

Design of Public Relations Media for the Glass Chapel in the Middle of Wat Weerachote Thammaram' s Basin

Chutigan Padungmai¹, Kunyaphat Thanakunwutthirot^{2*}, Doungjai Limsaksri³,
Narathas Pramualsuk⁴, Wisut Siripronnoppakun⁵, Winai Mankhatitham⁶

¹ Tirawat Air Compressor limited; 21556sandy@gmail.com

² Program of Digital Innovation Design, Faculty of Fine and Applied Arts,
Suan Sunandha Rajabhat University, Bangkok, Thailand; kunyaphat.th@ssru.ac.th

³ Program of Digital Innovation Design, Faculty of Fine and Applied Arts,
Suan Sunandha Rajabhat University, Bangkok, Thailand; doungjai.li@ssru.ac.th

⁴ Program of Digital Innovation Design, Faculty of Fine and Applied Arts,
Suan Sunandha Rajabhat University, Bangkok, Thailand; narathas.pr@ssru.ac.th

⁵ Program of Digital Innovation Design, Faculty of Fine and Applied Arts,
Suan Sunandha Rajabhat University, Bangkok, Thailand; wisut.si@ssru.ac.th

⁶ Program of Digital Innovation Design, Faculty of Fine and Applied Arts,
Suan Sunandha Rajabhat University, Bangkok, Thailand; winai.ma@ssru.ac.th

*Corresponding Author

Abstract

The glass chapel in the middle of Wat Weerachote Thammaram's basin is an artistic building built on the 30 rai of land donated by Chote Banyong Family in 1993 to develop the abbey into a temple. The additional lands were later donated, bringing the total to 83 rai. The chapel was designed by Phraraj Brahmayan (Reverend Father Ruesi Ling Dam), who was a teacher of the first and current abbot – Phrakhu Ong-Art Apagaro. Its architectural decoration contains Thai-style patterns and interior sculptures. Currently, there has been no one collecting this information and studying how to create a public relations media design to publicize the beauty of this captioned chapel for public acknowledgement, including access to this chapel. This research study therefore aims to collect the data of the interior sculptures of the chapel and design the public relations media for public acknowledgement including a location map to this chapel for interested persons in terms of study and tourist visit. Data collection consists of the primary one gained through 3 methods; 1) an interview on the history of the chapel with the abbot and disciples, 3 people gave similar information on the construction term for gathering of facts, 2) Thai-style pattern term with 3 Thai-style pattern experts gave similar information that Thai-style patterns have been created since the old days with tradition but indefinite form. In each era, Thai-style patterns were created in various forms, 2. As per the survey forms, the architectural decoration of the chapel was in 21 Thai-style patterns consisting of Kranok, lotus flower and intertwined sprays combined and shown through the sculptures on the chapel. In view of data collection for designing public relations media, the questionnaires were distributed to 340 informants from which the location map and the layout within the temple including the leaflet information were gained for further designing of the temple public relations media. The findings from this study for the media design were based on the concept of "Ancient but Contemporary.

Keywords : Glass Chapel in the Middle of Wat Weerachote Thammaram' s Basin, Architectural Arts, Monastic Boundary

Introduction

In Chachoengsao Province, there are 365 registered temples. Due to the diversified races of the population including Thai, Chinese, Cambodian, Laotian and Raman, the people's beliefs and faiths towards the sacred items are varied. Buddhism has been one of the respected institutions of Thai society that Thai people have respected since the old days, and most of Thai people – about 95 percent - believe in Buddhism as the religion they inherited from their ancestors. This is assured through obvious historical evidences, such as architecture, sacred items, and Buddha statues inherited from the old days to the present. In this respect, temples become a part of society and a source of education, culture, and the arts in numerous domains, such as wood carving, mural painting, and sculpture, which are transmitted through chapels, viharas, pagodas, and Buddha statues, representing people's beliefs in Buddhism. Buddhism is the predominant religion in Chachoengsao Province, and temples are the central focus for all Buddhists.

Mueang District of Chachoengsao Province is brimming with cultural tourism attractions, including 48 registered temples, such as Wat Sothon, Wat Sam Por Kong, and Wat Samarn Rattanaram, each of which is uniquely notable. Wat Weerachote Thammaram, the temple in this study, is notable for its beautiful aesthetic constructions, sacred objects, and beliefs that inspire a large number of people to pay respect, despite the temple's recent construction.

Wat Weerachote Thammaram was constructed in 2008 and is situated at No. 32 Moo 4, Baan Khlong Lamwangkha, Khlongluangphaeng (Khlong Udom Cholajorn) Sub-District, Mueang District, Chachoengsao Province, on 48 rai of land with land title deed numbers 6272 and 44602. In 1979, the temple was founded by the Maha Nika Sangha and Eastern Major Primitive Region 12. In 2014, Khun Mae Prasert Choo-Jan donated an additional 35 rai of land to the temple for use as a vipassana meditation center, bringing the total temple land to 83 rai.

Within the confines of the temple area seven auspicious worship areas: 1. Sala Phrom Wethee Anusorn, 2. Wiharn Kaew Rajbrahmayan (Reverend Father Thongkham), 3. The glass chapel in the center of the temple's basin that houses the principal Buddha image (5-Brother Reverend Father), 4. Vihara 100 Years Sakkara (Phra Buddha Chinnarat), 5. Father Reverend, Money Flows and Pours, 6. Mondop of Phraraj Brahmayan, the world's largest, and 7. Wang Nakin Park Srisuttho. The building was inspired by Reverend Father Phraraj Brahmayan, Wat Tha Sung, for the magnificent architectural glass chapel in the center of the temple's basin. Inside the temple are exceptional architectural works, including patterns in the Thai style, an architectural selection of colors and materials, and a white glass mosaic covering the entire structure. The building's components are beautiful and outstanding, and its walls are adorned with mysterious symbols. The interior sculptures include the figure of Buddha and Thao Wessuwan (Good of Wealth).

Presently, the temple is being continuously developed, and public relations are being performed through the temple's Facebook homepage, which displays photographs of the temple's activities as well as other provincial homepages. However, the temple's public relations involving information for worshippers and those interested in the chapel remain deficient. In addition, there is no information regarding the directory of the temple or how to visit each structure (Phra Kru Ong-Art Apagaro, Phra Kru Palad Chalermphol Sumatho, and Phra Kru Baideeka Visuthi Wantha Woranacho, informants, February 2, 2020).

Realizing the importance of the arts and aesthetics of architecture of the captioned glass chapel, whereas its remarkableness has not yet been publicized in terms of knowledge sharing and how to access to each building of the temple, the study was conducted in order to design the temple's public relations media to be useful to interested individuals and tourists for both study and sightseeing purposes.

Research Objectives

1. To investigate and explore architectures, arts of Thai-style patterns, sculptures within the chapel, as well as major buildings, and temple's directory.
2. To examine data for comparative study in order to determine the media presentation resolution.
3. To establish public relations media for informing interested individuals and tourists about the architectural arts housed within the glass chapel in the center of the temple's basin.
4. To construct public relations media on the temple directory to allow tourists access to each temple building.

Research Methodology

The project on designing public relations media for the glass chapel in the middle of Wat Weerachote Thammaram's basin intends to solve problems and provide information of interested parties for future research and investigation.

The research method consists of

1. Using observation and documentation, examine project-related issues for analysis and problem-solving guidelines.
2. Research the history of the temple, the history of the glass chapel, and the sculptures inside the temple in order to build a presentation using both theoretical and research words, as well as pertinent material for such a presentation.
3. The examination of artistic works via the viewpoint of design principles as presentational data.
4. Study relevant programs including Adobe Illustrator, Adobe Photoshop, 3 ds Max with Vray, and a video editor.
5. Conduct a study on how to present a case study and utilize surveys as a reference for the various presentation options.
6. Conduct an on-site survey to collect architectural and sculptural information, and conduct interviews with locals regarding the history of the glass chapel and Thai-style patterns. Prior to the presentation, interviews were performed with 1 topic per 3 local-informants and 340 local informants for further analysis.
7. Analyze the acquired data for the presentation media design. The multimedia design was built based on an interview with Thai-style pattern experts. In contrast, questionnaires, booklets. Interviews with the abbot and followers, and research were utilized to produce a pamphlet and temple directory cut-out.
8. Implement design and presentation based on the research.

Scope of the Research



Figure 1 Scope of Studied Area

Location of the Project Area

- North adjacent to villagers' paddy fields
- South adjacent to fish pond and habitations
- East adjacent to villagers' paddy fields
- West adjacent to Khlong Bueng Lam Wangkha



Figure 2 Scope of Research Area

Scope of the Research

- North adjacent to monks' houses
- South adjacent to the worship spot
- East adjacent to Chao Mae Takhian Shrine
- West adjacent to Sala Brahmawethee Anusorn

Scope of Content

The temple's history and sculptures were examined in order to pass on correct information including studying various public relations media types prior to publicizing through public relations media, multimedia, leaflet, booklet and temple directory.

Data Collection and Analysis

The primary data was collected from an interview with the sample group using two sets of open-ended questionnaires: the first set was designed to collect information from experts on Thai-style patterns, and the second set was designed to collect information on the background and history of the glass chapel. In order to establish a sample group that was consistent with the aims of the research, a further application of purposive sampling was carried out. Due to the requirement that the purposive sample rely on knowledge, competence, and experience in each subject, 3 experts in each field were selected and interviewed using the same set of questionnaires (Set1) so that they could express their perspectives. All of their data and comments were later incorporated into the design process. In consideration of Set2, they were went to 340 local informants in order to solicit their feedback on the background and history of the temple, area usage, leaflet application, and temple directory prior to doing additional design research. Additionally, the following survey instruments were used to collect data for the site survey: 1) a measuring tape; 2) the MClino application; 3) a notepad and office supplies; 4) a mobile phone and a laptop.

Results

Based on questionnaires, it was determined that Thai patterns date back generations. The patterns have evolved over time and have been influenced by nature. Patterns in the Thai style are responsive to the prevailing fashions of each era and take on customary yet undefined shapes that represent Thai identity. The interview data was then integrated into multimedia design (Mr. Amphol Sammawuthi, Phan Ekjitara, and Veerayuth Srikasorn, informants, February 2, 2020). Regarding the background and history of the glass chapel, it was determined that the information gleaned from an interview

corresponded with the building aspect. The monastery was constructed in 2007 and converted to a temple in 2009, whereas the land was originally rice paddies. Since 2017, the development has been completed, with ongoing building works continuing until the present day. The concept for the building was conceived by Reverend Father Rusi Ling Dam. The construction was constructed with cement on bricks and reinforced concrete, while the interior floor was set with granite and the exterior was finished with exposed aggregate. Built during the period of Ayutthaya-Rattanakosin, the roof was covered with banana cladding roof tiles with four gable ends on each side and embellished with white-sprayed glass. The sculptures inside the temple were constructed during the outset of the temple's construction, beginning with six brass castings of the principal Buddha image, consisting of Reverend Father, five brothers, and Phra Phut Sik Khun hotsaphon (the First Buddha). The Buddha statues and sculptures within the glass chapel were donated to the temple by faithful individuals and have never been restored. One could deduce that the mystic symbols displayed in the chapel were made for the consecration ceremony held within the chapel. According to interviews with individual informants, all informants provided comparable information, resulting in a conclusion that may be examined further for the construction of a leaflet and booklet (Phra Kru Ong-Art Apagaro, Phra Kru Palad Chalermphol Sumatho, and Phra Kru Baideeka Visuthi Wantha Woranacho, informants, February 2, 2020).

According to survey data, the majority of leaflet and temple directory users were between the age of 35 and 60 and 26 and 34, respectively. For clarity and consistency with the temple, both must have a simple design and be easy to read, employing natural, plain color and simple graphic forms or images. As far as architecture is concerned, the survey indicated that Thai-style designs on statues have not yet been made public. The following sources were utilized for the collection of this aspect's data: Thai-style pattern were researched from Thai-style pattern books; Phra Deva Pinimmit (Chay, 1994), Basic Thai Architectures for Technicians (Prayoon, 2017), Thai-Style Pattern Evolution and Design (Sittisak, 1986), The Development of Thai Patterns: Kranok with Thai Identity (Santi, 2010), Creatures in Thai Architectures, and 21 Thai-style patterns that originated from flower, intertwined sprays, and Kranok. For the sculpture aspect, information was gathered from the Legend of Sacred 3-Brother Buddha Statues (Damrongtham, 2010), Phra Bhuddha Chinnarat (Thammachak, 2016), Buddhist Art Architecture – Part 1, Ettakka in Buddhism (Phra Kru Kalyanasitthiwat, 2009), Buddha Statues for His Majesty the King (Buddha Statue in Various Postures, 2005), Know about Buddha (Rungroj, 2017), History and Teachings of Somdej Ong Pathom "The First Buddha of the Universe" (Wisan, 2018), Bibliography of Reverend Father Brahmayan (Reverend Father Wat Tha Sung), Wat Chantharam, Mueang District, Uthaitani Province (Wat Tha Sung, 2011), Luang Phor Samrejsaksit (Viharn along Rapheephat Canel, 2012) and Miracles of the Fulfilment of Luang Phor Thanjai (Kaewthara, 2015). The information about mystic symbols was compiled from Ancient Mahayana Scriptures Volumes 1 and 2. (Yuenyong, 2013). The info about sculpture of religious persecutors was obtained from the book of the 4 Thao Jatulokban – The Great 4 Kings (HORNUMBER, 2014).

Conclusion and Discussion

The objectives of this research were to collect data and construct public relations media; however, no online information was found regarding the glass chapel of the temple, and the history of the temple was obscure. Therefore, the researchers were required to perform a site survey for factual information by sending a letter to the informants residing at the temple in order to interview them regarding the research topics, including the temple's history. According to this interview, the monastery was constructed in 2007 and become a temple in 2009. Updates were made to the data for the design of public relations media. For an interview with Thai-style patterns experts, a request letter was sent to three experts to gather information about the origin of Thai-style patterns and other areas of interest. All three experts shared a similar perspective on the theory of Thai-style pattern origin, the sequence of patterns, and modification of various patterns. The aforementioned information corresponded to what researchers

learned from Thai-style pattern books and was useful for building future public relations media (Phra Kru Ong-Art Apagaro, Phra Kru Palad Chalermphol Sumatho, and Phra Kru Baideeka Visuthi Wantha Woranacho, informants, February 2, 2020).

The research indicated that the information regarding the sculptures and history of the glass chapel needed public relations and no exploration of the Thai-style patterns of the sculptures, as well as a temple directory. Therefore, the public relations media were divided into four categories: pamphlets, multimedia, booklet, and the temple directory.

The public relations media of the glass chapel was created in accordance with the theme “Ancient but Contemporary” by reproducing the head of Naka in combination with a lotus flower in a graphic and three-dimensional form containing the followings:

1. logo



Figure 3 : Logo

The concept was influenced by the glass chapel in the middle of the temple’s basin since it was the studied significant building of this research and the place within the temple used for disciplinary activities of the monk. The drawing line of the logo therefore represented the chapel form.

2. Multimedia



Figure 4 : QR Code for scanning the public relations multimedia

3. Leaflet



Figure 5 : Leaflet

The leaflet was distributed to tourists in an effort to increase awareness of the temple. The pamphlet contained information, a history of the temple, worship locations based on people's views and faiths, and a temple location map. In addition, a QR code was provided so that visitors may view the artistic splendor of 2D and 3D basic graphic forms with figures representing the identity of the temple.

4. Booklet

The booklet was the public relations media's technique of presenting information about interior and exterior sculptures, including Buddha images, mystic symbols, and religious views. It was intended for simplicity of comprehension by employing graphic historical narratives to reduce confusion and increase the attraction of such a media.

5. Temple Directory



Figure 6 : Directory of Wat Weerachote Thammaram

The temple directory displays the temple's traffic route. It lists the locations of all buildings for clarity and the convenience of visitors. Under the frame system on a 2-legged standing cutout installed and secured with bolts to the steel pole framework was a graphic pattern of symbols and figures. The printing material was a composite aluminum panel printed with UV Inkjet. Since the cutout was intended for outdoor use, it was vital to incorporate weather resistance into its construction.

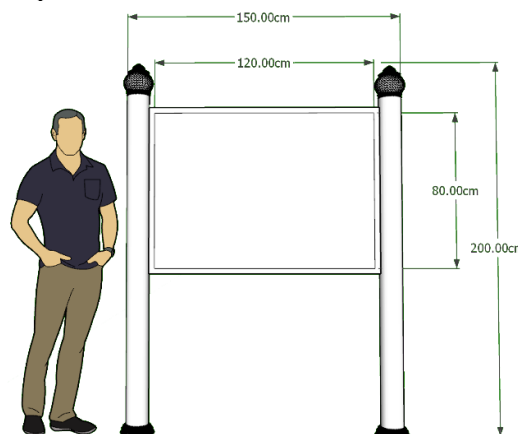


Figure 7 : Directory of Wat Weerachote Thammaram and Installation

Recommendations

The purpose of the public relations media's design project for the glass chapel in the temple's basin was to convey information about the temple's history and the captioned chapel, including Thai-style patterns on sculptures, Buddha images, and mystic symbols for further investigation. This can be utilized as a public relations media tool to provide information to the general public and tourists who are interested. However, an increase in public relations on tourism for this temple is suggested in order to increase the temple's visibility, particularly for other aspects such as the temple's inherited beliefs, traditions, and activities, or bilingual public relations in order to meet the demand of foreign tourists for access to the temple's public relations media.

References

- Buddha Statue in Various Postures. (2005). *Buddha Statue in Various Postures. (1st ed.)*. Bangkok : Office of the National Museum.
- Chay Thiam Silp Chai. (1994). Phra Dewa Pinimmit. (2nd ed.). Bangkok : Council Printing House.
- Damrongtham. (2010). *The Legend of Sacred 3-Brother Buddha Statues. (1st ed.)* Bangkok : Thai Quality Books.
- Horonumber. (2014). *The Four Thao Chatulokban*. (Online). Source : <http://www.horonumber.com/blog-2123>. January 19, 2020.
- Kaewthara. (2015). *Miracles of the Fulfilment of Luang Phor Thanjai. (1st ed.)*. Bangkok: THINKGOOD.
- Prayoon Uluchada. (2017). *Thai Pattern Evolution. (5th ed.)*. Bangkok : Ancient City.
- Phrakhu Kalyanasithiwat. *Ettakka in Buddhism. (9th ed.)*. Bangkok : Mahachulalongkornrajavidyalaya University, Printing House.
- Rungroj Thamrungruang. (2017). *Know about Buddha. (5th ed.)*. Nonthaburi : Museum Press, Publisher.
- Sittisak Thansrisawatkul. (1986). Pattern Design. (2nd ed.). Bangkok : Odeon Store.
- Santi Leksukhum. (2010). *The Development of Thai Patterns :Kranok with Thai Identity. (1st ed.)*. Bangkok : Ancient City.
- Thammachak Faksuwan. (2016). *Phra Buddha Chinnarat. (1st ed.)*. Bangkok : Amarin Printing and Publishing.
- Viharn along Rapeepat Canel. (2012). *Luang Phor Samrejsaksit (The Holy Father)*. (online). Source : <http://sumretsaksit.com/main.php>. January 19, 2020.
- Wisn Puarungroj. (2018). *History and Teachings Somdej Ong Prathom The First Buddha in the Universe. (1st ed.)* Bangkok : Wisn Puarungroj
- Wat Tha Sung. (2001). History of Phraj Brahmayan (Reverend Father of Wat Tha Sung), Wat Chantharam, Muaeng District, Uthaitani Province. (1st ed).
- Yuenyong Madi. (2014). *Ancient Mahayana Scriptures, Vol. 1. (1st ed.)*. Bangkok : V.T.S. Book Center, Publisher.
- Yuenyong Madi. (2015). *Ancient Mahayana Scriptures, Vol. 2. (1st ed.)*. Bangkok : V.T.S. Book Center, Publisher.