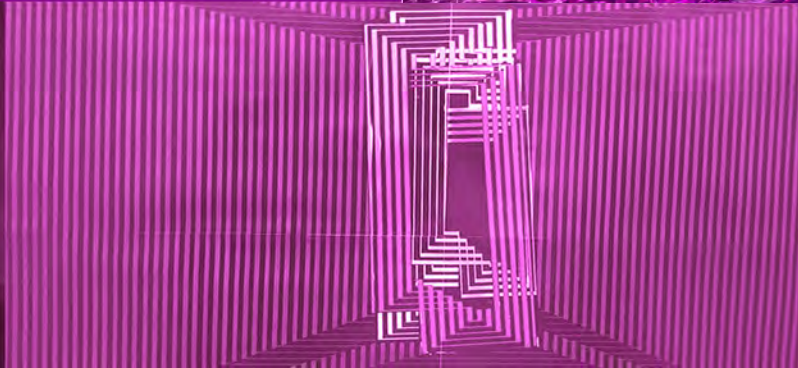




di(A)logue

**Integrated Design in Emerging Architecture
Faculty of Architecture, Chiang Mai University**



**Bachelor of
Science
International
Program**

-Credits-

di(A)logue:

Integrated Design in Emerging Architecture

IDEA Program, Faculty of Architecture

Chiang Mai University

Chiang Mai 50200, Thailand

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di(A)logue:

Integrated Design in Emerging Architecture

Faculty of Architecture, Chiang Mai University, 2020.

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IDEA di(A)logue

Bachelor of Science Program in Integrated Design in Emerging Architecture
(International Program)

Faculty of Architecture Chiang Mai University

2017 - 2019

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For the past decade, the emergence of 21st century skills for new generations of architects are having a strong influence throughout the world, particularly the Association of South East Asian Nations (ASEAN community) where ten Southeast Asian countries merged together and the architectural practices are limitless with open-border professional working. Throughout the history of the Faculty of Architecture, Chiang Mai University (ARCH CMU), we have established this new international undergraduate program, Integrated Design in Emerging Architecture (IDEA), to support the new agenda in the ASEAN region as well as the world map of Architectural education. ARCH CMU's pedagogical approach is on one hand to widen the horizon of international competency within ARCH CMU, and on the other hand to establish the focus on the process of creative design and critical thinking as the main resource for a new kind of architectural understanding and development. The challenge is our new kind of studio teaching and approach towards Architecture. The students who enroll on this program are among the best potential for thinking, who will create different ways of looking at design problems and solutions.

IDEA is a 4-year Program leading for a Bachelor of Science in Architecture, which will fundamentally form the students' thinking ability using a platform of emerging architectural space and design as well as understanding the reason for human needs for spatial enclosure. Also, IDEA focuses on the world's 21st century citizenship ideology, as mentioned above. This publication is the first in a series of IDEA design thinking process outcomes.

ARCH CMU is very proud to present students' studio works and thoughtful written work in this book. This is the first milestone for the program to mark its in bringing new idea ideas of teaching and creating architecture. The Faculty of Architecture, CMU clearly aims at the higher level of architectural education particularly in the Northern region of Thailand. This community will be bigger and better in many sensible dimensions.

Please enjoy the works and the very strong thoughtful ideas shown in this book. Welcome, everyone, to the IDEA program, ARCH CMU.

Asst. Prof. Dr. Charnnarong Srisuwan
(Dean 2012-2020)

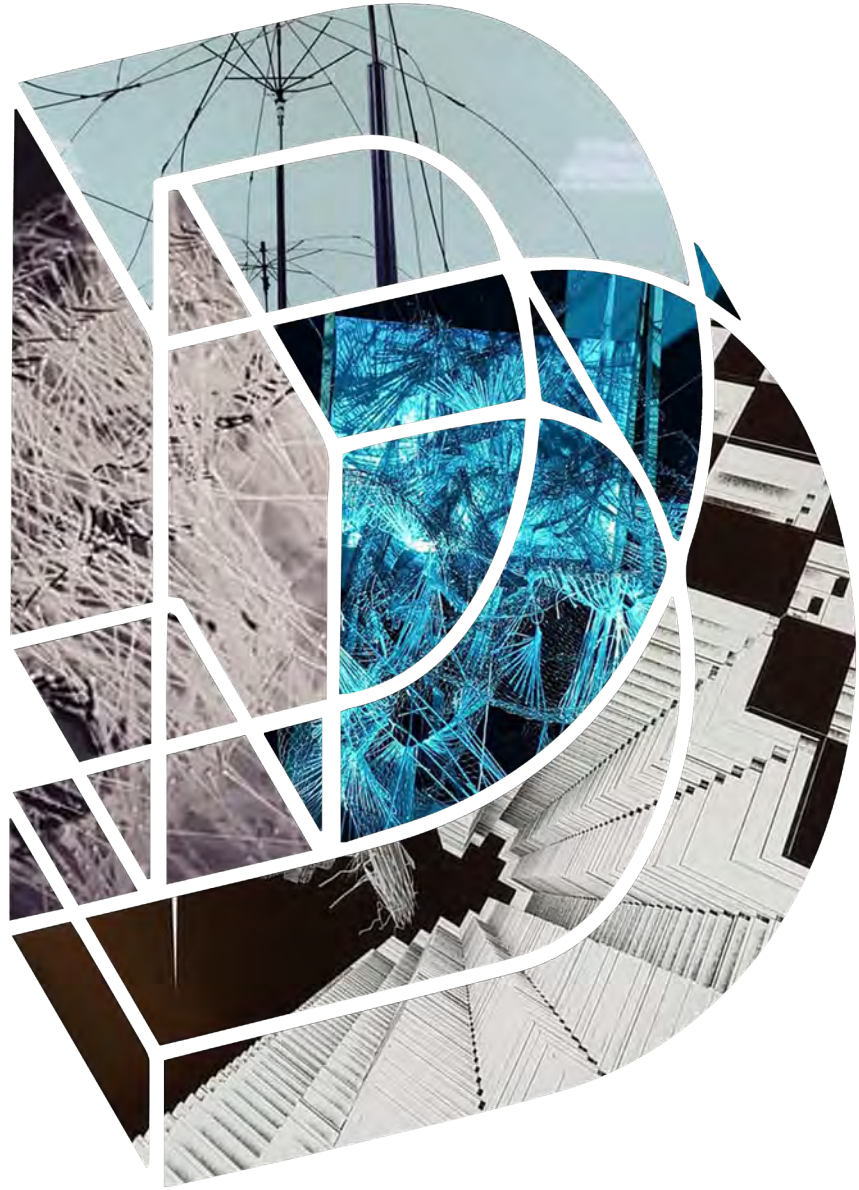
Head of the IDEA Program

Welcome to our first Di(A)logue book. This anthology gives the students as well as instructors at IDEA program the opportunity to reflect on and rethink the statements behind the exciting works that we have achieved throughout the academic year.

Our FACMU's 4-year international program of thought offers a transformative educational experience for all design-integrative based interests and learners. Our students show their creative talent and skills in projects through which they can formulate their thoughtful abstract experiments and test their ideas, enabling them to become future designers and thinkers through their creative abilities. The art of design and the reality of the transformative world are an endless landscape. These make the program a supportive and dynamic community of creative learners and thinkers for the blossoming of the first international program in architectural study within the northern region of Thailand.

We hope you enjoy the moments of thoughtful reposition that each work in this Di(A)logue book provides.

Asst. Prof. Komson Teeraparbong



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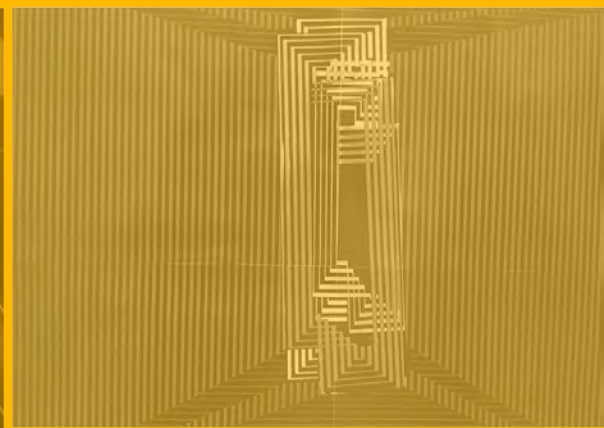
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Studio Work di(A)logue





YEAR 1

(First level)

I.D.E.A Studio Year 1 (2017)

Instructor : Julian Zi Liang Huang (M.Arch, BSc Arch)

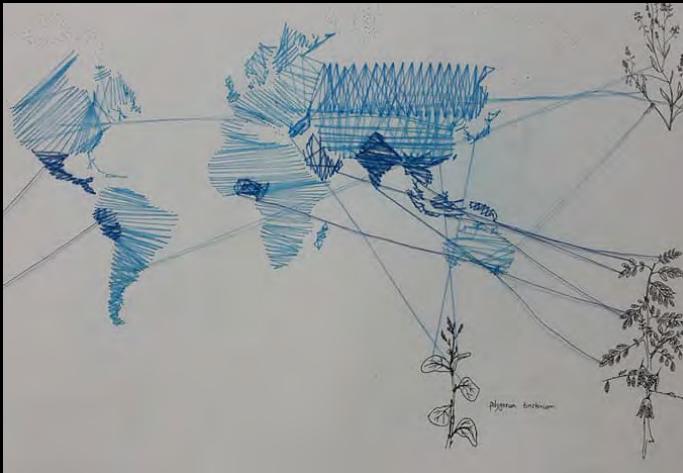
Students : Xinran Dong, Unnop Pongterdkiat, Puttita Karunamit, Jaiyue Li

Lu Zhang

Cabinet of Curiosities

The first semester begins by exploring the notion of Cabinet of Curiosities that emerged around the 16th century. During the time of the Renaissance, Cabinet of Curiosities was strange and wonderful collections of objects and oddities from around the World that were gathered by noble families often during their travels abroad, yet to be categorized or defined.

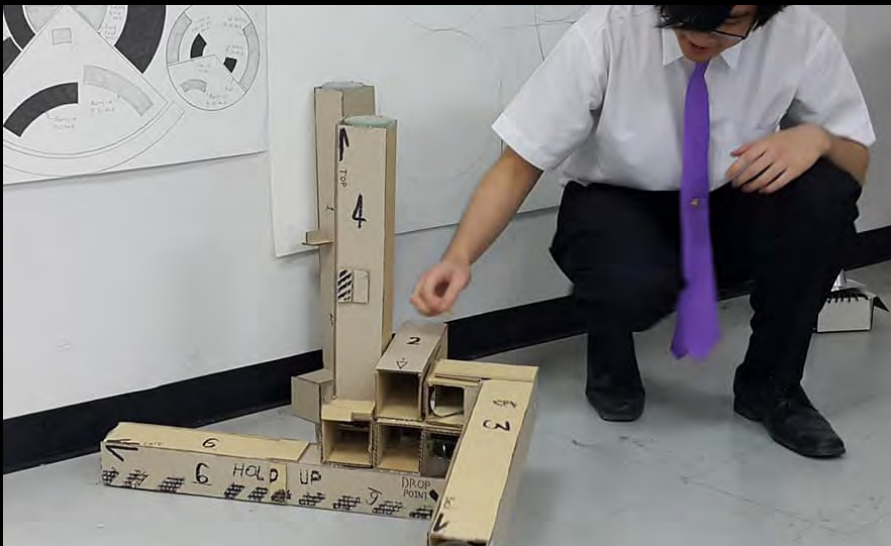
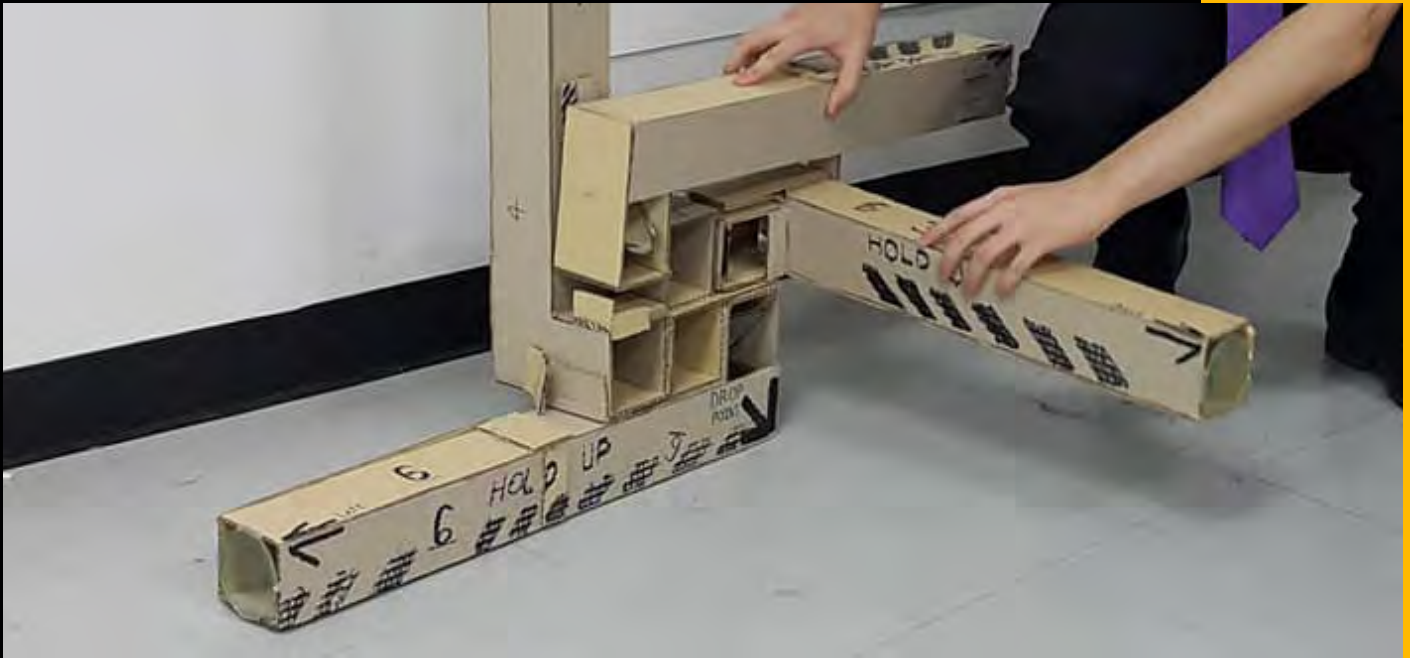
Cabinet of Curiosities was regarded as a microcosm or theatre of the world as it was then known; and became a vessel that symbolically and metaphorically conveyed the patron's control of the world through its microscopic reproduction of natural historical, geological, ethnographical, archaeological, religious or historical relics.



Studio Design Class Cabinet of Curiosities

Year 1
2017

P. 09



YEAR 1

Cabinet of Curiosities

Cabinet of Curiosities in this context can be interpreted as more than just oddities or objects that represented the collectors wealth or status, but more importantly, these objects became an important social and cultural portal for both the patrons and its spectators to understand, define and perceive the World around them.

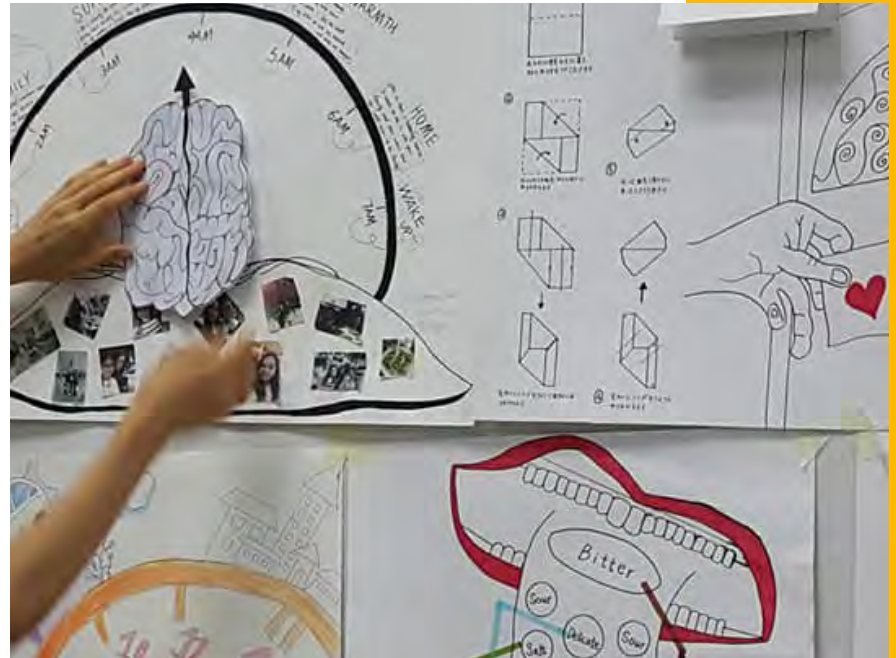
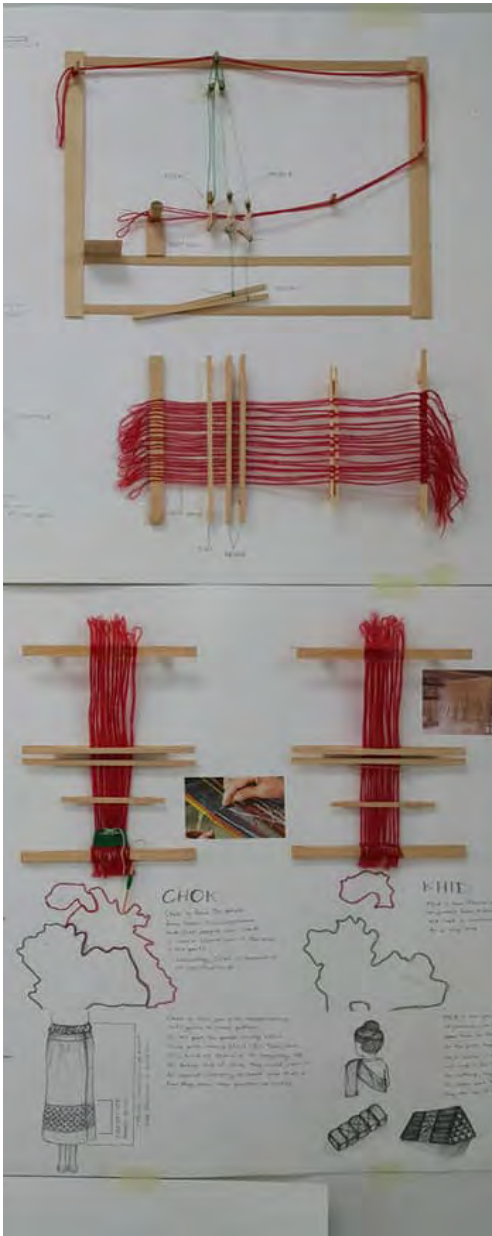
During the first semester, we attempt to assemble and accumulate our very own Cabinet of Curiosities, but tailored to the specific context and surroundings of Chiang Mai. Our Cabinet of Curiosities consists of contemporary cultural and social curiosities of the city, which for over seven hundred years has been known as the capital of the Lanna Kingdom, with a distinctive and unique heritage that was shaped by its constant interaction with neighboring Burmese, Chinese and Siamese cultures.



Studio Design Class Cabinet of Curiosities

Year 1
2017

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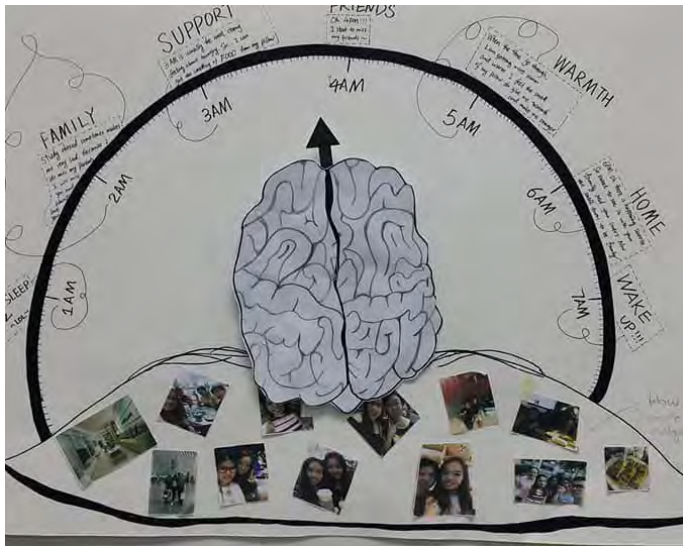


YEAR 1

Cabinet of Curiosities

Chiang Mai was eventually integrated into Siam towards the end of the 18th century, leaving behind a rich and diverse legacy of art and culture. Many aspects of this heritage remain till the present day, and one aspect in particular has emerged to become an important identity of the city, that of its craft.

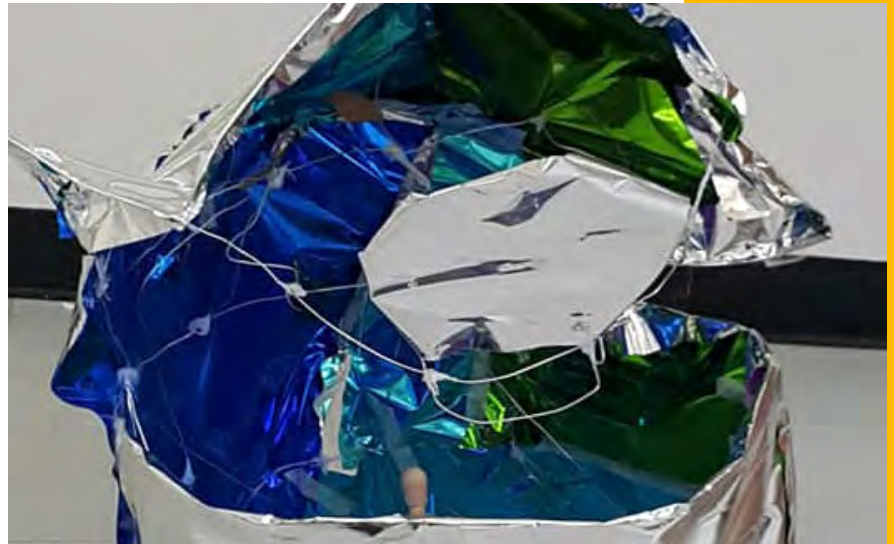
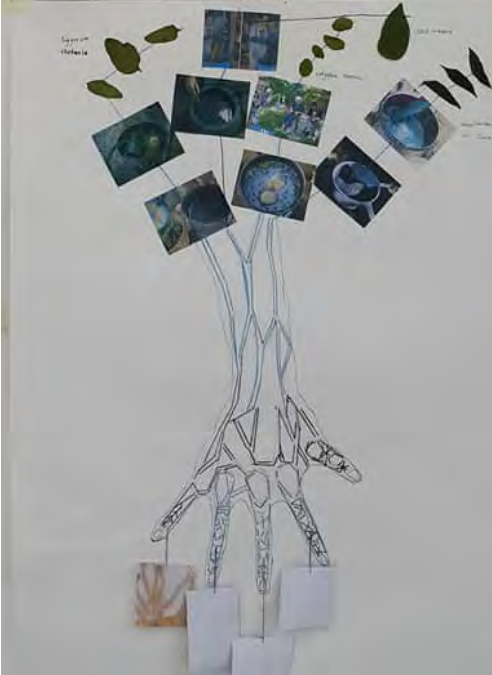
The preservation of this identity has been retained through traditional ways of living, manifested in a number of local festivals and seasonal and religious celebrations, showcasing the varieties of local customs and practices that reinforce the importance of craft. At the same time, the hill tribe communities scattered around the mountains surrounding the city also play an important part in the promotion, and in particular the production of a number of these craft products. The varieties of craft that can be found in Chiang Mai are diverse, ranging from textiles, weaving, natural dyes, pottery, basketry, woodcarvings, paper products to silverware, to name just a few.



Studio Design Class Cabinet of Curiosities

Year 1
2017

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YEAR 1

(First level)

I.D.E.A Studio Year 1 (2018)

Instructor : Julian Zi Liang Huang (M.Arch, BSc Arch)

Michael David Croft MA (RCA)

Students : Wachanaphong Srimungkhun, Suvisit Pumcharoen, Lapatthanin

Joungsuwadee, Suwijak puketayanon, Chaiyanun Kesorn, Siwen Dai, Thananthon Dokkeing

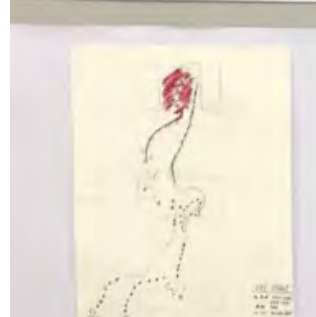
Present in Past

The theme of this first semester is the exploration of the culture of craft in the context of Chiang Mai. We examine in depth local craft skills, craftsmen and their techniques, in order to gain a better understanding of the value of design and to unravel stories that are often hidden or embedded in textures or layers of material. We analyse our own perception of the craft, and reflect on our interaction and perception of craft both as an object and its echo of culture.

We record using different media techniques in order to illustrate when, where and how they connect with us both physically and psychologically. We translate the technique we learn in order to develop a new sets of small-scale architectural interfaces that can alter the experience or perception between our bodies and the architectural space or the natural environment.

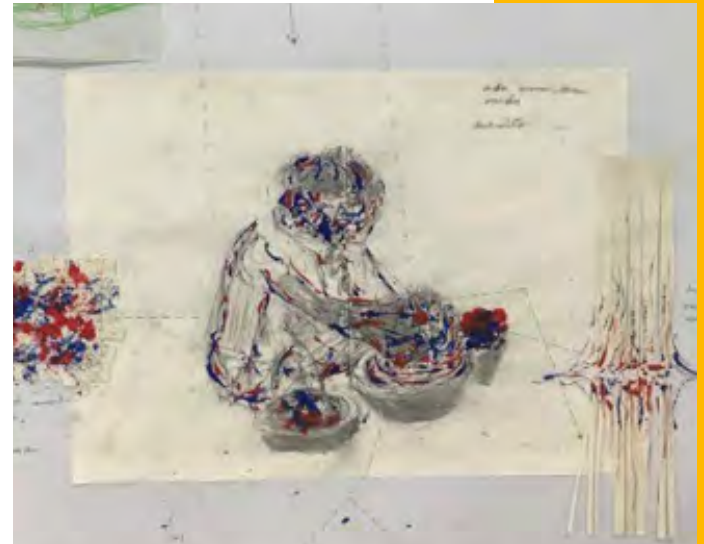
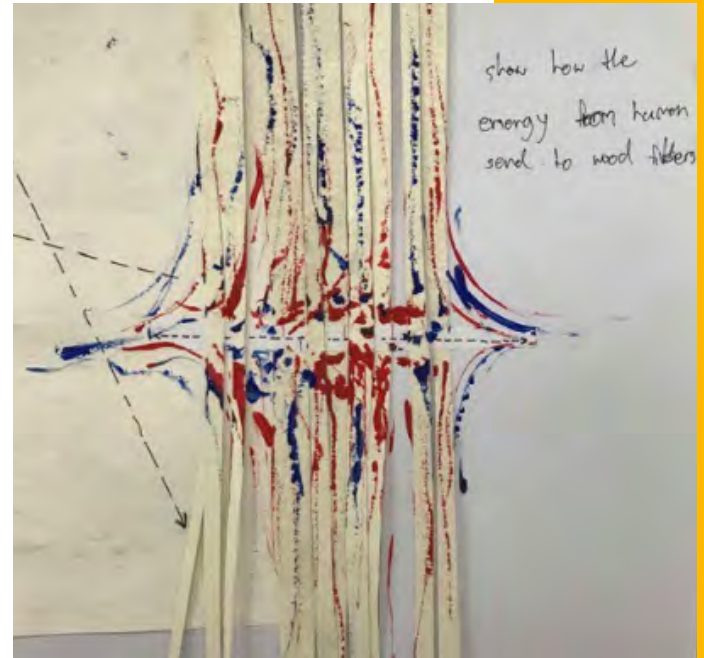
For Assignment 1, we explore the value of design by investigating the rich craft legacies in and around Chiang Mai. The first task in Assignment 1 requires each student to find one (1) craft artefact that is associated or which can be found readily in Chiang Mai.

According to the previous text, we are interested in the notion of 'living craft'; therefore the artefact has to be something that students can use in their daily lives.



Studio Design Class Crafting the past

Year 1
2018



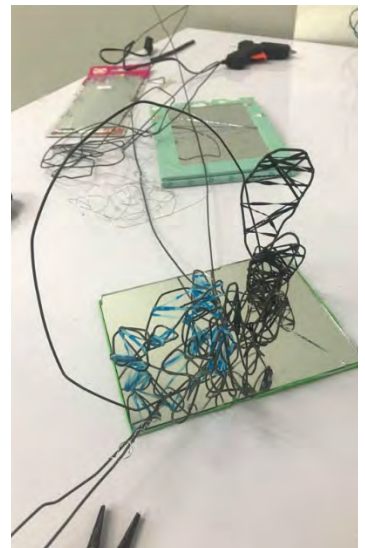
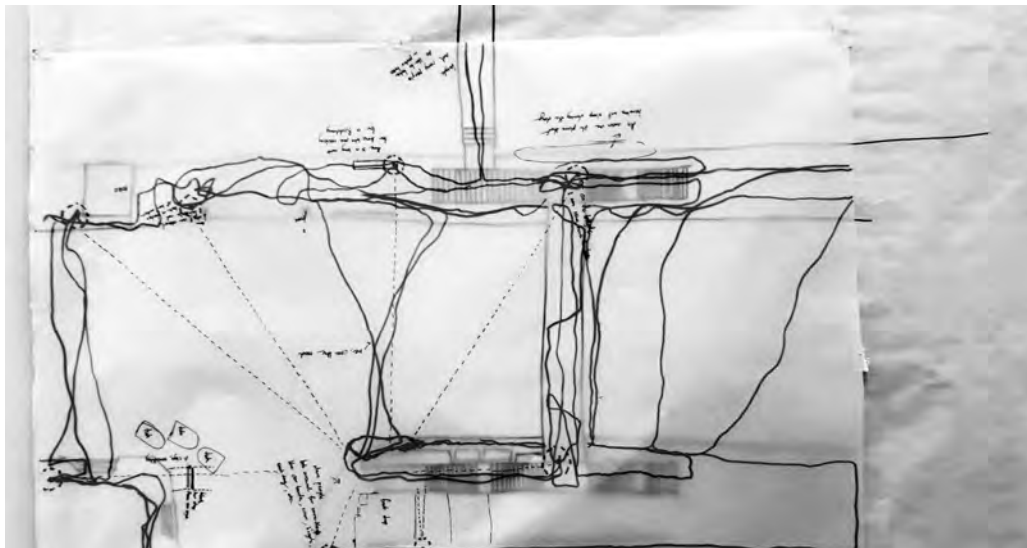
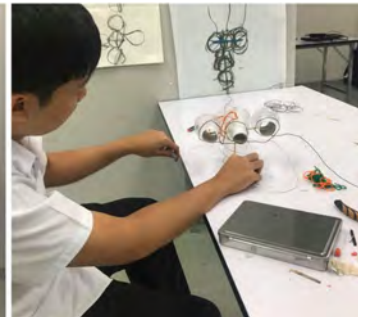
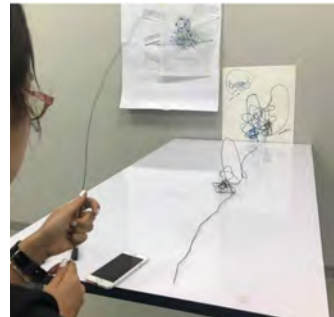
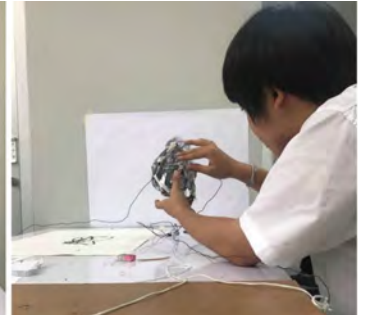
YEAR 1

Present in Past

After finding their artefact, each student is required to make a visual documentation of the object using both known architectural drawing techniques such as plan, elevations and section, in 1:1 scale, and also combining more experimental approaches that can depict the historical or immaterial aspect of the artefact.

The task requires each of you to go a step further and find out how the artefact is made, and possibly who made it. This means each of you have to arrange a visit to either the craft studio or factory where the artefact was crafted, in order to analyse and understand the production process of the object.

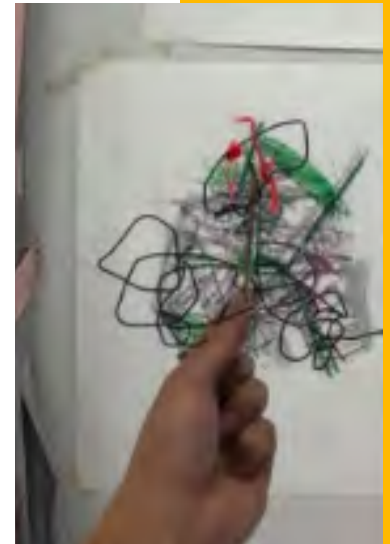
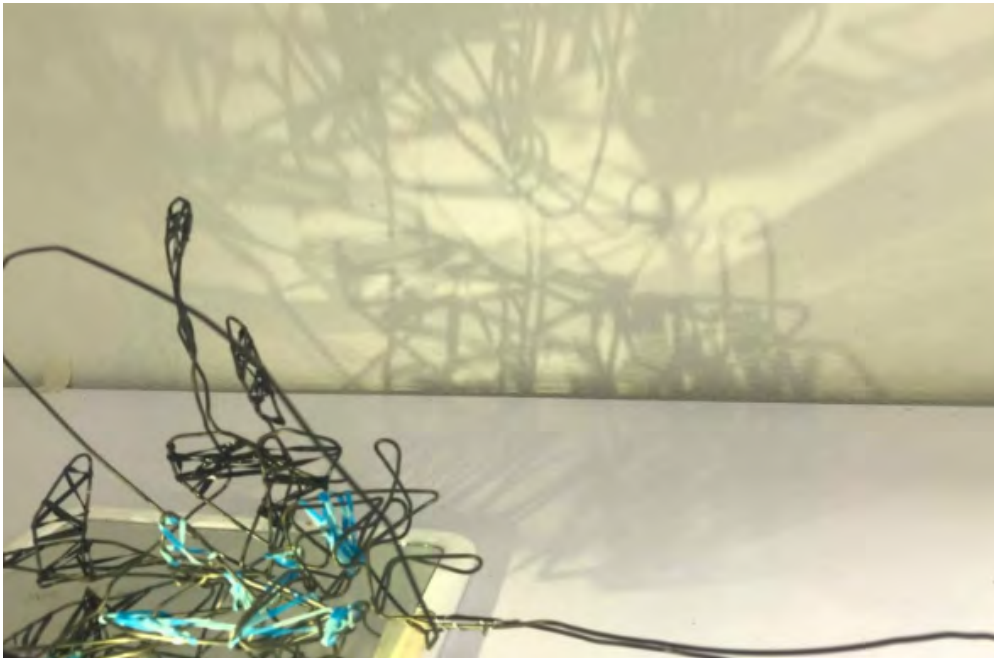
This process has to be thoroughly documented and presented as a meta-drawing to show the journey from material to object.



Studio Design Class Crafting the past

Year 1
2018

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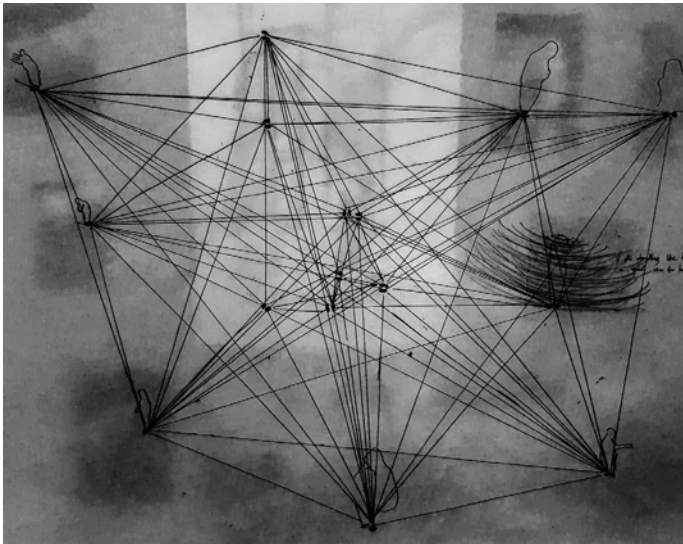


YEAR 1

Present in Present

The second assignment brings the artefact into the realm of the present, through analyzing and conceptualizing the relationship between the artefact and the students themselves. Since the object that each student has is a 'living craft', they are required to show how this artefact is a part of their 'everyday life'.

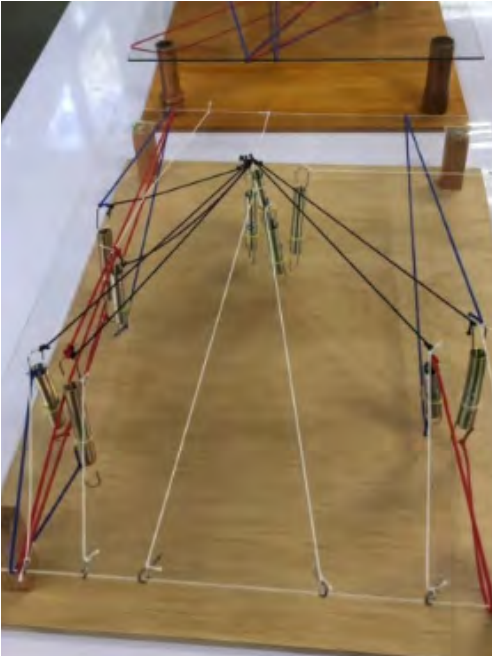
Students have to visually document, using new techniques that could be drawing, sketching, photo montaging or whichever media they feel can best represent the relationship they have with the artefact.



Studio Design Class Crafting the present

Year 1
2018

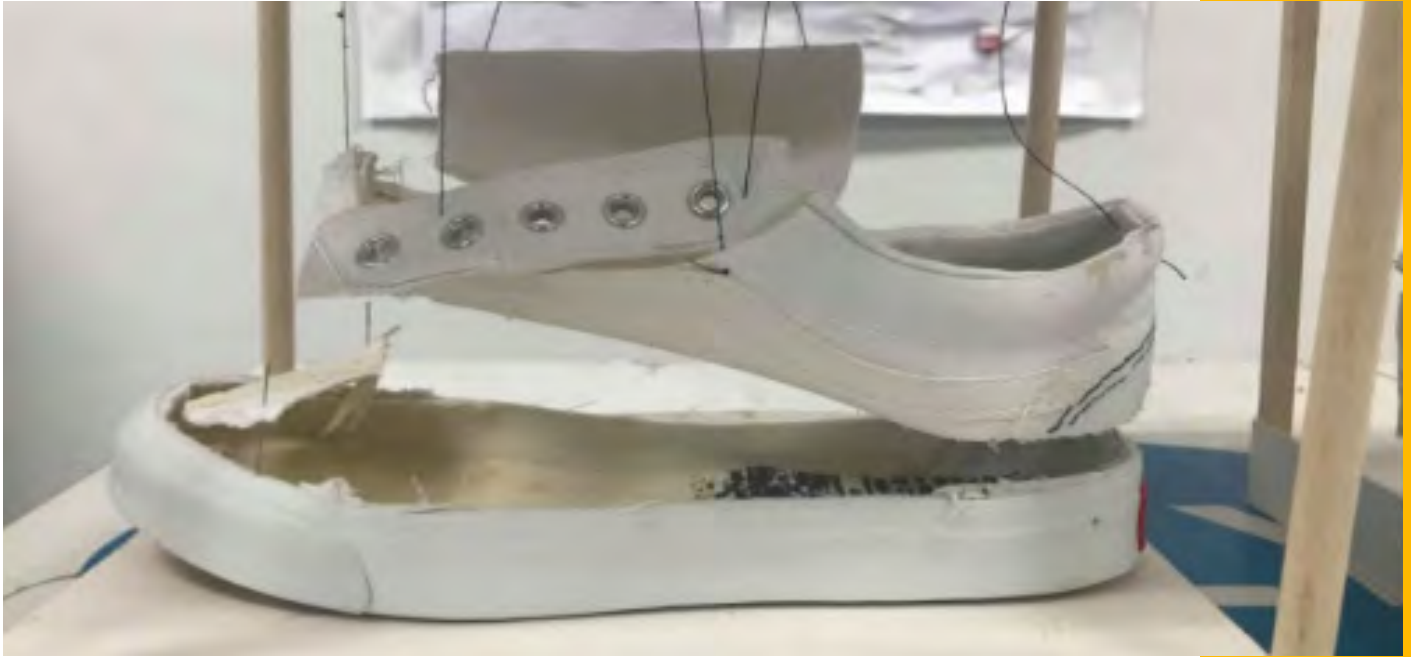
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Studio Design Class Crafting the present

Year 1
2018

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YEAR 1

(First level)

I.D.E.A Studio Year 1 (2019)

Instructor : Julian Zi Liang Huang (M.Arch, BSc Arch)

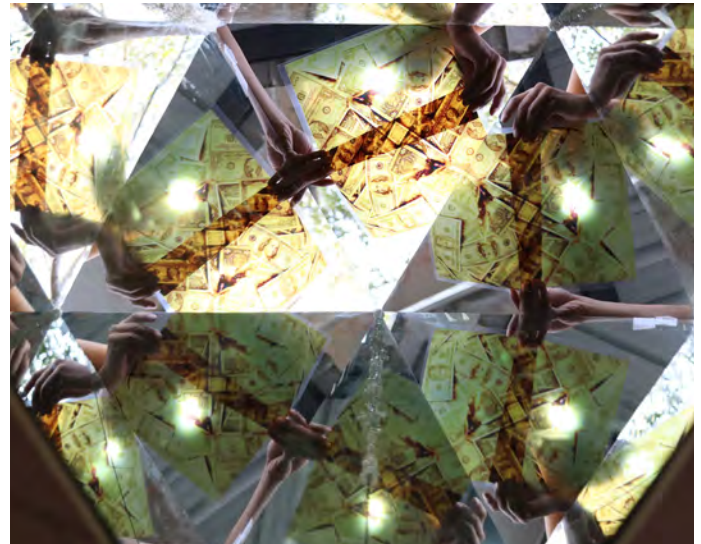
Students : Shuna Yang, Zixin huang, Junyuan Huang, Yunfang Zhang, Nicha Jitmanee, Qianrui Cao, Yurong Shao, Zihong Yuan, Lingran Zhang, Yi Duan, Zixuan Qiu, Xueying Li, Yiran Chen

A new journey round my room

Our first assignment involves a series of tasks that ask us to re-examine our familiar surroundings, in order to see the extraordinary in the ordinary and through new perspectives and the unfamiliar. As we occupy a familiar space, such as our apartment, our dormitories or places that we call home, often the duality experience and overlapped memories of these spaces have become too familiarized, or we even take for granted what makes the space to be special.

We take Xavier de Maistre's seminal work, 'Journey around my room', as an inspiration for this first assignment. In 1790 Xavier de Maistre was punished for having got into a duel by being put under house arrest for forty-two days. De Maistre cleverly took advantage of his sequestration, finding within his own four walls a wealth of material to dwell on. His short book, Voyage round my Room, recounts his expeditions during that time. It is a travel book like no other.

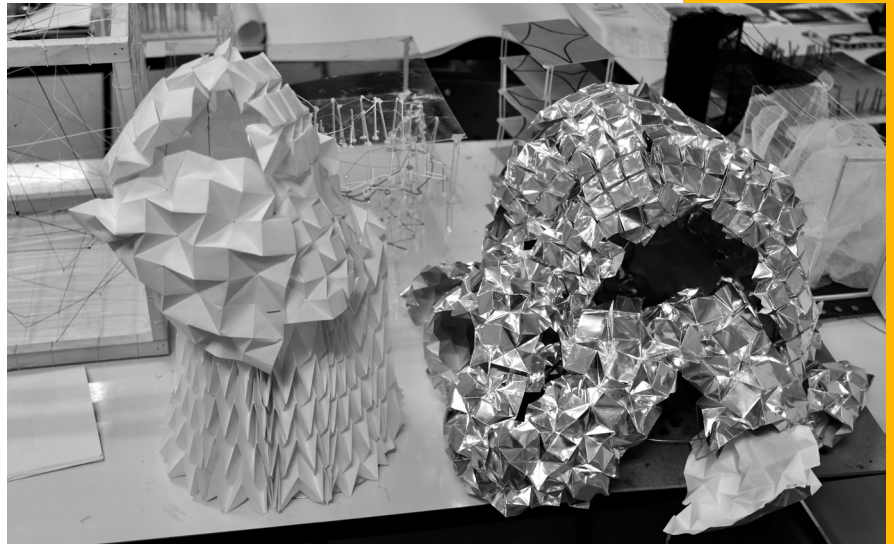
De Maistre suffered few hardships: he had his faithful servant tending to his daily needs, and his dog, Rosine, was a stalwart companion. Physically de Maistre could not roam far and so most of the travels were, indeed, leaps of the imagination -- but he did find a surprising amount of material in his fairly comfortable room.



Studio Design Class
A journey round my room

Year 1
2019

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YEAR 1

A new journey around my room

He slowly leads the reader around it, describing the pictures on the walls, the vistas and prospects within and beyond the room, exploring and dwelling on objects that are otherwise taken for granted. And what he sees brings back memories, focuses ideas, leads him to look at things anew.

First and foremost, we have to define our travel itinerary. This means we have to decide which room we will be traveling in? Is it important to understand why we decide to travel in this room? Maybe it's to do with the size? Appearance? Content?

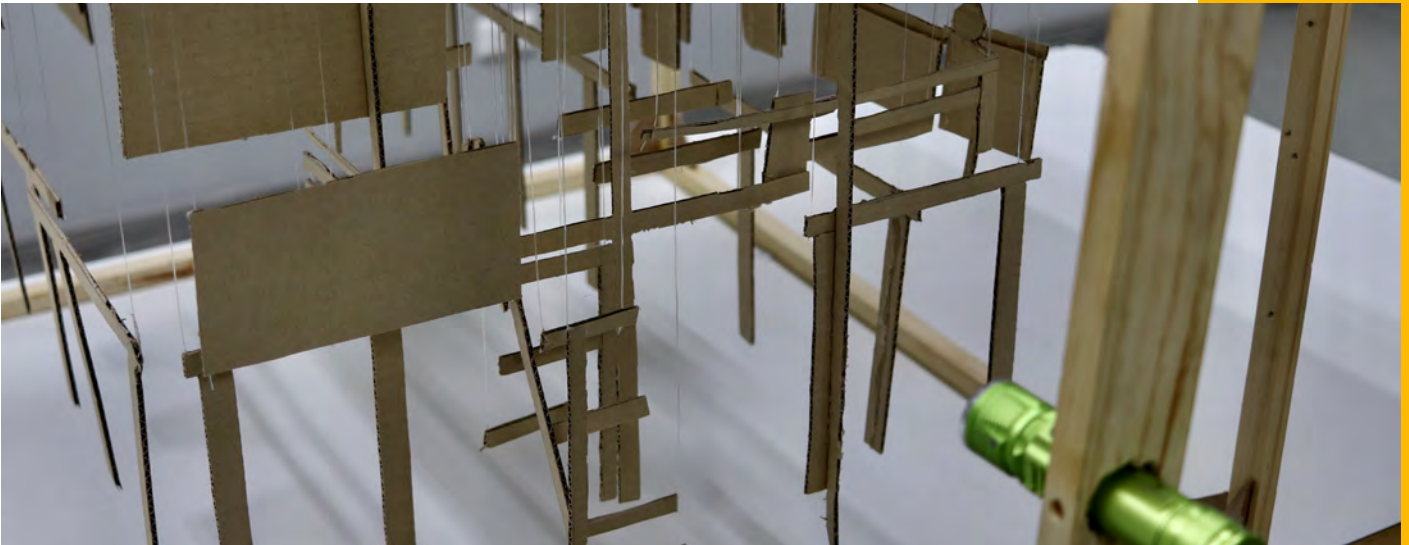
Memories or other factors? Maybe it's a room that the students haven't been back to in a long time, on the other hand maybe it's a completely new room and they are really excited to explore the space thoroughly. Either way, we have to define our destination.



Studio Design Class
A journey round my room

Year 1
2019

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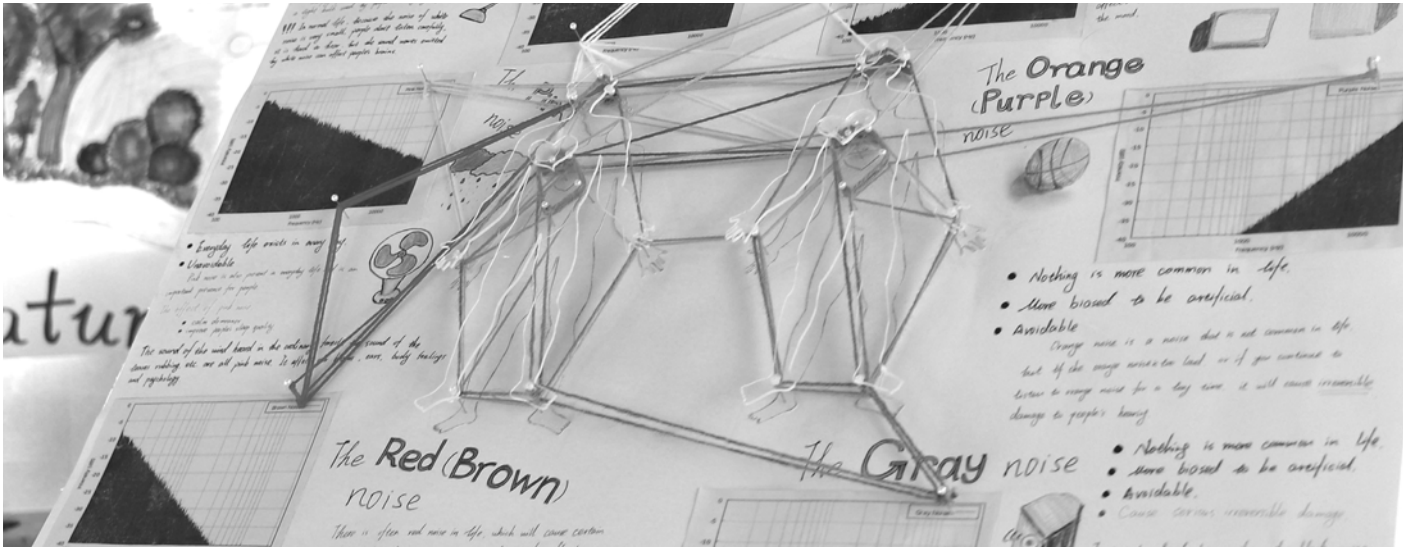
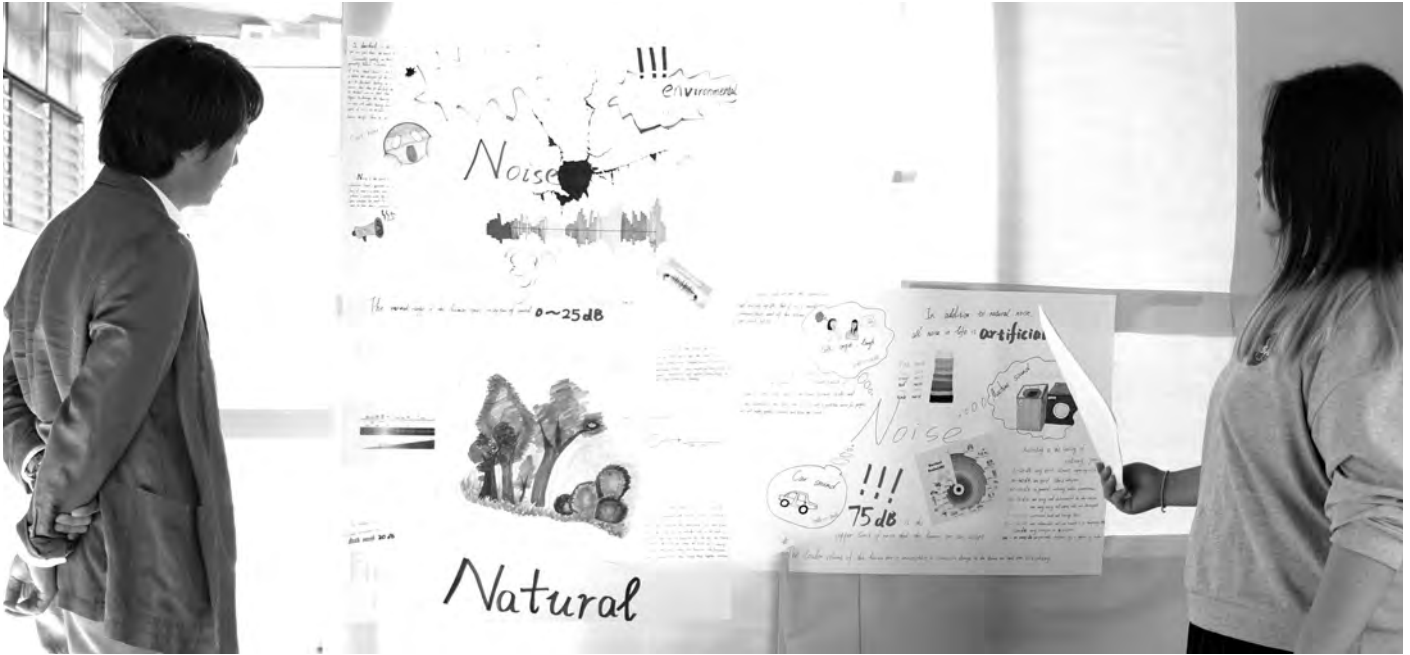


YEAR 1





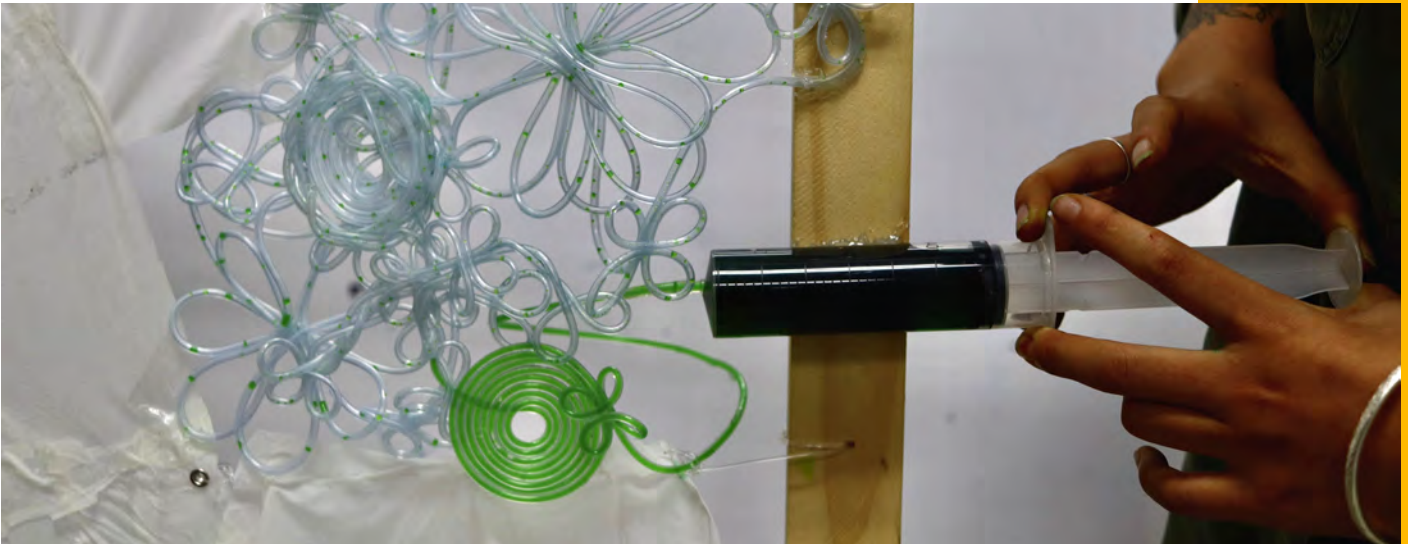
YEAR 1



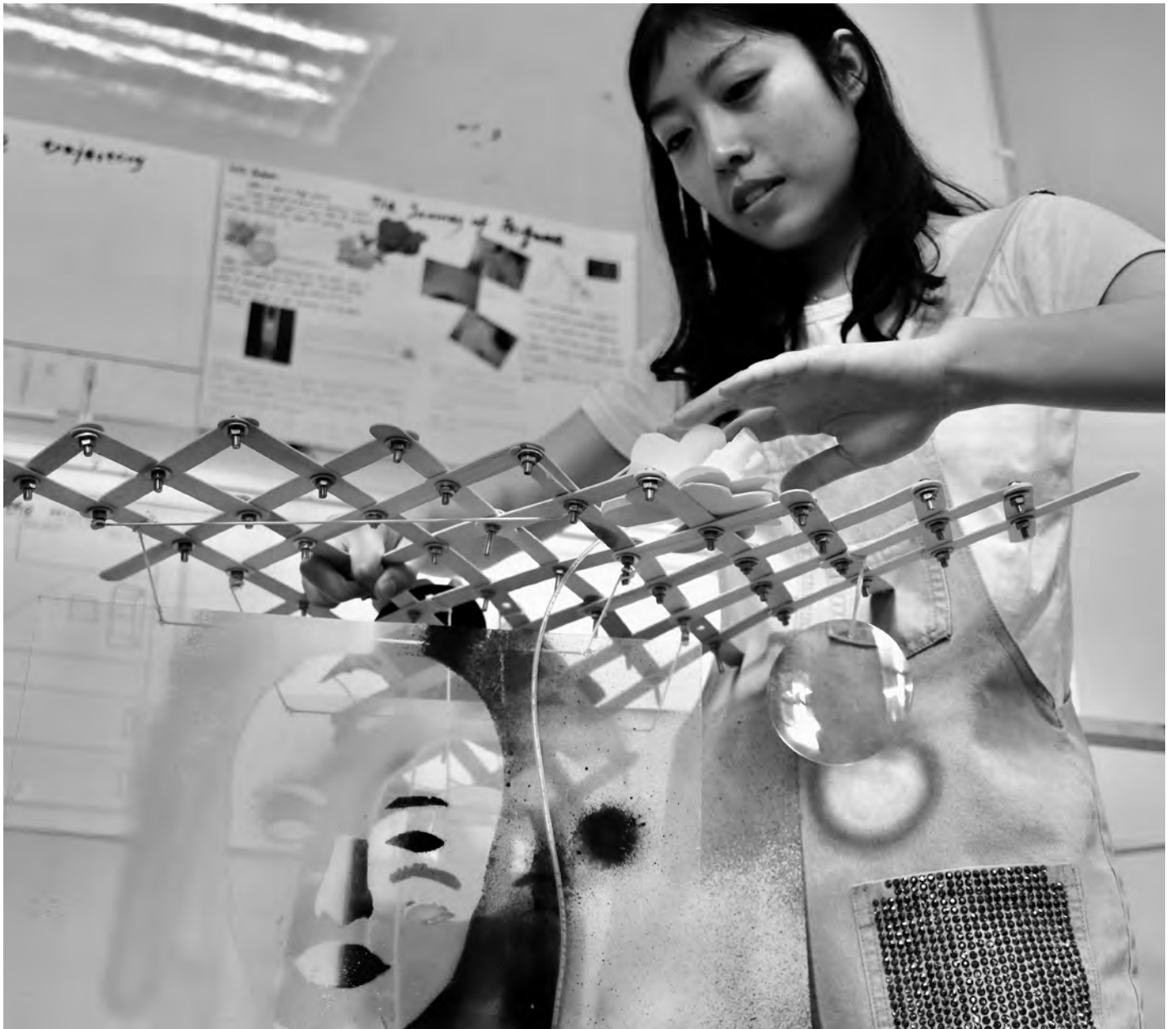
Studio Design Class Your Travel Diary

Year 1
2019

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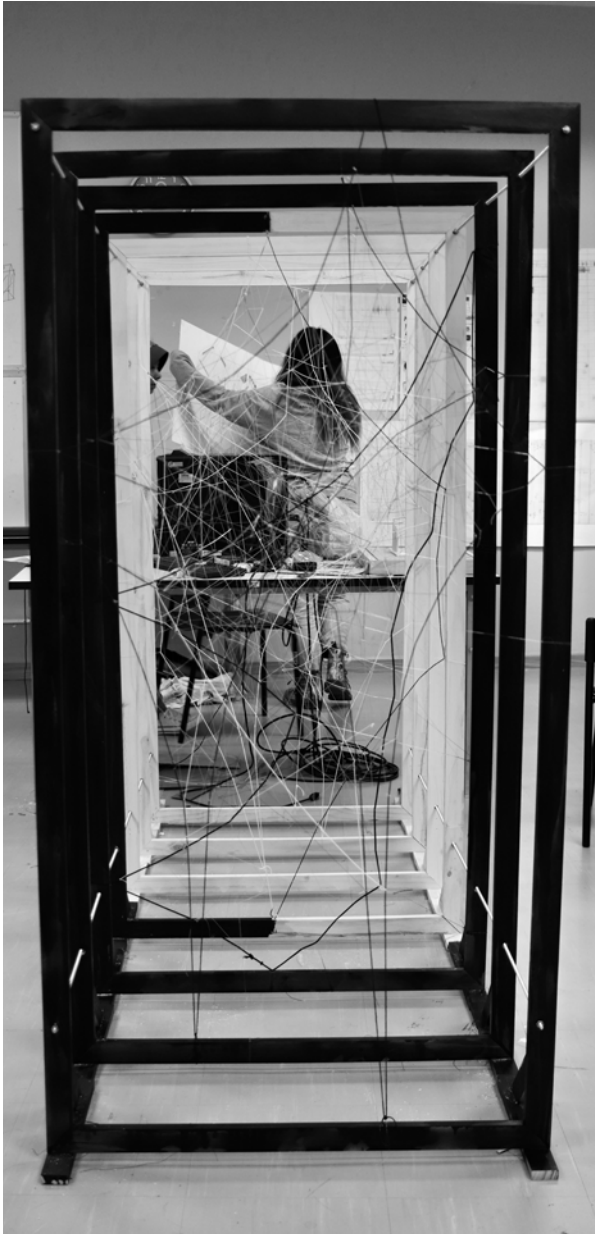
YEAR 1



Studio Design Class Souvenir from your travels

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2019

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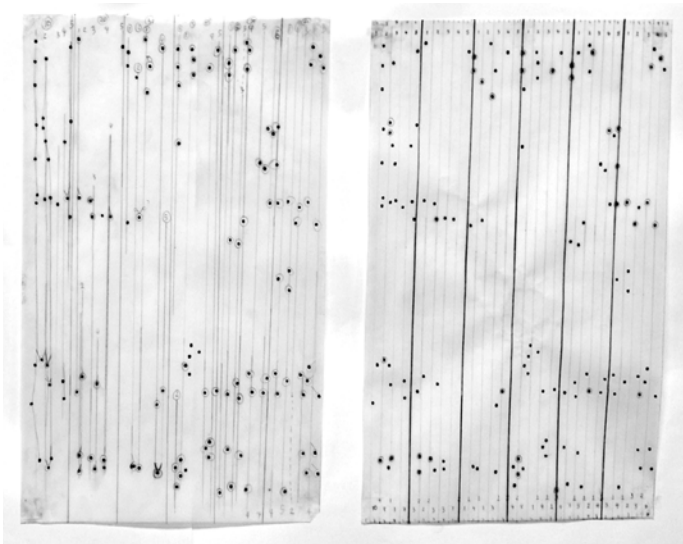
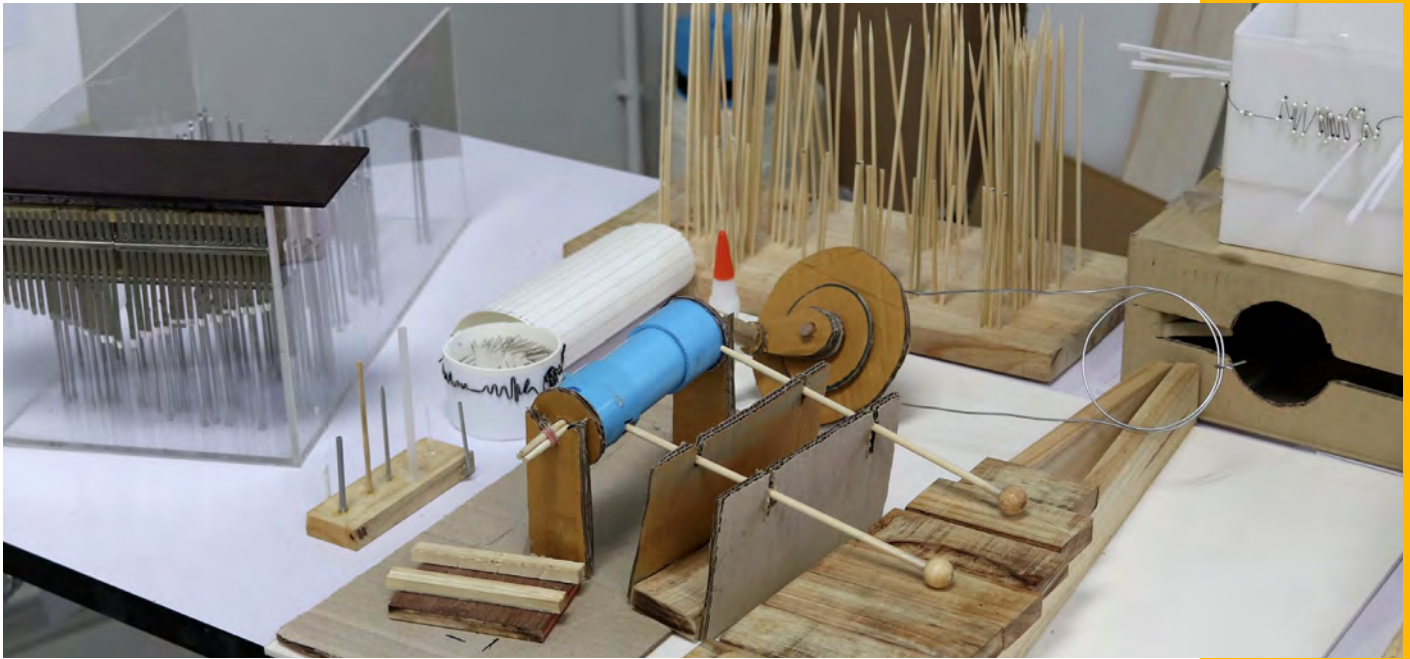
YEAR 1



Studio Design Class Souvenir from your travels

Year 1
2019

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YEAR 1

Annexing the 'Future'

The main assignment in semester 2 aims to achieve 3 targets:

1 -Reinforce students' ability of architectural survey and technical drawing skills, which they've started to develop in assignment 1; albeit in a more sophisticated and complex outcome.

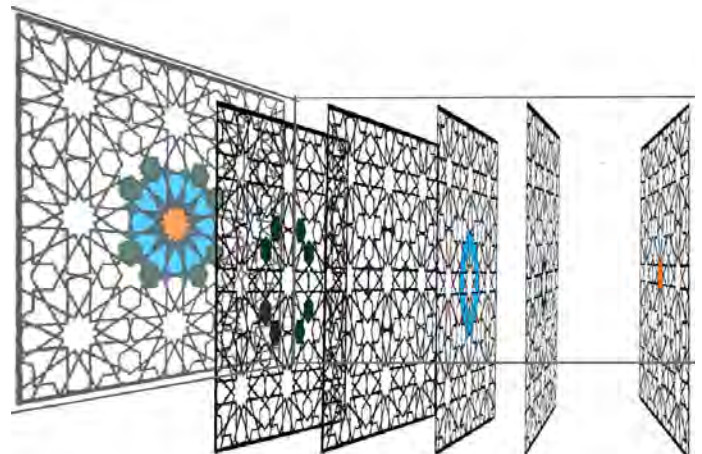
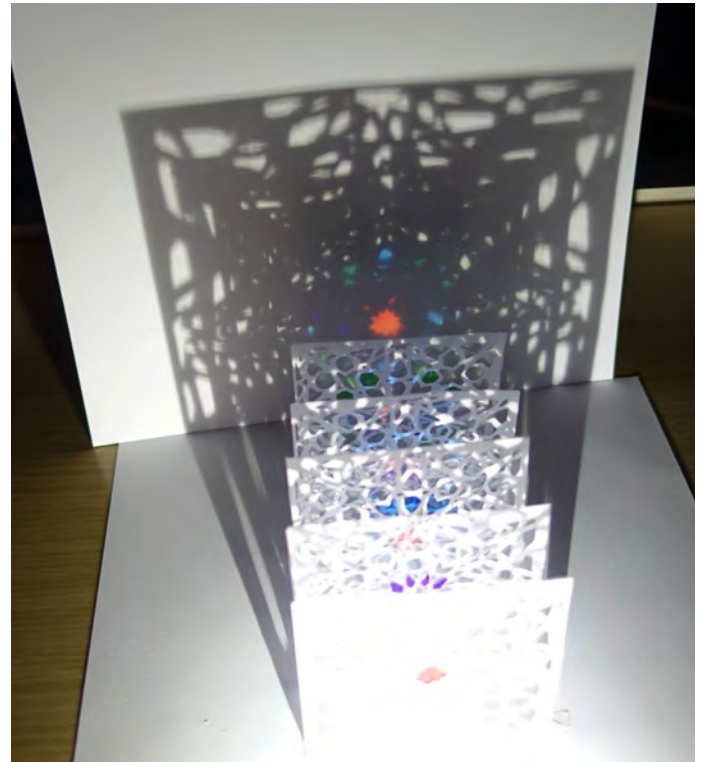
2 -Develop their critical thinking skills in relation to people and space. This is done through guiding them through the analysis of how occupants inhabit their chosen space, or 'dwell', in which case to analysis the existing building's function and program.

3 -Introduction to spatial design; each student conceptualizes an annex in a chosen building.

Assignment 1.1- Mapping and Survey

The first assignment to students is to develop skills in mapping and surveying, which are essential skills for any designer and architect. These critical skills allow us to better understand the context of a project, which often, also become seeds that we sow in order to develop concepts for design.

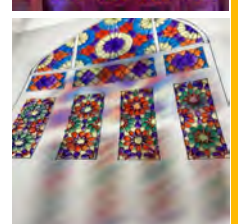
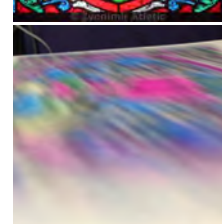
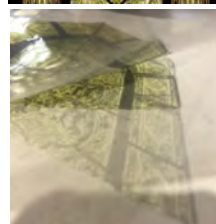
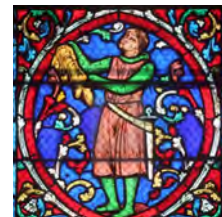
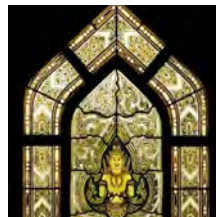
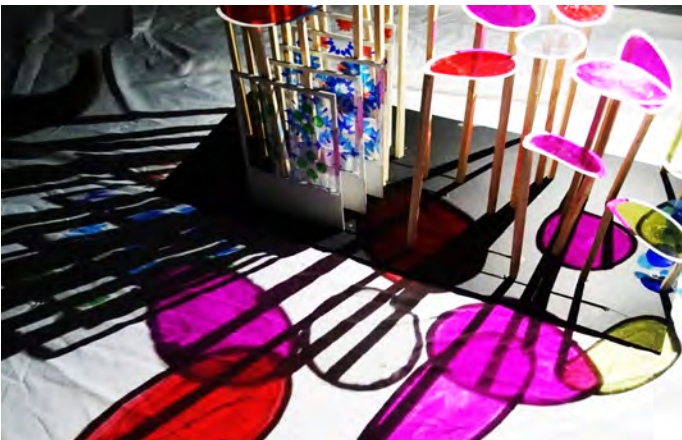
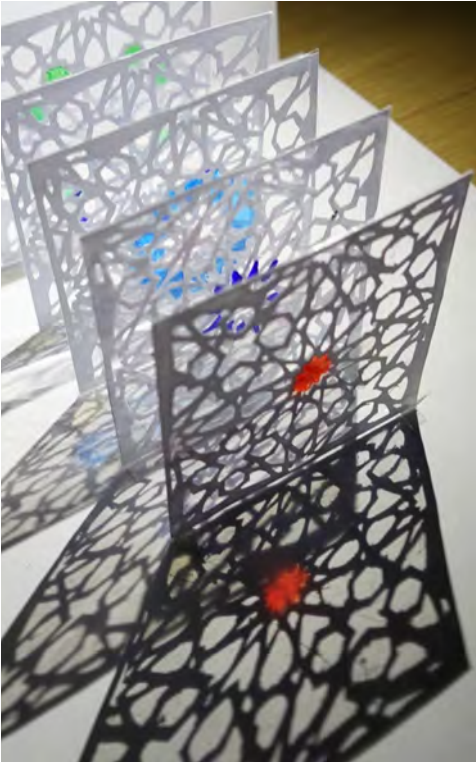
Besides the physical building itself, we also attempt to gain a better understanding of the people that occupy the building; who, and how they inhabited these storied spaces.



Studio Design Class Annexing the 'Future'

Year 1
2019

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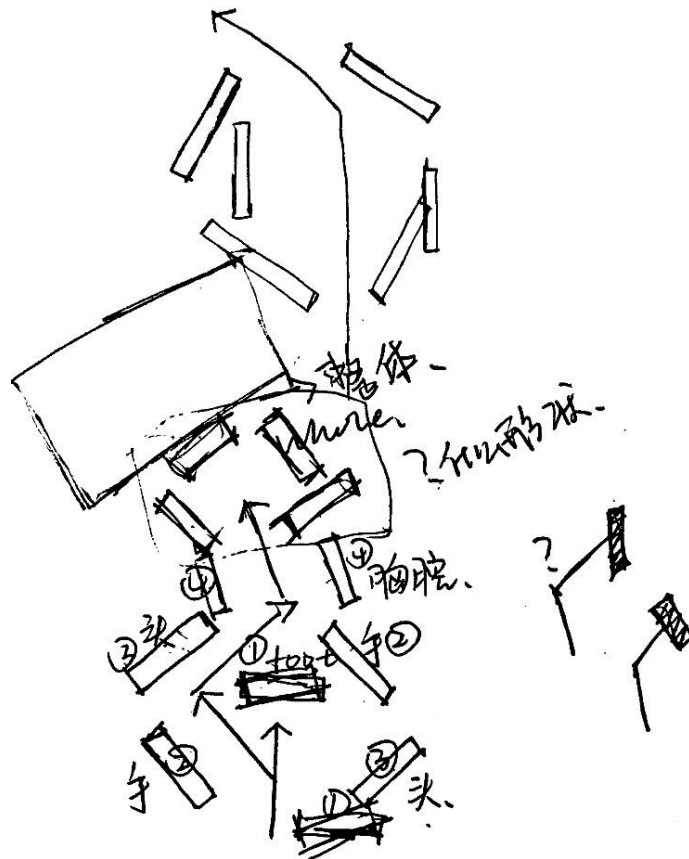
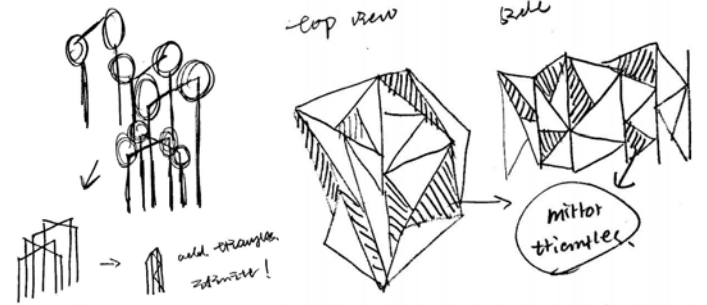
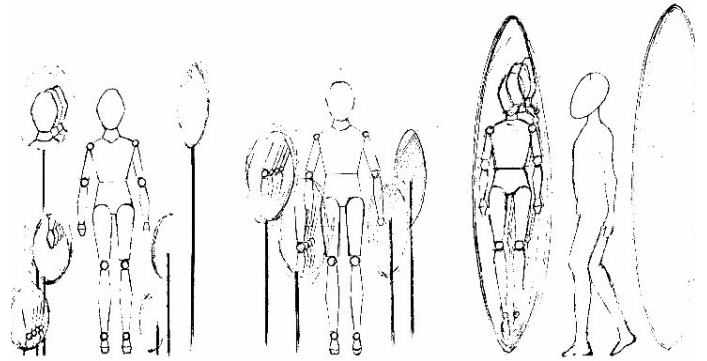
YEAR 1

Annexing the 'Future'

Assignment 2.2

Annexing the Future What is to annex? To inhabit? To dwell?

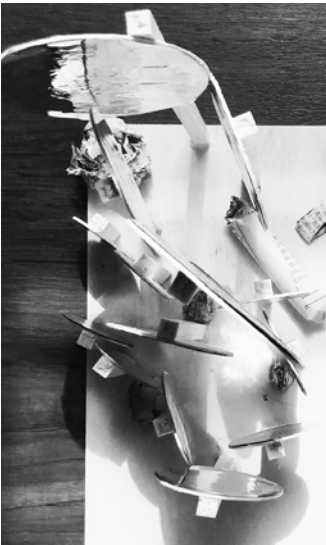
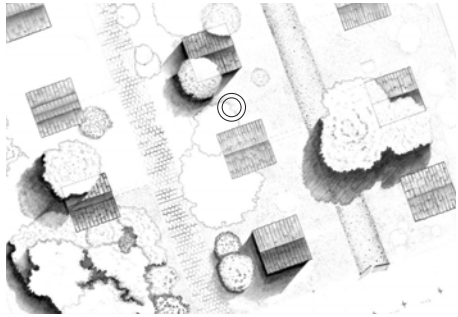
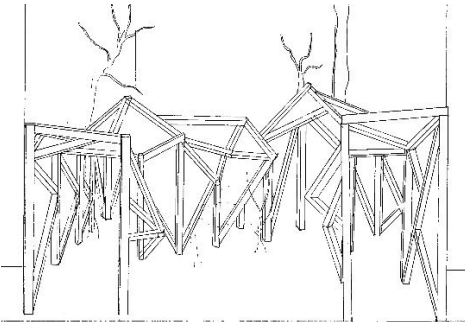
These are the main questions that lead us into the final task of this assignment, where we attempt to introduce a spatial attachment to existing old buildings.



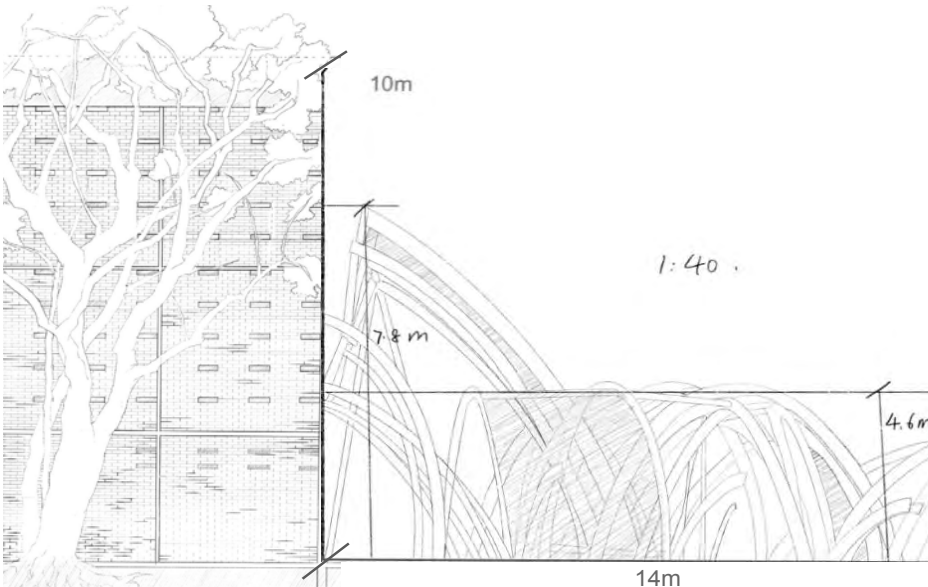
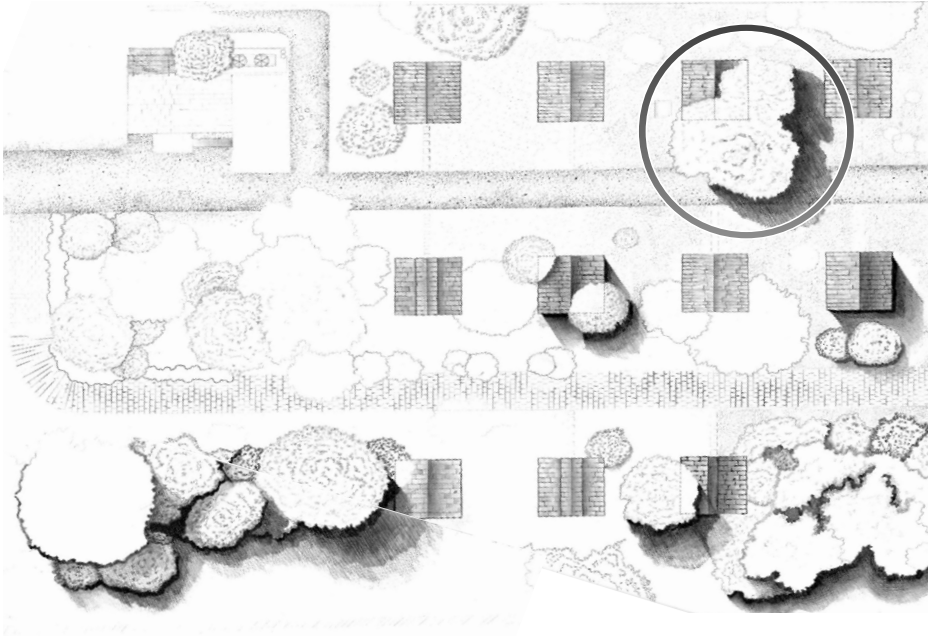
Studio Design Class Annexing the 'Future'

Year 1
2019

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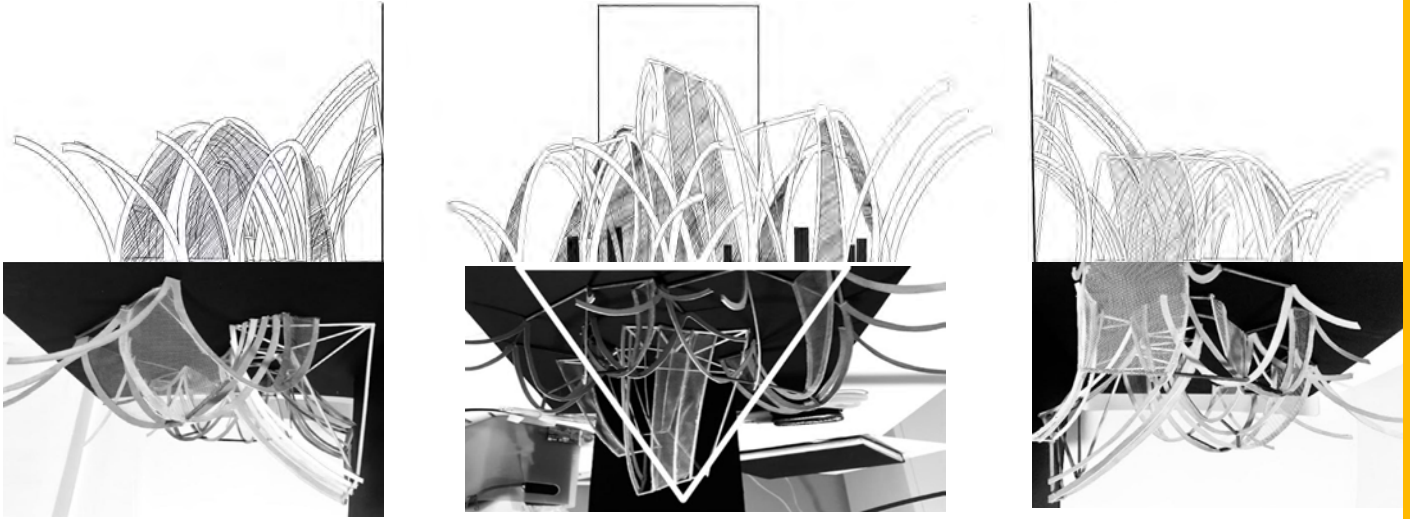
YEAR 1



Studio Design Class Annexing the 'Future'

Year 1
2019

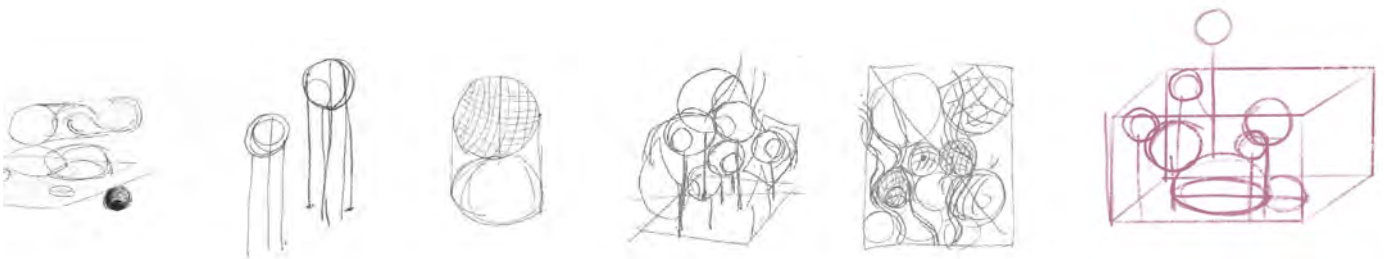
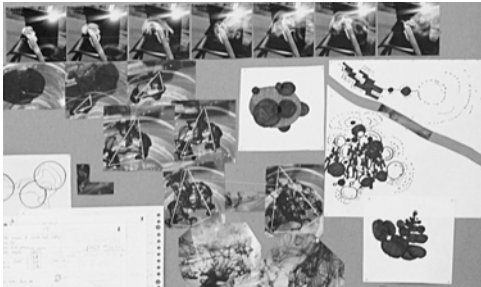
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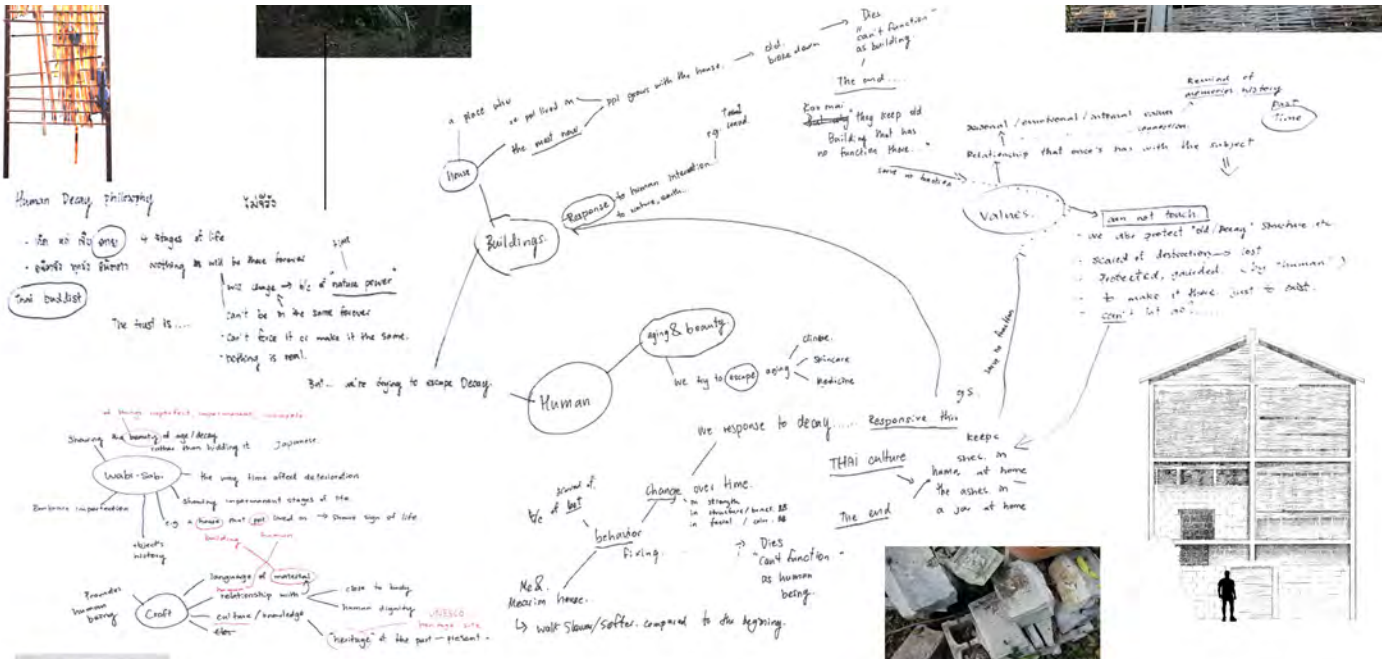
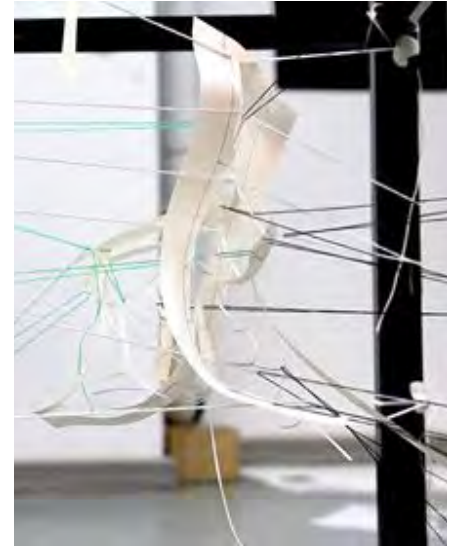
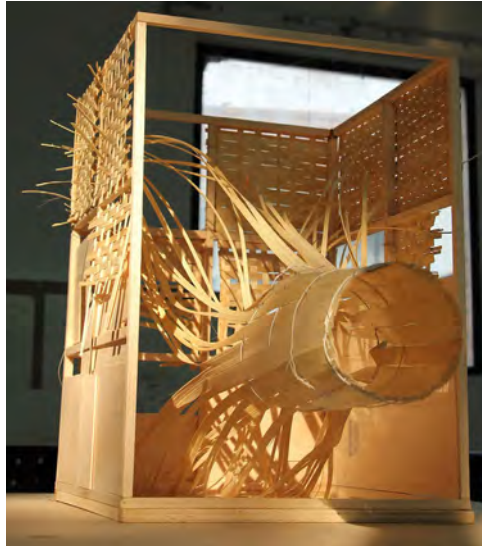
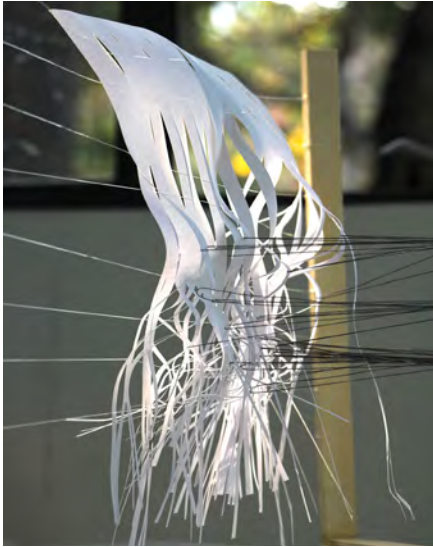
Side elevation

Elevation

Side elevation



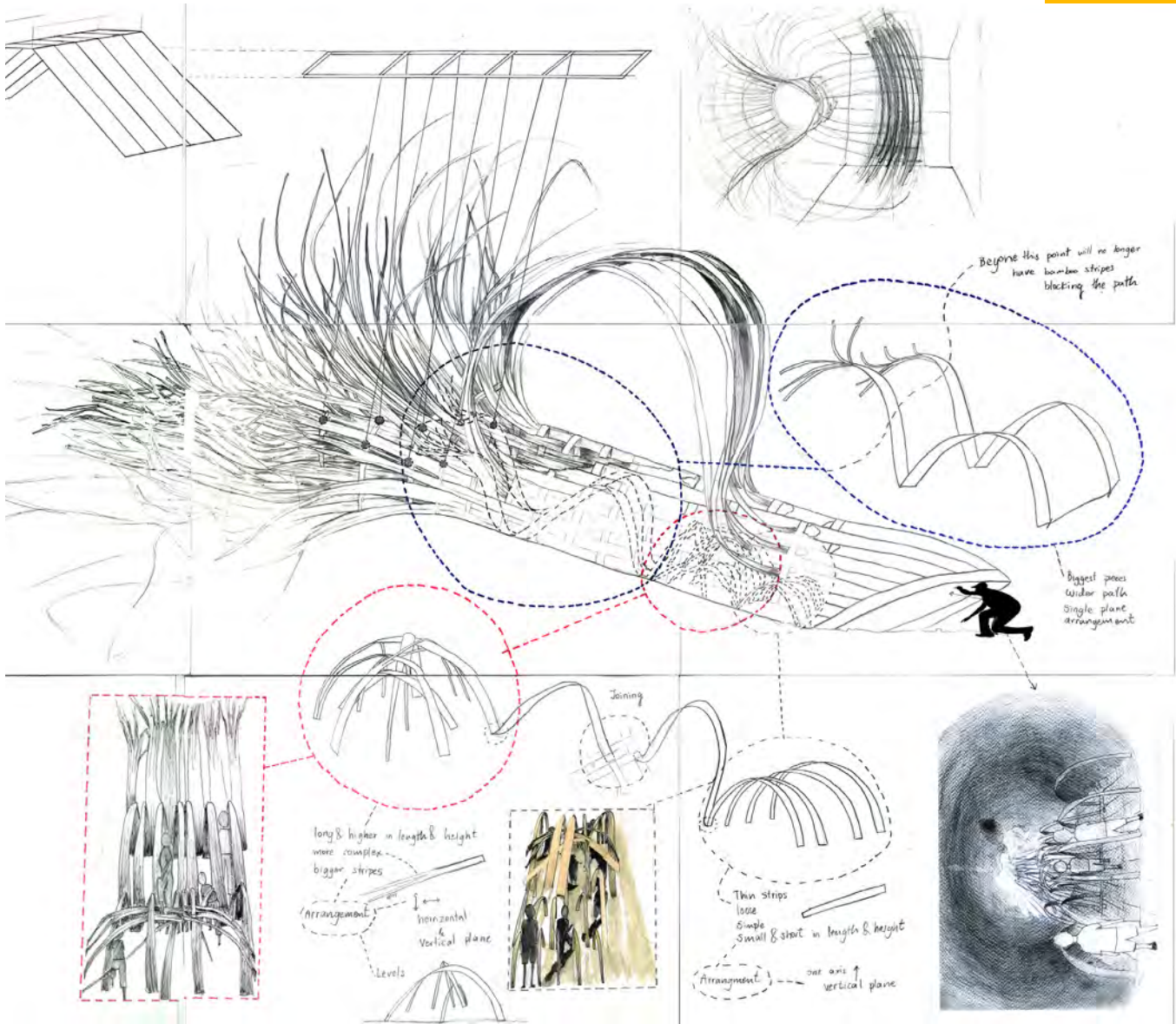
YEAR 1



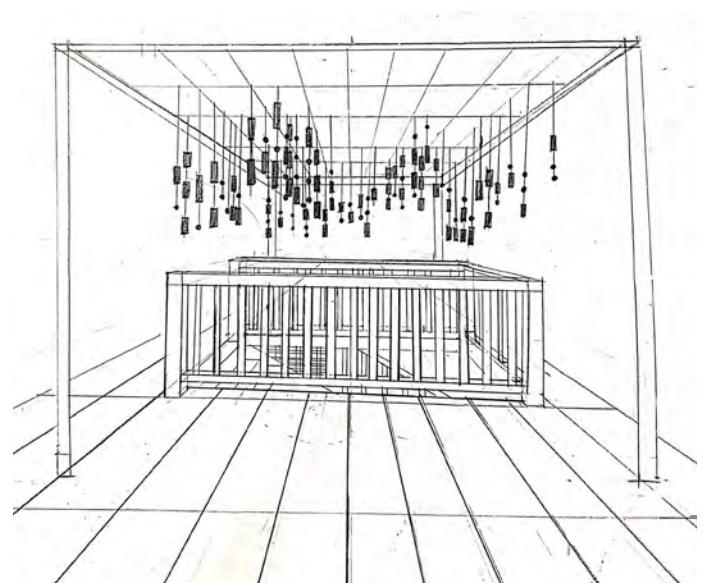
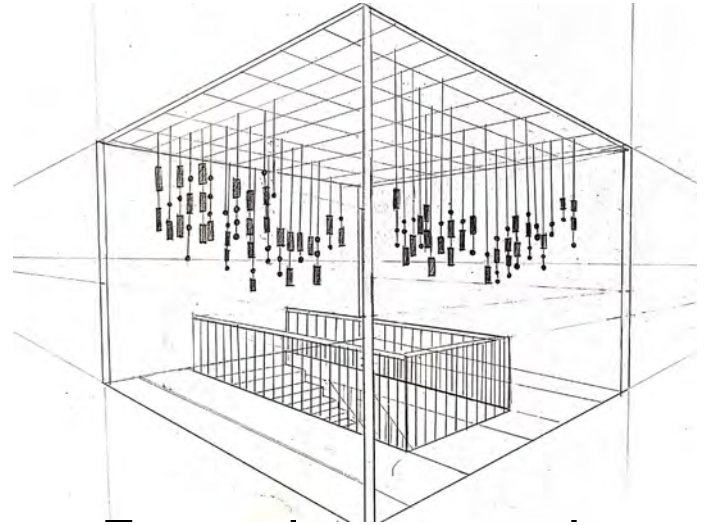
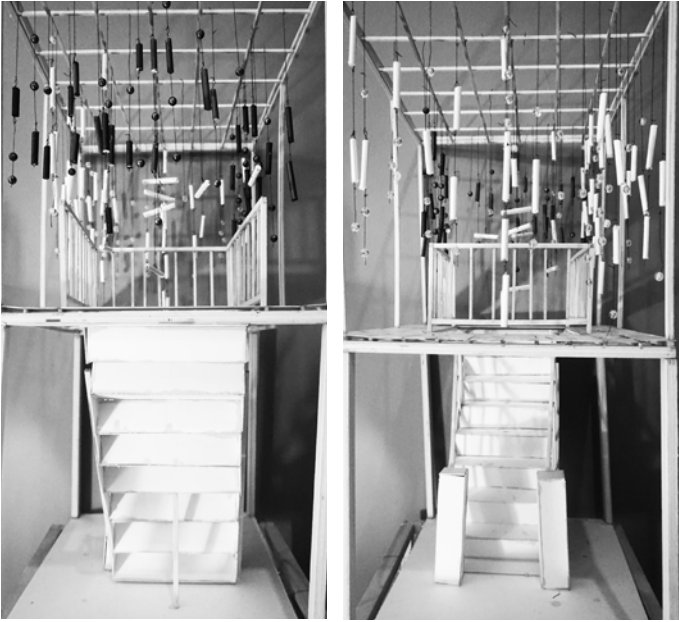
Studio Design Class Annexing the 'Future'

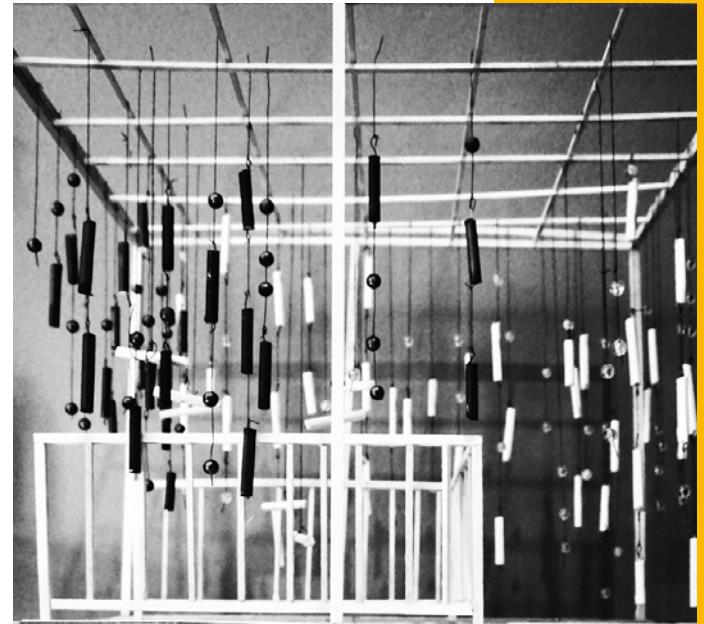
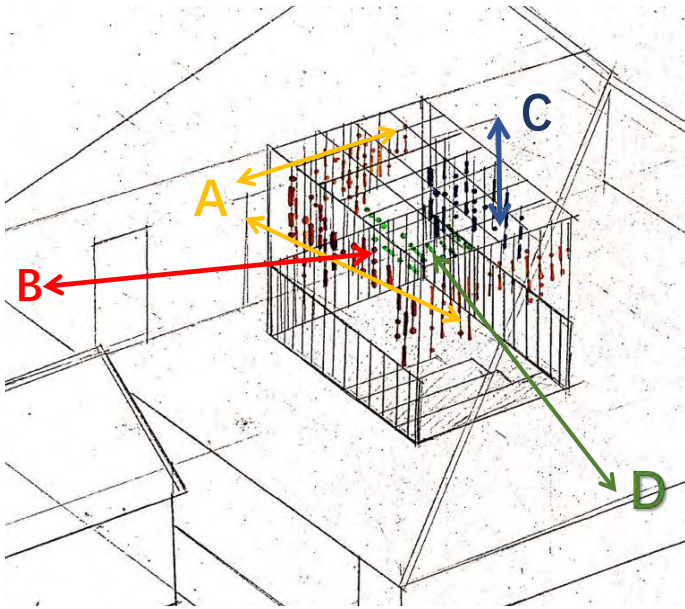
Year 1
2019

P. 41



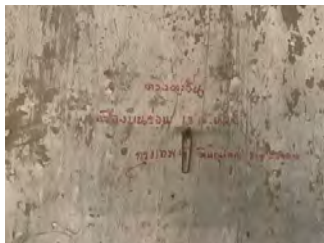
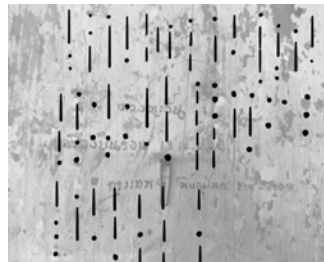
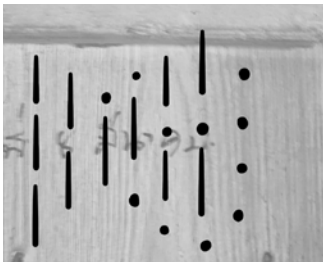
YEAR 1





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YEAR 2

(Intermediate level)

I.D.E.A Studio Year 2 (2018)

Instructor : Asst. Prof. Dr. Burin Tharavichitkun

Students : Xinran Dong, Unnop Pongterdkiat

Feelings of Space

How space feels is the main topic of IDEA studio year 2. Instead of focusing on design processes of the exterior shell, the intangible feelings of interiority are the main interest of this studio. The studio pays attention to the understanding of spirit of the hidden dimensions rather than the creation of physical dimensions of volume and form of architecture.

Students are expected to explore profound feelings and emotions in some specific areas and matters. Therefore, their rational ways of thinking are not as important as their first-hand perception and feelings. They are also encouraged to use their instinct as means to engage with deep feelings from their unconscious mind.

The experimental processes of boundary forming that could create or contain responsive feelings are expected to be the first step of the existence of architectural form. Sensitive feelings are evoked through the development of spatial experiments and profound experience should be achieved at the end of the project.

The chosen subjects for this year are thus something that is difficult to see or cannot easily be seen with eyes but could only truly be felt. "Atmosphere" and "Listening to space" are the main subjects for students to carefully investigate in the first and second semester respectively, as the main interest of this studio. The studio pays attention to the understanding of spirit of the hidden dimensions rather than the creation of physical dimensions of volume and form of architecture.

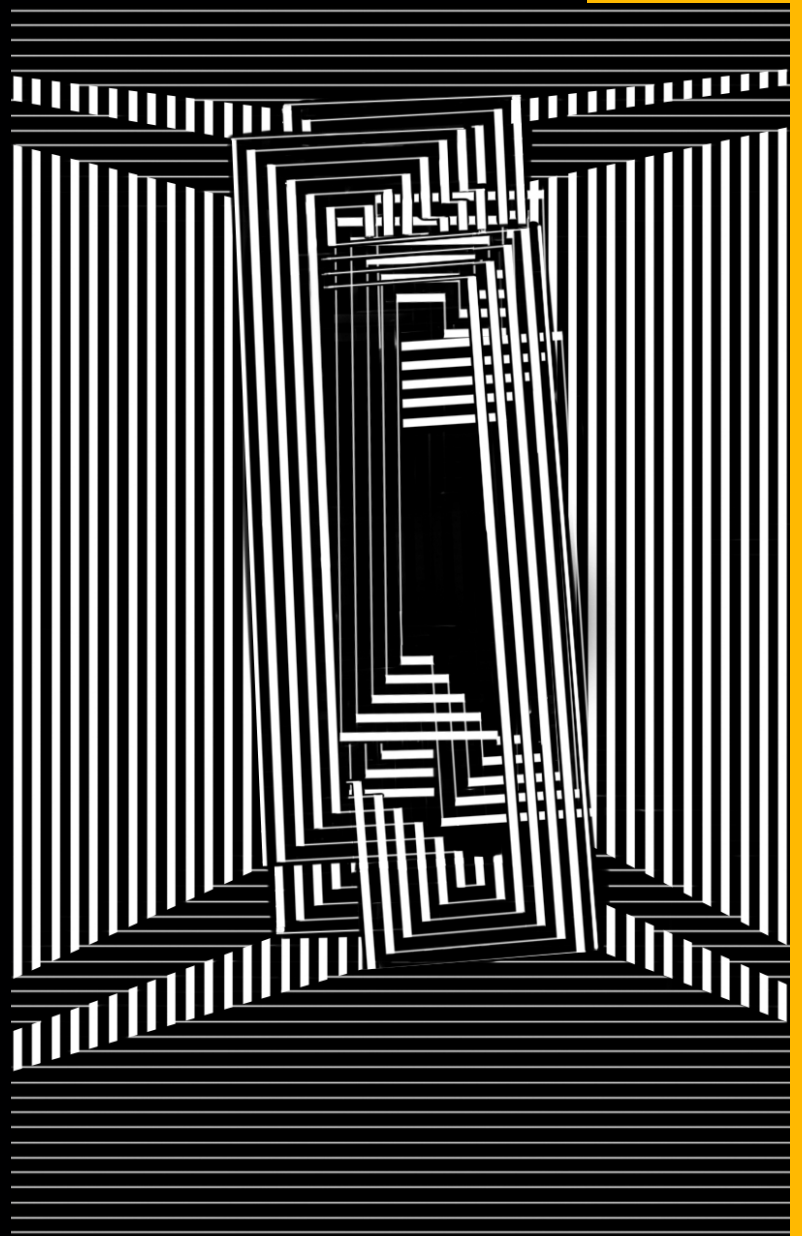
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Studio Design Class
Feelings of Space

Year 2
2018

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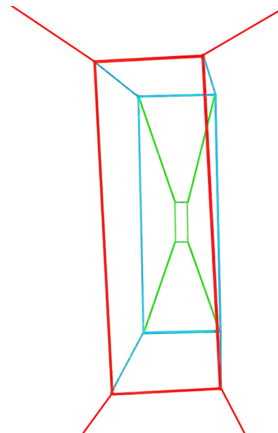
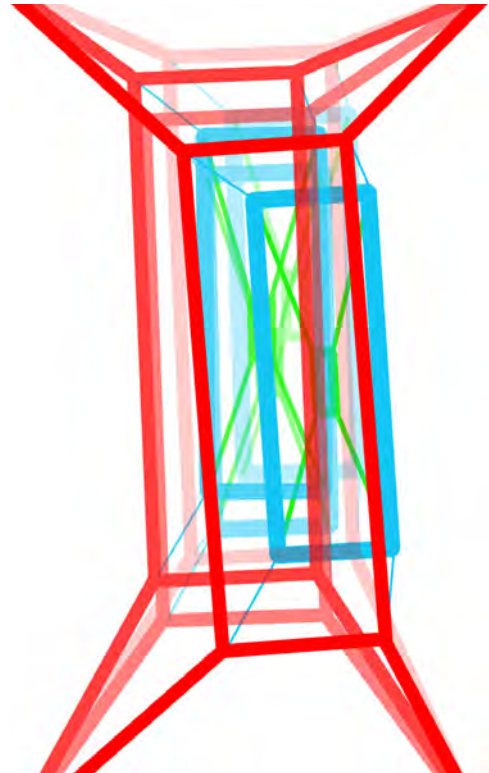
YEAR 2

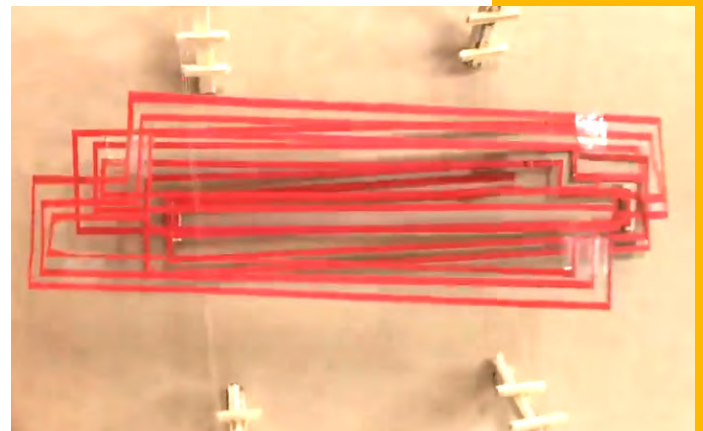
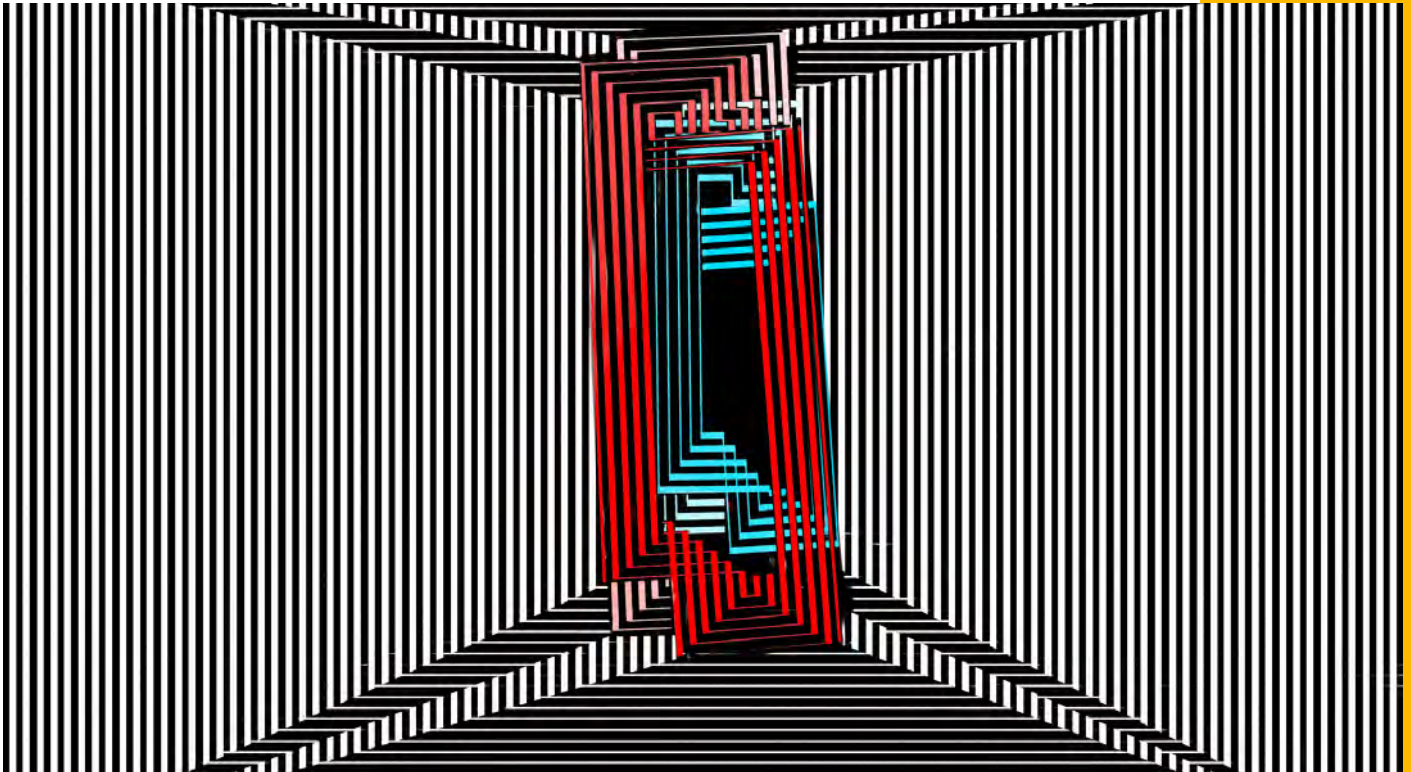
Atmosphere

Architecture is surrounded by atmosphere. Sometimes it might be difficult to see through our eyes, but atmosphere can be felt and is always considered as vital influences to create different emotions, moods and feelings in architectural spaces.

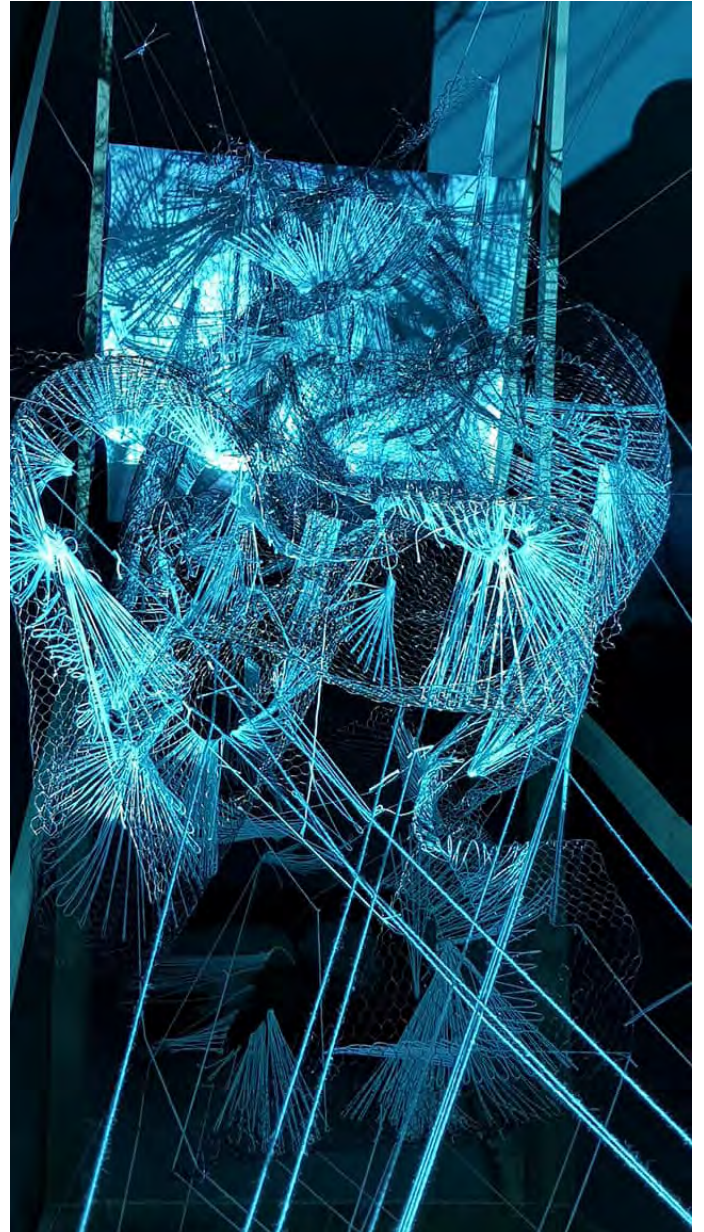
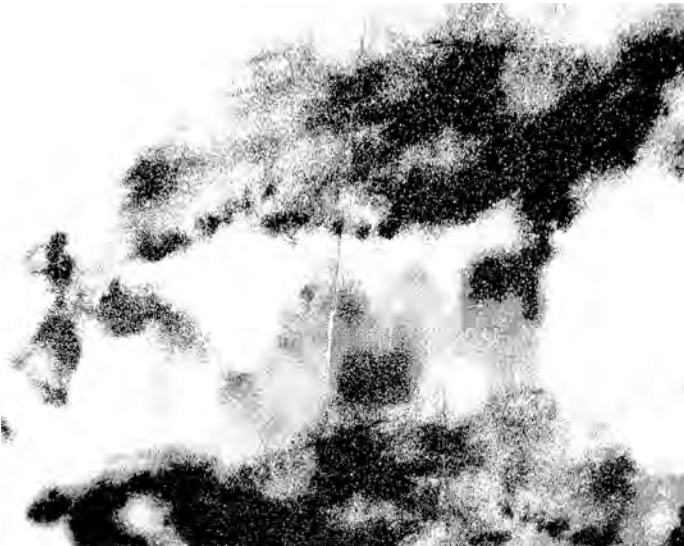
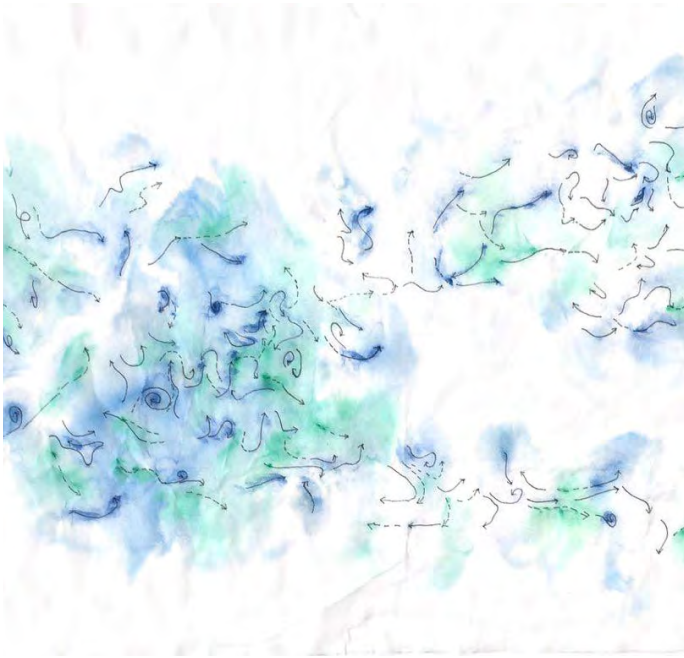
The first semester of IDEA Studio 2 thus focuses on these intangible qualities of the surrounding environment. A specific type of atmosphere is selected and carefully observed by each student. Deep investigation and analysis are keys for the early stage. Students are allowed to spend their time to develop various tools both analog and digital to express their understandings. Their perception of atmosphere is then shaped through a number of design experiments from flat dimension to the more complex ones.

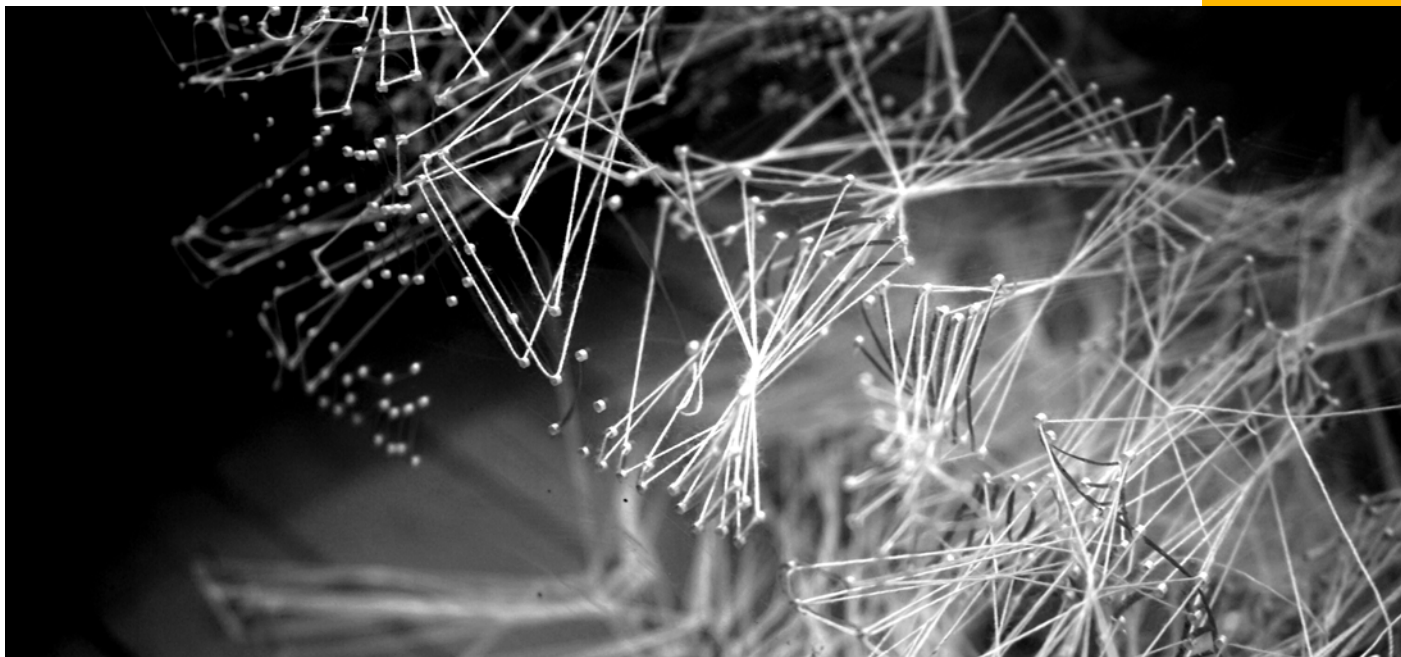
At the end, the meanings of spaces are expected to gradually emerge from atmosphere itself.





YEAR 2





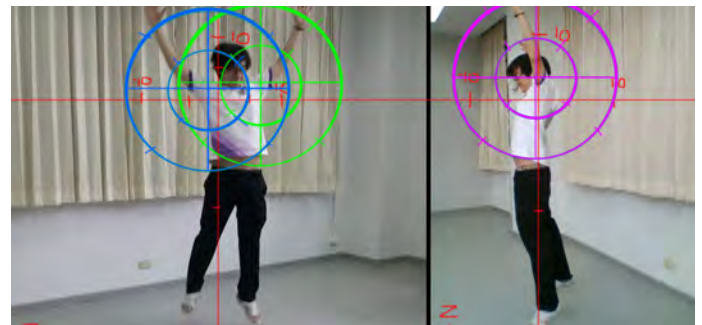
YEAR 2

Listening to Space

The objective of this semester is to focus more on the understanding of space created by personal instinct and intuition. Students continue to use their feelings and emotions as an important role for their thinking and design process. “instrumental song” and “moving image” are main topics to help students to develop their imagination of architectural space in this semester.

Instrumental song

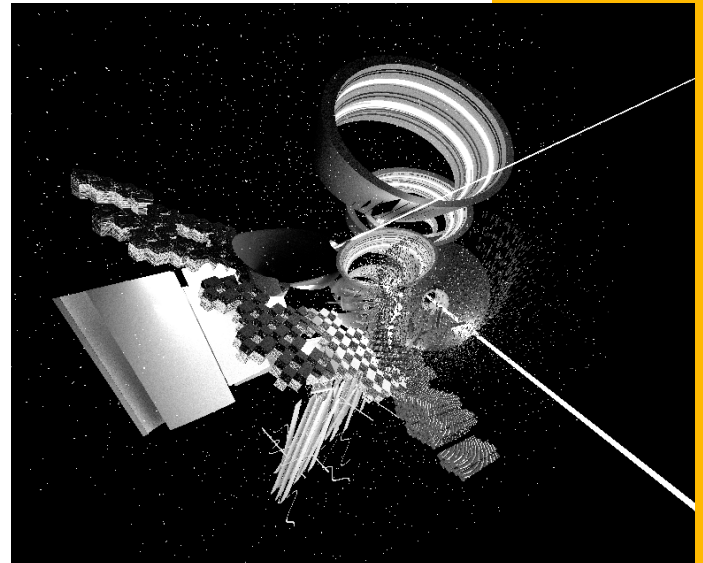
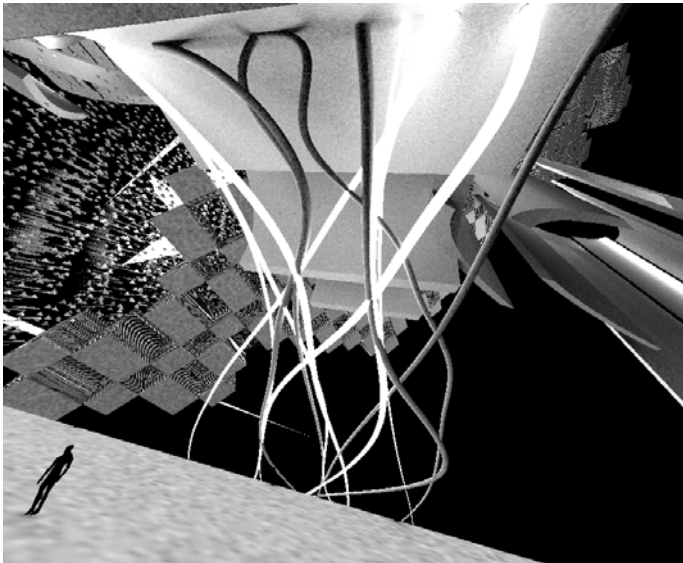
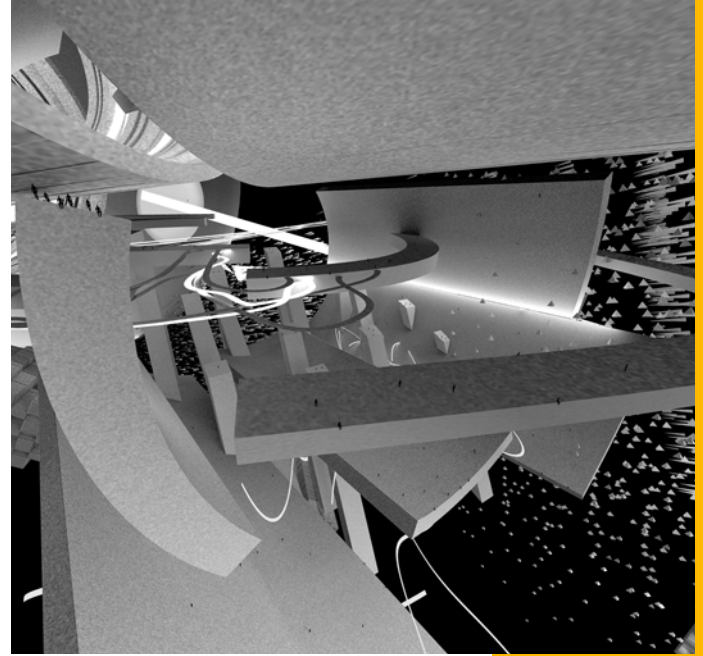
Instrumental song or song without words is the first main topic for students to observe. Song without words should help students to deeply touch some feelings and emotions without sense of seeing, where each student chooses their own instrumental song. They listen to their selected songs and perceive feelings and emotions lying in the melody, rhythm and tones. Students are then asked to express their feeling through different kinds of art media. They are encouraged to produce it in an out-of-control manner as much as possible in order to reflect their best inner instinct.



Studio Design Class
Listening to Space

Year 2
2018

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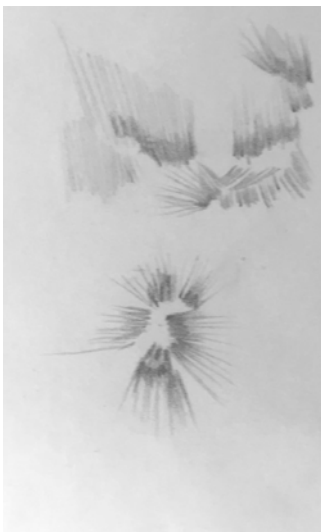
YEAR 2

Moving Image

The second stage is the creation of moving image from the chosen instrumental song. Moving-image making helps students to reflect their feelings about time and duration. Series of different scenes also help students to develop their understandings about sequence of space. A number of footage and scenes from various places and events become the subject of experimentation.

Space sculpting

Lastly students create sequences of architectural spaces and forms that can reflect their perception of the chosen songs and their moving image. Space-making is experimented through analog and digital media. Atmosphere, sense of place, scale and materials are explored to express the creation of spaces.



Studio Design Class
Moving Image

Year 2
2018

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YEAR 2

(Intermediate level)

I.D.E.A Studio Year 2 (2019)

Instructor : Asst. Prof. Dr. Burin Tharavichitkun

Students : Wachanaphong Srimungkhun, Suvisit Pumcharoen

Lapatthanin Joungsuwadee, Suwijak Puketayanon

Feelings in Texture

In his phenomenological investigation of poetic imagery, Gaston Bachelard makes a distinction between 'formal imagination' and 'material imagination'. He considers that images arising from matter project deeper and are more profound experiences than images of form. Matter evokes unconscious images and emotions, but modernity at large has been primarily concerned with form.

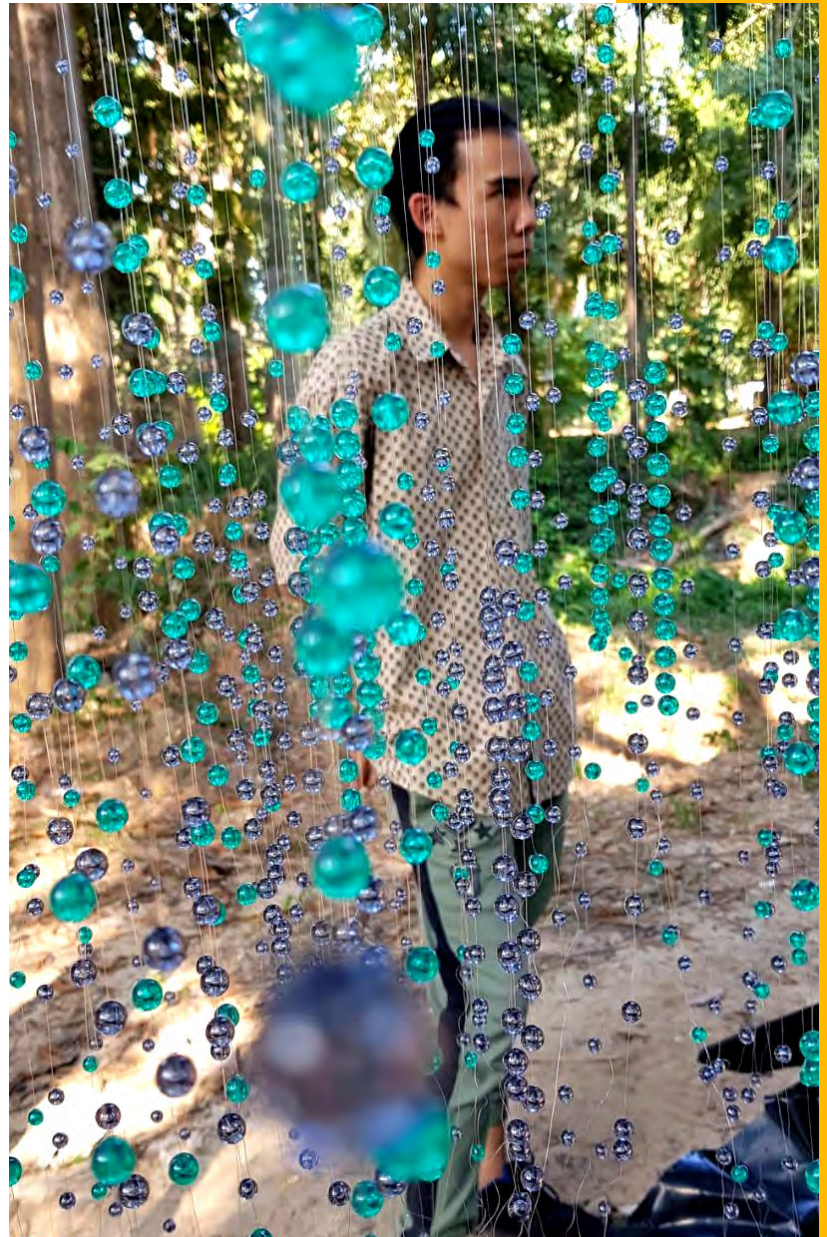
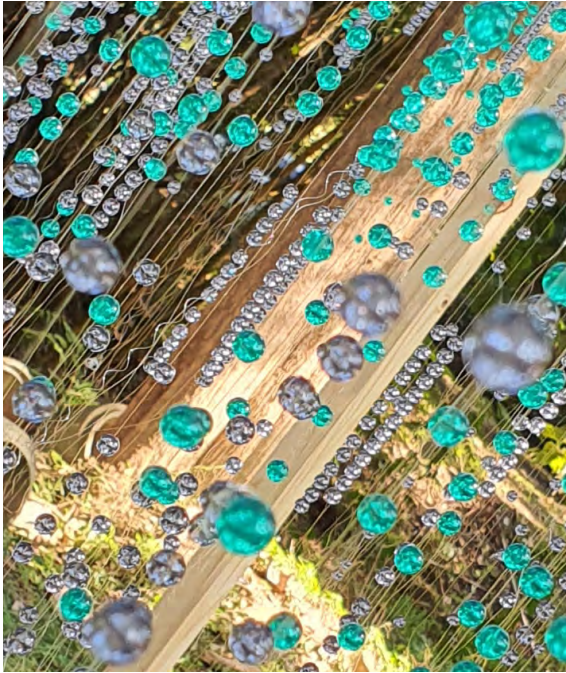
The objective of IDEA studio2 in the first semester is to explore the understanding of space through the delicate feelings from the significance of touch. The project starts with an article from Juhani Pallasmaa: 'Hapticity and Time'.



Studio Design Class Feelings in Texture

Year 2
2019

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YEAR 2

Feelings in Texture

This article mentions that architecture should not be designed and created from the interest of form, because it will lead to the creation of “architecture of the eyes” that tends to serve the experience of seeing the object from the far distance.

Juhani Pallasmaa believes that architecture should instead invite people to perceive and experience its space with their multiple senses as the insider. This has led to the essence of architecture that creates profound and meaningful experience from space itself for its users.

“Body attachment with texture” has thus played an important role in this project. Students are expected to explore their selected texture closely. They pay attention to experience their feelings of texture from its surface through their skin. The close bond between body and texture that creates different kind of feelings are the key of the observations.



Studio Design Class
Feelings in Texture

Year 2
2019

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YEAR 2

Feelings in Texture

As we focus on the feelings of texture on surface rather than the interest of the whole form of materials, the lack of three-dimensional form is the first condition for students' experiments.

Students are encouraged to develop their projects in the initial process through experiments in two dimensions or almost flat surfaces. Therefore the feelings between their skin and texture can be the sole focus.



Studio Design Class Feelings in Texture

Year 2
2019

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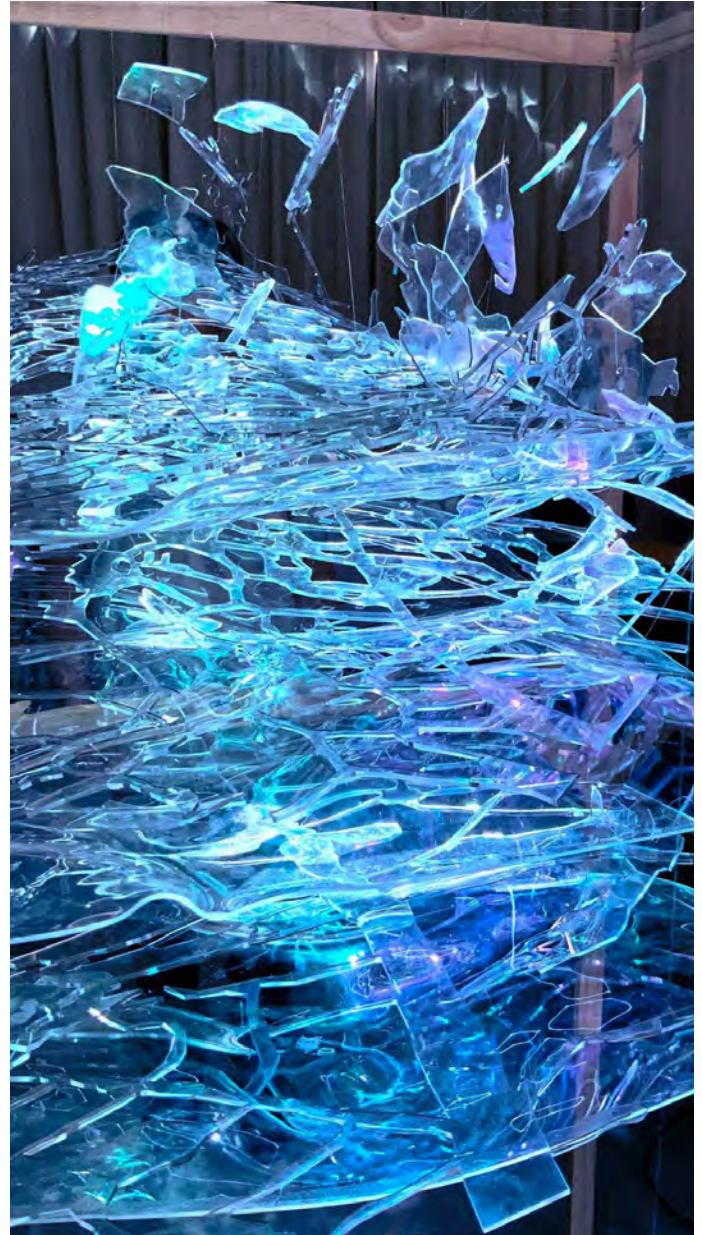


YEAR 2

Feelings in Texture

The results of the study of feelings in texture are carefully observed to develop into the next step. Students experiment to increase more dimensions of space in their work. The language of more enclosed space is then shaped by the boundary grown from the students' feelings of texture.

At the end, it is hoped that the outcome is the appearance of designed form in three-dimensional, created from space that is revealed from the profound experience of working in close relationship with texture.



Studio Design Class Feelings in Texture

Year 2
2019

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YEAR 2

(Intermediate level)

I.D.E.A Studio Year 2 (2019)

Instructor : Asst. Prof. Dr. Burin Tharavichitkun, Michael David Croft MA (RCA)

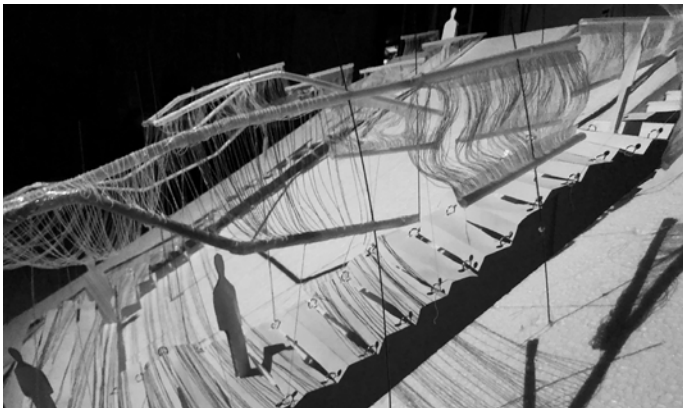
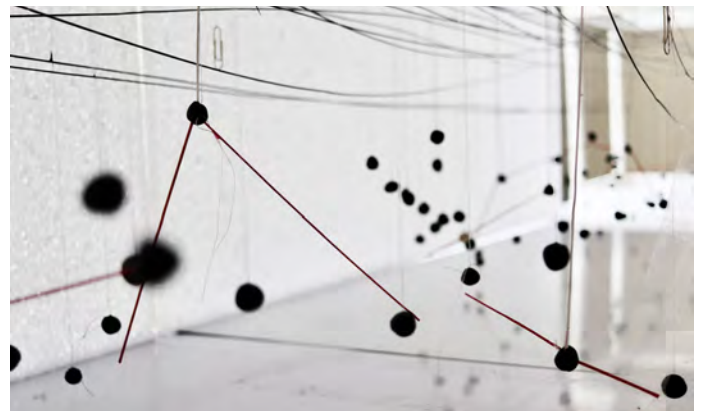
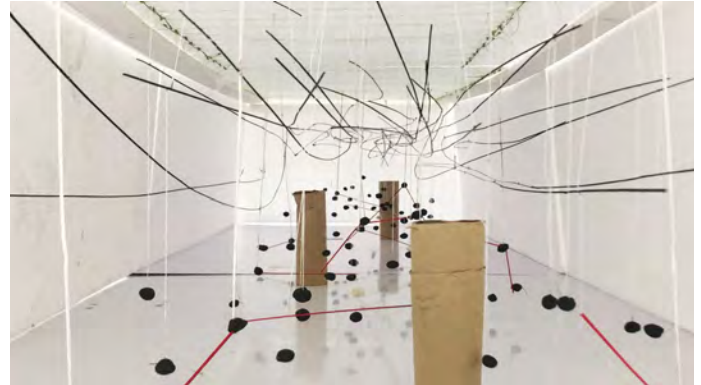
Students : Wachanaphong Srimungkhun, Suvisit Pumcharoen

Lapatthanin Joungsuwadee, Suwijak Puketayanon

Space without Boundary : Towards an idea of Atmosphere

The class begins with a presentation of contemporary ideas of the structure of space from physics, particularly 'loop theory', which suggests that space is comprised of spatial quanta, themselves voids, that are held together as a matrix of surfaces and axes.

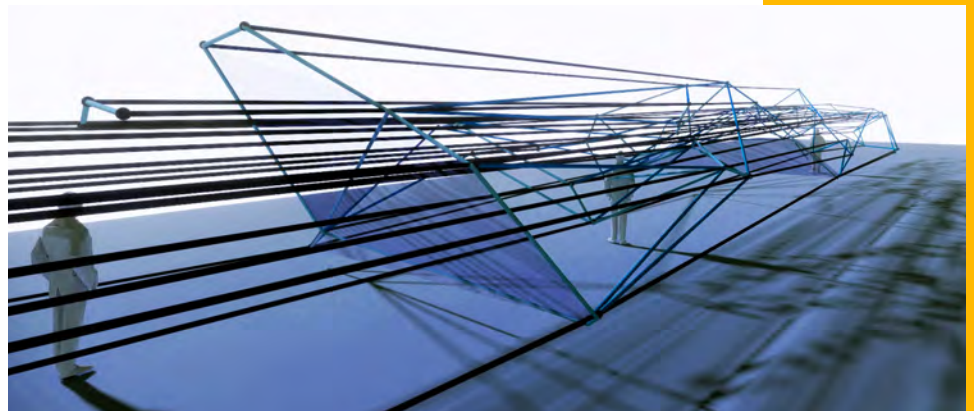
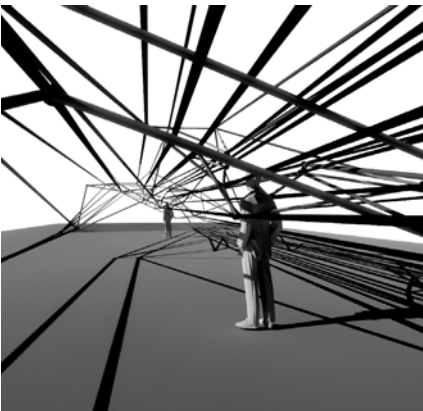
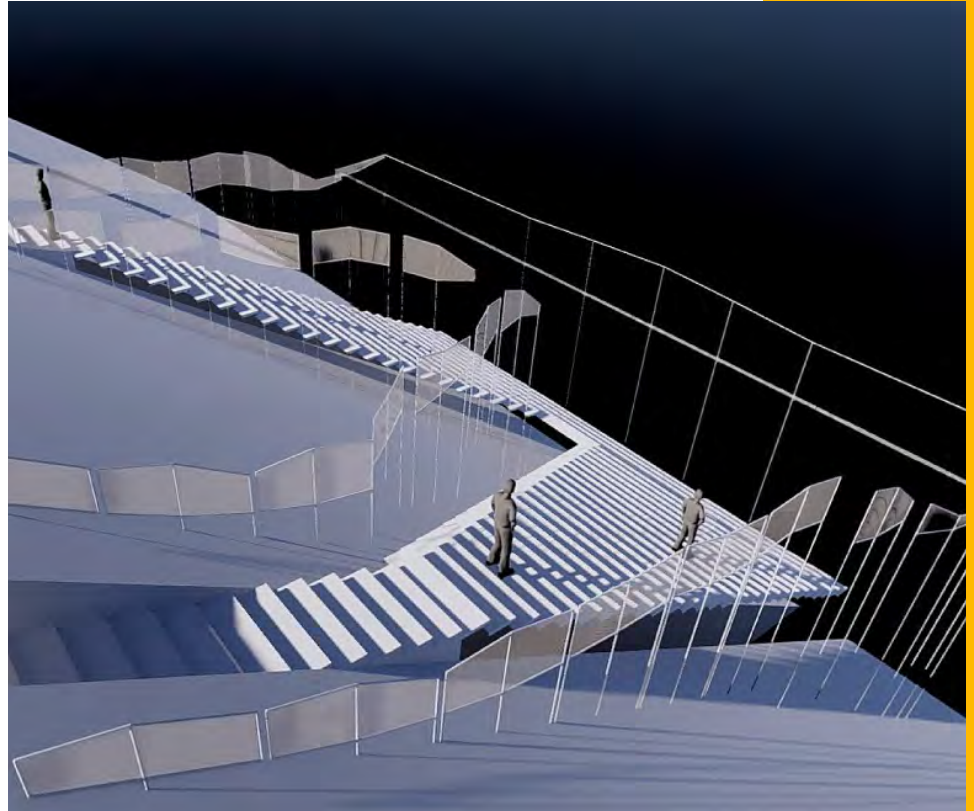
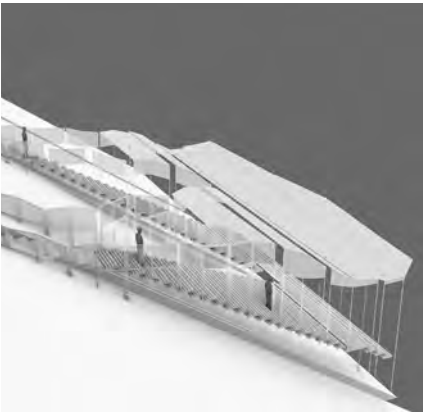
A close proposed approximation in terms that can be seen by the naked eye would be the look and structure of a joined cluster of soap bubbles. Coinciding with this, by chance, is the discovery of an idea from a drawing class that used to be taught at an art college in the UK in the 1970s and 80s. This concerns two terms taken from heraldry design, 'fesspoints' and 'gyrons', and is adapted as referential means of drawing space itself as nearly as possible.



Studio Design Class Space without Boundary

Year 2
2019

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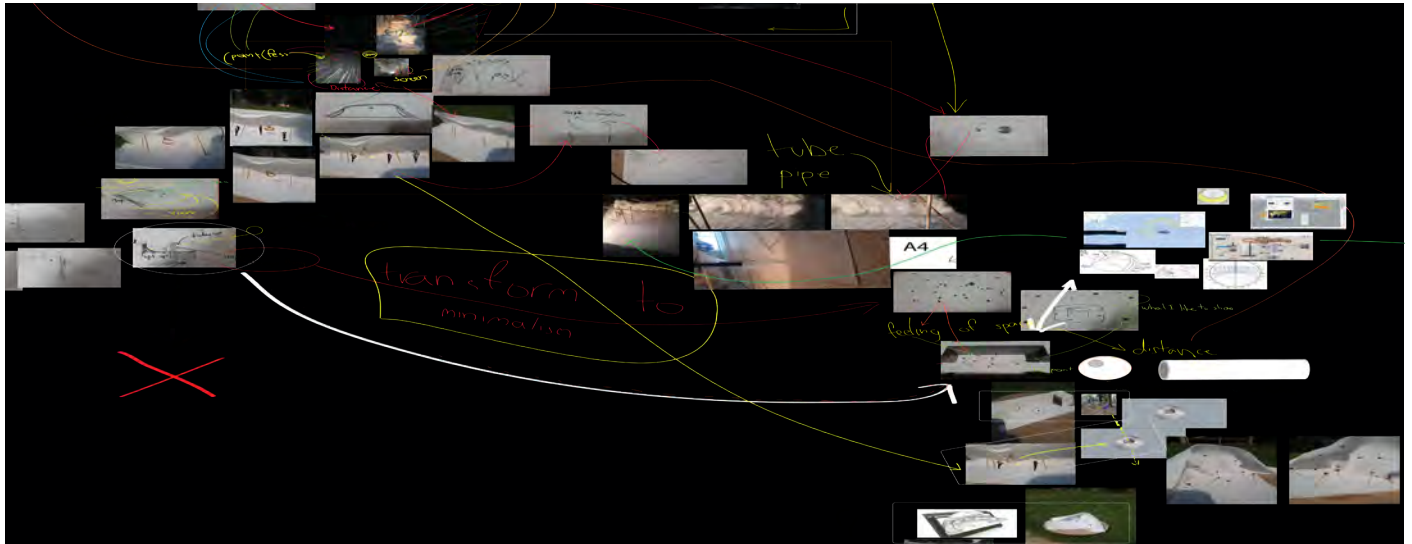
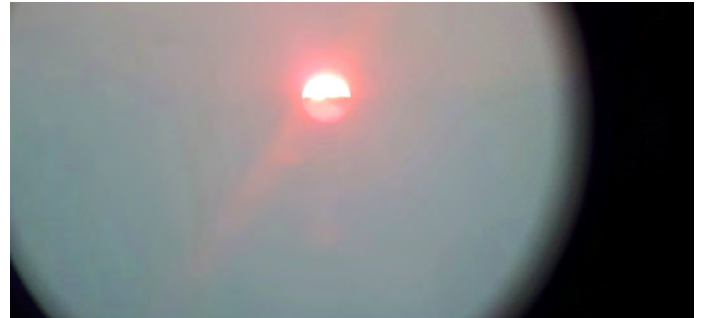
YEAR 2

Space without Boundary : Towards an idea of Atmosphere

This idea of fesspoints is in turn adapted for the IDEA project as a series of masking tape accents attached to strings pulled taught amidst a clearing defined by five trees in the campus grounds. The masking tape is in effect 'fesspoints' suspended in space, and the strings, or axes between taped points are 'gyrons'.

The subsequent drawing exercise from this setup introduces students to the question of structuring space itself through a process that acknowledges and to some extent articulates uncertainty, while conveying possibilities of spatial structure separated from and without the need of surface boundaries.

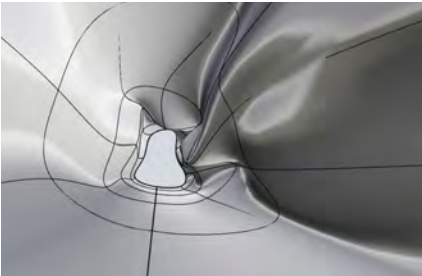
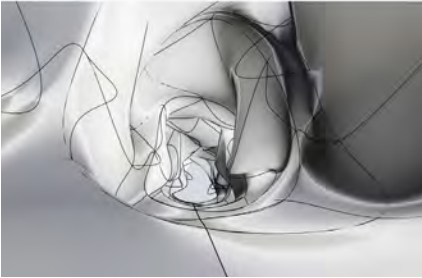
The students further process their interests arising from the drawing exercise concerning questions of perception, energy and bodily interaction with space.



Studio Design Class Space without Boundary

Year 2
2019

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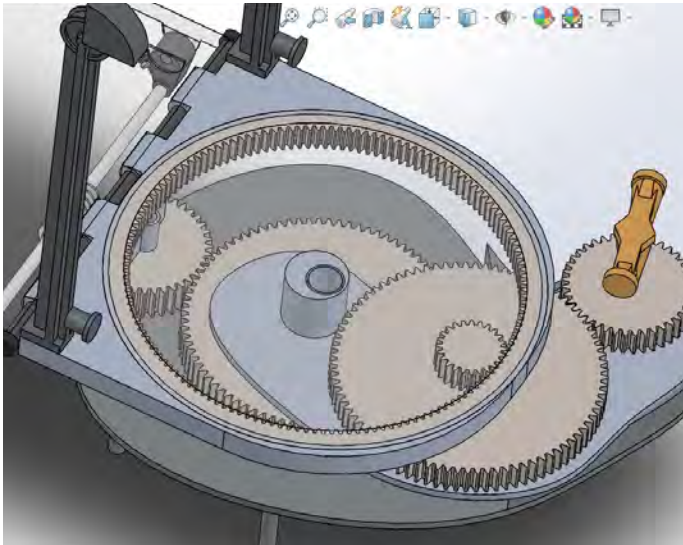
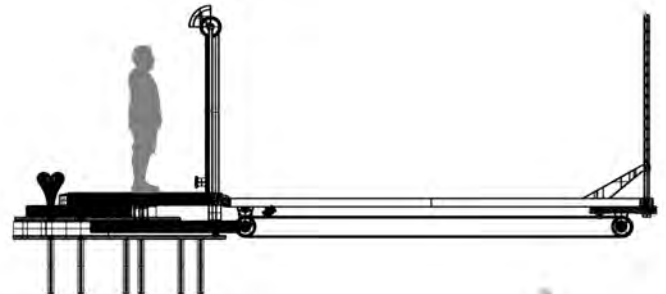


YEAR 2

Space without Boundary : Towards an idea of Atmosphere

In the second half of the semester, equipped with the aforementioned project developments, students are taken on a field trip to a popular tourist site on Thailand's highest mountain, Doi Inthanon, and are asked to adapt the question of articulating space in relation to atmosphere, particularly due to the mountain site offering views that are affected by a variety of conditions of weather.

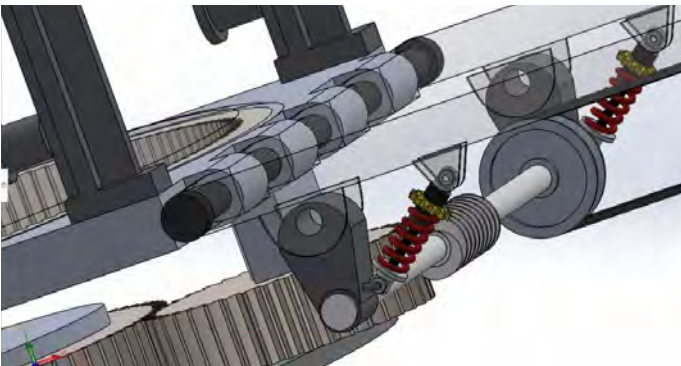
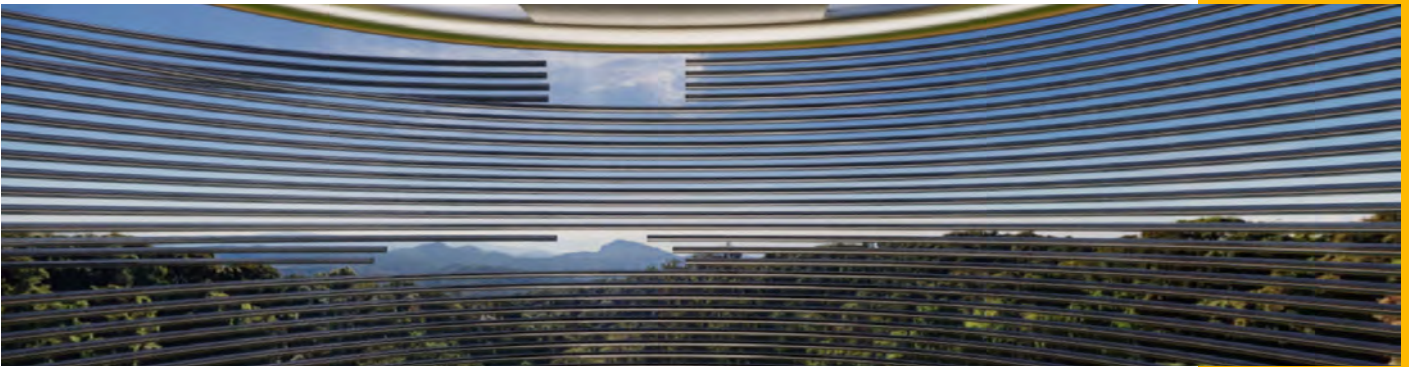
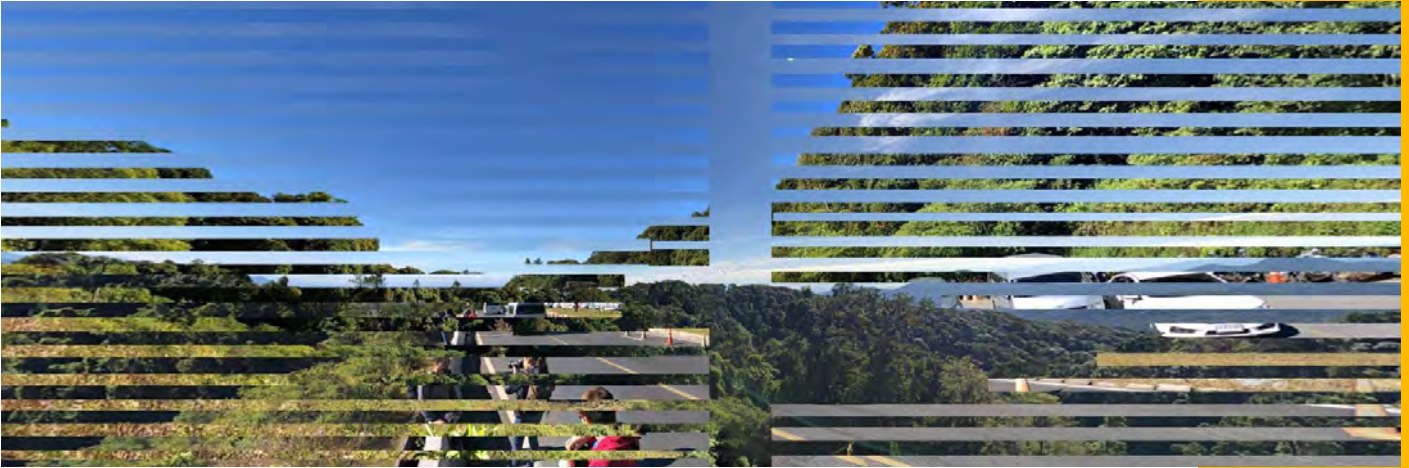
The project brief is for each student to respond individually to their experience of atmosphere at the site by designing the form and structure of an observatory to enable visitors to more specifically view and/or interact with the panorama's conditions of nature. Individual starting and key experiences are therefore designed in terms that direct visitors to specific natural conditions that are re-experienced by them in terms built into the observatory's aesthetics, form and structure.



Studio Design Class Space without Boundary

Year 2
2019

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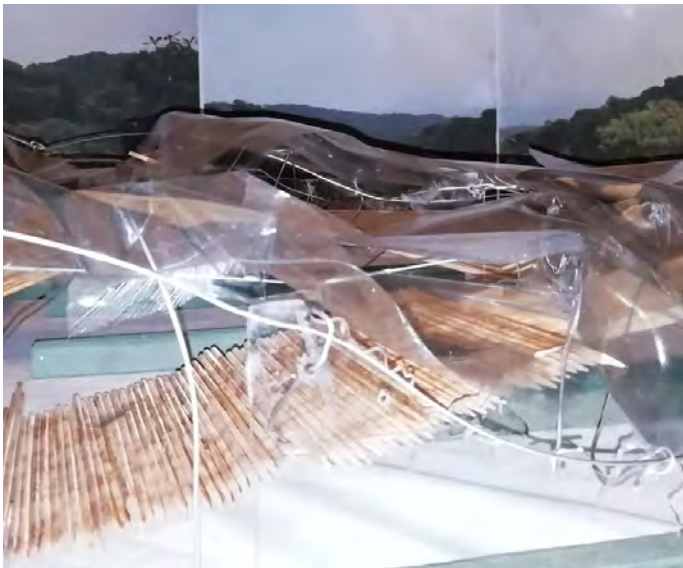
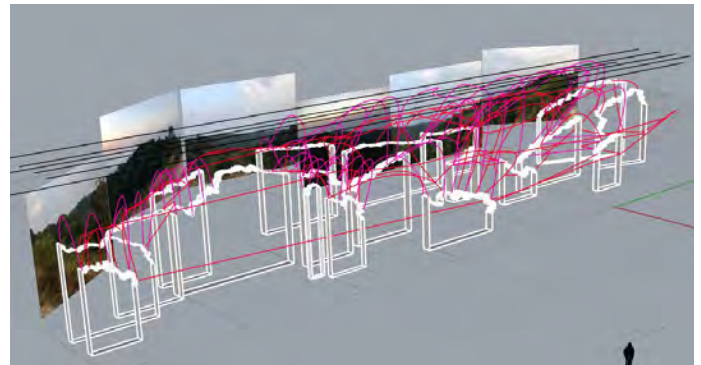
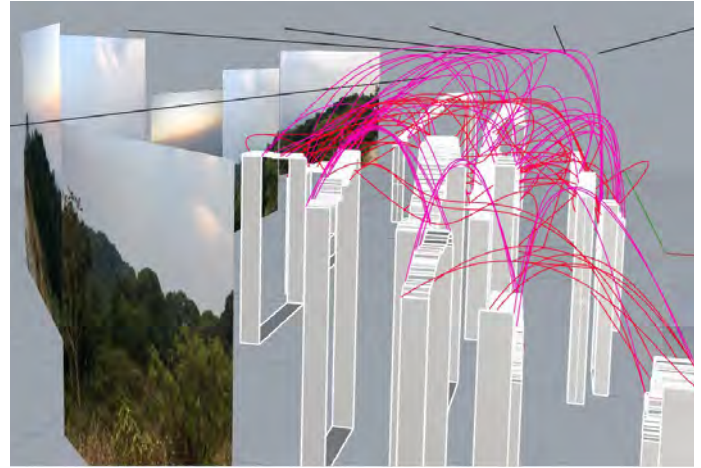


YEAR 2

Space without Boundary : Towards an idea of Atmosphere

While the coronavirus pandemic interferes with students' ability to process their projects through to resolved conceptual models, online teaching and learning results in more importance being given to virtual modelling through Rhino, physical reduced-scale modelling through adapting limited and ad hoc available materials in students' home environments, and a greater level of conversation about the project's implications.

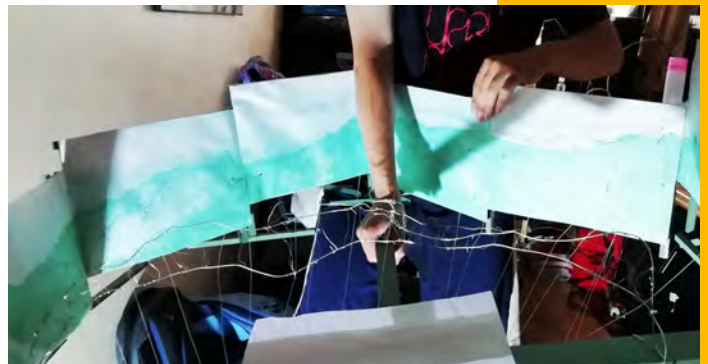
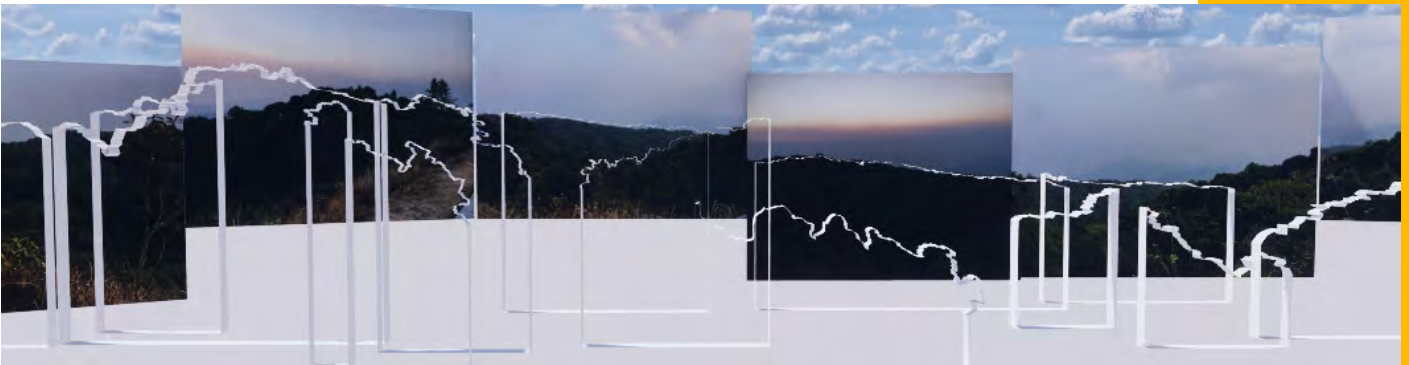
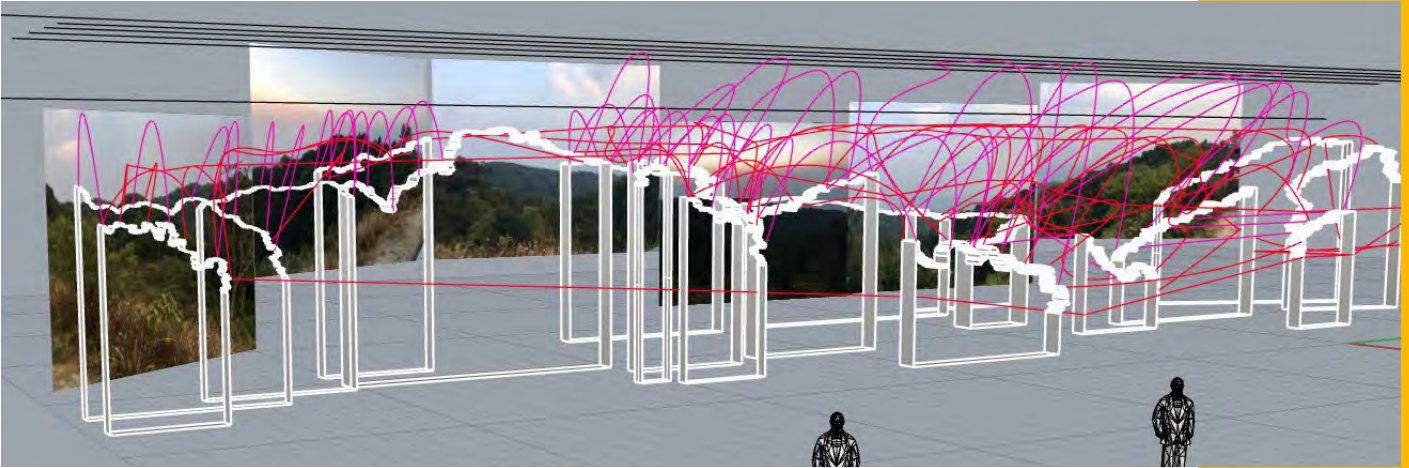
An unexpected development of the project is some online discussion of questions of atmosphere as philosophised by Gernot Böhme, articulated through the architecture of Peter Zumthor and of relevance to the architectural theorist Juhanni Pallasmaa.



Studio Design Class Space without Boundary

Year 2
2019

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YEAR 3

(Intermediate level)

I.D.E.A Studio Year 3 (2019)

Instructor : Asst. Prof. Dr. Rattapong Angkasith

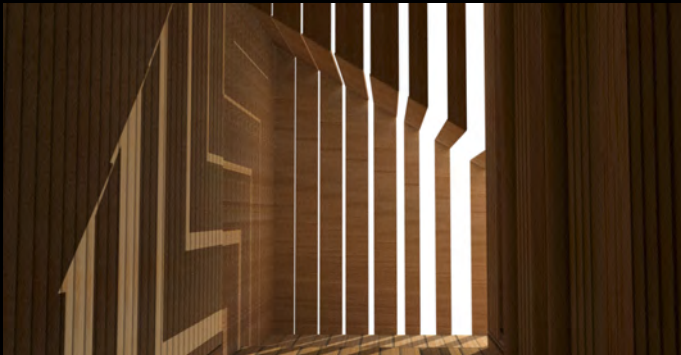
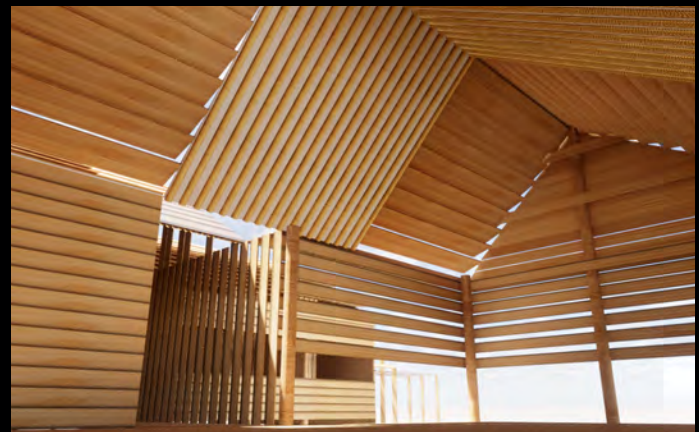
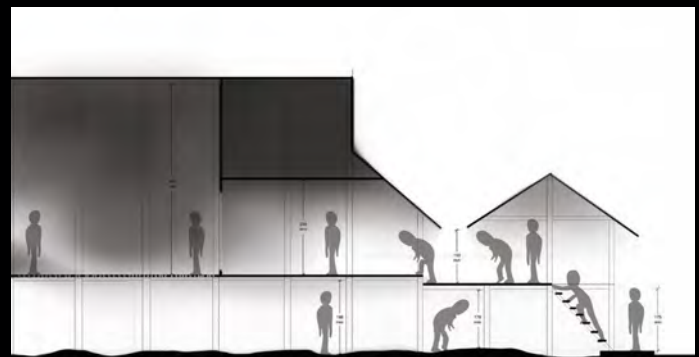
Students : Xinran Dong, Unnop Pongterdkiat

The reinterpretation of the Traditional Lanna House space into a library space

Space + Human Scale + Material

In this first part of the project, students have to investigate the spaces of Traditional Lanna houses and understand how their multiple spaces effectively cause the feelings of users. The second part the reinterpretation of space is formulated from the hierarchy of the Traditional Lanna houses and its meaningful spaces into a library space.

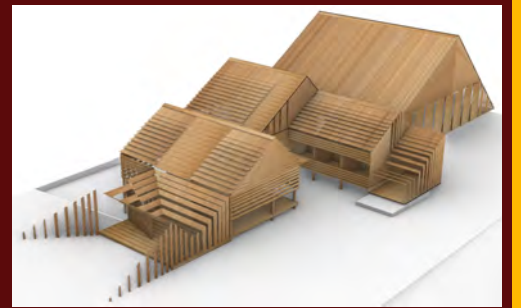
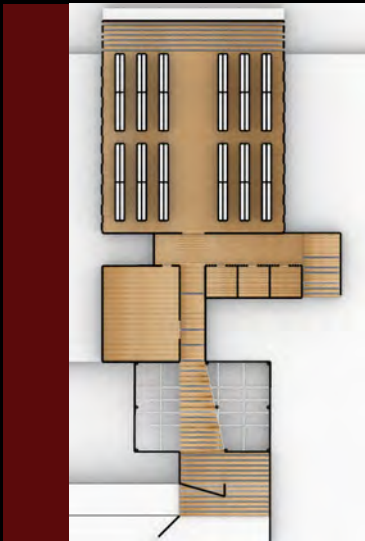
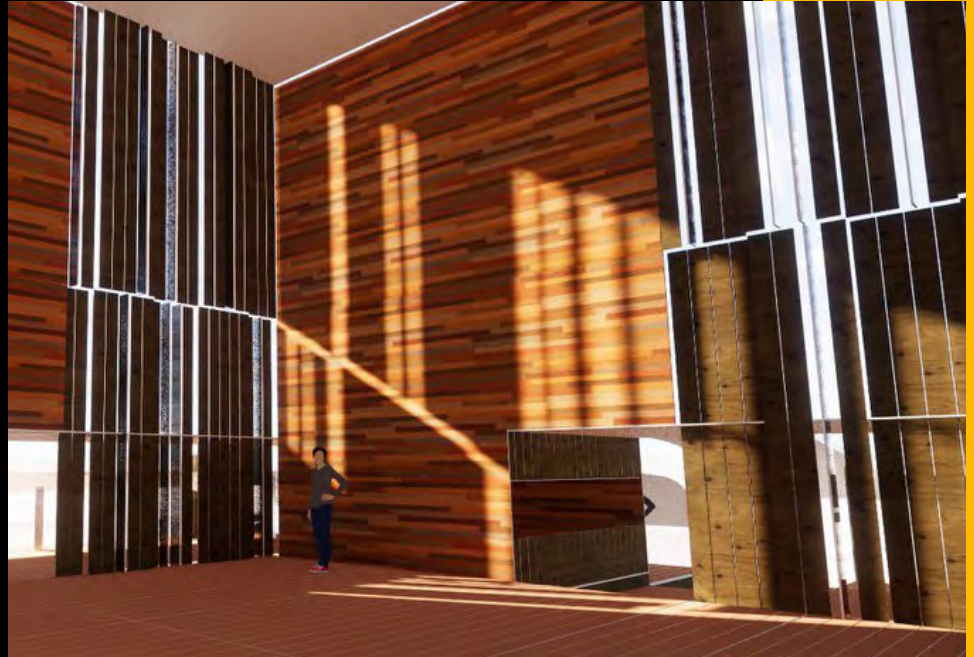
“Space is nothing without human” In this exercise, students have a first hand experience with the architectural space. First, students investigate the real architectural space, document, analyze and reconstruct the space again in the format of computer graphics, and then they use virtual reality technology to experience their spaces in order to test the essences of their virtual reality space in comparison to the previous investigated real traditional spaces.



Studio Design Class
Lanna Library

Year 3
2019

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YEAR 3

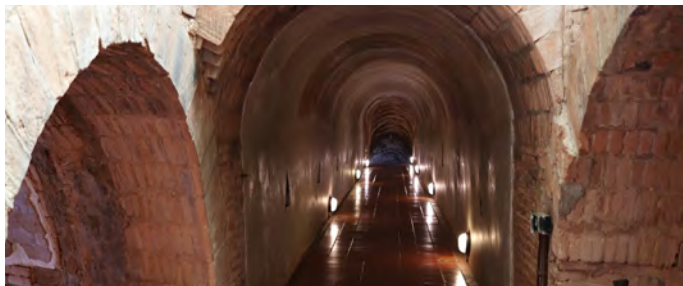
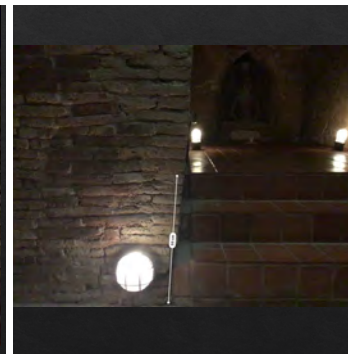
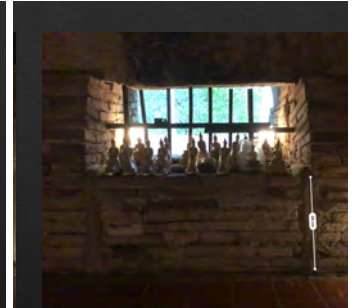
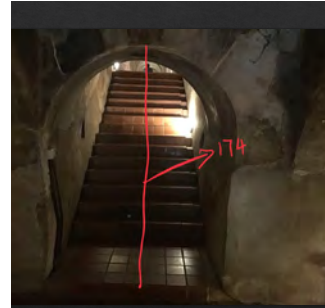
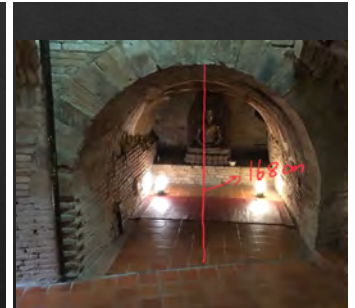
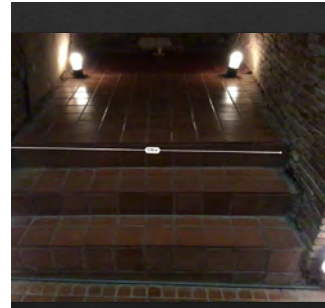
The reinterpretation of the Wat Umong Temple's spaces into a living space

Space + Human Scale + Material

In the first part of this project, students investigate the enclosed space inside the pagoda's famous tunnel foundation and understands how this kind of space can actually be influential to the feelings of perceived users. In consequence, during the second part this project, the re-interpretation of studied spaces is conceived and recreated from the philosophical core of its serenity throughout the temple. This investigation and re-interpretation are set forth towards the design framework for a family's living space project.

"Architectural Space"

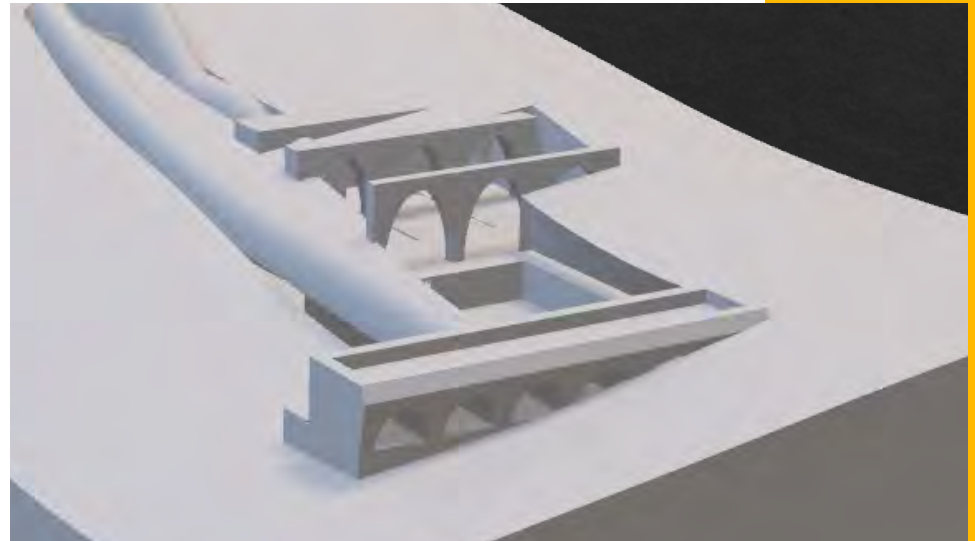
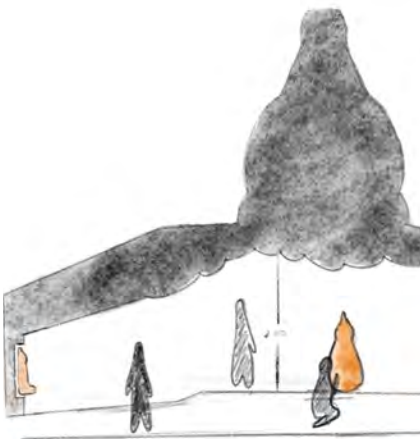
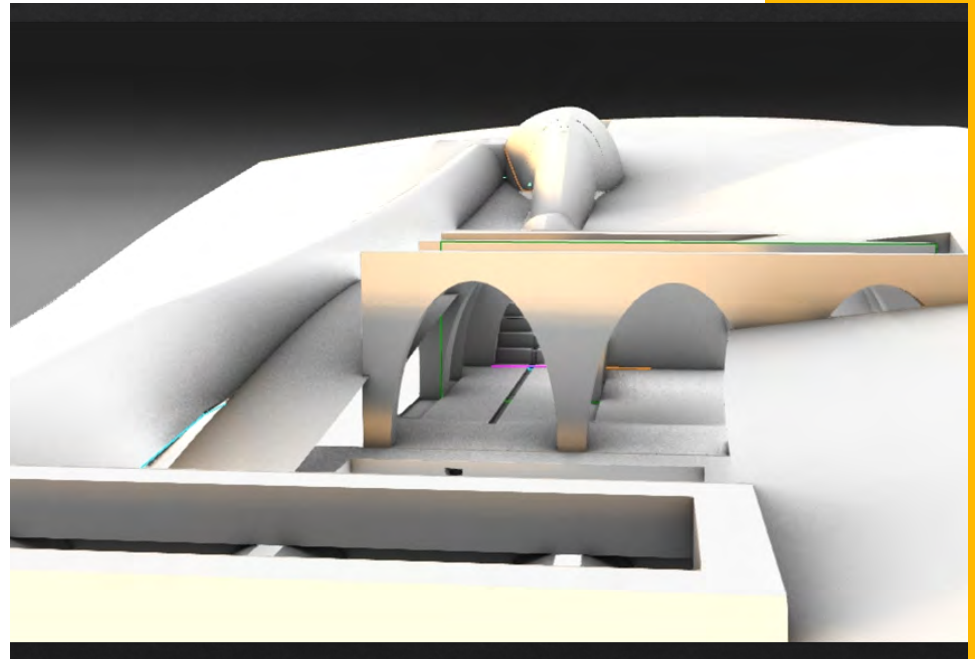
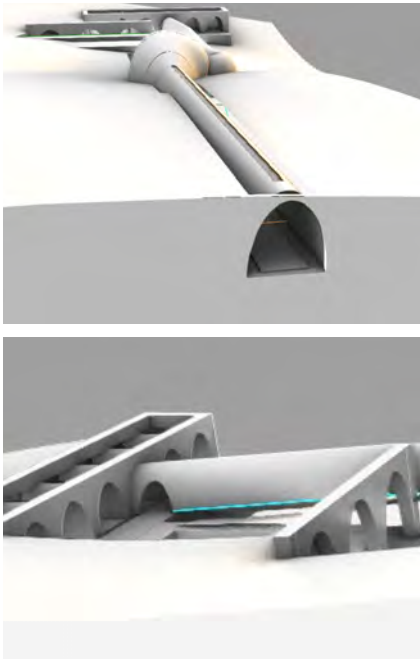
In this exercise, students have chance to apply the integrative tectonic knowledge to their architectural design. They develop their design schematics from phase two into their final design with the joint appropriated ideas for architectural tectonic matters. The completion of the final phase of design program is finally achieved as a matter of studio process for the learning of "Space + Human Scale + Material + Tectonic = Architecture"



Studio Design Class Reinterpretation of Wat Umong

Year 3
2019

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YEAR 3

Anatomy Museum

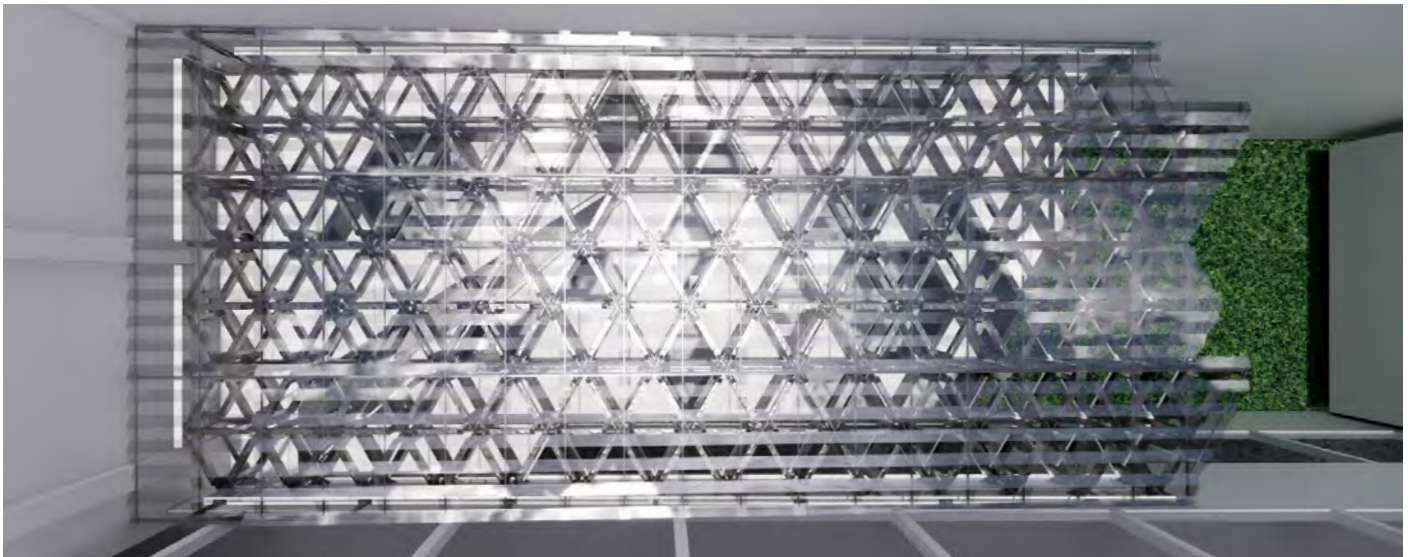
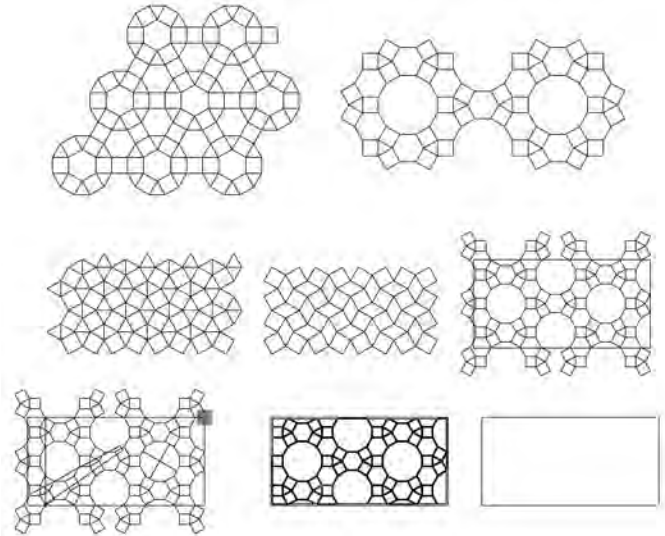
Space + Human Scale + Material + Tectonic

The key concept for this small museum project is threefold: research, reveal and reflect.

This description of the learning process relates to the gross anatomy study by cutting through the body into thought. In other words, this is a project about a “dystopian dissection of body & mind”.

“Material Matters”

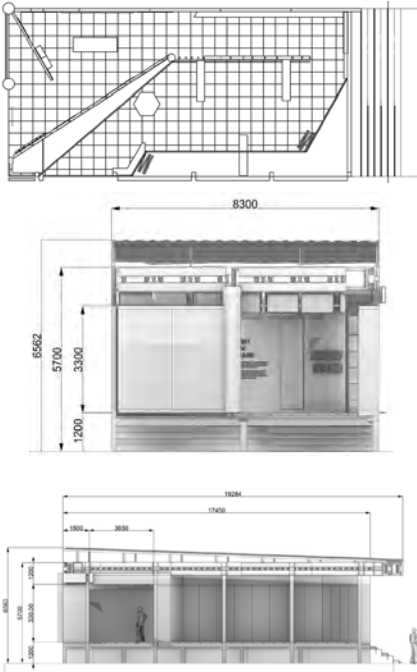
In this exercise, students have an opportunity to explore the material world and extend their experiences of space with materials. The students develop their design projects from phase1 and apply the materials of their choice to strengthen the notion of their designated spaces.



Studio Design Class Anatomy Museum

Year 3
2019

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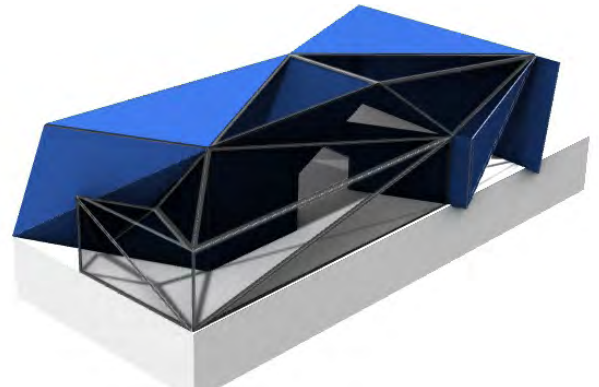
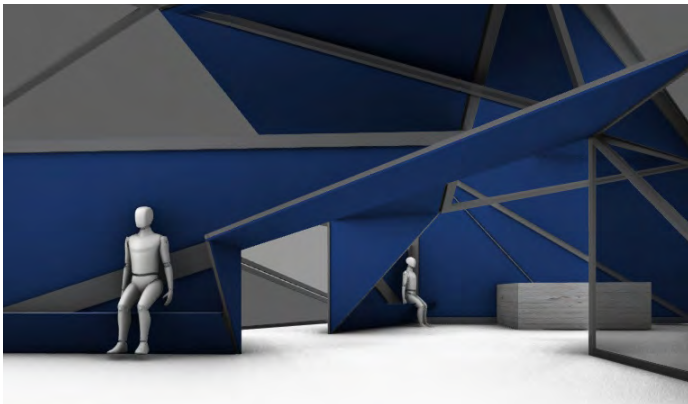
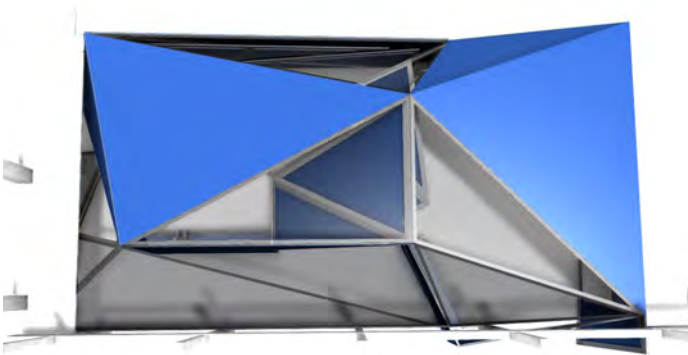
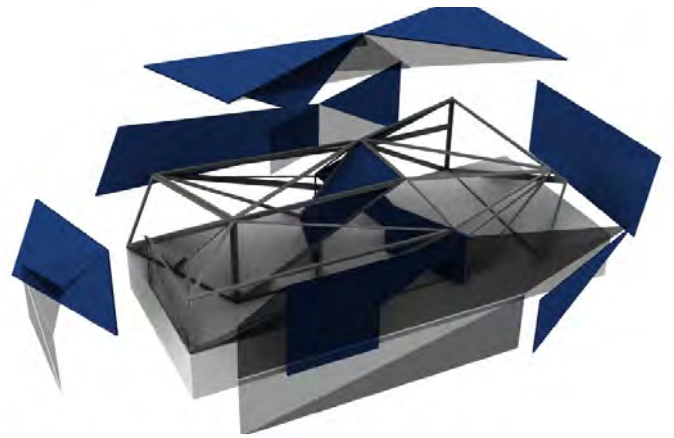
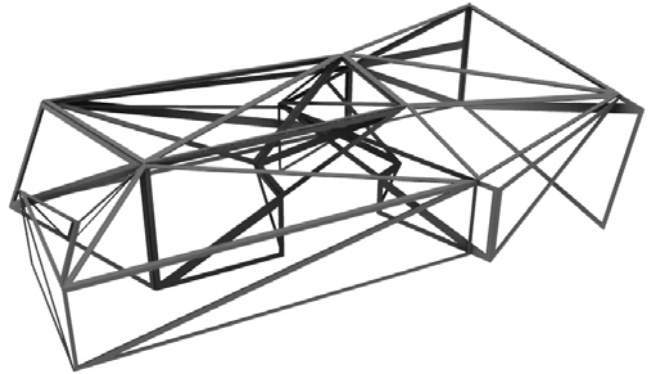


YEAR 3

Anatomy Museum

Space + Human Scale + Material + Tectonic

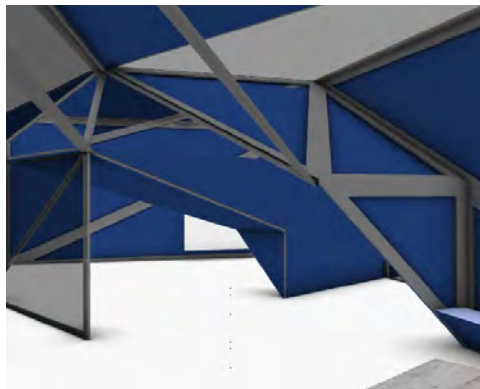
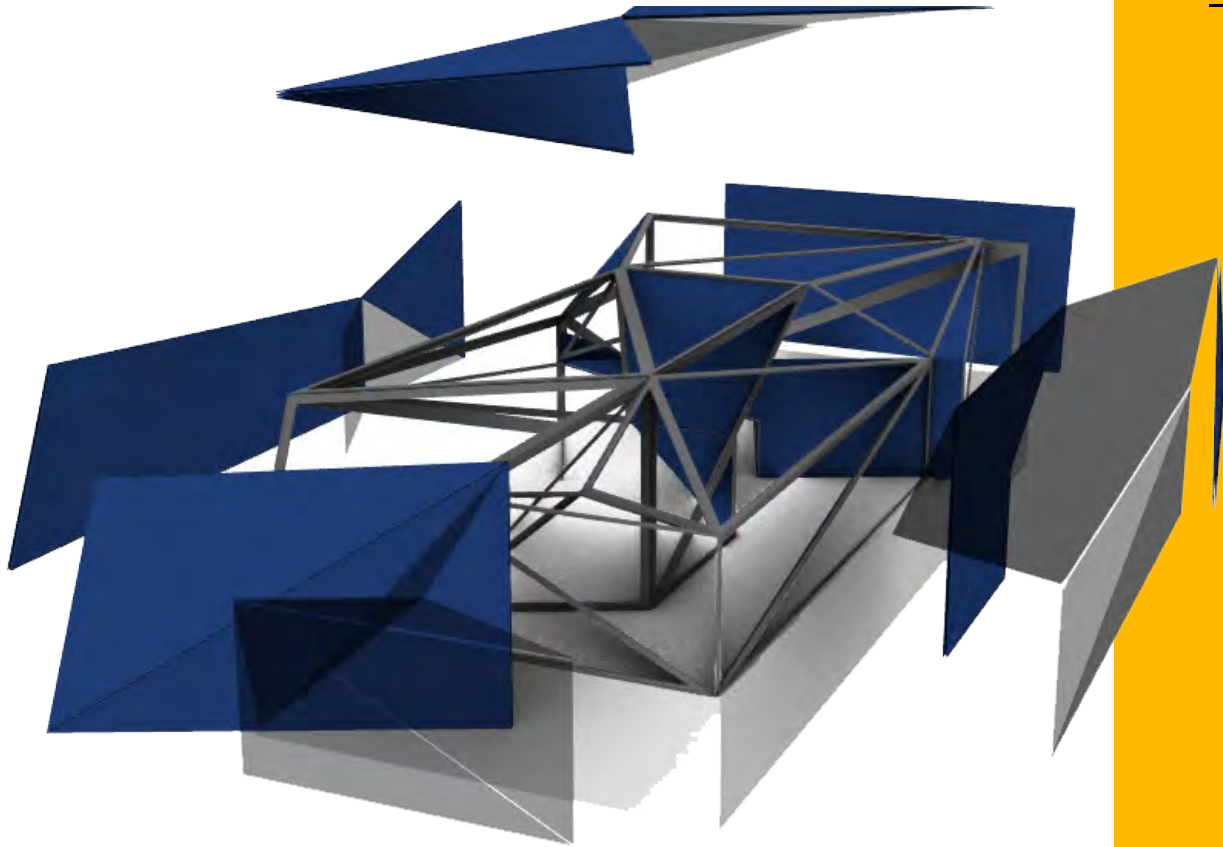
The key concept for this small museum is: labyrinth, maze and puzzle solving, which can describe the process of “searching” for an “answer”. This is crucial in order to more closely focus on the basis of gross anatomy.



Studio Design Class
Anatomy Museum

Year 3
2019

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YEAR 3

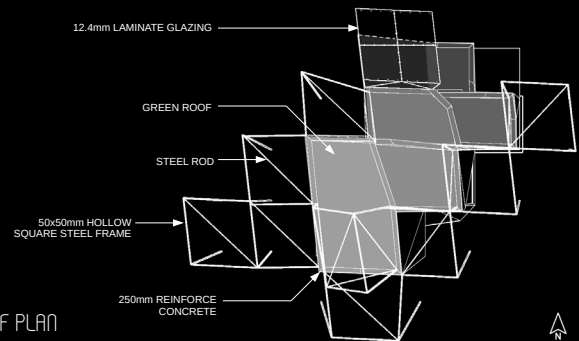
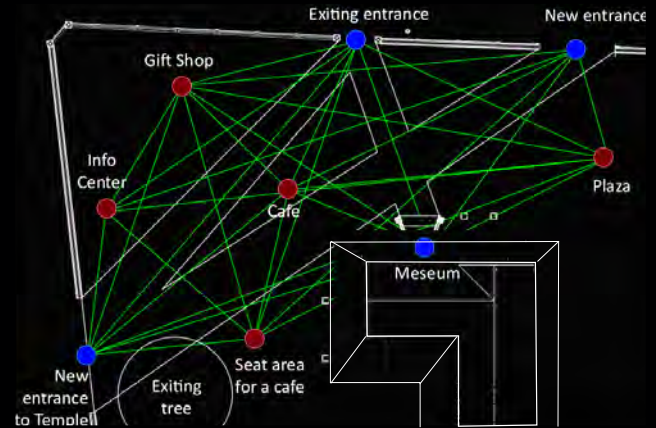
Lanna Architectural Center (Khum Jao Buriratana)

Space + Human Scale + Material + Tectonic + Context + Built

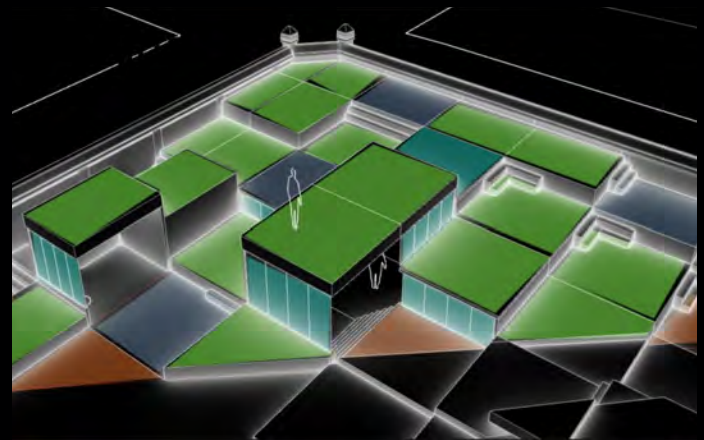
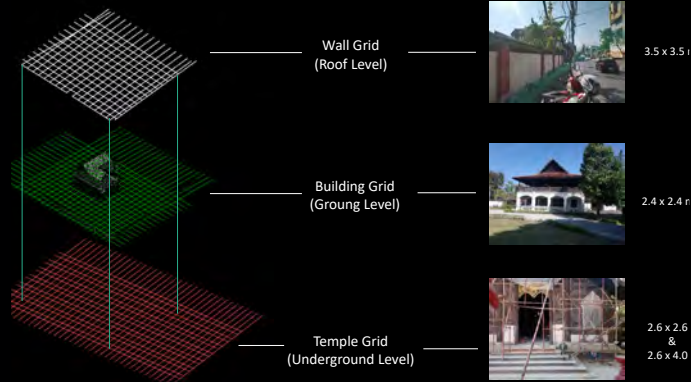
The main key concept for this is to develop the design from last project, where the focus was on bridging the three grid systems into the design purpose as museum for Lanna Architectural Center (Khum Jao Buriratana).

The appropriate structural system is reinforced concrete for the underground museum and steel frame clad with sheet glass for the pavilion above the ground.

The interplay between the reflective images of the old house (upon the polished wall surface) and the shadow of light & materials forming a depth dimension between the house's present circumstances and its past, especially the moment of phenomenological experience inside the museum's space.



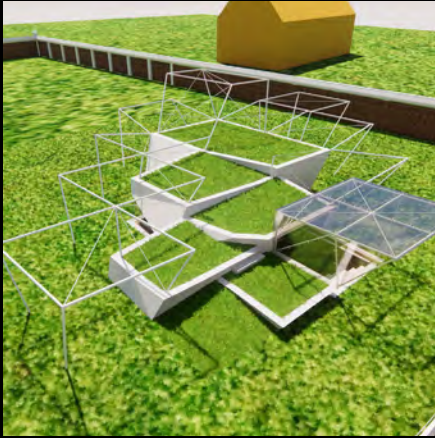
ROOF PLAN



Studio Design Class Lanna Architectural Center (Khum Jao Buriratana)

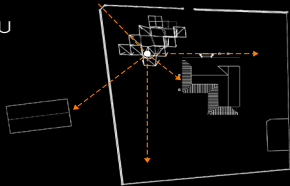
Year 3
2019

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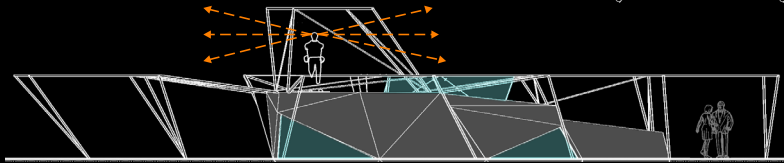
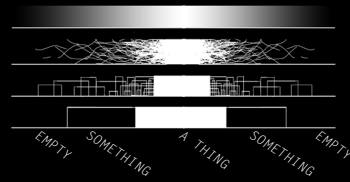


Roof Top View

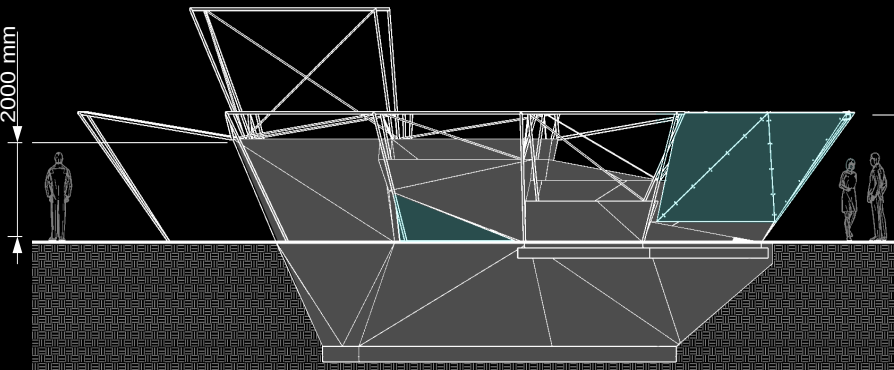
Look back to the site and surround building. Seeing the past "Look back", while being in the exotic form of frame works.



Frame As Transition



2000 mm



2500 mm



YEAR 3

Lanna Architectural Center (Khum Jao Buriratana)

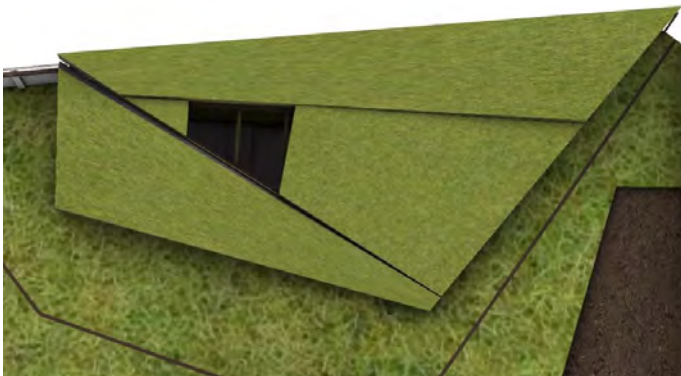
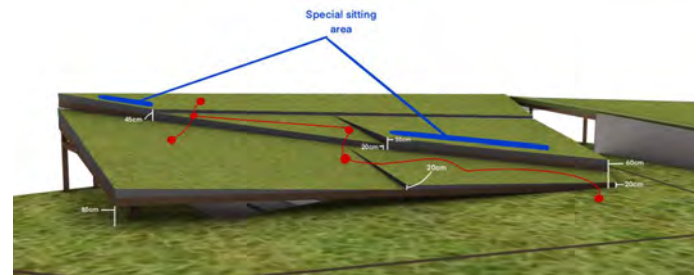
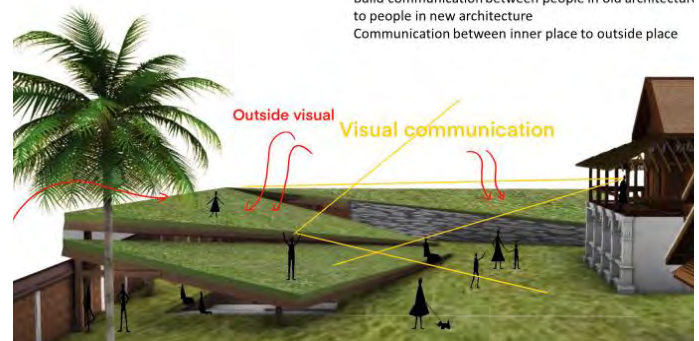
Space + Human Scale + Material + Tectonic + Context + Built

The main key concept for this is to develop the design from the last project, which focused on the issue of perception. This leads to the idea of “by-the-wall” Pavilion that users can experience the boundary from inside-outside wall.

The muse occurs when perceptive eyes and movement of the users can experience the two-sided space, i.e., one from the direction towards the existing building and another perception towards the outside of the wall, where the pavilion links well with the urban context by creating a leaning roof platform from the level of the wall to the ground level of the site. The appropriate structural system is reinforced concrete for an underground multi-purposed space and steel frames with a multi-purposed roof garden platform representing the over-ground plane above the wall.



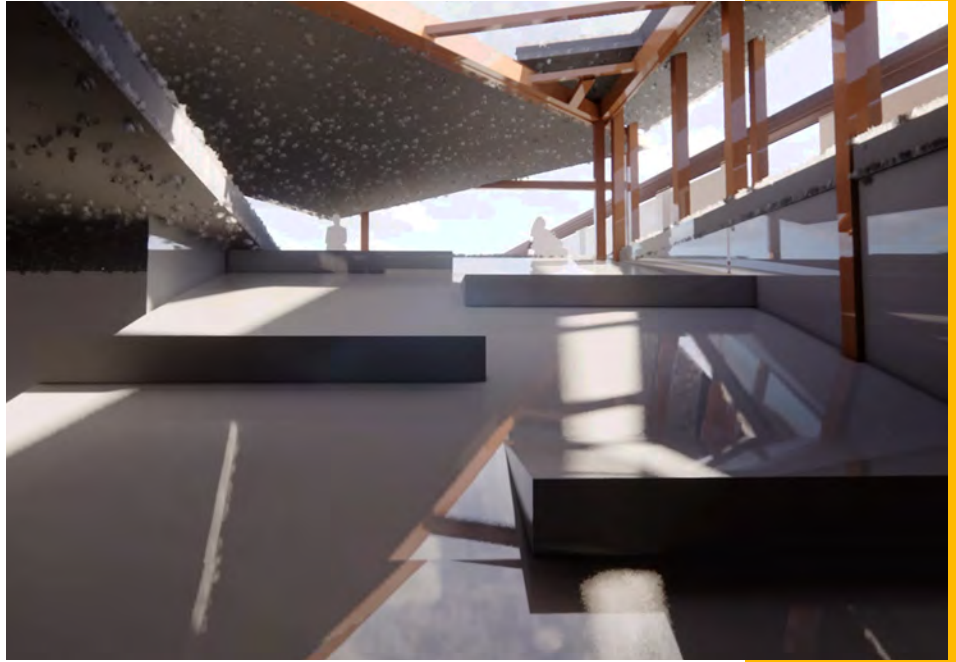
Build communication between people in old architecture
to people in new architecture
Communication between inner place to outside place



Studio Design Class
Lanna Architectural Center (Khum Jao Buriratana)

Year 3
2019

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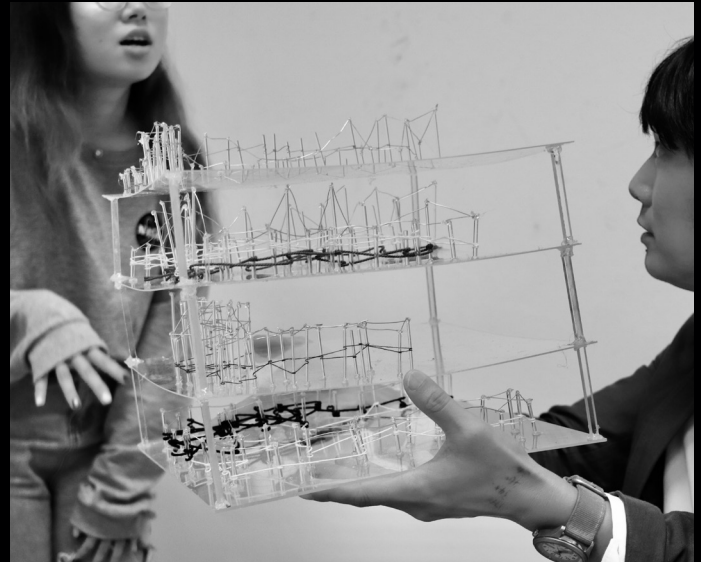


Pin-up & Critic

Across the Program's teaching agenda, methods and experimentations, IDEA organizes the Studio presentation in the format of open-to-public critiques. The external critics open a wider perspective on studio works and ethics, and question the quality of thinking and process of experimentation between design ideas and final works.

During the semester, there are a series of pin-up sessions concerning students' development of their ideas of spatial organization and architectural space design.

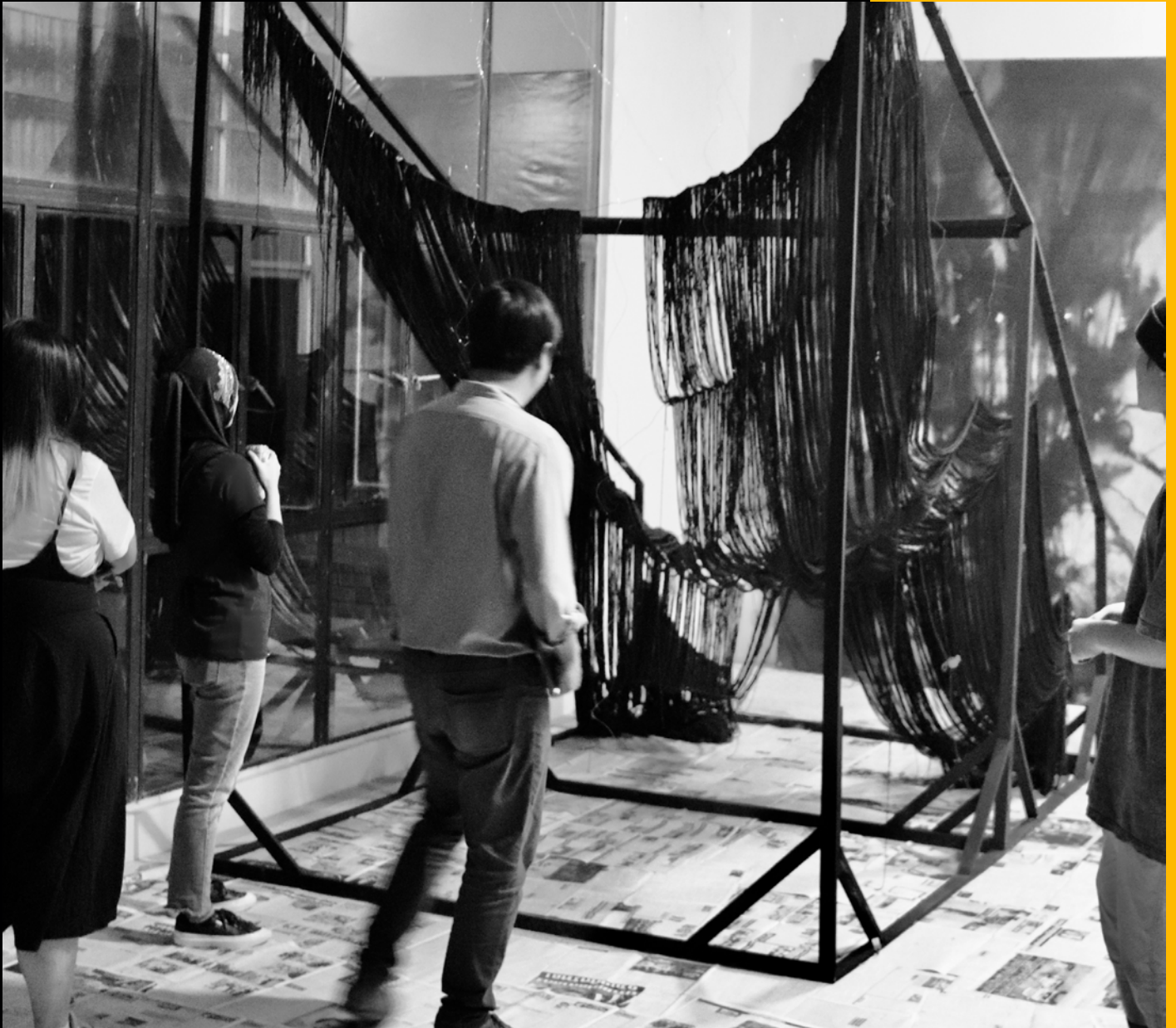
Each semester, and each year, the open-to-public critiques generate fascinating exploratory dialogues, and showcase new ways of looking and diversity of thoughtful and subtle works.



Selected Studio Projects
from Year 1 - 3

Pin-Up
2017 - 2020

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Pin-up & Critic



Big scale model installations
Year 1 + 2

Pin-Up
2017 - 2020

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Pin-up & Critic



Studio design project
Year 1 + 2

Pin-Up
2019

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Pin-up & Critic





Pin-up & Critic



Physical model and VR presentations
Year 1 - 3

Pin-Up
2019

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Pin-up & Critic



In class presentations Year 1 - 3

Pin-Up 2017 - 2020

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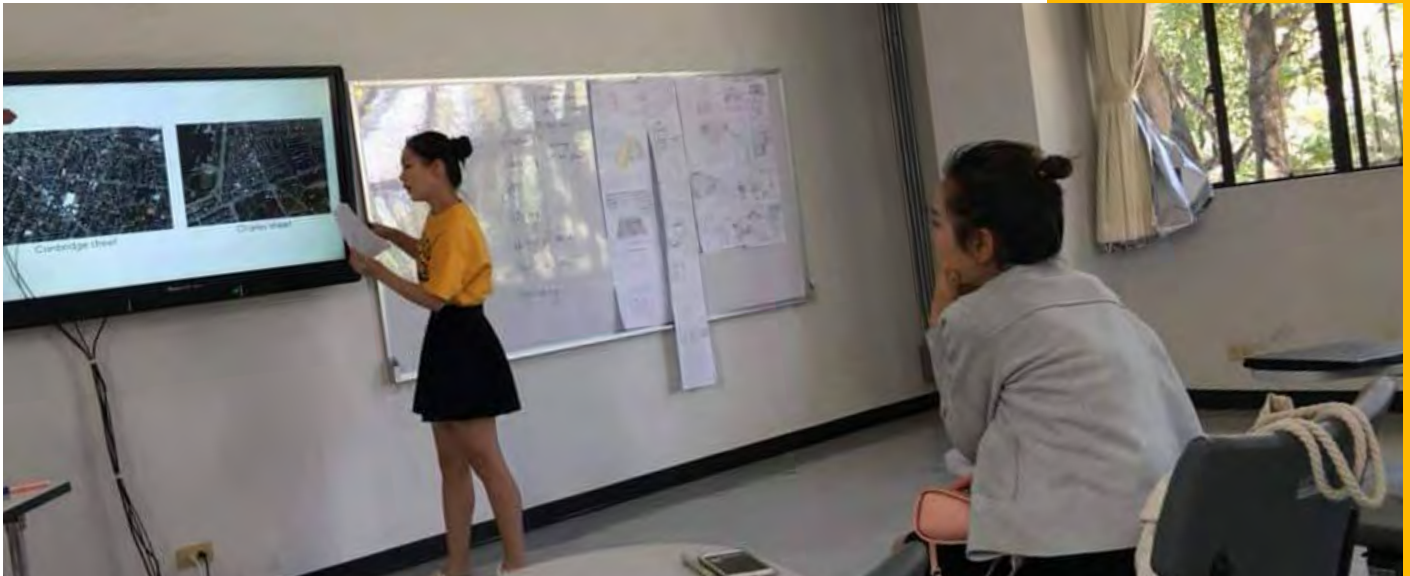


Pin-up & Critic



In class presentations
Year 1 - 3

Pin-Up
2017 - 2020



Pin-up & Critic



In class presentations
Year 1 - 3

Pin-Up
2017 - 2020

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Pin-up & Critic



Video projection and blue light presentation
from Year 1 + 2

Pin-Up
2019

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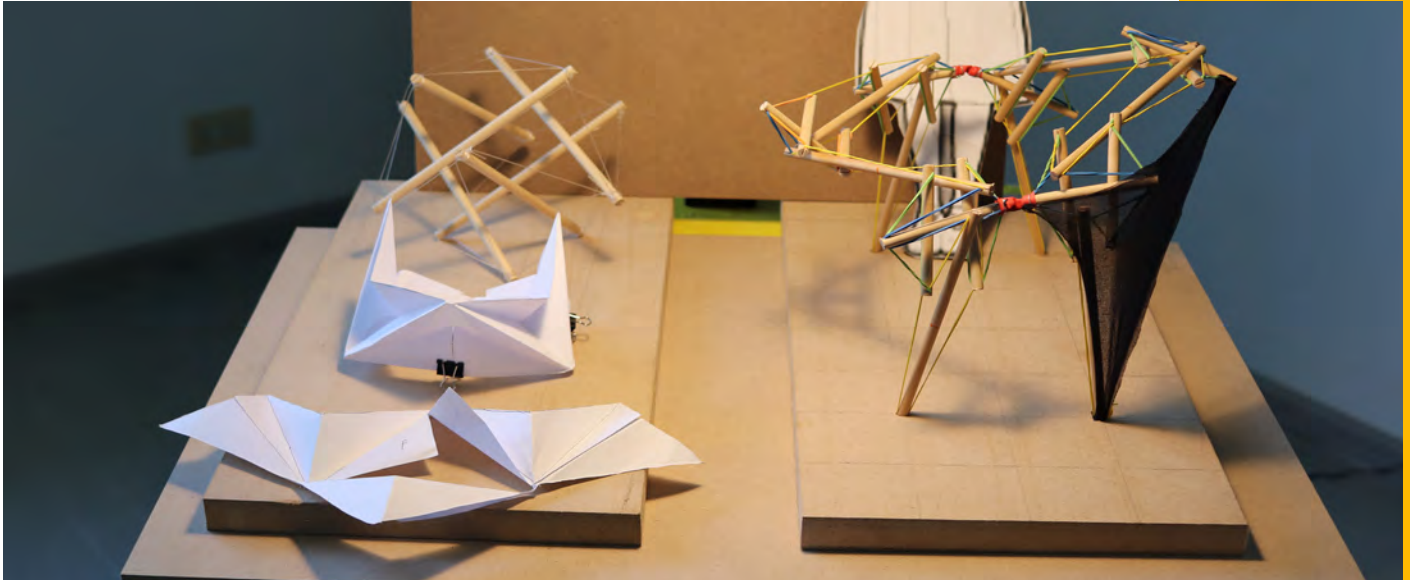
Pin-up & Critic



Advanced Structure presentations
Year 3

Pin-Up
2019

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Pin-up & Critic



Studio presentation in the nature
Year 2

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2019

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Pin-up & Critic



Studio presentation in the nature Year 2

Pin-Up
2019

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Pin-up & Critic



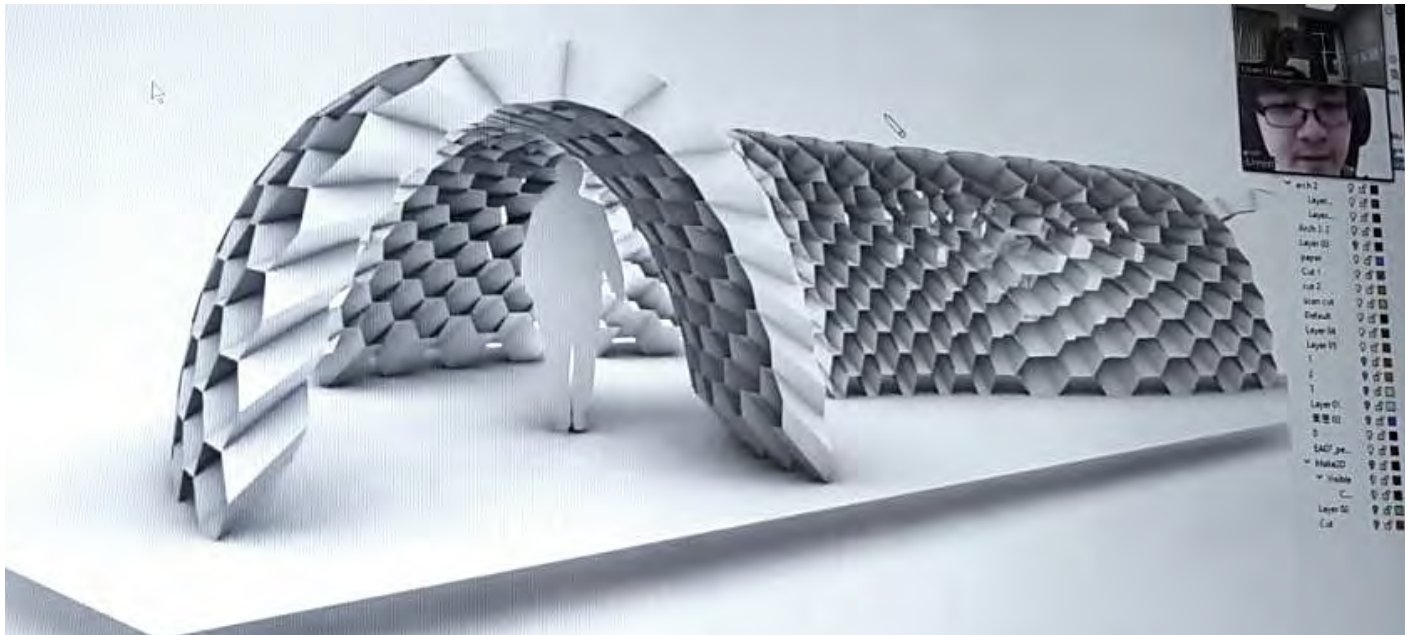
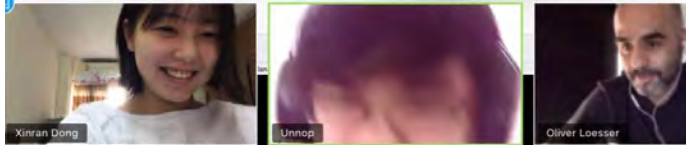
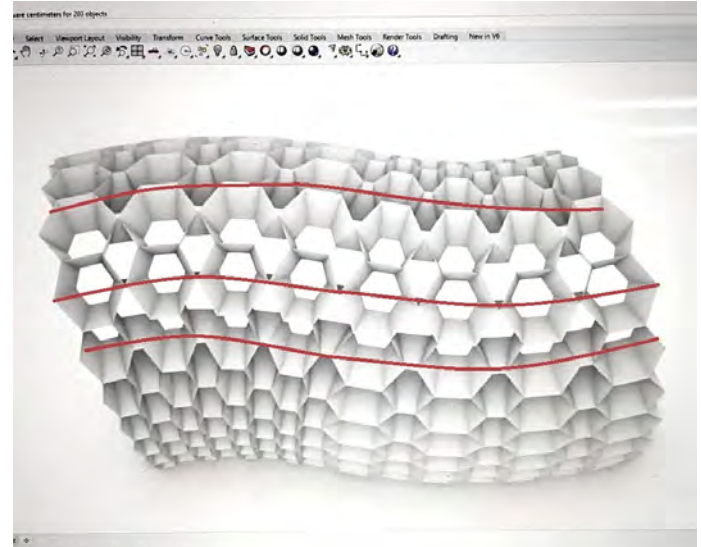
Studio presentation in the nature
Year 2

Pin-Up
2019

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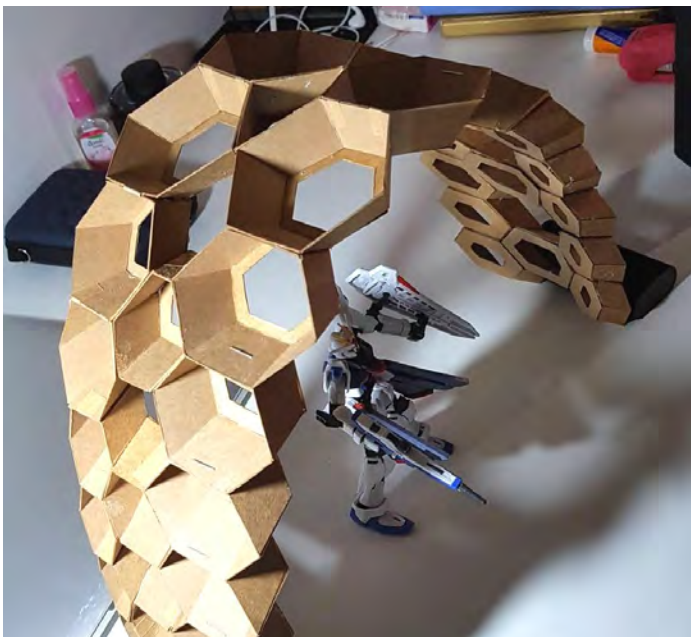
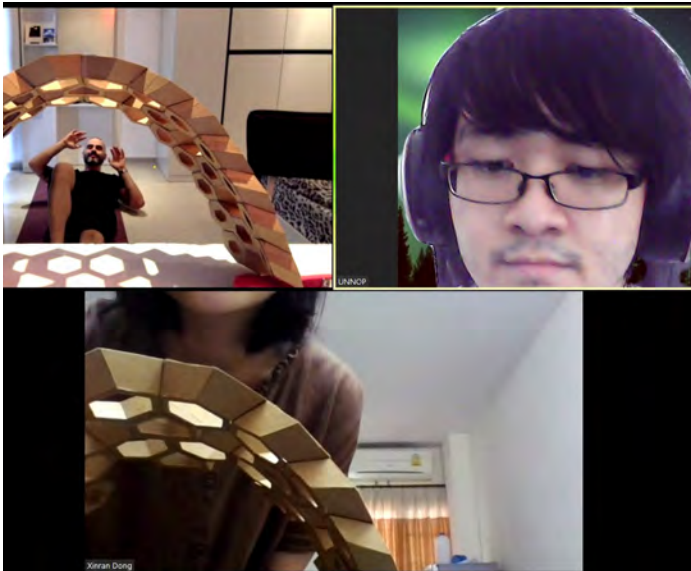
Pin-up & Critic



Video presentations during Covid - 19 Advanced Structure Year 3

Critic
2020

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Pin-up & Critic

Thai Contemporary – Film

What time is there? – 2001 × Tropical Melody – 2004 The hole – 1998

By: Unnop Pongterdkiat 601715002

Sentence structure: Each paragraph and each sentence will not follow the traditional essay structure. The element from Tropical Melody (TM) will be extended or compare to both What time is there? (WTT) and The hole (TH)



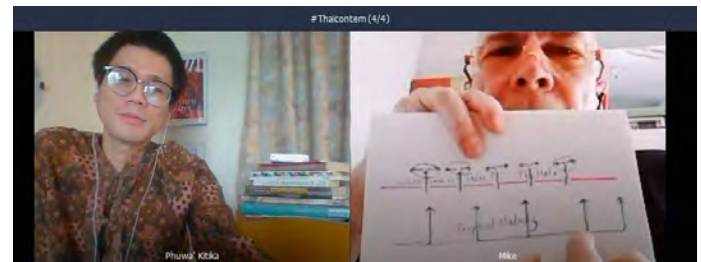
In human social structure and culture, a male has more power than female in physical strength.

It creates the level of who can be in charge, the more powerful figure must be the leader. Commonly, soldiers are filled with a man who has an image of a strong body as well as a higher rank than common people. The country wears the soldier uniform to convince people who he is where it fool whoever sees him in uniform because he is not more solid himself but use the image of higher power and "important person for respect" image to upgrade himself, for a chance of opportunities in society.

Moreover to the WTT, the son is a male but less power than the female mother. The situation is the mother is older with more experience as well as she is his "mother". It was the result of society. always thought us to follow our parent. The difference between human and tiger in TM is human need tools to have the advantage to control the area because animal only has their body and skills to use. However, a human with tools will no longer function when the tiger himself is the loved one to the hunter. It is a difficult decision to follow between the system of being a hunter and the feeling toward love. Soldier must be strong and self-defence to any situation. Soldier in the forest must be aware of enemies including the harmful animal. He had been taught in the training camp to follow the rule of surviving not to be killed.

By follow and listen to them, it is a way of not getting punishment. The punishment is what everyone tries to avoid. Therefore, the son(WTT) has to follow the mother so he does not get any punishment. I believe that the son understands the situation but it got a little too much for him because it was the midnight hour and they had food with a father who was not there physically. The mother was convinced and force the son to acknowledge the presence of the father.

We as an audience are looking at the family lifestyle. The character does not aware that they are being watched. From their perspective, we are **other** to them and they are other to us. However, **The son is seeing father (at this situation) as other.** He knowing that the father might or might not be there but the father from his mother thought is not his father. He (father) is another person who had been created from a mother's imagination that has no **connection to the son.** The imagination father is someone else to him where he should not exist for the family to do the **same behaviour as he was still alive. The real father is gone so is this father that the mother tries to convince the son.** Her behaviour of giving a portion of food to father bowl indicates the present on father by her beliefs. The son has to follow or he will be disrespect to the tradition and father. Similarly in TM, **while both of them was in human form, there was no otherness to each other by physical existing.** In term of personality, they both are different and they are being "other" from each other but the gap between them is close by a love that acts as a **bridge to connect them into one. Love eliminates the feeling of otherness.** At the later stage, the country boy became tiger where his physical form becoming other to the hunter guy, yet his love has not changed and tried to merge the new tiger form into one by overlooking the physical form and connect to the inner feeling. The hunter must trust (imagine) that deep down the tiger is love him as before even though the tiger is having a different personality and treating to kill him.



You've got your own reviews of the two Taiwanese movies:

What time is it There? and The Hole.

Try to re-enter your text with reference to the Thai movie, **Tropical Malady**, in terms that observe and critique the other two movies. Color-code to show where the critique appears, and how the content is linked.

Video teaching during Covid - 19

Thai History and Philosophy Year 3

Critic
2020

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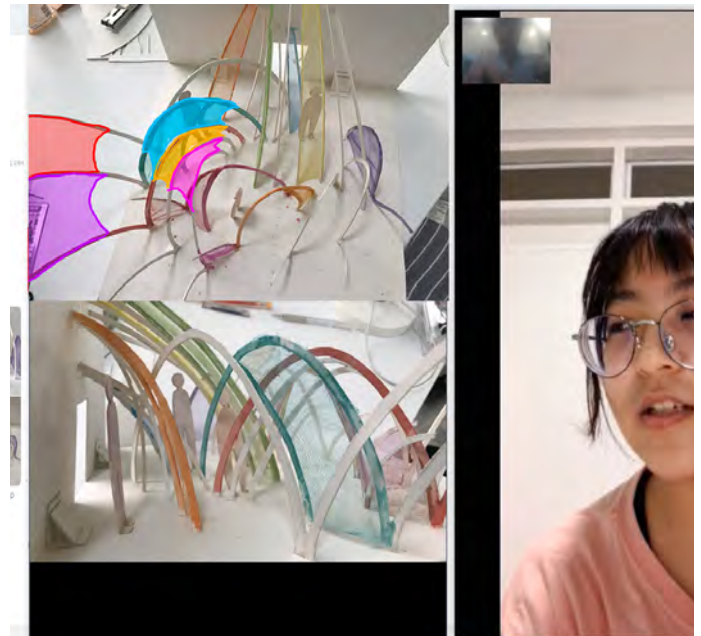
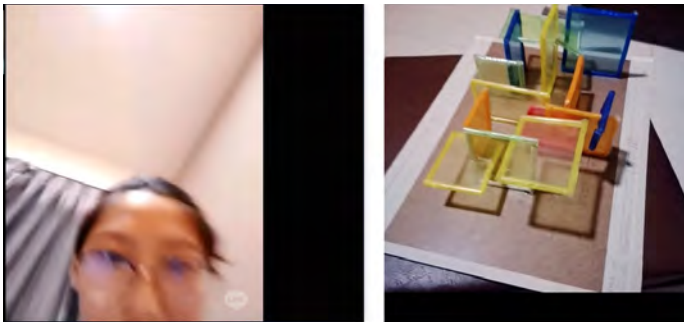
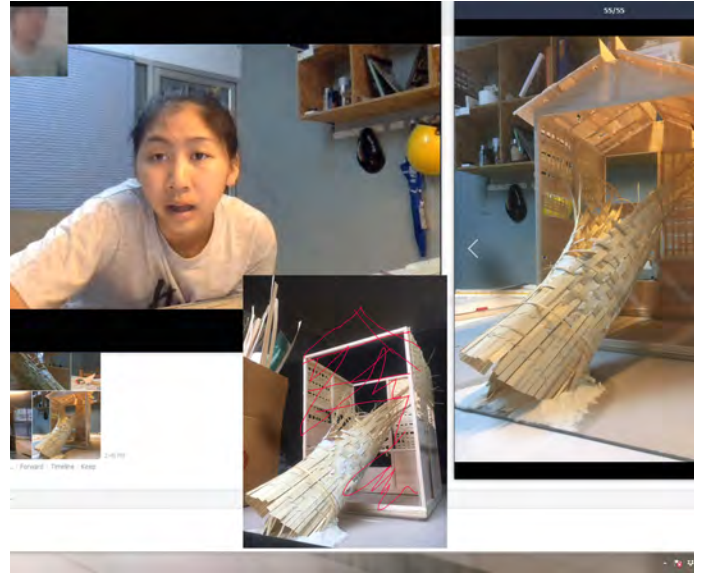
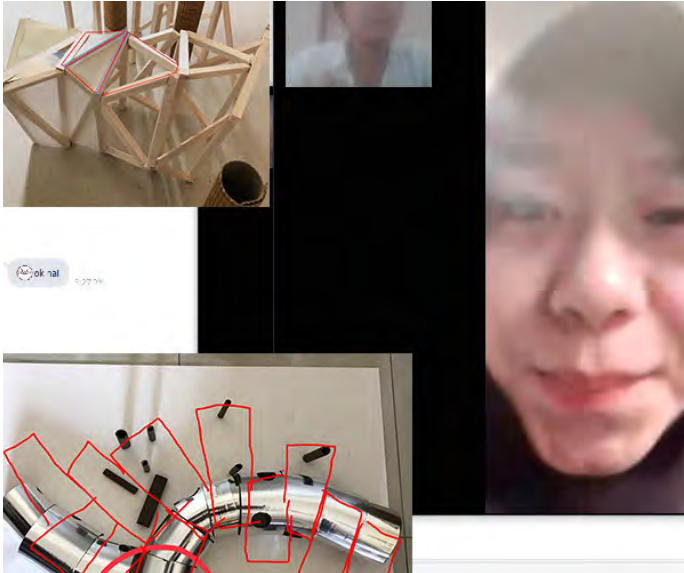


Otherness Concerning the Taiwanese movie, The Hole, 1998 Text by Xinran Dong

We are all others to others. Others do not refer to the living space, but to ideas and concepts. For mom and father, son is the other. For his son, the girl far away from Paris is one with him. Space and time cannot separate and combine other concepts. I think it is necessary to analyze the sense of belonging when analyzing others. In the whole movie, everyone has no sense of belonging, and maybe everyone is the rest of the society. **But we can be one with the role of the director through the lens of the director.** Maybe we are nothing other than actors. I can't clearly understand whether other concepts are unidirectional or bidirectional. **But as long as people are independent individuals, we cannot be separated from others. Even our bodies and consciousness are other beings. Consciousness tells us that the body is also other.** Others are also reflected in how we define the whole.

Other concepts are different in the hole. I think from the beginning to the end, the camera is a spectator, and the audience is also a spectator. We have always been other. **But men and women are each other. At the last minute they may really become an individual.** But we cannot measure the length and scale of time. In the final analysis, people are each other.

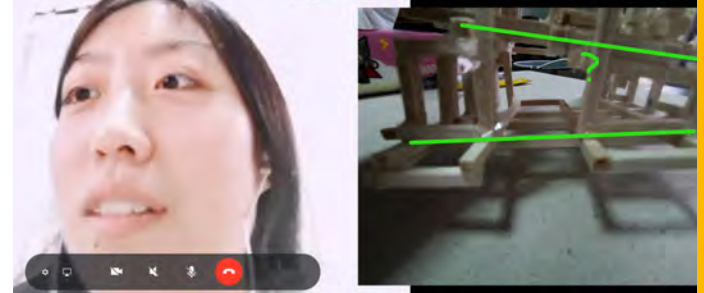
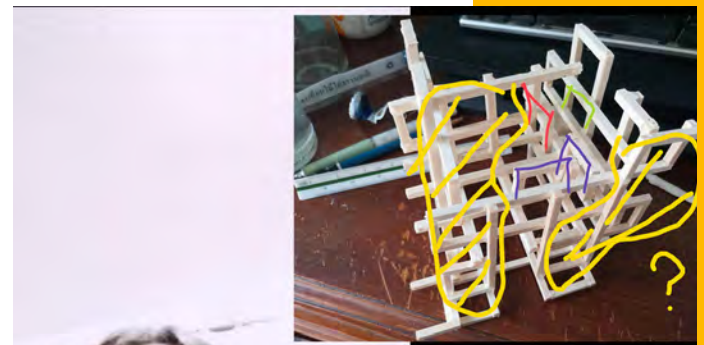
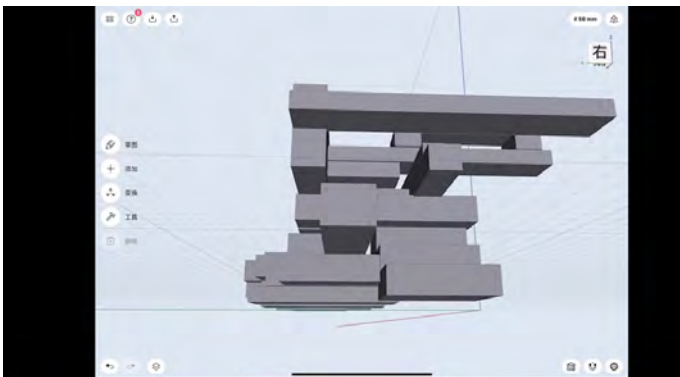
Pin-up & Critic



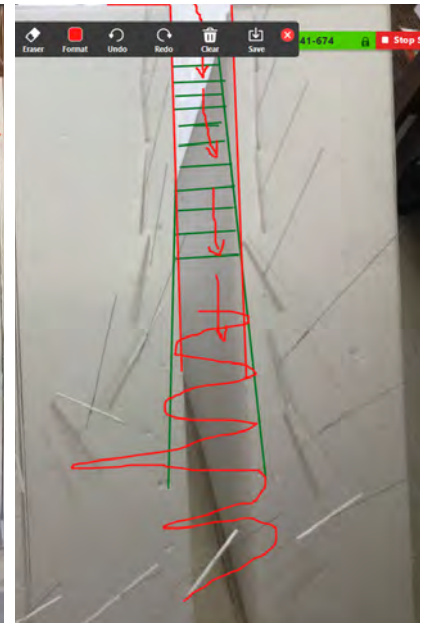
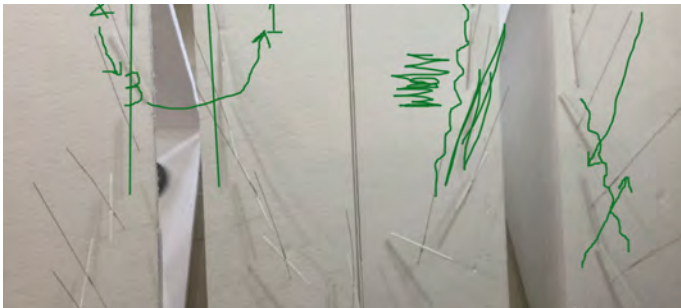
Video presentations during Covid - 19 Studio Design Project Year 1

Critic
2020

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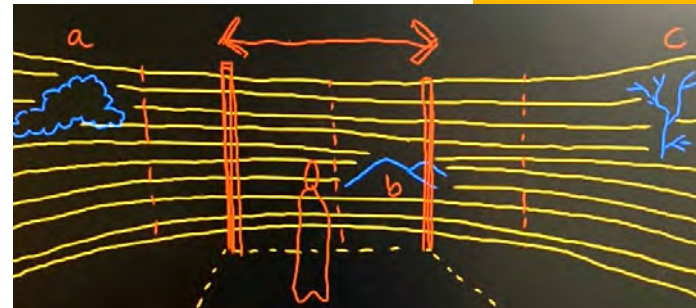
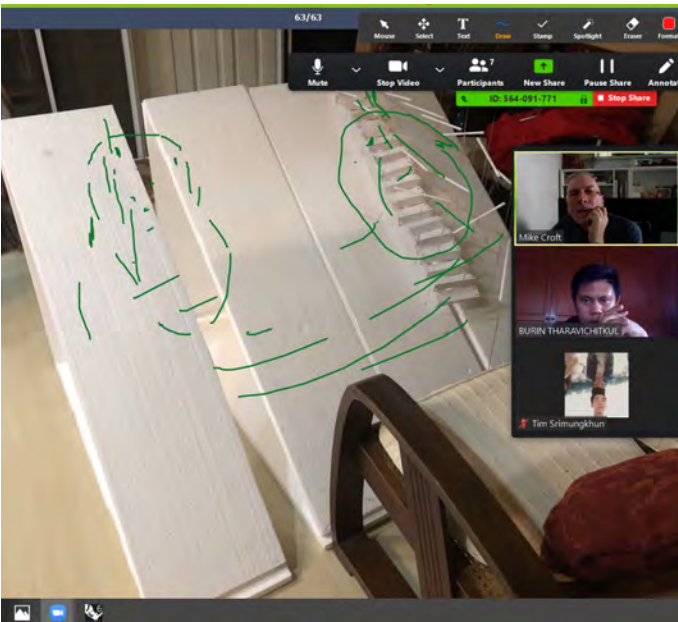
Pin-up & Critic



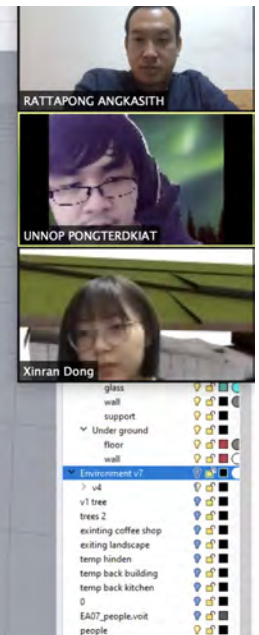
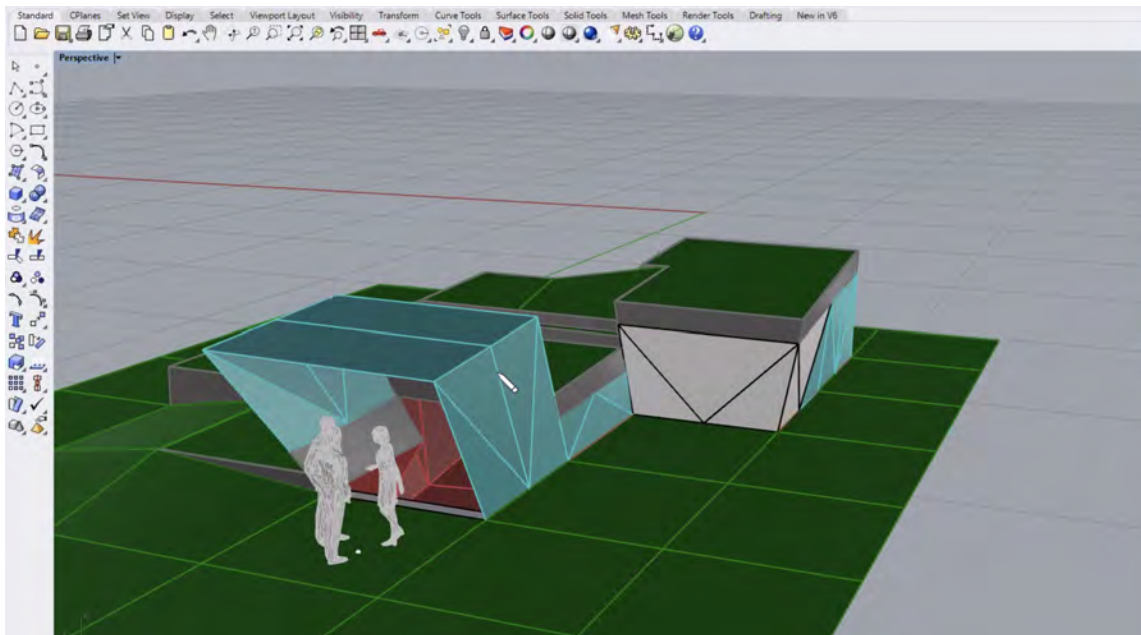
Video presentations during Covid - 19 Studio Design Project Year 2

Critic
2020

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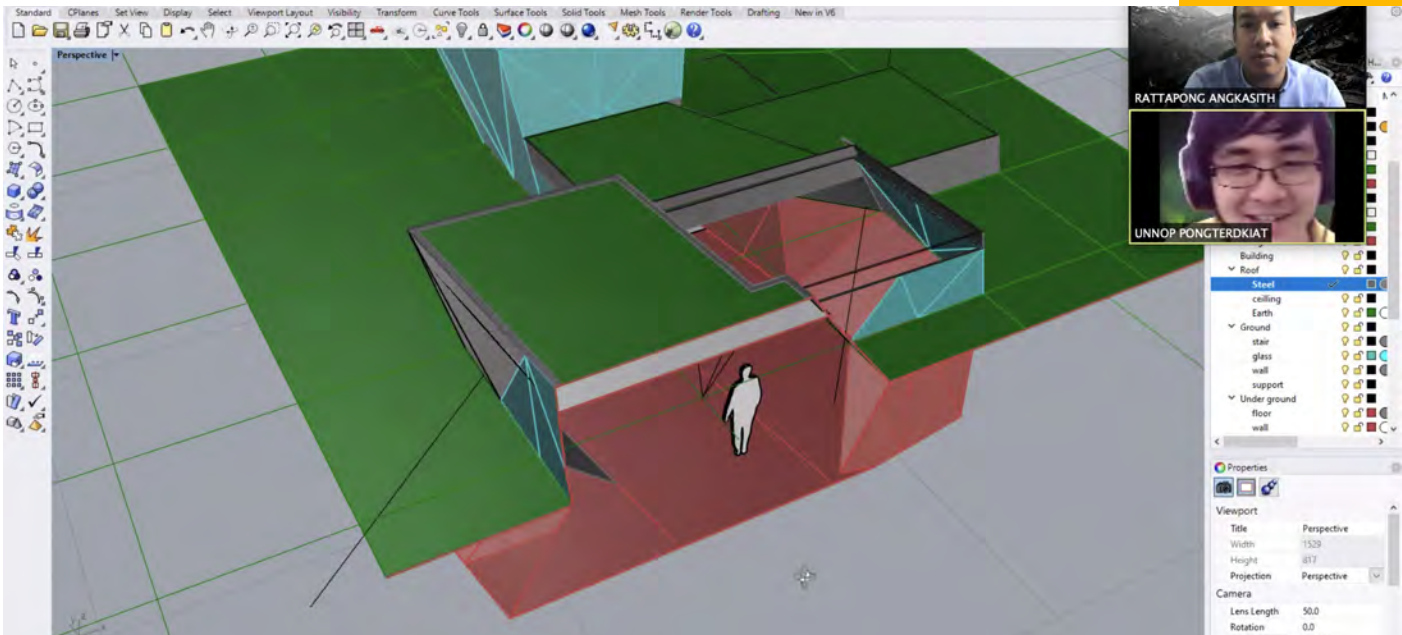
Pin-up & Critic



Video presentations during Covid - 19 Studio Design Project Year 3

Critic 2020

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Supporting Subject di(A)logue





Technical & Structure

Introduction

Year 1- 3 (2017- 2020)

Instructor : Asst. Prof. Komson Teeraparbong

Students : Xinran Dong, Unnop Pongterdkiat

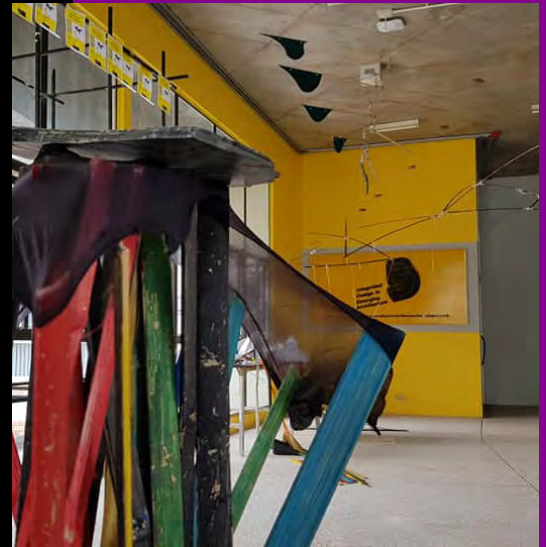
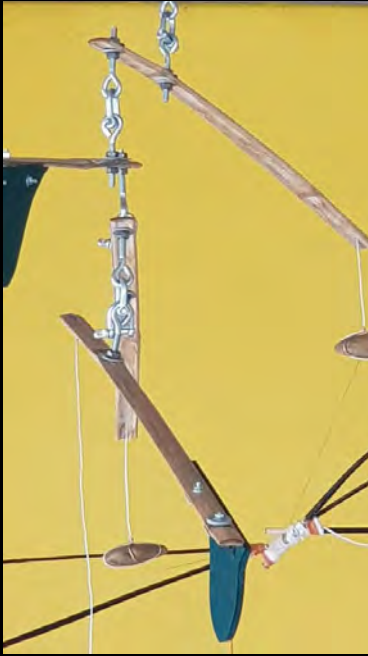
IDEA learning as a “studio project-driven” process is an integrative discipline relating to many supportive classes, such as the technical study. Technical Study (TS) is also the main support for addressing a broad spectrum of associated materials, structure, constructions and systematic technology related to architectural design. TS invites creative collaboration with demands or reasons for constructional agendas. Engaging in a wide range of disciplines and projects, there are many lectures and classes as well as trips of site construction visits. These teaching environments cultivate a substantial knowledge base through critical cases of studying contemporary building sites. The IDEA program of TS seriously focuses on the integrated design approach that the three cores of technical knowledge (materials & construction, structure and building systems) are not separate realities but in fact are a different way of working together in an integrative emerging architecture.

Knowledge acquired in this way is inherently practical, generating a set of principles through which students are capable of negotiating the technical requirements of construction in unforeseen futures and unpredictable contexts. Tutorial support and guidance are also provided within each year’s studio.



Experimental Structure Workshop - Year 2

Technical Study 2017-2019



Technical & Structure

Advanced Structure

Year 3 (2019)

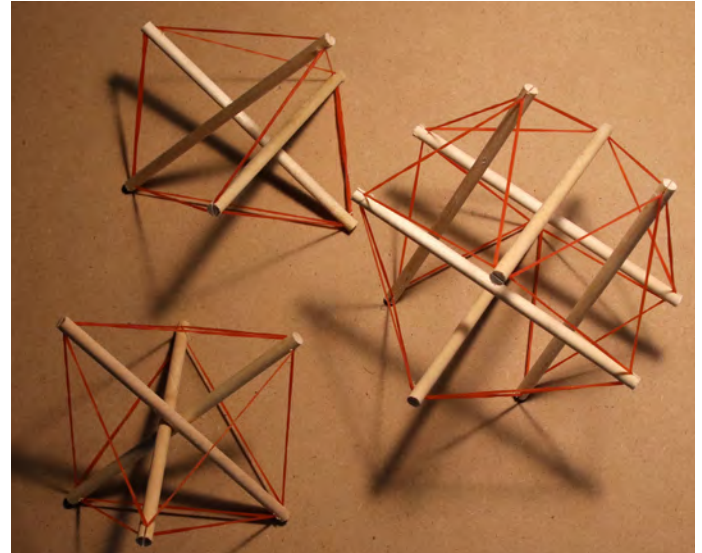
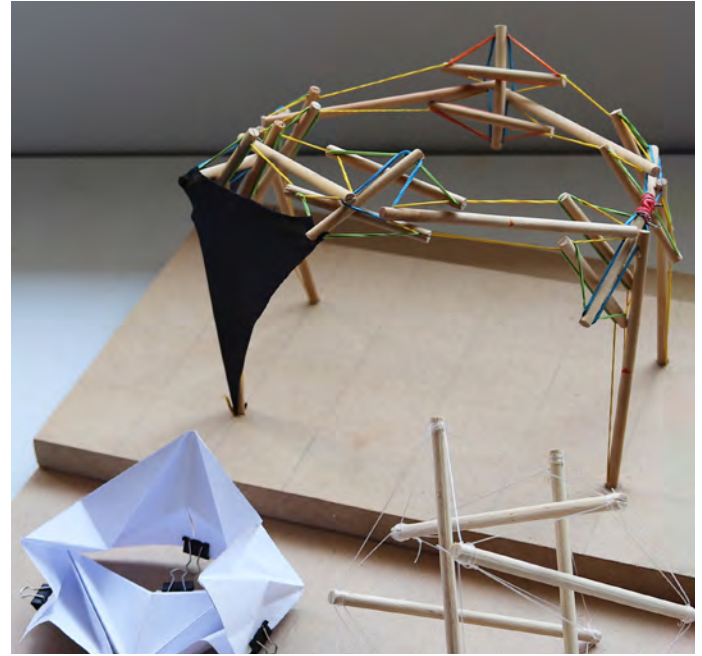
Instructor : Oliver Loesser Mag- Arch.

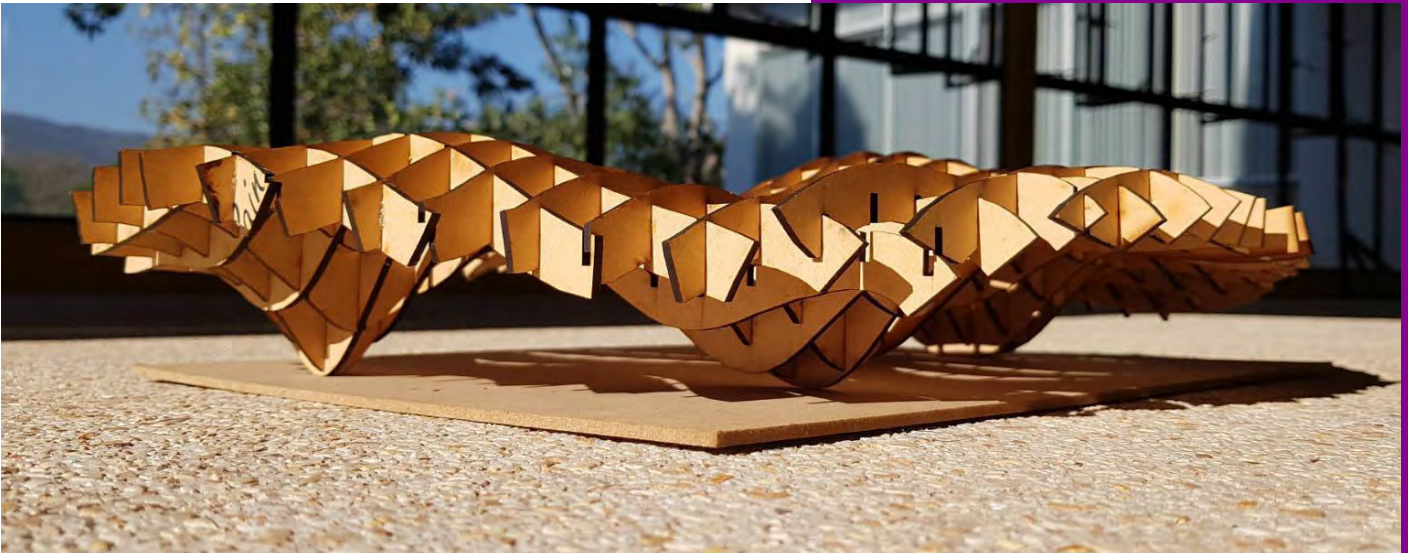
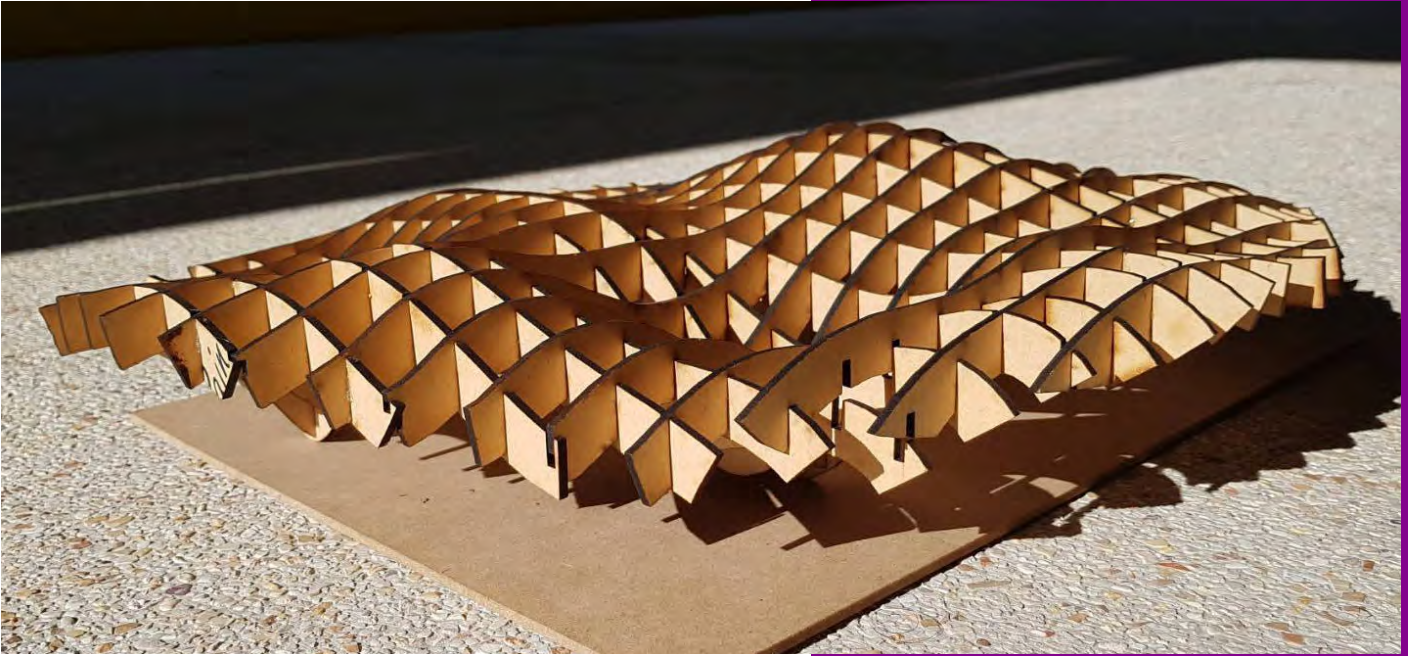
Students : Xinran Dong, Unnop Pongterdkiat

Experimental Workshop

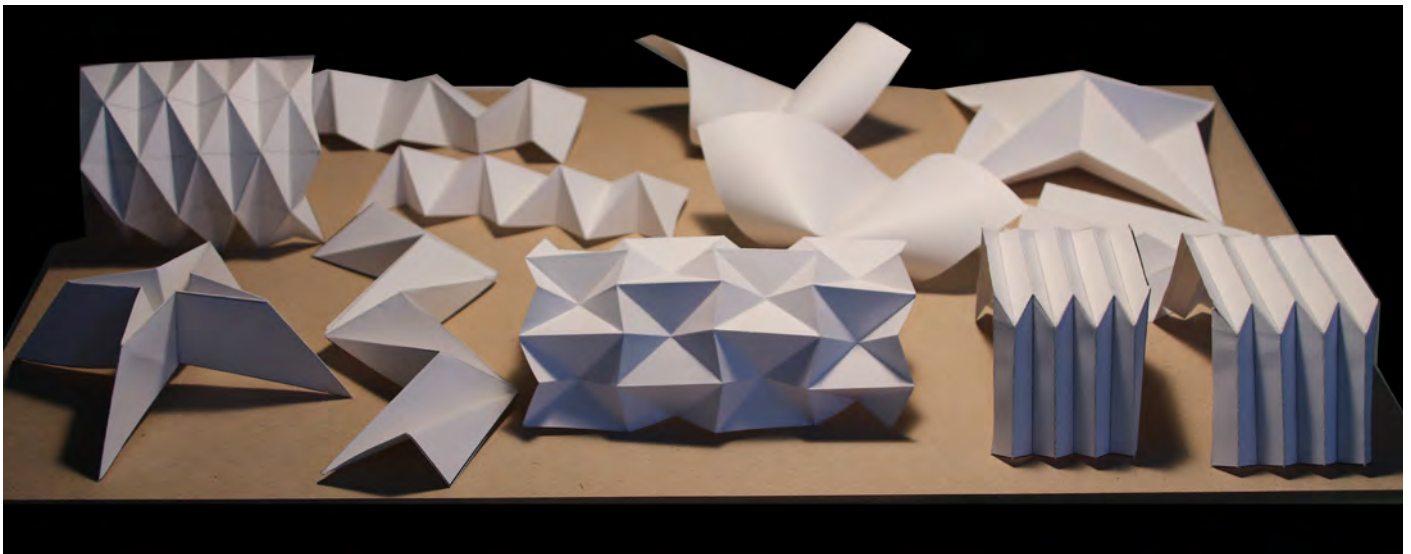
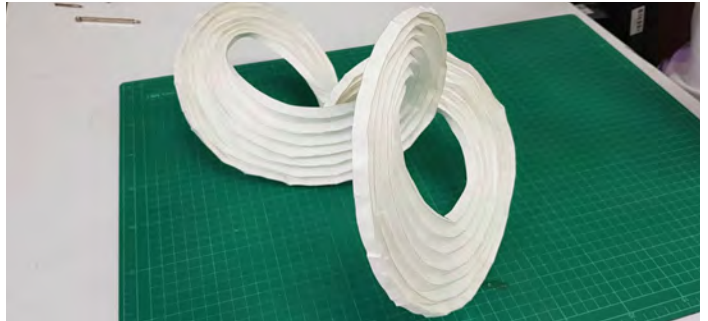
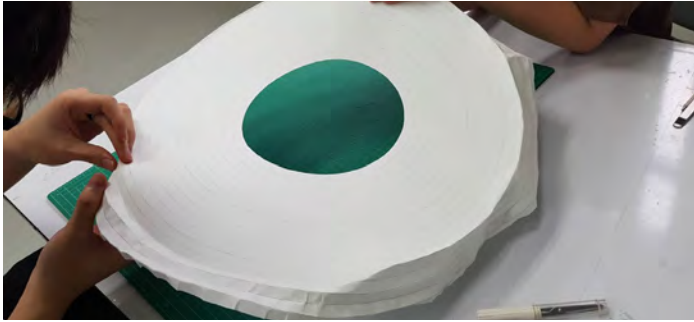
The advanced structure class focuses on different structural systems such as folding, sectioning, contouring, tessellation, tensegrity, weaving and forming.

In this class we teach students the design process starting from the first hand sketch to the 1:1 model. The students learn the fundamental knowledge of the different structural systems and build physical models in various scales. During the process of building physical models we use both digital software (Rhino, Grasshopper), as well as analogue techniques. The class also includes several trips to various building material factories to learn more about the building process.



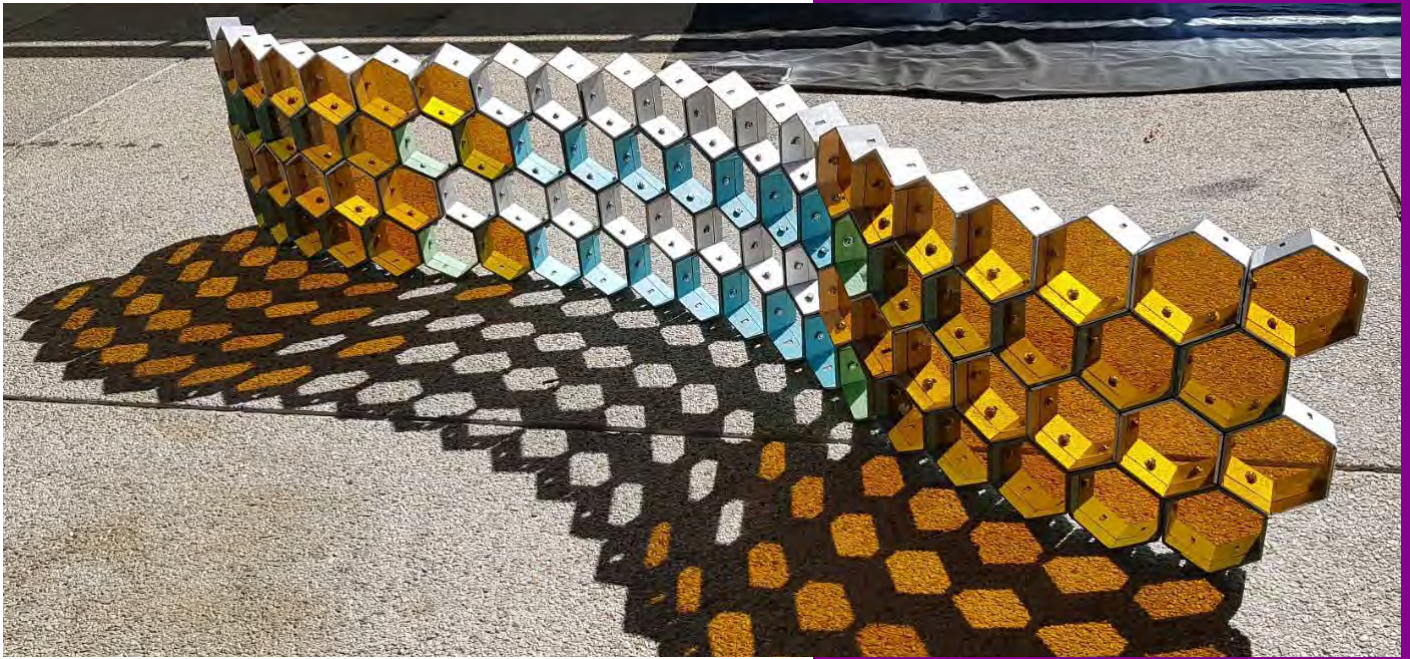


Technical & Structure

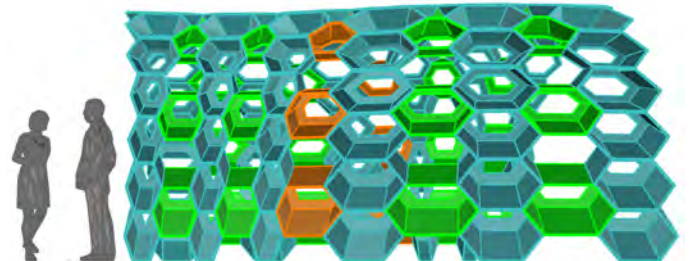
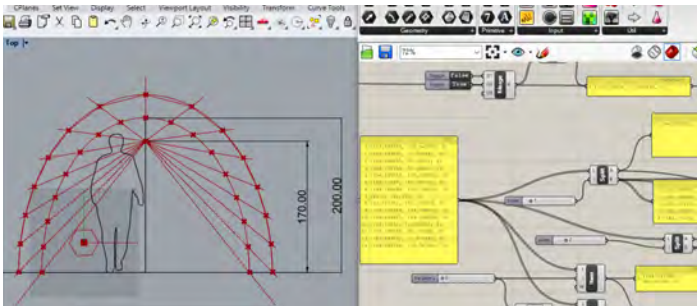
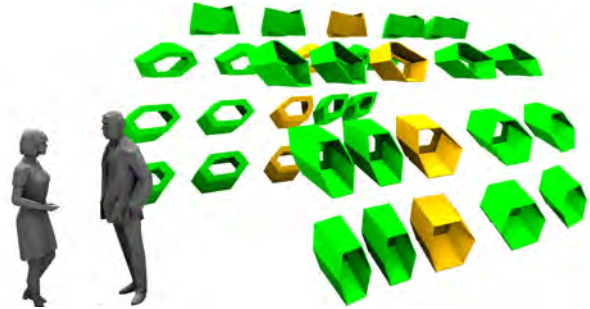
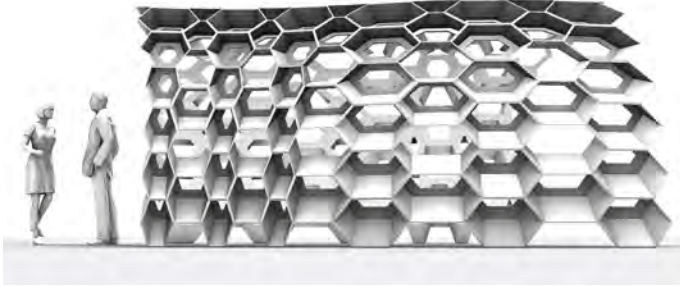
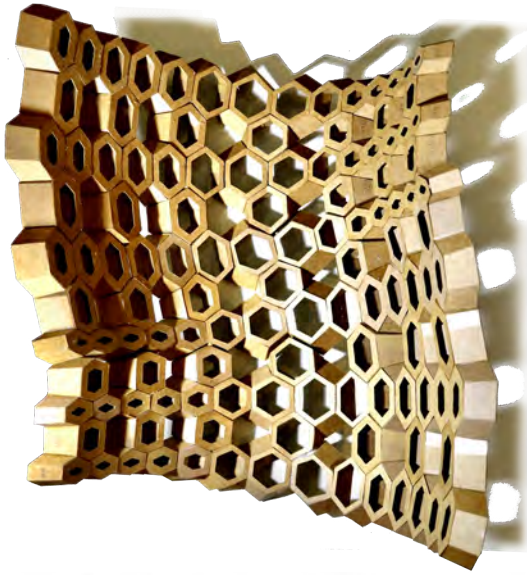


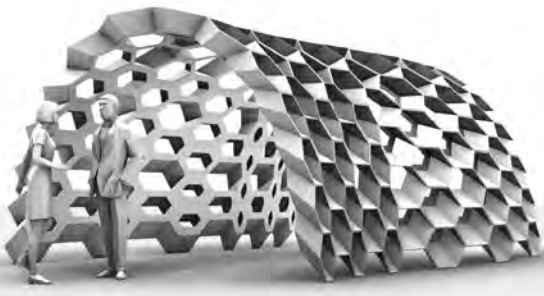
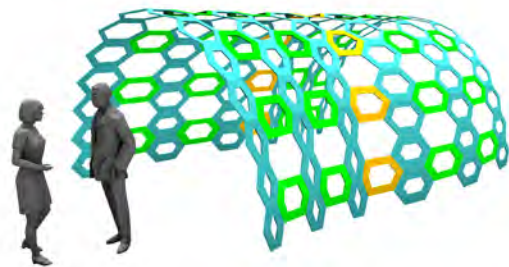
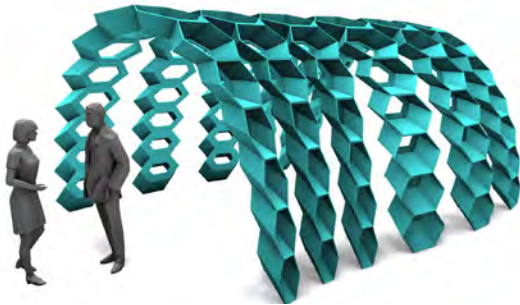
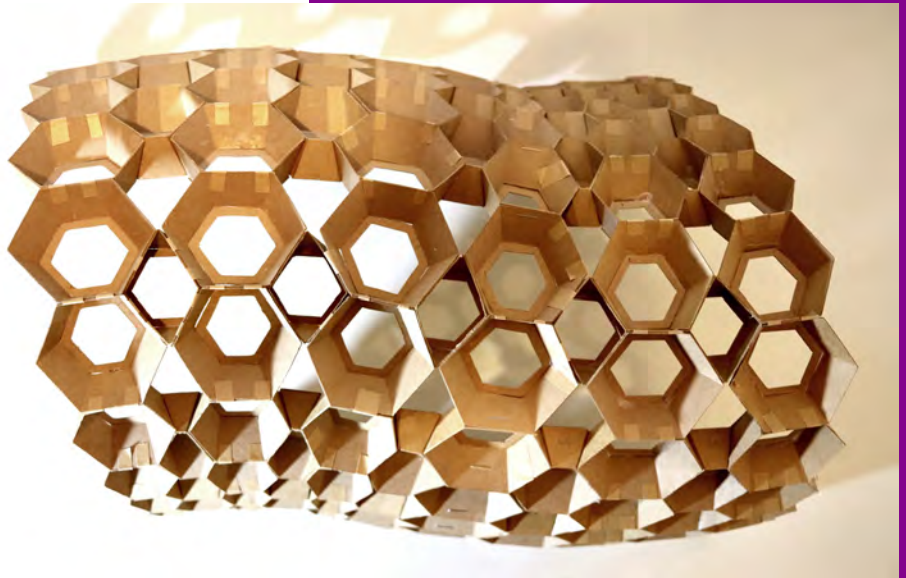
Experimental Structure Workshop 02 - Year 3

Advanced Structure 2019



Technical & Structure





History & Theory

History of Eastern Creative Arts and Architecture

Year 1 (2019)

Instructor : Michael David Croft MA (RCA)

Students : Shuna Yang, Zixin huang, Junyuan Huang, Yunfang Zhang, Nicha Jitmanee, Qianrui Cao, Yurong Shao, Zihong Yuan, Lingran Zhang, Yi Duan, Zixuan Qiu, Xueying Li, Yiran Chen

The Piano Tuner

The brief of this short project for Eastern Art History is to contextualize a short story of how a man became deaf within the novel, *The Piano Tuner*, as having happened on an ancient Silk Road trading route. (The story may or may not be located on such a trading route, but students are exercising some imaginative license in this case.)

Students' ideas are in the form of interventions of text and images in the story.

Students show only a few relevant sentences from the story before and after each of their interventions.

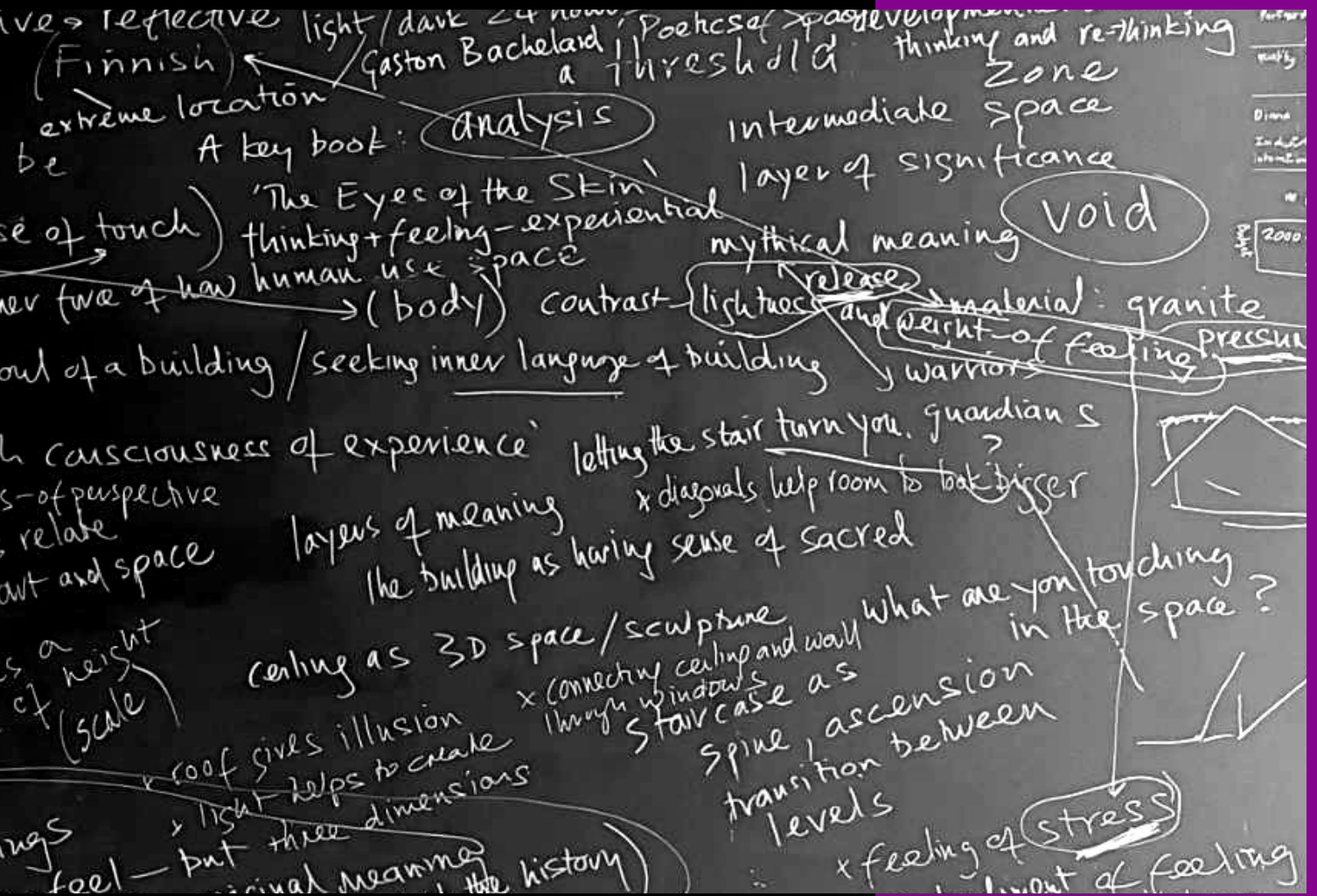
The actual story involves a man who was shipwrecked off the Red Sea on the coast of Africa around the mid-19th Century. He was rescued by some nomadic travelers and nursed back to health. However, during his convalescence he had an encounter with a young woman in the desert whose singing voice was strange and 'intoxicating' enough to have turned him deaf (2015: 70-1).

Mason, D. (2015) *The Piano Tuner* (First published 2002) United Kingdom: Picador p. 136

what do you feel. reflex
x make a space of the wall
what architecture should
collage
haptic, space (haptic — sense)
Phenomenology
transparent materials
light as part of
experience of room
in relation to s
looking through
x breaking rule
of a boat
x associations
sand, water? museums
x the piece of art brings
us to the roof
x design + light
sense
two meanings — remains
— provoking other
meanings

History of Eastern Creative Arts and Architecture - Year 1

History & Theory 2019



History & Theory

THE Piano Tuner

DANIEL MASON



With an introduction by Sadie Jones

PICADOR CLASSIC

SILK ROAD

Trading of teas, herbs and spices

- traditional porcelain pots
- Chinese tea routes
- The European use the artifact from the porcelain pots to understand/study the culture
- Exploration of plants species in the middle east, environment where these plants will grow
- Value of those plants are expensive and shaking in the wind. My travels and trading had taught me a lot due to its location and rare to find in the about plants, for when we anchored in Farez and Gomata, we traded for herbs with the nomads there. And this little leaf I recognized as the plant we call *belaidour*, and Berbers call *awouchan*, whose tea brings the drinker dreams of the future, and whose berries make women's eyes wide and dark. Yet at that moment I thought little of the preparation of tea and much of botany. For *belaidour* is expensive because it does not grow along the Red Sea, but in wooded mountains many miles west. This gave me the faint hope that (man) had once been here, and if (man) then perhaps water.

History of Eastern Creative Arts and Architecture - Year 1

History & Theory 2019

P67 you are fortunate to have found me, for there are those here who would have killed you.....

We need to trade through the Red Sea to East Africa and Europe. This route originally began in China after an ancient empire and then through the Indochina and South China Seas countries, reaching East Africa and Europe. People always use this way to buy and sell (rare) wood, gold, ivory, and spices to get a lot of money, but they are indifferent to the experience of this land. Therefore, at the beginning of the mutual friendly relations with each other, trade and business gradually began to escalate, and the outsiders visited this land and disregarded the beliefs of local people. This has led to an escalation of contradictions, so people are beginning to appreciate the proximity of outsiders to their lives. But because of the huge money and the temptation of silk and porcelain from the East, there are also some local high-ranking nobles who trade with businessmen, because fine silk and porcelain are symbols of noble status. This is the commonality between the nobility, not only in Europe but also in distant East Africa. Therefore, our hard-working seafarers are rubbing on this dangerous route for the interests of the merchants and the preferences of the nobility.

As far as I know, there are hidden dark deals under the prosperous Silk Road economic transactions under the East India Company begin to exploit people. This prosperous trade has uncovered bloody and dark capitalist exploitation. Although slave subordination is a common phenomenon in this era, merchants trade and sell local indigenous people to Arabia, Persia, India and even China. Slaves are like silk, goods of the Silk Road, purchased, used, or for sale, a lot of hard work has entered the distant foreign market after being transported by sea and land. But for this reason, many conflicts have also been caused, leading to the demise of the indigenous people. Of course, in the eyes of these businessmen, these indigenous people are not even humans and even symbolize a lot of wealth. Although I am also one of these outsiders, I feel very uneasy about some of these businessmen, but I am only a small crew member who has no right to ask about the placement of the rich. This is a kind of Social status, the rich exploit the poor. These always cause local anger and also affect our trade transactions. Businessmen are always selfish and they do not pay attention to the consequences of these actions.



1. Explain the route of the maritime silk road
2. The conflict between the locals and the outsiders
3. The relationship between the silk road and the slave trade

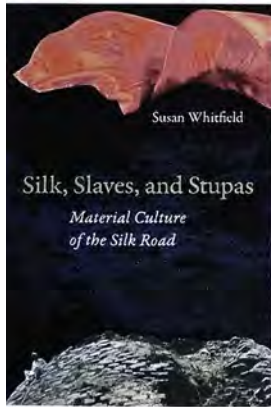


1:(P 60)we rode by sail and criss-crossed the red sea.....

Koki

the purpose of this voyage is to help businessmen to transport spices while also bringing the porcelain and most precious silk that employers bring from Asia. Employers are counting on the goods to buy a good price. Therefore, I have been following this ship for several years, this ship has been sailing back and forth on this route, so I also learned a lot about different countries, this time we are going to go through the Red Sea to East Africa, and then ship the goods to Europe. When it comes to this shipment, the handicrafts made by the Chinese are really beautiful. Every piece of porcelain is seriously choices by the Europe businessman in the Guangzhou, and every piece of silk is mixed with gold wire. Therefore, these things are symbols of the status symbol in the eyes of European aristocrats, so the employer attaches great importance to this shipment, and he has always ordered the captain to ship the goods safely to Europe in this time. But the ship is really old. Although there are no major accidents on the road, if there is any storm or some accident, the ship may not be able to support it. Before I came, I talked with a few Arab businessmen. They said that the spice business in East Africa was not very good recently. Although the merchants have already had a good relationship with some local nobles, they are special because of some special circumstances. People are not very friendly towards our outsiders, and they suggest that we should be careful this time. I didn't pay much attention to it at the time, because I have been to that place many times, so I am quite familiar with the environment here. Although I can't understand the local language, I can still distinguish them from different tribes. The appearance can also be judged to be an enemy or a friend.

- 1: To explain what is the purpose of this journey and the route of the maritime silk road
- 2: Introduce his experience
- 3: To introduce the chinoiserie in his options
- 4: Explain why the series of things happened in the future and to lay the groundwork for these things.
- 5: Pave the way for the protagonist



Silk, Slaves, and Stupas: Material Culture of the Silk Road” by Susan Whitfield

The last chapter of the book is about slaves, titled "Unknown slaves." This title may be a bit fresh for many readers: first, the splendid Silk Road is also the path of the dark and tragic slave trade; second, the slaves are juxtaposed with other items, and are also commodities, slave trade and slavery belong to “ The category of material culture is like the circulation of silk, porcelain and tea.

1: The route of the ancient silk road

Silk Road Economic Belt and Maritime Silk Road in the making



2: Foreign ships on the silk road



3: The ancient silk



Chinoiserie: 1: Porcelain with Arabic characters on it



Porcelain with biblical stories on it

History & Theory

Herbe medicinale: CAM... AR
 Comedence / chenne

11.21
 Tectonics.
 principle arch & tectonics
 structure.

Antistecture: principle of structure.
 Tai shared by many ethnic group.

Animism 万物有灵说.
 ↓
 Spirit house. Boditree.

meditation (British Buddhism) not Thai not.
 maybe: mixture of 2 religions.
 motive = pillar. meaning in Thai city polity
 city is center.
 civilization is outside.

- 1: Asian's area.
- 2: pillar
- 3: captive criticism
- 4: Foreigner's area.
- 5: cremation area.

Syncretism hybridism
 Space

Altha tribe in Laos.
 Religion of animism.
 Women work. → man take care of young children.
 Don't wear shoes.
 parents and oldest son sit together on outdoor table.

the boy got a fever.
 Kill Baby chick →

Animism
 -noes: "if someone cut trees, they will get sick!"

11.23.
 Criticism → negative.
 Critique → negative & positive.
 self-sense

contemporary chinese art (Now)
 "my generation" → presentation
 → overseas journey in China
 ↳ difference from the first generation and the new generation emerging.
 1990 = life experiential culture
 "lots of women artists in young generation"

media presses YXX → Studio - gallery
 ↳ "what are u going" between understanding.
 "experience the art..."
 "hear from artists' mouth"
 Ai weiwei
 Space-place

4. PING RIVER

History of Eastern Creative Arts and Architecture - Year 1

History & Theory 2019

engineering elements

curves

Formelement

65% earthquake

Structure hierarchy

2) top of mountain (No wood)

mechanics & architecture always together

Not perfect - handmade - natural

Biomorphic

Never shown (process of making)

11.7.

Otherness

cloud/chinese painting

Hindu Art

Bodhiyaoga

Chinoiserie

East Indian Company

Eastern Religions + Physics

Tibetan Book of Dead

Silk Road

Start from "Piano Tuner"

(Jenny's lecture)

Assignment presentations

Contextualisation of story as Silk Road

consciousness

preconscious

unconscious

complexly immaterial

ego

Duality

where someone meet!

inside outside together

dome

dome

John Sander:

What The Hindu thought by

"being, i. individual"

completely existing self.

change

home

The continuity of uncertainty

Tiddu Krishnamurti

David Joseph Bohm

quantum theory

neuropsychology

philosophy of mind.

"Space is not empty, it's full. It is the ground for the existence of everything, including ourselves."

↓

11-11 Thailand Hill Tribes.

Polarsan communities.

Bum - the most effective way but worse the environment.

Active human rights.

118.

Shan

Shan made cuffs from Burma.

Shan live in Thailand, China, Laos.

Thai ethnic

time moved by rain.

Shan

Right side of Burma

Don't know

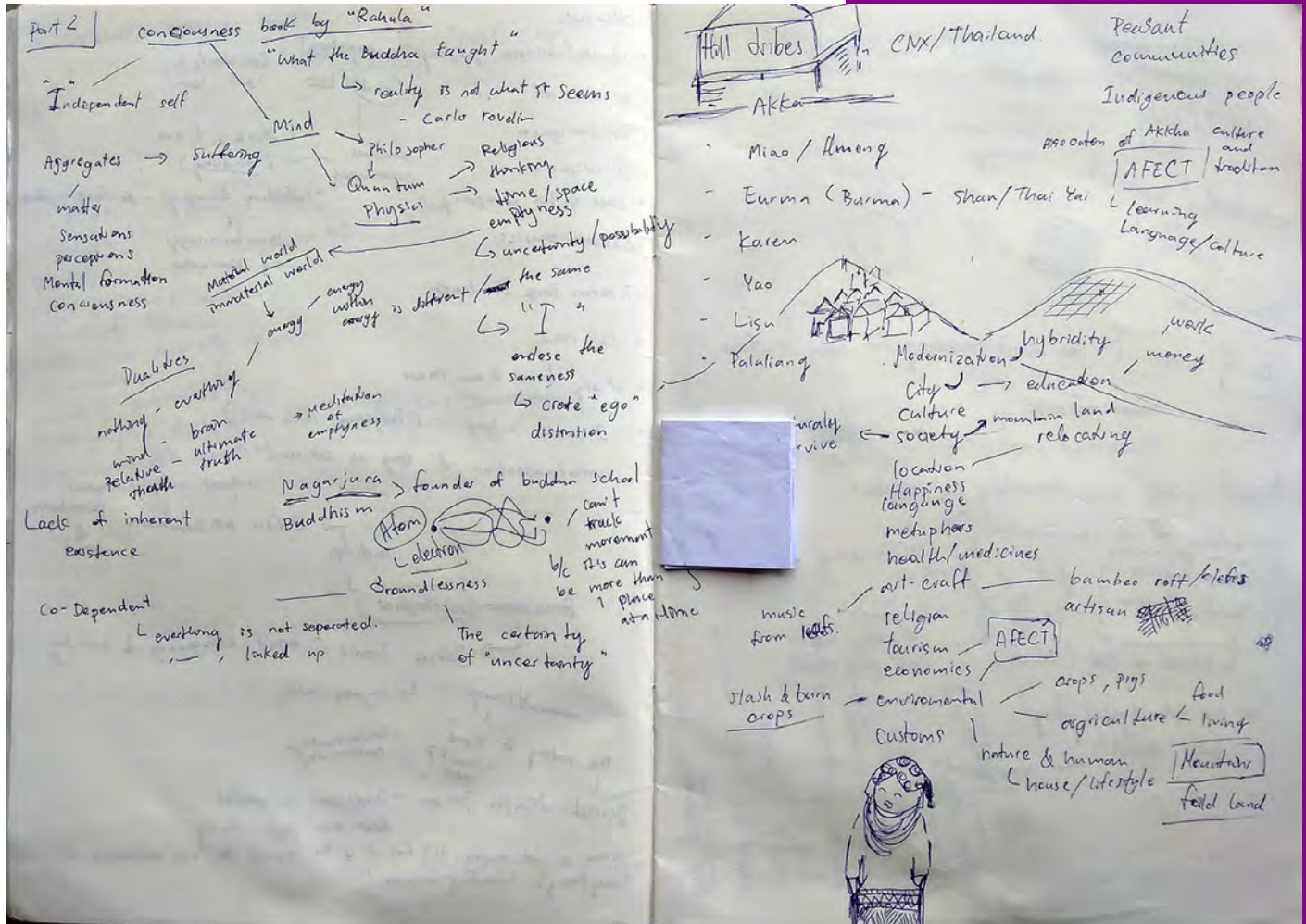
No shows

Keep in the station ground.

aggregates: 合集 dialog 对话

History of Eastern Creative Arts and Architecture - Year 1

History & Theory 2019



History & Theory

Theory and Philosophy of contemporary Thai Arts and Architecture

Year 3 (2020)

Instructor : Dr. Chiranthanin Kitika , Michael David Croft MA (RCA)

Students : Xinran Dong, Unnop Pongterdkiat

Thai + Noun

To learn contemporary thoughts through the relationship of place and agency, in this course, Philosophy of Contemporary Thai art and Architecture, lecturers lead the students to study Thai films that conceptually represent each of Modernism and Animism. Our course brings students to analyze scenes and define an idea of ghost from two Thai films: *Tropical Malody* (2004) and *Laddaland* (2011). Following theoretical critical thinking on “*Discipline and Punish: The Birth of the Prison* (1975) by the French philosopher Michel Foucault, we aim for students to understand how social structure shapes up an idea of “everyday-life” and how this power produces people as “practicing”. After this, students gain some idea from their own everyday-life and make short films that present how social structure effects to agency in reality. Then, a mid-term event is held, called “(Thai + noun) short film”, to showcase students’ contemporary work.

Film 01: “the uniform” by Unnop Pongterdkiat; this film represents how social structure affects academic representation in terms of student uniform. To showing life patterns represented by Thai student uniforms, Unnop collects video footage and interviews three international architecture male students to reflect how social structure works in terms of “discipline and punishment”.

Film 02: “presence” by Xinran Dong; this film presents Xinran’s own personal views. From the point of view of alienation, she wants to show us the complexity of usage of areas of her own apartment. With religious belief and native thoughts, people always practice a complexity of thoughts in many areas at the same time.



Theory and Philosophy of contemporary Thai Arts and Architecture - Year 3

History & Theory 2020

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804322
THEORY AND
PHILOSOPHY OF
CONTEMPORARY THAI
ARTS AND ARCHITURE

LECTURER:
DR. CHIRATHAMHIN KHUKA (PHUWA)
& MICHAEL DAVID CROFT (MIKE)

from Foucault's Power/Knowledge
and De Certeau's The Practice of Everyday Life
to represent "noun." producing in Thai context

"The uniform"
Unnop Pongterdkiat

midterm presentation:
{Thai + Noun.}

2 short films

"presence"
Xinran Dang

EVENT MODERATORS:
LECT. MIKE & LECT. PHUWA

AT ROOM NO. 1005
(MEETING ROOM ON 1ST FLOOR)
09:30-11:00 AM
FACULTY OF ARCHITECTURE
CHIANG MAI UNIVERSITY

Communication & Presentation

Digital Communication and Creative Computer Design

Year 2 (2019)

Instructor : Oliver Loesser Mag- Arch.

Students : Wachanaphong Srimungkun, Suvisit Pumcharoen

Lapatthanin Joungsuwadee, Suwijak Puketayanon

Experimental Architecture

In our Digital Communication and Creative Computer Design Class we teach students how to use 3D Software such as Rhino, Grasshopper, Enscape, Sketchup and CAD, as well as teaching composition and technical knowledge about photography.

At the beginning of this semester students learn the basics of 3D modeling using the Rhino software. After the students gain a basic understanding about modeling we give them an assignment where they can apply several modeling techniques by designing a small pavilion within a bounding box of 20m*10m*5m.

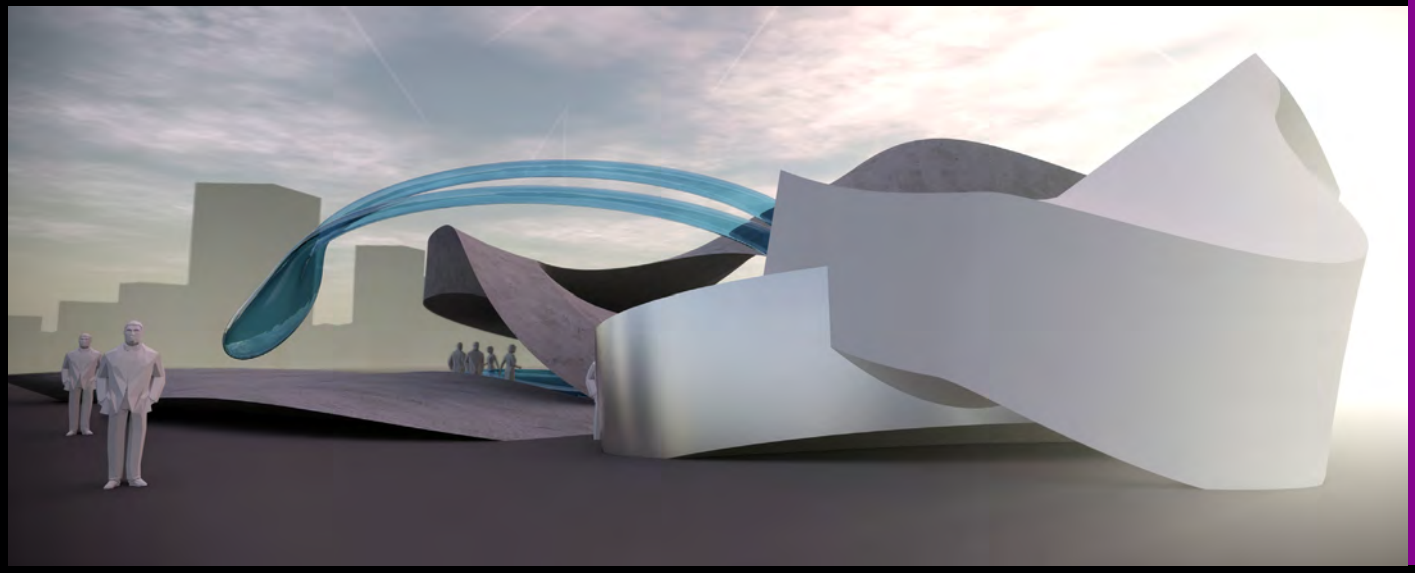
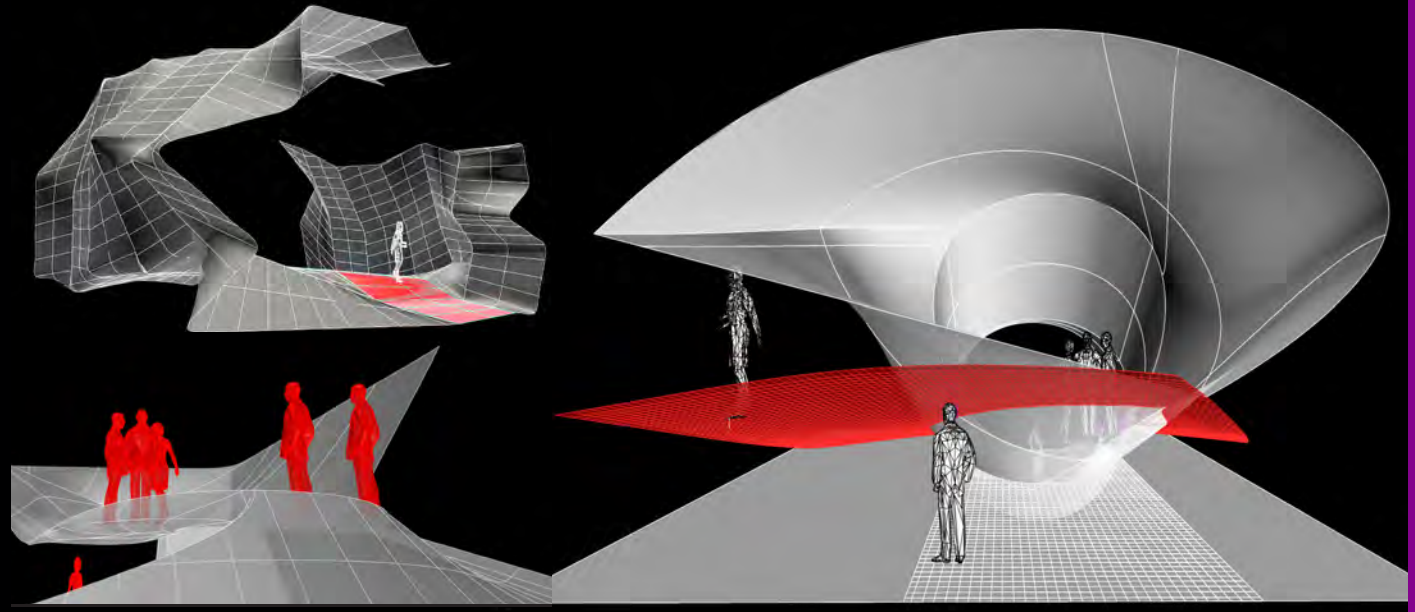
For this pavilion we focus on the human scale in terms of designing usable spaces, materials, openings etc.

After the student model their pavilion in 3D we teach them how to apply material textures in the right sizes.

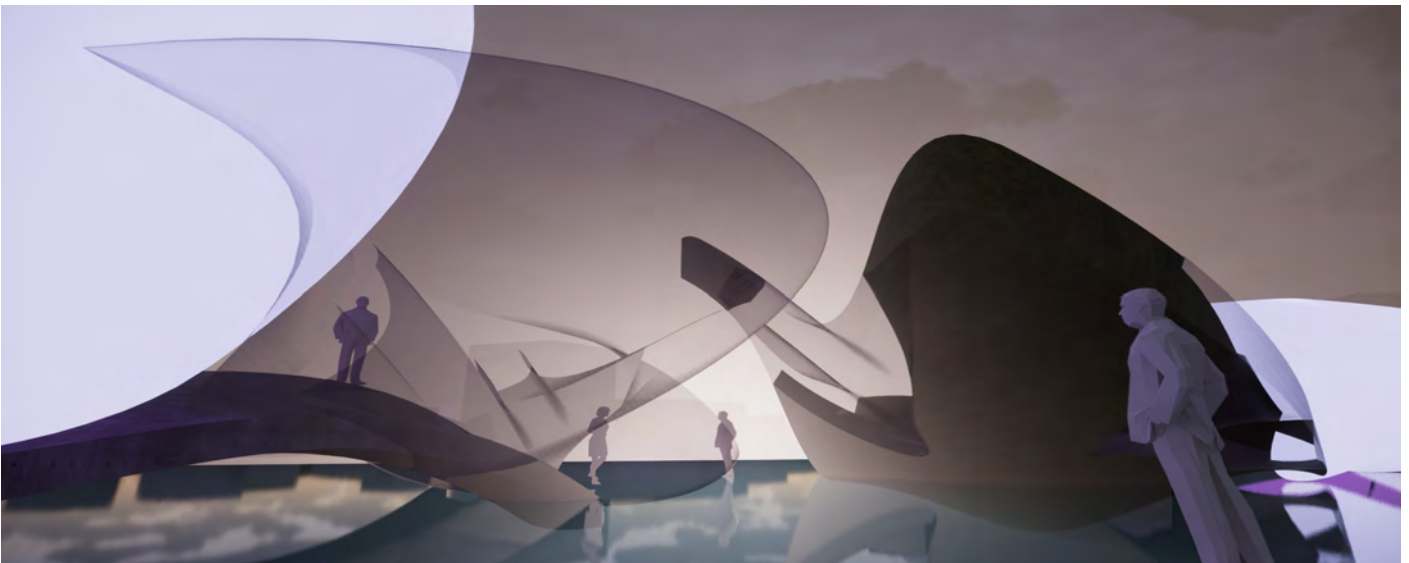
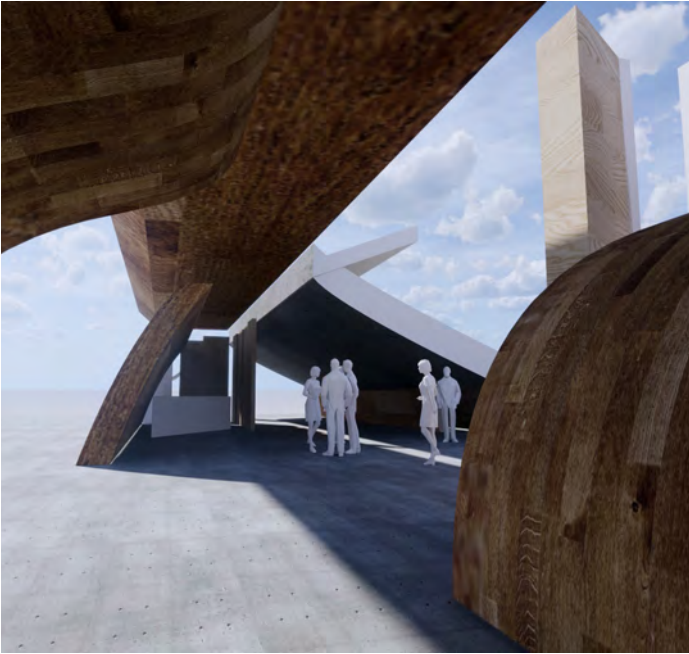
The final task is to teach the students how to visualize their design using the software Enscape and produce several rendering styles and video animations.

This class is also used as a support for the students Studio Design Class. We use this class as an open workshop where the teacher helps the students to design part of their Studio Design Project in 3D.





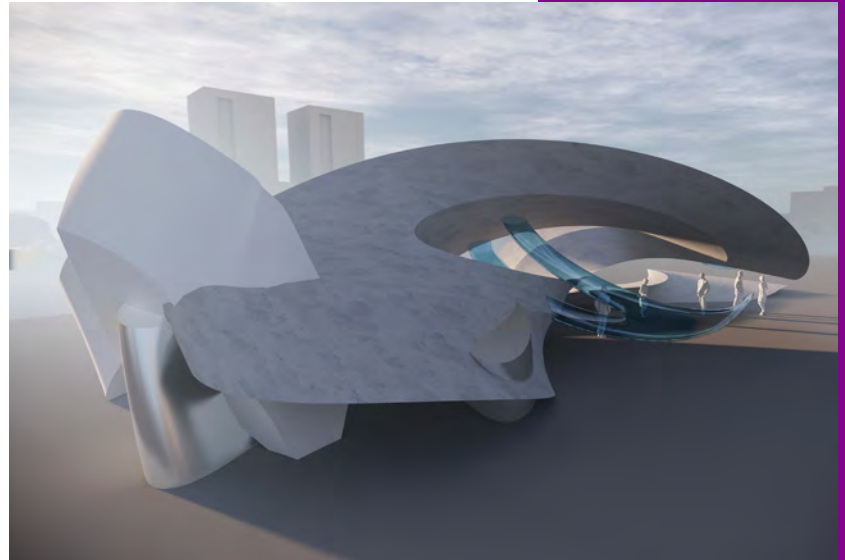
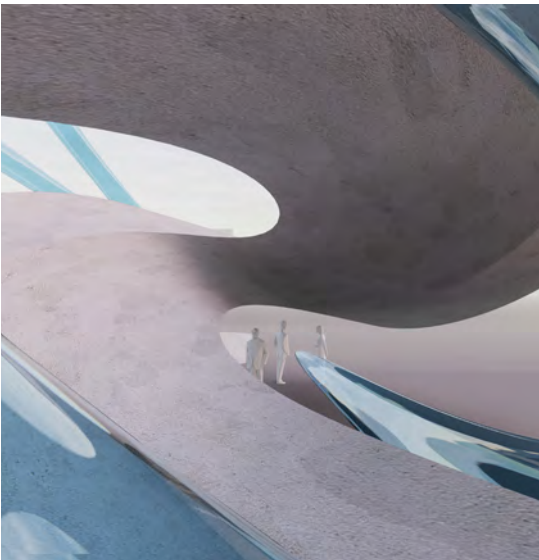
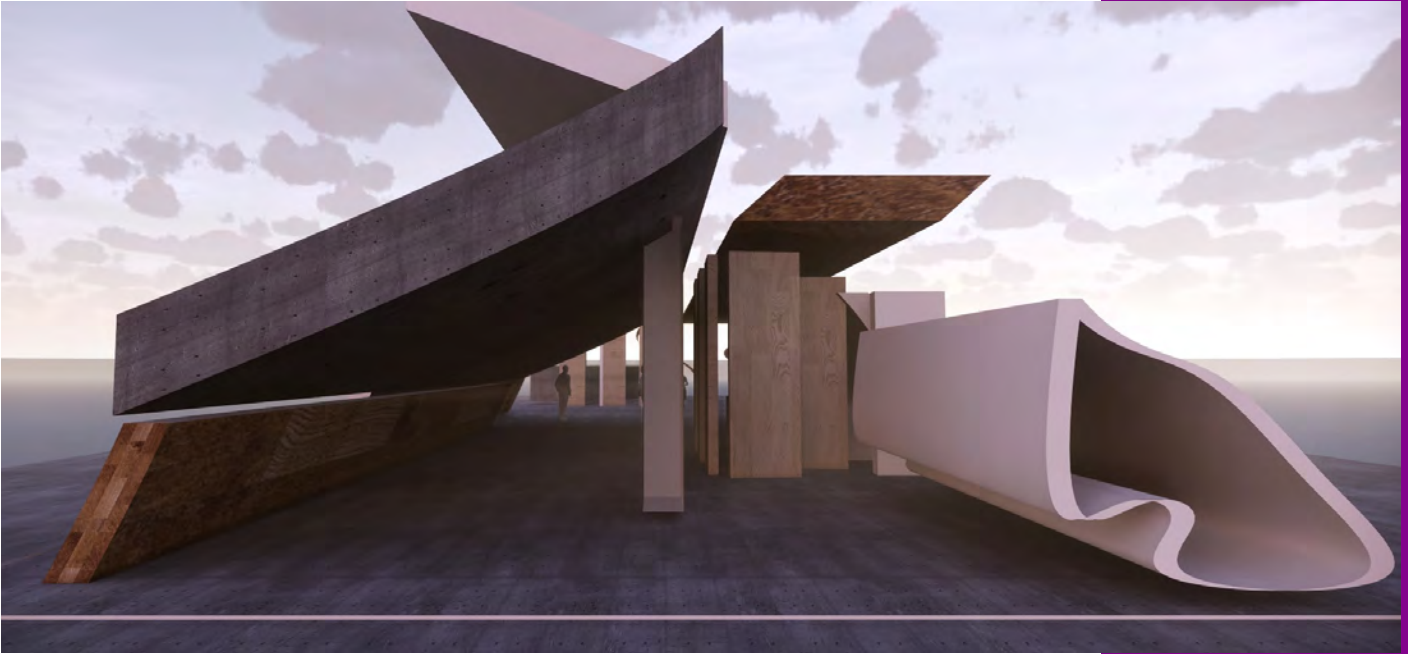
Communication & Presentation



Digital Communication and Creative Computer Aided Design - Year 2

3-D Class
2019

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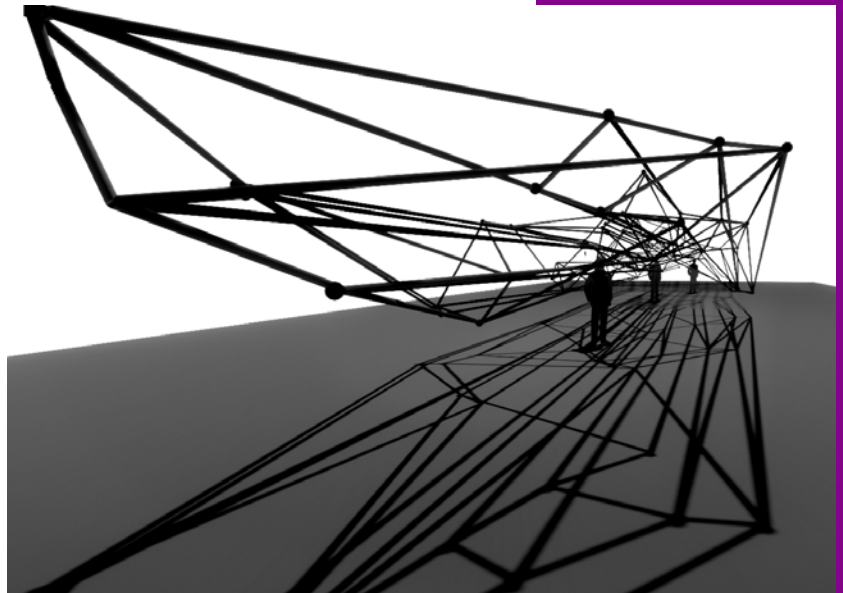
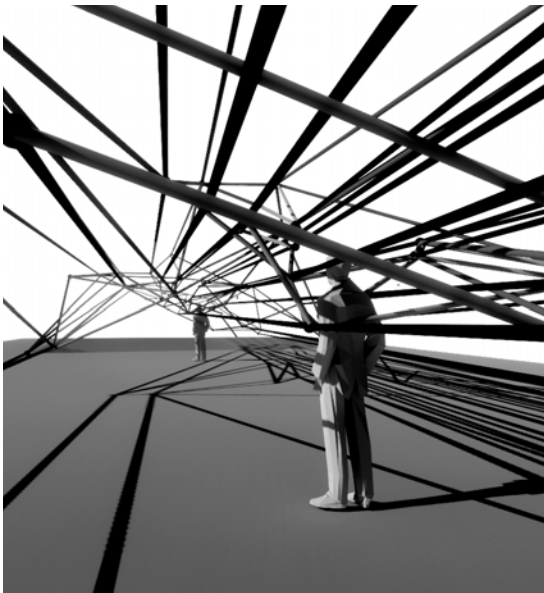
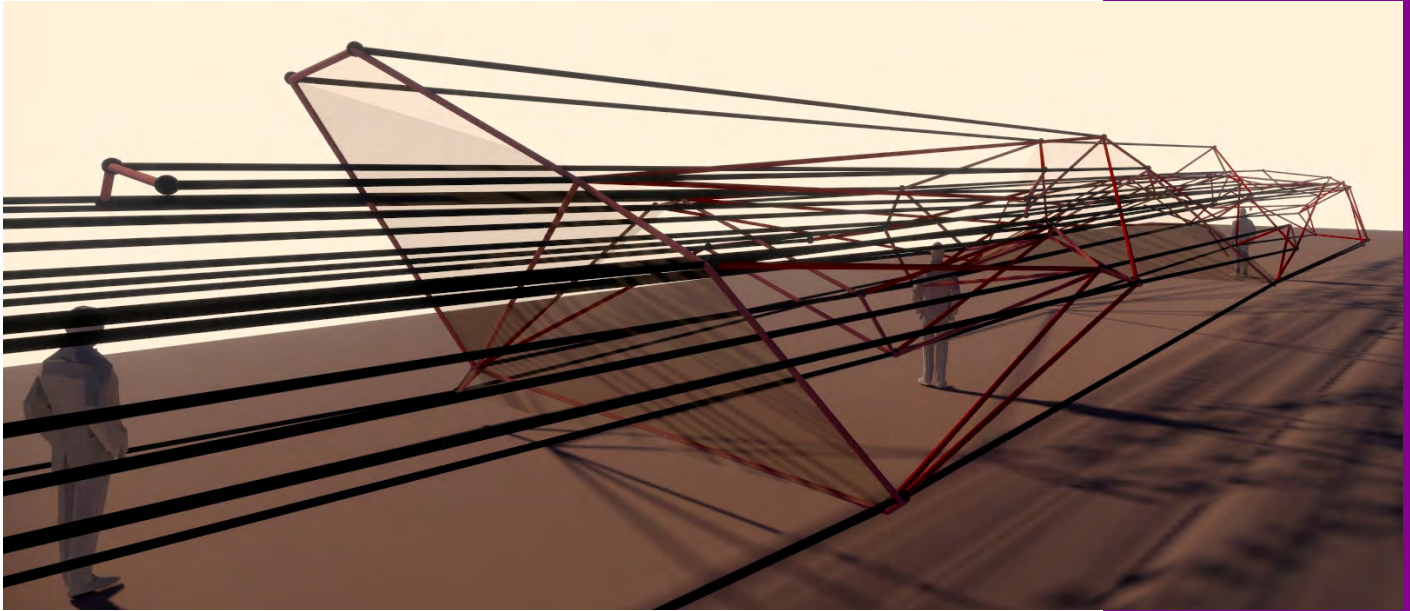
Communication & Presentation



Digital Communication and Creative Computer Aided Design - Year 2

3-D Class
2020

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Human & Urbanism

Integrated Fields and Systems in Architecture and Urbanism

Year 3 (2019)

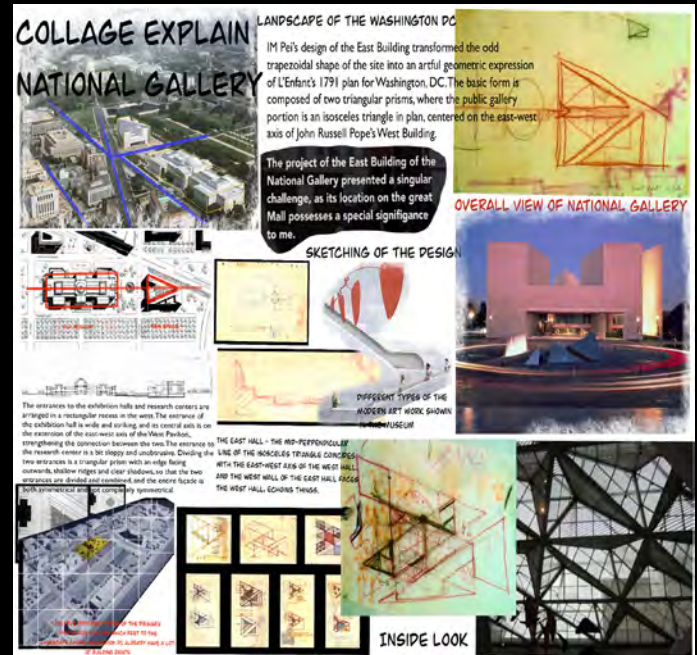
Instructor : Asst. Prof. Dr. Umpiga Shummadtayara

Assoc. Prof. Dr. Pranom Tansukanun, Oliver Loesser Mag- Arch.

Students : Xinran Dong, Unnop Pongterdkiat

Floating School

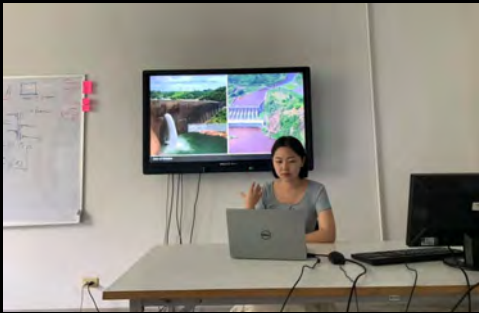
While space needs to be able to be formulated poetically through creative and meaningful approaches, the understanding of humans as part of the socio-spatial structure is crucially needed. The reasons of space, architecture and place are significant and play main roles in the realm of its qualified atmosphere. This thematic study focuses on human nature both in the fundamental senses and in the issue of hidden agenda including the lens of the psychoanalytical approach. These are core of the theoretical ground needed for the IDEA program. The more we understand these subjects, the better we can explore the spatial significances that matter upon space and atmosphere.



Integrated Fields and Systems in Architecture and Urbanism - Year 3

Urban
2019

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MAKOKO FLOATING SCHOOL

AFRICA NIGERIA

NIGERIA Timeline:
 1900-1960 British Nigeria
 1960-1966 Independent Federation and First Republic
 1967-1970 Civil war
 1970-1999 Military junta
 1999-Present Democratisation

LAGOS CITY MAKOKO SLUM VILLAGE

Makoko is the fishing village that had been settled over 200 years ago. Today there is over **100,000 people** occupied and built by Community houses over 200 years, more people moved in to Lagos and need to find a settlement, water they started to build a house on water and expand.

Lagos Government neglect the existing of Makoko as a slum on water. There is **NO Public infrastructure** no power, no clean water, no utility and many lack of a good basic living standard.

However in 2012, over 500 homes were forced to be **DEMOLISHED BY THE GOVERNMENT**

Construction began in September 2012, with floating mock-ups and testing. Recycled empty plastic barrels found abundantly in Lagos were used for the building's buoyancy system. The first prototype was completed by March 2013. A proof of concept to build more floating structures for Makoko community to improve people living standard at the lowest cost and locally achievable. However, the building collapse in 2014 from heavy storm and rebuilding the community again.

SOLUTION

NLE has developed a prototype floating structure that serves its first goals, and is specially being used as a school, while being suitable and adaptable for other uses, such as community hub, health clinic, market, senior center or housing. The prototype's adaptable structure is a safe and economical floating triangular frame that allows flexibility for customization and modification based on specific needs and capabilities.

"As a pilot project, if we taken an innovative approach to address the community's social and physical needs in view of the impact of climate change and a rapidly urbanizing (increasingly) coastal, low-lying area in a densely populated urban area, a human arm is to generate a sustainable, multi-use alternative building system and urban solution for the housing population of Africa's coastal regions."

WATER THREATENED

There was only one English speaking primary school in a slum location that built on uneven reclaimed land, surrounded by constantly changing waters. The building is unable to effectively withstand the impact of **Increased rainfall & Frequently flooding** that threatened local children's access to their basic need which is the opportunity of education. As well as there is not enough space for students in the current school for Makoko population. Government do not help to fund public school in the slum. Government do not include to build school as a first priority.

NLE Team
 © 2013 NLE International Development Foundation



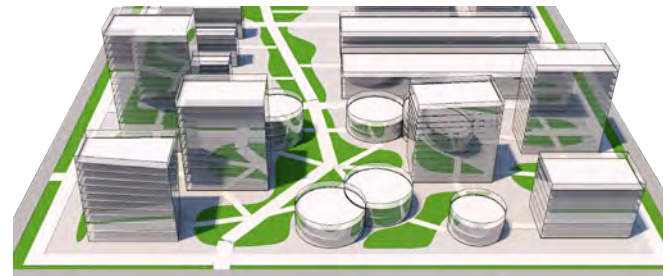
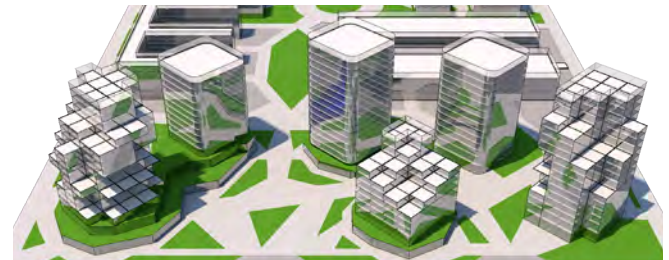
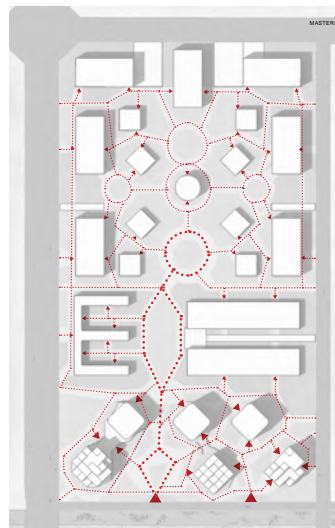
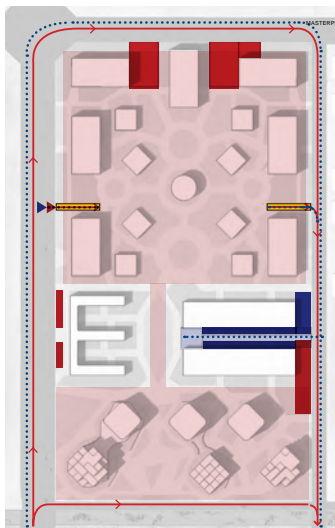
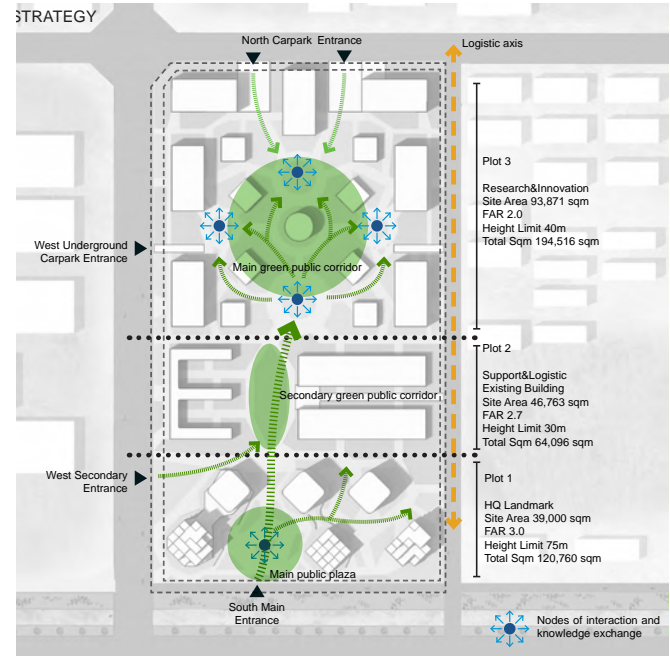
Human & Urbanism

Urban Design Competition

The idea of this urban design class is to prepare the students for their upcoming international internship in an architectural office that will take place in their 4th year of our Idea program.

The students are asked to research about contemporary urban design projects and get an understanding about urban surroundings, integration of program, traffic, height control, green spaces, public spaces, landscape, iconic buildings etc.

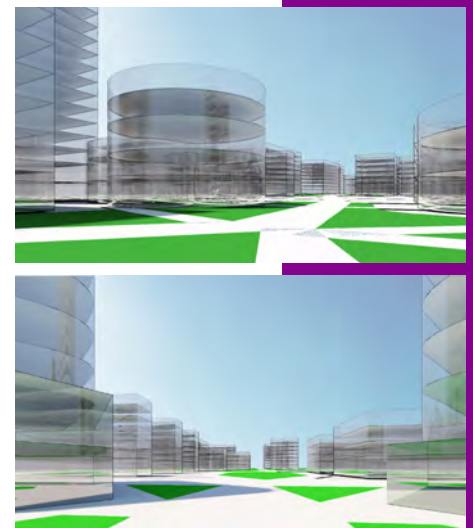
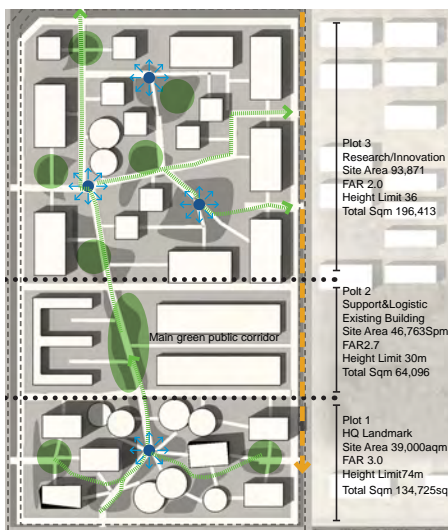
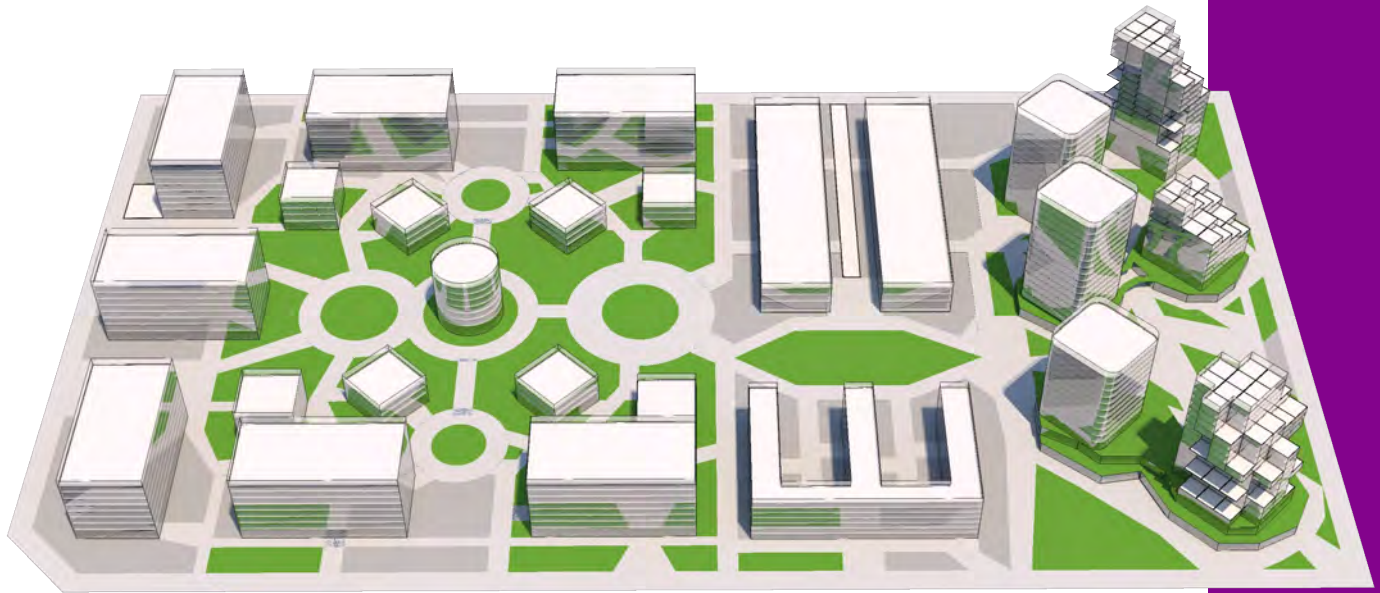
After the students get an overall idea about urban strategies, we organize a workshop together and simulate an urban design competition while respecting the main restrictions, such as FAR, building density, car & pedestrian circulation, height limits, required program and the landscape design. At the end of the task we compare each design and discuss their strengths and weaknesses.



Integrated Fields and Systems in Architecture and Urbanism - Year 3

Urban
2020

P. 147



Human & Urbanism

Perception of Architecture

Year 2 (2019)

Instructor : Dr. Chiranthanin Kitika, Oliver Loesser Mag- Arch.

Students : Wachanaphong Srimungkhun, Suvisit Pumcharoen

Lapatthanin Joungsuwadee, Suwijak Puketayanon

Perception 1:1

Towards understanding perceptions of space in the present, students need to describe how perception actually affects the design of everyday life. This course brings students to learn present perceptions of design and leads them to reclaim new design. At the beginning of the class, they each choose a design issue of interest to them and select perceptions for which they want to design. After two weeks of design development, they complete their brand new design for representing new perceptions of their daily life.

Integrating Digital Live music performing, Tim re-defines Live music performance with an idea of unfinished process by recording and re-recording and broadcasting live on Facebook.

Representing deconstructed design, Boss develops his street wear by redesign a cap to represent his own personality and a new identity of street-wear.

Learning sense of touch and scents, Mark comes up with an organic coffee mug by reusing coffee grounds.

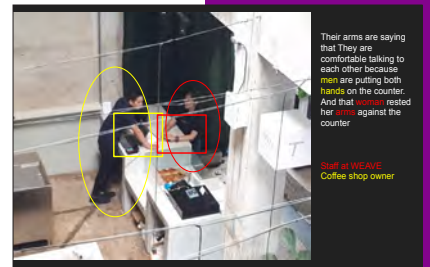
Reclaiming sign and symbol, Ryu reimagines a local market sign by collaging local graphics and redesigning new typography.



Perception of Architecture - Year 2

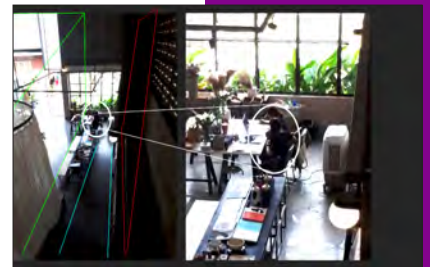
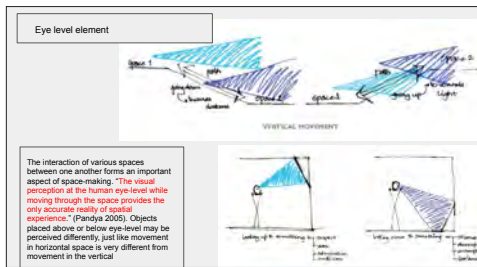
Human 2019

P. 149



Their arms are saying that they are comfortable talking to each other because men are putting both hands on the counter. And that women rested their arms against the counter.

Staff at WEAVE
Coffee shop owner



Editorial di(A)logue





Hidden dimensions of Kad-Loung

Suvisit Pumcharoen (Boss, Year 2, 2019)

“Observing Patterns of Fisherman, Homeless and Car parking”

In This project I focus on the activity of fishing to consider what specially describes as a ‘very bad atmosphere’ between a small group of homeless and a car park attendant. The homeless have a small park that is their choice of safe area and the car park attendant has a hut, while between the two areas is a more dynamic and volatile space, which is a concrete platform that acts as a step up to the park from the car park. The car park sides onto a wall, below which is the river or shoreline. When the water is low this is a hidden area for the homeless, from which they often fish. At nighttime they can fish from the car park side of the wall undisturbed, and that territory also becomes theirs.



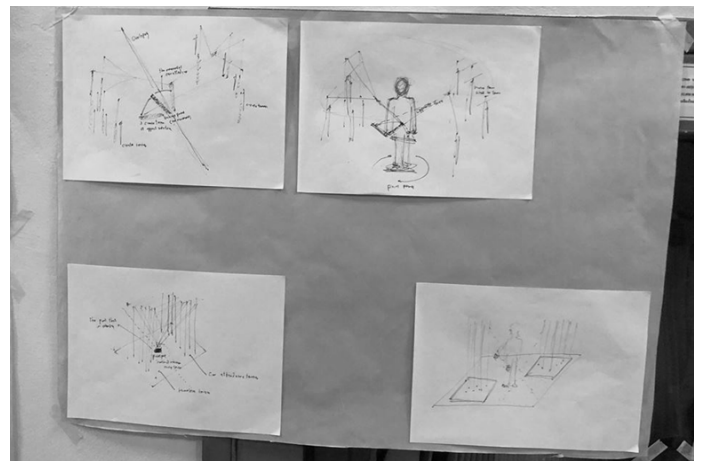
Regarding to the fishing, which is homeless hobbies “The observation of fishing movement can give three different kind of form (tension-slack-hidden). It’s how the fishing line moves when we catch fish, which is the tension of the string when we pull of the rod and the release the tension then go to slackness when we throw the rod to away and finally it goes inside the water (Hidden).

This is the very first model, which refers to the idea of using metaphor of tension-slack-hidden to link to the relation of homeless. Using the setup of string in different form (slack and tense) I hang the picture of the homeless and car park to explain the atmosphere that I experience.

I have displaced the dwellers' involvement in the observation onto the user of the present interactive three-dimensional model from the idea that people experience the surrounding atmosphere that is created from the relation of these two dwellers.

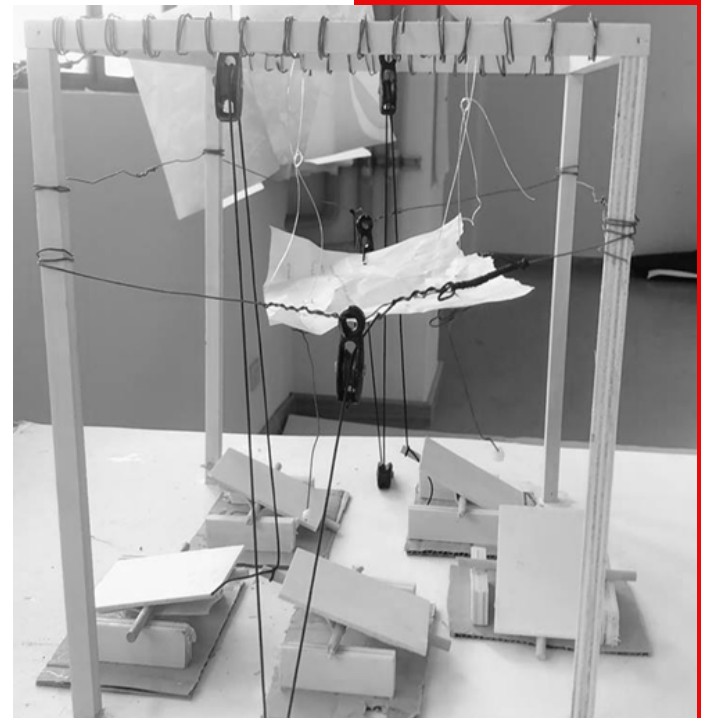
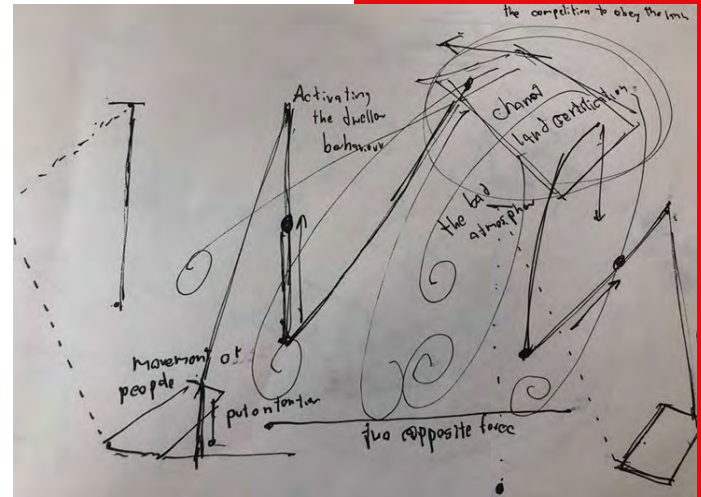
By using an open cube of the approximate size of the car park attendant's hut, made of lathes of wood with a wire gridded roof, I installed a set of vertical elasticated strings with objects relating to fishing that act as pulley handles. As each of the handles is pulled, they are seen to be attached to photos of one or other of the two human groups and their respective spaces. The creation of movement of any one space causes interference with another. The trigger point is the space that most of the tension occur which the tension could be feel by people.

The predicament between the two human groups in a shared space is a present on-going situation that has no foreseeable resolution. The present tense and unresolved situation, while far from adequate, represents these people's lives.



To develop this model I then look towards the hidden meaning of this situation between the two groups that produce the tense atmosphere. When people get in the specific area of the dweller they produce the reactive behavior that shows the oblation of that location. So, when we get into the area both car park and homeless will activate the behavior that is competitive with each other in order to show who owns the land, which I compare to a tug of war to obey the title deed of the land.

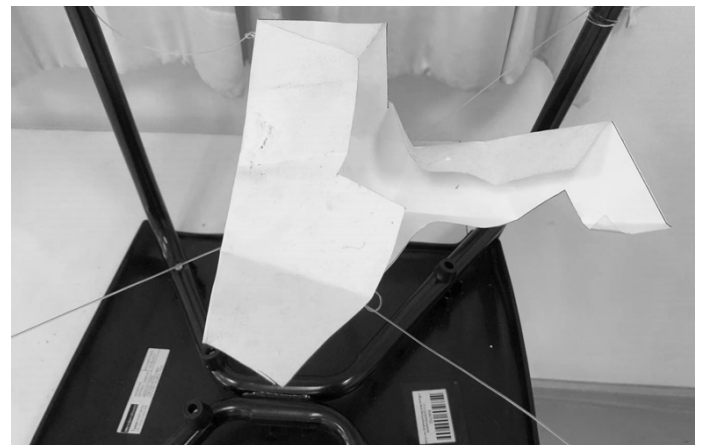
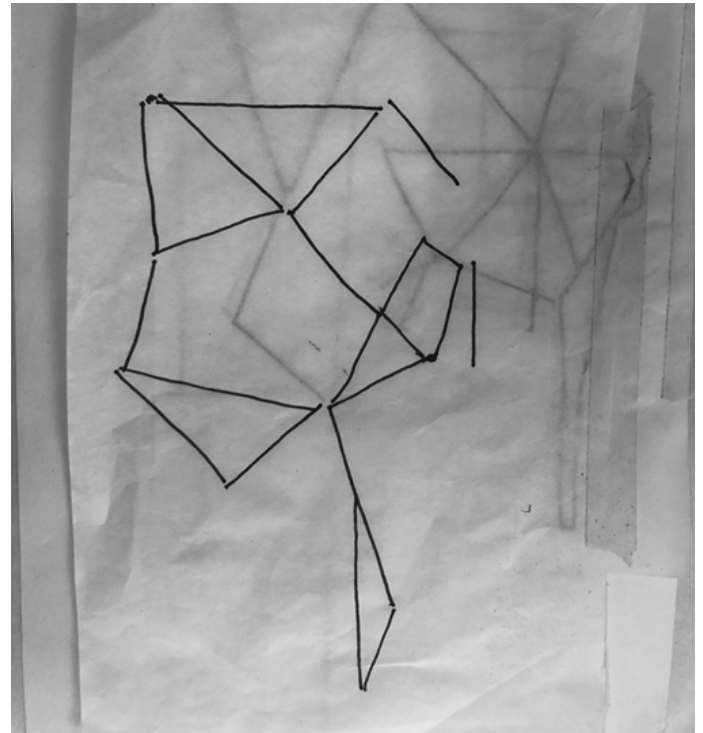
This is the model that I produce to express the idea of tug a war that works by the movement of people towards the area. So, as people step onto the trigger point it will activate the pulling force. The paper above the head refers to the title deed that is being pulled by both car park and homeless.

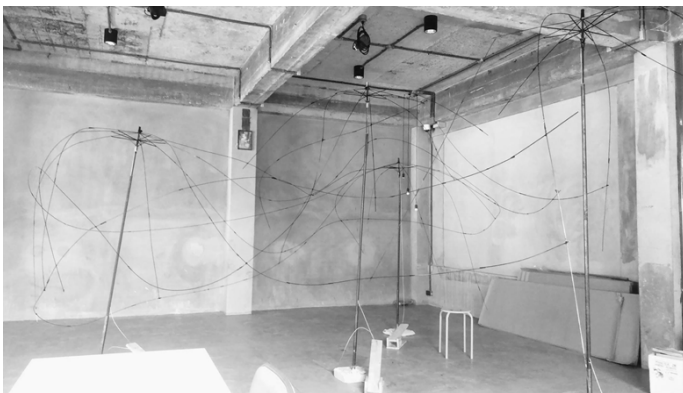
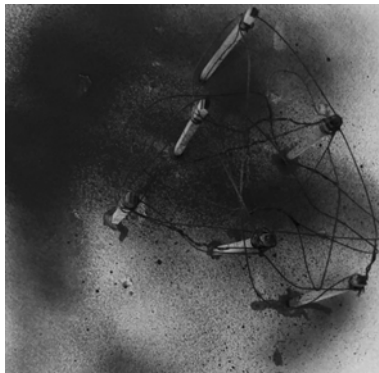
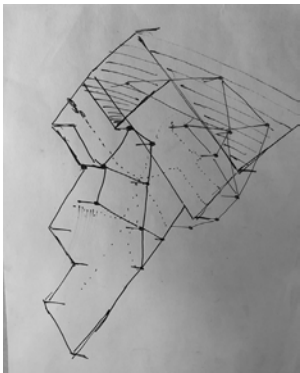
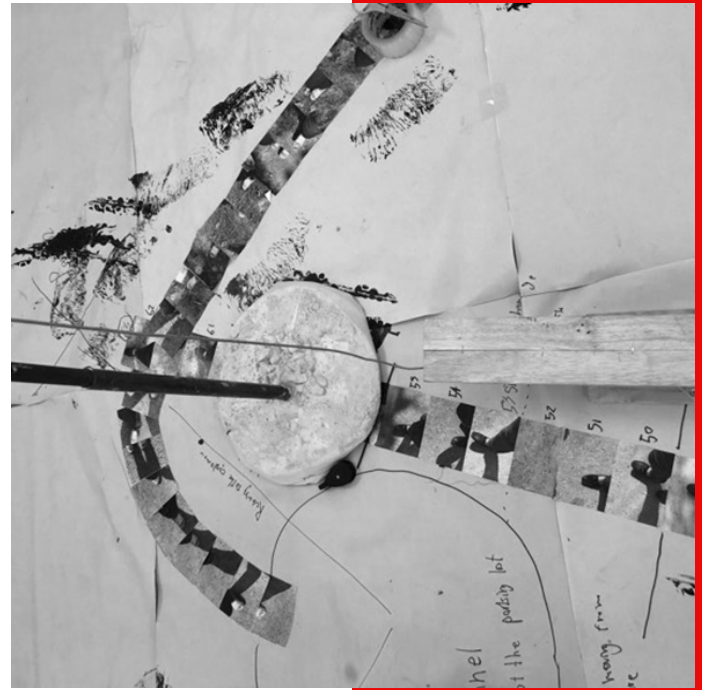


As a further observation of their activity, concerning the repetition of movement that forms the pattern in geometric shapes, which appears differently for homeless and car park, I created the 3-dimensional shape of Japanese origami. By using the overlapping of those two patterns its hidden pattern could flow out and then flow backward to indicate the idea of hidden atmosphere of tension happening by the struggle of the two-dweller relationship.

Their act of behavior that happens, which creates the special atmosphere is all connected, through which each activity of dweller will affect the other that could find the secret community within the site that we could see but we can feel by its atmosphere. I represent this connection by using the reference from their pattern of behavior to create the 3D space.

Finally, the last model was created by joining the structure relating to their behavior pattern which each one connected to another one creating a geometric space covering around the audience that could also experience the tension movement by stepping on to the pedal on the floor causing the whole strangulated structure to present the idea of hidden tension.





Blind Spot

Wajanapon Srimungkhun (Tim, Year 2, 2019)

My studio project is to find someone or someplace that shows the dwelling action of people in Gad Luang market. An old woman has a stall selling vacuum-sealed dry snacks on the corner of a T-junction at the edge of Worarot Market, where she cannot see some aspects of the stall that other people can see, Figure 1a/b.

Her problem is that while the stall faces out onto the main road, catching the passing customer, she habitually resides under the canopy at the other side of the stall, protected from the elements but unable to see and patrol her merchandise without walking around the corner, as shown in my drawings, Figure 2a/b.



Figure 1a/b

This lack of seeing constitutes her blind spot. The old woman's way of managing the situation is that her fellow stallholder who operates from the stall next to hers but facing into the road keeps her eye on her friends stall as well. There is a reciprocal kind of displacement between the three people, where each is subject to the limitations of their blind spot and uses the goodwill of another to overcome the problem. The old woman of the observation is the one for whom the problem is most tangible.

The blind spot of the stall-holder who faces the road in fact shares the expanse of the stall itself, the dark interior run of which, under the roof, includes her stall with her products in front of her, and the old woman's stall situated to the right.



Figure 2a

After I observed that area I had a lot of data about her and her place, and it seemed like I had become a detective trying to investigate her. My action like this is in a sense repeating her action as well. Why? Because as well as her sitting there, actually there are some detectives who are watching her stall during the times that she is unable to see its every angle.

When I tried to create or simulate situations arising from this investigation, I became interested in the fact that one old woman was giving another old woman responsibility for her own vision.

The term blind spot may not mean anything behind us, but may be important for something that is in front that we are not able to see. Therefore, when incorporating this diversity, it turns out that we look forward to seeing what would be in front of us, but we can't see, Figure 3a/b/c.

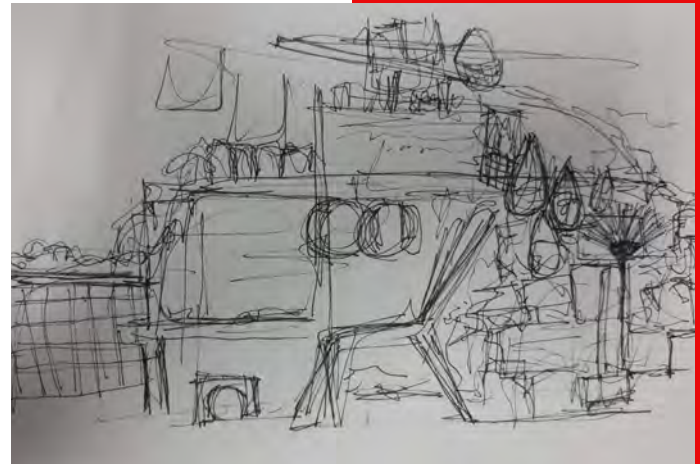


Figure 2b

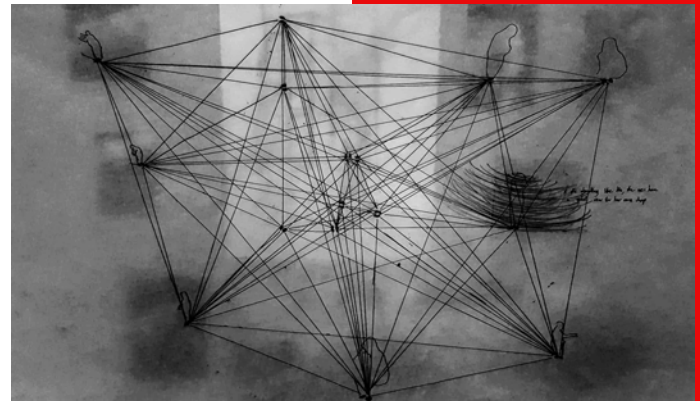


Figure 3a

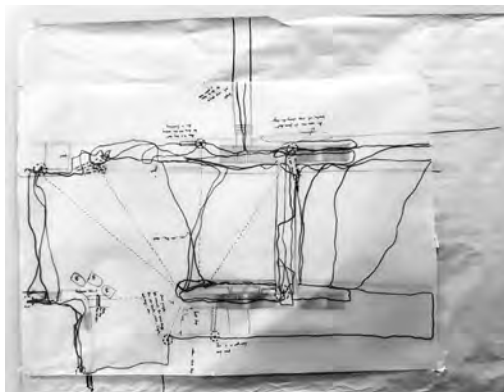


Figure 3c

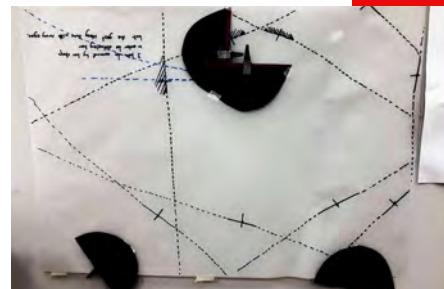


Figure 3b

Finally, this action of the old woman's dwelling is not just only hers any more, and I want to show how she can perform her work and business in a very strange way due to her method of patrolling her store.

When she is the owner of a store that doesn't need to see her own shop, but let other people take care of and protect her products, so this model is created to tell the event. It is the reason how Wud and the other owner of a flower shop have created dwellings to adapt to the existing the environment, the space as they found it.

So these people are creating their dwellings and work together rather than as one person, Figure 6.

And you will think that the event that will happen after the opening of the newspaper is the wooden beam that will be lengthened from the door in front of you to the door behind you.

But when you open this newspaper, it will make the board at the back open and let the light come in, and this time you will see the wooden beam structure that is longer than you think because it reflects on the mirror. I think that these two old women's acting causes, in effect, a secret network community that is obscure or hidden from the human eye. Figure 7a/b



Figure 6



Figure 7a

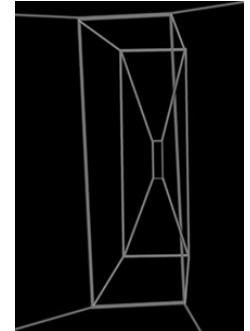
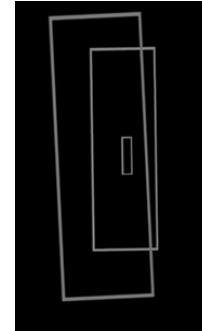


Figure 7b

Fragile Architecture Project Report: Exploring - use of different senses as part of design in architecture

Unnop Pongterdkiat (Zgame, Year 3, 2019)

The unconscious senses of our body help us as human beings to know the surrounding environment. There are many ways to use a multiple senses combination as a major dominant recognition to experience the space differently and uniquely. Two of my projects have explored the different use of senses to see the world and experience in a way of which we are not normally taking notice. The first project explores the use of vision with touching sense and another project is the hearing sense. These two projects have allowed me to discover the space within space where we can use them as a concept to design the architecture for other people to experience my emotion.



Project 1: Train Time Travel

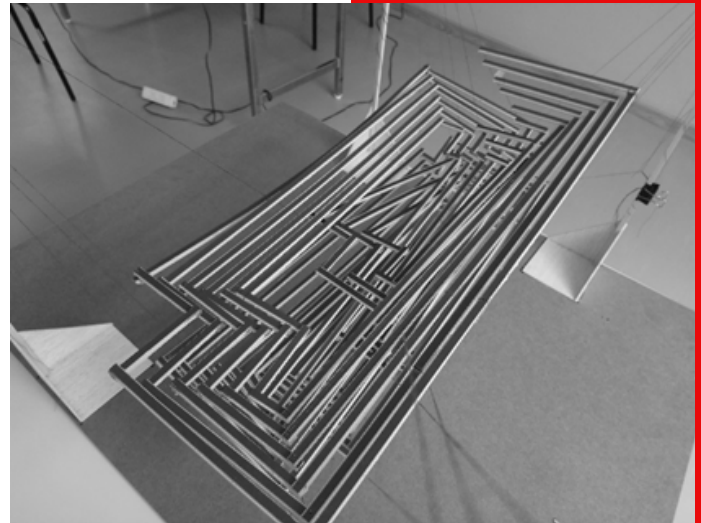
The location that I have taken for my first project was on the train passenger-cargo while it was moving. My perception was interested in the movement of the different train's doors, where I can see through forward to the next passenger-cargo (as shown in Figure 1). The movement of the train and the physical structure created the virtual time machine of seeing the future. From my perception, two senses are working together, touch and vision.

Firstly, the movement of the train is one of the experiences that use our sense of touch. It pushes and pulls our body with the rhythm of its vibration in sequence. Touch is the mother of senses and the unconsciousness of vision. We do not notice and spend enough time fully to think about what we touch and feel.

It is very natural of us as a general daily sense. With our sense of touching we can feel the texture of a material's shape, form, sharpness, smoothness, roughness, temperature and more. These feelings help give form to the environment surrounding us. However, it is only limited to our body length. A train has a unique characteristic of haptic vibration where it reminds us of where we are. This is only possible if the person has previous experience of trains. The motion is unavoidable, however the majority of people are unconsciously aware of it. The feeling from a train is to push and pull on our skin and force us to move along with the rhythm. Therefore, space is touching our body as we follow the train sequence at the time being or the present period. This is the first time-stamp on our body by sense, the present time that the body experiences from the train.

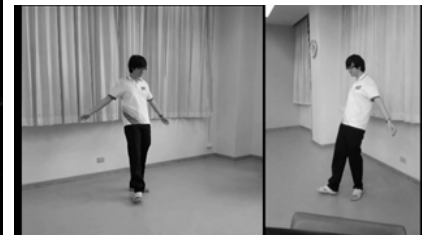
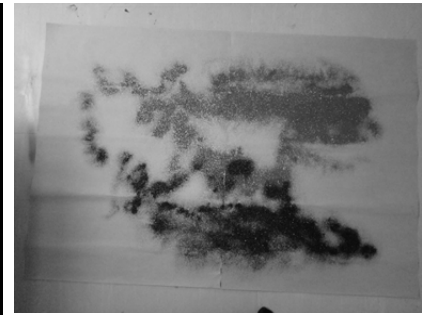
Moreover, we have a dominant sense of vision as well as considerations of how to use it and we spend a lot of time thinking about what we see compared to any other senses. There is a much greater distance to what the eyes can see. Therefore, the eyes have already touched the far distant space before the body does (touching sense). Human vision helps us see the texture, conditions of the object, shape, form and more. Similar to touching, however, we can feel the distance and be able to predict the moving object through the process of our brain. In my own experience of being on the train, it moves with vibration, and there is a significant movement to see from two different passenger-cargos at the connection point by using one door as a reference to another door. From Figure 1, the analyzed video information helped in visualizing the movement of the train in different color frames (reference to doors). These movements of the train seem to move toward us to our current location. Being able to see the movement before we can experience it is, in a sense, the seeing of the future. Our vision will have touched the time (the future) before our actual sense of touch can experience it. This is the second time-stamp on our body: to see the future beforehand.

All in all, this project involved using two senses to experience a time where vision concerns having future experience and touch concerns having present experience. These two combinations of senses created two different time-lapse at the same location. The idea of seeing space in effect coming toward our body and touching it currently at once allowed my project to evolve into the abstract virtual form of the architectural idea, as shown in Figure 2.

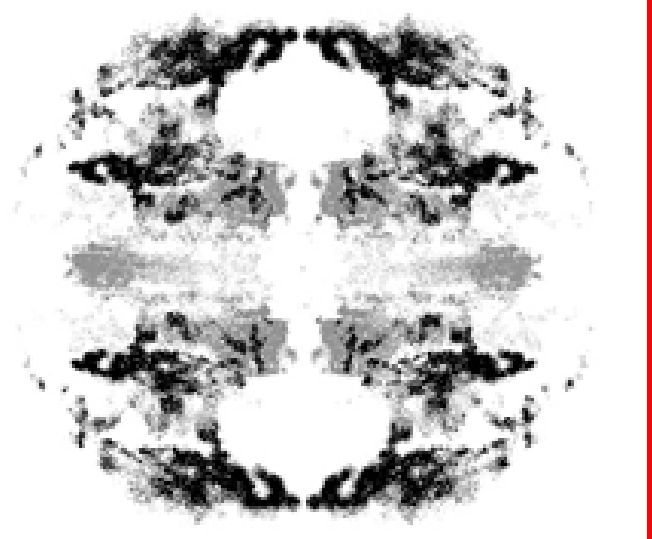


This second project was about the sense of hearing by listening to sound or music and turning it into the space of emotion. A human can see the subject and location by sound only. However, this perception can only be achieved with the experienced person within the environment that we have. Due to our experience of the world, my selection of sounds was a mysterious noise that nobody could reference or recognize in the real world as subject or object. Hearing is, in a sense, our listening eyes where any shape and form can be created by listening to the music or sound.

As humans, we have two ears to allow the body to locate oneself as a subject in space. They also allow us to know the texture of the source, for example: water, glass, metal and more; the image arising from matter where the matter is sound. It allows the imagination of space to form in our brain. However, the idea and imagination are intangible and unstable and difficult to recall or express to other people. Therefore, our brain has to process much unknown information, image, form and feeling into the physical media to capture and recall the memory. As shown in Figure 3, the first recorded space of sound was in 2D drawing. It was very limited, but it was a step forward towards being the actual physical form of tangible space. The result of recording this recalling and rethinking process did not represent an exact intangible form from the brain but it was what made the most sense up until then. Despite this first attempt, it was an error attempt that needed to be adjusted. It was a very heavy process because sound can only be experienced at the time of listening. Therefore the first time and second time will have minor differences. The imperfection is an essential to life, which makes it beautiful in its way. These records were an art form of sound.

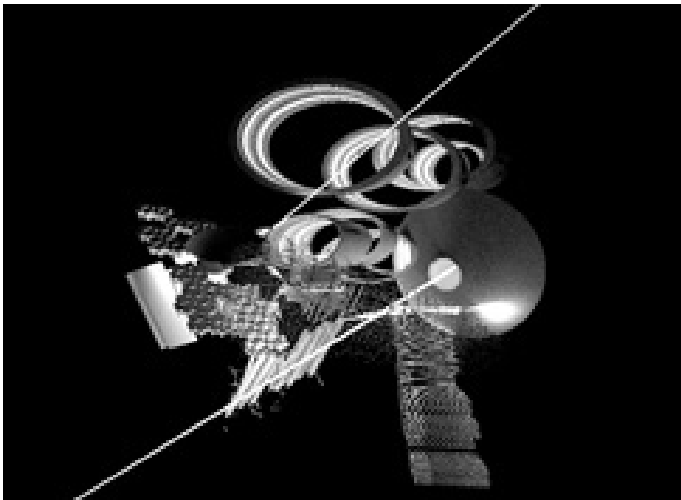


A unique way of being in the space of sound has been shown in different media, i.e., virtual 3D. Space was created uniquely because it was from music with my emotional imagination during the time of listening. Space has characteristics of a person, me as the creator of the space who transfers sound into space with my emotion and story. An unknown area in a blank location with different shape and form put together as shown in Figure 4, left & middle. All of these start-up shapes/chambers were inspired by a music video as a case study that expresses the emotion of the music. However, the form of each chamber was too stiff and did not have enough emotion. Therefore I have used my body as a personal input with my feeling from re-listening to the music. These processes involved trial and error to adjust the imaginative sound space towards being a representable form of architectural concept.



Conclusion

Overall, these two projects have involved the use of different senses or combination of senses to experience the space and recreate the area in a very personal way that has depended on the perception of the creator. However, the result of the experiment, and finding errors in it, helped me to adjust the intangible concept of sound space and imagination into a much closer tangible form in human scale, as well as expressing and reconnecting a person to space even further with their unconscious senses and dominate vision sense. The result allows the human viewer to approach the different experience with their body and think about and analyze the given surrounding information that helps the user to appreciate the space they are in.



Fragile Architecture Project Report: Exploring - use of different senses as part of design in architecture

Xinran Dong (Diana, Year 3, 2019)

“Feelings of space” is the main topic of IDEA studio year 2. Instead of focusing on design processes of the exterior shell, the intangible feelings of interiority are the main interest of this studio. The studio pays attention to the understanding of spirit of the hidden dimensions rather than the creation of physical dimensions of volume and form of architecture. Students are expected to explore profound feelings and emotions in some specific areas and matters. Therefore, their rational ways of thinking are not as important as their first-hand perception and feelings. They are also encouraged to use their instinct as means to engage with deep feelings from their unconscious mind. The experimental processes of boundary forming that could create or contain responsive feelings are expected to be the first step of the existence of architectural form. It is expected that the development of space experiments that could evoke some kind of sensitive feelings and profound experience will be achieved at the end of the project.

The chosen subjects for this year are thus something that is difficult to see or cannot easily be seen with eyes but could be truly felt. “Atmosphere” and “Listening to space” are the main subjects for students to carefully investigate in the first and second semester respectively.



Semester 1: “Atmosphere”

Architecture is surrounded by atmosphere. Sometimes it might be difficult to see through our eyes, but atmosphere can be felt and is always considered as vital influences to create different emotions, moods and feelings in architectural spaces.

The first semester of IDEA Studio 2 thus focuses on these intangible qualities of the surrounding environment. A selected specific type of atmosphere is selected and carefully observed by each student. Deep investigation and analysis are keys for the early stage. Students are allowed to spend their time to develop various tools both analog and digital to express their understandings. Their perception of atmosphere is then shaped through a number of design experiments from flat dimension to the more complex ones.

At the end, the meanings of spaces are expected to gradually emerge from atmosphere itself.



Semester2: “Listening to Space”

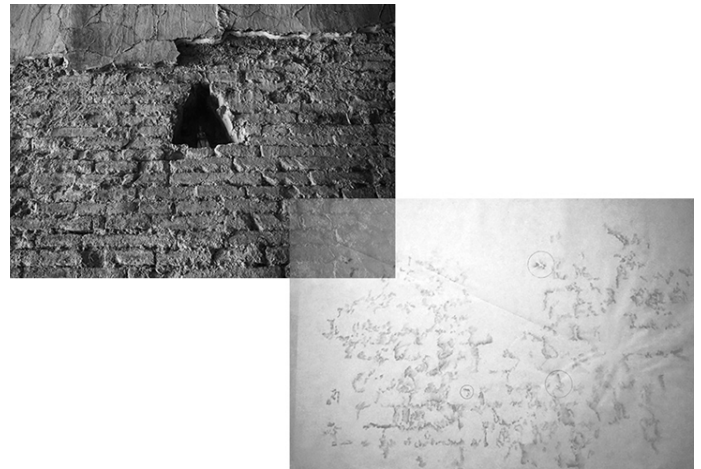
The objective of this semester is to focus more on the understanding of space created by personal instinct and intuition. Students will continue to use their feelings and emotions as parts of important role for their thinking and design process. “Instrumental song” and “moving image” will be main topics to help students to develop their imagination of architectural space in this semester.

Instrumental song

Instrumental song or song without words will be the first main topic for students to observe. Song without words should help students to deeply touch some feelings and emotions without sense of seeing. One instrumental song will be chosen by each student. They will listen to their selected songs and perceive feelings and emotions lying in the melody, rhythm and tones. Then students will be asked to express their feeling through different kinds of art media. They will be encouraged to produce it in an out-of-control manner as much as possible in order to reflect their best inner instinct.

Moving image

The second stage is the creation of moving image from the chosen instrumental song. Moving-image making helps students to reflect their feelings about time and duration. Series of different scenes also help students to develop their understandings about sequence of space. A number of footages and scenes from various places and events are expected to be the subject of experimentation.



Space sculpting

Lastly students create sequences of architectural spaces and forms that could reflect their perception of the chosen songs and their moving image. Space making is experimented through analog and digital media. Atmosphere, sense of place, scale and materials are explored to express the creation of spaces.



Experiencing di(A)logue





Activities

Learn through activities

Year 1 (2019)

Instructor : Asst. Prof. Dr. Umpiga Shummdatayar

Students : Shuna Yang, Zixin huang, Junyuan Huang, Yunfang Zhang, Nicha Jitmanee, Qianrui Cao, Yurong Shao, Zihong Yuan, Lingran Zhang, Yi Duan, Zixuan Qiu, Xueying Li, Yiran Chen

City Plastic

The aim of study is to focus on “learning” through the proposed “activities”. By using different approaches to urban trends that students can learn from the matters of society, community and their environmental issues.

This year, we start from the understanding of the global waste crisis, especially the problem of plastic waste. The conceptual process of creative thinking (P.O.I.N.T) allows the students to choose a different kind of plastic that they are interested in and can be the creative initiation for the project, which leads to the testing of the materials and the proposing of ideal activities in the school, which can be realized at the level of small-scale within the public space of the city.





OPEN HOUSE
OPEN YOUR **IDEA**

FRI 30. 08. 2019
Faculty of Architecture, CMU
Integrated Design in Emerging
Architecture Course

**City Plastic
City Garbage**

PLASTIC POLLUTION

What is the problem of Plastic

SAY NO TO PLASTIC

WAR ON PLASTIC

EXHIBITION
FL 3

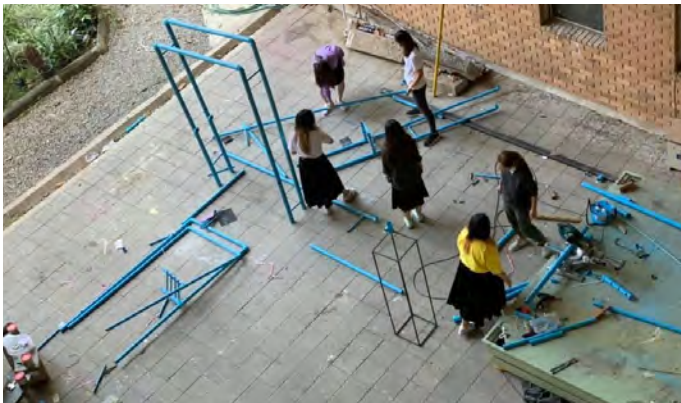
WORKSHOP
FL 1

Activities

TCDC Showcase

Secondly, we try to think about social public space of benefit to the city. By using technology and combining it with the form of “University Contest”, therefore, students can learn more and try many activities as if a start-up organization. They propose their ideas upon the social public realm with the use of VDO clips, entitled “Smart Start Idea” as part of an innovative startup for a CMU project. This is not only for the entry to the competition but also for sharing the uncovered societies’ perceptions on a wider scale.

Finally, all skills are concluded at the yearly TCDC showcase called Chiang Mai Design Week 2019 (CMDW2019) supported by the Creative Economic Agency (CEA). This is a perfect collaboration that relates well with our Activities’ goals. Thus, the final big mission of students is to set up an exhibition of their ideas upon the issue of global plastic crisis. (The activity is called “all about plastic”.) The final work is represented as a small pipe pavilion as a kind of design for the “better city, better living” theme.



Smart Start Idea Activities Class - Year 1

Activities 2019

P. 175



Trips & Excursions

Material & Construction

Year 2 (2019)

Instructor : Thomas Pierre Paul Massabuau MA (Arch)

Students : Wachanaphong Srimungkhun, Suvisit Pumcharoen

Lapatthanin Joungsuwadee, Suwijak Puketayanon

Factory & Construction Site visits

During the materials and construction courses, several trips and visits are planned to show students the practical side of designing. In addition to theoretical courses at the faculty, these trips allow them to observe, study and understand the materials during the various stages of construction and design. Over the visits, various stakeholders are called upon such as architects, engineers, designers or suppliers of materials in order to explain to the students the different processes and approaches that will guide them in their choice of materials and construction techniques.



Visited sites:

- Chiang Mai steel supplier
- Montfort College
- Asa Ianna
- Construction of the extension of the Chiang Mai courthouse
- Little Shelter



The Association of Siamese Architects Material & Construction Class - Year 2

Excursions 2019

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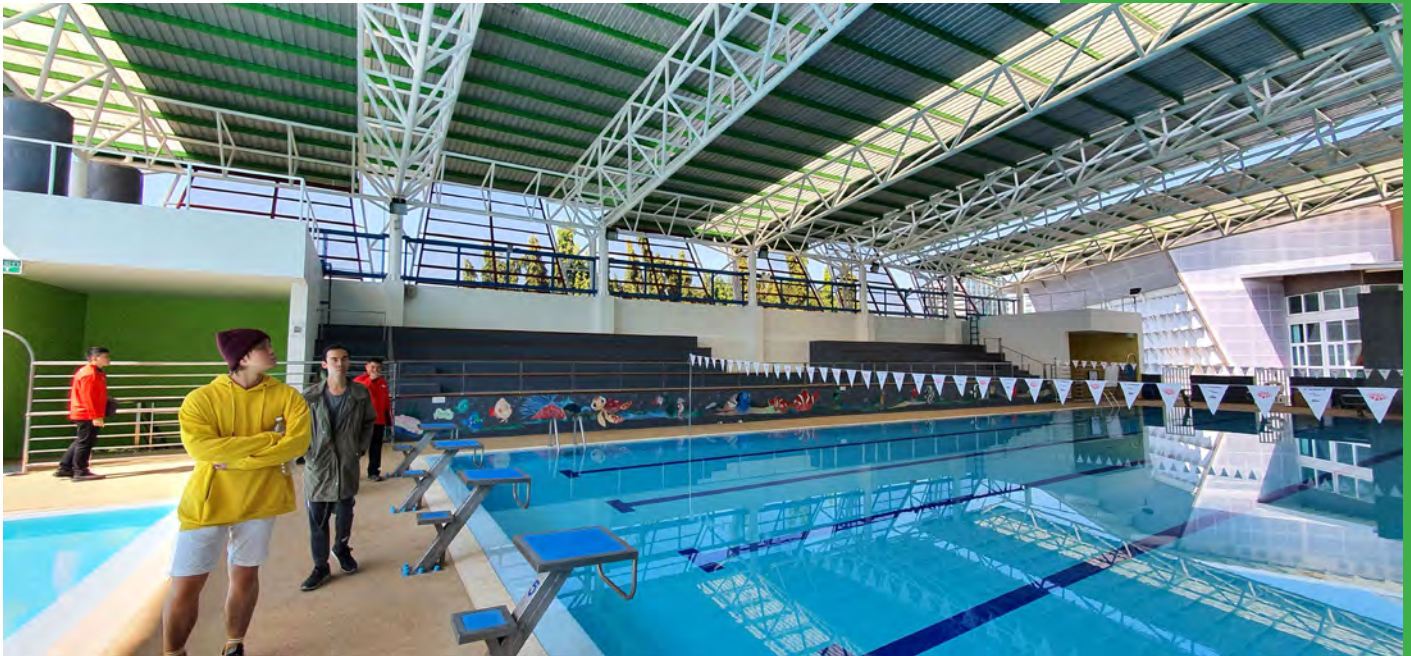
Trips & Excursions



Montfort College Primary Section Material & Construction Class - Year 2

Excursions 2019

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Trips & Excursions



A Little Shelter

Material & Construction Class - Year 2

Excursions

2020

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Trips & Excursions

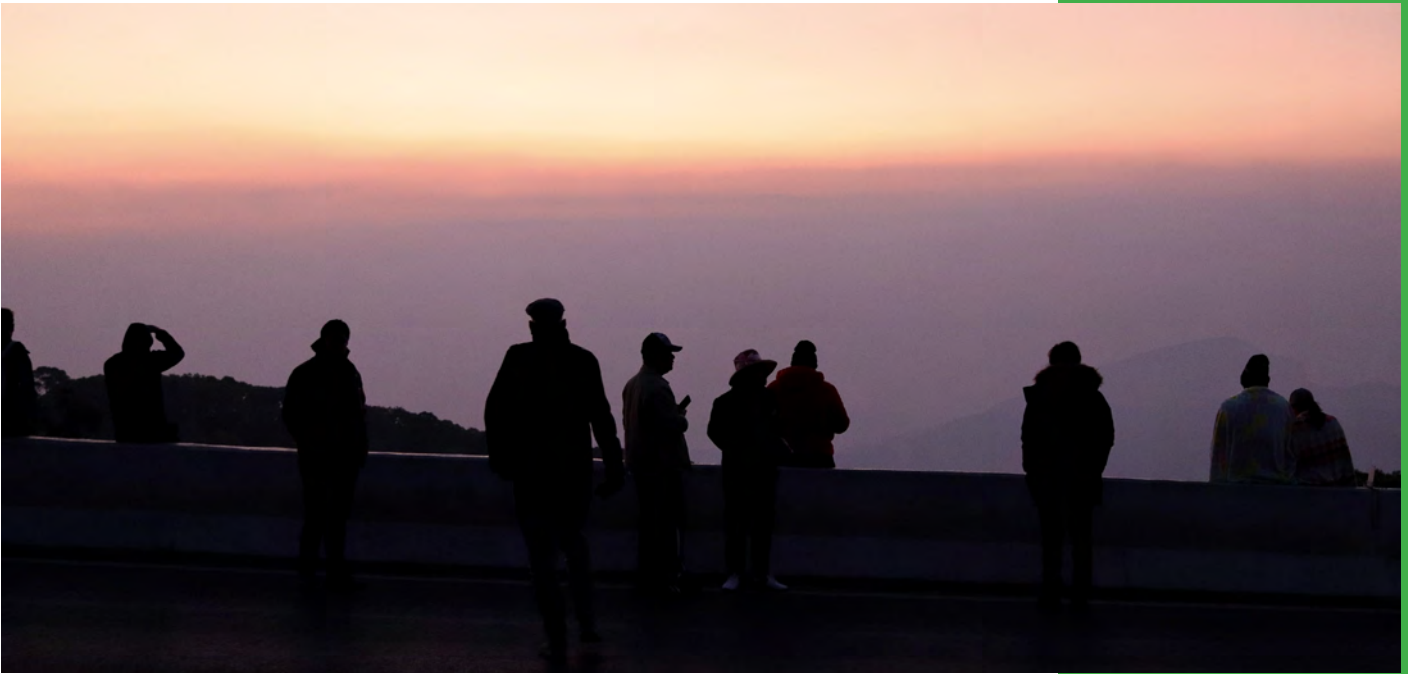
Doi Inthanon



Doi Inthanon
Studio Design Class - Year 2

Excursions
2020

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Trips & Excursions

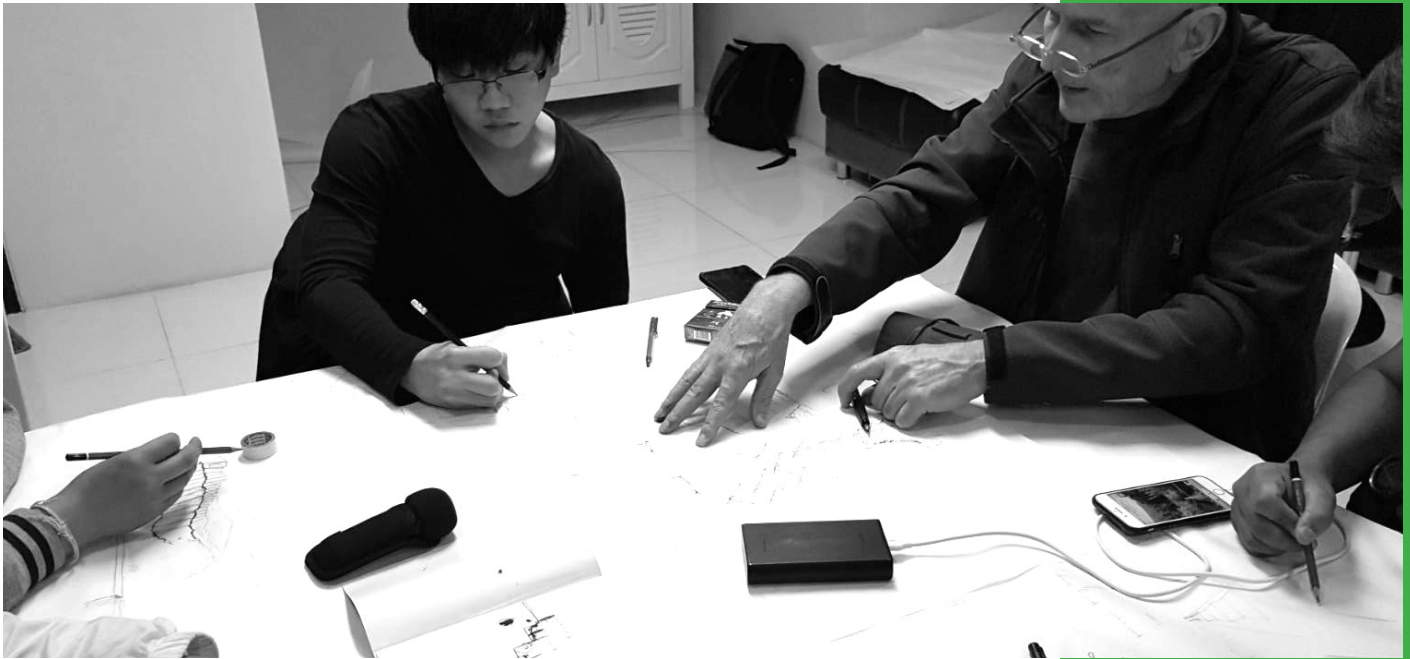
Doi Inthanon



Doi Inthanon
Studio Design Class - Year 2

Excursions
2020

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Trips & Excursions

CMU-Science Park



CMU Science Park Basic Building & Energy Systems - Year 3

Excursions 2019

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Trips & Excursions

Wat Umong





Trips & Excursions

TCDC



TCDC Chiang Mai Activities Class - Year 1

Trips 2019

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Taipei Trip

Field trip to Abroad

Year 1 + 2 (2019)

Instructor : Asst. Prof. Komson Teeraparbong, Asst. Prof. Dr. Rattapong Angkasith
Asst. Prof. Dr. Burin Tharavichitkun, Asst. Prof. Dr. Umpiga Shummadtayar

Visited places in Taipei:

- Rainbow Village
- Feng Chia University and Night Market
- National Taichung Theater
- Chiang Kai-Shek Memorial Hall
- Taipei 101 Tower
- Luangshan Temple
- Ximending Market
- Jiufen Village
- Yehliu Geopark
- Huashan 1914 Creative Park
- Shi Lin Night Market



IDEA Trip to Taipei Year 1 - 3

Field Trip 2019

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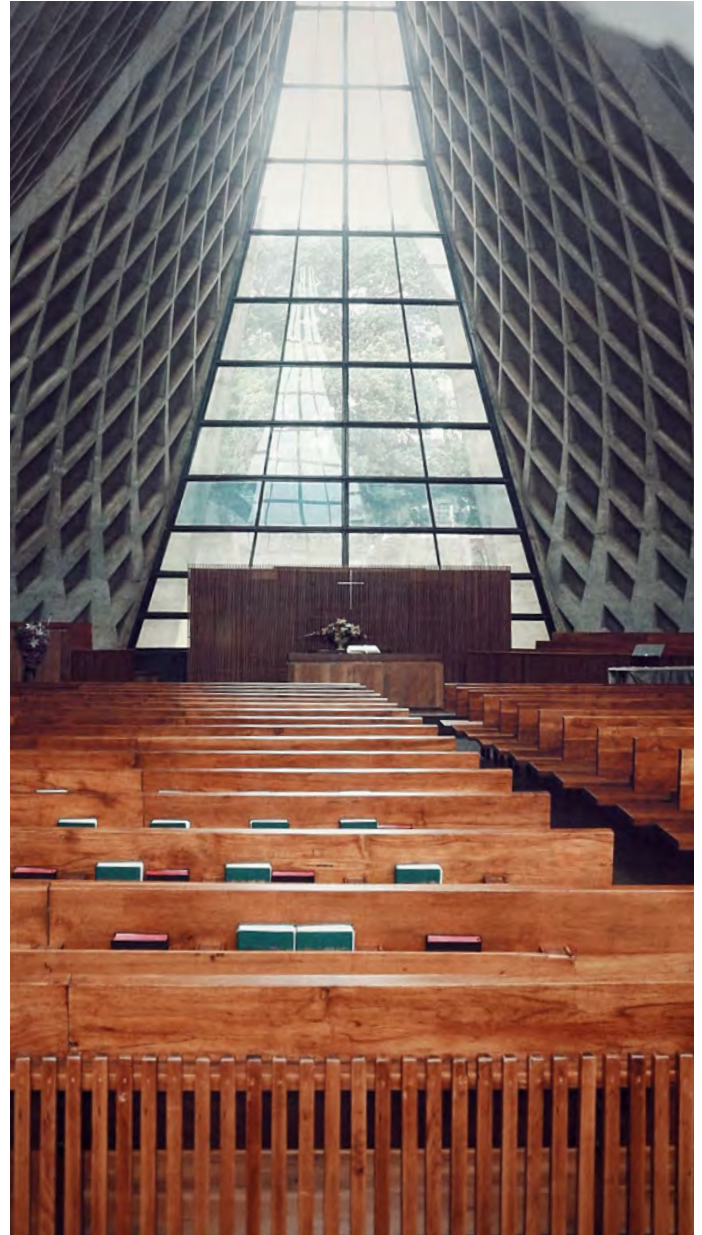


Taipei Trip





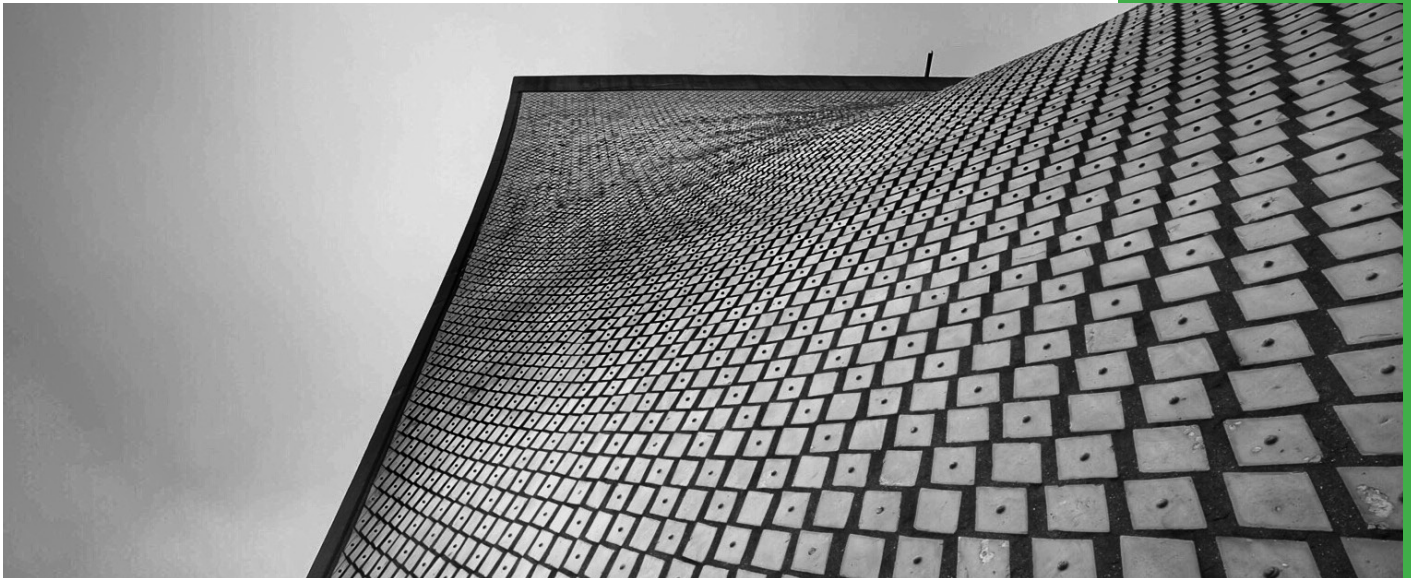
Taipei Trip



IDEA Trip to Taiwan/ Taipei
Year 1 - 3

Field Trip
2019

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Taipei Trip



IDEA Trip to Taiwan/ Taipei
Year 1 - 3

Field Trip
2019



Showcases & Exhibitions

What do you think ?

Year 1 (2018)

Instructor : Dr. Chiranthanin Kitika

Students : Wachanaphong Srimungkhun, Suvisit Pumcharoen, Lapatthanin Joung-suwadee, Suwijak puketayanon, Chaiyanun Kesorn, Siwen Dai, Thananthon Dokkeing

SOME IDEA

This course enables students to develop skills of working in groups and also provides social support. This design concerns a new co-working space. Students have to brainstorm and present their own concepts. By representing the IDEA program, the final design is of adjustable street furniture set for multiple usage. Such furniture can adjust and provide working spaces for IDEA students. Moreover they also try to make a common area for improving their relationships with colleagues. All of the products are designed and built by themselves, through which they learn technical skills and work as a group at the same time.



801105/106 LEARNING THROUGH ACTIVITIES
COURSE INSTRUCTOR: DR. CHIRANTHANIN KITIKA

SOME IDEA
co-working street furniture



THE MISSING A
chair series

What do you think? Activities Class - Year 1

Exhibitions 2018

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WHAT DO YOU THINK?

EXHIBITON DESIGN

611715001 THANANTHORN DOKKEING
611715002 CHAIYAMUN KESORN
611715003 SUVISEE PUMCHAROEN
611715004 LAPATHANIN JOUNGSUWADEE
611715005 WACHANAPHONG SRIMUNGKHUN
611715006 SUMWJAK PUKETATAYON
611715502 SIWEN DAI

PERFECT PERFECT

801105/106
LEARNING THROUGH ACTIVITIES

COURSE INSTRUCTOR:
DR. CHIRANTHANIN KITIKA

AWESOME

IMPOSSIBLE

COOL

FUTURE

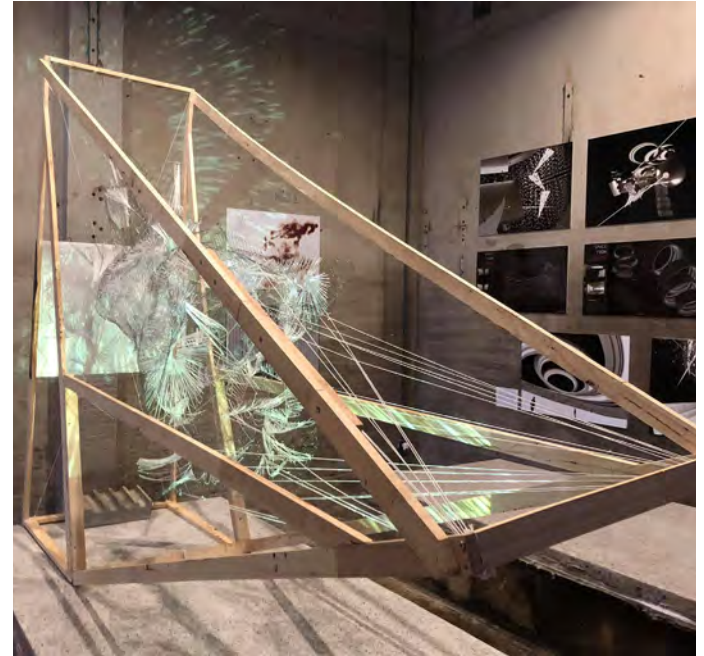
SO ME

新类想法



Showcases & Exhibitions

Thin(k) Matters!



Thin(k) Matters !
Studio Design Class - Year 1 + 2

Exhibitions
2018

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“Thing(k) Matters!”



 Integrated Design in Emerging Architecture

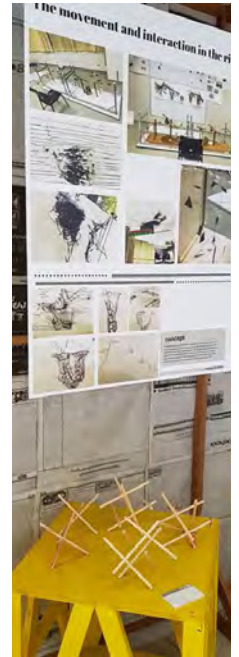
I.D.E.A Show 2019
Integrated Design in Emerging Architecture

18:00-20:00



CMU Open House

CMU Open House





Education Fair

PREM International School





Integrated Design in Emerging Architecture

FOCUS

YEAR 1

YEAR 2

YEAR 3

YEAR 4

Bachelor of Science Program in Integrated Design in Emerging Architecture (IDEA)

The program is designed to provide students with a strong foundation in design and architecture, while also emphasizing the importance of sustainability and social responsibility. The program is structured to allow students to explore their interests in design and architecture, while also gaining practical experience through internships and projects.

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Bachelor of Science Program in Integrated Design in Emerging Architecture (IDEA)

The program is designed to provide students with a strong foundation in design and architecture, while also emphasizing the importance of sustainability and social responsibility. The program is structured to allow students to explore their interests in design and architecture, while also gaining practical experience through internships and projects.

Career Opportunities

The program is designed to provide students with a strong foundation in design and architecture, while also emphasizing the importance of sustainability and social responsibility. The program is structured to allow students to explore their interests in design and architecture, while also gaining practical experience through internships and projects.

TRADITIONAL

ACTIVITIES

Curriculum Structure

4-Year Study Plan 141 credits

Year 1

Year 2

Year 3

Year 4

Year 5

Year 6

Year 7

Year 8

Year 9

Year 10

Year 11

Year 12



Students Competition

Urban Reimagine

2020

Instructor : Assoc. Prof. Dr. Pranom Tansukanun, Dr. Chiranthanin Kitika

Asst. Prof. Dr. Umpiga Shummadtayar

Students : Xinran Dong, Unnop Pongterdkiat

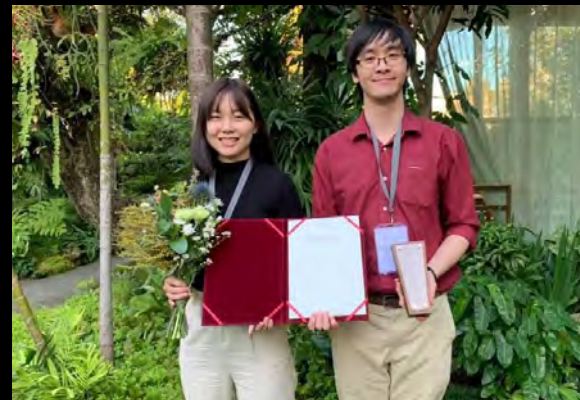
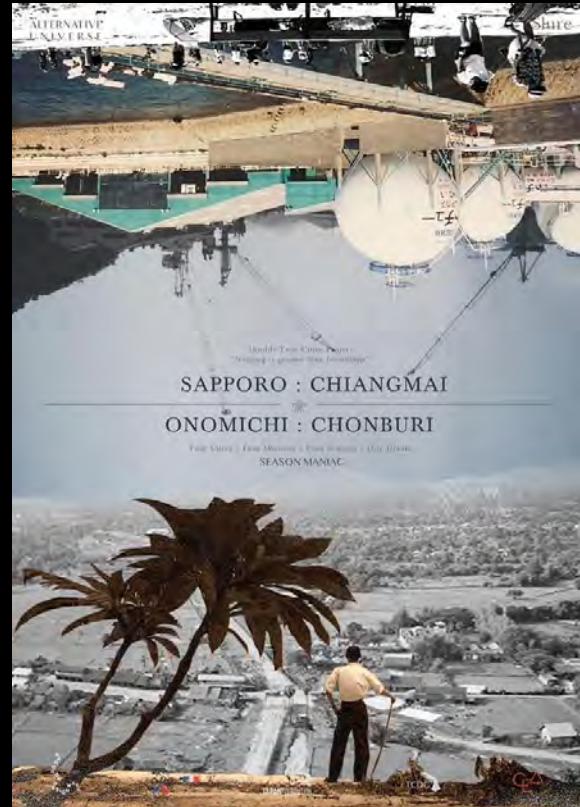
International Urban Design Competition - Workshop in Japan

This workshop is about how to design the new urban green areas for contemporary lifestyle. It is the case study of Tsukishima Island in Tokyo. The workshop was provided by Shibaura Institute of Technology, Tokyo Japan from 21 February to 1 March 2020.

From the outcomes of Urban Study class in the first semester and improved skill in the semesters from 2nd and 3rd year, we find that we cannot achieve a complete understanding as to whether the architecture students can relate to their study experience with the real situation. Also, we do not know how idealistic design can be linked with global changes and human movements outside of our comfort zones.

Therefore our course focuses on and supports entry into competitions and participatory activities, especially for international competition design. This is a reason why we asked our students to be part of the program with the title "Urban Reimagine Design Competition 2020".

The proposal won through the final round of five teams and was praised by many jurors for the creativity and approach towards city movements.



Urban Reimagine International Design Competition - Year 3

Competitions 2020



Students Competition

Research Project

In-House testing
The Lego QR Code was part of the early attempt to get people interested on the craft and wonder of the QR code. We were testing that we can collect information with this method. Our first to event walk with in-house testing to gather basic information, we found that the QR code for this urban project survey is useful.

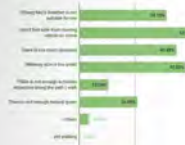
Public Survey
Improvement and change from Lego QR Code had turned into the Lamin-style QR code poster. We printed it out with different size and posted it on the outside message boards and power poles along Chang Mai Road. We use this survey to understand the real problems of people walking around Chang Mai District from local and tourist.

Information Analyzed

The major concern is the safety of the pedestrian along the sidewalk. There is not a much known crime around Chang Mai but rather than traffic behaviour on the one-way two-lane street, as well as Thailand's bad driving and parking behaviour. The sidewalk is too small also a major of being uncomfortable, uncoordinated and unable to have small available space to human.

This can cause land ownership where the street had been wide too close to the building for a street vehicle. The last major concern to improve in the pollution near the street, which mean the pollution of street vehicle, noise and smog as a sidewalk self and dislike.

Reason of why people dislike to walk around Chang Mai



Time of walking



Region of people



The most wanted with strongly agree is the theme of the sidewalk area. This can be provided by having more regular street cleaners and public bins, as well as the street garden in Chang Mai. The lack of green space in Chang Mai may help through direct the popularity as there is no tree or any source of natural objects to the walker. Accessibility is one major interesting aspect to have for Chang Mai sidewalk.

It will not just only benefit to disable people but normal people to have a smoother sidewalk to walk on. The aesthetic environment can help the street more interesting. People want a good looking area to walk and look at, as well as lighting and shadow for the area.



Future Plans

Based on surveys and research, the improvement we design to change are the roadside environment such as more plants and greenery make it more suitable for people to walk by increase the size walk with levelled path and naturally plan parking area to suit local business needs.

The improvement of the river water quality can be changed by giving people awareness to reduce their concern and movement for a better community environment for the change. As a result of a cleaner river, the site along the riverbank can be used to organize a new business zone or public park.

Use street art creative design to connect Chang Mai road with The River road, such as leading direction to each other between roads, it can increase aesthetic of the surrounding area.

Wider the sidewalk to create the feeling of safety to pedestrian as it will allow them to face the distance from moving vehicle. This will result in narrowing the road, which will not affect the traffic because one is too small to be consider as second lane.

Adding a removable green objects to the area for ability to relocate it. This will increase natural green interests and safety because it can be use as a barrier from car accident to pedestrian.

More permitted Street art on the movement for Mae Kwa River and separate out the concern.



Urban Reimagine International Design Competition - Year 3

Competitions 2020



Upon the sustainable urban development nowadays, we are try to link between city to city by using the idea of walkability city as the base for urban design in sustainable development plan 2030. Firstly, we started the project with Chiang Mai city in term of our living place that we know such as history, physical, socio-economics, policy, human analysis and so on. As the result, we expect the most that people did not care but it is the most to connect when they walk. Our first urban design place as Thapae Road, Old City and Kad-Luang (Market) by walk path. This place called "Chang Moi Road" which is called the culture place as shophouse architecture, economic center and social community nearby main city in the other hand. Chiang Mai is not isolated and get many problems by the human, empowering in Chiang Mai. Now the place is developing as using street art for revitalization their place step by step. In turn, we choose this area to be linkage and full Chiang Mai city and others. The result is not only for study the walkable city but it is also gain the way how future sustainable work at city in wide-scale (inside-out).

Chang Moi Road

Chang Moi district is a historical site that exit with Old Chiang Mai City from the beginning. Chang Moi road was used as a formal secondary road for high-class people in the past. In the early twentieth century, Chang Moi economic boom has been affected where people do not depend on the river as the main transportation route, as well as a lower industrial and domestic factories needs.

Today, handicraft stores and cafe have developed rapidly along the Chang Moi road attracting a large number of tourists to the district. Graffiti culture was also introduced to Chiang Mai from the Western influence that was first appear in Bangkok. That cause the new influence culture of artists to express the contemporary work throughout graffiti medium. They use the walls of the abandoned factory, building and any blank spot as their canvas, both legal and illegal works. These graffiti movement started to spread over Chiang Mai as well as Chang Moi district, making it wealth culturally and interesting.

The most interesting movement is Mae Kha River graffiti. The river has been polluted by industry and untreated waste from the resident; this is the most worthy movement to get people to pay attention to the polluted river at their community.

About The Project and Goal

The study and understand about the sustainable city, based on United Nations guidance for sustainable development, We found more possibility and improvement for Chiang Moi road to be the road for people (more walk and less car). The goal of the district has a high potential and achievable goal of a walkable city where it can help boosting the development in the social structure of the community, economic, diversity, environmental benefits and regional road planning. Walking help strong drive the movement of pedestrian, allow more interactive environment between people and the shop. As well as increase safety from having a lower car movement. As well as a change in landscape from the main Chang Moi road to side way (not) that distinct to a different part of the surrounding area of the district.

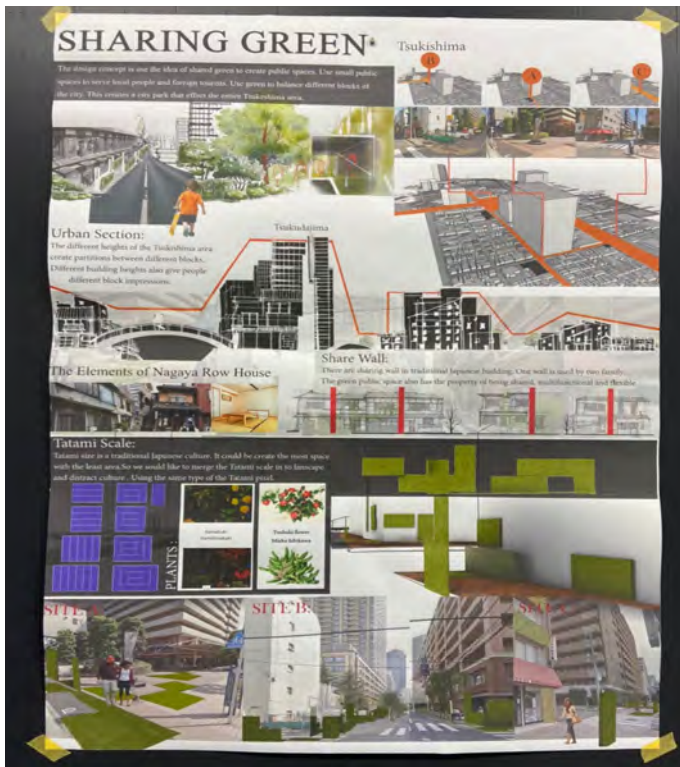
Site Survey

The research on the project (case study), questionnaire and observation of human behaviour allow us to analyze the data and problems about their daily life, tourist habit, the feeling of walking the current street condition and how they use the public space with the existing infrastructure.

The example from different countries, successful cases helps us learned how to build walkable street as well as suitable with Chiang Mai culture and value. The change can be small where it makes a different change to people to pay more attention to visit the Chiang Mai road has to offer.



Students Competition



Urban Reimagine International Design Competition - Year 3

Competitions 2020

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IDEA and FACMU Activities

Doi Suthep walking up ceremony



Doi Suthep walking up ceremony

Social
2017 - 2020



IDEA and FACMU Activities

IDEA Semester Introduction 2019





IDEA and FACMU Activities

Freshy "Color" Ceremony



Freshy "Color" Ceremony

Social
2017 - 2020

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IDEA and FACMU Activities

Slip - Jum Ceremony



Slip - Jum Ceremony

Social
2017 - 2020

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IDEA and FACMU Activities

Slip - Jum Ceremony



Slip - Jum Ceremony

Social
2017 - 2020

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IDEA and FACMU Activities

Slip - Jum Ceremony



Slip - Jum Ceremony

Social 2017 - 2020



IDEA and FACMU Activities

Slip - Jum Ceremony



Social
Slip - Junn Ceremony 2017 - 2020

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IDEA and FACMU Activities

Slip - Jum Ceremony



Social
Slip - Jum Ceremony 2017-2020



IDEA and FACMU Activities

Freshy "Color" Ceremony



Freshy "Color" Ceremony 2017 - 2020



IDEA and FACMU Activities

Slip - Jum Ceremony



Social Slip - Jum Ceremony 2017 - 2020

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IDEA and FACMU Activities

Freshy "Color" Ceremony



Freshy "Color" Ceremony 2017 - 2020



IDEA and FACMU Activities

Slip - Jum Ceremony



Social
Slip - Jum Ceremony 2017 - 2020



IDEA and FACMU Activities

Slip - Jum Ceremony



Social
Slip - Jung Ceremony 2017 - 2020



IDEA and FACMU Activities

“ The sculpture of light: King Bhumibol ” by Asst.Prof.Dr. Burin Tharavichitkun



At 03.52 p.m. on 13th October 2016
The saddest moment went deep down
to the bottom of our broken heart.

Between the time of 03.00 - 04.00 p.m.
Whenever you stand here...
the warmest smile will be shaded
and the heart will be lightened up again
by our beloved one from the sky.

Faculty of Architecture, Chiang Mai University



IDEA di(A)logue

"Globalise
Localise th



"the local,
the global"



General Program Information

Bachelor of Science Program in Integrated Design in Emerging Architecture (IDEA)

Integrated Design in Emerging Architecture (IDEA) is a 4-year Bachelor of Science (B.Sc) English language international program offered by the Faculty of Architecture, Chiang Mai University. Situated in the oldest higher education institution in the region and surrounded by a culturally and historically vibrant urban backdrop, the program is dedicated to nurture students' critical thinking and independent design capabilities with the knowledge of the latest digital design and fabrication skills that are increasingly being sort-after in the architectural and design community both locally and overseas.

With a particular focus on innovation and experimental design, the 4-year curriculum aims to ground up students' architectural design knowledge from an interdisciplinary approach that includes social, physical, life sciences and beyond. Throughout their studies, students will integrate diverse design values from a wide range of creative design industries, whilst the unit system in each year offer varies opportunities for students to investigate and develop their creative thinking process behind their production outcomes. The program is formulated from the belief in creative design values that lead to the core of any principles in design businesses that require an innovative thinking approach.

As Chiang Mai is emerging to become a key player in the local and global creative industry, the IDEA program is perfectly suited to provide its graduates with the best opportunities to develop a successful creative design career and become future leaders in design-value-

oriented businesses. Furthermore, the program is constructed according to dialectical forms of knowledge and practice with creative experimentation in order for students to understand the value process of architectural and spatial design. The program will give special emphasis to teaching, training and communication in English, with a dedicated team of international design academics and practitioners and the opportunity to take part in internships abroad in the latter part of the course, in order for students to build the best design thinking foundation for their further studies and interests after graduation.

"to step outside of
your comfort zone"

General Program Information & 4-year study plan (141 credits)

CURRICULUM STRUCTURE

(1) General Education, Total	30 Credits	1.4 Learning through Activities	3 Credits
- Language and Communication	12 Credits	801105 Learning Through Activities 1	2(0-6-2)
- Humanities and Social Sciences	9 Credits	801106 Learning Through Activities 2	1(0-3-1)
- Science and Mathematics	6 Credits		
- Learning through Activities	3 Credits		
(2) Field of Specialization, not less than	105 Credits	(2) Field of Specialization, not less than	105 Credits
- Core Course	36 Credits	2.1 Core Course	36 Credits
- Major, not less than	69 Credits	804111 Fundamental Design in Architecture Studio 1	5(1-8-6)
- Required Courses	54 Credits	804112 Fundamental Design in Architecture Studio 2	5(1-8-6)
- Major Elective, not less than	15 Credits	804211 Creative Design in Architecture Studio 1	5(1-8-6)
- Minor	None	804212 Creative Design in Architecture Studio 2	5(1-8-6)
(3) Free Elective, not less than	6 Credits	804311 Creative Design in Architecture Studio 3	5(1-8-6)
		804312 Creative Design in Architecture Studio 4	5(1-8-6)
		804412 Creative Design in Architecture Studio 5	6(1-10-7)

COURSE STRUCTURE

(1) General Education, Total	30 Credits	2.2 Major, not less than	69 Credits
1.1 Language and Communication	12 Credits	For all major courses, a minimum of 36 credits must be taken from courses 300 level or higher, within these credits at least 18 credits must be courses of 400 level or higher.	
001101 Fundamental English 1	3(3-0-6)	2.2.1 Required Courses	54 Credits
001102 Fundamental English 2	3(3-0-6)	804102 Human Behavior and Built Environment	3(3-0-6)
001201 Critical Reading and Effective Writing	3(3-0-6)	804121 History of Eastern Creative Arts and Architecture	3(3-0-6)
001202 English in Professional Contexts	3(3-0-6)	804201 Design Communication and Presentation	3(2-2-5)
1.2 Humanities and Social Sciences	9 Credits	804202 Theory in Digital Communication and Creative Computer Aided Design	3(2-2-5)
Three courses can be chosen from the following		804221 Perception of Architectural Space	3(3-0-6)
011269 Philosophy of Sufficiency Economy	3(3-0-6)	804222 History of Western Creative Arts and Architecture	3(3-0-6)
011251 Logic	3(3-0-6)	804231 Materials and Construction 1	3(3-0-6)
154104 Environmental Conservation	3(3-0-6)	804232 Materials and Construction 2	3(1-4-4)
154106 Disaster in Modern World	3(3-0-6)	804233 Basic Building and Energy Systems	3(1-4-4)
159100 Modern World in Everyday Life	3(3-0-6)	804234 Architectural Structure 1	3(1-4-4)
176100 Law and Modern World	3(3-0-6)	804321 Theory and Philosophy of Postmodern Arts and Architecture	3(3-0-6)
103271 Music Appreciation	3(3-0-6)	804322 Theory and Philosophy of Contemporary Thai Arts and Architecture	3(3-0-6)
109100 Man and Art	3(3-0-6)		
1.3 Science and Mathematics	6 Credits		
Two courses can be chosen from the following			
201110 Integrated Mathematical Sciences	3(2-2-5)		
201114 Environmental Science in Today's World	3(3-0-6)		
201117 Mathematics and Science in Civilization	3(3-0-6)		
207110 Physics : The Science That Changed the World	3(3-0-6)		

804331	Applied Building and Energy System	3(1-4-4)
804332	Architectural Structure 2	3(2-2-5)
804333	Advanced Architectural Structure	3(1-4-4)
804371	Sustainable Urban Architecture and Communities	3(3-0-6)
804372	Integrated Fields and Systems in Architecture and Urbanism	3(3-0-6)
804483	Principle in Architecture Professional Practice	3(3-0-6)

2.2.2 Major Elective, not less than 15 Credits

Option 1

804411	Selected Topics in Architectural Design Studio	3(0-6-3)
804481	Architecture Internship	3(0-6-3)

Option 2

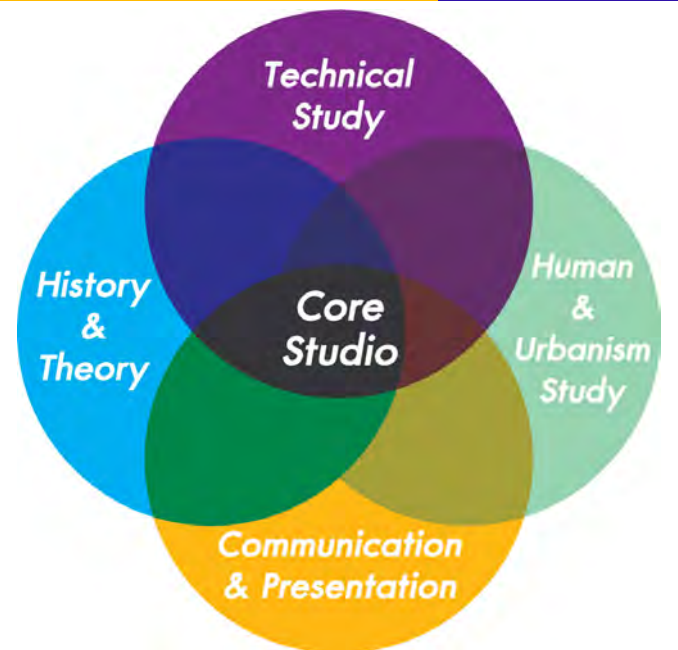
804482	Cooperative Education	6 Credits
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Concerning both options, Three courses can be chosen from the following

804401	Seminar in Evolution of New Contemporary Designs	3(1-4-4)
804402	Hidden Thought in Architectural Design	3(3-0-6)
804403	History and Theory of Asian Architecture and Cities	3(3-0-6)
804404	Real Estate Economics and Facilities Management	3(2-2-5)

2.3 Minor None

(3) Free Elective, not less than	6 Credits
(4) Overall credit, not less than	141 Credits



About FACMU

The Faculty of Architecture, Chiang Mai University (FACMU), opened its doors as a major center of architectural education in the Northern region of Thailand in June 1995. Established within one of the most prestigious faculties of Fine Arts in Thailand, the Department of Architecture then established its pedagogical philosophy with the first group of students in the academic year of 1995-1996. After a couple of years of innovative approach in teaching, learning and researching architecture, on the 3rd June 2000 the Faculty of Architecture was completely authorized to take on faculty status. Since then, FACMU has attained a reputation for a high standard of teaching, learning and researching Architecture and FACMU has gradually become one of the top Architectural Schools in Thailand.

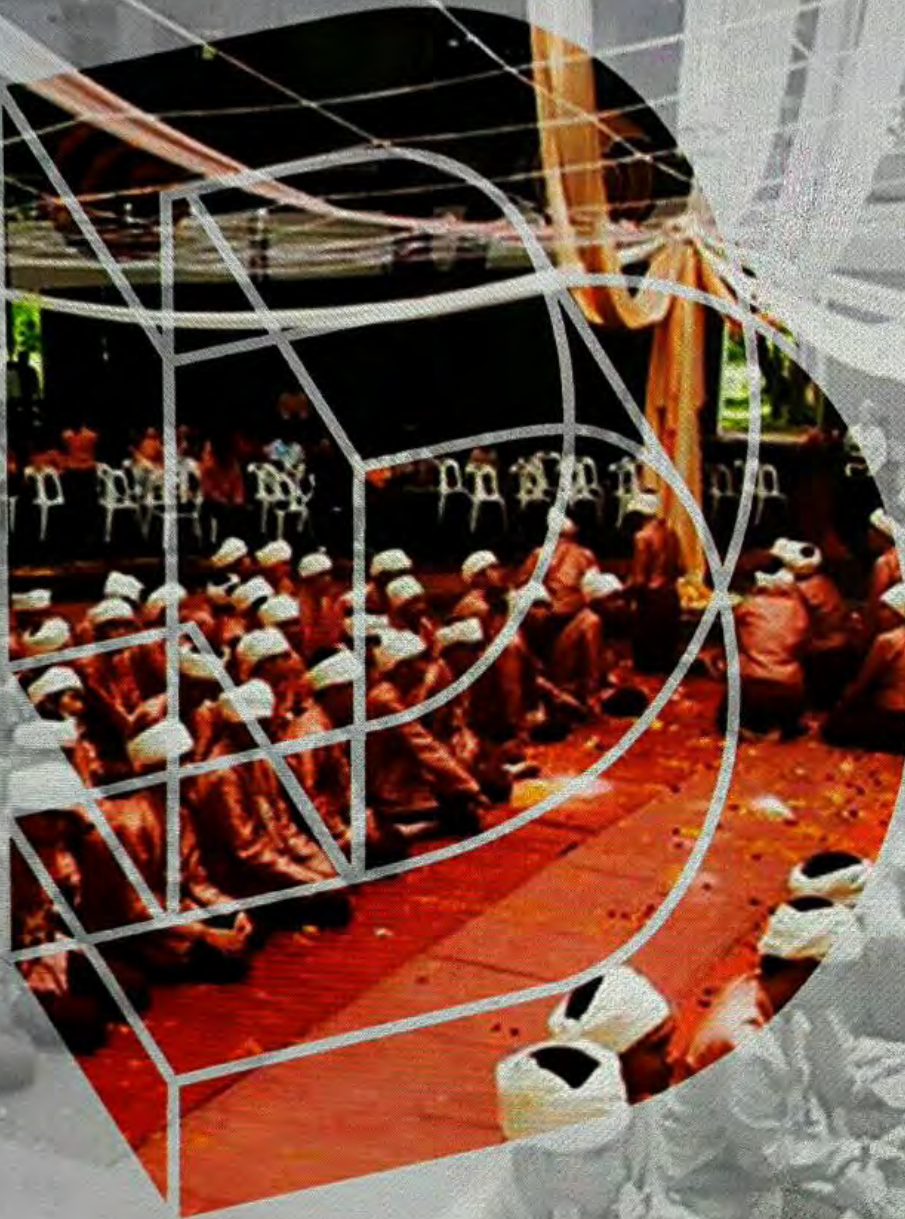
Our long-term goal is to pioneer FACMU as a center of excellent education within the region and to lead our students to the highest ability with the use of FACMU as a laboratory to help them grow into the leaders in their fields. Students will develop their skills and intellectual abilities so as to be able to approach formal and informal design challenges. FACMU will help them to continue with further innovations of their ideology and architectural design process. We probe, push, interrogate and ensure that students acquire not just the fundamentals of their field, but also the ability to articulate critically, to see the broader implications of their design proposition and to deeply understand the design process in which they are engaged.

The faculty is comprised of a diverse group of students, academic staff and an administrative support team. There are currently around four hundred students in the faculty

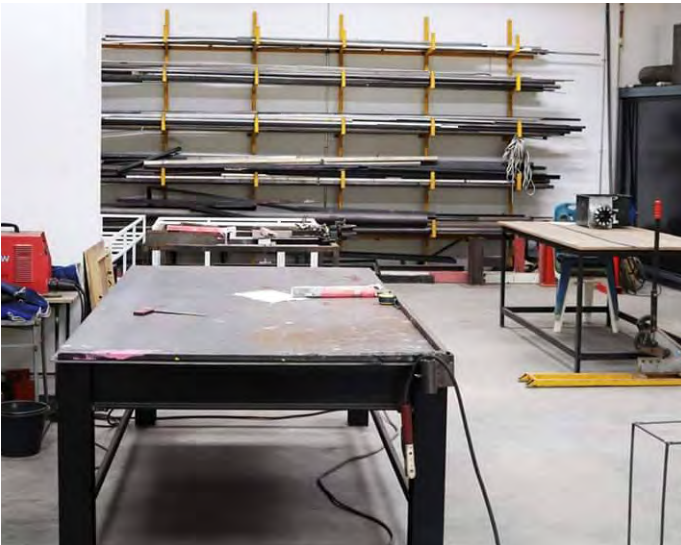
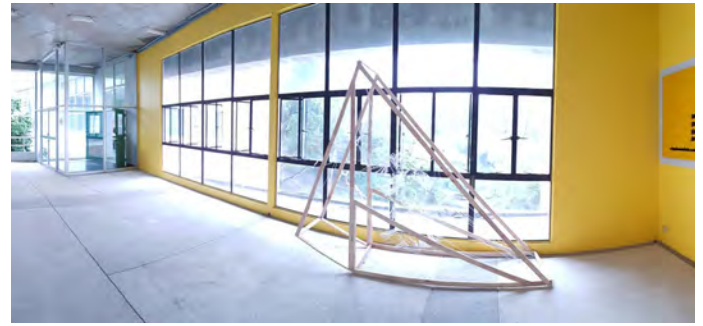
divided into five academic years, plus an additional forty local and international students who are enrolled in the Master's program. There are regular student activities and events designed to strengthen the bond of this community, organized by the FACMU Student Union and FACMU Alumni Association (FACMUAA), which also helps to foster professional relationship after graduation. FACMU is affiliated with important organizations relating to the architectural and construction industry such as The Association of Siamese Architects under Royal Patronage (ASA) and ASA Lanna, the Northern chapter of ASA. The faculty has well-established academic and research collaborations with a number of international architecture schools and research organizations, as well as the annual International Lecture Series where leading architects from Thailand and abroad are invited to share their knowledge and design philosophies with the FACMU community.

About Facmu

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Facilities





Students

Students Year 1, 2019



SHUNA YANG



ZIXIN HUANG



JUNYUAN HUANG



YUNFANG ZHANG



NICHA JITMANEE



QIANRUI CAO



YURONG SHAO



ZIHONG YUAN



LINGRAN ZHANG



YI DUAN



ZIXUAN QIU



XUEYING LI



YIRAN CHEN



Students Year 2, 2019

Students Year 3, 2019



WACHANAPHONG SRIMUMGHUN



SUVISIT PUMCHAROEN



UNNOP PONGTERDKIAT



XINRAN DONG



LAPATTHANIN JOUNGSUWADEE



SUWIJAK PUKETAYANON



PUTTITA KARUNAMIT



JAIYUE LI



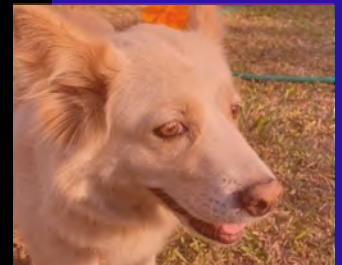
CHAIYANUN KESORN



SIWEN DAI



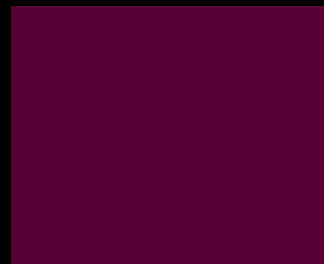
LU ZHANG



GEORGE



THANANTHON DOKKEING



Lecturers

Bachelor of Science Program in Integrated Design in Emerging Architecture (IDEA)

IDEA Team:

Asst. Prof. Komson Teeraparbwong
Asst. Prof. Dr. Rattapong Angkasith
Asst. Prof. Dr. Burin Tharavichitkun
Asst. Prof. Dr. Umpiga Shummdatayar
Dr. Chiranthanin Kitika

Foreign/Thai Lecturers:

Michael David Croft MA (RCA)
Oliver Loesser Mag- Arch.
Julian Zi Liang Huang (M.Arch, BSc Arch)
Thomas Pierre Paul Massabau MA (Arch)
Assoc. Prof. Dr. Pranom Tansukanun
Assoc. Prof. Dr. Apichoke Lekagul
Assoc. Prof. Dr. Tanut Waroonkun
Asst. Prof. Dr. Titaya Sararit
Asst. Prof. Chada Romcai
Poom Subpaiboonkit
Pichawut Virutamawongse
Damnoen Techamai

External Guest Lecturers/Critiques :

Thavatchai Teriyaphirom
Janey Bennett
Jonathan Harmon
Dr. Worrasit Tantinipankul
Raphael Bellhache







IDA

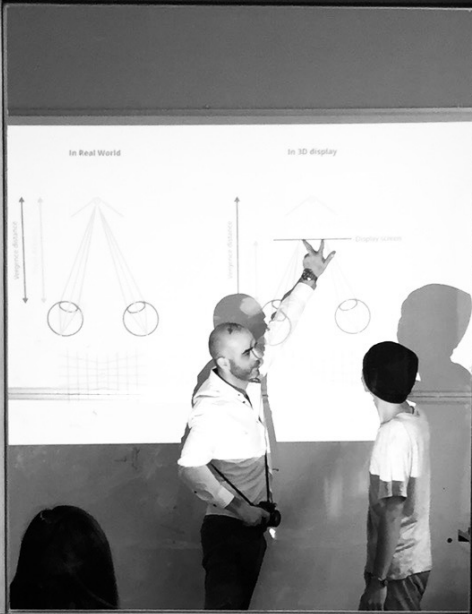
**Integrated Design in
Emerging Architecture**



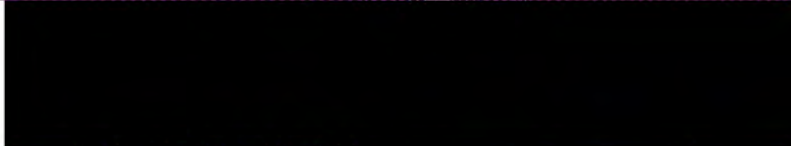
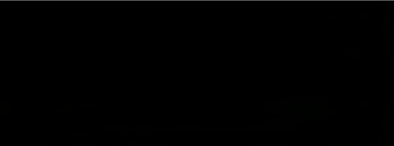
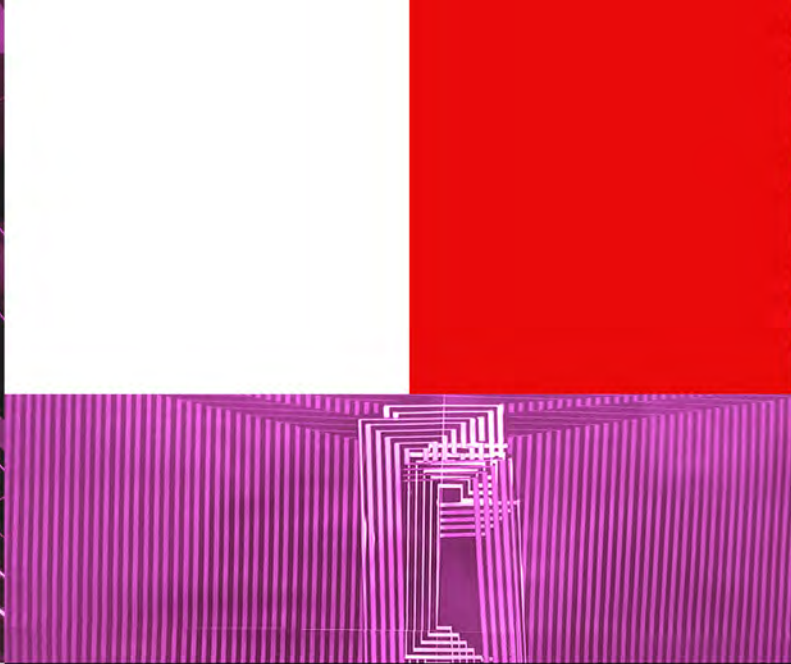
***“ The IDEA Program is about exploring,
experimenting and supporting individual talents
towards redefining Architecture “.***



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