



THE CONFERENCE | ART MANAGEMENT ARTS AND CREATIVE CULTURE

Co-Creating New Cultural Opportunities for the Future

20 JANUARY 2026



EXHIBITION OF ACADEMIC POSTERS AT THE BTU GALLERY, FACULTY
OF FINE AND APPLIED ARTS, BANGKOKTHONBURI UNIVERSITY.



THE CONFERENCE

ART MANAGEMENT ARTS AND CREATIVE CULTURE

ข้อมูลทางบรรณานุกรมของหอสมุดแห่งชาติ

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The Conference on Art Management, Arts, and Creative Culture

Published by Pramet Klangmuenwai

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VAC THE CONFERENCE |
ART MANAGEMENT ARTS AND CREATIVE CULTURE

“Co-Creating New Cultural Opportunities for the Future”

The 1st AACC-The Conference on Art Management, Arts and Creative Culture

Responsible agency: Faculty of Fine and Applied Arts, Bangkokthonburi University.

Rationale

In the context of ongoing structural transformations in global society, art and culture have transcended their traditional aesthetic functions to become strategic resources capable of generating economic, social, and cultural value at the national level. In particular, as the creative economy and cultural soft power increasingly serve as key drivers of international competitiveness, higher education institutions play a critical role as knowledge hubs for cultural innovation, interdisciplinary research, and the translation of academic knowledge into policy and economic applications. Rapid social, technological, and economic changes have introduced new challenges in the management of artistic and cultural knowledge. These challenges can no longer be effectively addressed within isolated disciplinary frameworks. Instead, they require an interdisciplinary integration of art management, artistic practice, and creative culture in order to develop conceptual frameworks, operational mechanisms, and sustainable models that respond to long-term national and global development agendas.

Within this context, the organization of an academic conference should not be regarded merely as a periodic scholarly event, but rather as the establishment of a Strategic Academic Platform. Such a platform provides a shared space for knowledge integration, policy-oriented dialogue, the presentation of research and creative works, and the formation of collaborative networks among scholars, artists, cultural practitioners, industry stakeholders, and related institutions at both national and international levels.

Accordingly, the Faculty of Fine and Applied Arts, Bangkokthonburi University, organizes The 1st AACC: The Conference on Art Management, Arts, and Creative Culture, under the theme “Co-Creating New Cultural Opportunities for the Future.” The conference is designed to serve as a strategic mechanism for collecting, synthesizing, and advancing knowledge in the fields of art, management, and creative culture, contributing to the development of cultural soft power, contemporary cultural identity, and the sustainable growth of the creative economy. At the institutional level, the conference will reinforce Bangkokthonburi University’s role as an Academic and Creative Hub for art management and creative culture. It will promote the production of high-quality research and creative outputs, expand interdisciplinary and cross-sectoral collaboration, and enhance the university’s academic visibility and reputation at national and international levels. Moreover, the conference will support capacity building among faculty members, researchers, and students through both academic and practice-based learning processes. The publication of selected works in E-book Proceedings will establish a structured academic knowledge base, enabling future research development and contributing to the university’s sustainable academic advancement.

Objectives

1. To provide an international platform for the dissemination of research and creative works in art, art management, and creative culture.
2. To promote interdisciplinary knowledge exchange and critical dialogue among scholars, artists, and cultural practitioners.
3. To foster academic and professional collaboration networks among higher education institutions and related sectors at national and international levels.

Project Duration and Venue

1. Project period: May 2025 - February 2026
2. Exhibition period: 20 January 2026 – 1 February 2026
3. Venue: BTU Gallery, Faculty of Fine and Applied Arts, Bangkokthonburi University

Expected Outcomes

1. The establishment of a high-quality academic forum for the presentation and exchange of research and creative works in art management, the arts, and creative culture.
2. Enhanced knowledge, critical understanding, and professional experience among participants through interdisciplinary academic and creative engagement.
3. The development of sustainable academic and professional networks leading to future collaborative research and creative projects.
4. The advancement of art and culture as key drivers of cultural soft power and the creative economy through applicable and innovative knowledge production.

Types of Submissions

The conference welcomes artistic design and Arts Management works across disciplines, accompanied by a three-page creative research paper, comprising the following components: General Information: Author(s), affiliation(s), email address, title of work, dimensions, and techniques. Main Content: Background and significance; objectives of the research or creative work; conceptual framework; research or creative methodology; outcomes and new knowledge generated; discussion; and conclusion.

Evaluation Criteria

Submissions will be evaluated based on the following criteria:

1. Clarity and relevance of the background and significance.
2. Clearly defined research or creative objectives.
3. Conceptual rigor and alignment with academic and/or artistic principles.
4. Systematic and transparent research or creative methodology.
5. Contribution of new knowledge, insight, or creative value.
6. Coherence between objectives, discussion, and outcomes.
7. Academic accuracy, quality of language, and clarity of visual and textual presentation.

Reviewers

All submissions will be peer-reviewed by qualified experts from diverse institutions. Reviewers will be Professors, Associate Professors, holders of postgraduate degrees, or recognized professionals with expertise in relevant fields.

Publication and Dissemination

1. Accepted and selected works will be disseminated through the following channels:
2. Exhibition at BTU Gallery, Faculty of Fine and Applied Arts, Bangkokthonburi University.
3. Publication in the official E-book Proceedings, available online at <https://bkkthon.ac.th/microsite/index.php>



Order of the Faculty of Fine and Applied Arts

No. 059/2025

**Subject: Appointment of the Organizing Committee for
The 1st AACC – The Conference on Art Management, Arts, and Creative Culture**

Whereas the Faculty of Fine and Applied Arts, Bangkokthonburi University, has scheduled The 1st Conference on Art Management, Arts, and Creative Culture, under the main theme “Co-Creating New Cultural Opportunities for the Future,” with the purpose of providing a platform for the dissemination of research and creative works in the fields of art, art management, and creative culture, as well as promoting academic knowledge exchange and the establishment of academic collaboration networks; In order to ensure that the project is implemented smoothly, efficiently, and in accordance with its objectives, the Faculty hereby appoints the Organizing Committee as follows:

1. Project Management Committee

Project Chair

Instructor Dr. Pramet Klangmuenwai

Vice Project Chair

Instructor Dr. Pornwipa Suriyakarn

Duties and Responsibilities:

To plan, manage, supervise, and oversee the overall implementation of the project to ensure that its objectives are achieved.

2. Steering Committee

Chief Project Advisor

Associate Professor Dr. Thongjuea Kiatthong

Project Advisor

Instructor Dr. Mathasit Addok

Duties and Responsibilities:

To provide guidance, supervision, and monitoring of the project implementation in accordance with university policies.

3. Academic Committee

Chair of the Academic Committee

Professor Emeritus Suchart Thaothong

Expert Committee Members and Reviewers

Professor Emeritus Suchart Thaothong, (THAILAND)
 Faculty of Fine and Applied Arts, Bangkokthonburi University

Professor Dr. Pichai Sodpiban, (THAILAND)
 Faculty of Fine and Applied Arts, Bangkokthonburi University,

Associate Professor Dr. Kriangsak Khiaomang, (THAILAND)
 Faculty of Fine and Applied Arts, Burapha University

Associate Professor Nirot Charunghitwithawas, (THAILAND)
 Poh Chang Academy of Art Rajamangala University of Technology Rattanakosin

Professor Dr. Zhang Peng, (CHINA)
 Monet International Art. Institute

Adjunct Assistant Professor Dr. Miyoung Seo, (SOUTH-KOREA)
 Faculty of Fine and Applied Arts, Burapha University

Duties and Responsibilities

To review, select, and evaluate the quality of research papers and creative works, provide academic recommendations, and ensure academic standards of the conference.

4. Conference Management and Protocol Committee

Chair of Conference Management and Protocol

Instructor Dr. Nopanan Balisi

Committee Members

Instructor Dr. Pramet Klangmuenwai

Instructor Dr. Pornwipa Suriyakarn

Instructor Somlak Wanta

Instructor Arunkamon Thongmon

Instructor Wichian Kongsawat

Instructor Phopthan Tantinantorn

Miss.Kantathanchanok Iamyai

Duties and Responsibilities

To prepare the venue, registration system, conference schedule, opening and closing ceremonies, and to facilitate and provide services for distinguished guests and conference participants.

5. Public Relations Committee

Chair of Public Relations

Instructor Dr. Raksucha Chomphubut

Committee Members

Instructor Kethnapha Thepmanee

Instructor Phatariya Meesaengkaew

Duties and Responsibilities

To publicize the project through all communication channels, produce promotional materials and documents, and disseminate conference-related information.

6. Finance and Procurement Committee

Chair of Finance and Procurement

Instructor Somlak Wanta

Committee Members

Instructor Kantathanchanok Iamyai

Instructor Wichian Kongsawat

Instructor Phopthan Tantinantorn

Duties and Responsibilities

To manage the project budget, oversee disbursement, procurement processes, and prepare financial summary reports for the project.

7. Documentation and Project Evaluation Unit

Miss.Nicha Chaisit

Duties and Responsibilities:

To prepare conference documentation, compile the project implementation report, and produce the E-book Proceedings.

Ordered on: 5 June 2025



Instructor Dr. Mathasit Addok
 Dean of the Faculty of Fine and Applied Arts
 Bangkokthonburi University



**Message from the Dean, Faculty of Fine and Applied Arts
Bangkokthonburi University**

The 1st AAC – The Conference on Art Management, Arts, and Creative Culture serves as an academic platform dedicated to the integration of knowledge in the fields of art, art management, and creative culture, all of which play significant roles in the development of society, the economy, and cultural identity within contemporary contexts. The conference functions as a shared space for the exchange of knowledge, ideas, and experiences among academics, artists, researchers, and cultural practitioners from diverse disciplines.

The Faculty of Fine and Applied Arts, Bangkokthonburi University, is committed to promoting the production of high-quality research and creative works, alongside the development of academic collaboration networks at both national and international levels. This AAC conference reflects the Faculty's and the University's role as a center of knowledge in art and creative culture, as well as its efforts to enhance academic capacity in alignment with ongoing global societal changes.

I would like to express my sincere appreciation to the organizing committee, scholars, distinguished experts, and all individuals involved in this conference. I would also like to extend my congratulations to all presenters for sharing their valuable knowledge and professional experiences, which will contribute significantly to future academic and professional development.

May this conference achieve its objectives successfully and serve as the beginning of a strong and sustainable academic collaboration network in the years to come.

(Instructor Dr. Mathasit Addok)
Dean Faculty of Fine and Applied Arts
Bangkokthonburi University



Message from Project Advisor

As an Advisor to AAC – The 1st Conference on Art Management, Arts, and Creative Culture, I am deeply pleased to witness the collective collaboration of academic networks, students, researchers, artists, designers, and creative cultural practitioners from diverse institutions coming together to exchange knowledge and inspire new ideas under the theme “Co-Creating New Cultural Opportunities for the Future.”

This conference marks an important beginning, with the primary objective of serving as a platform for academic presentation and creative knowledge exchange, while fostering an ecosystem for contemporary art and cultural management. Such an ecosystem is essential for nurturing cross-cultural engagement and advancing cultural soft power and the creative economy at both policy and practical levels.

I would like to express my sincere appreciation and congratulations to the Dean, university executives, faculty members, staff, and students of the Faculty of Fine and Applied Arts, Bangkokthonburi University, whose creative energy and commitment have made this conference a success. I would also like to extend my gratitude to all researchers and contributors who submitted their scholarly works. Each of you plays a vital role in advancing the fields of Thai art and culture.

May this academic conference serve as the starting point for new opportunities that we will co-create together.

(Associate Professor Dr. Thongjuea Kiatthong)
Project Advisor



Message from Project Director

The 1st AACC – The Conference on Art Management, Arts, and Creative Culture was organized as an academic platform dedicated to the integration of knowledge in the fields of art and art management. The conference aimed to create a shared space for the exchange of knowledge, ideas, and experiences among academics, researchers, artists, and cultural practitioners from diverse disciplines, with the goal of collaboratively developing new and sustainable creative directions in art and culture.

The successful implementation of this conference was made possible through the collective efforts and cooperation of the organizing committee, distinguished experts, and all presenters, who contributed valuable knowledge through their research and creative works.

On behalf of the Project Chair, I would like to express my sincere appreciation to all individuals and organizations involved in the organization and implementation of this conference. It is our hope that the works published in these conference proceedings will contribute to the advancement of academic knowledge, professional development, and the establishment of collaborative networks in the fields of art and culture in the future.

May this academic conference serve as a significant foundation for the sustainable development of scholarly platforms in art and creative culture in the years to come.

(Instructor Dr.Pramet Klangmuenwai)
Project Director

Expert Committee Members



VAC THE CONFERENCE
ART MANAGEMENT ARTS AND CREATIVE CULTURE

Co-Creating New Cultural Opportunities for the Future

Elevating thinking,
Creative Intelligence MANAGEMENT
and Innovative Prototype

Prof. Emeritus Suchart Thaothong

20 JANUARY 2026

EXHIBITION OF ACADEMICPOSTERS AT THE BTU GALLERY
FACULTY OF FINE AND APPLIED ARTSBANGKOKTHONBURI UNIVERSITY

Professor Emeritus Suchart Thaothong, (THAILAND)
Faculty of Fine and Applied Arts, Bangkokthonburi University



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ART MANAGEMENT ARTS AND CREATIVE CULTURE

Co-Creating New Cultural Opportunities for the Future

“Cultural wisdom is sustained when fine art
is extended through creative thinking.” MANAGEMENT

Prof. Dr.Pichai Sodpiban

20 JANUARY 2026

EXHIBITION OF ACADEMICPOSTERS AT THE BTU GALLERY
FACULTY OF FINE AND APPLIED ARTSBANGKOKTHONBURI UNIVERSITY

Professor Dr. Pichai Sodpiban, (THAILAND)
Faculty of Fine and Applied Arts, Bangkokthonburi University,

Expert Committee Members



VAC THE CONFERENCE
ART MANAGEMENT ARTS AND CREATIVE CULTURE

Co-Creating New Cultural Opportunities for the Future

“An international artistic perspective fosters an artist's broad mindedness, while a personalized artistic language is the lifelong pursuit of every creator”

Prof. Zhang Peng

20 JANUARY 2026

EXHIBITION OF ACADEMIC POSTERS AT THE BTU GALLERY
FACULTY OF FINE AND APPLIED ARTS BANGKOKTHONBURI UNIVERSITY

MANAGEMENT

CREATIVE

Logos of various universities and organizations are visible in the background.

Professor Dr. Zhang Peng, (CHINA)
Monet International Art. Institute



VAC THE CONFERENCE
ART MANAGEMENT ARTS AND CREATIVE CULTURE

Co-Creating New Cultural Opportunities for the Future

“This international creative exhibition presents art as a space for experimentation, interpretation, and knowledge creation through practice.”

Asso.prof. Dr. Kriangsak Khiaomang

20 JANUARY 2026

EXHIBITION OF ACADEMIC POSTERS AT THE BTU GALLERY
FACULTY OF FINE AND APPLIED ARTS BANGKOKTHONBURI UNIVERSITY

MANAGEMENT

CREATIVE

Logos of various universities and organizations are visible in the background.

Associate Professor Dr. Kriangsak Khiaomang, (THAILAND)
Faculty of Fine and Applied Arts, Burapha Universit

Expert Committee Members



VAC THE CONFERENCE
ART MANAGEMENT ARTS AND CREATIVE CULTURE

Co-Creating New Cultural Opportunities for the Future

“The advancement of traditional art is a measure of a nation’s progress.”

Asso.prof. Dr.Niroj Jarungjittivittawat

20 JANUARY 2026
EXHIBITION OF ACADEMICPOSTERS AT THE BTU GALLERY
FACULTY OF FINE AND APPLIED ARTSBANGKOKTHONBURI UNIVERSITY

Associate Professor Nirot Charungchitwithawas, (THAILAND)
Poh Chang Academy of Art Rajamangala University of Technology Rattanakosin



VAC THE CONFERENCE
ART MANAGEMENT ARTS AND CREATIVE CULTURE

Co-Creating New Cultural Opportunities for the Future

It focused on examining the originality of the work and the creative process reflecting rational and appropriate validity. The evaluation also assessed whether the outcomes align with the researcher's intended objectives. Finally, the conformity to proper manuscript formatting standards was examined.

Asst.prof. Dr. Miyoung Seo

20 JANUARY 2026
EXHIBITION OF ACADEMICPOSTERS AT THE BTU GALLERY
FACULTY OF FINE AND APPLIED ARTSBANGKOKTHONBURI UNIVERSITY

Assistant Professor Dr. Miyoung Seo, (SOUTH-KOREA)
Faculty of Fine and Applied Arts, Burapha University

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Ceramic practice at kala-Bhavana: Integration of traditional terracotta practice into academic curriculum

Bhavna Khajuria Basumatary

Department of Ceramic & Glass Design Kala-Bhavana, Visva-Bharati, Santiniketan, West Bengal, India

Source, importance

Held in the humbling embrace of the lush green surroundings of Santiniketan, within the state of West Bengal in India, Kala-Bhavana is an institute disciplined in the field of fine arts and crafts heritage under the guidance and umbrella of Visva-Bharati (Central University of National importance), founded by the Nobel laureate Rabindranath Tagore with a Vision in 1901.



Picture name: Untitled, Terracotta
Source: Sahadeb Lakshman

Originating as a co-education school with values of rural India as a forefront for students to holistically have a base in understanding their cultural heritage and its creative evolution separated by the influx of the colonial culture which was a hegemon of the Indian secular identity, it thrived amongst the rural identity of Bengal alongside the local tribes and the Indian rural Identity and through the course of time and

Objective of Research

1. To understand and study the traditional Terracotta practices in India while encouraging First hand research (field based and analytic approach) to get a holistic view.
2. Founding a new dynamic curriculum through understanding the relationships between variables in the local practices while exploring

prowess developed into a university providing enlightenment in a variety of academic disciplines. Amongst the Artistic pursuits thrives the department of ceramics & glass design, one of the six departments of Kala-Bhavana found in 1980. The very soul of the ceramic art works in the initial years of the department was inspired by the traditional terracotta practices of India, through the convenience and possibilities that arrived with enhanced infrastructure and inclusion of the latest ceramic mediums, machinery and techniques that arrived with the wave of modernization of the Indian commercial Industry, terracotta as a medium and traditional practice has lost its glory and identity compared to the initial years and has costed the Indian aesthetic narrative a huge chunk of its influence with the arrival of westernised mass production and aesthetic values. However, the challenge of reorientation towards a more indigenous valuation system and identity is being orchestrated by the department with an approach of reincorporation of indigenous studies as a conscious effort, under the purview and guidance of the Indian Knowledge System (IKS) Program initiated and nurtured by the government of India. With the combined perspectives of well-versed policy makers, academicians, and Students with ties to the local communities, this program has already shown progress that can be built on further, the effects for revival and deep understanding of traditional Terracotta practices are already emerging.

the osmosis of the digital medium with traditional practices.

3. Archiving and revisiting the existing knowledge, both practical and theoretical while emphasizing on the rituals and social concepts embedded within the Indian terracotta craft clusters.

Concept

The simplicity of the concept revels in the complexity of the execution of such an idea in a densely diverse country like India, from reintegrating traditional terracotta knowledge in a contemporary framework alongside the existing knowledge base, achievable by investing in the exploration of traditional Terracotta practice in

Research process

This is an ongoing field of research which is simply vast enough to be explored for years to come, the evolution of this approach will progress with the upgradation of the academic syllabus for the benefit of the students. The research is aimed towards contribution to the academic sphere for the enhancement of the learning experience of the students and the Teaching techniques of the teachers, an example would be the incorporation of traditional terracotta toys, tiles, and sculptures into the



Picture: Untitled, Terracotta
Source: Rajshree Mondal

syllabi, which encourages the understanding of indigenous materials and the traditional methods through imitation of the process under the guidance of local artisans and experiment with art works in coordination with the traditional methods. These experimental art works are encouraged as mental exercises for the development of individual thinking and practical prowess which work towards manifesting expressions of understanding and appreciation based on individual experiences. Along with the development of the students the research also

India and by encouraging the transformation of understanding into ideas which emerge as art expressions, methodologies and designs which add to a new chapter in the Indian aesthetic narrative and become a viable commercial commodity to support the growth of the sector and craft communities of India.

helps the teachers to translate findings into teachings to dynamically update the curriculum. Promoting indigenous hand building and firing techniques provides the students with a level of understanding and command over locally available material, while developing the skills for visual material analysis and observation techniques and gives the students the confidence for handling new materials and experiences more enthusiastically. The students are also encouraged to do individual research as part of their dissertations on traditional Terracotta practices based on field documentation, material analysis, interviews, and observations of the indigenous systems providing opportunities of preservation



Picture: Untitled, Terracotta
Source: Srishty Jha

and transmission of the indigenous knowledge base by documenting and recreating the endangered terracotta traditions. This process also helps in transforming the artisan's knowledge into the academic and commercial

spaces, their interaction and experiences with the students inculcate cultural responsibilities and ethics into their approach and encourages them to be the custodians of their traditional knowledge. Understanding traditional terracotta practises open the door to knowledge of sustainability,

Benefits or New knowledge

In terms of art practice this research helps in documenting undocumented declining Terracotta techniques. Through the dissertations the oral history, local terminologies, hand-building techniques, clay preparation and, firing techniques in indigenous kilns are recorded. The traditional Terracotta practice in India is deeply rooted in local ecology, the research if combined with the practical practices becomes essentially

locality, material ethics, and respect for community base. This approach arrives at successfully enriching the curriculum and to encourage critical engagement with India's traditional Terracotta Heritage.

beneficial for academic and economical purposes. Incorporation of traditional Terracotta techniques into academic spaces enriches artistic expression and act as an extraordinary pedagogic tool for indigenous learning. Although there are small number of research and documentations on the traditional Terracotta Heritage but these are helping revive and document a new era of these practices.

Summary, Discussion and Result

The research initiative by the department of Ceramic & Glass Design at Kala-Bhavana on traditional Terracotta heritage in selected regions of India are carried out mainly with field visits. These field visits help in documentation of traditional techniques materials and culture of Terracotta traditions, majorly through the oral means. The integration of field observation which studies the manifestations in local craft clusters results in holistic understanding of terracotta, both as material and a culture, the results of which

are evident in the teaching studios of the department with the presence of multiple art works displayed with knowledge combining the contemporary with the traditional as a result of academic pedagogy with an approach to holistically understand the heritage it came from. Traditional practice is facing challenges due to industrial innovation and social economical changes. This integration of indigenous knowledge into contemporary art opens a new stage for Indian culture to emerge from.



Title: Varaha Avtar
 Creative Techniques; Hand building, terracotta Relief Work
 Size: 1 x1 feet
 Name of creator; Lalon Mehena
 Year: 2024

The Dynamics of Sound and Lines: Creative Research for Real-Time Interdisciplinary Live Performance.

Chien Chung Rou
 Monet International Art. Institute

Source, Importance

Interdisciplinary live performance between music and visual arts is a live creative practice that integrates the knowledge and aesthetic languages of both disciplines through real-time interaction. Rather than simply combining music and visual elements, it creates a shared meaning-making space in which sound and visual forms function as equal co-performers, jointly shaping the structure, direction, and meaning of the performance. The process is characterized by openness, flexibility, and specificity, allowing sonic, visual, bodily, and spatial elements to operate as a dynamic system.

Within a practice-based interdisciplinary framework, this form of performance emphasizes experimentation, dialogue, and audience participation, positioning performance as a process of knowledge production rather than a fixed outcome. In contemporary art, interdisciplinary live performance reflects a shift from object-based works to process- and experience-based practices, highlighting temporality, embodiment, and spatiality, while questioning disciplinary boundaries and redefining the relationships between art, the artist, the audience, and society.

Objectives of research/creation

1. To explore the patterns of interaction between music, movement, painting, and performance space in real time.

2. To analyze the roles of artists from different disciplines as equal "participants" in shaping the direction and meaning of the performance.

Concept

The inspiration for this creative research stems from the researcher's interest in the potential of spontaneous improvisation as a creative process that opens up space for perception, decision-making, and the production of meaning to occur simultaneously in real time. Playing the piano without pre-recorded sheet music forced the researcher into a state of deep listening to the surroundings, particularly the movement, rhythm, and style of the collaborating painter, which became crucial factors in shaping the musical direction at that moment.

Working with two painters with differing visual languages and creative rhythms pushed the researcher to question the traditional framework of piano performance that relies on fixed structures. The key inspiration, therefore, lay in experimenting with music functioning as a response to a "shaping image" rather than a pre-determined composition. The lines, colors, pauses, and accelerations of the painting became aesthetic stimuli that shaped the rhythm, density, and dynamism of the piano sound in real time.

Research/Creative Process

This creative process emphasizes improvisation, shared perception, and real-time response, and can be integrated into a creative

research framework. It consists of two main stages:

1) Process Experimentation

The process experimentation stage is a crucial phase of creation, focusing on building familiarity and shared understanding between artists from different disciplines. This is achieved through open, experimental responses between music and painting, without predetermined musical structure or visual style. The process prioritizes listening, seeing, and mutual perception as the primary mechanisms of work, rather than controlling the final outcome. During the experiment, the pianist observes the rhythm, movement, and painting style of the artist, while the artist perceives the music as an emotional and imaginative stimulus. Sound, rhythm, dynamics, and density of the music are used as symbols in experimental responses through lines, colors, and body movement. This type of experimentation helps artists learn each other's working language and develop sensitivity to spontaneous aesthetic signals. Process experimentation is not aimed at reaching rigid conclusions, but rather at exploring possibilities for collaboration, embracing uncertainty, and accepting mistakes as part of the learning process. This process thus serves as an experiential knowledge base leading to the actual live performance in the next step.

Benefits or new knowledge

This interdisciplinary live performance between music and visual arts, based on improvisation, demonstrates how creation without pre-arranged musical notation and visual representations can significantly function as a process of knowledge creation through practical application. Music and painting work together as dynamic signatory systems, responding to and directing each other in real time. The artist's role

Summary, Discussion, and Results

This interdisciplinary creative research on live performance demonstrates the formation of a shared space for meaningmaking through spontaneous improvisation between a pianist and two painters. The pianist perceives and responds continuously to the rhythm and style of the

2) Actual Live Performance

The actual live performance is the stage where the improvisational process is put into practice in the context of performing in front of an audience. All artists create without pre-prepared musical notation or sketches. Music and visuals are thus formed simultaneously in real time, under the constraints of space, time, and interaction among the participants. In this stage, each artist acts as an equal "participant." Aesthetic decisions are made based on perceptions of what is unfolding before them—the sound, movement, and atmosphere of the performance space. The pianist relies on constant listening and sight to respond to the rhythm and style of the painter's strokes, while the painter adjusts posture, rhythm, and painting energy according to the changing music. The actual live performance is therefore a process of real-time negotiation of meaning, where no one controls the entire direction of the work. The fluidity of form makes each performance unique and impossible to replicate completely. At the same time, the presence of the audience influences the atmosphere and dynamics of the performance, making this creation not merely a presentation of a work, but a process of producing shared knowledge and experience that occurs spontaneously in that moment.

shifts from a disciplined creator to an equal participant, while the audience becomes an active observer in the shared meaning-making process. This body of knowledge reflects contemporary art concepts emphasizing process, experience, time, and transience, while offering a new framework for understanding live improvisation as a key tool for creative research and interdisciplinary collaboration.

painting, while the two painters interpret abstract musical sounds into lines, colors, and movement based on their individual experiences and imaginations. Dean Methasit Addok's experience reflects his perception of music as a living, imaginative landscape, while artist Suchart

Thaothong views the piano sound as an abstract language similar to a fantasy film, opening up space for free interpretation. This difference in perception does not create isolation, but rather merges into an aesthetic dialogue where sound and image work together in real time. The research indicates that spontaneous improvisation, without pre-structured elements,

places all three artists as equal performers, transforming the performance into a dynamic process of shared knowledge and experience. This reflects contemporary art concepts that emphasize process, time, and the co-existence of artists and audience in the same space.



Title: Dynamics of Sound and Lines

creative techniques: Demonstrate piano playing while drawing.

45minute live performance.

Name of creator: Chien Chung Rou, Suchat Thaothong, Mathasit Addok

Years: 2025

24 Solar Terms Seasonal Tea Stamps

Ms.Cong Xinyang

Master of Fine and Applied Arts Bangkokthonburi University

Source, importance

The core of this design is the triple fusion of solar term culture, Shenyang regional tea culture, and traditional seal art. The temporal rhythm of the 24 solar terms naturally resonates with the seasonal tea drinking customs of Shenyang, which blend Manchu and Han cultures. Seal art and the elegant temperament of tea are highly compatible, and this design fills the gap in the contemporary tea market where solar



Picture1 24 Solar Terms Seasonal Tea Stamps

Source:<https://www.xiaohongshu.com>

Objectives of research

1. To study and explore the historical heritage and distinctive elements of Shenyang tea culture
2. To study the information of Shenyang tea brands and seal designs

term tea designs lack regional cultural binding and traditional seal art expression.

By combining local Shenyang tea customs, solar term phenological imagery, and seal script, the work creates a visual symbol that is both regionally recognizable and culturally artistic. Its importance lies in revitalizing and inheriting the intangible cultural heritage of the 24 solar terms and Shenyang regional tea customs at the cultural level, enhancing cultural identity; at the regional level, providing Shenyang tea brands with exclusive cultural symbols, giving products a sense of ritual in a scenario, and enhancing industry influence; and at the artistic level, breaking through the limitations of traditional seal themes and the homogenization of solar term designs, providing practical reference for the modern transformation of regional culture and traditional art, and promoting the innovative development of traditional culture and art.

3. Design contemporary brands and seals that convey the image of Shenyang tea culture.

Concept

This design uses seal carving as a medium to integrate the 24 solar terms with tea culture, achieving a fusion of traditional culture, solar terms, and tea drinking customs. It employs seal script elements as a concrete carrier of cultural memory.

Research Process

The creation of seals engraved with tea culture related to the 24 solar terms requires three core steps: preliminary research, visual design, and cultural integration. First, the relationship between the climate characteristics of each solar

This design approach not only revives traditional seal carving techniques but also conveys the essence of seasonal teas, creating a work that combines cultural depth with everyday aesthetics.

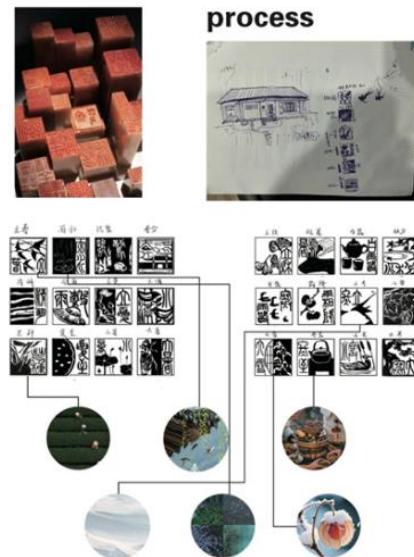
term and the corresponding tea is identified (e.g., pairing the Beginning of Spring with pre Qingming Longjing tea, and the Great Heat with Liuan Guapian tea), and the seasonal climate influence is marked on the side of the seal. Then, the seal script font is customized according to the seasonal temperament (using the delicate and

vigorous Jade Chopstick Seal Script for spring, the bold and expansive Seal Script for summer, the dignified Small Seal Script for autumn, and the heavy and robust Jinwen Seal Script for winter).

At the same time, typical objects of the solar terms (willow branches, lotus leaves, maple leaves, plum blossoms, etc.) and tea related elements (tea buds, tea stoves, tea cups, charcoal stoves, etc.) are embedded in the blank space or

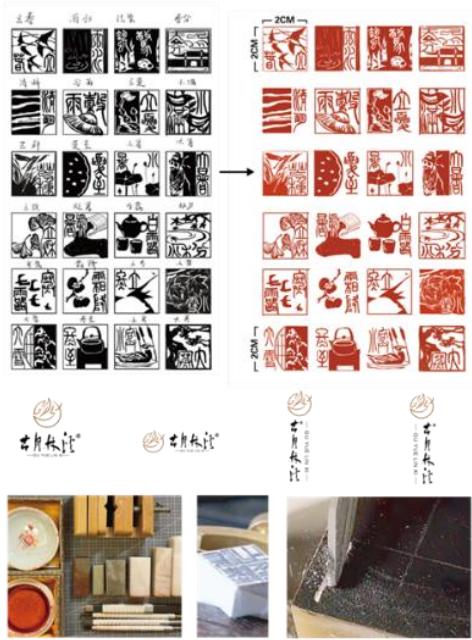
edges of the seal. Finally, the traditional customs of the solar terms are deeply integrated with the tea drinking ritual, and the memories of scenes such as brewing tea in the countryside during Qingming Festival, serving tea around the stove during the Winter Solstice, and resting tea on the ridges of the fields during the Grain in Ear are embedded in the seal. The organic unity of the solar terms and tea culture is achieved from multiple dimensions, including climate association, visual presentation, and cultural core.

This piece is part of a series of seal engravings themed around the 24 solar terms and tea culture. Using seal engraving as a medium, it deeply integrates solar term culture and tea elements, forming a complete creative expression from visual design and craftsmanship to its cultural core. Each seal is a 2cm x 2cm square, with the names of the 24 solar terms presented in stylized seal script. Typical phenological phenomena of each solar term (such as the vegetation of Lichun, teaware of Bailu, frost of Shuangjiang, and snowflakes of Daxue) and tea related elements (tea stove, teacup, tea buds, etc.) are incorporated into the lines and composition.



Picture 2. Workflow diagram
Source : MS.Cong Xinyang ,2025.

The overall effect uses a contrasting vermilion seal, with lines combining the ancient simplicity of seal script with modern graphic expression, allowing the characteristics of the solar terms and the imagery of tea to be presented directly. The exhibition showcases the complete process from design draft to physical seal engraving: first, a planar creative design for the 24 solar terms is completed; then, the seals are handcarved using stone as the medium (the engraving tools, stone, and carving process are visible in the images); finally, the finished vermilion seals are formed using ink paste. This recreates the traditional seal engraving process from design to production, highlighting the texture of handcrafted creation. The exhibition deeply integrates the phenological changes and seasonal characteristics of the 24 solar terms with tea culture. For example, the White Dew seal incorporates the imagery of a teapot, echoing the custom of drinking White Dew tea in autumn; the Winter Solstice seal combines the shape of a tea brewing vessel, fitting the scene of brewing tea around a stove in winter. It comprehensively demonstrates this traditional art form of seal engraving, combining the natural rhythms of the solar terms with the ritualistic aspect of tea drinking, endowing the seals with a dual meaning of both solar term culture and tea life.



Picture 3 Workflow diagram
Source : MS.Cong Xinyang ,2025

Benefits or new knowledge

Summary, Discussion, and Results

This product combines tea culture and seal carving, using seal carving, an intangible cultural heritage, to concretize and visualize the connection between the 24 solar terms and tea culture. This allows younger generations to more intuitively perceive the phenological connotations of traditional solar terms and the cultural ritual of tea drinking, contributing to the contemporary inheritance of intangible cultural heritage, solar term culture, and tea culture. Breaking away from the traditional single text expression of seal carving, it incorporates modern graphic design thinking, giving the seal

This seal engraving work, featuring the 24 solar terms and tea culture, embodies core value in its multi dimensional cultural integration and innovation. It deeply connects seal engraving, solar terms, and tea culture, creating a tangible cultural expression that breaks down barriers between different cultural fields. Furthermore, it revitalizes the intangible cultural heritage of seal engraving with modern design thinking, expanding its contemporary applications and vitality. Simultaneously, it conveys the traditional wisdom of "drinking tea in accordance with the seasons," transforming seasonal tea customs into a tangible aesthetic of life. In terms of knowledge output, the work outlines and presents the compatibility between solar terms and climate and tea varieties, enabling the audience to grasp new knowledge about tea culture "choosing tea in accordance with the seasons." Moreover, through the integration of graphic design and scene imagery in seal engraving, it breaks the public's preconceived notion that seal engraving is merely the carving of characters, enriching their understanding of the boundaries of seal engraving art.

carving works both traditional charm and modern aesthetics, broadening the application scenarios of seal carving art, and enhancing the contemporary dissemination of traditional art. By linking the solar terms with the daily life scenario of tea drinking, it transforms abstract cultural imagery into tangible and usable seal objects, allowing traditional culture to integrate into daily tea tasting, journal decoration, and other life scenarios, conveying the aesthetics of "drinking tea according to the solar terms" and enriching the public's cultural life experience.



The effect of printing on paper



Effect of the work

Title: 24 Solar Terms Seasonal Tea Stamps creative techniques: Seal carving craftsmanship, Logo design

Size: 2x2cm, seal, 24 items

THE APPLICATION OF GODDESS IMAGES IN THE CREATION OF CHINESE CULTURAL PRODUCTS

Ms.Dong GuoZheng

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance

The image of goddesses is a core component of traditional Chinese culture, encompassing various archetypes such as mythological goddesses, literary goddesses, and historical saints. It embodies profound cultural connotations such as harmony between humanity and nature, benevolence and resilience, and the pursuit of blessings and goodness. It is a visual manifestation of the ancients' reverence for nature, pursuit of virtue, and yearning for a better life ("A Study on the Cultural Archetypes of Ancient Chinese Goddesses," 2015). Currently, the modern transformation of traditional elements faces problems such as insufficient exploration of cultural connotations, a lack of innovative imagery, and a disconnect from contemporary aesthetics, resulting in a lack of competitiveness and dissemination power for related cultural products ("The Dilemma and Path of Modern Design Transformation of Traditional Cultural Symbols," 2019). Therefore, exploring the creative application of goddess images in cultural products can not only revitalize ancient goddess culture in the contemporary era and achieve the vibrant inheritance of traditional culture, but also

enrich the spiritual core and artistic value of cultural products, enhance the influence of traditional Chinese culture both domestically and internationally, meet the emotional needs and aesthetic pursuits of different audiences, and promote the deep integration and sustainable development of the cultural and design industries ("A Study on the Creative Development and Cultural Communication of Traditional IPs," 2021).



Picture1. Mural of the Queen Mother of the West
 Source:<https://xhslink.com/m/44HReoGgYrP>

Objectives of research/creation

1. By combining historical documents and folk tales, systematically trace the evolution and core characteristics of goddess images in different historical periods in China.
2. Analyze the creative logic of goddess images, the development patterns of cultural

products, and the core elements of image construction, clarifying the key points for integrating traditional goddess images with modern culture.

3. Complete the creation of a series of Chinese cultural products centered on goddess images, forming a reusable paradigm

Concept

This study employs a hybrid research method combining qualitative and quantitative approaches, collecting data through literature analysis, in-depth interviews with eight scholars/designers, and a

questionnaire survey of 130 individuals. Core symbols of the goddess were extracted from mythological texts, traditional art materials, modern animation, and cultural and creative case studies.

After simplification and reconstruction, animated character sketches were designed, and audience acceptance of cultural identity and visual appeal was

Research/Creative Process

This series of cultural products, centered on goddess figures, follows a systematic five-stage process:

1. Prototype Determination: Based on cultural origins, representative goddess prototypes such as the Queen Mother of the West, the Weaver Girl, Chang'e, and Jingwei are selected. The historical background, myths, and cultural connotations of each prototype
3. Modern Reconstruction: Guided by modern aesthetics, the extracted traditional symbols are simplified and recombined, emphasizing the tension of lines. Streamlined clothing designs soften the heaviness of the traditional image, balancing traditional charm with contemporary aesthetics.
4. Character Shaping: Based on the cultural characteristics of different goddess prototypes, diverse styles and characters are shaped, such as Nuwa's compassion and resilience, the Queen Mother of the West's solemn mystery, and Chang'e's gentle ethereal beauty, giving each character a distinct personality.



Picture 2 Ink painting of fairies
 Source :<http://xhslink.com/o/9RtVdQqMfm>

Ribbons: Their Role in Ink Painting

Ribbons are a vibrant and emotional symbol in the image of goddesses, playing multiple roles in ink painting:

1. Enhancing Dynamic Tension: Flowing ink lines outline the graceful shape of ribbons (for example, Chang'e's ribbon fluttering in the wind). The "combination of solid and void" in the ink marks (solid ink outlining the shape, void ink extending)

tested, achieving an organic integration of traditional goddess culture and modern design.

are analyzed to clarify the core direction of the creation.

2. Symbol Extraction: Core cultural symbols of the goddess figures are extracted from traditional art forms (murals, ink paintings, folk crafts), including clothing elements (ribbons), object symbols (lotus flowers, hairpins), and visual elements such as ink textures.

simulates the dynamic trajectory of the ribbon, giving the static image of the goddess a sense of "about to take flight," which aligns with the "light and ethereal" qualities of goddesses in mythology (Research on the Theory of "Spirit Resonance" in Traditional Chinese Painting, 2018);

2. Conveying Emotion: The ink color and shape of the ribbons echo each other. Embodying the aura of goddesses the ribbon of the Queen Mother of the West, with its "dark ink and straight folds," conveys solemnity, while the ribbon of Mazu, with its "light ink and soft curves," conveys compassion, making the ribbon a carrier of "visual emotion" ("The Emotional Symbolic Expression in Ink and Wash Figure Painting," 2020);

3. Strengthening Cultural Symbolic Significance: The "entwined and extended" form of the ink and wash ribbon cleverly aligns with the concept of "spiritual unity" in traditional Chinese aesthetics, while also echoing the mythological background of goddesses "riding the wind," making the ribbon a cultural link connecting "traditional archetypes" and "visual imagery" ("The Visual Symbolic Reconstruction of Chinese Mythological Images," 2022).



Picture 3 Ink painting of fairies
 Source :<http://xhslink.com/o/9RtVdQqMfmE4>

Auspicious Clouds: Their Role in Ink Painting

In this work, auspicious clouds serve as both a carrier of atmosphere and a carrier of cultural symbolism. Ink painting adds depth and layering to them:

1.Creating a Mythological Scene: Auspicious clouds (such as the cloud patterns next to the Chang'e statue) are depicted using the technique of "light ink + simple lines," recreating the ethereal atmosphere of the mythical "fairyland" through "light ink + curly lines," naturally integrating the goddess image into

Connotations of Traditional Chinese Auspicious Symbols, 2017);

3.Balanced Composition: In ink wash paintings, the "spreading" auspicious clouds fill the blank spaces in the picture (e.g., the light ink cloud patterns beside the Nuwa statue), preventing the main figures from appearing crowded, and enhancing the "flow" of the picture through "intertwined clouds," conforming to the principle of "density balance" in ink wash painting (A Study on the Aesthetics of Density and Spacing in Ink Wash Composition, 2021).

Lotus: Its Role in Ink Painting

The lotus is a spiritual and cultural symbol of the goddess image, and ink painting enhances its symbolic meaning:

1. Symbolizing the Spiritual Core: The "refined ink" (light ink petals + dark ink lotus leaves) in ink painting expresses the "purity" of the lotus, echoing the cultural connotations of the goddess archetypes (such as Mazu's "benevolence" and Chang'e's "elegance"), thus achieving "showing people through flowers" (The Symbolic System of Traditional Chinese FlowerThemed Paintings, 2016);

2. Enriching Visual Layers: Adding light red lotus flowers (such as the lotus element next to the goddess statue in the text) to a black and white ink background retains the "elegance" of ink painting while brightening the picture with light colors, avoiding the monotony of allblack tones, and meeting the visual appeal needs of modern cultural and creative products (A Study on Color Adaptation in Modern Ink Painting Cultural and Creative Products, 2023);

the "celestial/divine realm" background ("The Creation of Artistic Conception and the Application of Symbols in Traditional Landscape Painting," 2019);

2.Conveying Auspicious Meanings: In Chinese culture, auspicious clouds symbolize good fortune... In traditional culture, ink painting... The "soft clouds" embody the symbolic meaning of "praying for blessings and doing good deeds," echoing the "compassionate qualities" of the goddess image (e.g., the auspicious clouds beside the Mazu statue), enabling the artwork to transcend mere visual appeal and carry cultural and emotional value (Aesthetic

3.Awakening Cultural Memory: In traditional Chinese culture, the lotus is a classic symbol of "gentlemanly conduct" and "good wishes." The lotus flowers depicted in ink paintings not only conform to the "sacredness" of the goddess image, but also allow the audience to quickly associate them with the cultural cognition of "auspiciousness and purity", thereby enhancing the cultural dissemination power of the work (The Contemporary Dissemination Mechanism of Traditional Cultural Symbols, 2022)



Picture 4. Final design draft of the goddess image in ink wash style (lotus, ribbons, auspicious clouds, ink wash)

Source: Dong Guozheng, 2025

Benefits or new knowledge

This research and creation achieves multifaceted value in both practical and academic aspects, providing crucial support for the modern transformation of traditional images. In practice, it establishes a standardized cultural and creative development process encompassing "cultural origin tracing symbol extraction visual reconstruction value integration product extension," forming a modern aesthetic expression system for traditional goddess culture. While faithfully restoring the core culture, it enhances user interaction through diversified product forms, achieving a dynamic cultural dissemination model of "viewing interacting perceiving." It successfully transforms goddess cultural symbols

Summary, Discussion, and Results

This creative work draws inspiration from traditional Chinese goddess culture, adhering to the core principle of "preserving cultural essence + modern aesthetic transformation." It constructs a complete cultural and creative development process, deeply exploring the cultural connotations and core symbols of goddess images in mythology, religion, and literary classics, while considering the aesthetic preferences of modern audiences and the practicality and interactivity of cultural products. Through symbol simplification, image reconstruction, temperament layering, and scene adaptation, it achieves a creative transformation of traditional goddess images, balancing cultural authenticity with modern experiential appeal.

The final results include a series of animated goddess characters with distinct themes and prominent cultural attributes, along with

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Li Hua. (2015). Research on the cultural prototypes of ancient Chinese goddess images. *Traditional Culture Research*, 12(3), 45-58.

ZhangMing& Liu Fang. (2019). Dilemmas and paths of modern design transformation of traditional cultural symbols. *Journal of Design*, 8(2), 72-85.

into cultural products that combine aesthetic value and practical function, providing a practical case study for the cultural and creative industry. In terms of knowledge, it clarifies the historical evolution, diverse cultural attributes, and spiritual connotations of core symbols of traditional Chinese goddess images, defining the creative logic of integrating traditional and modern aesthetics. It also masters the application techniques for adapting goddess cultural symbols to different types of cultural and creative products (physical, digital, and experiential), as well as methods for conveying cultural values and gender equality concepts through "experiential communication."

accompanying cultural products, covering physical, digital, and experiential categories. The core elements of each product correspond to the typical cultural symbols and spiritual core of traditional goddesses, possessing the function of "unlocking goddess culture through experiential products," thus meeting the diverse needs of cultural inheritance, aesthetic experience, and industrial development. Discussions indicate that the modern transformation of traditional images must adhere to cultural origins and avoid symbolic or superficial appropriation; while "experiential design" can effectively bridge the gap between traditional and contemporary audiences, improving the efficiency of cultural dissemination. Future development can further expand the development of goddess images, combining digital technology to enrich the interactive experience of products.

Wang Yu. (2021). Research on cultural and creative development and cultural communication of traditional IP. *Cultural Industry Research*, 15(4), 91-104.



Title: THE APPLICATION OF GODDESS IMAGES IN THE CREATION OF CHINESE CULTURAL PRODUCTS

Creative Technique: Simplified lines, ink wash style

Size: 20x30 cm

Creator: Dong GuoZheng

Year: 2025

Creative approaches to contemporary oil painting through traditional thai chinese costume patterns

Ms.Gao Xiping

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance

This research originates from the long standing historical and cultural exchanges between China and Thailand, particularly during China's Ming Dynasty and Thailand's Ayutthaya Period. Traditional clothing patterns from these periods function as micro level visual symbols that embody social hierarchy, religious belief, cosmology, and cultural values.



Picture 1 Patterns extracted from traditional Chinese costumes of the Ming Dynasty and patterns extracted

Source: <https://shorturl.asia/3w8No>

The importance of this study lies in addressing a critical gap in contemporary cross cultural art practices. Existing works often rely on superficial symbol collage without sufficient historical depth or systematic transformation of traditional motifs. By focusing on clothing patterns rather than macro cultural narratives this research emphasizes the reinterpretation of micro visual symbols as a meaningful pathway to expressing Thai Chinese cultural identity in contemporary oil painting. The study is therefore significant both academically and artistically, as it contributes to

deeper cultural understanding within the globalized context.

Objectives of research/creation

1. To systematically analyze the patterns, colors, and compositional structures of traditional clothing from the Ming and Ayutthaya dynasties, as well as cultural symbols and historical origins.
2. To study the application of symbolic patterns, such as removing Thai and Chinese fabric patterns, to create contemporary oil paintings that combine cultures.

Concept

The conceptual foundation of this research is based on cross cultural integration. Traditional clothing patterns are regarded as symbolic carriers of cultural memory and identity. Through contemporary oil painting, and cultural identity interpretation, these historical symbols are not merely preserved but reinterpreted and reconstructed to generate new meanings.

The core concept emphasizes transforming traditional costume elements from static historical artifacts into a contemporary visual language that reflects hybridity, dual belonging, and cultural negotiation. By integrating Chinese Confucian order and cosmology with Thai Buddhist symbolism and fluid aesthetics, the research proposes a "third cultural space" where Thai Chinese identity can be visually articulated through oil painting.

Research/Creative Process

This study uses qualitative research methods and creative practice. The steps for the research are as follows

1. Documentary and literary analysis
Historical records are collected and analyzed. Academic studies, museum archives, and

photographic materials related to the costumes of the Ming and Ayutthaya dynasties. To create theoretical and cultural foundations.

2. Case Studies Interviews Contemporary oil paintings and cross cultural artists selected to identify existing integration strategies and challenges. Semi structured interviews with academics, artists, and museum researchers provide contextual insights.

3. Extraction and design of elements The key costume elements, including patterns, colors, and composition logic, have been separated, simplified, and reorganized into a new visual style that is suitable for oil painting.

4. Creative Practice: Three oil paintings were created using techniques such as abstraction, pattern layering, and color reconstruction to test their practical integration methods.



Picture 2 Sketches illustrating the process of adapting patterns from Thai and Chinese fabrics into the creative process.

Source: Photographed by Gao xingping



Picture 3 Creation Process

Source : Photographed by Gao xingping

5. Assessment and analysis Expert feedback and qualitative assessments are used to assess cultural validity, artistic innovation and the effectiveness of cultural expression to the dissemination of works.

Benefits or new knowledge

1. New Academic Knowledge and Methodological Contribution this research contributes new academic knowledge by shifting the study of Thai Chinese cultural exchange from macro cultural narratives to micro visual symbols, specifically traditional clothing patterns. It proposes a systematic methodology for transforming historical costume elements patterns, colors, and compositional logic into contemporary oil painting language through element extraction, reconstruction, and color translation. This framework fills a gap in existing research and provides a reference model for future studies on cross cultural art and cultural identity representation.

2. Artistic and Cultural Innovation the research offers innovative approaches for contemporary artists by demonstrating how traditional Thai and Chinese costume elements can be integrated beyond superficial decoration toward meaningful cultural interpretation. Through creative practice, it reveals how oil painting can function as a medium for negotiating hybrid identity, generating new visual expressions that promote intercultural understanding and contribute to the sustainable transmission of Thai Chinese cultural heritage in an international context.

Summary, Discussion, and Results

The findings indicate that traditional Ming and Ayutthaya clothing patterns possess strong symbolic potential for contemporary reinterpretation. When systematically reconstructed through oil painting techniques, these patterns effectively communicate Thai Chinese cultural identity characterized by hybridity, adaptability, and shared heritage.

The creative outcomes show that successful integration depends on maintaining recognizable core symbols while allowing for innovation in form,

color, and composition. The study also reveals that oil painting, due to its layering capacity and expressive depth, is particularly suitable for visualizing complex cultural identities. Overall, the results confirm that cross cultural costume based creation can move beyond decorative fusion toward meaningful cultural interpretation. physical realms highlight the emergence of hybrid spaces as a new context for identity formation in the digital and glocalized era.

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Title: A Dialogue of Patterns: Thai Chinese creative techniques: oil on canvas

Size: 120 x 150 cm.

Name of creator: Ms. Gao xingping

Years: 2025

Metal Piercing Work Parallel

Kritsanaphorn Meehongthong

Poh-Chang Academy of Art, Rajamangala University of Technology Rattanakosin

Source, Importance

Metal Stenciling/Piercing is a form of craftsmanship that uses a traditional hand-sawing tool to create decorative cutouts.

The traditional technique relies on hand piercing, while modern technology enables precise cutting, carving, or engraving of various patterns onto metal sheets to create intentional openings. This process produces beautiful, dimensional designs and visually lightens the overall appearance of the piece.

Inspired by Values refer to the perspectives held by individuals or societies toward objects, ideas, and events that relate to their desires, principles, and what is considered appropriate or correct within that

Objectives of research/creation

1. To convey the concept of personal and social values through metal-piercing design presented in a parallel format.
2. To reflect the contrast between a young girl and an adult woman as symbolic representations of transition, desire, acceptance, and social roles.
3. To illustrate the influence of social structures on the formation of identity, drawing from

Concept

The “Parallel” project presents the idea of personal and social values through the parallel portrayal of a young girl and an adult woman. This contrast reflects transitions, social expectations, and the pressures that shape identity at different stages of life.

Research/Creative Process

The research and creative process of the “Parallel” project began with defining the core conceptual issue that the work aims to communicate. The study focused on personal values and social



Picture1. “Individually Created Design Work”
Source: Artist’s own photos.

society. And derived from presenting the concept of values in a parallel form, using a young girl and an adult woman as two contrasting figures to reflect the idea.

psychoanalytic ideas such as desire, the ego, and the mirror stage.

4. To experiment with both traditional and modern metal-piercing techniques in creating symbolic artworks with depth and expressive meaning.

Metal-piercing techniques are used as symbolic elements representing the structures and openings that society creates, offering both constraints and spaces for discovering one’s true self.

values, which significantly influence human behavior, development, and identity formation across different stages of life. The initial phase involved theoretical research, drawing upon psychoanalytic

perspectives from Freud and Lacan—particularly the concepts of Desire, the Mirror Stage, ego formation, and the role of symbolic structures in shaping self-perception.



Picture 2

Source : Artist's own photo.

These theories helped establish a foundational understanding of the subtle relationship between individuals and the socio-cultural pressures surrounding them.

The next step involved analyzing values in two dimensions: personal values and societal values, including the contrast between perspectives held during childhood versus adulthood. This analysis was informed by academic literature, observational study, and contextual exploration. The insights gathered from this phase guided the selection of visual symbols, composition strategies, and artistic elements appropriate for effectively conveying the chosen concept.

After consolidating the thematic content, the project progressed into the design phase. This began with sketching parallel compositions, intended to visually represent the contrast and relationship between two life stages. The choice to depict a young girl and an adult woman was intentional, as these figures symbolically represent transitions in values, societal expectations, and the evolving roles imposed by culture. Their parallel placement became the central structural element for shaping the entire artwork.

Once the design direction was established, the creator conducted a series of experiments with metal-piercing techniques, including both traditional hand-saw methods and modern technological cutting or engraving tools. These experiments were essential for understanding the properties of metal, the **Benefits or new knowledge**

precision of cut lines, the depth and clarity of openings, and how these visual elements could symbolically represent control, limitation, or the possibility of self-discovery. This exploration ensured that the technique aligned meaningfully with the conceptual framework.



Picture 3

Source : Artist's own photo.

The production phase involved the processes of cutting, shaping, refining the metal

surface, controlling curvature, thickness, and achieving clean, precise lines. Composition was carefully arranged to maintain visual balance, while pierced openings acted as symbolic spaces that reflected the constraints or freedoms allowed by societal values.

These structural features corresponded with the complex social frameworks explored in the conceptual foundation of the work.

In the final stage, the artwork underwent evaluation, focusing on conceptual accuracy, the coherence of the parallel imagery, communicative effectiveness, and craftsmanship quality. This assessment not only confirmed the success of the creative process but also provided insights for future refinement—enhancing the effectiveness of metal-piercing techniques as a medium for contemporary artistic expression.

Through this comprehensive process, the “Parallel” project emerges as a reflective medium that investigates the relationship between individuals and society. By integrating metalworking techniques with psychoanalytic theory, the work raises questions about which values truly belong to the individual and which have been unconsciously shaped by societal influence.

1. The work highlights how personal and social values shape human identity across different life stages.

2. Development of a Parallel Visual Narrative
 The use of parallel imagery-contrasting a young girl and an adult woman-offers a methodological contribution to narrative representation in visual arts. It presents a structured approach for expressing dualities such as innocence vs. maturity, internal

Summary, Discussion, and Results

The “Parallel” project explores how personal and social values shape human identity across different stages of life. By presenting the parallel imagery of a young girl and an adult woman, the work highlights the contrasting experiences, pressures, desires, and expectations that individuals encounter as they develop. The use of both traditional and modern metal-piercing techniques reinforces the function as symbolic spaces that reflect the interplay between internal desires and external social expectations. This method effectively communicates how individuals often perceive themselves through societal reflections rather than through their authentic self-understanding.

The discussion reveals that the project succeeds in forming a unique visual language through the integration of theoretical and craft-based practices. The parallel composition creates a clear narrative structure that emphasizes dualities such as childhood vs. adulthood, innocence vs. maturity, and self-identity vs. imposed identity. This approach demonstrates how traditional craft techniques can be expanded to address contemporary social themes.

The creative outcomes include:

1. Establishing a coherent parallel visual

desire vs. social expectation, and self vs. imposed identity.

3. Promoting Awareness of Social Influence on Identity The work encourages viewers to question which values arise from their authentic selves and which are shaped-consciously or unconsciously by societal pressure. This reflective process fosters critical thinking and self-awareness.

conceptual framework, with cut lines and openings symbolizing societal structures that create both limitations and opportunities for identity formation.

The findings indicate that the combination of psychoanalytic concepts-particularly the Mirror Stage and Desire-with material-based visual art provides a deeper and more layered understanding of identity construction. The pierced metal surfaces

2. Advancing metal-piercing methods by merging handcraft processes with modern technology.

3. Introducing a new conceptual framework for applying psychoanalytic theory in contemporary art practices.

4. Highlighting the impact of values on the development of personal identity.

5. Encouraging viewers to reflect on which values originate from themselves and which are shaped unconsciously by societal influence.

Overall, the project contributes both artistic and conceptual insights, demonstrating how craft-based techniques and theoretical perspectives can work together to reflect the complexity of human identity within social structures.



Title: . Metal Piercing Work Parallel
creative techniques. Brass metal Pierced work
Size: A4
Name of creator Kritsanaphorn Meehongthong
Years: 2025

Lingyun Taste Little Zen Life: Creative Design of Lingshan Gourmet Poster

Li Ding

Jiangxi University of Science and Technology School of Art and Design,

Source, Importance

Lingshan, a cultural scenic spot integrating Zen culture and local cuisine, lacks a unified visual



Picture1 : Lingshan Gourmet Poster &

DerivativesPreview

Source: Original work (By researcher)

carrier for its food culture. This design takes "The Taste of Lingyun · Little Zen Life" as the core,

combining Lingshan's Zen symbols (e.g., the little monk image) with local specialties (e.g., Lingshan pastries, farm dishes). It aims to build a distinctive gourmet brand image for Lingshan: it promotes local food culture while enhancing the scenic spot's cultural connotation. For tourists, this poster and its derivatives not only present food features intuitively but also serve as cultural souvenirs, promoting the integration of food consumption and cultural experience in Lingshan.

Objectives of research/creation

1 integrate Lingshan's Zen culture and gourmet features to design a visual poster with cultural attributes.

2 Extend poster elements to cultural and creative derivatives to realize multi-scenario application of the design.

3 Enhance the recognition of Lingshan's gourmet brand and promote the spread of local food culture

Concept

With "Zen culture + Lingshan gourmet" as the core concept, this design uses the "little monk" as the visual symbol, matching the color system of tea brown (consistent with Zen style) and light yellow

(representing food warmth). It presents Lingshan's food culture vividly and interestingly, creating a "little Zen life" atmosphere.

Research/Creative Process

1. Demand Investigation

Collect information on Lingshan's cultural background and local food types, identifying the lack of a unified visual system for its food culture.

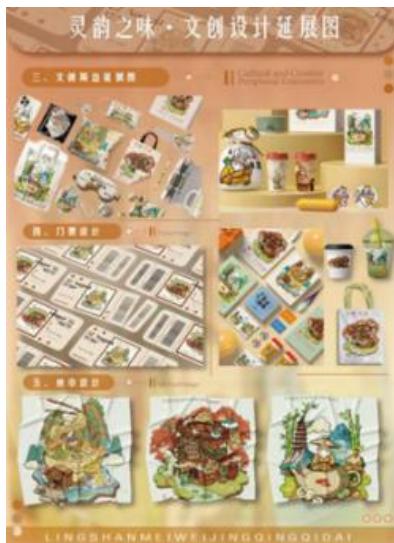
2. Element Extraction

Extract Zen-related elements (monks, mountain temples) and food-related elements (pastries, farm

dishes), and determine the “little monk” as the core visual image.

3. Design Drafting

Create flat illustrations for the poster, adopt a “text + illustration” layout, and apply a tea brown and light yellow color scheme.



Picture 3 Lingshan Gourmet Poster & Derivatives Application Display

Source : Original work (By researcher)

4. Derivative Extension

Apply poster elements to cultural and creative products (such as stationery and packaging), adjusting scale and details according to product characteristics.

Benefits or new knowledge

1. Realize the integration of local cultural resources (Zen culture) and commercial design (gourmet poster), providing a reference for the visual design of regional gourmet brands.

2. Expand the application scenarios of poster design (from a single poster to multi-type cultural and

Summary, Discussion, and Results

This design takes Lingshan's Zen culture and gourmet features as the core, and completes the creation of gourmet posters and their cultural and creative derivatives. The works not only have distinctive cultural attributes (integration of Zen elements) but also have practical application value



Picture 2 Lingshan Gourmet Poster & Cultural and Creative Derivatives Design Source: Original work (By researcher)

5. Effect Optimization

Refine the visual proportions of the poster and derivatives based on display effects, improving overall coordination.

creative derivatives), improving the practical value of the design. 3. Help spread Lingshan's gourmet culture, enhancing the cultural influence of the scenic spot while driving the development of local food consumption

(covering multiple scenarios such as display and souvenirs). However, there is still room for improvement in the diversity of food element presentation; in the follow-up, we can enrich the types of food images to enhance the comprehensiveness of the poster's information.



Title: The Taste of Lingyun · Little Zen Life: Creative Design of Lingshan Gourmet Poster
creative techniquesIntegrate: Lingshan's Zen cultural elements (e.g., little monks, mountain temples) with local food features, using flat illustration + gradient color matching; combine poster design with cultural and creative derivatives (stationery, packaging, etc.) for multi-scenario application.

Size: A3 (poster); 100×150mm (cultural and creative derivatives)

Name of creator: LiDing

Years: Class of 2023

Wasteland Reborn : The rebirth of Marine debris

Li Yihan & Chen Yao & Phimmada Tiyakasemsuk & Pheerapon Talee

Shanghai Art and Design Academy

Source, Importance

This work presents the rebirth of the environment by recombining natural materials with coastal debris.



Picture1.Briefly described the concept
Source: Made by the group members

The upright tree roots are like a tree standing

again, symbolizing that vitality still exists. Even after being damaged, abandoned and withered, their sinuous and exposed forms still reveal the essence of nature's attempt to grow once more.

The shells and stones picked up from the seaside carry the memories of the ecosystem - they are the traces of life left by the once fertile Marine world. The coastal garbage and waste mixed into the work reflect the damage that humans have caused to the environment. However, in this work, they are recombined and endowed with meaning, turning those once "wastes" into "the foundation of rebirth" The phoenix is a symbol of auspiciousness in Chinese culture, born in the flames and reborn in the flames. The phoenix at the top indicates that there is still a glimmer of hope and it can be reborn like a phoenix.

Objectives of research/creation

- 1.Create a three-dimensional art piece about the resilience of life, the reborn of the wasteland.
- 2.Explore how to build new hope and meaning on the basis of the ruins of civilization and the reality of pollution.

- 3.Prompt audiences of the same age to reflect on their personal responsibilities in the consumer society after recognizing the environmental scars

Concept

Using tree roots, shells and Marine debris as materials, a ruins of civilization was constructed. The phoenix at the top is rooted in real trauma, and its rebirth is supported by broken things. It is a gentle

questioning to our contemporaries: In the face of a devastated reality, do we still have the courage to become the root system that builds new meanings?

Research/Creative Process

For us, the most touching aspect of the phoenix in the work is not the heroic rebirth from the ashes in myths, but that it must rely on these broken ruins to fulfill its destiny of rebirth. This is like the situation our generation is facing: we have no unspoiled primitive nature in our hands, and we must learn to build new hope on the ruins of civilization.

So, the question that "Wasteland Reborn" ultimately intends to raise might be more urgent than "to what extent can the world be restored?" What it wants to ask is:Are we willing to, after recognizing the devastation of reality, still retain the courage to construct meaning from it?



Picture 2. Some details of the work

Source : Li Yihan

We are a generation that grew up in environmental protection publicity and is also a generation immersed in the wave of consumerism. This contradiction and division is precisely the starting point of our creation. That phoenix tells us: Rebirth might just be a series of tiny choices - choosing to take away garbage, choosing to reduce one plastic bag, choosing not to give up on repair after repeated disappointments.

Benefits or new knowledge

We can learn how to examine discarded objects with an artistic eye and discover the memories and narrative potential they carry. It refreshes our understanding of "rebirth" - rebirth does not have to be a grand replication, but can be a small

Summary, Discussion, and Results

"Wasteland Reborn" has accomplished the narrative transformation from ruins to rebirth through visual allegories.

Its core achievement lies in transforming environmental traumas into symbols that carry hope. We believe that true rebirth is not about returning to the starting point, but about learning to build on the scars.



Picture 3. The complete display of the work

Source : Li Yihan

That phoenix, reborn from waste, hangs on the top. Its posture is not victory but a gentle warning and a stubborn invitation - inviting every viewer to become the phoenix in their own life and, through action, transform the era we are in from the ruins of civilization to the vitality of life.

yet firm construction based on the scars of reality. This ultimately points to the possibility of a positive action: everyone can become a creator of their own life and complete a transformation of their own "Wasteland Reborn" in the remnants of civilization.

We hope to transform environmental protection issues from macro warnings into an invitation for individual practice that can be perceived and participated in, allowing viewers to reflect on the possibilities of their own actions in the artistic gaze.



Title: Wasteland Reborn : The rebirth of Marine debris

creative techniques:Marine debris

Size: about 60cm height

Name of creator. Li Yihan & Chen Yao & Phimmada Tiyakasemsuk & Pheerapon Talee Years: 2025

CREATIVE PATHS OF ARTISTS EXPRESSING PERSONAL IDENTITY THROUGH BRAND COOPERATION

Mr. Ma Rui

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance



Picture1.MARUI logo

Source: Researchers took photos

Since the 1960s, collaborations between artists and brands have evolved from critical brands acquire cultural capital and enhanced communicative depth (Bourdieu, 1986). To expand the interdisciplinary understanding of how artists express and negotiate personal identity within brand collaborations an area that remains underexplored this study proposes the Creative Path Model, which explains the trajectory from personal inspiration and brand negotiation to identity outcomes manifested in

engagements with mass culture in Pop Art to commercial integration within the fashion and luxury industries by the late twentieth century (McCarthy, 2002; Warhol, 1975). Within the context of globalization and the digital economy in the twenty first century, such collaborations have become a key strategy in the global cultural and creative industries (Hesmondhalgh, 2013). The relationship between artists and brands is therefore no longer confined to image based marketing, but functions as a site for negotiating identity and cultural power (Hall, 1990). Through cross boundary collaboration, artists are able to integrate their aesthetic concepts and symbolic meanings into commercial contexts, while artworks or products by systematically linking identity theory (Erikson, 1968; Hall, 1990) with cultural branding theory (Holt, 2004). Furthermore, the use of practice based research elucidates the dynamics of cultural power negotiation and processes of glocalization in contemporary meaning production

Objectives of research/creation

1. To study the distinctive characteristics and dynamics of collaboration between artists and brands within the contemporary cultural and creative industries.
2. To analyze the processes, strategies, and influencing factors through which artists construct

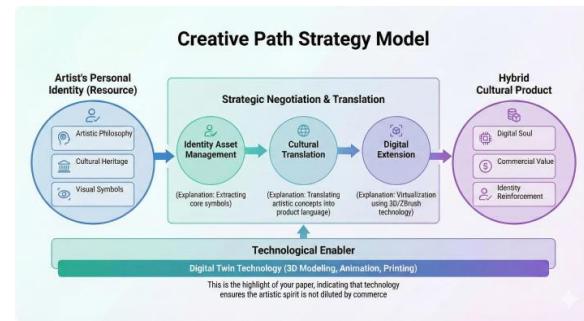
and communicate personal identity during brand collaborations, with the aim of developing a systematic conceptual framework for creative practice grounded in personal identity.

Concept

Artist-brand collaboration is conceptualized as a dynamic space for negotiating identity and cultural power within the context of globalization and the contemporary creative economy. This study

introduces the Creative Path Model to explain artists' creative practices, tracing the process from the formation of personal identity, through brand oriented negotiation, to the transformation of

meaning into commercial objects or artworks. The proposed framework systematically integrates identity theory with cultural branding theory. Through practice based artistic research, the study further reflects processes of glocalization in contemporary meaning production.



Picture 2. The Creative Path Strategy Model

Source : Researchers took photos

Research/Creative Process

This study investigates the characteristics and dynamics of artist brand collaboration, as well as the processes and strategies through which artists construct and communicate personal identity, in alignment with the two research objectives. The research process is structured into two main phases.

Phase 1 focuses on examining the distinctive features and dynamics of artist brand collaboration within the contemporary cultural industries through a review of literature on identity, co creation, and cultural branding, alongside the analysis of representative case studies in art, design, and fashion. This phase also incorporates field observation in



Picture 3: Create 3D models and animated videos of the corresponding

exhibitions and art related events to understand collaborative mechanisms in real world contexts.

Phase 2 analyzes the processes, strategies, and influencing factors shaping artists' identity construction and communication through in depth interviews with artists, brand executives, and curators. The data are analyzed using content analysis to identify key themes and categorize cultural, technological, managerial, and audience related factors. The findings contribute to the development of a systematic conceptual framework for identity based creative practice aimed at sustainable cultural collaboration.

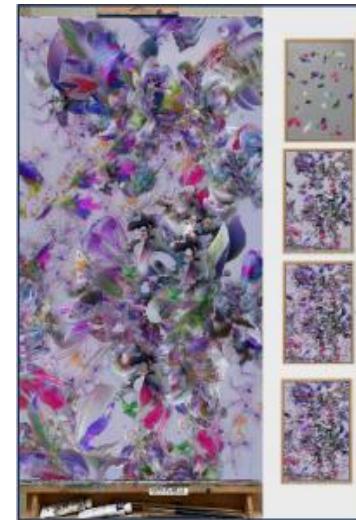
characters. Source:Researcherstookphotos

In the creative practice component, the study experimentally applies identity based creative practice through a pioneering project that integrates virtual three dimensional digital assets with physical fashion, aiming to produce personalized garments endowed with a "digital spirit." The process involves 3D body or facial data modeling, virtual garment design with detailed textile simulation and artistic rendering, transformation of digital models into production ready images, and the creation of dynamic digital twin content, culminating in physical

Benefits or new knowledge

production and packaging. This practice embodies the Creative Path, reflecting the circulation of cultural capital and identity negotiation within a hybrid space through artistic strategies such as

symbolic reappropriation, material translation, critical subversion, and digital extension, operating within collaborative mechanisms of negotiation, adaptation, hybridization, and communication. The outcomes are categorized as identity reinforcement, identity transformation, or hybrid identity extension, collectively forming a systematic body of knowledge for advancing artist–brand collaboration in contemporary cultural contexts.



Picture 4:Physical painting creation process diagram

Source : Researchers took photos

This study generates new knowledge on artist–brand collaboration as a process of negotiating identity and cultural power within the contemporary creative industries. The findings introduce the Creative Path Model, which explains the systematic mechanisms of identity based creative practice employed by artists. The research integrates identity theory with cultural branding through an

Summary, Discussion, and Results

This study systematically examines the distinctive characteristics and dynamics of artist–brand collaboration within the contemporary cultural industries, as shaped by the processes, strategies, and influencing factors involved in artists' construction and communication of personal identity. The findings lead to the development of a systematic conceptual framework for identity based creative practice, which can serve as both a theoretical and practical tool for artists, brands, and cultural managers in fostering sustainable collaboration. The research thus contributes to knowledge in art, cultural management, and the creative industries within the context of contemporary globalization. Artist–brand collaboration is understood as a site of identity

interdisciplinary framework and practice based artistic research. The resulting knowledge can be applied as a strategic guideline for artists, brands, and cultural managers in developing ethical and sustainable collaborations. Moreover, the study extends research in art and cultural management into digital and glocalized contexts in a concrete and methodologically grounded manner.

negotiation and cultural power, aligning with Hall's concept of dynamic identity and Bourdieu's theory of cultural capital. Artists' capacity to maintain or transform identity is shown to depend on the degree of creative control and collaborative mechanisms that enable balanced negotiation. By linking identity theory with cultural branding through the Creative Path Model, the study systematically explains the trajectory from personal inspiration to material and symbolic outcomes. Furthermore, creative practices that integrate digital and physical realms highlight the emergence of hybrid spaces as a new context for identity formation in the digital and glocalized era.



Canvas bag design



Shoe Design



Pants Design



T-shirt design



T-shirt design



T-shirt design

T-shirt design

Title: Heart's Image
creative techniques: Mixed Media

Size: 180cmx60cm

Name of creator: MARUI

Student ID: 6530120011

Years: 2025

The Development of Marbling Art Techniques for Stress Reduction among Working Adults

Metasit Bunaikbuth

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance

Traditional marbling art relies on gel-based solutions, oil paints, thinners, and various chemicals, which, despite producing beautiful patterns, can be unsafe, complex to prepare, and unsuitable for use in community or workplace settings. To address these limitations, the researcher developed a safer and more accessible technique that maintains the essence of marbling while removing harmful materials.



Picture1 Equipment for making Marbling Art developed by researchers

Source: Researchers

Objectives of research/creation

1. To study the potential impact of marble print techniques on stress levels among working individuals.
2. To design and evaluate the effectiveness of marble

Concept

The conceptual idea of this study centers on developing a safer, more accessible, and context-appropriate marbling technique. The researcher adapted the traditional method previously dependent on gels, oil-based paints, thinners, and chemical additives into a cleaner and more user-friendly process using plain water, alum, and diluted acrylic paint.

This modified method uses 1.5 liters of plain water, stirred with alum for about 1 minute and 30 seconds to adjust surface tension, along with acrylic paint diluted with water. A brush is used to dip into the paint and gently drip it onto the water's surface to form patterns. The new approach eliminates strong odors, reduces health risks, simplifies the workflow, and makes the activity more comfortable and environmentally friendly.

The significance of this study lies in both demonstrating the stress-relief benefits of Marbling Art and presenting a technical innovation that increases its practicality, safety, and accessibility. This improved method supports broader applications in therapeutic activities, organizational wellness programs, educational settings, and creative workshops.

print activities in promoting relaxation among working individuals.

3. To establish guidelines for managing marble print activities to promote relaxation.

This modification reduces health and environmental risks while simplifying preparation. The improved technique allows participants to focus more naturally on the creative process, enhancing relaxation and therapeutic engagement. The study is grounded in the idea that refining the technical method can strengthen the effectiveness of Marbling Art in reducing stress and supporting psychological well-being among working adults.

Research/Creative Process

This study was conducted through a structured process beginning with the development of a safer marbling technique using plain water, alum, and diluted acrylic paint, replacing the traditional chemical-based method. The researcher then designed and implemented workshop sessions with two groups of working adults, totaling 51 participants. Prior to the activity, participants completed the SPST-20 stress assessment. They then engaged in the



Picture 2 Marbling Art Workshop at TCDC
 Bangkok Creative Space 5th Floor
 Source: Researcher

Benefits or new knowledge

This study provides significant contributions to both the artistic field and the applied use of creative practices. By developing a modified marbling technique, the researcher transformed the traditional process typically dependent on gels, oil-based pigments, thinners, and chemical additives into a safer, more accessible, and user-friendly method. The alternative approach utilizing clean water, alum, and diluted acrylic paint minimizes chemical exposure, simplifies preparation, and makes the technique approachable for participants with no prior artistic experience.

Summary, Discussion, and Results

The findings of this study demonstrate that the newly developed marbling technique using only clean water, alum, and diluted acrylic paints can effectively replace the traditional method that relies on gels, oil-based pigments, and chemical solvents.

Marbling Art workshop, during which the researcher provided guidance and observed participants' behaviors and emotional responses. After the activity, participants completed a post-assessment and an experience-reflection form. The collected data were analyzed quantitatively using a t-test and qualitatively through content analysis, enabling a comprehensive interpretation aligned with the research objectives.



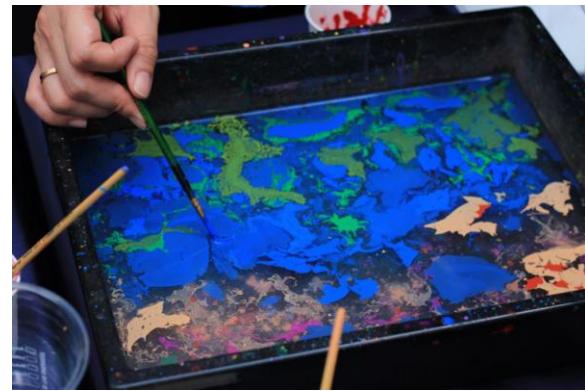
Picture 3 Marbling Art Workshop at TCDC
 Bangkok Creative Space 5th Floor
 Source: Researcher

The new knowledge emerging from this research includes:

1. An innovative adaptation of the Marbling Art technique that enhances safety, reduces complexity, and broadens the usability of the process across educational, creative, and wellness-oriented activities.
2. Evidence that water-based marbling using alum-treated water and diluted acrylic paint can still generate stable, aesthetically rich patterns comparable to the traditional method.
3. A foundation for further development of Marbling Art as a tool for relaxation, creative learning, and community or organizational well-being activities.

By simplifying the process through the use of 1.5 liters of water, gentle alum agitation for about ninety seconds, and applying diluted acrylic paint onto the water surface with a brush, the researcher created a technique that is safer, more accessible, and suitable

for relaxation-oriented activities. Participants in the working-age group experienced reduced calmness and enjoyment while creating the patterns. The resulting marbling effects were diverse and visually comparable to those from traditional methods, confirming that the modified materials still preserve the essential characteristics of Marbling Art. Overall, the study indicates that simple, hands-on, and chemical-free art activities can effectively support stress relief and emotional well-being, while also pointing toward broader applications in workplaces, educational environments, and community programs, as well as opportunities for future research on the factors influencing pattern quality and stress levels, improved focus, and a sense of color stability.



Picture 4 Marbling Art developed by researchers

Source: Researcher



Title: Untitled

Creative techniques: Marbling Art

Size: 40x50 cm.

Name of creator: Metasit Bunaikbuth

Years: 2025

The legacy of vernacular wooden architecture is transitioning into the spirit of products in a new context.

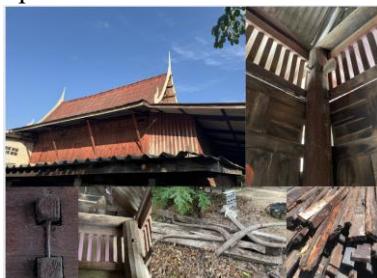
Naphat Pumusit, Nopanan Balissee

Puum Design

Source, Importance

Traditional wooden architecture has deep roots in the culture and traditions of local

generations. The use of wood as the primary construction material reflects the availability of local natural resources, as well as the climate and ways of life of the people in each area. Traditional wooden architecture in Thailand is likewise a product of long-standing local wisdom, shaped by climatic conditions, natural resources, and the distinctive cultural characteristics of each region. The construction of houses, temples, and other buildings using wood has profound historical roots and clearly reflects the close relationship between humans and nature.



Picture1. Vernacular and antique wooden architecture

Source: Researcher

Objectives of research/creation

1 To critically analyze the aesthetic, structural, cultural and material traces of vernacular wooden architecture as culture and indigenous knowledge.

2 To translate vernacular architectural

communities around the world. In most cases, it is the product of indigenous wisdom accumulated over

generations. The use of wood as the primary building material demonstrates their ability to adapt to the environment and efficiently utilize the area's natural resources.

Ang Thong Province has a long and significant history, particularly in terms of vernacular culture and architecture, especially wooden architecture. This reflects the local wisdom and way of life of the people of Ang Thong in the past. The use of wood as the primary building material demonstrates their ability to adapt to the environment and efficiently utilize the area's natural resources.

The old wood seen in these images was once part of vernacular houses, imbued with the essence of past lifestyles and memories.

Even though today they are left in dark corners or under houses, each piece still bears the marks of craftsmanship and the passage of time.

Cracks and fading are not signs of decay, but evidence of the durability and spirit of objects that once lived.

These pieces of wood are therefore not merely scraps of material, but cultural heritage awaiting reinterpretation in the present context.

It is the silent power of beauty born from existence and the transition of time.

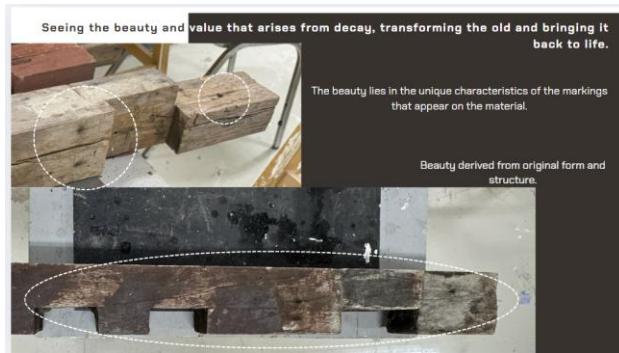
knowledge into contemporary product design processes.

3 To create design works that bridge heritage and contemporary contexts

are analyzed aesthetically and conceptually, translated into product sketches, and developed into prototypes combining reclaimed wood with industrial materials.

Research/Creative Process

The research process begins with field observation of vernacular wooden architecture in Ang Thong Province, documenting structural characteristics, surfaces, and traces of use. The data



Picture 2 Analyzing the perspective of beauty.

Source: Researcher

Material handling and product manufacturing processes.



Picture 3 Material handling and product manufacturing processes.

Source: Researcher

Material management with specifications in the product design process.



Picture 5 The use of integrated industrial materials.

Source: Researcher



Picture 6 The design embraces the value and beauty of the original structure and traces of the materials, showcasing that aesthetic value in a new form.

Source:Researcher

Benefits or new knowledge

This research contributes new knowledge on applying aesthetic and cultural values of vernacular wooden architecture to contemporary product design,

supporting creative economy and cultural sustainability.

Summary, Discussion, and Results

This demonstrates the potential of reclaimed wood materials and vernacular architecture to transmit cultural spirit to contemporary products

without compromising the original value of the materials and traditional knowledge.



Picture 7 Products in a new context.

Source: Researcher

Integrative Design of Acrylic Handicrafts and Cultural Symbols of Pingyao Ancient City in Shanxi Province through the Perspective Of Cultural Heritage Communication

Ms. Pang Qiwen

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance

Pingyao Ancient City, a World Cultural Heritage site (China Architecture & Building Press, 2025; Wang, 2022), possesses core symbols rich in regional cultural connotations, such as city gates, pavilions, and roof tile patterns.



Picture1. Pingyao Ancient City, Architectural Pattern Display

Source: Pang Qiwen ,2024

Objectives of research

1. To study the technical characteristics of acrylic craftsmanship and the core connotations of Pingyao Ancient City's cultural symbols.
2. To analyze the design logic of combining acrylic craftsmanship with Pingyao Ancient City's

Concept

These acrylic cultural and creative products take the core symbols of Pingyao Ancient City as their core, extracting patterns from city towers and roof tiles, and combining acrylic laser engraving, hot

However, the dissemination of traditional culture lacks innovation and struggles to attract the younger generation (Li & Zhang, 2025). Acrylic materials, with their high transparency, strong plasticity, and excellent color expression (Smith & Jones, 2025), can present traditional symbols in a fashionable way (Zhao, 2023; Chen & Liu, 2025), but currently, there is no mature design system to integrate the two.

As a National Key Cultural Relics Protection Unit, (China Architecture & Building Press, 2025), Pingyao Ancient City can leverage acrylic culture to develop creative products, enriching the forms of cultural dissemination, enhancing public cultural identity, and opening up new avenues for the inheritance and development of Pingyao's cultural heritage.

cultural content and construct a corresponding integrated design methodology system.

3. To create innovative pathways for promoting the dissemination and sustainable development of Pingyao Ancient City's culture.

bending and other processes with traditional Pingyao colors to present cultural connotations with the expressive power of modern materials.

Research Process

This project centers on the "Pingyao Ancient City Shi Lou" and is divided into five stages: First, cultural origin tracing, clarifying the structure, decoration, and cultural connotations of the stone towers through data analysis; second, pattern

extraction and refinement, simplifying the core pattern lines of the stone towers through on-site photography; third, process matching, determining laser engraving, hot bending, and other processes to create a three-dimensional effect based on the

characteristics of acrylic; fourth, color matching, selecting traditional tones such as earth tones, yellow, and gray-blue to echo the style of the ancient city; and fifth, product realization, integrating patterns, processes, and colors into acrylic cultural and creative designs, balancing cultural expression and practical dissemination.

Taking the "Pingyao Ancient City Shi Lou" product as an example, the outline and decorative details of the towers are extracted and simplified, presented on acrylic panels using laser engraving and hot bending processes, paired with the gray blue color scheme of the ancient city walls and the earth yellow color scheme of the roofs, and after optimizing the dimensions, a decorative and dissemination effect of "experiencing culture through materials" is achieved.



Picture 2. Pingyao Ancient City Shi Lou black and white line drawings and colored design sketches

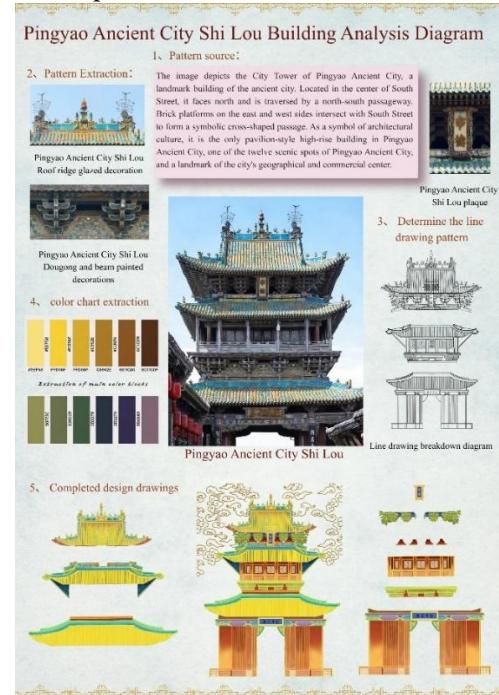
Source : Pang Qiwen,2025

This poster focuses on the architectural analysis and design deconstruction of the Pingyao Ancient City Shi Lou. From background introduction to visual extraction and design reconstruction, it systematically presents the artistic and structural features of this landmark building. It introduces the core background of the Shi Lou: it is a landmark building of the ancient city, located in the center of South Street, a pavilion-style high-rise building with a north-south passageway, one of the twelve scenic spots of Pingyao Ancient City, and a symbol of the city's geographical and commercial center. It showcases key visual elements of the tower,

including details such as the glazed decoration on the roof ridge, the painted decorations on the brackets and beams, and the tower's plaque, intuitively presenting the building's decorative art characteristics. Through layered line drawings, the architectural structure of the tower is disassembled and drawn, clearly showing its architectural framework and form logic from the whole to the parts.

The main color blocks of the tower are extracted and labeled with color values, covering yellow, brown, green, blue, and purple hues, clarifying the building's main color scheme and color matching system. It presents the design renderings of the tower based on the above extraction and deconstruction, including layered architectural component drawings and complete painted design drawings, achieving a reconstruction and re-creation from the real scene to an artistic design.

The poster, following the logic of "analysis extraction deconstruction-restoration," fully presents the architectural features and visual design transformation process of the Pingyao Shilou . It is both a professional analysis of this ancient building and a re-expression of its artistic elements.



Picture 3. Pingyao Ancient City Shi Lou pattern design flowchart

Source : Pang Qiwen,2025

Benefits or new knowledge

The creation of acrylic cultural and creative products integrating Pingyao Ancient City's symbols gains dual value in practice and knowledge. Practically, it masters the standardized process of "cultural origin tracing pattern refinement craft matching color adaptation product implementation" for acrylic cultural and creative products, forms a design model balancing cultural authenticity and material expressiveness, and improves the ability to transform Pingyao's cultural symbols into modern products. It also uses acrylic's unique properties to

enrich the forms of cultural and creative products, solving the problem of single traditional dissemination. Knowledge wise, it clarifies the matching logic between acrylic's technical characteristics and Pingyao's cultural symbols, summarizes the semiotic translation method of traditional cultural symbols in acrylic design, and provides new ideas for cultural heritage dissemination through "material innovation driving cultural inheritance".

Summary, Discussion, and Results

This product focuses on the cultural heritage of Pingyao Ancient City, employing acrylic craftsmanship to balance cultural dissemination and practical value, constructing a systematic design path. First, we traced the cultural origins of Pingyao Ancient City, deeply studying the cultural connotations and visual characteristics of typical elements of the city gates (such as eaves, brackets, plaques, eave patterns, lattice doors, left-hand brackets, column bases, and column caps), selecting highly recognizable core patterns as the design foundation. Second, leveraging the semi-transparent properties of acrylic, we simplified lines,

reconstructed patterns, created innovative forms, and adjusted colors to recreate regional characteristics. While ensuring cultural accuracy and practicality, we completed a modern adaptation and interpretation of traditional symbols. This validated the feasibility of the craft-integrated design method, enhancing the cultural dissemination effect of cultural and creative products. It achieved "experiencing culture through materials," meeting the needs of cultural dissemination and daily use, and providing a practical approach to the integration and innovation of Pingyao cultural heritage and modern craftsmanship

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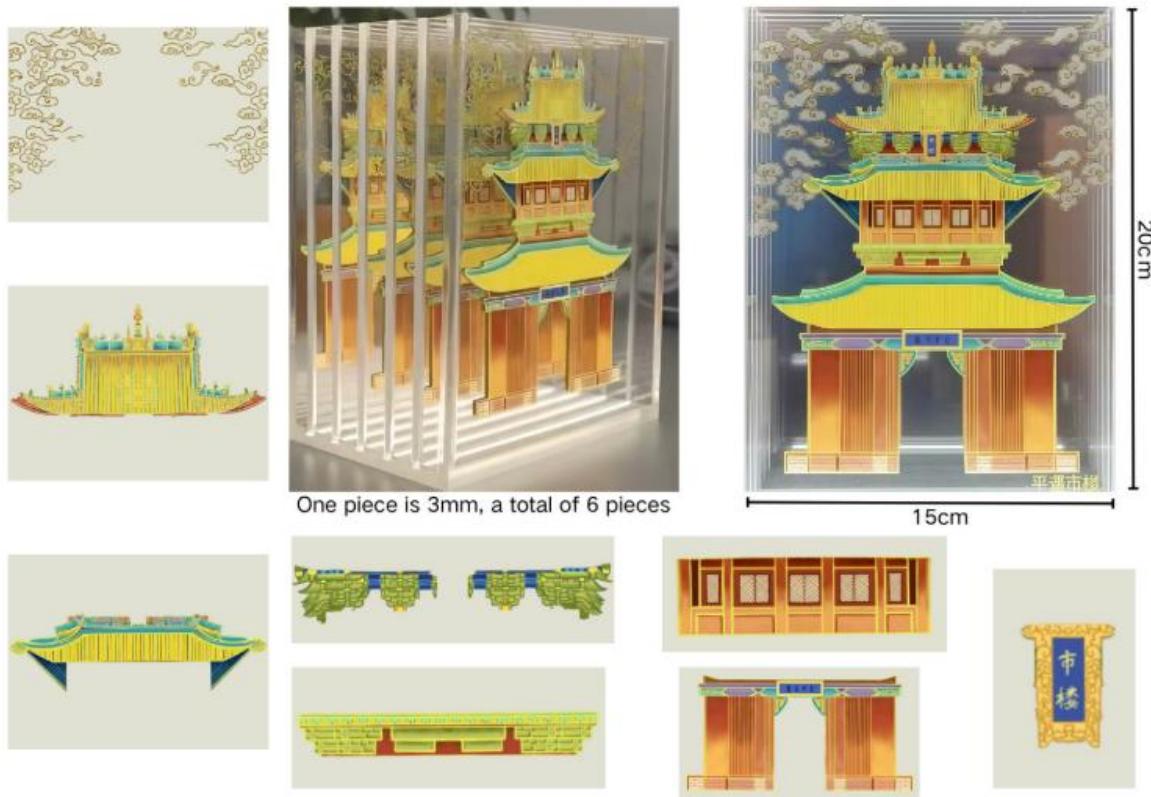
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Title: Layered Ancient Buildings: Imprints of Pingyao Ancient City Shi Lou Multi Layer Acrylic Ornament

Techniques: Line extraction, pattern reconstruction, and craft fusion (laser engraving, UV printing)

Size: 20x15 cm, multi layer acrylic ornament

Creator: Pang Qiwen

Year: 2025

Maranasati

Pipatphong Ratpakdee

Poh-Chang Academy of Art, Rajamangala University of Technology Rattanakosin

Source, Importance

“Maha-rana Sati” refers to a highly developed form of mindfulness that is vast, comprehensive, and stable. It is a continuous, steadfast awareness that allows one to clearly perceive the arising and passing away of phenomena, without becoming attached to any emotions or thoughts. It is the practice of mindfulness of death (Maranasati / Marañānussati), cultivating constant recollection of mortality in order to prepare the mind to face the truth that all beings must eventually die.

The inspiration for my design comes from my deep faith in the teachings of Buddhism. I recognize that the one aspect of life that is ultimately perfect is death. I believe that death is the most certain thing—inevitable and unavoidable—and that we should familiarize ourselves with it.

Objectives of research/creation

1. To study the theoretical foundations and historical development of the concept of Maranasati (Marañānussati) within Buddhist art.
2. To develop a design approach for a decorated funerary urn that integrates the concept of Maranasati with contemporary art.
3. To contemplate impermanence through mindfulness of death, cultivating insight into the

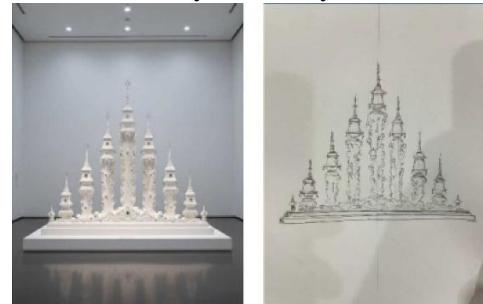
Concept

The concept of this creative work arises from an awareness of the truth of “death” through the Buddhist principle of Maranasati. It views death not as an end, but as a profound and truthful form of beauty that cultivates wisdom and reveals the impermanence of the body and of life itself. Metal-

Research/Creative Process

The research and creative process of the “Parallel” project began with defining the core conceptual issue that the work aims to communicate. The study focused on personal values and social

As an artisan of fine crafts, I incorporated this concept into creating post-mortem art in the form of a funerary urn adorned with pure white decorative patterns. Through my own inner vision, I aimed to render it with delicacy and beauty.



Picture1. “Individually Created Design Work”

Source: Artist’s own photos.

transient nature (anicca) of the body-mind and the Five Aggregates, leading to a state of heedfulness and non-negligence.

4. To present the aesthetic value of art related to the post-mortem realm, and to reveal the arising and passing away of life according to Buddhist teachings, through handcrafted artistic techniques.

piercing techniques are used as symbolic elements representing the structures and openings that society creates, offering both constraints and spaces for discovering one’s true self through my personal beliefs and inner visual imagination.

values, which significantly influence human behavior, development, and identity formation across different stages of life. The initial phase involved theoretical research, drawing upon psychoanalytic perspectives from Freud and Lacan—particularly the

concepts of Desire, the Mirror Stage, ego formation, and the role of symbolic structures in shaping self-perception. These theories helped establish a foundational understanding of the subtle relationship between individuals and the socio-cultural pressures surrounding them.



Picture 2. Sketch Design
Source : Artist's own photo.

1. Theoretical Study and Foundational Research. This phase begins with collecting theoretical information on the concept of Maranasati (Marañānussati) in Buddhism, including Buddhist scriptures, scholarly texts, art-related documents, Thai funerary rituals, and examples of Buddhist artworks that reflect the notion of impermanence (anicca). The purpose is to understand the aesthetic and philosophical foundations related to the concept, which will then be synthesized into a theoretical framework for the creative design process.

2. Concept Development and Sketching

All collected information is synthesized into the central concept of the work, viewing death as a profound truth and a source of wisdom. Various design sketches are then created, exploring

Benefits or new knowledge

New Knowledge / Contributions (Concise Version)

1. Develops new knowledge on applying the concept of Maranasati to contemporary art, forming a conceptual framework for expressing impermanence through fine-craft practices.

2. Introduces a new design approach integrating fine craftsmanship, Thai architectural elements, and

proportions, forms, patterns, and the use of pure white as a symbol of serenity, emptiness, and letting go. Each sketch is analyzed for its strengths and weaknesses before selecting the most suitable prototype for further development.

Once the design direction was established, the creator conducted experimental studies on forms found in Thai architecture and Thai sculpture. The visual characteristics observed were then analyzed and used to inform the creative process and the development of refined craft techniques. This involved integrating elements of Thai architectural design with three-dimensional Thai sculptural forms, along with the application of decorative patterns.



Picture 3. Experimental piece
Source : Artist's own photo.

Final Production once the prototype was fully refined, the final production process began. This stage involved shaping the form, applying decorative patterns, and finishing the surface with the selected pure-white technique. The work was then inspected for quality, precision, surface consistency, and durability to ensure that the final piece aligned with the original concept and was suitable for exhibition.

contemporary sculpture, expanding the creative possibilities of Thai art.

3. Advances knowledge of materials and decorative techniques, offering methods that can be applied to other forms of fine craftsmanship in both aesthetic and practical dimensions.

Summary, Discussion, and Results

The creation of this work can be summarized as follows: The creator successfully conveyed the concept of maranasati (mindfulness of death) through a distinctive integration of Thai architectural forms, Thai sculpture, and contemporary craft techniques. The work communicates the idea of living with awareness, without carelessness, and with constant mindfulness of the inevitability of death.

From the analysis and creative experimentation, it was found that the concept of "maranasati" can be conveyed through artistic elements with notable depth. The use of pure white and simple yet intricate patterns helps create a serene atmosphere that encourages viewers to contemplate the nature of life. The adaptation of Thai architectural and sculptural forms gives the work a distinctive identity and clearly reflects Thai cultural roots. Meanwhile, material and technique experimentation

confirms that surface texture and decorative methods directly influence how the work's meaning is perceived, leading to the selection of techniques that effectively support both aesthetics and practical functionality.

Research/Creative Outcomes : A conceptual artistic framework was developed that applies the principle of maranasati to contemporary fine-craft design.

A prototype and final artwork were produced that express the concept of impermanence through form, patterns, and the use of pure white materials. New knowledge was gained regarding decorative techniques and material selection, which can be further applied or expanded upon in other types of art.

The creative work encourages viewers to engage in inner reflection and develop a renewed, positive, and truthful perspective toward death.



Title: Maranasati

creative techniques Decorative sculptural techniques

Nontha Cyclops

Punpaphob Wanaprasertsak

Poh-Chang Academy of Art, Rajamangala University of Technology Rattanakosin

Source, Importance



Picture1 : The Cyclops (Left) Nonthok (Right)
 Source : <https://th.wikipedia.org/wiki/%E1%B9%9C%E1%B9%9C%E1%B9%9C>

The artwork "Nontha Cyclops Mask" represents a unique fusion of two monumental **Objectives of research/creation**

1. To create contemporary Khon masks that connect Western and Eastern mythology through the symbolism of two giants.
2. To explore the concepts of external appearance versus internal states, such as good versus evil and gratitude versus envy.

Concept

The concept of the artwork is to reflect the complexity of the human psyche through large characters from various cultures, all united by a common goal: "serving the gods." This piece aims to illustrate that good or evil is not defined by outward

mythological narratives: the Cyclops from Greek mythology and Nonthok from the Ramayana. Both figures serve the divine, yet their motivations are starkly opposed—one serves Zeus out of gratitude, while the other fulfills his role (washing the god's feet) as a form of punishment after transforming from Ananta Brahma into Nonthok. This context highlights the complexity of both human and nonhuman nature. I interpret Nonthok's form—characterized by a single eye, a snarling mouth, blunt fangs, and an earthy green hue—as a representation of the coexistence of "good and evil" within a single entity. It prompts a reflection on outward appearances, which may appear fearsome, yet can contain deep gratitude, while those in positions of power may conceal their own sorrow. This artwork serves as an important creative bridge connecting Thai and Western cultures, embodying the art and aesthetics of Khon mask art within a contemporary framework.

3. To explore the use of natural materials like green wood powder in shaping the texture and distinct identity of contemporary Khon masks.

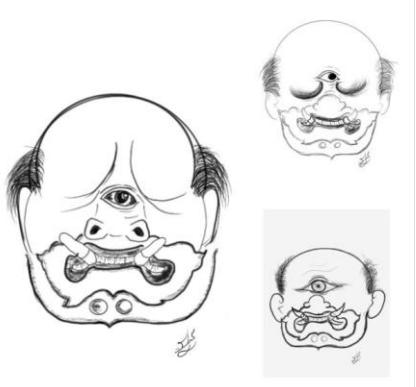
appearances, but rather by an inner state that shapes one's destiny. Additionally, the work seeks to establish a new dialogue between Thai mask art and Greek mythology within a contemporary context.

Research/Creative Process

The creation process commenced with a thorough examination of both legends to identify

interconnected structures, identities, and symbols. I designed the piece featuring a "one-eyed" cyclops

motif, integrating Nonthok's distinctive hairstyle, grimacing mouth, blunt fangs, and beard to embody ferocity, all while preserving the unique attributes of traditional Thai masks. The form was crafted using papier-mâché, with the addition of natural green wood powder to achieve a rough, earthy texture that mirrored the color of Nonthok's body—a being shaped by karma and punishment. I experimented with the proportions of the singular eye, the positioning of the fangs, and the angle of the face to convey a semi-fierce expression. The final artwork achieves a contemporary aesthetic while honoring traditional mask-making techniques.



Picture 2 : Sketch

Source : Punpaphob Wanaprasertsak

The image shows a mixture of green wood powder, teak wood powder, and sculpting material used to

This work presents a contemporary approach to interpreting Khon masks in an international context, blending Greek mythology with the Ramayana (Ramakien), a fundamental aspect of Thai culture. Furthermore, it develops a technique for

Summary, Discussion, and Results

The artwork "Nontha Cyclops" summarizes the key message that the identity of living beings – whether in Greek mythology or the Ramayana – reflects the complexity of humanity; good and evil always coexist. Image is not the answer; it is the mind

that determines destiny. This piece combines traditional mask-making techniques with natural materials and contemporary concepts, creating a new aesthetic value and serving as an example of art that fosters meaningful intercultural dialogue.

The image depicts the steps in the creation process, showing the sculpting of the texture and shaping of the face.



Picture 3 : Images showing the ingredients and steps for creating the sculpture using a paper template.

Source : Punpaphob Wanaprasertsak

Benefits or new knowledge

creating unique textures from natural wood powder, applicable to other contemporary sculptures. It opens up new dimensions in the study of giant characters through social, psychological, and cross-cultural identity perspectives.

that determines destiny. This piece combines traditional mask-making techniques with natural materials and contemporary concepts, creating a new aesthetic value and serving as an example of art that fosters meaningful intercultural dialogue.



Title : Nontha Cyclops

Creative Techniques : Contemporary Khon mask
sculptures, incorporating natural green wood powder and crafted
using intricate techniques.

Size : H 27cm. W24cm. D 15 cm.

Name of Creator : Punpaphob Wanaprasertsak

Years : 2025

Design Application of Shenyang Palace Decorative Patterns in Contemporary Cultural Souvenir Design

Ms. Shi Wenjing

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance

Shenyang Imperial Palace is one of only two remaining imperial palace complexes in China, and served as an important political center in the early Qing Dynasty (Shenyang Imperial Palace Chronicle, 2003). It witnessed key historical moments such as the rise of the Later Jin Dynasty, the establishment of the Qing Dynasty, and the Qing conquest of the Central Plains, making it an important source of material evidence for the study of early Qing Dynasty history (Qing Dynasty Court History, 2009). Its architecture blends Manchu residential features with traditional Han palace styles, incorporating elements of Mongolian and Tibetan architecture, forming a unique palace architectural system and serving as a model of the fusion of ancient Chinese ethnic architectural art (History of Ancient Chinese Architecture: Qing Dynasty Volume, 2010). As an important vehicle for the cultural exchange and integration between the Manchu and Han Chinese, Shenyang Imperial Palace preserves a large number of court artifacts and decorative patterns, making it a core site for the inheritance and study of Manchu culture and early Qing Dynasty court culture, and an important witness to the integration of Northeast

China culture and Central Plains culture (Studies on Manchu Architectural Art, 2005). In 2004, Shenyang Imperial Palace, as part of the "Ming and Qing Imperial Tombs," was inscribed on the World Heritage List, becoming a cultural treasure shared by all mankind (World Heritage List: China Volume, 2005). Its protection and research are of great significance to the study of world architecture and cultural history (Cultural Heritage Protection Theory and Practice, 2012).



Picture 1. World Cultural Heritage Marker of Shenyang Imperial Palace
 Source: Shi Wenjing, 2025

Objectives of research/creation

1. To study the cultural connotations and characteristics of the architectural decorative patterns of the Shenyang Palace Museum.

2. To analyze the interviews with relevant experts to understand their needs and preferences for contemporary cultural products incorporating

architectural decorative elements of the Shenyang Imperial Palace, and clarify the design direction.

3. To create the cultural and creative products related to Shenyang Palace Museum by integrating its architectural design style with contemporary cultural product design.

Concept

This series of cultural and creative products from the Shenyang Imperial Palace draws inspiration from traditional elements such as dragon, crane, lotus,

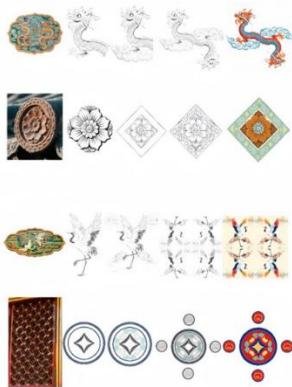
and door/window patterns found in palace architecture. By extracting the outlines of these patterns, reconstructing their visual forms, and

modernizing them using a classical color scheme, the series creates a unique blend of cultural and creative products. The designs preserve the imperial aesthetics and cultural heritage of the Shenyang

Research/Creative Process

Traditional Pattern Creation Process

1. Dragon Pattern: Extracting the prototype features of the dragon pattern on the walls of Shenyang Imperial Palace, refining the lines of the dragon's body and cloud patterns, and using the imperial vermilion and royal blue color scheme to create a majestic and magnificent traditional dragon image.
2. Lotus Pattern: Taking inspiration from the lotus pattern on the roof, incorporating the lotus shape into a geometric framework and adding auxiliary patterns, using a warm orange green gray color scheme to simulate roof paintings, presenting a simple and exquisite visual effect.
3. Crane Pattern: Based on the traditional crane pattern, depicting single cranes and groups of cranes, using solid and dashed lines to express a lively texture, borrowing color schemes from brocade and transforming them into a four dimensional continuous pattern.
4. Coin Pattern: Extracting the outer circle and inner square shape from the coin pattern on doors and windows, enriching the pattern and the layers of the coins, using a red, blue, and gold color scheme to simulate the texture of coins, highlighting the auspicious meaning of attracting wealth and good fortune.



Picture 2. Design process of decorative patterns for Shenyang Imperial Palace architecture

Source : Shi Wenjing,2025

Imperial Palace while integrating traditional intangible cultural heritage elements with contemporary life, allowing the palace culture to permeate everyday life in a more approachable way.



Picture 3. Final design draft of architectural decorative patterns for Shenyang Imperial Palace (dragon pattern, lotus pattern, crane pattern, copper coin pattern)

Source : Shi Wenjing,2025

Traditional Pattern Continuous Design Explanation:

1. Dragon Pattern: A single group of dragon and cloud patterns is used as the main element, arranged repeatedly according to the rule of "vertical alignment and horizontal connection," eliminating visual breaks in the pattern splicing. Simultaneously, a two way continuous technique is used to first complete the vertical sequence of the dragon pattern, ultimately forming a full coverage dragon pattern background.
2. Lotus Pattern: Based on rhomboid lotus units, a diagonal continuous arrangement is used to fill the image in a grid pattern, utilizing the connection of geometric borders to create a neat visual effect.
3. Crane Pattern: The crane pattern unit is used as the core, arranged using a four way continuous technique, allowing the crane

pattern to repeat in a staggered manner while retaining the transition of auspicious clouds, avoiding a crowded feeling of pattern piling up.

4. Coin Pattern: A regular four way continuous arrangement is used, with coin

Benefits or new knowledge

This set of cultural and creative designs from Shenyang Imperial Palace offers multi dimensional practical benefits and provides new knowledge on the development of traditional pattern based cultural and creative products. It transforms cultural symbols such as dragon, crane, lotus, and door and window patterns from Shenyang Imperial Palace into everyday cultural and creative products. This allows the profound palace culture to be disseminated and inherited in a more relatable way, provides feasible design ideas for the modern application of traditional patterns, and allows consumers to receive subtle

Summary, Discussion, and Results

This set of cultural and creative designs for the Shenyang Imperial Palace takes traditional elements from palace architecture, such as dragon, crane, lotus, and geometric patterns on doors and windows, as its core creative theme. The design exploration revolves around "modern translation of traditional patterns" and "everyday application of cultural symbols." Discussions revealed that extracting and reconstructing the lines and forms of decorative patterns from the ancient architecture of the Imperial Palace and adapting them to a classical color system is key to integrating traditional aesthetics with modern products. Simultaneously, designing everyday items as cultural and creative carriers effectively breaks down the barriers between culture and life, allowing palace culture to move from museums to the daily lives of the public.

Cultural Dissemination Results: The design successfully transforms classic cultural symbols from the Shenyang Imperial Palace such

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units arranged repeatedly according to the connection of circular outlines. The "circles tangent to each other" layout forms a full coverage coin background, strengthening the symbolic expression of the pattern.

cultural edification through use. On the knowledge level, it allows one to understand the types and cultural connotations of classic decorative patterns from Shenyang Imperial Palace, master the complete transformation process of traditional patterns from physical extraction and line reconstruction to color matching and product application, and recognize the core logic that the development of cultural and creative products must balance the restoration of cultural essence with adaptation to modern usage scenarios.

as dragon patterns (symbolizing authority), crane patterns (symbolizing auspiciousness), lotus patterns, and door and window patterns, into visual pattern designs and integrates them into various cultural and creative products. This achieves the popularization and everyday application of palace culture, allowing consumers to subtly perceive intangible cultural heritage and palace aesthetics while using the products.

Design practice results: The process of modernizing traditional patterns by "extracting physical elements reconstructing lines matching colors applying to products" was sorted out, providing a practical approach for similar cultural and creative designs; at the same time, through the development of multiple product categories, the feasibility of combining traditional cultural symbols with modern daily necessities was verified, enhancing the cultural added value and market appeal of the products.

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Shenyang Imperial Palace Cultural and Creative Product Design



Title: Shenyang Imperial Palace Cultural and Creative Product Design
creative techniques.

Simplified lines, restructured framework, continuous arrangement

Size: 1. Notebook: 155x215mm, 2. Canvas bag: 34x40cm, 3. Coaster: 100x100mm, 4. Phone case: 1260x2520px, 5. mouse pad: 26x21cm

Name of creator. Shi Wenjing

Years: 2025

Retro Swimwear Design Inspired by Japanese Anime Fashion Symbols of the Y2K Era

Ms.Tang Guruo

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance

This research is rooted in Y2K era (1995–2005) global visual culture transformation driven by tech progress and digital imagination, with Japanese anime's recognizable, reconfigurable



Picture1 Anime Images

Source: <http://xhslink.com/n/lgodjvWDh4>

Concept

The research's concept: Translate Y2K Japanese anime fashion symbols into contemporary retro swimwear via "symbolic regeneration" (extract, simplify, reinterpret without direct replication),

Research/Creative Process

Activity Organization and Knowledge Preparation: Representative Japanese anime works from 1995–2008 were analyzed to extract recurring visual elements such as silhouettes, candy toned and neon colors, decorative accessories, and motifs like stars and hearts which were simplified and translated into retro swimwear through color, pattern, and silhouette design. Design experiments, feedback, and refinement ensured effective symbol translation while maintaining comfort and contemporary aesthetics.

fashion symbols (neon colors, pixels, etc.) becoming key cultural assets in contemporary fashion.

Addressing the gap of superficial borrowing without meaningful symbolic translation, it explores systematically extracting, simplifying, and reconstructing these symbols for retro swimwear design contributing a subcultural symbol visual translation framework theoretically and a balanced (cultural recognizability/functionality/youth values) design process practically to create sustainable fashion products conveying identity, memory, and social meaning.

balancing nostalgia futurism and modern values, with swimwear as an identity/cultural communication medium.



Picture 2 Element extraction

Source :Tang Guruo,2025

Individual Creation and Artwork Collection: Develop original Y2K anime inspired retro swimwear (sketches, renderings, pattern experiments) integrating personal aesthetic interpretation and contemporary fashion; collect concept boards, design docs, etc., to demonstrate symbolic transformation and design outcomes.



Picture 3 Design sketches, element usage, and inspiration images

Source : Tang Guruo,2025

fit, form a unified concept (Y2K aesthetics, nostalgia, tech fantasy) through iterative design, and convert isolated symbols into a structured design language for a cohesive collection with cultural identity and contemporary adaptability.

Material Preparation and Creative Implementation: Select fabrics meeting flexibility, sustainability, and Y2K visual requirements, test digital printing and pattern techniques, and transform

Element Integration and Collective Concept Design: Integrate Y2K visual elements (colors, motifs, silhouettes) by symbolic meaning and visual conceptual designs into physical swimwear via pattern making, prototyping, and visual refinement.

Artwork Refinement and Aesthetic Enhancement: Refine designs (color, pattern scale, proportions) based on feedback, enhance visual details for symbolic clarity and emotional impact (while ensuring wearability), and polish transitions and silhouettes for cohesive, polished retro swimwear conveying Y2K anime symbolism.

Benefits or new knowledge

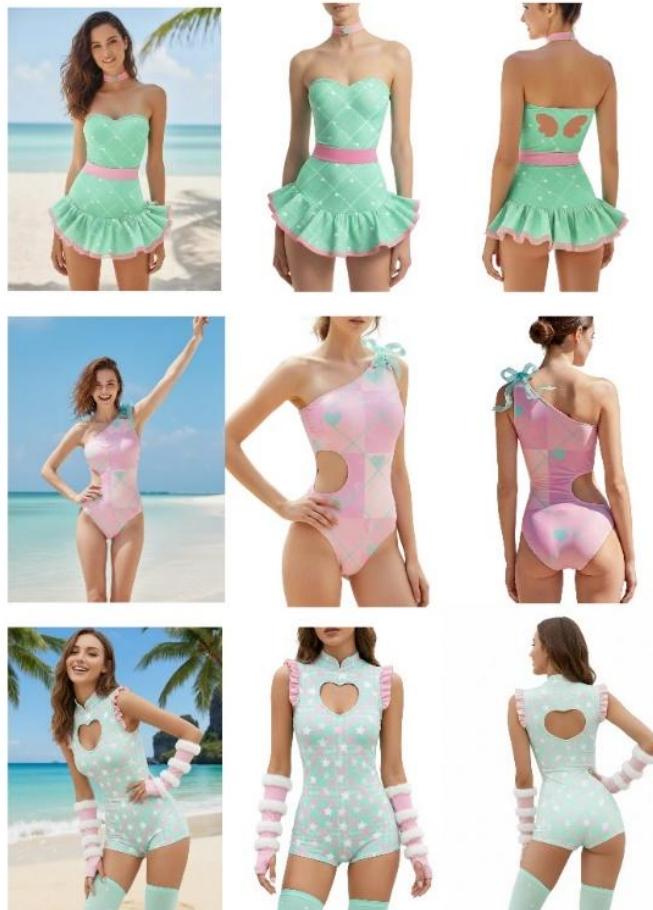
This research provides new knowledge by establishing a systematic framework for translating Y2K era Japanese anime fashion symbols into contemporary retro swimwear design. It offers a structured method of symbol extraction, simplification, and reconstruction that bridges visual culture theory and practical fashion design. The study contributes to a deeper understanding of how subcultural symbols can be transformed into wearable and market adaptable

fashion products without losing cultural meaning. Additionally, it reveals insights into young consumers' emotional responses, identity expression, and acceptance of Y2K anime inspired fashion. Practically, the research serves as a design reference for designers and brands seeking to incorporate anime aesthetics into fashion in a meaningful, sustainable, and commercially viable way.

Summary, Discussion, and Results

This research explores the translation of Y2K era Japanese anime fashion symbols into contemporary retro swimwear design through an integrated theoretical and practical approach. The study confirms that Y2K anime visual symbols possess high recognizability and strong emotional resonance among young consumers, particularly when symbols are simplified and strategically reconstructed rather than directly replicated. The findings demonstrate that effective symbol translation enhances both aesthetic appeal and cultural meaning while maintaining wearability

and functionality. Questionnaire and interview results indicate that young audiences value designs that balance nostalgia, technological imagery, and contemporary lifestyle needs. The final swimwear designs successfully embody a coherent symbolic system, illustrating that Y2K anime aesthetics can be transformed into meaningful fashion products. Overall, the research contributes a practical design model and theoretical insight into subcultural symbol regeneration within modern fashion contexts.



Title: LOVEE

creative techniques Visual symbol extraction and redesign; pattern translation; cross style silhouette fusion; Y2K design; candy color system construction.

Size: Full scale wearable swimwear designs

Name of creator Tang Guruo

Years: 2025

The Creation of the Art Patterns of Nang Yai at Wat Sawang Arom, Sing Buri Province, through Cowhide Decorative Images using Laser Technology Innovation

Tammarat Boonsuk

Rajamangala University of Technology Thanyaburi Faculty of Fine and Applied Arts

Source, Importance

The performing art of Nang Yai (Grand Shadow Play) is one of Thailand's valuable cultural significance. However, with the rapidly changing social context and era, these traditional arts are facing challenges in terms of succession and dissemination to the public, especially the new generation. The problem identified is the lack of accessible knowledge regarding Nang Yai patterns and the absence of their presentation in the form of contemporary, usable daily products. This research proposes a concept that blends traditional culture with modern innovation and technology, specifically by employing "laser innovation" to engrave the Nang Yai patterns onto cowhide. This will be used to create "decorative panel products."

intellectual heritage and high-craft artistry. The Nang Yai figures feature intricate patterns of profound



Picture1: The Nang Yai
Source : Tammarat Boonsuk

Objectives of research/creation

1. To study the artistic patterns of Nang Yai figures at Wat Sawang Arom, Sing Buri Province
2. To design decorative panel products made from cowhide, featuring the artistic patterns of Nang Yai figures from Wat Sawang Arom, Sing Buri Province.
3. To create and develop prototypes of cowhide decorative panel products using laser innovation.

Concept

Nang Yai patterns from Wat Sawang Arom, this project designs contemporary products. Laser innovation is used to precisely etch the patterns, ensuring accuracy and preserving the original traditional details. This converts local materials into decorative panels with modern aesthetics and Thai cultural



Picture 2: Data Study and Analysis
Source: Tammarat Boonsuk

Research/Creative Process

1: Data Study and Analysis.

This research studies the history of Nang Yai at Wat Sawang Arom and analyzes the figures' patterns and identity. It also examines the techniques, materials, and preparation for etching, focusing on the working principles and application of laser innovation for pattern etching.

2: Prototype Design and the Application of Laser Innovation for Engraving

Selected Nang Yai patterns are digitized for laser processing. Decorative compositions are then

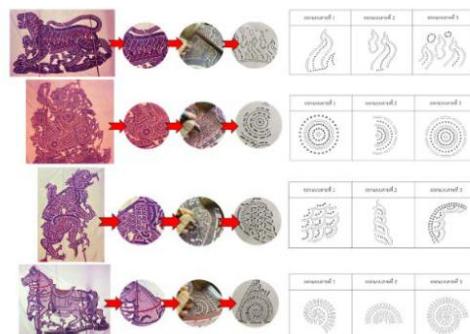
4: Conclusion and Dissemination

The knowledge gained from the entire process (design, technology, and value creation) is synthesized. A comprehensive report is prepared, and the creative work is presented to the public/community to support future commercial development.

designed for aesthetics and functionality. Finally, cowhide decorative prototypes are produced via laser engraving based on these finalized designs.

3: Evaluation and Improvement

Patterns, engraving quality, and durability are examined for accuracy. Prototypes are then presented to the target group to evaluate their aesthetic suitability, cultural value, and market feasibility. The evaluation results are used to refine and improve the prototypes, ensuring the final products meet project objectives.



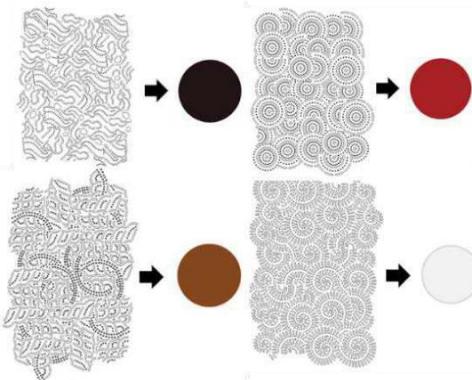
Picture 3: Nang Yai patterns are converted into digital designs

Source : Tammarat Boonsuk

Benefits or new knowledge New Knowledge

The new knowledge acquired from this research is the integration of traditional art with modern technology. This includes gaining expertise in the method of converting Nang Yai artistic patterns into a digital format, as well as the technique for using laser innovation to etch patterns onto cowhide. This decorative panel product, rich in artistic value

and cultural narrative, serves as a production prototype whose techniques can be transferred to local artisans and craftspeople. This aims to create vocational opportunities using materials and indigenous knowledge already available within the community.



Picture 4: Nang Yai patterns are converted into digital designs

Source : Tammarat Boonsuk

Summary, Discussion, and Results

The study revealed that the artistic patterns of Nang Yai from Wat Sawang Arom, Sing Buri Province, are highly distinctive and complex, particularly the animal character patterns. A group of auspicious and clearly identifiable patterns—namely the Horse, Tiger, Lion, and Bird—was selected, which could be appropriately resized for etching use of technology to elevate cultural handicrafts. The resulting product prototypes exhibit consistent quality and pronounced artistic beauty.



Picture 6: Sketch Design Selected

Source : Tammarat Boonsuk



Picture 5 Using laser innovation for precision engraving

Source : Tammarat Boonsuk

using laser innovation. This set of patterns was then applied in the design and creation of cowhide decorative panel products. Laser innovation was precisely applied to etch the patterns according to the digital designs, successfully preserving the intricate details of the original Nang Yai lines completely on the cowhide material. This demonstrates the effective



Picture 7: prototype decorative cowhide products

Source : Tammarat Boonsuk



Title: The Creation of the Art Patterns of Nang Yai at Wat Sawang Arom, Sing Buri Province, through Cowhide
Decorative Images using Laser Technology Innovation
creative techniques: Laser Technology
Size: 42.0x59.4 CM., 29.7x42.0 CM., 20.0 x29.7 CM.
Name of creator: Tammarat Boonsuk
Years: 2025

External Temptations

Thitiporn Chanawangsa

Poh-Chang Academy of Art, Rajamangala University of Technology Rattanakosin

Source, Importance

This creative work examines the pervasive influence of consumerism and materialism on the modern individual.

one's personal identity and inner balance. The work is significant for its innovative use of French needle embroidery within a three-dimensional installation context, expanding a traditionally flat craft technique into spatial, sculptural form. By incorporating suspended embroidered objects, mobile movement, and controlled lighting, the artwork reveals how consumerist forces subtly surround the self. The project bridges contemporary social commentary with traditional craftsmanship, offering a visual metaphor for pressures that compete for attention, aspiration, and identity.

Inspired by the constant visual and social pressures of contemporary life, the piece reflects how external objects, desires, and cultural symbols shape



Picture 1. These images show the artist and the embroidered portrait derived from her facial features.

Source: Artist's own photos

Objectives of research/creation

1. To create a three-dimensional embroidered artwork representing external pressures of consumerism.
2. To experiment with French needle embroidery in

spatial installation using light and shadow.

3. To explore how textile craft communicates cultural issues around identity and materialism.

Concept

This work explores how consumerism and materialism influence personal identity. The embroidered portrait, based on the artist's own face,

represents the self surrounded by temptations. Suspended objects symbolize pressures acting upon identity, while shadows reveal their unstable nature.

Research/Creative Process

This creative project originated from an investigation into contemporary material culture and its impact on the individual psyche. Research included observational study of objects associated with desire, social status, and modern aspiration, luxury goods, beauty products, digital devices, and other cultural symbols. These references informed the symbolic vocabulary used throughout the work.



Picture 2.Embroidery process.

Source : Artist's own photo.

layering beads, sequins, and threads to create texture and dimensionality. After embroidery, each piece was cut from its frame, backed with felt, and transformed into individual sculptural elements.

The central portrait was created using the artist's own face as reference. This autobiographical choice emphasizes that the examined pressures are lived experiences, not abstract concepts. Rendered in minimalist white linework on translucent fabric, the portrait embodies vulnerability and openness.

Benefits or new knowledge

This work expands the potential of French needle embroidery by transforming it from a two-dimensional craft into a sculptural installation medium. It visualized psychological and cultural

Summary, Discussion, and Results

The final work synthesized traditional craft, cultural analysis, and installation practice. By placing the embroidered self-portrait at the center of suspended symbolic objects, the piece communicates how external temptations surround and shape the



Picture 3.Objects preparation.

Source : Artist's own photo.

The technical process began with preparing fabric frames for French needle embroidery, drawing outlines of symbolic objects, and selecting bead palettes to reflect the visual identity of consumer goods. Each object was meticulously embroidered using French needle and Luneville techniques,

Use of Mannequin in the Installation: Although the core artwork consists of the embroidered portrait and mobile, the mannequin serves as a display structure reinforcing the conceptual message. It provides a human-centered form so the suspended objects appear to surround the self. The mannequin improves clarity, stability, and exhibition presence.

pressures using textile techniques and introduces a contemporary method for reflecting on material desire, identity, and cultural influence

individual. Light and shadow reinforce the instability of these influences. The installation expands the expressive possibilities of textile art and contributes meaningful reflection on the tension between inner identity and external pressures.



Title: External Temptations

creative techniques...French needle embroidery, Luneville embroidery, beadwork, 3D mobile installation

Size: Approximately 85x20x15 cm (installation dimensions)

Name of creator. Thitiporn Chanawangsa

Years: 2025

PRODUCT DEVELOPMENT BASED ON INKSTONE CULTURAL HERITAGE IN LIAONING PROVINCE

Mr.Wang Puze

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance

The Liaoning Inkstone is one of the four most esteemed traditional inkstones of China, with a history spanning over a thousand years. It has played a vital role in Chinese literati culture, particularly in the arts of calligraphy and ink painting. The Ning Inkstone is distinguished by its fine texture, durability, and superior water-retention qualities, which contribute to the smoothness, depth, and fluidity of the ink. These characteristics reflect not only the inherited wisdom of traditional Chinese craftsmanship but also embody a cultural identity that integrates art, nature, and spiritual philosophy.



Picture1 Liao stone

Source: photo by researcher :2025

Objectives of research/creation

1 To study the identity of the cultural heritage products of inkstone in Liaoning Province.

Due to its outstanding historical, artistic, and cultural value, the Liaoning Inkstone has been inscribed as a World Cultural Heritage, signifying its universal importance. However, within the context of contemporary society, the functional use of inkstones in daily life has significantly declined as a result of technological advancements and changing lifestyles. Consequently, the cultural significance of the Ning Inkstone risks being overlooked or confined to limited circles such as collectors and scholars.

The design and development of souvenirs therefore present a meaningful approach to communicating the cultural value of the Liaoning Inkstone to a broader public. Through a creative research process that integrates knowledge from art, cultural studies, product design, and local identity, this research seeks to reinterpret the Liaoning Inkstone in a contemporary context. By drawing inspiration from its forms, surfaces, textures, symbolic meanings, and traditional production processes, the souvenir designs aim to transform cultural heritage into tangible objects that embody both aesthetic and cultural value.

2 To guidelines development for inkstone products in Liao Ning Province.

Concept

The design concept emphasizes preserving the core identity of the Liaoning Inkstone while reinterpreting its forms to align with contemporary lifestyles. Key visual, material, and symbolic elements are extracted and transformed into a modern design language. The products are developed

with functional relevance for today's consumers through the integration of traditional craftsmanship and contemporary technology. Additionally, the design serves as a medium for cultural storytelling and reflects principles of sustainability in a modern context.

Research/Creative Process

The design and creative process for developing souvenir products inspired by the Liaoning Inkstone was conducted within a creative research framework, integrating cultural studies, design analysis, and practical creation. The process can be structured into the following key stages.



Picture 2 Liaoning Inkstone Original
Source : photo by researcher :2025

1. studying the history, cultural significance, physical characteristics, and traditional production techniques of the Liaoning Inkstone, as well as reviewing related literature on World Cultural Heritage, souvenir design, and creative research methodologies. The collected data served as a foundation for defining the direction of the design.

2. Identity Analysis and Concept Development

Key identity elements of the Liaoning Inkstone such as form, texture, color, material, and symbolic meaning were analyzed and synthesized to establish the core design concept and a contemporary design language that reflects traditional values.

3. Ideation and Design Development Design ideas were translated into tangible forms through sketching, structural design, and material selection, with consideration given to functionality, target users, and feasibility of production.

4. The prototype design draws on Liaoning's unique and representative native species, including the red crowned crane, spotted seal, and Siberian tiger.

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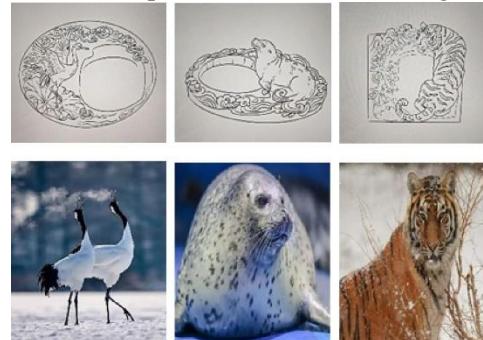
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Picture 3. sketch and Development
Source : by researcher :2025

5. After rigorous screening, the red crowned crane was selected as the design prototype for the Liao inkstone. With a high level of recognizability, the red crowned crane carries positive symbolic meanings of longevity, auspiciousness, and nobility. It better embodies the connotation of "expressing implied meaning through objects" contained in this Liao inkstone, and also reflects the most representative and distinctive features of the target region of Liaoning.

The design process begins with creating sketches and inputting data into Google Gemini to generate product prototypes. The design shall conform to the manufacturing process of Liao inkstones, adopting the unique Qingyun stone produced in Benxi, Liaoning. Distinguished from other types of inkstones, it boasts a distinctive cyan

texture. This design adopts the red crowned crane, lotus leaves, and auspicious clouds as its themes. Beyond their propitious implications, it also embodies the refined design philosophy of Liao inkstones, aiming to convey favorable blessings and good omens to consumers.

Benefits or new knowledge

This research generates new knowledge on decoding and transforming the cultural identity of the Liaoning Inkstone into contemporary product design through a systematic creative research process that integrates art, culture, and design. The outcomes include prototype souvenir products that embody aesthetic, cultural, and functional values, with potential for further development in creative industries and cultural tourism. In addition, the research proposes design approaches centered on cultural storytelling and user experience to enhance engagement with modern consumers. The study also highlights principles of sustainable design that support the long term preservation and transmission of World Heritage cultural values. This research



Picture 4. sketch and generate product prototypes.

Source : by researcher :2025

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Summary, Discussion, and Results

This research demonstrates that creative design can effectively function as a tool for transmitting and extending the cultural identity of the Liaoning Inkstone within a contemporary context. The process of decoding cultural values and translating them into a design language resulted in prototype products that preserve traditional identity while meeting the functional needs of modern consumers. The research outcomes reveal the potential for linking World Heritage cultural assets with product design and sustainable creative industries. Moreover, the study provides an academic framework for developing design practices based on cultural heritage that can be adapted to other contexts. This research demonstrates that creative design can effectively function as a tool for transmitting and extending the cultural identity of the Liaoning Inkstone within a contemporary context.

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Specifically, the integration of Liaoning's iconic biological symbols and regional stone materials into the design prototypes not only strengthens the visual distinctiveness of the Liao inkstone but also deepens the emotional connection between consumers and this intangible cultural heritage carrier.



Title: PRODUCT DEVELOPMENT BASED ON INKSTONE CULTURAL HERITAGE IN LIAONING PROVINCE

creative techniques: product Design (Modelling on AI generate)

Size: 18×15×2

Name of creator. WangPuze

Years:2025

Contemporary cultural identity design through the integration of embroidery art and technology in Chaoshan city

Ms. Wang Ziyi

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance

Chaoshan drawn thread embroidery is a precious local handicraft that embodies distinctive visual aesthetics and profound cultural heritage. However, due to the lack of digital archiving of its patterns and the limitations of current dissemination channels, the craft is facing challenges in transmission.



Picture1 Chaoshan Drawn Thread Embroidery

Source: Wang Ziyi,2025

Objectives of research/creation

1. To explore the symbolic meaning and visual characteristics of traditional Chaoshan drawnwork embroidery patterns, and to analyze their aesthetic principles and cultural values within the context of local heritage.
2. To apply digital painting techniques to redesign traditional Chaoshan embroidery patterns, and to generate modern interpretations through innovative design practices that propose new approaches for contemporary expressions of Chaoshan cultural identity.

Concept

Using Chaoshan drawn thread embroidery motifs as visual cultural carriers, this work integrates digital painting techniques to innovatively redesign traditional patterns, balancing cultural inheritance

This creation draws inspiration from traditional Chaoshan drawn thread embroidery motifs and integrates digital painting techniques with the aesthetics of traditional craftsmanship. Its aim is to break through the barriers of traditional craft inheritance, enhance young audiences' cultural identification with Chaoshan embroidery, and explore cross media creative applications that offer practical references for the contemporary revitalization of intangible cultural heritage.

Its significance lies in enabling the digital rebirth of traditional motifs, strengthening regional cultural identity, and providing a replicable innovative pathway for the preservation and transmission of traditional handicrafts in the digital era.

3. To develop specific digital media creative strategies (e.g., short video storytelling, social media interactive design, cross IP collaboration) for redesigned patterns, and establish an evaluation framework to measure young audiences' satisfaction with the cultural image (including aesthetic recognition, cultural resonance, and communication intention) conveyed by these creative works.

with contemporary expression and establishing an effective connection between traditional craftsmanship and modern cultural communication.

Research/Creative Process

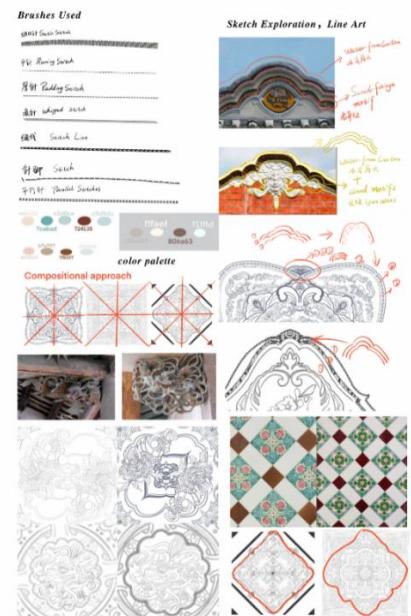
The creative process began with extensive visual research into Chaoshan architectural ornamentation, including rooftop ridge decorations, floral scroll motifs, cloud patterns, and traditional folk carvings. Photographs of local architectural elements were collected and analyzed to extract structural features such as curved ridgelines, cloud curls (yunwen), and foliage scrolls. These visual references formed the foundation for motif development and cultural symbol extraction.

Sketch exploration was conducted through repeated line art studies. Using digital brushes that emulate embroidery stitches such as running stitch, padded stitch, whipped stitch, and parallel stitches the project translated textile aesthetics into digital illustration language. Various stitch line brushes were tested to preserve the tactile qualities of embroidery in a digital format. Preliminary line sketches traced the contours of Chaoshan roof elements, decorative tiles, and carved wooden patterns, gradually abstracting them into symmetrical visual units.

Color palette development was based on traditional Chaoshan architectural tones combined with contemporary pastel hues. Neutral beige, clay red, teal, and muted blue were selected to maintain cultural authenticity while supporting modern aesthetic preferences. Multiple compositional

The digital redesign process utilized Procreate and Adobe Illustrator to refine motif outlines, adjust line weights, and generate multiple layered compositions. Iterations progressed from raw sketch lines to polished vector outlines and finally to fully rendered patterns with shading textures that mimic embroidered depth. Variations were created to test how different color schemes, contrast levels, and border arrangements influence cultural expressivity. The final stage involved integrating the redesigned motifs into square format compositions suitable for cultural creative applications such as scarves, tiles, or exhibition visuals. Multiple layout experiments were produced, ranging from minimal single motif structures to complex multi layered decorative frames. This iterative creative cycle allowed the patterns to evolve from architectural observation line extraction digital reconstruction color testing final cultural identity artworks.

approaches were explored, including grid based symmetry, mirrored arrangements, and four directional rotational structures. These methods transformed architectural and craft elements into formalized pattern systems.



Picture 2 Inspiration Extraction and Step by Step Process Images

Source : Wang Ziyi,2025



Picture 3 Work in Progress Steps

Source : Wang Ziyi,2025

Benefits or new knowledge

This research introduces a new creative approach that bridges traditional Chaoshan embroidery aesthetics with contemporary digital illustration techniques. By developing a system of line based reconstruction, stitch inspired digital brushes, and symmetry driven compositional methods, the work demonstrates how cultural motifs can be transformed into scalable visual assets suitable for digital media, product design, and creative industry applications.

New knowledge is generated through the reconstruction of architectural motifs into embroidery inspired patterns, offering a

Summary, Discussion, and Results

The results of this creative research show that Chaoshan architectural and embroidery motifs can be systematically transformed into contemporary visual patterns through digital reconstruction. By extracting structural features such as curved ridgelines, cloud forms, and floral scroll carvings, the study demonstrates that traditional cultural motifs possess strong potential for visual reinterpretation when approached through line analysis, symmetry mapping, and stitch inspired digital tools.

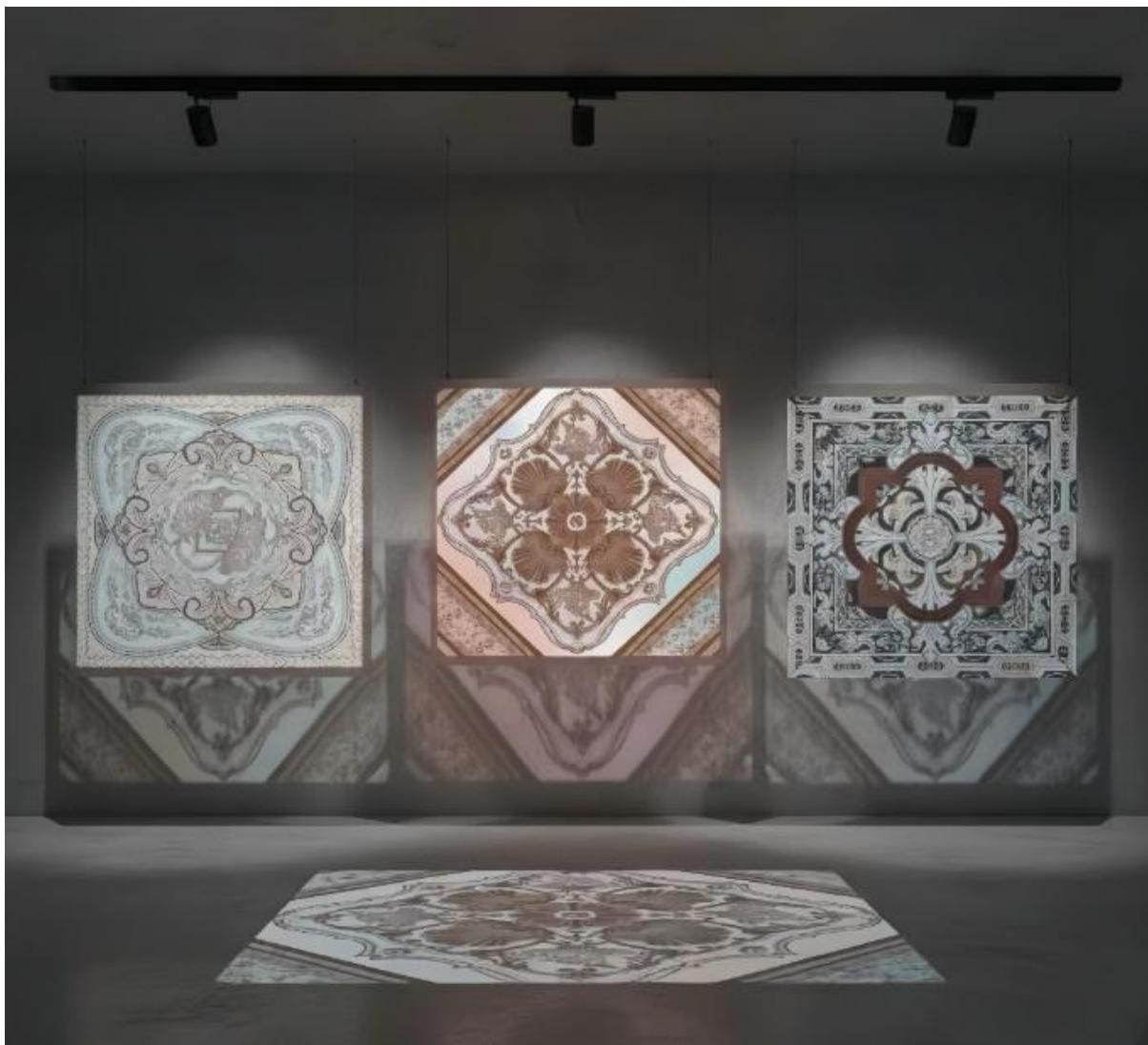
The iterative design process ranging from sketch exploration, compositional experimentation, color palette development, and stitch brush testing proved effective in converting complex heritage motifs into clean, scalable digital assets. These reconstructed patterns maintain cultural authenticity while achieving higher clarity, flexibility, and adaptability across multiple media formats.

methodological example of how traditional cultural symbols can be analyzed, digitized, and reinterpreted while preserving their cultural narrative.

The study further contributes to cultural sustainability by showing how young audiences respond to digitally refreshed heritage motifs, highlighting strategies that enhance cultural identity engagement in social media and hybrid exhibition settings. This project ultimately provides a replicable workflow for the reinterpretation of intangible cultural heritage through digital design, benefiting future research and creative development in cultural revitalization.

Audience responses and expert feedback indicate that the digitally redesigned motifs resonate strongly with younger viewers, who recognize the cultural references but also appreciate the modernized visual style. This confirms that digital illustration can serve as a bridge between intangible cultural heritage and contemporary cultural identity expression.

Overall, the project demonstrates that digital reconstruction is not only a method of visual preservation but also a creative strategy for renewing traditional motifs. It provides a replicable workflow for integrating heritage crafts with modern design practices, enabling traditional Chaoshan aesthetics to evolve within new cultural, artistic, and commercial contexts.



Title: "Tidal Shells in Gauze Shadows" "Cloud Gauze Entwined Blooms" "Ink Tide Jade Blossoms"
creative techniques Digital painting techniques, Motif innovation methods, Visual design techniques.

Size: 25 cm × 25 cm (artwork), approx.

Name of creator Wang Ziyi

Years: 2025

Creative practice through the integration of Manchu cultural symbols into child-centered creative learning under the design thinking framework.

Ms. Wu You

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance

Design thinking originated in industrial design and creative problem solving and has expanded its role into education and social innovation as a human centered process (Brown, 2008; Cross, 2011). It emphasizes key stages including understanding users, problem definition, idea generation, prototype development, and iterative superficial cultural integration, which limit children's roles as co designers and cultural meaning makers. In response, the collective art installation Butterflies Carrying Auspiciousness, centered on auspicious Manchu cultural symbols and integrated with design thinking processes, serves as an example of creative cultural transformation through children's participation. This case demonstrates the potential of design thinking to elevate fabric art activities into spaces of creative learning and to support living cultural heritage transmission in ways appropriate to children's contexts (UNESCO, 2019).

testing (Plattner et al., 2011). In educational contexts, design thinking promotes active learning, creativity, and complex problem solving skills, particularly among children and youth (Razzouk & Shute, 2012; Henriksen et al., 2017). However, children's fabric art activities in Huanggu District continue to face challenges such as content homogenization and



Picture1 Student drawing process

Source: Wu You,2025

Objectives of research/creation

1.To Study design thinking as a child centered learning framework and assess its suitability for application in children's fabric art activities within the context of Huanggu District.

2.To analyze the limitations, design thinking processes, and potential of children's fabric art activities in Huanggu District, with a focus on activity homogenization, children's participation as

creative agents, and the integration of Manchu cultural elements into the learning process.

3.To develop an activity based model and an evaluation framework for children's fabric art that integrates design thinking, local culture, and creative learning, in order to support sustainable activity development and the living transmission of cultural heritage.

Concept

This study aims to develop children's fabric art activities through the integration of design thinking processes with local cultural contexts, positioning children at the center of the learning process. The activities are structured into modular

stages aligned with design thinking, fostering a progression from recognizing the cultural value of Manchu auspicious symbols central to Huanggu District to creative ideation, hands on practice, and the co construction of cultural meaning. This

conceptual approach leads to the development of an activity model that balances aesthetic expression and

Research/Creative Process

Activity Organization and Knowledge Preparation for Research/Creative Practice

The process begins with the design of children's fabric art activities centered on Manchu culture within the context of Huanggu District. This stage prepares foundational cultural and design knowledge appropriate to children's developmental levels through explanations of the symbolic meanings of Manchu butterfly motifs, which embody concepts of auspiciousness, transformation, and abundance. Relevant dyeing techniques and textile materials are also introduced to build cultural

Element Integration and Collective Concept Design
 Selected individual works are integrated into a collective design process by combining their core characteristics with auspicious Manchu cultural symbols. This stage develops a shared creative concept that links individual identity with cultural meaning, integrating acrylic painting and textile collage techniques, and defining the overall butterfly form as the central symbol of the collective artwork.



Picture 2 Student works
 Source : Wu You,2025

Material Preparation and Creative Implementation
 Appropriate materials and tools including acrylic paints, textiles in various colors, collage materials, and fixing tools are prepared. Based on the design analysis, the butterfly outline is executed in acrylic painting and enhanced with textile collage to reflect

learning outcomes, while reflecting both the processes and results of creative learning.

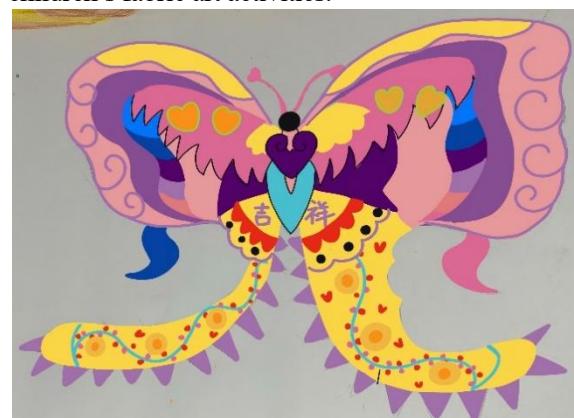
understanding and to encourage children to interpret and create independently.

Individual Creation and Artwork Collection

Following the conceptual learning phase, children create original butterfly designs as individual artworks based on their cultural understanding and imagination. All works are then collected for design analysis, with selected pieces identified for their distinctive use of color, form, and pattern. Key creative features and design elements reflecting each child's individuality are extracted.

the diversity of individual works within a unified collective structure.

Artwork Refinement and Aesthetic Enhancement
 Refining the collective artwork by adjusting color balance, pattern relationships, and spatial layering to enhance both aesthetic quality and cultural meaning. This process culminates in a completed collective butterfly artwork that embodies creative learning outcomes, collaborative practice, and the living transmission of culture through children's fabric art activities.



Picture 3. My artwork sketches
 Source : Wu You,2025

Benefits or new knowledge

This study resulted in the development of a children's fabric art activity model that systematically integrates design thinking processes, local culture, and creative learning. The model transforms children's individual creativity into collective creative synergy, reducing the problem of activity homogenization in children's art education.

Summary, Discussion, and Results

This research and creative practice examines the integration of design thinking processes into children's fabric art activities in Huanggu District, with Manchu culture and butterfly symbolism serving as the core thematic foundation. The findings indicate that child centered activity design structured around design thinking effectively elevates children's roles from passive participants to co designers and cultural meaning-makers. The results demonstrate clear improvements in children's creativity, engagement, and cultural understanding, as reflected in pattern design, color and material selection, and collaborative practices. The collective art installation Gathering Childlike Fun, Butterflies Carrying

Moreover, it extends the application of design thinking into the fields of fabric art education and living cultural heritage transmission. The outcomes provide a practical reference framework for the development of activities and evaluation systems in similar educational and cultural contexts.

Auspiciousness embodies the integration of individual identities with Manchu cultural symbolism. From a discussion perspective, design thinking reduces activity homogenization and superficial cultural engagement by transforming cultural knowledge into hands on learning experiences. Moreover, the application of cross disciplinary techniques, such as acrylic painting and textile collage, enhances the flexibility and diversity of fabric art activities. In conclusion, this study proposes an activity model and evaluation framework that can be sustainably applied to the development of culturally grounded art activities in other contexts.



Title: Creative practice through the integration of Manchu cultural symbols into child-centered creative learning under the design thinking framework.

creative techniques:Image splicing and element fusion

Size: 40cm×60cm

Name of creator: Wu You

Years: 2025

The Innovative Design for Facility Improvement in the Recreational Area of Chengdu Chengfei Park

XiangyuYan

Academy of Arts & Philosophy, Shinawatra University

Source, Importance

During my on-site visit to Chengfei Park in Chengdu, China, I observed that the park's exhibited full-scale flight models and aviation exhibition halls carrying industrial memories are not only tangible carriers of Chengfei's aviation industrial heritage but also core windows for the dissemination of the city's aviation culture. However, since the expansion of the northern area in 2012, the park's main recreational zone has not undergone systematic renovation for over a decade. Common issues include aging and rusting facilities, deactivated interactive equipment, and layouts that are misaligned with modern leisure needs. These problems have awakened the aviation-themed experience and failed to fully realize the park's value for science education.



Picture 1 Park's Playground
Photographed by XiangyuYan

In response, the innovative design project 'Wings Renewal Park' was conceived: by upgrading aging facilities, immersively integrating aviation elements and optimizing features for all age groups, the project not only revitalizes the park and removes current constraints but also achieves a dual enhancement of 'leisure experience and aviation science education.'

This provides visitors with a safe and comfortable space for recreation, while interactive designs make aviation knowledge tangible and engaging. It further

reinforces Chengfei Park's dual positioning as an 'aviation-themed educational base and urban leisure landmark,' attracting more citizens and tourists, and ensuring that aviation culture is preserved and promoted through everyday leisure activities.



Picture 2 Aircraft Model
Photographed by XiangyuYan



Picture 3 Exhibition Hall
Photographed by XiangyuYan

Objectives of research/creation

1. To renovate the park's recreational area, starting with improving its facilities to ensure a smooth and safe experience for visitors.
2. To redesign and reopen the children's playground that have been shut down, so that both adults and children can enjoy them.

Concept

Centering on the existing recreational area, improve the surrounding facilities, rebuild the

Research/Creative Process

The research and creation process of "Wing Reborn Garden" adheres to a user-centric and data-driven logic, specifically as follows:

Focusing on the core recreational area, I used professional tools to record the spatial dimensions, terrain elevation and facility coordinates of key functional zones, while comprehensively documenting the aging, corrosion and shutdown of existing facilities, forming a complete on-site data archive.

Subsequently, I distributed 300 structured questionnaires to nearby residents and Iekend tourists, covering usage behavior, facility satisfaction and future expectations, and recovered 150 valid ones. I also supplemented with in-depth interviews to dig

Benefits or new knowledge

Practical benefits: Targeted address pain points of Chengfei Park such as aging facilities, weak thematic interaction, and insufficient all-age adaptability, providing a implementable renovation plan "Wing Reborn Garden"; offer a replicable reference template of "demand research - thematic integration - facility upgrade" for similar aviation-themed parks and industrial heritage renovation projects.

Academic value: Fill the research gap in the design of dual-attribute parks combining "aviation

- 3 To manage the science and education facilities that have been closed in the exhibition hall to amusement area for learning aviation.

recreational area, and add new interactive play equipment.

out hidden needs such as insufficient aviation-themed interaction and lack of age-friendly facilities.

I then collected the park's historical materials and regional policies online, and sorted out 20 excellent domestic and foreign cases of aviation-themed parks and industrial heritage renovation, extracting experience in thematic integration and facility upgrade for reference.

Based on the above, I built a 1:1 basic model of the park with SketchUp, organized two rounds of discussions with professional designers to optimize three preliminary schemes, and finally imported the optimized model into Lumion to produce 10 key renderings and a 3-minute dynamic video, forming the final design outcome that solves existing problems and integrates aviation culture with leisure experience.

theme + community leisure", improve innovative ideas on differentiated user needs (e.g., practical needs of residents, popular science needs of tourists) and in-depth thematic integration in this field, and enrich research results related to industrial heritage revitalization. Social value: Enhance the park's user experience and operational vitality, providing a high-quality leisure space for nearby residents; activate aviation culture communication through interactive design, contributing to the creation of Chengdu's dual card of "park city + aviation culture".

Chengfei Park, aiming to optimize the functions and user experience of the park's leisure spaces through

Summary, Discussion, and Results

This study focuses on the innovative design and improvement of leisure facilities in Chengdu's

systematic design research. As urban parks gain increasing significance in citizens' leisure life, Chengfei Park—bearing unique aviation cultural heritage and serving community leisure needs—has shown disconnections between its existing facilities and tourists' diverse demands, regional cultural expression, and modern design concepts. Despite its cultural advantages, the leisure facilities still lack functional practicality, experiential innovation, and spatial adaptability, failing to fully meet the needs of different groups (e.g., families, elderly residents, teenagers).

To achieve precise optimization, this study adopts a multi-dimensional approach: literature review and



case analysis to learn from excellent practices of domestic and foreign aviation-themed parks and urban leisure spaces; questionnaire surveys of visitors and residents to identify functional needs, pain points, and optimization expectations; on-site investigation and measurement to grasp spatial scales, environmental characteristics, and layout defects of existing facilities. Ultimately, targeted innovative facility schemes are constructed through design modeling, providing a practical path for the quality improvement of Chengfei Park's leisure area and a reference for similar theme parks.



Title: The Innovative Design for Facility Improvement in the Recreational Area of Chengdu Chengfei Park

Creative technique: Computer 3D modeling and rendering

Size: 1920×1080

Name of creator: XiangyuYan

Years: 2025

Manchu Totemic Spirits Series

Creative Character Design Based on Anthropomorphic Visual Translation of Manchu Totem Patterns

Ms. Yan Naixin

Master of Fine and Applied Arts Bangkokthonburi University

Source, Importance

Manchu totem patterns originate from early Manchu nature worship and clan symbolism, serving as important visual carriers of ethnic memory and cultural identity (Jin, 2019; Wang, 2020). Previous

However, current applications remain largely confined to traditional crafts or decorative usage, lacking systematic visual translation and narrative development that align with modern aesthetic demands (Chen, 2023).

Anthropomorphic design theory, which emphasizes emotional engagement and symbolic transformation, provides an effective framework for converting traditional totem imagery into relatable cultural characters (Gombrich, 2000; Norman, 2013). Integrating Manchu totem patterns with anthropomorphic visual translation can therefore enhance cultural accessibility, strengthen contemporary cultural identity, and open new pathways for cultural inheritance and creative industry development (Li & Zhang, 2022).

Objectives of research/creation

1. To explore the cultural semantics and visual characteristics of Manchu totem patterns as foundational design elements.
2. To analyze the applicability of anthropomorphic design methods in visually translating traditional totem imagery.

Concept

This study constructs an anthropomorphic visual translation framework to reinterpret Manchu totem patterns as contemporary character forms. Through semiotic analysis, cultural symbolism extraction, and design reconstruction, the research investigates how traditional ethnic motifs can be transformed into

studies indicate that these patterns possess relatively stable symbolic meanings and visual structures, making them suitable for contemporary reinterpretation through design (Zhao & Sun, 2022).



Picture1: The original totem patterns

Source: <https://images.app.goo.gl/CRYvGf9egGTLh827>

3. To develop and assess cultural and creative character designs based on Manchu totem patterns, focusing on their potential for cultural communication and market value.

culturally coherent yet modernizable visual identities. The concept emphasizes safeguarding symbolic integrity while enabling the patterns to function as communicative agents within contemporary.

Research/Creative Process

The creative process employed a qualitative, practice based design approach centered on the culturally significant Manchu totems of the butterfly, dragon, and phoenix. Relevant motifs were collected from traditional garments, imperial patterns, ritual objects, and historical texts, and their symbolic meanings life and blessing (butterfly), authority and protection (dragon), and auspicious rebirth (phoenix) were examined through semiotic and morphological analysis. Key visual elements such as line rhythm, structural logic, and traditional color systems were extracted for translation. These elements were then

incorporated into an anthropomorphic design framework, transforming the butterfly's lightness, the dragon's power, and the phoenix's nobility into character expressions, poses, proportions, and personalities. Iterative sketches tested different levels of abstraction to balance cultural integrity with contemporary aesthetics.

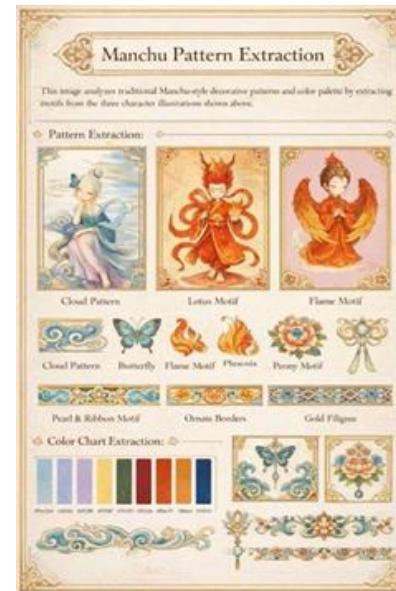
Finally, the characters were refined using Manchu color conventions and tested in potential applications such as cultural creative products and digital media. Expert feedback helped assess cultural accuracy and visual clarity, resulting in a cohesive set of anthropomorphized characters that blend Manchu heritage with modern design needs.



Picture2: Sketches

Source: Yan Naixin, 2025

This iterative process ensured that traditional symbolic meanings were preserved while enhancing adaptability across contemporary visual contexts. Moreover, the final designs demonstrate strong potential for cultural communication, audience engagement, and sustainable development as recognizable cultural IPs.



Picture3: Workflow

Source: Yan Naixin, 2025

Benefits or new knowledge

This study introduces a structured framework for anthropomorphic visual translation of Manchu totem patterns, providing new theoretical insight into ethnic symbol modernization. It clarifies how traditional motifs can retain cultural semantics while being

transformed into contemporary character design. The research offers practical guidelines for developing culturally grounded IPs and strengthens the link between heritage preservation and creative industry innovation. It also expands academic discourse on visual

translation and semiotic interpretation within ethnic art.

Summary, Discussion, and Results

The results show that Manchu totem patterns can be effectively revitalized through anthropomorphic visual translation, turning traditional symbols into contemporary, narrative characters. This approach improves cultural accessibility while preserving core meanings and supporting their use in modern cultural creative

products. The character prototypes retain key Manchu visual features and were affirmed by experts for cultural accuracy and appeal. Overall, the study offers a concise method for reinterpreting traditional motifs in today's design context.



Title: Manchu Totemic Spirits Series

creative techniques: Digital illustration, character design, and Manchu totemic visual translation using

Procreate. Bookmarks, coasters.

Size: 50*50mm, 105*45mm, 100*100mm

Name of creator: Yan Naixin

Years: 2025

The Art Creation of Cat Themed Based on the Mixed Techniques of Colored Lead and Colored Powder

Zhao Shengzhe

Academy of Arts & Philosophy, Shinawatra University

Source, Importance

This creative research originates from the exploration of how pastel and colored pencil can be integrated to achieve the most effective on paper expression of feline fur. Pastels provide soft, atmospheric chroma, while colored pencils offer precision and structural clarity. Their combination forms a unique visual language that differs from Western animal portrait traditions.

The work aims to establish a distinctly Chinese approach to cat-themed imagery by merging delicate textural rendering with contemporary cross media methods. The process starting from AI-generated composition, digital refinement, and museum-grade micro-spray printing,



Picture1 Artist & Researcher: Zhao Shengzhe

followed by hand drawn pastel and colored pencil detailing creates a hybrid technique with both cultural specificity and modern innovation.

This method not only enriches the expressive possibilities of feline fur depiction but also contributes new technical knowledge to mixed-media drawing within the Chinese art context.

Objectives of research/creation

1. To develop a method for constructing a 'new cat imagery' that integrates traditional cultural symbols with contemporary visual language.
2. To verify the complementary strengths

of colored pencil and pastel in combining detailed fur depiction with atmospheric tonal rendering.

3. To evaluate the effectiveness and creative value of cross-media cat-themed artworks produced through the mixed-media

Concept

This artwork explores the fusion of neon aesthetics and royal symbolism through the image of a cat, expressing authority, mystery, and contemporary urban culture. The creative process begins with an AI-generated conceptual base and is then re-established through hand-rendered

pastel and colored pencil techniques.

By investigating how these two materials achieve the most realistic fur expression in easel painting, the work embodies a dialogue between digital construction and human craftsmanship.

Research/Creative Process

The creation began with AI-generated visual concepts using Midjourney based on curated

keywords. Instead of hand sketching, multiple AI outputs were produced to explore composition,

costume, lighting, and narrative atmosphere. The chosen visual was refined and re-composed in Photoshop, where the cat, costume details, and background were isolated through precise masking to prepare for printing.)



Picture 2 Acrylic Whisker Painting

Source: Zhao Shengzhe

A high resolution giclée micro spray print was produced on museum grade archival paper. This paper was selected for its strong fiber structure,

The first stage of physical creation began with an initial pastel under-layer to establish major shadows and temperature shifts. After this stage, a layer of fixative spray was applied to prevent pigment fallout and to secure surface adhesion for further refinement. A second layer of pastel rendering followed, deepening chroma, texture, and soft transitions. Colored pencils were then used for fine detailing, enhancing edges, facial features, and mid-tone transitions.

Benefits or new knowledge

This study presents a clear workflow that integrates AI concept generation, giclée micro-spray printing, and refined hand-rendering. It provides new knowledge on how archival micro spray bases interact with dry media such as colored powder and

Summary, Discussion, and Results

The project further shows that combining AI constructed imagery with traditional manual techniques can retain digital accuracy while

excellent pigment absorption, slight tooth for powder adhesion, and long-term preservation stability. The micro-spray output ensured near perfect color reproduction, allowing the printed base to retain the digital neon palette and costume detail, forming a 'hybrid canvas' ready for layered manual rendering.



Picture 3 Art Exhibition

Source: Zhao Shengzhe

A blade-etching (knife-carving) stage was introduced to increase paper surface friction, improving the grip for additional pastel layers and forming a tactile base for fur texture.

Subsequent detailed rendering unified the transitions between digital base color and physical shading. Acrylic paint was finally applied to depict the cat's whiskers with crisp opacity. The completed work received a final protective fixative spray to preserve the pigment and ensure archival stability.

colored pencils, demonstrating stable adhesion, color fidelity, and layering potential. The process offers an efficient and repeatable method for producing high-detail mixed-media artworks.

restoring the tactile depth required for realistic cat fur rendering.

The results highlight how cross media methods enhance emotional expression, thematic clarity, and visual impact, offering a practical model for

contemporary artists exploring the convergence of new technologies and craft- based drawing practices



Title: NEON ROYAL · 霓虹皇者

creative techniques: AI Photoshop giclée printing, pastel, colored pencil Size: 70 × 70 cm

Name of creator: Zhao Shengzhe

Years: 2025

Appendix A

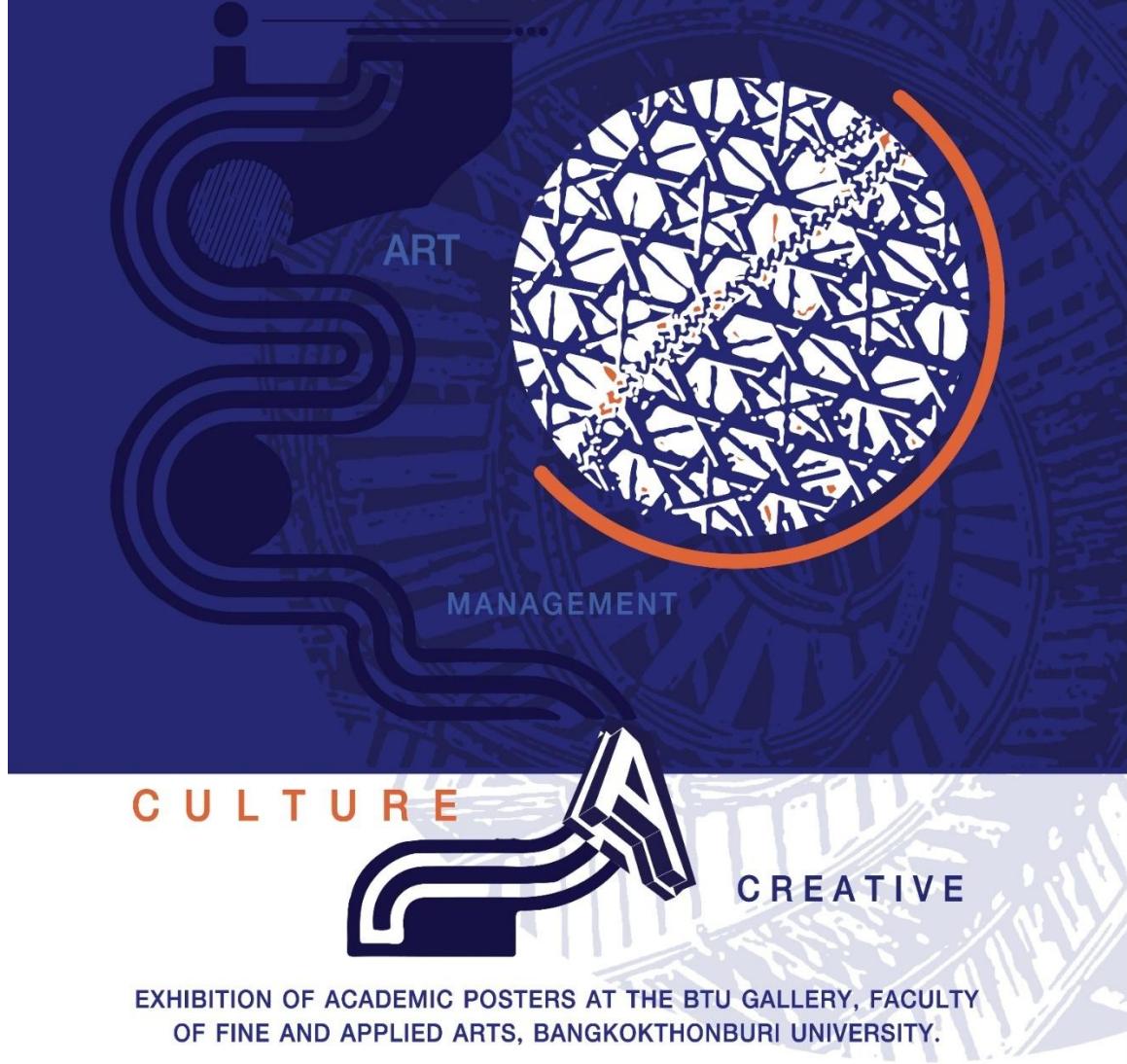


WAC THE CONFERENCE |

ART MANAGEMENT ARTS AND CREATIVE CULTURE

Co-Creating New Cultural Opportunities for the Future

20 JANUARY 2026



Cover and poster: Designed by Dr.Pramet Klangmuenwai



The 1st AACC The Conference on Art Management, Arts and Creative Culture

Tuesday, January 20, 2026

at BTU Gallery Area:1.2
Faculty of Fine and Applied Arts,
Bangkokthonburi University

09.00-09.30

Registration of Participants

09.30 – 9.50

Opening Ceremony

- Master of Ceremony formally opens the ceremony
- Dr. Pramet Klangmuenwai, Project Chair, delivers the project report to the Chair of the Ceremony and distinguished guests
- Assoc. Prof. Dr. Thongjuea Kiatthong presents the main concept of the conference: “Co-Creating New Cultural Opportunities for the Future”
- Dr. Mathasit Addak, Dean, Faculty of Fine and Applied Arts, Bangkokthonburi University, delivers the welcome address
- Prof. Dr. Pichai Sodpibal presents an overview and academic quality assessment of the submitted scholarly works
- Assoc. Prof. Dr. Panya Rungreung, Vice President for Academic Affairs, Bangkokthonburi University, Chair of the Ceremony, delivers the opening remarks and officially declares the conference open

9.50 – 10.00

Certificate Presentation Ceremony

(Presented by Assoc. Prof. Dr. Panya Rungreung, Vice President for Academic Affairs, Bangkokthonburi University, Chair of the Ceremony)

Followed by a group photo session with distinguished guests

10.00 - 10.40

Keynote Lecture by Professor Wang Tong (Sweden) Keynote Speaker of the Conference Topic: “Co-Creating New Cultural Opportunities for the Future”

10.40 - 11.40

Research and Creative Works Presentations

Presentations by researchers and creative practitioners to distinguished panel experts

11.40-12.00

Panel Experts' Summary and Concluding Remarks on the Presented Works



Map
F.A.BTU

Opening ceremony poster: Designed by Dr.Mathasit Addok

The 1st AACC The Conference on Art Management, Arts and Creative Culture
 “Co-Creating New Cultural Opportunities for the Future?”
 held on 20 JANUARY 2026

THE DYNAMICS OF SOUND AND LINES: CREATIVE RESEARCH FOR REAL-TIME INTERDISCIPLINARY LIVE PERFORMANCE
 CHEN CHUNG ROU
 President of the Asian Music Friendship Association and
 Professor at the Monet International Art Institute

CERAMIC PRACTICE AT KALA-BHAVANA: INTEGRATION OF TRADITIONAL TERRACOTTA PRACTICE INTO ACADEMIC CURRICULUM
 BHAVANA KHANJRIA BASUMATARY
 Kala-Bhavana, Visva-Bharati, Santiniketan, West Bengal, India

LINGYUN TASTE - LITTLE ZEN LIFE: CREATIVE DESIGN OF LINGSAN GOURMET POSTER
 LI DING
 Harbin University of Science and Technology
 School of Art and Design, China

WASTELAND REBORN - THE REBIRTH OF MARINE DEBRIS
 LI YIHAN, CHEN YAO
 PHIMMADA TYAKASEMSUK, PHEERAPON TALEE
 Shanghai Art and Design Academy, China & Bangkokthonburi University, Thailand

MARANASATI
 POKORN SAWATADKOE
 Pol-Chang Academy of Art, Rajamangala University of Technology Rattanakosin, Thailand

NONTHA CYCLOPS
 PUNPAPAPIOR WANAPRASERTSAK
 Pol-Chang Academy of Art, Rajamangala University of Technology Rattanakosin, Thailand

METAL PIERCING WORK PARALLEL
 KRITSANAPIHORN MEEHONGTHONG
 Pol-Chang Academy of Art, Rajamangala University of Technology Rattanakosin, Thailand

EXTERNAL TEMPTATIONS
 THADORN CHANAWANSA
 Pol-Chang Academy of Art, Rajamangala University of Technology Rattanakosin, Thailand

THE CREATION OF THE ART PATTERNS OF NANG YAI AT WAT SAWANG AROM, SING BURI PROVINCE, THROUGH COHIDE DECORATIVE IMAGES USING LASER TECHNOLOGY INNOVATION
 TANAPAT TANAPAT
 Faculty of Art and Applied Arts Rajamangala University of Technology Thanyaburi, Thailand

THE ART CREATION OF CAT THEMED BASED ON THE MIXED TECHNIQUES OF COLORED LEAD AND COLORED POWDER
 ZHAO SHENGZHE
 Academy of Arts & Philosophy, Shiwatara University, Thailand

THE INNOVATIVE DESIGN FOR FACILITY IMPROVEMENT IN THE RECREATIONAL AREA OF CHENGDU CHENGFEI PARK
 XIAO YUAN
 Academy of Arts & Philosophy, Shiwatara University, Thailand

THE LEGACY OF VERNACULAR WOODEN ARCHITECTURE TRANSITIONING INTO THE SPIRIT OF PRODUCTS IN A NEW CONTEXT
 NAPHAJAT PUMUSIT, NOPANAN BALISEE
 Thailand

RETRO SWIMWEAR DESIGN INSPIRED BY JAPANESE ANIME FASHION SYMBOLS OF THE Y2K ERA
 TANG GURUO
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

INTEGRATIVE DESIGN OF EMBROIDERY ART AND DIGITAL TECHNOLOGY FOR THE CREATION OF CONTEMPORARY CULTURAL IDENTITY IN CHAO SHAN
 WANG ZIYI
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

INTEGRATIVE DESIGN OF ACRYLIC HANDICRAFTS AND CULTURAL SYMBOLS OF PINGYAO ANCIENT CITY IN SHANXI PROVINCE THROUGH THE PERSPECTIVE OF CULTURAL HERITAGE COMMUNICATION
 PANG QIWEI
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

CREATIVE APPROACHES TO CONTEMPORARY OIL PAINTING THROUGH TRADITIONAL THAI-CHINESE COSTUME PATTERNS
 GAO XINGPING
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

THE APPLICATION OF GODDESS IMAGES IN THE CREATION OF CHINESE CULTURAL PRODUCTS
 DONG GUO ZHENG
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

CREATIVE PATHS OF ARTISTS EXPRESSING PERSONAL IDENTITY THROUGH BRAND COOPERATION
 MA RUI
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

DESIGN APPLICATION OF SHENYANG PALACE DECORATIVE PATTERNS IN CONTEMPORARY CULTURAL SOUVENIR DESIGN
 SHI WEIJING
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

PRODUCT DEVELOPMENT BASED ON INKSTONE CULTURAL HERITAGE IN LIAONING PROVINCE
 WANG PUZE
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

THE DEVELOPMENT OF MARBLING ART TECHNIQUES FOR STRESS REDUCTION AMONG WORKING ADULTS
 METIANE BUNAIKRUTH
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

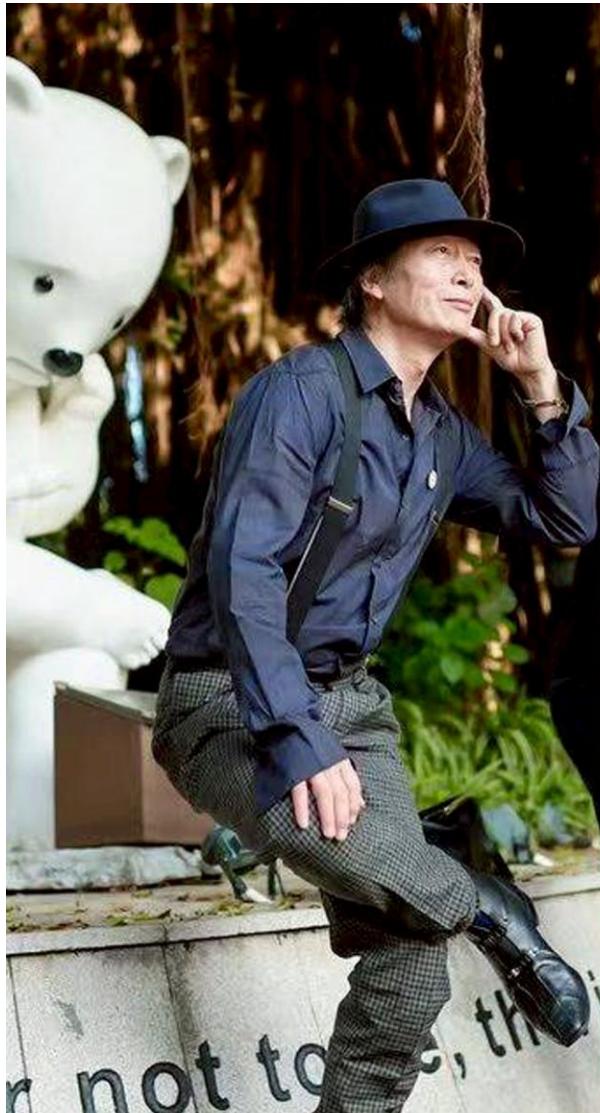
24 SOLAR TERMS SEASONAL TEA STAMPS
 CONG XINYANG
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

CREATIVE PRACTICE THROUGH THE INTEGRATION OF MANCHU CULTURAL SYMBOLS INTO CHILD-CENTERED CREATIVE LEARNING UNDER THE DESIGN THINKING FRAMEWORK
 WU YU
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

MANCHU TOTEMIC SPIRITS SERIES
 YAN NAI
 Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand

at BTU Gallery Area:1.2
 Faculty of Fine and Applied Arts,
 Bangkokthonburi University

Posters for articles that have been submitted for publication: Designed by Dr.Mathasit Addok



The 1st AACC

The Conference on Art Management, Arts and Creative Culture

Topic: “Co-Creating New Cultural Opportunities for the Future”

Professor Wang Tong (Sweden)
Keynote Speaker

Tuesday, January 20, 2026
Times: 10.00 - 10.40

at BTU Gallery Area:1.2
Faculty of Fine and Applied Arts,
Bangkokthongburi University

Languages used in the narration: Chinese and Thai.



Keynote Speaker Poster: Designed by Dr.Mathasit Addok

Appendix B



Picture name: Untitled, Terracotta
Source: Salaboh Lalshen



Picture: Untitled, Terracotta
Source: Raphine Mehta

CERAMIC PRACTICE AT KALA-BHAVANA: INTEGRATION OF TRADITIONAL TERRACOTTA PRACTICE INTO ACADEMIC CURRICULUM

Dr Bhavna Khajuria Basumatary
Kala-Bhavana, Visva-Bharati, Santiniketan, West Bengal, India
Email address: BhavnaKhajuria.Basumatary@visva-bharati.ac.in

Source, Importance

Held in the humbling embrace of the lush green surroundings of Santiniketan, within the state of West Bengal in India, Kala-Bhavana is an institute disciplined in the field of fine arts and craft heritage under the guidance and umbrella of Visva-Bharati (Central University of National importance), founded by the Nobel laureate Rabindranath Tagore with a Vision in 1901.

Originating as a co-education school with voices of rural India as a forefront for students and teachers, it has a strong emphasis on the rural and traditional arts and its creative evolution impacted by the influx of the colonial culture which was a legacy of the Indian secular identity it thrived amongst the rural identity of Bengal alongside the local tribes and the Indian rural Identity and through the course of time and process developed into a university providing enlightenment in a variety of academic disciplines. Amongst the Artistic pursuits thrives the department of ceramics & glass design, one of the six departments of Kala-Bhavana founded in 1980. The very soul of the ceramic art works in the initial years of the department was inspired by the traditional terracotta practices of India, through the convenience and possibilities that arrived with enhanced infrastructure and inclusion of the latest ceramic mediums, machinery and techniques that arrived with the wave of modernization of the Indian commercial Industry, terracotta as a medium and traditional practice has lost its glory and identity compared to the initial years and has costed the Indian aesthetic narrative a huge chunk of its influence with the arrival of westernized mass production and aesthetic values. However, the challenge of reorienting towards a more indigenous valuation system and identity is being orchestrated by the department with an approach of reincorporation of indigenous studies as a conscious effort, under the purview and guidance of the Indian Knowledge System (IKS) Program initiated and nurtured by the government of India. With the combined perspectives of well-versed policy makers, academicians, and Students with ties to the local communities, this program has already shown progress that can be built on further, the efforts for revival and deep understanding of traditional Terracotta practices are already emerging.

Objectives of research

1. To research and study the traditional Terracotta practices in India while encouraging Field based research (field based and analysis approach) to get a holistic view.
2. Formulating a new dynamic curriculum through understanding the relationships between variables in the local practices while exploring the osmosis of the digital medium with traditional practices.
3. Archiving and revisiting the existing knowledge, both practical and theoretical while emphasizing on the rituals and social concepts embedded within the Indian terracotta craft clusters.

Concept

The simplicity of the concept revels in the complexity of the execution of such an idea in a densely diverse country like India, from reinterpreting traditional terracotta knowledge in a contemporary framework alongside the existing knowledge base, achievable by investing in the exploration of traditional Terracotta practice in India and by encouraging the transformation of understanding into ideas which emerge as art expressions, methodologies and designs which add to a new chapter in the Indian aesthetic narrative and become a viable commercial commodity to support the growth of the sector and craft communities of India.



Title: *Yantra Aarti*
Creative Technique: Hand Building, Terracotta Relief Work
Size: 1 x 1 feet
Name of creator: Lalon Mehta
Year: 2024

academic syllabus for the benefit of the students. The research is aimed towards contribution to the research and development of the field of traditional terracotta art in the structure of the syllabus. The teaching techniques of the teachers, an example would be the incorporation of traditional terracotta toys, tiles, and sculptures into the syllabi, which encourages the understanding of indigenous materials and the traditional methods through imitation of the process under the guidance of local artisans and experiment with art works in coordination with the traditional methods. These experimental art works are encouraged as mental exercises for the development of individual thinking and practical prowess which work towards manifesting expressions of understanding and appreciation based on individual experiences. Along with the development of the students the research also helps the teachers to translate findings into teachings to dynamically update the curriculum. Promoting indigenous hand building and firing techniques provides the students with a level of understanding and command over locally available material, while developing the skills for visual, material and technical observation techniques and making students the custodians of hand building and materials which becomes more enthusing. The students are also encouraged to do individual research as part of their dissertations on traditional Terracotta practices based on field documentation, material analysis, interviews, and observations of the indigenous systems providing opportunities of preservation and transmission of the indigenous knowledge base by documenting and recreating the endangered terracotta traditions. This process also helps in transforming the artisan's knowledge into the academic and commercial spaces, their interaction and experiences with the students inculcate cultural responsibilities and ethics into their approach and encourages them to be the custodians of their traditional knowledge. Understanding traditional terracotta practices open the door to knowledge of sustainability, locality, material ethics, and respect for community base. This approach arrives at successfully enriching the curriculum and to encourage critical engagement with India's traditional Terracotta Heritage.

Benefits or new knowledge

In terms of art practice this research helps in documenting undocumented declining Terracotta techniques. Through the dissertations the oral history, local terminologies, hand-building techniques, clay preparation and firing techniques in indigenous kilns are recorded. The traditional Terracotta practice in India is deeply rooted in local ecology, the research if combined with the practical practices becomes essentially beneficial for academic and economical purposes. Incorporation of traditional Terracotta techniques into academic spaces enriches artistic expression and act as an extraordinary pedagogic tool for indigenous learning. Although there are small number of research and documentations on the traditional Terracotta Heritage but these are helping revive and document a new era of these practices.

Summary, Discussion, and Results

The research initiative by the department of Ceramic & Glass Design at Kala-Bhavana on traditional Terracotta heritage in selected regions of India are carried out mainly with field visits. These field visits help in documentation of traditional techniques materials and culture of Terracotta traditions, mostly through the oral routes. The interaction of field observation which studies the manifestations in



The Dynamics of Sound and Lines: Creative Research for Real- Time Interdisciplinary Live Performance.

Chien Chung Rou
Monter International Art Institute
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Source, Importance

Interdisciplinary live performance between music and visual arts is a live creative practice that integrates the knowledge and aesthetic languages of both disciplines through real-time interaction. Rather than simply combining music and visual elements, it creates a shared meaning making space in which sound and visual forms function as equal co-performers, jointly shaping the structure, direction, and meaning of the performance. The process is characterized by openness, flexibility, and specificity, allowing some, visual, bodily, and spatial elements to operate as a dynamic system. Within a practice-based interdisciplinary framework, this form of performance emphasizes experimentation, dialogue, and audience participation, positioning performance as a process of knowledge production rather than a fixed outcome. In contrast to a painterly, interdisciplinary live performance reflects a shift from object-based works to process and experience-based practices, highlighting temporality, embodiment, and spatiality, while questioning disciplinary boundaries and redefining the relationships between art, the artist, the audience, and society.

Objectives of research

1. To explore the patterns of interaction between music, movement, painting, and performance space in real time.
2. To analyze the roles of artists from different disciplines as equal "participants" in shaping the direction and meaning of the performance.

Concept

The inspiration for this creative research stems from the researcher's interest in the potential of spontaneous improvisation as a creative process that opens up space for perception, decision-making, and the production of music ingroupers simultaneously in real time. Playing the piano without pre-encoded sheet music forces the researcher into a state of deep listening to the surroundings, particularly the movement, rhythm, and style of the collaborating painter, which become crucial factors in shaping the musical direction of that moment.

Working with two painters with differing visual languages and creative rhythms pushed the researcher to question the tradition affluence work of piano performance that relies on fixed structures. The key inspiration, therefore, lies in experimenting with music functioning as a response to a "shaping image" rather than a pre-determined composition. The lines, colors, pauses, and accelerations of the painting became aesthetic stimuli that shaped the rhythm, density, and dynamism of the piano sound in real time.

Creative Process

This creative process emphasizes improvisation, shared perception, and real time response, and can be integrated into a creative research framework. It consists of two main stages:

- 1) Process Experimentation: The process experimentation stage is a crucial phase of creation, focusing on building familiarity and shared understanding between artists from different disciplines. This is achieved through open, experimental responses between music and painting, without predetermined musical structure or visual style. The process prioritizes listening, seeing, and mutual perception as the primary mechanisms of work, rather than controlling the final outcome. During the experiment, the pianist observes the rhythm, movement, and painting style of the artist, while the artist perceives the music as an emotional and imaginative stimulus. Abstract musical sounds, lines, colors, and body movement are used as symbols in experimental sounds through lines, colors, and body movement. This type of experimentation helps artists learn each other's working language and develop sensitivity to one another's aesthetic signals. Process experimentation is not aimed at reaching rigid conclusions, but rather at exploring possibilities for collaboration, embracing uncertainty, and accepting mistakes as part of the learning process. This process thus serves as an experimental knowledge base leading to the actual live performance in the next step.



Picture 1 Live demonstration of piano performance and painting.
Source: Chien Chung Rou (2025)

- 2) Actual Live Performance: The actual live performance is the stage where the improvisational process is put into practice in the context of performing in front of an audience. All artists create without pre-prepared musical notation or sketches. Music and visuals are thus formed simultaneously in real time, under the constraints of space, time, and interaction among the participants.

In this stage, each artist acts as an equal "participant." Aesthetic decisions are made based on perceptions of what is unfolding before the sound, movement, and atmosphere of the performance space. The pianist relies on constant listening and sight to respond to the rhythm and style of the painter's strokes, while the painter adjusts posture, rhythm, and painting energy according to the changing music. The actual live performance is therefore a process of real-time negotiation of meaning, where no one controls the entire direction of the work.

The fluidity of forms makes each performance unique and impossible to replicate completely. At the same time, the presence of the audience influences the atmosphere and dynamics of the performance, making this creation not merely a presentation of a work, but a process of producing shared knowledge and experience that occurs spontaneously in that moment.

In the creative practice component, the study experimentally applies identity-based creative practice through a pioneering project that integrates virtual three-dimensional digital assets with physical fashion, aiming to produce personalized garments endowed with a "digital spirit." The process involves 3D body or facial data modeling, virtual garment design with detailed textile simulation and artistic rendering, transformation of digital models into production-ready images, and the creation of dynamic digital-twin contexts, culminating in physical production and packaging. This practice embodies the Creative Path, reflecting the circulation of cultural capital and identity negotiation within a hybrid space through artistic strategies such as symbolic representation, material translation, critical subversion, and digital communication, creating a hybrid identity mechanism of negotiation, adaptation, hybridization, and communication. The outcomes are categorized as identity reinforcement, identity transformation, and hybrid identity extension, collectively forming a systematic body of knowledge for advancing artist-brand collaboration in contemporary cultural contexts.

Benefits or new knowledge

This interdisciplinary live performance between music and visual arts, based on improvisation, demonstrates how creation without pre-arranged musical notation and visual representations can significantly function as a process of knowledge creation through practical application. Music and painting work together as dynamic signatory systems, responding to and directing each other in real time. The artist's role shifts from a disciplined creator to an equal participant, while the audience becomes an active observer in the shared meaning-making process. This body of knowledge reflects contemporary art concepts emphasizing process, experience, time, and transience, while offering a new framework for live improvisation as a key tool for creative research and interdisciplinary collaboration.



Picture 2 Live demonstration of piano performance and painting.
Source: Sudhart Thaithong (2025)

Summary, Discussion, and Results

This interdisciplinary creative research on live performance demonstrates the formation of a shared space for meaning[1]making through spontaneous improvisation between a pianist and two painters. The pianist perceives and responds continuously to the rhythm and style of the painting, while the two painters interpret abstract musical sounds into lines, colors, and movement based on their individual experiences and imaginations. Dean Mathaias Addok's experience reflects his perception of music as a living, imaginative landscape, while artist Sudhart Thaithong views the piano sound as an abstract musical language for free interpretation. This difference in perception does not create isolation, but rather merges into a collective aesthetic dialogue. The sound and image work together in real time. The research indicates that spontaneous improvisation, without pre-structured elements, places all three artists as equal performers, transforming the performance into a dynamic process of shared knowledge and experience. This reflects contemporary art concepts that emphasize process, time, and the co-existence of artists and audience in the same space.



Picture 3 Live demonstration of piano performance and painting.
Source: Mathaias Addok (2025)


PRODUCT DEVELOPMENT BASED ON INKSTONE CULTURAL HERITAGE IN LIAONING PROVINCE

Mr. Wang Puze
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Source, Importance

Liaoning Inkstone is one of the four most esteemed traditional inkstones of China, with a history spanning over a thousand years. It has played a vital role in Chinese literati culture, particularly in the arts of calligraphy and ink painting. The Ning Inkstone is distinguished by its fine texture, durability, and superior water-retention qualities, which contribute to the smoothness, depth, and fluidity of the ink. These characteristics reflect not only the inherent wisdom of traditional Chinese craftsmanship but also embody a cultural identity that integrates art, nature, and spiritual philosophy. Due to its outstanding historical, artistic, and cultural value, the Liaoning Inkstone has been inscribed as a World Cultural Heritage, signifying its universal importance. However, within the context of contemporary society, the functional use of inkstones in daily life has significantly declined as a result of technological advancements and changing lifestyles. Consequently, the cultural significance of the Ning Inkstone risks being overlooked or confined to limited circles such as collectors and scholars. The design and development of souvenirs therefore present a meaningful approach to communicating the cultural value of the Liaoning Inkstone to a broader public. Through a creative research process that integrates knowledge from art, cultural studies, product design, and local identity, this research seeks to reinterpret the Liaoning Inkstone in a contemporary context. By drawing inspiration from its forms, surfaces, textures, symbolic meanings, and traditional production processes, the souvenir designs aim to transform cultural heritage into tangible objects that embody both aesthetic and cultural value.

Objectives of research/creation

- 1 To study the identity of the cultural heritage products of inkstone in Liaoning Province.
- 2 To guide the development of inkstone products in Liao Ning Province.

Concept

The design concept emphasizes preserving the core identity of the Liaoning Inkstone while reinterpreting its forms to align with contemporary lifestyles. Key visual, material, and symbolic elements are extracted and transformed into a modern design language. The products are developed with functional relevance for today's consumers through the integration of traditional craftsmanship and contemporary technology. Additionally, the design serves as a medium for cultural storytelling and reflects principles of sustainability in a modern context.



Picture1: Liao inkstone
 Source photo 2025

Research/Creative Process

1. Studying the history, cultural significance, physical characteristics, and traditional production techniques of the Liaoning Inkstone, as well as reviewing related literature on World Cultural Heritages, souvenir design, and creative research methodologies. The collected data served as a foundation for defining the direction of the design.

2. Identity Analysis and Concept Development Key identity elements of the Liaoning Inkstone such as form, texture, color, material, and symbolic meaning were analyzed and synthesized to establish the core design concept and a contemporary design language that reflects traditional values.

3. Ideation and Design Development Design ideas were translated into tangible forms through sketching, structural design, and material selection, with consideration given to functionality, target users, and feasibility of production.

4. The prototype design draws on Liaoning's unique and representative native species, including the red-crowned crane, spotted seal, and Siberian tiger.



Picture2: Liaoning Inkstone Original
 Source photo by researcher 2025

Benefits or new knowledge

This research generates new knowledge on decoding and transforming the cultural identity of the Liaoning Inkstone into contemporary product design through a systematic creative research process that integrates art, culture, and design. The outcomes include prototype souvenir products that embody aesthetic, cultural, and functional values, with potential for further development in creative industries and cultural tourism. In addition, the research proposes design approaches centered on cultural storytelling and user experience to enhance engagement with modern consumers. The study also highlights principles of sustainable design that support the long-term preservation and transmission of World Heritage cultural values.

Summary, Discussion, and Results

This research demonstrates that creative design can effectively function as a tool for transmitting and extending the cultural identity of the Liaoning Inkstone within a contemporary context. The process of identity of the decoding cultural values and translating them into a design language resulted in prototype products that preserve traditional identity while meeting the functional needs of modern consumers. The research outcomes reveal the potential for linking World Heritage cultural assets with product design and sustainable creative industries. Moreover, the study provides an academic framework for developing design practices based on cultural heritage that can be adapted to other contexts. This research demonstrates that creative design can effectively function as a tool for transmitting and extending the cultural identity of the Liaoning Inkstone within a contemporary context. The process of decoding cultural values and translating them into a design language resulted in prototype products that preserve traditional identity while meeting the functional needs of modern consumers. The research outcomes reveal the potential for linking World Heritage cultural assets with product design and sustainable creative industries. Moreover, the study provides an academic framework for developing design practices based on cultural heritage that can be adapted to other contexts. Specifically, the integration of Liaoning's iconic biological symbols and regional stone materials into the design prototypes not only strengthens the visual distinctiveness of the Liao inkstone but also deepens the emotional connection between consumers and this intangible cultural heritage carrier.



Picture3: sketch and Development
 Source by researcher 2025



THE APPLICATION OF GODDESS IMAGES IN THE CREATION OF CHINESE CULTURAL PRODUCTS

Ms.Dong GuoZheng
Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand
Email address: 2387668879@qq.com

Source, Importance

The image of goddesses is a core component of traditional Chinese culture, encompassing various archetypes such as mythological goddesses, literary goddesses, and historical saints. It embodies profound cultural connotations such as harmony between humanity and nature, benevolence and resilience, and the pursuit of blessings and goodness. It is a visual manifestation of the ancients' reverence for nature, pursuit of virtue, and yearning for a better life ("A Study on the Cultural Archetypes of Ancient Chinese Goddesses," 2015). Currently, the modern transformation of traditional elements faces problems such as insufficient exploration of cultural connotations, a lack of innovative imagery, and a disconnect from contemporary aesthetics, resulting in a lack of competitiveness and dissemination power for related cultural products ("The Dilemma and Path of Modern Design Transformation of Traditional Cultural Symbols," 2019). Therefore, exploring the creative logic of goddesses and their core symbols is not only to realize ancient goddess culture in the contemporary era and achieve the vibrant inheritance of traditional culture, but also enrich the spiritual core and artistic value of cultural products, enhance the influence of traditional Chinese culture both domestically and internationally, meet the emotional needs and aesthetic pursuits of different audiences, and promote the deep integration and sustainable development of the cultural and design industries ("A Study on the Creative Development and Cultural Communication of Traditional IPs," 2021).

Objectives of research/creation

1. By combining historical documents and folk tales, systematically trace the evolution and core characteristics of goddess images in different historical periods in China.
2. Analyze the creative logic of goddess images, the development patterns of cultural products, and the core elements of image construction, clarifying the key points for integrating traditional goddess images with modern culture.
3. Complete the creation of a series of Chinese cultural products centered on goddess images, forming a reusable paradigm

Concept

This study employs a hybrid research method combining qualitative and quantitative approaches, collecting data through literature analysis, in-depth interviews with eight scholars/designers, and a questionnaire survey of 130 individuals. Core symbols of the goddess were extracted from mythological texts, traditional art materials, modern animation, and cultural and creative case studies. After simplification and reconstruction, animated character sketches were designed, and audience acceptance of cultural identity and visual appeal was tested, achieving an organic integration of traditional goddess culture and modern design.



Picture 1: Mural of the Queen Mother of the West
Source: <https://zhidao.baidu.com/question/4408865254717412.html>

Research/Creative Process

This series of cultural products, centered on goddess figures, follows a systematic five-stage process:

1. Prototype Determination: Based on cultural origins, representative goddess prototypes such as the Queen Mother of the West, the Weaver Girl, Chang'e, and Jingwei are selected. The historical background, myths, and cultural connotations of each prototype are analyzed to clarify the core direction of the creation.
2. Symbol Extraction: Core cultural symbols of the goddess figures are extracted from traditional art forms (murals, ink paintings, folk crafts), including clothing elements (ribbons), object symbols (lotus flowers, hairpins), and visual elements such as ink textures.
3. Modern Reconstruction: Guided by modern aesthetics, the extracted traditional symbols are simplified and recombined, emphasizing the tension of lines. Streamlined clothing designs soften the heaviness of the traditional image, balancing traditional charm with contemporary aesthetics.
4. Character Shaping: Based on the cultural characteristics of different goddess prototypes, diverse styling directions are shaped, such as Nuwa's compassion and resilience, the Queen Mother of the West's solemnity, and Chang'e's gentle ethereal beauty, giving each character a distinct personality.

Ribbons: Their Role in Ink Painting

Ribbons are a vibrant and emotional symbol in the image of goddesses, playing multiple roles in ink painting:

1. Enhancing Dynamic Tension: Flowing ink lines outline the graceful shape of ribbons (for example, Chang'e's ribbon fluttering in the wind). The "combination of solid and void" in the ink marks (solid ink outlining the shape, void ink extending) simulates the dynamic trajectory of the ribbon, giving the static image of the goddess a sense of "about to take flight," which aligns with the "light and ethereal" qualities of goddesses in mythology (Research on the Theory of 'Spirit Resource' in Traditional Chinese Painting, 2018).
2. Conveying Emotion: The ink color and shape of the ribbons echo each other. Embodying the aura of goddesses, the ribbon of the Queen Mother of the West, with its "dark ink and straight folds," conveys solemnity, while the ribbon of Mazu, with its "light ink and soft curves," conveys compassion, making the ribbon a carrier of "visual emotion" ("The Emotional Symbols Expression in Ink and Wash Figure Painting," 2020).
3. Strengthening Cultural Symbolic Significance: The "entwined and extended" form of the ink and wash ribbon cleverly aligns with the concept of "spiritual unity" in traditional Chinese aesthetics, while also echoing the mythological background of goddesses.

"riding the wind" making the ribbon a cultural link connecting "traditional archetypes" and "visual images" ("The Visual Symbolic Reconstruction of Chinese Mythological Images," 2022).

Auspicious Clouds: Their Role in Ink Painting

In this work, auspicious clouds serve as both a carrier of atmosphere and a carrier of cultural symbols. Ink painting adds depth and layering to them.

1. Creating a Mythological Scene: Auspicious clouds (such as the cloud patterns next to the Chang'e statue) are depicted using the technique of "light ink + simple lines," recreating the ethereal atmosphere of the mythical "fairyland" through "light ink + curly lines," naturally integrating the goddess image into the "celestial/divine realm" background ("The Creation of Artistic Conception and the Application of Symbols in Traditional Landscape Painting," 2019).

2. Conveying Auspicious Meanings: In Chinese culture, auspicious clouds symbolize good fortune... In traditional culture, in painting... The "soft clouds" embody the symbolic meaning of "praying for blessings and doing good...," echoing the "compassionate qualities" of the goddess image (e.g., the auspicious clouds beside the Mazu statue), enabling the artwork to transcend mere visual appeal and carry cultural and emotional value ("Aesthetic Connotations of Traditional Chinese Auspicious Symbols," 2017).

3. Balanced Composition: In ink wash paintings, the "spreading" auspicious clouds fill the blank spaces in the picture (e.g., the light ink cloud patterns beside the Nuwa statue), preventing the main figures from appearing isolated and enhancing the "flow" of the picture through "intertwined clouds," conforming to the principle of "density balance" in ink wash painting (A Study on the Aesthetics of Density and Spacing in Ink Wash Composition, 2021).

Lotus: Its Role in Ink Painting

The lotus is a spiritual and cultural symbol of the goddess image, and ink painting enhances its spiritual meaning:

1. Symbolizing the Spiritual Core: The "refined ink" (light ink petals + dark ink lotus leaves) in ink painting expresses the "purity" of the lotus, echoing the cultural connotations of the goddess archetypes (such as Mazu's "benevolence" and Chang'e's "elegance"), thus achieving "showing people through flowers" (The Symbolic System of Traditional Chinese Flower-Themed Paintings, 2016).

2. Enriching Visual Layers: Adding light red lotus flowers (such as the lotus element next to the goddess statue in the text) to a black and white ink background retains the "elegance" of ink painting while brightening the picture with light colors, avoiding the monotony of all-black tones, and meeting the visual appeal needs of modern cultural and creative products (A Study on Color Adaptation in Modern Ink Painting Cultural and Creative Products, 2023).

3. Awakening Cultural Memory: In traditional Chinese culture, the lotus is a classic symbol of "gentlemanly conduct" and "good wishes." The lotus flowers depicted in ink paintings not only conform to the "sacredness" of the goddess image, but also allow the audience to quickly associate them with the cultural cognition of "auspiciousness and purity," thereby enhancing the cultural dissemination power of the work (The Contemporary Dissemination Mechanism of Traditional Cultural Symbols, 2022).



Picture 2: Ink painting of fairies
Source: <https://zhidao.baidu.com/question/907140454615445440.html>



Picture 3: Ink painting of fairies
Source: <https://zhidao.baidu.com/question/907140454615445440.html>

Benefits or new knowledge

This research and creation achieves multifaceted value in both practical and academic aspects, providing crucial support for the modern transformation of traditional images. In practice, it establishes a standardized cultural and creative development process encompassing "cultural origin tracing symbol extraction visual reconstruction value integration product extension," forming a modern aesthetic expression system for traditional goddess culture. While faithfully restoring the core culture, it enhances user interaction through diversified product forms, achieving a dynamic cultural dissemination model of "viewing interaction perceiving." It successfully transforms goddess cultural symbols into cultural products that combine aesthetic value and practical function, providing a practical case study for the cultural and creative industry. In terms of knowledge, it clarifies the historical evolution, diverse cultural attributes, and spiritual connotations of core symbols of traditional Chinese goddess images, defining the creative logic of integrating traditional and modern aesthetics. It also masters the application techniques for adapting goddess cultural symbols to different types of cultural and creative products (physical, digital, and experiential), as well as methods for conveying cultural values and gender equality concepts through "experiential communication."

Summary, Discussion, and Results

This creative work draws inspiration from traditional Chinese goddess culture, adhering to the core principles of "gentlemanly conduct" and "good wishes." It explores the core symbols of goddesses in mythology, religion, and literary classics, while considering the aesthetic preferences of modern audiences and the practicality and interactivity of cultural products. Through symbol simplification, image reconstruction, temperament layering, and scene adaptation, it achieves a creative transformation of traditional goddess images, balancing cultural authenticity with modern experiential appeal. The final results include a series of animated goddess characters with distinct themes and prominent cultural attributes, along with accompanying cultural products, covering physical, digital, and experiential categories. The core elements of each product correspond to the typical cultural symbols and spiritual core of traditional goddesses, possessing the function of "unlocking goddess culture through experiential products," thus meeting the diverse needs of cultural inheritance, aesthetic experience, and industrial development. Discussions indicate that the modern transformation of traditional images must adhere to cultural origins and avoid symbolic or superficial appropriation, while "experiential design" can effectively bridge the gap between traditional and contemporary audiences, improving the efficiency of cultural dissemination. Future development can further expand the audience of goddess images, combining digital technology to enrich the interactive experience of products.



Integrative Design of Acrylic Handicrafts and Cultural Symbols of Pingyao Ancient City in Shanxi Province through the Perspective of Cultural Heritage Communication

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Source, Importance

Pingyao Ancient City, a World Cultural Heritage site (China Architecture & Building Press, 2025; Wang, 2022), possesses core symbols rich in regional cultural connotations, such as city gates, pavilions, and roof tile patterns. However, the dissemination of traditional culture lacks innovation and struggles to attract the younger generation (Li & Zhang, 2025). Acrylic materials, with their high transparency, strong plasticity, and excellent color expression (Smith & Jones, 2025), can present traditional symbols in a fashionable way (Zhao, 2023; Chen & Liu, 2025), but currently, there is no mature design system to integrate the two. As a National Key Cultural Relics Protection Unit (China Architecture & Building Press, 2025), Pingyao Ancient City can leverage acrylic culture to develop creative products, enriching the forms of cultural dissemination, enhancing public cultural identity, and opening up new avenues for the inheritance and development of Pingyao's cultural heritage.



Picture 1. Pingyao Ancient City, Architectural Patterns Display
Source: Pang Qiwén, 2024

Objectives of research

1. To explore the technical characteristics of acrylic materials and extract core cultural symbols of Pingyao Ancient City (city tower, roof tile patterns).
2. To construct an integrated design methodology of acrylic craftsmanship and Pingyao cultural symbols, clarifying the design direction.
3. To create acrylic cultural and creative products integrating Pingyao cultural symbols, realizing cultural inheritance and innovative dissemination.

Concept

These acrylic cultural and creative products take the core symbols of Pingyao Ancient City as their core, extracting patterns from city towers and roof tiles, and combining acrylic laser engraving, hot bending and other processes with traditional Pingyao colors to present cultural connotations with the expressive power of modern materials.

Research Process

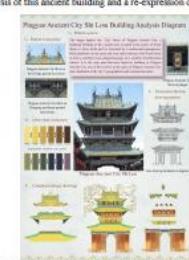
This project centers on the "Pingyao Ancient City Shi Lou" and is divided into five stages: 1. cultural tower tracing, clarifying the structure, decoration, and cultural connotations of the stone tower through data analysis, second, pattern extraction and refinement, simplifying the core pattern lines of the stone towers through on-site photography, third, process matching, determining laser engraving, hot bending, and other processes to create a three-dimensional effect based on the characteristics of acrylic, fourth, color matching, selecting traditional tones such as earth tones, yellow, and gray-blue to echo the style of the ancient city; and fifth, product realization, integrating patterns, processes, and colors into acrylic cultural and creative designs, balancing cultural expression and practical dissemination.

Taking the "Pingyao Ancient City Shi Lou" product as an example, the outline and decorative details of the towers are extracted and simplified, presented on acrylic panels using laser engraving and hot bending processes, paired with the gray-blue color scheme of the ancient city walls and the earth-yellow color scheme of the roofs, and after optimizing the dimensions, a decorative and dissemination effect of "experiencing culture through materials" is achieved. This poster focuses on the architectural analysis and design deconstruction of the Pingyao Ancient City Shi Lou. From background introduction to visual extraction and design reconstruction, it systematically presents the artistic and structural features of this landmark building. It introduces the core background of the Shi Lou: it is a landmark of the ancient city, located in the center of South Street, a passageway for high-end buildings, and a symbol of the city's geographical and commercial center. It showcases key visual elements of the tower, including details such as the glazed decoration on the roof ridge, the painted decorations on the brackets and beams, and the tower's plaque, intuitively presenting the building's decorative art characteristics. Through layered line drawings, the architectural structure of the tower is disassembled and drawn, clearly showing its architectural framework and form logic from the whole to the parts.



Picture 2. Pingyao Ancient City Shi Lou black and white line drawings and colored design sketches.
Source: Pang Qiwén, 2025

The main color blocks of the tower are extracted and labeled with color values, covering yellow, brown, green, blue, and purple hues, clarifying the building's main color scheme and color matching system. It presents the design renderings of the tower based on the above extraction and deconstruction, including layered architectural component drawings and complete painted design drawings, achieving a reconstruction and re-creation from the real scene to an artistic design. The poster, following the logic of "analysis-extraction-deconstruction-restoration," fully presents the architectural features and visual design transformation process of the Pingyao Ancient City Tower. It is both a professional analysis of this ancient building and a re-expression of its artistic elements.



Picture 3. Pingyao Ancient City Shi Lou pattern design flowchart
Source: Pang Qiwén, 2025

Benefits and new knowledge

The creation of acrylic cultural and creative products integrating Pingyao Ancient City's symbols gains dual value in practice and knowledge. Practically, it masters the standardized process of "cultural origin tracing-pattern refinement-craft matching - color adaptation - product implementation" for acrylic cultural and creative products, forms a design model balancing cultural authenticity and material expressiveness, and improves the ability to transform Pingyao's cultural symbols into modern products. It also uses acrylic's unique properties to enrich the forms of cultural and creative products, solving the problem of single traditional dissemination. Knowledge-wise, it clarifies the matching logic between acrylic's technical characteristics and Pingyao's cultural symbols, summarizes the semantic translation method of traditional cultural symbols in acrylic design, and provides new ideas for cultural heritage dissemination through "material innovation driving cultural inheritance".

Summary, Discussion, and Results

This product focuses on the cultural heritage of Pingyao Ancient City, employing acrylic craftsmanship to balance cultural dissemination and practical value, constructing a systematic design path. First, we traced the cultural origins of Pingyao Ancient City, deeply studying the cultural connotations and visual characteristics of typical elements of the city gates (such as eaves, brackets, pillars, eave brackets, decorative beams, and roof ridges), and the color matching of the column caps, selecting locally available colors as the design foundation. Second, leveraging the unique transparent properties of acrylic, we simplified lines, reconstructed patterns, created innovative forms, and adjusted colors to iterate regional characteristics. While ensuring cultural accuracy and practicality, we completed a modern adaptation and interpretation of traditional symbols. This validated the feasibility of the craft-integrated design method, enhancing the cultural dissemination effect of cultural and creative products. It achieved "experiencing culture through materials," meeting the needs of cultural dissemination and daily use, and providing a practical approach to the integration and innovation of Pingyao cultural heritage and modern craftsmanship.



Lingyun Taste · Little Zen Life: Creative Design of Lingshan Gourmet Poster

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Source, Importance

Lingshan, a cultural scenic spot integrating Zen culture and local cuisine, looks a unified visual carrier for its food culture. This design takes "The Taste of Lingyun · Little Zen Life" as its core concept, combining Lingshan's Zen symbols (such as the little monk image) with local specialties (including Lingshan pastries and farm dishes). The aim is to build a distinctive gourmet brand image for Lingshan by promoting local food culture while enhancing the cultural connotation of the scenic spot. For tourists, this poster and its derivatives not only intuitively present food characteristics but also function as cultural souvenirs, promoting the integration of food consumption and cultural experience in Lingshan.



Picture 1: Lingshan Gourmet Poster & Derivatives Preview
Source: Original work (by researcher)



Objectives of research

1. Integrate Lingshan's Zen culture and gourmet features to design a visually distinctive poster with cultural attributes.
2. Extend poster elements into cultural and creative derivatives to enable multi-scenario application of the design.
3. Enhance recognition of Lingshan's gourmet brand and promote the dissemination of local food culture.

Concept

With "Zen culture + Lingyun gourmet" as the core concept, this design uses the little monk as the main visual symbol. The color scheme combines tea brown (in line with Zen aesthetics) and light yellow (representing warmth and food). The design presents Lingshan's food culture in a vivid and engaging way, creating a "little Zen life" atmosphere.

Research Process

1. Demand Investigation

Collect information on Lingshan's cultural background and local food types, identifying the lack of a unified visual system for its food culture.

2. Element Extraction

Extract Zen-related elements (monks, mountain temples) and food-related elements (pastries, farm dishes), and determine the "little monk" as the core visual image.

3. Design Drafting

Create flat illustrations for the poster, adopt a "text + illustration" layout, and apply a tea brown and light yellow color scheme.

4. Derivative Extension

Apply poster elements to cultural and creative products (such as stationery and packaging), adjusting scale and details according to product characteristics.

5. Effect Optimization

Refine the visual proportions of the poster and derivatives based on display effects, improving overall coordination.



Picture 3: Lingshan Gourmet Poster & Derivatives Application Display
Source: Original work (by researcher)

Benefits or new knowledge

1. Achieves integration of local cultural resources (Zen culture) and commercial design (gourmet posters), providing a reference for regional gourmet brand visual design.
2. Expands application scenarios of poster design from a single poster to multiple types of cultural derivatives enhancing practical value.
3. Helps disseminate Lingshan's gourmet culture, strengthens the cultural influence of the scenic area, and promotes the development of local food consumption.

Summary, Discussion, and Result

This design centers on Lingshan's Zen culture and gourmet characteristics, completing the creation of gourmet posters and related cultural and creative derivatives. The works possess both strong cultural attributes (integration of Zen elements) and practical application value (covering multiple scenarios such as display and souvenirs).

However, there is still room for improvement in the diversity of food element presentation. Future work can enrich the range of food imagery to enhance the comprehensiveness of the poster's information.



Picture 2: Lingshan Gourmet Poster & Cultural and Creative Derivatives Design
Source: Original work (by researcher)



CONTEMPORARY CULTURAL IDENTITY DESIGN THROUGH THE INTEGRATION OF EMBROIDERY ART AND TECHNOLOGY IN CHAOSHAN CITY

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Source, Importance

Chaoshan drawn-thread embroidery is a precious local handicraft that embodies distinctive visual aesthetics and profound cultural heritage. However, due to the lack of digital archiving of its patterns and the limitations of current dissemination channels, the craft is facing challenges in transmission.

This creation draws inspiration from traditional Chaoshan drawn-thread embroidery motifs and integrates digital painting techniques with the aesthetics of traditional craftsmanship. Its aim is to break through the barriers of traditional craft inheritance, enhance young audiences' cultural identification with Chaoshan embroidery, and explore cross-media creative applications that offer practical references for the contemporary revitalization of intangible cultural heritage.

Its significance lies in enabling the digital rebirth of traditional motifs, strengthening regional cultural identity, and providing a replicable innovative pathway for the preservation and transmission of traditional handicrafts in the digital era.

Objectives of research

1. To explore the symbolic meaning and visual characteristics of traditional Chaoshan drawn-thread embroidery patterns, and to analyze their aesthetic principles and cultural values within the context of local heritage.

2. To apply digital painting techniques to redesign traditional Chaoshan embroidery patterns, to generate new interpretations through innovative design practices that propose new approaches for contemporary expression of Chaoshan cultural identity.

3. To develop specific digital media creative strategies (e.g., short video, storytelling, social media, interactive design, cross IP collaboration) for redesigned patterns, and establish an evaluation framework to measure young audiences' satisfaction with the cultural image (including aesthetic recognition, cultural resonance, and communication intention) conveyed by these creative works.

Concept

Using Chaoshan drawn-thread embroidery motifs as visual cultural carriers, this work integrates digital painting techniques to innovatively redesign traditional patterns, balancing cultural inheritance with contemporary expression and establishing an effective connection between traditional craftsmanship and modern cultural communication.



Picture: Chaoshan Drawn-Thread Embroidery
 Source: Wang Ziyi, 2025

Research Process

The creative process began with extensive visual research into Chaoshan architectural ornamentation, including rooftop ridge decorations, floral scroll motifs, cloud patterns, and traditional folk carvings. Photographs of local architectural elements were collected and analyzed to extract structural features such as curved ridgegables, cloud ears (yunwen), and foliage scrolls. These visual references formed the foundation for motif development and cultural symbol extraction.

Sketch exploration was conducted through repeated line-art studies. Using digital brushes that emulate embroidery stitches such as running stitch, padded stitch, whipped stitch, and parallel stitches, the project translated textile aesthetics into digital illustration language. Various stitch line brushes were tested to preserve the tactile qualities of embroidery in a digital format. Preliminary line sketches traced the contours of Chaoshan roof elements, decorative tiles, and carved wooden patterns, gradually abstracting them into symmetrical visual units.

Color palette development was based on traditional Chaoshan architectural tones combined with contemporary pastel hues. Neutral beige, clay red, teal, and muted blue were selected to maintain cultural authenticity while supporting modern aesthetic preferences. Multiple compositional approaches were explored, including grid-based symmetry, mirrored arrangements, and four directional rotational structures.



Picture 2 Iteration Extraction and Step-by-Step Process Images
 Source: Wang Ziyi, 2025

The digital redesign process utilized Procreate and Adobe Illustrator to refine motif outlines, adjust line weights, and generate multiple layered compositions. Iterations progressed from raw sketch lines to polished vector outlines and finally to fully rendered patterns with shading textures that mimic embroidered depth. Variations were created to test how different color schemes, contrast levels, and border arrangements influence cultural expressivity.

The final stage involved integrating the redesigned motifs into square-form compositions suitable for cultural-creative applications such as scarves, tiles, or exhibition visuals. Multiple layout experiments were produced, ranging from minimal single-motif structures to complex multi-layered decorative frames. This iterative creative cycle allowed the patterns to evolve from architectural observation → line extraction → digital reconstruction → color testing → final cultural identity artworks.



Picture 3 Work-in-Progress Stage
 Source: Wang Ziyi, 2025

Benefits or new knowledge

This research introduces a new creative approach that bridges traditional Chaoshan embroidery aesthetics with contemporary digital illustrative techniques. By developing a system of line-based reconstruction, stitch-inspired digital brushes, and symmetry-driven compositional methods, the work demonstrates how cultural motifs can be transformed into scalable visual assets suitable for digital media, product design, and creative industry applications.

New knowledge is generated through the reconstruction of architectural motifs into embroidery-inspired patterns, offering a methodological example of how traditional cultural symbols can be analyzed, digitized, and reinterpreted while preserving their cultural narrative.

The study further contributes to cultural sustainability by showing how young audiences respond to digitally refreshed heritage motifs, highlighting strategies that enhance cultural identity engagement in social media and hybrid exhibition settings. This project ultimately provides a replicable workflow for the reinterpretation of intangible cultural heritage through digital design, benefiting future research and creative development in cultural revitalization.

Summary, Discussion, and Results

The results of this creative research show that Chaoshan architectural and embroidery motifs can be systematically transformed into contemporary visual patterns through digital reconstruction. By extracting structural features such as curved ridgegables, cloud forms, and floral-scroll carvings, the study demonstrates that traditional cultural motifs possess strong potential for visual reinterpretation when approached through line analysis, symmetry mapping, and stitch-inspired digital tools.

The iterative design process ranging from sketch exploration, compositional experimentation, color palette development, and stitch brush testing proved effective in converting complex heritage motifs into clean, scalable digital assets. These reconstructed patterns maintain cultural authenticity while achieving higher clarity, flexibility, and adaptability across multiple media formats.

Audience responses and expert feedback indicate that the digitally redesigned motifs resonate strongly with younger viewers, who recognize the cultural references but also appreciate the modernized visual style. This confirms that digital illustration can serve as a bridge between intangible cultural heritage and contemporary cultural identity expression.

Overall, the project demonstrates that digital reconstruction is not only a method of visual preservation but also a creative strategy for renewing traditional motifs. It provides a replicable workflow for integrating heritage crafts with modern design practices, enabling traditional Chaoshan aesthetics to evolve within new cultural, artistic, and commercial contexts.



THE ART CREATION OF CAT THEMED BASED ON THE MIXED TECHNIQUES OF COLORED LEAD AND COLORED POWDER

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Source, Importance

This creative research originates from the exploration of how pastel and colored pencil can be integrated to achieve the most effective on paper expression of feline fur. Pastels provide soft atmospheric chroma, while colored pencils offer precision and structural clarity. Their combination forms a unique visual language that differs from Western animal portrait traditions. The work aims to establish a distinctly Chinese approach to cat-themed imagery by merging delicate textural rendering with contemporary cross media methods. The process starting from AI-generated composition, digital refinement, and museum-grade micro-spray printing, followed by hand drawn pastel and colored pencil detailing creates a hybrid technique with both cultural specificity and modern innovation. This method not only enriches the expressive possibilities of feline for depiction but also contributes new technical knowledge to mixed-media drawing within the Chinese art context.



Picture1 Artist & Researcher: Zhao Shengze

Objectives of creation

1. To develop a method for constructing a "new cat imagery" that integrates traditional cultural symbols with contemporary visual language;
2. To verify the complementary strengths of colored pencil and pastel in combining detailed depiction with atmospheric tonal rendering;
3. To evaluate the effectiveness and creative value of cross-media cat-themed artworks produced through the mixed-media workflow.

Concept

This artwork explores the fusion of neon aesthetics and royal symbolism through the image of a cat, expressing authority, mystery, and contemporary urban culture. The creative process begins with an AI-generated conceptual base and is then reestablished through hand-rendered pastel and colored pencil techniques. By investigating how these two materials achieve the most realistic fur expression in encaustic painting, the work embodies a dialogue between digital construction and human craftsmanship.

Creative Process

The creation began with AI-generated visual concepts using Midjourney based on curated keywords. Instead of hand sketching, multiple AI outputs were produced to explore composition, costume, lighting, and narrative atmosphere. The chosen visual was refined and re-composited in Photoshop, where the cat, costume details, and background were isolated through precise masking to prepare for printing. A high resolution giclee micro spray print was produced on museum grade archival paper. This paper was selected for its strong fiber structure, excellent pigment absorption, slight teeth for powder adhesion, and long-term preservation stability. The micro-spray output created near perfect color reproduction, allowing the printed base to retain the digital neon palette and costume detail, forming a "hybrid canvas" ready for layered manual rendering.



Picture 2 Acrylic Whisker Painting
 Source: Zhao Shengze

The first stage of physical creation began with an initial pastel under-layer to establish major shadows and temperature shifts. After this stage, a layer of fixative spray was applied to prevent pigment fallout and to secure surface adhesion for further refinement. A second layer of pastel rendering followed, deepening chroma, texture, and soft transitions. Colored pencils were then used for fine detailing, enhancing edges, facial features, and mid-tone transitions. A blade-etching (knife-carving) stage was introduced to increase paper surface friction, improving the grip for additional pastel layers and forming a tactile base for fur texture. Subsequent detailed rendering unified the transitions between digital base color and physical shading. Acrylic paint was finally applied to depict the cat's whiskers with crisp opacity. The completed work received a final protective fixative spray to preserve the pigment and ensure archival stability.



Picture 3 Art Exhibition
 Source: Zhao Shengze

Benefits or new knowledge

This study presents a clear workflow that integrates AI concept generation, giclee micro-spray printing, and refined handrendering. It provides new knowledge on how archival micro spray bases interact with dry media such as colored powder and colored pencils, demonstrating stable adhesion, color fidelity, and layering potential. The process offers an efficient and repeatable method for producing high-detail mixed-media artworks.

Summary, Discussion, and Results

The project further shows that combining AI constructed imagery with traditional manual techniques can retain digital accuracy while restoring the tactile depth required for realistic cat fur rendering. The results highlight how cross media methods enhance emotional expression, thematic clarity, and visual impact, offering a practical model for contemporary artists exploring the convergence of new technologies and craftbased drawing practices.



EXTERNAL TEMPTATIONS

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Source, Importance

This creative work examines the pervasive influence of consumerism and materialism on the modern individual and social pressures of contemporary life.

Internal and external objects, desires, and cultural symbols shape one's personal identity and inner balance. The work is significant for its innovative use of French needle embroidery within a three-dimensional installation context, expanding a traditionally flat craft technique into spatial, sculptural form. By incorporating suspended embroidered objects, mobile movement, and controlled lighting, the artwork reveals how consumerist forces subtly surround the self. The project bridges contemporary social commentary with traditional craftsmanship, offering a visual metaphor for pressures that compete for attention, aspiration, and identity.



Picture 1. These images show the artist and the embroidered portrait derived from her facial features.
 Source: Artist's own photo

Objectives of research

1. To create a three-dimensional embroidered artwork representing external pressures of consumerism.
2. To experiment with French needle embroidery in spatial installation using light and shadow.
3. To explore how textile art communicates cultural issues around identity and materialism.

Concept

This work explores how consumerism and materialism influence personal identity. The embroidered portrait, based on the artist's own face, represents the self surrounded by temptations. Suspended objects symbolize pressures acting upon identity, while shadows reveal their unstable

Research Process

This creative project originated from an investigation into contemporary material culture and its impact on the individual psyche. Research included observational study of objects associated with desire, social status, and modern aspiration, luxury goods, beauty products, digital devices, and other cultural symbols. These references informed the symbolic vocabulary used throughout the work.



Picture 2. Embroidery pieces.
 Source: Artist's own photo

The technical process began with preparing fabric frames for French needle embroidery, drawing outlines of symbolic objects, and selecting bead palettes to reflect the visual identity of consumer goods. Each object was meticulously embroidered using French needle and Luneville techniques, layering beads, sequins, and threads to create texture and dimensionality. After embroidery, each piece was cut from its frame, backed with felt, and transformed into individual sculptural elements.

The central portrait was created using the artist's own face as reference. This autobiographical choice emphasizes that the examined pressures are lived experiences, not abstract concepts. Rendered in minimalist white line work on translucent fabric, the portrait embodies vulnerability and openness.



Picture 3. Objects preparation.
 Source: Artist's own photo

Use of Mannequin in the Installation:

Although the core artwork consists of the embroidered portrait and mobile, the mannequin serves as a display structure reinforcing the conceptual message. It provides a human-centered form so the suspended objects appear to surround the self. The mannequin improves clarity, stability, and exhibition presence.

Benefits or new knowledge

This work expands the potential of French needle embroidery by transforming it from a two-dimensional craft into a sculptural installation medium. It visualized psychological and cultural pressures using textile techniques and introduces a contemporary method for reflecting on material desire, identity, and cultural influence.

Summary, Discussion, and Results

The final work synthesized traditional craft, cultural analysis, and installation practice. By placing the embroidered self-portrait at the center of suspended symbolic objects, the piece communicates how external temptations surround and shape the individual. Light and shadow reinforce the instability of these influences. The installation expands the expressive possibilities of textile art and contributes meaningful reflection on the tension between inner identity and external pressures.



CREATIVE PRACTICE THROUGH THE INTEGRATION OF MANCHU CULTURAL SYMBOLS INTO CHILD-CENTERED CREATIVE LEARNING UNDER THE DESIGN THINKING FRAMEWORK.

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Source, Importance

Design thinking originated in industrial design and creative problem solving and has expanded its role into education and social innovation as a human centered process (Brown, 2008; Cross, 2011). It emphasizes key stages including understanding users, problem definition, idea generation, prototype development, and iterative testing (Plattner et al., 2011). In educational contexts, design thinking promotes active learning, creativity, and complex problem solving skills, particularly among children and youth (Razzaqa & Shatz, 2012; Henriksen et al., 2017). However, children's fabric art activities in Huanggu District continue to face challenges such as content homogenization and superficial cultural integration, which limit children's roles as co designers and cultural meaning makers. In response, the collective art installation Butterflies Carrying Auspiciousness, centered on auspicious Manchu cultural symbols and integrated with design thinking processes, serves as an example of creative cultural transformation through children's participation. This case demonstrates the potential of design thinking to elevate fabric art activities into spaces of creative learning and to support living cultural heritage transmission in ways appropriate to children's contexts (UNESCO, 2019).



Picture 1 Student drawing process

Source: Wu You, 2025

Objectives of research

1. To study design thinking as a child centered learning framework and assess its suitability for application in children's fabric art activities within the context of Huanggu District.
2. To analyze the limitations, design thinking processes, and potential of children's fabric art activities in Huanggu District, with a focus on activity homogenization, children's participation as creative agents, and the integration of Manchu cultural elements into the learning process.
3. To develop an activity based model and an evaluation framework for children's fabric art that integrates design thinking, local culture, and creative learning, in order to support sustainable activity development and the living transmission of cultural heritage.

Concept

This study aims to develop children's fabric art activities through the integration of design thinking processes with local cultural contexts, positioning children at the center of the learning process. The activities are structured into modular stages aligned with design thinking, fostering a progression from recognizing the cultural value of Manchu auspicious symbols central to Huanggu District to creative ideation, hands on practice, and the co-construction of cultural meaning. This conceptual approach leads to the development of an activity model that balances aesthetic expression and learning outcomes, while reflecting both the processes and results of creative learning.

Research Process

Activity Organization and Knowledge Preparation for Research Practice
 The process begins with the design of children's fabric art activities centered on Manchu culture within the context of Huanggu District. This stage prepares foundational cultural and design knowledge appropriate to children's developmental levels through explanations of the symbolic meanings of Manchu butterfly motifs, which embody concepts of auspiciousness, transformation, and abundance. Relevant dyeing techniques and textile materials are also introduced to build cultural understanding and to encourage children to interpret and create independently.

Individual Creation and Artwork Collection

Following the conceptual learning phase, children create original butterfly designs as individual artworks based on their cultural understanding and imagination. All works are then collected for design analysis, with selected pieces identified for their distinctive use of color, form, and pattern. Key creative features and design elements reflecting each child's individuality are extracted.

Element Integration and Collective Concept Design

Selected individual works are integrated into a collective design process by combining their core characteristics with various Manchu cultural symbols. This stage develops a shared creative concept that links individual identity with cultural meaning, integrating acrylic painting and textile collage techniques, and defining the overall butterfly form as the central symbol of the collective artwork.

Material Preparation and Creative Implementation

Appropriate materials and tools including acrylic paints, textiles in various colors, collage materials, and fixing tools are prepared. Based on the design analysis, the butterfly outline is executed in acrylic painting and enhanced with textile collage to reflect the diversity of individual works within a unified collective structure.



Picture 2 Student works

Source: Wu You, 2025

Artwork Refinement and Aesthetic Enhancement

The final stage involves evaluating and refining the collective artwork by adjusting color balance, pattern relationships, and spatial layering to enhance both aesthetic quality and cultural meaning. This process culminates in a completed collective butterfly artwork that embodies creative learning outcomes, collaborative practice, and the living transmission of culture through children's fabric art activities.



Picture 3. My artwork sketches

Source: Wu You, 2025

Benefits or new knowledge

This study resulted in the development of a children's fabric art activity model that systematically integrates design thinking processes, local culture, and creative learning. The model transforms children's individual creativity into collective creative synergy, reducing the problem of activity homogenization in children's art education. Moreover, it extends the application of design thinking into the fields of fabric art education and living cultural heritage transmission. The outcome provide a practical reference framework for the development of activities and evaluation systems in similar educational and cultural contexts.

Summary, Discussion, and Results

This research and creative practice examines the integration of design thinking processes into children's fabric art activities in Huanggu District, with Manchu culture and butterfly symbolism serving as the core thematic foundation. The findings indicate that child centered activity design structured around design thinking effectively elevates children's roles from passive participants to co designers and cultural meaning makers. The results demonstrate clear improvements in children's creativity, engagement, and cultural understanding, as reflected in pattern design, color and material selection, and collaborative practices. The collective art installation Gathering Childlike Fun Butterflies Carrying Auspiciousness embodies the integration of individual identities with Manchu cultural symbolism. From a discussion perspective, design thinking reduces activity homogenization and superficial cultural engagement by transforming cultural knowledge into hands on learning experiences. Moreover, the application of cross disciplinary techniques, such as acrylic painting and textile collage, enhances the flexibility and diversity of fabric art activities. In conclusion, this study proposes an activity model and evaluation framework that can be sustainably applied to the development of culturally grounded art activities in other contexts.



Creative approaches to contemporary oil painting through traditional Thai-Chinese costume patterns

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Source, Importance

This research originates from the long-standing historical and cultural exchanges between China and Thailand, particularly during China's Ming Dynasty and Thailand's Ayutthaya Period. Traditional clothing patterns from these periods function as micro-level visual symbols that embody social hierarchy, religious belief, cosmology, and cultural values.

The importance of this study lies in addressing a critical gap in contemporary cross-cultural art practice. Existing works often rely on superficial symbol collage without sufficient historical depth or systematic transformation of traditional motifs. By focusing on clothing patterns rather than macro cultural narratives, this research emphasizes the reinterpretation of micro visual symbols as a meaningful pathway to expressing Thai-Chinese cultural identity in contemporary oil painting. The study is therefore significant both academically and artistically, as it contributes to deeper cultural understanding within the globalized context.

Concept

The conceptual foundation of this research is based on cross-cultural integration. Traditional clothing patterns are regarded as symbolic carriers of cultural memory and identity. Through contemporary oil painting, and cultural identity interpretation, these historical symbols are not merely preserved but reinterpreted and reconstructed to generate new meaning.

The core concept emphasizes transforming traditional costume elements from static historical artifacts into a contemporary visual language that reflects hybridity, dual belonging, and cultural negotiation. By integrating Chinese Confucian order and cosmology with Thai Buddhist symbolism and fluid aesthetics, the research proposes a "third cultural space" where Thai-Chinese identity can be visually articulated through oil painting.



Picture 1 Creative Process
Source: Photographed by Gao xingping

Creative Process

This study uses qualitative research methods and creative practice. The steps for the research are as follows:

1. Documentary and literary analysis: Historical records are collected and analyzed. Academic studies, museum archives, and photographic materials related to the costumes of the Ming and Ayutthaya dynasties. To create theoretical and cultural foundations.
2. Case Studies & Interviews: Contemporary oil paintings and cross-cultural artists selected to identify existing integration strategies and challenges. Semi-structured interviews with academics, artists, and museum researchers provide contextual insights.
3. Extraction and design of elements: The key costume elements, including patterns, colors, and composition logic, have been separated, simplified, and reorganized into a new visual style that is suitable for oil painting.
4. Creative Practice: Three oil paintings were created using techniques such as abstraction, pattern layering, and color reconstruction to test their practical integration methods.
5. Assessment and analysis: Expert feedback and qualitative assessments are used to assess cultural validity, artistic innovation, and the effectiveness of cultural expression to disseminate of works.

In the creative practice component, the study experimentally applies identity-based creative practice through a pioneering project that integrates virtual three-dimensional digital assets with physical fashion, aiming to produce personalized garments endowed with a "digital spirit." The process involves 3D body or facial data modeling, virtual garment design with detailed textile simulation and artistic rendering, transformation of digital models into production-ready images, and the creation of dynamic digital twin content, culminating in physical production and packaging. This practice embodies the Creative Path, reflecting the circulation of cultural capital and identity negotiation within a hybrid space through artistic strategies such as symbolic reappropriation, material translation, critical subversion, and digital extension, operating within collaborative mechanisms of negotiation, adaptation, hybridization, and communication. The outcomes are categorized as identity reinforcement, identity transformation, or hybrid identity extension, collectively forming a systematic body of knowledge for advancing artist brand collaboration in contemporary cultural contexts.



Picture 2 Sketches illustrating the process of adapting patterns from Thai and Chinese fabrics into the creative process

Source: Photographed by Gao xingping

Benefits or new knowledge

1. New Academic Knowledge and Methodological Contribution: This research contributes new academic knowledge by shifting the study of Thai-Chinese cultural exchange from macro cultural narratives to micro visual symbols, specifically traditional clothing patterns. It proposes a systematic methodology for transforming historical costume elements, patterns, colors, and compositional logic into contemporary oil painting language through element extraction, reconstruction, and color translation. This framework fills a gap in existing research and provides a reference model for future studies on cross-cultural art and cultural identity representation.

2. Artistic and Cultural Innovation: The research offers innovative approaches for contemporary artists by demonstrating how traditional Thai and Chinese costume elements can be integrated beyond superficial decoration toward meaningful cultural interpretation. Through creative practice, it reveals how oil painting can function as a medium for negotiating hybrid identity, generating new visual expressions that promote intercultural understanding and contribute to the sustainable transmission of Thai-Chinese cultural heritage in an international context.

Summary, Discussion, and Results

The findings indicate that traditional Ming and Ayutthaya clothing patterns possess strong symbolic potential for contemporary reinterpretation. When systematically reconstructed through oil painting techniques, these patterns effectively communicate Thai-Chinese cultural identity characterized by hybridity, adaptability, and shared heritage.

The creative outcomes show that successful integration depends on maintaining recognizable core symbols while allowing for innovation in form, color, and composition. The study also reveals that oil painting, due to its layering capacity and expressive depth, is particularly suitable for visualizing complex cultural identities. Overall, the results confirm that cross-cultural costume-based creation can move beyond decorative fusion toward meaningful cultural interpretation. Physical realms highlight the emergence of hybrid spaces as a new context for identity formation in the digital and globalized era, that enable balanced negotiation. By linking identity theory with cultural branding through the Creative Path Model, the study systematically explains the trajectory from personal inspiration to material and symbolic outcomes. Furthermore, creative practices that integrate digital and physical realms highlight the emergence of hybrid spaces as a new context for identity formation in the digital and globalized era.



The Innovative Design for Facility Improvement in the Recreational Area of Chengdu Chengfei Park

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Source, Importance

During my on-site visit to Chengfei Park in Chengdu, China, I observed that the park's exhibited full-scale flight models and aviation exhibition halls carrying industrial memories are not only tangible carriers of Chengfei's aviation industrial heritage but also core windows for the dissemination of the city's aviation culture. However, since the expansion of the northern area in 2012, the park's main recreational zone has not undergone systematic renovation for over a decade. Common issues include aging and rusting facilities, deactivated interactive equipment, and layouts that are misaligned with modern leisure needs. These problems have weakened the aviation-themed experience and failed to fully realize the park's value for science education.

Objectives of research/creation

1. To renovate the park's recreational area, starting with improving its facilities to ensure a smooth and safe experience for visitors.
2. To redesign and reopen the children's playground that have been shut down, so that both adults and children can enjoy them.

Concept

Centering on the existing recreational area, improve the surrounding facilities, rebuild the recreational area, and add new interactive play equipment.



Picture 1 Park's Playground. In response, the innovative design project "Wings Revitalized Park" was successfully completed, including new facilities, thematic integration, environmental protection, and aging features for all age groups; the project not only revitalizes the park and removes current constraints but also achieves a dual enhancement of leisure experience and aviation science education.

Creative Process

The research and creation process of "Wing Reborn Garden" adheres to a user-centric and data-driven logic, specifically as follows:

1. Collected the park's historical materials and regional policies online, and sorted out 20 excellent domestic and foreign cases of aviation-themed parks and industrial heritage renovation, extracting experience in thematic integration and facility upgrade for reference. Focusing on the core recreational area, I used professional tools to record the spatial dimensions, terrain elevation and facility coordinates of key functional zones, while comprehensively documenting the aging, corrosion and shutdown of existing facilities, forming a complete on-site data archive.

Based on the above, I built a 1:1 basic model of the park with SketchUp, organized two rounds of discussions with professional designers to optimize three preliminary schemes, and finally imported the optimized model into Lumion to produce 10 key renderings and a 3-minute dynamic video, forming the final design outcome that solves existing problems and integrates aviation culture with leisure experience.

Subsequently, I distributed 300 structured questionnaires to nearby residents and weekend tourists, covering usage behavior, facility satisfaction and future expectations, and recovered 150 valid ones. I also supplemented with in-depth interviews to dig out hidden needs such as insufficient aviation-themed interaction and lack of age-friendly facilities.



Picture 2 Aircraft Model Photographed by Xiangyu Yan. This provides visitors with a safe and comfortable space for recreation, while interactive designs make aviation knowledge simpler and engaging. It further reinforces Chengfei Park's dual positioning as an aviation-themed educational base and urban leisure landscape, attracting more citizens and tourists, and ensuring that aviation culture is preserved and promoted through everyday leisure activities.



Picture 3 Exhibition Hall
 Photographed by Xiangyu Yan

Benefits or new knowledge

Practical benefits: Targeted address pain points of Chengfei Park such as aging facilities, weak thematic interaction, and insufficient all-age adaptability; providing a implementable renovation plan "Wing Reborn Garden"; offer a replicable reference leisure", improve innovative ideas on differentiated user needs (e.g., practical needs of residents, popular science needs of tourists) and in-depth thematic integration in this field, and enrich research results related to industrial heritage revitalization. **Social value:** Enhance the park's user experience and operational vitality; providing a high-quality leisure space for nearby residents; activate aviation culture communication through interactive design, contributing to the creation of Chengdu's dual card of "park city + aviation culture".

Academic value: Fill the research gap in the design of dual attribute parks combining "aviation theme + industrial heritage renovation projects.

Summary, Discussion, and Results

This study focuses on the innovative design and improvement of leisure facilities in Chengfei Park, aiming to optimize the functions and user experience of the park's leisure spaces through systematic design research. As urban parks gain increasing significance in citizens' leisure life, Chengfei Park—bearing unique aviation cultural heritage and serving community leisure needs—has shown disconnections between its existing facilities and tourists' diverse demands, regional cultural expression, and modern design concepts. Despite its cultural advantages, the leisure facilities still lack functional practicality, experiential innovation, and spatial adaptability, failing to fully meet the needs of different groups (e.g., families, elderly residents, teenagers).

To achieve precise optimization, this study adopts a multi-dimensional approach: literature review and case analysis to learn from excellent practices of domestic and foreign aviation-themed parks and urban leisure spaces; questionnaire surveys of visitors and residents to identify functional needs, pain points, and optimization expectations; on-site investigation and measurement to grasp spatial scales, environmental characteristics, and layout defects of existing facilities. Ultimately, targeted innovative facility schemes are constructed through design modeling, providing a practical path for the quality improvement of Chengfei Park's leisure area and a reference for similar theme parks.



INTEGRATING SHENYANG TEA CULTURE INTO CONTEMPORARY BRAND LOGO AND SEAL DESIGN

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Source, Importance

The source of this design is the triple fusion of solar term culture, Shenyang regional tea culture, and traditional seal art. The temporal rhythm of the 24 solar terms naturally resonates with the seasonal tea-drinking customs of Shenyang, which blend Manchu and Han cultures. Seal art and the elegant temperament of tea are highly compatible, and this design fills the gap in the contemporary tea market where solar term tea designs lack regional cultural binding and traditional seal art expression.

By combining local Shenyang tea customs, solar term phenological imagery, and seal script, the work creates a visual symbol that is both regionally recognizable and culturally artistic. Its importance lies in revitalizing and inheriting the intangible cultural heritage of the 24 solar terms and Shenyang regional tea customs at the cultural level, enhancing cultural identity; at the regional level, providing Shenyang tea brands with exclusive cultural symbols, giving products a sense of ritual in a scenario, and enhancing industry influence; and at the artistic level, breaking through the limitations of traditional seal themes and the homogenization of solar term designs, providing practical reference for the modern transformation of regional culture and traditional art, and promoting the innovative development of traditional culture and art.

Objectives of research

1. To study and explore the historical heritage and distinctive elements of Shenyang tea culture
2. To study the information of Shenyang tea brands and seal designs
3. Design contemporary brands and seals that convey the image of Shenyang tea culture

Concept

This design uses seal carving as a medium to integrate the 24 solar terms with tea culture, achieving a fusion of traditional culture, solar terms, and tea drinking customs. It employs seal script elements as a concrete carrier of cultural memory. This design approach not only revives traditional seal carving techniques but also conveys the essence of solar terms, creating a work that combines cultural depth with everyday depth.



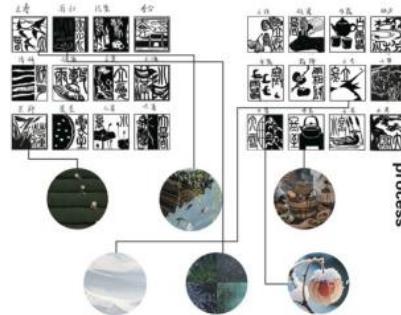
Picture 1 24 Solar Terms Seasonal Tea Stamps
 Source: <https://www.xiaobongshu.com/discovery/item/>

Research Process

The creation of seals engraved with sea culture related to the 24 solar terms requires three core steps: preliminary research, seal design, and seal engraving. First, the relationship between the seasonal characteristics of each solar term and the corresponding tea is identified (e.g., during the Beginning of Spring with pre-Qingming Longjing tea, and the Great Heat with Lisan Gujiyan tea), and the seasonal climate influence is marked on the side of the seal. Then, the seal script font is customized according to the seasonal temperament (using the delicate and vigorous Jade Chopstick Seal Script for spring, the bold and expansive Seal Script for summer, the dignified Small Seal Script for autumn, and the heavy and robust Jinwen Seal Script for winter).

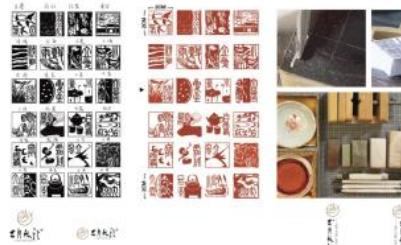
At the same time, typical objects of the solar terms (willow branches, lotus leaves, maple leaves, plum blossoms, etc.) and tea-related elements (tea buds, tea stones, tea cups, charcoal stoves, etc.) are embedded in the blank space or edges of the seal. Finally, the traditional customs of the solar terms are deeply integrated with the tea drinking ritual, and the memories of scenes such as brewing tea in the countryside during Qingming Festival, serving tea around the stove during the Winter Solstice, and resting tea on the ridges of the fields during the Grain in Ear are embedded in the seal. The organic unity of the solar terms and tea culture is achieved from multiple dimensions, including climate association, visual presentation, and cultural core.

This piece is part of a series of seal engravings themed around the 24 solar terms and tea culture. Using seal engraving as a medium, it deeply integrates solar term culture and tea elements, forming a complete creative expression from visual design and craftsmanship to its cultural core. Each seal is a 2cm x 2cm square, with the names of the 24 solar terms presented in stylized seal script. Typical phenological phenomena of each solar term (such as the vegetation of Lichuan, teaware of Baifu, frost of Shuangting, and snowflakes of Daxue) and tea-related elements (tea stove, teacup, tea buds, etc.) are incorporated into the lines and composition. The overall effect uses a contrasting vermilion seal, with lines connecting the characters of seal script with modern graphic expression, allowing the characteristics of the solar terms and the imagery of tea to be presented directly. The exhibition showcases the complete process from design draft to physical seal engraving: first, a planar creative design for the 24 solar terms is completed; then, the seals are hand-carved using stone as the medium (the engraving tools, stone, and carving process are visible in the images).



Picture 2 Workflow diagram
 Source: Ms. Cong Xinyang, 2025.

Finally, the finished vermilion seals are formed using ink paste. This recreates the traditional seal engraving process from design to production, highlighting the texture of handcarved creation. The exhibition also features the final products, which are the 24 solar term-themed seals with tea culture. For example, the White Dew seal incorporates the imagery of a teapot, echoing the custom of drinking White Dew tea in autumn; the Winter Solstice seal combines the shape of a tea brewing pot with the image of a stove, reflecting the traditional tea culture of the Manchu people. This clearly demonstrates this traditional art form of seal engraving, combining the natural rhythms of both solar terms with the ritualistic aspect of tea drinking, endowing the seals with a dual meaning of both solar term culture and tea life.



Picture 3 Workflow diagram
 Source: Ms. Cong Xinyang, 2025.

Benefits or new knowledge

This seal engraving work, featuring the 24 solar terms and tea culture, embodies core value in its multi-dimensional cultural integration and innovation. It deeply connects seal engraving, solar terms, and tea culture, creating a tangible cultural expression that breaks down barriers between different cultural fields. Furthermore, it revitalizes the intangible cultural heritage of seal engraving with modern design thinking, expanding its contemporary applications and visibility. Simultaneously, it conveys the traditional wisdom of "drinking tea in accordance with the seasons," transforming seasonal tea customs into a tangible aesthetic of life. In terms of knowledge output, the work outlines and presents the compatibility between solar terms and climate and tea varieties, enabling the audience to grasp new knowledge about tea culture "choosing tea in accordance with the seasons." Moreover, through the integration of graphic design and scene imagery in seal engraving, it breaks the public's preconceived notion that seal engraving is merely the carving of characters, enriching their understanding of the boundaries of seal engraving art.

Summary, Discussion, and Results

This product combines tea culture and seal carving, using seal carving, an intangible cultural heritage, to concretize and visualize the connection between the 24 solar terms and tea culture. This allows younger generations to more intuitively perceive the phenological connotations of traditional solar terms and the cultural ritual of tea drinking, contributing to the contemporary inheritance of intangible cultural solar term culture and tea culture. This work also highlights the transition from the traditional single-expression of seal engraving to a complex and interdisciplinary design that integrates the seal carving work both traditional charm and modern aesthetics, broadening the application scenarios of seal engraving art, and enhancing the contemporary dissemination of traditional art. By linking the solar terms with the daily life scenario of tea drinking, it transforms abstract cultural imagery into tangible and usable seal objects, allowing traditional culture to integrate into daily tea tasting, journal decoration, and other life scenarios, conveying the aesthetics of "drinking tea according to the solar terms" and enriching the public's cultural life experience.



CREATIVE PATHS OF ARTISTS EXPRESSING PERSONAL IDENTITY THROUGH BRAND COOPERATION

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Source, Importance

Since the 1960s, collaborations between artists and brands have evolved from critical engagements with mass culture in Pop Art to commercial integration with the fashion and luxury industries by the late twentieth century (McCauley, 2002; Warhol, 1975). Within the context of globalization and the digital economy in the twenty-first century, such collaborations have become a key strategy in the global cultural and creative industries (Hammond, 2013). The relationship between artists and brands is therefore no longer limited to image-based marketing, but functions as a site for negotiating identity and cultural power (Hwang, 1999). Through cross-boundary collaboration, artists are able to integrate their aesthetic concepts and symbolic meanings into commercial contexts, while brands acquire cultural capital and enhanced communication depth (Boudreault, 1986). In exploring the relationship between art and business, scholars have focused on the role of artists in brand management as a means that maintain a relationship with their audiences (Gilligan, 1982). The Creative Path Model, which explains the trajectory from personal inspiration and brand negotiation to identity outcomes, summarized in artifacts or products by systematically linking identity theory (Erikson, 1968; Hall, 1990) with cultural branding theory (Holt, 2004), furthermore, the use of practices-based research elucidates the dynamics of cultural negotiation and processes of localization in contemporary marketing production.

Objectives of research/creation

Objectives of research/creation

1. To study the distinctive characteristics and dynamics of collaboration between artists and brands within the contemporary cultural and creative industries.
2. To analyze the processes, strategies, and influencing factors through which artists construct and communicate personal identity during brand collaborations, with the aim of developing a systematic conceptual framework for creative practice grounded in personal identity.

Concept

Concept Artist brand collaboration is conceptualized as a dynamic space for negotiating identity and cultural power within the context of globalization and the contemporary creative economy. This study introduces the Creative Path Model to explain artistic creative practices, linking the process from the formation of personal identity, through brand-oriented negotiation, to the transformation of meaning into commercial objects or artworks.¹ The proposed framework systematically integrates identity theory with cultural branding theory. Through practice-based artistic research, the study further reflects processes of globalization in contemporary artistic production.



Picture 1: MARL 10:50
Source: Mr. Paul, 2026

Research/Creative Process

Research/Creative Process This study investigates the characteristics and dynamics of artist-brand collaboration, as well as the processes and strategies through which artists construct and communicate personal identity, in alignment with the two research objectives. The research

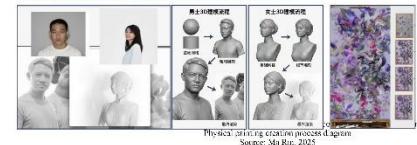
process is structured into two main phases. Phase 1 focuses on examining the distinctive features and dynamics of artist-brand collaboration within the contemporary cultural industries through a review of literature on identity, co-creation, and cultural branding, alongside the analysis of representative case studies in art, design, and fashion. This phase also incorporates field observation in exhibitions and art-related events to understand collaborative mechanisms in real-world contexts.

Phase 2 analyzes the processes, strategies, and influencing factors shaping artists' identity construction and communication through in-depth interviews with artists, brand executives, and curators. The data are analyzed using content analysis to identify key themes and categorize cultural, technological, managerial, and audience-related factors. The findings contribute to the development of a systematic conceptual framework for



Picture2: The Creative Path Strategy Model
Source: Ma (2015)

In the creative practice component, the study experimentally applies identity-based creative processes through a pioneering process that integrates various mixed-dimensional digital assets used for physical labeling aiming to produce a diversified cultural game enriched with "digital art". The process integrates 3D body forms, facial modeling, and 3D modeling of scenes by means of the creation of artistic and aesthetic renderings, the creation of digital models, from production-ready images, and the creation of dynamic digital content, culminating in myoplastic production and packaging. This practice embodies the Creative Path, reflecting the circulation of cultural capital and identity negotiation within a hybrid space through artistic strategies such as symbolic appropriation, material transformation, critical subversion, and digital extension, operating within collaborative mechanisms of negotiation, adaptation, hybridization, and communication. The outcomes are energized as identity reinforcement, identity transformation, or hybrid identity creation, collectively forming a systematic body of knowledge for advanced anti-brand collaboration in contemporary cultural spheres.



Benefits or new knowledge

This study generates new knowledge on artist-brand collaboration as a process of negotiating identity and cultural power within the contemporary creative industries. The findings introduce the Creative Partnership Model, which explains the systematic identities of identity-based creative practice employed by artists. The research integrates identity within cultural branding through an interdisciplinary framework and practice-based artistic research. The resulting knowledge can be applied as a strategic guideline for artists, brands, and cultural research managers in developing ethical and sustainable collaborations. Moreover, the study extends research in art and cultural management into sustainable and ethical contexts in a concrete and methodologically informed manner.

Summary, Discussion, and Results

This study systematically examines the distinctive characteristics and dynamics of artist-based collaboration, particularly the cognitive, relational, and affective dimensions, as shaped by the processes, strategies, and influencing factors involved in artists' construction and communication of personal identity. The findings lead to the development of a systematic conceptual framework for artist-based creative practice, which can serve as both a theoretical and practical tool for artists, scholars, and cultural managers in fostering sustainable collaboration. The research that contributes to knowledge in art, oil management, and the creative industries within the context of contemporary globalization. Artist-based collaboration is understood as a site of identity negotiation and cultural power, aligning with Hall's concept of dynamic identity and Bourdieu's theory of cultural capital. Artists' capacity to transform identity is shown to depend on the degree of creative control and collaborative mechanisms that enable balanced negotiation. By linking identity theory with cultural branding through the Creative Path Model, the study systematically explains the trajectory from personal imagination to material and symbolic outcomes. Furthermore, creative practices that integrate digital and physical realms highlight the emergence of hybrid spaces as a new context for identity formation in the digital age, as placed in Summary, Discussion, and Results



The legacy of vernacular wooden architecture is transitioning into the spirit of products in a new context

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Source, Importance

Traditional wooden architecture has deep roots in the culture and traditions of local communities around the world. In most cases, it is the product of indigenous wisdom accumulated over generations. The use of wood as the primary construction material reflects the availability of local natural resources, as well as the climate and ways of life of the people in each area. Traditional wooden architecture in Thailand is likewise a product of long-standing local wisdom, shaped by climatic conditions, natural resources, and the distinctive cultural characteristics of each region. The construction of houses, temples, and other buildings using wood has profound historical roots and clearly reflects the close relationship between humans and nature.

Ang Thong Province has a long and significant history, particularly in terms of vernacular culture and architecture, especially wooden architecture. This reflects the local wisdom and way of life of the people of Ang Thong in the past. The use of wood as the primary building material demonstrates their ability to adapt to the environment and efficiently utilize local resources.

The old wood seen in these images was once part of vernacular houses, imbued with the essence of past lifestyles and memories. Even though today they are left in dark corners or under houses, each piece still bears the marks of craftsmanship and the passage of time.

Cracks and fading are not signs of decay, but evidence of the durability and spirit of objects that once lived.

These pieces of wood are therefore not merely scraps of material, but cultural heritage awaiting reinterpretation in the present context.

It is the silent power of beauty born from existence and the transition of time.



Picture 1. Vernacular and antique wooden architecture
 Source: Researcher

Objective of research/creation

1. To critically analyze the aesthetic, structural, cultural and material traces of vernacular wooden architecture as culture and indigenous knowledge.

2. To translate vernacular architectural knowledge into contemporary product design processes.

3. To create design works that bridge heritage and contemporary contexts.

Concept

The design concept is based on appreciating the aesthetic value found in the traces of time, decay, and the original structure of vernacular wooden architecture, reflecting the relationship between humans, materials, and nature. This spirit is then remastered in contemporary product form.

Research/Creative Process

The research process begins with field observation of vernacular wooden architecture in Ang Thong Province, documenting structural characteristics, surfaces, and traces of use. The data are analyzed aesthetically and conceptually, translated into product sketches, and developed into prototypes combining reclaimed wood with industrial materials.



Picture 2. Analyzing the perspective of beauty
 Source: Researcher

Picture 3. Material handling and product manufacturing processes.
 Source: Researcher



Picture 4. The use of integrated industrial materials.
 Source: Researcher

Benefits or new knowledge

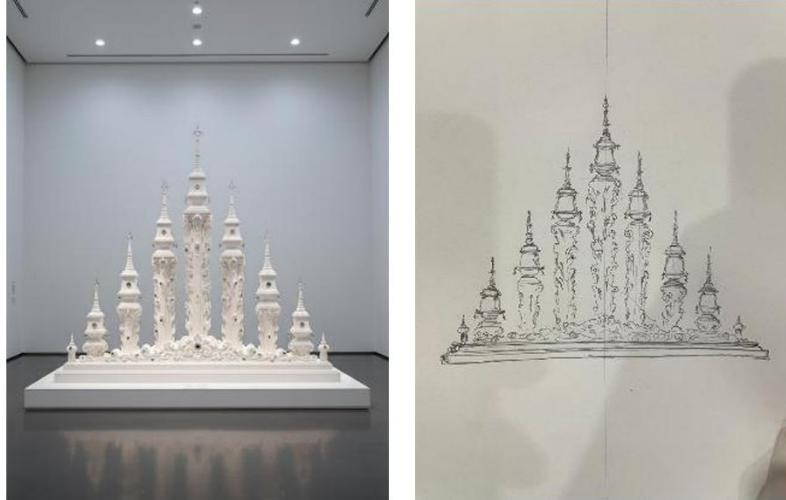
This research contributes new knowledge on applying aesthetic and cultural values of vernacular wooden architecture to contemporary product design, supporting creative economy and cultural sustainability.



Picture 5. The design enhances the value and beauty of the original structure and traces of the materials, showcasing that aesthetic value in a new form.
 Source: Researcher

Summary, Discussion, and Results

This demonstrates the potential of reclaimed wood materials and vernacular architecture to transmit cultural spirit to contemporary products without compromising the original value of the materials and traditional knowledge.



Maranasati Pipatphong Ratpakdee

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Source, Importance:

“Maha-vana Sati” refers to a highly developed form of mindfulness that is vast, comprehensive, and subtle. It is a continuous, steadfast awareness that allows one to clearly perceive the arising and passing away of phenomena, without becoming attached to any emotions or thoughts. It is the practice of mindfulness of death (Maranasati / Maranamissati), cultivating constant recollection of mortality in order to prepare the mind to face the truth that all beings must eventually die.

Objectives of research/creation:

1. To study the theoretical foundations and historical development of the concept of Maranasati (Maranamissati) within Buddhist art.
2. To develop a design approach for a decorated funerary urn that integrates the The inspiration for my design comes from my deep faith in the teachings of Buddhism. I recognize that the one aspect of life that is ultimately perfect is death. I believe that death is the most certain thing inevitable and unavoidable—and that we should familiarize ourselves with it. As an artisan of fine crafts, I incorporated this concept into creating post-mortem art in the form of a funerary urn adorned with pure white decorative patterns. Through my own inner vision, I aimed to render it with delicacy and beauty/concept of Maranasati with contemporary art.
3. To contemplate impermanence through mindfulness of death, cultivating insight into the transient nature (anicca) of the body-mind and the Five Aggregates, leading to a state of heedfulness and non-negligence.
4. To present the aesthetic value of art related to the post-mortem realm, and to reveal the

Concept:

The concept of this creative work arises from an awareness of the truth of “death” through the Buddhist principle of Maranasati. It views death not as an end, but as a profound and truthful form of beauty that cultivates wisdom and reveals the impermanence of the body and of life itself. Metal-piercing techniques are used as symbolic elements representing the stremes and openings that society creates, offering both constraints and spaces for discovering one's true self through my personal beliefs and inner visual imagination.

Research/Creative Process:

This research and creative process of the “Parallel” project began with defining the core conceptual issue that the work aims to communicate. The study focused on personal values and social values, which significantly influence human behavior, development, and identity formation across different stages of life. The initial phase involved theoretical research, drawing upon psychoanalytic perspectives from Freud and Lacan—particularly the concepts of Desire, the Mirror Stage, ego formation, and the role of symbolic structures in perception. These theories helped establish a foundational understanding of the subtle relationship between individuals and the socio-cultural pressures surrounding themarising and passing away of life according to Buddhist teachings, through handcrafted artistic techniques.



Picture 1. Sketch Design
Source : Artist's own photo.



Picture 2. Experimental piece
Source : Artist's own photo.

techniques are used as symbolic elements representing the stremes and openings that society creates, offering both constraints and spaces for discovering one's true self through my personal beliefs and inner visual imagination.

1. Theoretical Study and Foundational Research This phase begins with collecting theoretical information on the concept of Maranasati (Maranamissati) in Buddhism, including Buddhist scriptural, scholarly texts, and related documents, Thai funerary rituals, and symbols of Buddhist artifacts that reflect the notion of impermanence (anicca). The purpose is to establish the aesthetic and philosophical foundations related to the concept, which will then be synthesized into a theoretical framework for the creative design process.

2. Concept Development and Sketching All collected information is synthesized into the central concept of the work, viewing death as a profound truth and a source of wisdom. Various design sketches are then created, exploring proportions, forms, patterns, and the use of pure white as a symbol of scarcity, emptiness, and letting go. Each sketch is analyzed for its strengths and Once the design direction was established, the creator conducted experimental studies on forms found in Thai architecture and Thai sculpture. The visual characteristics observed were then analyzed and used to inform the creative process and the development of refined craft techniques. This involved integrating elements of Thai architectural design with three-dimensional Thai sculptural forms, along with the application of decorative patterns.

3. Trial Production Once the prototype was fully refined, the final production process began. This stage involved shaping the form, applying decorative patterns, and finishing the surface with the selected pure-white technique. The work was then inspected for quality, precision, surface consistency, and durability to ensure that the final piece aligned with the original concept and was suitable for exhibition. Weaknesses before selecting the most suitable prototype for further development.

Benefits or new knowledge (Concise Version)

1. Develops new knowledge on applying the concept of Maranasati to contemporary art, forming a conceptual framework for expressing impermanence through fine-craft practices. 2. Provides a new design approach for integrating fine craftsmanship. Thai architectural elements, and contemporary sculpture expanding the creative possibilities of Thai art.

3. Advances knowledge of materials and decorative techniques, offering methods that can be applied to other forms of fine craftsmanship in both aesthetic and practical dimensions.

Summary: Discussion, and Results: The creation of this work can be summarized as follows: The creator successfully conveyed the concept of maranasati (mindfulness of death) through a didactic integration of Thai architectural forms, Thai sculpture, and contemporary craft techniques. The work communicates the idea of living with awareness, without carelessness, and with constant mindfulness of the inevitability of death.

From the analysis and creative experimentation, it was found that the concept of “maranasati” can be conveyed through artistic elements with notable depth.

The use of pure white and simple yet intricate patterns helps create a serene atmosphere that encourages viewers to contemplate the nature of life.

The adoption of Thai architectural and sculptural forms gives the work a distinctive identity and clearly reflects Thai cultural roots.

Meanwhile, material and technique experimentation confirms that surface texture and decorative methods directly influence how the work's meaning is perceived, leading to the selection of techniques that effectively support both aesthetics and practical functionality.

Research/Creative Outcomes :

A conceptual artistic framework was developed that applies the principle of maranasati to contemporary fine-craft design. A prototype and final artwork were produced that express the concept of impermanence through form, patterns, and the use of pure white materials.

New knowledge was gained regarding decorative techniques and material selection, which can be further applied or expanded upon in other types of art.

The creative work encourages viewers to engage in inner reflection and develop a renewed, positive, and truthful perspective toward death.



Wasteland Reborn : The rebirth of Marine debris

Li Yihan & Chen Yao & Phimmada Tiyakasemsuk & Pheerapon Tale

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Source, Importance

This work presents the rebirth of the environment by recombining natural materials with coastal debris. Picture 1 briefly described the concept. Source: Made by the group members! The upright tree roots are like a tree standing again, symbolizing that vitality still exists. Even after being damaged, abandoned and withered, their sinuous and exposed forms still reveal the essence of nature's attempt to grow once more. The shells and stones picked up from the seashore carry the memories of the ecosystem - they are the traces of life left by the once fertile Marine world. The coastal garbage and waste mixed into the work reflect the damage that humans have caused to the environment. However, in this work, they are recycled and end up becoming something new. "Phoenix" finds the foundation of rebirth? The phoenix is a symbol of auspiciousness in Chinese culture, born in the flames and reborn in the flames. The phoenix at the top indicates that there is still a glimmer of hope and it can be reborn like a phoenix.

Objectives of research/creation

1. Create a three-dimensional art piece about the resilience of life, the rebirth of the wasteland.
2. Explore how to build new hope and meaning on the basis of the ruins of civilization and the reality of pollution.
3. Prompt audiences of the same age to reflect on their personal responsibilities in the consumer society after recognizing the environmental scars.

Concept

Using tree roots, shells and Marine debris as materials, a ruins of civilization was constructed. The phoenix at the top is rooted in real trauma, and its rebirth is supported by broken things. It is a gentle questioning to our contemporaries: In the face of a devastated reality, do we still have the courage to become the root system that builds new meanings?

Research/Creative Process

For us, the most touching aspect of the phoenix in the work is not the heroic rebirth from ashes in myths, but that it must rely on these broken ruins to fulfill its destiny of rebirth. This is like the situation our generation is facing: we have no unspoiled primitive nature in our hands, and we must learn to build new hope on the ruins of civilization.

So, the question that "Wasteland Reborn" ultimately intends to raise might be more urgent than "to what extent can the world be restored?" What it wants to ask is: Are we willing to, after recognizing the devastation of reality, still retain the courage to construct meaning from it? We are a generation that grew up in environmental protection publicity and is also a generation immersed in the wave of consumerism. This contradiction and division is precisely the starting point of our



Picture 1. Briefly described the concept
Source: Made by the group members



Picture 2. Some details of the work
Source : Li Yihan

creation. That phoenix tells us: Rebirth might just be a series of tiny choices - choosing to take away garbage, choosing to reduce one plastic bag, choosing not to give up on repair after repeated disappointments. That phoenix, reborn from waste, hangs on the top. Its posture is not victory but a gentle warning and a stubborn invitation - inviting every viewer to become the phoenix in their ruins of civilization to the vitality of life, own life and, through action, transform the era we are in from the era we are in from the ruins of civilization to the vitality of life.

Benefits or new knowledge

We can learn how to examine discarded objects with an artistic eye and discover the memories and narrative potential they carry. It refreshes our understanding of "rebirth/rebirth" does not have to be a grand replication, but can be a small yet firm construction based on the scars of reality. This ultimately points to the possibility of a positive action: everyone can become a creator of their own life and complete a transformation of their own "Wasteland Reborn" in the remnants of civilization.



Picture 3. The complete display of the work
Source : Li Yihan

Summary, Discussion, and Results

"Wasteland Reborn" has accomplished the narrative transformation from ruins to rebirth through visual allegories.

Its core achievement lies in transforming environmental traumas into symbols that carry hope. We believe that true rebirth is not about returning to the starting point, but about learning to build on the scars. We hope to transform environmental protection issues from macro warnings into an invitation for individual practice that can be perceived and participated in, allowing viewers to reflect on the possibilities of their own actions in the artistic gaze.



The Development of Marbling Art Techniques for Stress Reduction among Working Adults

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Source, Importance

Traditional marbling art relies on gel-based solutions, oil paints, thinners, and various chemicals, which, despite producing beautiful patterns, can be unsafe, complex to prepare, and unsuitable for use in community or workplace settings. To address these limitations, the researcher developed a safer and more accessible technique that maintains the essence of marbling while removing harmful materials. This modified method uses 1.5 liters of plain water, stirred with alum for about 1 minute and 30 seconds to adjust surface tension, along with acrylic paint diluted with water. A brush is used to dip the paint and gently drip it onto the water's surface to form patterns. The new approach eliminates strong odors, reduces health risks, simplifies the workflow, and makes the activity more comfortable and environmentally friendly. The significance of this study lies in both demonstrating the stress-relief benefits of Marbling Art and presenting a technical innovation that increases its practicality, safety, and accessibility. This improved method supports broader applications in therapeutic activities, organizational wellness programs, educational settings, and creative workshops.

Objectives of research/creation

- To study the potential impact of marble print techniques on stress levels among working individuals.
- To design and evaluate the effectiveness of marble print activities in promoting relaxation among working individuals.
- To establish guidelines for managing marble print activities to promote relaxation.

Concept

The conceptual idea of this study centers on developing a safer, more accessible, and context-appropriate marbling technique. The researcher adapted the traditional method previously dependent on gels, oil-based paints, thinners, and chemical additives into a cleaner and more user-friendly process, using plainwater, alum, and diluted acrylic paint. This modification reduces health and environmental risks while simplifying preparation. The improved technique allows participants to focus more naturally on the creative process, enhancing relaxation and therapeutic engagement. The study is grounded in the idea that refining the technical method can strengthen the effectiveness of Marbling Art in reducing stress and supporting psychological well-being among working adults.

Research/Creative Process

This study was conducted through a structured process beginning with the development of a safer marbling technique using plain water, alum, and diluted acrylic paint, replacing the traditional chemical-based method. The researcher then designed and implemented workshop sessions with two groups of working adults, totaling 51 participants. Prior to the activity, participants completed the SPST-20 stress assessment. They then engaged in the Marbling Art workshop, during which the researcher provided guidance and observed participants' behaviors and emotional responses. After the activity, participants completed a postassessment and an experience-reflection form. The collected data were analyzed quantitatively using a t-test and qualitatively through content analysis, enabling a comprehensive interpretation aligned with the research objectives.



Picture 1 Equipment for making Marbling
Art developed by researchers
Source: Researchers



Picture 2 Marbling Art Workshop at
TCDC
Bangkok Creative Space 5th Floor



Picture 3 Marbling Art Workshop at
TCDC
Bangkok Creative Space 5th Floor
Source: Researcher

Benefits or new knowledge

This study provides significant contributions to both the artistic field and the applied use of creative practices. By developing a modified marbling technique, the researcher transformed the traditional process, typically dependent on gels, oil-based pigments, thinners, and chemical additives into a safer, more accessible, and user-friendly method. The alternative approach utilizing clean water, alum, and diluted acrylic paint minimizes chemical exposure, simplifies preparation, and makes the technique approachable for participants with no prior artistic experience. The new knowledge emerging from this research includes:

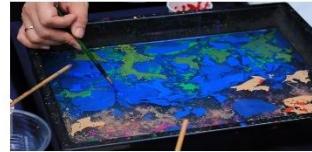
1. An innovative adaptation of the Marbling Art technique that enhances safety, reduces complexity, and broadens the usability of the process across educational, creative, and wellness-oriented activities.

2. Evidence that water-based marbling using alum-treated water and diluted acrylic paint can still generate stable, aesthetically rich patterns comparable to the traditional method.

3. A foundation for further development of Marbling Art as a tool for relaxation, creative learning, and community or organizational well-being activities.

Summary, Discussion, and Results

The findings of this study demonstrate that the newly developed marbling technique using only clean water, alum, and diluted acrylic paints can effectively replace the traditional method that relies on gels, oil-based pigments, and chemical solvents. By simplifying the process through the use of 1.5 liters of water, gentle alum agitation for about ninety seconds, and applying diluted acrylic paint onto the water surface with a brush, the researcher created a technique that is safer, more accessible, and suitable for relaxation-oriented activities. Participants in the working-age group experienced reduced stress levels, improved focus, and a sense of calmness and enjoyment while creating the patterns. The resulting marbling effects were diverse and visually comparable to those from traditional methods, confirming that the modified material still preserves the essential characteristics of Marbling Art. Overall, the study indicates that simple, hands-on, and chemical-free art activities can effectively support stress relief and emotional well-being, while also pointing toward broader applications in workplace, educational environments, and community programs, as well as opportunities for future research on the factors influencing pattern quality and color stability.



Picture 3 The complete display of the work.
Source: Li Yihan



Metal Piercing Work Parallel

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Source, Importance

Metal Stenciling/Piercing is a form of craftsmanship that uses a traditional hand-sawing tool to create decorative cutouts. The traditional technique relies on hand¹ piercing, while modern technology enables precise cutting, carving, or engraving of various patterns onto metal sheets to create intentional openings. This process produces beautiful, dimensional designs and visually lightens the overall appearance of the piece. Inspired by values, refer to the perspectives held by individuals or societies toward objects, ideas, and events that relate to their desires, principles, and what is considered appropriate or correct within that society. And derived from presenting the concept of values in a parallel form, using a young girl and an adult woman as two contrasting figures to reflect the idea

Objectives of creation

1. To convey the concept of personal and social values through metal-piercing design presented in a parallel format.
2. To reflect the contrast between a young girl and an adult woman as symbolic representations of transition, desire, Objectives of research/creation acceptance, and social roles



Picture 1. "Individually Created Design Work
 Source: Artist's own photo.

Research/Creative Process

The research and creative process of the "Parallel" project began with defining the core conceptual issue that the work aims to communicate. The study focused on personal values and social values, which significantly influence human behavior, development, and identity formation across different stages of life. The initial phase involved theoretical research, drawing upon psychoanalytic perspectives from Freud and Lacan, particularly the concepts of Desire, the Mirror Stage, ego formation, and the role of symbolic structures in shaping self-perception. These theories helped establish a foundational understanding of the subtle relationship between individuals and the socio-cultural processes surrounding them. The next step involved analyzing values in two dimensions: personal values and societal values, including the contrast between perspectives held during childhood versus adulthood. This analysis was informed by academic literature, observational study, and contextual exploration. The insights gathered from this phase guided the selection of visual symbols, composition strategies, and artistic elements appropriate for effectively conveying the chosen concept. After consolidating the thematic concepts, the project progressed into the design phase. This began with sketching parallel compositions, intended to visually represent the contrast and relationship between two life stages. The choice to depict a young girl and an adult woman was intentional, as these figures symbolically represent transitions in values, societal expectations, and the evolving roles imposed by culture. Their parallel placement became the central structural element for shaping the entire artwork. Once the design direction was established, the creator conducted a series of experiments with metal-piercing techniques, including both traditional hand-saw methods and modern technological cutting or engraving tools. These experiments were essential for understanding the properties of metal, the precision of cut lines, the depth and clarity of openings, and how these visual elements could symbolically represent control, limitation, or the possibility of self-discovery. This exploration ensured that the techniques aligned meaningfully with the conceptual framework. The production phase involved the processes of cutting, shaping, refining the metal surface, controlling curvature, thickness, and achieving clean, precise lines. Composition was carefully arranged to maintain visual balance, while pierced openings acted as symbolic spaces that reflected the constraints or freedoms allowed by societal values. These structural features corresponded with the complex social frameworks explored in the conceptual foundation of the work. In the final stage, the artwork underwent evaluation, focusing on conceptual accuracy, the coherence of the parallel imagery, communicative effectiveness, and craftsmanship quality. This assessment not only confirmed the success of the creative process but also provided insights for future refinement-enhancing the effectiveness of metal-piercing techniques as a medium for contemporary artistic expression. Through this comprehensive process, the "Parallel" project emerges as a reflective medium that investigates the relationship between individuals and society. By integrating metalworking techniques with psychoanalytic theory, the work raises questions about which values truly belong to the individual and which Research/Creative Process have been unconsciously shaped by societal influence

Concept

The "Parallel" project presents the idea of personal and social values through the parallel portrayal of a young girl and an adult woman. This contrast reflects transitions, social expectations, and the pressures that shape identity at different stages of life. Metal-piercing techniques are used as symbolic elements representing the structures and openings that society creates, offering both constraints and spaces for discovering one's true self.



Picture 2
 Source: Artist's own photo.

Benefits or new knowledge

1. The work highlights how personal and social values shape human identity across different life stages.
2. Development of a Parallel Visual Narrative The use of parallel imagery contrasting a young girl and an adult woman—offers a methodological contribution to narrative representation in visual arts. It presents a structured approach for expressing dualities such as innocence vs. maturity, internal desire vs. social expectation, and self vs. imposed identity.
3. Promoting Awareness of Social Influence on Identity The work encourages viewers to question which values arise from their authentic selves and which are shaped? consciously or unconsciously by societal pressure. This reflective process fosters critical thinking and self-awareness



Picture 3 CreativeTools
 Source: Artist's own photo.

Summary,Discussion, and Results

The "Parallel" project explores how personal and social values shape human identity across different stages of life. By presenting the parallel imagery of a young girl and an adult woman, the work highlights the contrasting experiences, pressures, desires, and expectations that individuals encounter as they develop. The use of both traditional and modern metal-piercing techniques reinforces the conceptual framework, with cut lines and openings symbolizing societal structures that create both limitations and opportunities for identity formation. The findings indicate that the combination of psychoanalytic concepts—particularly the Mirror Stage and Desire—with material-based visual art provides a deeper and more layered understanding of identity construction. The pierced metal surfaces function as symbolic spaces that reflect the interplay between internal desires and external social expectations. This method effectively communicates how individuals often perceive themselves through societal reflections rather than through their authentic self-expression. The discussion reveals that the project is unique in its ability to combine visual language with a blend of theoretical and craft-based practices. The parallel composition creates a clear narrative structure that emphasizes dualities such as childhood vs. adulthood, innocence vs. maturity, and self-identity vs. imposed identity. This approach demonstrates how traditional craft techniques can be expanded to address contemporary social themes. The creative outcomes include 1. Establishing a coherent parallel visual format for expressing value-based contrasts between life stages. 2. Advancing metal-piercing methods by merging handcraft processes with modern technology. 3. Introducing a new conceptual framework for applying psychoanalytic theory in contemporary art practices. 4. Highlighting the impact of values on the development of personal identity. 5. Encouraging viewers to reflect on which values originate from themselves and which are shaped unconsciously by societal influence. Overall, the project contributes both artistic and conceptual insights, demonstrating how craft-based techniques and theoretical perspectives can work together to reflect the complexity of human identity within social structures



NONTHA CYCLOPS

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Source, Importance

The artwork "Nontha Cyclops Mask" represents a unique fusion of two monumental mythological narratives: the Cyclops from Greek mythology and Nimbok from the Ramayana. Both figures serve the divine, yet their motivations are starkly opposed: one serves Zeus out of gratitude, while the other fulfills his role (washing the god's feet) as a form of punishment after transforming from Ananta Brahma into Nimbok. This contrast highlights the complexity of both human and non-human nature. I interpret Nimbok's form characterized by a single eye, a snarling mouth, blunt fangs, and an earthy green hue as a representation of the coexistence of "good and evil" within a single entity. It prompts a reflection on outward appearances, which may appear fearsome, yet can contain deep gratitude, while those in positions of power may conceal their own sorrow. This artwork serves as an important creative bridge connecting Thai and Western cultures, embodying the art and aesthetics of Khon mask art within a contemporary framework.

Objectives of creation

1. To create contemporary Khon masks that connect Western and Eastern mythology through the symbolism of two giants.
2. To explore the concepts of external appearance versus internal states, such as good versus evil and gratitude versus envy.
3. To explore the use of natural materials like green wood powder in shaping the texture and distinct identity of contemporary Khon masks.

Concept

The concept of the artwork is to reflect the complexity of the human psyche through large characters from various cultures, all united by a common goal: "serving the gods." This piece aims to illustrate that good or evil is not defined by outward appearances, but rather by an inner state that shapes one's destiny. Additionally, the work seeks to establish a new dialogue between Thai art and Greek mythology within a contemporary context.



picture 2 : Sketch
 Source : Punpaphob Wanprasertsak



picture 3 : Images showing the ingredients
 and steps for creating the sculpture using a paper template.
 Source : Punpaphob Wanprasertsak

Creative Process

The creation process commenced with a thorough examination of both legends to identify interconnected structures, identities, and symbols. I designed the piece featuring a "one-eye" cyclops motif, integrating Nimbok's distinctive hairstyle, grimacing mouth, blunt fangs, and beard to embody ferocity, all while preserving the unique attributes of traditional Thai masks.

The form was crafted using papier-mâché, with the addition of natural green wood powder to achieve a rough, earthy texture that mirrored the color of Nimbok's body, a being shaped by karma and punishment. I experimented with the proportions of the singular eye, the positioning of the fangs, and the angle of the face to convey a semi fierce expression. The final artwork achieves a contemporary aesthetic while honoring traditional mask-making techniques.

Benefits or new knowledge

This work presents a contemporary approach to interpreting Khon masks in an international context, blending Greek mythology with the Ramayana (Ramakien), a fundamental aspect of Thai culture. Furthermore, it develops a technique for creating unique textures from natural wood powder, applicable to other contemporary sculptures. It opens up new dimensions in the study of giant characters through social, psychological, and cross-cultural identity perspectives.

Summary, Discussion, and Results

The artwork "Nontha Cyclops" summarizes the key message that the identity of living beings, whether in Greek mythology or the Ramayana, reflects the complexity of humanity: good and evil always coexist. Image is not the answer; it is the mind that determines destiny. This piece combines traditional mask-making techniques with natural materials and contemporary concepts, creating a new aesthetic value and serving as an example of art that fosters meaningful intercultural dialogue.



THE CREATION OF THE ART PATTERNS OF NANG YAI AT WAT SAWANG AROM, SING BURI PROVINCE, THROUGH COWHIDE DECORATIVE IMAGES USING LASER TECHNOLOGY INNOVATION

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Source, Importance

The performing art of Nang Yai (Grand Shadow Play) is one of Thailand's valuable intellectual heritages and high-craft artistry. The Nang Yai figures feature intricate patterns of profound cultural significance. However, with the rapidly changing social context and era, these traditional arts are facing challenges in terms of succession and dissemination to the public, especially the new generation. The problem identified is the lack of accessible knowledge regarding Nang Yai patterns and the absence of their presentation in the form of contemporary, usable daily products. This research proposes a concept that blends traditional cultures with modern innovation and technology, specifically by employing "laser innovation" to engrave the Nang Yai patterns onto cowhide to create "decorative panel products".



Picture: The Nang Yai
 Source: Tamarat Boonsuk

Objectives of research/creation

1. To study the artistic patterns of Nang Yai figures at Wat Sawang Arom, Sing Buri Province.
2. To design decorative panel products made from cowhide, featuring the artistic patterns of Nang Yai figures from Wat Sawang Arom, Sing Buri Province.
3. To create and develop prototypes of cowhide decorative panel products using laser innovation.

Concept

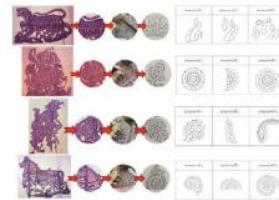
The project designs contemporary products based on Nang Yai patterns from Wat Sawang Arom. Laser innovation is used to precisely etch the patterns, ensuring accuracy and preserving the original traditional details. This converts local materials into decorative panels with modern aesthetics and Thai cultural value.



Picture 2: Data Study and Analysis
 Source: Tamarat Boonsuk

Research/Creative Process

1. Data Study and Analysis – Researching the history of Nang Yai at Wat Sawang Arom and analyzing the figures' patterns and identity. It also examines the techniques and materials for laser etching.
2. Prototype Design and Application – Selected patterns are digitized for laser processing. Decorative prototypes are then produced via laser engraving based on finalized designs.
3. Evaluation and Improvement – Patterns, engraving quality, and durability are examined. Prototypes are presented to a target group to evaluate aesthetic suitability, cultural value, and market feasibility.
4. Conclusion and Dissemination – Synthesis of knowledge gained from design, technology, and value creation. A comprehensive report is prepared for the public and community to support future commercial development.

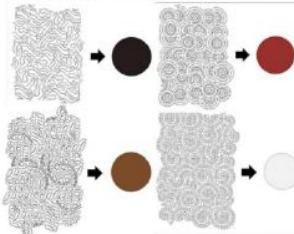


Picture 3: Nang Yai patterns are converted into digital designs

Source : Tamarat Boonsuk

Benefit or new knowledge

The integration of traditional art with modern technology is the primary new knowledge acquired. This includes expertise in converting Nang Yai patterns into digital formats and using laser innovation for cowhide etching. These techniques can be transferred to local artisans to create vocational opportunities using indigenous knowledge.



Picture 4: Nang Yai patterns are converted into digital designs

Source : Tamarat Boonsuk



Picture 5: Using laser innovation for precision engraving

Source: Tamarat Boonsuk

Summary, Discussion, and Results

The study revealed that the artistic patterns of Nang Yai from Wat Sawang Arom are highly distinctive and complex, particularly the animal characters. A group of auspicious patterns—namely the Horse, Tiger, Lion, and Bird—was selected for etching. Laser innovation successfully preserved the intricate details of the original Nang Yai lines on the cowhide material. This demonstrates the effective use of technology to elevate cultural handicrafts, resulting in prototypes with consistent quality and pronounced artistic beauty.



Creative Character Design Based on Anthropomorphic Visual Translation of Manchu Totem Patterns

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Source, Importance

Manchu totem patterns originate from early Manchu nature worship and clan symbolism, serving as important visual carriers of ethnic memory and cultural identity (Jin, 2019; Wang, 2020). Previous studies indicate that these patterns possess relatively stable symbolic meanings and visual structures, making them suitable for contemporary reinterpretation through design (Zhao & Sun, 2022). However, current applications remain largely confined to traditional crafts or decorative usage, lacking systematic visual translation and narrative development that align with modern aesthetic demands (Chen, 2023). Anthropomorphic design, which emphasizes emotional engagement and symbolic transformation, provides an effective framework for converting traditional totem imagery into relatable cultural characters (Gronbich, 2006; Norman, 2013). Integrating Manchu totem patterns with anthropomorphic visual translation can therefore enhance cultural accessibility, strengthen contemporary cultural identity, and open new pathways for cultural inheritance and creative industry development (Li & Zhang, 2022).



Picture1: The original totem patterns
 Source: <https://image.app.goo.gl/CEYvGfBqGTLAsZ7>

Objectives of research/creation

1. To explore the cultural semantics and visual characteristics of Manchu totem patterns as foundational design elements.
2. To analyze the applicability of anthropomorphic design methods in visually translating traditional totem imagery.
3. To develop and assess cultural and creative character designs based on Manchu totem patterns, focusing on their potential for cultural communication and market value.

Concept

This study constructs an anthropomorphic visual translation framework to reinterpret Manchu totem patterns as contemporary character forms. Through semiotic analysis, cultural symbolism extraction, and design reconstruction, the research investigates how traditional ethnic motifs can be transformed into culturally coherent yet modernized visual identities. The concept emphasizes safeguarding symbolic integrity while enabling the patterns to function as communicative agents within contemporary

Research/Creative Process

The creative process employed a qualitative, practice-based design approach centered on the culturally significant Manchu motifs of the butterfly, dragon, and phoenix. Relevant motifs were collected from traditional garments, imperial patterns, ritual objects, and historical texts, and their symbolic meanings life and blessing (butterfly), authority and protection (dragon), and auspicious rebirth (phoenix) were examined through semiotic and morphological analysis. Key visual elements such as line rhythm, structural logic, and traditional color systems were extracted for translation. These elements were then incorporated into an anthropomorphic design framework, transforming the butterfly's lightness, the dragon's power, and the phoenix's nobility into character expressions, poses, proportions, and personalities. Iterative sketches tested different levels of abstraction to balance cultural integrity with contemporary aesthetics.



Picture2: Workflow
 Source: Yan Naixin, 2023

Finally, the characters were refined using Manchu color conventions and tested in potential applications such as cultural-creative products and digital media. Expert feedback helped assess cultural accuracy and visual clarity, resulting in a cohesive set of anthropomorphized characters that blend Manchu heritage with modern design needs. This iterative process ensured that traditional symbolic meanings were preserved while enhancing adaptability across contemporary visual contexts. Moreover, the final designs demonstrate strong potential for cultural communication, audience engagement, and sustainable development as recognizable cultural IPs.



Picture3: Digital illustration, character design, and Manchu totemic visual translation using Procreate. Bookmarks, coasters.

Source: Yan Naixin, 2023

Benefits or new knowledge

This study introduces a structured framework for anthropomorphic visual translation of Manchu totem patterns, providing new theoretical insight into ethnic symbol modernization. It clarifies how traditional motifs can retain cultural semantics while being transformed into contemporary character design. The research offers practical guidelines for developing culturally grounded IPs and strengthens the link between heritage preservation and creative industry innovation. It also expands academic discourse on visual translation and semiotic interpretation within ethnic art.

Summary, Discussion, and Results

The results show that Manchu totem patterns can be effectively revitalized through anthropomorphic visual translation, turning traditional symbols into contemporary, narrative characters. This approach improves cultural accessibility while preserving core meanings and supporting their use in modern cultural-creative products. The character prototypes retain key Manchu visual features and were affirmed by experts for cultural accuracy and appeal. Overall, the study offers a concise method for reinterpreting traditional motifs in today's design context.



DESIGN APPLICATION OF SHENYANG PALACE DECORATIVE PATTERNS IN CONTEMPORARY CULTURAL SOUVENIR DESIGN

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Source, Importance

Shenyang Imperial Palace is one of only two remaining imperial palace complexes in China, and served as an important political center in the early Qing Dynasty (Shenyang Imperial Palace Chronicle, 2003). It witnessed key historical moments such as the rise of the Later Jin Dynasty, the establishment of the Qing Dynasty, and the Qing conquest of the Central Plains, making it an important source of material evidence for the study of early Qing Dynasty history (Qing Dynasty Court History, 2009). Its architectural blends Manchu residential features with traditional Han architectural styles, incorporating elements of Mongolian and Tibetan architecture, forming a unique palatial architectural system and serving as a model of the fusion of ancient Chinese ethnic architectural art (History of Ancient Chinese Architecture: Qing Dynasty Volume, 2010). An important vehicle for the cultural exchange and integration between the Manchu and Han Chinese, Shenyang Imperial Palace preserves a large number of court artifacts and decorative patterns, making it a core site for the inheritance and study of Manchu culture and early Qing Dynasty court culture, and an important witness to the integration of Northeast China culture and Central Plains culture (Studies on Manchu Architectural Art, 2005). In 2004, Shenyang Imperial Palace, as part of the "Ming and Qing Imperial Tombs," was inscribed on the World Heritage List, becoming a cultural treasure shared by all mankind (World Heritage List: China Volume, 2005). Its protection and research are of great significance to the study of world architecture and cultural history (Cultural Heritage Protection Theory and Practice, 2012).



Pictured: World Cultural Heritage Marker of Shenyang Imperial Palace
Source: Shi Wenjing, 2023

Objectives of research/creation

- To study the cultural connotations and characteristics of the architectural decorative patterns of the Shenyang Palace Museum.
- To analyze the processes, strategies, and influencing factors through which artists construct and communicate personal identity during brand collaborations, with the aim of developing a systematic conceptual framework for creative practice grounded in personal identity.
- To create integration of the Shenyang Palace Museum's architectural decorative patterns with contemporary cultural product design, and design cultural and creative products related to the Shenyang Palace Museum.

Concept

This series of cultural and creative products from the Shenyang Imperial Palace draws inspiration from traditional elements such as dragons, cranes, lotus, and door/window patterns found in palace architecture. By extracting the outlines of these patterns, reconstructing their visual forms, and modernizing them using a classical color scheme, the series creates a unique blend of cultural and creative products. The designs preserve the imperial aesthetics and cultural heritage of the Shenyang Imperial Palace while integrating traditional intangible cultural heritage elements with contemporary life, allowing the palace culture to permeate everyday life in a more approachable way.

Research/Creative Process

Traditional Pattern Creation Process

1. Dragon Pattern: Extracting the prototype features of the dragon pattern on the walls of Shenyang Imperial Palace, refining the lines of the dragon's body and cloud patterns, and using the imperial vermilion and royal blue color scheme to create a majestic and magnificent traditional dragon image.

2. Lotus Pattern: Taking inspiration from the lotus pattern on the roof, incorporating the lotus shape into a geometric framework and adding auxiliary patterns, using a warm orange-green-gray color scheme to simulate roof paintings, presenting a simple and exquisite visual effect.

3. Crane Pattern: Based on the traditional crane pattern, depicting single cranes and groups of cranes using solid and dashed lines to express a lively texture, borrowing color schemes from brocade and transforming them into a four-dimensional continuous pattern.

4. Coin Pattern: Extracting the outer circle and inner square shape from the coin pattern on doors and windows, enriching the pattern and the layers of the coins, using a red, blue, and gold color scheme to simulate the texture of coins, highlighting the auspicious meaning of attracting wealth and good fortune.



Picture 1: Final design draft of traditional decorative patterns for Shenyang Imperial Palace (dragon pattern, lotus pattern, crane pattern, copper coin pattern).
Source: Shi Wenjing, 2023

Traditional Pattern Continuous Design Explanation

1. Dragon Pattern: A single group of dragon and cloud patterns is used as the main element, arranged repeatedly according to the rule of "vertical alignment and horizontal connection," eliminating visual breaks in the pattern splicing. Simultaneously, a two-way continuous technique is used to first complete the vertical sequence of the dragon pattern, ultimately forming a full-coverage dragon pattern background.

2. Lotus Pattern: Based on rhomboid lotus units, a diagonal continuous arrangement is used to fill the image in a grid pattern, utilizing the connection of geometric borders to create a neat visual effect.

3. Crane Pattern: The crane pattern is used as the main element, arranged using a four-way continuous technique, allowing the crane pattern to repeat in a staggered manner while retaining the transition of auspicious clouds, avoiding a crowded feeling of pattern piling up.

4. Coin Pattern: A regular four-way continuous arrangement is used, with coin units arranged repeatedly according to the connection of circular outlines. The "circles tangent to each other" layout forms a full-coverage coin background, strengthening the symbolic expression of the pattern.

Benefits or new knowledge

This set of cultural and creative designs from Shenyang Imperial Palace offers multi-dimensional practical benefits and provides new knowledge on the development of traditional pattern-based cultural and creative products. It transforms cultural symbols such as dragon, crane, lotus, and door/window patterns from Shenyang Imperial Palace into everyday cultural and creative products. This allows the profound palace culture to be disseminated and inherited in a more relatable way, provides feasible design ideas for the modern application of traditional patterns, and allows consumers to receive subtle cultural熏陶 through these products. The knowledge learned in this study can be used to understand the types and cultural connotations of classic decorative patterns from Shenyang Imperial Palace, complete the transformation process of traditional patterns from physical extraction and line reconstruction to color matching and product application, and recognize the core logic that the development of cultural and creative products must balance the restoration of cultural essence with adaptation to modern usage scenarios.

Summary, Discussion, and Results

This set of cultural and creative designs for the Shenyang Imperial Palace takes traditional elements from palace architecture, such as dragons, cranes, lotus, and geometric patterns on doors and windows, as its core creative theme. The design exploration revolves around "modern translation of traditional patterns" and "everyday application of cultural symbols." Discussions revealed that extracting and reconstructing the lines and forms of decorative patterns from the ancient architecture of the Imperial Palace and adapting them to a classical color system is key to integrating traditional aesthetics with modern products. Simultaneously, designing everyday items as cultural and creative carriers effectively breaks down the barriers between culture and life, allowing palace culture to move from museums to the daily lives of the public.

Cultural Dissemination Results: The design successfully transforms classic cultural symbols from the Shenyang Imperial Palace, such as dragon patterns (symbolizing authority), crane patterns (symbolizing auspiciousness), lotus patterns, and door/window patterns, into visual pattern designs and integrates them into various cultural and creative products. This achieves the popularization and everyday orientation of palace culture, allowing consumers to subtly perceive intangible cultural heritage and palace aesthetics while using the products.

Design practice results: The process of modernizing traditional patterns by "extracting physical elements → reconstructing lines → matching colors → applying to products" was sorted out, providing a practical approach for similar cultural and creative designs, at the same time, through the development of multiple product categories, the feasibility of combining traditional cultural symbols with modern daily necessities was verified, enhancing the cultural added value and market appeal of the products.



RETRO SWIMWEAR DESIGN INSPIRED BY JAPANESE ANIME FASHION SYMBOLS OF THE Y2K ERA

Ms.Tang Guruo
Faculty of Fine and Applied Arts, Bangkokthonburi University, Thailand
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Source, Importance

This research is rooted in Y2K era (1995–2005) global visual culture transformation driven by tech progress and digital imagination, with Japanese anime's recognizable, reconfigurable fashion symbols (meon colors, pixels, etc.) becoming key cultural assets in contemporary fashion.

Addressing the gap of superficial borrowing without meaningful symbolic translation, it explores systematically extracting, simplifying, and reconstructing these symbols for retro-wear design contributing a subcultural symbol visual translation framework theoretically and a balanced (cultural recognizability/functionality/youth values) design process practically to create sustainable fashion products conveying identity, memory, and social meaning.

Objectives of creation

1. To study the fashion visual symbols and elements of Japanese anime in the Y2K era
2. To analyze their aesthetic value and market demand
3. To design swimwear using the fashion visual symbols and elements of Japanese anime in the Y2K era

Concepts

Concept: The research's concept: Translate Y2K Japanese anime fashion symbols into contemporary retro swimwear via "symbolic regeneration" (extract, simplify, reinterpret without direct replication), balancing nostalgia-futurism and modern values, with swimwear as an identity/cultural communication medium.



Picture1 Anemo Images
Source: <http://xidiank.com/imgod/FWDh4>

Creative Process

Creative Projects:
1. Artistic Expression and Knowledge Preparation: Representative Japanese anime works from 1995-2008 were analyzed to extract recurrent visual elements such as silhouettes, candy tones and neon colors, decorative accessories, and motifs like stars and hearts which were simplified and translated into retro swimwear through color, pattern, and silhouette design. Design experiments, feedback, and refinement ensured effective symbol translation while maintaining comfort and contemporary aesthetics.
2. Individual (Sketches, and Renderings, pattern experiments) integrating personal aesthetic interpretation and contemporary fashion, collect concept boards, design docs, etc., to demonstrate symbolic transformation and design outcomes.

Element Integration and Collective Concept Design. Integrate Y2K visual elements (colors, motifs, silhouettes) by symbolic meaning and visual fit, form a unified concept (Y2K aesthetics, nostalgia, tech fantasy) through iterative design, and convert isolated symbols into a structured design language for a cohesive collection with cultural identity.



Picture 2 Element extraction

symbols into a structured design language for a cohesive collection with cultural identity and contemporary adjustability.

Material Preparation and Creative Implementation: Select fabrics meeting flexibility, sustainability, and Y2K visual requirements, test digital printing and pattern techniques, and transform conceptual designs into elevated swimwear via pattern making, prototyping, and visual refinement.

designs into physical swimwear via pattern making, prototyping, and visual refinement. Artwork Refinement and Aesthetic Enhancement: Refine designs (color, pattern scale, proportions) based on feedback, enhance visual details for symbolic clarity and emotional impact (while ensuring wearability), and polish transitions and silhouettes for cohesive, polished retro swimwear conveying Y2K ottimo symbolism.

Benefits or new knowledge

This research provides new knowledge by establishing a systematic framework for translating Y2K era Japanese anime fashion symbols into contemporary retro swimwear design. It offers a structured method of symbol extraction, simplification, and reconstitution that bridges visual culture theory and practical fashion design. The study contributes to a deeper understanding of how subcultural symbols can be transformed into wearable and market-adaptable fashion products without losing cultural meaning. Additionally, it reveals insights into young consumers' emotional responses, identity expression, and acceptance of Y2K anime inspired fashion. Practically, the research serves as a design reference for designers and brands seeking to incorporate anime aesthetics into fashion in a meaningful, sustainable, and commercially viable way.

Summary, Discussion, and Results

Summary, Discussion, and Results
This research explores the integration of Y2K anime fashion symbols into contemporary fashion through an integrated theoretical and practical approach. The study confirms that Y2K anime visual symbols possess high recognizability and strong emotional resonance among young consumers, particularly when symbols are simplified and fantastically recontextualized rather than directly replicated. The findings demonstrate that symbolic function enhances both aesthetic appeal and cultural meaning while maintaining wearability and functionality. Questionnaire and interview results indicate that young audience value designs that balance nostalgia, technological imagery, and contemporary style. The final swimwear designs successfully embody a coherent symbolic system, illustrating that Y2K anime aesthetics can be transformed into meaningful fashion products. Overall, the research contributes a practical design model and theoretical insight into

Appendix C



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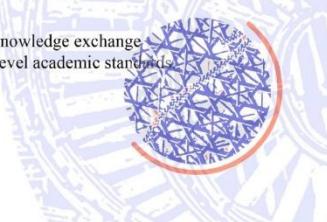
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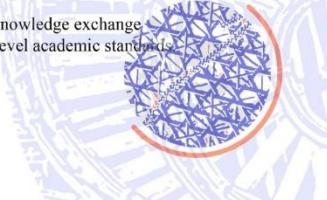
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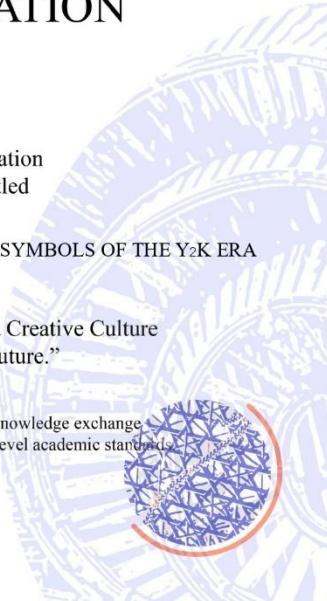
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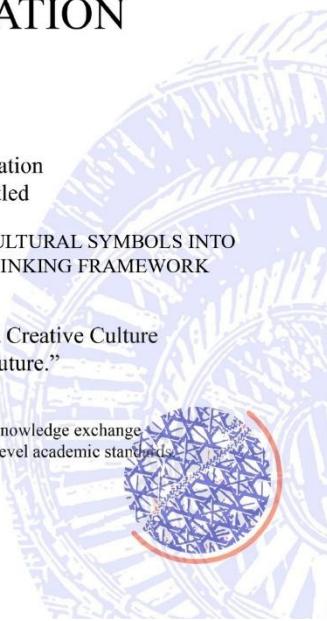
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