

# PERFORMING ARTS DESIGN



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

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### 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.

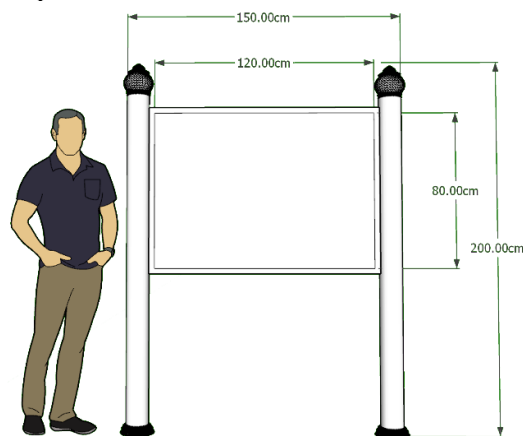


Figure 7 : Directory of Wat Weerachote Thammaram and Installation

## 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.

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## A Study on Wat Chaeng Giant's Identity for Souvenir Product Design of Cultural Tourism

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### Abstract

This study aims to examine the identity of Wat Chaeng Giant for souvenir product design and development. The characteristics of Wat Chaeng Giant representing the uniqueness of Thai identity in Wat Arun Ratchawararam Temple (Temple of Dawn), one of the cultural tourism destinations in Thailand, was examined in comparison with the ones in Wat Phra Chetuphon (Wat Pho) and Temple of the Emerald Buddha (Wat Phra Kaew), respectively to explore a guideline how to develop the captioned souvenir products. Those products to be developed consist of action figure toys, t-shirts, caps and medical masks including their packages. Considering the characteristics in view of identity of those giants in each temple through a field survey, it was found that the giants in Wat Arun Ratchawararam Temple and Temple of the Emerald Buddha were similar in view of their body structure but different in decoration of costumes and skin colors. The giant's body structure in Wat Phra Chetuphon was also different from the ones in the aforementioned temples and the color of costume accessories was mainly in gold color. The identity of the giants in the captioned temples were combined for product design by applying the giant's body structure of Wat Arun Ratchawararam Temple and Temple of the Emerald Buddha whereas skin colors and costume style were applied from the ones in Wat Phra Chetuphon. For product design assessment, the identity development of Wat Arun Ratchawararam Temple's giant into the captioned souvenir products was assessed through the sample group of 100 tourists visiting Bangkok from which the results showed their satisfaction at very good level. The process of souvenir product development was in accordance with the defined objectives.

**Keywords:** Wat Chaeng Giant, Souvenir Products, Cultural Tourism, Product Design

### Introduction

When mentioning about "Giant" in view of both religion and literature terms, it is Thai belief influenced by Brahmanism and Buddhism and it is believed that there are many levels of giants depending on their merit. For high class ones, they will have castles of gold with a beautiful shape and normally no fang apparently shown on their faces except when being angry. Most of the middle-class ones are servants of the higher ones whereas the lower ones having little merit will have ugly shapes, curly hair, black skin, bulging eyes, rough skin like sandpaper and ferocious dispositions. Generally, it can be seen that in various temples, usually the giant is a part of the temple or historic sites such as a giant statue carrying the pagoda in Wat Phra Kaew, the "legend of Giant in Wat Chaeng and Wat Pho", the legend of Tha Tian etc. Many people have heard of the legend of Tha Tian that the desolate space of Ta Tian was an effect of the battle between the "Wat Chaeng Giant" and the "Wat Pho Giant" in which the "Wat Phra Kaew Giant" tried to stop the quarrel. The giants in Thailand are unique sculptures having various legends and storytelling. The story of Ramayana was painted as mural in Wat Phra Kaew representing the giant's identity that has tacitly become the uniqueness of Thai identity. There are differences between Thai and neighbor countries' giants such as Republic of Myanmar and Laos's People Democratic Republic of Lao. The body structure of Myanmar and Lao is similar to a human



being while Thai's has a frightening robust body and the costume decorated on the giant's body shall be varied based on skills of decorators in each country. For Thai's giant costume, it is gorgeously elaborated.

The word "souvenir" means various items purchased during touring for meaningful persons. However, actually the word contains plentifully diversified and profound meanings since it represents memories and symbol of someone or some incident. It also plays a role of reminding about a past story. This therefore is the reason why the souvenir is needed for each occasion; wedding ceremony, sport competition, school activity or even funeral ceremony. The proper souvenir should be not only a reminder of meaningful memory between a giver and receiver but also appropriately applicable as required. In fact, any souvenir given by an important person is always meaningful and valuable; however, it will be better if such a souvenir can be as the representative of the people we love that is applicable for daily life and makes us as if they were by our side all the time. Let's consider which type of souvenir is popular among Thai people with numerous benefits of utilization. The cultural souvenir is an item culturally designed on the purpose of stimulating tourism and tourist destinations through which people can recognize stories and histories, one of the measures for tourism stimulation (Siwabovon, S.2019. URL: <https://online.pubhtml5.com/zsqk/ozve/>. 20 June 2022).

The cultural tourism is the touring in which tourists can learn and explore their interesting aspects through Thai arts on architectures, paintings, sculptures and ancient items used in daily life. This type of tourism draws attention of tourists to visit Thailand excessively whereas the Thai giants especially Wat Chaeng Giant represents as one of Thai identities. Consequently, the researcher is then of the view to develop the cultural tourism souvenir to be as a generatable income product and enhance memorable experience for both domestic and international tourists.

### **Research Objectives**

1. To study the identity of Wat Chaeng Giant in guidelines developing of souvenir design for cultural tourism.
2. To design and develop souvenir products from Wat Chaeng Giant's Identity for cultural tourism.
3. To assess the souvenir product from Wat Chaeng Giant's Identity for cultural tourism.

### **Research Methodology**

The qualitative and quantitative methods were applied in data analysis process to obtain the research findings as per below details.

1. Qualitative Method: It consists of an analysis on Wat Chaeng Giant's identity, for design and development of the cultural tourism souvenir products, with the research instruments and analysis as follows:

1.1 Research Instruments are interview forms, observation and field study by collecting taken pictures for further analysis.

1.2 Data Analysis was carried out based on data gained from an interview forms, pictures, theories and literatures relevant to Wat Chaeng Giant's identity to be as a guideline for product development.

2. Quantitative Method: It is an evaluation process for the souvenir design representing Wat Chaeng Giant's identity with the research instruments and analysis as follows:

2.1 Research Instruments are 5-rating scale satisfaction questionnaires, on the souvenir design representing Wat Chaeng Giant's identity, distributed to the sample group.

2.2 Data Analysis was carried out towards those 5-rating scale questionnaires to analyze each item of aspects individually; beauty, utilization and marketing. The mathematics mean value of “X” was calculated with standard deviation (SD.) and followed by an assessment to the analysis results as per the defined sequences.

### 3. Sample Group and Population

3.1 Population consists of tourists and persons interested in Bangkok tourist souvenir products.

3.2 Sample Group is tourists and persons who are interested in Pranakorn tourist souvenir products, Bangkok by using purposive sampling around 100 participants.

## Findings

### 1. Examination of Wat Chaeng Giant’s Identity

To examine Wat Chaeng Giant’s identity, the research had a site survey at Wat Arun Ratchawararam Temple, Wat Phra Chetuphon Wimon Mangkhalaram Rajwaramahawihan and Wat Phra Si Rattana Satsadaram to take photos of the temples’ areas, painting murals, sculptures as well as reviewing relevant theories and literatures for analysis on Wat Chaeng Giant’s identity and the results were as follows:

#### 1.1 Analysis Results for Guideline of Product Development

Further to a site survey, it was found that mostly Thai giant’s identity was in a big robust body structure. At each research site, the giant usually stands as a gatekeeper at entrance doors of each temple. At Wat Pra Kaew, there are 12 giant sculptures standing as gatekeepers as per Figure 1 showing the location of the standing giants whereas at Wat Arun Ratchawararam, there are 2 giant sculptures, one with white skin (namely Sahasadecha) and another one with green skin (namely Tossakan). At Wat Pho or Wat Phra Chetuphon Wimon Mangkhalaram, there are 4 giant sculptures whose features are red skin (Saeng Arthit), light purple (Maiyarap), green one (Phayakhorn) and pale red skin (Satthasun). The structure features in this temple is unsimilar to another temples; being smaller and lower height with golden ornaments whereas the giants in another 2 temples were decorated by colorful glazed tiles as per Figure 2 (Saimrath Online: <https://siamrath.co.th/n/119706>). This can be analyzed that the giant body should be formed in a demon body in proportion to a little bit bigger than human being with remarkable colors of skin. The most popular ones are green giant (Tossakan) and red one (Saeng Arthit). In view of costume ornament, it is decorated in a single color for ease of prototype production and also to be well recognized by tourists. The features of giant to be developed as souvenir products are separated into 2 designs; Design 1 – to design in a form of logo to be attached on souvenir products such as caps, water glasses, t-shirts and masks, and Design 2 – to design figure model based on the collected data by adjusting the giant’s face to appear in contemporary style with designing of packages.



**Figure 1:** Location of Standing Giants in Wat Phra Kaew

**Source:** Tourism Division, Culture, Sports and Tourism Department

<https://www.facebook.com/photo/?fbid=3650607724989983&set=pcb.3650445921672830>



**Figure 2:** Giants at Wat Phra Chetuphon Wimon Mangkhalaram Rajwaramahawihan

**Source:** Siamrath <https://today.line.me/th/v2/article/BY82D6>

## 2. Process of Souvenir Product Design and Development Representing Wat Chaeng Giant's Identity

### 2.1 Logo Design for Souvenir Products

After analysis of Wat Chaeng Giant's identity, the giant's fang was applied to be created as a typography logo (both fonts and image) for souvenir products to be easy to remember (Siriphorn Peter, 2006.29). The designed logo was represented in black to be more distinctive since the product itself was colorful as per Figure 3 showing a main logo of the word "Yak (Giant)" followed by "Tossakan" and "Saeng Arthit" beneath the product, respectively.



**Figure 3:** Logo of Souvenir Products  
**Source:** Arnut Siritpithakul and Sumetee Intramarn

## 2.2 Souvenir Product Design and Development

**2.2.1 Design of Figure Model** - The process of design and development of products were as follows (Nirach Sudsang, 2005.48):

2.2.1.1 Idea Sketch – The analysis results on Wat Chaeng Giant's identity was applied for figure model design and development in various idea sketches as shown in Figure 4.





**Figure 4:** Process of Idea Sketching and Brainstorming  
**Source:** Arnut Siripithakul and Sumetee Intramarn

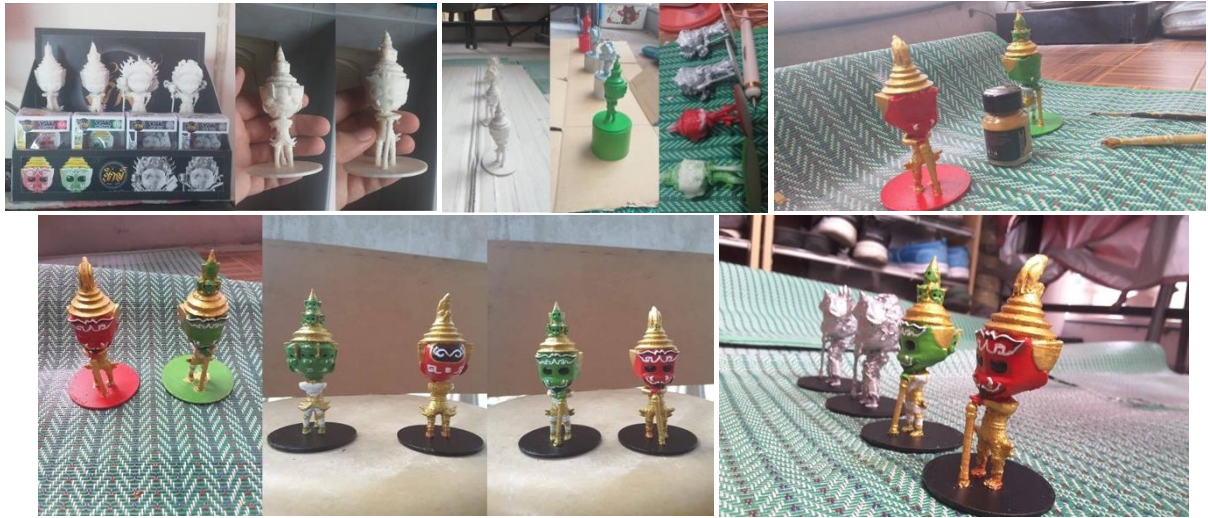
2.2.1.2 Model selection and details collection process. This design process is a selection of designs from three mascot design experts. The graphic design expert and character design expert and including the souvenir product design expert. Then It's developed into a product type figure model from Wat Chaeng Giant's identity by giving the analytical problems were asked to choose a model based on the results from analytical study data about Wat Chaeng Giant's identity. The patterns are divided into two models that have been chosen, namely the green giant (Ravana) and the red giant (Saeng Arthit), which will be known as the main character in many literatures including the structure of various components. Then to store the details in a three-dimensional program to see the shape more clearly, as Figure 5 shows the selected model and to store details in a three-dimensional program.





**Figure 5:** the selected prototype patterns adjusted in detail by 3D program  
**Source:** Arnut Siripithakul and Sumetee Intramarn

2.2.1.3 Actual product prototyping process and collect details of the workpiece. This process is the step of the production drawing process as prototyping with 3D programming to check that the workpiece is in compliance designed pattern or not, in which the researcher has made two prototypes, namely the green giant (Ravana) and the red giant (Saeng Arthit) by using a prototype with a 3D printer then It will be polish workpiece and paint to match the designed pattern as shown in Figure 6, which shows the actual product prototyping process. This process allows experts to check size, pattern, and color that matches from expert advice.



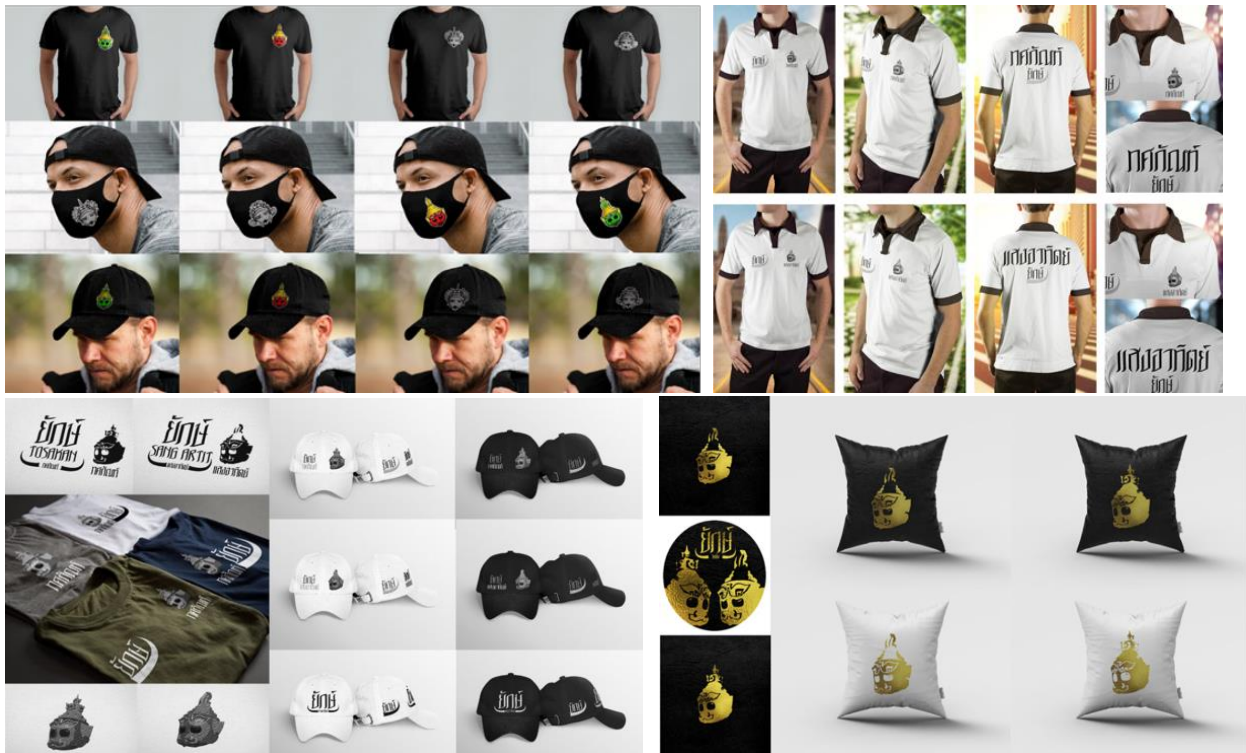
**Figure 6:** Process of Prototyping  
**Source:** Arnut Siritpithakul and Sumetee Intramarn

2.2.1.4 Packaging Design for Figure Model Souvenirs – The graphic design of model was shown on the packages separating into 2 models; green (Tossakan) and red (Saeng Arthit) giants as shown in Figure 7.



**Figure 7:** Models of Packaging for Distribution  
**Source:** Arnut Siritpithakul and Sumetee Intramarn

**2.2.2 Design and Development of Tourism Souvenir Products** - To design the tourism souvenir products, the graphic design as shown in Figure 3 was applied and put on t-shirts, caps, masks and cushions as per Figures 8.



**Figure 8:** Tourism Souvenir Products Representing Wat Chaeng Giant's Identity  
**Source:** Arnut Siritpithakul and Sumetee Intramarn

### 2.3 Assessment of Tourism Souvenir Products Representing Wat Chaeng Giant's Identity

2.3.1 The satisfaction survey towards the design of tourism souvenir products representing Wat Chaeng Giant's identity was conducted by focusing on the following aspects; beauty, utilization and marketing. According to the sample group of 100 informants who were tourists and persons interested in souvenir products of Phra Nakhorn District, Bangkok, the satisfaction survey results showed that on aspect basis, the beauty one was at very good level with mean value of  $(x) = 4.16$ , followed by utilization having  $(x) = 4.11$  and marketing having  $(x) = 4.08$ , respectively whereas on overall basis, all three aspects showed very good level with mean value of  $(x) = 4.11$ .

**Table 1** Results of Satisfaction Survey on Aspect Basis of Tourism Souvenir Products Representing Wat Chaeng Giant's Identity

Assessment Aspect of Satisfaction Level	Mean (x)	SD	Satisfaction Level
<b>1.Beauty</b>	<b>4.16</b>	<b>0.16</b>	<b>Very Good</b>
1.1 Design of souvenir products representing Wat Chaeng Giant's Identity	4.33	0.66	Very Good
1.2 Graphic Design, Image and Font Application	4.17	0.83	ดีมาก
1.3 Color and material application matched with the products.	4.00	0.74	Very Good
<b>2.Utilization</b>	<b>4.11</b>	<b>0.02</b>	<b>Very Good</b>
2.1 Easy to Use	4.10	0.99	Very Good
2.2 Safe for Users	4.13	0.51	Very Good
<b>3. Marketing</b>	<b>4.08</b>	<b>0.06</b>	<b>Very Good</b>
3.1 At which level the products meet requirement of buyers?	4.08	0.57	Very Good
3.2 At which level the identity of products matches with the defined specification?	4.10	0.51	Very Good
3.3 Can the souvenir products be marketed?	4.17	0.83	Very Good



<b>Overall of 3 aspects for souvenir products representing Wat Chaeng Giant' s identity</b>	<b>4.11</b>	<b>0.04</b>	<b>Very Good</b>
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## Conclusions and Discussion

A research study on Wat Chaeng Giant' s identity to design souvenir products for cultural tourism aims to examine Wat Chaeng Giant' s identity, design and develop souvenir products and assess product satisfaction. In view of analysis of the mentioned identity, a comparison of giant was made among those in similar and different positioning by focusing on the features of structure, skin color and materials used. The findings revealed that there were 2 skin colors of the giants; green (Tossakan) and red (Saeng Arthit) since both of them were popular and well recognized especially in terms of skin color, structure and role playing in storytelling, tales and novels. Regarding souvenir design and development, a logo and figure model with its package were designed including t-shirts, caps, masks and cushions. The captioned logo was designed by applying the giant's fang with typography to be easy to remember. For figure model design and development, the giant characteristics were modified for ease of understanding so as to enable rapid communication with the target group. The color used was the originate one of the giants normally well-recognized by the target group. The developed graphic logo was put on the products for ease of production and representing the uniqueness of design. In view of satisfaction assessment, it was conducted on aspect basis separating into 3 aspects; beauty, utilization and marketing and the results of satisfaction assessment on aspect basis and overall were both at very good level in accordance with the researcher's objectives.

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# Visual Communication Design of Thai Movie Print Media

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## ABSTRACT

This research aims to explore the visual communication design of Thai movie print media since its beginning era in 1923 to 1990 prior to a turning point of print media design process from hand-drawn to computer graphic techniques. The qualitative research was applied through an interview with 5 print media specialists and sample group of 100 pieces of Thai movie print media produced during the captioned period. The findings revealed that the visual communication design of Thai movie print media comprised 1) illustration, 2) title and message, 3) color scheme, and 4) graphic and motifs.

The design direction of Thai movie print media could be divided into 3 directions based on the applied technology in each period; 1) the Early Period in which the photomontage technique was applied with primary colors, 2) the Second Period in which drawing and painting technique was applied with three-dimensional calligraphy, and 3) the Third Period in which the photo-retouch technique and computer-generated fonts have played a greater role.

The composition pattern of Thai movie print media since the early period till the third one could be concluded as follows: 1) Composition style with Geometric Form Pattern, 2) Composition style with Chaotic Composition Style, 3) Composition style with Idealistic Style, and 4) Composition style with Nostalgia Style.

In addition, the typography design for film titles were based on the following concepts; making the letter as an image. And adapting the image as a letter and adapting the image as a part of the letter.

**Keywords:** Visual Communication Design, Poster Design, Thai movie print media

## Introduction

The popular entertainment activities among Thai people regardless of how old they are is watching movie. There are wide varieties of movies such as romance, teen movies, family issues, tragedy, war movies, horror, comedy and animation. Furthermore, some foreign movies are widely welcome by Thai audiences such as films from China, Japan, South Korea, India, Hollywood, or independent movies (Bangchaeng, 1992). However, Thai audiences prefer watching Thai movies to others since they can perceive various feelings within one film, a particular identity of Thai film that matches with Thai emotional needs. This therefore can be inferred that the happiness from Thai movies is Thai aesthetics through indulging motion pictures or visual impression.

Thai film production had firstly been started by a foreign producer in 1923 and after that Thai film production house has been established together with related businesses such as cinema, movie media advertisement via radio, newspaper, leaflet and poster. The films during the early period were silent ones with a small proportion of voice-over (Thai Buntern, 2020). Should the audiences would like to have more understanding about the film's synopsis, venue and showtime, they need to see its poster attached in front of the cinema before the film started. With the expertise of poster designers in such a period, the splendid pictures with striking letter fonts and attractive color tone could substantially draw the audiences' attention. Film poster production design has therefore been favorable and well-practiced since then (Chatraput, 2004).

Thai movie print media design has been created based on visual communication principle same as print media one consisting of basic composition as follows:

1. Picture: to communicate essence, concept and imagination required to be presented and the picture was created through various techniques such as drawing and painting, photography and photo retouching through laboratory process and computer program.

2. Typography: to communicate essence, concept and details required to be presented through typography or text. The typography was created by various techniques such as writing, calligraphy, computer program.

3. Color Scheme: to communicate emotion, feeling in replacement of speech and as a symbol. Color is a composition of all things regardless of picture, font, graphic or motif.

4. Graphic and Motif: to be as a supplementary to enable communication of emotion, feeling in replacement of speech and a symbol as well.

### Research objectives

To explore the visual communication design of Thai movie print media.

### Conceptual Framework

The study was undertaken on Thai movie print media designed since the early period in 1923 followed with the second till the end of the third one in 1990 (Thai Film Reviews, 2021) prior to a turning point of print media design process from hand-drawn to computer graphic techniques.

### Research methodology

The qualitative research was applied with data collection made through an interview with 5 print media specialists and Thai movie print media designers. The sample group was 100 pieces of Thai movie print media since the early period of 1923 till 1990 and data collection sources were from Thai Film Museum (Five Star Production, 2021), old movie posters for sale and websites of old movie poster collectors.

### Findings

The key syntax of Thai movie print media consists of title, scenes from the movie, credit block, movie star names and photographs and song lyrics. Thai movie print media pattern is directly related to Thai social context and local culture whereas the art style applied to the posters were influenced by Art Nouveau and Art Deco inspiring Thai poster designers to deliver their unique designs on Thai posters. Addition to this, printing technology is also another element to help drive the development of Thai film advertisements to concur with the audience needs during such a period (Waijittragum, 2020).

Further to an analysis on characteristics of the sample group changed according to the applied techniques, in view of illustration creation, it is found that Thai movie print media can be divided into 3 patterns; the Early period: the photomontage technique was applied in white and black colors, the Second period: drawing technique was applied, and the Third period: the offset printed pictures were produced by a computer program (Puenpong, 2013) as per Table 1.

**Table 1.** Table 1 shows a number of the sample group of Thai movie print media categorized by characteristics changed in each period

Era	A.D. Period	Characteristics	Sample Group Numbers
1	1923 - 1960	Photomontage Technique	20
2	1961 - 1980	Drawing and Painting Technique	56
3	1981 - 1990	Photo-Retouch Technique	24

The development of Thai movie print media according to its timeline represented a difference of technique applied for scenes from the movie design that can be separated into 3 categories as follows:

1. During 1923 - 1960, the photomontage technique was widely used but due to limitation of printing technology, the letterpress printing with primary colors was then applied causing the whole picture to appear unnaturally (Thai Bunternng, 2020) as shown in Figure 1.



**Figure 1.** A sample of Thai movie print media with Photomontage Technique

Source: <https://thaibunternng.fandom.com/th/wiki/>

2. During 1961 - 1980, Thai movie print media designers having solid background in western art or modernism art started to deliver drawing and painting technique together with three dimensions typography and motif, frame and border including forming dynamic layout / composition to attract audiences on leading movie stars or highlight situations of the movie to be more attractive than other pictures of the same movie as shown in Figure 2.

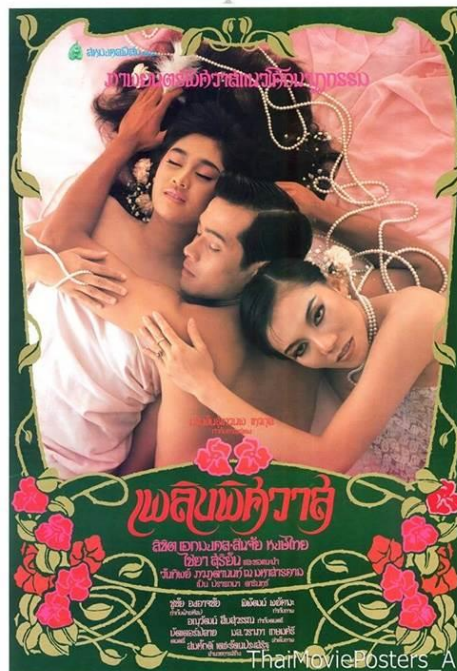


**Figure 2.** A sample of Thai movie print media with Drawing and Painting Technique

Source: <https://thaibunternng.fandom.com/th/wiki/>

3. During 1981 - 1990, the offset printing technology considerably advanced by which the printed picture could be similar to the photograph with high resolution and this technique was increasingly

popular among designers. Later, when the photo - retouch technique played a vital role of illustration creation in which designers could broaden their creativity beyond the realm of imagination, the drawing and painting technique has then become obsolete and eventually disappeared since then as shown in Figure 3.



**Figure 3.** A Sample of Thai movie print media with Photo - Retouch Technique  
Source: <https://pantip.com/topic/33064779>

Thai movie print media designers earned substantial income during 1957 - 1987 and most of famous ones possessed fine art and applied art skills that were a combination of aesthetic and visual communication. Those in such a period could greatly mark special recognition afford, for instant, Piak Poster, Thong Mee and Bunharn as shown in Figure 4.



**Figure 4.** Well - Known Thai movie print media Designers  
Source: <https://thaibunternng.fandom.com/th/wiki/>

As watching a movie is Thai aesthetic entertainment, it can be said that Thai movie print media with the drawing and painting technique in such a period presented “Thai aesthetic mindset” that



communication style different from the western one (Chanthed, 2019) in which the poster emphasized on a few leading movie stars and space rather than placing irrelevant pictures. The research results review the popular patterns of layout and composition on Thai movie print media as are:

1. Composition style with Geometric Form Pattern. A small portion of Thai movie print media appeared within square form, rectangular form, triangle form in order to make multiple scenes in one image. Thai aesthetic mindset feast the audients with a massive of movie stars, as in Figure 5.



**Figure 5.** A sample of Thai movie print media with Geometric Form Pattern  
Source: <https://thaibunternrg.fandom.com/th/wiki/>

2. Composition style with Chaotic Composition Style. A large portion of Thai movie print media appeared with a crowd of people, multi-layer of activities and scene in order to represent major story happened. It causes Thai movie print media is most important stimulate media to the audience. as in Figure 6.



**Figure 6.** A sample of Thai movie print media with Chaotic Composition Style  
Source: <https://thaibunternrg.fandom.com/th/wiki/>



3. Composition style with Idealistic Style. During 1961 - 1980, Thai movie print media has most variety style and unique layout. A massive movie print media appeared in conceptual art and modern art direction. Graphic shape with influence from Western art style was popular among that period. as in Figure 7.



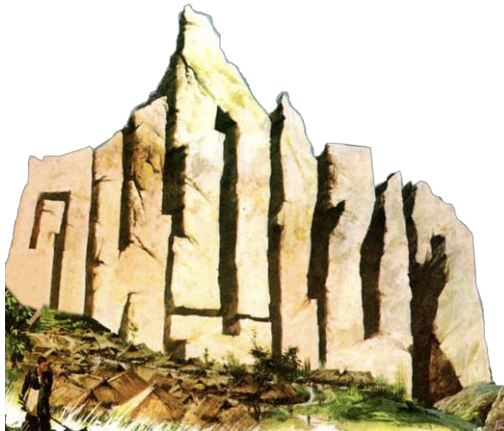
**Figure 7.** A sample of Thai movie print media with Idealistic Style  
Source: <https://thaibunternrg.fandom.com/th/wiki/>

4. Composition style with Nostalgia Style. The concept of Thai aesthetic mindset has been repeated in a massive Thai movie industry. Along with countryside scene, rice field, mountain and creek. It is a normal image to represent rural lifestyle appeared in many Thai movie print media. It is seemed to be a popular concept for Thai cinematography. as in Figure 8.

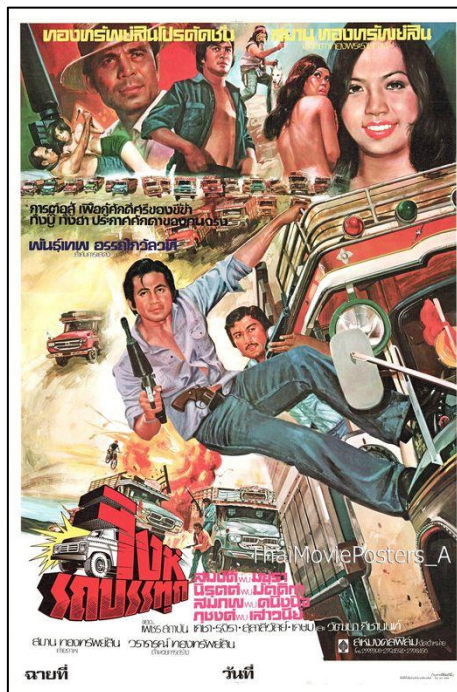


**Figure 8.** A sample of Thai movie print media with Nostalgia Style  
Source: <https://thaibunternrg.fandom.com/th/wiki/>

The typographic design played a tremendous attractive selling point of the poster whereas the title used simple words or in a short and concise phrase with clear meaning reflecting the whole feeling of the film without any complication and interpretation required. The typographic design techniques popularly used, for instant; making the letter as an image. And adapting the image as a letter and adapting the image as a part of the letter as in Figure 9. And 10.



**Figure 9.** A sample of typographic design with making the letter as an image  
Source: <https://thaibunternng.fandom.com/th/wiki/>



**Figure 10.** A sample of typographic design with adapting the image as a part of the letter  
Source: <https://thaibunternng.fandom.com/th/wiki/>

## Conclusions and Discussion

Thai movie print media have been developed for over 70 years in parallel with print media creation techniques and graphic design originating from western countries in Europe. The key elements of Thai

movie print media design therefore concur with the international design process comprising storytelling photography in line with the calligraphy of the title and descriptive texts under attractive bright color tone whereas the most popularly applied techniques in recent age were graphic and motifs.

Thai movie print media patterns were differentiated based on technology applied in each period. In early period, it was photomontage technique applied with primary colors, followed by drawing and calligraphy technique in the second period whereas the photo-retouch technique by computer program was applied at present time that was in line with Sukwong (1982) and Thanawangnoi (1998) and Waijitragum (2020)'s opinion.

Along 70 years of Thai movie print media development, the layout/composition on posters were in diversified patterns as follows: 1) Triangle Shape, 2) Diagonal Leading Line Pattern (Dynamic Gaze), 3) Crowded Pattern, 4) 3- Dimension/Distance Pattern, 5) Fantasy/Surrealism Pattern, 6) Thai Local Identity Pattern, 7) Geometric Form Pattern, 8) Text as a Hero Pattern, 9) Frame/Border Decoration, and 10) Fragmented Pattern.

Moreover, the typography design for the movie title was under the concept of the followings: 1) Making the letter as an image, 2) Adapting the image as a letter, 3) Adapting the image as a part of the letter, and 4) Adjusting the word as an image that was in line with Shahid (2021)'s study.

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