

Pidsinee Suwantawat

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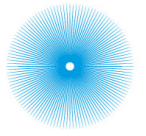
THESIS INCUBATOR STUDIO

Demurity: the development of interior surface inspired by Thai cultural essence and its spatial application



**POLITECNICO
MILANO 1863**

SCUOLA DEL DESIGN



POLI.DESIGN
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CLEAF

Project developed within the Thesis Incubator Studio - Politecnico di Milano in partnership with CLEAF

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Student: Pidsinee Suwantawat - 10642059

Supervisor: Anna Barbara

CORSO DI LAUREA MAGISTRALE IN INTERIOR AND SPATIAL DESIGN
THESIS INCUBATOR STUDIO

#TIS_polimi TEAM

Giovanna Piccinno, coordinator and professor

Anna Barbara, professor

Cristina Morbi, professor

Giulia Pellegrino, professor

Daniele Mazzinghi, assistant

Alice Zingales, assistant

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Autodromo Nazionale Monza

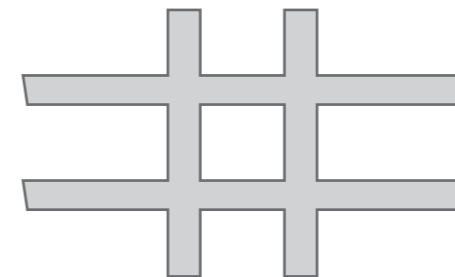
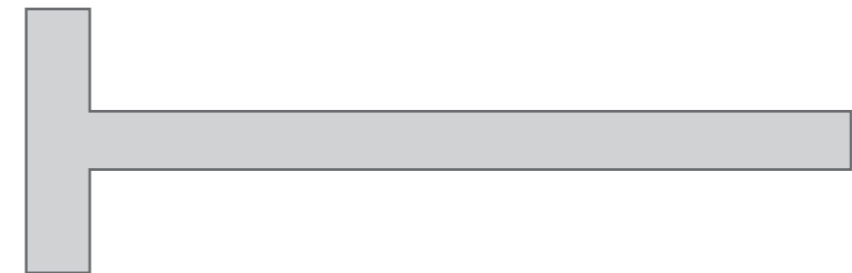
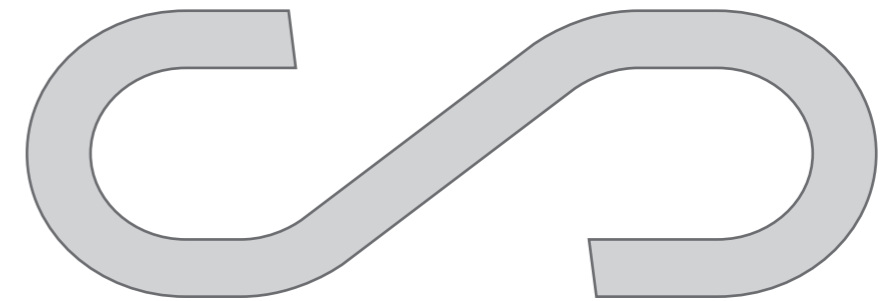
Cleaf

McArthurGlen Group

Zafferano Ai|Lati

Pidsinee Suwantawat

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THESIS INCUBATOR STUDIO

Demurity: the development of interior surface inspired by Thai cultural essence and its spatial application

ABSTRACT

Le persone provenienti da culture diverse hanno le proprie percezioni culturali riflesse nel modo in cui modellano e percepiscono gli elementi spaziali intorno a loro. Per gli interior designer, la superficie dello spazio è uno degli elementi che gioca un ruolo significativo nella percezione spaziale attraverso il suo effetto sui sensi di vista e tatto.

Pertanto, questa tesi indaga l'appropriazione dell'essenza della cultura thailandese come potenziale fonte di ispirazione creativa per il design per le superfici interne. L'obiettivo è quello di sviluppare il design per le superfici interne e i modelli preliminari della sua applicazione spaziale, in particolare come spazi retail, per ricreare la percezione spaziale che riflette il valore elogiativo della cultura thailandese.

La tesi è stata prodotta in collaborazione con Cleaf, un produttore di superfici innovative per l'arredamento e l'interior design con sede a Lissone, Italia. È iniziata esplorando gli aspetti e gli elementi comuni della cultura thailandese, il coinvolgimento sensoriale e il valore culturale riflesso negli elementi delle superfici durante l'era storica e contemporanea della Thailandia. In seguito, l'uso da parte dei thailandesi di elementi floreali, come gesto simbolico di rispetto e genuina buona volontà, è stato identificato come il valore fondamentale della cultura che si appropria della mercificazione come possibile prodotto di Cleaf. Quindi, è stato preso a modello per la concettualizzazione del design e la creazione di superfici laminate, seguito poi dalla sua implementazione di superfici di design di tre tipologie di retail: il negozio monomarca, il negozio multimarca e il pop-up store.

I risultati finali sono i design retail concettuali che promuovono la 3F dei prodotti di design thailandesi: cibo, moda e arredamento, che esprime la modestia della cultura thailandese attraverso l'uso del colore, della texture e dei significati simbolici della superficie laminata legati all'uso di diverse forme e fantasie floreali.

People from different cultures have their own cultural perceptions reflected in how they shape and perceive the spatial elements around them. For interior designers, the surface of the space is one of the elements which plays a significant role in spatial perception through its effect on the senses of sight and touch.

Therefore, this thesis investigates the appropriation of Thai cultural essence as a potential source of creative inspiration for interior surface design. The aim is to develop the design for interior surfaces and the preliminary models of its spatial application, specifically as retail spaces, to recreate the spatial perception that reflects the appreciative value of Thai culture.

The thesis was done in collaboration with Cleaf, a manufacturer of innovative surfaces for furniture and interior design based in Lissone, Italy. It started by exploring Thai culture's common aspects and elements, the sensorial involved, and the cultural value reflected in surface elements throughout Thailand's historical and contemporary era. Hereupon, Thais' use of floral elements as a symbolic gesture of respect and genuine goodwill was identified as the culture's core value appropriates for commodification as Cleaf's possible product. Hence, it was picked up for the design conceptualization and creation of laminate surface, then following with their implementation of the design surfaces in three typologies of retail: the single-brand store, the multi-brand store, and the pop-up store.

The final deliverables are conceptual retail designs promoting the 3F of Thai designed products: food, fashion, and furniture, that expresses the demureness of Thai culture through the use of laminate surface's color, texture, and the symbolical meanings attached with the use of different floral shapes and patterns.

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DEFINITION

This chapter introduces the thesis, including its purpose, main question, hypothesis, research methods, and the roadmap of the process on the research and design project is developed.

BRIEFING

This thesis started as a collaboration between designer and Cleaf, the manufacturer of laminate surface for interior design, to explore and come up with a possible design of surface product inspired by the culture of the design student's origin, in this case, Thailand.

OVERVIEW

Client:	CLEAF company
Need:	Identify a new possible product and interior design concept
Company location:	Lissone (MB), Italy
Target customer:	International buyers of surface product
Goal:	Investigates the culture of the student's origin, for this thesis here in Thailand, to find out the new market for the company to introduce a new collection of surface products possible to be included in their catalog.

Emphatizing with the needs
GENERAL INFORMATION

CLEAF



WHO is CLEAF ?

Cleaf is an Italian company producing laminate surfaces for furniture and interior industries.

PRODUCER

Own by an Italian family
200 employees

CUSTOMER

**Designers, Architects,
Other Companies**

WHAT are the products ?

The surfaces include **faced panels, laminates and edges** for using with **interior and furniture**.

3 Layers - Panel
- Decorative Paper
- Coating

MAIN CHARACTERISTIC

Fine and realistic with precise embossing texture. The product paid fine attention to the **surface details**. The product comes with a fixed set of variation of size and thickness.

WHERE is it for ?

PRODUCTION SITE

4 factories are based in Lissone, Province of Brianza, Lombardy, Italy

PRODUCT USE

Worldwide

WHEN is it for ?

The project started from October 2019 and concluded the design in March 2020.

The product is aiming at the **contemporary design market**.

WHY is it important ?

The investigation into another culture is to open the **new paradigm of surface design**, which provide:

- company's new target to expand their products

- insights and understandings from the student's cultural perspective and perception

- originality and uniqueness of design which widen the designer's choices

HOW can it be done ?

The project started from researching and identifying **key values** from the **culture of Thailand**. Then it is analyzed and translated into a new surface product.

The surface then will be combined with Cleaf's Espresso collection to conceptualize **possible interior design implementations**.

DEFINE MAIN QUESTION

QUESTION

What are the elements that reflects **core value of Thai culture** and how can they be **translated into surface product** ?

People from different cultures have their own cultural perceptions reflected in how they shape and perceive the spatial elements around them.

The surface of the space is one of the elements which plays a significant role in spatial perception through its effect on the senses of sight and touch.

This thesis investigates the culture of Thailand which comprised the people's value towards certain sensibility of space trough the sense of touch.



ELEMENT
Of Thainess

Culture aspects, prioritize and selected from the collected research data



SENSATION
Of Thainess

The feeling translated from the certain cultural value towards the selected element



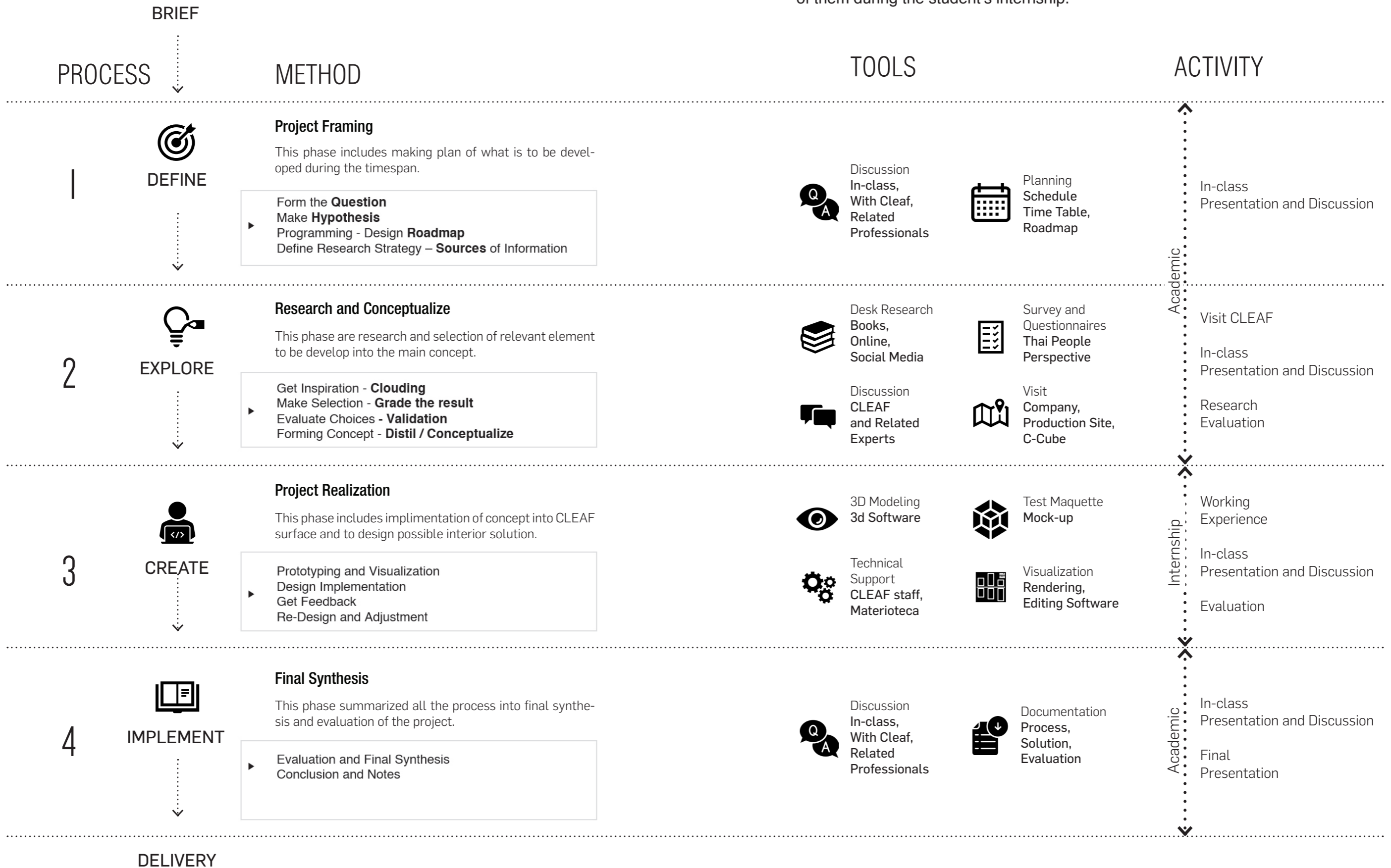
TOUCH
Of Thainess

The CLEAF surface with the cultural value of Thailand

Translation from *Research* to *Design Concept*

PROCESS ROADMAP

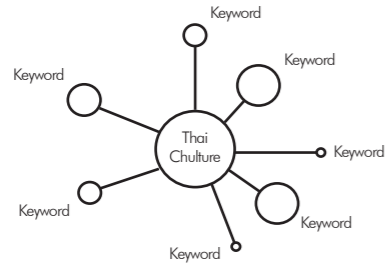
The strategy is defined according to the design process and project timeframe. There are 4 steps to develop, with most of them in academical approach and some of them during the student's internship.



RESEARCH STRATEGY

STEP

1 Get Inspiration
CLOUDING



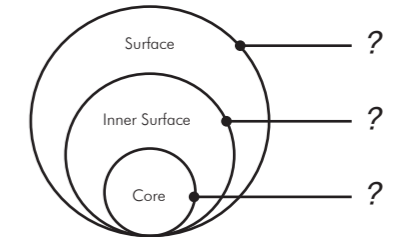
2 Make Selection
GRADING THE RESULT

4	RELEVANT
5	UNIQUE
5	INTEREST
SUM	14

3 Evaluate Choices
VALIDATION

Q1	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	Q5	_____
Q2	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Q6	_____
Q3	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Q7	_____
Q4	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Q8	_____
		Q9	_____

4 Forming Concept
DISTILLATION AND CONCEPTUALIZE



METHOD

- 1.1** I **research theories** about culture to frame my research in order to know what to be looking for.
 - Definition of Culture
 - How to categorize culture
- 1.2** I research about Thai culture on the horizontal layers and note down the **important keywords**.
- 1.3** I separate each aspect into categories and put them into **keyword cloud**.

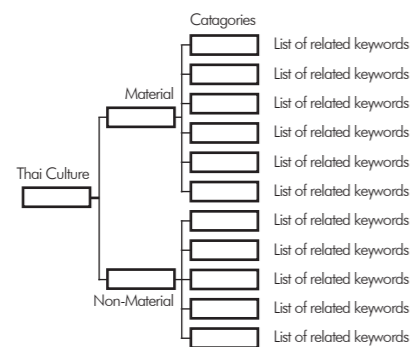
- 2.1** I want to **prioritize the elements**, so I first set some requirements that is important for the future development of the project.
- 2.2** I **graded each elements** according to each requirement. The points are according to my research and personal understandings.
- 2.3** I **ranked** my result and make grouping of similar elements.
- 2.4** I made my **hypothesis** by translating the keywords into feelings in order to understand better the elements.

- 3.1** I made a **questionnaire** in Thai to ask Thai people (The owner of the culture) to find out deeper about the core value. There are 2 parts, the choice question and the open questions.
- 3.2** I sorted the information and visualized them into **graphs**.
- 3.3** I **analysed** the information from the point of view of an observer. I tried to find out the **key value** from their answer from open question.

- 4.1** I went back to the **theories** of culture to **map out** the core value to find out the layers of culture that it reflects.
- 4.2** I picked the representative material that reflects the core value the most.

RESULT

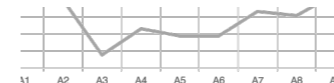
General overview of Thai culture with elements put into different categories



9 elements which represent Thai culture and some important keywords

1. Social Norm
2. Art and Style
3. Beliefs
4. Flower Culture
5. Literature
6. Music
7. Festival and Tradition
8. Performing Art
9. Food

Confirmation of the hypothesis and the statement describing the **representative value of Thai culture**



STATEMENT :
 “Thai culture can be visualized in the form of how they respect the others and express the gratitude in different ways. The common form of greeting which express this attitude is called Wai. It is considered the docile and humble manner. Also the attention to delicacy are appreciated for Thai people.”

The concept is to use **floral elements** to reflect the core value of Thai culture which is **respect**. The flower is combined with Thai traditional materials to convey the feeling of Thainess which includes several keywords describing the emotions.

2 EXPLORATION

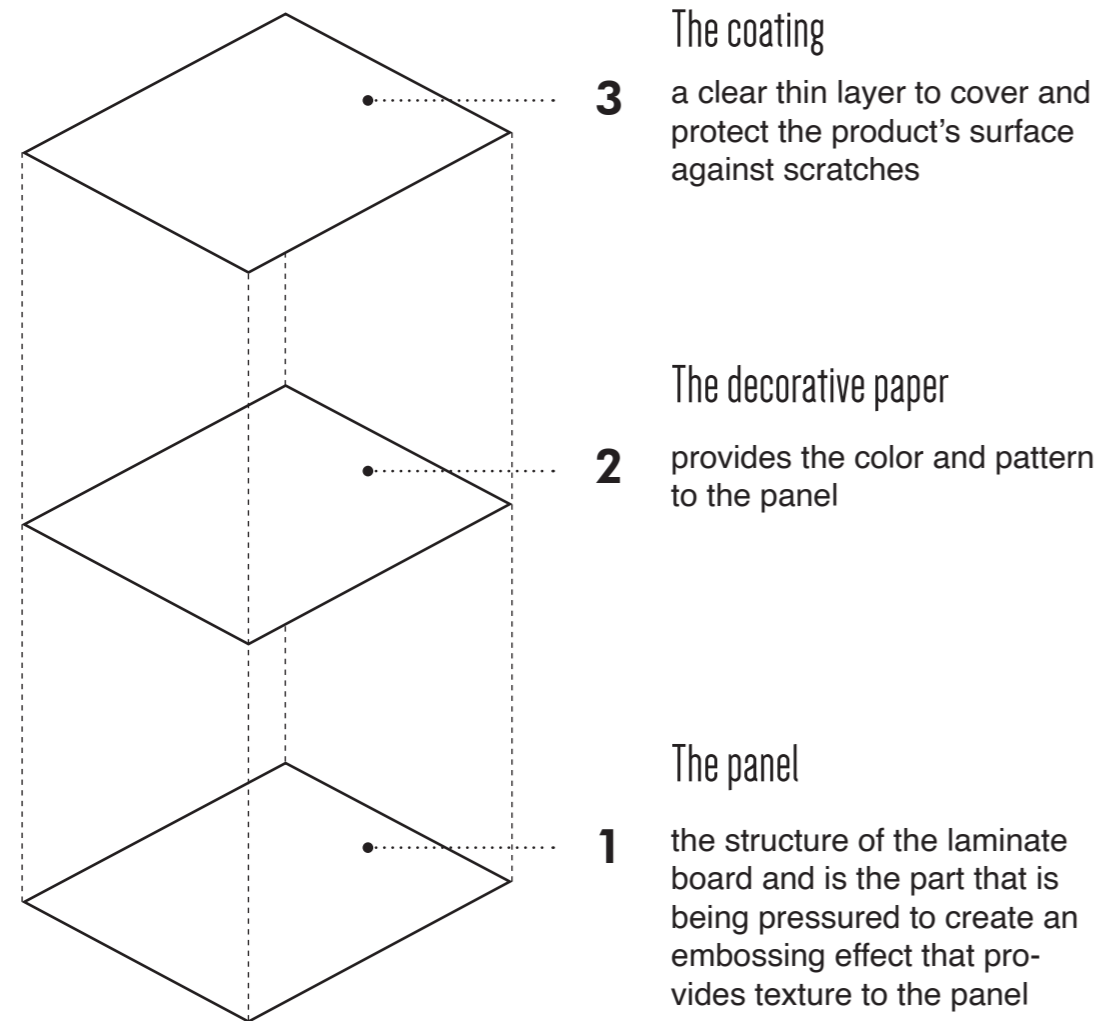
This phase is about the exploration of surface experiences and culture. Then, selecting the elements and validate its value for cooperating into the surface and interior design.

UNDERSTANDING CLEAF LAMINATE

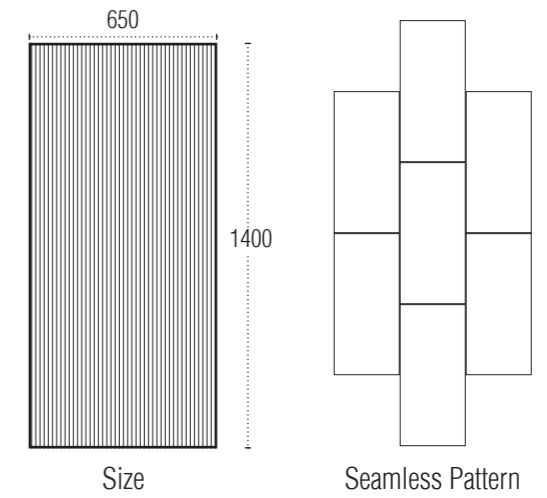
About the Product

WHAT IS CLEAF LAMINATE?

Cleaf's laminate comprises three layers: the panel, the decorative paper, and the coating pressed together using heat, pressure, and adhesives.

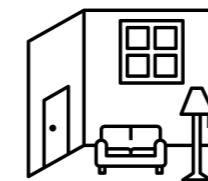


The panel's layout is 650 x 1400 millimeters, fixed due to the company's circular development of the printing cylinder. As they needed to be used often by arranging the panel repetitively or cutting them and connecting the pattern seamlessly, the design of the decorative paper needs to be closed. The beginning and the end of the different sides of the layout must give continuity so not to create seams or repetition.



Surface Application

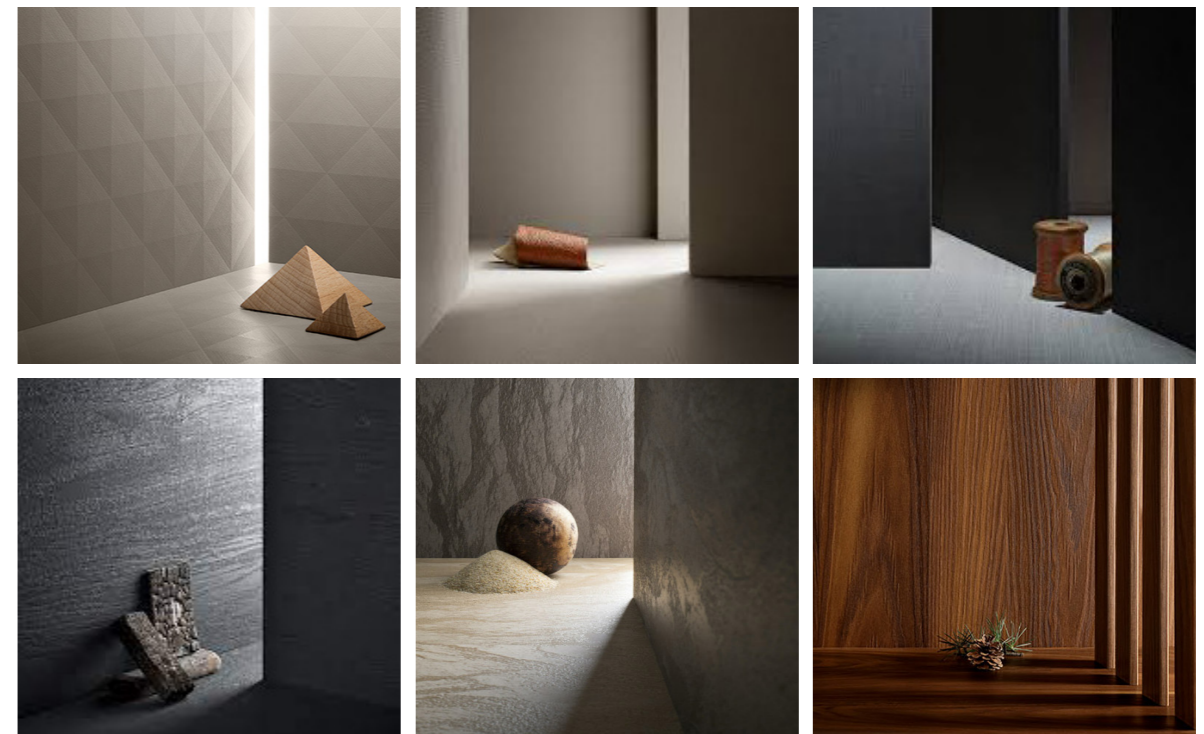
The laminate product is, in general, suitable as interior and furniture surface and, especially, with close contact to the perceiver of the space as they have detailed textures and patterns. To create and enrich the effect of the embossing texture, lighting help highlight the texture and create different shadow effects on the surface.



Ideal for Interior and Furniture



Fine realistic detail, ideal for close contact with space user



Light effect on Cleaf surfaces (Images courtesy of CLEAF)

UNDERSTANDING SURFACE

Definition

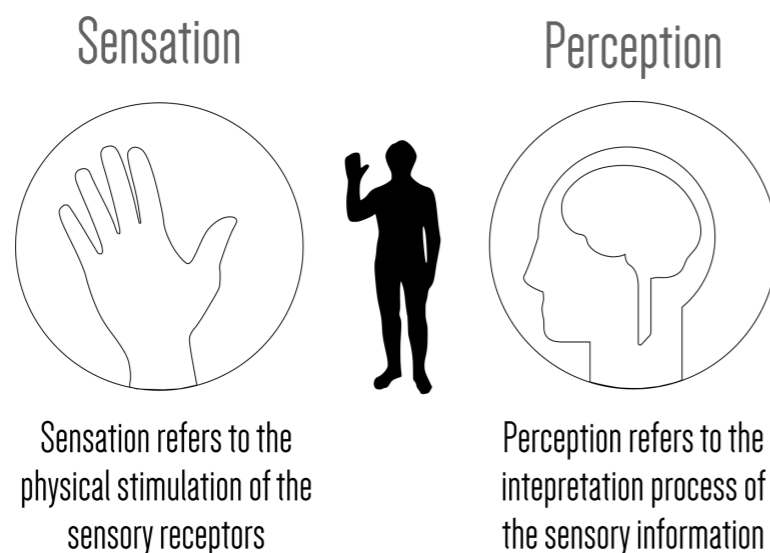
WHAT IS SURFACE?

As in this research, surface refers to the outermost exterior of something, a perceivable and distinguishable boundary that separated the thing from the rest of its surrounding environment. Thus, the surface is physical. To sum up, everything in the physical or the material world is distinguishable to human perception, especially visually, are for its different surfaces.

The surfaces comprised the **physical space**. To define space, it is needed to have a certain perceivable boundary. Surfaces are the physical boundary that defines a certain volume of space that is perceivable.

Human Perception

In order to receive the information about the surrounding environment and interacts, the human body is equipped with sensory receptors, for instance, eyes, ears, nose, skin, and systems that send the information to the brain to process and interpret the information. These processes of interpretation are known as perceptual processes, and they are a crucial part of creating experiences.[1]



The interrelation of sensation and perception
(Graphic by author, reference: American Psychological Association)

[1] Démuth, Perception Theories.

To perceive the environment involves the neurological process in receiving the information from sensing receptors of the human body, which is then transmitted to the brain and results in the brain's existing pattern used for interpreting the information. The most studied human senses included sight, hearing, smell, taste, and touch, involving pain, temperature, and pressure.[2] The perception which is the outcome interpreted from sensory receptors are, for instance, color, smell, sound, taste.[3]

HOW HUMAN PERCEIVE SURFACE?

As for the surfaces, they can be perceived by humans through the sense of sight (as received by the eyes) and touch (as received by the skin).



Visual perception:

Sense of sight, particularly referring to the humans' eyesight, includes the ability to see and differentiate colors and depths.

Visual perception includes the brain's ability to receive, interpret, and act upon the visible light.[4] The result of it is also known as vision, sight, or eyesight, which **colors** are perceivable by the different light wavelengths and **depth** are perceivable by the light angles.[5]



Tactile perception:

Sense of touch, here it is particularly referring to the touch through humans' skin, which can be broadened as the information received that encompasses pressure, touch, stretch, motion, temperature, and pain.[6]

Tactile perception includes the brain's ability to receive, interpret, and act upon the **mechanical energy** and **temperature**, where it happened when the skin is in contact with the physical environment.[7]

[2] Jandt, An Introduction to Intercultural Communication.

[3] Urry et al., Campbell Biology.

[4] Orloff, "CHAPTER ONE - Learning Disability in Plain English."

[5] Urry et al., Campbell Biology.

[6] Urry et al.

[7] T. Editors of Encyclopaedia., "Touch Reception."

UNDERSTANDING CULTURE

Definition

WHAT IS CULTURE?

Culture is the distinctive customs, values, beliefs, knowledge, art, and language of a society or a community, in which these values are passed on from generation to generation, and they are the basis for everyday behaviors and practices.[8]

For humans as a cultural species, culture can be reflected as humans' capabilities and habits as they are the sum of one's worldviews or common way of living. It also affects a wide range of psychological processes, including perceptual, cognitive, personality, and social processes.[9] Culture is also reflected in how humans shape their environment, most visible as elements such as dress, cuisine, tools, and architecture.[10]

The human living in a society is also influenced by the culture of their living locality. Thus, we can conclude that while humans shape the cultural elements around them according to how they think, their way of thinking and perceiving the world is also being shaped by the cultural environment around them.

Classification

To understand culture, Sociologist W.F. Ogburn [11] proposed two categorizations:

Material Culture:

Material culture consists of products of human activity which is concrete, tangible and observable. These objects are human-made and called 'artifacts, for instance, books, chairs, tables, furniture, tools, etc. These material cultures are external and utilitarian, mostly invented for human convenience.

Non-material Culture:

Non-material culture consists of intangible and abstract things, such as customs, values, good habits, beliefs, language, etc. They are internal and do not have physical existence. It is created taking the psychological basis, including the cognitive and normative aspects, and reflects the inward nature of humans.

[8] VandenBos, "Definition of Culture."

[9] Heine and Ruby, "Handbook of Social Psychology."

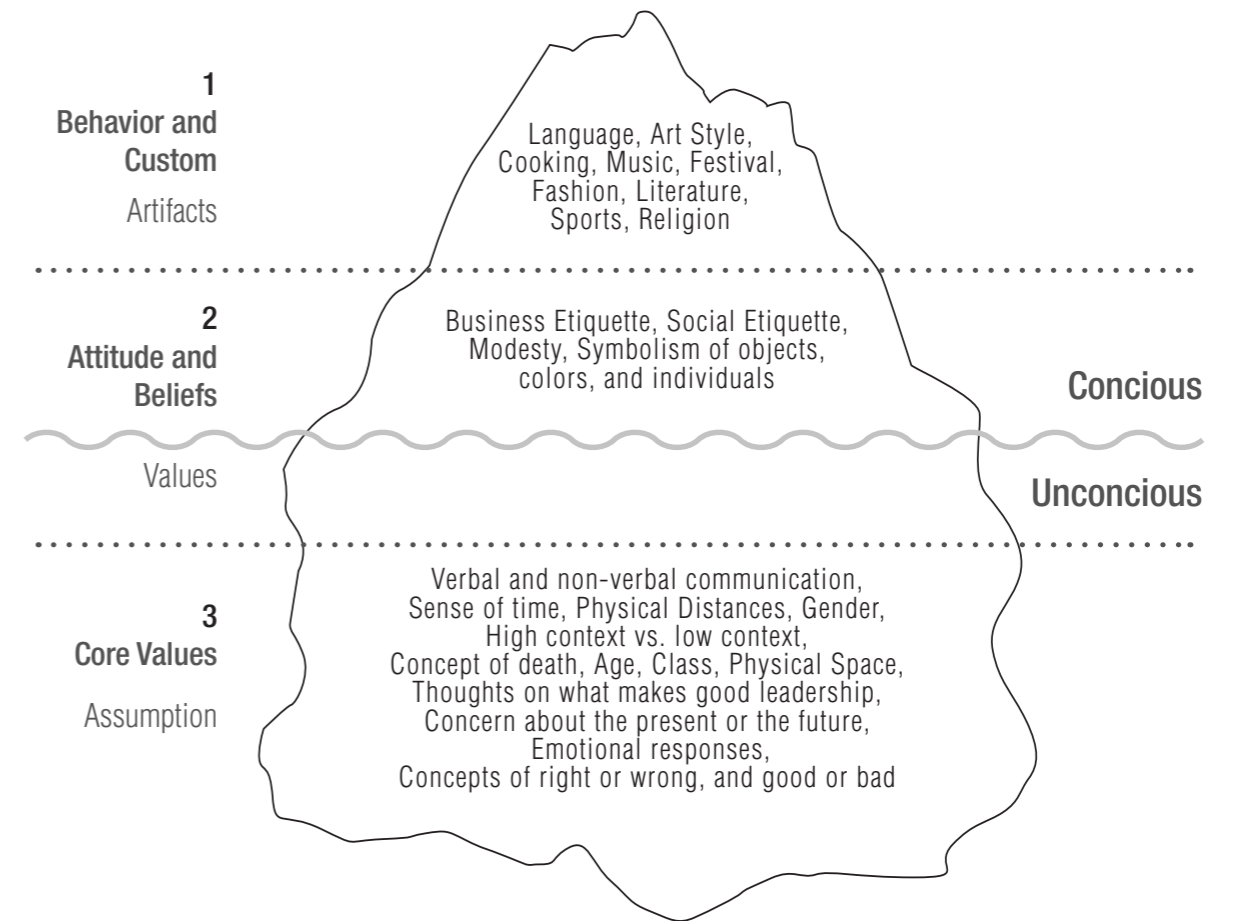
[10] Tylor, Primitive Culture.

[11] Ogburn, Social Change with Respect to Culture and Original Nature.

Level of Culture

UNDERSTANDING CULTURAL COMPLEXITY

In the 1970s, Edward T. Hall developed the iceberg analogy of culture.[12] The purpose is to envision the breadth and complexity of human culture and how it is commonly perceived. Hall reasoned that while some aspects of culture are visible and perceivable easily, there is a larger portion hidden beneath the surface that powerfully affects how the culture is portrayed on the surface level. The external, or conscious, part of culture is usually what we can see. They manifest as artifacts or a direct result of human behavior, influenced by the beliefs. On the other hand, the internal, or subconscious, part of culture below the surface is the core value of culture that involves basic instinct and assumption-making patterns.



Iceberg model of cultural complexity
(Graphic by author, rederecence: Iceburg model based on Edward T. Hall)

[12] Hall, Beyond Culture.

UNDERSTANDING THE IMPLICATIONS

Perception and Sensation

HOW CULTURE EFFECTS HUMAN?

While the physical process of how the human body works is similar for everyone, the information preset that the brain may use in processing varies for each individual based on their experiences. It is also important to note that perception is, in fact, a subjective process, as it does not necessarily lead to an accurate rendering of the environment but rather a unique portrait different from everyone. This is also known as **perceptual selectivity** due to the need for individuals to select objects in the environment for attention as there are too many stimuli at once.[13] Without this ability to focus on stimuli instead of thousands of them, humans would be unable to process all the necessary information in time for the brain to make immediate and constant decisions.

Cultural perception is how an individual's culture affects how one sees the world. Consequently, people from various cultures will see the environment around them differently.[14] Research has shown that people from different cultural backgrounds may show different brain areas used when performing the same cognitive tasks.[15] In a sense, culture can be said as a part of the common perceptual selectivity process that a person may have. This leads them to do a certain thing in a certain way.

In addition, people are also capable of developing an understanding of diverse cultures and adopting them as a part of themselves, though their perceptions and actions will most likely still be heavily colored or influenced by their own original core values.[16]

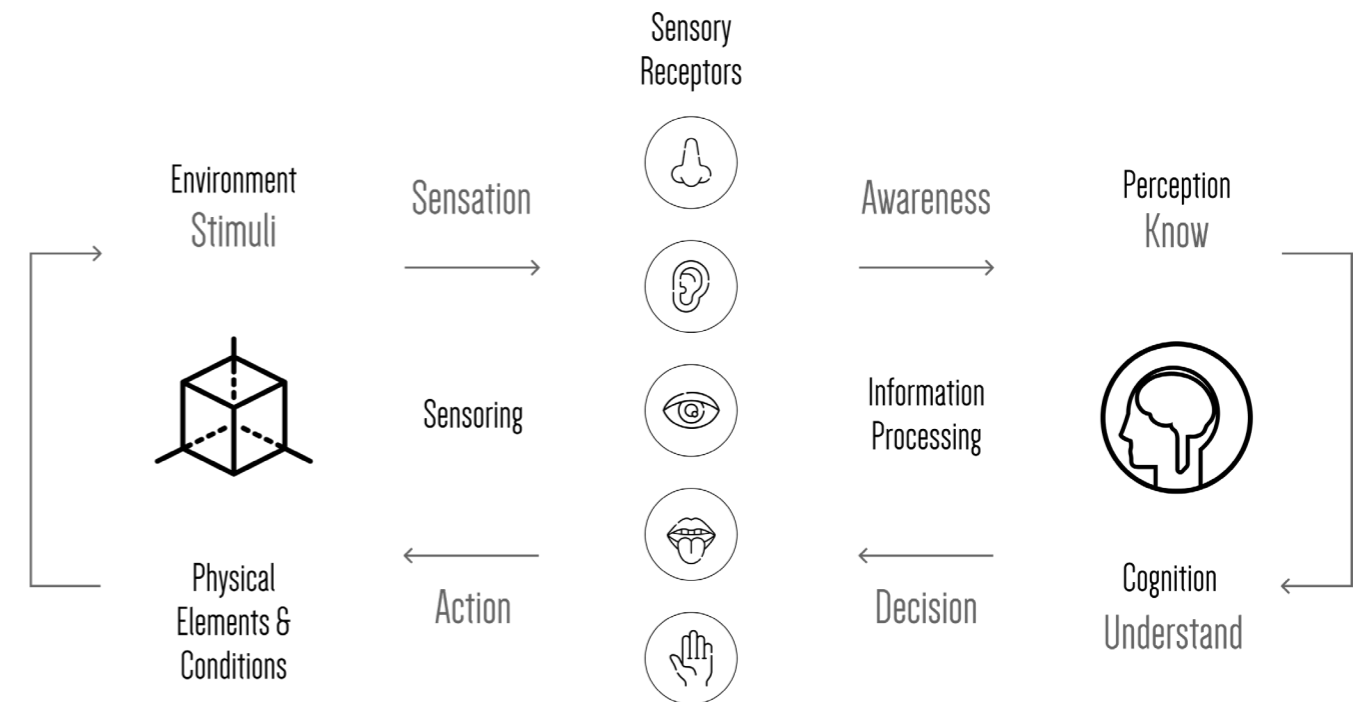
Reflection of Culture on the Material World

HOW CULTURE EFFECTS THEIR ENVIRONMENT?

Culture has a close tie with the environment where they are developed.[17] While the culture involved with the perceptual processes is abstract and tangible, the behavioral part that follows is tangible and easy to understand.

[13] Krech, Crutchfield, and Ballachey, Individual in Society.
 [14] Howes and Classen, Ways of Sensing Understanding the Senses in Society.
 [15] Frank et al., "Number as a Cognitive Technology."
 [16] Fogarty and Kandler, "The Fundamentals of Cultural Adaptation."
 [17] Altman and Chemers, Culture and Environment.

At first, humans developed particular cultures from the environmental stimuli surrounding their daily life, including geography, the weather, society, and other aspects of the environment. Over time, people also developed their set of knowledge reflecting their unique culture, which materialized in how they shaped the environment around them. They can be found as something intangible such as custom, language, music, or something tangible such as food, clothing, architecture, etc. These interactions between humans, their environment, and the evolution of their culture go in an ongoing loop. Some culture manifests themselves in people from generation to generation. Some cultures come and go in a short time.



The interactions between human and their environment
 (Graphic by author, reference: Flow of responses and sensory perception by Yang et al. [18])

In conclusion, we can say that the human-made environment reflects humans' sum of knowledge and thinking, reflecting the culture they developed. In a way, they are the perceivable manifestation of the abstract culture which lies in the unconscious mind of people. Therefore, to understand the culture and uncover the deeper core value, we may start from understanding the tangible elements and trace them back to the thinking behind it.

[18] Yang et al., "The Influence of Teacup Shape on the Cognitive Perception of Tea, and the Sustainability Value of the Aesthetic and Practical Design of a Teacup."

THAILAND

As the goal of this research is to bring the aspects of Thai culture into the design of laminate surface and interior space, the research then follows with the investigation of Thai culture, overviewing the past to present development of the country in order to understand the relationship of what makes Thai culture the way they are now reflected in their own unique form of manifestation.

Facts and Figures [11]

Location: South-eastern Asia, bordering the Andaman Sea and the Gulf of Thailand, southeast of Burma

Capital: Bangkok

Ethnic Make-up: Thai 96%, Other 4%,

Population: 69 million (2019 est.)

Population growth rate: 0.32% (2019 est.)

Climate: tropical; rainy, warm, cloudy southwest monsoon (mid-May to September); dry, cool northeast monsoon (November to mid-March); southern isthmus always hot and humid

Time Zone: The time zone used in Thailand is 'Indochina Time' (ICT) which is UTC +7

Currency: Thai Baht

Government: Thailand has a constitutional monarchy but is currently led by a military Junta which took power in May 2014, following which, General Prayuth Chan-ocha became Prime Minister.

Religion: 94.50% Buddhism
4.29% Islam
1.17% Christianity
0.03% Hinduism
0.01% Unaffiliated



Geography

Thailand encompasses diverse ecosystems, including the hilly forested areas of the northern frontier, the fertile rice fields of the central plains, the broad plateau of the northeast, and the rugged coasts along the narrow southern peninsula.

Thailand's landscapes vary from low mountains to fertile alluvial plains dotted with rice paddies to sandy beaches set amid the equatorial latitudes of the Asian monsoons. The country is divided into five distinct physiographic regions: the folded mountains in the north and west, the Khorat Plateau in the northeast, the Chao Phraya River basin in the centre, the maritime corner of the central region in the southeast, and the long, slender peninsular portion in the southwest.

By the 11th century, a number of loosely connected rice-growing and trading states flourished in the upper Chao Phraya Valley. They broke free from domination of the Khmer Empire, but from the middle of the 14th century gradually came under the control of the Ayutthaya kingdom at the southern extremity of the floodplain. Successive capitals, built at various points along the river, became centers of great Thai kingdoms based on rice cultivation and foreign commerce. Unlike the neighboring Khmer and Burmese, the Thai continued to look outward across the Gulf of Thailand and the Andaman Sea toward foreign ports of trade.

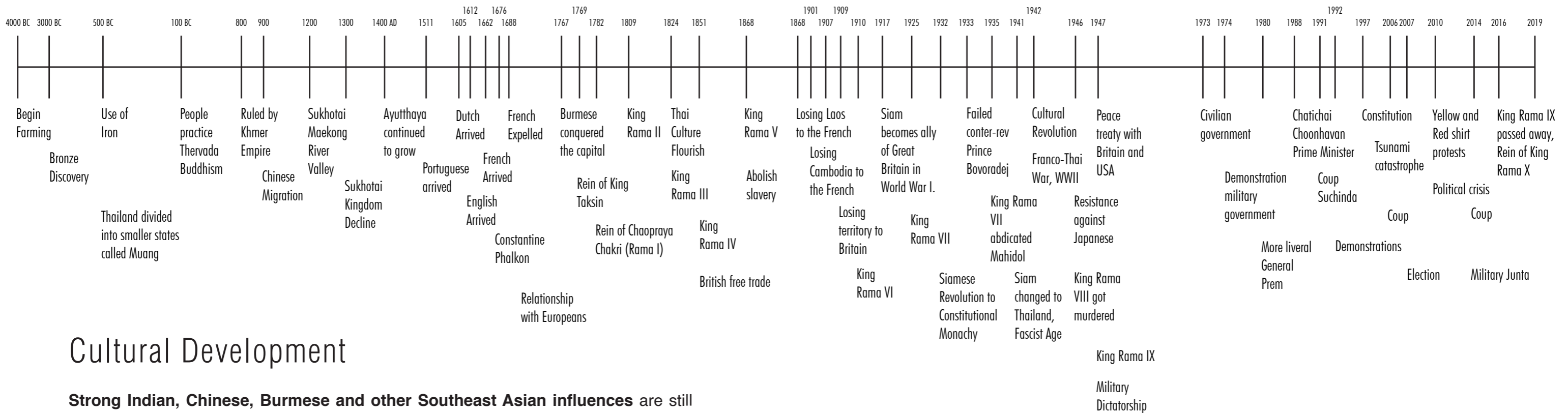
When European imperialism brought a new phase in Southeast Asian commerce in the late 1800s, Thailand (known then as Siam) was able to maintain its independence as a buffer zone between British-controlled Burma to the west and French-dominated Indochina to the east, but losing over 50% of its territory in the process. Most of the areas lost contained a non-Thai population (Khmer, Lao or Shan). The Thai-speaking heartland remains intact.



[11] Encyclopedia Britannica, "Thailand | History & Facts."

THAI HISTORY AND CULTURE

Historical Timeline of Important Events



Cultural Development

Strong Indian, Chinese, Burmese and other Southeast Asian influences are still evident in traditional Thai culture. **Buddhism, Animism and Westernization** also play a significant role in shaping the culture.[12]

Old Kingdom

- Funan (2nd - 5th c.)
- Dvaravati (6th - 7th c.)
- Lavo (7th - 13th c.)
- Tambralinga (8th - 16th c.)
- Srivijaya (8th - 13th c.)
- Si Kottaboon (8th c.)
- Hariphunchai (8th - 13th c.)
- Lanna (9th - 16th c.)

The old kingdoms in Thailand mainly were the influences from Indian culture with notable characteristic of Sri Lanka and Khmer. The major art and traditions are based on Buddhist.

Sukhothai

1238–1438

The kingdom became independent and strong from weakened Khmer empire. Sukhothai bordered Lanna coexisting in Chiang Mai. They became closely allied. Sukhothai culture were uniquely established, distinguished itself from other ancient kingdoms while maintain still the major influences. The city then weakened due to the localization and politics and they became later a part of Ayutthaya.

Ayutthaya

1351 - 1767

The golden age of Thai literature, Art and Trade both with eastern and western countries. It became extremely powerful politically and commercially later and subdued Sukhothai Kingdom. Ayutthaya's wall finally got breached during Konbuang Dynasty of Burma where they subdued Lanna and seige the city. The people fled from the city scattered into smaller groups, later established as the 5 states.

Rattanakosin (King Rama I-III)

1782 - 1851

After Thonburi era and the unification of 5 separate states, Bangkok was established as the capitol of Siam under Chakri Dynasty. The old traditions from Ayutthaya are restored and the city were constructed in relation of what it used to be like in Ayutthaya, with notable Chinese influence during the reign of King Rama III.

Rattanakosin (King Rama IX-VI)

1851 - 1925

Western colonization period. After Burmese subdued to Great Britain, Lanna allied with Siam and became part of the country. Siam escaped from losing its independence though political means and became the only nation in South East Asia to do so. It lost half of the territories in the process but the center remained intatched.

Rattanakosin (King Rama VII-X)

1925 - Now

Cultural revolution and political crisis together with WWI and WWII. Thailand escaped from the destruction mostly due to its political means. The established of constitution monarchy changed the government system of the country and it changed drastically from kingdom to modern state.

[12] Wyatt, Thailand: A Short History.

OVERVIEW OF THAI CULTURE

Notable Religions and Beliefs

Primary Beliefs

In general, Thailand is mainly Buddhist, specifically the Theravada. Buddhism in Thailand is also strongly influenced by Hinduism and other local traditional beliefs regarding ancestral and natural spirits, which have been incorporated into Buddhist cosmology. Most Thai people install spirit houses, miniature houses outside their dwellings, where they believe household spirits live. It is also common to find people offering food and drink to spirits.



Diversity of Beliefs

While Buddhism is the kingdom's official religion, Thailand does not restrict its people to any religion, and a mix of different beliefs regardless of its origin is common among contemporary people. Thus, the country has a mix of other beliefs that played an important role in developing Thai society in different regions and localities.



Common Customs

Smile and Wai

One of the most distinctive Thai customs is the Wai. Used in greetings, leave-taking, as an acknowledgment, or accompanying an apology. It comes in many forms, reflecting the relative status of those involved. This salutation is often accompanied by a serene smile symbolizing a welcoming disposition and a pleasant attitude, making Thailand often referred to as the “land of smiles” in tourist brochures.

This is also used as the main expression to pay respect for others, usually for people with higher social status or older than themselves.



Mai Pen Rai (It does not matter)

It is very common for Thais to deal with minor mistakes, misfortunes, and disagreements using the phrase ‘Mai Pen Rai,’ which means it does not matter. The phrase's meaning and usage reflect a disposition towards minimizing conflict, disagreement, or complaints. It is also common to find Thais saying the phrase to make others feel less guilty or shame.

Minding head and feet

A notable social norm holds that touching someone on the head may be considered rude. It is also considered rude to place one's feet at a level above someone else's head, especially if that person is of higher social standing. This is because the Thai people consider the foot to be the dirtiest and lowest part of the body and the head the most respected and highest part of the body. This also influences how Thais sit when on the ground—their feet always pointing away from others, tucked to the side or behind them. Pointing at or touching something with the feet is also considered rude.



Kreng Jai (Consideration)

Kreng Jai, can best be translated into “consideration,” which is a concept of generally desiring not to disrupt the happiness of others, even at the expense of efficiency, honesty, or one's own interests. It is usually a feeling of uncertainty or distanced from people and desiring to avoid offending them. For Thais, the concept of Kreng Jai is common and of importance in daily life. People are expected others to be ‘Kreng Jai’ to them as well.

RESEARCH

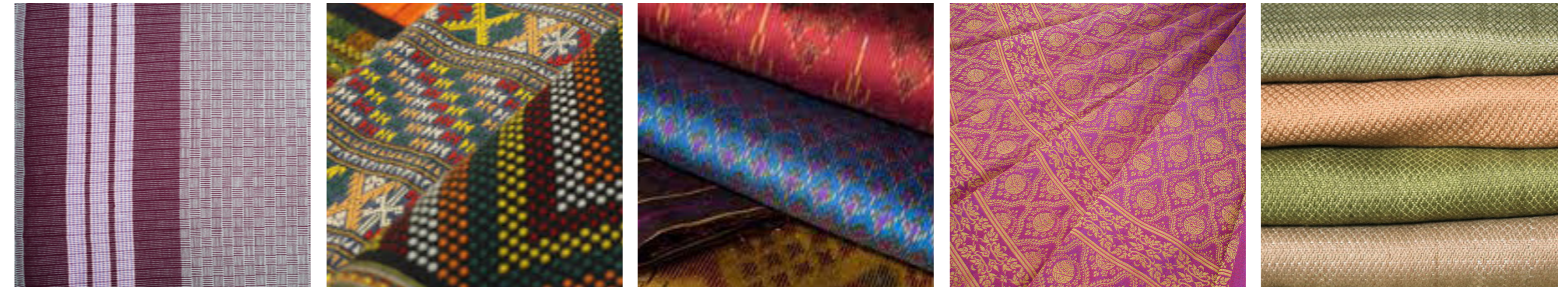
OVERVIEW OF THAI CULTURE

Reflection on the Material World



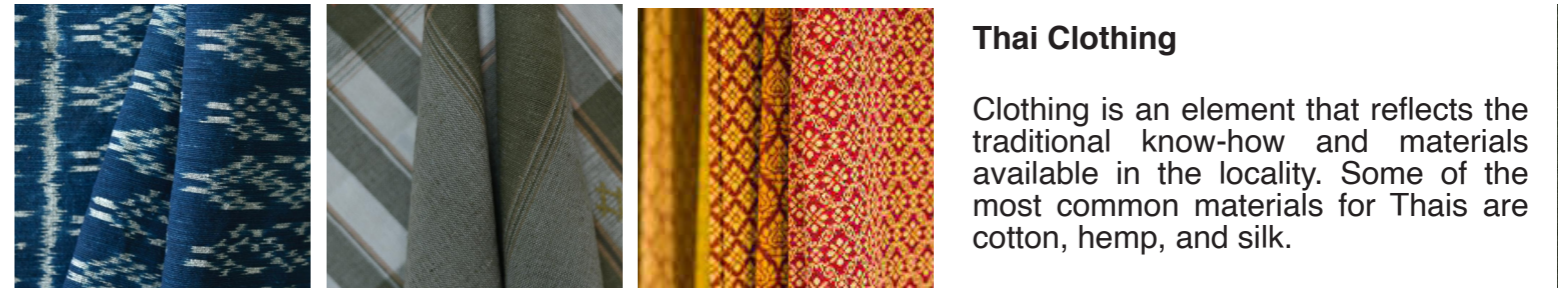
Thai Food

The food reflects the local ingredients found and grown in the locality where it is produced. Thai food is heavily rich in spice, resulting in various colors. Thais' main staple food is rice.



Thai Clothing

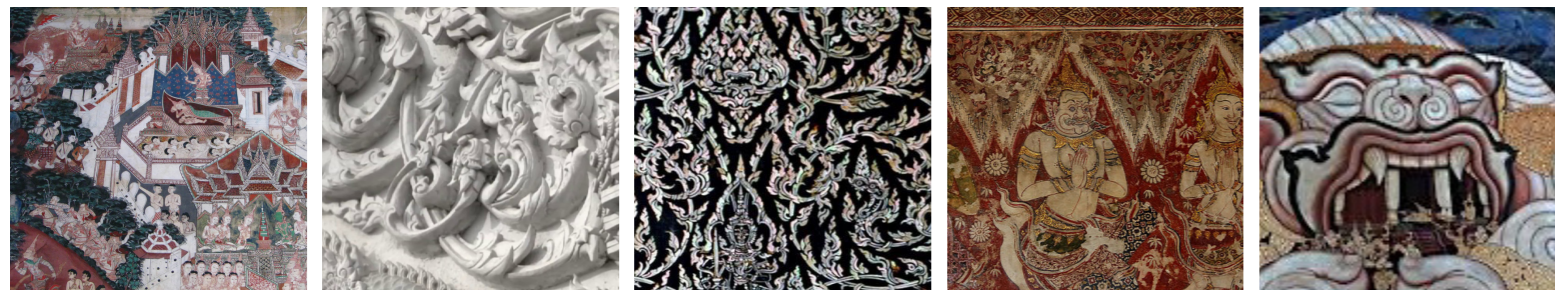
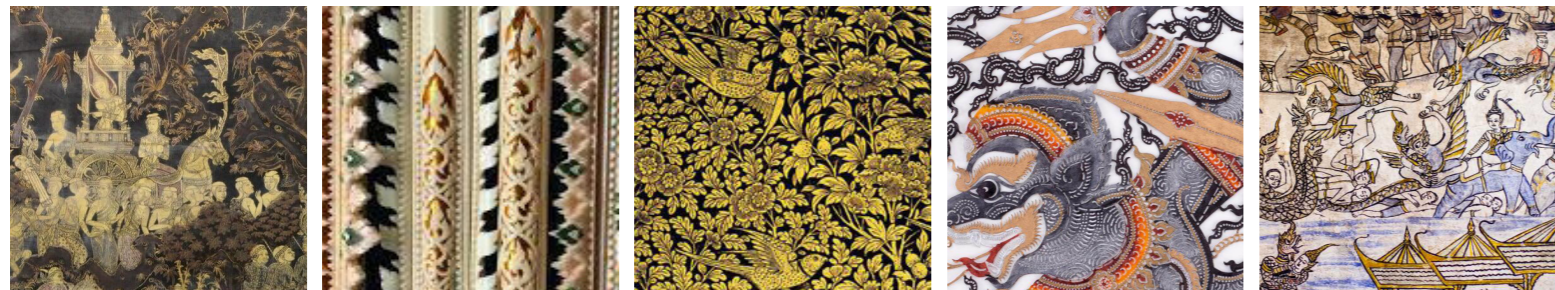
Clothing is an element that reflects the traditional know-how and materials available in the locality. Some of the most common materials for Thais are cotton, hemp, and silk.



RESEARCH

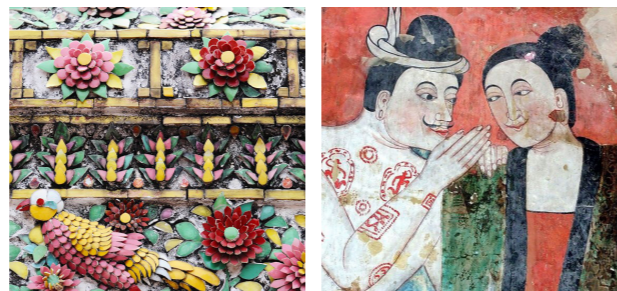
OVERVIEW OF THAI CULTURE

Reflection on the Material World



Thai Traditional Art

The art of Thailand reflects the importance and attention to the delicacy of details. The use of patterns also reflects symbolic beliefs.



Thai Festivals and Celebrations

Thai festivals involve a lot of traditional crafts, music, and performances. A lot of activities, games, sports, also cooperated a lot of cultural elements.



TACTILE IN THAI CULTURE

Common Material

WHAT DO THAIS TOUCH ON DAILY BASIS ?

There are several materials that is intimately tied to the Thai way of life. They are all locally produced and used widely among Thais, from within the household to the architecture of the city. These material can be use to suggest the touch sensation in Thailand as they can be commonly seen all over the country. Some of the material I found notable are as followed.



Banana

Bananas play an important role in Thai culture. They grows everywhere in the country and can be found all over the places, which is probably why they are put to use so often and in many different ways.

Every part of the tree are usable. The bark of the trunk can be torn and sun-dried to make a sticky durable banana rope. It's fruit and flower are commonly used as ingredients in many Thai dishes and deserts. Bananas are also associated with religious beliefs and used in both auspicious festivities and funerals.



The young leaves are desiccated and trimmed to make cigarette rolls. The old leaves are folded into decorations in various festivities.

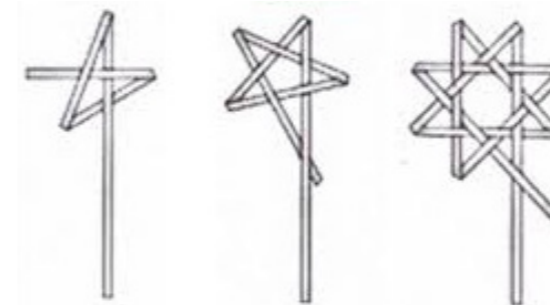


Banana leaves are common wrapper for steaming and roasting food. They are also used as container for food and deserts.



Bamboo

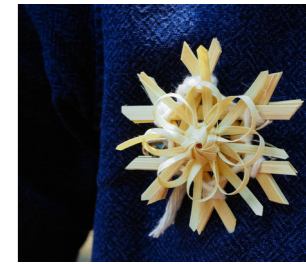
Bamboo is a common material used a lot especially in Northern Thailand. Chak San (Thai term for bamboo strip weaving handicraft) is a method of making basketry handling from generation to generation to produce container and equipment to serve their need both in household use and for make a living. It is also common for farmer to spent their time producing basketry during their freetime.



'Chalaew' is a symbol created with bamboo strip for indicating different meaning such as a sign for merchandise, a sign for medicine, and also for repelling bad spirits.



'Krachad' is a flat plate for sundry food such as fish, chilli, and bananas.



'Som Dok Tok' are used for decoration such as barrette and brooch.



Simple basketry called 'Chalom Chuk' are mainly use for eggs and for handling offerings.



Sticky rice cooker made from bamboo strip allows hot vapour to heat up and soften rice.



There are various type of instrument for catching fish made from bamboo strips.



'Ngob' is a hat made from weaving bamboo strip as structure and cover the outer part with palm leaves.



'Krabung' is a type of container for carrying heavy loads.



'Fak' is a bamboo mat used for walls, floor, and ceiling.

TACTILE IN THAI CULTURE



Teak

Wood has always been used in Thai architecture. One of the most common type of wood used in both construction, finishing, and carving, is teak wood. Teak is a forest resource that is valuable to Thailand. economy, society and sustainability. It is also related to the way of life, culture and well-being of people. Historically evidence shows that Thailand has been harvesting teak from natural forests for more than two thousand years, given that teak characteristic is preferable for many usage ranging from construction to making decorations.

Teak's natural oils make it useful in exposed locations, and make the timber termite and pest resistant. Teak is durable even when not treated with oil or varnish, make it particularly suitable where weather resistance is desired. It is used in the manufacture of outdoor furniture and boat decks. It is also used for cutting boards, indoor flooring, countertops and as a veneer for indoor finishings. It is also used for carving traditional art and decorations.



Teak were used commonly also for traditional and religious building.



Traditional wood carving also used teak as a preferable material.



The whole house can be built solely with teak wood. A typical Thai interior used a lot of wood finishes. Teak is ideal for every surfaces, from indoor furniture to outdoor railing. It can be used also as structural material.



Terracotta

Terracotta is fairly cheap and easy to produce, with its product ranging from pottery to floor tiles. Although can be substituted with more durable material, some elements are still preferably used in terracotta for its visual and touch property.



One of Thai's most popular dish, Som Tam, is preferably made in either terracotta or wood mortar.



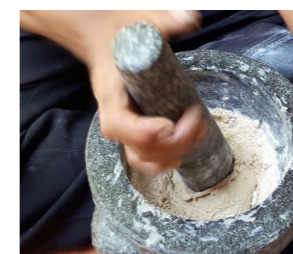
Many container used in daily life nowadays are still produced with terracotta.

White mortar

White mortar are commonly seen through out historical building as the finishing for exterior brick construction. There are different types of mortar. Pound mortar is a name given to a type of mortar that has been processed through pounding. When used for molding, it is called fresh stucco due to the method of setting the mold when the mortar is still fresh. Sometimes it is mixed with molasses to make the mixture more smooth for molding small and delicate decorations. Generally, how white mortar is mixed differs through out the country depending on local materials and artist schools.



Temples and palaces are commonly built with brick and laterite together with white mortar for its durable property.



Artists use mortar for molding sculptures and making architectural ornaments.

Kala (Coconut shell)

Coconut shell are found everywhere through out the country. It is considered a wasted material and are often used for various small equipments such as spoons, buttons, cups, lantern, planter, and other small accessories.



Water laddle made from kala. They are used to fetch water for drinking and cleaning feet before entering the house.



A traditional game for children use kala as shoes to walk around.



TACTILE IN THAI CULTURE

Vermilion

Vermilion is both a brilliant red or scarlet pigment, originally made from the powdered mineral cinnabar, and the corresponding color. It was widely used in the art and decoration, mixed together with black 'Rak' lacquer and gold inlay. Vermilion is seldom used to color wood structures and panels. It is also used as the base color for gold gilding as it is believed to make gold shine brighter.



Ceiling of a temple can be made from wood panel lacquered with vermilion and gilded with gold.



Vermilion in the shape of red luster chunks.

Rak (Black lacquer)

Black lacquer is a technique in the traditional Thai decorative arts usually put together with gold inlay to surfaces. It was used in the decoration of wooden furniture and equipment. The black substance called 'rak' is resin from lacquer tree. The art form developed during the Ayutthaya period and has been passed on from generations of craftsmen until now.



The black lacquer is applying on wooden surface, makes it smooth and shiny.



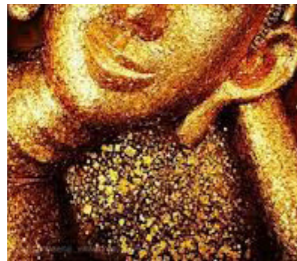
Lai rod nam is a technique of combining gold gilding with black lacquer.

Gold

The gold gilding work is a traditional art decoration. Gold is believed to be auspicious and so is popularly used for its rich effect. The tradition of making the surface look gold is to give respect and indicate something of a higher hierarchy. It is usually seen in temples. Thais also have this tradition of sticking a piece of gold cut into square shape on Buddha statue and important relics for good fortune.



Sticking a piece of gold sheet on the statues are believed to bring auspice to life.



Gold are usually seen in temple as it indicates richness and prosperity.

Silver

One of the most famous jewelry of Thailand is made of silver. The northern region is famed for its high and delicate silver craft. Under the early Hindu influence, silverware was confined to items of ritual worship and ceremonial use. About seven centuries ago, silver tooling emerged as a prominent craft and it became popular all over the country.



Many household equipment are made from silver, usually used for special occasions.

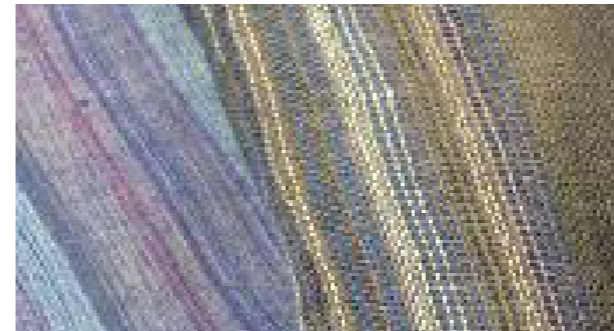


It is also common to wear silver jewelry together with traditional dress.



Silk

Thai silk has a unique lustre, with a sheen that has two unique blends: one color for the warp and another for the weft. Its color will change when viewed at varying angles to light. The silk is similar to the composition of human hair and fingernails.



Cotton

Cotton is the most commonly used fibre in Thai weaving, and is an important crop for the continuously growing textile industry. Locally grown cotton has a lower yield, coarser threads and more of a light brown colour, but its quality is what makes it great for weaving textiles.



Hemp

Hemp are now widely grown in many countries including Thailand. The stem and its outer part can be converted into textile raw fiber.

Woven fabric

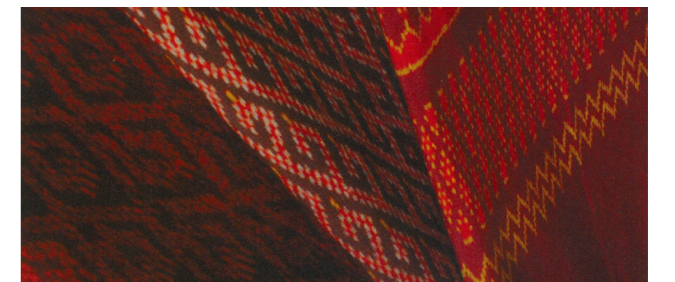
Few countries give fabrics and weaving the cultural importance and pride that Thailand does. Thai traditional fabrics and Thai culture cannot be separated. This cultural pride with fabrics is relatively recent by historical standards. The fabrics of Siam, from ancient times to modern Thailand, have been influenced by a mix of Indian, Chinese, Khmer, and even Muslim Malay textiles. In a sense, current Thai fabrics are a melting pot of regional cultures and techniques. There are several types of fabric throughout the country and they are recognized as Thai fabric, mostly for making traditional dress. Traditionally, there are some main patterns that are used in Thai fabrics.



Yok Dork is a kind of brocade and often feature an all-over pattern of flowers.



Kidt, usually woven with cotton, is a diamond brocade pattern that usually uses just two colors.



Mat mee patterned silk is made from a specific kind of dyeing process.

THAI CULTURE AND INTERACTION IN SPACE



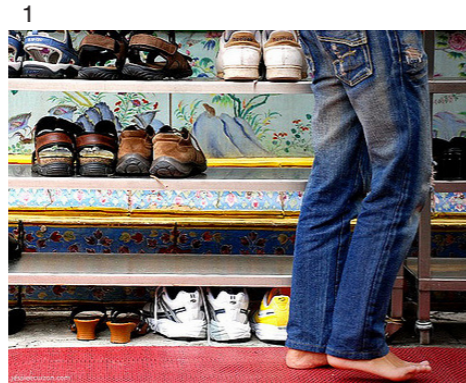
Shoe-off Etiquette

Nearly all the private personal spaces, for instance, houses, personal rooms, or even some office spaces, in Thailand require removing shoes and place them in front of the main door to enter. It is a customary to keep the floor clean and free of dust all the time. It is also possible to sit and do many kind of activities on the floor just like most other asian countries, for example Japan.

As feet are considered the most dirty part of the body, Thais take off their shoes before entering domestic space and it is common to first wash their feet when arriving in one's house. Since the floor has to be swept often, it is not common to use carpet inside one's house. In addition, wood floor is very preferable for Thais as wood gives nice sensation when touched with bare foot and also when sitting or lying on.

However, in some houses or schools, slippers are allowed to use, but those are not allowed to use outside the buildings, as well in some restrooms there are provided sandals for changing before entering restrooms to keep it clean.

Shoes are also taken off while doing some specific activities outdoor, mostly religious activities. It is also required to remove shoes to enter some buildings in Thai temples, especially the Ubosot, as shoes inside the sacred ground are considered rude. When giving offering to a monk, it is common to take off shoe before putting food into the monk's bowl. When doing the candle walk ritual at a temple, some consider it more merit when taking off shoes while doing ritual. Monks in Thailand also walk bare foot, although now it is acceptable for monks to walk with shoes in urban areas like Bangkok.



- 1 Taking off shoes before entering a temple
- 2 Taking off shoes while giving offering to monks
- 3 Terracotta basin and kala paddle for washing feet before going up the steps



Head and Feet Norm

For Thais, the head is considered the most sacred part of the body, while the feet are the lowest and the filthiest. A notable social norm is that touching someone on their head may be considered extremely rude. It is also considered impolite to place one's feet at a level above someone else's head, especially if that person is of higher social standings. For example, Someone younger should not touch someone older's head as age is actively respect in Thailand. A kid does not touch his parent's or his teacher's head, on the other hand, it is common for older people to touch younger kid's head in loving maner, though it will be consider totally rude on the other way around. Simultaneously, performing Wai on someone's feet means to give very deep respect towards the other person. It is common for a child to Wai the feet of their parents to show respect and gratitude.

This also influences how Thais sit when on the ground as they normally would put their feet always pointing away from others, tucked to the side or behind them. Pointing at, or touching something with the feet is also considered rude. When sitting in a temple, one is expected to point one's feet away from images of the Buddha.

Due to this norm, it also effects how Thai treat different elements in their daily life. Some elements are to never be touch by feet such as a pillow that is the resting place for head. It is rude to put feet on the table. It is also rude to use feet to touch anything except the floor itself. Some elements of respect will never be put close to the floor such as important religious relics. In addition, it is also considered extremely rude to step on Thai coins or bank notes with the king's portrait, newspaper pages with respected people's portraits on them, and etc.



- 1 Feet washing as indication of deep respect
- 2 Bowing the head lower to the ground and performing wai is also a method of showing respect
- 3 Parential love can be shown by toucing head

THAI CULTURE AND INTERACTION IN SPACE



Physical Contact and Persona Space

There are many cultural appropriations related to the sense of touch in Thai people's daily life. For instance, attitudes towards both public displays of affection and personal space in Thailand differ greatly from the west. All forms of public physical affection between men and women are often considered impolite or even a total taboo. It is also especially rude in religious context.

Thais commonly do not handshakes, hugs, and kisses on cheeks. Further more, Thais do not approve of physical greetings between both strangers and between the two birth sexes. While handshakes are considered a formal form of greeting, many Thais may find the physical contact inappropriate and awkward. In nearly all situations, business or casual, the traditional Wai is a much more acceptable form of greeting. While they may not greet each other with close contact or skinship, Thais do enjoy being close with each other. This are more obvious among friends and younger people where they may be seen sitting closely to each other, going everywhere together, or holding hands.

Physical contact between monks and women is also considered a taboo. This also reflects in how women are sometimes not allowed to enter certain buildings for monks as it creates a lot of ruckles and can be seen as impolite or disrespectful.



- 1 When receiving something from a woman, a monk use a piece of cloth to avoid hand contact.
- 2 People in general keep their distance when greeting
- 3 Intimate physical contact among group of friends (especially girls) are common



Merit

Touching can sometimes indicates gaining merits in Thai Buddhism. A saying in Thai 'to hold the monk's rope to heaven' is when a son is becoming a monk, his parents are grateful because they can also gain merit from his action. The phrase reflects when completing the monk ceremony, the parents can touch the monk's robe before he leave, as touching the robe can bring merits and great fortune to their life.

Touching each other's hand or elbow when doing 'Groud Nam' or watering ritual in Thailand is a common way of gaining merit.



- 1 Parents touching the monk's robe in a ceremony
- 2 Doing watering ritual



Table Manners

In Thailand, chopsticks are only used for noodle dishes. On the other hand, the spoon is the primary utensil. The fork is only used to move the food around or pick things up. Knives on the dining table are not common, except for steak. In Thailand, food are usually expected to be already cut into bite-sizes.

Meals from northern provinces such as Isan may include glutinous sticky rice, commonly served in little baskets, which can be eaten by using hand to scoop up food and sauces.



- 3 Som Tam and Lab (Isan dishes) can nowadays be eaten with hands or spoon and fork
- 4 Sticky rice are normally eaten with hands

THAI CULTURE IN CONTEMPORARY ART

How do Thai artists worked with Thai culture's sensorial elements?



Apichatpong Weerasethakul

Theme reflected in his films (frequently discussed in interviews) include dreams, nature, spiritual power, and Western perceptions of Thailand and Asia. His films display a preference for unconventional narrative structures and for working with locals.

Uncle Boonmee Who Can Recall His Past Lives,
a Film from "Primitive"
solo exhibition

Life, death and the afterlife are the elemental factors in Uncle Boonmee Who Can Recall His Past Lives. The movie reflects Thais **believes** of ghosts and spiritual powers. It also reflects way of life in common folks and the way of thinking. The background sound used in the film are highly appreciated by the viewer as it involves a lot of mood and feel for the film.



Rirkrit Tiravanija

Another Thai contemporary artist also working on the common folk way of life also pick up some **common materials** in Thais daily life and use them to reflects Thais way of thinking in his exhibition. His installations often take the form of stages or rooms for sharing meals, cooking, reading or playing music. Architecture or structures for living and socializing are a core element in his work.



Untitled 1990 (Pad Thai)
Paula Allen Gallery, New York

Untitled (free), 1992/2007
303 Gallery, New York

Food as cultural experience is the keyword for his artistic work. Pad Thai is a site-specific installation that creates the involvement of audience and viewers, the human relation and their social context together with the creation of an artist which is this Thai dish called Pad Thai.

A lot of other exhibitions by Tiravanija also involve food and cooking as a way of representing Thai culture and try to communicate the feelings through experience and comparison.



Pinnaree Sanpitak

The artist is famous for her breast shape artworks as homage to womanhood. Most of her artworks revolve around life and humanity.

Brest Stupa Topiary and Cookery, 2018
Jim Thompson Farm Tour

The work exhibited as a part of Jim Thompson Farm Tour where they combine agro- and eco-vision together. Visitors can have an up-close experience of the brand growing its hydroponic vegetables, weaving silk and cotton products of Jim Thompson. The installation 'Brest Stupas' series bring the artists signature sensual and sacred feminine form of the brest together with local farm vegetation of Isan region. She also create the cookery with ceramic kitchenware to allow her work to get closer to **everyday life** and become more **tangible** to the audience.





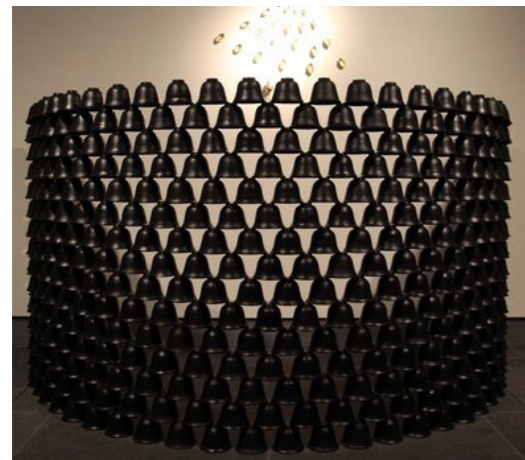
Montien Boonma

His work explores the tensions and transformations between the rural and the urban, the traditional and the modern. He regards traditional materials as something he took from the ancestors, and the need to responsibly choose what to do with it. His use of **local materials**, as he refers as primitive material, and **motifs** clearly evokes traditional culture and religion. In Montien's recent conceptual installations are examples of his attempt to express Thai space. They are concentration of the artist's experience of his spiritual world as well as his cultural and natural environment.



Nature's Breath: Arokhayasala, 1995
metal, herbs, terracotta
Collection of Reinhart Frais, Bangkok

The work represents the Calming the body (kaya) and mind (citta) through mindfulness-the awareness of breathing in and out (ānāpanasati) -is central to traditional healing. His work involves aromatic herbs and spice that gives the audience the sensory experience. Their aromatic smell, appealing to both the senses and the spirit, entices the viewer into the space. Boonma's art is ephemeral in nature, destined to crumble and decay. Through the use of earthenware objects, including bowls, pots and burnished terracotta bells, Montien Boonma embraces the everyday, the domestic and the temporary nature of human life. He also use a lot of shapes and symbol in his installation.



Lotus sound, 1992
terracotta, lotus petals, gold foil
Collection of Petch Osathanugrah, Bangkok

Boonma's Lotus Sound arises from the essence of Buddhist faith. The lotus is an important Buddhist symbol. It symbolises purity: it blooms out of the mire but is itself pure. The petals, stems and budding flower represent different spiritual levels. Lotus buds and flowers enhance statues of the Buddha in temples throughout Thailand. Boonma uses golden lotus petals and stems to evoke inner peace, separating the lotuses from the viewer with a wall of clay bells.



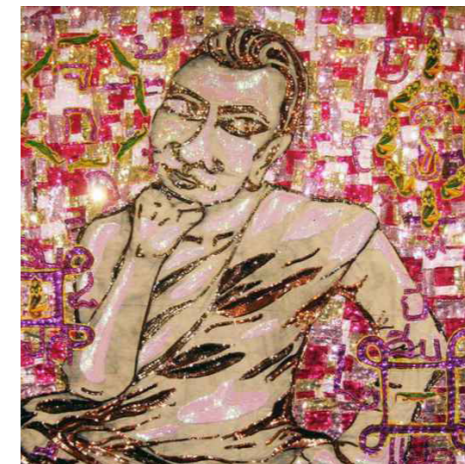
Jakkai Siributr

The artists works primarily in the textile medium. He is noted for producing meticulously handmade tapestry and installation works that make powerful statements about religious, social, and political issues in contemporary Thailand. A main preoccupation of his art is the interaction of Buddhism and materialism in modern life, and the everyday popular culture of the country. He creates a delicate tension between his subject matter and the visual sensuality of his chosen form and materials.



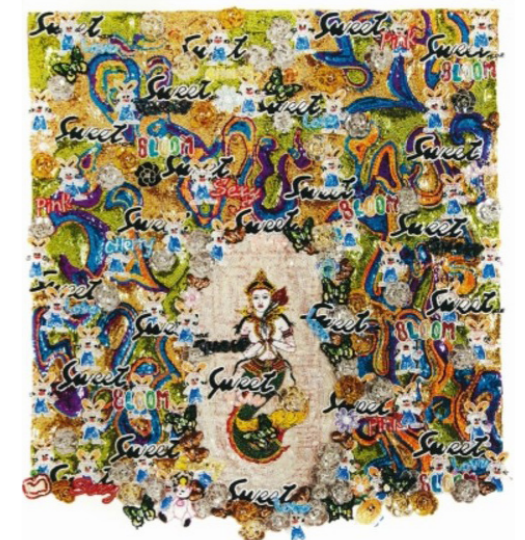
18/28: The Singhaseni Tapestries, 2017
Queensland Art Gallery Collection

Jakkai Siributr's work explores the connections between the artist's family and Thailand's political history. At the heart of the project is a homage to Siributr's family. He made 9 big tapestries, made from disassembled garments, and then 5 dresses of his mother. His work maintains a rigorous connection to traditional Thai craft techniques while making a strong commentary on contemporary issues. Recounting it through threading, he is trying to somehow blending political and family history together through the use of textile.



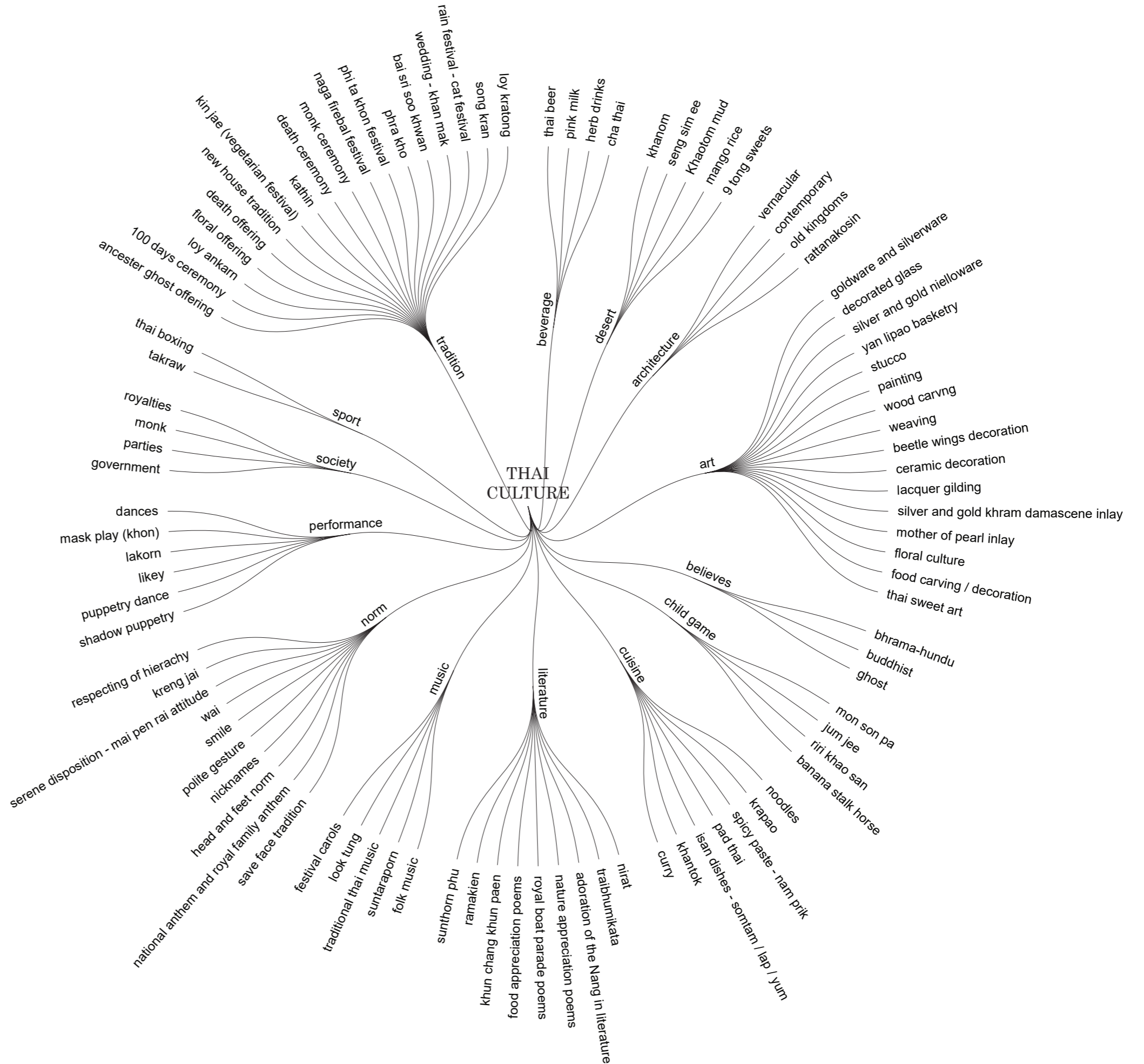
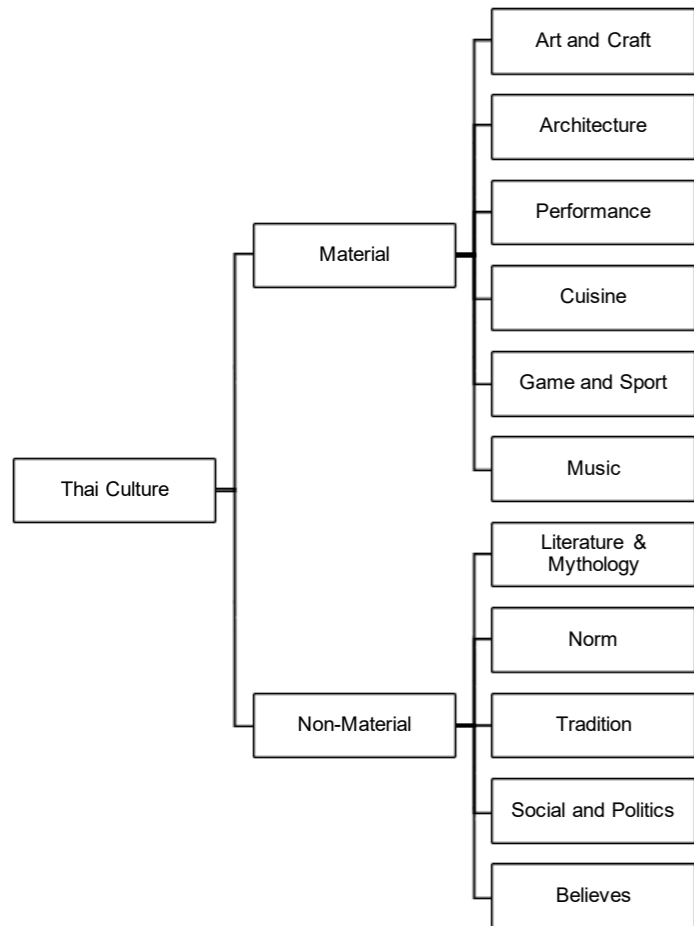
Karma Cash & Carry, 2010
Tyler Rollins Fine Art, New York

The exhibition featured a new series of textile compositions alongside installation and video works. Alluding to the way contemporary Thai popular religion incorporates such practices as fortune telling and winning lottery number prediction, Jakkai organized the exhibition around his conception of a karmic convenience store, where merit can be bought and sold. He made use of found objects associated with bringing good fortune, integrating them into his elaborate compositions of Thai fabrics, embroidery, and hand stitched sequined work.



WORD CLOUDING

In order to summarize and have an overview of Thai culture, I categorized different elements of Thai culture into a clouding diagram. Clouding are keywords that express Thai culture, both from the surface level to the core values. They are then later categorized into two general categories: the material and the non-material aspects.



SELECTION

1st Step

Grading and Re-Grouping

The first part of selection process is to prioritize the elements according to my personal value and understanding of culture. The process involve giving points according to each topic to scope down the interested elements.

The requirements

- connected with Thainess
- uniqueness
- personal interest

How

Ranking the elements by giving points according to the requirements. Also some are being regrouped with related topics to scope down the information.

Deeply connected with Thailand	1	2	3	4	5
Unique only to Thailand	1	2	3	4	5
Personal Passion	1	2	3	4	5
Sum	_____				

The final result includes 5 catagories,

1. **Social Norm** - Thai manners, respect, seniority, consideration ...
2. **Art and Style** - Thai architecture, Thai Drawing, Thai art ...
3. **Beliefs** - Ghost belief Religious beliefs Supernatural things ...
4. **Flower Culture** - Flower culture, Malai, Baisri, flower decoration ...
5. **Literature** - Thai literature, Khun Chang Khun Pan, Sunthorn Phu ...
6. **Music** - Thai music, folk music, Mor Lam, Suntharaporn ...
7. **Festival and Tradition** - Thai tradition, Loi Krathong, marriage, new house tradition ...
8. **Performing Art** - Traditional Thai Dance, Khon Dance, Like ...
9. **Food** - Thai food, Thai desserts, stir-fried curry, sago rice, Thong Yod ...



KEYWORD CLOUDING



EMOTION KEYWORD CLOUDING

SELECTION

2nd Step

Confirmation and Suggestion

The second part is to conduct a survey with Thai people to confirm my hypothesis and to have a statistic reference for analysis.

The Purpose

Confirm the result and validity of the research
Get suggestions for furthermore research

The requirements

The respond are from Thai people
The respond are from various generations / genders / regions / occupations / education levels ...

How

Questionnaire (in Thai)

Access to online questionnaire

Link: <https://forms.gle/wdr1mJ3Q5tubVFQn8>



The questionnaire has 2 parts

1st Part: CHOICE QUESTION

The respondents are asked to choose 5 out of 9 choices. This part is to prioritize the categories of culture over the other to find out the core value that is most important for Thai culture. The question includes

- select group of keywords which **best represents Thailand**
- select group of keywords which **unique to Thailand**
- select group of keywords which **most relevant to daily-life**
- select picture that **visually represents Thai culture**

2nd Part: OPEN QUESTION

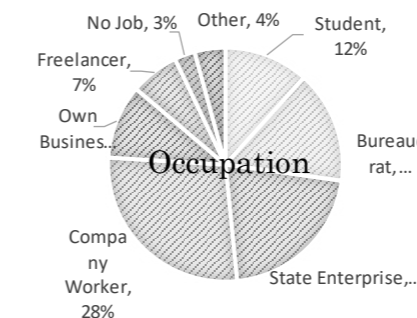
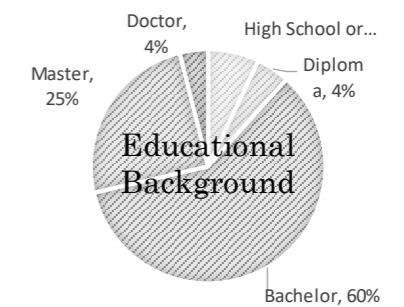
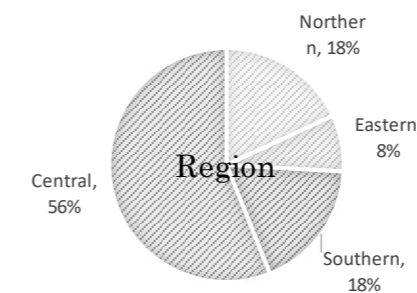
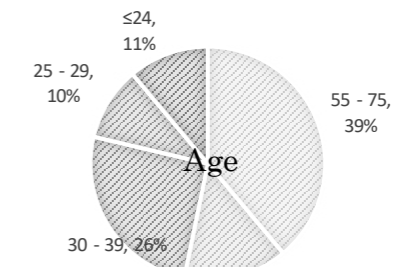
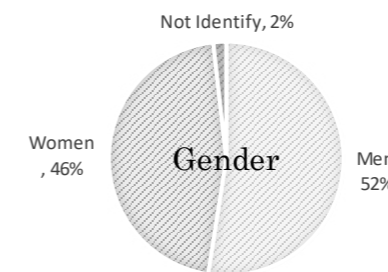
The respondents are ask to write some answers. The goal is to get more suggestion and to confirm the core value of Thai culture. It is also to observe the respondents' answers and way of thinking.

- How do you think Thai culture is **different** from other cultures?
- For you, what can **best express** Thainess?
- Anything in Thai culture for you, what are considered '**good aspects**'?
- Anything in Thai culture for you, what are considered '**bad aspects**'?
- Anything in Thai culture for you, what are considered '**sensitive aspects**'?
- Comments, suggestions, recommendations

See Appendix for full questionnaire

RESPONDENTS STATISTICS

Total : 290 people
Thai Nationality
Spending life mainly in Thailand

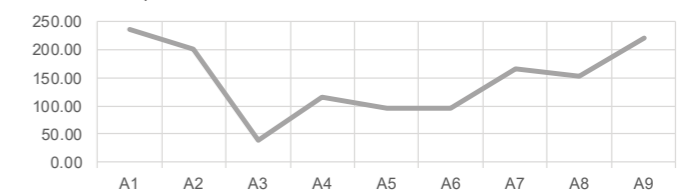


SELECTION

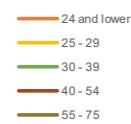
2nd Step Confirmation and Suggestion CHOICE QUESTION

Survey Result Analysis OVERALL RANKING

Choice Question



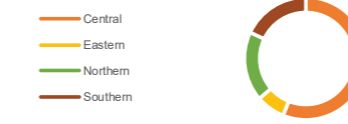
AGE



GENDER



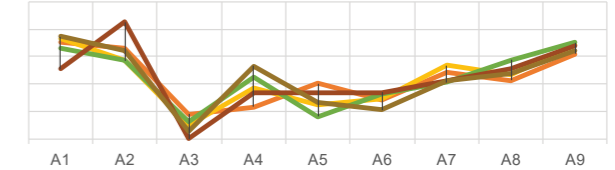
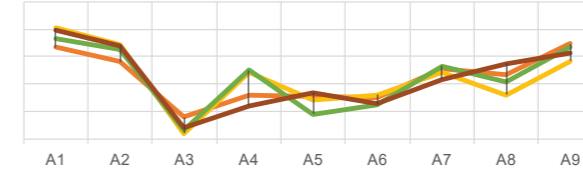
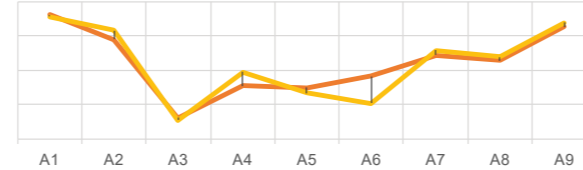
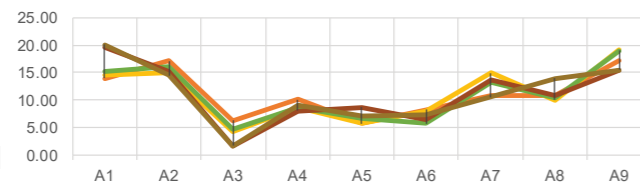
REGION OF ORIGIN



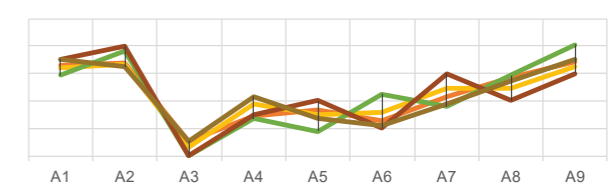
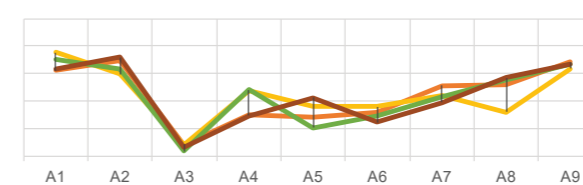
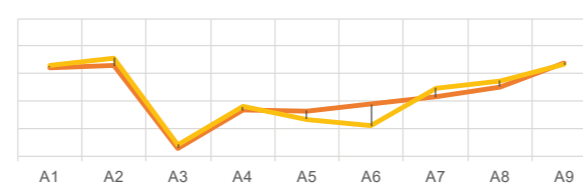
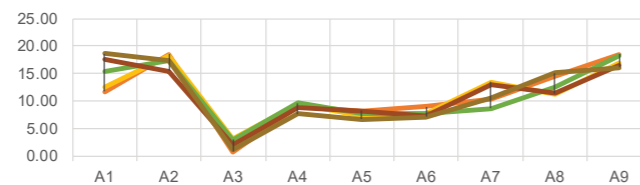
EDUCATIONAL BACKGROUND



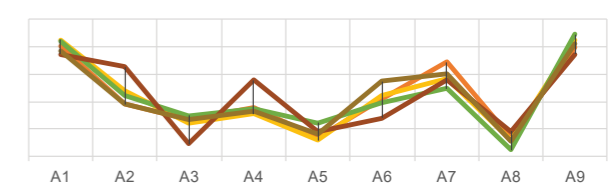
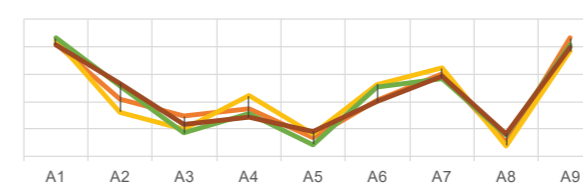
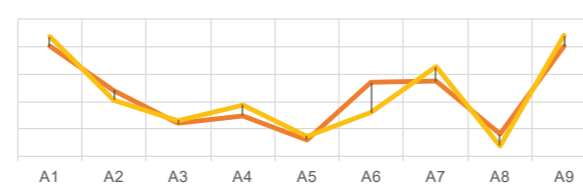
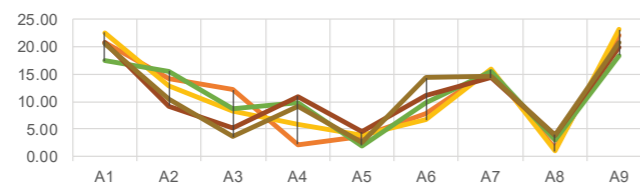
Question 1
select group of key-
words which **best**
represents Thailand



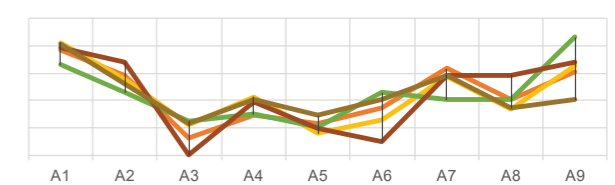
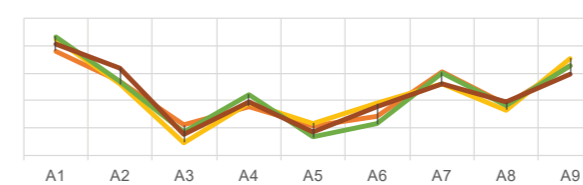
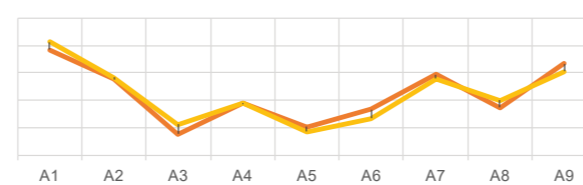
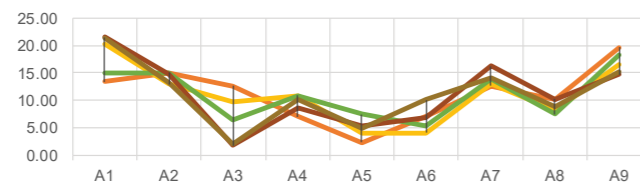
Question 2
select group of key-
words which **unique**
to Thailand



Question 3
select group of key-
words which **most**
relevant to daily-life



Question 4
select picture that
visually represents
Thai culture

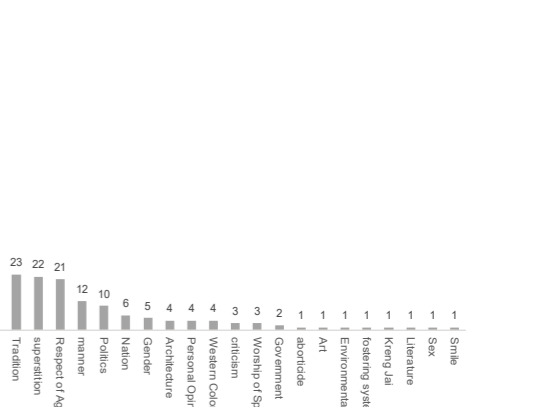
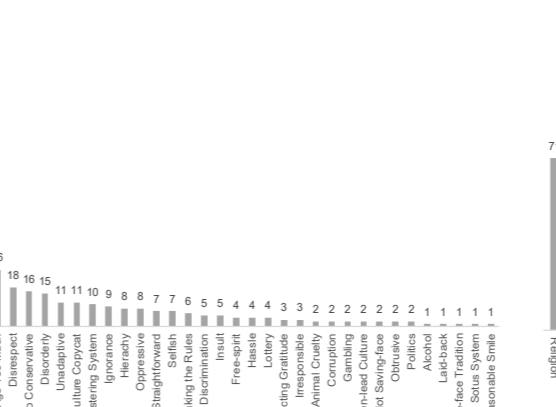
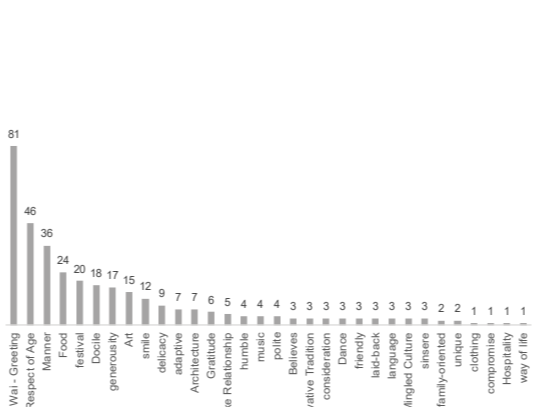
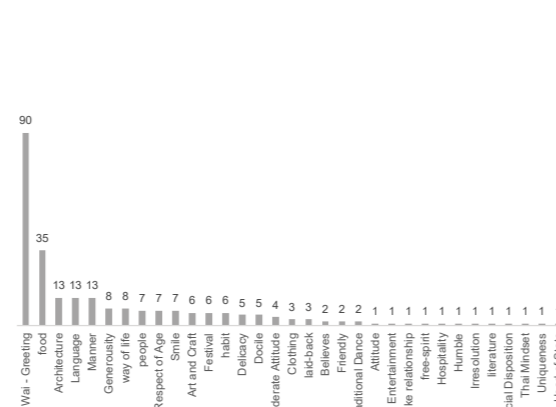
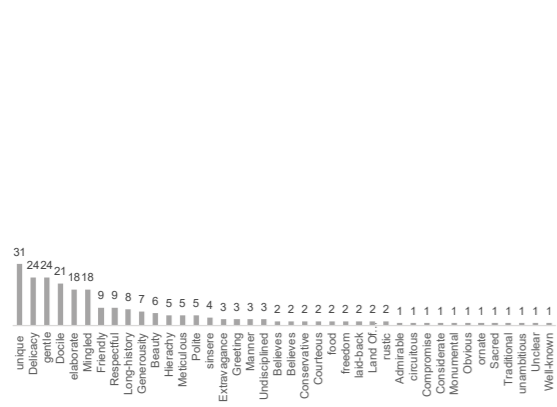


- A1 Thai manners, respect, seniority, consideration ...
มารยาทไทย การให้เคารพความอาวุโส ความเกรงใจ ...
- A2 Thai architecture, Thai Drawing, Thai art ...
สถาปัตยกรรมไทย จิตรกรรมไทย ศิลปะไทย ...
- A3 Ghost belief Religious beliefs Supernatural things ...
ความเชื่อภูติผี ความเชื่อทางศาสนา สิ่งเหนือธรรมชาติ ...
- A4 Flower culture, Malai, Baisri, flower decoration ...
วัฒนธรรมดอกไม้ พวงมาลัย บายศรี พานพุ่ม ...
- A5 Thai literature, Khun Chang Khun Pan, Sunthorn Phu ...
วรรณกรรม วรรณคดีไทย ขุนช้างขุนแผน สุนทรภู่ ...
- A6 Thai music, folk music, Mor Lam, Suntharaporn ...
ดนตรีไทย ลูกทุ่ง หมอลำ สุนทรภู่ ...
- A7 Thai tradition, Loi Krathong, marriage , a new house tradition ...
ประเพณีไทย ลอยกระทง แต่งงาน ซิมบ้านใหม่ ...
- A8 Traditional Thai Dance, Khon Dance, Like ...
นาฏศิลป์ การแสดง ำ โขน ลิเก ...
- A9 Thai food, Thai desserts, stir-fried curry, sago rice, Thong Yod ...
อาหารไทย ขนมไทย ผัด ผัด ข้าว สาคู ทองหยอด ...

KEY ELEMENTS OF THAI CULTURE

SELECTION

2nd Step Confirmation and Suggestion OPEN QUESTION



Question 6
How do you think Thai culture is **different** from other cultures?

Question 7
For you, what can **best express** Thainess?

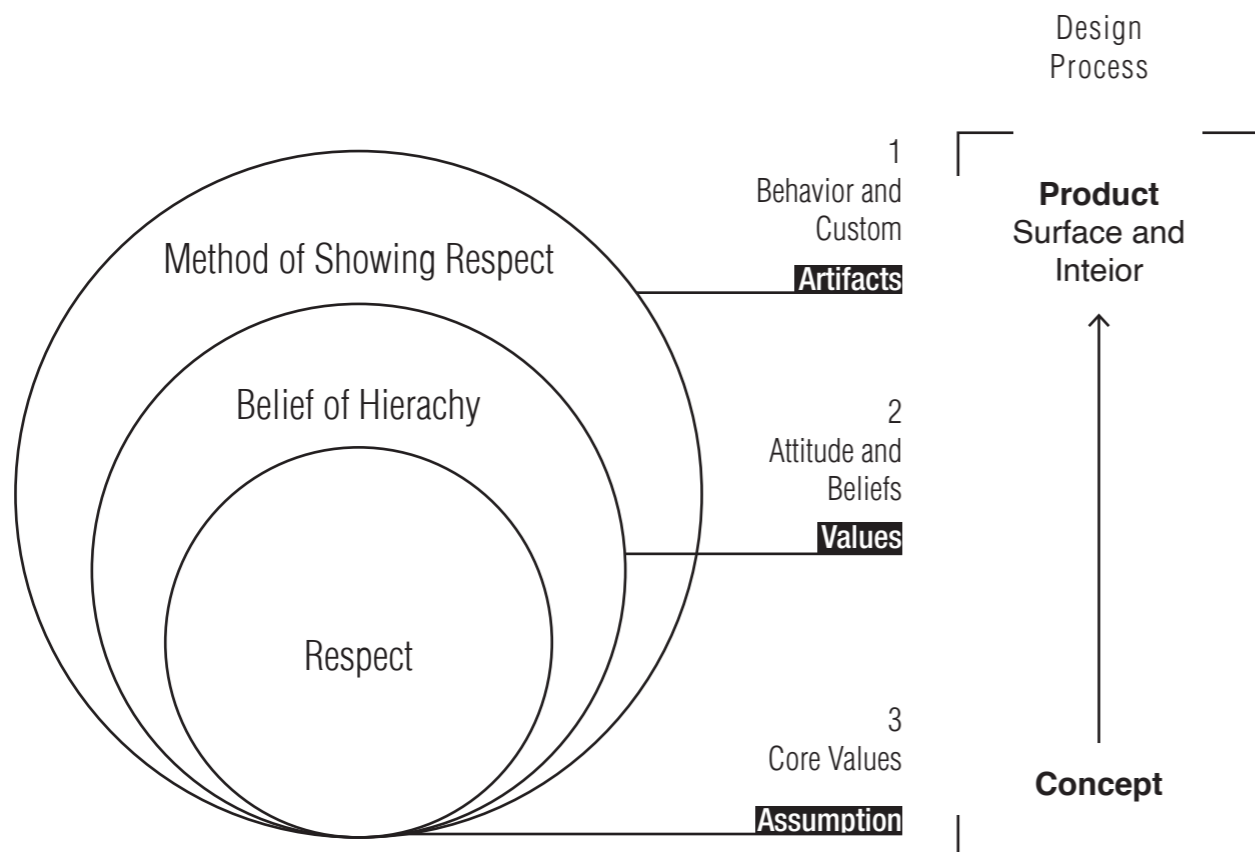
Question 8
Anything in Thai culture for you, what are considered **'good aspects'**?

Question 9
Anything in Thai culture for you, what are considered **'bad aspects'**?

Question 10
Anything in Thai culture for you, what are considered **'sensitive aspects'**?

ANALYSIS

Thai culture can be visualized in the form of how they respect others and express gratitude in different ways. The common form of greeting which expresses this attitude is called Wai. It is considered a humble and polite manner. Also, the attention to delicacy is appreciated by Thai people, as represented well in other cultural elements like architecture, art, food, etc.



Important Keywords : Humble, Docile, Polite, Respectful, Modest, Genuine, Delicate, Elaborate, Congenial

SELECTED ELEMENTS OF THAI CULTURE

OVERVIEW

One of the most common ways of paying respect in Thai culture is the **use of floral elements**. The research summary here is shown in correspondence to this aspect. In order to understand 'respect' as core value and its implications with the selected Thai cultural elements, further research were done as followed.

WHY can flower best represent Thai respect?

The flower has a special meaning in Thai culture as the element is associated with how the people pay respect. It is a way to communicate that something is important. It is also common to use the flower as an offering to worship all different hierarchies. Many flowers have symbolic meaning, and their names convey a special message. A lot of art and craft are inspired by the use of flowers. It is also a common decorative element considered appropriate for any occasion, from welcoming guests at home to social gatherings and festivals.

How flower represents Thai core value



Wai

The greeting is driven from the Indian influence. The hand is put together in the lotus shape, in a way is a representation of the floral offering.



Flower Offering

The beliefs of giving flowers as an offering is connected to Buddhist and Hinduism as each types of flower has its spiritual and symbolical meaning.



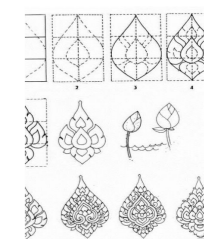
Floral Garland

A craftsmanship skill of organizing flower in a form and pattern. Thai valued delicate ornament as it shows the level of richness and attention towards details.



Traditional Art and Craft

Flowers are always in every traditional Thai ornament, from three dimensional architectural elements to two dimensional paintings.



Thai Order

The form and patterns are originated from mostly natural element such as flower, leaves, fire, water and cloud.

SELECTED ELEMENTS OF THAI CULTURE

WAI

WHAT IS WAI ?

Wai consists of a slight bow, with the hands pressed together in a prayer-like gesture. It has its origin in the Indian Añjali Mudrā, like the Indian namaste and Burmese Mingalar Par. The higher the hands are held in relation to the face and the lower the bow, the more respect or reverence the giver of the wai is showing. Wai is traditionally observed upon formally. Wai is also common as a way to express gratitude, beg, or to apologise.



MEANING AND HISTOY

The word often spoken with the wai as a greeting or farewell: 'Sawasdee.' This verbal greeting is usually followed by "kha" when spoken by a female and by "krap" when spoken by a male person to convey politeness. Derived from the Sanskrit svasti (meaning 'well-being'), it had previously been used in Thai only as a formulaic opening to inscriptions. The strongly nationalist government of Plaek Pibulsonggram in the early 1940s promoted its use in the government bureaucracy as well as the wider populace as part of a wider set of cultural edicts to modernise Thailand.



IMPORTANCE

Waiing remains to this day an extremely important part of social behavior among Thais, who are very sensitive to their self-perceived standing in society and minding their politeness with others. It is also frequently used as an accompaniment to an apology. There are many levels of how to wai, given the different in hierachy of the subject. It is not proper to wai someone younger or in lower hierachy except in return for their wai and one should always return a wai that is offered as a sign of respect. Corporate wais, such as those performed by convenience store cashiers, generally are reciprocated with a smile or a nod.



DIFFERENT LEVEL OF WAI

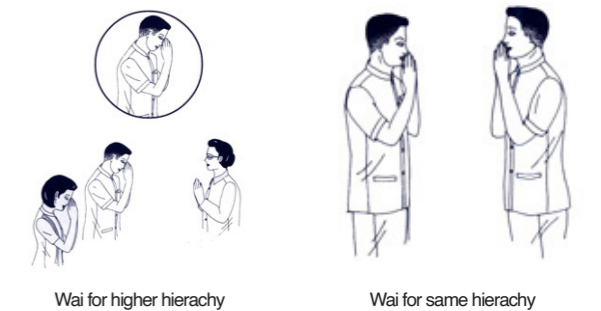
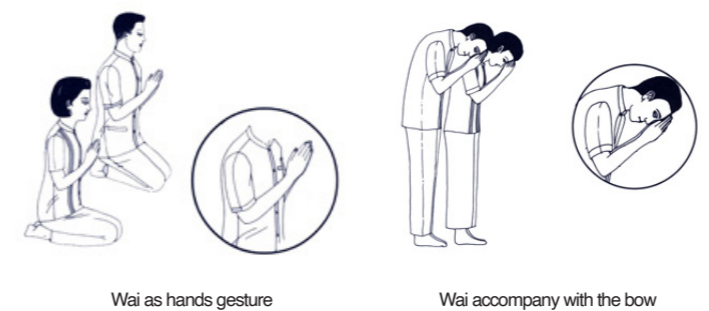
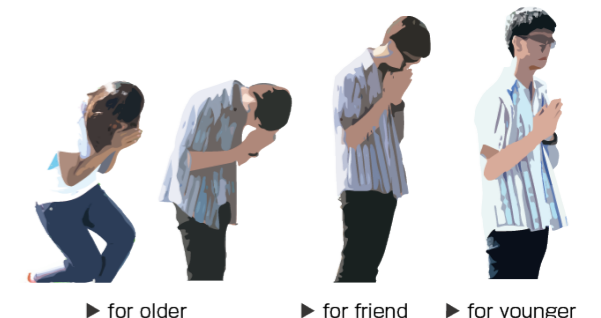
There are in general 3 levels

Level 1: offering respect to the Buddha, Dharma and monks, as well as archaeological sites or religious sites due to Buddhism.

Level 2: rfor paying respect to elders or people from higher rank, including parents, grandparents, grandparents, elders, teachers.

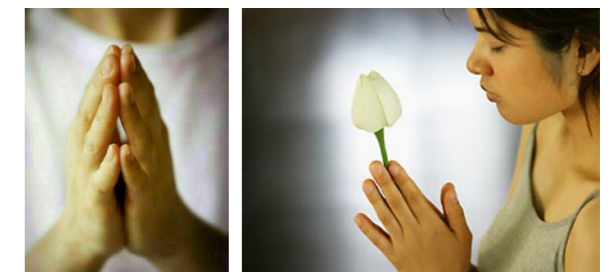
Level 3: for paying respect to induvidual of the same hierachy or to give the wai back to someone of lower status.

It is also notable that people lower their head in different degree according to the level of respect. The way of Wai is also differ in some particular hierachy for example the wai given to the king or people from royal monarchy is different.



WAI AS A SYMBOL OF OFFERING

Wai also has a symbolic meaning connected to the flower offering, as the hand gesture convey the shape of lotus flower. The word Panom (Thai: พนม) means 'high end' refers to something with a spike end, for instance mountain and lotus. It is also a verb to describe how wai should be represent as hands making a gesture like a lotus shape.



SELECTED ELEMENTS OF THAI CULTURE

FLOWER OFFERING

Flower is one of the symbolic offerings in Buddhism. Each flowers have their own spiritual meanings and so it is mindfully selected. Many flowers such as Lotus has a connection deeply with the methodology, religion, and believes.



FLOWER IN BUDDHISM

Flowers, combined together with incense, lamps, perfume and food represent one's devoting all their senses to their spiritual practice. Flowers represents the aspiration to achieve the body of the Buddha as well as the teaching of impermanence.



SYMBOL OF RESPECT

Flower are sometimes put into garland. They are used as a symbol of respect and showing importance. They are, therefore, given as a gift or offering. Sometimes people keep their garland as a sign of good fortune. Flower also convey spiritual meaning and a lot of flowers has beautiful shapes and good smell, thus, many of them are considered auspicious elements.



An example of giving flower decorations as respect is in the Thai's festival called Loy Kratong. This tradition is set to exorcise and pay respect to the Goddess of the river, Kongka. Flower offering are given to the river with candles and incense. Sometimes also coins and nails as it is believing to bring fortune and get rid of misfortunes respectively.



Flower are also used in important ceremonies, for example, in teacher's ceremony which students pay respects to their teachers in order to express their gratitude and formalize the student-teacher relationship.



FLORAL GARLAND

Garlands are used as offering, decorations, and for many symbolical meanings. One of the most common typology of garland found throughout Thailand is Phuang Malai, which are flowers woven into different shapes and designs and used for different occasions. They are one of these offerings that are used during various ceremonies and festivals.



THE USE OF PHUANG MALAI

They are commonly used through out the country in daily life. Some example includes:

- Hung in motor vehicles for luck and with the hope of reducing the risk of accidents – these garlands can also be used to pay respect to any other holy statues or ornaments also kept in the vehicle.
- Offered to Buddhist statues or statues of Hindu gods as a way of paying respect and earning merit.
- Worn by the bride and groom at wedding ceremonies.
- Offered to important visitors and dignitaries.
- Used by business people to attract luck and pay respect to any shrine they may keep on the premises.
- Offered to spirit houses as a way to stay on the right side of dead relatives.
- Offered to monks as a way of showing respect.



SELECTED ELEMENTS OF THAI CULTURE

UBA

Uba are flowers that is strung into one or more strands arranged in order from large to small. The length depends on the suitability of the job. Uba is used also as a part of Phuang Malai and is one of the basic element of Thai floral garland. They are fresh flowers strands together and hung on various locations such as door, window, etc. to decorate the place for pleasure, as the decoration moves with the wind and gives nice fragrance and movement.



BAI SRI

They are a kind of decoration made from flowers and banana leaves. For example, Bai Sri Su kwan is for a superstition ritual used to celebrate important events and occasions, like births and marriages and also entering the monkhood, departing, returning, beginning a new year, welcoming, bidding farewell, etc.



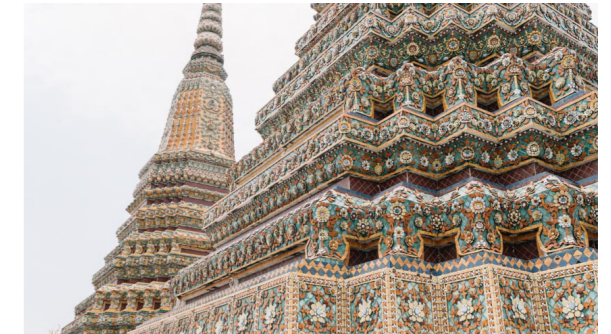
KHAN MAK

The Khan Mak are a kind of container with dowry for the bride inside. They are a crucial part of Thai wedding ceremony ritual, which is often decorated with flower garlands. A lot of elements in Khan Mak are symbolic elements with good meanings. There are 2 types of Khan Mak, the primary and secondary. Primary Khan Mak includes the marriage ring, dowry, and other auspicious elements. Secondary Khan Mak includes deserts, boiled chicken, pig, fruits, etc. They both are used in the parade in morning ceremony accompany with all the family and friends, dancing and singing.



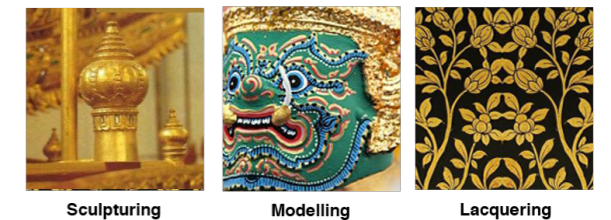
TRADITIONAL ART AND CRAFT

Traditional Thai art is primarily composed of Buddhist art. Traditional Thai sculpture almost exclusively depicts images of the Buddha, being similar with the other styles from Southeast Asia. Traditional Thai paintings usually consist of book illustrations, and painted ornamentation of buildings such as palaces and temples.



CHANG SIP MU

They are a groups of Thai artisans established to conserve and perform traditional Thai art and craft. It is considered a branch of culture that is important to preserve and pass on. Nowadays, these group of artist and artisans are usually occupied with maintenance works and works which require traditional specialties. Technicians consist of the Drawer, Carver, Engraver, Lather, Caster, Sculptor, Modeler, Lacquerer, Metal Beater, and Plasterer.



FLOWER IN THAI TECHNIQUE

The use of floral elements are seen through these techniques, mostly carried by the artists and artisans. Flower in art and craft are considered an auspicious elements. Sometimes they are used as symbolic element for offering and paying respect. Flower are found in art and craft in many technique and through out the history. They are in the form of shapes and patterns.



SELECTED ELEMENTS OF THAI CULTURE

THAI ORDER

Thai order is driven from natural elements. The method of drawing order is called in Thai Puk Lai which means binding of patterns. The order are considered with 4 aspects, including:

- Stripes in the Thai pattern are gentle.
- Suitable distance distribution
- Use of delicate patterns
- Patterns are in harmony

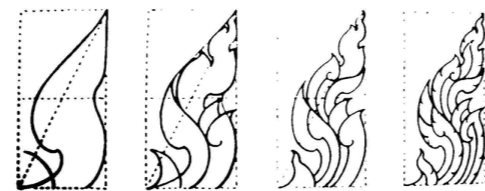
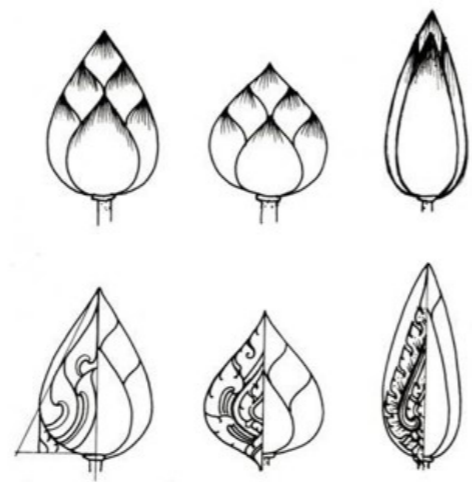
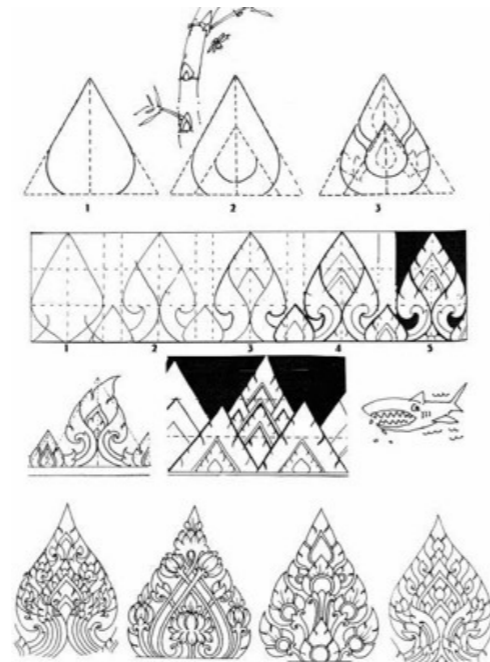
Thai Order can be divided by type of drawing

- Kranok – drawing of fire and floral drawing
- Nari – drawing of human and deities
- Krabi – drawing of inhuman like giants and monkeys
- Kacha – drawing of animals



FLOWER IN THAI ORDER

A lot of orders are inspired by natural elements including flowers. Floral elements are used a lot in temples as a symbol of offering to the Buddha and the Triple Gem. Flower are the most basic form for people who learn Thai order as Kranok is inspired from lotus shape.



FLORAL ELEMENTS IN THAI CULTURE

CHARACTERISTIC

NATURAL



Lotus (Thai: Bua)	Jasmine (Thai: Mali)	Gardenia (Thai: Pud)	Crown Flower (Thai: Ruk)	Champak (Thai: Jumpl, Jumpa)	Bullet Wood (Thai: Pikul)
Symbol of virtue and is deeply connected with Buddhism. It is also a sacred plant.	Flower of Mother's Day and symbol of pure, loving, and gratitude.	Similar to jasmine, white color and nice fragrant conveys pure and gentle gratitude.	The name means 'love' in Thai. It is used a lot in auspicious events such as weddings.	There are beliefs that Champak is a sacred tree and is important for royal court tradition.	Is believed to be from heavenly garden. It is also the symbol of wealth and prosperity.

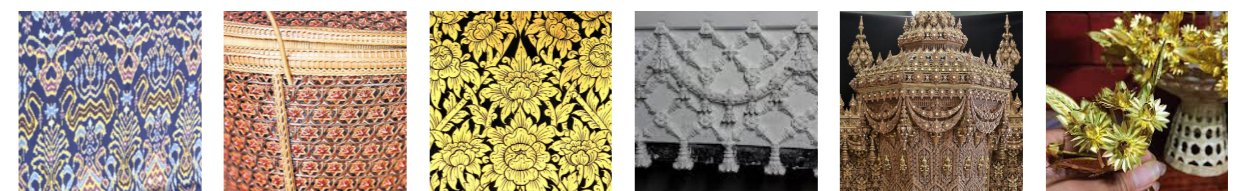
Thai traditionally likes to make flower into a decorative elements. They are usually for a better form and delicacy to be use as a proper offering for higher hierachy. It is also a way to increase the value and meaning of the object.

GARLAND



Lotus are often folded before giving as offering.	Malai often use jasmine for its fragrant and meaning.	Gardenia is more resistance than jasmine and are use for decoration.	Crown flower is used for its resistance and shape.	It has good fragrant and are often used at the tip of decorations.	They are used for its shape and fragrant. It is also used when dried.
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MOTIF



Textile Weaving Painting Architecture Wood Work Jewelry

Thai craft are generally delicate and elaborate. They are also very detailed. Some of the main characteristic includes the use of floral elements arranging in a shape, form, or an order.

CONCEPTUALIZATION

3

This chapter explains how the concept is formed in relation to the research findings and insights.

DESIGN CONCEPT

Concept Forming

According to the research, I found some elements repeatedly presents in the culture. To represent Thailand in a way that deeply connected with its culture from surface to deeper value, I want to combine these elements together to tell a story of Thailand through its texture and symbolical meaning.

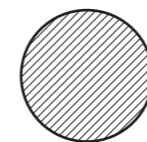


'Demure' is a word which originates with an Old French phrase de (bon) murs "of (good) manners. Modern French moeurs "custom, lifestyle" is the descendant of murs. This word was inherited by French from Latin mos, moris "manner, habit, custom". A demure person can be described as polite and a little shy. A demure outfit is a modest one.



FLORAL CULTURE *From Belief to Tradition*

The inspiration I have picked up is from the use of flower in Thai culture. Thai culture, infact, is a mix of different culture that had been picked up by locals and developed to fit their preference and aesthetic. I found floral culture as a share value of Thais through out the country. It importance can be seen from the excessive use of floral elements in other form of expressive culture. It holds an importance place in Thai people life. Floral culture in Thailand can be traced back to many culture, from craft to everyday life. One of the most meaningful elements which Thais use to intepret their feelings. From gratitude to deep respect. Best wishes and loves.



COMMON MATERIAL *Thai Way of Life Through Surface*

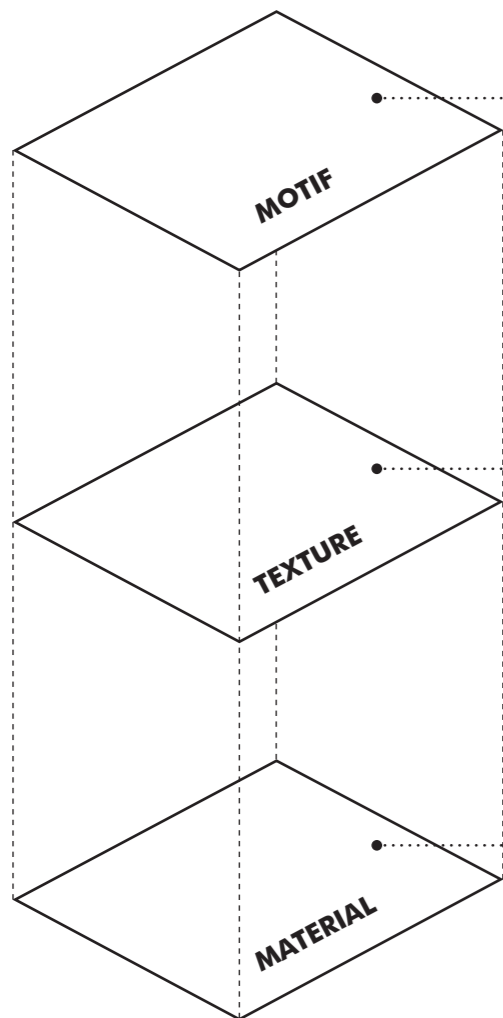
Some elements are integrated into Thai way of life deeper than the others. Common elements are found locally and they are produced with traditional technique passed down from generations to generations. The humble local material are easy to find and together with the deep passion for delicacy, surface treating technique are then developed. The techique itself is a part of the culture reflecting the belief and way of thinking behind.

DESIGN CONCEPT

Integration of Layers

The concept is to use floral motif to represent the meaning, together with the use of texture applied to the contemporary style to show the delicacy of the surface. This texture then applied on a natural material that best represent the feeling and the value correspondent to the floral motif.

WHAT



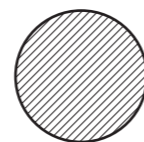
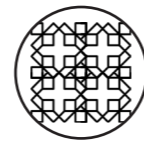
WHY

3 MEANING
Convey the *symbolical meaning* through the use of shapes and form.

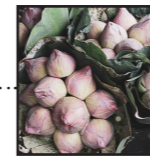
2 COMPOSITION
A Seamless Patternwork. Create strong *attention to delicacy* with texture.

1 PERCEPTION
Representing the surface through the use of *common material*.

HOW



INSPIRATION



LOTUS



JASMINE



GARDENIA



CROWN FLOWER



CHAMPAK



BULLET WOOD

MESSAGE
Auspicious



MOLD



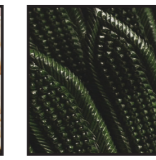
CARVE



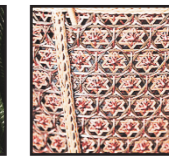
ENGRAVE



STAB

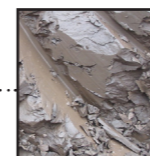


FOLD



WEAVE

MESSAGE
Delicate,
Elaborate



CLAY



WOOD



SLATE



BANANA STALK



BANANA LEAVES

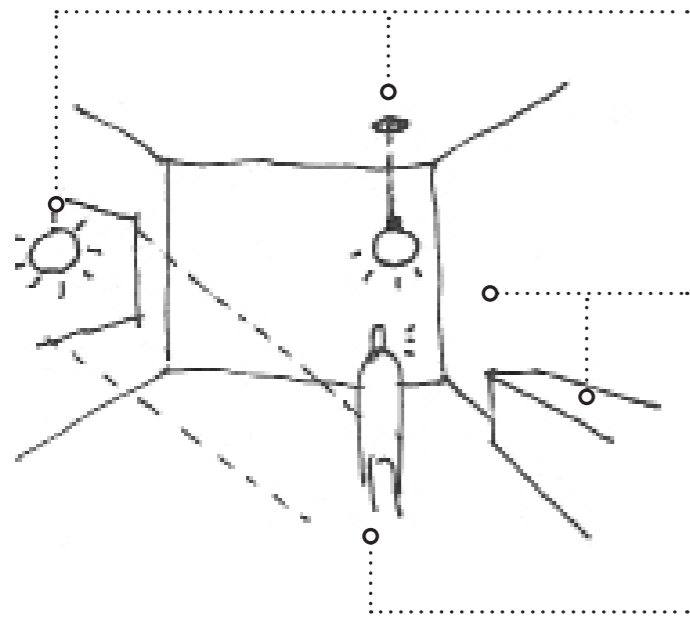


BAMBOO STRIP

MESSAGE
Modest,
Humble

SPATIAL STRATEGY

RELATIONSHIP OF ELEMENTS



Natural & Artificial Lighting

+

Use of Laminate Surface
- furniture
- wall
- etc.

+

Human Perception of Material

ASPECTS IN CONSIDERATION

REFLECTION
COLOR RENDERING
SHADE/SHADOW

MANUFACTURING
INSTALLATION

SHAPE & FORM
MEANING
MOOD & TONE
TOUCH TEXTURE

PERCEPTIONS



VISUAL

- Lighting
- Color
- Texture
- Pattern

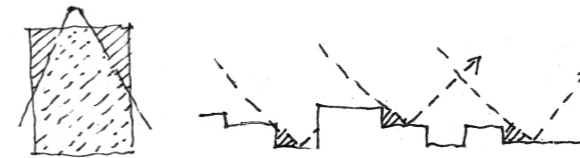


TACTILE

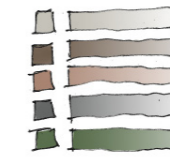
- Texture

1. INTEGRATION WITH LIGHTING

Light is the final finishing of the surface. When changing the light, the look of surface can be changed completely. The design of laminate surface, together with CLEAF, involves also not only how laminate look like but also the texture embedded on the surface.



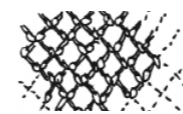
The texture of surface effects how shadow is created when hit with light from different directions.



The color of material and the color of light is also to be considered while design.

2. TECHNICAL REQUIREMENTS

Considering the laminate surface, produced by CLEAF, generally targets interior designers, the use of laminates are mostly for interiors and furniture. As the function of the surface makes it interact closely with the user of the space, the fine detail of surface should be considered as well as how it could be manufactured and use easily.



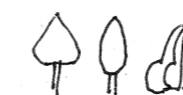
The seamless pattern of surface has to be easily connected when installing and cutting.



The precise embossing technique helps in enchanting the effect of texture on surface.

3. HUMAN PERCEPTION

Using the senses, people can interpret the information acquired by their bodies to their understanding of the environment. Surface made up a lot of visual input to the brain. Different forms can be interpreted differently for people from different culture. Colors convey mood and tone. Touching the surface can also implement impression in addition to the 'visual touch' and create the deeper understanding of the environment, resulting in memory of the experience.



Shapes convey meaning. Floral culture of Thailand can be used to convey Thai identity through the use of its shape and form.



The texture of surface creates a deeper understanding, making it memorable. The delicate feelings can be transmitted by touching effect.

CASE STUDY

How do designers worked with interior and surface ?



Shaw Contract FORUM COLLECTION

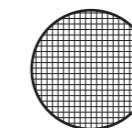
+

Contemporary Surface Structure



+

The designs include lines that merge and overlap, bold curves and strong graphical elements. Tactile comfort alludes to sisal, jute and natural handwoven references that add a crafted feel and a tangible sense of well-being.



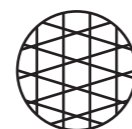
Machine-tufted broadloom and carpet tile patterns create precise details for a dimensional aesthetic in multi-level cut and loop patterns.



India Mahdavi JARDIN INTÉRIEUR

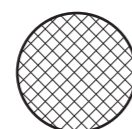
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Traditional to Contemporary



+

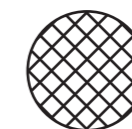
The design aesthetic comes in the form of rug collection for the traditional French manufacturer Cogolin. Entitled 'Jardin Intérieur', the collection focuses on Mahdavi's riffs on kilims and the Orientalist weaving pattern in a new light. Mahdavi created six different patterns that can be assembled into a single composition. It is a contemporary twist on the kilim challenged Cogolin's traditional ways of working.



Rattanakosin Pagoda PORCELAIN MOSAIC ART

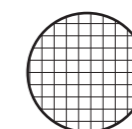
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Forming Pattern from Fragments



+

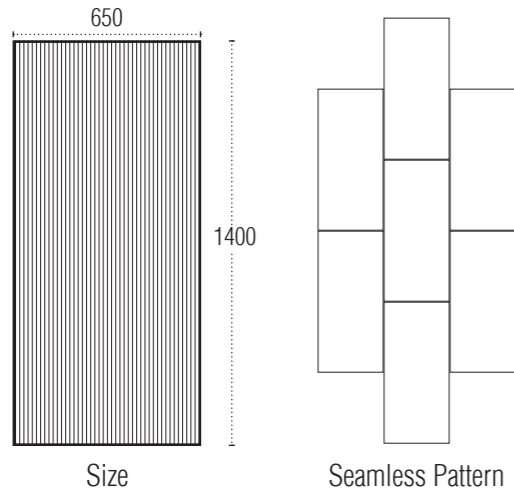
The collection of broken porcelain and potteries from tribute junk ships are used in making the mosaic. Millions of mismatched pieces are fit together creating a traditional Thai geometric pattern. Most of the flower petals are formed from a broken Qing Dynasty plate, and the leaves made from a green celadon pot with a distinctive cracked glaze. A lot of broken ceramics are also donated for the construction.



4 CREATION

This chapter contains the project realization continued from the concept including the surface realization and interior design integration.

SURFACE REALIZATION



Requirement

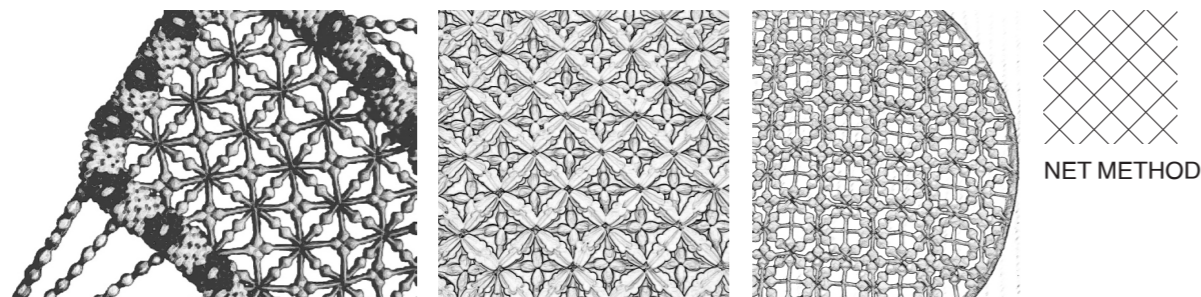
Given how the laminate is produced, the requirement of surface design includes the dimension of panel and how they are put together to form bigger surface.

The seamless pattern should be easily put together when cutting panel and putting them. By using the scale, color, and texture, the slight shifting can be treated so that it is not easily noticed.

INSPIRATION

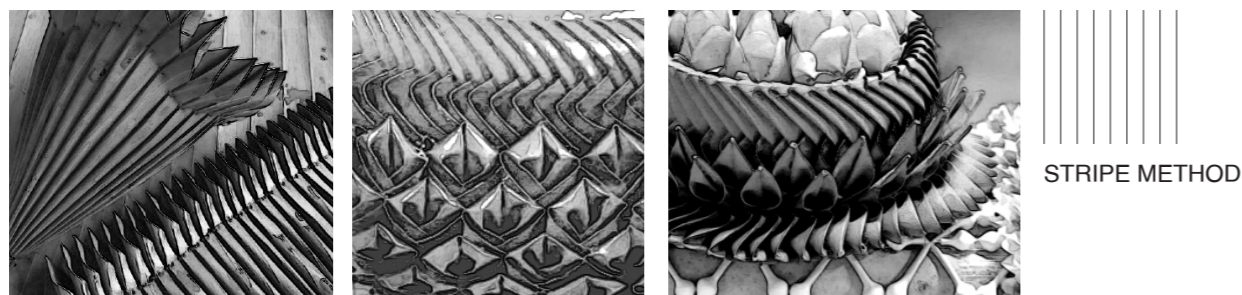
Traditional Floral Net Pattern

The floral net puts together the pattern from subunits. The pros of this method is that it can be connected on four sides to create seamless pattern, however this also made it more obvious when connected poorly.



Banana Leaf Container (Kratong)

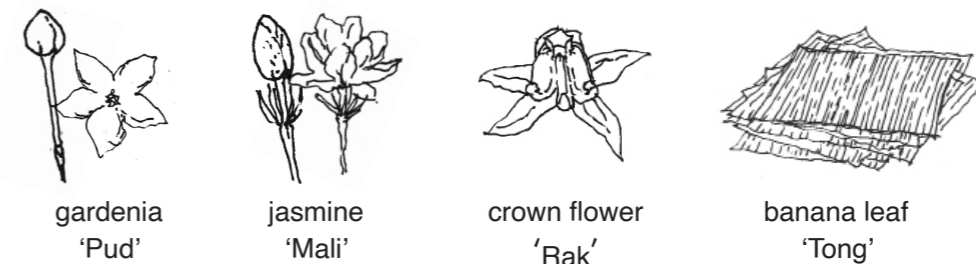
The one-way pattern made it easily connected seamlessly on the long side, however when cover three dimensional surface there will be parts which the pattern cannot be connected seamlessly as it is one-way.



According to the three layers concept diagram, the strategy of putting together elements are:

Floral Culture

The chosen flowers are commonly used in making floral nets. These nets are used commonly in Thailand as decorative elements in different opportunities such as welcome party, ceremonies such as weddings, or can be used just mere decoration to be hang by the windows. These flowers can be used in combination with banana leaves folded and sewed together to make 'Kratong', a kind of container decorated with patterns or flowers that used for different purpose.

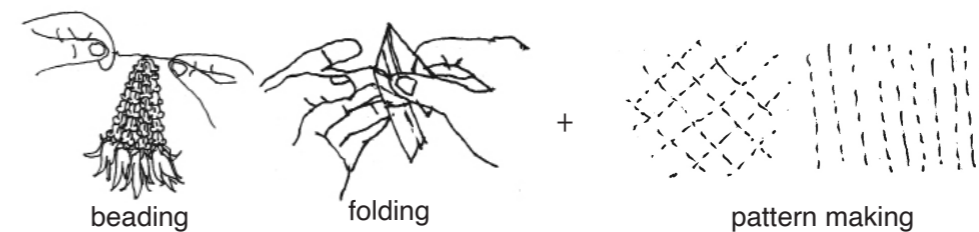


VISUAL FORM
Mind Perception

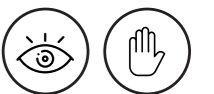


Crafting Method

To create texture, the traditional method in Thailand for flowers are to bead them together while banana leaves are usually folded and sewed together to make a plane. These kind of method creates repetitive patterns that can be put together seamlessly.



TOUCH TEXTURE
Visual and Physical Touch



Base Color & Texture

The use of common material as the base element, here is decorative paper for CLEAF laminate, is to provide the material color and texture for the visual touch. The decorative paper can also be printed easily, unlike the embossing. It can be an opportunities for creates varieties in color choices for designers.



base materials - common materials

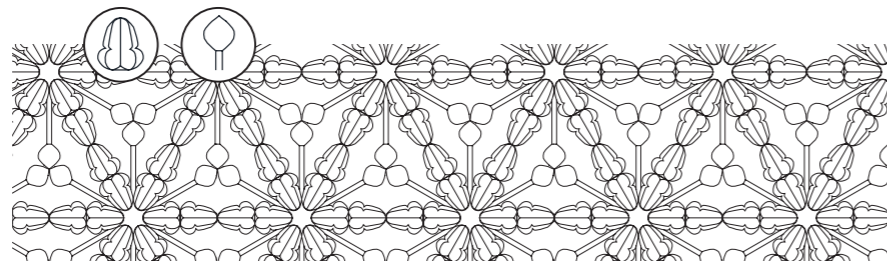
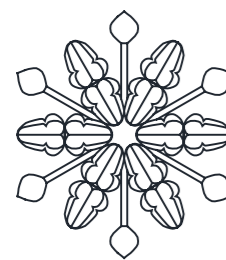
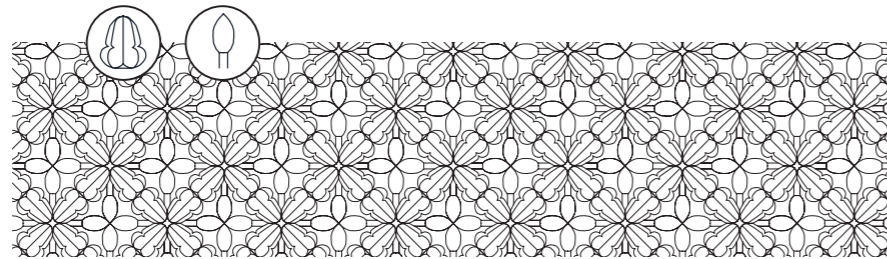
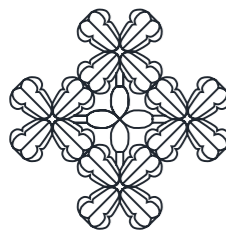
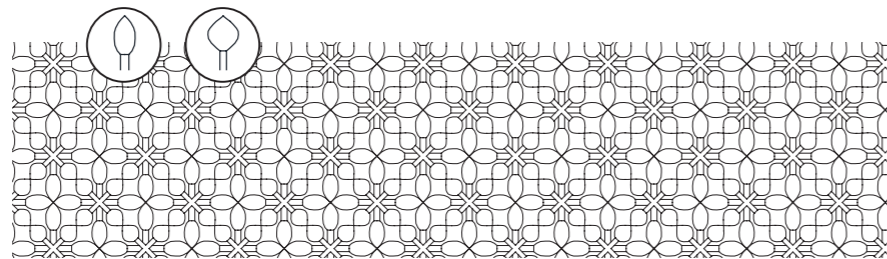
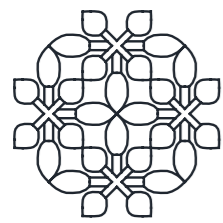
DECORATIVE PAPER
Visual Mood and Tone



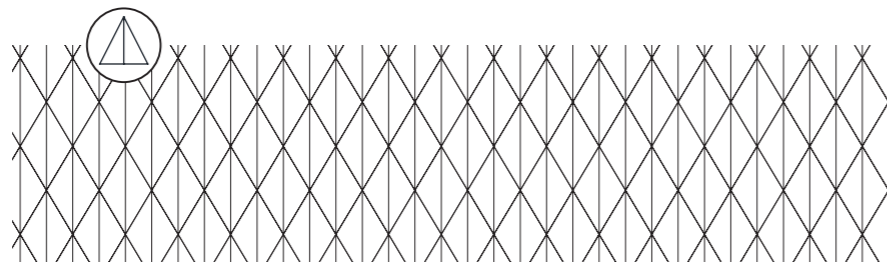
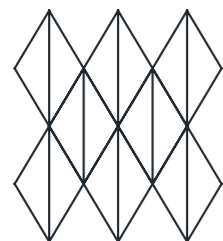
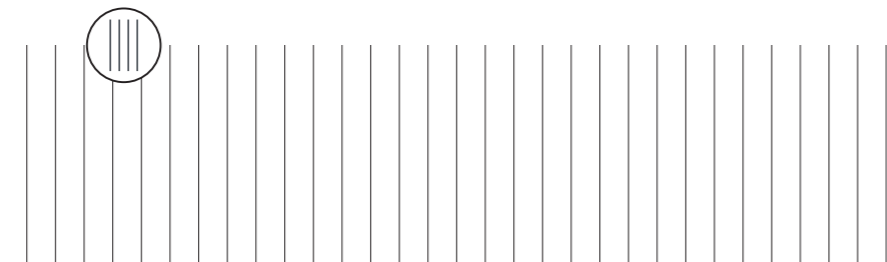
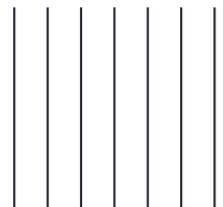
SURFACE REALIZATION

PATTERN FORMATION

FLORAL NET



LEAVES FOLDING

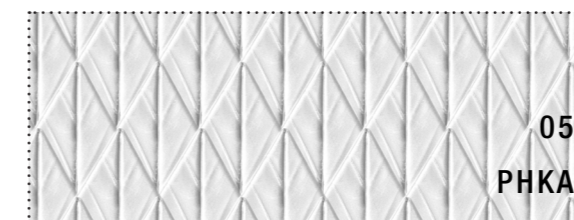
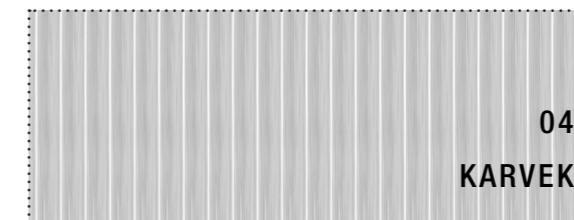
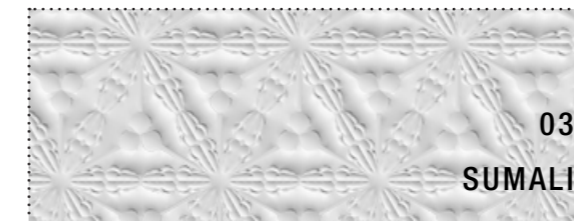
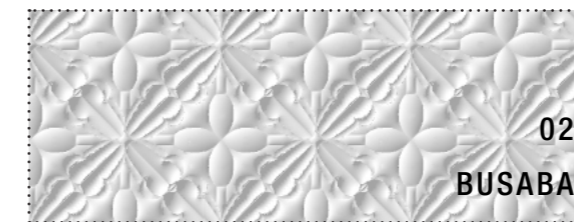
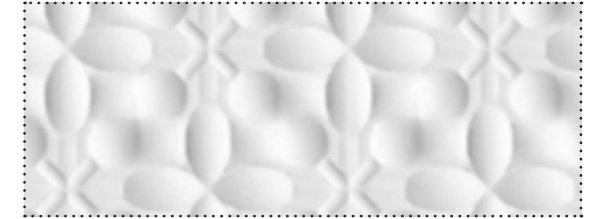
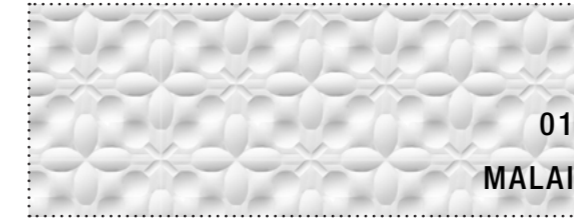


The flowers and leaves here are real scale.

EMBOSSING

NAMING

1:1 SCALE



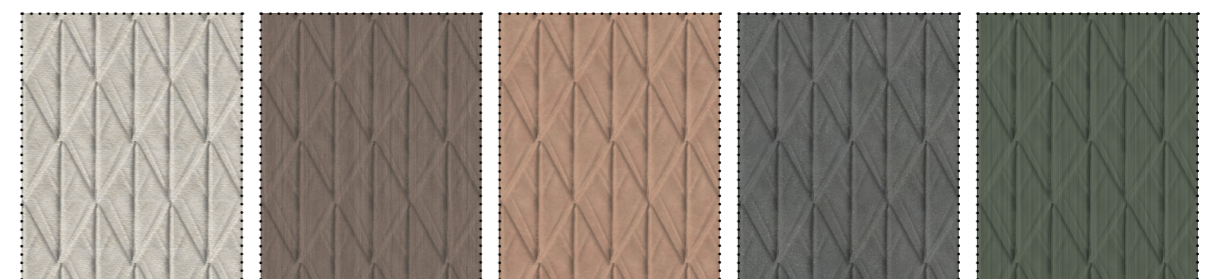
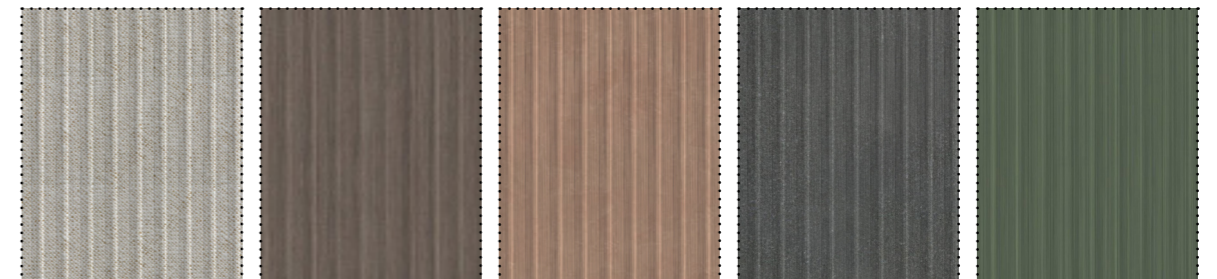
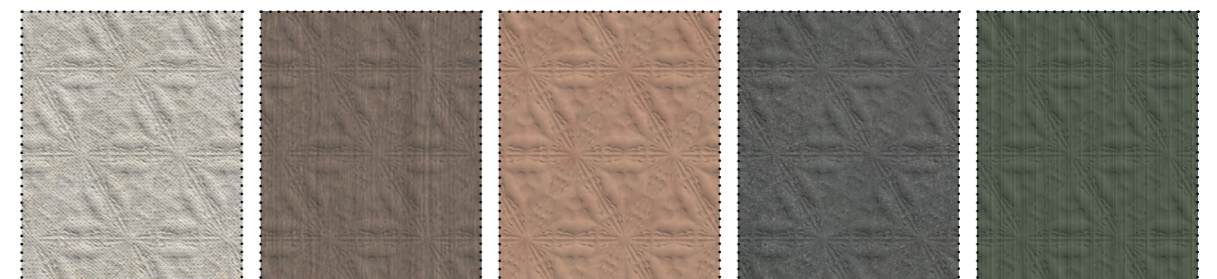
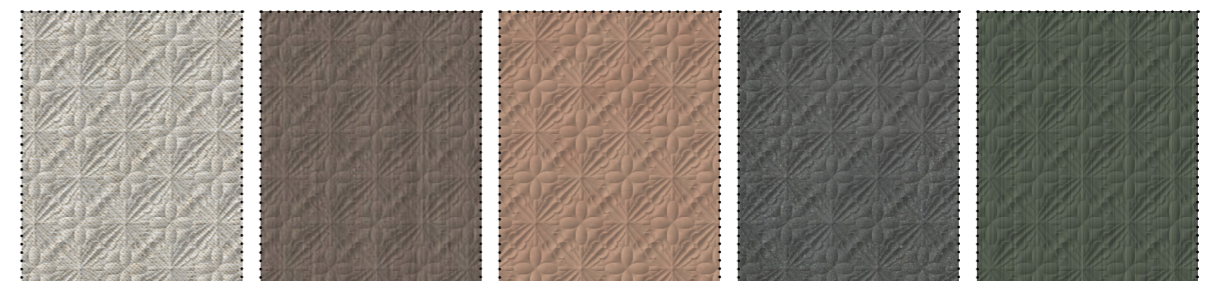
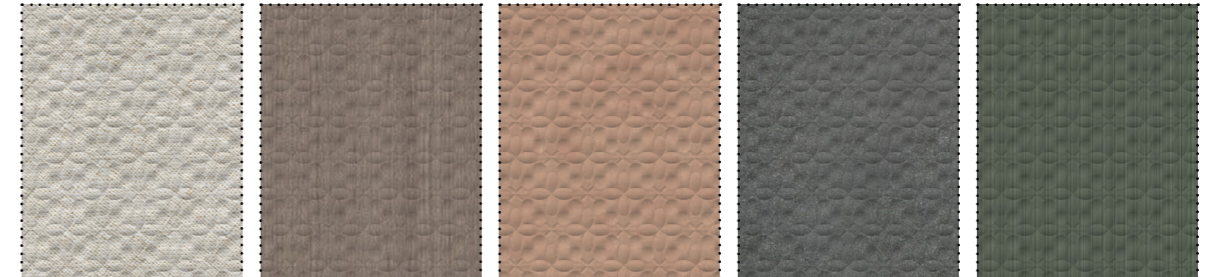
SURFACE REALIZATION

OUTPUT

BASE MATERIAL

FINAL RESULT OF DECORATIVE PAPER

VARIATION



OUTPUT
SURFACE REALIZATION

02
BUSABA
HEMP



05
PHKA
LEAF

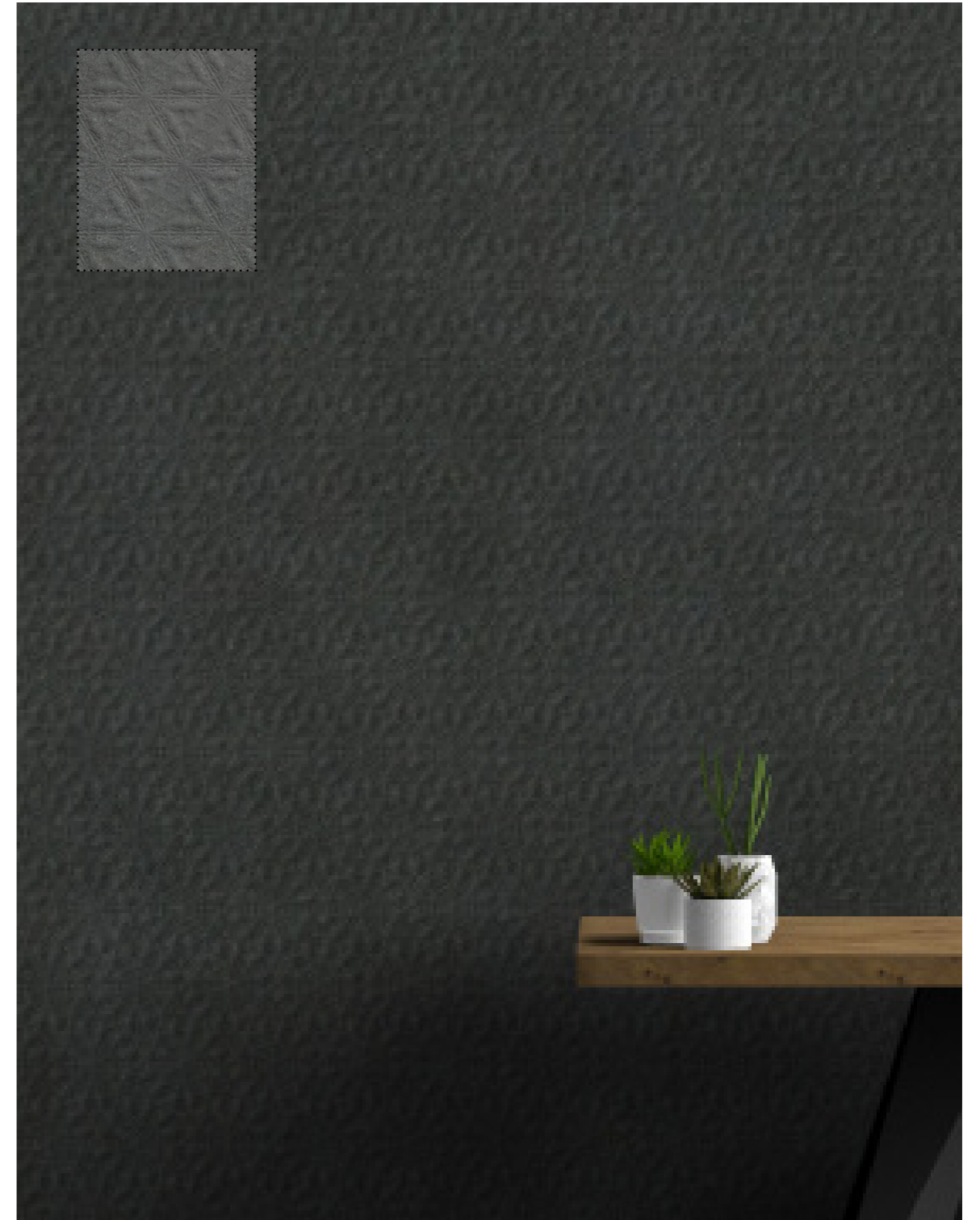


OUTPUT
SURFACE REALIZATION

01
MALAI
TERRACOTTA



03
SUMALI
SLATE



OUTPUT
SURFACE REALIZATION

04
KARVEK
TEAK

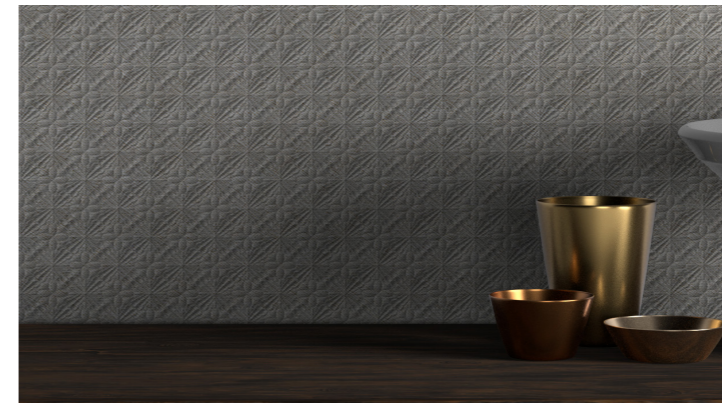


Integration with Interior and Spatial Design

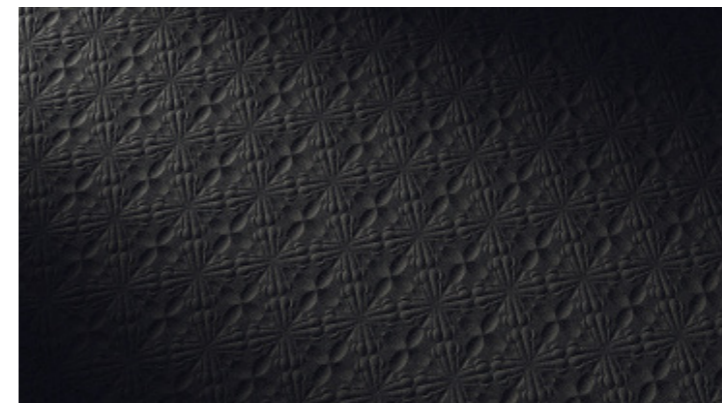
SURFACE EXPERIENCE



From the overall look, the surface becomes homogeneous, showing clearly the base material. The detail are vague and the impression of surface mainly comes from light and shadow created inside the space.



When approached closely, the detail of the surface becomes more visible. The visual touch sensation here is to the repetitive patterns that spread delicately throughout the surface. The physical touch sensation of the surface is also delicate,



Noticing the detail of the flowers and leaves patterns in a way reminds of its symbolical meaning in Thai culture, as these kind of decorations are use to convey good wishes.

STRATEGY

INTERIOR DESIGN



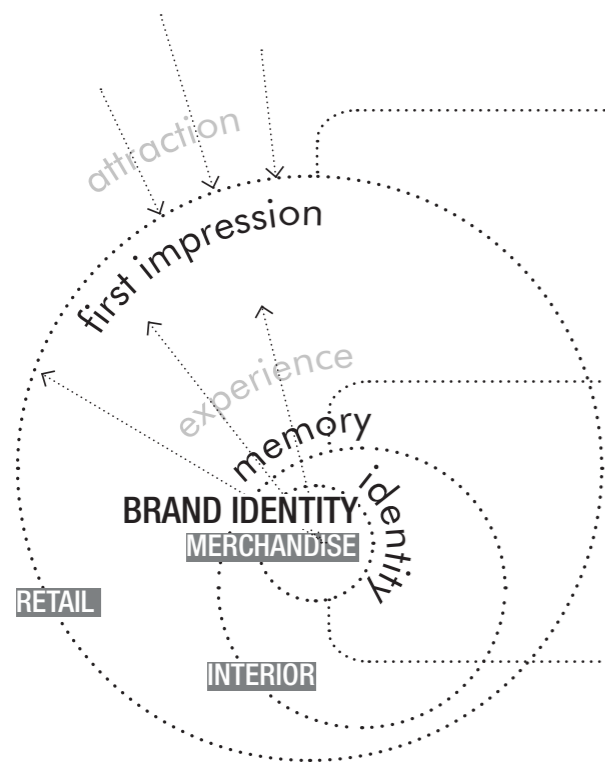
Concept Forming

The interior design tackles the challenge of putting together retail design with surface experience. By putting together, the concept of Thai Demurity with the desire to produce concept retails that bring out the product of the **3F of Thai design: Food, Fashion, and Furniture.**

The concept stores are made up of 3 stores of three different scales stores: the **single-brand** store, the **multi-brand** store, and the **pop-up** store. Focusing on fashion as the main merchandise, the stores aim to bring the 'Thai Demure' merchandise to the world market.

ELEMENT OF DESIGN

THROUGH SYNCHRONIZATION OF SURFACE SENSATION



FROM OUTSIDE TO INSIDE

ARCHITECTURE

Use architectural elements to state a strong visual impact on customers



SENSATION

While inside the space, the customer eventually experience the deeper sense of identity



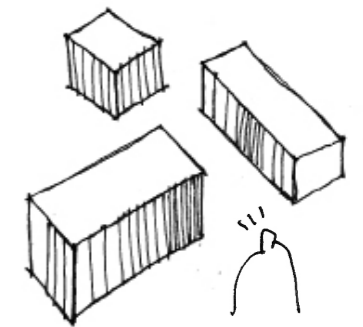
FASHION

The product that integrate itself as part of the whole

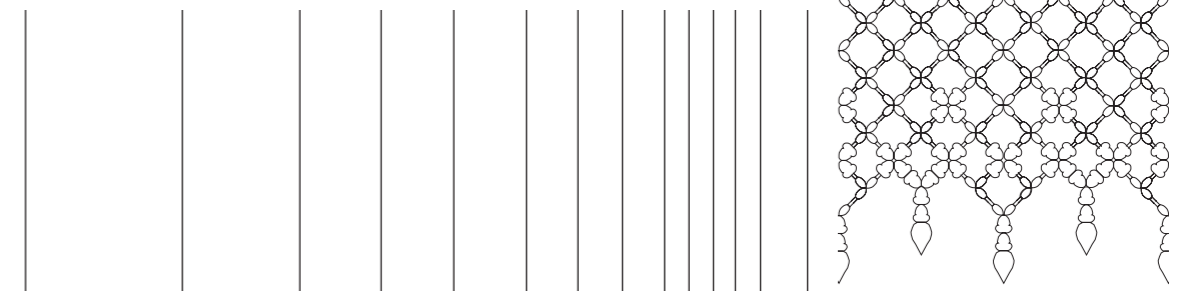


1 ATTRACTION

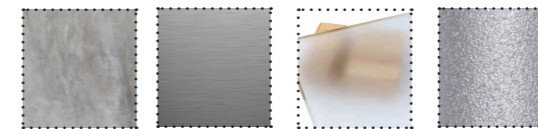
The three stores share the same element of acknowledgement to communicate synchronized image to customers.



1.1 Architectural Elements

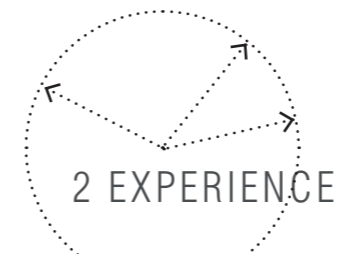


1.2 Mood and Tone



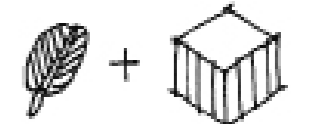
Using color and materials to communicate the mood and tone of the projects.

The **first impression** of customers towards the store, from a point of view of space design, is when approaching the store, Therefore, the attention towards the facade is required for identifying brand identity. By using simple repetition of facade elements in a **stripe** way and play with **rhythm** creates simple and characterized connection of forms between stores, together with elements from Thai floral cultures.

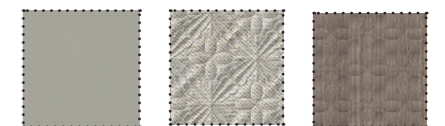


2 EXPERIENCE

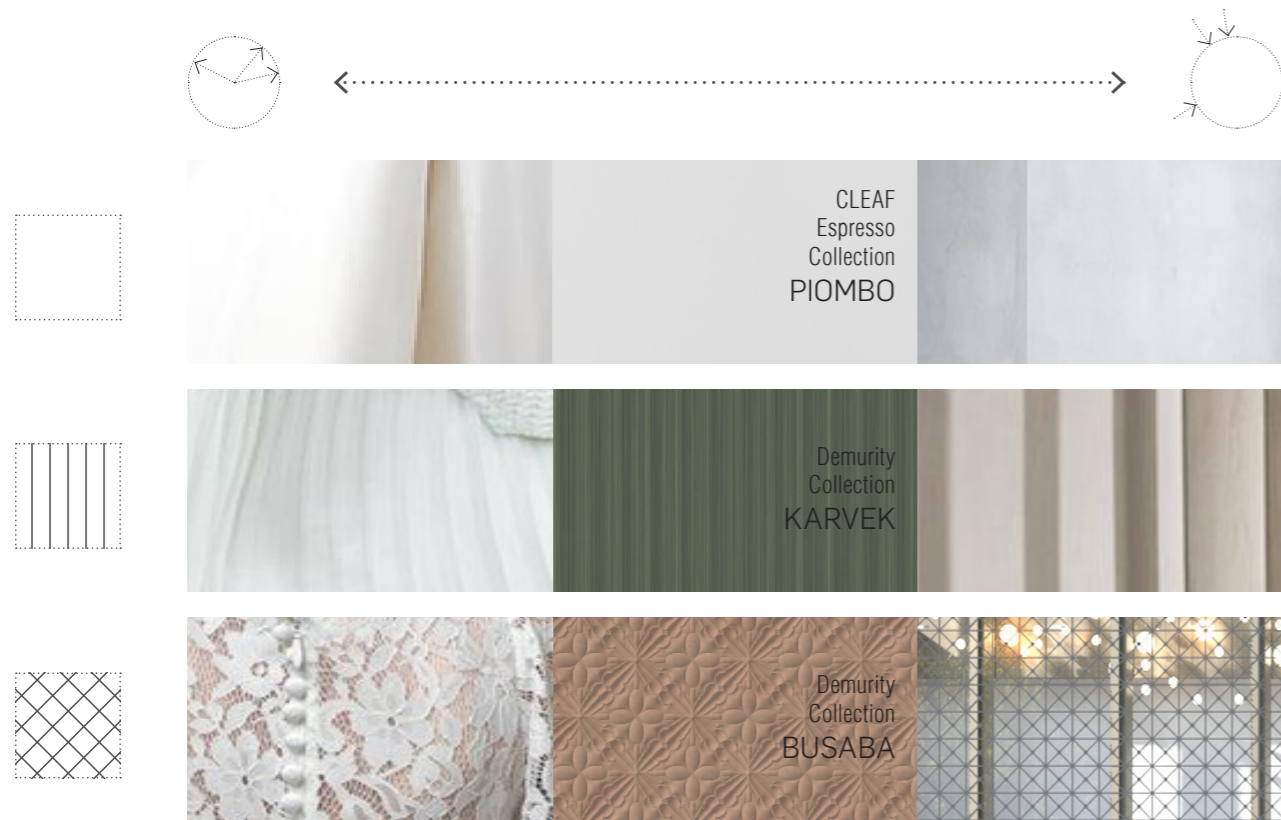
Creating memory of the brand identity through mood and tone, with subtle sensation of culture inside the space.



Through the use of **interior surface** synchronized with the surface of merchandise using: colors, mood, tone, shape, form, and proportions to unify them and strengthen their identities through the expression of surface.



STRATEGY INTERIOR DESIGN



Single-Brand Store WEDDING BOUTIQUE



'MOMENTOUS OCCATION'

Taken Thai designer's collection 'White Asava' as reference, the concept store suggest a contemporary wedding boutique with a subtle sense of Thainess while maintaining the international approach towards world-wide customers.

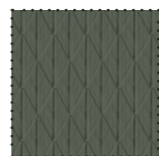
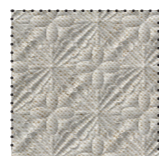
MERCHANDISE



Reference:
White Asava



SURFACE



Espresso
Collection
- PIOMBO -
CANAPA

Demurity
Collection
- BUSABA -
HEMP

Demurity
Collection
- PHKA -
LEAF

2 Multi-Brand Store THE MARKETPLACE



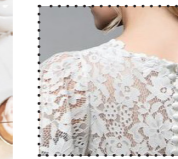
'CULTURE & COMMERCE'

A physical platform of carefully curated goods that stimulate growth and exchange of new ideas with regards to Thai designers, aiming to intersect the local culture and commerce with the international trends.

MERCHANDISE

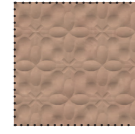


Reference:
Rotsaniyom
Asava
Poem



O&B
Torboon
Divana Signature

SURFACE



Yothaka
Satawat

Espresso
Collection
- PIOMBO -
CAMPANA

Demurity
Collection
- MALAI -
TERRACOTTA

Demurity
Collection
- PHKA -
LEAF

Demurity
Collection
- BUSABA -
TEAK

3 Pop-up Store TOTE BAG



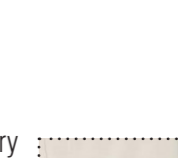
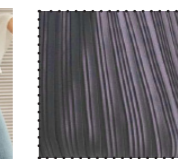
'SURFACE & IDENTITY'

Inspired by pleat surface of tote bags, the pop-up store interpretate 'pleat' as brand-identification element to promote products within the same visual concept. Combining together bags from different brands, the pop-up stores put together the surface of product with the surface of CLEAF panels to be used as highlight features.

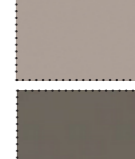
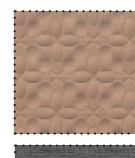
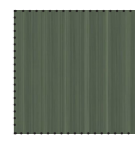
MERCHANDISE



Totenags
Reference:
Repleat Bag
Rotsaniyom
White Oak Factory



SURFACE



Demurity
Collection
- KARVEK -
LEAF

Demurity
Collection
- MALAI -
TERRACOTTA

Demurity
Collection
- SUMALI -
SLATE

Espresso
Collection
- PIOMBO -
CAMPANA

Espresso
Collection
- PIOMBO -
BEIGE

Espresso
Collection
- PIOMBO -
VISONO

INTERIOR DESIGN

OUTPUT

Single-Brand Store WEDDING BOUTIQUE

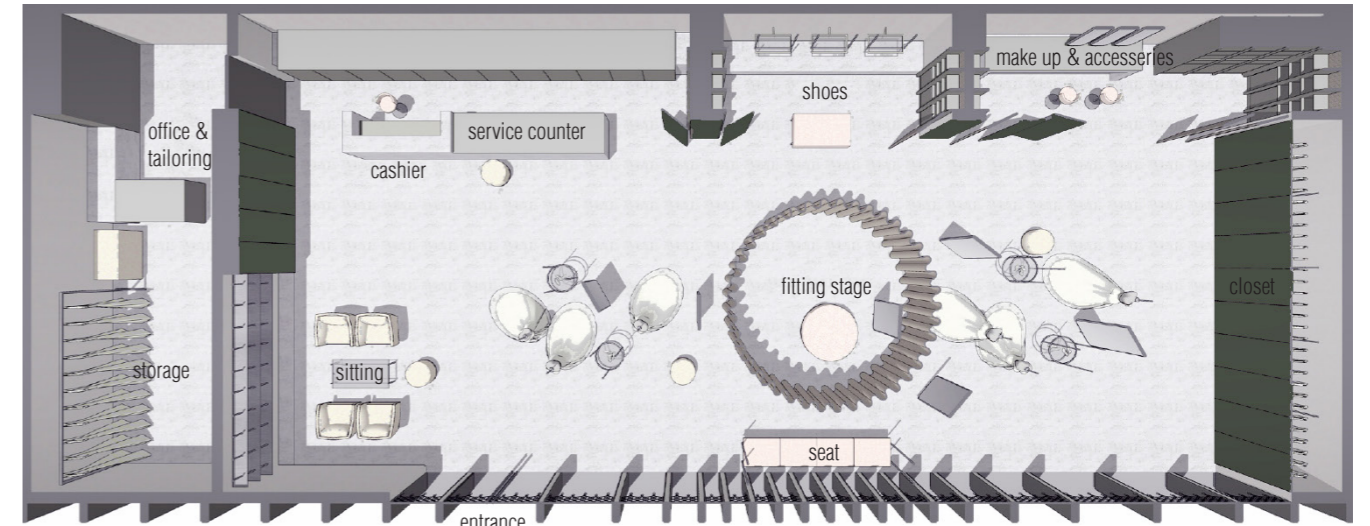
SHOWROOM			BACK OF HOUSE
WELCOME	SHOP	RECEPTION	SERVICE
Sitting Area	Display	Cashier	Office
Catalogue Shelve	Fitting	Service Counter	Storage
	Measurement		Workshop



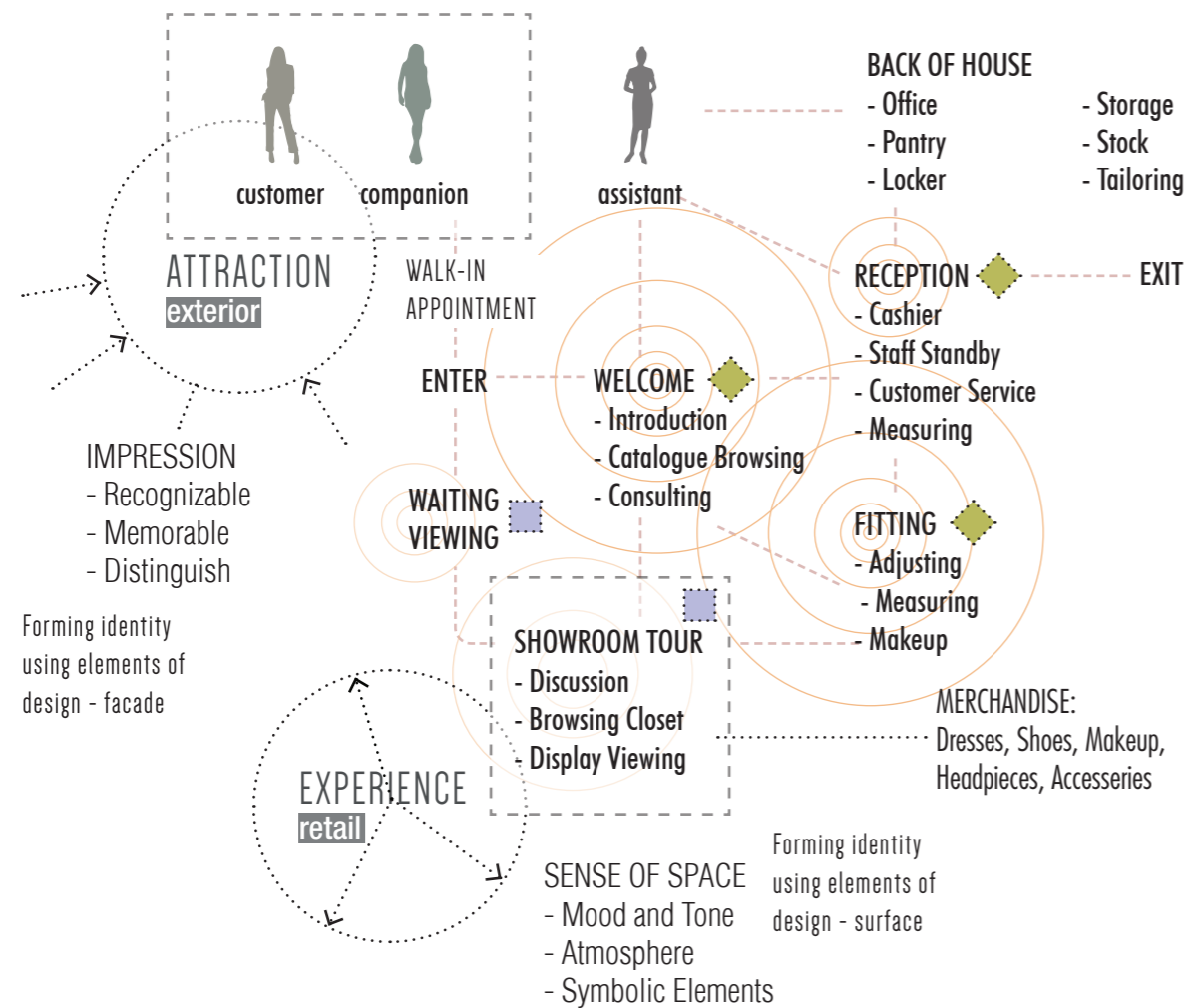
TOTAL PROJECT AREA : 245 SQ.M.
RETAIL 210 SQ.M. + BOH 35 SQ.M.)

REFERENCE:
White Asava Collection

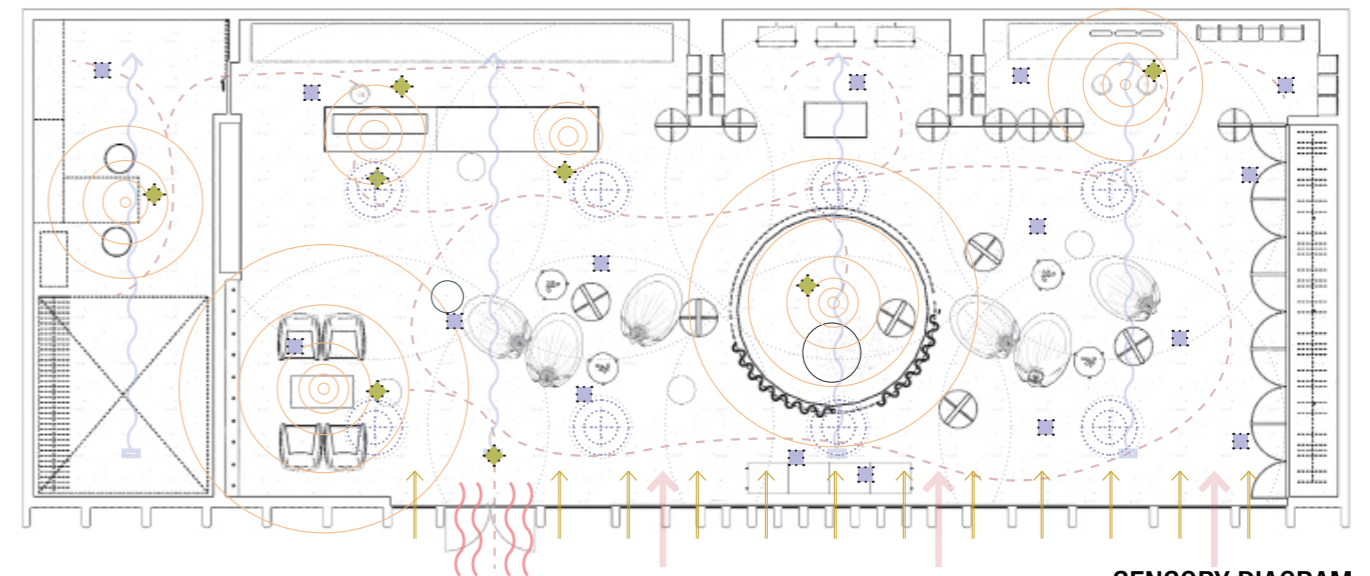
RETAIL PROGRAM SUMMARY



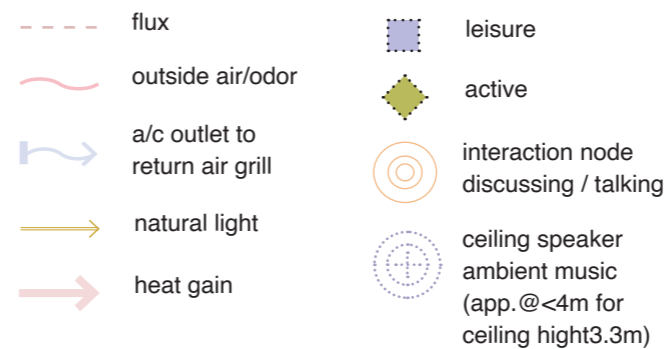
LAYOUT 1:150



RELATIONSHIP DIAGRAM



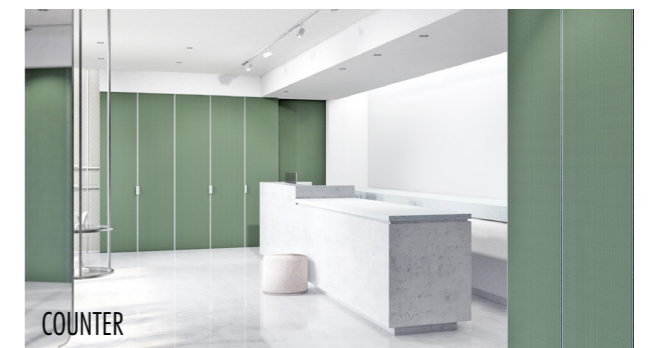
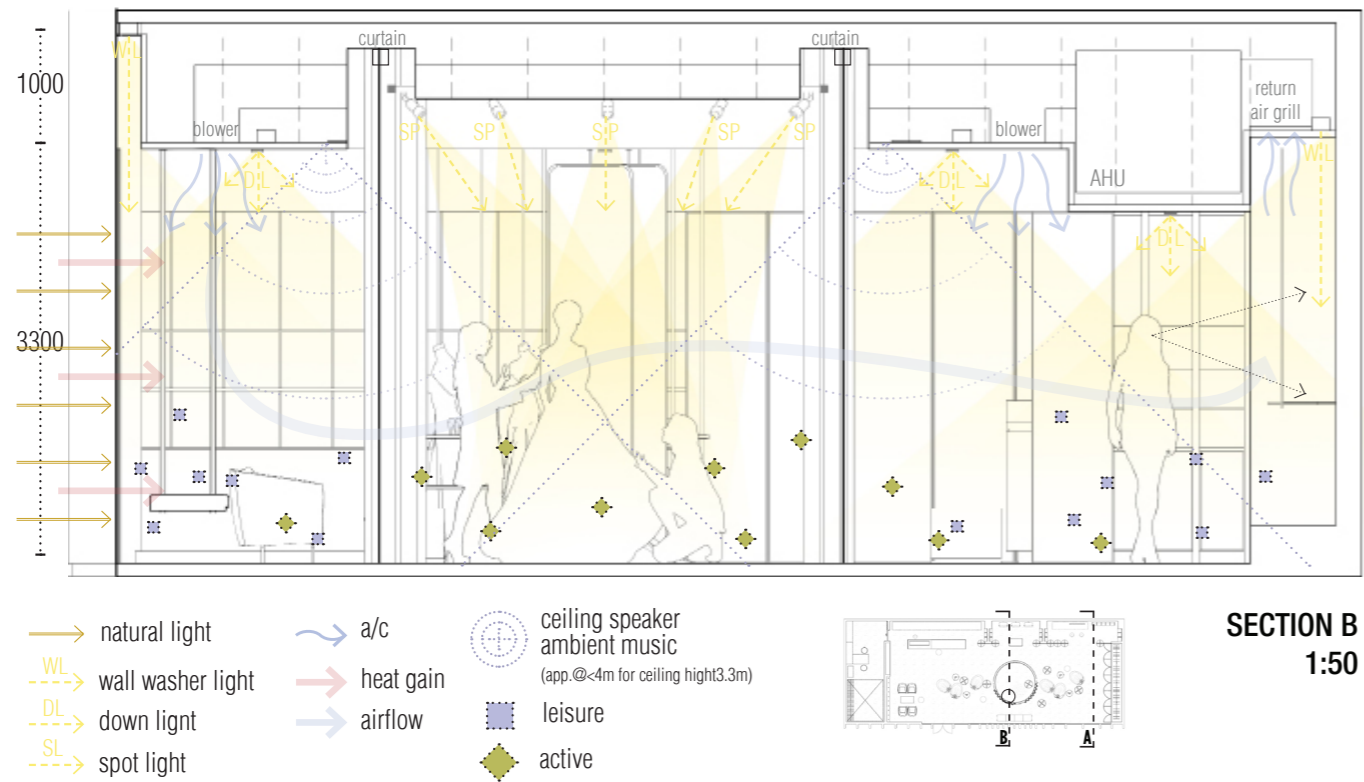
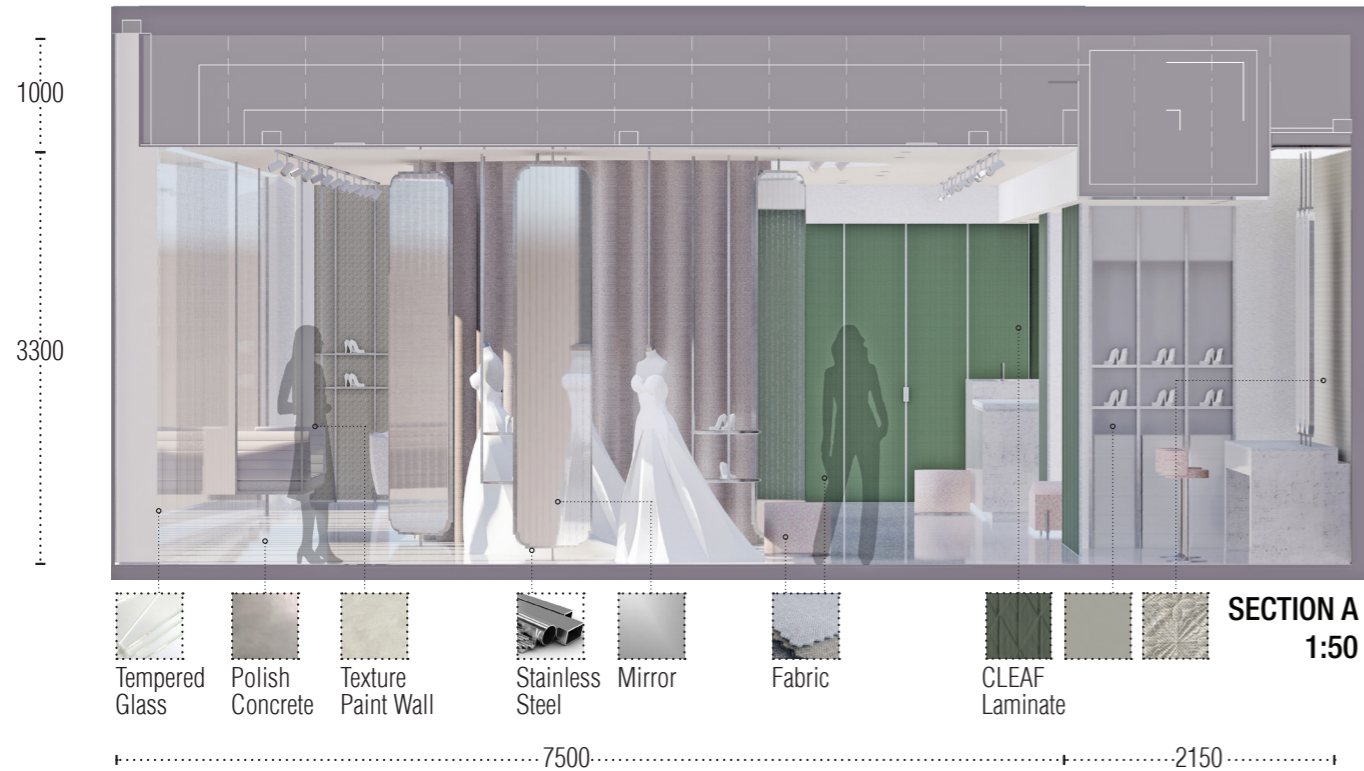
SENSORY DIAGRAM



FUNCTION DIAGRAM

OUTPUT INTERIOR DESIGN

Single-Brand Store WEDDING BOUTIQUE



OUTPUT INTERIOR DESIGN

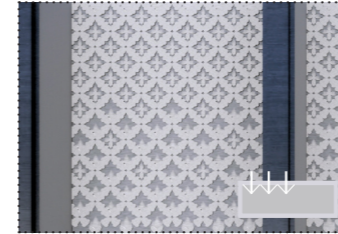
Single-Brand Store WEDDING BOUTIQUE

entrance

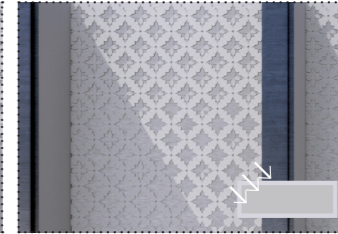
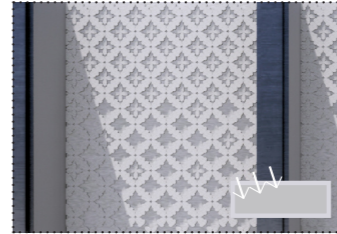
the fins act as a blind screen for interior privacy



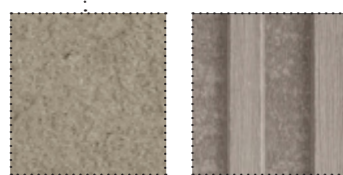
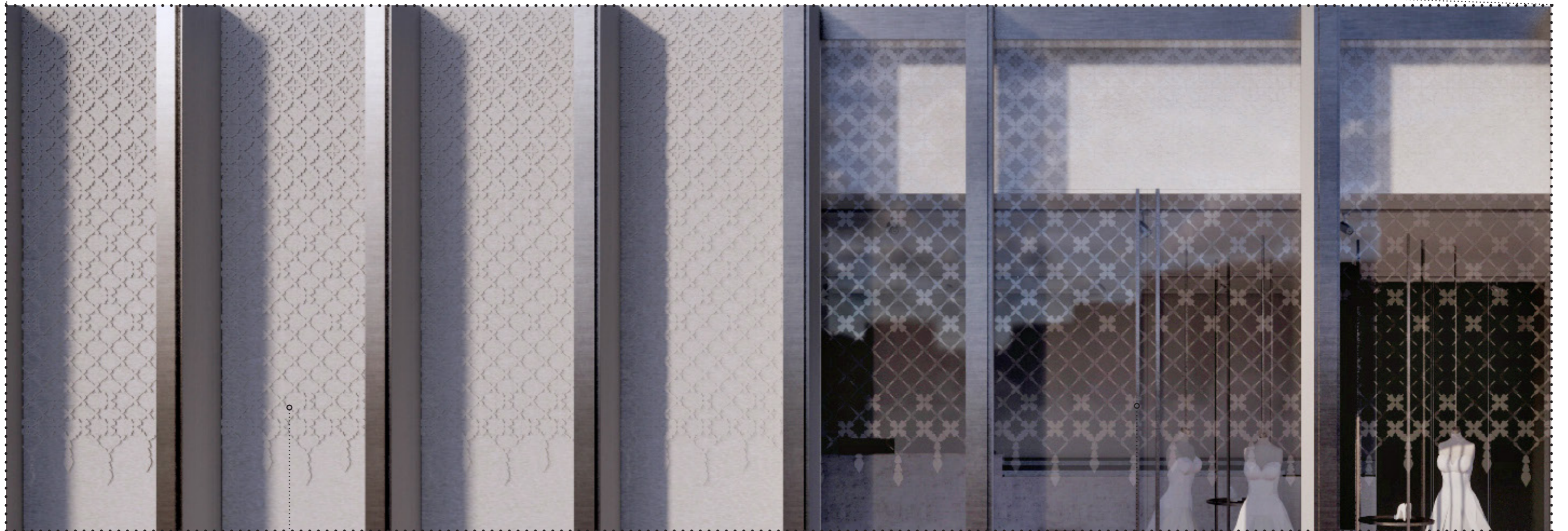
FRONT FACADE 1:150



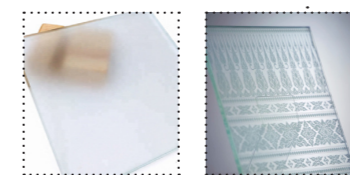
Texture Wall Shadow Effect



Glass Wall Shadow Effect



fiber cement board with 3d texture



sandblasted tempered glass

WALL DETIAL 1:25

Stipe and Lace are used as communication of brand identity to the outsiders. It also synchronized together the 3 different stores.

OUTPUT INTERIOR DESIGN

Single-Brand Store
WEDDING BOUTIQUE



SURFACE EXPERIENCE

While offering the simple overall look, Cleaf surface enable the user to experience different visual touch when arriving to close-up details.

wall mounting



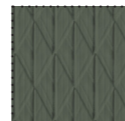
Demurity
Collection
- BUSABA -
HEMP

built-in shelves



Espresso
Collection
- PIOMBO -
CANAPA

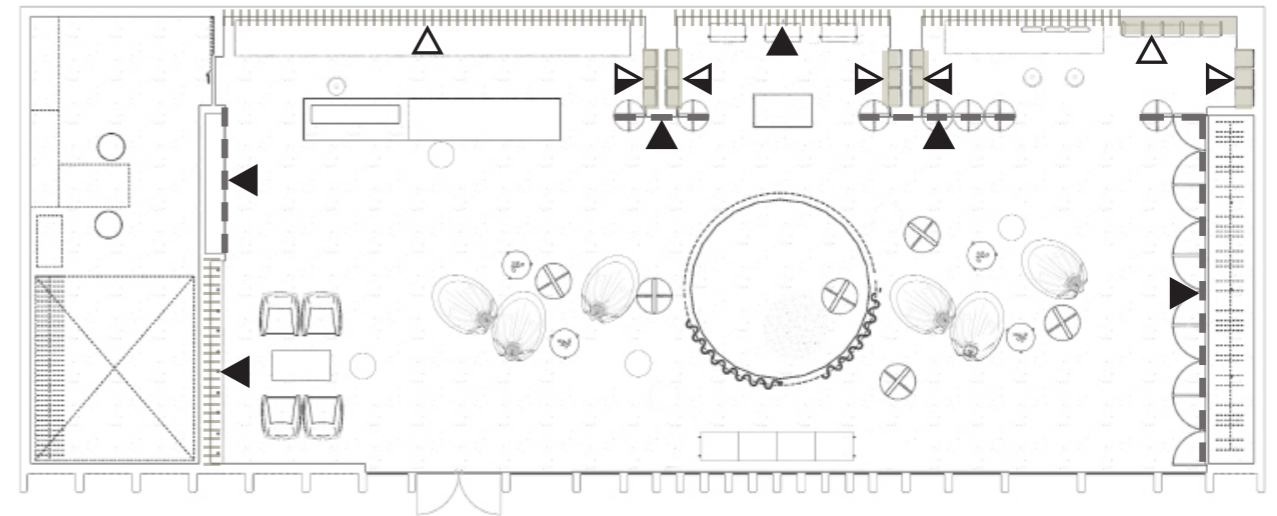
partition



Demurity
Collection
- PHKA -
LEAF



SURFACE EFFECT WITH APPROACHING DISTANCE



LAMINATE USED

- ||||| wall mounting
- furniture
- - - panel

LAMINATE COLLECTION

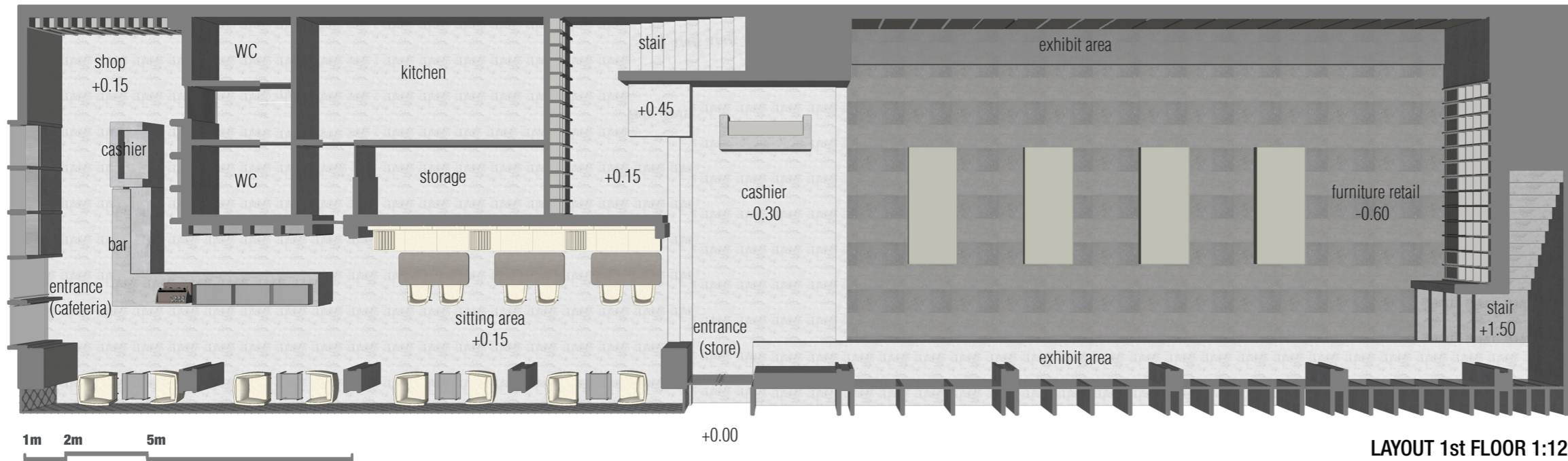
- △ PIOMBO
- ▲ DEMURITY



SURFACE INTEGRATION

OUTPUT INTERIOR DESIGN

Multi-Brand Store THE MARKETPLACE



LAYOUT 1st FLOOR 1:125

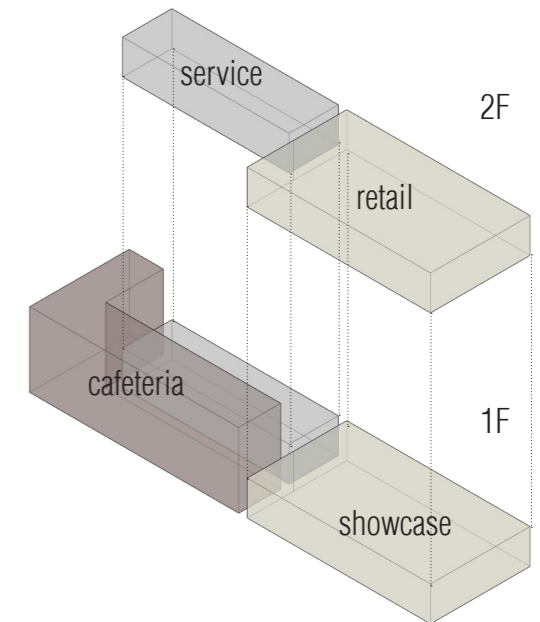


LAYOUT 2nd FLOOR 1:125

RETAIL PROGRAM SUMMARY

RETAIL		
WELCOME	SHOWCASE	RETAIL
Registration Cashier	Furniture and Decoration	Fashion Display Fitting Room

CAFETERIA		BOH
CAFE	SERVICE	SERVICE
Ordering Counter Sitting Area Take-Away Display	Toilets	Office Storage Kitchen



TOTAL PROJECT AREA : 640 SQ.M.

F1: CAFETERIA 100 SQ.M. + RETAIL 377 SQ.M. + SERVICE 235 SQ.M.

F2: RETAIL 200 SQ.M. + SERVICE 60 SQ.M.

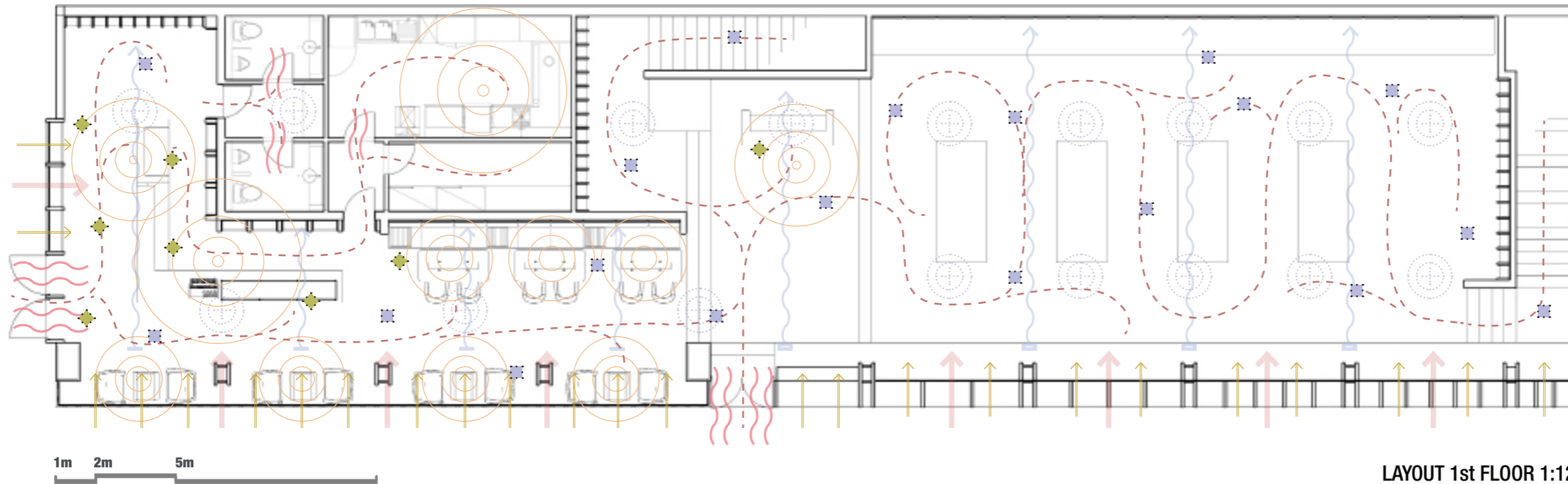
Merchandise: 3f of Thai Design
 - Curated Pieces of Fashion,
 - Design Furniture Display,
 - Thai Snack and Desert



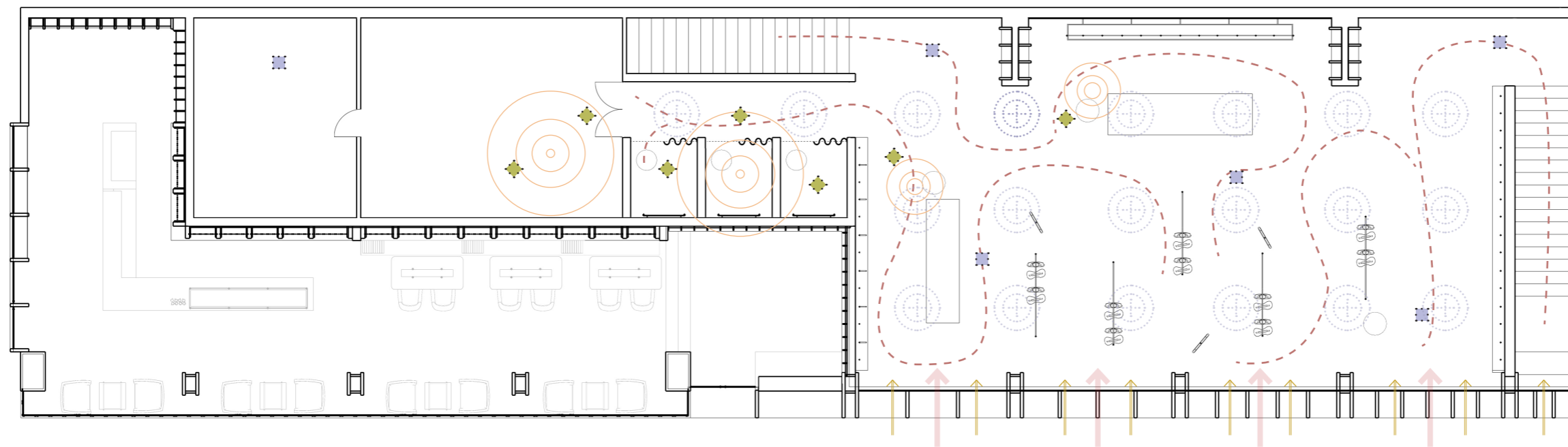
MERCHANDISE REFERENCE

OUTPUT INTERIOR DESIGN

2 Multi-Brand Store THE MARKETPLACE



LAYOUT 1st FLOOR 1:125



LAYOUT 2nd FLOOR 1:125

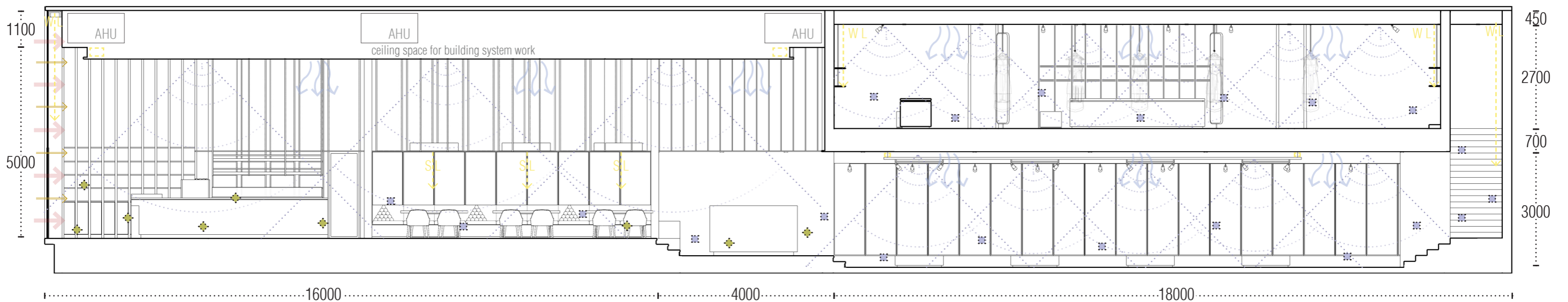
- flux
- outside air/odor
- a/c outlet to return air grill
- natural light
- heat gain
- leisure
- active
- interaction node discussing / talking
- ceiling speaker ambient music
(app. @3.25m for ceiling height 3m - retail area F1)
(app. @2.5m for ceiling height 2.8m - retail area F2)
(app. @9.5m for ceiling height 7.6m - cafeteria)

The space are separated into two sides by function while connecting together using architectural elements to create continuity of atmosphere.

- Connecting elements
- Finished Surface
 - Architectural Form
 - Color and Material
 - Ambient Music
 - Circulation Flow

OUTPUT INTERIOR DESIGN

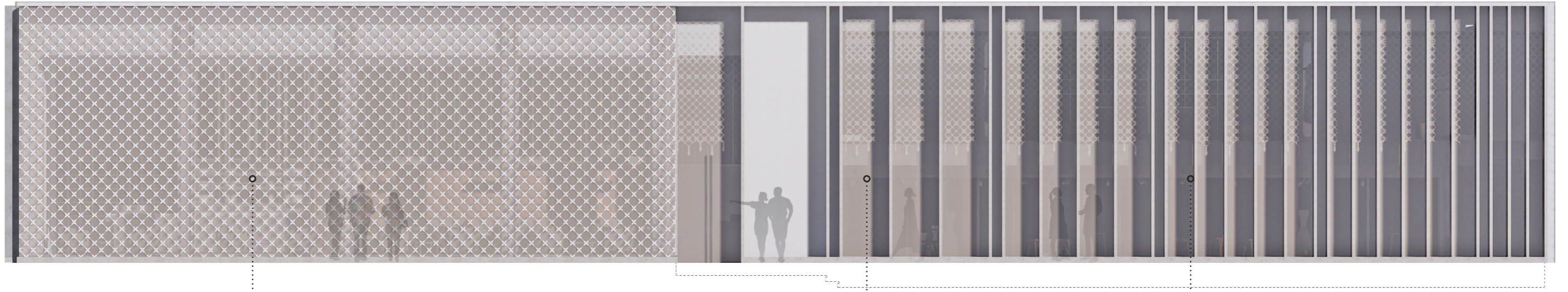
Multi-Brand Store THE MARKETPLACE



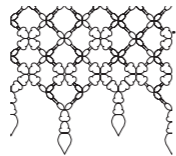
- DL-> wall washer light
- WL-> down light
- SL-> spot light
- CWL-> cove light
- ~ a/c
- heat gain
- natural light
- leisure active
- active
- ⊕ ceiling speaker ambient music

OUTPUT INTERIOR DESIGN

2 Multi-Brand Store THE MARKETPLACE

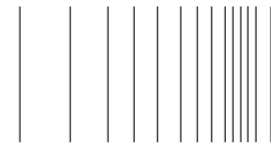


The floral lace used in both cafeteria and shop linked the two sides together.

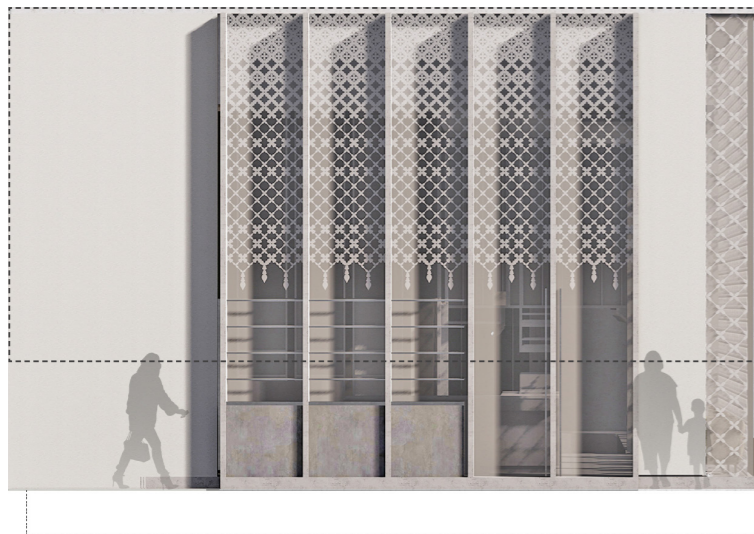


Stripe frame with different rhythm create different shade and shadow.

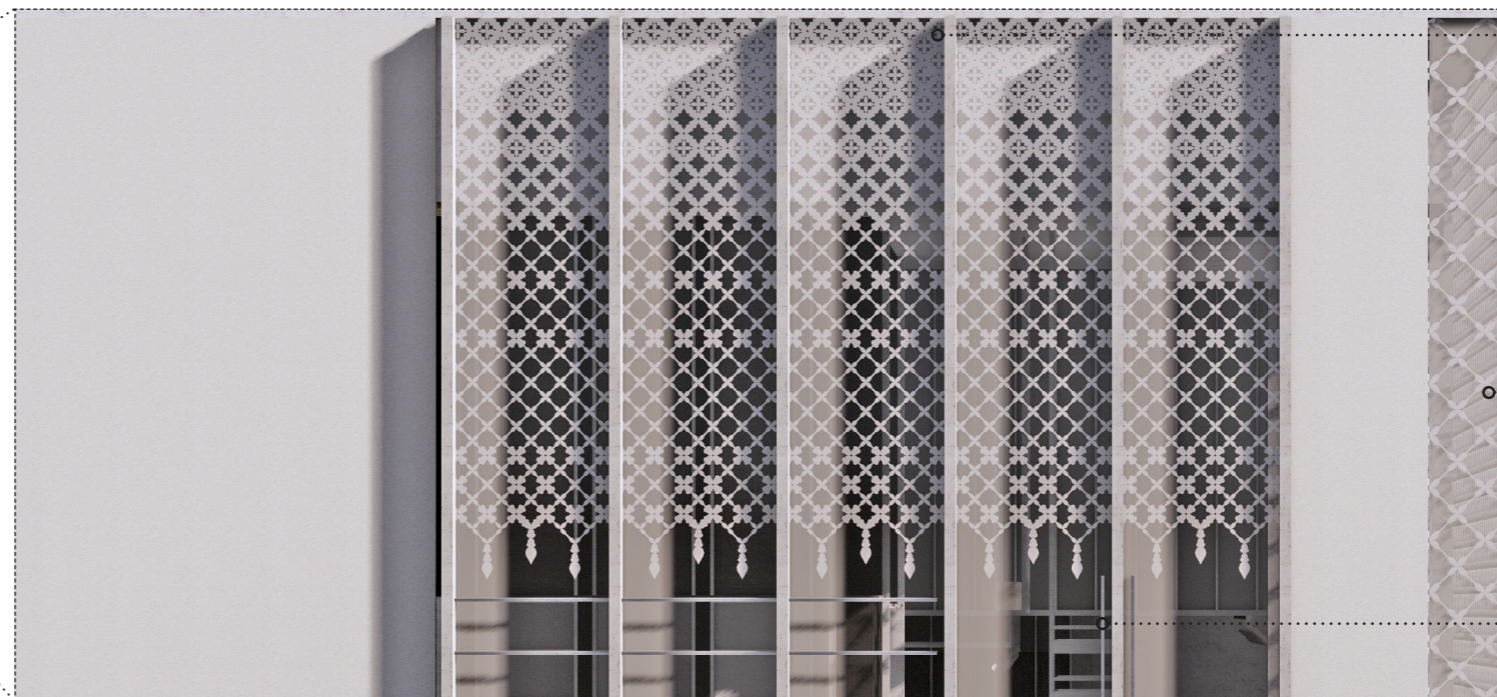
Different styles of the facade on the two sides also reflects the two parts of different interior. (shop and cafeteria)



**FRONT FACADE
1:100**



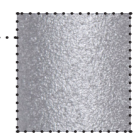
**LEFT FACADE
1:100**



**LEFT FACADE DETAIL
1:50**



sandblasted
tempered glass



metal grid on glass
white powder coated



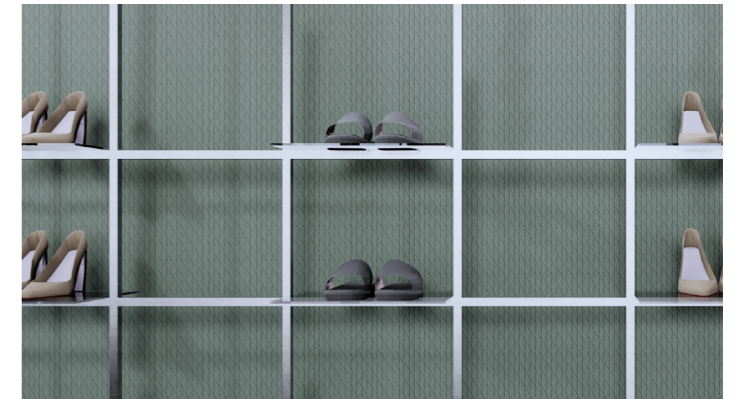
aluminium
anodize color

OUTPUT
INTERIOR DESIGN

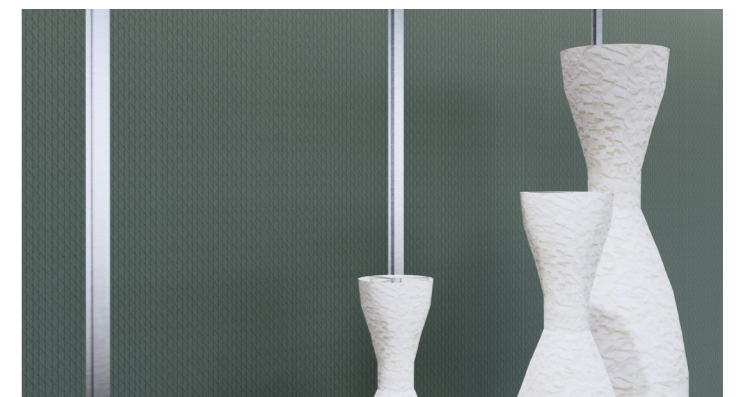
2
 Multi-Brand Store
THE MARKETPLACE



- 
 Demurity
 Collection
 - PHKA -
 LEAF
- 
 Espresso
 Collection
 - PIOMBO -
 CAMPANA



- Demurity
 Collection
 - BUSABA -
 TEAK
 



OUTPUT
INTERIOR DESIGN

2
Multi-Brand Store
THE MARKETPLACE



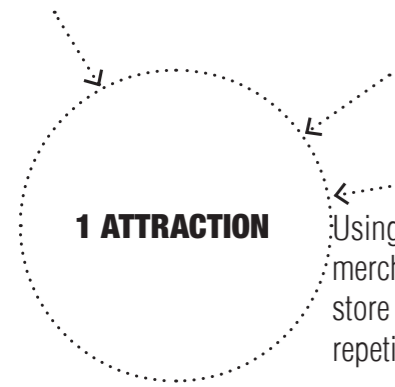
- Demurity Collection - MALAI - TERRACOTTA
- Demurity Collection - BUSABA - TEAK



INTERIOR DESIGN

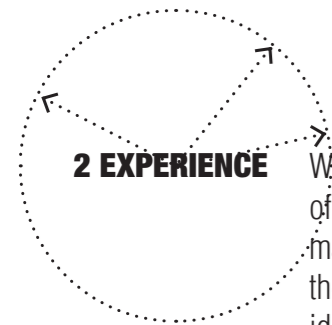
OUTPUT

Pop-up Store TOTE BOX



1 ATTRACTION

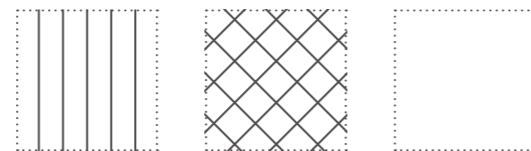
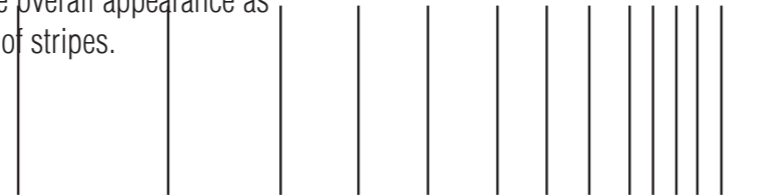
Using the surface to connect together the merchandise and the shop, the pop-up store maintain the overall appearance as repetitive rhythm of stripes.



2 EXPERIENCE

With the closer look to the store, the detail of the panel surface become significant. By matching the texture of facade to the product, the store communicates the concept brand identity together with the product itself.

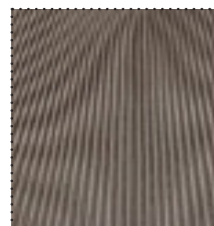
STRATEGY



MERCHANDISE



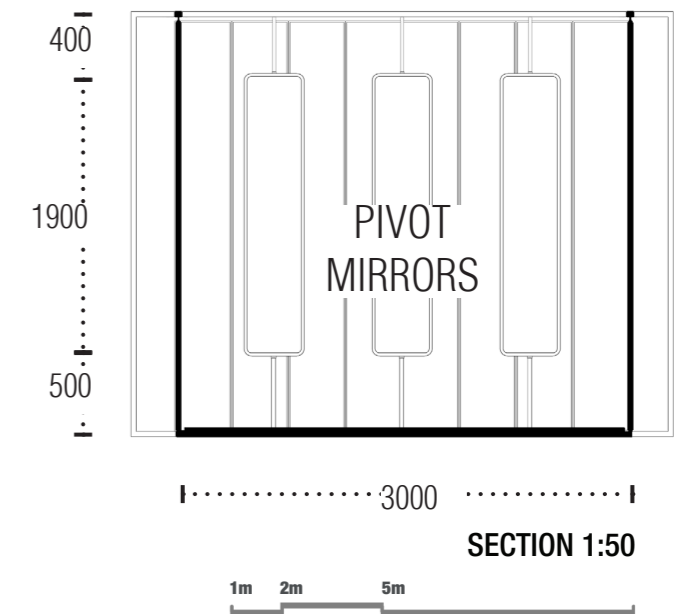
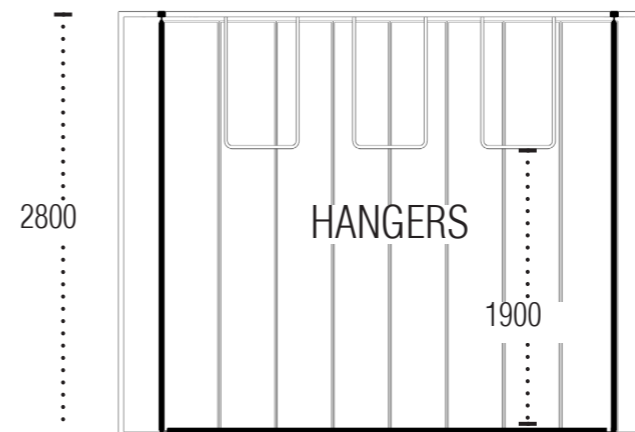
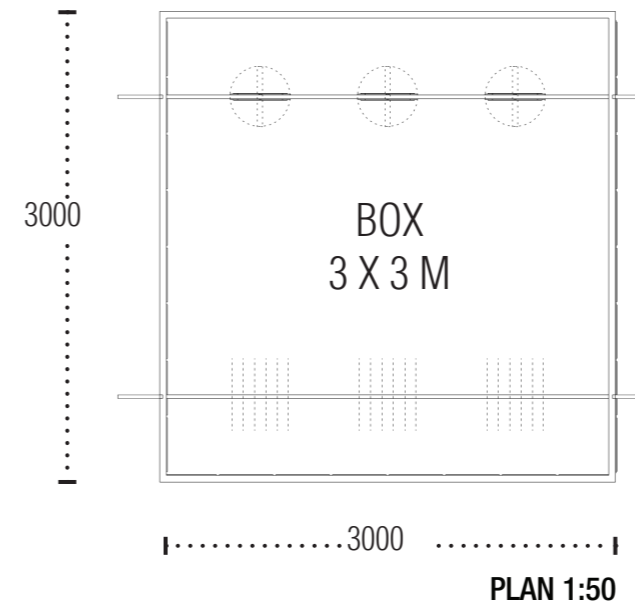
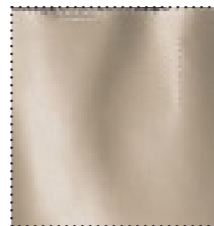
REPLEAT



ROTSANIYOM



WHITE OAK FACTORY



RETAIL PROGRAM

SHOP

PRODUCT DISPLAY

Product Hanger

Mirror

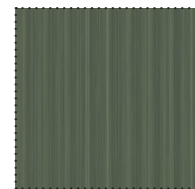
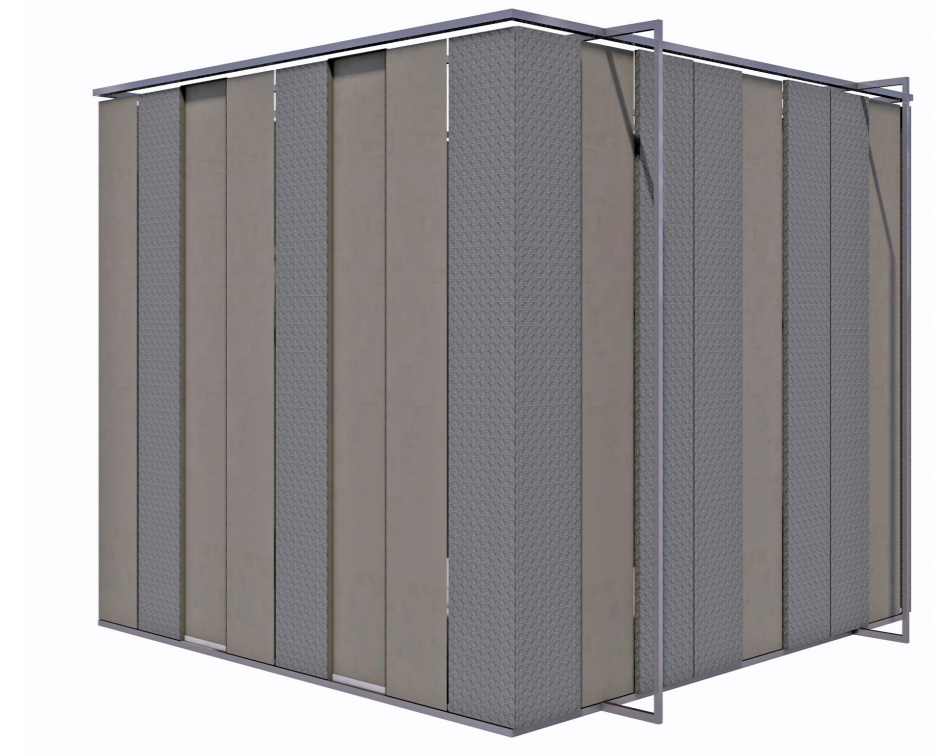
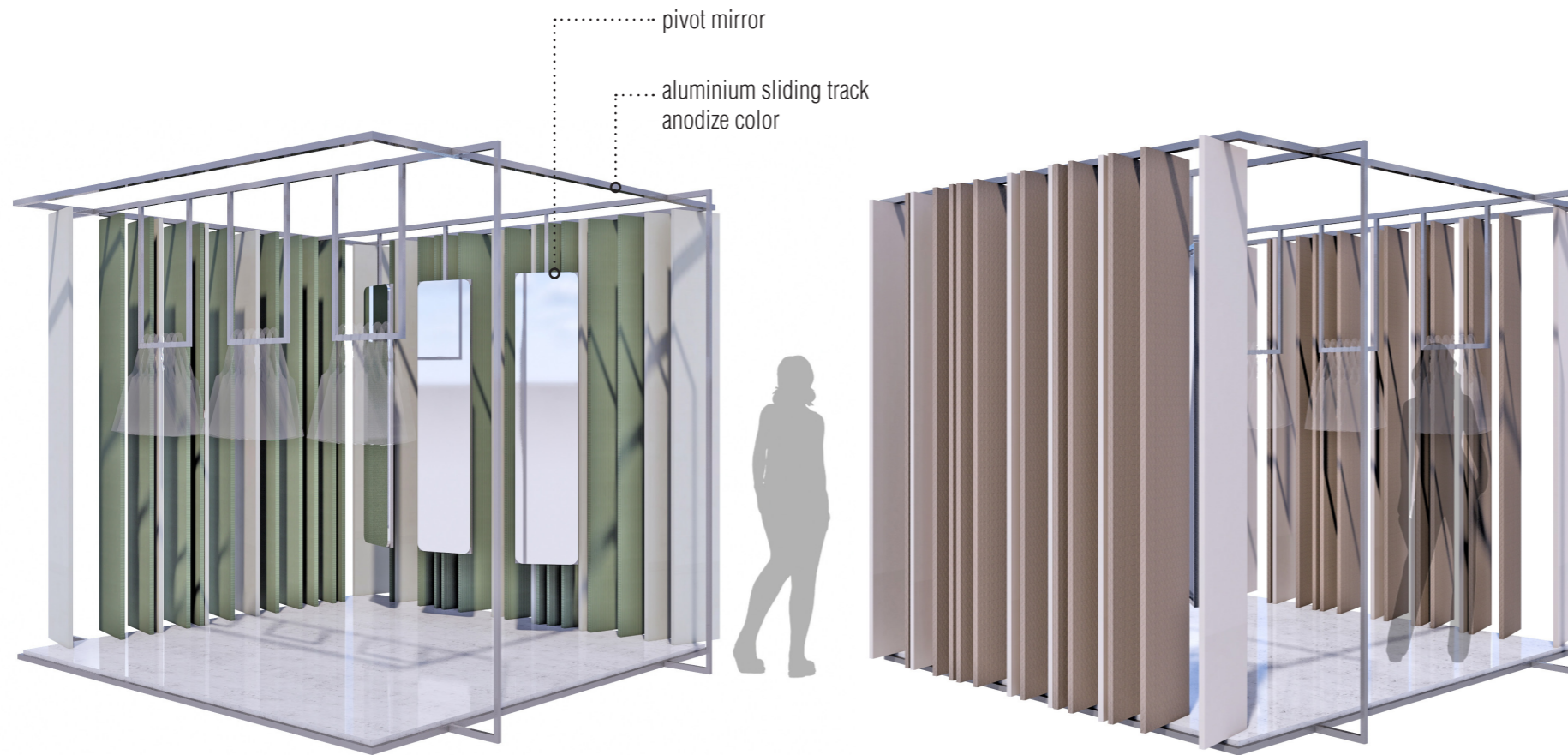
TOTAL PROJECT AREA : 9 SQ.M. (3X3m)

Merchandise: Pleat Bags

Reference: REPLEAT

OUTPUT INTERIOR DESIGN

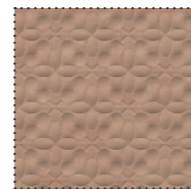
8 Pop-up Store TOTE BOX



Demurity
Collection
- KARVEK -
LEAF



Espresso
Collection
- PIOMBO -
CAMPANA



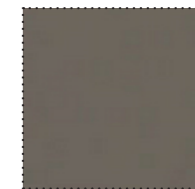
Demurity
Collection
- MALAI -
TERRACOTTA



Espresso
Collection
- PIOMBO -
BEIGE



Demurity
Collection
- SUMALI -
SLATE



Espresso
Collection
- PIOMBO -
VISONE

5 CONCLUSION

This chapter summarized the development of the thesis output, reflected on how it answers the research question, and noted the outlook of the project.

CONCLUSION

Summary

Respect is the core value of Thai culture at a very important standing for Thai people. Respect, as for Thais, involves a lot of interrelated emotions, including gratitude, goodwill, humbleness, modesty, and they are expressed demurely through the symbolical form of flowers. For instance, Wai is the greeting and a form of paying respect in Thai that represents lotus. Floral arrangements and garlands are also important elements used in Thai society on different occasions.

To express Thai's demure form of respect and gratitude in interior space through surface design, the color of the base material was chosen from the common material unique to the Thais' daily life. The repetitive pattern design of the surface was based on the ornamental design of flower garlands which includes the arrangement of flowers and banana leaves. The floral elements and the pattern chosen are with auspicious symbolical meaning.

As the surface is applied into the interior space, it is evident that the surface can be perceived and understood differently from far away and in closer distance. While far away, the perception concerns more the color and some minor detail of the texture that may hint at the base material the laminate represents, for instance, leaf, terracotta. As they are walking closer, the details of the texture become more visible and perceivable due to the lighting and shadow effect on the surface. It is possible to see the different patterns and the symbolical flowers at a close distance. Thus, Thais or the people who understand it would be able to perceive its auspicious meaning. Touching the surface would also create the texture experience.

Outlook

Apart from the design project, the contribution of this thesis is the exploration in creating the sensational space from culture and making the culture perceivable from the space despite not using the traditional elements taken directly from that culture.

It is also important to note that while many cultural commodifications may happen casually in design, Thai culture concerns many appropriations and inappropriate conduct of the culture is very likely to result in great taboo as Thais paid a lot of attention to how people are giving them the 'respect,' therefore, it is important for designers who may want to find the inspiration from Thai culture to be aware of the cultural sensitivity in order to have a good design and positive feedback from the locals.

6

APPENDIX

This chapter contain additional material for the purpose of further clarification.

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A research survey on Thai people's perspective on culture that represents Thai.

This questionnaire is part of a master's program in the interior design of Politecnico di Milano, designed for the purpose of studying the perspective on Thai culture today. The values affect the perception of space through physical exposure (physical Touch) and visual touches (virtual Touch).

This query has two episodes, each of which has indicated the instructions to answer it successfully. Please answer the questions in the most reality. Your answers and information will be kept and used for academic purposes only.

Note: The culture here refers to what is created by humans, both tangible and intangible, not to adapt to the phawaet and development of living and social living.

* Required

Do you hold Thai nationality? *

Mark only one channel

- Yes (continue)
- No (end-questionnaire)

Do you live the most in Thailand? *

Mark only one channel

- Yes (continue)
- No (end-questionnaire)

Part 1: General information of the respondents

Sex

- Male
- Female
- Do not want to specify
- Other:

Age

- 55-75
- 40-54
- 30 - 39
- 25 - 29
- 24 and under

Hometown

- Northern Region
- Central Region
- Southern Region
- Northeast Thailand

Highest Graduation Level

- Secondary , vocational or under

- Diploma/Diploma
- Undergraduate
- Master's Degree
- Higher than Master's degree

Career

- Student
- Official
- State Enterprises
- Company employees
- Personal business
- Independent career
- Unemployment
- Other: _____

Related fields of work

Hobbies, personal attention

Part 2 information about the view to the culture represents Thai

Please select the keyword (keywords) you think represents the most Thai culture (please select only 5 options) .

- Culture rice offering steering flower garland ...
- Thai food Thai spicy curry rice with golden...
- Thai literature Khun Chang Khun Chart ...
- Thai Art Thai Architecture ...
- Thai etiquette The worship of the senior, the fear ...
- The belief of the ghost, religious beliefs, the supernatural...
- Thai tradition Loy Krathong wedding...
- Rule of Art Heiligenblut Khon...
- Thai country music Thai mow Lam Sunotraphon...

Please select a keyword (keywords) that you think is unique to Thailand (please select only 5 options)

- Culture rice offering steering flower garland ...
- Thai food Thai spicy curry rice with golden...
- Thai literature Khun Chang Khun Chart ...
- Thai Art Thai Architecture ...
- Thai etiquette The worship of the senior, the fear ...
- The belief of the ghost, religious beliefs, the supernatural...
- Thai tradition Loy Krathong wedding...
- Rule of Art Heiligenblut Khon...
- Thai country music Thai mow Lam Sunotraphon...

Please select the keyword (keywords) most relevant to your daily life (please select only 5 options)

- Culture rice offering steering flower garland ...
- Thai food Thai spicy curry rice with golden...
- Thai literature Khun Chang Khun Chart ...
- Thai Art Thai Architecture ...
- Thai etiquette The worship of the senior, the fear ...
- The belief of the ghost, religious beliefs, the supernatural...
- Thai tradition Loy Krathong wedding...
- Rule of Art Heiligenblut Khon...
- Thai country music Thai mow Lam Sunotraphon...

Please select the image you think represents the most Thai culture (please select only 5 options) .



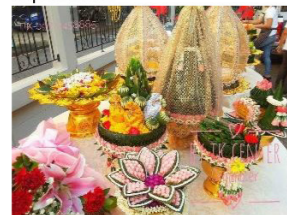
Option 1



Option 2



Option 3



Option 4



Option 5



Option 6



Option 7



Option 8



Option 9

How do you think Thai culture is different from other cultures?

For you, what can best express Thainess?

Anything in Thai culture for you, what are considered 'good aspects'?

Anything in Thai culture for you, what are considered 'bad aspects'?

Anything in Thai culture for you, what are considered 'sensitive aspects'?

More suggestions

Comments, suggestions, recommendations
