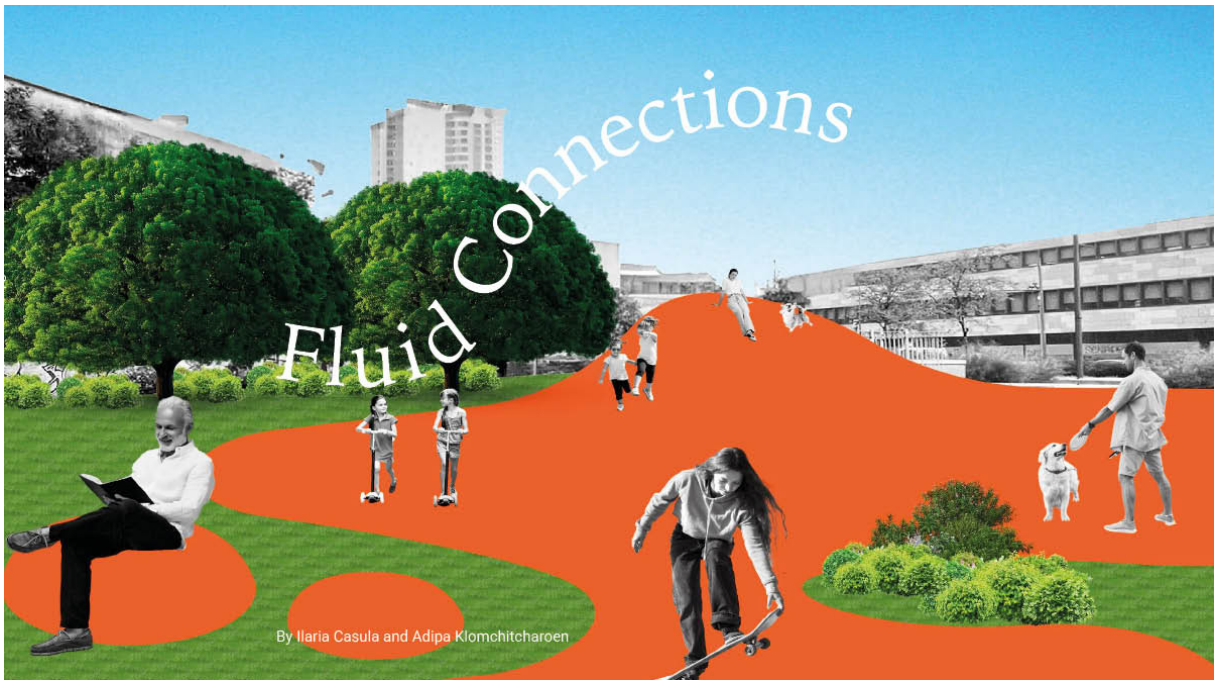












Fluid Connections

Ilaria Casula / Italy

Fluid Connections reimagines the urban landscape in Milan's Garibaldi district, blending sports and design to create a continuous dialogue between two seemingly divided areas. The project transforms spaces into vibrant hubs of interaction, where color, movement, and play guide visitors through a seamless journey. By integrating dynamic activities and shared spaces, Fluid Connections fosters a sense of unity and community, inviting everyone to explore, connect, and engage in a revitalized urban environment.

The project is organized into three connected areas. The first is a playground centered around a vibrant orange rubber dune that encourages climbing and play, leading to a multifunctional sports court. The orange and green colors guide visitors and create a strong visual identity. The second area, on the Bussa overpass, features a running path and an interactive structure that turn the crossing into a dynamic experience. The third area, in Isola Pepe Verde, includes a community-oriented basketball court and a dog park that echoes the playful theme of the dune, bringing together sports, play, and urban connection.

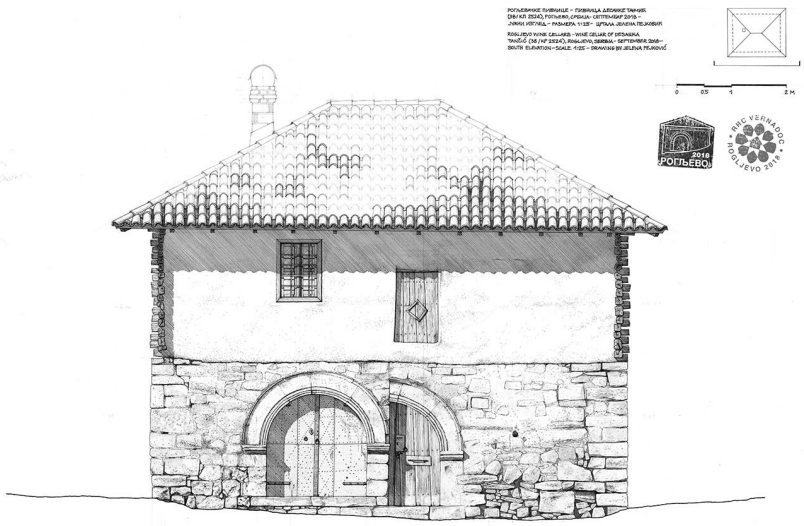
HONORABLE CREATIVE WORKS

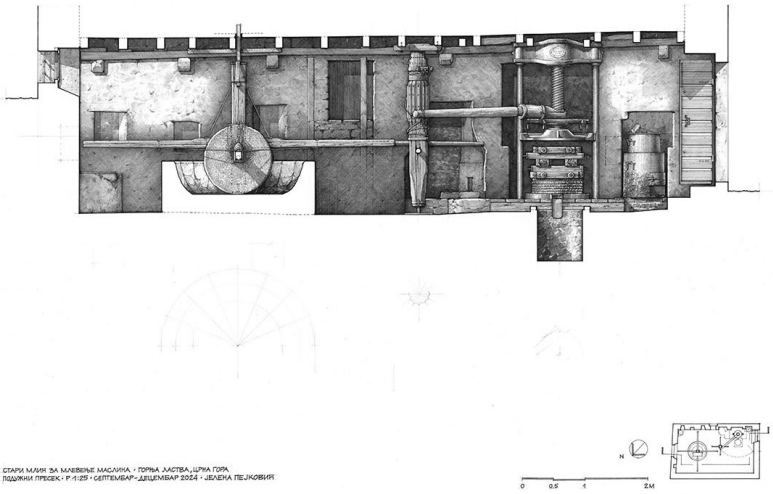
Drawing by Hand:
Vernacular Architecture around the World

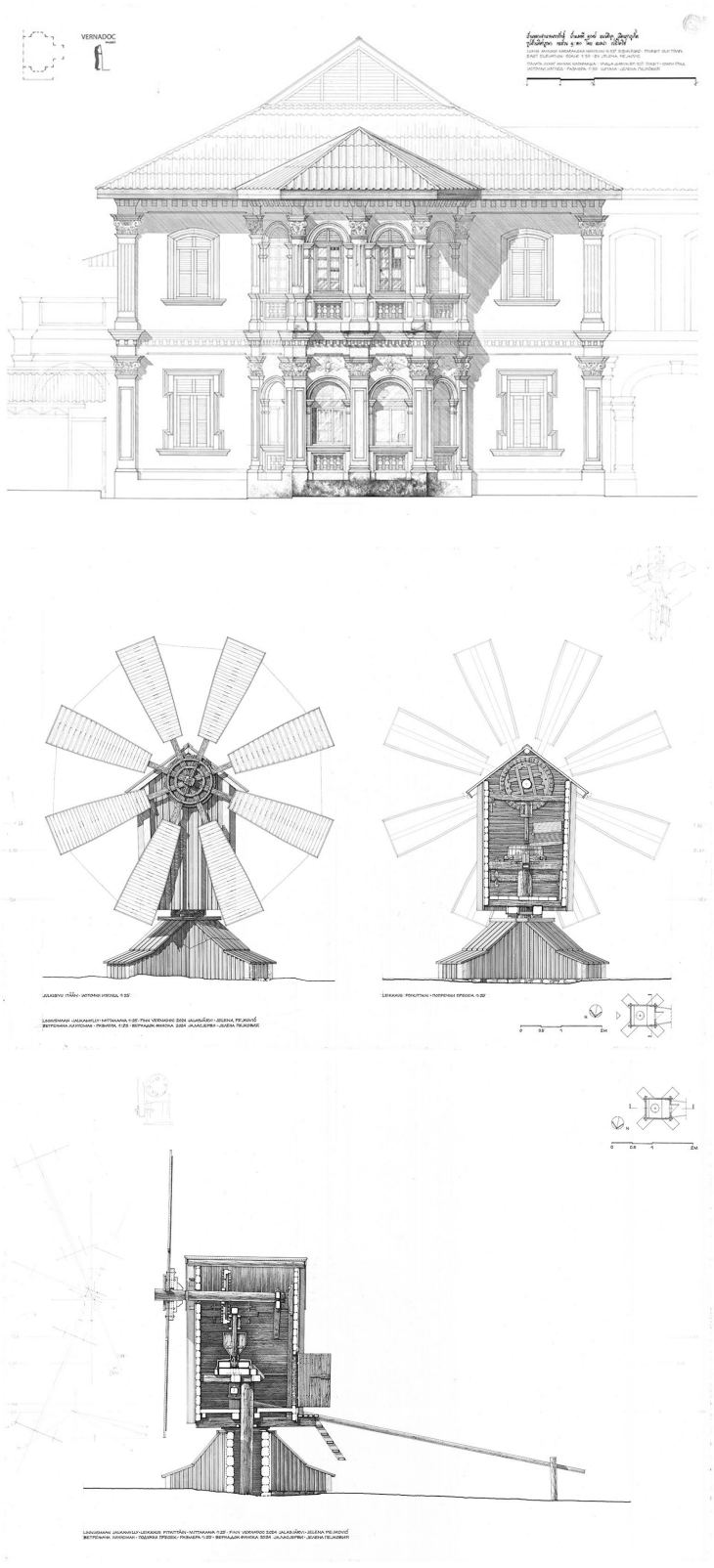
Jelena Pejković / Serbia

My work investigates intersecting territories between the fields of art and architecture. Drawing architecture by hand – as opposed to digital drafting, customary in contemporary architectural practice – allows me to fully participate in my surroundings.

My passion for drawing architecture by hand was reignited in 2015, when I discovered VERNADOC (short for vernacular documentation), a method of studying vernacular architecture originating in the pedagogical practices at the Helsinki University of Technology (today Aalto University) and further developed and refined in the late 1990s and early 2000s by the Finnish architect Markku Mattila. After 2005, VERNADOC became increasingly international, owing in large part to the efforts of Professor Sudjit Svetachinta. VERNADOC emphasizes the use of simple hand tools for surveying vernacular buildings to produce high-quality measured drawings.







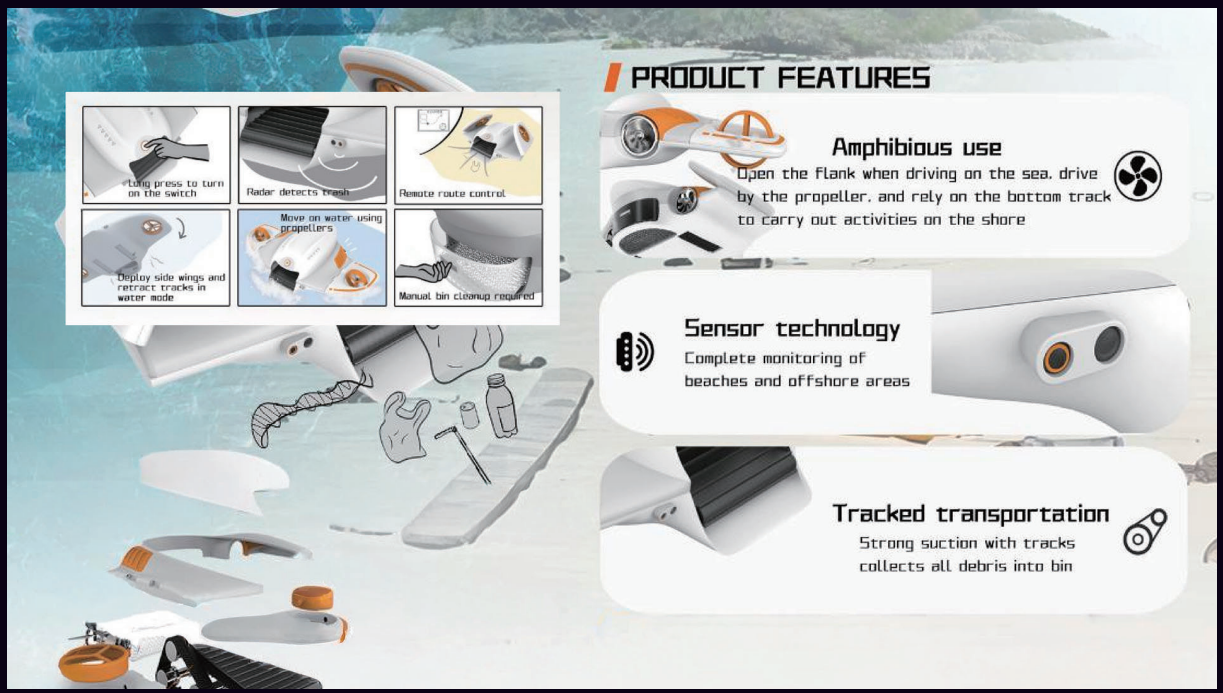
Drawing by hand is a powerfully transformative process: it demands an expanded time-frame for thinking about materials, forms, and space. Without undo, time flows differently, and layers of complexity emerge even out of the most ordinary structures. By the time my drawings are completed, I experience a profound change. I gain knowledge, appreciation, and an ever-expanding respect for the world via the microcosm of the observed subject. Through my work, I invite the viewers to transform as well: to slow down and look closely; to be curious and inquisitive; to be open and receptive to the world's complexity and beauty.



Shoreline Saver-Beach and nearshare amphibious cleaner

Jia Hao Xing / China

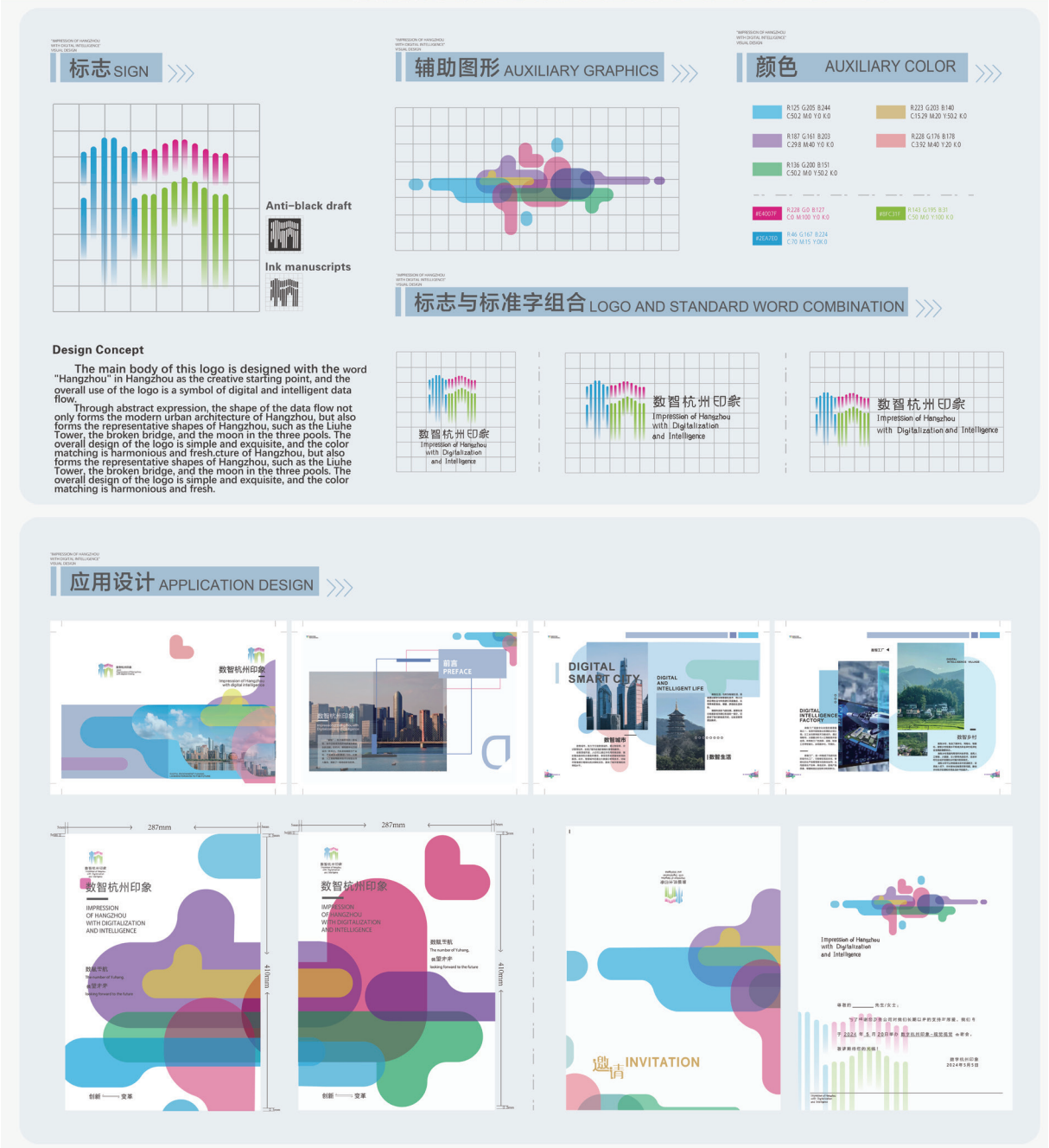
Post-pandemic tourism boom leads to Littering issues at beaches, affecting water quality and visitor experience. We’ve developed an automated beach and nearshore cleaner to enhance the marine environment and sustainable tourism. improving visitor experience with minimal disruption.



Impression of Hangzhou with digital intelligence

Jia Lu Yu / China

The main body of this logo is designed based on the Chinese character **'杭'** from Hangzhou as the creative starting point. The overall logo uses a data stream to symbolize digitalization and intelligence. Through an abstract expression, the shape of the data stream forms not only the modern urban architecture of Hangzhou but also iconic landmarks such as the Six Harmonies Pagoda, Broken Bridge, and Three Pools Mirroring the Moon. The overall design of the logo is simple and exquisite, with harmonious and fresh color matching.



HONORABLE CREATIVE WORKS

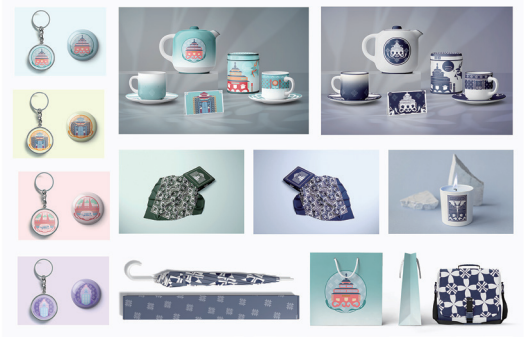
Qing si lile

Jia Lu Yu / China

The work “Qing Si Le Li” takes the traditional folk craft of Wenzhou blue calico, a heritage of over a hundred years, as its soul, weaving vivid and lively folk scenes. It exudes a strong traditional folk flavor. According to the “Yueqing County Annals,” indigo dyeing in Wenzhou has a history of at least 600 years. The artwork cleverly incorporates local symbols of Wenzhou—the serene depth of the ancient Shangxi residences, the majestic presence of the Eastern Tower, the grandeur of the cross-sea bridge, and the delicate beauty of the roses. These elements intertwine, endowing the work with infinite vitality and a unique regional charm.

The design combines multiple elements, using the artistic form of blue calico to showcase the beauty of Wenzhou. The color palette is expanded with brighter hues to appeal to contemporary young audiences. This piece is not only a visual feast celebrating Wenzhou’s traditional craft but also a journey through time and spirit, allowing viewers to catch glimpses of the gentle nostalgia and vibrant life woven within the blue-and-white patterns. “Qing Si Le Li” uses a piece of blue calico to compose a magnificent chapter on memory, heritage, and innovation.









HONORABLE CREATIVE WORKS

Seeking Residence within brushstrokes

Jin Bao Yang / China

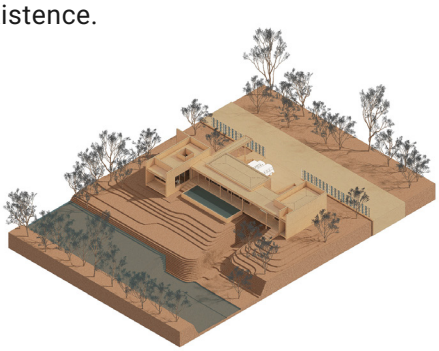
The work comes from the design practice of residcntialmicro-renovation undcr the background of rural revitaliza-tion, ‘The project is located in Cangpo Ancient Village,Yongjia County,Wenzhou City,Zhejiang Province. Basedon the posilioning of relying on Song culture to improvethe team through site research, Song culture elements andother preparalry work, airing at the disadvantages ol theexixling architeelural space layoul disrder, weak livingfnction, weak interest, etc., in line with the principle ofcultiral design in the locality, proposed the design conceptof “finding a home in thc painting”, focusing on the fourJingshan watcr map and othcr famous Songs works. Weseek inspira-tion in the functions and landscape of pavilions, pavilions and galleries, and then carry out design-translormnation fror the aspects ol spatial lunctionaliza-tion, design charaelerislies, and larscape design syslern-alizalion, ax l preserve lhe nriginal layaul CangAncienl Village lo lhe maxirum exlenl and irprove theliving experience of tonrists to the Maxine.



The Waterlind House

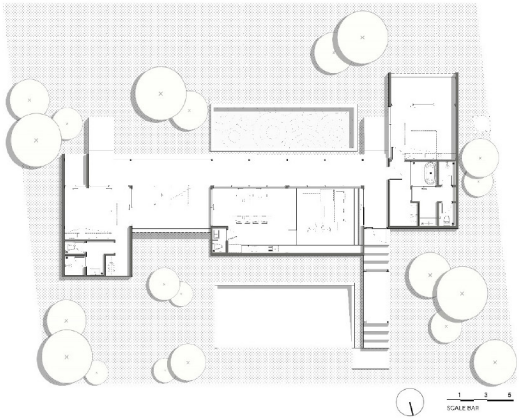
Karin Prammanee, Nattee Photsuk and Nontiyut Thongma / Thailand

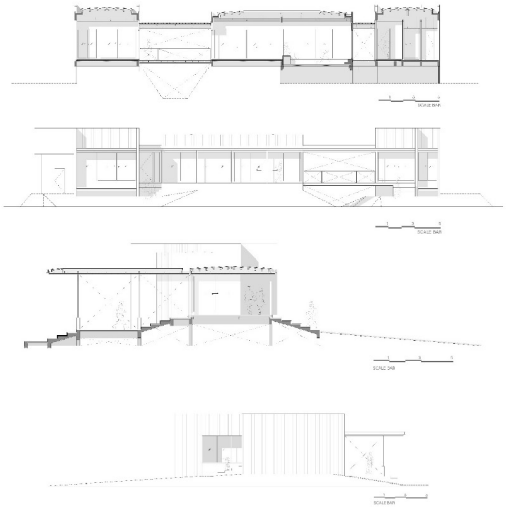
A home that embraces water and nature, transforming the site’s beauty and its annual floods into a harmonious architectural coexistence.















HONORABLE CREATIVE WORKS



Moderndog Ting Nong Noy

Kelvin Wong / Malaysia

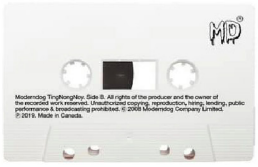
Moderndog TingNongNoy. Artist Collection 2019. Concept, Design and Art Direction: Thanachai Ujjin and Kelvin Wong. Design and Typography Pat Laddaphan and Thanyaporn Jarukittikun. Photography by Pratch Siridhara.

The Ting Nong Noy album cover draws inspiration from Thai folk tales, local mythology and vernacular culture. The overall design channels an atmosphere of innocence, humour, and surrealism found in the folk art from around Samui Island, incorporating vernacular typography, visual elements and photography to anchor the charm and cultural roots of

Thai narrative transformed through Moderndog's modern alternative-rock sound.













HONORABLE CREATIVE WORKS

LiveOut House

Khang – Huynh Van / Vietnam

Approximately 85% of Ho Chi Minh City’s population lives in narrow alleys where microclimatic conditions are often limited. LiveOut House is located in a small dead-end alley with restricted airflow, high solar radiation, unstable daylight, and compromised privacy. With only two floors, optimizing natural ventilation and daylight posed a significant challenge. In this context, the project was conceived as an architectural experiment aimed at improving living quality for tropical urban dwellings.

Instead of treating the house as a sealed “box” (a house of live in) where interior spaces are rigidly separated from nature, the project adopts the opposite approach: a house of live out—an open dwelling where light, wind, and greenery permeate the domestic environment. Boundaries between inside and outside are softened through outdoor staircases, inner courtyards, buffer verandas, and a sequence of interconnected voids, creating a continuous “in-and-out” living experience rooted in tropical architectural traditions. Here, occupants can always sense shifting sunlight and the coolness of passing breezes.

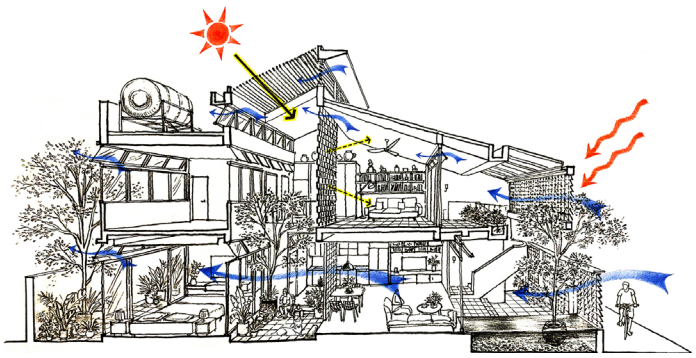
The building form is tailored to the constraints of a narrow alley while enhancing microclimatic performance. Unlike typical townhouses with compartmentalized layouts, LiveOut House is organized as an open, unified system that allows airflow, daylight, and visual continuity to move freely throughout. Purposefully arranged voids—from the front yard and courtyard to the skylight and rooftop opening—form “wind corridors” that guide natural ventilation even in dead-end alley conditions.

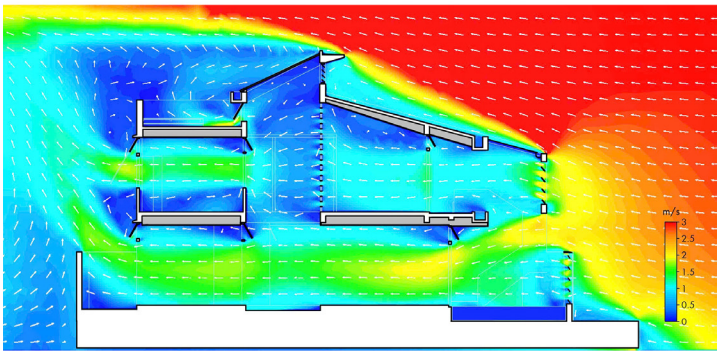
Operable windows and openings are strategically placed based on CFD airflow analysis and daylight simulations to reduce heat gain, enhance cross ventilation, and maintain soft, comfortable light throughout the day. Vegetation, shading louvers, and a breathable semi-transparent building envelope function as climatic filters, providing shade and privacy. White surfaces are used not only for visual lightness but also for their high solar reflectance, reducing heat absorption and supporting passive cooling.

LiveOut House aspires to carve out new “breathing space” for residents in a densifying tropical city. Though compact, the house feels spacious and airy thanks to its spatial continuity and seamless integration with nature. The project aims to serve as a practical example of improving microclimate and living quality in Vietnamese townhouses, aligned with tropical conditions and the direction of sustainable urban development.





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Everyday Chairs Across Vietnam

Lih Han Lim / Malaysia

Take A Seat began as a personal pilot project — exploring everyday chairs across cultures, casually and curiously. The idea first took shape while I was in rural China, visiting remote villages and observing how chairs inhabit daily life in quiet, unassuming ways.

As I travelled across Vietnam, these humble objects continued to draw my attention — through their forms and functions, colours and materials, and the ways they respond to the human body and the surrounding environment.

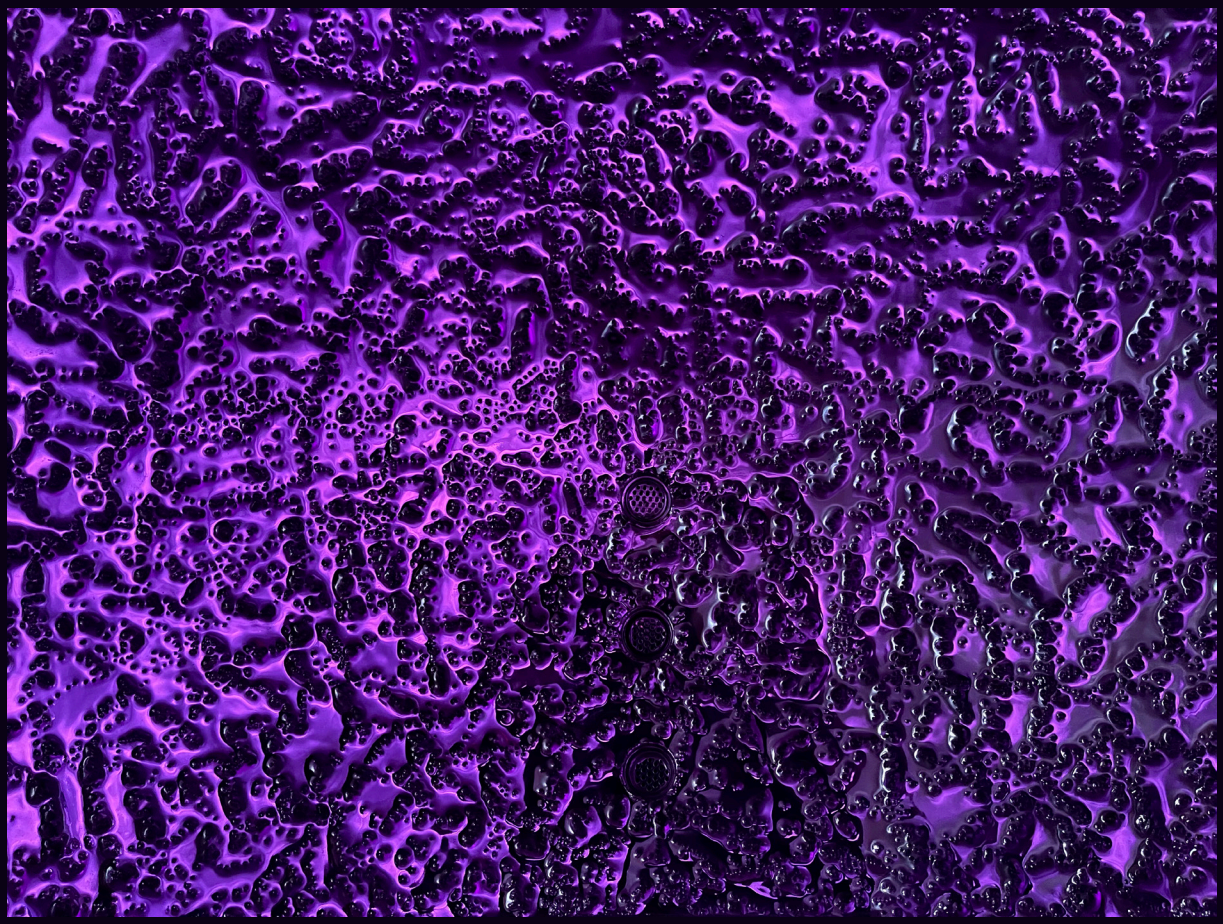
This ongoing work questions what ergonomics and anthropometrics might mean today, beyond standardized metrics — towards a more situated understanding of the relationship between body, object, and environment. The chairs, weathered by sun, rain, and time, embody resilience and local wisdom that often go unnoticed.

The project remains open-ended; it seeks to trace a Southeast Asian narrative of design — one that speaks softly, through the poetry of the everyday, where form is not imposed, but emerges organically from life itself.

Purple action

Professor Kamol Phaosavasdi / Thailand

I am interested in the way materials interact with light in the space. At the same time, scent will bring the audience close to the painting, and then they start to have a conversation with each other.





Virgin girl

Sareh Mohebeian / Iran

Her eyes were covered; to hear the voices from above better, Valentina Tereshkova was like one of the goddesses! They are the guardians of the earth, where Eve has landed; they are not defeated, they are not deceived, and, immune to ugliness, they lead a transcendent existence. This is all of us! All of “I”! All of the interconnectedness of man, from Russia and Iran to the ends of the earth! This is all of creation; when the gods engrave the symbol of cashmere and silk on the ring, and the whispering of demons becomes the music of rebellion!

A millennium of heritage

Shi Yu XU / China

Millennial Legacy, Contemporary Expression. This artwork is rooted in Wenzhou's intangible cultural heritage—Pingyang Lacquer Art, breathing new life into an ancient craft. Through a harmonious blend of complementary and analogous colors, lotus flowers bloom amidst classic Chinese landscapes, creating a dialogue between tradition and modernity. Each layer of lacquer carries a thousand years of culture, inviting the world to witness the poetic elegance of Eastern aesthetics.





Elegant Garden

Shuo Qi Lu / China

The courtyard is an ancient building combined with a modern style. There is no excessive decoration; everything starts from comfort, pays attention to the appropriate proportion of the modeling, and emphasizes the brightness and simplicity of the appearance. The volume forms a clean space, the refined plants create a refreshing environment, there is no redundant decoration, everything is simple, and the courtyard returns to its true beauty.



Bangkok Patana School Tennis Centre

SODA (Thailand) Ltd. / Thailand

Tennis is traditionally an outdoor activity. In inclement weather, the sun's damaging UV rays balanced with the demand for more court time for practice sessions, leisure play, and competitions, covered tennis courts have gained significant popularity in professional leagues, non-professional leagues, and leisure play sporting venues.

Bangkok Patana School, Thailand's first and largest British international school for students from 2 to 18 years, commissioned the new tennis center, comprised of (8) new outdoor covered tennis courts for its campus located in Bangna, Bangkok. This tennis center is one component of a long-term master plan of sports facilities.

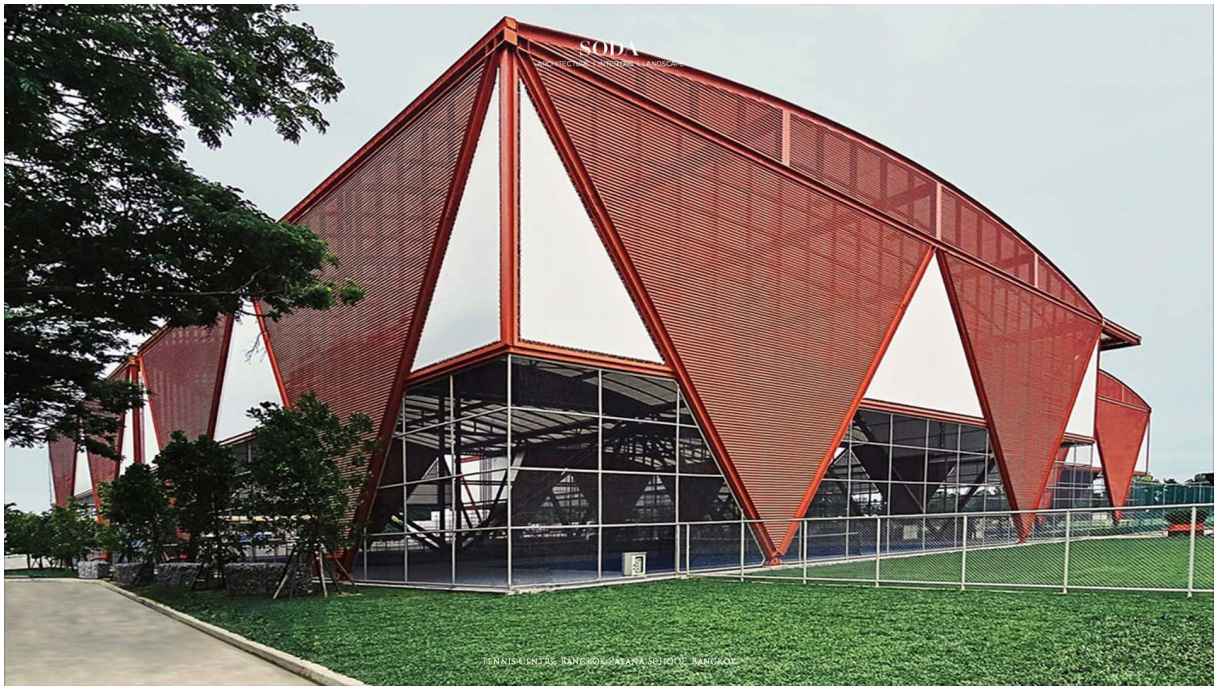
FORM | SPACE | STRUCTURE | MATERIAL:

The tennis center courts have been planned specifically to the International Tennis Federation (ITF) standards, which include required court sizes, back courts and side court spaces, minimum clear heights when covered, court surfaces and court pace. The planning space and heights required to achieve (8) courts to ITF standards required a large warehouse-like structure. Our challenge from the school foundation was to avoid an industrial typology and create a sports venue suitable for a prestigious international school.

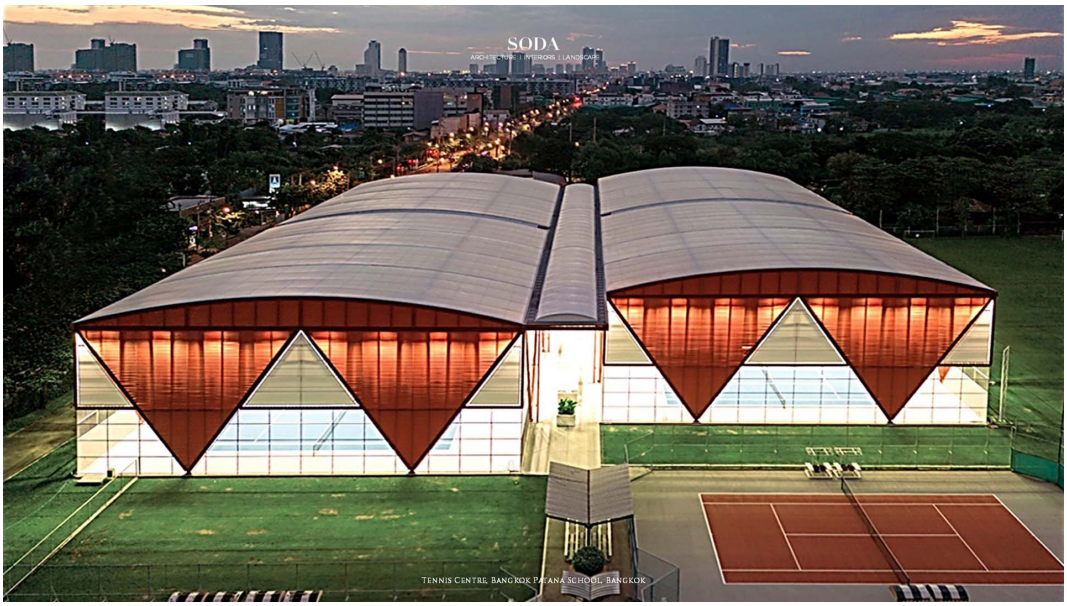


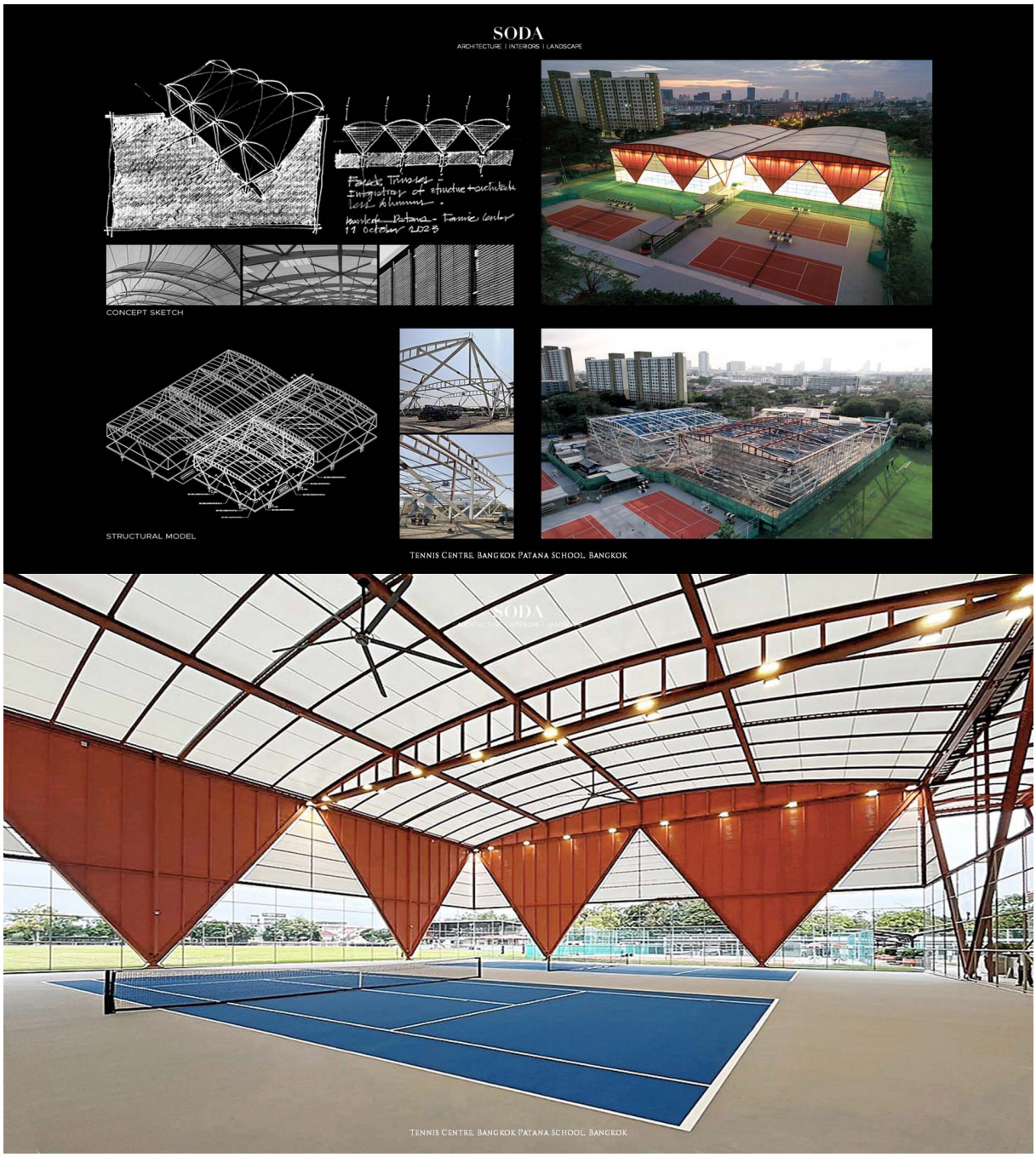
As an outdoor court requiring a long span structure, the project represented a rare design opportunity to seamlessly integrate the architecture and structure in function and appearance. Steel was the optimum choice of structure for its long span capability and speed of construction, which provided an optimized 6-month build period. Triangles are an efficient structural shape and minimize material. Factory-fabricated triangular trusses, assembled flat on site and crane lifted into place, provide the façade and structure. The triangular façade becomes the structure.

(2) modules of (4) courts each, offset and separated by a circulation aisle, the entire structure meets the ground at 16 points only. Curved steel trusses provide lateral bracing and structure for the lightweight, translucent membrane structure. The triangular façade is alternately open and clad with ventilating louvers.



Hilton Yala
SODA (Thailand) Ltd. / Thailand





To optimize natural light and to maintain an outdoor court play experience, a Kevlar composition membrane roof providing 100% UV protection and 7% light-transmitting attributes was selected. A membrane roof is equally a sustainable solution by reducing lighting load, power demands, and operational costs. Additional benefits include reduced structural weights, speed of construction, superior acoustics to a metal roof, longevity with low maintenance, reduced fire hazards, and is a recyclable material.

The court surfacing is state-of-the-art Laykold applied over compacted fill and asphaltic base. No structural slab is needed, or better, due to the high-water table and expansive soil. Large terminal-sized fans are provided to create downward ventilation to the court playing area. Outdoor Lighting specified to ITF standards is provided for night play and low-light level days. Linear LED up lighting provides a soft glow to the curving membrane roof. Kiosks of reinforced off-form concrete provide spaces for court card systems, lighting controls, drinking fountains, MEP spaces, and bleacher seating for spectators.

Hilton Yala

SODA (Thailand) Ltd. / Thailand

Strata [Latin] ……is a layer of sedimentary (rock or soil) or material with internally consistent characteristics that distinguish it from other layers. The "stratum" is a plural layer of material, naturally or artificially formed, often one of a number of parallel layers one upon another: a stratum of ancient foundations.

SITE: The site is located on the Indian Ocean coast on the eastern shores of Sri Lanka within the Yala National Park, comprising several public and non-accessible Elephant Wildlife sanctuaries. A dry semi-arid climate zone, the region contains ecosystems ranging from forests to freshwater and saltwater wetlands, one of the largest leopard densities in the world, and countless species of birds.

The 7-acre project site coastal site is boundless on its flanking sides. Metamorphic granite rock strata rise diagonally through the site and contain the surging sea. Frequented by wild elephants with long-established trails traversing the site, peacocks, leopards, boar, cobras, buffalo livestock, Somba deer, fresh water crocodiles, and sea turtles, the site is rugged and primordial.

CONCEPT | FORM: The site development is restricted to 42 villas. Arrival from the rutted, sandy safari road is framed by 8-meter-high stone walls, creating a compressed space/moment for guests. The walled canyon, placed strategically within the rock strata, and 150-year-old native trees lead guests to the 8-meter cantilevered fire pit, providing guests with the first expansive view of the sea, surrounding terrain, and the resort. The lobby structure cantilevers 12 meters over the stone canyon walls with a full-width dining terrace offering a dramatic architectural statement, and expansive views over the resort.





References via art installations and details to historic Sri Lanka architecture and the predominantly Buddhist culture and architecture are integrated throughout the resort. Spa pavilions based on historic Sri Lanka historic temples are placed strategically within the rock strata and irreplaceable trees.

This villa density necessitated a combination of single-level and two-level villas. The muscular, pure geometrical architectural forms are a dialectical response to the primeval landscape and the rock strata. Extracted blocks of metamorphic stone cantilevered above the untouched terrain. The villas are sited to specific views externally to the sea, internally to established water channels, elephant trails, and pools.

MATERIALS: Local granite stone cladding on walls and floors provides a seamless materiality from exterior to interior. Local cinnamon tree woods appear selectively in floor areas and privacy screens for conservation efforts. The interior decorative palette is a safari of relaxed greys, khaki beige, and dried bone white colors.
LANDSCAPE | ECOLOGY: Preserving and enhancing the site’s ecology was paramount in the master planning and landscaping strategies. A local naturalist was retained to select all plants and trees, numerous selected to attract wildlife. Bio-pools for flash floods and water retention provide watering holes for the elephants and other wildlife. Stone-lined pools are saltwater and non-chlorinated, as elephants and wildlife often drink from the guest pools. Elevated walkways, terraces, and screens provide “prospect and refuge” for the guests and the wildlife.







LEGEND

1 ARRIVAL COURT
2 ARRIVAL CANYON WALK
3 LOBBY / BOH / FOH
4 SPA / GYM
5 SWIMMING POOL
6 POOL BAR
7 SERVICE STATION
8 VILLA TYPE A
9 VILLA TYPE B
10 WATER CHANNEL / PONDS
11. ELEPHANT TRAIL
12. BEACH DINING PAVILION
13. BEACH / ROCK POOL
14. BIO POND
15. WALKING PATH
16. FOOT BRIDGE
17. BUGGY PATH
18. BUGGY BRIDGE
19. FIRE PIT
20. CHILDREN'S POOL
21. BUGGY DROP-OFF / PICK-UP
22. LOADING / SERVICE AREA
23. MEP BUILDING
24. SECURITY
25. PARKING

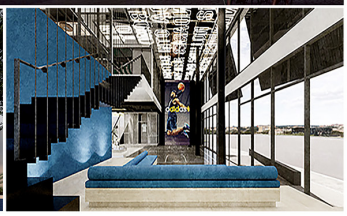
HONORABLE CREATIVE WORKS

Hilton Yala
SODA (Thailand) Ltd. / Thailand

HONORABLE CREATIVE WORKS







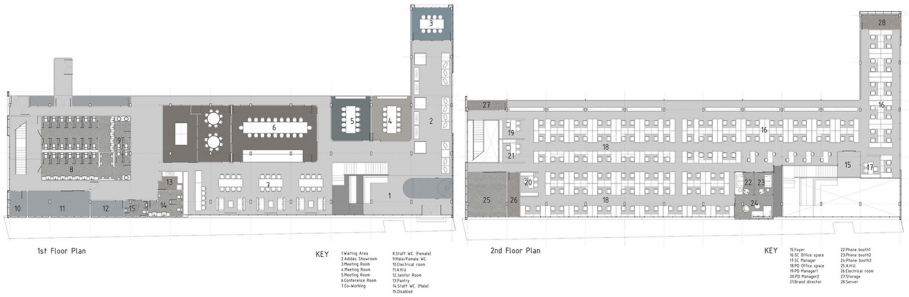
02

EXTERIOR & LOBBY RECEPTION

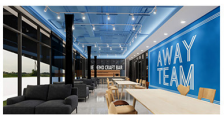
CENTER OF EXCELLENCE - NICE APPAREL

Drawing inspiration from the concept of a shoebox, the architecture conveys simplicity, functionality, and thoughtful precision. The pure geometric form is reinterpreted into a balanced and harmonious composition - reflecting order and modern minimalism. The metaphor of the shoebox evokes both protection and revelation: a structure that safeguards while unveiling the experience within.

DECA ATE LIER







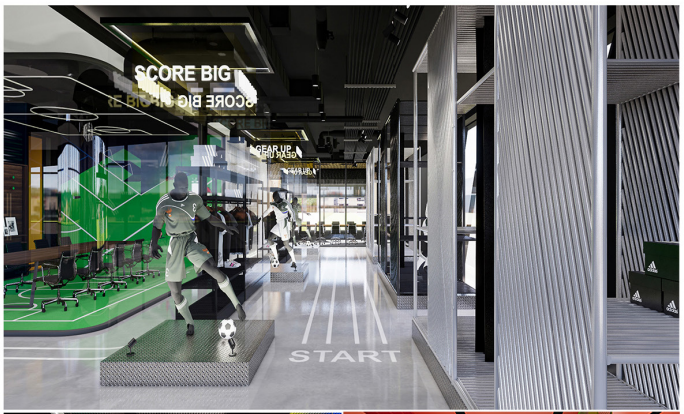
03

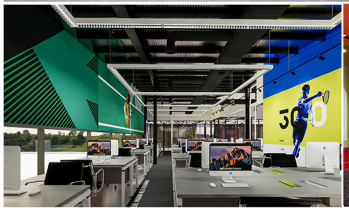
MASTER PLAN

CENTER OF EXCELLENCE - NICE APPAREL

To evoke a sense of vitality and energy, the design employs bold colours, rich textures, and dynamic lighting that awaken the senses and create a striking first impression. The spatial flow and composition encourage curiosity, transforming the entrance into more than a threshold—into a place of awareness and engagement with its surroundings.

DECA ATE LIER







04

EXTERIOR & LOBBY RECEPTION

INTERIOR SPACES

CENTER OF EXCELLENCE - NICE APPAREL

Inspired by the dynamism of sport, the concept translates movement and strength into architectural form. Inside, the design continues the shoebox's principles of order, simplicity, and functionality, integrating modern materials and sculptural elements to express momentum, focus, and power.

DECA ATE LIER



Center of Excellence - Nice Apparel @ Khon Kaen, Thailand

Somchai Jongsaeng / Thailand

Drawing inspiration from the concept of a shoebox, the architecture conveys simplicity, functionality, and thoughtful precision. The pure geometric form is reinterpreted into a balanced and harmonious composition—reflecting order and modern minimalism. The metaphor of the shoebox evokes both protection and revelation: a structure that safeguards while unveiling the experience within.
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Landscape Room - New Chinese style clubhouse design

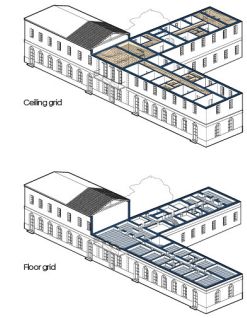
Ting Xi Huang / China

The design of this new Chinese style dining club mainly extracts the four time scenery of mountains and waters from “The Drunken Weng Pavilion” as the main artistic conception By immersing oneself in the mountains and rivers, hiding in the mountains and forests, and indulging in the scenery of the morning and evening, a unique artistic conception is created. Customers entering the space feel like entering between mountains and rivers, living in seclusion within them. The main theme of this design is “people should conform to nature”. We construct landscapes in the space according to the texture of natural mountains and rivers, in order to achieve the realm of “harmony between man and nature, and the way of nature”. In the design, we embed the theme of “painting in the environment, painting in the environment” into each space.




借
BY EMULATING THE RELATIONSHIP OF NATURAL MOUNTAINS AND WATERS AND UTILIZING TECHNIQUES LIKE ROCK-PILING AND WATER-ARRANGING, A LANDSCAPE WITH THE DISTINCT FEATURES OF TRADITIONAL CHINESE GARDENS IS BROUGHT INTO BEING. THIS ALLOWS GUESTS TO IMMEDIATELY PERCEIVE THE ESSENCE OF NATURE THE VERY INSTANT THEY STEP INTO THE RESTAURANT. MOREOVER, WITHIN THE DINING ZONE, WE HAVE INCORPORATED ELEMENTS SUCH AS DIMINUTIVE BRIDGES AND MEANDERING STREAMS, MIMICKING THE TYPICAL VISTAS FOUND IN LANDSCAPE PAINTINGS, THEREBY INJECTING AN ELEMENT OF CHARM AND PLAYFULNESS INTO THE SPACE.
ANALYSIS OF THE "AUTUMN" PRIVATE ROOM
THE "AUTUMN" PRIVATE ROOM ENDEAVORS TO FASHION A DINING SCENARIO WHERE GUESTS CAN RELISH THEIR MEALS WITHIN A RED MAPLE FOREST.
WITHIN THIS SPACE, THE ARTISTRY OF OPPOSITE VIEWS AND BORROWED VIEWS, WHICH ARE QUINTESSENTIAL TECHNIQUES IN GARDEN DESIGN, ARE SKILFULLY EMPLOYED. BY METICULOUSLY ADHERING TO THE TEXTURE AND ESSENCE OF NATURAL MOUNTAIN AND WATER LANDSCAPES, A SUMPTUOUSLY BEAUTIFUL AND ENCHANTING DINING ENVIRONMENT IS ARTFULLY CRAFTED.
秋
ANALYSIS OF "SUMMER" AND "WINTER" PRIVATE ROOMS
夏冬
IN ORDINARY DAILY LIFE, SUMMER AND WINTER ARE TWO SEASONS THAT PRESENT A STRIKING CONTRAST. WE HAVE EXTRACTED THE ELEMENTS OF THE VIBRANT VITALITY OF SUMMER AND THE PURE WHITENESS OF WINTER AND INCORPORATED THEM INTO THE SPACE, THEREBY GENERATING A POWERFUL CONTRAST AND A DISTINCT SENSE OF DISPARITY.
GIVEN THE ABUNDANT FOLIAGE IN SUMMER, PEOPLE USUALLY PREFER TO SEEK SHADE AND COOLNESS. ACCORDINGLY, WE HAVE INTRODUCED BLACK INTO THE SUMMER-THEMED SPACE, WHICH FORMS A VIVID CONTRAST AGAINST THE WHITE OF THE WINTER-THEMED PRIVATE ROOM, ELEVATING THE SENSE OF SPATIAL CONTRAST TO A HIGHER LEVEL.
THE SMALL PLATFORM ADJACENT TO THE "WINTER" PRIVATE ROOM RESEMBLES A PETITE PAVILION BY THE LAKESIDE, AFFORDING A VANTAGE POINT FROM WHICH GUESTS CAN GAZE OUT AND RELISH THE CHARMING SCENERY OF MOUNTAINS AND WATERS.
LOCATION ANALYSIS
杭州 是历史文化名城，是创新活力之城，呈现历史和现实交汇的独特韵味。
方案位于浙江省杭州市，周边有多个著名景区，客流量大。
BUBBLE CHART
BLOCK DEDUCTION
ORIGINAL FLOOR PLAN
DESIGN CONCEPT
ENTER THE MOUNTAINS AND WATERS, AND LIVE IN SECLUSION AMONG THEM.
ENJOY THE VIEWS OF THE FOUR SEASONS FROM DAWN TO DUSK WHILE DRINK.
STEP INTO THE MOUNTAINS AND WATERS AND LIVE IN SECLUSION THERE.
PEOPLE SHOULD CONFORM TO NATURE.
CONSTRUCT LANDSCAPES ACCORDING TO THE TEXTURE OF NATURAL MOUNTAIN AND WATER SCENERY.
ACHIEVE THE REALM OF "HARMONY BETWEEN MAN AND NATURE" AND "TAO FOLLOWS NATURE".
LAYOUT PLAN
USER ANALYSIS
SHAPE EXTRACTION
春
夏
秋
冬
MATERIAL ANALYSIS
FIRST FLOOR AERIAL VIEW
CORRIDOR ANALYSIS
ANALYSIS OF LANDSCAPE DESIGN TECHNIQUES





Confini

Vanessa Bacchin / Italy

Confini explores the relationship between architecture, care, and limits. It stems from the desire to restore value to family counseling centers, called “consultori” in Italian, which were established in the 1970s as an achievement of the women’s movement. These centers offer health, psychological, and social services related to sexuality, motherhood, and parenthood within a context of proximity and attentive listening.

These are spaces of care and relationship, where fragility and possibility intertwine, and where the human dimension precedes the medical one. Today, however, these places often appear neglected, their deepest potential forgotten.

The project takes shape in the Sant’Erlembardo counseling center in Milan, chosen for its location within the neighborhood and for the latent quality of its reception and waiting areas. Through the site visit, conversations with the staf,f and perceptual analysis, the research explores how architecture can become an instrument of care, capable of accommodating the complexity of the relationships and experiences that pass through the clinic.

This raises a question: how can space restore balance and dignity, accompanying rather than imposing?





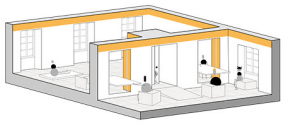


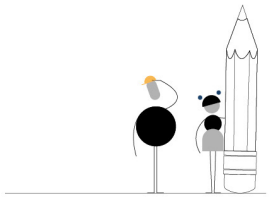












Community is a shared distance.
A boundary that allows proximity without fusion.
Here, care exists in the space between.

This question gives rise to a reflection on boundaries, “Confini” in Italian, understood as a condition rather than a limit. In these counseling centers, boundaries manifest themselves as a tangible reality: they are threshold spaces between body and word, between life that grows and life that is interrupted, between need and care.

In seeking out the boundary, we chose to investigate the duality of space, in the constant tension between what welcomes and what liberates. Seeking it meant attempting to construct its conditions, defining each of its characteristics, while knowing that perhaps it can never be fully grasped.

Confini is also a personal story: the search for the limit as a meeting point between external and internal realities. The video produced as part of the project (https://youtu.be/ee9Pnd6JpX4) expresses this intimate boundary, revealing the quietest and most fragile dimension of the care process.

The boundary is no longer a line, but a condition: time, experience, perception. It is what defines and, at the same time, dissolves. In this project, care becomes the way to cross the boundary.

HONORABLE CREATIVE WORKS



DIJAGA: Identity Exploration through Ornamental Design on Wood

Vania Hefira / Indonesia

“DIJAGA,” meaning “Preserved” in the Indonesian language, explores the internal conflicts and struggles experienced by young Indonesians during identity exploration. The work originates from a central question: How can Indonesian Generation Z navigate identity development while learning and preserving local values amid globalization?

Inspired by Indonesian ornamental design and symbolic octopus imagery, the artwork visualizes the tension between traditional and globalized values. The mandala pattern represents balance and unity, with its center symbolizing a grounded core identity. The octopus, with its many tentacles, symbolizes the diversity of values and serves as a metaphor for the risk of losing one’s sense of self when overwhelmed by external influences.

This piece was created using fine pen techniques on wood and reflects a personal and cultural contemplation of identity in a globalized era. Ink on 30cm x 30cm x 1.5cm Wood. The work has been presented at

IMDES 2025 Academic Artwork Exhibition, National Art Gallery, Langkawi, Malaysia (30 July – 3 August 2025): https://imdes.umn.ac.id/

VISUM Pameran Ragam Rupa, Sta’s Coffee & Eatery, Tangerang, Indonesia (10–12 November 2017)

The author would like to express sincere gratitude to Universitas Multimedia Nusantara for its support and to VISUM for the artist invitation.

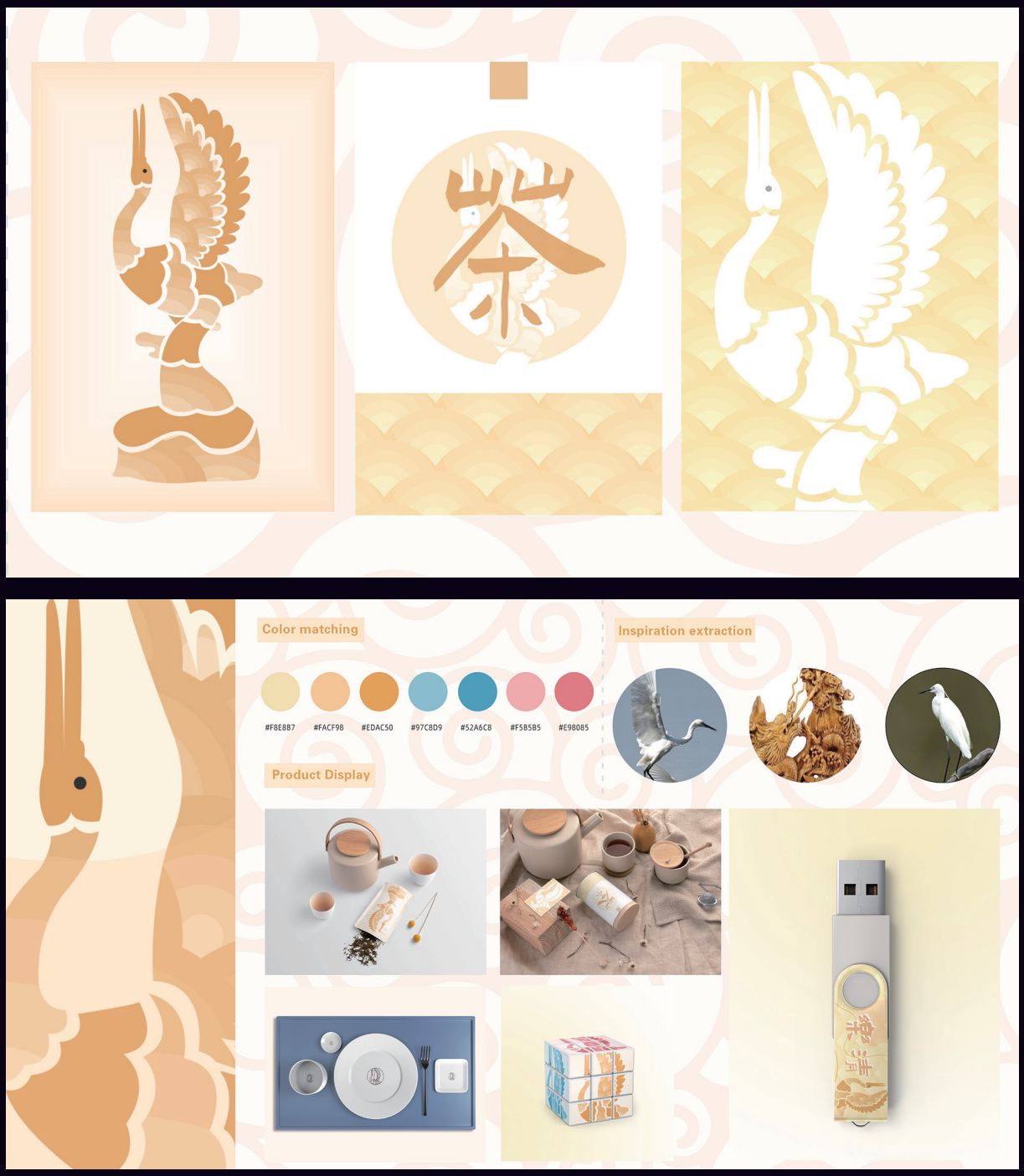
GANZHOU city walk

Wen He Wei / China

In a time when people feel increasingly disconnected from their cities, I wanted to create a more engaging and playful way for young users to rediscover urban spaces. By combining city walking, gamification, and emotional experience design, I developed an interactive approach that turns a simple walk into a meaningful exploration. Through tasks, rewards, and story-driven interactions, users are not just moving through the city—they are engaging with it, uncovering culture, and building emotional resonance along the way. At its core, this concept aims to turn walking into exploration and the city into a playable story.



HONORABLE CREATIVE WORKS



Gull and egret wood carving

Xin Yu Wang / China

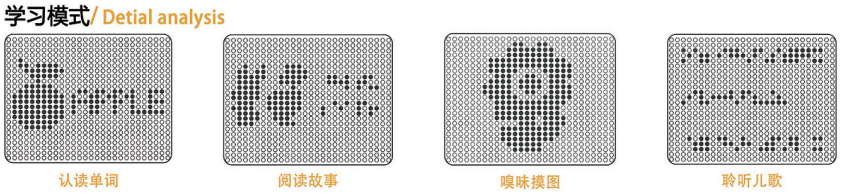
Wenzhou boxwood carving, one of the renowned “Three Carvings of Zhejiang” and hailed as “a blooming flower in East China”, is a traditional folk art of Wenzhou and also a national-level intangible cultural heritage. The product design draws inspiration from Wenzhou boxwood carving and the egrets in Qinghe Park, integrating traditional folk art with coastal creatures of Wenzhou to “spark” cultural inspirations. With a wide variety of practical products suitable for people of all ages and genders, it truly prioritises user experience, fully demonstrating the profound cultural heritage of Wenzhou while enabling people to feel the unique charm of Wenzhou’s culture.

Interactive cognitive learning device for visually impaired children

Yang Xu / China

The design of an interactive cognitive educational device for children with partial blindness and their parents combines cognitive education and games, focusing on the interaction between the device and the child, thereby building a bridge for parent-child interaction. Children interact with the product through the senses of touch, hearing, and smell. Four types of gameplay are set up to train the tactile, auditory, and olfactory senses of children with partial vision impairment.











HONORABLE CREATIVE WORKS

The rhythm of the crane

Ying Ying Chen / China

This cultural and creative design for Hebi has been meticulously planned, centered on the core theme of “cranes soaring, culture inherited,” delving deeply into the city’s cultural essence and natural landscapes. Iconic elements such as the immortal crane, the Qi River, and Yunmeng Mountain have been ingeniously incorporated, with each piece embodying wishes for longevity and auspiciousness, as well as profound respect for and continuity of Hebi’s historical and cultural heritage. The crane symbolizes longevity and good fortune, reflecting not only the people’s aspirations for a better life but also serving as a spiritual emblem of the city. The Qi River, as Hebi’s mother river, nourishes this land and carries a long-standing cultural legacy.





Star Roaming sets sail for the future of science fiction

Yu Yu Cai / China

Centered on the core concept of 'sci-fi future + children's growth', this design creates a child-friendly space themed 'Star Roaming', allowing children to explore in sci-fi scenarios and grow through interactions with nature.

The spatial layout follows the logic of "interstellar exploration". From an aerial perspective, dynamic circular and arc-shaped forms simulate cosmic galaxies, connecting core areas such as the space amusement zone, water amusement zone, and nature exploration zone. It also divides functional areas, including parent-child reading and teaching activities, forming a complete "interstellar exploration route" to meet children's diverse needs for play, learning, and social interaction. Visually, colors like deep space blue, vibrant yellow, and ecological green are selected. These colors not only echo the sense of the future in the sci-fi theme but also stimulate children's vitality with bright hues. For materials, child-friendly ones that are non-slip and eco-friendly are adopted, such as space-like metal, plastic, and elastic pavement, ensuring safety while enhancing the sense of reality of the scenario.

The highlight of the design lies in the integration of thematic narration and popular science interaction. From the spacecraft porch to the planet amusement equipment, children can complete an immersive cosmic exploration journey. Popular science installations like interstellar plant cards and constellation light installations are embedded in the green landscape, combining nature education with the sci-fi theme and enabling children to learn about science and nature while playing. Meanwhile, parent-child interaction areas and parental supervision areas are set up in the space to promote emotional bonds between parents and children and ensure safe companionship.

Overall, through themed scenarios, interactive installations, and popular science details, this design creates a child-friendly space where children can explore in sci-fi imagination and grow in happiness, leaving them with happy growth memories of the interstellar future.

Phothalai MICE: The design’s successful synthesis of cultural heritage and modern luxury in a Wedding and Convention Venue

Asst. Prof. Aviruth Charoensup, Ph.D. / Thailand



This paper outlines the architectural and conceptual design of the Phothalai MICE, a luxurious wedding and convention center in Bangkok. The project’s primary objective was to merge Traditional Thai Design

Philosophy with the functional demands of modern Meeting, Incentive, Convention, and Exhibition (MICE) facilities. The challenge lay in expanding the Phothalai institution, which originates from the esteemed legacy of the “Wat Pho” traditional massage school, into the MICE sector without sacrificing its unique spiritual identity. The architectural design aimed to retain traditional Thai aesthetics while seamlessly integrating contemporary functionality.

The concluded design strategy was “abstraction,” a concept championed by Sathapitanon & Mertens (2005), which advocates for distilling the essence of ‘Thainess’ through elements like light, materials, and form, rather than literal replication. This approach guided the development of the conceptual framework, which balanced three core notions of traditional Thai architecture—Harmony with Nature, Spiritual and Symbolic Meaning, and Symmetry and Balance—with key principles of modern luxury venues, including “Sense of Arrival & Procession,” “Photogenic Spaces,” and “Flexibility & Functionality.” “Water” was adopted as a significant symbolic element, referencing both Phothalai’s original “Spa” business (from the Latin for water) and the legacy of Wat Pho’s location on the Chao Phraya River.

The methodology translated this framework into a unique layout. Drawing on the “Symmetry and Balance” of a traditional Thai house compound, the design features an O-shaped open court with two main convention wings and a central reception hall. To achieve “Harmony with Nature” and reinforce the “water” legacy, a large shallow pond fills the central court, creating a photogenic focal point. Simplified, abstracted Thai architectural elements, such as roof forms, awnings, and colonnades, are used to evoke cultural identity. The facility’s functions are highly flexible, with multiple rooms adjustable for 50 to 1,000 persons.

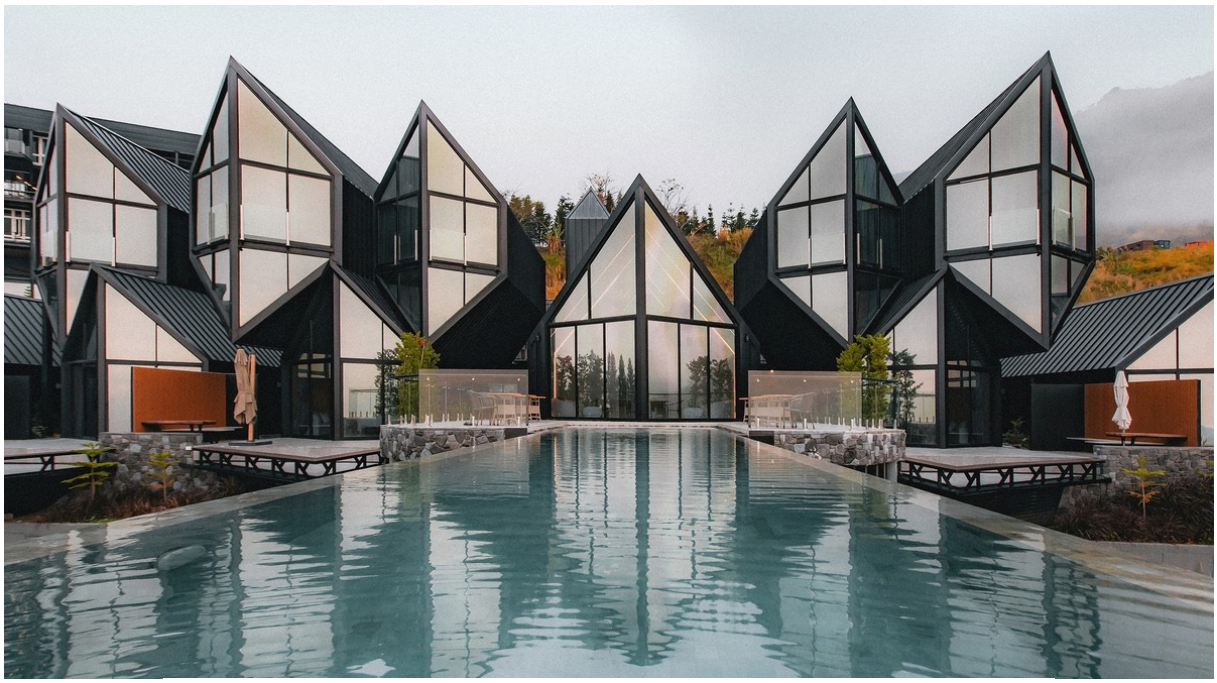
As a result, Phothalai Bangkok has become one of the city’s premier event destinations. Its success is quantified by its performance in a recent year, attracting 420 companies, 1,440 meetings, and 365 events, validating the design’s successful synthesis of cultural heritage and modern luxury.



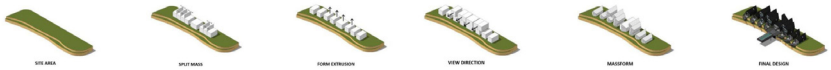
The Pino Khao Kho, Phetchabun, Thailand

Taninrat Tanapiyarak / Thailand

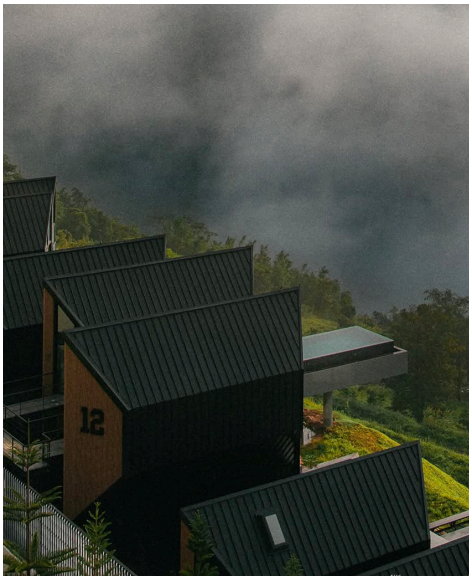
HONORABLE CREATIVE WORKS













The Pino Khao Kho represents the epitome of nature-integrated luxury, situated amidst the tranquil mountains and valleys of Phetchabun,

Thailand. The resort's design embodies the principles of Modern Tropical Architecture, merging contemporary aesthetics with environmental responsibility to create a sustainable, context-sensitive retreat.

The project's concept focuses on a site-responsive layout that follows the natural contours of the terrain, minimizing land alteration while maintaining a strong visual and spatial connection to the surrounding landscape. Each villa is conceived as a modern reinterpretation of a "treehouse," oriented to capture panoramic mountain views and natural ventilation. The construction utilizes materials well-suited to the steep terrain—such as steel, timber, and stone—selected for their adaptability, low environmental impact, and reflection of the region's identity.

Passive design strategies form a key component of the project's sustainability framework. Elevated structures promote airflow, prevent soil erosion, and reduce ground disturbance. Deep eaves and shaded understructures create thermally comfortable outdoor spaces throughout the day. Openings are oriented to harness prevailing mountain breezes, while the angled glazing mitigates wind resistance and solar gain, enhancing energy efficiency and occupant comfort.

Ultimately, The Pino Khao Kho demonstrates that architectural design for hospitality in a mountainous setting can achieve both luxury and environmental harmony. The project serves as a model for sustainable tourism, embodying the seamless coexistence of nature, culture, and contemporary design.

Foyer Architects Co.Ltd.

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- Suporn Shoosongdej
- Suthasinee Sangkhum, Ph.D.
- Suttichart Sarapaiwanich
- Ugrid Jomyim
- Waris Sinsuebpol
- Winita Kongpradit

PARTICIPATED CREATIVE WORKS

SYNTHESIS: AESTHETICS

The 14th International Art and Design Symposium; “Work in Progress 2025”



Baan YA-YAI daycare for grandchildren

Aamaal Phakdeetham Chimvilaisup,
Dr. Parisa Musigakama, and Dr. Sasikan Srisopon
Faculty of Architecture, Rangsit University



Abstract :
The Child, Youth, and Family Well-being Promotion Office (Office 4) under the Thai Health Promotion Foundation (ThaiHealth) has implemented a project to expand community-based infant daycare and early childhood care centers in Bangkok. Conducted in collaboration with Promoting Parental Roles for Society Co., Ltd., the initiative aims to ensure that young children (aged 0–3) from diverse family backgrounds in urban communities receive appropriate care, developmental stimulation, and timely interventions. The pilot project was carried out in Romklao Community, Lat Krabang District, through collaboration with public health volunteers and local leaders. Capacity-building programs strengthened their competencies in child rights, positive communication, home safety, developmental stimulation through handmade toys, and age-appropriate nutrition under the principle of "proper, sufficient, and safe."

The project, known as Baan Ya-Yai Daycare for Grandchildren, was designed as a Daycare Sandbox model operated by elderly community members in partnership with the Koh Fuen Nakhon Community. The design and construction were led by lecturers from the Faculty of Architecture, Rangsit University: Aamaal Phakdeetham Chimvilaisup, Dr. Parisa Musigakama, and Dr. Sasikan Srisopon. A participatory design approach was adopted, engaging elderly caregivers and community health volunteers in co-developing spatial programs and material selections to ensure that the design reflected actual user experiences and community needs. Located in the Romklao Community Health Center under the National Housing Authority, the project transformed a narrow, underused storage hall with a raised floor into a safe, inclusive, and multifunctional childcare space.
Guided by the concept of Intergenerational Aesthetics (Capdevila-Werning & Lehtinen, 2021), the design fosters empathy, shared aesthetic interpretation, and mutual learning between generations. The elevated floor was converted into a daytime napping area for infants, while the lower level functions as a flexible play-based learning space (Sriwilai & Chainongpan, 2020). A small wooden fence defines an outdoor zone for reading, homework, and play activities for older children, supervised by elderly caregivers (Thienlai & Wannihutapat, 2018).
This project exemplifies how architectural design can synthesize intergenerational well-being, transforming underutilized community spaces into nurturing environments. Beyond childcare provision, Baan Ya-Yai redefines the role of elderly residents as active contributors to community vitality and cultural continuity through spatial participation and caregiving.











Objectives :

1. To create a safe and supportive environment for early childhood care within the Community Health Development Center, ensuring both physical and emotional well-being through appropriate spatial design and environmental quality.
2. To develop a prototype “Daycare Sandbox” model operated by elderly community members, serving as a pilot project that can be replicated and expanded to other communities across Bangkok while promoting intergenerational care and community participation.
3. To design architectural solutions within spatially constrained environments that effectively respond to users with diverse physical characteristics and behavioral needs, integrating inclusivity, adaptability, and human-centered design principles.

Conceptual Framework :

The conceptual framework of this project is grounded in the study of spatial design within a constrained physical context where certain structural elements cannot be altered or removed. The narrowness of the site and its fixed framework required an adaptive design approach that optimizes spatial potential while maintaining safety, accessibility, and functionality for diverse users. The users, comprising young children and elderly caregivers, possess distinct physical characteristics, sensory needs, and behavioral patterns. Therefore, the design responds to both age groups through an inclusive and empathetic architectural strategy.

At the core of the concept lies the idea of community-based childcare managed by elderly residents who act as surrogate grandparents for children whose parents work during the day. This intergenerational care model provides not only physical safety but also emotional connection and cultural transmission between generations.

The project applies the concept of Intergenerational Aesthetics, emphasizing how spatial design can support child development while enhancing the emotional and psychological well-being of the elderly. The environment becomes a medium through which knowledge, values, and aesthetic experiences are shared and transferred to younger generations.

Architecturally, the framework prioritizes safety and ergonomic design. Rounded materials, soft surfaces, and child-appropriate railings are employed to minimize risks and ensure comfort. The design synthesizes functionality, empathy, and cultural continuity, creating a prototype environment that nurtures both learning and care. Through this integrative approach, architecture serves as a tool for cultivating intergenerational well-being and fostering sustainable community resilience

Process / Methodology :

The spatial design process of the Baan Ya-Yai Daycare for Grandchildren project was grounded in an evidence-based and context-sensitive approach that addressed the site's physical constraints and diverse user needs. The design team conducted a series of systematic investigations, beginning with site surveys and stakeholder consultations to identify existing spatial limitations, user behavior, and environmental conditions. These analyses informed design decisions aimed at maximizing the potential of a small, fixed structure within the Romklao Community Health Center, operating under limited financial resources.

The design process was structured into five key stages:

1. User Behavior Study: The behavioral patterns of both target age groups—young children (aged 0–3 years) and elderly caregivers (aged 60 years and above)—were observed to understand their physical activities, movement, and interaction needs within shared spaces.

2. Site Analysis: On-site assessments were conducted to document physical conditions, spatial dimensions, light and ventilation, and accessibility issues that affected functionality and safety.

3. Project Programming: Spatial functions and activity zones were defined based on user requirements and contextual constraints, balancing flexibility, visibility, and safety.

4. Design Development: The final spatial configuration was refined to support play-based learning, intergenerational engagement, and ergonomic comfort for both children and elderly users.

5. Design the space to be appropriate and consistent with users' needs and patterns of use, while taking into account the spatial constraints, as follows.

5.1 The design of the narrow hall is divided into two zones. The first zone utilizes the existing raised platform, approximately 60 cm high, which cannot be demolished, and converts it into a daytime resting area for children. A rounded metal balustrade is installed, with openings designed to be 11 cm wide in order to reduce the risk of children falling or getting their heads stuck between the bars. The staircase is made of wood with rounded edges to lessen the severity of injury in case of impact. The second zone uses the floor area in front of the raised platform as a learning space through play. The floor, walls, and ceiling are renovated and repainted, and once completed, the floor is covered with foam mats to reduce accidents. (Department of Health, 2019)

5.2 A partition wall is designed as a thin sliding glass door so that staff in the adjacent area can see the activities inside and can promptly provide assistance in the event of an emergency. (Rajanukul Institute,2013)

Data from interviews and site observations were analyzed qualitatively to identify behavioral patterns and spatial requirements of both user groups. This analytical process provided a foundation for synthesizing empirical insights into the spatial design strategy, ensuring that the final environment reflected real user needs and community expectations.

This methodology demonstrates how research-driven design can transform a physically limited community facility into a prototype for inclusive, intergenerational, and context-responsive architecture that promotes both educational and social well-being.

Techniques and Materials :

The design approach of the Baan Ya-Yai Daycare for Grandchildren project was guided by a human-centered methodology that emphasized both physical functionality and emotional well-being. Behavioral observations of the two main user groups, young children aged 0 to 3 years and elderly caregivers aged 60 years and above, revealed overlapping needs for rest, comfort, and sensory engagement. While infants required structured periods of daytime sleep, many elderly participants also expressed a preference for midday rest. These findings informed a spatial configuration that accommodates parallel patterns of activity and rest across generations.

The elevated section of the existing structure was adapted into a collective napping area for children, designed with soft floor materials, curved edges, and natural ventilation to ensure comfort and safety. The lower level was converted into an open, flexible play zone that encourages movement and social interaction through Play-Based Learning activities. The design facilitates direct visual connections between play and rest areas, fostering a sense of supervision and interdependence among users.

At the building's front, a small outdoor area was enclosed with a low wooden fence, providing a defined yet permeable boundary for older children to engage in quiet activities such as reading and doing homework while waiting for their parents. This multi-layered spatial organization supports intergenerational interaction, allowing the elderly to share experiences and stories that enrich children's learning and emotional development.

Locally sourced, sustainable materials such as lightweight wood and non-toxic finishes were used to create a warm, homelike atmosphere. The resulting environment demonstrates how thoughtful material selection and spatial articulation can cultivate physical safety, psychological comfort, and a sense of belonging for all generations.



Result / Conclusion :

Currently, Thai society faces two major challenges requiring urgent attention. The first concerns the prevalence of small nuclear families raising young children in isolation, particularly infants and toddlers who have not yet reached the age to attend school or community childcare centers. These families often lack the support of extended relatives, leading working parents to entrust their children to informal caregivers who may not possess sufficient knowledge of early childhood development. As a result, many children experience developmental delays. The second challenge involves the rapidly growing elderly population who, despite retirement, still seek meaningful engagement and contribution to family and community life.

The Baan Ya-Yai Daycare for Grandchildren project under the initiative to expand community-based infant daycare and early childhood care centers in Bangkok (Phase II) addresses these dual challenges. It introduces a Daycare Sandbox model in which trained elderly community members provide structured childcare and developmental support for children aged 0–3. This model ensures appropriate care and early stimulation for children while promoting active aging, social participation, and community cohesion. It also provides the elderly with additional income and a renewed sense of purpose through caregiving.

Physically, the project transformed an underused storage area within the Romklao Community Health Center into a safe, multifunctional environment designed to encourage intergenerational engagement. The integration of play-based learning, resting, and reading areas supports both physical safety and emotional connection. Socially, the project revitalized neighborhood relationships and strengthened the role of the elderly as active contributors to early childhood care and cultural transmission.

In designing and renovating the space, it was necessary to take into account the budget provided by the Thai Health Promotion Foundation (ThaiHealth), which was limited to 50,000 baht. The project was ultimately implemented with a total cost of 58,000 baht, exceeding the approved budget. Following a joint meeting with Parents' Role Promotion for Society Co., Ltd., the organization agreed to cover the excess amount on the grounds that the construction should be carried out in accordance with the design in order to maximize the functional benefits of the space.

On August 25, 2025, the project was presented to relevant agencies including the Romklao Public Health Service Center 45, local health volunteers, the Fuen Nakhon Community Committee, the Lat Krabang District Office, and the National Housing Authority. All agencies endorsed its success and recommended its replication as a model for other communities. The project's scalability demonstrates its potential to be integrated into Bangkok's district-level childcare policy framework, contributing to Thailand's long-term vision for an aging-friendly society. Baan Ya-Yai thus exemplifies how architecture and social design can collaboratively enhance intergenerational well-being, educational equity, and sustainable urban community development.

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PARTICIPATED CREATIVE WORKS

Nauseation : A Fragmented Narrative Experience

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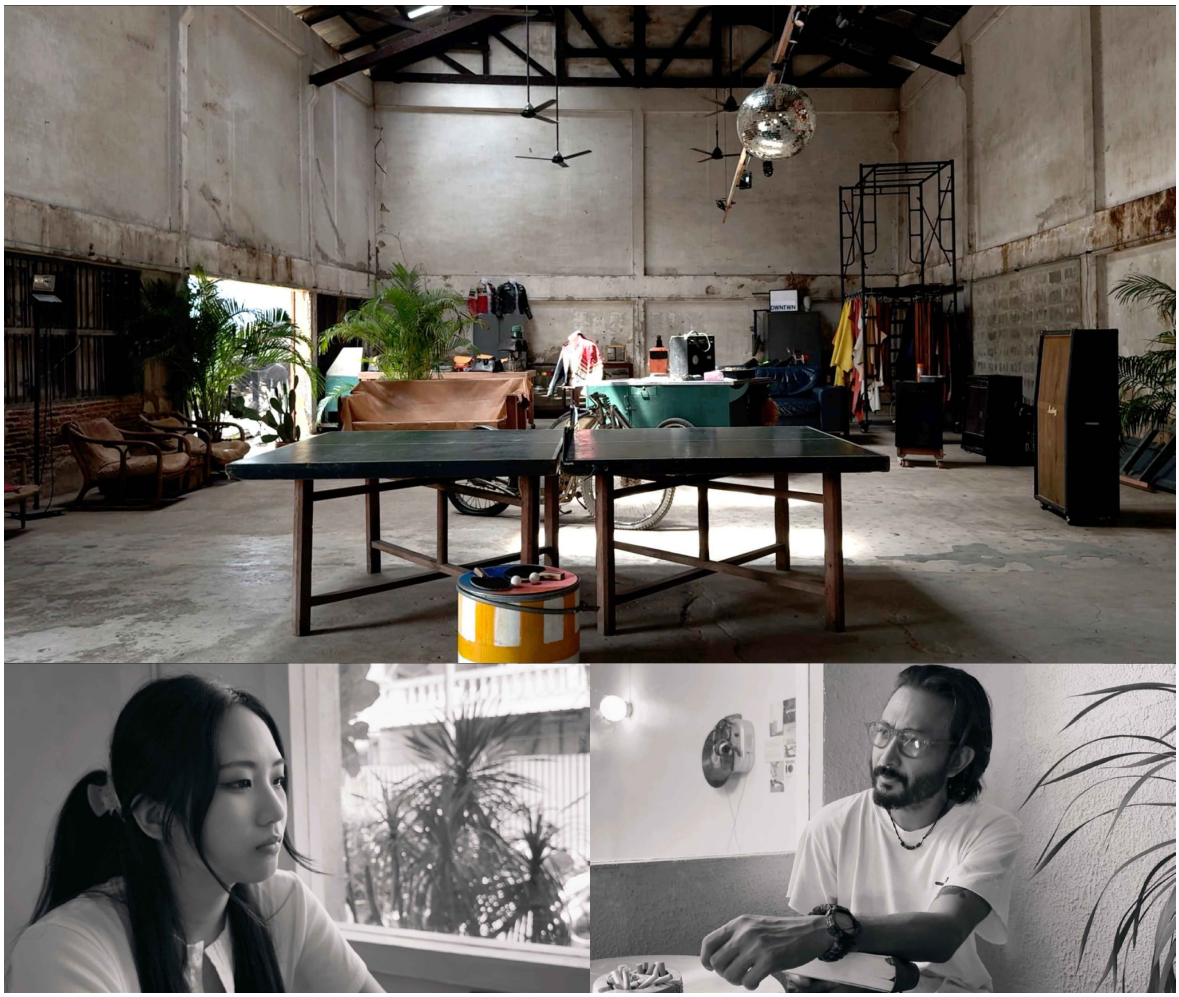

Abstract :
This work emerges from sensibilities, structures of progression, and dualities in recursive storytelling. The work operates within a split narrative: a main story and a sub-story. The latter destabilizes the conventions of cinematic form, reframing how an audience encounters and experiences scenes. Together, these narrative threads coalesce into an experiment in emotional form—a linear composition of fragments that resist closure.

Each compounded element functions as a site of critique. Memory is rendered sequentially, beginning with the main story: the first law of thermodynamics. A father and daughter converse about energy—that it can neither be created nor destroyed, only transformed. This scientific axiom becomes a poetic metaphor for memory and resistance, suggesting that emotional and historical energy persist, shifting only in form.

Objectives :
The work seeks to examine the texture and experience of memory. It reinterprets each fragment, compounding them into a new continuity of meaning. The central metaphor—energy as indestructible yet transformable—becomes a guiding principle. When narrative energy changes state, it collides, overlaps, and produces new resonances. Through this juxtaposition, the film asks: what happens when memory, narrative, and emotion are forced to coexist within a fractured timeline?

Conceptual Framework :
Digital technology expands the filmmaker's capacity to inhabit and manipulate the interior worlds of characters—not merely as figures within a story, but as players within a system. Traditional cinematic components are reimagined and disassembled, allowing a new aesthetic to emerge—one that rejects classical form while embracing openness and instability.

The work offers viewers both freedom and constraint: freedom to interpret, constraint through fragmentation. It positions itself as an art object rather than a narrative film, inviting audiences to experience, rather than decode, its shifting layers of sound, image, and time.

Process / Methodology :
1. From concept and script, select performers and situate them within the chosen environment, capturing spontaneous emotion.
2. Record real situations charged with affect—allowing the surrounding atmosphere to imprint itself upon the frame.
3. Develop dialogue through playful experimentation—readings, rehearsals, improvisations.
4. Employ both linear and non-linear editing. Images and dialogue remain independent: the spoken word precedes or follows the image but never directly supports it.
5. Layer sound as collision—crashing, juxtaposing, and refusing synchronization with image.
6. During shooting, intentionally evoke strobe-motion effects to heighten estrangement and unfamiliarity.

Techniques and Materials :
Filmed on an iPhone 16 Pro Max using the RECO application. Visual tonality draws from analog film stocks—Kodak T-Max, Ilford 100, and AGFA 400C—to evoke a textured monochrome mood reminiscent of classic avant-garde cinema. Post-production integrates layered sound editing and digital image manipulation to achieve a filmic tactility within a contemporary digital medium.

Result / Conclusion :
Filmed on an iPhone 16 Pro Max using the RECO application. Visual tonality draws from analog film stocks—Kodak T-Max, Ilford 100, and AGFA 400C—to evoke a textured monochrome mood reminiscent of classic avant-garde cinema. Post-production integrates layered sound editing and digital image manipulation to achieve a filmic tactility within a contemporary digital medium.

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- Elden Ring (FromSoftware / Bandai Namco Entertainment, 2022) – Directed by Hidetaka Miyazaki and George R. R. Martin



In remembrance of the Queen

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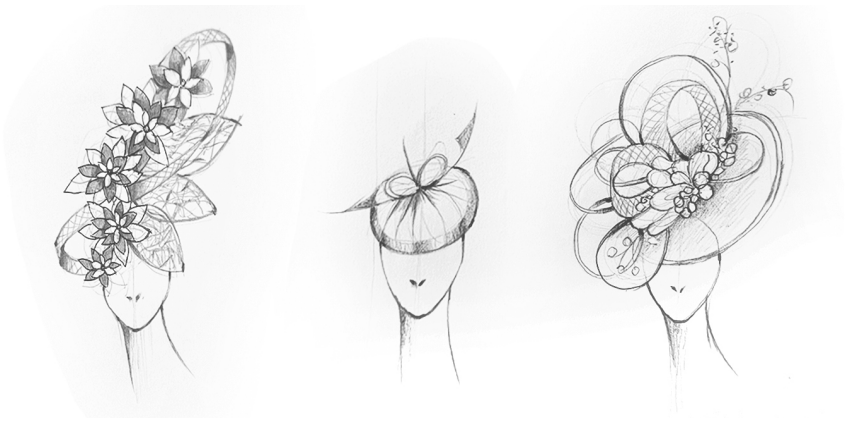
Abstract :
Millinery, the art of designing and making hats, has a long and elegant history in Europe. During the Middle Ages, headwear symbolized social class and modesty, with both men and women wearing various forms of headdresses. The term milliner originated in the 16th century from "Milaner," meaning a seller of fine goods from Milan, a city renowned for its fashion. By the 17th and 18th centuries, hat-making had become a refined craft. In France and England, milliners created elaborate designs decorated with feathers, ribbons, and lace. Famous figures like Rose Bertin, the milliner to Queen Marie Antoinette, helped establish fashion as an art form.

The 19th century marked the golden age of millinery, especially during the Victorian era, when no lady would leave home without a hat. The early 20th century saw new styles such as the cloche and pillbox hats, with designers like Coco Chanel beginning their careers as milliners.

Objectives :
Creating a millinery hat in remembrance of the passing of Her Majesty the Queen of Thailand is a graceful expression of loyalty and mourning. Each hat is delicately designed in solemn tones such as black, gray, or deep purple, using Thai materials like silk and handwoven fabric, and adorned with fabric flowers such as jasmine or white orchids to symbolize purity and gentleness. The elegant yet modest silhouette reflects Her Majesty's graceful and humble character. Every hat thus becomes a symbol of remembrance and heartfelt tribute to Her everlasting beauty and benevolence.

Conceptual Framework :
The conceptual framework for creating commemorative millinery to honor the late Queen of Thailand is based on the integration of art, culture, and remembrance. The project combines Thai traditional aesthetics with contemporary millinery techniques to symbolize the Queen's grace, compassion, and dedication. Design elements—such as muted colors, Thai silk, and symbolic floral motifs—reflect respect, purity, and eternal remembrance. The process emphasizes creativity, craftsmanship, and cultural identity while fostering emotional connection and national pride. Ultimately, the framework envisions each hat as a wearable tribute, embodying beauty, reverence, and the enduring legacy of Her Majesty the Queen.

Process / Methodology :
The process of creating commemorative millinery begins with inspiration, drawn from the Queen's elegance, royal attire, and Thai cultural heritage. Designers then create sketches to explore shapes, proportions, and symbolic details reflecting grace and respect. Next, they source Thai fabrics, such as silk or handwoven textiles, to emphasize national identity and craftsmanship. Additional materials from local markets, including ribbons, lace, feathers, and artificial flowers, are selected to complement the design. The process concludes with pattern making, hat construction, and delicate embellishment, resulting in a meaningful piece that unites artistry, tradition, and heartfelt remembrance of the Queen.





Techniques and Materials :

The technique and materials used in creating the hat include black artificial silk as the main fabric and black lining fabric for the interior. A wooden block serves as the mold for shaping the hat. The fabric is carefully steamed to soften its texture, making it flexible and easy to stretch over the wooden block. Steam heat is applied evenly to allow the material to form perfectly to the desired shape. Once molded, the fabric is left to cool and dry to retain its structure. This method ensures precision, durability, and a refined finish, reflecting craftsmanship and elegance.

Result / Conclusion :

The result of creating the commemorative hat in remembrance of the Queen is an expression of elegance and grace. The black artificial silk, carefully shaped using steam and a wooden block, forms a refined silhouette that symbolizes respect and dignity. Every detail—from the smooth curves to the subtle textures—reflects the Queen's timeless beauty and noble spirit. The finished piece embodies both artistic craftsmanship and heartfelt tribute, representing mourning transformed into a symbol of enduring love and admiration.

In Pieces

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Abstract :
The art project In Pieces explores the fragile state of human identity as it undergoes fragmentation and reconstruction in response to the constant changes of the surrounding world. Originating from personal experiences of emotional disconnection, instability, and adaptation, this work reflects an inner dialogue between what is lost and what remains within the self. As the external environment transforms—through social expectations, technological advancement, and the pressure of modern life—the inner being is forced to evolve, often leaving traces of brokenness that shape a new sense of existence. This project employs mixed media techniques that combine photography, collage, and experimental materials to visualize the process of inner disintegration and renewal. The use of fragmented photographic images, layered textures, and contrasting materials symbolizes the multiplicity of identity and the tension between reality and memory. Each piece serves as both a document and an emotional landscape, revealing the invisible struggles of self-redefinition.

By blending traditional and contemporary media, In Pieces creates a visual narrative that invites viewers to confront their own sense of transformation and vulnerability. The work aims to evoke empathy and introspection, suggesting that fragmentation is not merely a sign of loss but also a vital stage of rebirth and self-awareness. Ultimately, In Pieces is a reflection of how personal chaos and external change intertwine, forming a poetic dialogue between destruction and creation within the human experience.

Objectives :

1. To explore the impact of external changes on personal identity and emotional stability through the process of artistic creation.
2. To express the fragmentation and reconstruction of the inner self using mixed media techniques that merge photography and other visual elements.
3. To encourage viewers to reflect on their own experiences of transformation, vulnerability, and self-awareness through visual and emotional engagement

Conceptual Framework :

The conceptual framework of In Pieces is grounded in the relationship between inner fragmentation and external transformation. The work examines how personal identity is influenced and reshaped by environmental, social, and emotional changes. Through the use of mixed media—combining photography, collage, and textural experimentation—the project visualizes the process of breaking and rebuilding the self. Each visual element represents layers of memory, emotion, and adaptation. This framework positions art as a reflective space where personal chaos and reconstruction coexist, revealing the resilience and fluidity of human identity in a constantly changing world. The theoretical foundation of In Pieces is based on the concepts of identity theory and postmodern art discourse. Identity theory explains how individuals continuously reconstruct their sense of self through experiences and interactions with changing environments. Meanwhile, postmodern art emphasizes fragmentation, multiplicity, and reinterpretation of reality—allowing personal narratives to emerge through layered visual forms. This framework supports the idea that identity is not fixed but fluid, and that artistic expression can serve as a transformative process for exploring inner instability and renewal.

This project adopts a qualitative and experimental approach to artistic creation. The process involves collecting personal experiences, emotions, and memories as primary data, then transforming them into visual expressions through mixed media techniques. Photography is used to capture fragments of reality, while collage and layering materials symbolize reconstruction and reinterpretation of the self. The composition process is intuitive yet reflective, allowing emotional states to guide visual form. Documentation and analysis of each creative stage provide insight into the evolving dialogue between personal identity and external change.

Process / Methodology :

Concept Development

Identify the core idea based on personal emotional experiences and the impact of external changes on inner identity. Conduct reflective writing and visual research to define the artistic direction.

– Data Collection & Inspiration

Gather photographic materials, textures, and symbolic elements representing emotional fragmentation and transformation. Explore personal memories and environmental influences as creative references.

– Experimentation with Media

Experiment with mixed media techniques such as photography, collage, layering, and texture manipulation to visualize the process of breaking and reconstructing the self.

– Artwork Composition

Combine selected images and materials into cohesive compositions. Arrange visual elements to express tension, harmony, and emotional depth that reflect the concept of In Pieces.

– Evaluation & Refinement

Review and analyze the aesthetic and conceptual outcomes. Adjust composition, materials, and presentation to enhance the clarity of meaning and emotional resonance of the final work.



Techniques and Materials :

The artwork was created using a black and white photographic technique, with four separate portrait images printed on vinyl canvas. Each image was cut into distinct geometric shapes and layered upon one another to create depth, complexity, and an illusion of dimension. The surfaces were then hand-stitched with thread, incorporating additional tactile qualities and emotional tension. Staples were also used as part of the mixed-media process, adding raw and industrial textures to enhance visual interest. The outer frame was meticulously carved with patterns symbolizing fragmentation and inner disintegration, reflecting the concept of identity breakdown. For the inner fabric frame, a mixture of coffee and water was applied to evoke a sense of aging and the passage of time. This natural tone unites the frame and the artwork itself, harmonizing their textures and meanings into a single, cohesive expression.

Result / Conclusion :

The creation of In Pieces reflects a personal journey of confronting inner fragmentation and rebuilding identity amid constant external change. Through the use of mixed media techniques—integrating photography, collage, and layered materials—the work transforms emotional turbulence into visual expression. The process reveals that breaking apart is not merely an act of loss, but a vital stage of growth and self-understanding. Ultimately, In Pieces communicates the resilience of the human spirit and the beauty that can emerge from imperfection, inviting viewers to reflect on their own transformation and emotional landscapes.

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PARTICIPATED CREATIVE WORKS

It’s Only Natural

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Abstract :
It's Only Natural is a photographic series by Dale Alan Konstanz that investigates the complex interplay between the natural environment and human intervention. The images, taken across a range of landscapes in Europe, North America, and the Asia-Pacific region, depict fragments of the natural world — leaves, branches, bodies of water, skies, and the subtle geometries found within organic structures. These photographs serve as both documentation and departure points. Through digital manipulation, Konstanz overlays and integrates geometric patterns and architectural forms, creating visual compositions that hover between the organic and the constructed. The resulting works embody a synthesis of natural imagery and human design, revealing both harmony and friction between the two. The geometric structures suggest order, logic, and control, while the underlying natural forms evoke fluidity, growth, and impermanence. This tension mirrors the broader condition of contemporary existence — where human innovation continually reshapes the environment, yet remains inseparable from it. The series invites reflection on how perception, technology, and aesthetics mediate our connection to nature in an increasingly digitized world. Konstanz's manipulation of the photographic surface is not merely decorative; it is a conceptual act that questions the boundaries between photography, digital art, and design. The patterns function as symbolic extensions of human thought, representing the impulse to categorize and aestheticize the world around us. In this way, It's Only Natural proposes a new visual ecology — one that acknowledges the interdependence of humanity and nature, and the possibility of beauty within their coexistence. Rather than opposing the natural and the artificial, the series imagines their synthesis as a site of creative and philosophical renewal.

Objectives :
The It's Only Natural series seeks to explore and visually articulate the interrelationship between nature and human creativity. Its objective is to examine how the human impulse to impose structure, pattern, and meaning upon the natural world both reflects and transforms our understanding of it. Through photography and digital manipulation, the series bridges the organic and the artificial, creating a dialogue between the intuitive forms of nature and the rational systems of geometry.

The project begins with photographic documentation of natural landscapes and details — fragments of plants and trees, along with horizons captured in diverse environments across Europe, North America, and the Asia-Pacific region. These images are then transformed through the addition of geometric and architectural motifs, digitally integrated to alter the spatial and perceptual dynamics of the original compositions. The process symbolizes humanity's persistent interaction with, and reconfiguration of, the natural environment through technology, art, and design.

The objective is not to dominate nature visually, but to suggest a synthesis — a space in which natural and human-made aesthetics coexist and inform one another. By layering geometric precision over organic imagery, the works invite viewers to consider questions of balance, control, and harmony: Can human systems exist in equilibrium with the natural order? Can technology become an extension of ecological awareness rather than its opposite?

Ultimately, It's Only Natural aims to provoke reflection on the evolving relationship between perception, creation, and ecology. It challenges traditional separations between art and nature, suggesting that aesthetic experience itself can become a bridge between the two. The series aspires to cultivate a renewed sense of empathy for the natural world — not as something external to humanity, but as an essential partner in the ongoing process of creation.

Conceptual Framework :

It's Only Natural engages with ideas from Ecohumanism and Ecopsychology to explore the evolving relationship between humanity and the natural world. The series begins with photographs of natural forms and landscapes — trees, leaves and other organic structures — taken in diverse environments across Europe, North America, and the Asia-Pacific region. These images are digitally manipulated through the addition of geometric patterns, creating hybrid compositions where organic growth meets human design.

Drawing from Ecohumanism, the series considers nature not as an opposing force to humanity, but as a continuum in which human creativity, technology, and ecological awareness coexist. Ecohumanism calls for a reintegration of human values with environmental consciousness — an understanding that our aesthetic and intellectual pursuits are inseparable from the living systems that sustain us. The geometric overlays thus become symbolic gestures of this synthesis, revealing how human imagination both interprets and intervenes in the natural order.

From the perspective of Ecopsychology, It's Only Natural reflects the psychological dimensions of our connection to nature. The works suggest that the act of aesthetic engagement — seeing, shaping, and reimagining the environment — can restore a sense of belonging to the natural world that modern life often erodes. The tension between digital precision and organic irregularity mirrors the internal negotiation between reason and emotion, culture and ecology.

Ultimately, It's Only Natural visualizes a dialogue between perception and environment — proposing that the reconciliation of the human and the natural is not only an ecological necessity but also a psychological and creative imperative

Process / Methodology :

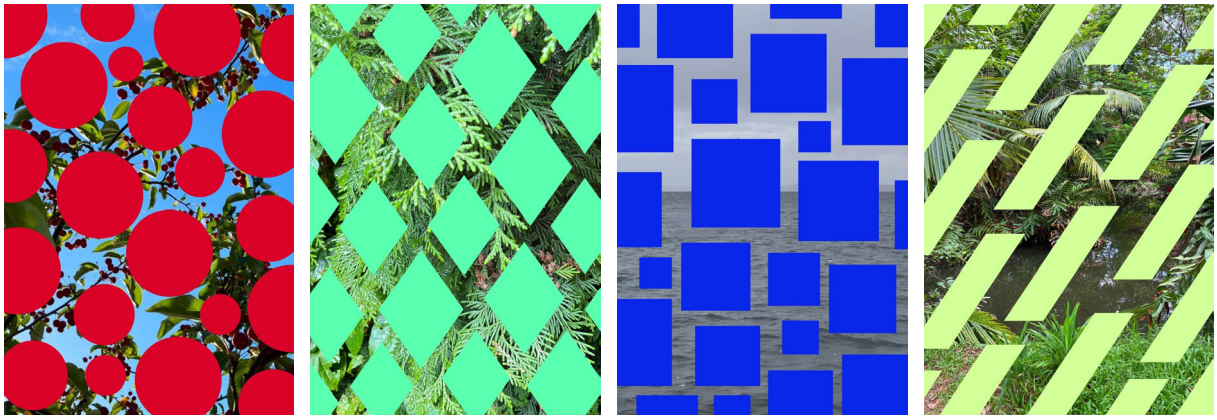
The creation of It's Only Natural is grounded in an ongoing process of research and visual exploration. Using digital photography, Dale Konstanz captures images of natural forms and landscapes in diverse locations around the world. This continuous photographic practice serves as both documentation and study — a means of observing the subtle structures, colors, and rhythms found in nature.

The series draws inspiration from traditions of landscape art and from artists whose work centers on organic forms, while also referencing areas of design, including architecture and graphic design. Through digital manipulation, geometric patterns are layered onto the photographs, establishing a visual dialogue between natural and constructed elements. These geometric interventions are intentionally non-organic, yet they echo the underlying order within nature. The color palette is derived from the photographed environments, chosen to harmonize or contrast with natural tones, emphasizing the tension and synthesis between the organic world and human aesthetic design.

Techniques and Materials :

In this manipulated photographic series, the artist begins by capturing original images with a digital camera, focusing on scenes that convey mood and emotion rather than literal representation. Lighting plays an important role in the creation of the work to produce depth, contrast, and atmosphere. Once a selection of images has been gathered, they are transferred to a computer for digital manipulation using Adobe Photoshop. Slight adjustments in color balance, brightness, and contrast are made to enhance the emotional tone of each composition.

After the digital editing is complete, each image is carefully prepared for printing. The files are exported in high resolution, and color accuracy is maintained through the calibration of both monitor and printer. The final prints are produced using a professional inkjet printer with archival-quality inks on fine art paper, providing a soft, tactile surface and rich tonal depth. Once printed, the photographs are mounted and framed with a minimal design to ensure focus remains on the imagery itself. Displayed as a cohesive series, the works invite viewers to experience a digitally transformed vision of familiar places and emotions, reflecting how technology can extend the language of photography into a more imaginative and interpretive visual form.



Result / Conclusion :

The resulting body of work presents a series of digitally manipulated photographs that explore the interconnected relationship between humans and the natural environment, framed through the concepts of Ecohumanism and Ecopsychology. Each image reflects an attempt to reconcile the human presence within ecological systems, portraying nature not as a distant backdrop but as an integral extension of emotional and psychological experience. Through the combination of photography and digital manipulation, I aimed to create visual metaphors that reveal the mutual dependence between human consciousness and the living world. Natural color palettes, layered textures, and blended imagery evoke a sense of harmony and introspection, while subtle distortions suggest the tension between technological progress and environmental fragility.

The digital process allowed me to transform ordinary landscapes and portraits into expressive compositions that embody both environmental awareness and human sensitivity. By merging photographic realism with digital abstraction, the series bridges scientific understanding with poetic interpretation, mirroring the holistic principles of Ecohumanism that value empathy, ethics, and sustainability. Ecopsychological themes emerge through the emotional tone of the work—each image functioning as a visual reflection on how personal well-being is linked to the health of the planet. The manipulated photographs, therefore, do not simply document nature but engage viewers in a dialogue about coexistence and responsibility.

In conclusion, this series demonstrates how digital art techniques can serve as a means of reimagining the human–nature relationship in contemporary visual culture. The final prints invite contemplation on our ecological identity and collective role within the natural world. By integrating aesthetic innovation with environmental consciousness, the project contributes to a growing artistic discourse that emphasizes healing, empathy, and connection as essential to both personal and planetary survival.

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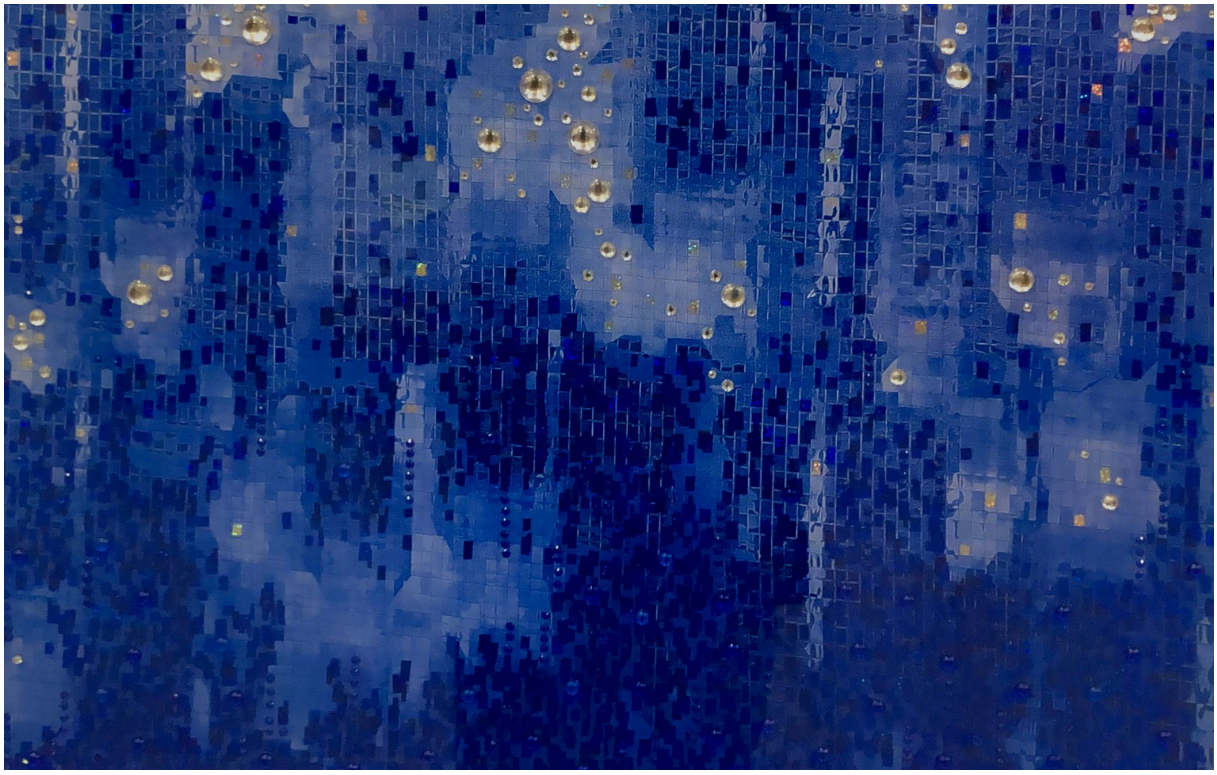

View of a Thousand Windows
for the Hope a Thousand Moons

Assoc. Prof. Pakorn Prohmvitak
Faculty of Digital Art, Rangsit University

Abstract :
Bangkok is the land of diversity. All walks of life have their own careers, some jobs are white collar jobs, some are blue collar, and some are pink. One of those jobs works very hard. They use their dignity. They use their body and they risking disease and crime. This is the job of a typical sex worker. People do this job when they are young. For this kind of work, it's not easy to have clients when they are getting old. So every time they will think about their future. They think among the noisy music in bars or discotheques and among artificial lighst, neon lights or colorful lights. For them it is like psychedelic walk-in art.

When bars close at midnight and all the lights turn off, the silence comes and the surrounding areas get dark quickly. During that time, sex works go to someone else's home and sell their body with to that customer. It is in the nighttime and it's a silent midnight. When the full moon comes, moonlight shines. This feeling from moonlight creates a gentle sense, friendly and hopeful. They think, if the moon shines this bright, how bright would one thousand moons be? The light would be very bright, my hope and my life could be like those thousand moons shining at once.

This project examines the emotional brightness of one thousand moons with the light from the buildings which has many windows. After midnight on the full moon day, they are thinking of their life and look through these windows hopefully.

Objectives :
This project aims to provoke those who don't understand the hardship of a sex worker's job. Those who don't understand that sex workers have no way out. But as a human being, they still have hope. The mood of moonshine among the thousands of high-rise buildings in big cities, especially Bangkok, creates an aesthetic that gives the uniqueness of this emotion. Viewers may be reached to understand the world of the hope of the low class people.

Conceptual Framework :
Use the intensity among the dim color of several high-rise buildings at nighttime. This artificial intensity mixes with the natural light from the moon. The lighting from the windows is artificial and the moons natural. All this intensity gives a sense of hope among these dark and dim colors. Using blue monochrome for the nighttime color, and using white for light, and using only these two colors white and blue. It is the symbolic of hope in the darkness, and the way out of poverty as light.

Process / Methodology :
1. Survey the night time atmosphere surrounding sex workers at Soy Cowboy, Nana, Patpong, and Walking Street.
2. Take pictures of high buildings in Bangkok, especially the area where the sex workers are.
3. Create collages from the pictures to make the buildings convey the feeling of complexity in a big city with a large population. Display the hard work for survival of ten million people in Bangkok and three hundred thousand in Pattaya.
4. Select the colors which depict the emotion of darkness. Take photos and digitize them. In the computer, manipulate them to be a deep blue.
5. Select the blue stickers with sparkles, to represent the hope and also look like thousands of windows.
6. Create several moons to shine deep in the blue sky. All the moons will give the intensity to the picture that can convey the message as the title of this art piece.

Techniques and Materials :
Photography, computer generated imagery, painting, mixed media: stickers, paper collage.

Result / Conclusion :
The outcome of the work reaches for the emotions that are normally ignored. These feelings can bring out this message and are seen when the viewer steps back and looks at the overall picture. Upon realizing that there are thousands of windows from countless buildings in the big city.



The Blue Wave Factory

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BEFORE: EXISTING SITE



AFTER: DESIGN PROPOSAL

Abstract :

A new factory project for producing inorganic chemical products for agriculture was proposed as an iconic architectural design. The project aims to promote the efficiency of Lean Manufacturing, express the brand identity of the “Blue Wave,” and create a friendly place for workers and visitors. The proposal sets a framework as a design method via the design process. The three conceptual designs were used to transform the three objectives into three building components: enhancing the flow design, creating a sense of movement, and promoting a sense of place. An impressive outcome was expected to get out of the box from the conventional factory.

The results show the design outputs in three main architectural parts: space planning, roof design, and façade design of the factory. Space planning followed the existing structural grid system for adaptive reuse and was used as a common grid for integrating multi-machinery systems. The flow of the production line with direct supporting facilities and close inspection is a major concern. The roof design represents the concept of movement and the expression of the “Blue Wave,” which allows future extension by a modular system. The façade design promotes a friendly place for both workers and visitors by applying human scale and earthtone materials to the base walls. The openness of the front façade allows people to experience natural light and outdoor views. Furthermore, the front signboard tower, fountain pond, and rest areas create a welcoming image for visitors. After the three main architectural components were integrated, the design output of the new factory could express a unique outlook reflecting the project objectives. The results showed that the design process could help produce an output that responds well to the project’s aims. Consequently, the preliminary design was successfully approved by the owner. We hope that this work in progress will help demonstrate how the design framework can effectively generate an aesthetic through synthesis.

Objectives :

The new factory requires the triangular achievements of manufacturing efficiency, marketing identity and a pleasant working environment. The production of basic inorganic chemical products for agriculture requires the integration of multiple mechanical processes within the production line. Continuous and uninterrupted movement of a product through the manufacturing process is required to minimize waste and delay. The factory aimed to comply with the international standards of ISO 9001 and ISO 14001 by promoting the efficiency of Lean Manufacturing (LM), enhancing environmental sustainability, and maintaining an effective Environmental Management System (EMS). The standards require a plan-do-check-act (PDCA) approach for continuous improvement. This causes inspectors and workers to work closer to the production line. The owner also wants to create a brand identity as the “Blue Wave,” which refers to the widespread use of blue copper sulfate throughout the farmland to enhance agricultural fruitfulness. Furthermore, the social interactions and well-being of factory workers are of greater concern. In summary, the objectives of the project are as follows: 1) to promote the efficiency of Lean Manufacturing. 2) to express the brand identity of the “Blue Wave,” and 3) to create a friendly place.

Conceptual Framework :

The conceptual framework demonstrates the design process of the project, including the objectives, design concepts, and design outputs (Figure 2)

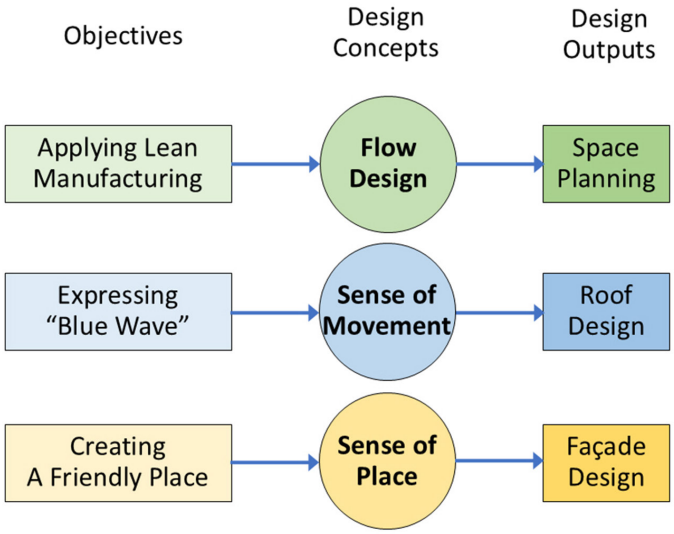

Figure 2: Conceptual framework: Design process

Figure 2 shows the three objectives: applying lean manufacturing, expressing the "Blue Wave," and creating a friendly place. The three objectives were transformed into design outputs by applying three design concepts: enhancing the flow design, creating a sense of movement, and promoting a sense of place. The design outputs are the results of the designs of certain parts of the factory, including space planning, roof design, and façade design.

Process / Methodology :

The design process followed a conceptual framework that was divided into three parts.

7.1 Space planning was designed by using the concept of "flow design." The main production zone was set in a linear process and was located between the office and the supporting mechanical zones. The first zone of the production line consists of an unloading area, raw material storage, and a preparation area. The second zone is the main production process, which includes alkaline etching, copper oxide, and copper sulfate processes. The third zone is the finished goods storage and loading area. The office, rest area, and parking zone were located in front of the building, whereas the service and supporting mechanical zones were located at the rear of the building. The additional recreation zone and open courtyard were located at the side of the building, which was reserved for future extensions.

7.2 The roof was designed to convey a sense of movement. The main functional roof was divided into two curved roofs, which could be extended to a third curved roof if necessary. The lower roofs of the office and recreation zones had a smaller curve to harmonize the overall look of the complex, whereas the roofs of the other supporting zones were flat and horizontal. The hierarchical forms of the roofs create a sense of movement. All the curved roofs are expressed as a "blue wave" to give a branding identity to the building.

7.3 The façade design was treated to create a sense of place. The design incorporates a human scale, solid and void, earth tone, landmark tower, landscape, and a water feature. The ninety-meter-long front façade has an intermittent rhythm. The size of the entrance, windows, and doors, and the floor height of the two-storey office zone were created according to the human scale to give a sense of friendliness. The solid base façade was finished with an earth-tone brick-like material, while the openness of the façade provided daylight and views of the outside landscape. Furthermore, the front signboard tower with the fountain pond and rest area welcomes visitors.



FUNCTIONAL ZONING



LAY-OUT PLAN

Techniques and Materials :

The common design technique used in the project was a modular system that integrated multiple building systems, including architectural, mechanical, sanitary, electrical, and transportation systems. All space design and building systems were adjusted to a six-meter grid system. This provides adjustable and expandable spaces to meet optimal requirements. However, each function can independently have its own suitable height and spatial volumes.

Result / Conclusion :

Since the goals of the contemporary factory should not only apply production efficiency and sustainability but should also serve as a brand identity and promote workers' social interaction and well-being, the design process should respond well to multiple objectives and create clear design outputs. The design framework shows the directions of the design process for each issue.

Following the conceptual framework, the project outlook is the design output. The process generated straightforward answers to the objectives, which were to apply Lean Manufacturing, express the "Blue Wave," and create a friendly place. The three design concepts used to implement the factory forms were flow design, sense of movement, and sense of place. These could fulfill the creative design for the unconventional look of the factory, which so called the "flow factory and a friendly place."

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UNFEST’25 Identity design

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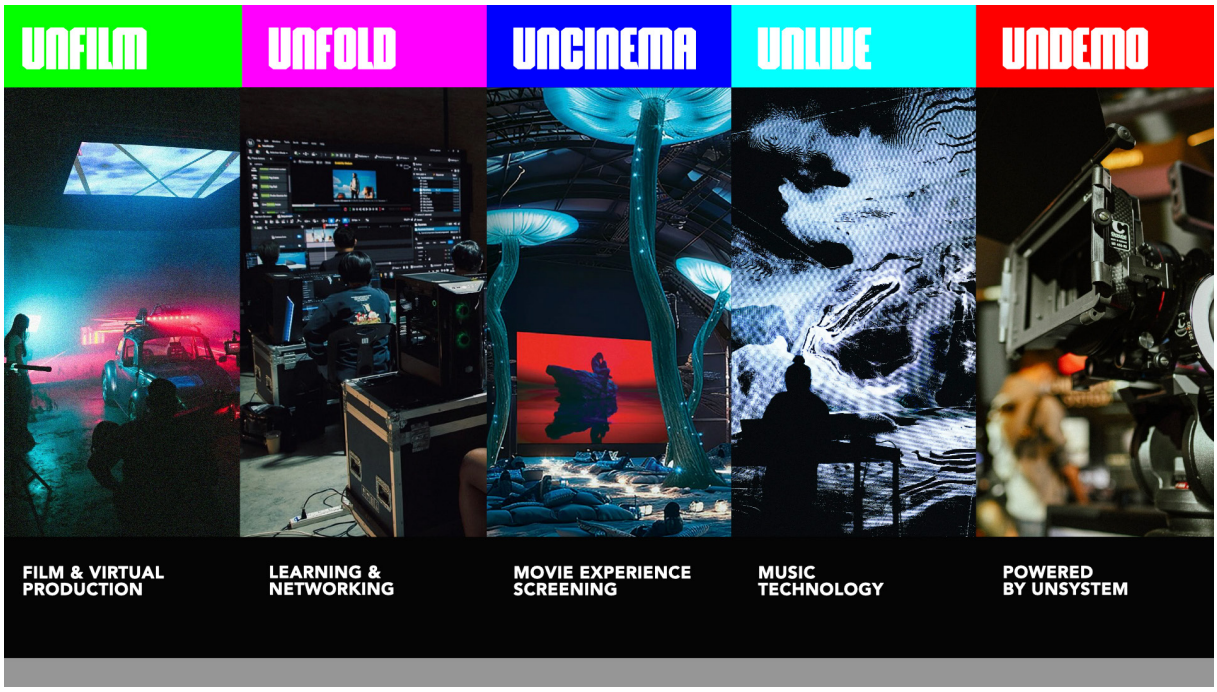
College of Design, Rangsit University



Abstract :
This project presents the identity design and key visual system for UNFEST'25, a festival centered on creativity and real-time technology. UNFORMAT Studio serves as the principal founder of the festival, working in collaboration with partners specializing in production and professionals in the field of virtual production. The design approach for this year extends and expands the core identity formulated by UNFORMAT Studio, adapting it for large-scale festival applications across multiple media formats including stage environments, LED screens, livestream interfaces, promotional materials, and contemporary digital platforms.

The central concept of the Key Visual is based on the TV Calibration system, incorporating elements such as colour bars, alignment grids, and test patterns as the primary visual language. These components function as visual metaphors for system readiness, signal stability, and technical precision in real-time processes—core characteristics of UNFEST'25. The colour system, including the program category colours for the five content divisions (UNFILM, UNFOLD, UNCINEMA, UNLIVE, UNDEMO), is derived directly from the TV Calibration palette to maintain conceptual and visual coherence throughout the festival identity.

The project also includes the development of a custom typeface, "UNfont," designed by extending the typographic character and design principles inherent in the identity of UNFORMAT Studio. UNfont functions as the primary display typeface of the festival—serving headline, display, and core identity purposes—ensuring consistency, recognizability, and a unified visual voice across all festival applications. The resulting system forms a complete, flexible, and fully deployable identity capable of supporting all communication needs of UNFEST'25.

Objectives :
1. To develop the UNFEST'25 identity system as an extension of the core identity of UNFORMAT Studio, enabling effective application across diverse media and multi-platform environments within the festival context.
2. To utilize the TV Calibration system as the primary conceptual basis for the Key Visual and festival colour system, drawing from calibration bars and structural components to establish a visual language aligned with real-time technology.
3. To create a flexible and fully adaptable identity system suitable for implementation across static and motion graphics, LED screens, stage environments, digital media, and all communication channels of the festival.

Conceptual Framework :
1. Extension of the UNFORMAT Studio Identity: The 2025 identity design is not a reinvention of the brand but a brand extension, building upon the existing identity framework of UNFORMAT Studio—the origin of UNFEST's visual DNA. The design maintains the essence of the mother brand while expanding its capacity for application within a festival-scale environment that requires broader visual and functional versatility.
2. Application of the TV Calibration System as the Primary Visual Language: Elements of the TV Calibration system—including colour bars, alignment grids, and test patterns—are employed as the structural foundation of the Key Visual and the festival colour system. These elements serve as universal visual codes representing system setup, signal stabilization, and real-time technical operation, aligning directly with the nature of UNFEST. The five program categories (UNFILM, UNFOLD, UNCINEMA, UNLIVE, UNDEMO) adopt colours directly derived from calibration bars to ensure conceptual unity.
3. Development of the Custom Typeface "UNfont": UNfont is developed by extending the typographic structure and personality of the UNFORMAT Studio identity. Designed as the official festival typeface, UNfont is optimized for large displays, motion graphics, signage, and graphic applications. It establishes a coherent visual voice across all communication materials, enhancing recognition and reinforcing brand unity.

Process / Methodology :

1. Research & Analysis: A study of UNFORMAT Studio's identity system was conducted alongside an analysis of media requirements for the festival. Additional research examined the structure and colour logic of the TV Calibration system to determine which visual components could serve as the foundation of the festival's visual language.
2. Develop & Design Identity System: A modular identity system was developed by extending the design principles of UNFORMAT Studio. The Key Visual was constructed using colour bars and alignment grids derived from the TV Calibration system. A program colour system for the five festival categories was established by directly referencing the calibration palette.
3. Typeface Development: UNfont: UNfont was designed as a custom festival typeface by referencing and extending the typographic traits within the UNFORMAT identity. Adjustments were made to shape, weight, spacing, and display performance. Digital font files were produced and tested across multiple formats, including LED screens, motion graphics, and printed materials.
4. Applied for Applications: The identity system, UNfont, and colour system were applied across all festival platforms, including LED stages, livestream graphics, infographics, promotional materials, and social media content. The system was finalized through comprehensive brand guidelines for practical deployment.

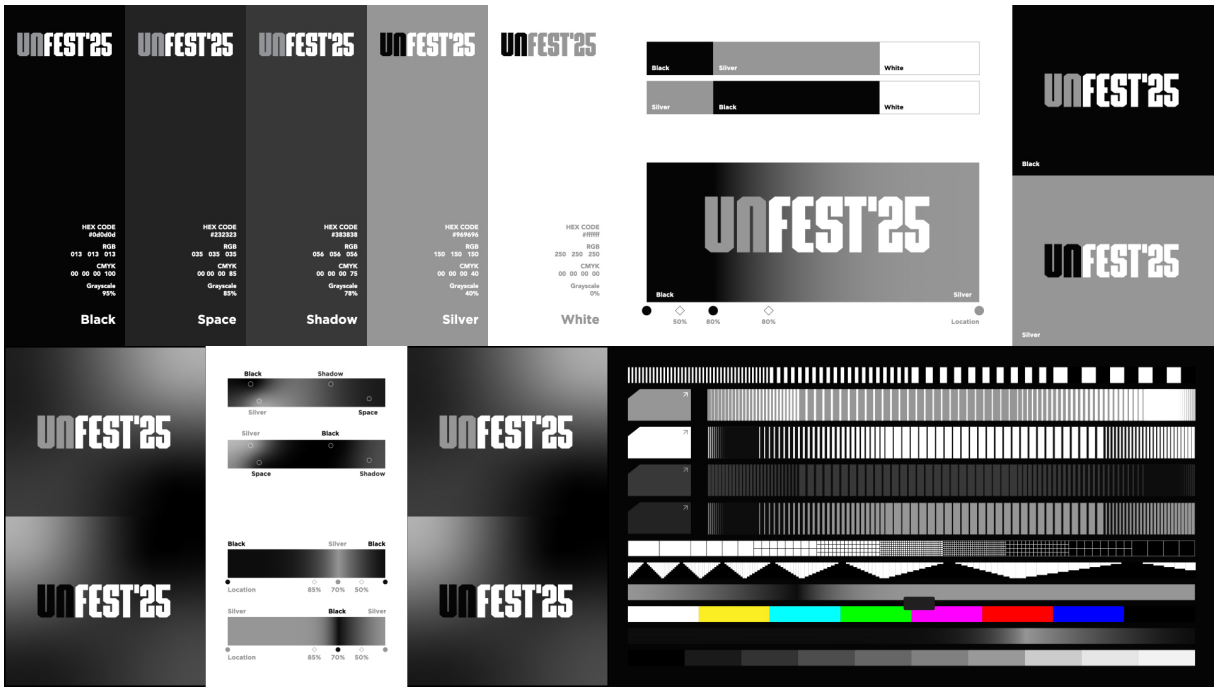
Techniques and Materials :

Graphic Design and Communcanition Design

Result / Conclusion :

The resulting UNFEST'25 identity system is fully operational, coherent, and adaptable across the festival's diverse communication and media environments. The Key Visual—built from the TV Calibration system—establishes a strong visual signature that conveys readiness, precision, and real-time technological energy. The custom typeface UNfont reinforces a unified brand presence across all applications, providing a distinctive and recognizable visual voice. Collectively, the system positions UNFEST'25 with a clear and contemporary identity capable of standing prominently on an international stage.







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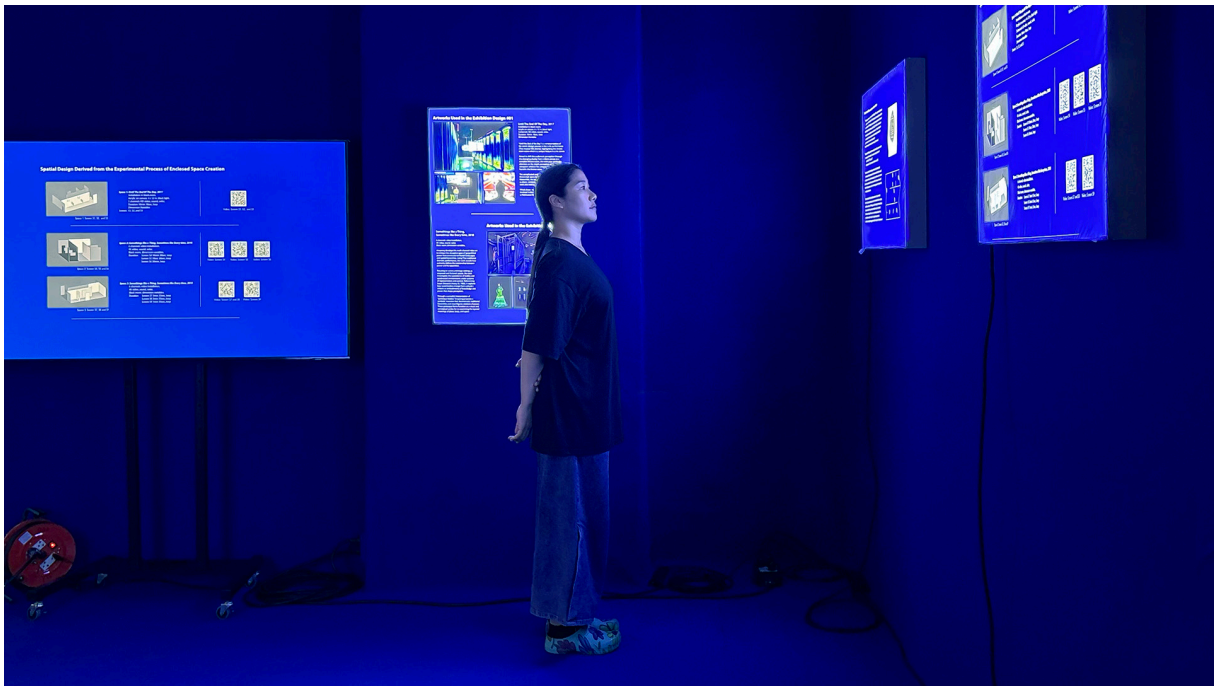

PARTICIPATED CREATIVE WORKS

Experimental Exhibition Design Through the Conceptual Framework of Contemporary Art: Within the Dynamics of New Media

Asst. Prof. Anupong Charoenmitr
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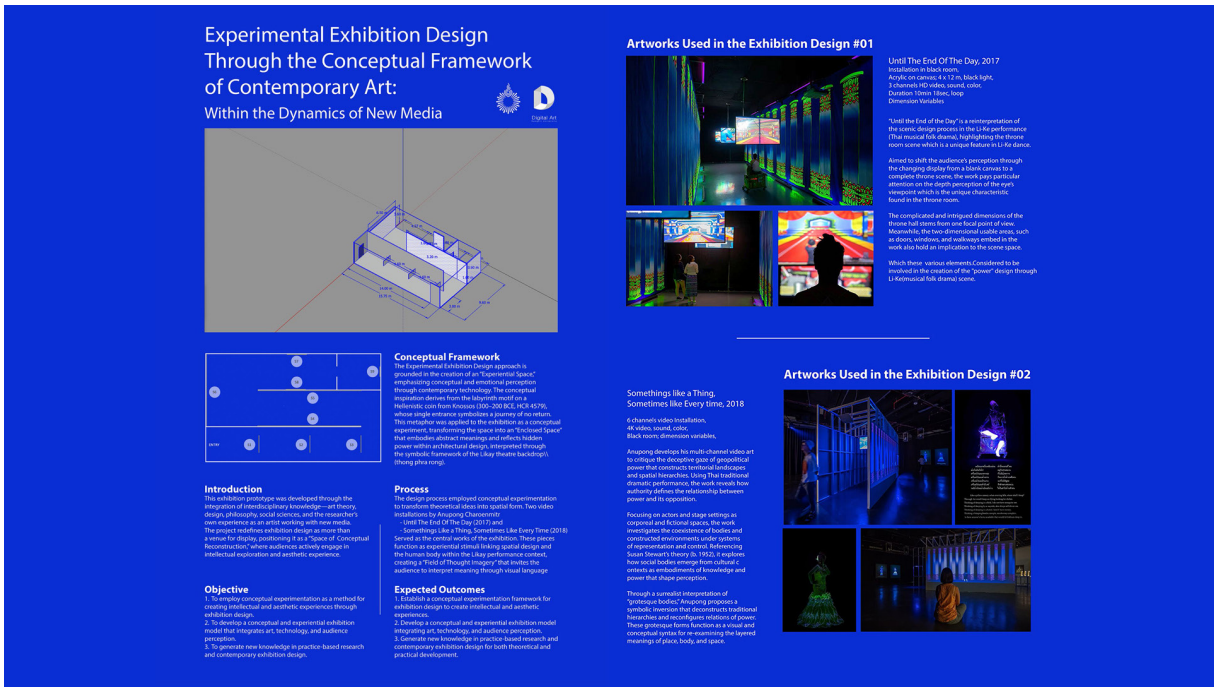
Abstract :
This exhibition prototype was developed through the integration of interdisciplinary knowledge art theory, design, philosophy, social sciences, and the researcher's own experience as an artist working with new media. The project redefines exhibition design as more than a venue for display, positioning it as a "Space of Conceptual Reconstruction," where audiences actively engage in intellectual exploration and aesthetic experience.

Objectives :
1. To employ conceptual experimentation as a method for creating intellectual and aesthetic experiences through exhibition design.
2. To develop a conceptual and experiential exhibition model that integrates art, technology, and audience perception.
3. To generate new knowledge in practice-based research and contemporary exhibition design.

Conceptual Framework :
The Experimental Exhibition Design approach is grounded in the creation of an "Experiential Space," emphasizing conceptual and emotional perception through contemporary technology. The conceptual inspiration derives from the labyrinth motif on a Hellenistic coin from Knossos (300–200 BCE, HCR 4579), whose single entrance symbolizes a journey of no return. This metaphor was applied to the exhibition as a conceptual experiment, transforming the space into an "Enclosed Space" that embodies abstract meanings and reflects hidden power within architectural design, interpreted through the symbolic framework of the Likay theatre backdrop (Thong Phra Rong).

Process / Methodology :
The design process employed conceptual experimentation to transform theoretical ideas into spatial form. Two video installations by Anupong Charoenmitr
– Until The End Of The Day (2017) and
– Somethings Like a Thing, Sometimes Like Every Time (2018)
Served as the central works of the exhibition. These pieces function as experiential stimuli linking spatial design and the human body within the Likay performance context, creating a "Field of Thought Imagery" that invites the audience to interpret meaning through visual language.





Techniques and Materials :

Installation Design (Exhibition Prototype)

1. Single Channel Video, Duration 07:18 min
2. Four Transparency in Lightbox, 55 x 82.5 cm.

Result / Conclusion :

1. Establish a conceptual experimentation framework for exhibition design to create intellectual and aesthetic experiences.
2. Develop a conceptual and experiential exhibition model integrating art, technology, and audience perception.
3. Generate new knowledge in practice-based research and contemporary exhibition design for both theoretical and practical development.

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Bar Kabin (Local Food & Thai Craft Beverage)

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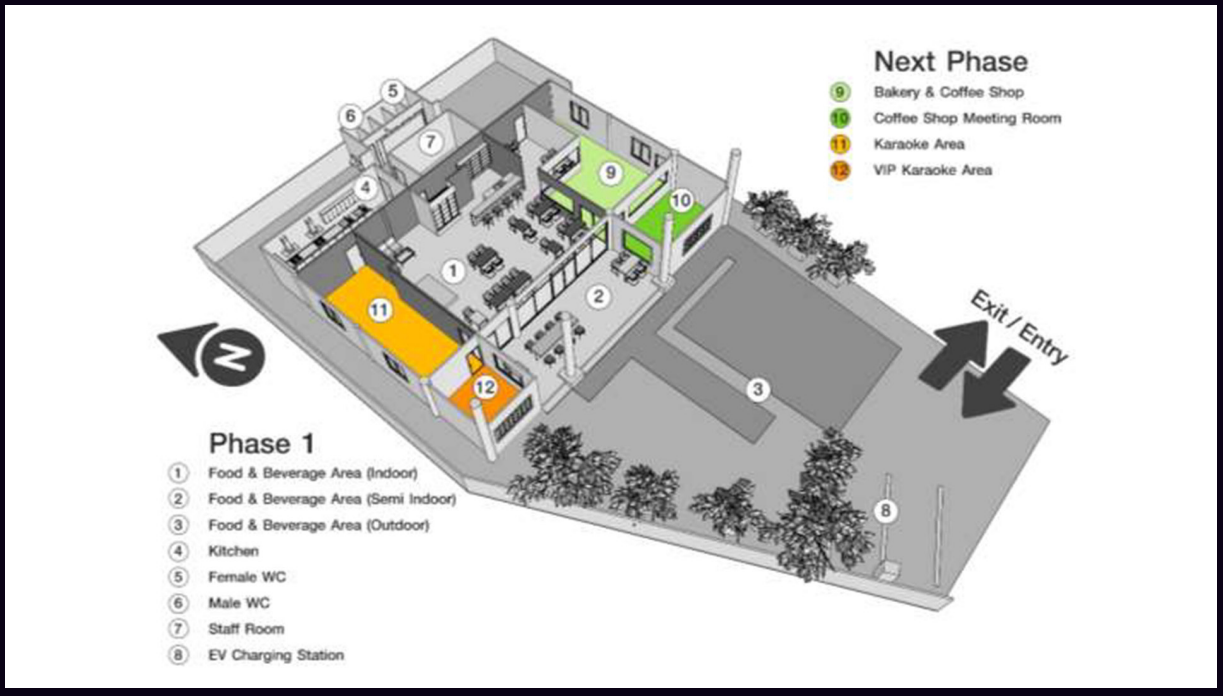
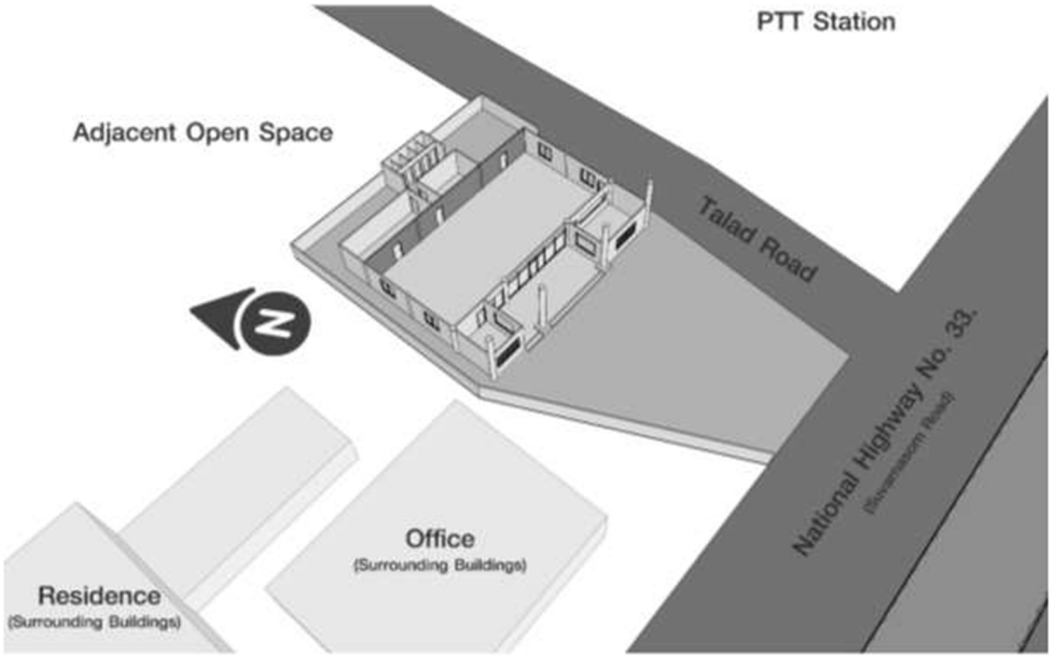




Abstract :
The architectural design of commercial public spaces is closely connected to everyday life. Small-scale public spaces have grown rapidly, shaped by economic pressures that demand efficient use of limited areas and by social trends in which people seek niche communities with shared tastes and lifestyles. These conditions have formed a distinct cultural pattern.
Bar Kabin is a local Thai restaurant and craft-beer venue in Kabinburi District, Prachinburi Province. The project involves renovating an existing reinforced concrete structure formerly used as a snooker club, featuring a 400 sq.m. open-plan interior and a 371.5 sq.m. outdoor area.
Key design considerations include:
• The year-to-year lease requires minimizing the impact of new installations on the existing structure, ensuring the building can be restored to its original condition.
• The large interior should be divided into 3–4 smaller zones to support phased construction, reducing Phase 1 fit-out costs while allowing future expansion. These divisions directly affect the capacity of air-conditioning and electrical systems, helping reduce MEP expenditures.
• Should future partners or tenants join the business, the subdivided spaces can serve as rental units. Circulation design must ensure that users of Phase 1 still perceive cohesion and continuity between zones.
• Reserve 2–4 parking spaces for EV charging stations.
• Introduce greenery in the outdoor courtyard to create shade and reduce heat absorption. Large concrete planters with broad-leaf trees provide sufficient soil volume without requiring floor excavation.
• Apply semi-permanent surface treatments—such as synthetic rubber mats and artificial grass—to reduce heat retention and enhance the comfort of the outdoor dining area.
• Replace sanitary ware while maintaining their original locations to avoid additional underground piping and maintain proper sanitation standards.

By integrating these considerations, the project achieves a functional and adaptable space shaped by deliberate choices in materials, installation methods, and spatial planning. Its aesthetics do not rely on bold visual expression but on subtle, experiential qualities perceived through use. It embodies situational appropriateness—an understated yet thoughtful aesthetic shaped by multiple dimensions of design thinking.

Objectives :

To design a commercial public space using lightweight and semi-permanent construction systems that minimize impact on existing building elements, while employing a phased construction strategy to reduce initial fit-out areas, optimize material use, and enable scalable future expansion.

Conceptual Framework :

Input

• Economic conditions
• Social conditions (target consumer groups, community culture)
• Physical condition of the existing building
• Time and budget constraints (yearly lease contract)

Process

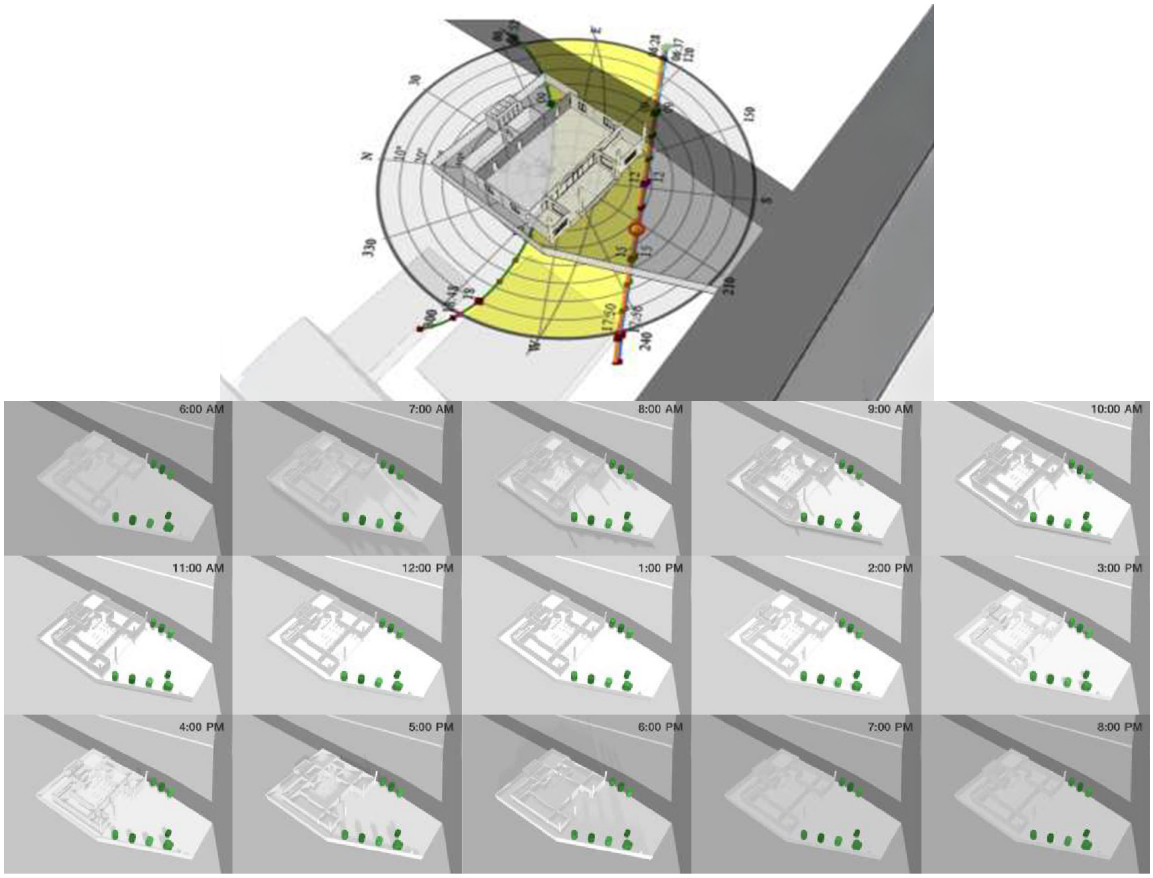
• User behavior analysis
• Selection of materials and installation techniques that allow for disassembly and reassembly
• Phased construction planning
• Designing to accommodate new systems (EV charging stations)
• The concept of “Aesthetics of Constraint”
• Designing within a budget appropriate to the lease agreement

Output

• Flexible and expandable commercial public spaces
• Installation systems that minimize impact on the existing building
• Spaces that create a sense of connection between users and the owner
• Situational Aesthetics

Contextual Analysis / Site Analysis

The Sun Path Diagram and hourly. Shadow Study from 06:00 to 20:00. Reveal that the most intense sunlight occurs between 12:00 and 14:00. This Condition highlights the need for additional trees to provide shade and artificial grass to reduce heat absorption from the concrete surface.



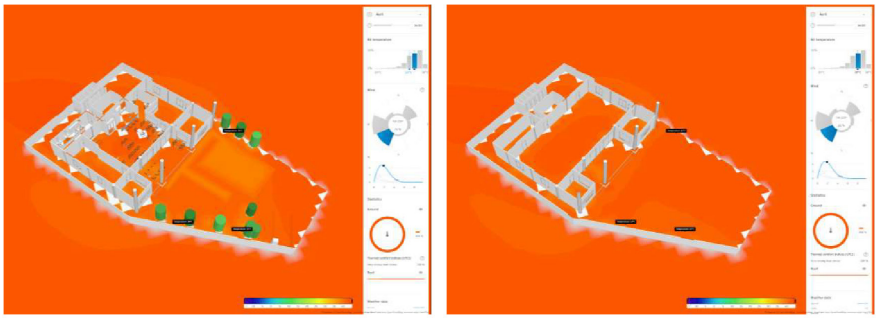
• Microclimate Analysis

The microclimate simulation indicates a significant difference in ground surface temperature between the existing condition and the proposed design with added trees and artificial grass.

In the existing scenario, large portions of the concrete surface reach temperatures of 42–45°C during peak hours in April (around 14:00), contributing to severe heat stress across the outdoor area. The absence of vegetation results in high thermal absorption, causing the surrounding microclimate to retain heat and making the space uncomfortable for users.

In contrast, the proposed design, which incorporates broad-leaf trees and patches of artificial grass, shows a noticeable reduction in surface temperature. Shaded areas beneath the trees drop to approximately 35–39°C, while zones covered with artificial grass exhibit lower heat retention compared to exposed concrete. These changes reduce thermal stress levels and create a more comfortable microclimate for outdoor dining and circulation.

The comparison confirms that strategic placement of vegetation and surface-temperature-reducing materials effectively mitigates heat gain, enhances user comfort, and improves the environmental performance of the outdoor courtyard.

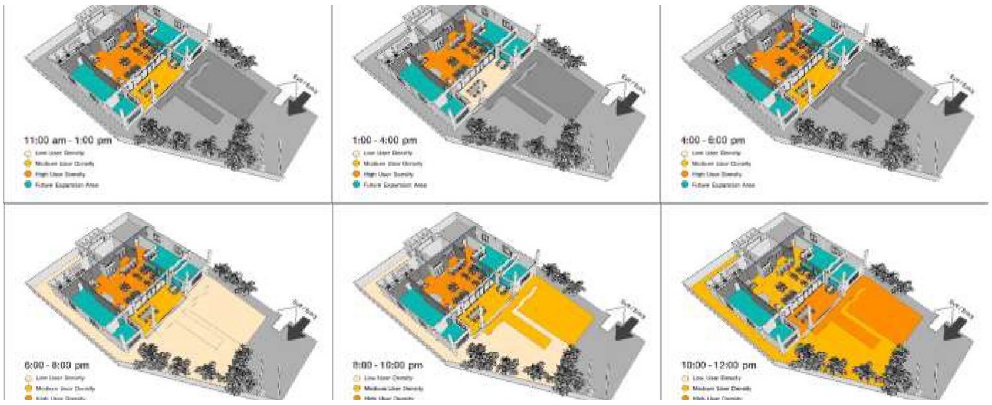


• Behavior Mapping Diagram

The restaurant is located near the Saha Group industrial zone, resulting in a primary user base composed of factory employees with diverse job roles, income levels, and break-time schedules. The availability of affordable local food and craft beverages allows the establishment to accommodate a wide range of users. The space begins to receive customers from 11:00 a.m. during the lunch period, typically workers who seek quick meals, short stays, and easily accessible seating.

By early evening, the outdoor courtyard becomes the most actively used zone, supported by natural shade, prevailing breezes, and the warm ambient lighting that encourages longer and more relaxed stays.

These behavioral observations inform the time-based user density mapping (Low / Medium / High User Density), reflecting the real patterns of space utilization. The analysis helps identify zones with high capacity potential, as well as areas that require improvement to reduce congestion and enhance user comfort in future phases.



• Cost Reduction Matrix

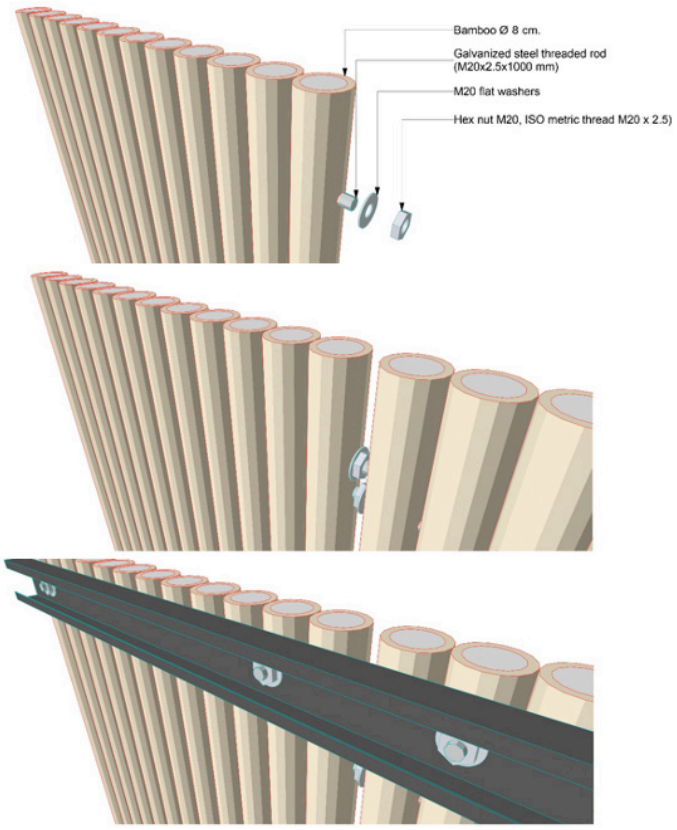
Strategy	Implementation	Impact
Phased Construction	Construction is divided into Phase 1, Phase 2, and future expansion based on operational needs.	Reduces initial fit-out cost and allows budget to be allocated over time.
Reuse of Existing Elements	Keep existing structure, walls, MEP, toilets	Minimize demolition + reduce installation cost
Semi-Permanent Systems	Bamboo panels, prefabricated partitions	Faster installation + lower labor cost
Local Materials	Bamboo, fiber-cement, local suppliers	Lower procurement cost
Zoned AC & MEP	Reduce area requiring immediate AC installation	Reduce equipment + operational cost

Process / Methodology :

-

Techniques and Materials :

For the exterior architectural finishes, bamboo was selected as a primary material due to its local availability. The bamboo was first soaked in water to remove natural sugars and then sun-dried a traditional method used to protect it against termites and beetles. The bamboo pieces were assembled into panels by inserting threaded steel rods through the internodes and securing both ends with metal washers and nuts. These bamboo panels were then installed over the existing metal sheet wall by adding top and bottom C-steel framing and fastening them with self-drilling screws.
For the interior partitions, fiber-cement boards were used, while aluminum-framed glass panels were incorporated in areas where spatial continuity and visual connection were desired.



Result / Conclusion :

In commercial public spaces, the fundamental objective of a project is profit. When design is able to strategically plan material selection, installation and dismantling methods, study the existing building conditions to make the most of what is available, create spaces that accommodate revenue-generating technologies, and craft an environment that delivers a strong first impression this becomes a design approach that integrates multiple dimensions.

The outcome is the smiles of both users and the project owner. This is not merely a superficial beauty perceived through the eyes, but an experiential aesthetics felt through the act of occupying the space.

Quantitative outcomes further reinforce the effectiveness of the design approach: phased construction reduced initial fit-out areas and costs; semi-permanent systems minimized structural intervention; microclimate strategies lowered outdoor surface temperatures by approximately 6–10°C; and behavior mapping demonstrated improved user distribution throughout the day.

These measurable results support the project’s aim to balance economic efficiency, spatial flexibility, and user comfort—embodying a synthesis of design logic and lived experience at “Bar Kabin.”



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PARTICIPATED CREATIVE WORKS

BRAND IDENTITY DESIGN PROJECT FOR INSTITUTE OF ISLAMIC ART THAILAND

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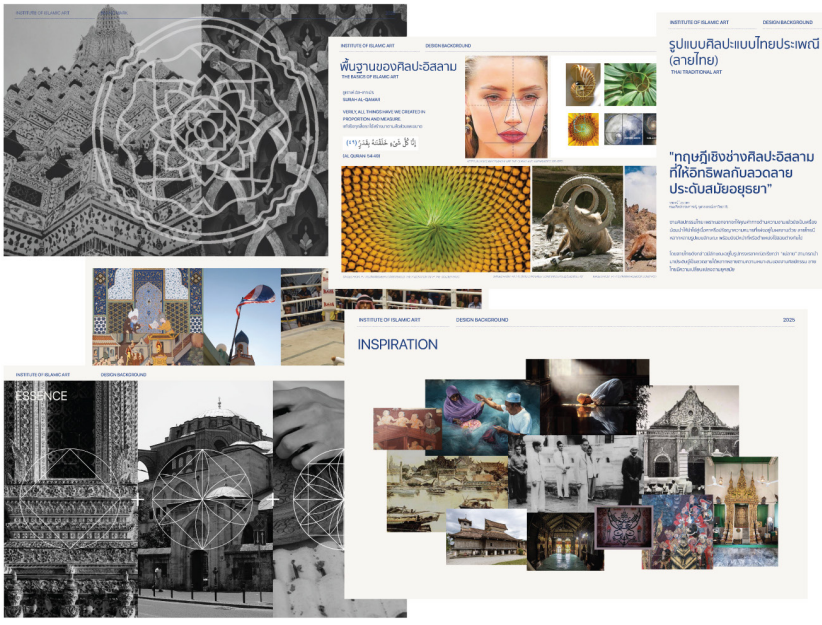
College of Design, Rangsit University



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Abstract :
This research-through-design project develops a contemporary brand identity for the Institute of Islamic Art Thailand that articulates Thai–Muslim cultural identity through a rigorous synthesis of Islamic aesthetics and Thai vernacular visual culture. The study employs visual ethnography and archival review of mosques, minbar woodcarvings, calligraphic artifacts, chromatic traditions, and craft techniques. Insights are operationalized via semiotic analysis and form-reduction into a modular geometric grammar (grid, proportion, symmetry) that informs a logomark, extensible pattern library, and a bilingual Thai–Arabic typographic system optimized for cross-platform readability. Iterative prototyping and expert appraisal (Islamic art scholars and graphic designers) guided successive refinements of mark construction, spacing systems, and contrast management across print, spatial, and screen applications. The resulting identity demonstrates cultural legibility, functional clarity, and scalability, while embodying values of unity, wisdom, and peace within a Thai locality framework (localization). The project contributes a method for translating vernacular religious cultural forms into contemporary brand systems without exoticization, a practical specification of color, type, pattern, and usage rules codified as deployable brand guidelines, and a replicable evaluation protocol for culturally grounded identity design. More broadly, the work shows how design can mediate intercommunity understanding by aligning form, meaning, and context in a coherent visual language.

Objectives :
1. Analyze design approaches that reflect the identity of Thai Muslims.
2. Synthesise and integrate Thai and Islamic wisdom to build correct understanding through design.
3. Disseminate culture and distinctive identity that convey faith, compassion, peace, and justice through design grounded in Islamic culture.

Conceptual Framework :
[PARADIGMS / Delimitation] = Principles of faith • Localization (pluralism) • Semiotics • Accessibility • Ethics
[INPUTS / EVIDENCE] = Field ethnography (The oldest mosques, Religious objects, craft) • Archives • Expert interview
[ANALYSIS / DECODING] = Semiotic mapping > Meaning layers
Form-reduction > Core shapes/ratios/colors
[ENCODING / GEOMETRIC GRAMMAR] = Grids • Proportions • Symmetry • Tessellation • Negative space rules
[DESIGN SYSTEM] = Logo construction • Pattern families • Thai–Eng typography • Color • Icon set • Motion primitives
[PROTOTYPING & VALIDATION] = Expert co-review (Islamic art / religious advisors / designers)
User testing (recognition, readability, trust)
[SYSTEMIZATION] = Brand Guidelines • Asset Kit (templates, master files) • Application
[DEPLOYMENT & GOVERNANCE] = print / digital / spatial • Issue tracking & versioning
[OUTCOMES (MEASURES)] = Cultural legibility • Functional clarity • Accessibility (WCAG) • Consistency • Scalability
[IMPACT] = Shared visual language for Thai multicultural society
Bridge between Institute > communities > public
Understanding Islam through art & desig

Process / Methodology :
1) Frame the Project: Define who we are designing for, what success looks like, and what religious/cultural rules apply. Create a short brief with clear goals (unity, wisdom, peace, localization) and basic KPIs.
2) Discover (Collect Evidence): Visit relevant places (mosques, minbar, community craft sites). Pho-

tograph, sketch, and note motifs, colors, materials, and calligraphy. Review archives and credible online/offline sources. Interview experts (Islamic art scholars, religious advisors, designers). Store everything in a simple database (images + notes + sources).
3) Decode (Find Meaning and Form): Analyze what each motif means and when it should or should not be used (semiotics). Reduce complex forms to basic shapes, axes, and ratios (circle, square, triangle; 4/6/8-fold symmetry). Map how strokes, spacing, and negative space work. Validate early readings with a religious advisor.
4) Encode (Build a Geometric Grammar): Turn the findings into reusable rules: grids, modules, proportions, symmetry/tessellation, and negative-space guidelines. These rules must generate consistent logo construction, pattern building, and icon shapes.
5) Typography (Thai–Eng): Choose typefaces and set a clear hierarchy for headlines, body, and captions. Plan both LTR (Thai/English) layouts. Test readability and color contrast to meet WCAG AA+ where practical.
6) Prototype the System: Create a first set: logo (horizontal/stacked/icon), 3–5 pattern families, color palette (base + accents from local materials), icon set, and simple motion rules. Mock up real uses (posters, social posts, wayfinding, exhibition backdrops).
7) Validate and Improve: Co-review with experts (religion, Islamic art, design). Test with users for recognition, clarity, and trust. Fix issues. Pass a clear “Shariah gate” (no critical violations).
8) Design System & Application: Write Brand Guidelines (logo, color, type, patterns, spacing, motion, do/don’t). Export an Asset Kit (master files and templates) so non-design staff can produce on-brand materials quickly.
9) Evaluate: Measure cultural legibility, functional clarity, accessibility, consistency, and scalability. Use results to refine the next release.

Techniques and Materials :
Software (Design) – Core design & layout: Adobe Illustrator
Presentation – Keynote export to VDO presentation

Result / Conclusion :
This project demonstrates that a research-through-design approach, grounded in Localization and Semiotics, can translate local religious–artistic heritage into a contemporary identity that is both operationally effective and contextually respectful. The outcome is more than files and guidelines; it is a shared visual language that connects the institute, communities, and the public strengthening the Institute of Islamic Art Thailand’s role as a bridge for understanding Islam through art and design.

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PARTICIPATED CREATIVE WORKS

Stage, Style, and Scenery Design for Motion Projection Mapping during the Mahidol University Orientation 2025 Event

Asst. Prof. Dr. Dynaya Bhutipunthu and Mr. Yuttana Suntivong

Mahidol University International College



Abstract :
The study and the objective of the work for this project focus on the design of the stage, style, and scenery inside the Prince Mahidol Hall (PMH) for the Mahidol University Orientation 2025 event organized by the Mahidol Foundation on July 29, 2025. The event is set annually during the beginning of the academic year, aiming to celebrate a new chapter of freshman's pathways to academic achievement with a warm welcome gesture with approximately 6,000-6,500 participants attending. The five key principles of Neuro Design; 1. Processing Fluency, 2. First Impressions, 3. Visual Saliency, 4. Nonconscious Emotional Drivers, and 5. Behavioral Economics introduced by Darren Bridger in "Neuro Design: Neuromarketing Insights to Boost Engagement and Profitability" (Bridger, D., 2017) are implemented through the creation of all the performance sequences. There are four sequences of the on-stage performances and one immersive built space; 1. University's brief history reviews, 2. Executives and the president's opening sequence, 3. MU Choir performances, 4. Live concert sessions, and 5. Immersive built tunnel walkway. The exploration and integration of diverse artistic works from various performance sequences mentioned above is the main challenge of this study in which the investigators apply the findings to create the linkages to the university's core values and culture focusing on intellectual approaches to create new forms of meaning, expression, and experience, which is the theme of this year symposium "Synthesis: Aesthetics." The implementation of material and technique; six LED screens positioned on stage, four with the dimension of 6 x 2.5 meters (15 square meter) and one with the 6 x 12 meters (72 square meter) dimension, five projectors with high brightness installed, four on the left and the right of the hall's balconies and one projecting on the roof of the hall for projection mapping displays, also lighting design help enhance the storytelling through the audiences' sensory support of all performances. The result findings are also indicated through the post event feedback surveys.

Objectives :
To design the stage, style, and scenery inside the Prince Mahidol Hall (PMH) for the Mahidol University Orientation 2025 event including works for LED display, for projection mappings, and for immersive built space.

Conceptual Framework :
With the large numbers of the participants, approximately 6,500-7,000, the investigators approach to the design of the stage, style, and scenery inside the Prince Mahidol Hall (PMH) is to apply the five key principles of Neuro Design (Bridger, D., 2017) through the creation of all works enhancing audiences' senses through storytelling and series of visuals and lighting presentations.

Therefore, the conceptual framework of this study is to match Neuro Design five key principles introduced by Darren Bridger, 1. Processing Fluency, 2. First Impressions, 3. Visual Saliency, 4. Nonconscious Emotional Drivers, and 5. Behavioral Economics (Bridger, D., 2017) with the four onstage performances and one immersive built space during this year's event; 1. University's brief history reviews, 2. Executives and the president's opening sequence, 3. MU Choir performances, 4. Live concert sessions, and 5. Immersive built tunnel walkway. The investigators identified core values of the university as the representative theme of this year's event "Be Your Own Fireworks" introducing the seven characters covering the university's core values through the letters coming from the university's name, "MAHIDOL" as follows; M – Mastery, A – Altruism, H – Harmony, I – Integrity, D – Determination, O – Originality, and L – Leadership assisting freshmen to lit up their own fireworks for their academic good starts.

Process / Methodology :

The methodology/process of this study includes 1.) Literature Review and the review of best practice projects, 2.) The review of Neuro Design key principles, 3.) The matching between the five performance sequences and the five key principles for the design works directions, 4.) Design and production process, 5.) Feedback survey and results analysis, and 6.) Conclusion and suggestion. The linkage between Neuro Design key principles and the five performance sequences described as follows; for the "University's brief history reviews," the investigators applied 3D parallax movement effects for the key visuals and typography aiming to create first impressions among audiences using photo montages of the university's familiar icons and symbols (Mahdiol University Archives and Museums, 2025), such as the portrait of Prince Mahidol and the university's buildings, to drive the feeling of pride, proud to be part of the university's community. In the second sequence, "Executives and the president's openings," the investigators achieved the five key principles by linking audiences to the excitement of participating in the event in getting to know the university's cultures through core values complementing with the display of projection mapping graphics and lighting design intentionally provoke the sense of pride among audiences.

In the "MU Choir performances" sequence, the investigators created a series of visuals through storytelling complementing the impressive quality of the choir's performances, dominating the overall environment with the popular university's songs, such as, "Ruk Nong" (รักน้อง) and "Terd Phra Nam Mahidol" (เทิดพระนามมหิดล), the investigators built the feeling of pride. For the "Live concert sessions," the investigators created variations of storylines and key visuals reflecting each song's genre in the sessions, letting the live concert performances drive the audiences' emotions creating their own networks, forming bonds getting to know more people, and embracing the university's culture. In the "Immersive built tunnel walkway," the investigators built the 12 meters long covered walkway that all audiences have to walk through when exiting the hall allowing them to explore the sensory of familiar visuals building positive connotation through sounds and university's aroma reminiscing and embed good memories of the event.

Techniques and Materials :

There are four sequences of the on-stage performances and one immersive built space; 1. University's brief history review, 2. Executives and the president's opening sequence, 3. MU Choir performances, 4. Live concert sessions, and 5. Immersive built tunnel walkway that the investigators responsible for designing the stage, style, and scenery for visuals display on LED screens and projectors for projection mapping during the orientation event. For each sequence, the technique and material are applied and utilized as follows; in the "University's brief history reviews," the five LED screens positioned on stage, four with the dimension of 6 x 2.5 meters (15 square meter) and one with the 6 x 12 meters (72 square meter) dimension were utilized to create a parallax 3D effects giving optical illusion of the movements. For "Executives and the president's opening sequence," the five LED screens were used along with projection mapping displays through five high brightness projectors installed, four on the left and the right of the hall's balconies and one projecting on the roof of the hall. For the president's opening sequence, projection mapping from the five high brightness projectors were displayed simultaneously creating immersive experiences for the audiences.

For "MU Choir performances" and "Live concert sessions," all LED screens and projection mapping projectors were fully utilized to maintain the audiences' immersive experiences in the hall. Especially, for one song performed by the MU Choir "Terd Phra Nam Mahidol" (เทิดพระนามมหิดล), the extra roll-up and pull-down transparency LED screen was used to project the portrait of "Prince Mahidol" in the middle of the stage enhancing the the university's pride. During the live concert performances, the live broadcast clips of the show taken by drone were also inserted displaying between the performances from the middle of the stage LED screen. For the immersive built tunnel walkway (5.), the 12 meters long and three meters high LED screens were installed and used for the display of the audiences' photos taken while they participate in the event in the hall along the walkway aiming to create audiences' good memories of the event.



Result / Conclusion :

In conclusion, the design of the stage, style, and scenery inside the Prince Mahidol Hall (PMH) during the Mahidol University Orientation 2025 event implemented five key principles of Neuro Design; 1. Processing Fluency, 2. First Impressions, 3. Visual Saliency, 4. Nonconscious Emotional Drivers, and 5. Behavioral Economics, linking with the four performance sequences and one immersive built space utilizing six LED display screens and high brightness projectors for projection mappings, replied to the main objective of the event which is to creating a warm welcome gestures for audiences embracing the pride, proud to be part of the university's community. Based on the feedback surveys conducted by the university's student affairs unit distributed after the event, the audiences were satisfied with the overall performance sequences. The feedback for each sequence are as follows; for the university's brief history review, the audiences' feeling of pride, proud to be part of the university's community were driven. For the executives and the president's opening sequences, the sense of pride among audiences was provoked through the introduction of the university's core values and enhanced more through the MU Choir performances. For the live concert sessions, the audiences were allowed to express their emotions together with friends, having feelings as part of the whole community, creating their own networks, forming bonds, and embracing the university's culture. The live streaming of the event can be viewed through the university's FB: https://www.facebook.com/mahidol/videos/768780285726688/?locale=th_TH (Mahidol University, 2025). And part of the audiences' feedback after participating in the event can also be viewed through We Mahidol Channel's show: https://www.youtube.com/ watch?v=aTULhkRjgAA&t=5s (We Mahidol Channel, 2025).

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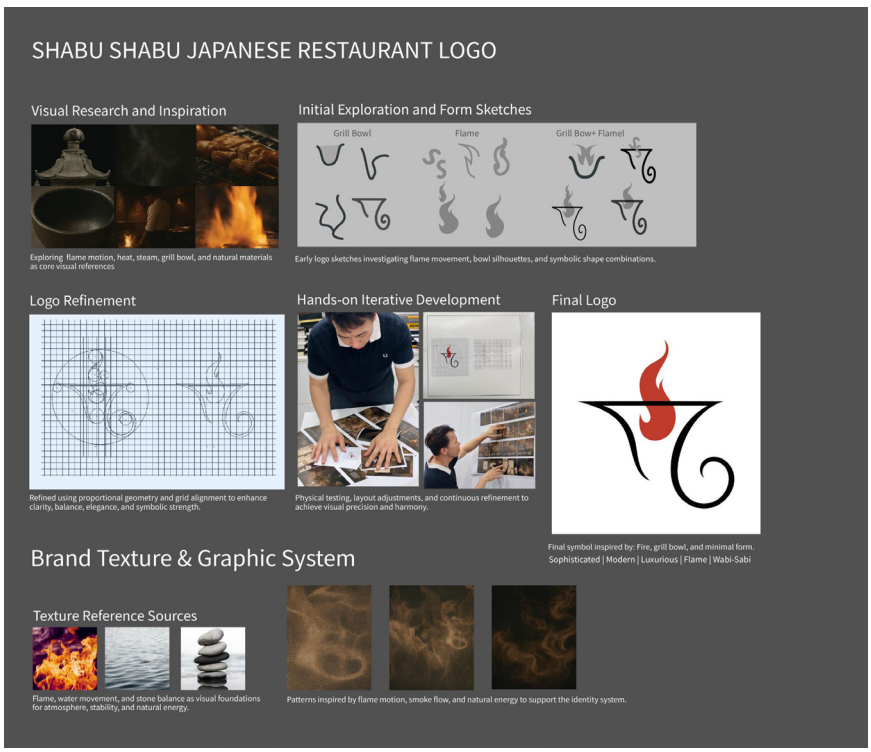
PARTICIPATED CREATIVE WORKS



Between Fire and Form: The Synthesis of Japanese Aesthetics in Contemporary Branding Design

Asst. Prof. Dr. Lung Chi Lin

College of Design, Rangsit University



Abstract :
This project investigates how traditional Japanese aesthetics can be integrated into contemporary visual communication through the branding design of a Japanese grill and shabu-shabu restaurant. In response to the symposium theme Synthesis: Aesthetics, the study explores how cultural values, sensory experience, and modern branding strategies intersect to construct a unified visual and experiential identity. Aesthetic principles associated with wabi-sabi, shibui, and ma provide the conceptual foundation, supporting the translation of simplicity, balance, subtle refinement, and spatial rhythm into visual form. Drawing on research related to tactile and sensory engagement in design practice (Lin, 2024) and recent studies on emotional connection in sensory branding (Gao and Shen, 2024; Wang et al., 2024), the project develops a multisensory brand language that combines handcrafted elements with digital refinement. The resulting identity system, including the logo, stationery, incense packaging, and brand identity guidebook, demonstrates how traditional aesthetics can inform contemporary branding practice and generate new forms of aesthetic experience.

Objectives :
1. To integrate Japanese aesthetic principles into contemporary brand design.
2. To explore tactile and sensory qualities that enhance packaging experience.
3. To develop a cohesive visual identity that connects cultural symbolism with modern communication.

Conceptual Framework :
The conceptual foundation draws from the aesthetics of wabi-sabi, shibui, and ma, interpreted within the context of contemporary visual communication theory (Hara, 2007; Saito, 2007). These philosophies emphasize restraint, balance, subtle refinement, and spatial awareness. The project positions branding as an interaction between traditional craftsmanship and digital precision. It extends research on material tactility and sensory involvement in design education (Lin, 2024), together with recent work on sensory brand experience and emotional connection (Gao and Shen, 2024; Wang et al., 2024). Through this perspective, branding functions as a cultural and experiential medium rather than a purely commercial instrument.

Process / Methodology :
A practice-based research approach structured the development of the project, allowing conceptual inquiry and practical experimentation to evolve simultaneously. The process began with a review of literature and visual precedents focused on Japanese aesthetics, particularly the philosophies of wabi-sabi, shibui, and ma, and how they inform contemporary branding. This stage provided theoretical grounding and insight into how cultural meaning and sensory qualities are translated into visual identity systems.

The second phase concentrated on concept development. Research into dining culture, fire symbolism, transformation, and collective experience informed the exploration of visual direction and thematic positioning. Key visual references related to flame movement, charcoal heat, smoke, steam, and curved grill bowl forms provided the foundation for initial visual language exploration. Conceptual testing involved examining symbolic potential, compositional balance, and emotional tone to determine which forms most clearly expressed warmth, unity, and hospitality.

The third phase involved iterative refinement of the brand elements, during which visual hierarchy, proportions, and spatial logic were evaluated through ongoing internal critique. Adjustments were made to strengthen clarity, rhythm, and expressive coherence across identity applications.

The final phase consisted of reflective assessment, measuring how successfully the outcomes aligned with the initial intentions and identifying opportunities for future development, including packaging extensions and multisensory brand components. This process ensured that theoretical inquiry and design decision-making remained closely integrated throughout the project.

Techniques and Materials :

The techniques and materials used in this project were central to shaping a branding identity designed around sensory presence and expressive movement. The development of the visual system began with hand-drawn pencil sketches that enabled open exploration of form, curvature, and spatial rhythm. Sketching provided the flexibility to experiment with variations in directional flow, fluidity, and structural balance, shifting between controlled and free-form movement. These studies served as the foundation for digital reconstruction, where the shapes and proportions were refined using Adobe Illustrator and Adobe Photoshop. Through iterative adjustment, the identity evolved to convey a sense of continuous motion and curved stroke expression influenced by the rhythm and spatial sensibility of Japanese writing aesthetics, interpreted in a contemporary graphic manner rather than through traditional calligraphic technique.

Material selection played a significant role in defining the experiential qualities of the branding system. Recycled textured paper was chosen for its tactile warmth and subtle surface variation, supporting both sensory engagement and sustainable production values. Incense-grade cardboard provided structural integrity for packaging and introduced atmospheric association with scent, aligning with the multisensory context of dining. Soy-based inks were selected for their tonal richness and environmental responsibility, allowing nuanced detail to be retained across textured surfaces. Together, these materials communicate through weight, texture, and This project presents a cohesive branding system that synthesizes Japanese aesthetic philosophy with contemporary visual communication practice. Through the study of movement, material qualities, and symbolic form, the project explores how branding can extend beyond visual recognition to become a multisensory and emotionally grounded experience. The interplay between fire and form operates as both metaphor and structural principle, expressing a relationship between transformation, communal gathering, and the warmth associated with shared dining culture.

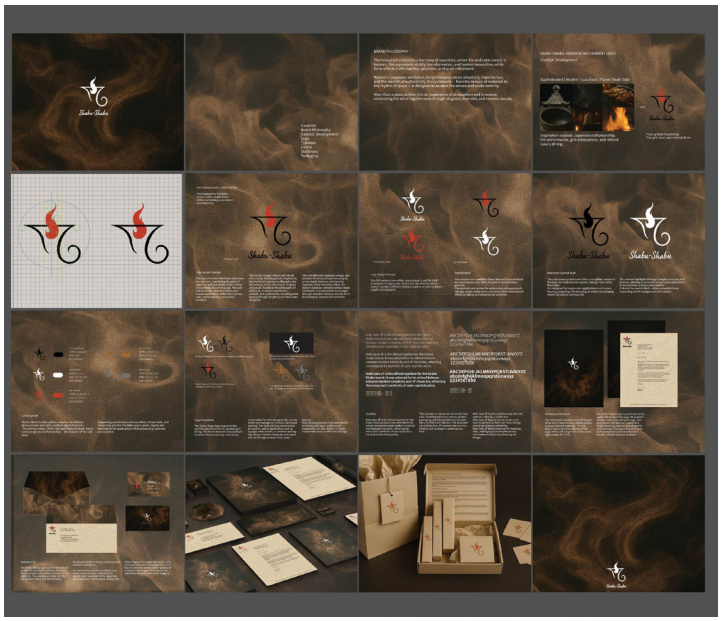
By integrating traditional aesthetic concepts such as wabi-sabi, shibui, and ma into a modern design context, the project demonstrates how cultural values can inform contemporary branding without relying on imitation or nostalgia. Instead, the identity emerges from reinterpretation and synthesis, allowing handcrafted gestures and digital precision to coexist. The introduction of tactile materials and scent-based elements, such as incense packaging, expands branding into an interactive experience, engaging sight, touch, and olfactory perception. This approach reflects the principle of omotenashi, emphasizing care, attentiveness, and hospitality.

The development of the brand identity guidebook contributes an additional layer of practical value, documenting the visual system and providing clear standards for consistent application across print and digital formats. By outlining construction methods, typographic hierarchy, layout structure, and material specifications, the guidebook supports long-term implementation and future expansion of the identity system.

Result / Conclusion :

This project presents a cohesive branding system that synthesizes Japanese aesthetic philosophy with contemporary visual communication practice. Through the study of movement, material qualities, and symbolic form, the project investigates how branding can extend beyond visual recognition to become a multisensory and emotionally grounded experience. The interplay between fire and form functions as both metaphor and structural principle, expressing a relationship between transformation, communal gathering, and the warmth associated with shared dining culture.

By integrating aesthetic concepts such as wabi-sabi, shibui, and ma into a modern design context, the project demonstrates how cultural values can inform contemporary branding without relying on imitation or nostalgia. The identity emerges through reinterpretation and synthesis, allowing handcrafted gestures and digital precision to coexist. The introduction of tactile materials and scent-based elements, such as incense packaging, expands branding into an interactive experience, engaging sight, touch, and olfactory perception. This approach reflects the principle of omotenashi, emphasizing care, attentiveness, and hospitality.





The development of the brand identity guidebook provides additional practical value by documenting the visual system and establishing clear standards for consistent application across print and digital formats. By outlining construction methods, typographic hierarchy, layout structures, and material specifications, the guidebook supports long-term implementation and future expansion of the identity system.

This project demonstrates that branding has the potential to function as cultural expression rather than solely commercial presentation. It emphasizes the importance of sensory participation and material authenticity in contemporary design practice, suggesting that future branding strategies may benefit from greater attention to experiential qualities and the emotional resonance created through physical interaction. The work encourages continued exploration of tactile branding and multisensory perception within design education and professional practice.

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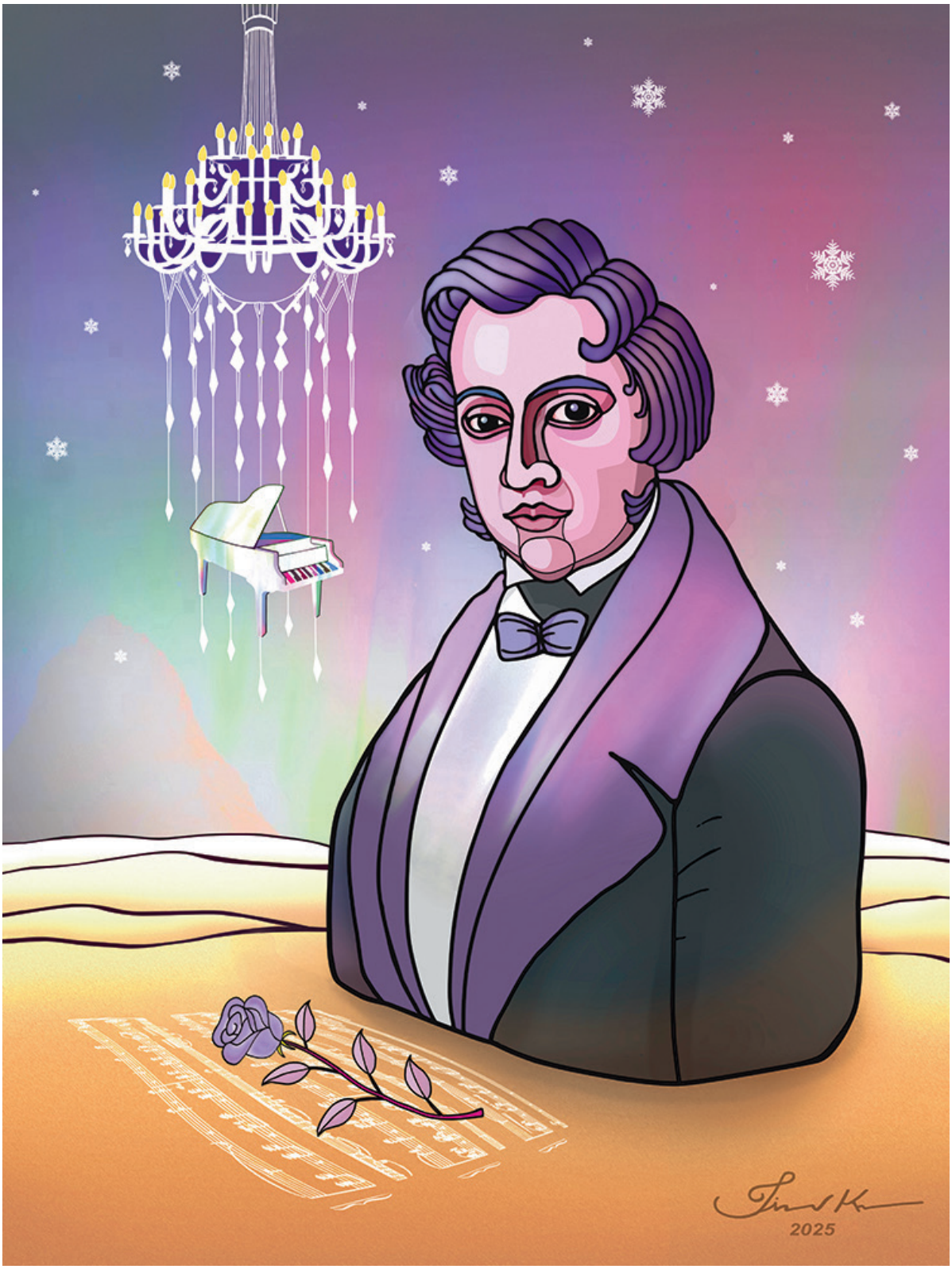

Portrait of Frédéric Chopin
(Nocturne Version)

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Abstract :
The creative project “Portrait of Frédéric Chopin (Nocturne Version) and The Letter of Love” explores the intersection of music and visual art through digital illustration, aiming to enhance the aesthetic atmosphere of the College of Music hall at Rangsit University. The first is done in a surreal art style, while the second is in a modern style.” The project focuses on interpreting the emotional depth and lyrical beauty of Chopin’s Nocturne in E-flat Major, Op. 9, No. 2 into a visual form that reflects his sensitivity, poetic elegance, and introspective mood.

The process begins with detailed research on Chopin’s life, musical style, and the expressive qualities of the nocturne. These insights are translated into preliminary sketches, visual concepts, and compositional plans. Digital illustration tools, including Adobe Illustrator and Photoshop, are employed to draw, layer, and refine the elements, applying color harmonies, gradients, and textures to evoke the serene, nocturnal atmosphere of the piece. The flowing lines, tonal contrasts, and a rhythm of light an color are designed to mirror the melodic phrasing and emotional contour of Chopin’s music.

The first illustration integrates realism and abstraction, transforming auditory emotion into visual expression. Beyond decoration, the artwork serves as an educational and inspirational element, inviting viewers to experience Chopin’s music through sight and imagination. By bridging the sensory worlds of sound and vision, the project exemplifies the potential of interdisciplinary art to communicate emotion, enhance spatial aesthetics, and foster appreciation for classical music.

The second illustration is created in a modern style to engage and inspire young music students. By using clean lines, vibrant colors of the night, and contemporary design elements, the illustration aims to connect with the visual preferences of younger learners. This stylistic choice helps make the subject matter more appealing, enhances their emotional connection to the music, and encourages a more immersive learning experience.

Ultimately, “Portrait of Frédéric Chopin (Nocturne Version)” demonstrates how digital illustration can convey musical expression, transform a physical space into an inspiring environment, and create a lasting dialogue between visual art and music, contributing to both aesthetic enrichment and creative learning.

Objectives :
To visually interpret the emotional atmosphere of Chopin’s Nocturne in E-flat Major, Op. 9, No. 2, translating its lyrical, romantic, and introspective mood into visual form.
To express the essence of Chopin’s musical personality — gentle, poetic, and passionate — through color, composition, and visual rhythm.
To create a digital portrait that harmonizes music and art, connecting auditory emotion with visual experience to enhance appreciation of classical music.
To explore the concept of “Nocturne” visually, representing night, tranquility, and inner reflection through light, tone, and atmosphere.
To evoke a sense of timeless beauty and emotional depth, reflecting how Chopin’s music transcends sound to reach the realm of pure feeling.
To inspire viewers’ imagination and empathy, allowing them to “see” the music and “hear” the emotion through art.
To contribute to a series of creative portraits of European classical and romantic composers, integrating fine art and music education for aesthetic learning environments.
To enhance the aesthetic atmosphere of the College of Music hall at Rangsit University.

Conceptual Framework :

"Portrait of Frédéric Chopin (Nocturne Version)" is a digital illustration inspired by the lyrical beauty and emotional depth of Chopin's Nocturne in E-flat Major, Op. 9, No. 2. The artwork reinterprets the delicate, romantic, and introspective qualities of the music through a visual composition that blends realism and abstraction. Flowing lines, soft gradients, and luminous tones of deep blue, silver, and warm gold reflect the serene atmosphere of night and the gentle rhythm of Chopin's piano melodies.

The portrait presents Chopin as a poetic symbol of sound and emotion, capturing his inner sensitivity and creative spirit. Through digital layering and rhythmic visual design, the work transforms musical expression into visual harmony. Created to enhance the aesthetic atmosphere of the College of Music hall at Rangsit University, the artwork invites viewers to experience the intimate dialogue between music, emotion, and visual imagination.

Process / Methodology :

1. Research and Analysis

Study Frédéric Chopin's life and his personality.

Study the emotional and musical characteristics of 'The Nocturne'. Analyze the mood, rhythm, dynamics, and tonal quality of the piece to extract key emotional elements such as tenderness, melancholy, lyricism, and serenity.

Study Surrealist art focusing on the painting of Salvador Fellip Jacint Dalí in the late Renaissance. By using a desert landscape as the background, the design gains a sense of endless space, enhancing the feeling of a grand, expansive artwork.

2. Concept Development

2.1Translate musical analysis into visual ideas, deciding on the color scheme and mood that reflect the nocturne's atmosphere.

Mauve or Lavender adds a gentle, dreamy tone of affection.

Willow Gray provide gentle

Pale Mint provides calm and balance, echoing the nocturne's gentle ebb and flow – Midnight –

Blue reflects the "night" aspect of the nocturne and its quiet introspective mood.

Champagne Gold for luxury and grace.

Gold (#E6BE8A) graceful and romantic.

2.2 Sketch preliminary concepts emphasizing flowing lines, composition, rhythmic movement, to convey musical expression visually.

2.3 Decide on symbolic elements, such as a music note sheet, piano, snowflake, chandelier, and chandelier to enhance emotional depth.

The sheet music of Nocturne in E-flat Major, Op. 9 represents the piece composed by Frédéric Chopin.

The image of the piano represents the instrument used to perform 'The Nocturne'.

The snowflake represents uniqueness, beauty, grace, tender and sincerity

The chandelier represents elegance and sophistication, serving as a visual metaphor for the refined aesthetic and emotional depth of classical music.

The rose image represents love, passion, beauty, romance, and emotion.

3. Digital Illustration Creation

3.1 Use Adobe Illustrator to digitally draw all elements based on the preliminary sketch.

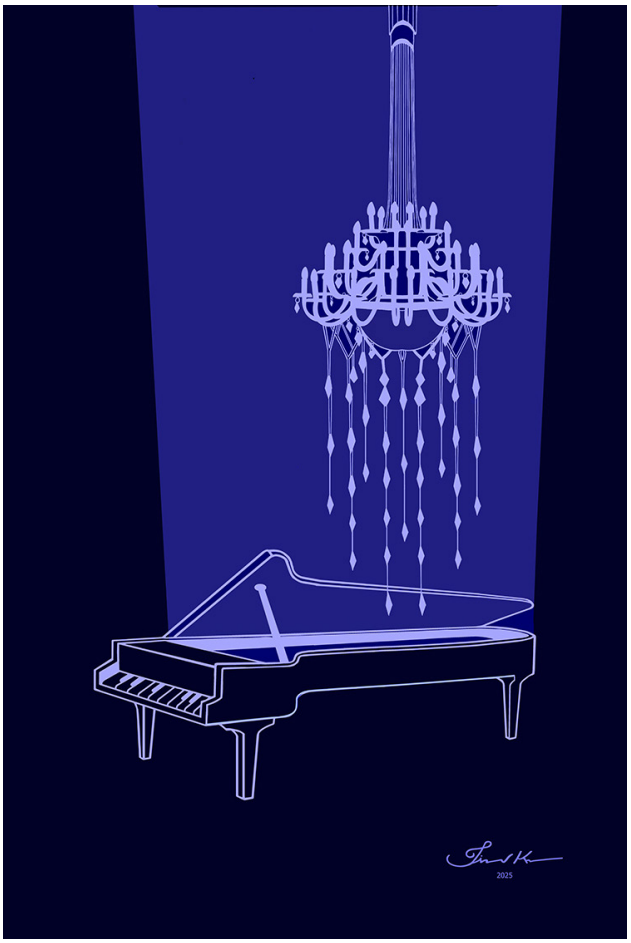
3.2 Use Adobe Photoshop to layer the drawn elements and refine the overall composition.

3.3 Use Adobe Photoshop to apply color harmonies, gradients, and textures, evoking the nocturnal and reflective mood of Chopin's Nocturne, while adjusting tonal balance to align with the rhythm and emotional flow of the music.

4. Refinement and detailing

4.1 Add fine details to the portrait and background to enhance visual interest and depth.

4.2 Ensure the visual "melody" of the illustration reflects the musical piece.



5. Presentation and Application

5.1 Prepare the final illustration in high-resolution digital format suitable for display.

5.2 Install or display the artwork in the College of Music Hall at Rangsit University, enhancing the aesthetic environment and inspiring viewers through the harmony of music and visual art.

Techniques and Materials :

Use the Pen Tool in Illustrator and Photoshop to create smooth, effective curved lines.
Use Photoshop effects to enhance the texture of the ground.
Apply gradient colors in Photoshop to add depth to the ground.
Use organized layers in Illustrator and Photoshop to maintain good workflow control.
Use layer effects in Photoshop to create vibrant aurora colors in the sky.
Apply Gaussian Blur to smooth the sky's color transitions.
Use Smart Objects to preserve image quality when resizing until the final stage.
Use the Ripple Effect to give the sheet music a soft, flowing, and slightly wavy appearance.

Result / Conclusion :

The creative project "Portrait of Frédéric Chopin (Nocturne Version)" transforms the lyrical and emotional essence of Chopin's Nocturne in E-flat Major, Op. 9, No. 2 into a visual experience through digital illustration. The artwork reflects the composer's sensitivity, elegance, and the serene, introspective mood of his music using flowing lines, harmonious colors, and rhythmic visual design.

By bridging music and visual art, the illustration enhances the aesthetic atmosphere of the College of Music hall at Rangsit University, inspiring emotional engagement and appreciation of classical music. This project demonstrates the potential of interdisciplinary art to convey musical expression visually, creating a space where sound and sight coexist in harmony.



Development plan for the Rangsit University Intersection Based on the Livable City Concept

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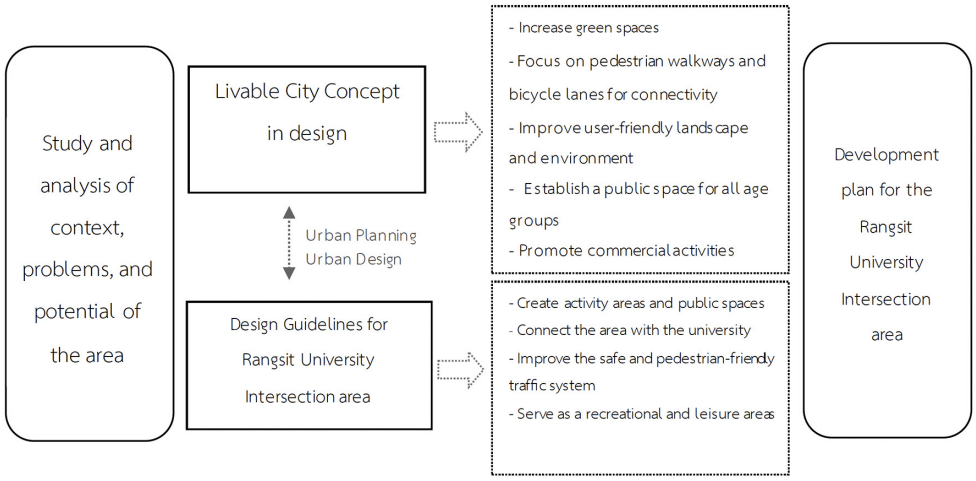
Abstract :
Rangsit University is a private educational institution situated within Muang Ake Village, a large and high-quality residential community. The substantial influx of students and personnel for study and work has established Rangsit University and its surrounding area as a local hub, particularly the intersection in front of the university, which is a densely populated area and a focal point for activities and heavy traffic. However, certain areas are currently underdeveloped to their fullest potential. Therefore, these development guidelines have been proposed for the area surrounding the Rangsit University intersection based on the Livable City Concept. This approach emphasizes designing user-friendly spaces and environments to accommodate the activities of both students and working professionals, as well as creating a new public space for the residents of Muang Ake. This will promote a high quality of life and foster a desirable and sustainable community.

The essential objectives for the study and design development of the area are: (1) to study and understand the various contextual aspects of the area; (2) to analyze the existing problems and potential of the area using the principles of Urban Planning and Urban Design; and (3) to propose guidelines for the design development of the area and its environment based on the Livable City Concept.

This design study focuses on applying principles of urban planning and urban design to improve and enhance the physical environment for better usability. The study presents design ideas aligned with the Livable City Concept as the primary framework for development, organizing the site into four key zones: a Co-working Space, a Food Court, a Fitness Center, and a Green Area. Following the proposed improvements, the site will be transformed into a new public space with an environment that supports learning and living. It will function as both a node and a place for the district and community, serving as a space that fosters learning and everyday living while safely and sustainably connecting the university with the surrounding residential community.

Objectives :
To study and understand the concept and various components of the town
To analyze the existing problems and potential of the area using the principles of Urban Planning and Urban Design
To propose design and development guidelines based on the Livable City Concept that align with the surrounding context

Conceptual Framework :
The implementation of the Livable City Concept as the development guideline for the Rangsit University Intersection area can be summarized into the conceptual framework for study and design as follows:



The development of the Rangsit University Intersection area using the Livable City Concept is an approach that focuses on designing spaces to enhance the quality of life for residents across environmental, economic, social, and accessibility dimensions. The goal is to transform the Rangsit University Intersection area into a creative, vibrant, safe, and sustainable common space. The design and planning principles are as follows:

1. Connectivity: connecting pedestrian and bicycle pathways to all directions, designing safe crosswalks and waiting areas, and ensuring convenient access to public transportation systems
2. Land Use Integration: blending educational, commercial, residential, and public space uses (mixed use) to accommodate the activities of students and the community, creating an interesting activity node to attract users
3. Green and Environmental Design: increasing green spaces and roadside tree systems, developing a “Green Buffer” to mitigate heat and pollution, and designing drainage systems and water absorption areas (Sponge Areas)
4. Landscape and Architecture: arranging architectural elements to harmonize with the urban context and designing spaces that are adaptable for various types of activities



Process / Methodology :

The study and development of the Rangsit University Intersection area using the Livable City Concept involves the following study and design process:

1. The data study and survey were divided as follows:

1.1 Physical area survey: the size and boundaries of the area, various infrastructure components, surrounding activities and context, routes and accessibility, and problems and constraints

1.2 Community context analysis: surveying the population and user behavior, gathering feedback, and analyzing the needs of area users, such as the need for recreation and shared activities

1.3 Potential and limitation analysis

2. Conceptual framework development

2.1 Defining the vision for area development with the Livable City Concept: connecting spaces through activities and creating a sustainable area for diverse uses

2.2 Defining development objectives: developing spaces that accommodate community activities, increasing green areas and improving the landscape, and considering safety and comfort to attract people for shared usage

2.3 Defining design guidelines: designing spaces to support diverse activities, including rest zones, green zones, outdoor activity zones, commercial zones, and other zones that support the area's potential

3. Design and development

3.1 Area development planning: planning to cover the entire area, including various activity zones and circulation routes that connect both internal and external activities

3.2 Detailed design: walkways, activity areas, green spaces, and various facilities

3.3 3D visualization presentation to clearly communicate the concept and the development guidelines

Techniques and Materials :

In designing public spaces for social interaction, it is crucial that everyone can access and engage in shared activities. Therefore, the design process will incorporate the Universal Design Principles to ensure that people of all ages and abilities can utilize the space and benefit from it collectively. The Universal Design Principles aim at designing environments for all user groups, including typical individuals, children, the elderly, and people with disabilities. This approach ensures that everyone can access and use the space without barriers, thereby creating equality in accessing both the area and its services. These principles therefore lead to sustainable and high-quality societal development as well as reflecting the Livable City Concept.

Additionally, the design techniques and strategies that should be applied in alignment with the Livable City concept must take into account the following aspects:

1. Walkability – ensuring adequate sidewalk width and the use of safe paving materials.
2. Connectivity – providing convenient and safe connections supported by a clear signage system.
3. Mixed-use development – integrating diverse and functional activities within the area.
4. Green spaces and environmental quality – incorporating both hardscape and permeable surfaces to provide shade and mitigate flooding.
5. Safety – ensuring safety through design measures that reduce hidden or blind spots, enhance spatial openness for clear visibility, and provide comprehensive lighting coverage, with solar-powered lighting systems to improve energy efficiency.
6. Place identity – creating distinctive features that serve as nodes and landmarks for the district and community.

Result / Conclusion :

The development of the Rangsit University Intersection area using the Livable City Concept is a study focused on creating a livable urban environment that responds to the needs of all user groups by efficiently designing the space to connect the university, the community, and transportation networks. Since this area is currently underutilized, the area development guidelines to be a public space for everyone, accommodating both recreational and leisure activities. The development area is divided into several zones, including a co-working space, a food court, a fitness center, and green areas. Each zone is conveniently and safely connected by pedestrian walkways. This space will be developed into the community's new central hub, functioning as a node and place for learning, meeting, and activities that simultaneously promote both quality of life and environmental sustainability.

The planning and design process emphasized creating a balance between activity areas, green spaces, and circulation routes. Safe, convenient, and shaded pedestrian paths were designed to encourage walking and reduce reliance on private vehicles. Furthermore, the outdoor activity area was designed to function as both the active and the passive space, fostering vibrancy and community engagement. The development goal is to create a living and learning space that harmoniously connects the university with the community, serving as a destination where people can safely and sustainably spend time on activities and movement. Crucially, the outcome of this area's development will not only generate physical value but also establish a genuine balance among the environment, economy, and society to facilitate learning, relaxation, and connection between the university and the surrounding community.



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“Pita!!! What are the military for?”

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Abstract :
The discourse that asks, "What are soldiers for?" has been used by political parties as part of their election campaigns to emphasize their intention to reform and reduce the military's role. However, in reality, when the nation faces critical situations such as the great flood of 2011, natural disasters like earthquakes, or building collapses, the recurring image we see is that of soldiers being deployed to help the people. Even in times of border tensions and clashes between Thailand and Cambodia, soldiers have been on the front lines. Thus, the discourse "What are soldiers for?" has, in turn, prompted a public response that reflects the significance, importance, and capability of the military in protecting the nation—missions that may demand great sacrifice, even to the point of disability or death.

From this concept came the inspiration to create the artwork "Pita!!! What are the military for?" in the form of an Art Toy. The process began with gathering information about military missions and related discourses from credible websites and platforms, which were then synthesized into conceptual sketches. In the design, the form of a "cat" was chosen to represent the soldier.

Materials – Foam was used as the internal structure, while paper clay served as the main sculpting material. The surface was carefully sanded smooth before being finished with acrylic paint.

On the left side, the figure is dressed as a fully equipped combat-ready soldier. On the right side, the figure represents a wounded soldier who has lost an eye and a leg in battle, relying on a prosthetic limb and a crutch for support. On the back, a knife bearing the logo of the political party that coined the original discourse is stabbed into the figure.

This symbolic composition allows the artwork to effectively convey its intended message. Art Toy : Art Toy is a new form of artistic expression that involves creating art in the form of toys. Art Toy designs often incorporate elements of pop culture and values to appeal to a wider audience.

Paper clay is a type of molding material made mostly from paper pulp. It hardens on its own without requiring baking.

Objectives :
1. The objective is to support and encourage soldiers — individuals whose duty is to protect the sovereignty of the nation — yet who have been disparaged and undermined by political groups harboring prejudice against the military, thereby diminishing the dignity of Thai soldiers.
2. To develop creative skills using paper clay and mixed media.





Work process



"Pita!!! What are the military for?"

Conceptual Framework :

The discourse "What are soldiers for?" was spoken by Mr. Pita Limjaroenrat during a campaign speech on June 18, 2023, in which he said:

"For 80 years, Thailand — what are soldiers for? Who are you going to fight with? Suppose someone invades, I don't believe we would win. Besides, it's a matter of weapons. Neighboring countries that used to quarrel no longer do so. Suppose someone invades, I still don't believe we would win."

These remarks were seen as belittling the dignity of the Thai military, whose duty is to safeguard the nation's independence and security, defend against both external and internal threats, protect the Monarchy, preserve national interests, support the government's development missions, and assist citizens during disasters.

During crises such as major floods, earthquakes, or building collapses, soldiers have consistently left their bases to help the people. More recently, the border tensions and clashes between Thailand and Cambodia have once again underscored the essential role of the military, turning the discourse "What are soldiers for?" into a viral phrase. The majority of the public responded by affirming that this is precisely why the nation needs soldiers.

At a time when the military's role as the "protector of the nation's borders" has become more evident, countless citizens have expressed their support and encouragement to those serving on the front lines—men and women who defend the country at the cost of their own lives. In contrast, the political party that originated this discourse has shown no tangible actions that demonstrate genuine service or gratitude toward the nation.

"Pita!!! What are the military for?" features a cat as a symbolic representation of a soldier. On the left side, the cat appears as a soldier dressed and ready for patrol.

This concept originated from an earlier line of creative ideas that inspired the creation of the Art Toy piece titled "Pita!!! What are the military for?" The design continues from the artist's previous series of cat-themed works, including "Stray Cat – Adopted Cat," "Bionic Cat," and "The Corrupt Politician."

In this work, the cat is depicted as having lost an eye and a leg from stepping on a landmine, symbolizing the sacrifice of soldiers in battle. On the back of the cat, a knife bearing the logo of the political party that coined the derogatory discourse is stabbed and firmly lodged — representing betrayal and disregard toward the military's duty to fight and protect the nation.

Meanwhile, on the right side, the cat is portrayed wearing a patient's uniform, symbolizing a soldier who has fulfilled his duty in battle and suffered severe injuries in the line of service.

Process / Methodology :

The process began with collecting information and interview articles from thinkers, scholars, and political analysts through various websites and online platforms related to the role and mission of the military, as well as discourses associated with it. The research also included studying the characteristics of military uniforms, hospital patient clothing, and the structure of prosthetic legs. These materials were analyzed and synthesized to form the conceptual foundation for creating preliminary sketches. Throughout the process, careful attention was given to artistic composition, including elements such as form, balance, and color usage in the artwork.

Techniques and Materials :

Paper clay is a versatile sculpting material that can be molded into various shapes. It contains a foam core, and to create the cat figurine, the clay must be divided into separate parts, including the head, torso, arms, and legs, before being assembled. Once the structure is complete, the surface is carefully smoothed to ensure a refined finish before painting the cat using acrylic paints. The cat's eyes are crafted by combining a small glass dome with pre-made plastic eyeballs to enhance the figurine's depth and expression. In this artwork, a real knife is used, with the logo of the political party that originated the discourse attached to it, and it is stabbed into the center of the figure's back. The metal rod of the prosthetic leg is made from a PVC pipe core wrapped with foil stickers, while the crutch is crafted from a steel tube with a wire core, then wrapped once more with a shower hose resembling aluminum to create the final form.

Result / Conclusion :

The artwork "Pita!!! What are the military for?" reflects a critical perspective toward those who hold prejudice against the military profession—despite the fact that soldiers must often sacrifice their blood, flesh, and even their lives, facing danger and death to preserve peace and order for the nation and its people. They must always be prepared to defend the sovereignty of the country from any form of invasion.

In terms of form, the piece takes the shape of an Art Toy, using the figure of a cat to symbolize a soldier. On the left side, the cat is dressed in full military uniform, complete with a helmet and bulletproof vest, ready for combat. On the right side, however, the cat represents a soldier who has shed blood and made sacrifices, yet receives little in return—facing criticism from certain politicians or citizens who claim to stand for democracy, but continue to denounce or belittle the military.

The work underscores the contrast between sacrifice and misunderstanding, portraying soldiers who lose eyes, legs, or even their lives in the line of duty, guided by their deep sense of responsibility and devotion to protect the nation's sovereignty. Against this backdrop, the repeated discourse — "What are soldiers for?" — becomes a poignant reminder of society's conflicting views and the unrecognized valor of those who serve.

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Anda Phang Nga Long-Stay.

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Asst. Prof. Korapong Karnasuta
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Abstract :
This study presents the design and development framework for a long-term residential project in Takua Pa, Phang Nga Province, located within a palm oil plantation and targeting European and Scandinavian Retirees (‘Silver Tourists’) seeking stays of six months or more. The conceptual foundation is derived from a meticulous analysis of this demographic’s specific behaviors—namely, the high demand for privacy, sunbathing, warm soaking baths, cultural integration, and safety—to inform functional and material specifications.

The methodology encompassed a sequential process: site and climate analysis, economic and behavioral research on silver tourism and purchasing power, architectural program definition, feasibility studies, and detailed design phases. Key conceptual pillars guiding the design are: Functionality for complete long-term habitability; Health & Wellness, featuring Age-Friendly principles like No-Step design and non-slip ramps; Local Integration to suit the Tropical Climate; and Connection to Nature.

Architecturally, the integration is achieved using expansive verandas and floor-to-ceiling sliding glass doors to merge interior and exterior spaces with the surrounding palm garden. Materials emphasize durability against high rainfall and humidity, utilizing reinforced concrete structures and Shingle Roofs, while prioritizing non-slip surfaces for elderly safety. The resulting design provides residents with a comfortable, secure, and harmonizing “second home” experience that is deeply attuned to both the tropical context and the specific needs of the silver tourism market.

Objectives :
1. To investigate and assess the feasibility of developing a long-term residential project specifically targeting the international elderly demographic.
2. To develop and design activities and functional spaces based on the observed behaviors and specific needs of the primary user group.
3. To study and implement architectural design strategies appropriate for the humid, tropical climate of Southern Thailand.



Conceptual Framework :

The design study for this project is situated in Takua Pa District, Phang Nga Province, in an area surrounded by a palm oil plantation, approximately 20 minutes from the coastline. The conceptual framework for the design initiates from an inquiry into the specific behavioral patterns and limitations of the primary user group: foreigners (European and Scandinavian). The analysis identified this group as Retirees or 'Silver Tourists', exhibiting clear and consistent behaviors such as a high desire for privacy, enjoyment of sunbathing, preference for warm soaking baths and swimming, interest in experiencing local life, tendency not to self-cater, and reliance on motorcycles for transportation.

These observations led to the development of the following key conceptual pillars:

I. Functionality: Habitability and Complete Living

The space must be designed to facilitate long-term residency, not merely short-term tourism. It must provide all necessary amenities for complete daily use and living.

II. Health & Wellness: Age-Friendly and Safety Focus

The design critically considers elderly users' mobility, balance, and overall safety. This is achieved by implementing a "No-Step" design (single-level flooring) throughout all primary areas to minimize tripping hazards. Additionally, non-slip ramps are integrated to ensure accessible entry to key spaces.

III. Local Integration: Experience and Community

The design promotes a connection with the local context, fostering experience exchange and community engagement. The architecture is explicitly designed to suit the Tropical Climate.

IV. Connection to Nature: Palm Garden Integration

Given the location within a palm plantation, the design aims to perpetually connect residents with the surrounding natural environment. This is achieved by designing expansive verandas, ideal for activities like sunbathing. The primary elevation features floor-to-ceiling sliding glass doors along its entire length. When opened, these doors merge the interior and exterior spaces, maximizing natural light and creating an immediate, immersive connection to nature and a continuous sense of tropical relaxation .The use of a Gable Roof with Extended Overhanging Eaves provides essential protection against seasonal storms. Conversely, certain sections of the roof are intentionally shortened to maximize sun exposure on the dedicated sunbathing verandas.

Process / Methodology :

The project commenced with a comprehensive site analysis, investigating the specific geographical location, climatic conditions, and surrounding context. Given that the site is situated within a palm plantation and is adjacent to, or surrounded by, similar development projects, the process was immediately broadened to include a market needs assessment.

The research phase involved data collection from the Ministry of Tourism to analyze the primary user group (international tourists), focusing on annual tourist statistics and an economic analysis of Phang Nga Province to determine the target users' purchasing power. This economic viability was further validated through case studies of comparable long-stay projects within the province. Concurrently, a crucial element of the research involved an in-depth physical and behavioral analysis of the primary user group, examining both their physiological considerations and daily lifestyle patterns.

The findings from the research phase informed the subsequent steps:

1. Architectural Programming: The project proceeded to define the Architectural Program, detailing all necessary functional requirements and determining the appropriate scale based on user behavior and comparative analysis of similar projects.

2. Feasibility Study and Budgeting: A thorough investment feasibility analysis was conducted to assess project budgeting, return on investment (ROI), and overall financial viability.

3. Design and Documentation: Preliminary concepts were established, leading to the First and Second Stages of Schematic Design. This was followed by the production of Permit Documentation

and, finally, the comprehensive Construction Drawings.
4. Construction: The process concludes with the Construction Execution Phase.

Techniques and Materials :

The guiding principle for material selection and construction techniques is directly linked to the demanding climate of Southern Thailand, characterised by heavy rainfall, high humidity, and monsoon seasons.

Consequently, the project specifies the following:

• Reinforced Concrete (RC) Structures for core elements.
• Brick Walls in non-structural areas.
• Composite Wood (WPC) for verandas.
• A Shingle Roof system to ensure the overall resilience of the building against severe climatic conditions.

Material selection prioritises those that offer a tactile finish, excellent heat dissipation, and, crucially, non-slip properties. Glossy or slick surfaces are strictly avoided across all accessible areas to mitigate hazards and ensure the safety and security of the elderly.

Result / Conclusion :

This project is designed as a long-term residential specifically targeting European and Scandinavian retirees. The primary goal of these occupants, who typically stay for six months or more (often as couples), is to pursue a lifestyle focused on relaxation, long-stay habitation, and escape from the cold winters of their home countries.

Consequently, the project aims to provide residents with an immersive experience, allowing them to fully integrate with the local nature, climate, and way of life. The design strategy focuses on maximal affinity with the site context, ensuring the architecture is deeply connected to the natural environment. Furthermore, the design is intrinsically linked to the specific behaviors of the users. All architectural elements are characterized by simplicity and harmony with the Tropical Climate, emphasizing a high level of comfort and habitability that rivals their primary residence, effectively establishing the complex as their "second home."

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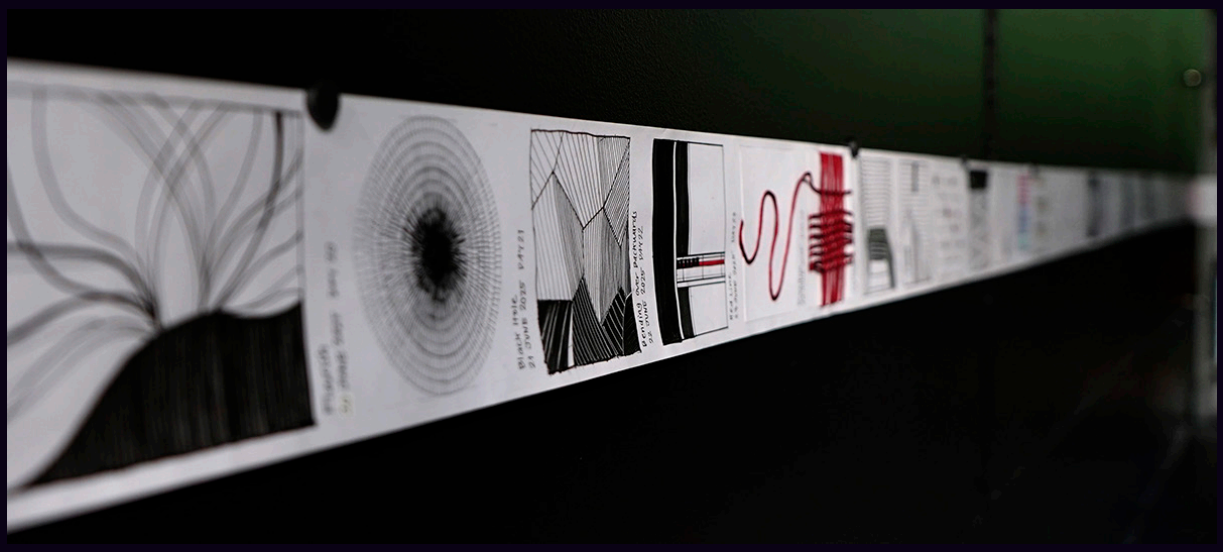
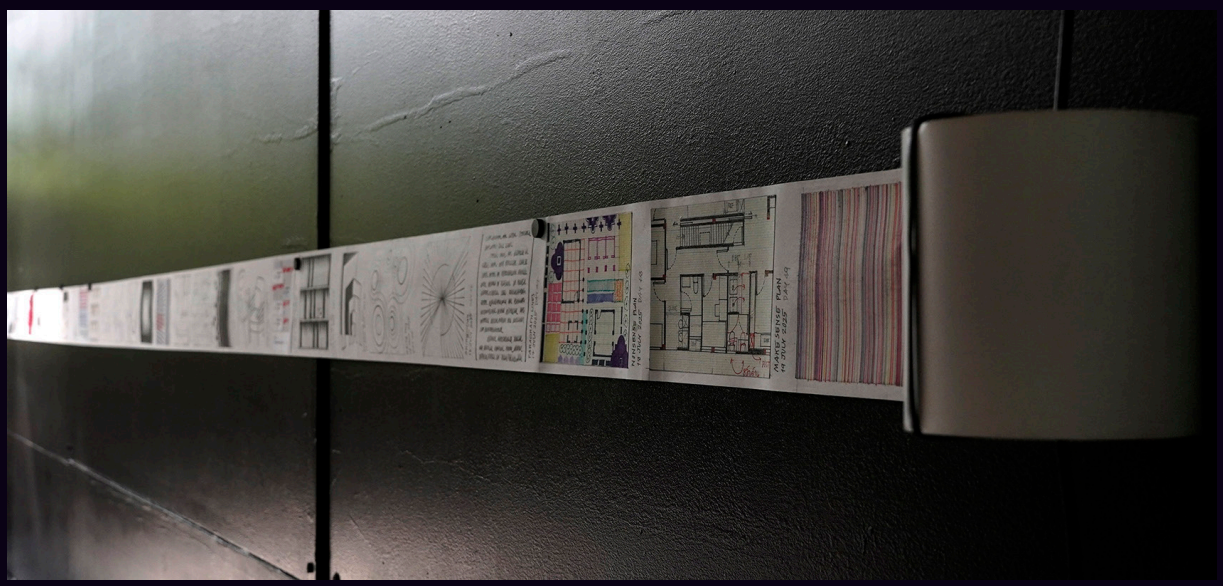
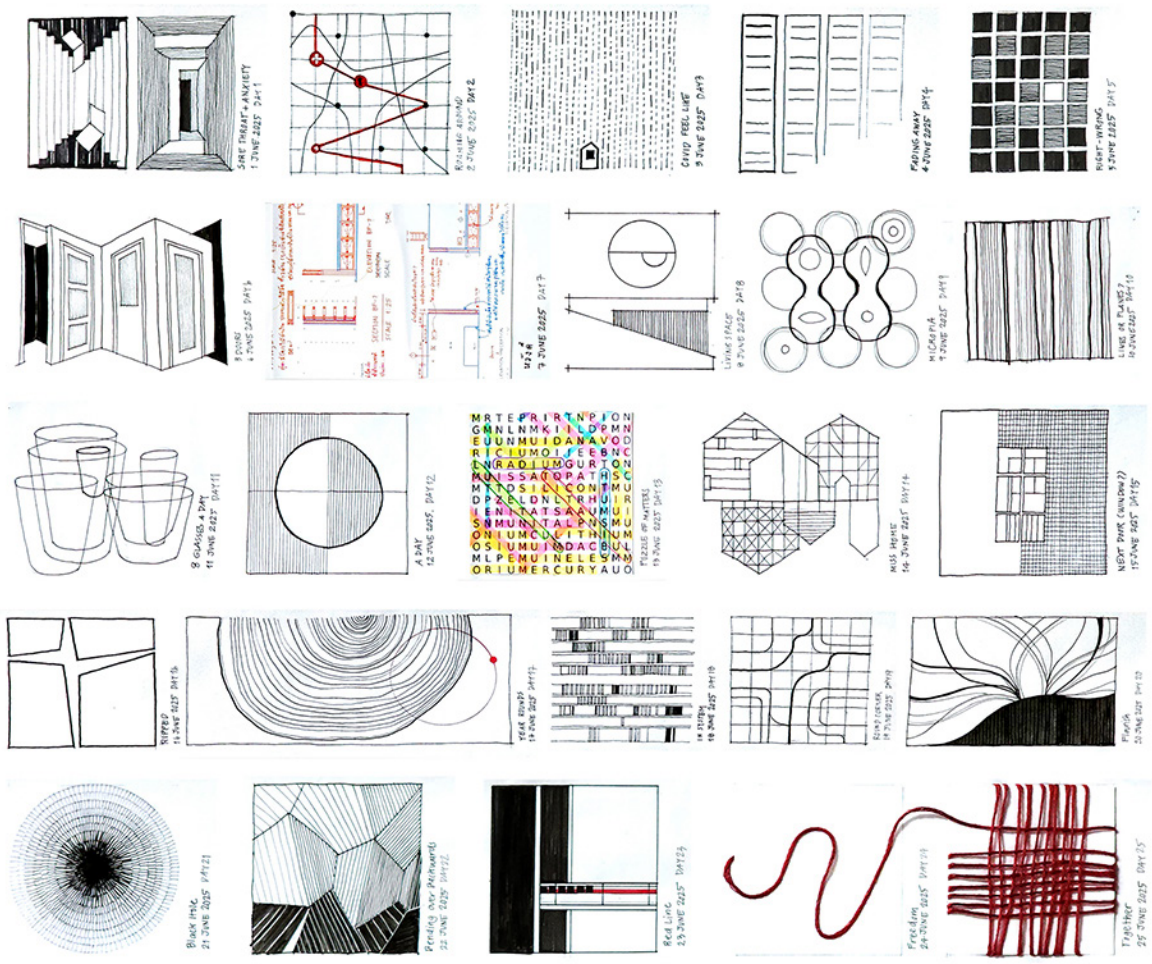


NEVER A DAY WITHOUT A LINE: A Creative Exploration of Consistency and Self-Experience in Art

Asst. Prof. Pailin Phokthavi
College of Design, Rangsit University



PARTICIPATED CREATIVE WORKS



Abstract :

“NEVER A DAY WITHOUT A LINE,” is a creative artwork and experiment inspired by the motto once adopted by the Greek painter Apelles, who kept his discipline to draw at least one line every day. The project aims to transform lines, simple elements in art, into a new way of journaling, to encourage all artists and creators to keep making art every day, even just a little, and to explore the feelings and self-experiences that emerge through the process.

The origin of this work began with a personal memory from the first day in architecture school when “a line” was the very first topic of all lessons. The teacher, Assoc. Prof. Dr. Tipsuda Patumanon, assigned the hand-lettering “NEVER A DAY WITHOUT A LINE,” followed by its Thai version, “อย่าพึงเว้นแม้วันวาร บ่มิจารสักเส้นเดียว.” Those early lessons became the root of this artwork—a reminder that consistency is the key to growth.

Using a roll of receipt paper as both a background canvas for the artwork and a metaphorical line itself, the artwork was created by drawing one small piece of line art each day for 50 days. Different kinds of lines—straight, curved, thick, thin, and textured—were used to express moods, ideas, and small moments from daily life. The finished paper roll, stretching along the wall, becomes both a timeline and a visual diary. In the exhibition, viewers are invited to interact by starting their own drawing on a new roll, creating their own “day one with a line.”

Through this process, the motto was not only practiced but also proven. The project reveals that lines hold power, but true strength lies in consistency. It teaches that creativity grows in the process, not in perfection, and that each line drawn is a trace of self-awareness and discovery. In the end, this artwork becomes a record of life where art and living meet, reminding us that when we live with art, even a single line a day can enrich life itself.

Objectives :

1. To synthesize simple elements into a new way of journaling through a new form of art.
2. To inspire and encourage all artists and creators to persist in practicing and creating art at least a little every day by the creative artwork that shares life experiences.
3. To experiment with creating the artwork applied with a concept from the motto, and to explore the feelings and self-experiences while working with the artwork.

Conceptual Framework :

Self-Experience: the origin of the artwork.

It was only day one in the architecture school when we learned the most important lesson in lives. "Lines" were the first elements we drew on the first day before all the rest of the wisdom would come. We were required to do hand-drafting for the word lettering "NEVER A DAY WITHOUT A LINE," assigned by Assoc. Prof. Dr. Tipsuda Patumanon (รศ.ดร. ทิพย์สุดา ปทุมานนท์) in an architectural drawing class. The week later came the lettering in the Thai version, "อย่าพึงเว้นแม้วันวาร บ่มิจารสักเส้นเดียว." The works implied the essential lesson given, "Consistency is the key to success." These profound memories and experiences originate the concept of this artwork.

Lines

"Lines" are blood veins giving pulses and life in art. Lines define shapes and construct forms. (The J. Paul Getty Museum, n.d.) Lines can change perspectives and dimensions. Simultaneously, lines capacitate as a magic tool to lead and move us to desired directions. At the most abstract level, lines communicate meanings, emotions, and imagination. (Coates, 2023) Yet, lines are fundamental. Mostly, not dots or planes, lines are the first thing we start when we draw.

Never a Day without a Line

Brought up by Pliny the Elder, a Roman author, the idea of "no day without a line," or "Nulla dies sine linea" in Latin, was once adapted to the Greek painter Apelles's work life. Apelles kept his discipline and consistency in drawing at least a line every day, never letting a day pass by without practicing his art. It has inspired many artists to use the words as their mottos. (Coggins, 2022)

Creation of the Artwork

Derived from self-experiences and the lesson from the motto, the concept, "NEVER A DAY WITHOUT A LINE," leads to the creation of the artwork. Using a roll of long receipt paper strip as a canvas to draw thumbnail arts with lines to record tracking of moods, ideas, and incidents in a daily life, the motto has been experimented with, proved, and presented through this artwork.

Process / Methodology :

1. Set the ideas and project direction: Set the ideas to convey the concept "Never a Day without a Line" in the creative artwork, using lines as main elements on a new form of paper surface used for drawing. The idea came up with drawing a piece of line art once a day for a period of time on a long receipt paper roll, which itself also has the character as a line.
2. Research analysis and development of a conceptual framework: Research and study for related information and knowledge about the background of the motto "Never a Day without a Line" and lines as a fundamental element used in art.
3. Create an artwork and the presentation: Draw line art thumbnails with ink and pencil on a receipt paper roll, using lines as a main element and using many types of lines: straight, curved, bent, thin and thick, contour and shading, and hatching lines to create thumbnails 1 time a day to portray feelings, stories, incidents, and little things that happen in the artist's daily life.
4. Exhibit the artwork for viewers to participate and interact: Display the paper roll on the wall and show the art piece. Provide a new receipt paper roll for viewers' interaction in starting their drawing as well.

Techniques and Materials :

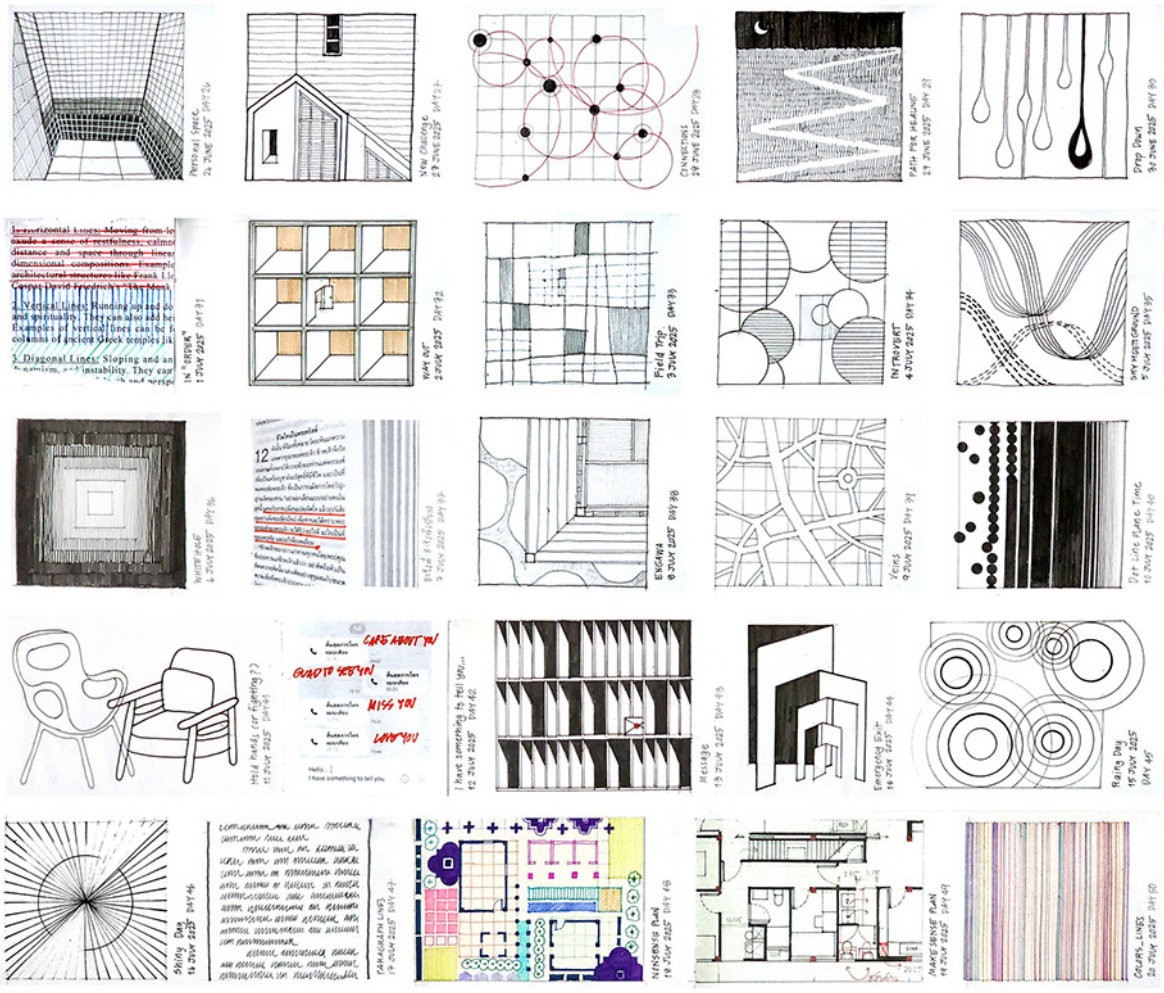
Materials:

1. A receipt paper roll in 8 cm wide and 5 meters long
2. Pens in different sizes, pencils, printed materials, threads, and mixed materials
3. Strings and push pins for the exhibition setting

Technique:

The artwork: the artwork is created with mixed media to illustrate the drawing in several techniques, such as using many sizes of ink pens and pencils to draw on the receipt paper roll or collaging with collected or printed paper. Some thumbnail art pieces are composed with other materials such as threads.

The Exhibition: the artwork will be displayed on the wall with strings holding the art piece. Along the length of the wall, the art will be exhibited horizontally to emphasize its performing as a line. (A new receipt paper roll will be provided for viewers to participate and interact in line drawing to start their own day one with a line.)



Result / Conclusion :

The creative artwork “NEVER A DAY WITHOUT A LINE” has become “a record of life” where life and art meet. The result of the motto has been proved not just today, but more than 2000 years ago. The philosophy is simple and successful, yet challenging, as it has been confirmed by many artists who used it as their life wisdom.

On the strip of receipt paper roll, acting as a linear canvas or a line itself, are the little thumbnail art pieces drawn in pencil and ink lines by hand, a picture a day for 50 days. The initial intention was to create an inspiration for all artists to work and practice consistently, even if it is just a single line a day. However, during the process of the artwork, the outcome of this work gave me more lessons than expected, for example:

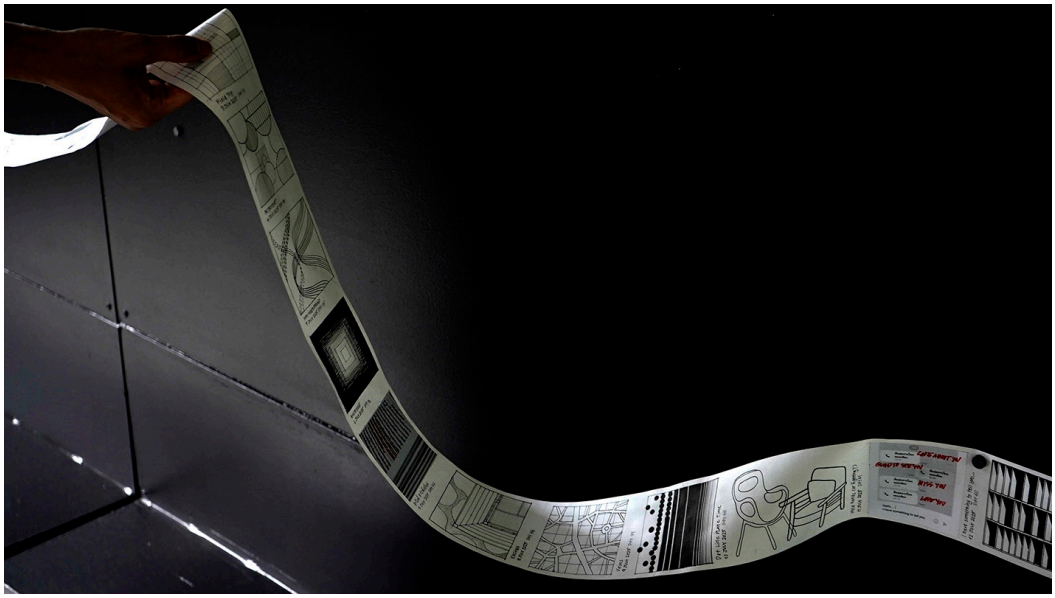
1. Lines are powerful, but consistency to draw is real strength. To be successful, not only practice skills, but also our habits of regularity need to be crafted every day.

2. Creativity can be embedded in the process. A line a day helps us to focus on the process rather than the outcome. New lines and new ideas have to be creatively drawn every day.

3. When focusing on the process, we will be able to let go of the perfection. Practice makes not perfect, but better every day.

4. Self-awareness, self-exploration, and self-discovery happened. Now I know myself more, both mind and body: my shaking hands, my obstructive eyesight, my anxiety, how I feel, what I like to draw, when my life has been chaotic, and how I have been challenged by consistency. All pervade in the lines.

For art, all masters cannot achieve without starting by drawing a line, not only once, but once a day. Because when the art is in our life, even though it is just a line in a day, the art will be nurtured by life, and life will be enriched by art in return, as the former teacher has hinted, “(LIVE YOUR LIFE,) NEVER A DAY WITHOUT A LINE.”



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Yaks Hotel: Reception and Lobby Renovation Design

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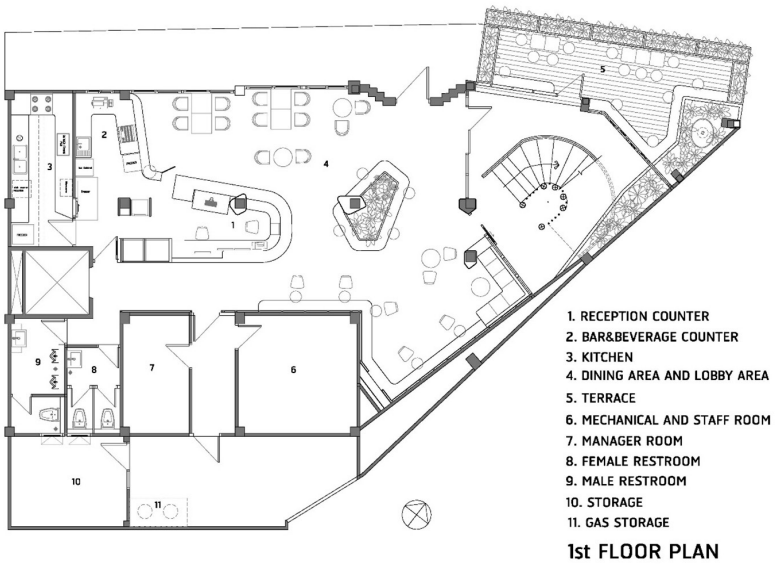
Faculty of Architecture, Rangsit University



1st FLOOR PLAN

Abstract :
This project presents the interior renovation of the first floor and mezzanine of Yaks Hotel, focusing on the lobby, reception, restaurant, and lounge areas. The design integrates functional zones while expressing the hotel's corporate identity through a unified material and spatial strategy. A key distinguishing aspect is the transformation of previously disconnected areas into a continuous public space that enhances operational efficiency and delivers a cohesive guest experience.

The design framework emphasizes spatial fluidity, brand visibility, and cross-programmed use. Central to the scheme is a feature reception wall using backlit perforated metal to establish a unique visual identity for the hotel. Material selections—cement flooring, white surfaces, and warm wood finishes—reinforce a contemporary and welcoming atmosphere. The outcome demonstrates improved spatial coherence, stronger brand recognition, and a more efficient hospitality environment.

Objectives :
To redesign and improve the reception hall, restaurant, and kitchen areas, lobby, and lounge spaces located on the first floor and mezzanine level of Yaks Hotel.

Conceptual Framework :
The design project focuses on the renovation of the hotel's first floor and mezzanine, specifically the lobby, restaurant, and lounge areas. The conceptual framework is organized into spatial design and atmospheric design.

For spatial design, the goal of integrating the restaurant and lobby areas supports shared use with minimal staffing while maintaining fluid circulation. This approach is necessary because the hotel operates with limited personnel, and the former separation of spaces created inefficiencies in management and guest movement. The integrated layout improves staff visibility and provides guests with a clearer, more continuous public experience.

For atmospheric design, the reception counter wall is developed as a focal element incorporating the hotel's logo and corporate identity (CI). The backlit perforated metal surface enhances brand presence and establishes a memorable visual identity within a compact interior.

Process / Methodology :
Yaks Hotel initiated a renovation project for the first floor and mezzanine. Originally, the first floor served as the reception, lobby, and café areas, while the mezzanine was used as a lounge. The new design reorganises these spaces by relocating the reception counter to achieve continuity with the newly designated restaurant area. The former café is converted into a restaurant and beverage area with a kitchen, while the lobby and dining areas are connected into a seamless open space. An additional outdoor seating area is introduced to extend the lounge atmosphere near the staircase hall. The design process began with site surveying and spatial requirement analysis, followed by identifying operational needs and desired spatial ambience.

The preliminary design stage involved three rounds of design proposals, each refined based on the client's feedback. The focus was on creating functional integration between the reception counter, beverage service, and restaurant ordering area to simplify management and circulation. Special attention was given to the continuity of the lounge area, providing sufficient seating arrangements, and establishing the desired mood and tone of materials.

Once the preliminary design was approved, detailed construction drawings were produced for implementation.

Techniques and Materials :
The selected materials establish a harmonious Mood & Tone combining white, gray, and warm brown wood tones. Gray tones dominate the atmosphere through cement-finished flooring, complemented by white walls in diverse materials such as laminate, decorative wood panels, ceramic tiles, and perforated metal. Wood textures, expressed through wood laminate surfaces, are applied to seating areas and loose furniture to introduce warmth.

The reception counter wall, extending vertically to the mezzanine ceiling, serves as a key visual feature. It incorporates backlit perforated metal panels revealing the hotel's logo of a "Yaks" figure behind the surface. This lighting composition creates depth, highlights the brand identity, and visually connects the reception and restaurant zones.

Result / Conclusion :

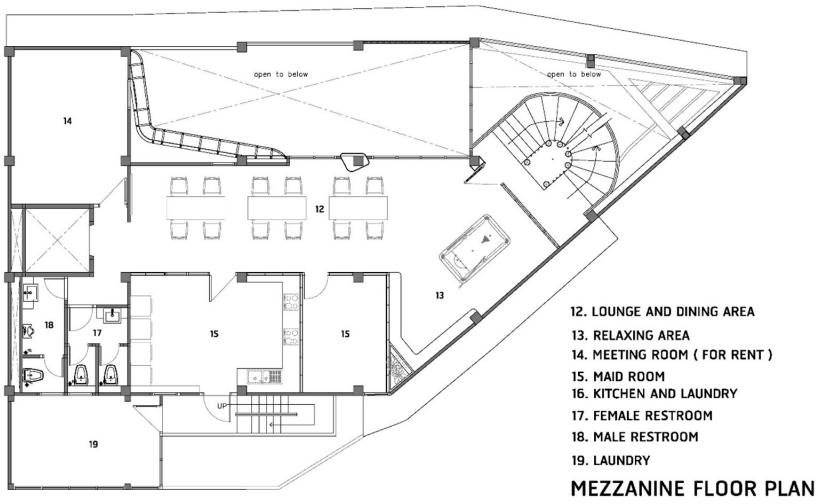
Overall, the design successfully meets the client's expectations and achieves user satisfaction.

The redesigned reception counter enhances operational efficiency while maintaining spatial continuity between the reception, restaurant, and lounge. The integration of the hotel's corporate identity (CI) within the interior design reinforces the brand's presence and establishes a coherent design language.

Furthermore, the project outcome reflects the concept of architectural atmosphere discussed by Zumthor (2006), in which spatial perception is shaped by the sensory qualities of materials and light. The integration of brand identity within interior design also aligns with Lin's (2014) framework, emphasising the coherence between spatial organisation and corporate image. In addition, the use of materials and finishes as communicative elements corresponds with the idea of material expression and emotional resonance in interior design (Pallasmaa, 2009).

These theoretical foundations support the project's intention to merge functionality, identity, and atmosphere into a unified hospitality experience.

While the renovated kitchen layout requires further evaluation in long-term use, the overall design demonstrates an effective synthesis of function, identity, and ambience in contemporary hotel interior renovation.



MEZZANINE FLOOR PLAN



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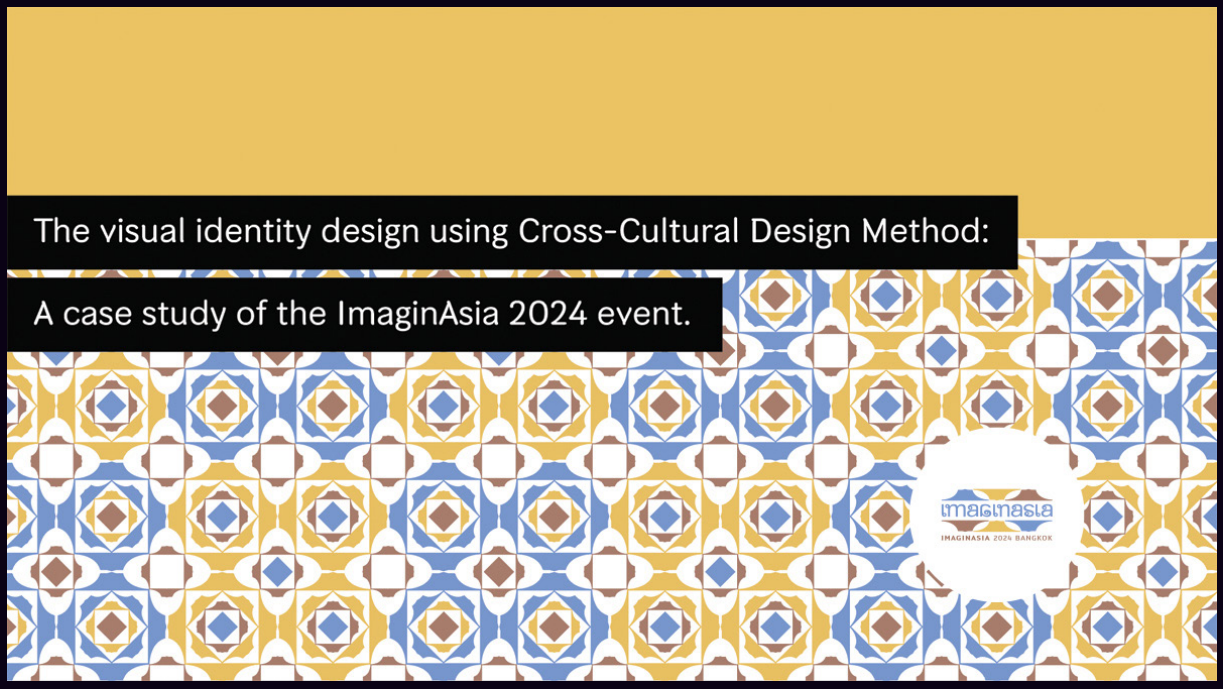
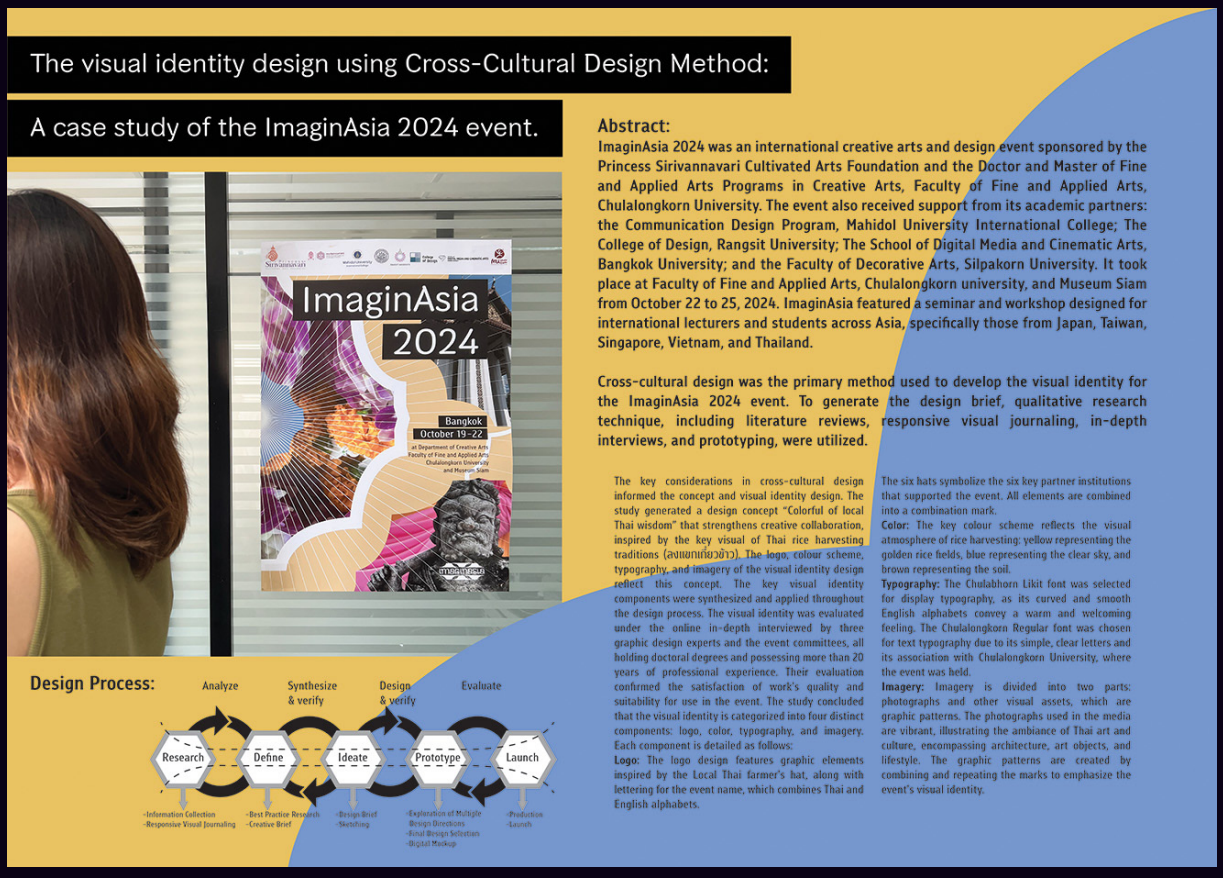


The Visual Identity Design Using Cross-Cultural Design Method: A Case Study of the ImaginAsia 2024 Event.

Asst. Prof. Permsak Suwannatat, Ph.D.
Faculty of Fine and Applied Arts, Chulalongkorn University



Abstract:
ImaginAsia 2024 was an international creative arts and design event sponsored by the Princess Sirivannavari Cultivated Arts Foundation and the Doctor and Master of Fine and Applied Arts Programs in Creative Arts, Faculty of Fine and Applied Arts, Chulalongkorn University. The event also received support from its academic partners: the Communication Design Program, Mahidol University International College; The College of Design, Rangsit University; The School of Digital Media and Cinematic Arts, Bangkok University; and the Faculty of Decorative Arts, Silpakorn University. It took place at Faculty of Fine and Applied Arts, Chulalongkorn university, and Museum Siam from October 22 to 25, 2024. ImaginAsia featured a seminar and workshop designed for international lecturers and students across Asia, specifically those from Japan, Taiwan, Singapore, Vietnam, and Thailand.

Cross-cultural design was the primary method used to develop the visual identity for the ImaginAsia 2024 event. To generate the design brief, qualitative research technique, including literature reviews, responsive visual journaling, in-depth interviews, and prototyping, were utilized.

The key considerations in cross-cultural design informed the concept and visual identity design. The study generated a design concept "Colorful of local Thai wisdom" that strengthens creative collaboration, inspired by the key visual of Thai rice harvesting traditions (ลงแขกเกี่ยวข้าว). The logo, colour scheme, typography, and imagery of the visual identity design reflect this concept. The key visual identity components were synthesized and applied throughout the design process. The visual identity was evaluated under the online in-depth interviewed by three graphic design experts and the event committees, all holding doctoral degrees and possessing more than 20 years of professional experience. Their evaluation confirmed the satisfaction of work's quality and suitability for use in the event. The study concluded that the visual identity is categorized into four distinct components: logo, color, typography, and imagery. Each component is detailed as follows:

Logo: The logo design features graphic elements inspired by the Local Thai farmer's hat, along with lettering for the event name, which combines Thai and English alphabets. The six hats symbolize the six key partner institutions that supported the event. All elements are combined into a combination mark.

Color: The key colour scheme reflects the visual atmosphere of rice harvesting: yellow representing the golden rice fields, blue representing the clear sky, and brown representing the soil.

Typography: The Chulabhorn Likit font was selected for display typography, as its curved and smooth English alphabets convey a warm and welcoming feeling. The Chulalongkorn Regular font was chosen for text typography due to its simple, clear letters and its association with Chulalongkorn University, where the event was held.

Imagery: Imagery is divided into two parts: photographs and other visual assets, which are graphic patterns. The photographs used in the media are vibrant, illustrating the ambiance of Thai art and culture, encompassing architecture, art objects, and lifestyle. The graphic patterns are created by combining and repeating the marks to emphasize the event's visual identity.

Abstract :
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The key considerations in cross-cultural design informed the concept and visual identity design. The study generated a design concept “Colorful of local Thai wisdom” that strengthens creative collaboration, inspired by the key visual of Thai rice harvesting traditions (ลงแขกเกี่ยวข้าว). The logo, color scheme, typography, and imagery of the visual identity design reflect this concept. The key visual identity components were synthesized and applied throughout the design process.

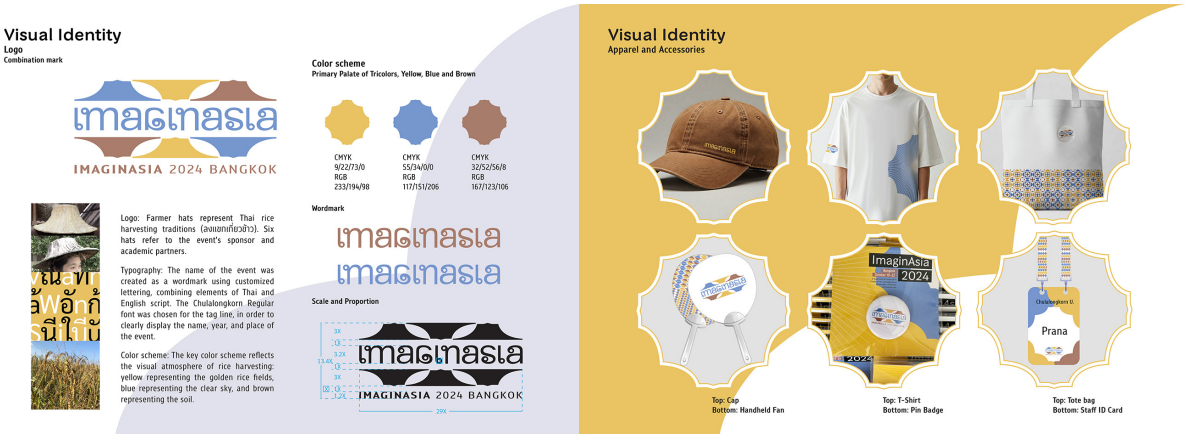
The visual identity for ImaginAsia 2024 was evaluated under the online in-depth interviewed by three graphic design experts and the event committees, all holding doctoral degrees and possessing more than 20 years of professional experience. Their evaluation confirmed the satisfaction of work’s quality and suitability for use in the event.

Objectives :
The objective of the design project is to create the visual identity design to promote the ImaginAsia event. The study and design were divided into three parts:

First, research was conducted to develop a creative brief and a design brief for use as a design assignment.

Second, prototypes were developed using Cross-Cultural Design theory. The prototypes were evaluated by a group of experts, and the only one prototype with a suitable design concept was selected to create the final design.

Third, a visual identity for the “ImaginAsia 2024” event was developed and created. All three parts were integrated into a design process that emphasized Cross-Cultural Design theory.





Conceptual Framework :

To create the visual identity design, the designer gathered information by studying two main topics: Visual Identity Design and the ImaginAsia Event. Integrating the findings from these two main topics, the designer determined that further study of cross-cultural design theory was necessary. This comprehensive approach resulted in a design that was appropriate for the project context and successfully differentiated it from the existing visual identities of other events.

In the visual identity design study, the designer examined best practices collected from 32 internationally awarded visual identity designs dating from 2019 to 2023. This analysis and synthesis provided a comprehensive understanding of the core principles, components, and methodologies required for successful visual identity design.

Next, the designer conducted a historical review of the ImaginAsia project, specifically management and activities spanning the five-year period from 2019 to 2023. Moreover, the information of the ImaginAsia 2024 event and project operations was examined. This comprehensive review aimed to understand the fundamentals and origins of the event.

Furthermore, a study of cross-cultural design principles was initiated. Consequently, the design work was required to effectively represent the Thai identity, project a positive image, and clearly articulate the event's core characteristics to its international audience.

Finally, at various stages of the design process, the designers presented the design brief, sketches, and final design concepts to the event committees and Graphic design experts. The design was then examined and reviewed for accuracy and contextual appropriateness before receiving final approval for public relations.

Techniques and Materials :

The project focuses on graphic design using Adobe Illustrator software.

Result / Conclusion :

The study concluded that the visual identity is categorized into four distinct components: logo, color, typography, and imagery. All symbols and images are appropriately selected, taking into account both direct and connotative meanings to convey positive connotations that do not offend diverse cultures. The language used is English, utilizing simple and straightforward vocabulary and sentences to avoid any confusion in communication. Finally, all visual identity elements reflect the concept “Colorful of local Thais wisdom” through the idea of Thai rice harvesting traditions, which convey collaboration and creativity. Each component is detailed as follows:

Logo: The logo design features graphic elements inspired by the Local Thai farmer’s hat, along with lettering for the event name, which combines Thai and English alphabets. The six hats symbolize the six key partner institutions that supported the event. All elements are combined into a combination mark.

Color: The key color scheme reflects the visual atmosphere of rice harvesting: yellow representing the golden rice fields, blue representing the clear sky, and brown representing the soil.

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Gentle Transformation 2025.

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College of Design, Rangsit University



Abstract :
The creative work “Gentle Transformation” presents the idea that changes in life and nature can occur in a calm and gentle manner. This concept is explored through the study of “seeds” as symbols of growth, vitality, and natural transition. The process of seeds, from stillness to blossoming, is analyzed and developed into a framework for creative thinking and artistic expression.

The work employs simplicity in form, material, and composition to reflect the power of quiet change, unfolding gradually and rhythmically. Its beauty does not rely on complexity but seeks to communicate the subtlety of “inner growth” that emerges through time and gentle adaptation.

This concept reflects a spiritual approach to creation, emphasizing balance, serenity, and harmonious transformation between nature, art, and life.

Objectives :
1. To study the nature of seeds in the process of growth and analyze their connection to the concept of “Gentle Transformation.”
2. To develop creative thinking and artistic processes that reflect change in a simple and gentle manner.
3. To communicate the concept of the beauty of natural growth through simple forms of art with spiritual significance.
4. To raise awareness of the value of change occurring in a balanced relationship between nature, art, and life.



Conceptual Framework :

Gentle Transformation

Changes in nature often occur gradually, without rush, yet they carry a quiet and steady energy of growth. This concept is conveyed through the study of “seeds,” which begin in a state of stillness, slowly absorbing energy from their surroundings, and eventually transforming into new life.

Seeds illustrate that growth is not merely a change in form, but an internal process shaped by patience, waiting, and gentle adaptation. Studying the nature of seeds, therefore, becomes a lesson in the “rhythm of life,” balancing time and transformation.

In the creative process, the work is expressed through simplicity of form and material, reflecting the quiet power and gentle unfolding of growth. Its beauty does not lie in complexity, but emerges from perception, gradually taking shape—much like a seed quietly blooming over time.

“Gentle Transformation” thus represents both a concept of nature and life, inviting us to recognize the beauty of transition—simple, subtle, and meaningful.

Process / Methodology :

1. Study and Research on Seed Growth
2. Creative Analysis & Development
3. Design and Experimentation
4. Final Creation with Stainless Steel

Techniques and Materials :

Stainless steel welding

Result / Conclusion :

The creative work “Gentle Transformation” reflects the power of continuous and natural change, using “seeds” as a symbol of growth and transformation. The creative process, through study, conceptual analysis, and the selection of stainless steel as the primary material, resulted in a work that is simple yet powerful, conveying a sense of stillness, serenity, and harmonious inner movement.

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Manavika

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Abstract :
The project presenter believes that the creation of contemporary performing arts in the form of 'MVT' (Musical Virtual Theatre), a musical drama integrating virtual reality technology, on the topic: "Manawika…The Return of Amittada and the Cycle of Wrong Minds"

This contemporary project can contribute to raising awareness of the dangers of wrong minds, or misguided beliefs. The creation of this drama serves as a strategic strategy, guiding viewers to use their intellect and reasoned judgment in their future lives, which will impact society and the nation.

Objectives :
1. To create a contemporary performing art form, MVT (Musical Virtual Theatre), or a musical drama integrating virtual reality technology, titled "Manawika…The Return of Amittada and the Cycle of Wrong Minds." This musical drama reflects social phenomena.
2. To develop performing arts to keep pace with audience perceptions in the digital age and to develop work creation through the integration of modern technology with Thai wisdom.
3. To raise awareness among target audiences and society, encouraging them to be aware of the dangers of misconceptions and to use their wisdom and knowledge to keep pace with changes in today's society.

Conceptual Framework :
Creating a contemporary performance art form, 'MVT' (Musical Virtual Theatre), or a musical drama integrating virtual reality technology, on the topic: "Manawika… The Return of Amittada and the Cycle of Wrong Minds"

The story of Manawika… The Return of Amittada and the Cycle of Wrong Minds, inspired by the current social climate, where technology plays a crucial role in every subdivision of human society, is a highly influential and impactful tool, particularly in the dissemination of beliefs. This tool has led to widespread damage, such as being deceived into believing in bizarre and unverifiable cults, leading to disbelief and donations to groups that create illusions.

Due to the misconceptions that are prevalent in today's society, the project proposer conducted research on beliefs and came across a sutra in the Tipitaka, titled the Mahanibat Jataka and the Khuddaka Nikaya (Commentary). This story tells of Amittada, the wife of Chuchok, who sent Chuchok to request the children of Prince Vessantara and Lady Matree to be his servants in his household. Ultimately, King Sonchai, the father of Prince Vessantara, rescued his grandson in exchange for Kanha, Chali, and jewels and gold. Chuchok ate the food until his stomach burst. Driven by delusion, Amittada blamed Prince Vessantara for Chuchok's death.

After leaving that realm, Amittada was reborn as Chincamanavika, one of the most important demons who had stalked the Buddha for a grudge across lifetimes. She deceived others into believing she was pregnant with the Buddha.

The story of Prince Manavika demonstrates that wrong thoughts, or unwholesome thoughts, comprised of anger, delusion, and greed, can arise in the human mind at any time. Even in today's society, it is no different from the time of the Buddha, where people blindly believe and have faith without discerning, leading to suffering and damage to themselves, those around them, society, and the nation.

The project presenter believes that the creation of contemporary performing arts in the form of 'MVT' (Musical Virtual Theatre), a musical drama integrating virtual reality technology, on the topic: "Manawika…The Return of Amittada and the Cycle of Wrong Minds"

This contemporary project can contribute to raising awareness of the dangers of wrong minds, or misguided beliefs. The creation of this drama serves as a strategic strategy, guiding viewers to use their intellect and reasoned judgment in their future lives, which will impact society and the nation.



Process / Methodology :

1. The implementation of the theme “Manawika…The Return of Amittada and the Cycle of Wrong Minds” is divided into three phases:

Preparation Phase

- Planning meetings with artists and experts from all departments
- Planning meetings for management and selection of various teams
- Establishing operational frameworks and defining responsibilities for each department
- Meeting with networks of performing arts institutions to recruit students to work with the artist team and experts
- Production and script writing
- Casting
- Selecting and preparing the performance venue
- Preparing public relations
- Contacting sponsors

2. Creation and Operation Phase

- Knowledge transfer and exchange between artists and experts

Selected students will be assigned to the work:

- Rehearsal from the beginning until the actual performance.

3. Publicizing the creative work:

- Publicizing the work to the target audience through the website, media, performing arts associations, and social media networks throughout Thailand.
- Three live performances.
- Dissemination of the work to educational institutions.
- Online distribution of the work.

4. Summary, evaluation, and assessment phase, and presentation of the work summary.

- Compiling the work summary and knowledge in a report.
- Presenting the work summary to the Contemporary Art Promotion Committee.

Techniques and Materials :

The project presenter believes that the creation of contemporary performing arts in the form of 'MVT' (Musical Virtual Theatre), a musical drama integrating virtual reality technology, on the topic: "Manawika…The Return of Amittada and the Cycle of Wrong Minds"

Result / Conclusion :

1. A contemporary performing arts activity was initiated: a musical drama integrating virtual reality technology, "Manawika…The Return of Amittada and the Cycle of Wrong Minds," MVT (Musical Virtual Theatre), which serves as a practical model for personnel development and elevating the performing arts industry.
2. The development of performing arts to keep pace with audience perceptions in the digital age, creating works that integrate modern technology with Thai wisdom.
3. The awareness of audiences and society is stimulated, raising awareness of the dangers of misconceptions and encouraging them to use wisdom, reflection, and learning to keep pace with changes in today's society.

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Traditional Lens

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Abstract :
The surprising variety and number of artistic practices in Southeast Asia is much higher than in many other regions. Dances and parades, performances and ceremonies articulate a multifaceted culture were place is defined by its connection to spirit and art. This work combines the best of documentary film footage from numerous locations in an attempt to visually demonstrate this resplendence. The travelogue takes the viewer on a non-narrative two-thousand kilometer journey encompassing the southern and central regions of Thailand, all the way up to the northern border and into eastern regions of Myanmar. The diverse cultures documented in this footage, gathered over the previous twenty, years have similarities in their expression. They are connected by gestures of dance, musical rhythms, visual cues and ritualistic performances. The cultures are also connected by an acceptance of diverse religious beliefs and artistic expression in nature.

Objectives :
As the reach of motion-pictures has increased dramatically over the past two decades, new technology has allowed more people to create and distribute them. New technology has dramatically changed the way creators make videos, but it has also changed the way viewers digest media, so it has altered audience tastes. New media has an effect on the mainstream because the new devices make creating some types of shots easier and others less so. The shift in focus from a relationship between an activity and its place to an individual in their own self-created context is becoming more apparent as the modern world becomes more culturally homogenized. This trend in mainstream media makes it more difficult to promote films based on traditional work, folk art, cultural performances, dance and ritual. This trend creates the need for a philosophy to

- Create a work for an all age audience
- Produce a travelogue or non-narrative film which educates
- Highlight the artistic value in SE Asian traditional art forms
- Make the work available, for free and spread to a wide audience
- Generate more interest in traditional theory and its applications in art and contemporary art

Conceptual Framework :
Creating a sense of place has defined good photography since the early 1930s. Due to the popularity of photographers such as Dorothea Lange, Ansel Adams and Henri Cartier-Bresson, the connection between figurative forms and the landscapes in which they exist creates a profound sense of place. This concept has been highly influential both in the art world and popular media since long before motion-pictures became the mainstream. Dorothea Lange captured the reality of the situation during the Great Depression. Her compositions would become the standard for documentary photography in the future. Ansel Adams framed iconic images of the American West in the 1940s which are still imitated today in nature documentaries and feature films. Henri Cartier-Bresson captured the expression of his subjects in their relationship to the architecture or the environment. Even the early motion-picture camera operators from Russia in the 1920s, the Kaufman brothers Boris, Mikhail and Denis (better known as Dziga Vertov), were pioneers of the idea that documentary film exposes the truth of life through the camera's objective gaze. The compositions of these famous artists have become the framework for non-fictional motion picture production in journalism, documentary films, music videos and candid videos. Furthermore, films such as travelogues, films without sound and art films rely more heavily on the visual techniques use to create a sense of place because there is no scripted dialog to drive a narrative. The internal framing of any particular shot uses the methodology created from this formative period in photography. In terms of editing a motion-picture from these types of clips, an associative montage works to bind unrelated productions together, synthesizing relationships between art and culture by juxtaposing sequences of metric, rhythmic and tonal montage.

Process / Methodology :

The process of accumulating footage came from years of research, travel and working jobs in remote areas, unique areas, and promoted areas for tourism and agriculture. Documentary footage was stored over the years from live events captured at performances and staged events for public promotions. The process of assimilating footage required the need to change old video formats in to a current standard so it could be woven together on the same timeline. By always focusing on cultural performances and art throughout my career, I have obtained a lot of footage from SE Asia. There has always been a focus in my cinematography on bringing out the character or details in a work that hasn't been done before. Selecting from this footage to create a visual montage of regional culture, shots were chosen based on their internal composition and they way they would match or contrast with other interesting shots. The visual rhythm was based on a soundscape created from natural sound during recording and foley work done in post-production to bring out certain elements inside individual frames. Interesting sequences were expanded in length for more flexibility in cutting between the less similar types of shots. After which more research was done to find sounds that synchronized with the activities or highlighted certain moments authenticity. The soundscape was refined and the cinematography re-edited to match, again and again until it became a self-contained work.

Techniques and Materials :

- Video footage from different formats: Mini-DV tape based recorders, interlaced transitional format, high-definition, and progressive digital video were all upscaled to 60fps MPEG-4 Advance Video Coding (part 10) (H.264)
- Cameras: Canon Optura mini-DV camcorder, Panasonic AG-AF102 with Lumix 12-140mm f/4.0-5.8 lens, Canon EOS M50 mirrorless camera with 22mm f/2 STM and EF 70-200mm f/2.8L USM lenses
- Music: Si Thammaraja from the Works of Bunyong Ketkhong performed by his Pupils, Divine Xylophonist, 1920-1996
- Sound recording: Pathana Pali Chant recited by Mahakanthawada Sayadaw U Nanda Minjutha
- Sound effects: ambient sounds, instrument sounds, synchronized spot sounds, nat sound
- Audacity open source software for sound design
- iMac 2019 editing and graphics software

Result / Conclusion :

This four-minute travelogue is an associative montage cut to a soundscape which was created from the natural sound recorded along with the footage. This natural sound was also edited in a montage style and then only later used synchronize unrelated shots together. Although the video footage is from the past, the film creates the illusion of being in the present due to the techniques used from non-fiction film and documentary work. The cultures presented seem to be taking place right now. It is a non-narrative work cut together with the intention of creating relationships between activities to drive an abstract story about life.

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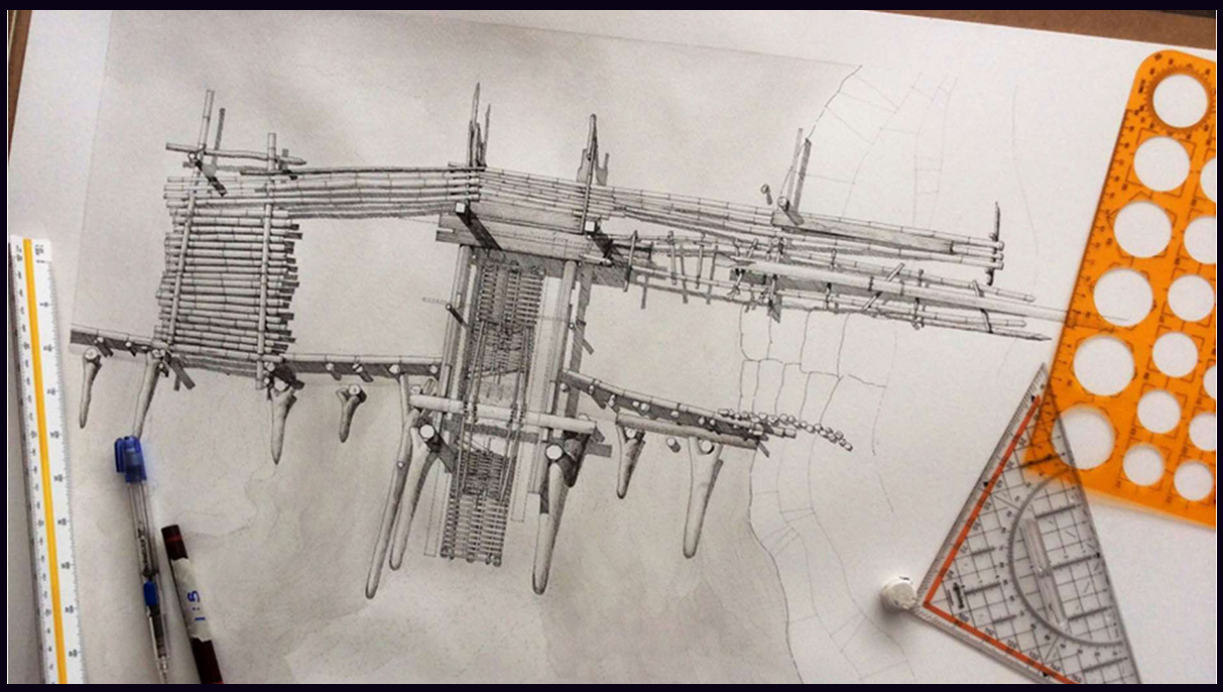

Thai Noria: The Local Water-Powered Irrigation Device of Lam Takhong River

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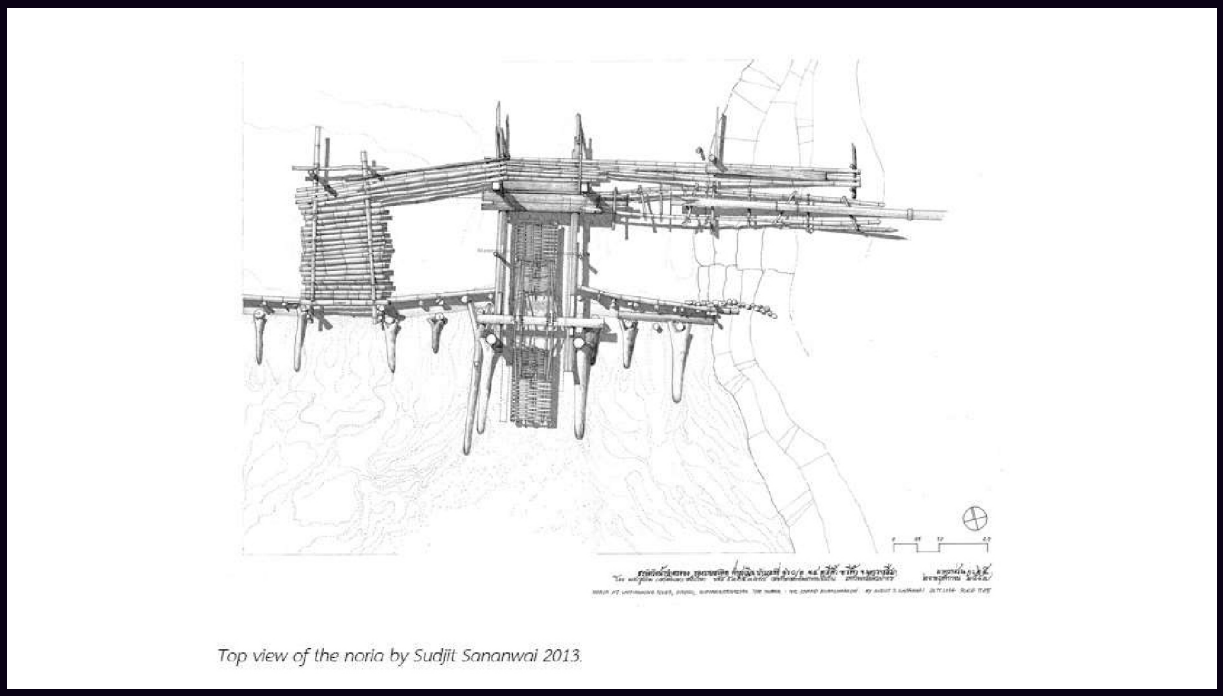


Top view of the noria by Sudjit Sananwai 2013.

Abstract :
This Work-in-Progress paper presents an ongoing study of a traditional water-powered irrigation device found along the Lam Takhong River in Nakhon Ratchasima Province. The area preserves a significant yet overlooked vernacular water management system in the form of norias—locally built water wheels that harness river flow to lift water into agricultural fields. Field surveys conducted between 2013–2014 identified approximately one hundred units, forming one of the densest surviving clusters in Thailand.

This study focuses on a single selected noria for detailed analysis using the VERNADOC (Vernacular Architecture Documentation) method, integrating on-site measurement, hand-drawn documentation, and interviews with local builders and users. The investigation examines the mechanical design, craftsmanship, and cultural value embedded in the system, while also exploring its potential reinterpretation as a contemporary low-cost micro-hydro device. Current work includes digital modeling, basic performance assessment, and strategies for community-based knowledge preservation.

However, the continuity of noria practice faces both cultural decline and regulatory barriers, as the Royal Irrigation Department currently classifies norias as river obstructions and restricts new constructions. The Lam Takhong noria illustrates a rare form of vernacular engineering that transforms kinetic river energy into continuous rotational power for irrigation. This study reframes the noria as both a heritage artifact and a model for sustainable rural technology.

Objectives :
1. To document the construction, operation, and local knowledge of a Lam Takhong noria.
2. To analyze the mechanical system and its environmental adaptability.
3. To explore opportunities for redesigning norias as micro-hydro power tools.
4. To position the Lam Takhong noria within a global vernacular energy discourse.



Conceptual Framework :
The project follows the principles of vernacular sustainability and appropriate technology, emphasizing:
• Low-cost, low-impact solutions
• Community-based innovation
• Resource-responsive engineering and Handcrafted adaptability
These principles support the reinterpretation of vernacular mechanisms for contemporary needs.

Process / Methodology :

This project applies mixed qualitative and technical methods:

1 Field Survey by VERNADOC Technique

• On-site hand-measured drawings

• Pencil and ink documentation on fine paper

• Interviews with local builders and owners

2. Structural & Mechanical Analysis

• Measurement of wheel diameter, materials, and construction

• Analyze construction costs and expenses compared with general irrigation by motor pumps.

3. Digital Modeling

• 3D model development using SketchUp

4. Comparative Study (Ongoing)

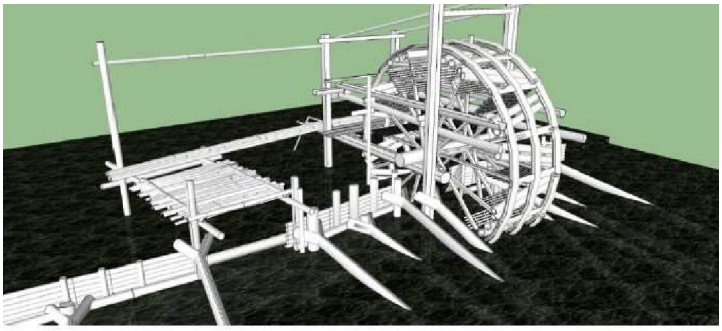
• Compilation of global examples of natural-energy vernacular constructions through the collaboration of International VERNADOC Network

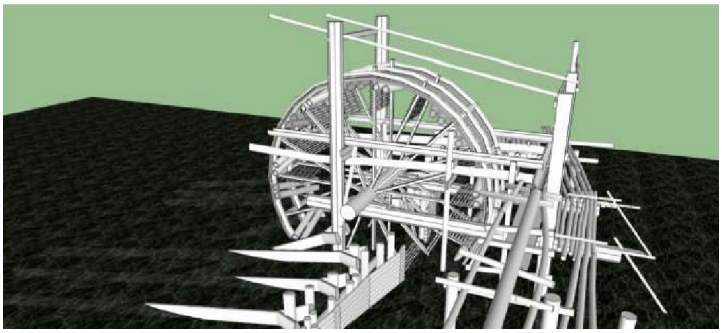
• Integration into the forthcoming 2026 VERNADOC publication

Result / Conclusion :

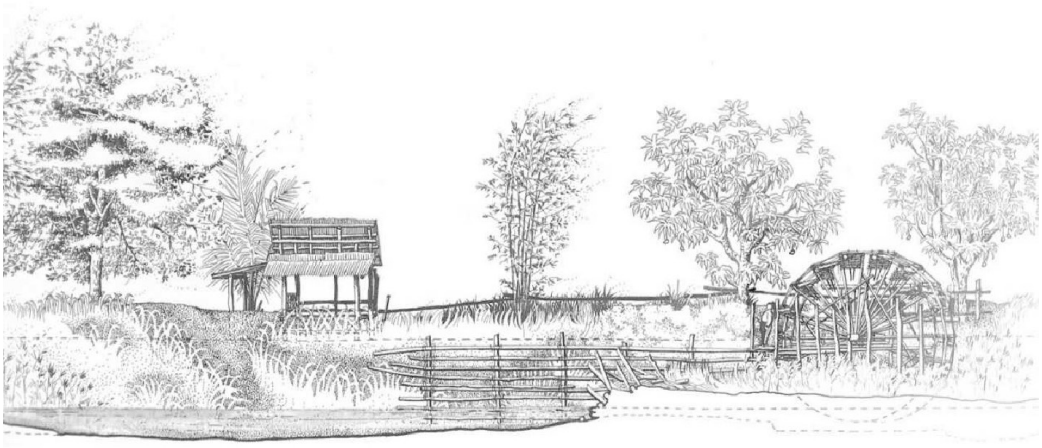
The Lam Takhong Norias are cost-efficient, durable, and environmentally synchronized irrigation devices that reflect deep-rooted local wisdom and resource sensitivity. Their ability to continuously operate without fuel or electricity positions them as viable, sustainable alternatives in rural areas. Despite its cultural significance and sustainable operation, the system faces declining use and regulatory challenges. This Work-in-Progress study re-examines the noria as both a heritage artifact and a model for sustainable technology in rural Thailand.

In addition, the study of the Lam Takhong Noria between 2013 and 2014 also contributed to a broader international research direction. It became a foundation for the current compilation project within the International VERNADOC Network, co-founded by Markku Mattila and Sudjit Svetachinta, which will document vernacular constructions utilizing natural energy systems across multiple countries. The publication, scheduled for release in 2026, aims to highlight how communities around the world continue to adapt natural forces such as water, wind, and gravity to support daily living. This initiative underscores the Lam Takhong noria's relevance not only as a local heritage artifact, but as part of a global discourse on sustainable vernacular intelligence





book coming in 2026
international VERNADOC 2024-25
vernacular buildings and constructions
using natural energies



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“Trap” with the application of Japanese aesthetics

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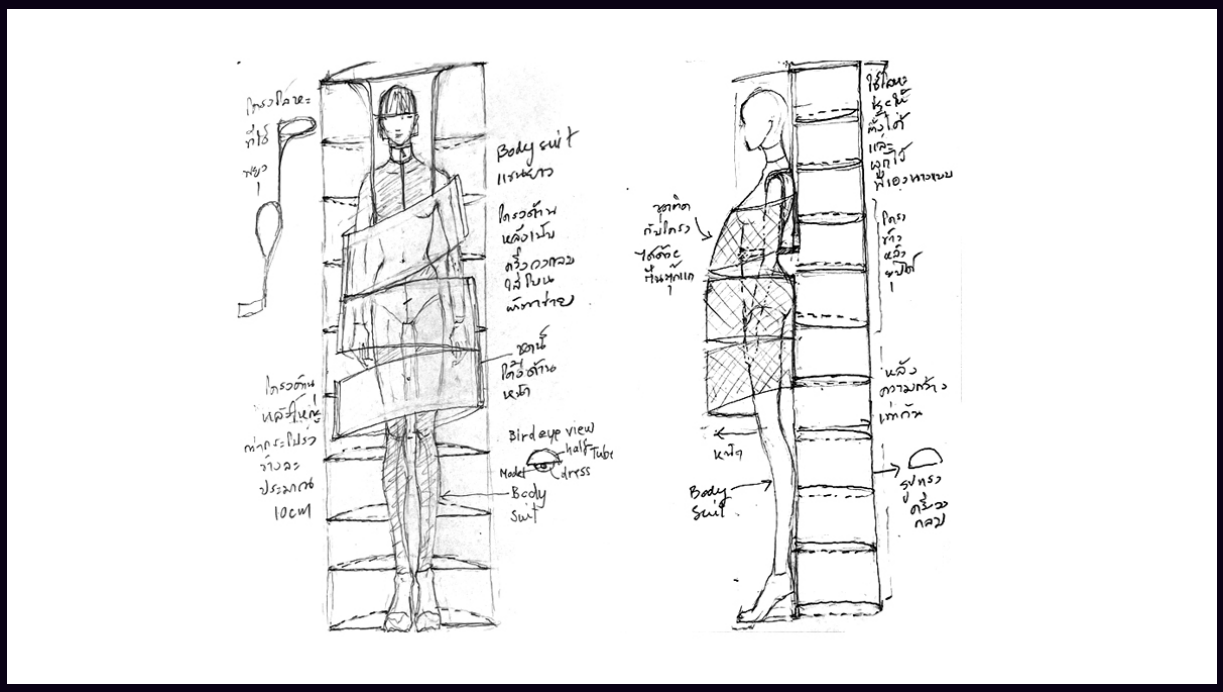

Abstract :
The creation of conceptual works in fashion design aims to create something new in boundless fashion design. The results of this work will serve as information for future design textbooks. This design is informed by the concept of Japanese aesthetics: white（Shiroi白）represents purity, simplicity, and new beginnings, as well as the concept of Breaking to Become or "Ha"（Ha破）means to destroy, rip, or annihilate. It is a moment when a created form is intentionally destroyed, not for rebellion, but to transcend tradition and create something new. Seeing but not seeing or "Hi"（Hi秘）refers to the idea of deliberately concealing parts of something to spark the imagination and creativity of the audience, instead of revealing everything. This creates a space not only for interpretation but also for the individual participation of the audience. This creation tells a story inspired by the human trap, a difficult period in the cycle of life, difficult to escape and difficult to break free from, symbolized by the combination of structural clothing shapes and an inner body suit which represented human value, tailored with pleated mesh fabric and a plastic frame.

Objectives :
1. To research and analyze Japanese aesthetic concepts of innovation, white, and concealment.
2. To practice applying Japanese aesthetic concepts; white, innovation, and see/not see with symbolism.
3. To create with synthesized a boundless conceptual approach to fashion design, embodying the integration of clothing and structure and explain by Japanese Aesthetics

Conceptual Framework :
1. Using concept of Japanese aesthetics to create conceptual fashion designs that guide to no boundaries within the field of fashion design.
2. Using symbols.
3. Using Japanese aesthetics, emphasizing the importance of white, innovative and seeing but not see as well as the contrast of shapes.
4. Telling story about the inspiration of "Trap"; the human trap, a difficult period in the cycle of life, difficult to escape and difficult to break free from.
5. Creating emotional connections for the audience.
6 Structurally composed of conceptual in fashion design and unwearable clothing.

Process / Methodology :
This research is a creative design study in the field of fashion design. The following data were collected:
1. Primary data
• experimental design,
• photographs, drawings, and images from websites.
• The design of structural and unwearable clothing expanded the scope of fashion clothing
• using Japanese aesthetics
• creating 1 set of conceptual fashion design, telling the story of "trap" which means a human being who experiences a difficult period in the cycle of life, difficult to escape and elude
2. Secondary Data:
• Research and compilation of data from books, documents, electronic media, videos, articles, and online media.
• Population: None. Sample: None.
3. Data Collection:
• Research and compilation of data from books, documents, electronic media, videos, articles, and online media.
4. Data Analysis: data analysis and synthesis for design purposes.
5. Scope of Research: to create creative works using Japanese aesthetics 3 concepts; white, see/not see, innovative. In creating the conceptual fashion design, 1 set of conceptual fashion design named "Trap"

Techniques and Materials :
Mesh fabrics and Plastic frames

Result / Conclusion :
The creation of “Trap” is a boundless conceptual work in fashion design. It is a symbolic design, representing the value of Trap with the symbol of a structured garment, sewn with pleated mesh and plastic frames, and representing the value of humanity with a bodysuit. This work tells the story of the inspiration of the Trap, a human being who experiences a difficult period in the cycle of life, difficult to escape and elude. It is explained with the concept of Japanese aesthetics, namely white (Shiro), which represents simplicity and new beginnings. The concept of creating something new, “Ha”, is the result of intentional destruction, not for rebellion, but to transcend tradition and create something new. It is also explained with the concept of “Hi” (seeing without seeing), which refers to the idea of deliberately concealing parts of something to spark the imagination and creativity of the audience, rather than revealing everything. It allows not only the audience to interpret but also to participate personally.



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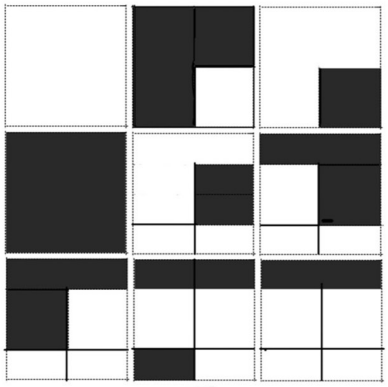
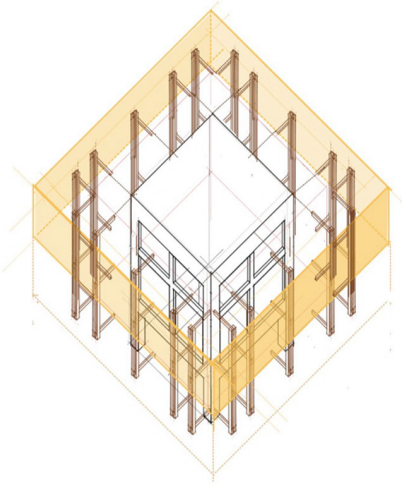


Conceptual Design Diagram

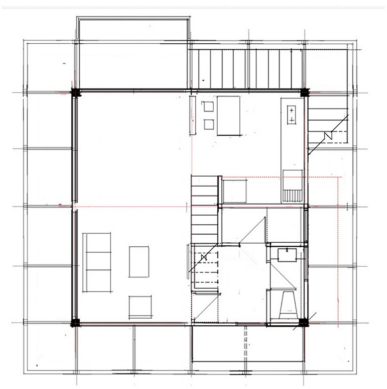


House Axonometric

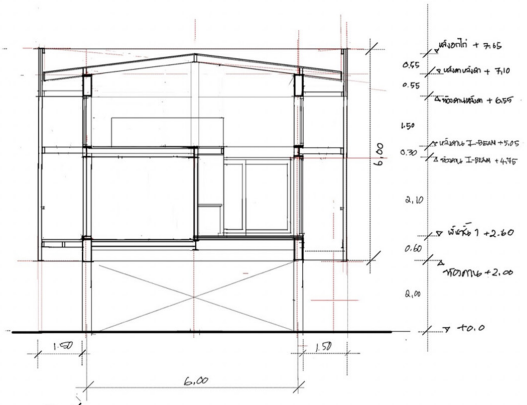
Prachin Buri House: A SEP House

Asst. Prof. Thanunchai Limpakom

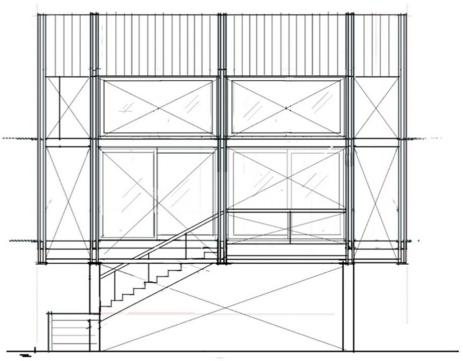
Faculty of Architecture, Rangsit University



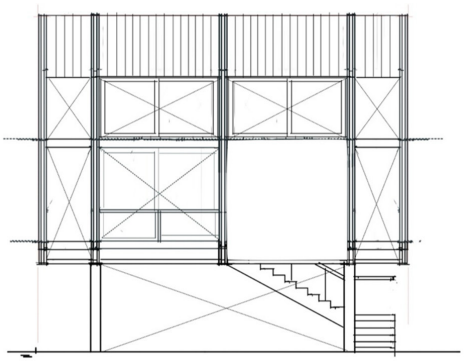
2nd Floor plan



Section



North elevation



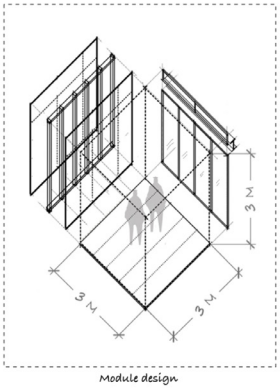
South elevation

Abstract :
This paper presents an architectural design study that applies the Sufficiency Economy Philosophy of His Majesty King Bhumibol Adulyadej as a conceptual and methodological framework for sustainable residential architecture in a tropical context. The philosophy, which emphasizes moderation, reasonableness, and resilience under the conditions of knowledge and morality, is translated into architectural principles that guide spatial planning, material selection, environmental responsiveness, and long-term adaptability. The 45 square-meter house was designed as a retirement residence for a couple. The project adopts a modular design system based on a 3 × 3 meter unit as the primary spatial and structural control. This modular framework supports flexible spatial configuration through an open-plan layout, enabling efficient use of space while allowing future modification and expansion. Dimensional coordination between architectural elements and locally available standard construction materials—such as structural steel, cement boards, aluminum frames, and glass panels—was employed to minimize material waste, reduce construction costs, and enhance buildability. Vertical dimensions were also regulated under the same modular logic to ensure proportionality and functional efficiency. Climatic responsiveness plays a central role in the design process. Early-stage environmental analysis informed building orientation, façade articulation, and opening placement in accordance with principles of tropical architecture. The elevated building form, derived from traditional Thai houses, reduces ground disturbance, enhances natural ventilation, and mitigates the impact of seasonal flooding. Openings are strategically positioned to promote cross-ventilation, daylight penetration, and visual connection with the surrounding landscape, thereby supporting occupants' physical comfort and psychological well-being. Interior materials with low volatile compound emissions and semi-soft surface qualities were selected to further enhance indoor environmental quality. From an economic perspective, the project demonstrates reasonable construction costs and efficient material use, consistent with the principle of moderation advocated by the Sufficiency Economy Philosophy. The integration of modular planning, vernacular architectural wisdom, and environmentally responsive strategies illustrates how this philosophy can be effectively translated into contemporary architectural practice. The study concludes that applying the Sufficiency Economy Philosophy as a guiding design framework can generate residential architecture that is contextually appropriate, environmentally responsible, health-conscious, and genuinely sustainable.

Objectives :
To design a retirement vacation house that reflects the owner's lifestyle and needs.
To achieve cost-effective construction through rational spatial planning and standardized material coordination.
To explore the application of His Majesty King Bhumibol Adulyadej's Sufficiency Economy Philosophy (SEP) as an architectural design framework.
To create sustainable architecture that minimizes material waste, environmental impacts, promotes occupant well-being, and exemplifies a balance between economic rationality with cultural wisdom.



Site Analysis



Module design

Conceptual Framework :

Residential architecture often faces challenges related to excessive space consumption, inefficient material uses, and unnecessary dependence on mechanical systems, leading to increased construction costs and limited adaptability over time(Steven V Szokolay, 2004). These issues are particularly significant in retirement housing, which requires long-term usability, economic efficiency, and environmental responsibility.

This study integrates the Sufficiency Economy Philosophy with modular systems and traditional Thai residential architecture to achieve sustainability in economic, environmental, and human dimensions. The philosophy emphasizes moderation, reasonableness, and resilience with conditions of knowledge and morality(Chaipattana Foundation, 2025).

Moderation is reflected in the appropriate spatial scale and functional necessity. Reasonableness guides design decisions that balance functionality, aesthetics, safety, maintenance, and cost. Resilience emphasizes adaptability, flexibility, and long-term usability. These principles are supported by knowledge of Thai vernacular and ethical responsibility toward the environment and occupants.

Process / Methodology :

First: Site and Climate Considerations

The site is located in Prachin Buri Province, characterized by a tropical climate with high humidity, intense solar exposure, and seasonal flooding. These conditions informed the decision to orient the building to allow natural cross ventilation and gain proper sunlight. Elevating the house above the ground helps reduce moisture-related issues and mitigates the impact of seasonal flooding(D-DProperty Editorial Team, 2025).

Second: Modular Concept and Spatial Planning

Based on the previously discussed concept, the architect established a modular system of 3×3 meters as the fundamental unit to organize various functional areas(Trixie Hobson, 2024). The floor plan adopts an open-plan configuration to enhance spatial efficiency, promote flexibility, and allow easy adaptation for future changes(Banidea, 2021). The vertical dimension of the building also follows the modular principle, maintaining a total height not exceeding one module, or 3 meters, to ensure structural and system coordination. The selection of building materials—including the dimensions of doors, windows, columns, and steel beams—was standardized in accordance with this modular grid. Such standardization aligns with materials available in the local market, minimizing construction waste and optimizing material utilization.

Third: Architectural Form and Structural System

The architectural form derives from the traditional Thai elevated house, supported by only four columns placed directly on the ground to minimize environmental impact during and after construction. The underfloor space remains functional and can be used for shaded planting or daily activities, suitable for the Thai tropical climate and effective in mitigating flood-related risks. The roof is covered with insulated metal sheets to reduce thermal radiation, prevent leakage, and ensure long-term durability. A secondary structural frame or double-skin façade—comprising steel and translucent panels—was introduced to reduce heat gain by providing shading, rain protection(Chris, 2025), and the potential for future extensions. The wall system combines lightweight concrete blocks with dry-wall construction finished with cement boards, applied according to specific functional needs.

Fourth: Interior Material Selection and Well-being

Interior materials follow the same sufficiency-oriented and health-conscious approach. The floor is finished with wood-patterned vinyl tiles that provide softness, impact absorption, and thermal balance("Vinyl Floor for Elderly and Child Safety," n.d.). All walls are painted with low-VOC paints, while large aluminum-framed glass doors and windows are positioned to capture natural light, ventilation, and panoramic views of Khao Yai's surrounding forest landscape, promoting comfort and well-being throughout the seasons(Kevin J Gaston, 2025).

Techniques and Materials :

Material selection prioritizes market-available, standardized components to reduce waste and construction costs. Structural steel, lightweight concrete blocks, cement boards, aluminum frames, and glass panels were selected based on durability, availability, and compatibility with the modular grid. For example, the steel length of 6 m corresponds with 3 x 3 meter modular grid resulting in minimal material waste. Or another example, the use of 2 sides of 12 mm. cement board with galvanized steel pipe will better reduce heat transfer comparing to conventional brick wall("Can 'Smart Board' Replace Conventional Brick Wall?," 2025).

Interior finishes were chosen to enhance occupant well-being, including resilient vinyl flooring for comfort, low-VOC paints, and large glazed openings positioned to capture views of the surrounding forest and promote natural ventilation and daylight throughout the year.

Result / Conclusion :

The application of modular coordination resulted in efficient material usage with minimal waste compared to conventional residential construction. Open-plan layouts improved spatial efficiency and adaptability, while the elevated structure enhanced thermal comfort and reduced environmental disturbance. The integration of well-being-oriented materials and passive design strategies contributed to improved indoor environmental quality and long-term suitability for retirement living.

By integrating the Sufficiency Economy Philosophy with a modular design, this project demonstrates that residential architecture can achieve an optimal balance between functionality, flexibility, and sustainability. The modular approach allows for adaptable spatial configurations and efficient use of space through an open-plan layout. Utilizing standardized materials available in the local market minimizes construction waste and maximizes resource efficiency. The adaptation of the traditional Thai house form further enhances environmental sustainability and harmonizes with the local lifestyle and climate. In addition, the use of aluminum-framed glass openings and health-oriented interior materials contributes to occupant well-being and indoor comfort. From an economic perspective, the construction cost is justified by high spatial efficiency and minimal waste generation. Therefore, it can be concluded that the Sufficiency Economy Philosophy offers a practical framework for creating architecture that embodies appropriateness, resilience, and long-term sustainability.

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Pixel Peace: Redefining Military and Cultural Heritage through Fashion

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Abstract :
This design research project explores the transformation of the Trench Coat, a garment historically rooted in military contexts, into a symbolic medium of reconciliation. Inspired by the 2025 border conflict between Thailand and Cambodia, the project reinterprets the Luk Kaew pattern from Si Sa Ket province, a traditional motif with strong cultural identity, through pixel art aesthetics, creating a digital-like effect when integrated into the Trench Coat structure derived from military uniforms. The design is analysed across five conceptual dimensions: Sustainable Fashion, Cultural Sustainability, Synthetic Aesthetic, Design for Peace, and Speculative Fashion. In the sustainability dimension, the project emphasises upcycling by reusing military garments, deadstock textiles, and surplus printing inks, thus reducing waste while fostering environmental and social sustainability. Cultural sustainability is addressed by translating the Luk Kaew pattern into a universal silhouette, enabling intangible heritage to enter the global fashion stage. The Synthetic Aesthetic is expressed through pixel-inspired reinterpretation and further enriched with macramé techniques applied at the garment's hem. The repetitive knotting of macramé symbolises conflict and entanglement, yet when structured into patterns, these knots embody reconciliation and beauty. Aesthetically, macramé produces a grid- or pixel-like 3D effect that bridges digital aesthetics with craft traditions, reinforcing the project's synthetic beauty. From a peace-oriented perspective, the Trench Coat functions as a communicative platform, merging military camouflage with the Luk Kaew pattern and macramé knots to transform narratives of violence into dialogues of coexistence and harmony. Finally, the speculative dimension positions the garment not only as wearable but also as a symbolic metaphor for the future of borderland societies, where conflicts, like knots, may be entangled but can also be interwoven into resilient and beautiful forms. In summary, this Trench Coat operates as both a fashion artefact and discursive space, merging past and future, local heritage and global stage, violence and beauty, craft and digitality. The integration of macramé amplifies its metaphorical depth, making it a powerful representation of sustainability, cultural heritage, aesthetic experimentation, and fashion as a tool for peace.

Objectives :
1. Design a trench coat by combining military camouflage with the Luk Kaew pattern to create a garment that serves as a medium for social communication.
2. Interpret the Luk Kaew pattern as pixel art graphics and a macramé pattern on the trench coat to generate a synthetic aesthetic and explore speculative fashion concepts.
3. Adapt traditional textile patterns into contemporary fashion to promote and strengthen community identity.



Conceptual Framework :

The Trench Coat design project, inspired by the 2025 border conflict between Thailand and Cambodia, transforms the "symbol of war" into "fashion for reconciliation." It incorporates the Luk Kaew pattern from Si Sa Ket province, reinterpreted in a pixel art print that creates a digital-like effect on a Trench Coat derived from military uniform structures. The design can be understood through five conceptual dimensions: Sustainable Fashion, Cultural Sustainability, Synthetic Aesthetic, Design for Peace, and Speculative Fashion. In Sustainable Fashion, the adaptation of the Luk Kaew pattern into contemporary design promotes social sustainability and community identity (Fletcher & Tham, 2019; Gwilt, 2020). The integration with Thai military camouflage uses existing materials, redesigning and upcycling symbols of violence into fashion aesthetics (Balsiger, 2016). The Trench Coat, originally a symbol of mass production, is reinterpreted within community craftsmanship, aligning with slow fashion principles that value meaningful production and narrative (Barnard, 2023; Riegels Melchior & Svensson, 2014). Cultural Sustainability is addressed by preserving intangible local heritage through fashion (Tarlo, 1996). Applying the Luk Kaew pattern to a universal silhouette enables local textiles to reach global fashion platforms, connecting local identity with a global language (Moisander & Valtonen, 2006; Barnard, 2023; Manzini, 2015). The Synthetic Aesthetic emerges through pixel art interpretation, producing a digitally-inspired beauty that bridges past and present. Although handcrafted, it resembles digital textures, showing that "synthetic" signifies reinterpretation and creative novelty rather than artificial materials (Fry, 2009). This challenges binaries such as natural vs. synthetic and traditional vs. contemporary, creating a symbolic world merging reality and artifice (Barnard, 2023; Irwin, 2015; Manzini, 2015). In this context, macramé was incorporated into the hem of the Trench Coat as an additional design layer. The knotting technique of macramé symbolises entanglement and conflict, yet when carefully structured into patterns, the knots become a metaphor of reconciliation and harmony. Aesthetically, the repetitive knots form grid- or pixel-like structures, extending the pixel art reinterpretation of the Luk Kaew pattern into a three-dimensional textile effect. This hybridisation between digital aesthetics and craft aesthetics reinforces the project's Synthetic Aesthetic dimension. For Design for Peace, the fusion of military camouflage and Luk Kaew pattern positions the garment as a medium for social dialogue, linking historical memory, beauty, and reconciliation (Thabet et al., 2025; Manzini, 2015; Irwin, 2015; Gwilt, 2020). The macramé knots further enrich this peace narrative, symbolising how multiple conflicts, once tied together, can be transformed into structures of beauty and resilience. Finally, in Speculative Fashion, the narrative of "war–peace–synthetic beauty" creates an imaginative space, enabling the Trench Coat to function as both a wearable and a speculative object, questioning the future of borderland societies, fashion, and cross-cultural relations (Fry, 2009). Within this frame, macramé becomes a speculative metaphor: each knot is a conflict that cannot be easily undone, yet when interconnected, the knots collectively form strength, continuity, and the possibility of a reimagined social fabric. Overall, the Trench Coat transcends clothing to become a symbolic space, merging past and future, local and global, violence and beauty, and nature and digitality. The integration of macramé into its construction amplifies this symbolism, turning the garment into a hybrid of digital and craft aesthetics while embodying sustainability, cultural heritage, aesthetic experimentation, and social dialogue.



Process / Methodology :

Process

1. Collect and analyze information related to the inspirations and its relationship with fashion design from various perspectives.
2. Identify and explore inspirations for the design concept.
3. Establish connections between the Synthetic Aesthetic, fashion 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 Synthetic Aesthetic concept:

Colour > Olive green (military-inspired) combined with neon green, fluorescent yellow and reflective finishes, including glitch effects on the pixel art pattern.

Silhouette > Classic trench coat shape with layered construction, exaggerated sleeves or shoulders for a modern look.

Material > Mixed media, hybrid fabrics, and reflective surfaces.

Technique & Detail > 3D embellishments; such as macramé knotting with reflective neon green rope, silk screen printing and tech-integrated techniques.

Begin the sketching process based on the available materials.

Refine and finalize the sketches, selecting the most suitable design.

Experiment with detail and technique development, create a structural prototype of the trench coat, and address any challenges encountered during the prototyping process.

Assemble all components to construct the final design.

Conduct usability testing by using the outfit in real-life scenarios.

Evaluate and summarize the design outcomes, assessing functionality, aesthetics, and alignment with the initial concept.



Techniques and Materials :

Techniques

1. Study second-hand military trench coats to examine their structure, tailoring, and components.
2. Deconstruct the details and components of the military uniforms for reuse in new designs.
3. Redesign by combining jacquard woven camouflage deadstock fabrics from warehouses with original military green fabric pieces from old uniforms to create a contemporary trench coat.
4. Cut and sew the prototype garment.
5. Conduct real fitting trials.
6. Revise and correct any issues observed during wear tests.
7. Finalize the prototype trench coat according to the original design concept.

Materials

Recycled parts; zipper, buttons, and pockets from old military uniforms, deadstock fabrics from warehouses, reflective neon green rope, and left-over screen-printing colours.

Result / Conclusion :

This Trench Coat was developed under the concept of transforming the “symbol of war” into “fashion for reconciliation,” inspired by the Thailand and Cambodia border conflict in 2025. Its structure draws on the silhouette of traditional military uniforms, yet reconfigures them through contemporary fashion language. The local Si Sa Ket Luk Kaew textile pattern is reinterpreted in a pixel art format, producing a digital-like effect that embodies a Synthetic Aesthetic, a dialogue between tradition and innovation, past and future.

Macramé knotting is integrated into the design as both a construction technique and a metaphor. The intertwining cords function as a symbolic “bridge” that links divided identities across the border, embodying reconciliation through craft. These knots also highlight the tactile, human labour behind the garment, reinforcing the idea of fashion as a social connection.

The material selection follows the principles of sustainability and slow fashion: recycled fabrics, deadstock woven textiles, deconstructed military components, and leftover screen-printing inks. Each carries historical and narrative value, while reducing waste and supporting local craft communities and grassroots economies.

This coat is not only a wearable garment but also a medium for cultural and social communication. It reimagines the tension between conflict and unity, military power and local wisdom, violence and beauty. The experimental use of silhouette, textile manipulation, macramé technique, and detailing demonstrates a holistic design process that combines local identity with global perspectives.

Ultimately, the Trench Coat represents how fashion can move beyond aesthetics to function as a reconciliation practice, transforming conflict into dialogue, memory into materiality, and borderland divisions into possibilities for future coexistence.

Based on the analysis of the design concepts and processes, the interconnections between the five dimensions of the Conceptual Framework, the principles of Synthetic Aesthetic, the Fashion Design Elements, and the resulting Outcomes of this creative work can be summarised in the table by the following link.

The Trench Coat represents a symbolic fashion piece that integrates the five dimensions of the Conceptual Framework with the principles of Synthetic Aesthetic through experimental design. In Sustainable Fashion, the use of recycled military uniforms, deadstock fabrics, and leftover inks reduces waste while embodying slow fashion values. Cultural Sustainability is expressed through the reinterpretation of the Si Sa Ket Luk Kaew textile in pixel art applied to a trench coat silhouette, elevating local heritage to the global stage. The Synthetic Aesthetic emerges through pixel effects and macramé knots arranged in grid-like patterns, creating a hybrid beauty that bridges craft and digital while challenging binaries such as natural/synthetic and traditional/contemporary. For Design for Peace, the fusion of camouflage with the Luk Kaew motif and the symbolism of macramé knots reflects reconciliation by transforming conflict into harmony. Finally, Speculative Fashion positions the coat as a metaphorical space, where entangled knots signify social conflicts that, when woven together, form new beauty and resilience, speculating on the future of borderland societies. In sum, the table shows that the Trench Coat transcends wearability to function as a medium of sustainability, cultural heritage, aesthetic experimentation, peace-building, and speculative imagination simultaneously.

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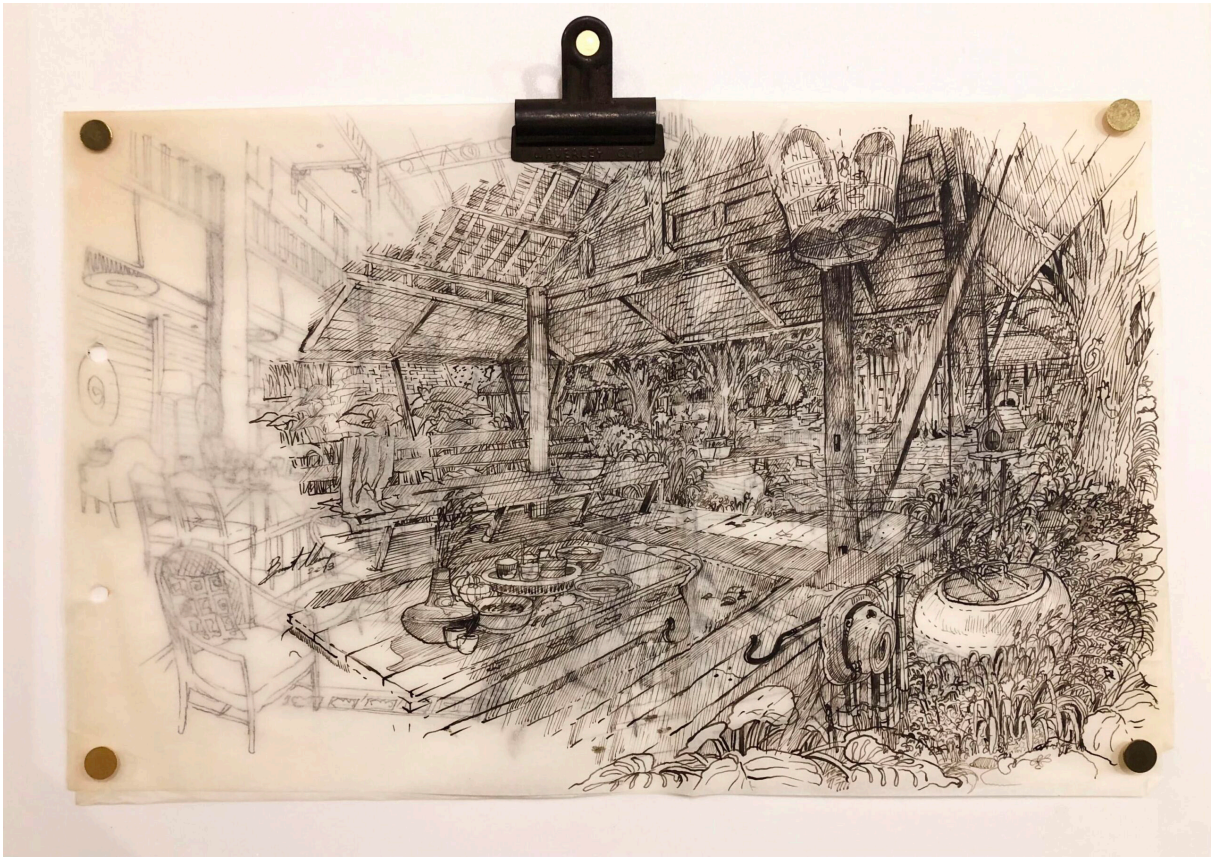

“My Imagination Record”

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Abstract :
“These pages serve as my notes of imagination”
Behind the scenes of my design work, I often jot down quick sketches or rough drafts before transforming them into finished pieces. From 2015 to 2025, I have revisited and reflected upon many of these sketches. Looking back at these works has provided an exciting glimpse into my creative processes and development over the years. Some sketches were drawn simply for fun or to practice my skills during free time. Others served as demonstrations, helping my students—young aspiring designers—understand the essential tools of a design professional: the act of hand-holding a pen or pencil, swiftly scribbling on paper so that the images in our minds remain vivid and clear.

Unfortunately, this traditional drawing skill faces challenges in the modern era dominated by advanced tools and technology, such as digital drawing programs and AI. These fast-paced technological advancements may render hand-drawn sketches somewhat obsolete over time. As a result, these works risk being preserved only in a small box, gradually forgotten as time passes.

It’s truly a pity, and perhaps a loss for the invaluable essence of manual creativity.

Objectives :
Revisiting and appreciating basic manual drawing tools emphasizes that traditional hand-drawing skills are timeless and invaluable. They represent the most resource-efficient and powerful techniques for expressing ideas, transcending technological advancements.

Conceptual Framework :
The Benefits of Freehand Sketching
Introduction : Sketching by hand is a fundamental artistic process that involves creating visual representations through mental effort and artistic skills. This practice enables quick and effective communication of ideas and concepts.
Core Principles : Basic Concept
Hand sketching is the act of translating ideas into images using mental focus and artistic ability. It allows for rapid expression of concepts, facilitating clearer communication and exploration of design ideas.

Mechanisms and Key Benefits

1. Enhances Creative Thinking
- Stimulates imagination and fosters innovation.
- Supports problem-solving by encouraging thinking outside the box.

2. Facilitates Rapid Concept Development
- Provides a means to quickly articulate ideas and design guidelines within limited time.
- Aids in developing and refining ideas efficiently during presentations.

3. Develops Visual Thinking Skills
- Strengthens the ability to convert abstract ideas into visual forms.
- Promotes understanding of shape, form, and proportion.

4. Improves Communication and Collaboration
- Serves as a tool to clearly explain concepts to others.
- Enhances teamwork through the visualization of ideas and preliminary drafts.

5. Simplification and Error Identification
- Helps grasp the overall concept before delving into details.
- Makes it easier to identify key elements and potential errors early in the process.

Summary : Using hand sketches is an essential tool that nurtures creativity, enables quick idea communication, and enhances visual development skills. It serves as a valuable guideline to efficiently generate and improve ideas, laying the foundation for further development.

Techniques and Materials :

Techniques & Materials : Freehand drawing with pen on various types of paper.

Result / Conclusion :

Practicing quick, spontaneous sketching encourages faster and clearer thinking, helping to concretize ideas more effectively. This skill is a vital aid in sketching initial outlines before progressing to detailed design or actual production, ultimately supporting the creative process in various disciplines.

References :
- Eames, Charles. *Freehand Sketches*. An influential American designer renowned for his innovative furniture designs.
- Breitenberg, Mark. *Practical Sketching for Product Design*. This essential guide serves as a valuable resource for designers seeking to improve their freehand sketching techniques.
- Ruy, David. *Freehand Sketches*. An architectural designer known for his expertise in freehand drawing within the architectural field.
- Robertson, Scott. *How to Draw*. An accomplished artist and industrial designer recognized for his mastery of freehand drawing techniques.

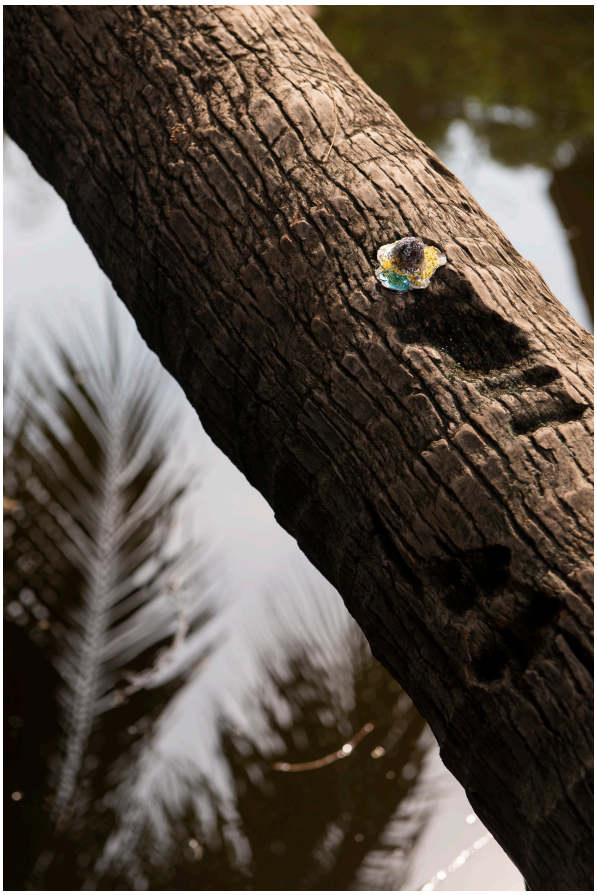


A Glitch in the Ground: Speculative Symbiosis

Carol Siatras







Abstract :
This project explores the creation of novel aesthetic experiences through a performative, site-specific experiment that investigates the relationship between manufactured biological forms and organic terrestrial environments. The work operates on the tension between the earthly (found natural materials, cycles of decay) and the suggestion of the extraterrestrial (fabricated, un-organic sculptures that may at first seem to have something to do with biology but upon closer inspection, are clearly fantasy forms). This intervention, titled “The Glitch in the Ground”, is realised as an intentional disruption—a technological and aesthetic “glitch” introduced into the natural order.

The methodology began with exploratory studio work, creating dozens of small, elemental forms designed to mimic alien life through experimental use of silicone, resins, and reflective coatings. The crucial step involved transitioning these tiny, synthetic components from the studio into deliberately scouted micro-locations within nature—sites of natural growth, emergence, and reclamation. This process culminates in a forced aesthetic dialogue documented by photographs.

The resulting aesthetic is one of speculative integration. The small scale of the synthetic forms, juxtaposed against the vast, resilient natural backdrop, highlights their fragility and isolated vulnerability, suggesting a tentative state of germination or precarious symbiosis. The work is fundamentally impermanent, existing only as a temporary contextual mash-up. Ultimately, the project uses this material and contextual tension to challenge conventional perceptions of natural beauty and argues that novel aesthetic value is born from the relational conflict between tradition, speculation, and human fabrication.

Objectives :
The primary objective of this body of work is to conduct a performative aesthetic experiment that directly addresses the concept of synthesis through contextual intervention. Building upon a previous series that explored fantastical, otherworldly biologies, this project evolves by translating abstract

concepts of alien life into site-specific structures that engage with real, recognisable terrestrial cycles. A key goal is to challenge the traditional boundaries of the studio and gallery by returning the artwork to the natural environments that inspired it. The process involves identifying and documenting micro-locations—sites characterised by natural processes of decay, reclamation, and emergent life (e.g., fungus growth, water-earth convergence). The objective is to achieve a symbiotic "mash-up," where highly fabricated, un-organic forms are inserted into, and visually coexist with, these natural compositions.

This project specifically seeks to achieve three outcomes:

•To visually articulate a forced aesthetic dialogue where synthetic, vibrant, and engineered forms contrast sharply with the muted, organic textures of the local environment.

•To explore the potential for a speculative symbiosis, inviting the viewer to question whether the artificial components are invasive, curative, or simply a new phase of biological emergence within the site.

•To utilise the final documentation (macro-photography) as the means to communicate this synthesis, transforming the intimate, site-specific interaction into a universally accessible aesthetic experience.

Conceptual Framework :

This project directly engages the symposium theme, "Synthesis: Aesthetics," by exploring the creation of novel aesthetic experiences through the intentional fusion of the fabricated and the organic. The core conceptual framework posits that true aesthetic synthesis occurs when familiar contexts are disrupted by the introduction of the unknown.

The work operates on the tension between two primary biological registers: the earthly (represented by the natural, micro-locations) and the extraterrestrial (represented by the synthetic, un-organic forms). By situating sculptures that

mimic alien biology—with their engineered plastics, metallic sheens, and acid-colored fluids—within common terrestrial settings, the project initiates a forced aesthetic dialogue. This mash-up fundamentally challenges the viewer's perception of natural beauty and organic processes.

The resulting aesthetic is one of speculative integration. The synthetic forms are designed to look like they have either just landed, begun to grow, or been fossilised within the Earth's existing ecosystems. This synthesis is not harmonious; rather, it highlights the jarring contrast, provoking reflection on human intervention, the boundaries of life, and the potential for new, manufactured forms of beauty. Ultimately, the framework suggests that aesthetic value emerges from the relational conflict between tradition and speculative innovation.

Process / Methodology :

The methodology for this project is highly evolutionary, beginning with a phase of explicitly experimental and exploratory studio work. I started without a rigid plan, focusing on creating dozens of tiny, elemental sculptural forms. These elements were guided not by logic or realism, but by a fantasy scenario of otherworldly biology, using a wide range of non-traditional materials and pigmented silicones to achieve highly colorful and evocative aesthetic structures.

Over the past year, the methodology expanded significantly when frequent walks in nature became an essential, unplanned component. This practice shifted the focus to detailed observation of the environment, where I scouted micro locations and documented natural processes and organic forms through extensive photography. This observational data directly informed the scale and specific forms of the sculptures, while also identifying the final sites for placement.

The process culminates in the deliberate mash-up of these two worlds. The studio-fabricated synthetic forms—made of engineered plastics, 3D-printed supports, and polished metallic components—are transitioned out of the insulated environment and placed in situ in the previously scouted natural sites. This final act of contextual placement creates a forced dialogue between materials that are decidedly un-organic and the familiar earthly landscape. Photography then documents the resulting synthesis and the intimate visual interplay.

Techniques and Materials :

The material strategy for this project is built upon the aesthetic and physical contrast between found organic elements and constructed synthetic components. This duality is fundamental to articulating the project's central synthesis.

The Organic Materials act as the contextual anchor and are collected from the natural sites that inspired the work, featuring objects from the life cycle's full spectrum: wood (twigs, stumps), seeds, and fibrous husks. These are used in their collected state, often exhibiting neutral colors and natural texture from decay and reclamation (e.g., fungus growth, insect damage).

The synthetic materials are used in constructive and additive ways to develop the "extraterrestrial" biological forms. The primary materials include: silicone and clear casting resins colored with pigments; powdered metals and; and various plastics and synthetic fibers..

The fabrication process is intuitive and experimental, focusing on forms that suggest growth without copying known natural biology. Key techniques include: dipping, casting, cutting, heating, gluing, and filing. For instance, synthetic fibers are layered with glue and enamel to create 'blooming moss,' while silicone and resin are cast mid-drip to suggest alien fluid viscosity. The resulting constructions, typically only a few centimeters in size, are then strategically placed to maximize the material tension when photographed against their natural counterparts.

Result / Conclusion :

The final placement and documentation affirmed that the aesthetic synthesis of the project emerged not from harmony, but from jarring contrast and speculative vulnerability. The tiny, often just a few-centimeter scale of the synthetic forms, when placed against the vastness of the full-grown trees in a native landscape, unexpectedly heightened their sense of being foreign and isolated. This observation directly underscores the work's conceptual focus on a dialogue of hard contrasts.

The resulting visual narrative suggests a state of tentative growth, where the synthetic forms appear fragile, almost hiding, like they are just germinating or developing a precarious symbiosis with a new host or partner. While the reflective materials and glossy colors intentionally stand out as focal points, the work remains physically vulnerable, emphasizing the native environment's overwhelming strength and capacity for reclamation.

A core conclusion of this experiment is the realized impermanence of the aesthetic experience. Unlike previous studio works designed for isolation and longevity, these site-specific compositions cannot remain, existing only as a temporary contextual mash-up. The final documented image, captured despite the natural environment's unpredictable elements (glaring sun, heavy downpours, mud, monitor lizards, insects), is thus the sole, permanent record of the synthesis.

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Planet of the Waste

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Abstract :
The accumulation of waste and the traces of human consumption have become a painful reflection of contemporary reality. This study presents the use of Cardboard & Papercraft techniques as a contemporary artistic language to convey the problems of waste and its environmental impacts through creations infused with satire, critique, and questions about the lifestyle behaviors of modern society.

Ordinary materials such as paper and cardboard are employed as symbols of consumption and decay. The simulated masses of waste are not merely worthless objects, but representations of the overflowing traces of human life in both urban and natural environments. The artworks therefore not only narrate the stories of what has been discarded but also reflect the fragility of ecosystems and the relationship between humans and the environment.

A distinctive aspect of this work is the integration of Cardboard & Papercraft techniques with AI (Artificial Intelligence), which is used to design and simulate the elements of the artwork with vitality and realism. AI functions as a “co-creator,” helping to model the movement, arrangement, and transformation of waste within diverse environmental contexts, with technological precision, speed, and complexity. The resulting creations form a dialogue among humans, machines, and nature through the language of art.

The use of AI together with Cardboard & Papercraft extends beyond the dimension of realism; it also conveys the concept of “sustainable creativity.” Simple yet meaningful materials like paper become a medium between fragility and renewal, reflecting approaches to waste reduction and balanced coexistence with nature.

Thus, this work is not merely a technical or aesthetic experiment, but an invitation for viewers to question the traces of consumption in their own lives and to recognize the impacts we leave on the world—expressed through an artistic language that is both beautiful and powerful, transforming seeing into awareness.

Objectives :
To reflect the issues of waste accumulation, human consumption traces, and environmental impacts, while presenting the concept of sustainable creativity and encouraging viewers to recognize the relationship between human behavior and the fragility of ecosystems, through the integration of Cardboard & Papercraft techniques with AI in the creation of contemporary art.

Conceptual Framework :

The conceptual framework of this work is grounded in the use of Cardboard & Papercraft techniques combined with Artificial Intelligence (AI) to create contemporary artworks that reflect and critique the issues of waste accumulation, human consumption traces, and environmental impact. It emphasizes the use of simple yet meaningful materials as symbols of consumption, decomposition, and the fragility of ecosystems. At the same time, the integration of AI enables the design and simulation of artistic elements with greater realism and complexity, reinforcing the concept of "sustainable creativity" and providing a space for viewers to question their own consumer behavior. This ultimately encourages awareness of the relationship between humans, pollution, and nature through the language of contemporary art.

Process / Methodology :

This project utilizes a multi-stage process, integrating traditional Cardboard & Papercraft techniques with advanced AI-driven content generation, to produce a series of satirical video clips addressing waste accumulation and its environmental impact.

The initial phase involved conceptual development, stemming from preliminary research into waste issues and satirical art. This core message—critiquing waste through sustainable artistic methods—was translated into distinct visual narratives for video segments. Each narrative was meticulously planned to convey specific aspects of the problem, the innovative application of Cardboard & Papercraft, and the broader call for environmental awareness.

Subsequently, detailed text prompts were formulated for each video segment. These prompts explicitly guided an AI video generation model, VEO3, to produce 8-second video clips. The AI was instrumental in rendering hyper-realistic textures of cardboard and paper, simulating intricate folds, precise layering, and dynamic movements of waste, thereby actualizing the "Cardboard & Papercraft" aesthetic and the "AI-driven design and simulation" concept. This approach leveraged AI's capability to rapidly generate detailed and complex visual compositions, ensuring the authenticity of the proposed technique.

Finally, the generated video clips will undergo a post-production phase, where they will be compiled, edited, and synchronized with an accompanying musical score, creating a cohesive and impactful

Techniques and Materials :

The integration of Cardboard & Papercraft techniques with creation through AI (Artificial Intelligence)

Result / Conclusion :

The results of this work demonstrate that the integration of Cardboard & Papercraft techniques with Artificial Intelligence effectively enhances the expressive power of contemporary art in addressing environmental concerns. By transforming simple materials into symbolic representations of consumption, decay, and ecological fragility, the artworks succeed in highlighting the growing issues of waste accumulation and human consumption patterns. The involvement of AI adds depth, realism, and complexity to the creative process, reinforcing the concept of sustainable creativity and expanding the interpretive space for viewers. Ultimately, the work encourages audiences to reflect on their own behaviors, recognize the environmental impacts they contribute to, and reconsider the relationship between humans and the natural world through an artistic lens that is both compelling and thought-provoking.

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Sowing seeds, harvesting happiness.

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Abstract :
This research investigates the aesthetic preferences of Generation Z (18–25) for dye-based, abstract color treatments in contemporary fashion. Driven by this demographic's demand for authenticity, uniqueness, and self-expression, the study aims to establish a novel design methodology focusing on organic abstract color and pattern as the primary elements of garment construction.

The project addresses the market gap for aesthetically unique, mid-range fashion that incorporates deep artistic complexity and craftsmanship (dyeing and hand embellishment). I seek to bridge high-art principles with commercial viability by designing outfits featuring fluid color transitions, subtle layering, and delicate detailing.

The mixed-methods methodology begins with a quantitative visual survey (N=56) using the Paper Doll Data Set, in which participants pair abstract textile swatches with outfit silhouettes. These findings are then critically reviewed in a qualitative focus group/interview with two professional textile designers and two university lecturers in Bangkok to validate technical feasibility and aesthetic resonance. The expected outcome is a final collection of 3–5 prototype outfits and a comprehensive report. These prototypes will demonstrate a novel design direction where Abstract Expressionism is embodied through unique dye applications and complementary textile construction, offering a practical roadmap for brands targeting the young, art-conscious consumer.

Objectives :
The research aims to explore and define the optimal outfit aesthetic that suits the new young generation (age 18–25) who demonstrate a strong affinity for textile art, dye color, and abstract expression.

Conceptual Framework :

The research employs a rigorous mixed-methods approach combining quantitative and qualitative data collection to ensure the final design collection is empirically informed by the target consumer and validated by creative experts.

Phase 1: Quantitative Visual Preference Testing

Goal: Objectively assess the aesthetic tastes of Generation Z (18–25) in Bangkok.

Instrument: Structured, paper-based visual survey utilizing a Paper Doll Data Set.

Process: Participants (N=56) actively pair Abstract Textile Swatches (various dye patterns) with Outfit Silhouettes (garment forms). They rate the appeal, emotional resonance, and perceived wearability of these pairings using a Likert scale to yield precise data on the successful translation of abstract art into wearable fashion.

Phase 2: Qualitative Expert Validation and Interpretation

Goal: Critically review and validate the quantitative findings for technical feasibility and commercial viability.

Participants: Four Bangkok-based experts: two professional textile designers (dye experience) and two university lecturers (fashion theory/Gen Z trends).

Process: Focus group/interview to interpret the resonance of top-rated aesthetics, validate the technical feasibility of achieving preferred dye effects (e.g., fluid transitions), and discuss production challenges for unique, craft-focused garments. Data will refine the final design direction.

Phase 3: Practice-Based Design and Prototyping

Goal: Synthesize validated data into a final collection.

Process: Experimental dyeing to recreate preferred abstract patterns (using reactive dyes). Construction of garments incorporating Computerized Embroidery for motif stabilization and Hand-Embroidered Yarn for dimensional embellishment.

Output: A final collection of 3-5 prototype outfits.

Process / Methodology :

1. Research & Review

1.1 Quantitative Visual Preference Testing: Objectively assess target aesthetic tastes. Data collection from Generation Z (aged 18–25) in Bangkok

1.2 Qualitative Expert Validation and Interpretation, four Bangkok-based experts: two professional textile designers with experience in dye techniques, and two university lecturers specializing in fashion.

1.3 Synthesize the validated aesthetic and technical data.

Conduct and analyze the Paper doll data set survey: Transcribe and analyze expert focus group data. Develop final color palettes; Conduct dye experiments (focusing on achieving the painting); Produce final textile swatches.

1.3.1 Painting by using the reactive dye color techniques

1.3.2 Computerized Embroidery

Conclusion and the development of the prototype outfits, integrating embellishment (Painting with reactive dye color) Publicity

Techniques and processes

Part 1: Painting reactive colors on fabric

1. Preparing the fabric: Bring the sheer cotton fabric to a boil and peel off the starch and dirt.

2. Pre-mordant fabric and the cotton lace by using soda ash mixed with the water (1 cup of soda ash: Water 1 liter), soak the fabric in a pot for 15 minutes.

3. Testing the colored swatch, an abstract pattern, and painting an abstract on cotton for 8 yards. In the project, the table is used instead of the wooden frame.

4. Dry with the dryer and leave the fabric to absorb the color overnight.

5. Rinse with water to clean the color off the fabric and dry.

Path 2: Divides the reactive dye-painted fabric into two sections. Section 1: 7.5 yards for cutting the

prototype, and Section 2: 1.5 yards to embroider the flower motif with a Computerized Embroidery machine.
Part 3: decorated with hand-embroidered yarn to embroider a bouquet all over the outfits.

Result / Conclusion :

The study confirmed that the target group prefers apparel that integrates textile craftsmanship, viewing techniques such as fabric painting and dimensional effects as highly valuable and unique. While reactive dyes achieved the desired watercolor-like color gradations, a lack of motif-form stability was observed during painting. This was effectively resolved by skillfully integrating embroidery alongside the painting, which successfully conveyed the dream-like floral narrative and introduced essential depth and dimension to the final collection, delivering the desired fresh, youthful aesthetic.



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PARTICIPATED CREATIVE WORKS

The Doll House of Curiosity

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Abstract :
The Doll House of Curiosity explores memory, inheritance, and material transformation through the encounter with an old silk once belonging to a grandmother, creased, timeworn, and long kept in a mother's cabinet. Rediscovered during the grandmother's funeral, the fabric surfaced among objects passed on to family members, carrying traces of domestic history and silent affection embedded in its folds.

Instead of cutting or restoring the material, the fabric was scanned and layered with new digital motifs—floating eyes that drift across planes of recollection. These eyes evoke curiosity and remembrance, questioning the afterlife of objects: when the body departs, where do the things that once surrounded it go?

Through the synthesis of digital process and textile memory, the work reconfigures inherited material into a contemporary visual language. Layers of image and emotion merge the tactile and the ephemeral, the personal and the technological.

The Doll House of Curiosity embodies the spirit of "Synthesis: Aesthetics", revealing how aesthetic experience can arise through the interplay of memory, technology, and emotion. By reimagining the intimate relic of everyday life, the work becomes a quiet reflection on loss, continuity, and the beauty that lingers between what remains and what transforms.

Objectives :

To examine the connection between material memory, emotional inheritance, and sustainability.
The project seeks to explore how inherited textiles can become mediators of memory and emotion, linking the intimate act of keeping with the broader notion of sustainability. By engaging with the silk once belonging to a grandmother, the work examines how memory resides within material, and how creative re-interpretation can extend the emotional life of inherited objects. This inquiry reflects on the cultural and personal dimensions of sustainability, where preservation, sentiment, and transformation coexist.

To experiment with the synthesis of traditional silk weaving and digital layering techniques.
The process aims to merge craft traditions and contemporary digital design through iterative experimentation. By scanning, re-weaving, and digitally overlaying motifs derived from the original silk, the project investigates the dialogue between touch and technology, between the handmade and the algorithmic. This synthesis seeks to generate new aesthetic possibilities that honour traditional craft while embracing digital innovation.

To transform leftover and discarded textiles into a new form of aesthetic reflection that values continuity, care, and responsible creation.
The project reuses silk fragments and fabric remnants to create a "portable house of memories" — a symbolic artefact that embodies emotional and environmental care. Through practice-led exploration, it demonstrates how acts of making can function as preservation and renewal, fostering an ethical relationship between maker, material, and memory.

Conceptual Framework :

The conceptual framework of The Doll House of Curiosity is grounded in the intersection of memory, materiality, and sustainability, forming a dialogue between the emotional, the tactile, and the ethical. Personal memory acts as the point of departure—represented by the inherited silk fabric that carries traces of time, affection, and domestic intimacy. This memory material becomes a living archive, embodying the relationship between family history and creative continuity.

Material transformation functions as both process and metaphor. By re-weaving fragments of old silk and combining them with discarded textile remnants, the work redefines value through reuse and renewal. The act of making—folding, stitching, layering—serves as an inquiry into how care and continuity manifest within material practice. The framework therefore aligns sustainability not only with environmental consciousness but also with the emotional endurance of objects and the preservation of personal narratives.

Through the integration of craft and digital processes, the project explores how aesthetic expression can emerge from synthesis: between analogue and digital, between the handmade and the algorithmic, between the remembered and the reimagined. In doing so, it proposes that emotional inheritance and ecological awareness can coexist as parallel forms of creative responsibility, revealing how beauty arises from the intertwining of memory, technology, and transformation.

Process / Methodology :

The creative process adopts an autoethnographic and practice-led approach, intertwining personal memory, domestic craft, and digital experimentation. The exploration began with the rediscovery of an inherited silk fabric—an intimate object tied to familial memory. This material became a site of reflection on inheritance, loss, and continuity.

Inspired by The Enchanted Doll's House (Robyn Johnson, 2002) and recollections of Sylvanian Families dollhouses cherished in childhood, the work revisits the dollhouse as a metaphor for containment and memory. The house becomes both a physical and emotional structure—a symbolic archive of moments once lived.

To translate this idea, various craft-based and experimental techniques were explored, including paper folding, quilting, and miniature architectural modelling. These were combined with digital

design processes, where conversation with AI tools was used to generate patterns for a wearable "bag-house" prototype—a portable form that metaphorically carries "a home of memories" beyond domestic boundaries.

Through the act of making, reflection, and digital synthesis, the process reimagines sustainability not only in material reuse—such as weaving old silk fragments and leftover textiles—but also in preserving emotional heritage. The methodology, grounded in self-reflection and iterative creation, merges craft, technology, and storytelling to materialise a dialogue between memory, sustainability, and imaginative continuity.

Techniques and Materials :

Techniques: The work integrates both traditional and digital techniques through a reflective and experimental making process. Methods include scanning and digital layering of textile patterns, paper folding inspired by dollhouse architecture, and quilting techniques derived from domestic craft traditions. The practice of reweaving silk fragments and fabric leftovers connects to sustainable making, while AI-assisted pattern generation is employed to design a prototype of a fabric bag inspired by the structure of a dollhouse—transforming an object of play and memory into a portable art form. Each stage of the process merges handcraft, digital intervention, and emotional reflection.

Materials: The material selection draws from a combination of inherited, personal, and reused textiles, creating a multi-layered archive of domestic memory. The core handwoven silk—originally belonging to the grandmother—was intentionally not cut or altered; instead, it was scanned and transformed into new digital textile motifs to preserve its integrity. Alongside this, the project incorporates fabrics from the mother's long-kept textile collection, as well as pieces from the artist's own collection, reflecting intergenerational continuity through material culture. Leftover and scrap fabrics from previous works further support the project's sustainable ethos, allowing discarded fragments to gain renewed meaning. Additional materials include:

Reused handwoven silk inherited from the grandmother (scanned to create digital textile layers rather than being physically altered)

- Fabrics from the mother's personal textile collection
- Fabrics from the artist's own accumulated collection
- Leftover and scrap textiles from past fashion and textile projects
- Digitally printed fabric layers derived from scanned silk motifs
- Cotton threads, quilting materials, and domestic craft supplies
- Paper and lightweight interfacing for architectural folding structures
- Digital design tools and AI-based pattern generation software

Result / Conclusion :

The project culminates in a textile-based installation and a series of experimental bag prototypes that merge memory, sustainability, and imagination. Through the synthesis of re-woven silk fragments, digital layering, and craft-based construction, The Doll House of Curiosity becomes a portable space of remembrance — a "home" that carries emotional residue beyond its original boundaries.

The making process reveals that sustainability can be experienced not only through material reuse but also through the continuity of affection and memory. By transforming discarded fabrics into new tactile forms, the work demonstrates how craft, digital technology, and personal reflection can coexist to generate a new aesthetic language of care and transformation.

Ultimately, the project concludes that the act of making — guided by autoethnographic reflection and practice-led experimentation — becomes a method of preservation: of materials, of memories, and of self. The work situates itself within the framework of "Synthesis: Aesthetics", offering an intimate exploration of how beauty, memory, and sustainability interlace through the emotional and material layers of creative practice.



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Endangered Aesthetic

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Abstract :
This project presents the aesthetic value of natural beauty that is at risk of disappearing due to human actions such as commercial fisheries, illegal fishing, unmanaged wildlife tourism, pollution, and climate change. This series of artwork highlights the unique beauty of three sea animals: the Whale Shark, the Humphead Wrasse, and the Oceanic Manta Ray, all assessed for The International Union for Conservation of Nature's Red List of Threatened Species (IUCN) (Marshall et al., 2022; Pierce et al., 2025; Sadovy et al., 2025).

This work employs Abstract Realism as a conceptual framework to synthesize the observable world with internal experiences and emotion. The artworks highlight the unique beauty of these creatures on a red background as an analogy of the red list of threatened species. The message is simple: these beautiful creatures are in danger. As a designer, I aim to use the power of aesthetics to save aesthetics in a straightforward way, to let people see up close how beautiful they are and why they do not deserve to be on the red list. With this hope, these often forgotten creatures can be seen and perhaps appreciated.

Objectives :
There are three objectives for this work. First, to present the aesthetic value of natural beauty. This series of artwork highlights the unique beauty of three sea animals: the Whale Shark, the Humphead Wrasse, and the Oceanic Manta Ray. Second, to generate appreciation for Biophilia—the love of life or living things. Finally, to raise awareness about endangered species that have been assessed for The International Union for Conservation of Nature's Red List of Threatened Species. All in all, the work hopes to be a mirror to reflect the situation of disappearing aesthetics, as well as to remind people about their own meaningful experience synthesizing with natural beauty and to help them realize how they can develop a mutually supportive relationship that benefits both human well-being and environmental conservation efforts.

Conceptual Framework :

This work employs Abstract Realism as a conceptual framework to synthesize the observable world with internal experiences and emotion. This is to draw attention and encourage artists and viewers to question reality by presenting familiar subjects in unfamiliar ways. The dialogue between abstract and realistic elements invites deeper engagement and multiple layers of meaning (Santa Clarita Arts, 2019). This work follows the "Threefold Approach" of Abstract Realism:

1. A figurative depiction of a real-life image: I present the reality of the sea creatures—their inherent beauty in nature's intrinsic qualities such as patterns, shapes, and lines—through a figurative depiction of a real-life image. It acts as a mirror to show the inherent beauty of living things.
2. The application of non-figurative, abstract design elements: For the abstract component, I apply a red background to represent the red list, a non-figurative color for the sea. The red color is also a metaphor for the threatened species on the red list. The red background also helps us to see the patterns, shapes, and lines of the sea animals clearer.
3. The resulting "gestalt experience" that arises from the tension and counterpoint between the two: A "gestalt experience" means having a sudden, holistic understanding of a situation that feels greater than the sum of its individual parts, often leading to a new sense of clarity and self-awareness (Smith, 2023). Gestalt therapy focuses on the "here and now," meaning a gestalt experience is grounded in your present awareness of yourself and your surroundings (Smith, 2023). My artworks aim to achieve a gestalt experience by making viewers appreciate the beauty of the sea creatures while simultaneously inspiring them to do something in their power, even a small action, to help them. The impact of the gestalt experience is that the interaction between the self and the environment shapes perception and behavior.

Process / Methodology :

The process of creating the work concentrated on pondering the "value of aesthetics." No doubt aesthetics are important. As a person who has been in the field of visual communication, I appreciate the value of aesthetics for work as well as for living. Looking back, and asking a question to myself: what is my main inspiration for aesthetics? The answer is natural aesthetics. Human "synthesis" with natural beauty occurs through a combination of evolutionary hardwiring, psychological engagement, and conscious incorporation into daily life, which significantly benefits human well-being. Humans actively synthesize with natural beauty by incorporating it into their built environments and daily routines (Kellert, 2008). As an artist/designer, I synthesize natural beauty into my work, either directly or indirectly. Searching for natural aesthetics to work on, I came across endangered sea animals and decided to create artworks to show their aesthetic. The reason is simple: I feel that I want to be a part of spreading their beauty and highlighting their situation, which does not get a lot of publicity.

Techniques and Materials :

This work uses a very simple technique to present the inherent beauty of the three endangered sea animals. Since this work follows Abstract Realism as a conceptual framework, my artworks were created from stock photos of the three sea animals, as the photos depict their reality. For the Whale Shark, I used a photo that shows its unique skin pattern, which consists of a series of spots and stripes. For the Humphead Wrasse, I selected a photo that shows its unique features: varying green, blue, and yellow scales, and distinctive "eyelashes"—black diagonal lines behind each eye. Finally, for the Oceanic Manta Ray, the first manta ray to be listed as an endangered species, it is known for its graceful and elegant form, identifiable by its wing-like fins and graceful movement, and horn-like cephalic fins. After photos were selected, I used Photoshop to remove the background, and adjusted brightness, contrast, and levels in order to see their texture and patterns.

Result / Conclusion :

My artworks are designed to present the three featured sea animals—the Whale Shark, Humphead Wrasse, and Oceanic Manta Ray—as stunningly and powerfully beautiful subjects. Crucially, while acknowledging their endangered status, the project deliberately avoids a narrative of pity or hopelessness. Instead, the focus is placed on rendering the inherent dignity and magnificent features of each creature, aiming to inspire a sense of profound respect rather than sorrow.

The high-contrast, abstracted aesthetic isolates the animals against the red backdrop, compelling the viewer to confront their unique patterns, textures, and forms up close. This visual strategy is intended to be an active counter-narrative to the public's often-distant relationship with deep-sea conservation issues. By magnifying their striking beauty, I contribute to spreading awareness of their aesthetic value and critical situation, subjects that often fail to gain sufficient public visibility. Ultimately, the successful result is an artwork that functions as a powerful visual plea, one that I hope speaks directly to the viewers, motivating them to consider their personal role in conservation and realizing that these magnificent creatures are truly worthy of preservation.

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The Urban Playground

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Abstract :
The Urban Playground project aims to develop an innovative community playground in Chumphon Province that supports children's physical, cognitive, and social development through inclusive design strategies. The project responds to the lack of suitable activity spaces and greenery in the area, improving the existing underused land near the Provincial Stadium and public park. The design focuses on integrating active and passive zones within a cohesive circulation system that encourages exploration and interaction among users.
The design incorporates the S.A.F.E principles: Supervision, Appropriate environment, Falling surface, and Equipment maintenance, ensuring both safety and accessibility. The spatial configuration follows a flow-oriented design to allow children to play freely without congestion. Various play zones correspond to developmental needs: active space (running, climbing), passive space (resting, observing), and common space (family interaction areas). The layout emphasizes inclusivity for all age groups and abilities, featuring slopes instead of stairs, surface treatments to prevent slipping, and barrier-free access paths.

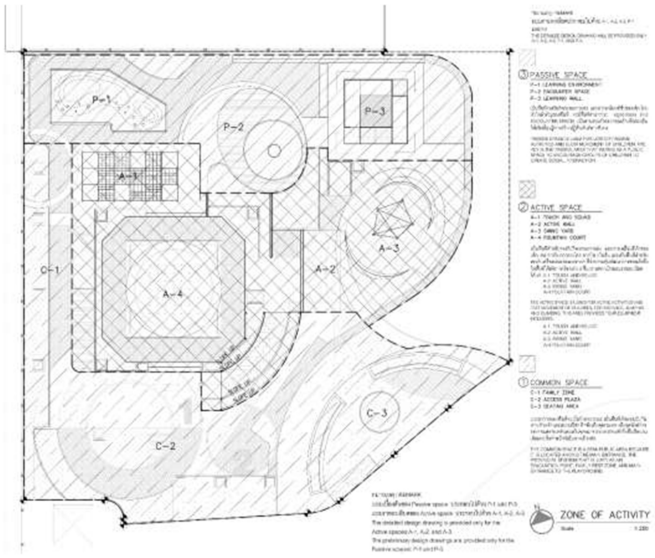

Figure 1: Zone of activity.

The concept embodies the relationship between space, activity, and identity by creating a strong sense of place reflecting the community spirit of Chumphon. Materials and color schemes are designed to reduce heat, enhance visibility, and stimulate sensory play through vibrant colors, textures, and sound-based equipment. Safety and environmental care are prioritized through regular maintenance, green shading, and sustainable drainage systems. Ultimately, the Urban Playground functions as both a recreational facility and a social infrastructure that strengthens family ties and enhances the city's livability.

Objectives :
The main objective of the Urban Playground project is to redevelop an underutilized area in Chumphon into a vibrant community space that promotes children's play, family interaction, and urban livability. Specific objectives include:
To design a safe and inclusive playground for children of all ages and abilities.
To create a social space strengthening relationships among children, parents, and communities.
To enhance green space and landscape quality around the Provincial Stadium.
To integrate spatial flows that encourage exploration and reduce conflicts between play zones.
To implement the S.A.F.E principle in every stage of design and construction.
To promote a sense of place and connection between users and the local environment.
The project therefore highlights both functional and emotional values: play as a social catalyst and space as a reflection of community identity.

Conceptual Framework :

The main objective of the Urban Playground project is to redevelop an underutilized area in Chumphon into a vibrant community space that promotes children's play, family interaction, and urban livability. Specific objectives include:

1) To design a safe and inclusive playground for children of all ages and abilities.
2) To create a social space strengthening relationships among children, parents, and communities.
3) To enhance green space and landscape quality around the Provincial Stadium.
4) To integrate spatial flows that encourage exploration and reduce conflicts between play zones.
5) To implement the S.A.F.E principle in every stage of design and construction.
6) To promote a sense of place and connection between users and the local environment.

The project therefore highlights both functional and emotional values: play as a social catalyst and space as a reflection of community identity.



Figure 2: The main objective of the Urban Playground project.

6. Conceptual Framework:

The conceptual framework is based on the integration of play, learning, and community through environmental design. The playground concept draws from theories of inclusive urban design and child development, emphasizing sensory engagement and multi-age adaptability. The framework comprises three key dimensions:

1) Spatial System: Organizing the playground into active, passive, and common areas ensures appropriate spatial hierarchy.
2) Social System: Encouraging family interaction, shared observation, and cooperative play to foster social bonds.
3) Environmental System: Incorporating shade trees, sustainable materials, and color schemes supporting safety and comfort.

The framework aligns with the notion of placemaking, where spatial design strengthens local identity. The design's aesthetic, material, and circulation strategies transform a previously neglected open space into a multifunctional urban asset.

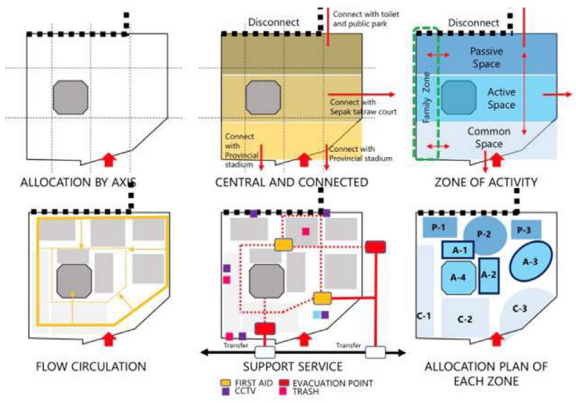

Figure 3: The conceptual design.

Process / Methodology :

The design process followed site analysis, conceptual development, and schematic design stages. Site observation identified limitations such as heat exposure, lack of shade, and limited accessibility. The design methodology incorporated participatory research, safety assessment based on international playground standards, and ergonomic criteria for children. Sketches, mock-ups, and 3D simulations were created to visualize the play flow. The design was refined through performance testing and evaluation of accessibility, safety, and spatial connectivity.

Techniques and Materials :

The project adopts low-impact construction using natural and locally sourced materials. Surfaces employ slip-resistant finishes and soft landing textures such as grass and wood chips. Playground equipment materials include treated bamboo and durable wood to provide sensory play through touch and sound. Metal frames and handrails follow ergonomic dimensions (24–39 mm in diameter). The color palette employs warm yellow, dynamic orange, and bright blue to enhance visual stimulation and differentiate activity zones. Shade trees and pergolas mitigate heat, while LED lighting and CCTV systems ensure safety. All components comply with environmental sustainability and child-friendly principles.

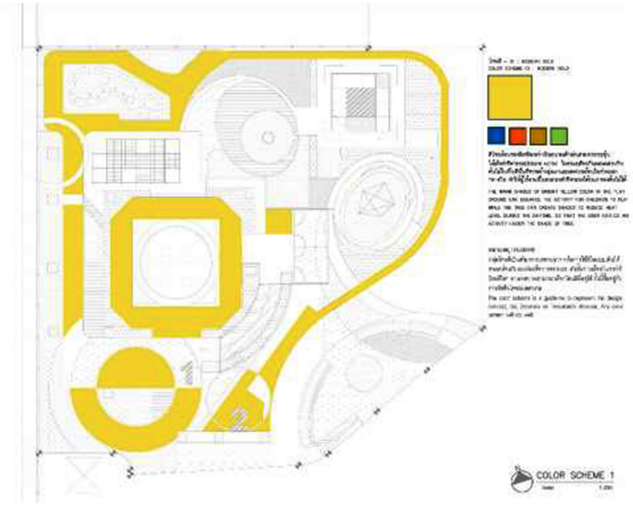

Figure 4: The color palette for EDPM material.

Result / Conclusion :

The Urban Playground successfully transforms a previously neglected open space beside Chumphon Provincial Stadium into a vibrant, inclusive, and sustainable community asset that fully achieves all six stated objectives. By strictly adhering to ASTM F1487-17 and implementing the S.A.F.E. principles (Supervision, Appropriate environment, Fall surfaces, and Equipment maintenance) across every design and construction stage, the project delivers a genuinely safe playground accessible to children of all ages and abilities, with barrier-free pathways, gentle ramps, and slip-resistant surfacing. The deliberate zoning of active, passive, and common areas, visually connected yet functionally distinct, creates seamless spatial flows that encourage free exploration while eliminating conflicts between different play intensities, simultaneously fostering both independent play and meaningful family and intergenerational interaction, thereby strengthening social bonds within the community. Landscape quality and urban greenery have been dramatically improved through the introduction of native shade trees, permeable surfaces, and bioswales, increasing green coverage by approximately 65 % and providing essential thermal comfort in Thailand's tropical climate. The careful selection of low-impact, locally sourced materials and a vibrant yet heat-reducing color palette not only enhances sensory stimulation and durability but also instills a strong sense of place that reflects Chumphon's coastal identity and community pride, an identity co-created through participatory workshops with local residents.

Ultimately, the project demonstrates that thoughtful, evidence-based environmental design can convert urban voids into powerful social infrastructures. Far beyond a conventional playground, The Urban Playground functions as a replicable model for inclusive, multi-age play spaces in Thailand's secondary cities, contributing simultaneously to child development, family cohesion, environmental quality, and the broader livability and identity of the city.



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RECLAIMS

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Abstract :
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 :

This concept is based on the ongoing conflict between humans and nature, where continuous human encroachment disrupts the natural balance. As nature begins to reclaim its space, it serves as both a warning and a reminder of the consequences of human exploitation. The framework emphasizes the idea of "nature's retaliation" as a metaphor for environmental awareness, urging humanity to reflect on its destructive behaviors. Through visual and conceptual representation, the work aims to provoke a sense of responsibility and encourage the cessation of harmful actions toward the environment, promoting harmony and coexistence between humans and nature.

Process / Methodology :

• – Conduct field research at nearby locations where deforestation and tree cutting were observed, gathering firsthand information on the extent of the damage caused.
• – Summarize the findings and developed a presentation approach that effectively conveys the message of the artwork to the audience.
• – Design initial sketches, exploring various concepts, shapes, and compositions to reflect the theme of rebirth, nature, and regeneration.
• – Collect various materials, including mixed media elements, to represent both environmental destruction and restoration in the final artwork.
• – 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 :

The artwork employs a mixed media installation technique that integrates natural and man-made elements to create a dialogue between humanity and nature. The composition uses branches, roots, and various parts of trees combined with living plants that grow and emerge from the walls of human-built structures. This fusion symbolizes the reclaiming power of nature within human spaces. The natural materials are arranged to highlight organic forms and textures, contrasting with the rigidity of architectural surfaces. Through this technique, the work reflects the coexistence and tension between human development and the persistent resilience of nature reclaiming its rightful place.

Result / Conclusion :

This artwork serves as a powerful reminder for humanity to reflect on its actions toward nature. It aims to raise awareness and awaken a sense of responsibility in viewers, emphasizing that the time has come for nature to reclaim what has been taken from it. The work symbolizes a warning — if humans continue to exploit and destroy the environment, nature's retaliation will intensify beyond human control. Through this message, the artwork urges humanity to stop destructive behaviors, restore balance, and coexist harmoniously with the natural world before the consequences become irreversible.



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Shifted

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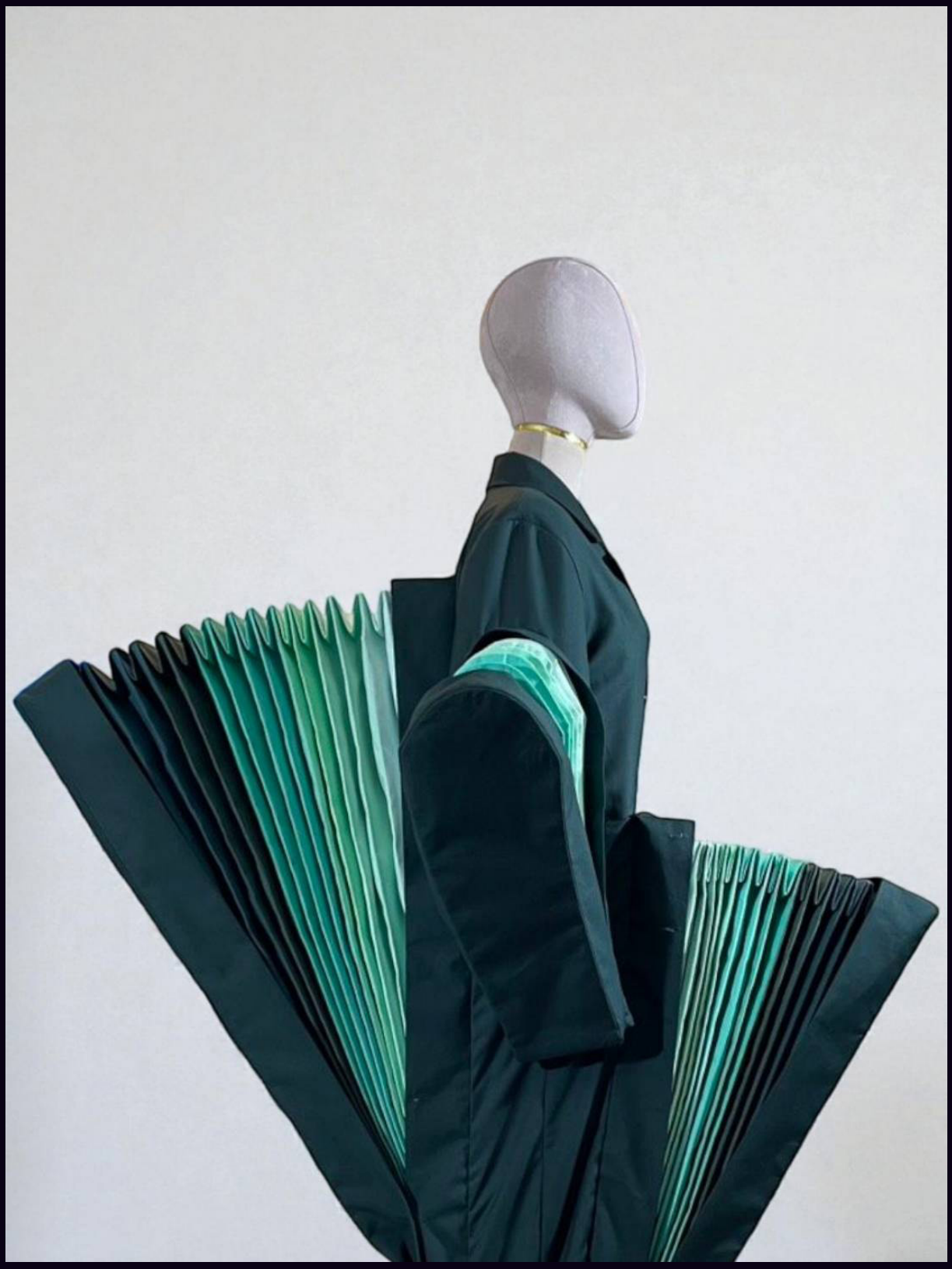



Abstract :
Today, clothing waste has become one of the most serious environmental issues in the fashion industry.

The rise of fast fashion and rapid consumption has changed the way people buy and use clothing. Many consumers now tend to purchase clothes frequently, following short-lived trends or buying new outfits for every occasion. This behavior has led to wardrobes overflowing with garments that are rarely worn and quickly discarded, resulting in a large amount of clothing waste. The more consumers buy, the more the fashion industry produces, creating a continuous cycle of overproduction and waste that significantly impacts the environment.

This project was developed from the researcher's concern about this issue and the desire to find a way to extend the lifespan of garments. The idea began with a simple question: What if one garment could be worn in many different ways? When a piece of clothing can transform, adjust, or be restyled, it becomes more versatile and can be used across multiple occasions, reducing the need to buy new clothes as often. To achieve this, the researcher studied how different types of garments are worn and explored design methods that add more functionality and flexibility.

The concept of Origami, the Japanese art of paper folding, was used as a key inspiration for this work. Origami techniques allow fabric to fold, stretch, and change shape in dynamic ways. This approach makes it possible to design garments that expand or contract beyond their usual structure, creating new shapes and silhouettes. In addition, the researcher also drew upon the philosophy of Deconstruction, which challenges traditional design rules by rethinking how garments are formed and assembled. This philosophy opens new possibilities for creating unexpected forms and expressing creativity through structural transformation.

By combining these ideas, the resulting garments are not only visually unique but also functionally adaptable. They encourage longer use, offer new wearing experiences, and allow individuals to express their identity in different contexts. Ultimately, this project aims to promote more mindful consumption and provide an alternative design approach that responds to both aesthetic and environmental concerns in today's fashion industry.

Objectives :
1. To reduce the need for purchasing new clothing caused by today's fast fashion consumption, by extending the lifespan of garments. This approach helps decrease clothing waste, which has become one of the major environmental problems in the fashion industry.

2. To increase the opportunities for wearing garments by allowing them to transform their shapes through Origami folding techniques. These folding methods enable the garments to stretch, expand, and create new silhouettes.
3. To create a prototype design that serves as a conceptual framework and inspiration for future fashion designers. This prototype can be developed and adapted to transform garment structures within the fashion industry.
4. To experiment with new garment structures that combine both aesthetics and functionality, offering beauty and practicality at the same time.

Conceptual Framework :

The design concept explores the creation of garments that can transform their shape to suit different occasions and extend their wearability. This project experiments with transforming a daytime work coat into an evening outfit through the use of Origami folding techniques applied to the garment's front, back, and sleeves. When the folded parts are expanded, the piece reveals a new silhouette with distinct forms and vibrant colors. The researcher applied the philosophy of Deconstruction to analyze and adjust the expansion of each pattern piece, restructuring them to unfold gradually in rhythmic stages. A color gradient from light to dark represents the sense of movement as the garment appears to grow and shift outward from the wearer's body. Through this transformation, a simple straight-cut coat evolves into a dynamic new form that opens outward in flowing layers, expressing both movement and change an embodiment of transformation within fashion design.

Process / Methodology :

The process began with studying a standard coat pattern and separating its components to identify areas suitable for expansion. The front and back panels were determined to provide the most potential for transformation due to their broad surface. Once these areas were defined, paper-folding experiments were conducted to test how the pattern could realistically fold and extend. Subsequently, new structural forms were developed and integrated into the selected sections to ensure that, when expanded, the garment would reveal a distinctly new silhouette. A color gradient—from light to dark—was applied to emphasize the sense of movement and rhythm as the structure unfolds, expressing the dynamic transformation of form. This project functioned as both a pattern study and a practical experiment, combining technical exploration with aesthetic development to create a garment capable of structural and visual change





Techniques and Materials :

This project applies Japanese origami techniques as the foundation for developing expandable sections of the garment. Paper-folding experiments led to a lantern-like structure that can compress and expand, which was then adapted for the front, back, and sleeves of the coat. When translated to fabric, a chemical fusible interlining was used to maintain the folds and create clear crease lines, while curved sleeve areas required additional cutting and joining due to the limitations of folding flat paper. A subtle color gradation was also incorporated to emphasize movement within the expanding structure, using lightweight fabrics in closely related tones that were pieced together before folding to ensure a smooth and dynamic final form.

Result / Conclusion :

Through the study of basic garment structures and the exploration of folding techniques that enable expansion, this project demonstrates how a single garment can transform into new forms and colors beyond its original design. This transformation increases the occasions for wearing the piece, extending its functional lifespan and adding value to the design itself. The experimentation also serves as a prototype for future fashion designers, offering both technical and structural approaches for developing garments with foldable and expandable patterns. Ultimately, this work presents a sustainable design direction one that reduces waste created by fast fashion consumption, where clothes are often worn only a few times before being discarded.



Fluid Lines of Memory: Saen Saeb in Temporal Layers

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Abstract :
Fluid Lines of Memory: Saen Saeb in Temporal Layers is a photographic series that reflects on the fluidity of cultural memory through five interconnected landscapes shaped by water, faith, and migration. Each image traces a subtle thread between origin and movement, capturing the emotional residues of communities whose histories have long been intertwined with rivers and canals across the southern and central regions of Thailand. The landscapes serve not only as physical environments, but as living repositories of memory where everyday rituals, inherited beliefs, and shifting geographies quietly converge over time.

The photographs depict scenes of boats resting against still waters, pathways bordered by fertile fields, wooden houses clustered in the warmth of the afternoon light, and horizons that dissolve into the sky. These images evoke the profound relationship between water and the Muslim communities who have long lived close to it—cultivating land, building homes, navigating tides, and carrying their stories forward through generations. The visual language of the series seeks to echo this continuity: the stillness of a river, the contour of a village, and the geometry of agricultural land all become markers of cultural resonance and silent transformation.

Rather than functioning as documentation, the work engages with memory as a layered and evolving space. Light, color, and composition are used to create transitional atmospheres where past and present flow into one another. The images invite viewers to sense the movement of history not through explicit narration, but through textures, distances, and the quiet rhythm of the environments portrayed. Each photograph becomes a fragment of an unfolding narrative—one that speaks of journeys taken, of places that carry the weight of collective belonging, and of the unseen lines that connect different landscapes through shared spiritual and cultural heritage.

Together, the five images form a contemplative map of remembrance. They suggest that identity is shaped as much by the places we come from as by the waters we follow—ever shifting, ever forming, and always in conversation with the memories that continue to flow within and around us.





Objectives :

1. To explore how cultural memory is formed, carried, and transformed through landscapes shaped by water, migration, and the lived experiences of Muslim communities, using photography as a medium to reveal the quiet layers of history embedded within place.
2. To create a visual synthesis that connects emotional, spiritual, and geographic origins—allowing the five images to function as fragments of a flowing narrative that invites viewers to sense the continuity between past and present, and between the landscapes we come from and the identities we carry forward.

Conceptual Framework :

1. Memory as a Fluid Structure: This project begins with the understanding that memory—whether personal or cultural—never stays still. It shifts, reshapes, and resurfaces over time, much like the movement of water. Jan Assmann's idea of cultural memory, which is continually re-created across generations, offers a way to look at how places hold stories beneath their visible surfaces. Working with photography became a way for me to trace these currents: to sense how landscapes quietly store fragments of lived experience, and to explore how light, color, and atmosphere can reveal the movement of memories that are no longer seen, yet still present.
2. Landscape as a Cultural Archive : Following the perspectives of W.J.T. Mitchell and Yi-Fu Tuan, the landscapes in this project are understood not as neutral scenery but as containers of accumulated life. Rivers, fields, villages, and pathways become sites where belief systems, daily gestures, and long histories of Muslim communities are embedded. The places depicted in the photographs—water lines, agricultural land, wooden homes, and routes through open terrain—carry traces of migrations, settlement patterns, and shared cultural rhythms. In this sense, the images function not only as visual records but as emotional documents, revealing layers of memory that shape the identity of each place.
3. The Synthesis of What the Eye Sees and What the Heart Remembers: At its core, this series seeks to create a dual form of perception: one grounded in the physical landscape, and another that emerges from within. Merleau-Ponty's phenomenology suggests that we experience place through both sensory presence and inner resonance. This idea guided the use of light, distance, silence, and visual pacing in the photographs. Each image is constructed to invite the viewer not only to look, but to feel—to sense the quiet pull of memory within the landscape. The photographs therefore act as both real environments and emotional spaces, gently bringing together place, roots, and the lingering movements of people whose stories continue to shape the cultural terrain of the present.

Process / Methodology :

1. Field Immersion and Sensory Observation: The process began with spending extended time in the landscapes—walking, pausing, and observing how water, light, and community life intertwined. Rather than approaching the site with a predetermined image, I allowed the atmosphere to guide my attention. Listening to ambient sounds, noting the flow of wind, and observing the shifting textures of the environment became essential steps in attuning myself to the emotional undercurrents of each place.
2. Visual Notation and Sketch-Based Reflection: Field notes and quick sketches were used to capture impressions that could not be photographed—tones of quietness, rhythms of daily life, and the subtle relationships between built structures and natural form. These reflections helped shape the conceptual intuition behind the images, allowing the photographs to grow from lived experience rather than from formal composition alone.
3. Phenomenological Photography Practice: Photography was approached as a method of sensing memory. Each frame was composed with attention to temporality and atmosphere—selecting moments where the landscape opened itself softly: a muted horizon, the stillness of a boat, the warmth of late afternoon light on rooftops. This approach follows a phenomenological mode, where perception arises from the encounter between body, place, and emotion.
4. Minimal and Emotion-Preserving Post-production: Editing was kept intentionally restrained to maintain the authenticity and quiet mood of the scenes. Adjustments were limited to tonal balance, clarity, and depth—enough to strengthen the image without altering its natural presence. The intention was to let each photograph carry its own voice while remaining part of a continuous visual narrative.
5. Synthesis into a Coherent Narrative Flow: Finally, the five photographs were assembled as interconnected fragments, forming a visual journey through landscape, memory, and cultural resonance. The methodology emphasizes sensitivity, slowness, and trust in the landscape's ability to reveal its own stories through light, texture, and silence.





Techniques and Materials :

The techniques and materials used in this photographic series are rooted in a quiet, attentive engagement with the natural environment. The primary medium is digital photography, approached not as a tool for precision but as a means of translating atmosphere, memory, and emotional texture into visual form. A full-frame digital camera was used to capture subtle tonal shifts—soft morning light, muted horizons, and the delicate interplay between shadow and open landscape. These technical choices allowed the images to hold both clarity and gentleness, preserving the ambient mood of each location.

Natural light served as the main material in shaping the visual language of the series. Instead of controlling or manipulating the scene, I waited for moments when the environment revealed its own rhythm—when fields were washed in late-afternoon warmth, when boats settled into still water, or when the geometry of rooftops aligned with the slow movement of clouds. These moments formed the aesthetic foundation of the work.

Minimal post-processing was applied to maintain the authenticity of the landscapes. Adjustments were limited to soft color grading, tonal balancing, and slight enhancement of depth—enough to strengthen the emotional resonance already embedded in the original capture. No artificial elements were added; the intention was to let the photograph breathe with the natural character of the place.

The materiality of the images lies in their textures: the grain of wooden homes, the organic lines of cultivated land, the reflective surfaces of water, and the hazy thresholds where sky meets earth. These textures become quiet carriers of memory, allowing the photographs to function both as visual records and as poetic surfaces onto which viewers may project their own reflections.

Together, these techniques and material choices support a practice grounded in slowness, sensitivity, and trust in the landscape's ability to speak through light, form, and silence.

Result / Conclusion :

The completed series reveals how landscapes shaped by water can become quiet vessels of cultural memory. Through the five photographs, the project uncovers layers of lived experience that may not appear at first glance—small traces of migration, settlement, belief, and the intimate rhythms of Muslim communities that have long been intertwined with waterways. What emerged from the process is not merely a visual documentation of place, but an emotional mapping of how identity lingers within land and atmosphere.

The results show that even simple scenes—an anchored boat, an open field, the rooflines of wooden homes—carry the weight of collective memory when approached with patience and attentiveness. By working with natural light, minimal intervention, and a phenomenological sensitivity, the photographs reveal a landscape that is both present and remembering. Each image holds a sense of suspended time, inviting viewers into a space where the past quietly meets the present.

The conclusion of this work affirms that photography can serve as a gentle conduit for understanding cultural continuity. The images demonstrate that memory does not reside solely in people, but also in the places that shape and sustain them. Through this series, the landscape becomes a soft archive—one that speaks through light, distance, and silence—offering a contemplative space for reconnecting with origins, belonging, and the evolving textures of identity carried across generations.

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CENTRAL HAPPY BEST DEAL 2025

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Abstract :
This project investigates the aesthetic synthesis involved in creating a commercial motion graphic for Central’s “Happy Best Deal” birthday campaign. The work centers on integrating illustration, motion design, and modular asset development into a cohesive visual system that supports both expressive storytelling and practical marketing needs. The project’s primary aesthetic concept is the “infinity cake,” a symbolic structure that represents continuous celebration and ongoing value for users. Although the final campaign outputs did not employ the full infinity-loop animation due to media upload constraints, the modular assets derived from this concept were effectively adapted across multiple formats, including in-store screens, app placements, and key visual materials.

The aesthetic approach focuses on clarity, rhythm, and festive visual tone, synthesizing simple shapes, controlled motion, and color cues associated with birthday themes. The modular design method played a central role in the project, enabling the creation of reusable components that maintain consistency while allowing flexible composition. This approach supports efficiency in commercial environments, where assets must be quickly reconfigured for various platforms without losing visual identity.

The project follows a practice-based methodology, using iterative sketching, asset construction, and motion testing to refine both form and function. Decisions about pacing, product emphasis, and character movement were guided by the need to balance aesthetic appeal with communicative precision. The final work demonstrates how modular aesthetics can enhance brand coherence while offering adaptability for real-world media constraints.

Overall, this project shows that aesthetic synthesis—combining metaphor, modularity, and motion—can create promotional content that is visually engaging, functionally efficient, and aligned with commercial communication objectives. The findings highlight how design systems rooted in aesthetic clarity and reusability can strengthen user engagement and support consistent brand storytelling across diverse channels.

Objectives :
The objective of this project is to create a clear, engaging promotional motion graphic for Central's "Happy Best Deal" birthday campaign. The work aims to visually communicate celebration and exclusive user rewards through an animation that is simple, memorable, and aligned with the brand. The infinity cake concept is used to represent continuous value and ongoing festivity. The goal is to design modular illustration assets that can loop smoothly and be adapted across multiple formats. The project focuses on delivering a motion piece that is visually strong, efficient to produce, and effective in capturing user attention within short digital media.

Conceptual Framework :
The conceptual framework is based on visual metaphor, brand communication, and clarity in motion design. The infinity cake symbolizes ongoing celebration and reinforces the idea of continuous benefits in the birthday campaign. The framework applies key principles of visual communication, including simple shapes, readable composition, and consistent color logic. It also draws on motion design principles such as looping rhythm, controlled timing, and character-driven movement to enhance user engagement. The project positions animation as a communication tool that must be both visually appealing and functionally direct. The framework ensures that every design choice supports brand identity, emotional tone, and message clarity.

Process / Methodology :
The project follows a practice-based methodology with a straightforward production workflow. It begins with concept exploration, reference collection, and simple sketches to establish the campaign direction. After defining the infinity cake concept, modular illustration assets are created for characters, cake elements, and products. Storyboards and motion tests guide the pacing and flow before full animation begins. The animation process uses iterative refinement, adjusting timing, readability, and product emphasis. Internal review and brand alignment checks ensure the visuals match Central's tone and objectives. The methodology prioritizes clarity, efficient production, and the creation of loopable assets suitable for various promotional formats.

Techniques and Materials :
The project uses digital illustration and 2D motion graphics. Assets are created with Adobe Illustrator for clean, scalable visuals, then animated in Adobe After Effects. Techniques include looping animation, simple walk cycles, easing for smooth motion, and product reveal timing. All elements are designed as modular components to allow flexible layout and repeated use. The color palette and shapes follow Central's brand style and the festive theme. The technical approach focuses on clarity, efficiency, and creating assets that can be easily adapted for digital platforms such as app screens, social media, and display advertisements.

Result / Conclusion :
The final animation delivers a clear, upbeat visual message for the "Happy Best Deal" campaign. The infinity cake concept effectively communicates continuous celebration and exclusive birthday benefits. The modular asset system works well in practice, allowing smooth loops and flexible adaptation across platforms. The animation maintains strong readability, balanced pacing, and consistent brand alignment. The character motion and product highlights enhance viewer engagement in a short runtime. Overall, the project demonstrates that simple illustration, clear motion logic, and modular design can produce an effective promotional piece that is visually appealing, easy to reuse, and well-suited for digital marketing needs.

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Wildflowers of Grace

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Abstract :
Her Majesty Queen Sirikit, the Queen Mother, is widely respected for her profound benevolence and exceptional contributions to the arts and culture of Thailand. She has played a vital role in preserving, revitalizing, and advancing numerous branches of Thai cultural heritage, particularly in the realm of women's traditional dress. Her vision gave rise to the "Thai Royal Costume," a collection of elegant and dignified designs created to elevate Thai attire and present it appropriately on the international stage. This initiative not only enhanced the aesthetic presence of Thai fashion globally but also ensured the continuity and development of traditional Thai craftsmanship within contemporary society.

Her Majesty's commitment to improving the livelihoods of the people is also reflected in the establishment of the SUPPORT Foundation. The organization provides supplementary income opportunities for rural communities, especially farmers, during periods outside the agricultural season. At the same time, it preserves traditional crafts such as handwoven textiles, natural dyeing, and basketry, raising their quality and craftsmanship to higher standards. This demonstrates Her Majesty's far-reaching vision of promoting both the cultural value of Thai arts and the well-being of the people. During her visits to the northeastern region of Thailand, Her Majesty observed the unique beauty of many native wild plants—flowers found in forests, grasslands, or remote mountain areas, some of which were rare or nearing extinction. She therefore instructed botanists to collect, cultivate, and propagate these species within the palace grounds to ensure their preservation. Several of these wildflowers were also graciously given royal names, each chosen to reflect their distinctive characteristics and natural beauty.

Her Majesty's ability to recognize the worth of wildflowers—often overlooked as insignificant—symbolizes her profound regard for the value of every individual, no matter how remote or isolated their community may be. This symbolic concept has been translated into a fashion design approach that expresses beauty, gentleness, and resilience inspired by nature. The resulting creative direction serves as a tribute to Her Majesty's compassion, far-sighted vision, and enduring influence on contemporary design.

Objectives :

1. To study and reflect the inspiration from the beauty and value of wildflowers, which embodies the philosophy of recognizing the worth in things often overlooked by others.
2. To develop fashion and pattern design based on natural concepts and symbolic values, translating the elegance, gentleness, and resilience of wildflowers into contemporary clothing designs.
3. To honor and pay tribute to the benevolence and visionary contributions of Her Majesty Queen Sirikit, The Queen Mother, through fashion design that connects Thai art and culture with the inherent value of human life.

Conceptual Framework :

The wildflowers graciously named and bestowed by Her Majesty Queen Sirikit, The Queen Mother, embody a hidden beauty that thrives deep within remote forests. Though they emerge from harsh and rugged landscapes, they radiate a quiet yet powerful resilience—much like the Thai people in every region who, no matter how distant, remain within Her Majesty's compassionate sight and boundless grace.

This collection expresses a harmony of gentleness and strength through silhouettes inspired by the folded layers and draped sabais of traditional Thai dress, handcrafted textiles from local artisans, and forms drawn from wildflowers—graceful, steadfast, unyielding, and enduring. Natural tones reflecting earth, leaves, and sunlight enrich the narrative, symbolizing the blossoming of life under Her Majesty's benevolent radiance.

Process / Methodology :

1. To study the royal initiatives of Her Majesty Queen Sirikit, The Queen Mother, in Thai arts, culture, and traditional costume.
2. To study and analyze the patterns and designs of the Thai Royal Costume, including fabric folding and the draping of the sabai.
3. To conduct detailed research on wildflowers growing in remote areas of Pha Luang Waterfall National Park and Pha Taem National Park, Ubon Ratchathani, particularly the royal-named flowers such as Dusita, Maneethewa, Soisuwanna, Tigersa, Saraschantra, Nimanonradee, as well as flowers bearing the royal titles "Somdet Para Borommarachachonnani Phanpi Luang," Queen Sirikit Rose, and Donya Queen Sirikit, in order to understand their shapes, colors, and symbolic meanings.
4. To study and experiment with fashion processes for adapting Thai costume patterns.
5.To experiment with fashion techniques for creating flowers from fabric.





Techniques and Materials :

Silhouette: Developed from adapting the draped sabai and folded forms of traditional Thai attire to harmonize with contemporary fashion.

Inspired by the shapes of wildflowers bestowed with royal names—forms that billow, flutter, and flow with grace, yet stand resilient against wind, rain, and sunlight without protection. These silhouettes also reflect the elegance of the plant species named in honor of Her Majesty Queen Sirikit, the Queen Mother.

Color Palette: Colors drawn from nature: stone plains, wildflowers, and grass fields of the Pa Taem National Park.

Floral tones paired with Queen’s Blue, the color representing Her Majesty, and royal blue, symbolizing nobility and a tribute to grace and dignity.

Techniques : Machine embroidery using free-motion hooping on water-soluble fabric to create new textures.

Fabric flowers crafted from lightweight textiles stiffened with glue and mixed media (medium) to give delicate fabrics firmness—symbolizing wildflowers that appear fragile yet remain strong and enduring.

Layering sheer fabrics to create natural light-and-shadow effects.

Embellishment embroidery to convey elegance and refinement.

Fabrics & Materials : Handwoven cotton from Ban Khao Tao, Hua Hin District, Prachuap Khiri Khan Province. This fabric comes from a community of fisherfolk who lost income during monsoon seasons; His Majesty King Rama IX and Her Majesty Queen Sirikit, The Queen Mother, graciously provided looms and teachers to train local women in weaving so they could earn sustainable supplementary income—an occupation that continues to this day.

Silk, chiffon, and mesh fabrics represent the diversity of the Thai people.

Result / Conclusion :

This collection blossoms from the inspiration of wildflowers graciously named by Her Majesty Queen Sirikit, The Queen Mother—fragile yet resilient, flourishing deep within forests and under harsh elements. Each silhouette reflects the beauty of traditional Thai attire reinterpreted for the contemporary world, while delicate handcrafted fabric flowers echo petals that sway gracefully and endure sun and wind. Nature’s palette—earth, leaves, and sunlight—breathes life into each piece, expressing the resilient spirit of Thai people across every region, nurtured under Her Majesty’s compassionate gaze. Elegance blooms softly yet powerfully, like life thriving under royal benevolence.

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“Beneath the Tide: A Trilogy of Oceanic Forms”

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Abstract :
Beneath the surface of the sea lies a realm of quiet radiance—an ever-shifting theatre of color, movement, and form. Beneath the Tide is a collection of three sculptural bags that reimagine this hidden world through the tactile languages of wet felting, needle felting, and beading. Each piece emerges as both vessel and vision: an object of adornment that breathes with the essence of undersea life.

Inspired by the delicate choreography of coral and the iridescence of unseen creatures, these works translate marine vitality into fiber and thread. The chosen palette of blue, purple, and yellow becomes a sensorial map of the ocean's moods—the tranquil blue of depth and distance, the spectral purple of twilight currents, and the glimmering yellow of bioluminescent light that flickers through the darkness. Together, these hues form a visual current that flows between serenity and electricity, silence and shimmer.

Through wet felting, fibers meld and fuse like organic tides, capturing the slow rhythms of transformation found in the sea's continuous motion. Needle felting allows for sculptural precision, the quiet act of puncturing and shaping echoing the growth of coral or the weaving of seaweed in the current. Beading adorns the surface with points of light—each bead a droplet, a reflection, a memory of sunlight filtered through water.

These works invite touch and contemplation. They exist between the worlds of the practical and the poetic, questioning where function ends and fantasy begins. Each bag, though wearable, transcends its utility to become a vessel of story—an artifact of imagined depths.

Ultimately, this series is a meditation on the ocean as both muse and mystery. It speaks to the fragile grandeur of marine life and the deep interconnection between nature and making. Through texture, color, and form, the works whisper of the sea's eternal rhythm: its beauty, its silence, and its capacity to transform.



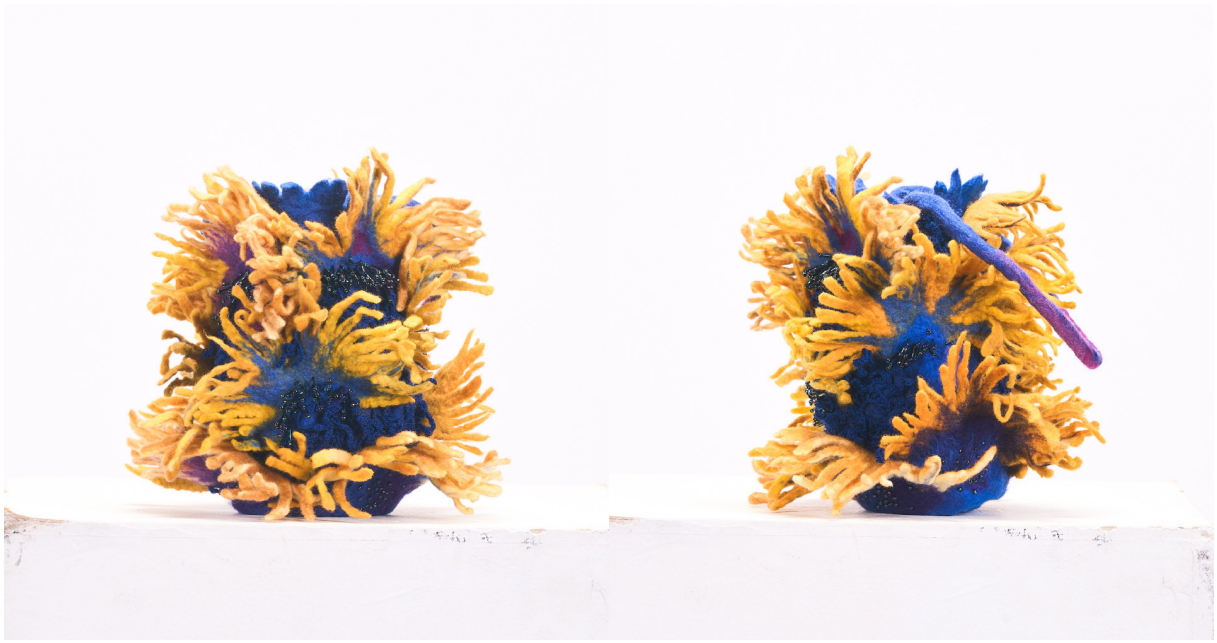


Objectives :
Beneath the Tide: A Trilogy of Oceanic Forms seeks to explore the dialogue between nature's hidden landscapes and the human impulse to create beauty through touch, transformation, and material expression. The objective of this series is to translate the organic vitality of undersea life into a tangible language of fiber, color, and form, inviting viewers to experience the poetry of the ocean through wearable art.

This collection of three bags embodies an exploration of surface, texture, and depth, using wet felting, needle felting, and beading as metaphors for the processes of evolution and adaptation found in marine ecosystems. The felting techniques mimic the fluidity and interconnection of sea life, while the beading evokes the luminosity of aquatic organisms that shimmer in the ocean's darkness. Through this fusion of methods, the series aspires to merge craftsmanship and concept, demonstrating how the handmade object can embody both function and imagination.

The color palette—blue, purple, and yellow—serves as a symbolic framework that reflects the emotional and visual spectrum of the underwater world. Blue conveys calmness, introspection, and the vastness of the sea; purple represents mystery and transformation; while yellow symbolizes illumination, vitality, and the fragile brilliance of marine light. Together, these hues form a chromatic narrative that guides the viewer from stillness to motion, from shadow to radiance.

Beyond technical exploration, the objective of this series extends to an ecological and emotional awareness. By transforming natural inspiration into fiber art, the work encourages reflection on the delicate balance of marine ecosystems and the beauty that thrives within their fragility. The series aspires to awaken a sense of reverence for the ocean as both muse and metaphor—a realm of constant change, resilience, and creation. Ultimately, Beneath the Tide aims to celebrate the unity between art and environment, craft and consciousness, beauty and survival beneath the ever-moving waves.



Conceptual Framework :

Beneath the Tide: A Trilogy of Oceanic Forms is conceived as an exploration of transformation, adaptation, and the unseen beauty that resides beneath the ocean's surface. The concept emerges from a fascination with marine life—its textures, movements, and colors—and how these natural forms can be reinterpreted through the language of textiles and handcraft. The work translates the fluid ecosystem of the underwater world into a tactile, sculptural narrative that merges organic inspiration with human imagination.

The ocean, as a conceptual anchor, symbolizes depth, mystery, and regeneration. It is a space where light and shadow coexist, where silence hums with unseen motion. In this series, each bag becomes a vessel of this duality—an embodiment of both function and fantasy. Through the slow, meditative process of wet felting and needle felting, the material undergoes transformation akin to natural metamorphosis, echoing the way coral, shells, and marine organisms form through layers of time and pressure. The addition of beading introduces rhythm and reflection, reminiscent of scales, bubbles, or bioluminescent pulses that animate the sea's hidden life.



Color acts as a symbolic language throughout the series: blue speaks of calmness and infinite depth, purple evokes mystery and otherworldly grace, while yellow captures the flicker of light that dances across the sea floor. Together, these hues articulate a journey through the ocean’s emotional and visual spectrum—serene yet vibrant, still yet alive.

Conceptually, the work investigates how craft can mirror ecology, how the intimate act of making connects human creativity with natural processes. The felted bags function as poetic artifacts—wearable forms that carry stories of the sea, touch, and transformation. Ultimately, Beneath the Tide invites viewers to look inward and downward—to see in fiber and form the ocean’s quiet wisdom and its reminder of life’s delicate, ever-changing balance.

Process / Methodology :

The making of Beneath the Tide: A Trilogy of Oceanic Forms unfolds through a dialogue between material and imagination, between the slow rhythm of handcraft and the organic motion of the sea. Each of the three bags is conceived as a tactile interpretation of underwater life, shaped through a combination of wet felting, needle felting, and beading techniques. The process embraces transformation—wool fibers evolving into sculptural form—mirroring the natural metamorphosis found in the ocean’s hidden ecosystems.

The journey begins with wet felting, where layers of fine wool roving are carefully arranged to establish both structure and tonal depth. Through the application of warm water, soap, and rhythmic hand movement, the fibers interlock, shrinking and thickening into a seamless textile surface. This stage captures the essence of fluidity and fusion, reminiscent of the way coral or sea flora grow and intertwine.

Once the base form emerges, needle felting refines the composition. A barbed needle is used to sculpt, define, and build upon the wet-felted surface, adding dimension and texture. This precise, meditative act echoes the slow processes of growth and adaptation in marine life—each puncture binding new fibers and textures, shaping the organic reliefs that evoke coral structures, tentacles, and rippling waves.

The final stage incorporates beading, which introduces luminosity and rhythm to the surface. Each bead is hand-stitched, creating points of light that shimmer like bioluminescent organisms drifting through dark water. The interplay between matte felt and glistening beadwork evokes the delicate balance between solidity and translucence, stillness and motion.o

Throughout the process, the color palette of blue, purple, and yellow guides emotional and visual tone—blue for depth and serenity, purple for mystery and transformation, yellow for the radiant pulse of life within the sea. Each step becomes both a technical act and a meditative gesture, translating the rhythm of the ocean into the language of fiber. The completed trilogy stands as a testament to the harmony between craft, concept, and nature's own artistry.

Techniques and Materials :

Wet felting technique, Needle felting technique and Beading technique.
Materials ; wool and beads.

Result / Conclusion :

Beneath the Tide: A Trilogy of Oceanic Forms concludes as both an artistic and emotional journey—one that navigates the confluence of material, imagination, and the natural world. Through the interplay of wet felting, needle felting, and beading, the work transforms humble fibers into intricate expressions of marine life, echoing the ocean's capacity to shape and reshape its living forms. The process itself becomes a metaphor for the sea's own generative rhythm: the slow layering, the fusion of elements, the quiet persistence of creation.

Each bag stands as a meditation on transformation and interconnectedness. In their textures and contours, we find traces of coral reefs, sea anemones, and bioluminescent creatures—entities that exist in harmony, adapting and evolving beneath shifting currents. These works capture not just the visual language of the ocean, but its spiritual resonance: the sense of wonder, fragility, and renewal that defines life below the surface.

The chosen palette of blue, purple, and yellow deepens this dialogue. Blue recalls the infinite calm of water and the unknown that lies beneath; purple embodies mystery, transition, and depth; yellow becomes the symbol of light and vitality—a reminder that beauty endures even in darkness. Together, these colors create a balance between serenity and energy, mirroring the equilibrium found within nature's most intricate systems.

Ultimately, Beneath the Tide is more than an exploration of marine aesthetics—it is an act of reverence. By reinterpreting undersea life through the tactile medium of felt and thread, the series invites reflection on humanity's relationship with the environment and the quiet wisdom of the ocean. Each piece becomes a bridge between the functional and the poetic, the visible and the unseen. In conclusion, this trilogy embodies a deep awareness of creation as both process and philosophy—celebrating the delicate beauty that thrives beneath the tides and within the hands that seek to honor it.



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Transcending Time Transforming Space

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Abstract :
This study examines the renovation of a 161-square-meter residential unit in the Golden Coast Condominium, comprising an entrance hall and corridor (26 sq.m.), three bedrooms, three bathrooms, a living area, a pantry, and a dining space. Recent trends in the housing market indicate a steady increase in demand for second-hand residential properties across both low-rise and high-rise segments. Key drivers include lower purchase prices compared to newly built units, limited availability of land for new residential projects, and evolving lifestyle patterns among urban residents. As a result, renovating existing housing units for personal use or rental investment has become an increasingly practical and attractive option. The main objective of this project is to explore the purpose, concept, and design strategies for transforming the existing space into a functional and contemporary living environment. The renovation applies principles of spatial reconfiguration, interior design, and furniture arrangement to reinterpret the residential environment. It transitions from traditional patterns of use toward a renewed spatial meaning—representing a conceptual shift that transcends time and transforms space. This approach enhances both functional efficiency and aesthetic quality while responding to contemporary lifestyle requirements. The design process also considered construction efficiency, reuse of existing materials, and compliance with condominium regulations regarding installation procedures, technical standards, and construction schedules. These constraints informed both planning and execution, ensuring a balance between design intentions and practical limitations.

The results demonstrate that the renovated interior successfully transforms the existing space in line with its intended functions and embodies the principles of Regenerative Design. The project illustrates how adaptive reuse can create sustainable, flexible, and meaningful residential environments suited to contemporary living. This study contributes to advancing knowledge on adaptive reuse and regenerative design strategies in urban residential developments..

Objectives :
This project aims to examine the purpose, concept, and design strategies for transforming an existing building into a renewed spatial form (Transforming Space). The study focuses on creating a design that enhances the residential experience, introducing new ways of living while maintaining functionality and comfort. It emphasizes high-quality interior renovation that aligns with the specific objectives and requirements of the property owner. Additionally, the project considers construction methods, material reuse, and budget planning to ensure both practical feasibility and efficiency. By integrating these elements, the study demonstrates how adaptive renovation can respond to current housing market trends, support sustainable living, and embody the principles of Regenerative Design, creating meaningful and adaptable residential spaces suitable for contemporary lifestyles.

Conceptual Framework :
Adaptive Reuse or Regenerative Design represents a design approach that transforms existing buildings into renewed and contemporary spaces (Transforming Space). This approach revitalizes older structures by adapting them to current lifestyle needs while integrating modern materials, equipment, and technologies. In the context of the current housing market, where the demand for second-hand properties is rising due to affordability, limited land availability, and evolving urban lifestyles, such a framework provides a practical and sustainable solution for residential renovation and investment.
Key aspects of this approach include:
i. Functional Space: Existing floor areas are reconfigured to meet new functional requirements. Furniture layouts, circulation paths, and surface materials are adapted to optimize usability and enhance the overall living experience.
Transforming the space through a new concept into a contemporary perspective. The design details are as follows
Material 1–3
• Entrance and Pantry overlaid with SPC flooring
• Balcony: overlaid with wood-pattern floor tiles

Material 4–5
• Bathroom overlaid with floor and wall tiles
• Replace sanitary ware and accessories
Material 6
• SPC flooring for the common area and coverage to all bedrooms
Material 7
• Existing wood floor overlaid with SPC flooring SPC flooring
ii. Design Concept: The conceptual design emphasizes surfaces, color schemes, textures, and lighting to create a renewed residential atmosphere that is both warm and relaxing, reflecting contemporary aesthetic and lifestyle preferences.
New functional requirements. furniture layouts, circulation paths, and surface materials are adapted to optimize usability and enhance the overall living experience
iii. Interior Design: Innovative materials and technologies, including modern electrical systems and smart devices (Internet of Things), are incorporated to support convenience, efficiency, and a connected living environment.
This conceptual framework highlights a holistic approach to residential renovation, where spatial transformation, interior aesthetics, and technological integration work together to create adaptable, functional, and meaningful living environments. By applying the principles of Regenerative Design, this framework addresses both practical and experiential aspects of contemporary residential living, making it highly relevant in the context of second-hand housing redevelopment.

Lighting design that creates a warm and relaxing ambience at night through advanced technology and indirect lighting, reflecting the contemporary lifestyle of modern residents
New Style of Living is defined as the modernization of daily living, consisting of
• Enhance the function of the main entrance
• Transform the mood & tone of the common area, pantry, and bedrooms through wallpaper, curtains, and lighting design
• Increase functionality in the pantry and provide built-in furniture in the living room and bedrooms
• Upgrade convenience and amenities with new installations such as WiFi and IoT devices

Process / Methodology :
The design process started with analyzing the site and assessing the existing second-hand house to identify opportunities for spatial improvement and interior enhancement. Residents' needs were surveyed to ensure comfort, functionality, and a relaxing atmosphere connected to outdoor spaces. Concept development focused on integrating the semi-outdoor area with living and dining spaces while maximizing natural light and planning nighttime lighting. Existing built-in furniture was evaluated for reuse, and surfaces, fixtures, and decorative elements were updated to give each bedroom a unique character. Careful material selection ensured a modern, cohesive, and aesthetically pleasing interior that revitalizes the house for contemporary living.

Techniques and Materials :
The adaptation of residential identity and technology, aligned with the concept of "New Look: New Style of Living," is implemented through the strategic transformation of surface materials to generate a warm and relaxing spatial mood and tone. The design interventions are summarized as follows:
• The general floor areas are retrofitted with SPC synthetic wood flooring applied over the existing substrate.
• Bathroom floor and wall surfaces are re-cladded with new ceramic tiling, accompanied by the complete replacement of sanitary fixtures and accessories.
• The balcony floor is upgraded with wood-pattern ceramic tiles to enhance outdoor spatial continuity.
• Interior wall surfaces are updated with wallpaper finishes, and window treatments are improved through the installation of new curtains.
• All wall and ceiling surfaces receive new coating applications.

• Existing furniture components are surface-refinished using laminate veneer, including the resurfacing of doors and replacement of handles to maintain design consistency.
• New built-in furniture is integrated specifically into the pantry area to accommodate contemporary functional requirements.
• The electrical system, lighting fixtures, air-conditioning units, and associated equipment are inspected and upgraded to support current standards and advancements in residential technology.

Result / Conclusion :

This study examines the interior transformation of a second-hand residence through a design-led approach that prioritizes spatial adaptation to enhance functionality, usability, and aesthetic value. The reconfiguration of the entrance hall establishes a defined welcoming threshold for visitors, while the living area is expanded visually and experientially through a seamless connection to a 25-square-meter semi-outdoor balcony, offering uninterrupted sea views that reinforce the dwelling's sense of place. The integration of the kitchen and dining functions within the main living area fosters a cohesive and restorative spatial atmosphere aligned with contemporary living patterns.

Although the three bedrooms retain their existing built-in furniture systems, new material finishes, fixtures, and curated décor were introduced to articulate differentiated spatial identities. Strategic lighting interventions further elevate the ambience, contributing to a sense of luxury and nighttime comfort. The outcomes indicate that renovation grounded in Adaptive Reuse and Regenerative Design principles not only responds to residents' evolving needs but also strengthens property value and investment viability. By reinvigorating the second-hand residence, the project demonstrates a spatial and functional renewal that is compatible with contemporary living standards, reflecting a balanced integration of performance, well-being, and aesthetic refinement in modern residential design.



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PARTICIPATED CREATIVE WORKS

Source of Life

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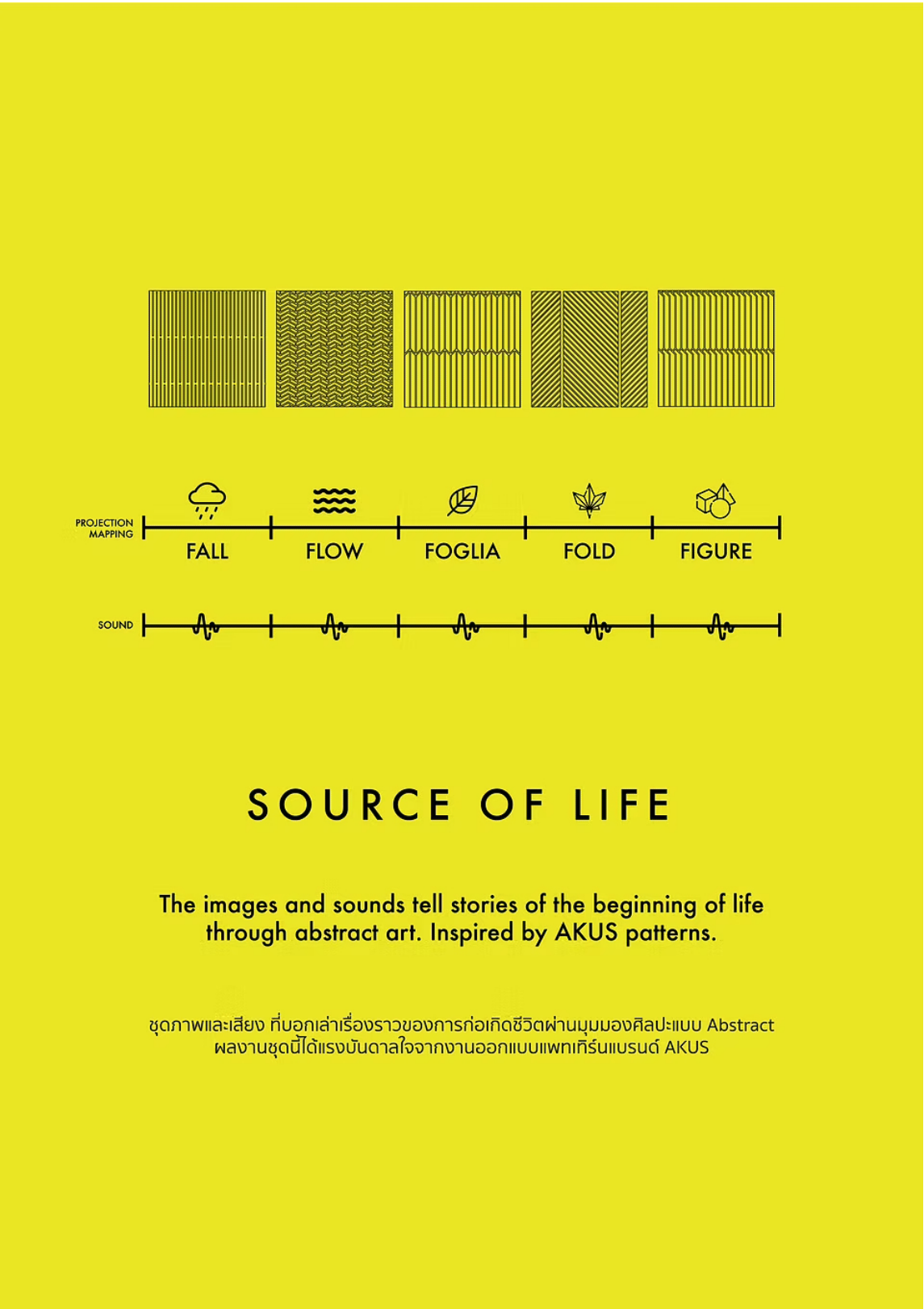

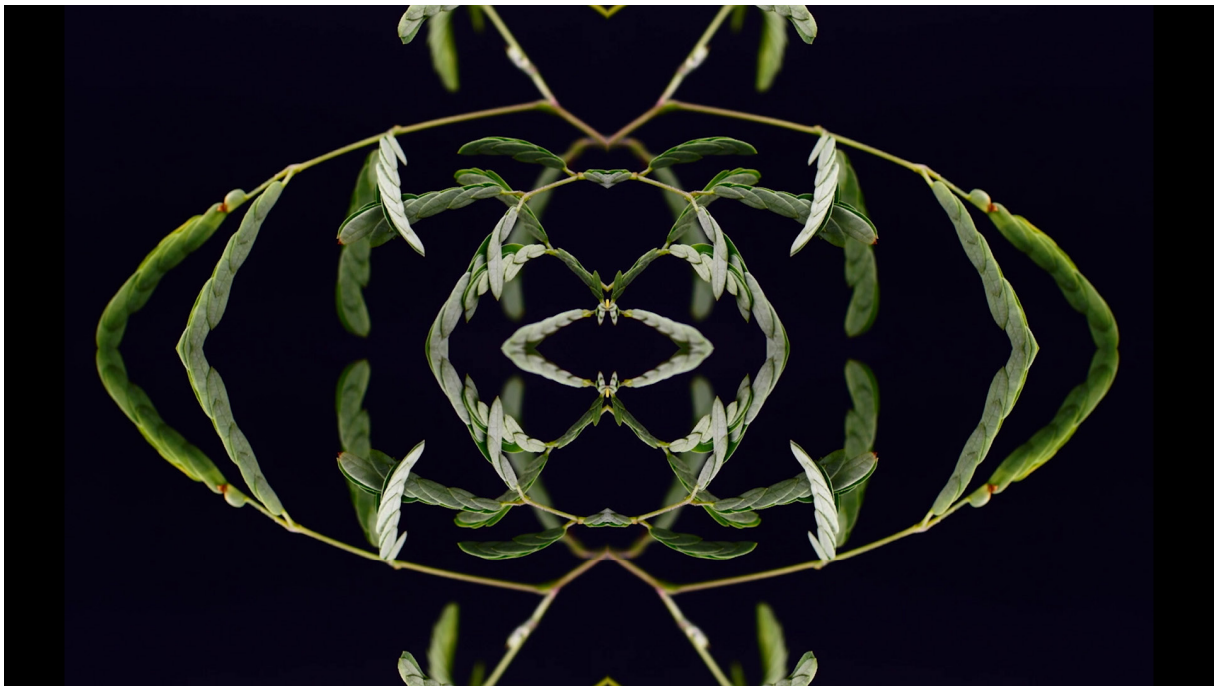

Abstract :
Source of Life reflects the cycle of nature through the 5F concept: Fall, Flow, Foglia, Fold, and Figure. Each phase represents a natural transformation, such as rain falling, water flowing, leaves sprouting, time folding, and new forms emerging.

The idea originated from a study of surface patterns in material design, where repetition and rhythm became a metaphor for the continuity of life. The work translates these qualities into sound and light, combining field recordings with abstract motion to express renewal and decay.

It invites viewers to feel the rhythm of nature through sensory experience rather than observation.
The installation portrays how life continues through transformation.
Every fall leads to flow, every fold leads to form.
It is not a story of beginning or end, but of constant becoming and unbecoming.

Objectives :
The project aims to explore how natural transformation can be expressed through sound and light. It seeks to capture the essence of life's cycle using the 5F sequence as a framework for visual and auditory composition.

The objective is to translate impermanence into sensory experience through interaction and perception, aligning with ideas of experiential engagement in design (Hassenzahl, 2010). Rather than explaining, the work allows the audience to feel the movement of life through vibration, reflection, and time. It encourages awareness of how creation and decay exist in balance, where every end carries the beginning within it.

Conceptual Framework :
The concept is based on the continuity of natural life. The 5F cycle serves as a metaphor for how energy changes form within nature and within the self. Each stage captures a distinct moment of movement and stillness.

Drawing from phenomenological understandings of perception (Merleau-Ponty, 1962/1945) and principles of sensory design (Hassenzahl, 2010), the project began with a study of surface pattern behaviour. Repetition, reflection, and texture were observed as cues for organic rhythm. These visual studies formed the foundation for translating sound and light into rhythmic sequences.



Sound becomes texture and light becomes emotion, echoing the environmental sensibility described by McCullough (2013). The viewer's presence completes the piece, forming a quiet dialogue between nature and self. Through abstraction, Source of Life visualises the unseen process of living and dissolving, situating the work within practice-based creative research (Candy & Edmonds, 2018).

Process / Methodology :

The process began with field recordings of rain, wind, and flowing water. These sounds were layered, stretched, and re-composed to form ambient structures. Parallel to the sound, projection and reflective surfaces were used to simulate motion, growth, and dissolution.

Each stage of the 5F cycle guided the visual rhythm. Fall introduced descent, Flow created motion, Foglia brought new colour and form, Fold reflected stillness, and Figure emerged as the final transformation.

The installation was arranged as an immersive environment where viewers could walk, listen, and sense transitions between elements, resonating with experiential design practices (Hassenzahl, 2010). The goal was not to represent nature but to evoke its quiet energy through abstract interaction and embodied perception (Merleau-Ponty, 1962/1945).

Techniques and Materials :

The installation was designed to create a focused sensory environment where sound could be perceived with heightened visual presence. Acoustic panels and soft surfaces were used to reduce ambient noise within the exhibition space, allowing the audience to concentrate on subtle frequencies and motion.

The audio was composed from field recordings of rain, water, and natural ambience, then processed through Digital Audio Workstations (DAW) such as Ableton Live and Logic Pro. The sound design emphasised rhythm, vibration, and tonal depth to reflect the transitions of the 5F cycle.

Projection mapping translated sound frequencies into abstract movement and light, merging visual and auditory rhythm in a spatial dialogue (McCullough, 2013). The interaction between these elements created an atmosphere of quiet focus, where perception and environment converged in a single evolving form.

Result / Conclusion :

Source of Life presents a living rhythm made visible through sound and light. The 5F cycle emerges as both structure and emotion, guiding the audience through the process of renewal.

The result is a contemplative space where natural sound and abstract imagery merge into one continuous flow, aligning with the reflective quality of experiential environments (McCullough, 2013). This sensory outcome can be observed clearly in the installation documentation, where motion, projection, and sound interact within the exhibition space (SALT AND PEPPER STUDIO, 2023).

The work concludes that life's beauty lies in change itself. Every fall creates movement, every fold reveals form. Through perception, we rediscover that all beginnings are already part of their endings, a notion echoed in phenomenological and design-based inquiry (Merleau-Ponty, 1962/1945; Candy & Edmonds, 2018).



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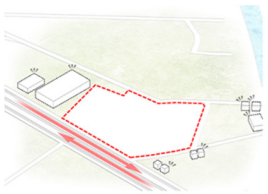
PARTICIPATED CREATIVE WORKS



Healthspace Molecular Hospital: Biophilic Integration for a Healing Environment

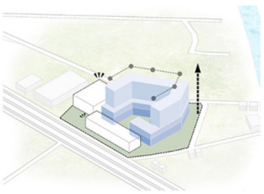
Monchai Bunyavipakul & Detthana Pattaphat

Faculty of Architecture, Rangsit University



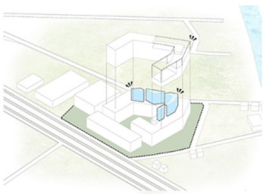
Site Analysis

Examining wind direction, buildable height limits, FAR/OSR, site physical characteristics, and the circulation relationships surrounding the proposed hospital.



Mass develop

Exploring and defining massing strategies for the hospital based on Ministry of Public Health standards, along with determining access routes and movement patterns within the hospital site.



Volume / space

Shaping the volumes to suit interior spatial characteristics by analyzing overhead and floor planes, differentiating levels of publicness, and allocating activities accordingly. The mass is refined by adjusting spatial programs and reducing building density through sunlight analysis to improve environmental quality.



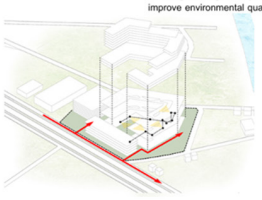
Function develop

Organizing hospital functions by improving upon the original zoning inefficiencies–enhancing clarity, operational flow, and spatial hierarchy. Circulation routes are minimized, and functional adjacencies are optimized for more efficient use of space.



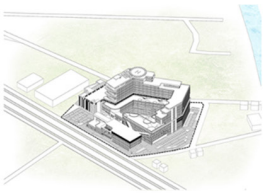
Add green space/ biophilic design

Integrating four selected principles from the 14 Patterns of Biophilic Design into key areas of the hospital to enhance healing and strengthen connections to nature.



Circulation and access

Designing circulation routes with appropriate proportions and experiential quality to create a “promenade architectural” journey. This approach eases navigation, reduces confusion, and improves patient flow throughout the hospital.



Natural Light & Facade design

Using daylight-analysis results to refine façade openings and building envelope articulation, ensuring optimal natural lighting quality and environmental comfort for real-world use.

Abstract :
The Healthspace Molecular Hospital project aims to create an architectural environment that enhances both physical and mental recovery through the application of Biophilic Design—a concept that emphasizes the deep connection between humans and nature. The design integrates natural light, green spaces, and natural materials to reduce stress, enhance sensory perception, and support the healing process of patients. The project is located in Pak Kret District, Nonthaburi Province—an area of rapid community and economic growth, but still lacking healthcare facilities that respond to the holistic quality of life. The design focuses on simplifying circulation, incorporating therapeutic greenery, and creating calming atmospheres through aesthetic and spiritual dimensions. The result reflects an architectural approach to health and well-being that merges sustainability, human-centered design, and emotional well-being into a cohesive healing experience.

Objectives :
1. To design a 172-bed private hospital that meets Joint Commission International (JCI) standards.
2. To integrate Biophilic Design principles into spatial and environmental strategies that promote both physical and mental restoration for patients and staff.
3. To develop a healing-focused architectural environment that enhances user experience through natural light, greenery, sensory comfort, and intuitive circulation.
4. To propose a sustainable hospital model emphasizing passive design, energy efficiency, and long-term community well-being.

Conceptual Framework :
The conceptual framework is grounded in the 14 Patterns of Biophilic Design proposed by Terrapin Bright Green, emphasizing visual connection with nature, presence of natural light, dynamic spatial perception, and refuge. These are integrated with the Healing Environment theory and the Aesthetic–Spiritual Dimension, aiming to cultivate spaces that nurture calmness and psychological balance. The framework treats architecture as a medium of healing—where natural systems, light, sound, and texture work together to form a therapeutic environment that aligns with the human sensory experience. This synthesis of biophilic and spiritual dimensions provides the foundation for a human-centered design that promotes holistic well-being.





Process / Methodology :

The methodology combines site-based research with an architectural design development process. It begins with site and environmental analysis, evaluating wind direction, sun exposure, access, and surrounding community needs. User and workflow studies were conducted through interviews with healthcare staff and patients, identifying challenges such as wayfinding confusion, sensory stress, and lack of green relief areas.

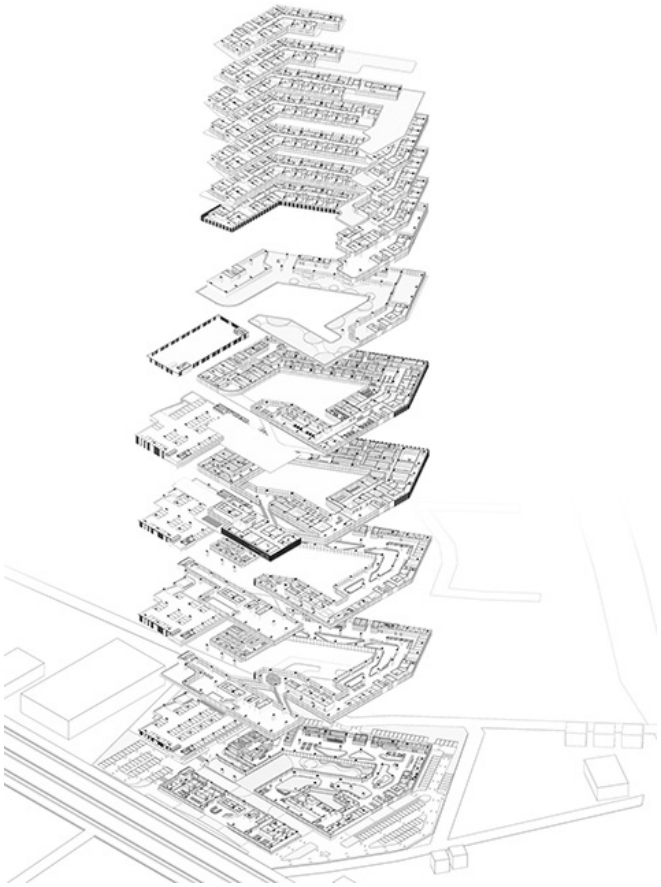
The results were integrated into the architectural process through zoning development, organizing public, semi-public, and private medical spaces according to their functional intensity and proximity requirements. Massing studies were carried out to optimize natural light penetration and green-view orientation for inpatient wards. Circulation strategies were refined to reduce travel distances and create a calming spatial sequence through landscaped corridors.

Design alternatives were iteratively refined using passive design principles—such as daylight-guided façade orientation and the placement of courtyard spaces that support thermal comfort—while digital simulations were used only to validate, rather than determine, design decisions. This combined approach ensures that biophilic qualities are translated into concrete spatial outcomes rather than existing only at the conceptual level.

Techniques and Materials :

The project prioritizes passive architectural strategies as the foundation of its design approach.
Building orientation maximizes north–south exposure to achieve soft daylighting in patient rooms, while deep overhangs and façade screens reduce glare and heat gain. Operable windows, cross-ventilation corridors, and vertical voids enhance natural airflow throughout the building.
Materials were selected for their sensory comfort and therapeutic qualities—natural wood, textured stone, warm neutral tones, and UV-filtered glazing create a calming and restorative environment.
Green roofs, interior courtyards, and sky gardens expand the presence of nature and improve thermal comfort.





Environmental simulation tools were used only as supportive instruments to confirm ventilation and daylight performance, ensuring that technological input complements, rather than drives, the architectural intent.

Result / Conclusion :

The design outcome demonstrates how biophilic principles shape healing experiences within the hospital. Patients resting in the wards have unobstructed views of healing gardens, where layered greenery and filtered daylight create a sense of tranquility. Corridors lined with plants and soft light reduce anxiety and make movement through the hospital intuitive and calming.

In shared spaces such as waiting areas and atrium lounges, natural ventilation and warm tactile materials help mitigate the stress typically associated with clinical environments. Staff benefit from restorative break areas with outdoor views, improving mental well-being during long shifts.

The project shows that healing architecture is achieved not through technology alone, but through the quality of space, atmosphere, and emotional comfort, transforming the hospital into a restorative landscape that reconnects people with nature.

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The Last House

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Abstract :
The experimental photography series “The Last House” aims to explore and interpret the concepts of death, impermanence, and extinction in accordance with Buddhist teachings. The work is developed through the creative process of photographing crematorium architecture within temple grounds, an important symbol representing the “final dwelling” of human life.

This creation adopts the approach of experimental photography to develop a new visual language capable of conveying spiritual “states of being” rather than concrete representations. The process involves technical experimentation, particularly through alternative photographic printing methods such as cyanotype, to evoke dimensions of obscurity, transition, and serenity in letting go. These visual characteristics correspond to the Buddhist concepts of anicca (impermanence) and sunyata (emptiness).

Conceptually, the work reflects the interrelationship between art, religion, and society by viewing the crematorium not merely as a site for death-related rituals, but as a cultural space that reveals the belief structures of contemporary Thai society, which remain intertwined with Buddhism despite the transformations of the modern world.

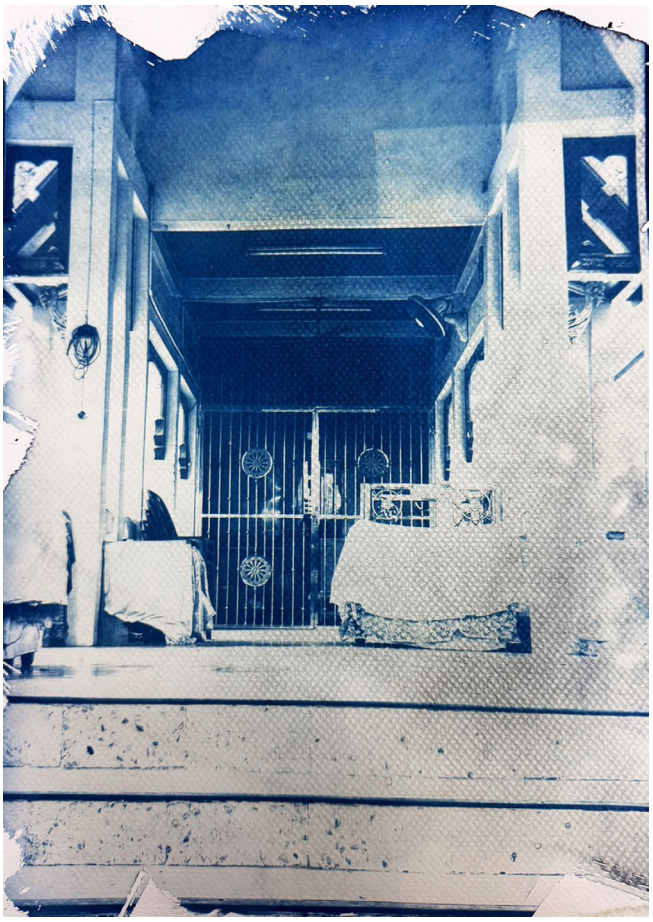
This series of experimental photographs therefore represents a synthesis between the search for spiritual meaning and contemporary artistic experimentation, opening a contemplative space for viewers to reflect upon the meaning of life and death through the dimensions of light, color, and Buddhist symbolism. The outcome is not only a photographic artwork but also a visual language of social reflection, inviting awareness of the natural cycle of birth and decay, and the inherent beauty of impermanence in human existence.

Objectives :
To explore and interpret Buddhist beliefs as reflected through crematorium architecture, which symbolizes the end of life and the journey of the soul toward a new realm, in accordance with the principles of anicca (impermanence), dukkha (suffering), and anatta (non-self).
To create a series of experimental photographic works that present the crematorium from a new perspective, employing photographic experimentation particularly alternative photographic processes such as cyanotype to express dimensions of belief, sanctity, and the transition between the worlds of the living and the dead.
To reflect Thai society’s attitudes toward death and sacred spaces through the lens of contemporary art, using the crematorium as a point of connection between traditional beliefs and modern perceptions.
To encourage viewers to develop awareness and contemplation of the meaning of the “last house,” both in its physical aspect (as a place) and spiritual aspect (as a state of cessation), through the aesthetic experience of experimental photography.

Conceptual Framework :
The experimental photography series “The Last House” is developed through the integration of concepts from religion, contemporary art, experimental photography, and contemporary culture. The work seeks to examine the meaning of the crematorium both as a Buddhist symbol and as a cultural space that reflects Thai society’s attitudes toward death and impermanence.

Process / Methodology :
1. Preliminary Study and Analysis
• Study the history and principles of the Cyanotype technique, a traditional chemical photographic process developed in the 19th century.
• Examine concepts in contemporary art and the application of the Cyanotype technique in new contexts, such as experimentation with surfaces, materials, or mixed media, in order to achieve conceptual expression.





2. Original Image Capture (Digital / Film Capture)
• Photograph crematorium architecture in Thai temples, with careful consideration of cultural and environmental contexts.
• Select images with strong symbolic qualities that are suitable for further experimentation in the Cyanotype process.
3. Preparation of Negatives and Chemical Solutions for Cyanotype
• Convert the selected photographs into digital negatives using computer software to control contrast and tonal range for optimal printing results.
• Apply the prepared chemical solution onto art paper surfaces (such as watercolor paper or handmade paper), and allow the coated paper to dry in a dark environment.
4. Exposure Process
• Place the digital negative over the chemically coated paper.
• Expose the paper to natural sunlight or UV light for approximately 10–30 minutes, depending on light intensity.
5. Developing and Fixing
• Rinse the exposed paper in clean water to remove any unreacted chemicals.
• Air-dry the print in the shade. The resulting image appears in shades of Prussian blue, varying in tone according to the amount of light received.
6. Selection and Exhibition of Works
• Plan the number of images and the format of presentation, such as a series, installation, or mixed-media composition, in alignment with contemporary art practices.
• Design the exhibition in the form of contemporary photographic art, creating a space that invites viewers to engage in social and spiritual interpretation.

Techniques and Materials :
Alternative Photography, Cyanotype, Sun Prints (The installation depends on the space)

Result / Conclusion :
The experimental photography series “The Last House” demonstrates that the integration of Buddhist philosophical concepts with contemporary artistic approaches can create a profound dialogue between art, belief, and society.

Through photographic experimentation, the artist is able to interpret Buddhist notions of death and impermanence in an aesthetic and contemplative form, transcending representational realism. The experimental photographic process becomes a medium through which the “state” of impermanence and dissolution the essence of Buddhist teaching is visually and emotionally conveyed.

On a social level, the work reveals that the crematorium, once perceived solely as a space of loss, can be transformed into a space of awareness when reinterpreted through the lens of art. Photography thus becomes a mediating language that harmoniously bridges the religious, social, and spiritual dimensions of human experience.

Ultimately, the outcome of this creative process affirms that experimental photography serves not merely as a means of documentation, but as a language of religious contemplation and a mirror of contemporary society inviting viewers to reflect upon the meanings of life, death, and liberation through their own perception and emotional experience.

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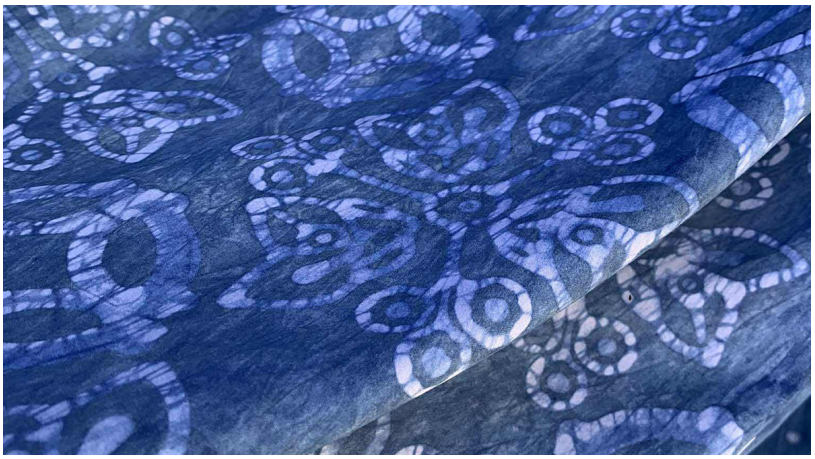

Creation of patterns for batik block printing and batik dyeing using indigo-seawater technique

Natchana Nuanyang, Nawatthakorn Umasin, Tawan Tonyalae and Noptchanok Kwansanga

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Abstract :
This project on “Creation of patterns for batik block printing and batik dyeing using indigo-seawater technique” involves preparation of natural dyes from indigo using the indigo-seawater technique. As native indigo plants are abundant in Songkhla Province and nearby areas in southern Thailand, these indigo plants were used in the experiment of extraction of dyes and preparation of indigo vats based on a recipe developed by the authors. In addition, other plants readily available in the local were used in combination of indigo plants in order to create a range of hues. The objectives of this project were as follows.
1. To create patterns for batik block printing that represent Songkhla Old Town’s identity
2. To create indigo-dyed batik products using the indigo-seawater technique with the goal of conserving and advancing local wisdom and culture.
3. To utilize indigo plants found in Songkhla Province and the southern region to the maximum benefit. In this project, the sustainability theory was used to develop sustainable solutions to mitigate long-term environmental impacts for future generations. This approach, coupled with the strategic framework of the BCG model, which integrates bioeconomy (B), circular economy (C), and green economy (G) principles resulted in the creation of unique local works and innovations through the use of local raw materials, plants, as well as local lifestyles, arts, culture, and wisdom through valuable creative development. Additionally, by utilizing the art and science of design and textiles for societal, social, and environmental purposes, the creation of indigo-dyed fabric products using the indigo-seawater technique in this project captures the allure of the South. It incorporates the ideas of a new generation designers to produce problem-solving pieces that value cultural capital and wisdom. The focus is on developing learning and practical skills that lead to income-generating works.

In order to develop products that represent the cultural traditions of Songkhla Old Town tourism, block printing patterns were used in combination with the Culture Smart City: Songkhla Old Town initiative. This was accomplished by examining cuisine, desserts, architecture, arts and culture, traditions, textiles, and clothing in Songkhla Old Town using data from entrepreneurs, stakeholders, scholars, and visitors. A questionnaire and semi-structured interviews were used to gather the data and develop the design patterns that represent Songkhla Old Town’s identity.



Objectives :

1. To create patterns for batik block printing that represent Songkhla Old Town's identity.
2. To create indigo-dyed batik products using the indigo-seawater technique with the goal of conserving and advancing local wisdom and culture.
3. To utilize indigo plants found in Songkhla Province and the southern region to the maximum benefit.

Conceptual Framework :

1. Study the basic information including concepts and theories relating to Songkhla Old Town's identity, wisdom in batik producing, indigo-seawater dyeing technique, and appropriate product development guidelines; develop tools and conduct preliminary field surveys; and interview with stakeholders to facilitate product creation.
2. Analyze the design trends of appropriate indigo-dyed batik fabric products using the indigo-seawater technique, incorporating the analysis of fabric product entrepreneur groups for product development and collaborative product design.
3. Create a prototype of indigo-dyed fabric with the indigo-seawater technique using the following steps: 1) Pattern design and batik printing block creation; 2) Indigo dye extraction and indigo vat preparation; 3) Indigo dyeing of batik fabric using indigo-seawater technique; 4) Maintenance of indigo vat and routine environmental control.
4. The Output/Outcome of the design process of patterns for batik block printing and indigo dyeing are indigo-dyed batik products, using the indigo-seawater technique, with distinctive patterns that capture the Songkhla Old Town's identity.
5. The creations in this project were developed by integrating knowledge in the subjects of Wisdom for Fashion Design, Concept and Innovation, and other subjects under the Fashion and Textile Design Program, Faculty of Architecture, Rajamangala University of Technology Srivijaya.
6. Summary of discussion and suggestions for further development.

Process / Methodology :

The wax printing in this project involved dipping pattern blocks inspired by Songkhla Old Town's identity in liquid wax or batik wax to prevent the color from seeping into the printed area, resulting in beautiful and sharp patterns. This process, which required meticulousness and expertise, consisted of the following steps: 1) Washing a 100 x 120 cm cotton satin fabric to improve dye adhesion; 2) Laying the washed fabric on a table with smooth surface; 3) Wax stamping, which involved stamping the desired pattern onto the fabric after dipping a printing tool (like a Chanting) in hot wax (a mixture of paraffin and beeswax). The wax would permeate the fabric, preventing the color from becoming embedded there.



Preparation of the Indigo Vat: Fresh indigo leaves can also be used for indigo dyeing, but because they retain less pigment, the color tone may not be as strong as when wetting the indigo mass and then preparing the indigo vat. In order to prepare a dye solution for effective dyeing of fabric and fibers, the indigo vat must be appropriately prepared. The preparation of indigo vat consisted of the following steps.

Step 1: Prepare a suitable container, such as an earthen jar or a wide-mouthed bucket with a tight-fitting lid to prevent dirt or insects from entering the indigo vat.

Step 2: Thoroughly mix the filtered lye water from the ashes of local plants found in Songkhla Province with the red lime and wet indigo by stirring and pour the mixture into the indigo vat.

Step 3: Add tamarind or other sour fruits into the indigo vat (star fruit, garcinia cambogia, or seasonal sour fruits are used to prepare the indigo dye recipe).

Step 4: Thoroughly stir all the ingredients and then scoop up the indigo dye solution and pour it into the vat multiple times (Joke) in order to introduce additional oxygen to the indigo vat. Close the lid and set the vat aside. Following the preparation of the indigo vat, the indigo dye solution must be scooped up and poured down each morning and evening, and the vat must be closely observed for any changes. The supernatant of the indigo dye solution must be a clear tea hue, while the bottom must be a dark turmeric-yellow mud with an indigo scent and shiny, blue bubbles that do not collapse. This process takes approximately one week or more, depending on factors including weather conditions, raw materials, indigo quality, and lye concentration.

Techniques and Materials :

Techniques

Indigo-Seawater Dyeing Process: The fabric must be washed and cleaned before starting the indigo dyeing process. This involved soaking the fabric in seawater (mordanting) and then rinsing it two or three times with clean water in order to remove dirt and unnecessary dyes. The fabric was then hung outside to fully dry. The dyeing process involved the following steps:

Step 1: Wash and completely dry the fabric, and then print the wax pattern representing the Songkhla Old Town's identity.

Step 2: Wet the wax-printed fabric with clean water. The water acts as a binder and helps the fabric absorb the dye evenly by ensuring the dye can penetrate the un-waxed areas, preventing air bubbles and creating a more uniform color.

Step 3: Carefully immerse the wax-printed fabric into the indigo vat, allowing it to dye until the desired shade is reached. Ensure the fabric is turned and agitated gently in the vat to help the dye penetrate evenly. To get a darker shade, repeat the dipping multiple times, as each dip allows the fabric to absorb more indigo dye. but avoid touching the bottom of the vat.

Step 4: When the desired shade is reached, lift the fabric into the air. When the indigo dye reacted with the air, it turned either dark blue or indigo. The fabric was then let to dry in the shade. The wax may melt if the fabric is exposed to sunshine, shattering the wax lines and making it more difficult to remove by boiling.

Step 5: Boil the indigo-dyed fabric to remove the wax.

Step 6: Wash the fabric 4 to 5 times to complete the indigo dyeing process. After indigo dyeing, a post-mordanting was performed by soaking the fabric in seawater to set the color and make it more durable.

Materials

In the creation of prototypes based on different aspects of Songkhla Old Town's identity according to the creativity frameworks and concepts and the development of batik products using the indigo-seawater technique in this project, the following materials and equipment were used.

1. 100×120 cm cotton satin fabric: Cotton satin is a natural fiber fabric known for breathability and durability, but it has better color absorption capacity compared to synthetic fibers.

2. Batik tools including wooden frames for stretching the fabric during drawing and painting, batik wax for drawing or printing patterns on fabric to prevent the color from seeping into waxed areas, and

batik pens (Chanting).
3. Natural dyeing tools including a thermometer for measuring the temperature of the dye solution, pH test paper or litmus paper for checking the acidity or alkalinity of the dye solution, a thin cloth for filtering the dye solution, a boiler, gas, a basin, etc.
4. Mordants, modifiers such as salt, mud, lime, locally available fruits)
5. Raw materials used in preparation of indigo vat included wet indigo dye mass, alkaline water (for increasing the alkalinity (pH) in the indigo vat, red lime (for increasing the alkali concentration), brown sugar, tamarind juice, Garcinia cambogia, and sea water. These raw materials are important in creating batik products, and in this project, local raw materials were used in order to maximize the value and worth of raw materials in the community.

Result / Conclusion :

This project on "Creation of patterns for batik block printing and batik dyeing using indigo-seawater technique" involves studying and analyzing data from relevant documents, literature, and studies, with the aim to develop batik products. The results of this project can be summarized into two main parts as follows: 1) Design of patterns for batik block printing inspired by Songkhla Old Town's identity. Due to its proximity to port cities on the Malay Peninsula, Songkhla Old Town is a multicultural city with elements of Thai, Chinese, and Muslim cultures. The identity of Songkhla Old Town is reflected in the way of life, vent patterns, houses, tiles, porcelain, clothing, embossed metal decorations, food and desserts, and dessert molds. The analysis revealed that that these patterns share a common characteristic, namely natural vine patterns. Shophouses, on the other hand, have terracotta tile roofs and are designed in the ancient Chinese style. The promotion of Songkhla Old Town as a World Heritage Site has made it a popular destination for historical and cultural tourists. 2) The development of batik products using indigo-seawater technique. In this project, batik products were developed using indigo plants found in the southern region and the extraction of natural dyes using local raw materials in order to minimize costs and to maximize the benefits of locally available materials in the development of natural dyeing products from indigo.

As the survey revealed that native indigo plants are abundant in southern Thailand, these indigo plants were used in the experiment of extraction of dye and preparation of indigo vat based on a recipe developed by the authors. In addition, other plants readily available in the local were used in combination of indigo in order to create a range of hues. The objectives of this project were as follows. A range of theories and ideas were incorporated into the creation process, resulting in data that could be explored and further developed for both national and international exhibitions. It is considered an exchange of ideas and processes for further development of creative batik products.

We genuinely hope that students, entrepreneurs, and anyone interested in this topic will find this project on indigo-seawater dyeing technique and wonders of natural hues useful. We would like to express our gratitude to everyone who helped to successfully complete this artistic endeavor.

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Sit Right, Smile Bright

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Abstract :
Dentistry requires precision, focus, and long hours of practice—conditions that often lead dental students to overlook their own physical well-being. This short educational film aims to raise awareness about the importance of correct sitting posture during dental procedures, a crucial yet frequently neglected aspect of dental training. The story follows a young dental student whose dedication to perfecting her clinical work causes her to adopt improper sitting habits over time. As she continues to work in awkward positions, she begins to experience pain in her back, neck, and shoulders—signs of musculoskeletal strain that many dental students face but rarely address.

To vividly demonstrate these hidden physical effects, the film incorporates 3D visualizations that show the specific muscles and body areas affected by incorrect posture. These anatomical animations help viewers understand how small, repetitive actions can lead to long-term injuries.

To effectively engage its target audience, the film balances education with entertainment, using humorous moments, lively pacing, and relatable student scenarios to make the message more approachable and memorable. Light-hearted scenes and witty dialogue create a fun viewing experience while reinforcing serious lessons about ergonomics and self-care.

By combining storytelling, scientific visualization, and humor, this media project delivers an accessible yet impactful message: maintaining proper posture is essential not only for comfort but for sustaining a long and healthy dental career. The film encourages dental students to take proactive steps in preventing pain and injury—reminding them that caring for themselves is the first step toward caring for others.

Objectives :

The objective of this educational media project is to raise awareness among dental students about the importance of maintaining correct sitting posture during clinical practice in order to prevent musculoskeletal disorders and long-term injuries. The film aims to visually demonstrate, through storytelling and 3D anatomical visualization, how improper working posture can lead to physical strain in various muscle groups commonly affected in dental practice. Additionally, it seeks to promote understanding of ergonomic principles and encourage behavioral change by presenting practical techniques for posture correction, stretching, and workstation adjustment. To effectively reach the target audience, the media incorporates humor, engaging pacing, and relatable student experiences, making the educational message more approachable and memorable. Ultimately, this project aspires to motivate dental students to adopt healthier work habits, emphasizing that proper ergonomics not only enhances clinical performance but also ensures long-term personal well-being.

Conceptual Framework :

This media project is based on the concept of integrating health education, ergonomics, and visual storytelling to promote awareness and behavioral change among dental students. The framework connects three key components: (1) Knowledge — providing accurate information about musculoskeletal disorders caused by improper posture through expert insights and 3D anatomical visualization; (2) Awareness — encouraging self-reflection and recognition of unhealthy working habits via relatable narrative and real-life scenarios; and (3) Behavioral Change — motivating students to adopt correct posture, stretching routines, and ergonomic adjustments through practical demonstrations and positive reinforcement. By combining educational content with humor, engaging rhythm, and visual appeal, the media aims to transform complex health concepts into accessible, memorable experiences. The framework emphasizes that effective communication, emotional engagement, and visualization can collectively enhance learning outcomes and promote long-term physical well-being among dental students.

Process / Methodology :

The development of this educational media followed a structured process consisting of four main stages.

1. Research and Analysis: Information regarding ergonomic principles, dental working posture, and common musculoskeletal disorders was collected primarily from research studies conducted by faculty members of the dental school, supplemented with expert interviews.
2. Script and Design Development: A narrative script was created to combine storytelling, humor, and educational content. Storyboards and 3D visualization plans were designed to effectively illustrate affected muscle groups and postural mechanics.
3. Production: The film was produced using live-action scenes of dental students and integrated with 3D anatomical animations. Sound design and editing were applied to create engaging pacing and emphasize key messages.
4. Evaluation and Refinement: The draft film was reviewed by dental educators and students to assess clarity, engagement, and educational impact, leading to final adjustments. This systematic approach ensured that the media is both informative and appealing to its target audience.

Techniques and Materials :

This educational media project uses a combination of storytelling, humor, and scientific visualization to engage dental students while delivering ergonomic education. The primary techniques include:

• Live-action filming in a setting scene – Dental students perform clinical tasks within a carefully arranged simulated dental clinic to create relatable and authentic scenarios.
• 3D anatomical visualization – Animated 3D graphics illustrate muscles and skeletal structures affected by improper posture, making invisible physiological processes visible.
• Narrative storytelling – A structured storyline guides viewers through the consequences of poor posture and strategies for correction.

• Humor and engaging pacing – Light-hearted moments, jokes, and dynamic editing keep students attentive and enhance retention of key messages.
• Expert commentary – Dental educators provide brief insights and recommendations to reinforce learning points.

The materials include professional video cameras, 3D animation software, editing and sound design tools. Integrating these techniques and materials ensures the media is both informative and visually compelling for the target audience.

Result / Conclusion :

The educational media effectively raised awareness among dental students about the importance of correct sitting posture and its impact on musculoskeletal health. By integrating live-action scenes in a simulated dental clinic, 3D anatomical visualizations, narrative storytelling, humor, and expert commentary, the media successfully conveyed both the consequences of improper posture and practical strategies for correction. Feedback from dental students and faculty reviewers indicated that the film was engaging, easy to understand, and relatable, enhancing retention of key ergonomic principles. The combination of entertainment and education allowed students to internalize the health messages while remaining attentive and motivated. Overall, the project demonstrated that multimedia interventions, when carefully designed with scientific accuracy and engaging content, can effectively promote positive behavioral changes. This media serves as a valuable tool for encouraging dental students to adopt healthier working habits, ultimately contributing to long-term personal well-being and sustainable dental practice.

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Blooms on the Wave of Joy

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Abstract :
This project explores how playful, joy driven fashion concepts can coexist with technical precision through an integrated three-dimensional pattern-making approach. Rather than treating playfulness as a superficial aesthetic, the work positions “happy clothing” as a meaningful design philosophy, one that values emotional ease, curiosity, and lightness as creative catalysts. The project draws inspiration from personal memories of seaside travel, using symbols such as hibiscus flowers and ocean waves to evoke a sense of uncomplicated happiness. These references guide both the visual direction and the structural formation of the garment.

The project’s innovation lies in generating 3D forms directly from the garment pattern without relying on separately constructed appliqué. By embedding sculptural elements into the foundational pattern, the work demonstrates how joyful ideas can be expressed through construction itself, not merely decoration. This piece represents the initial stage of a broader exploration into translating symbols of happiness into structural garment features, offering a framework for future development.

Ultimately, the project argues that fun is not the opposite of seriousness; rather, it is an alternative mode of thinking capable of producing refined, intentional, and conceptually grounded fashion design.

Objectives :
Develop a pattern-making method that produces three-dimensional decorative forms directly from the garment’s structural panels.
Replace conventional appliqué embellishment with integrated volumetric pattern extensions.
Transform hibiscus and wave motifs into sculptural geometry rooted in the garment’s construction.
Demonstrate that playful conceptual narratives can serve as drivers of technical experimentation and refinement.
Establish a foundational approach that can be expanded into additional joyful symbols in future design research.

Conceptual Framework :

This framework examines how simple seaside associations such as hibiscus blossoms and ocean waves can be translated into spatial and structural components of a garment. Rather than treating these motifs as decorative graphics, the project interprets them as generators of volume, movement, and form. Playfulness is adopted not as a stylistic gesture but as a creative strategy that embraces experimentation and openness. By merging emotional narrative with construction oriented exploration, the garment becomes a site where joy is expressed physically through its architecture. This integration positions symbolic happiness as a serious and productive influence within technical design development.

Process / Methodology :

- Begin with conceptual sketches based on personal seaside imagery and joyful symbolism.
- Convert visual motifs into potential 3D pattern structures through initial drafting.
- Produce iterative mock-ups to test how floral petals and wave shapes can extend from panel lines.
- Adjust curvature, seam design, and expansion lines to refine structure and stability.
- Evaluate prototypes to ensure that the 3D forms feel conceptually aligned and structurally integrated.
- Use findings as a foundation for future explorations into symbol-driven pattern geometry.



Techniques and Materials :

The project employs integrated 3D pattern drafting, allowing hibiscus petals and wave-inspired shapes to emerge directly from the garment's primary panels. Sculptural forms are achieved through controlled pattern expansion, curved seam engineering, and precise folding logic, eliminating the need for post-production appliqué.

Materials were selected to support both form and concept. Lightweight, water-repellent and wind-resistant fabrics capture the breezy atmosphere associated with seaside happiness while providing enough structure to maintain crisp three-dimensional shapes. Although the textile carries a sporty sensibility, it is not intended for active swimwear, but rather to evoke the dynamic, airy qualities of coastal environments within a conceptual garment.

Result / Conclusion :

The resulting garment demonstrates how joyful themes can be expressed through structural innovation rather than surface decoration. By generating three-dimensional floral and wave forms directly from the pattern, the project achieves a balance between playful aesthetics and technical rigor. The piece highlights the potential of integrated ornamentation to enhance narrative depth while maintaining functional coherence. As an initial study, the work establishes a model for how emotional symbolism can inform construction strategies and pattern geometry in future designs. Overall, the project affirms that playfulness can operate as a serious and generative design methodology, capable of producing refined and meaningful fashion outcomes.





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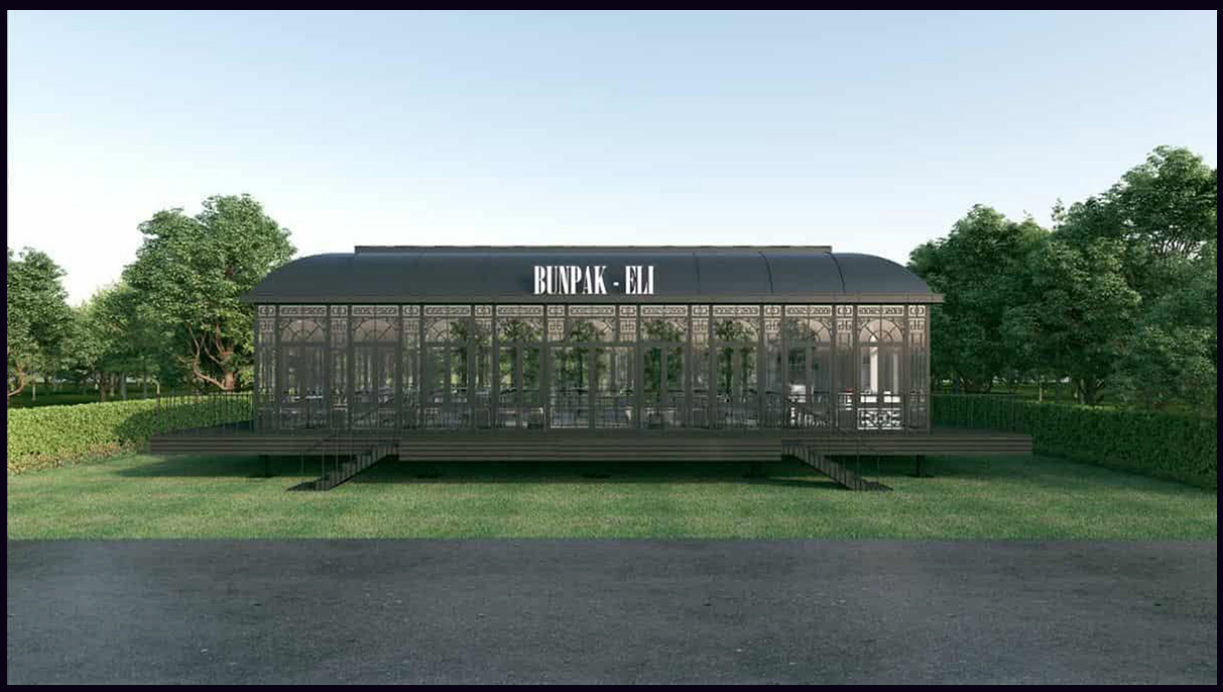

Bunpak-Eli Thai-Esaan Restaurant at Wisdom Valley

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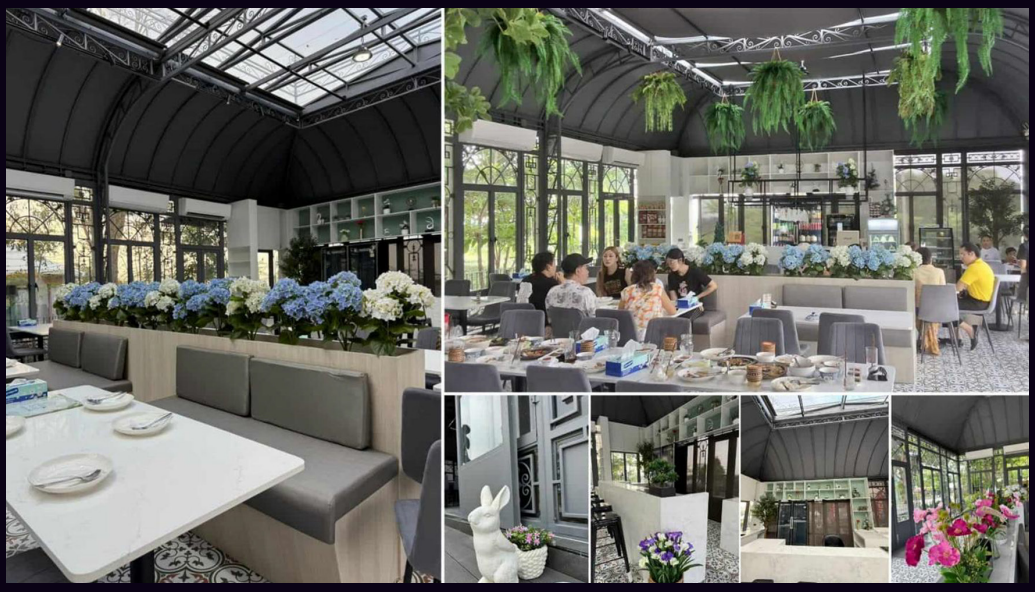



Abstract :
Bunpak-Eli Thai-Esaan Fusion Restaurant is located in the commercial and entertainment area of Wisdom Valley, Kao Mai Kaew, just a 10-minute drive from Pattaya via the motorway. This 560-acre sanctuary comprises Rugby International School, a luxury residential estate, campgrounds for indoor and outdoor sports activities, agricultural gardens, and forest areas. The restaurant is beautifully situated within this scenic environment and vibrant hub, which also features an amphitheatre capable of hosting outdoor concerts on special occasions.

The first Bunpak restaurant opened in the estate's food zone nearby. It consisted of small cottages, each containing four dining tables and a small kitchen. During busy periods, tenants shared a communal dining area in the garden. Although this space offered a great view of the large lake and concert island, the limited seating and outdoor exposure caused discomfort under the hot sun and heavy tropical rain.

To solve these problems, the founder invited me to propose a new design that could be completed within four months, in time for the high season (December 2024). The new program required a capacity of 100 guests, fast construction, low maintenance, and a pleasant dining atmosphere with beautiful scenery. The outcome had to be both striking and memorable.

Objectives :
1. To design a stylish and comfortable dining space for 90–100 persons.
2. To create a good interior atmosphere while maintaining a visual connection with the surrounding scenery.
3. To design an attractive building that blends harmoniously with its landscape and context.
4. To develop a construction method that allows completion of the entire project within four months.

Conceptual Framework :
Given the tight project schedule, a prefabrication system was chosen for the main structure. The transparent steel frame allows an excellent view from both inside and outside, creating the desired "outside-in / inside-out" spatial experience.

Humidity and temperature are automatically controlled by sensors to maintain a comfortable indoor climate, similar to that of a plant conservatory.

Process / Methodology :
Due to the 3–4 month time frame, a glass pavilion with a steel structure was selected to accommodate approximately 90 persons (120 sqm). The suitable size was 8 × 16 m with a height of 5 m and a vintage appearance. It took three months from the start of manufacturing to the pavilion's installation on a concrete platform, which was built on-site in parallel with factory production.

During the site planning stage, the long side of the 8 × 16 m box was aligned along the street. One end of the 8-metre side, located at street level, serves as the main entrance, while the opposite

end provides service access via a ramp leading to the main kitchen at a lower level. The secondary entrance connects to the 16-metre side along the road, and the opposite 16-metre side faces a cluster of trees and links to the kitchen area.

A wooden deck surrounds the pavilion, serving different functions on each side — transitional spaces for entrances and service access. The raised concrete platform also accommodates condensing units for the air-conditioning system and other M&E equipment necessary for operation.
A prefabricated vintage glass pavilion was selected from a reliable manufacturer, with only minor modifications. The contract was signed on the same day the design process began. While the pavilion was being manufactured, the on-site team constructed the concrete base and the steel structure for the surrounding wooden terrace. The site was ready for pavilion installation within two months.

The manufacturer coordinated closely with the on-site team, completing the installation in three months and leaving the final month for interior work. Interior tasks included M&E installation, lighting systems, surface finishing, built-in seating, dining tables, blinds for both walls and skylights, as well as props and plant arrangements.

Techniques and Materials :

• The key challenge was the tight schedule (3–4 months). The project team decided on a hybrid method combining prefabrication with limited on-site construction. A reliable manufacturer's vintage glass pavilion was chosen as soon as interior design began, ensuring that on-site foundation work could proceed immediately and opening deadlines would be met.

• Precise preparation of the site was crucial to properly install the manufacturer's pavilion.

• For any glasshouse in a tropical climate, careful putty techniques were required at the steel-and-glass joints to prevent both water leakage and thermal expansion problems caused by temperature variations between day and night or during rainy periods.

• Thermal comfort was achieved by studying humidity and temperature levels within the comfort zone. An air-conditioning system combined with thermal roller blinds was installed to control heat gain on all sides throughout the day.

• Initially, the engineers planned to install four 30,000 BTU air-conditioning units, keeping the glass walls transparent to preserve the view and the outside-in visual connection. However, we later added four more units and installed roller blind curtains all around the glass-roof (skylight) to maintain a stable indoor temperature of 24 °C at full 100-person capacity.

Result / Conclusion :

Bunpak-Eli Wisdom Valley glass pavilion opened its doors two weeks before the New Year 2025. The fully capacity of 100-guest pavilion welcomes diverse groups of visitors seeking greenery and a relaxing dining atmosphere. It also serves as a venue for various events such as business seminars, academic gatherings, and wedding parties.

The pavilion stands as a focal point within its surroundings — blending seamlessly with the landscape and offering magnificent views of Wisdom Valley. Especially during the evening and nighttime, guests enjoy dining under glass while gazing at constellations and stardust through the skylight above.

The building successfully serves both the owner and users as intended. While the vintage glasshouse aesthetic continues to attract attention, achieving comfort in Thailand's tropical climate posed a major challenge— a charming, vintage-style conservatory offering a delightful "dining under glass" experience.

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PARTICIPATED CREATIVE WORKS

Selfie of Despair in a Human-Dominated World

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Abstract :
In an era defined by an accelerating environmental crisis (Intergovernmental Panel on Climate Change [IPCC], 2023), the communication of ecological awareness faces a profound challenge. Traditional documentary imagery, while vital, often confronts a wall of "compassion fatigue," a phenomenon where audiences become desensitized to repeated images of suffering (Sontag, 2003). This creates an urgent need for new aesthetic strategies that can re-engage audiences emotionally.

The symposium's theme, "SYNTHESIS: AESTHETICS," directly addresses this need. It invites us to explore how new forms of creation can generate novel sensory experiences. This project posits that Generative AI, a new frontier for artistic creation (Epstein et al., 2023), offers a powerful pathway for such a synthesis. It provides a medium that moves beyond literal representation to synthesize complex emotional and symbolic perspectives.

This creative project, "Selfie of Despair in a Human-Dominated World," is an aesthetic exploration centered on a deliberate conceptual synthesis. At its core, the project takes the "selfie"—a visual act emblematic of 21st-century human self-representation and perspective—and synthesizes it with the profound, silent suffering of the non-human world confronting its destruction.

This artwork leverages Generative AI to render an impossible, yet emotionally resonant image: the non-human subject turning the lens on itself to capture its own despair. This act of synthesis is not intended as a stark critique. Instead, it aims to create a reflective dialogue. The synthesized image functions as a disquieting mirror, reflecting the consequences of our human-dominated world back upon us.

This work explores the potential for what might be termed an "Aesthetics of Synthetic Empathy." This is an aesthetic experience designed not to document reality, but to generate a new, visceral form of empathy that bypasses conventional fatigue. It ultimately invites viewers to question and contemplate the complex, intertwined relationship between humanity, our technological creations, and the natural world we are transforming.

Objectives :

As a creative project responding to the theme "SYNTHESIS: AESTHETICS," this artwork series, "Selfie of Despair in a Human-Dominated World," holds the following conceptual and aesthetic objectives:

1. To synthesize two profoundly contradictory concepts: the "selfie," an act emblematic of human-centric perspective and self-representation, and the silent "despair" of the non-human world.
2. To utilize Generative AI as a medium to render the impossible—the non-human subject capturing its own fate—thereby visualizing a new kind of "emotional truth" that transcends the limitations of documentary photography.
3. To propose and explore the potential of an "Aesthetics of Synthetic Empathy," aiming to provoke a new form of emotional engagement that can bypass traditional compassion fatigue.
4. To initiate a reflective dialogue about the consequences of our human-dominated world, using the synthesized image as a mirror for the audience to contemplate the complex relationship between humanity, technology, and nature.

Conceptual Framework :

The conceptual framework for this creative project is built upon the synthesis of three core pillars, directly responding to the "SYNTHESIS: AESTHETICS" theme.

1. The Crisis and The Fatigue: The foundation is rooted in the urgent reality of the environmental crisis (IPCC, 2023), coupled with the critical acknowledgment that traditional documentary aesthetics often lead to "compassion fatigue" (Sontag, 2003). This establishes an aesthetic void that demands new visual languages.
2. The Medium as Synthesizer: The second pillar positions Generative AI not merely as a tool, but as an inherently synthetic medium (Epstein et al., 2023). It is a medium capable of processing abstract concepts, emotions, and impossibilities into tangible "emotional truths."
3. The Semiotic Synthesis: This is the core act of the work. The framework executes a synthesis of two conflicting semiotic systems:

System 1: "The Selfie"—A symbol of agency, self-representation, and the human-centric perspective.
System 2: "The Despairing Nature"—A symbol of silence, victimhood, and the non-human world.
By forcing System 2 (Nature) to perform the act of System 1 (The Selfie), the artwork synthetically generates an impossible perspective.

The outcome of this framework is the proposition of an "Aesthetics of Synthetic Empathy." This is an aesthetic experience designed to provoke reflection and emotional resonance by confronting the viewer with an image that is simultaneously familiar and profoundly alienating.

Process / Methodology :

The methodology employed for this creative project is one of Artistic Inquiry, driven by practice and reflection. The process did not begin with a rigid technical method, but with a conceptual question: What happens when we synthesize the human perspective with the suffering of nature?

1. Conceptual Synthesis: The process began by establishing the core conceptual synthesis: appropriating the "selfie" as a semiotic sign for human agency and self-representation.
2. Collaboration with AI: The artist fed abstract and emotional concepts (e.g., "despair," "confusion," "destruction") into Generative AI models, rather than specific visual commands. The AI thus served as a "visual brainstorming partner," generating thousands of potential interpretations of these concepts.
3. The Critical Curation: This was the most crucial stage of the methodology. The artist's role shifted from that of a traditional "maker" to that of a "Critical Curator." The artist did not select the "prettiest" or "most realistic" image, but rather the singular image that most potently ignited an "emotional truth."
4. Aesthetic Reflection: The process culminates in reflecting upon the curated result. The artist analyzes which synthesized elements (e.g., the synthetic gaze, the distorted lighting) are responsible for producing this "Aesthetics of Synthetic Empathy." The methodology is therefore a continuous loop of proposing, generating, curating, and reflecting.

Techniques and Materials :

The "materials" for this creative project are entirely digital and algorithmic, comprising two specific, primary tools:

1. DALL-E (Text-to-Image): This served as the core material for synthesizing the still images. DALL-E functioned as the conceptual canvas, responding to ideas and generating the aesthetic drafts.
2. RunwayML (Image-to-Video): This was employed to synthesize "motion" onto the selected still images, adding a dimension of time and life.

The "technique" utilized in this work was deliberately not one of precise, technical prompt engineering, but rather a process of "Conceptual Negotiation."

This technique involved the artist feeding abstract emotional concepts (e.g., "bear's despair," "selfie in a burnt forest") into DALL-E. The artist's role then immediately shifted from "maker" to that of a "Critical Curator."

Instead of micro-managing the output, the artist's technique was to sift through hundreds of generated results to find the singular image that most potently ignited the project's intended "emotional truth."

Result / Conclusion :

The "result" of this creative project is not empirical data, but the realized artwork series, "Selfie of Despair in a Human-Dominated World." The work successfully synthesizes two profoundly conflicting conceptual poles: the hyper-human-centric act (the selfie) and the silent, overwhelming despair of the non-human world.

The primary aesthetic "finding" of this project is the proposition of an "Aesthetics of Synthetic Empathy."

This is an aesthetic that does not aim for documentary truth. Instead, it utilizes the "impossible image"—the animal as the agent of its own tragic representation—to provoke a new form of emotional resonance. These images function as a synthetic mirror, inviting a reflective dialogue about the consequences of our human-dominated world and aiming to bypass the compassion fatigue often associated with traditional activist imagery.

Ultimately, in response to the "SYNTHESIS: AESTHETICS" theme, this project concludes that the most potent synthesis offered by the AI era may not be merely technical. Rather, it is the synthesis of meaning, emotion, and dialogue, prompting urgent new questions about our complex and intertwined relationship between humanity, nature, and the very technologies we create.

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The Factory of Dreams

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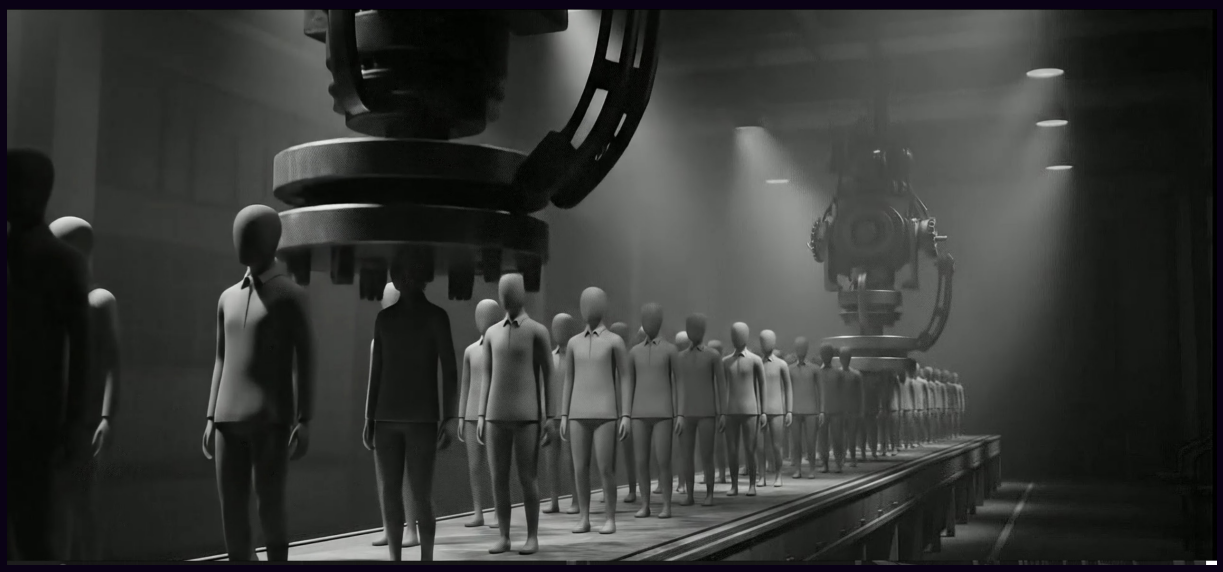

Abstract :
The Factory of Dreams is a 50-second video work that delivers a satirical critique of the contemporary education system through the stylistic lens of film noir. The piece reflects the darkness and sense of entrapment experienced by students who are oppressed under a system driven by standardization and repetition. Through the use of stark lighting, shadow imagery, and a minimalist yet powerful black-and-white palette, the work portrays the school as a “factory” that manufactures individuals stripped of identity, questioning the future of an educational structure that fails to nurture creativity. To enhance the film-noir atmosphere, artificial intelligence (AI) was employed extensively in the design of the visual elements. This includes generating complex light and shadow compositions, crafting camera angles that emphasize the prominence of the characters, and refining black-and-white tones for clarity and realism. AI significantly streamlined the production process and improved the efficiency of visual composition. This work not only invites viewers to question the future of education but also demonstrates the potential of AI in creating artworks that merge social commentary with the aesthetic sensibilities of film noir. The Factory of Dreams stands as an example of how modern technology can be employed to enhance artistic communication in meaningful and contemporary ways.

Objectives :

The Factory of Dreams presents a satirical critique of the contemporary education system through the aesthetic lens of film noir, using the symbol of a "factory" to depict the production of standardized individuals stripped of identity. Through stark contrasts of light and shadow, a black-and-white palette, and visually isolating compositions, the work conveys the experiences of students whose creativity and freedom of expression are constrained. It also explores the intersection of modern technology, cinematic aesthetics, and social commentary, highlighting the role of AI as a tool to enhance artistic communication in the digital age.

Conceptual Framework :

The objective of this framework is to reflect and critique the contemporary education system, which limits students' creativity and individuality. The main components include the critique of the education system, portraying schools as "factories" that produce standardized individuals and restrict freedom and creative expression; Film Noir aesthetics, utilizing stark contrasts of light and shadow, black-and-white tones, camera angles, and visual compositions to evoke isolation and pressure; and AI technology, applied to generate complex lighting, shadows, camera angles, and visual elements to enhance realism and production efficiency. The relationships among these components are as follows: the combination of Film Noir aesthetics and AI conveys tension and solitude, the visual narrative embodies social critique, and the social critique encourages viewers to question the future of education. The outcome demonstrates the interconnectedness of art, cinematic aesthetics, technology, and society in conveying profound and contemporary conceptual ideas.

Process / Methodology :

This project utilized a multi-stage process, integrating film noir aesthetics with AI-assisted visual design, to produce a 50-second satirical video critiquing the contemporary education system.

The initial phase involved conceptual development, stemming from in-depth research into contemporary education and its social implications. This core message—critiquing standardized, repetitive, and restrictive schooling—was translated into distinct visual narratives for the video, portraying schools as "factories" that suppress individuality and creativity. Each scene was meticulously planned to emphasize the oppressive environment and psychological tension experienced by students.

Subsequently, detailed visual prompts were formulated for each scene. These prompts guided AI-assisted design tools to enhance lighting, shadows, camera angles, and composition, creating a high-contrast, black-and-white film noir aesthetic. AI was instrumental in generating intricate light and shadow patterns, emphasizing character isolation, and refining tonal clarity, ensuring the visual narrative aligned with the conceptual critique.

Finally, the AI-enhanced visual elements underwent post-production, where sequences were compiled, edited, and synchronized with sound design to produce a cohesive and impactful 50-second video. This process ensured the seamless integration of social commentary, cinematic aesthetics, and AI-driven innovation, demonstrating how modern technology can elevate artistic storytelling and engage viewers in critical reflection on the future of education.

Techniques and Materials :

The Factory of Dreams combines film noir aesthetics with AI-assisted visual design to create a minimalist black-and-white style. Key techniques include:

- Film Noir Style: High-contrast lighting and shadows convey tension and psychological pressure.
- Composition & Camera Angles: Character isolation and framing emphasize the oppressive "factory-like" school environment.
- AI-Assisted Design: Refines lighting, shadow, and tonal balance for precision and consistency.
- Post-Production: Editing and sound integration create a cohesive narrative.

Materials / Tools:
- Digital video editing software (Adobe Premiere Pro)
- AI tools for light, shadow, and composition
- Sound design and music
- High-resolution black-and-white digital assets

Result / Conclusion :

The Factory of Dreams delivers a clear satirical critique of the contemporary education system, portraying schools as “factories” that suppress creativity and individuality, using Film Noir aesthetics—high-contrast light and shadow, minimal black-and-white tones—combined with AI-assisted visual design. The 50-second video powerfully conveys the psychological pressure and sense of entrapment experienced by students under a standardized system. The integration of AI enhanced the precision and efficiency of visual composition, enabling complex lighting and framing that emphasize conceptual messages, while post-production editing and sound design further engage viewers visually and intellectually. Overall, the project demonstrates that contemporary technologies, particularly AI, can elevate artistic expression while effectively communicating social critique, showcasing a seamless blend of cinematic techniques and digital innovation to create work that is both aesthetically compelling and thought-provoking regarding the future of education.

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House of Less:
A Study of Simplicity and Authentic Living

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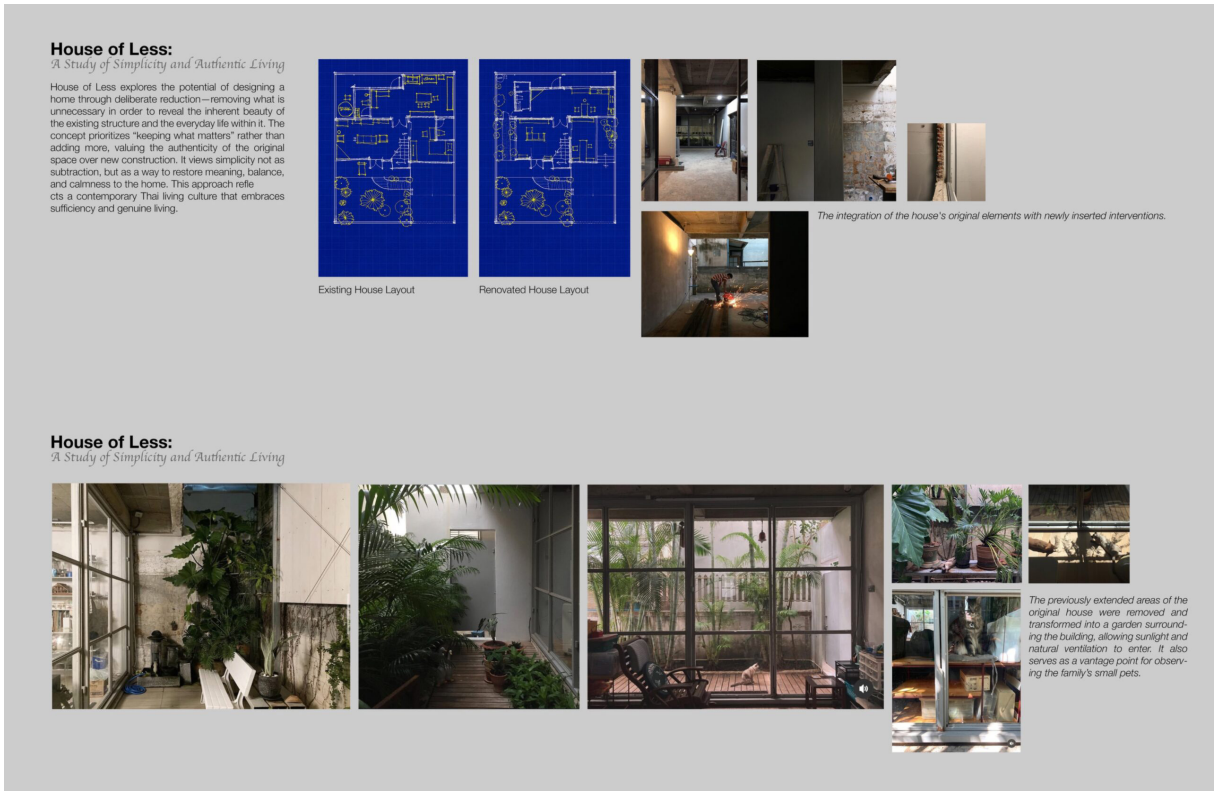




Abstract :

This design-based research explores the potential of renovating a residential house through the concept of Minimal Intervention, seeking to uncover the hidden beauty that lies within everyday ordinariness. The study began with the observation that the beauty of a home does not always arise from decoration or new construction, but rather from traces of living—the marks of time, use, and personal memory. A beautiful home, therefore, is not one that strives for perfection, but one that truthfully reflects the identity and lifestyle of its inhabitants.

The design process focused on preserving the existing structure while reducing unnecessary extensions and minimizing material use. This approach aimed to achieve functional simplicity and cost efficiency, while maintaining the Spirit of Place through site observation, behavioral study, and the reinterpretation of the house's inherent qualities. Instead of adding, the process emphasized selective retention—keeping what is essential, removing what is excessive, and transforming what can adapt to new living patterns.

The results reveal that minimal intervention does not mean less meaning; rather, it uncovers an authentic form of beauty—quiet, balanced, and deeply personal. The outcome demonstrates how reduction can create spaces that are calm, humane, and emotionally resonant. Moreover, the research suggests that this approach represents a sustainable design philosophy for contemporary Thai domestic architecture, one that values sufficiency, resource-consciousness, and cultural continuity.

However, such an approach cannot be applied as a fixed formula. Each case depends on its own architectural condition, context of use, and the emotional needs of its inhabitants. True design in this sense must arise from direct engagement with the site, careful observation, and an empathetic dialogue between designer, place, and people.

Objectives :

1. To analyze the patterns of extensions and the tendency toward excessive spatial use in Thai residential houses, identifying the physical and behavioral factors that lead to such expansion. This objective aims to understand how the desire for "more space" often results in spatial complexity, material waste, and the loss of the home's original simplicity.
2. To identify spatial and functional components that can be reduced, redefined, or reorganized without compromising the quality of living, comfort, or emotional atmosphere of the inhabitants. The goal is to seek a balance between spatial adequacy and the cultural notion of moderation in Thai living.
3. To propose a renovation approach that focuses on reduction and reorganization of existing spaces rather than expansion, emphasizing the efficient use of materials, the preservation of the house's spirit, and the creation of continuity between old and new areas through simple yet meaningful design gestures.
4. To evaluate the outcomes of the design in terms of cost efficiency, functional performance, and user satisfaction, through prototypes or case studies developed under this concept. The evaluation seeks to demonstrate the potential of a "minimal intervention" approach as a sustainable and culturally sensitive design model for Thai residential contexts.

Conceptual Framework :

House of Less explores the potential of designing a home through deliberate reduction—removing what is unnecessary in order to reveal the inherent beauty of the existing structure and the everyday life within it. The concept prioritizes "keeping what matters" rather than adding more, valuing the authenticity of the original space over new construction. It views simplicity not as subtraction, but as a way to restore meaning, balance, and calmness to the home. This approach refle cts a contemporary Thai living culture that embraces sufficiency and genuine living.

Process / Methodology :

This study focuses on exploring and analyzing Thai domestic architecture to develop minimal intervention approaches that reduce space and material usage without compromising the quality of life. The research methodology can be summarized as follows:

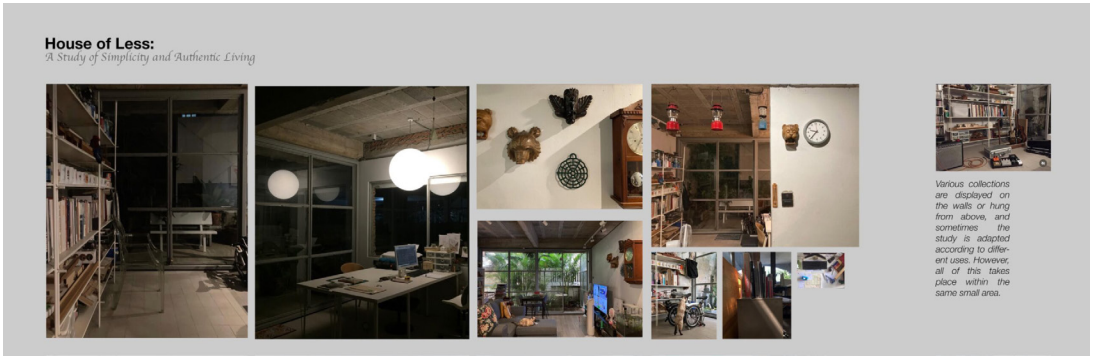
1. Survey of sample houses– Collect data from various types of residential buildings, including traditional and extended houses, and analyze space usage patterns and unnecessary materials.
2. Identification of issues and reducible elements– Separate non-essential components from primary functional areas while considering usability and aesthetic value.
3. Design of intervention approaches– Develop prototypes or models emphasizing reduction, reorganization of space, and evaluation of budget efficiency and resident satisfaction.
4. Testing and evaluation– Apply the proposed approaches to real sample houses or similar case studies, analyzing their appropriateness and impact on daily living.
5. Summary of lessons and recommendations– Assess the effectiveness of the methodology and refine the approach according to the context and homeowners' needs.

Result / Conclusion :

The study found that applying a minimal intervention design approach in residential renovation can effectively balance aesthetics, functionality, and emotional value. By minimizing unnecessary extensions and using materials in an essential and thoughtful way, the living space regains a sense of authenticity—reflecting the real life and personality of its inhabitants. Preserving the existing structure and spatial character not only reduces cost but also maintains the memory and identity of the place.

The design process revealed that the beauty of ordinariness can emerge through the simplicity of layout, the presence of natural light, and the use of tactile, natural materials. The resulting home is not one that strives for formal perfection, but rather a space of calm, warmth, and genuine connection to the user's daily life.

Furthermore, the research suggests that the minimal intervention approach can serve as a sustainable design strategy within the Thai domestic context—where simplicity, moderation, and resource-consciousness have become essential values for contemporary living.



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Si Thep Community Learning Center, a participatory design project for communities surrounding Si Thep Historical Park

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Abstract :
The architectural design of Si Thep Community Learning Center constitutes an integral component of a community development initiative surrounding Si Thep Historical City Park, establishing critical infrastructure that extends the scope of community capacity enhancement. This development aims to advance the urban landscape while preserving the UNESCO World Heritage site, simultaneously enabling external visitors to engage in educational experiences and cultural immersion within the community's way of life. A pivotal mechanism involves the creation of public spaces that function as venues for knowledge exchange and collaborative interaction, thereby catalysing sustainable development and promoting slow city tourism in harmonious coexistence with significant archaeological monuments.

The project location strategically bridges the demarcation between the World Heritage site boundaries and the community. The architectural design employs simplified geometric forms—specifically two overlapping triangles—that metaphorically reference Khao Tamor Rat and evoke the distinctive architectural identity of ancient Si Thep. This formal integration creates transitional thresholds both internally and externally, with the roofed terrace functioning as a viewing platform overlooking the historic moat toward Khao Klang Nai. Consequently, the learning center serves as a mediating interface synthesising the historical city, community lifeways, and external visitors into a unified experience.

Brick constitutes the primary material, functioning as a connective element linking the visual memory of archaeological monuments with the center's emergence. This material choice establishes spatial and identity coherence. The building accommodates three principal programmatic zones: (1) learning promotion areas providing flexible multifunctional spaces for community meetings, workshops, and external educational programs with equitable accessibility; (2) commercial development areas featuring a café format to retail local food, beverages, and artisanal products, establishing a new landmark within Si Thep tourism circuits; and (3) exterior spaces accommodating seasonal activities and exhibitions, creating linkages with Khao Klang Nai.

Objectives :
The main objective of the Si Thep Community Learning Center project is to enhance community capacity for urban development in coexistence with the World Heritage site, with the following subordinate objectives:
1. To serve as an infrastructure supporting sustainable World Heritage tourism reception by the community
2. To establish public space functioning as a venue for community assembly, knowledge exchange, social interaction, and collaborative engagement in advancing community development
3. To create educational space enabling external visitors to engage in study, learning, and experiential immersion within community lifeways
4. To function as a linking mechanism between the community and the World Heritage site, generating mutual benefits and establishing systematic community-based conservation processes
5. To constitute a symbolic expression of coexistence between the contemporary social context and the archaeological heritage through architectural design intervention

Conceptual Framework :
The conceptual framework for designing the Si Thep Community Learning Center rests upon three fundamental principles, intended to address all six project objectives while ensuring stakeholder acceptance, operational feasibility, and long-term sustainability, including building maintenance derived from collective ownership.
1. Community Participation: The study and design process employs participatory design methodology, integrating contextual data collection and stakeholder consultation with the designer functioning as a facilitator and consultant. The designer serves as the principal agent conducting research and formulating development models and activities aligned with community aspirations that simultaneously support the World Heritage site while advancing community development. This engagement

cultivates community member enthusiasm for collaborative physical and social space planning. Such cooperation generates strategic development processes and yields systems-level benefits at the urban scale.

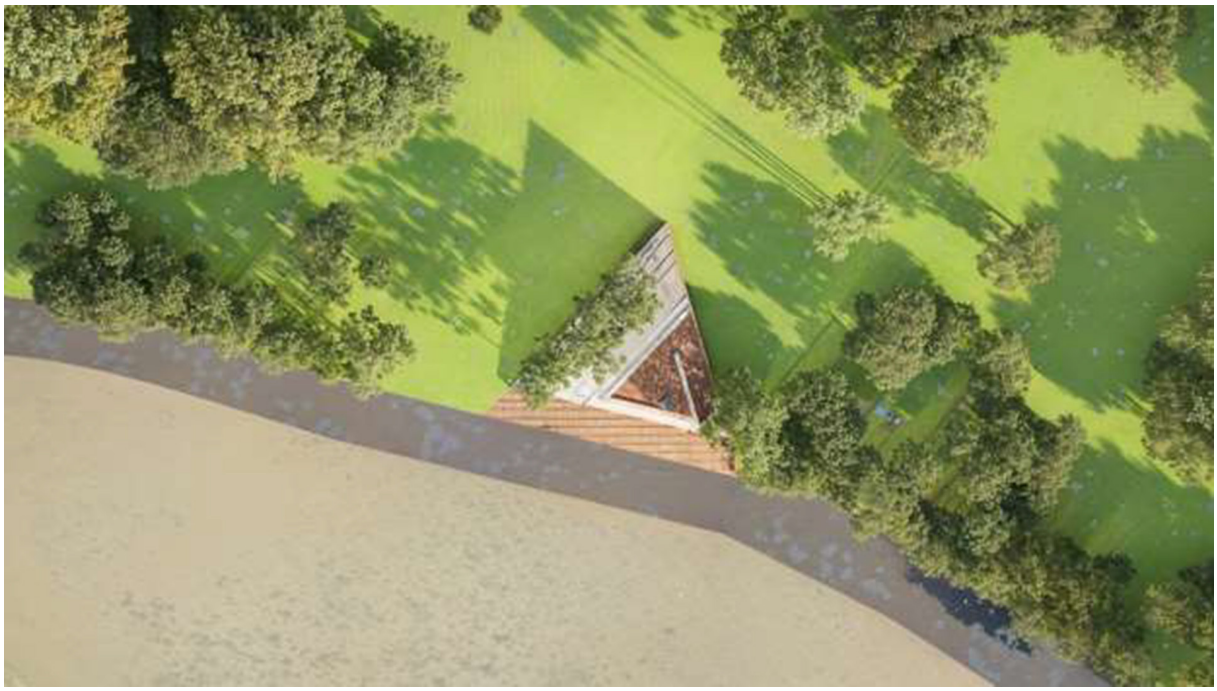
2. Sustainable Urban Development Approach: Sustainable urban development requires integrating physical, social, cultural, and economic dimensions of urban identity. Architectural form and resulting activities must acknowledge the city's distinctive character and established lifeways.

3. Architectural Elements Influencing Aesthetic Perception: Architectural form constitutes a primary element that collaboratively shapes urban activities, particularly within historically significant cities. Key physical components include:

3.1 Architectural Coherence and Place Identity. Place emerges from the relationship between people and the physical environment. Spatial perception and meaning-making generate bonds between place significance and human experience, thereby establishing memorable impressions.

3.2 Landscape Architecture. Trees function as beneficial elements, enhancing aesthetic and environmental quality. Promoting community forest development within public spaces substantially contributes to urban landscape formation.

3.3 Novel Public Space Activities. New activities in public spaces collaboratively shape the city alongside archaeological monuments. Establishing community learning spaces constitutes a critical component of sustainable human-urban development.



Process / Methodology :

The design process for the Si Thep Community Learning Center employed participatory design methodology through three stakeholder engagement sessions utilizing workshop facilitation with community representatives and focused group discussions with government officials. Two primary themes structured the inquiry: (1) creating public space configurations that facilitate activities aligned with community lifeways and the World Heritage site, and (2) establishing building typologies and prototype architectural forms congruent with cultural practices. Data collection addressed spatial usage requirements, activity programming, and building morphology while accommodating future contingencies including tourism demand, livelihood enhancement for local residents, and contribution to the city's historical preservation objectives. The designer functioned as facilitator and consultant, serving as the principal research agent in formulating development models and activity programming reflecting community aspirations.

Data Synthesis and Architectural Programming: The researcher synthesized stakeholder requirements and material preference data to establish architectural design parameters. The formal architectural development was guided by a conceptual framework examining the triadic relationships between architecture, landscape, and spatial voids, with emphasis on the qualitative transformation of space, programmatic activities, and environmental context. The design methodology established differentiated user experiences across spatial zones, thereby establishing a sequenced perceptual framework operative both within the project's internal spatial hierarchy and in relation to its external contextual setting.

The final design presentation stage employed site plans, floor plans, three-dimensional renderings, and physical models presented to all stakeholder groups to establish collective acceptance and mutual satisfaction among all participants.

Techniques and Materials :

The Community Learning Center emerged from the conceptual premise that architectural expression, manifested in physical perception and emotional response, should demonstrate coherence and alignment with place identity. Place constitutes a dimensional construct arising from interpersonal relationships and human-environment interactions, influencing cognitive processes and spatial perception. This relational dynamic operates within place-making processes that establish human-place meaning bonds, generating memorable impressions. Architectural elements prove instrumental in constructing place perception; consequently, the project designated reclaimed brick as the primary material, functioning as a connective element linking archaeological monument imagery within the historical park to the community learning center's emergence. Brick's physical expression constitutes a critical component establishing building identity and affiliation, while simultaneously creating seamless connections between community residents, external visitors, and archaeological heritage.

Aligned with the primary objective of establishing public space for community assembly, knowledge exchange, social interaction, and collaborative development advancement, community members were collectively determined to produce bricks locally and inscribe producer names on individual bricks for construction incorporation. This process functioned simultaneously as a knowledge-production mechanism and a community ownership and participation-building process.





Result / Conclusion :

Participatory design methodology engaging all stakeholders generated design specifications addressing site selection—determined through community leader donation—shared spatial use protocols, primary construction materials, and collective aesthetic consensus. The project occupies a section of the community evening market, constituting a significant public realm within the historical park surroundings, positioned proximate to the ancient moat encircling the World Heritage site. This strategic location functions as a connective interface bridging World Heritage site boundaries and community territory. The architectural design employs a simplified geometric form composed of two superimposed triangles, referencing the Khao Thamor archaeological site and synthesising the distinctive architectural characteristics of ancient Si Thep into a unified compositional element. The base of the triangular form is oriented parallel to the ancient moat that circumscribes the archaeological site, thereby establishing visual and spatial harmony with the contextual setting while simultaneously opening sightlines toward the historical park. Two elevated brick walls emphasise the park's significance through controlled visual framing of the heritage zone from a singular perspective, creating transitional thresholds between interior and exterior boundaries. The roofed terrace functions as a landscape viewing platform offering vistas through the historic moat toward Khao Klang Nai, establishing the learning center as a mediating interface synthesising historical city, community lifeways, and external visitors into a unified experience.

Building programming comprises three principal zones: (1) learning promotion space providing flexible multifunctional capacity for community meetings, workshops, external instruction, and accessible visitor information regarding community heritage; (2) commercial café space advancing local food, beverage, and artisanal product sales as a tourism landmark; and (3) exterior space accommodating seasonal activities and exhibitions linked to Khao Klang Nai.

Brick constitutes the primary material, functioning as a connective element between archaeological monument imagery and the learning center's emergence, reflecting community aspirations for sustainable coexistence with World Heritage resources through participatory processes.

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Algorithm Blooming

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Abstract :
Algorithm Blooming emerges from a synthesis between artistic research and personal reflection on impermanence, loss, and digital rebirth. As a video artist and visual anthropologist, I approach the digital image as both an aesthetic and anthropological trace, a site where life, death, and memory converge. The death of my father nineteen months ago profoundly reshaped my understanding of decay and regeneration, becoming an emotional and conceptual foundation for this work.

The project employs AI to regenerate an image of a wilted amaryllis into full bloom, allowing it to decay again in an infinite video loop. This cyclical rhythm becomes a metaphor for mourning and renewal—a meditation on how technology reanimates fragments of life and how digital systems can hold traces of tenderness once rooted in the body. Grounded in Bauman's Liquid Modernity (2000) and Braidotti's Posthuman Aesthetics (2013), the work explores how synthetic processes reshape our perception of beauty, temporality, and human vulnerability.

By merging the algorithmic and the organic, Algorithm Blooming reflects on the continuity between data and memory, life and simulation. The digital bloom thus becomes an act of remembrance, an aesthetic gesture that invites us to see transience not as an end, but as a fluid synthesis of becoming.

Objectives :
The objective of this research-based artwork is to examine how digital technology and posthuman aesthetics can synthesize organic processes, memory, and temporal experiences to generate new forms of meaning. The work questions the ontology of beauty and emotion in the age of algorithmic reproduction and reflects on the potential of AI to mediate between human affect and technological regeneration.

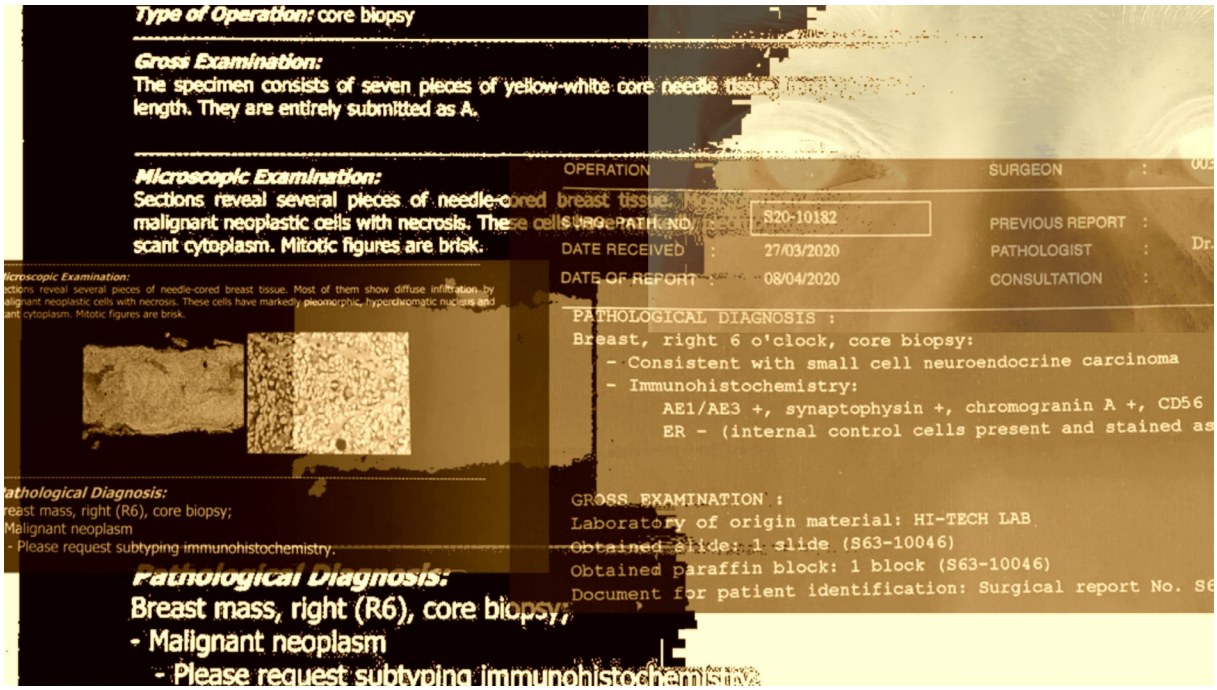
Conceptual Framework :
Grounded in Bauman's (2000) Liquid Modernity and Braidotti's (2013) Posthuman Aesthetics, the project situates itself within a landscape of fluid boundaries where identity, authorship, and authenticity dissolve. The regeneration of a decayed flower through AI parallels the anthropological reflection on loss and rebirth, where technology becomes a surrogate vessel for memory. By allowing the machine to perform the act of blooming, the artist redefines creation as a dialogic process between emotional experience and algorithmic agency.

Techniques and Materials :
Medium: AI-generated imagery and time-lapse video.
Materials: Found online image (wilted amaryllis from digital commons / AI-generated visual sequences showing progressive stages of bloom
Technique:
The creative process combines image regeneration through machine learning, compositional sequencing, temporal looping, and careful color grading to maintain visual continuity across the artificial life cycle. The work employs what can be termed "algorithmic resurrection"—using computational processes to reverse natural decay and create synthetic vitality.

This process blends organic forms and algorithmic logic to create a meditative visual rhythm that expresses both natural transformation and synthetic manipulation. The resulting aesthetic experience exists at the intersection of biological observation and computational generation, where viewers cannot easily distinguish between photographic capture and artificial construction.

Result / Conclusion :
The resulting video work embodies an infinite cycle of transformation—where life, decay, and renewal coexist in digital continuity. It reveals beauty not as permanence but as an ever-shifting synthesis between emotion, data, and time. Algorithm Blooming proposes that digital aesthetics can serve as a new language for mourning, remembrance, and transformation—where even loss may find form within the fluidity of algorithmic life.

PARTICIPATED CREATIVE WORKS



NAKED: The Raw Roar Line

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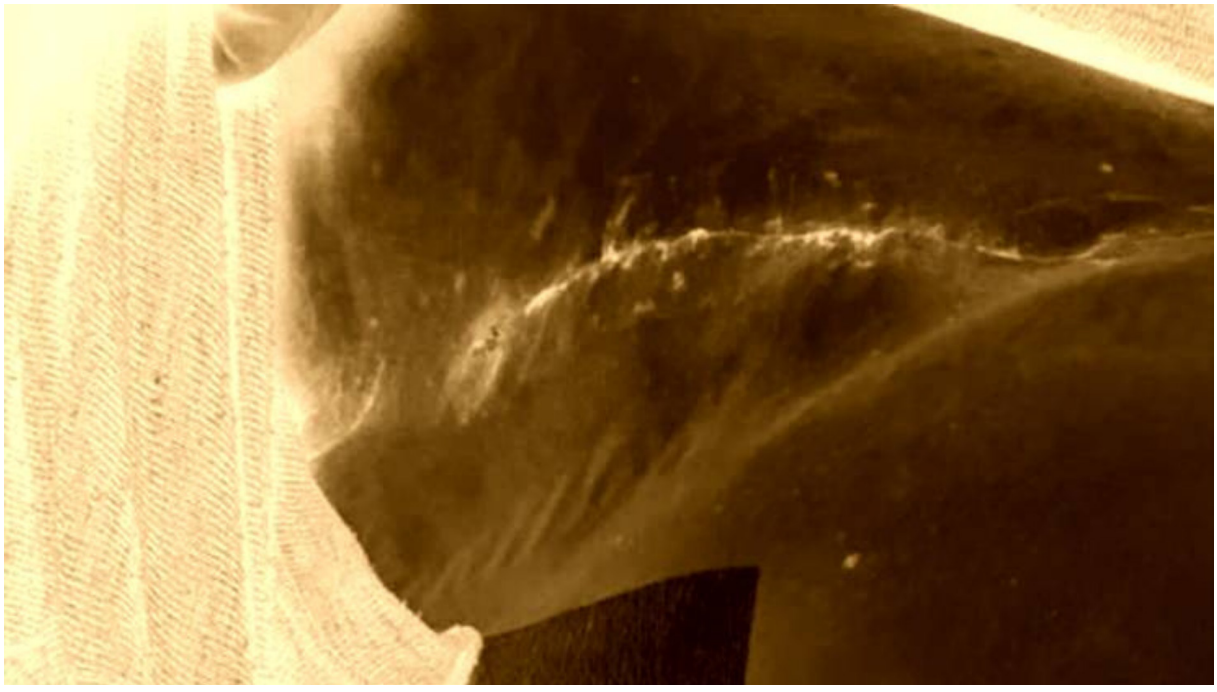
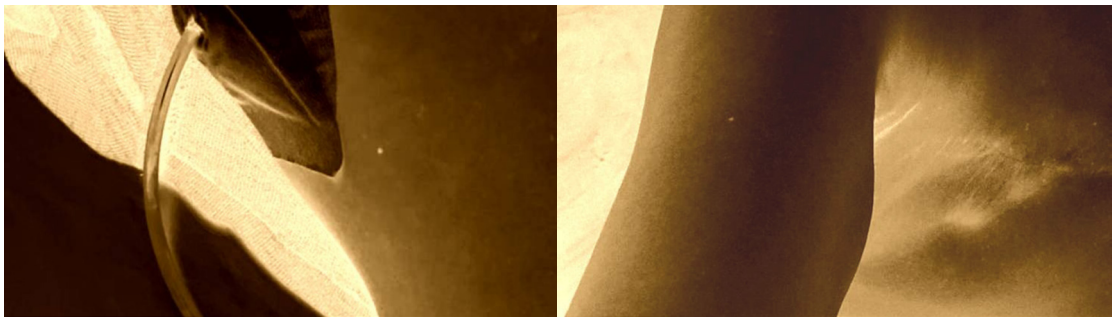




Abstract :
Naked is a photographic series synthesising, expressing, and liberating my cancer life journey through the interdisciplinary integration of autoethnographic methodology, brutalist aesthetic principles, and trauma-informed art practice. Composed in negative and sepia tones within a brutalist photographic sensibility, the work traces my transformation through illness, survival, and an ongoing emotional rebirth. The body becomes both archive and metaphor, documenting the stages of my neuroendocrine carcinoma breast-cancer experience—from diagnosis and mastectomy to chemotherapy, radiation, and the reclamation of self that followed.

Each of the five images corresponds to a threshold moment in this journey. The Lab Result layers fragments of my pathology report, capturing the instant the diagnosis split my life into "before" and "after," revealing a rare small-cell neuroendocrine carcinoma with no standard treatment. The Cut presents the raw post-operative wound, recording the aftermath of three surgeries and the beginning of chemotherapy and twenty-five radiation sessions; the scar emerges as a line of pain and the first quiet evidence of survival. The Drain depicts the drainage tube I carried for a month, a period when I could not wear a bra and had to walk into the hospital half-exposed; the image embodies the vulnerability, humiliation, and unexpected strength of that stage. The Unequal Eyes reflects the consequences of salivary-gland removal, when one eye remained chronically open and filled with tears; it marks how illness reshapes even the face we present to the world. No More Small portrays my present condition—no breast, no womb, no salivary gland—and the liberation that followed: a refusal to shrink myself, apologize, or hide behind perfection.

Through the visual language of negative photography, shadow and light replace conventional beauty with truth, echoing the X-ray and radiological images that shaped my medical journey. The series challenges idealized notions of female bodily integrity, reframing the scarred body as an emblem of endurance, vulnerability, and transformation. This synthesis of photographic practice, medical documentation aesthetics, and embodied narrative generates a hybrid visual language that bridges personal testimony and collective understanding.

As part of a broader creative-research inquiry, Naked explores how personal trauma can generate collective understanding through visual storytelling. By making visible what is often hidden, the project contributes to contemporary dialogues on healing, body politics, and feminist aesthetics. Ultimately, Naked proposes an aesthetics of survival—one that reveals the quiet power of being unguarded, truthful, and unapologetically real.

Objectives :
1. To narrate a personal cancer-survivor journey reflecting universal experiences of vulnerability and resilience through photographic documentation.
2. To explore the photographic body as a site of philosophical reflection and art-therapeutic reconstruction, synthesising autoethnographic research with visual practice.
3. To transform illness and trauma into emotional empowerment through the visual metaphor of light and shadow, drawing from brutalist aesthetics and medical imaging traditions.
4. To contribute to interdisciplinary discourse on trauma, embodiment, and feminist art practice by bridging personal narrative with theoretical frameworks from illness studies, performance art, and body politics.

Conceptual Framework :

This project is grounded in an autoethnographic approach, treating the artist's lived experience as data for creative research. Drawing from brutalist and feminist art traditions, performance documentation, and contemporary photography, Naked conceptualizes the body as a living text—inscribed by illness, time, rupture, and healing.

The theoretical foundation draws on Susan Sontag's examination of illness as metaphor and Elaine Scarry's articulation of the body in pain, where suffering becomes a vessel for meaning-making. Audre Lorde's The Cancer Journals provides a crucial feminist framework for understanding cancer survivorship as both personal testimony and political act. Within this framework, the body is not merely documented but interpreted as a site of knowledge production.

The brutalist aesthetic—characterized by raw materiality, structural honesty, and the refusal of ornament—finds its photographic equivalent in the stark negative imagery employed here. Like brutalist architecture's exposed concrete and unfinished surfaces, these images reject beautification in favor of truth-telling. Negative photography was selected for its psychological and symbolic resonance: darkness reveals rather than conceals. The inversion of light functions as a metaphor for how trauma forces hidden truths into visibility, mirroring the diagnostic function of X-ray and radiological imaging.

By translating emotional stages—fear, endurance, release—into a visual rhythm, the series positions artistic practice as a means of reclaiming agency. The creative act becomes a form of self-construction, allowing the artist to map her identity beyond the medical narrative. The project therefore stands at the intersection of autoethnography, embodiment studies, trauma-informed art, and brutalist aesthetics, proposing that personal testimony can catalyze collective empathy and social reflection. This synthesis of disciplines creates a hybrid methodology where photography functions simultaneously as documentation, therapy, and philosophical inquiry.

Process / Methodology :

Phase 1: Embodied Documentation

Reflection during treatment and post-surgery recovery, recorded through mobile-phone photography and mirror observations. This phase synthesises the immediacy of smartphone documentation with the reflective distance of self-portraiture, creating a dual perspective on bodily transformation.

Phase 2: Visual Experimentation & Technical Development

Home-based photo sessions exploring single-source lighting, shadow, and partial abstraction to depict the body's changing states. Drawing from brutalist principles of material honesty and the visual language of medical imaging, each session documented specific physical and emotional thresholds.

Phase 3: Post-Production & Aesthetic Synthesis

Manual adjustment of contrast, lighting, and tonal layering using accessible digital tools (Adobe) to evoke textures of skin, memory, and fragility. The choice of minimal, accessible editing tools reflects a commitment to authenticity and the democratization of artistic practice. Negative and sepia tonalities were developed to achieve psychological depth and evoke the visual atmosphere of medical imaging—particularly X-ray and radiological scans.

Phase 4: Curation & Narrative Construction

Selection of five images forming a chronological and emotional arc—diagnosis, cut, survival, adaptation, and liberation. Each image functions as both a standalone document and part of a larger narrative sequence, synthesising individual moments into collective meaning.

Techniques and Materials :

The project employs digital photography using mobile devices and mirror-based self-portrait techniques. Natural and single-source artificial lighting are used to sculpt the body and highlight textures associated with vulnerability and strength. Editing is intentionally minimal to preserve the rawness of the documented moment; negative and sepia tonalities are developed through Adobe to achieve psychological depth and evoke the visual atmosphere of medical imaging—particularly X-ray and ra-

diological scans.

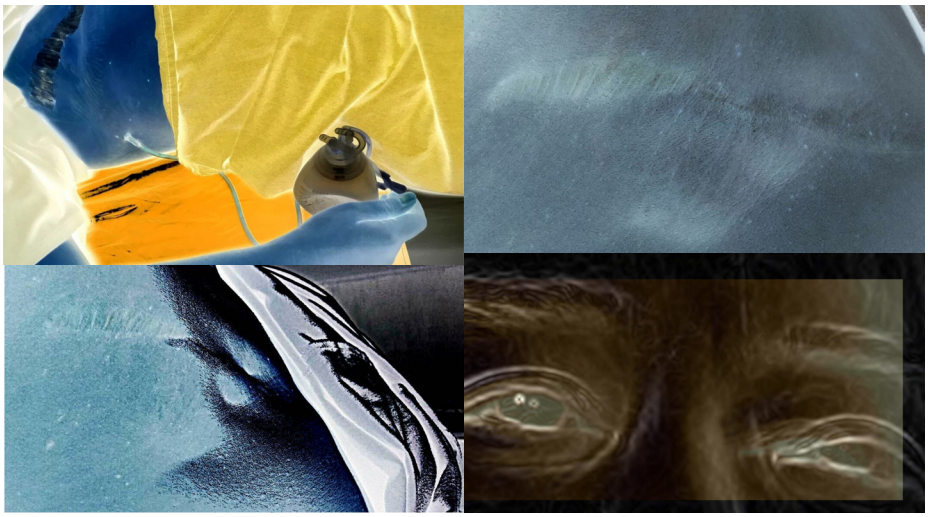
Final works are printed on transparent A3-size sheets, creating a layered, ghost-like materiality that mirrors the translucence of the medical experience.

Result / Conclusion :

Naked proposes an aesthetics of survival—one that foregrounds truth over concealment, presence over perfection. The series demonstrates how photographic practice can transform trauma into agency and silence into dialogue. The resulting images reveal the paradoxical coexistence of fragility and strength, presenting the body as both scarred and sacred. This synthesis of brutalist honesty, feminist embodiment, and autoethnographic inquiry creates a visual language that bridges personal experience with collective understanding.

Beyond documenting a personal history, the work functions as a social statement and a methodological contribution to interdisciplinary research. It invites viewers to confront the emotional landscapes of illness, womanhood, and bodily reclamation, while demonstrating how accessible technologies and hybrid methodologies can support rigorous creative inquiry. The creative process itself operates as a therapeutic reconstruction, enabling navigation through grief, resilience, and rebirth by synthesising documentation and interpretation. Through visual storytelling, Naked contributes to broader discourses on body politics, feminist aesthetics, trauma-informed art practice, and the potential of autoethnography as creative methodology.

Ultimately, to be “naked” here is not to be exposed, but to be real—to stand in truth, unguarded, aligned, and unapologetic. The project affirms that art can serve simultaneously as testimony, resistance, healing, and a form of mindful self-cultivation.



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PARTICIPATED CREATIVE WORKS

The Journey of JOE the SEA-CRET Agent Sofubi

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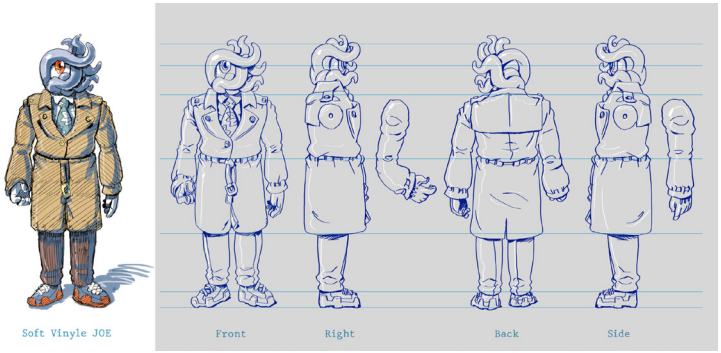
Abstract :
The term Sofubi (short for “soft vinyl figures”) refers to toys made from soft vinyl material (PVC) that first came out of Japan aroundThe term Sofubi (short for “soft vinyl figures”) refers to toys made from soft vinyl material (PVC) that first came out of Japan around 60 years ago. In the mid-1960s, these figures, especially monsters and heroes from franchises like Ultra Q, Godzilla, and Ultraman, became immensely popular among Japanese children. The durability and vivid colors of the Sofubi style made it an inseparable part of childhood memories.

This vinyl figure style, which highlights the creativity and craftsmanship of Japanese toy-making, experienced a decline in the 1970s due to the emergence of hard plastic and metal toys. However, Sofubi culture came roaring back, largely fueled by nostalgia for this post-war economic boom era. As the children who played with them grew older, they sought out the vintage figures. By the 1990s, the toys were viewed as valuable collectible artifacts, leading to a high demand for both old vintage sofubi and new indie sofubi created by independent artists. Today, Sofubi is a globally recognized phenomenon, viewed not just as a toy but as a distinct art form and a successful international cultural movement.
The selection of the Sofubi toy style for the design of the JOE the SEA-CRET Agent art toy was deliberately chosen because it was suitable to the time the comic was published and effectively addressed its target reader group.

Objectives :
1. To adopt the Sofubi toy style because it was suitable to the time the comic was published. The comic artist made this deliberate choice, aligning the collectible’s format with a specific historical context.
2. To effectively address the target reader group of the comic by utilizing the recognizable and appealing Sofubi style.
3. To translate the 2D concept into a 3D physical figure by starting with a sketch on paper, transforming it into a digital sculpture using the Z-Brush application, and resolving the complex editing process between the 2D original artist and the 3D digital sculpture artist.
4. To successfully produce and distribute the art toy to collectors. This objective was stalled during the initial attempt by the company LENARAI in 2019 due to production problems and the subsequent shutdown of the company. It was successfully restarted in 2023 by the new company, Fat Lane, and the finished art toy was distributed to collectors in 2025.

Conceptual Framework :
Sofubi, a term derived from the combination of “soft” and “vinyl,” refers to figures made from polyvinyl chloride (PVC), a material synthesized in Germany in 1872 and later plasticized in 1926. While their appearance suggests they might be malleable or “squishy,” to the touch, the material is surprisingly tough. The history of the Sofubi boom begins approximately 60 years ago in Japan, where a Tokyo-based manufacturer first created these as children’s toys. A decisive moment occurred in 1966 when the Tokyo manufacturer Marusan released a series of Sofubi figures based on the monsters from the popular special effects TV show Ultra Q. This immediate sensation led to the production of figures for franchises like Godzilla and Ultraman, prompting other toy manufacturers to quickly follow suit and capturing the imaginations of children across the nation. What cemented the figures’ initial appeal and made them an inseparable part of childhood memories was a combination of their vivid colors, their lightweight design, and their durability. These qualities meant that children could play with them anywhere be it the sandbox, the bath, or around the house. This type of production, where vinyl is melted in a spinning mold, was characteristic of Japanese toy-making during this era. However, the tide began to turn in the 1970s. As hard plastic toys, metal toys, and the growing popularity of model kits entered the market, the original Sofubi craze started to decline. Despite this temporary fade from the forefront of children’s entertainment, the aesthetic and unique production methodology of soft vinyl laid the groundwork for its later re-emergence as a significant adult collectible. Toys, generally, are a massive global industry, but the resurgence of Sofubi proved the enduring power of this specific, niche, soft vinyl format.



Process / Methodology :

The development of the JOE the SEA-CRET Agent art toy followed a rigorous, multi-stage methodology that involved conceptual design, complex digital sculpting, and a challenging physical production process rooted in traditional Japanese Sofubi techniques. The overall process spanned from an initial concept in 2019 to final distribution in 2025.

1. Conceptualization and Style Selection (2019)

The project began with the company LENARAI. The core methodology started with a critical design decision: the comic artist determined the figure must utilize the Sofubi toy style (soft vinyl figures made of PVC). This style was chosen specifically because it was deemed suitable to the time the comic was published and effectively addressed its target reader group. Sofubi, known for its vivid colors, malleability, and durability, references a style originating in Japan in the 1960s, a design legacy known for its craftsmanship and creativity.

2. Design Translation and Digital Sculpting (2019)

The conceptual design was executed through the following steps:

Initial Sketch: The design started as a sketch on paper by the original artist.

Digital Completion: The sketch was then completed in a digital format.

3D Sculpting: The flat 2D image was transformed into a three-dimensional model using the Z-Brush application by a specialized digital sculpture artist.

A key methodological challenge arose during this phase: the transition from 2D art to 3D sculpture required extensive refinement. The editing process between the original artist's vision and the digital sculptor's rendition was difficult and required almost two months of editing time to finalize the design.

3. Initial Prototype Attempt and Project Stall (End of 2019)

Once the final digital file was created, the objective was to move to physical production.

Prototype Creation Attempt: LENARAI began the prototype creation process by sending the digital file to the factory.

Production Failure: The company encountered significant production problems, a major obstacle since traditional Sofubi manufacturing is an artisanal process done in small batches and requires skilled veterans. The company attempted to resolve these issues by changing many factories.

Project Termination: Ultimately, the production problems proved insurmountable, leading to the shutdown of the LENARAI company due to an unknown issue, and the JOE the SEA-CRET Agent art toy project was struck at the end of 2019.

4. Project Relaunch and Successful Manufacturing (2023–2025)

The project was dormant for several years before being restarted:

Relaunch: The project officially started again in 2023 with the new company, Fat Lane, an experienced producer of art toys.

Design Continuation: Fat Lane utilized the expertise of the same digital sculpture artist who had worked on the initial attempt, resuming the JOE the SEA-CRET Agent sofubi design processes.

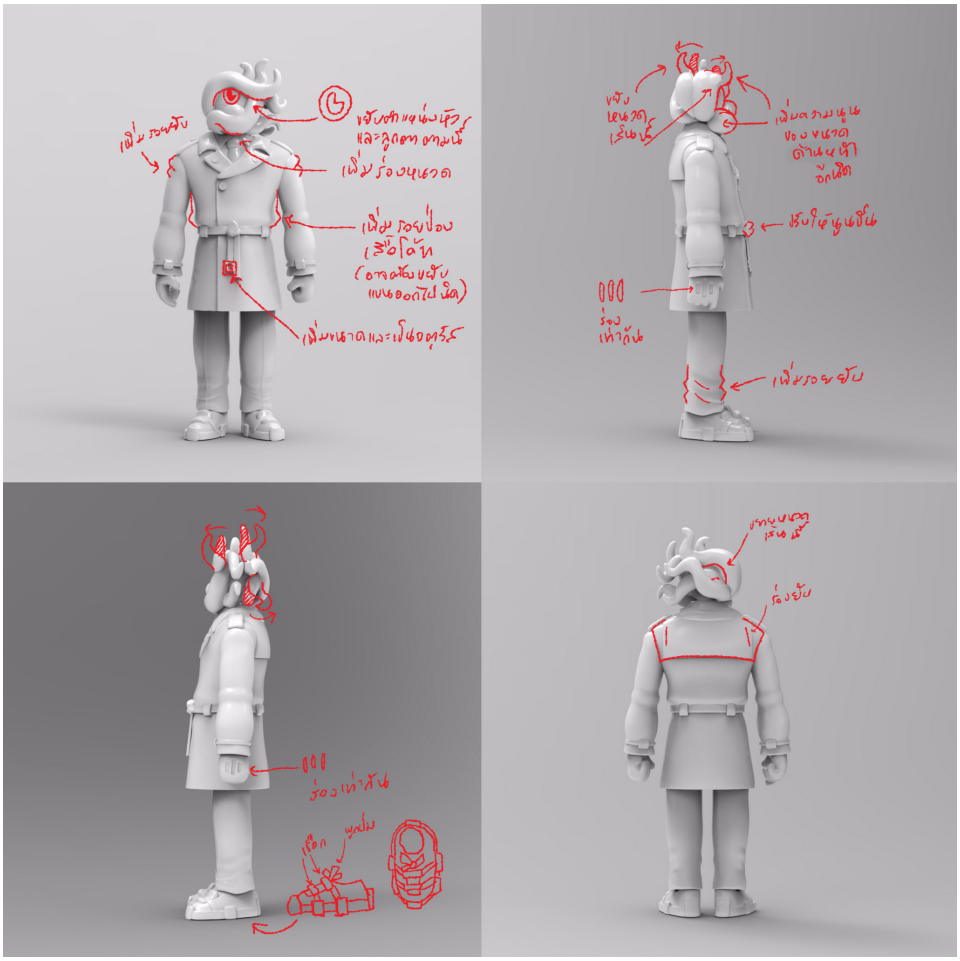
Distribution: Under the new company's management, the art toy successfully completed the manufacturing process, resulting in the final product being finished and distributed to collectors in 2025. This successful distribution confirmed the completion of the project's primary production objective.

Techniques and Materials :

The development of the figure began in the conceptual stage with the company LENARAI. The process originated with a sketch on paper by the original artist before the design was completed in a digital format. A crucial and difficult stage involved translating the 2D concept into a three-dimensional model. This was achieved using the Z-Brush application by a digital sculpture artist. This translation was not straightforward, as the editing process between the 2D image supplied by the original artist and the 3D rendition by the digital sculptor required almost two months of editing time to finalize the design.

Once the digital file was completed, the first objective was to initiate physical production. This process typically requires sending the file to a factory where skilled artisans, often veterans in the trade, use techniques rooted in tradition. Authentic Sofubi figures are made in small batches, employing a wax prototype to create a metal mold. The artisan manually spreads the PVC material across the mold's crevices, which ensures the figure retains beautiful detail while possessing the characteristic hollow, light body of soft vinyl toys. Unlike automated foreign production methods, this Japanese process allows for the creation of unique textures and high-quality finishes, often completed by hand-painting to give the final product a "warmth" that mass-produced figures lack.

The initial production attempt by LENARAI in 2019 encountered severe production problems, resulting in the company changing many factories before ultimately shutting down. The difficulty of successfully moving from a complex digital sculpture to reliable physical manufacturing proved too high, stalling the project. However, the project was successfully resurrected in 2023 by the company Fat Lane, utilizing the expertise of the same digital sculpture artist to restart the JOE the SEA-CRET Agent sofubi design processes. By maintaining commitment to the PVC/soft vinyl material and the required artisanal techniques, Fat Lane finished the project, and the final art toy was distributed to collectors in 2025.



Result / Conclusion :

Sofubi figures, originating as simple soft vinyl toys in Tokyo during the 1960s, have completed a successful transition, evolving into sophisticated collector's items and a global cultural movement. The movement is sustained by the synergistic demand for rare vintage originals and the innovative freedom of independent creators, resulting in a unique intersection of lowbrow art, high-end collecting, and nostalgia. Key to their success are the features that distinguish them: the high quality of artisan craftsmanship, the unique soft and tactile texture, and the adoption of subversive aesthetics linked to Japan's underground culture. The strategic use of limited availability through controlled production ensures high desirability and market longevity. The modern production journey is not without its difficulties, however, as illustrated by the development of the JOE the SEA-CRET Agent art toy. The project's initial failure in 2019 under LENARAI, marked by the difficulty of translating 2D comic art into a 3D digital sculpture and subsequent manufacturing issues, highlights the complex hurdles of modern indie production. Its eventual successful revival in 2023 and distribution in 2025 by Fat Lane demonstrates the perseverance required to execute a Sofubi vision. The culture is also fortified by the Japanese cultural background of animism, which provides a deep reverence for the characters. This blending of traditional values, contemporary art, and strategic market practice has allowed the word SOFUBI to transcend language and cultural barriers, firmly establishing itself as a unique and thriving artistic and economic phenomenon worldwide.



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Once upon a time at Ban Nong Sai.

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Abstract :
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 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.

Objectives :
1. To present the issues in the Ban Nong Sai 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 project aims to bring sociology and anthropology into the creative work process to present the problems that occur in the Ban Nong Sai community, Dan Khun Thot District, Nakhon Ratchasima Province in the form of Fine art Photography . 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.

Techniques and Materials :
Inkjet on paper.

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 creator began by photographing portraits and landscapes in affected areas. Then they selected photos that could convey the issues occurring in the community, the struggles for rights, areas where people cannot make a living, and disappearing beliefs. These are the stories that this series of photographs aims to tell.

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The Learning Landscape: Little Koala International Kindergarten, Rama 4

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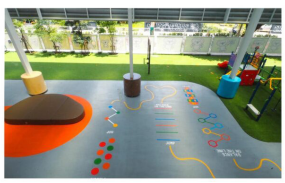
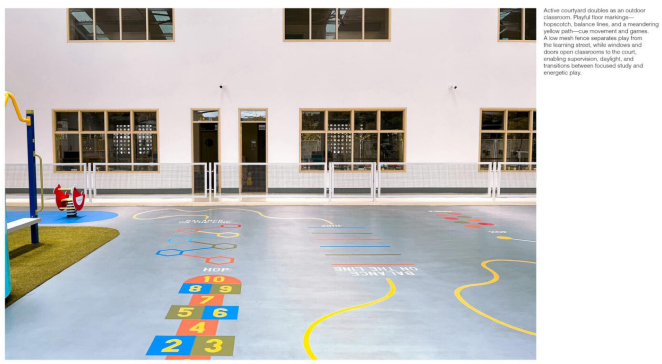




Abstract :
Little Koala International Kindergarten reimagines an L-shaped steel warehouse on Rama 4 into a learning environment where color becomes a functional design tool rather than mere decoration. The project addresses a common challenge in kindergarten design: creating spaces that support both focused learning and energetic play without letting these activities conflict.

Our approach was guided by Brain-Based Learning research and color psychology studies, which provided practical insights into how young children actually experience and respond to their surroundings. The existing warehouse structure gave us an interesting starting point. Its L-shape naturally creates a central courtyard, which we recognized as an opportunity to separate two different types of movement: the quiet morning arrival and transition into classrooms, and the active outdoor play that happens throughout the day. Instead of fighting this layout, we embraced it, designing two distinct circulation paths that keep these flows separate while maintaining visual connections for safety and supervision. Color plays a starring role in this design.

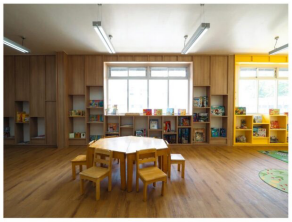
Drawing from research by Aronaong Rittiriyachai and Sriya Niyomtham on how colors affect children’s behavior and emotions, we developed a color strategy that does real work: helping children find their classrooms, signaling when it’s time to focus versus time to play, and creating an intuitive navigation system that even the youngest students can understand without reading signs. The main corridors use bright, clear colors as wayfinding markers. Classrooms shift to soft pastels that help children settle into learning mode. The courtyard becomes an active play surface with colored patterns that invite hopping, balancing, and jumping. The result is a kindergarten that actively supports learning behaviors rather than simply housing them. Children navigate independently, teachers report better focus during lessons, and the outdoor space gets used more intentionally. This project demonstrates how thoughtful attention to research can translate into practical design decisions that make everyday life better for both children and educators.

Objectives :
This project set out to solve three specific challenges we see in many kindergarten environments. First, we wanted to create classrooms where children can actually concentrate. Most kindergartens are visually overwhelming—bright colors everywhere, busy patterns, cluttered walls. Research tells us this makes it harder for young children to focus. Our goal was to design learning spaces that calm rather than stimulate, using color strategically to support attention rather than compete for it.

Second, we aimed to help children navigate independently. In large institutional buildings, young children often feel lost and anxious. They can’t read room numbers yet, and abstract wayfinding systems don’t make sense to them. We wanted to create an intuitive navigation system based on how children actually think—through visual recognition and color association. If a child knows they’re in the “green room,” they should be able to follow green markers to find their way.

03
Pastel panels—soft greens, pale yellow and white—frame the classroom around timber windows and child-height storage. This muted palette supports focus and reduces visual noise, aligning with the project’s color concept: calming tones inside for learning, while brighter colours are reserved for play zones and wayfinding, guiding transitions without overstimulation everyday.





Library in warm timber tones frames daylight from two windows, with child-height shelves displaying front covers to invite browsing. A hexagonal table clusters for small-group reading under linear pendants. The yellow niche signals the storytelling corner and energizes transitions, while soft flooring, rounded edges, and generous clearances keep the room quiet, welcoming, and easy to supervise throughout the school day.

04

design support department said.Classroom windows open toward the playground courtyard, their timber frames and top-hinged awnings drawing fresh air and daylight deep into the room and visual connection to play. A continuous child-height shelf with cubbies doubles as display and storage along the sill. Soft pastel wall panels and warm wood flooring keep the interior calm while maintaining clear sightlines for teacher supervision.



A calm, child-scaled classroom uses a pastel panelled wall—greens, yellows and whites—to reduce visual noise while giving identity. Low timber tables and chairs cluster for group work under ceiling lights and a projector. Built-in storage, porthole doors and durable wood-look flooring keep the room organized, warm and easy to supervise.



Third, we wanted to get children moving more. Brain-Based Learning research shows that physical activity isn't just good exercise—it actually supports cognitive development. But typical playgrounds are separate spaces that require adult supervision and scheduling. We wanted to embed movement opportunities throughout the environment, making physical activity a natural part of the daily routine rather than a special event.

Beyond these specific goals, we wanted to show that kindergarten design can be more intentional. Instead of just making spaces that look cheerful or child-friendly, we can design environments that actively support how young children learn, grow, and develop confidence in their abilities.

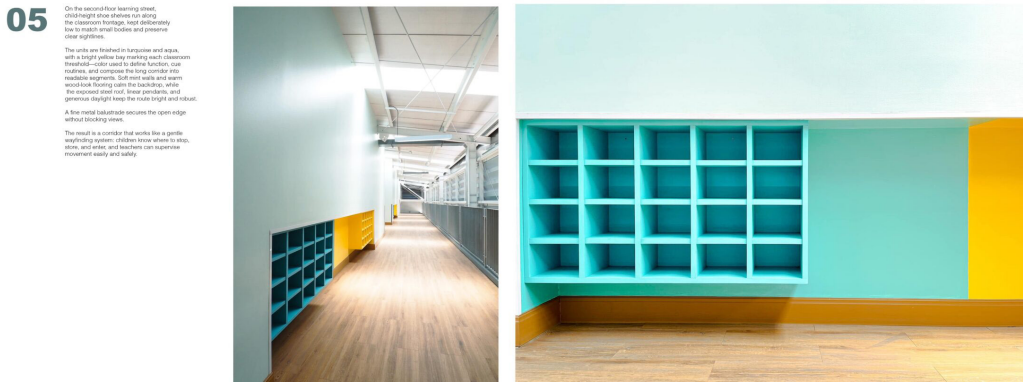
Conceptual Framework :

Our design concept rests on two big ideas that shape everything from layout to color choices. The first concept is "Separated Yet Connected"—recognizing that learning and playing are both essential but need different types of spaces. Think about it: when children are learning, they need quiet, calm environments where they can concentrate. But when they're playing, they need energetic spaces where running and shouting are perfectly fine. The problem with most kindergartens is that these activities happen too close together, creating constant conflict. Our solution uses the building's L-shape to create two distinct pathways. The main corridor is the quiet zone—this is where children arrive in the morning, store their belongings, and enter their classrooms. It's orderly and calm. The back of each classroom opens directly to the courtyard, which is the active zone—this is where energy and movement happen. By separating these flows, we prevent the chaos of running children from disrupting the focused atmosphere needed for learning. But they're still connected, so teachers can supervise both areas and children can move between them easily.

The second concept is "Color as Language." We stopped thinking about color as decoration and started treating it as communication. Research shows that young children respond to visual cues much better than verbal instructions or abstract symbols. So we created a color system that speaks directly to them. Bright, vibrant colors in the corridors and courtyard say "this is a space for moving and exploring." Soft, gentle colors in the classrooms say "this is a space for focusing and learning." Color-coded trails help children find their rooms. This isn't about making things look pretty—it's about creating an environment that guides behavior and builds confidence through visual information that children can understand instinctively.

Process / Methodology :

We approached this project in four clear stages, starting with research and ending with detailed implementation. Stage one was all about learning. We didn't want to rely on assumptions about what works in kindergarten design, so we dug into the research. Brain-Based Learning literature gave us insights into how learning environments affect children's ability to focus, remember, and engage. Color psychology studies showed us that different colors actually trigger different emotional and behavioral responses. We paid particular attention to Aronaong Rittiriyachai's work on classroom colors and Sriya



Niyomtham’s research on how color affects decision-making. From this research, we built a practical color guide matching specific colors to specific purposes: green for calm and concentration, blue for relaxation, orange for energy and action, yellow for communication and social interaction.

Stage two involved understanding what we had to work with. The warehouse gave us a large L-shaped space wrapped around a central courtyard. The steel structure had to stay. The courtyard was there—we just needed to decide what to do with it. We mapped out where children would naturally move, where teachers needed sightlines for supervision, and where the building’s geometry could help us separate different types of activities.

Stage three was redesigning the program. We transformed the main corridor into what we call a “Learning Street”—not just a hallway, but a space with storage cubbies, windows into classrooms, and clear color-coded markers. The courtyard became an “Active Court” with patterns painted on the ground for games and movement activities. We added doors at the back of classrooms to create a second circulation route, establishing our separated-yet-connected system.

Stage four was applying the color strategy. We color-blocked the corridors to create landmarks and wayfinding cues. We painted the courtyard with bright movement patterns. We kept classroom interiors soft and calm. Every color choice had a reason backed by the research we’d done in stage one, creating a clear thread from evidence to implementation.

Techniques and Materials :

Material selection had to balance three priorities: implementing our color system effectively, ensuring durability for heavy daily use, and meeting safety standards for young children. For floors in corridors and the courtyard, we chose epoxy coating systems. Epoxy gives us smooth, seamless surfaces that are easy to clean—essential in kindergartens—while allowing precise color application. In the courtyard, we added non-slip aggregates to the epoxy so children wouldn’t slip during active play, even when surfaces are wet. The hop-balance-jump patterns are layered epoxy in bright orange and yellow, colors our research linked to energy and action. Inside classrooms, we used vinyl composite tiles in soft greens and blues. These tiles have good acoustic properties, helping reduce noise that can distract children during learning time. They’re also comfortable underfoot and easy to maintain. Wall treatments use low-VOC paint—important for indoor air quality where children spend hours each day. In the corridors, we painted color bands at regular intervals rather than covering entire walls. This creates rhythm and clear landmarks without overwhelming the space. Classroom walls use gentle gradients, slightly deeper tones near the door transitioning to lighter shades in the main learning area, subtly reinforcing the focus zone. Furniture deliberately avoids competing with the architectural color palette. We chose natural wood and neutral fabrics, letting the building’s colors do the wayfinding work. Storage cubbies feature removable colored tags matching classroom door colors—a simple system that reinforces room identification while allowing personalization. The courtyard kept the existing industrial steel structure visible, adding color through applied finishes rather than covering everything up. This preserved the building’s character while transforming its function. All materials meet

institutional safety standards including fire ratings and impact resistance, because safety always comes first in children's environments.

Result / Conclusion :

The finished kindergarten delivers on the three goals we set at the start. Classroom focus has noticeably improved. Teachers report that children settle into learning activities more quickly and sustain attention for longer periods. The soft color palette seems to work as intended—calm enough to support concentration without being boring. The environment helps rather than hinders the teachers' work. Independent navigation has become routine. Children quickly learn the color associations and use them to find their classrooms, their cubbies, and their way to the courtyard. Even the youngest students show confidence moving through the building. Parents particularly appreciate this—their children feel more independent and less anxious in what could be an overwhelming institutional space.

The courtyard gets heavy use. The painted patterns naturally invite movement—children hop from circle to circle, balance along lines, and create their own games using the surface markings. What could have been just empty pavement becomes an active learning space. Physical activity happens organically throughout the day rather than only during scheduled outdoor time. Beyond these measurable outcomes, the project proves a larger point about kindergarten design. We don't have to choose between spaces that look good and spaces that work well. By taking research seriously and thinking carefully about how children actually experience their environments, we can design spaces that are both beautiful and functional.

The color system isn't just attractive—it's doing real work every day, helping children navigate, helping them focus, and encouraging them to move. This project shows what's possible when we design with intention, using evidence to inform decisions rather than relying only on convention or personal preference. The result is a kindergarten where the environment actively supports learning, development, and confidence-building for every child who walks through the door.

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PARTICIPATED CREATIVE WORKS



Crafting Continuity: Aesthetic Reinterpretation of Rajawadee Enamelware

Winita Kongpradit
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Abstract :
This research explores the revitalization of Rajawadee enamelware, a traditional Thai metal art form with roots in the Ayutthaya period and cultural prominence during the Rattanakosin era. Known for its intricate craftsmanship and the distinctive Rajawadee hue, blue is favored in royal regalia and religious artifacts. This enamel technique represents a vital strand of Bangkok's intangible cultural heritage. Today, however, the craft faces a critical decline due to globalization, modernization, the dispersal of artisan communities, and the absence of systematic documentation. With knowledge transmission still reliant on oral tradition and master-apprentice relationships, the risk of cultural loss is significant.

In response, this study integrates historical inquiry with contemporary design innovation and knowledge management. It adopts a mixed-method approach, combining archival research, qualitative interviews with artisans and experts, and participatory design workshops. These methods uncover both the historical depth and current challenges of the craft while engaging stakeholders in co-creating its future.

The project pursues three primary objectives: 1) to investigate the history and origins of Rajawadee enamel metalwork in Bangkok; 2) to develop contemporary product prototypes that align with modern lifestyles and enhance the craft's commercial viability; and 3) to compile and establish a comprehensive knowledge database for academic and preservation purposes.

One of the key design outcomes is a silver bangle prototype that reimagines traditional Rajawadee enamel techniques as wearable jewelry. This piece demonstrates how heritage craftsmanship can be translated into contemporary forms, making the craft relevant to modern lifestyles while preserving its cultural essence. By bridging tradition and innovation, the study contributes to the sustainable transmission of Rajawadee enamelware and its integration into Thailand's cultural and creative economy. It fosters cultural pride, supports artisan livelihoods, and enriches academic discourse on intangible heritage. Ultimately, the project offers a replicable model for revitalizing endangered crafts through design-led research, inclusive knowledge systems, and adaptable learning frameworks.

Objectives :
1. To investigate the history and origins of Rajawadee enamel metalwork in Bangkok
2. To develop contemporary product prototypes that align with modern lifestyles and enhance the craft's commercial viability
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Conceptual Framework :
This framework outlines the integration of historical architecture, traditional Thai ornamentation, and contemporary design principles to communicate the cultural grandeur of the Ayutthaya period through jewelry.

1. Historical Inspiration and Cultural Symbolism
Rooted in the architectural form of chedi rai at Wat Ratchaburana, a significant temple in Ayutthaya.
Structural elements such as octagonal bases, twelve-indented corners, and square foundations are abstracted into jewelry design.
Reflects the spiritual and ceremonial importance of Ayutthaya-era craftsmanship.
2. Traditional Craftsmanship and Motif Extraction
Draws from Thai ornamental patterns found on Ayutthaya-period goldwork.
Emphasizes the precision and delicacy of enamel techniques, particularly the Rajawadee color tradition.
Preserves the integrity of Thai metal art while allowing reinterpretation.
3. Contemporary Design Adaptation
Translates traditional motifs into modern aesthetics: clean lines, minimal forms, and sharp contours.
Balances simplicity with the intricate detail of enamel work to maintain cultural depth.
Aims to resonate with modern audiences while retaining historical essence.
4. Cultural Identity and Spiritual Value
Jewelry becomes a medium for expressing national identity and intangible heritage.
Embeds spiritual symbolism and pride in craftsmanship within wearable art.
Encourages reflection on the continuity of Thai artistic traditions.
5. Knowledge Transmission and Revitalization
Supports the documentation and reinterpretation of traditional forms for educational and commercial purposes.
Aligns with broader goals of heritage preservation and creative economy development.

Process / Methodology :

The methodology of this research adopts a mixed-method approach, combining both qualitative and quantitative techniques to gather comprehensive data on the preservation and revitalization of Rachawadee enamelware. The process is divided into two main phases as follows:

1. Data collection and knowledge compilation focus on building a foundational understanding of the craft's historical and contemporary context. Surveys are conducted with three key groups to capture diverse perspectives. Master artisans offer details about tacit knowledge, traditional techniques, and the historical evolution of the craft. Experts contribute academic, cultural, and historical context, while the general public offers views on current perceptions, market demand, and cultural relevance. Complementing these surveys, historical and archival research is undertaken to trace the origins and transformation of Rachawadee enamelware over time.

2. Creative development and prototyping are hands-on and oriented toward innovation. It begins with design-based research, where new product concepts are explored and developed. This procedure is followed by action research and participatory design. Their collaboration fosters inclusive creative learning and supports the transmission of traditional skills in a contemporary educational setting. The process culminates in prototyping, where physical products are created to reflect modern lifestyles while retaining cultural authenticity.

Together, these two phases form a holistic methodology. By first compiling a rich body of historical and cultural knowledge, the research ensures that the creative interventions are grounded in tradition. The participatory and design-driven approach then transforms this knowledge into innovative, market-relevant products. This integrated method supports the preservation of Rachawadee enamelware and promotes its sustainable adaptation for future generations.

Techniques and Materials :

Enameling on cast silver

1. Begin by grinding colored glass rods into a fine powder using a stone mortar or a small porcelain mortar and pestle, mixing with water by hand. Rinse and discard the water gradually, then add fresh water and continue grinding until the liquid becomes clear. This process yields a refined glass pigment ready for use.



2. Dip a brush or a flat-tipped metal tool into the prepared enamel paste and apply it onto the surface of the pre-treated silver object, carefully filling all the designated areas of the design.
3. Place the enameled piece on a metal mesh and apply heat using a flame torch or using kiln. When working with multiple colors simultaneously, skill and experience are essential, as each color requires a specific temperature to fuse properly.
4. Fire the piece from below, carefully controlling the heat, angle, and duration to suit the shape and surface of the work. Continue until the enamel is fully fused and integrates smoothly, resulting in a finished piece with vibrant and beautiful colors.

Result / Conclusion :

This silver bangle and brooch embody the synthesis of heritage and contemporary aesthetics. Drawing from the intricate techniques and symbolic color palette of Rajawadee enamelware, these pieces reinterpret traditional Thai metal art as a wearable form suited to modern life. The jewelry is not merely an object of adornment; it is a vessel of cultural memory, crafted to honor the past while engaging the present. Developed through historical research and design experimentation, the prototype reflects a dialogue between generations, materials, and meanings. It demonstrates how intangible heritage can be preserved not only through documentation but through living design practice, where tradition is not frozen, but transformed.

This work is part of a broader initiative to revitalize Rajawadee enamelware by bridging traditional craft knowledge with contemporary design thinking, which explains a process that emphasizes empathy, iteration, and reinterpretation. In this context, design thinking involves reimagining aesthetic values, exploring new material applications, and adapting traditional techniques to modern lifestyles. It invites a dialogue between past and present, honoring the integrity of the craft while opening pathways for its evolution. The silver bangle thus becomes a symbol of continuity where cultural memory is not only preserved but actively reshaped through reflective and purposeful design.

A critical issue highlighted by this project is the risk of cultural loss due to the decline of oral transmission and the dispersal of artisan communities. As Rajawadee enamelware knowledge remains largely undocumented and passed down through master-apprentice relationships, its survival is threatened by modernization and the lack of formal preservation systems. Addressing this gap is essential to ensure the continuity of Thailand's intangible heritage.

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