

THE THAI CONTEMPORARY FASHION MUSEUM (TCFM)

Weerasinee Phuwichai

5011490

A Thesis submitted in practical
fulfillment of the requirements
for the degree of

Bachelor of Interior Architecture

Department of Architecture, School of Architecture

ASSUMPTION UNIVERSITY

2011

Date: 30 January 2011

"Acknowledgements"

I am heartily thankful to my thesis advisor, Ms. Wannida Nivartvong, for her most valuable advices, comments and time.

Besides my advisor, I would like to thank the rest of my thesis committee: A.Khemita V., A.Vilasinee T., A.Terasak K., A. Chutarat L., Assistant Prof. Chainarong A. and Assistant Prof. Sake S. for their encouragement, insightful comments, and hard questions.

Lastly, I would also like to thanks my family to supporting me spiritually throughout my life, helpful AR11 friends and all the lecturers at AAU, for all the guidance, encouragement and all your helps.

Weerasinee P.



The Thai Contemporary Fashion Museum

January 2012

Abstract

In the current circumstances, the fashion industry has changed the competitive structure to be much different from the past. As a result of the personnel requirements of textiles, apparel and fashion have changed.

"Thai Contemporary Fashion Museum" is a project for the contemporary Thai fashion federation. The concept is for designers who want new innovation and understanding in fashion. This museum was inspired by famous designers who created apparel, clothing and garments, which accounted for a proportion, as well as architects. Therefore, in term of concept and design, the Museum is designed in several styles, focusing on form and proportion in order to educate clients on focusing on the abstract.



Thesis Approved:

Date A.Pisit Viriyavadhana, DEAN

Date A.Chananya Apiwatphong, Chairperson

Date A. Wannida Nivartvong, Thesis Supervisor

Table of Contents

	Page
Acknowledgement	
List of Figures	
List of Tables	
Chapter1: Introduction	1
1.1 Project Background and Context	2
1.2 Study Defined	3
1.3 Thesis Statement	4
1.4 Scope of Research	4
1.5 Design Scope	5
1.6 Definition of Terms	6
Chapter 2: Project type Research	8
2.1 Design Theory and Principle	9
2.1.1 Brief Overview of the History of Thai Textiles	9
2.1.2 Museum	24
2.1.3 8 Types of Museums	24
2.1.4 Museum and Exhibit Area	26
2.1.5 Museum and Interior	26
2.1.6 Electrical Systems	26
2.1.7 Lighting and Others Systems	26
2.2 Case Study	34
Primary Sources	
2.2.1 Rattanakosin Exhibition Hall	35

2.2.2 Museum of Siam	42
Secondary Sources	
2.2.3 MoMu Museum	47
2.2.4 Kunsthaus, Bregenz, Austria	50
Chapter 3: Data Collection	52
3.1 Human Factor and Client Profile	53
1. Psychological & Physical Needs	53
3.2 Functional & Facility Study	63
3.3 User Behavior	66
3.3.1 User Timing	66
3.3.2 Organization Chart	67
3.3.3 User Behavior	68
3.3.4 Circulation	72
3.3.5 User Activity	73
3.4 Aesthetic and Form Study	75
3.4.1 Target User Aesthetic Attitudes Towards Space	75
3.4.2 Other Considerations (Questionnaire)	78
3.5. Site Analyses	79
3.5.1 Lido Multiplex Location	79
3.5.2 Transition	80
3.5.3 Area Activity and Surrounding	82
3.5.4 Wind and Sun Direction	82
3.5.5 Building Description	83
3.5.6 Architecture Style	86
3.6. Project Specifics	88
Chanter 4: Data Synthesis & Programming	94
4.1 Area Requirement	95
4.1.1 Case Study 1	95

4.1.2 Case Study 2	96
4.1.3 Case Study 3	97
4.1.4 Area Percentage	98
4.1.5 Area Requirements (table)	98
4.2 Relationship Diagram	107
4.2.1 Overall Area	107
4.2.2 Café Area	107
4.2.3 School Area	108
4.3 Function Diagram	108
4.4 Zoning	109
4.5 Alternative Conceptual Design Approach	109
Chanter 5: Design Solution	110
5.1 Design concept	111
5.1.1 Concept and Conceptual Model	111
5.1.2 Story board	112
5.2 Design Development	113
5.2.1 First floor plan	113
5.2.2 Second floor plan	114
5.2.3 Third floor plan	115
5.2.4 Sections	116
5.2.5 Perspectives	117
5.2.6 Space Model	125

List of Figures

Figure 1 Rattanakosin Exhibition Hall: main entrance	35
Figure 2 Rattanakosin Exhibition Hall: map	36
Figure 3 Rattanakosin Exhibition Hall: layout plan	38
Figure 4 Rattanakosin Exhibition Hall: library	39
Figure 5 Rattanakosin Exhibition Hall: permanent exhibition	40
Figure 6 Rattanakosin Exhibition Hall: coffee shop	41
Figure 7 Rattanakosin Exhibition Hall: shop	41
Figure 8 Museum of Siam :entrance and map	42
Figure 9 Museum of Siam :exhibition area	43
Figure 10 Museum of Siam :display	44
Figure 11 Museum of Siam :light of exhibition	45
Figure 12 MoMu Museum : main entrance	47
Figure 13 MoMu Museum : interior	48
Figure 14 MoMu Museum : floor plan	49
Figure 15 Kunsthau Museum : overall	50
Figure 16 Kunsthau Museum : floor plan	51
Figure 17 Human Dimension	55
Figure 18 Wheelchair Dimension	56
Figure 19 Field of Vision Dimension	56
Figure 20 Pathway Dimension	57
Figure 21 Wheelchair meneuvering space	58
Figure 22 Wheelchair meneuvering doors	59
Figure 23 Personal space	60
Figure 24 Exhibition eye level	61

Figure 25 Exhibition eye level(2)	62
Figure 26 Exhibition eye level(3)	62
Figure 27 Organization chart	67
Figure 28 Symbol and Legends	68
Figure 29 General visitor; User behavior	68
Figure 30 Seminar visitor; User bahavior	69
Figure 31 Member; User bahavior	70
Figure 32 Staff; User bahavior	71
Figure 33 Member and Visitor Circulation	72
Figure 34 Staff Circulation	72
Figure 35 Activity(lobby)	73
Figure 36 Activity(exhibition)	73
Figure 37 Activity(café)	73
Figure 38 Activity(library)	74
Figure 39 Activity(school)	74
Figure 40 Lobby image	75
Figure 41 Exhibition image	76
Figure 42 Auditorium image	77
Figure 43 Lido Multiplex ; Front elevation	79
Figure 44 Lido Multiplex ; landscape plan	79
Figure 45 Lido Multiplex ; transition	80
Figure 46-49 Lido Multiplex ; transitions	81
Figure 50 Activity of Siam Square	82
Figure 51 Lido Multiplex ; wind and sun direction	82
Figure 52 Lido Multiplex ; first floor plan	83
Figure 53 Lido Multiplex ; second floor plan	84
Figure 54 Lido Multiplex ; third floor plan	85

Figure 55 Lido Multiplex ; section	86
Figure 56 Lido Multiplex ; façade	86
Figure 57 Lido Multiplex ; interior views	86
Figure 58 Lido Multiplex ; exterior views	87
Figure 59 Fashion runway dimension	88
Figure 60 Fashion runway	89
Figure 61 Touch Screen	90
Figure 62 LED lighting	90
Figure 63 LED lighting(text)	91
Figure 64 Runway lighting	91
Figure 65 Lighting equipment	92
Figure 66 Lighting style	92
Figure 67 Concept and Diagram	111
Figure 68 Conceptual Model	111
Figure 69 Story Board	112
Figure 70 First floor plan	113
Figure 71 Second floor plan	114
Figure 72 Third floor plan	115
Figure 73 Section A	116
Figure 74 Section B	116
Figure 75 Information and Lobby	117
Figure 76 First Floor Exhibition	118
Figure 77 Timeline	119
Figure 78 Corridor	120
Figure 79 Timeline	121
Figure 80 Permanent Exhibition	121
Figure 81 Runway and Temporary Exhibition	122
Figure 82 Permanent Exhibition	122
Figure 83 Library	123
Figure 84 Workshop and Activity	123

Figure 85 Café and Gallery	124
Figure 86 Auditorium	124
Figure 87 Permanent Exhibition	125
Figure 88 Space model-out door	125
Figure 89 Space model-Permanent Exhibition	126
Figure 90 Space model-column and walkway design	126



List of Tables

Table 1 Member physical and psychology needs	53
Table 2 Visitor physical and psychology needs	53
Table 3 Staff physical and psychology needs	54
Table 4 Common area; function and facility study	63
Table 5 Supporting area; function and facility study	64
Table 6 School and workshop area; function and facility study	64
Table 7 office area; function and facility study	65
Table 8 User timing	65
Table 9 Lobby Aesthetic and Form Study	75
Table 10 Exhibition Aesthetic and Form Study	76
Table 11 Auditorium Aesthetic and Form Study	77
Table 12 Programs	95-109



Chapter I: Introduction

Chapter I: Introduction

■ 1.1 Project Background

In the past, the aristocrats or people from the palace were the leaders of Thai fashion. Today, fashion influences come from European and Western countries which have made significant changes in fashion in Thailand. Famous costume designers made changes in fashion from one generation to another generation and the culture itself, as seen in the fashion and entertainment industry. So, fashion designers possess a very important role for changing fashions. Moreover, the fashion industry has changed the competitive structure that is much different from the past. As a result of the personnel requirements of textiles, apparel and fashion were changed.

The Thai fashion industry is continuing to grow. On the other hand, Thailand has created a great reputation in foreigner eyes making Bangkok fashionable. In addition, designers and students are lacking opportunities from the government to establish a place to show their work to the public. Also, advertisement or fashion libraries have not been opened to the general public that they can be used to enhance the vision of designer apparel. These problems lead to a failure in the race against other countries and difficult to develop Thai fashion to a world class level names it, or even a high level in Asia. These issues affect designers who are creative and have the ability to build Thai brands globally. They lack confidence and cannot follow their own ideas in a way that they should.

"Many people will say, well, clothes should be worn; but I think people can look at them in public, like seeing a film. I think museum exhibitions are very important".

Issey

Miyake

Therefore, this project presents a collection of Thai fashion designs which are unique, thus including those who want knowledge that able to broaden their experiences, new perspectives, and also a place for gathering the idea from various countries. Visitors will find imagination, creativity and inspiration here.1

This extraordinary exhibition presents Thailand's finest collections with contemporary fashion art.

■ 1.2 Study Defined

First, Thailand has never had a fashion museum for the public to access services and our fashion designers cannot develop their ideas by using these kind of sources. It is very difficult to access to this kind of knowledge for the people. Thus, it affects our country which aims to push the fashion and textile industries to a world class level.

The Thai Contemporary Fashion Museum is for young designers and people who want new innovations and understanding in fashion. This fashion museum is inspired by successful fashion designers who have created their lines, apparel, clothing and garments.

This inspired me to create a museum with a mixture of contemporary fashion and architecture. To comparing the proportion and structure can be combined into one. It makes sense to build a museum with strong form and structure from the outside in. Unlike past eras, it is a place for those designers who come to gain knowledge and services in the areas that have not been touched.

It is time for Thai fashion designers to have a place for both designing and presenting their ideas in fashion clothing, leather goods and jewelry. Thus, the dream of having people from around the world to recognize and to accept Thai designers will be no longer just a dream.

[

■ 1.3 Thesis Statements

The Thai Contemporary Fashion Museum is a place for a collection and compilation of knowledge, not only for fashion but also technology and innovation. It is also a place for competitions and exhibitions for young designers. The most important thing is that this is the starting point for Thai designers to operate and create their own brands. Lastly, the museum is for the Thai fashion industry to demonstrate leadership and to step up into the fashion center.

■ 1.4 Research Scope

1. To study the requirements for the Art Museum.
2. To study the function, space requirements and museum facilities.
3. To study the structure, technical system and engineering system in the museum project.
4. To study and analyze target groups that will be suited to the museum project.
5. To study site analysis including the context, location, structure, environment, site location, transportation and surrounding area.
6. To study design guidelines and suggestions that will help to create effective media facilities; designer equipment, furniture, codes and regulations.

■ 1.5 Design scope

A Focus on the principle functions of the Museum includes the following:

Public Zone:

- Reception
- Lobby
- Exhibitions Area
- Permanent/Temporary Gallery
- Shop
- Café
- Library
- Seminar Room

Communities and Facilities

- Fashion Library
- Runway
- Design Workshop
- Event Room
- Meeting Room

Private zone:

Official

- Reception
- Office
- Toilets

■ 1.6 Definition of terms

Art Museum

An art gallery or art museum is a building or space for the exhibition of art, usually visual art. Museums can be public or private, but what distinguishes a museum is the ownership of a collection. Paintings are the most commonly displayed art objects.

Fashion Design

Is the art of the application of design and aesthetics or natural beauty to clothing and accessories.

History of Fashion Art

The interesting facts that can be used as ideas and inspiration for design since the world of fashion had started until now

Poddy

Very 21st Century (with an iPod-like quality)

Negligence

A failure to exercise care that a reasonably prudent person would exercise in like circumstances. The area of tort law known as *negligence* involves harm caused by *carelessness*, not intentional harm.

Design Museum

A new kind of museum that is concerned with innovations and aesthetics which can respond to users. These Museums have outstanding characteristics and identities.

Urban

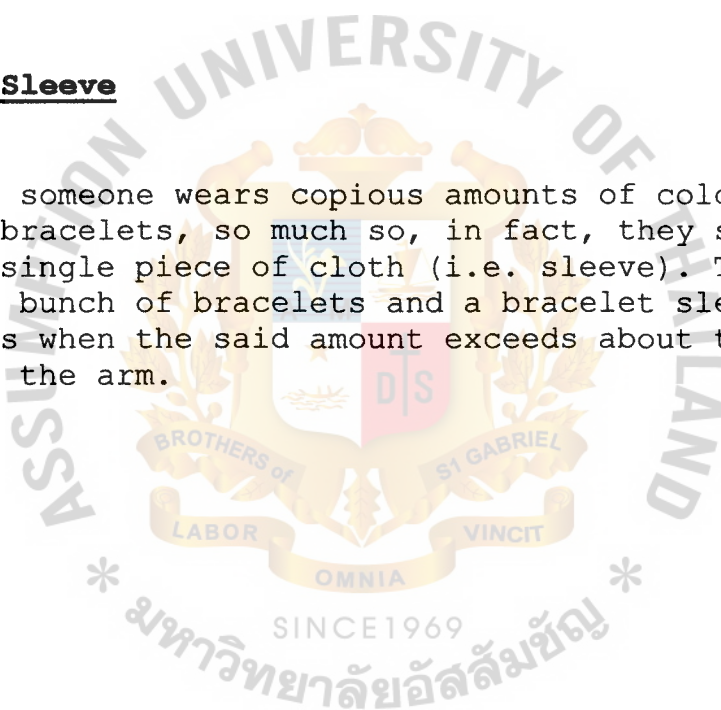
An urban area is characterized by a higher population density and vast human features in comparison to areas surrounding it. Urban areas may be city or town.

Vernissage

(Fr.) Varnishing day [the day before the opening of an art exhibition]

Bracelet Sleeve

When someone wears copious amounts of colored threaded bracelets, so much so, in fact, they seem to create a single piece of cloth (i.e. sleeve). The line in between a bunch of bracelets and a bracelet sleeve usually is when the said amount exceeds about three inches up the arm.



Chapter II: Design Theory and Principle



Chapter 2: Design Theory and Principle

2.1 Design Theory and Principle

2.1.1 Brief Overview in the History of Thai Textiles

2.1.1.1 Prehistoric Evidence

Evidence in the processing of fibers and weaving of textiles for clothing, regardless of what kind of materials used, since the prehistoric period, have been found by archaeologists. However, this has no relation to Thai culture. At this state, it was found in Thai linguistic content that a word for loom occurred sometimes in the last 4000 years.

In relation to Thai Culture, evidence was found in mortuaries dating been to 700-500 B.C., where silk, hemp, cotton, banana and asbestos fibers, woven silk and plaited mats were referred to. Although, further details of these materials, whether they were imported or were some rare sources, are not known. The textile structures of these early materials were found both in plain and weft-faced weave, most likely similar to what they are today. Evidence was also laid in antique tools, equipment, sculptures and statues which were found in the Southwest of Thailand and refer back to the Dvaravati Period (6th -9th Century)

2.1.1.2 Ayuthaya Period (1351-1767)

It wasn't until the 1600's when Ayutthaya had become a major city within Southeast Asia, Overwhelmed with more wealth and power than any other country in the region; there were economic connections with other countries: Holland, France, the Middle East, Persia, India, Japan and insular Southeast Asia. Indian textiles were imported in large quantities in exchange for animal hides and Sappan wood, according to the evidence found in mural paintings and manuscripts.

However, there are no clear references as to what kind of textiles were imported. A report which was written by a French man, La Loubere, tells that due to a lack of mulberry trees, Siam couldn't produce silk, but produced rather cotton instead. There was also a record showing that, during the 1690's, the Ayutthaya king

looked for aid from the Dutch East India Company in introducing some special kinds of cotton seeds and dyes to be later adopted into the Ayutthaya kingdoms.

2.1.1.3 *The Rattanakosin Reriod (Early Bangkok 1782-1910)*

Non-Siamese immigrant groups had a role in the Thai central plains that resulted from a massive influx of non-Siamese and other ethnic groups that had spread to the area. Among those was the Lao Song who were brought to assist in building of the Mountain Palace King Rama IV in Ratchaburi, and they also brought with them textile production expertise.

2.1.1.4 *Krungthep (Bangkok Period 1910-present)*

An international trading and communication especially with those from European regions and the awareness of the colonialism that had already spread over neighboring countries led to a dramatic change in Siam. This change was also reflected in Thai Fashion. Men changed to wear pants and jackets instead of Phaa Chong Kraben. Woman changed to wear Phaa sin and grew longer hair. Since then, Siamese peoples' fashion has changed into a more international style, though the textiles remain the same as our heritage.

2.1.2 *Brief Overview of Thai Textile*

Due to the fact that Thailand is situated in a tropical region, Thai people have dressed themselves with less clothing than other countries in colder regions since the historical period. Luxurious handmade textiles were occasionally worn for particular festivals or events only.

Thai textiles are mostly made from cotton and silk. Cotton is most commonly worn in the Northern part of the country, while silk is more common in the North-Eastern part.

A belief in karma, that killing living things is bad, influences the Northern region on wearing textiles made only from cotton.

2.1.2.1 Cotton

Cotton is a primitive fiber used for weaving the textiles of Thai culture. This material actually gained popularity after the use of hemp in the textile industry. Cotton is higher quality than hemp quality. Cotton's rise in Thailand was an adoption from Indian culture. Sources for raising cotton in Thailand can be seen in the north of the country where Leoy, Pethaboon, Nakornsawan, Lopburi, etc are mostly found provinces.

2.1.2.2 Silk

Silk is a textile material which comes from the Silkworm. Silkworms eat Mon leaves, therefore, during silk production, people might also grow Mon trees while raising silkworms. The worm creates a cocoon during its life cycle. Before continuing growing into a butterfly. Its cocoon is the material for producing silk; it features a strong and glossy fiber effect.

2.1.2.3 The Art of Weaving

Weaving happens when a "warp yarn" and a "weft yarn" intersect with each other. The weaving machine is called a "Hook," it was later developed into a "Gee", and later on used a "shuttle" to help deliver the string. Thai textiles have many patterns and methods of weaving. The difference comes depending on the local region; the image on the textile reflects the relation between the weaver and the environment.

- *Mud Mii*: Mud Mii is a process of weaving by tying and dyeing. First, the yarn or silk is dyed, some parts are tied to prevent the color from absorbing in. When second color's dyed, it will not overlap. After that, the yarn is processed into the machine and is woven into textiles which will become special characters of Mud Mii. Mud Mii silk is usually more delicate and have more finely detailed colors than Mud Mii cotton.

- Weaver requires more complex patterns; the Mud Mii processing is repeated several times, same with complex coloring. Mud Mii weaving is usually practiced in north-east Thailand because of the skill of the textile weaver.
- *Kid*: Kid means the action of scooping and, when referred to in weaving, it means adding extra warp yarn to create patterns over the weft yarn. This done by using a Kid stick. In the past, Kid has been considered a high-class textile because of the difficulty of its production method. It is used only for the upper part of the body; for example, pillows, shoulder covers, blankets and monk's clothing.
- *Yok*: Yok is a weaving method which is more difficult than Kid because it uses a special warp yarn. The textile made by using a Yok method called Pha Yok Yeun or Pha Yok Thong, depending on the material. Textile which made by Yok is used for very special festivals only.
- *Khor*: Khor or luang uses many colors of warp yarns in regular interval but uses a normal method of weaving to reinforce the strength of the fabric.
- *Muk*: Muk is woven by adding weft yarn into the fabric and, as a result, it is very similar to Khor fabric. Sometimes they both look totally the same but one who knows the difference, can tell, due to the direction of the special yarn that is used.

2.1.2.4 Textiles in Thailand

- *Northern textiles:* Ancient Northern textiles of the Lanna usually used cotton; both males and females didn't wear shirts on their upper bodies but use fabrics to cover their bodies. For females they are called Pha Sawai Leng, which are made from silk. For the lower body, females wore Pha Sin and the males wore Tok Khmer, in favor of showing their tattoos on their legs. The Sin for the northern females usually goes in horizontal patterns and, for north-eastern females, it has a vertical pattern. There are also special Sin used for special festivals, the weaving method used is Teen Jok, done in a pattern like an elephant, castle and hook. Examples of Northern textiles are: Pha Sin Teen Jok from Chiang Mai, Pha Had Siao from Sukhothai, and Pha Mueng Naan from Naan.
- *North-Eastern textiles:* In North Isan and Central Isan - royal blue Mud Mii cotton fabric is normally used, while Mud Mii silk is used for special festivals and events. Examples are: Pha To Kid from Khon Kaen, Pha Prae Wa silk from Kalasin and Pha Hang Karok silk from Nakorn Ratchasima. In South Isan Mud Mii Silk with warp yarn in an Angkor pattern is very popular. Examples of this region's textiles are: Baan Kavao silk, Pha Aumprom and Pha Hole from Surin.
- *Central Region textiles:* Examples of central region textiles are: Red Pha Lao Krung (Mud Mii warp yarn), Black Pha Lao Song (red weft yarn/ royal blue warp yarn), Pha Sin Thai-Yuen and Pha Jok Ku Bua from Ratchaburi.
- *Southern textiles:* In this region, there are some well-known textiles weaving methods such as Pha Yok, which include Silk Yok, Pha Yok Yeun and Pha Yok Thong. Examples of textiles from this region are: Pha Phumriang (cotton/silk) from Suratthani, Pha Kohyor (cotton) from Songkhla, Pha Tor Na Mueen Sri from Trang and Pha Batik.

2.1.3 Brief Overview of Thai Fashion from Rattanakosin Reign

2.1.3.1 Thai Fashion from the Reign of King Rama I to King Rama III.

The dressing style of Thai people still maintained its appearance from the Ayuthaya period, Jongkraben and exposure of the top of the body in both males and females. Wall inscriptions of many well-known temples tell that all social classes did not have to wrap the upper part of their bodies because the King did not prefer to wrap himself, due to the climate's condition, unless it was during the cold season. Shirts were preferred to be worn only for special events at that time. The King, his royal family, politicians, and soldiers wore them especially when there was a war.

2.1.3.2 Thai Fashion from the Reign of King Rama IV to King Rama V

During the reign of King Rama VI, a dramatic change in the country began. Communication with Western countries, especially Europe answers, influenced the King to look forward to a change within the country. The change can be noticed primarily from the King's command of disapproval of the absence in of the shirts of government officer's or no wrapping of the upper part of their bodies. Instead, a plain white tubular shirt with buttons at the middle was typically used, though they still wore JongKraben on the lower part of their bodies. This change happened only within the King and his officers, though, the style of dressing for Thai citizens was still the same as the period during King Rama I-King Rama III.

During King Rama V's reign, the change in dress happened with the King and his people close to him. However, there was a belief. Thai people believed that the King should keep the traditional customs for the country's sake; therefore, any act against the customs should not occur. For this reason, the King felt that it would be very hard to make a dramatic change within the society.

As the change in Thai fashion slowly continued, this happened within the King's royal family. Later on, King Rama V had a chance to go visit other countries and came back with idea of adapting Thai dressing style to be a full Western uniform; a dark long blue pants with a grey coat, hat, socks and shoes for Thai soldiers. For women within the king's palace, shirts with ham sleeves were commonly worn with belts and purple fabric Jongkrabens together with socks and flat shoes. The dressing styles sometimes were decorated differently due to individual taste. Pha Sabai was used as a decorative feature or an accessory which was worn outermost across from one side of shoulders and pinned together on one the side the hip.

2.1.3.3 Thai Fashion the Reign of King Rama VI to King Rama VII

Because of the fact that many of the Royal family members and government officers were sent by the king to study abroad in foreign countries, especially in Europe, many of them had also brought back some Western approaches in way of life and especially in fashion or style. Chinese silk trousers with seven colors were to be worn each day representing a certain day of the week. A thin cloth shirt with short sleeves, a round neck, and made from thin hemp cloth was also preferred to be matched with the Chinese silk trousers. Women had changed to wear Pha sin, an ankle-length tubular skirt, with short sleeves and a round neck shirt made from silk or printed fabric. High-heels with socks were also common during the time.

Another noticeable change was the hairstyle of women. The style had since changed to be similar to Western culture: *Bob* style and *Single* style. Sometimes, women accessorized their hair with velvet headbands, jewelry headbands, and even feather hair clips. A choker and a bunch of long pearl necklaces highlighted this period's trend.

During the reign of king Rama VII, the fashion trend completely followed what they had in Western countries. There was also the birth of a new media of that time: motion pictures. Motion pictures led to a more rapid change in Thai fashion and the hairstyles of women than ever. Women had since changed to wear skirts and had short and wavy hairstyles.

2.1.3.4 Thai Fashion the Reign of King Rama VIII

This was the first time in Thai history to announce an official dress code. On January 15 1941, the dressing regulation announcement addressed the disapproval of inappropriate dressing in public: an exposure of the top part of men, wearing only underwear, etc. The dress code was categorized in different types: casual dress, working dress, and special event dress. Colors were also differentiated due to one's occupation. This announcement was done in regardless of one's social class which meant that one would have followed this code. Generally, men had to wear a jacket, trousers, socks, shoes, and a hat. Women had to wear a blouse, jacket, skirt, socks if they preferred shoes, and a hat. Knee-length shorts were also common for men for casual and sport uniform.

Field Marshall P. Phiboonsongkram had, at the time, emphasized on the wearing of hats and further categorized it into two types of hat: a typical hat, for wearing at work with simple details and color and a special hat, for going outside for special events with more decorative details and that were more colorful.

2.1.3.5 Thai Fashion the Reign of King Rama IX

During this period, Thai fashion was rapidly altered into more different styles. There was some style that just originated.

- *New Look Skirts*: A long ankle-length skirt which gained popularity during the 1950's. Its pattern is comparable to an upside down "V" shape, not a merely tubular but rather a wider width at the edge of the skirt. Sometimes, it can be pleated all around.
- *Four, Six, and Eight Pieced Skirts*: A skirt which is made from pieces of cloth. Sometimes, it can be made from 4, 6 or 8 pieces sewn together to fit the size of an individual.
- *Tulip Skirts*: An upside down "U" shape skirt that is inflated by its inner light structure which typically made from hard cloth to make the skirt stay bloomy as a tulip.

- *Mini Skirts*: A short skirt this is usually 3"- 4" above the knee level. This fashion gained popularity during the late 1960's before it was developed into *Micro Skirts*, an even shorter skirt than *Mini Skirts*, and *Hot Pants*, very short, skin-tight pants.
- *Elastic Pants* or *Leggings*: Skintight pants made from elastic synthetic cloth. Its special characteristic is that, when one wears it, it will tightly fit her legs, giving a longer leg and slimmer effect. Sometimes, it comes with a foot strap to make it more tightly stay in shape.
- *Pleated Skirts*: An all-folded-into-pleats skirt which is made from synthetic cloth. The skirt can be still in its pleated pattern without ironing.
- *Midi Skirts*: A long skirt at knee length or a little lower than knee level. Sometimes, it can be seen at ankle length and is rather called a *Maxi Skirt*.

Although there are many types of styles that have originated since the beginning of the reign of King Rama VIII said that all Thai citizens had to wear a more proper uniform in public and be considerably more Western, some styles can still be noticed nowadays. Sometimes, some styles seem to disappear but sometimes they come back, due to a certain fashion trend.

The change in dress style within Thai culture has led to an expansion of the fashion industry where more individual boutiques and brands have emerged. Sometimes, it is defined as Thai contemporary fashion, a fashion style with modern designs by Thai designers. Many Thai designers still work with Thai style using Thai textiles or even with by combining modern styles with Thai textiles. Recently, many new designers have expressed themselves through their works, contributing to or more commercial success and a growing, global reputation of Thai fashion.

2.1.4 Thai Contemporary Fashion Brands and Designers

- *Adisak Rojsiripan : Zenithorial*

Zenithorial opened his first shop in 1988 in the Chan Issara Tower, with a style that focused on tailoring and trendy cutting in for both men and women. Its target group was middle to high end customers. Later on, in 1997, Adisak focused on only one shop at Gaysorn Plaza.

- *Bhanu Inkawat : Greyhound*

Bhanu Inkawat graduated from London with a degree in graphic design. Inkawat started his career in Advertising at Leo Burnette for 25 years before he became the Brand Creative Director of Greyhound in 1890, offering only men's casual wear. In 1990, the brand launched women's wear as well; in the format leather goods and accessories, though Bhanu was not in charge of the department. Greyhound clothing is known as chic, contemporary and simple but not boring. Later on, in 1998, the brand opened its first cafe named Greyhound Café and also launched its second line, Playhound by Greyhound, in 2002, an experimental street glimpse for young trendy customers.

- *Chaichon Savantrat : Good Mixer & Muse by Good Mixer*

Born in Ubonrachathani to a local artist family, Savantrat has been inspired into fashion since his childhood. He graduated from college with a degree in fine arts from Silpakorn University majoring in visual communication. He has been involved in Thai fashion for over 23 years since his first Young Designer Contest in 1984 which was held by Preaw Magazine at the time. He then worked as an assistant for Flynow, and Prinya before opening his own brand, Good Mixer in 2000 and MUSE by Good Mixer in 2005. Good Mixer offers its clothing under the concept of masculinity with romance, confidence but

sensuality, and individualism with conservatism, while MUSE offers a more daring, but chic style.

- *Chanita Preechawitayakul : Senada & SenadaTheory*

Chanita Preechawitayakul started off her fashion career with the brand Senada in 1991. Senada came from her first daughter's Sanskrit name, Sirinada, who was born that year. Senada's signature lays on its delicate cutting combined with a street look for all modern working women to wear to work or wandering through the night. Two years later, Chanita expanded her second line, Senada Theory, an urban-vintage combined with feminism.

- *Disaya Prokobsantisukh : Disaya & Boudoir*

After 12 years of experience in living and studying in England, Disaya Prokobsantisukh introduced herself into the Thai fashion business firstly at ELLE Fashion Week in 2004 with her lingerie brand, Boudoir, which got a lot of positive criticism. "Boudoir" means "women's bedroom" or "private sitting room" and that refers to lingerie. This success has pushed her to expand to other women's wear lines, Disaya, offering ready-to-wear clothing as well as jewelry. Her design represents playfulness and sophistication for women. Currently, Disaya has more than four branches in Bangkok: Gaysorn Plaza, Siam Paragon, The Emporium and Zen. There are also more than 80 representative branches worldwide.

- *Mollika Ruangkritya : Kloset*

Although Mollika Ruangkritya did not graduate from Fashion Design, She has successfully expressed her personal interest in her clothing collection. She has been interested in fashion and has experienced in handicraft since her youth. She opened her first small boutique in 2002 at Siam Square but it wasn't as good as she had expected since the target customers within the

area were teenagers aging from 17-20 years old and the average prices of the clothing in Siam Square was 600 baht while her clothing prices started from 1000 baht. This was because most of her clothing was made delicately in details and were handcrafted. Later on, she felt that her boutique in Siam Square was not actually worth it. That year, she decided to open a small section at Zen department store before the sales had reached its target to open a shop. Currently, Kloset has expanded to more branches in Bangkok: Central Chidlom, Emporium, Siam Center, and Siam Paragon.

Kloset clothing prices range from 3000 baht to 17,000 baht. Its target customers range from 20-35 years of age with at least 40,000 baht per month for income, who are fashionable, confident and independent.

A strong emphasis on the details of cutting and handicraft work combined with feminine yet chicness, and also an incorporation with advanced printing technology has brought Kloset to be one of the top woman's wear brands in Thailand.

- *Munchunmart Numbenjapol : Munchu's*

Graduating from London's Central St. Martin's Fashion School, Munchunmart Numbenjapol started off her fashion career at Playhound as a designer. In 2004, she left Playhound to introduce herself and her first collection at ELLE Fashion Week 2004 and ELLE Fashion Week 2005, which also brought her to wide recognition within the Thai fashion business. Munchu's clothes are often pictured as brutally feminine with a little combination of masculine sense, especially in the military look, as the identity of the brand is to represent sexiness, daring, and sexual empowerment for woman.

- *Metta Tantisajjatham : Metta Le Collezionoi*

Metta Le Collezionoi was opened in 1991 at Soi Thong Lor, Sukhumvit 55. The brand is known for its simple but elegant style with high quality for its target customers, who are in the medium to high end group. Currently, Metta

has been expanded to two more outlets: The Emporium Department Store and Siam Paragon.

- *Ongart Niramon: Primitive Ong-Art Niramon Design*

Primitive Ong-Art Niramon Design is the brand that belongs to senior designer, Ongart Niramon, who has given the meaning of fashion as, "Fashion is Fashion, clothing that symbolized out outer skin. How cool you want your skin to look, the choice is up to you." His clothing can be described as sporty and comfortable.

- *Patcharee Pukdeebutr : Greyhound*

Patcharee Pukdeebutr is like most designers who has had a passion for fashion since her childhood. She graduated from Richmond University in London and later worked as a graphic designer at Leo Burnett, where she met Bhanu Inkawat, who, at the time, was the president. Although her graphic design career was going quite well, she was not pleased with it. After three years as a graphic designer, she was later pursued by Bhanu to be his business partner and to work as a designer for Greyhound.

- *Pimdao Sukhahuta : Sretsis*

Pimdao Sukhahuta was born in Bangkok in 1979. At the age of 15, she went abroad to study in New Zealand and England. After she finished her high school years in England, she got accepted by Parsons Schools of Design. In 2002, she opened her first boutique, Sretsis, the word "sisters" spelled backward. Her first official fashion shows was held in 2003 at ELLE Bangkok Fashion Week and gain a lot of positive critics and recognition into the Thai Fashion business. The brand targets customers ranging from 25-40 years of age. Sretsis clothing represents adolescence, playfulness and delicateness in women.

- *Phisit Jongnarangsin : Tube Gallery*

Graduating from Chulalongkorn University in Fine and Applied Arts, Phisit Jongnarangsin and Saksit Pisalasupongs are the founders of Tube Gallery. Their fashion shows are renowned in Bangkok; including Bangkok Fashion Week 2006, Bangkok International Summer Fashion Week 2005, Bangkok Summer Fashion Week 2004, the 25th Year Anniversary of Praew Fashion Magazine and the 2001 and 2002 Silk Festival showcases. Many of Tube Gallery's collections have also been designed with Thai silk and prints.

- *Vitchukorn Chokedeetaweeanan : Greyhound*

Graduating with a degree in interior Design from Silpakorn University, Vitchukorn Chokedeetaweeanan later joined Greyhound as an intern assistant designer in the women's wear department in 2000 before deciding to go for further study in Fashion Design in Milan. After she finished her Master's Degree in Fashion Design, she was selected by Missoni to work as an intern before coming home in 2002 and rejoining Greyhound.

- *Somchai Keawtong : Kai*

Somchai Keawtong has been one of the leading Thai fashion designers for more than three decades. He was among the first Thai designers who brought Thai fashion into businesses that used models and catwalks in his show like other international fashion shows. Unlike other designers, Somchai didn't graduate neither fashion school nor in any other field of study. He once got accepted in to the Fine Arts department at Silpakorn University, but he later left the school as he had found that he was not really into to what he was studying. After leaving the school, he then turned to something he had been interested in since he was young, fashion. In 1968 he opened his first boutique named Kai while he was 22 years old. At that moment, we gained a wide reputation and success in a very short period, and proved to him that getting a degree wasn't important for him anymore.

Kai is a custom-made boutique where offers high quality products and details. Most of its customers are high class people who want themselves to look unique but still in great style. These reasons bring the prices of the clothing of Kai seem very high for other people.

- *Somchai Songwattana : Flynow*

Graduating from the University of the Thai Chamber of Commerce in business administration in 1983, Somchai Songwattana used his talent in opening a small woman's clothing shop, Flynow, while he was 20 years old. His first collection was made within 8,000 baht investment and 14 workers had only two colors: black and white. The collection astonishment many people because of the designer's self-confidence and the finally got wide acceptance and popularity in the Thai fashion business. After gaining a good reputation, in 1989, he then launched another line which is Flynow Leather. Currently, Flynow has 10 standalone shops and 60 subsidiaries in Thailand.

Somchai is also a part of the executive team that is in charge of the Fashion Design course at the Ministry of University Affair, as well as a guest speaker for many universities and institutions.

- *Roj Singhakul : Issue*

Graduating in Fine Arts department from Thai Vichitsin collage, Roj Singhakul realized that fashion had fascinated him after all. He later worked as a shop assistant for Greyhound before he was promoted to be a display designer and a stylist from 1994 to 1999. After 5 years working with Greyhound, he then left to open his own brand, Issue, in 1999.

Issue's style is renowned and unique from any other brand. The designer's inspiration comes from his knowledge, experience and admiration of his journeys as well as Buddhism beliefs and philosophy. "Clothes are one of the basic necessities in our everyday lives. The clothes we wear represent our individual personalities and character. They reflect our experience, our beliefs, our views of the world and our desires." - Issue's philosophy

2.1.2 Museum

Museum is an activity that is a universal phenomenon as old as mankind itself. As a particular kind of collection, the museum is a compilation of natural objects or art objects - the latter term understood in the widest sense - that have been taken out of economic circulation, either temporarily or permanently and are carefully protected and exhibited in a self-contained place specially furnished for that purpose.

2.1.3 8 Types of Museum

- **Art Museums**

Can stimulate controversy and confusion. Some forms of contemporary art are unfamiliar to broad segments of the public and are distasteful to some people. The creation of art is often associated with individuals who harbor "avant-garde" and sometimes antisocial ideas.

- **History Museums, History Centers, and Historic Houses**

A major issue for history museums is presentation. Books on a particular historical topic can claim to be comprehensive, and they usually include extensive bibliographies. Museums are use personally as well as narrative elements to make history more current and engaging.

- **Science Museum and Science and Technology Centers**

Museums are process-oriented rather than object-oriented; this gives them greater contact with visitors and more audience involvement than most other types of museums. They experiment with techniques and approaches for communicating science to a broad-based public. They lead the way in building IMAX and Omnimax theaters.

• **Natural History, Anthropological, and Ethnographic Museum**

These are perhaps the most museum-like of museums. They tend to have enormous collections requiring a great deal of attention, care, and conservation. Because the largest natural history museums originated as research organizations and employed scientists and scholars, their mission has emphasized research as well as exhibitions and programs for the public. Exhibition at natural history museums tend to be longer lasting than those at art and science museums.

• **Zoological Park and Aquariums**

Zoological Park and Aquariums are the most frequently visited types of museums in the world. Zoos first developed as private menageries and collections maintained by kings and nobility in Egypt and in China and in the Middle East.

• **Children's and Youth Museum**

Children's and Youth Museum is one of the fastest growing segments of the museum world. Considerable evidence indicates that early childhood learning is enhanced by multisensory stimulation, tactile and kinesthetic experiences and design environments that foster youngsters' curiosity, imagination and active participation.*

• **Community and Ethnic Museums**

Community and Ethnic Museums are representing their local culture in positive ways. First, to members of the cultural group represented in the museum and, second, to members of the larger society. Community museums seek to solidify community ties by furnishing artifacts and artwork through the ideas and symbols that strengthen cultural identities.

• **Specialty Museum**

Collect every type of specimen, artifact and object. A growing number of specialty museums are halls of fame developed for a sport, a type of music or

literature, or some other specific field. Businesses and industries that have established museums to record their commercial accomplishments and celebrate the products they made famous.

2.1.4 Museum and Exhibit area

Flexibility in the use of areas to divided space, which is size appropriate.

2.1.5 Museum -Interior architecture

Can be divided into several areas, as follows;

- Exhibition halls
 - Closed structure
 - Opened structure
- Event halls
- Specific areas
- General areas

2.1.6 Electrical engineering

- Appearance and systems
- Emergency power systems

2.1.7 Lighting systems

- Natural light
- Artificial light
 - Fluorescent
 - Incandescent
 - 1. Auditorium lighting
 - ▶Visibility
 - ▶Decorative
 - ▶Mood
 - 2. Stage lighting

Air-Conditioning System

Multi-Unit System (direct) Selected are include

- *Window air Conditioner* this system is small, easy to install and inexpensive to use spare. But a lifetime is low.

- *Unitary Air Conditioner* Include in which the air supply and outside the air cooling section. This system is used for both small and large area.

- *Single Package Cooling Unit* Suitable for large area which is divide in to sections and cooled by the wind.

Energy saving

Energy saving is to using a natural light. For instance, a hall or exhibition space that doesn't destroy the fabric. Include to concern about sun and wind direction.

Sanitation Systems

Water supply systems use a feed system with an underground storage tank and pump.

Drains extract water from various parts for instance the waste water from the kitchen should have a grease trap, and waste water from laboratory chemicals should have a filter to separate water from toilets and rain.

Rain drainage systems take into consideration a slope, moisture, leakage and flood prevention.

Fire water system reserve water tank half to one hour and it works automatically.

Fire protection system

Important parts that focus on preventing a fire are as follows:

- Stage and runway
- Scene
- Cellar
- Storage
- Dressing room
- Fire control room
- User lunch area
- Generator room

Designing Exhibitions

Key design elements:

1. Value
2. Color
3. Texture
4. Balance
5. Line
6. Shape



1. Value

- Associated with visual weight characteristics (darker = heavy, lighter shades = lighter weight)
- For design purposes important for emphasis, orientation, attraction/repulsion = visual impact
- Controlled by pigment, surface treatment, lighting

2. Color

- Physics and psychology (requires both light energy and the action of the human brain, perceived through the filter of perception and are ascribed meaning)

3. Texture

- Texture is the visual roughness or smoothness of a surface
- May be actual surface treatment with tactile dimension or may be just varying density of pigment, quality of line, etc. (ex. sponge painting, computer screen backgrounds)

4. Balance

- Quality of visual weight distribution
- Infinite variations
- Generally, symmetry is a formal composition and asymmetry is informal

5. Line

- The quality of linearity -- a string of points with little or no space between them to lead the eye and suggest direction.
- Gives strong directional content to a composition
- Can vary in strength, density, width and other qualities

6. Shape

-The element of physical or spatial containment -- the composite of all points forming the internal or external surface of a composition.

- Two and three dimensional shapes
- Geometric = hard-edged (squares cubes, triangles, circles)
- Organic = curvilinear, softer

- Contrast of organic and geometric creates visual interest, variation.

Human Factors in Design

- Human dimensions = scale: we relate space to ourselves as a fixed unit of measurement - response to space (cathedrals vs. homes vs. closets)
- Touching - innate predisposition for touching - sensory confirmation of what can see, memory reinforcement (if people can reach it they will try to touch it - hence the need for barriers (variety of types))
- Entry response - all other things equal, people go towards larger, well-lit openings
- Viewing height - centered at eye level is most comfortable average. Adult eye level = 5'3", with a conic shape of the field of vision determined by distance from an object. Things outside the cone difficult to see.
- Personal space - when violated the person will react - repel or move away.
 - Exhibits are transactional spaces where people carry on varied activities in the presence of each other
 - *Distributional spaces*: where people enter or exit lobbies, corridors
 - *Collecting spaces*: where people meet or gather; classrooms, auditoriums, exhibit halls
 - *Transitional spaces*: spaces through which people move from one place to another; doorways, atria

Behavioral Tendencies

- Turning to the right
- Following the right wall
- Stopping at the first exhibit on the right side
- Exhibits closest to the exit are the least viewed

- Preference for visible exits
- Shortest route preference
- Language dependent reading patterns
- Aversion to darkness
- Chromaphalic behavior (attraction to brightness)
- Megaphalic behavior (attraction to largeness - people go towards the biggest object in the room)
- Photophalic behavior (attracted to brightest illumination)
- Exhibit fatigue (mental and physical over stimulation or over-exertion)
- Larger type is read more

Design Strategies

- Left turning upon entry
- See-through panes, case, and windows (to capture attention and draw visitors to the next area, create openness, mystery, promote interest and movement)
- Pools of light and color
- Landmark exhibits (place striking objects and displays periodically throughout gallery)
- Use headlining and large type (quick transfer of information- themes)
- Use diagonals and curves (visually active, lead from one exhibit to the next)
- Transitional spaces - changes in ceiling height, color scheme, lighting level, aisle width, and other manipulations of vision and physical space to shift attention, change moods, evoke emotional response.

Traffic Flow Options

- Unstructured
- Directed
- Combination/suggested
- Object arrangement
- Horizon lines

- Directionality
- Balance

Exhibit Text

- Title signs: 1-10 words long. Identifying what the exhibit is about. Way finders. (large panel size, imposing print, attention grabbing, designed around content, mood setting)
- Sub-titles (section headings): 10-20 words, large and easy to read from a distance; more informational than titles, topic oriented
- Introductory texts: 50-200 words divided into succinct, concise paragraphs of about 75 words; near entry; explanatory -- relates rationale for the exhibition, unifying statements, introduces major concepts
- Group texts: 75-150 words (broken into 75 word maximum. paragraph.), associated with groupings of objects or a section; sometimes begin with a "kicker" or heading; unifies the grouping conceptually; informative, interpretive

Object Labels

- Captions: 75 words max, interpretive, specific to object or small group.
- ID labels: contain basic facts, give objects a name.
- Distributional materials: brochures, etc. optional, portable, target to interested visitor; unlimited text length, information intensive.

Material Specific Considerations

• Tabs

When it comes to mounting an artwork in position, the materials and techniques used are of paramount importance. Any form of adhesive or hinging involves binding, residue or marks, and most methods can cause permanent damage to the surface of the artwork. Japanese hinging, this has gained wide acceptance as a safe and reversible technique, using traditional Japanese tissue papers to keep the artwork into place.

- Mount Board

Our mount boards are not only acid-free, they are entirely free of impurities; not just acid, but also lignin and the various other impurities that are found in ordinary 'pulp' board. We recommend that pure-grade 100% cotton boards are used for mounting art and photographic works, with an 8-ply thickness to give maximum stability.

We will also take into account the surface of the artwork surface, and advise accordingly. For instance, certain photographic processes react with alkaline-based materials, so in those circumstances it is important that non-buffered board is used, as it has a lower pH level.

- Backing Board

We will use acid free high density backing boards to provide protection against knocks to the rear of the frame. Our boards are made from non-recycled wood pulp and are PVA laminated, with the added option of an archival Polyester lining to prevent moisture absorption.

- Foil Lining

As time passes, certain types of wood have a tendency to produce fumes, which can cause damage to works of art. We recommend the use of foil lining on the inside of the frame, to prevent acid migration. Porous seals applied to the reverse of the frame can also protect against dust and other airborne pollutants, yet at the same time allow the free movement of air to ensure the correct level of humidity is maintained.

- Fillets

The original paper-wrapped wood fillet which was designed to ensure a distance between the surface of an artwork and the glazing. We have now pioneered and patented an inert Perspex paper-wrapped fillet which is an essential part of our Museum Standard Framing.



CASE STUDY

Case Study:

Primary case study

- 2.2.1 Rattanakosin Exhibition Hall, Thailand
- 2.2.2 Museum of Siam, Thailand

Secondary case study

- 2.2.3 MoMu , Belgium
- 2.2.3 Kunsthaus, Bregenz, Austria

The primary case study:

2.2.1 Rattanakosin Exhibition Hall

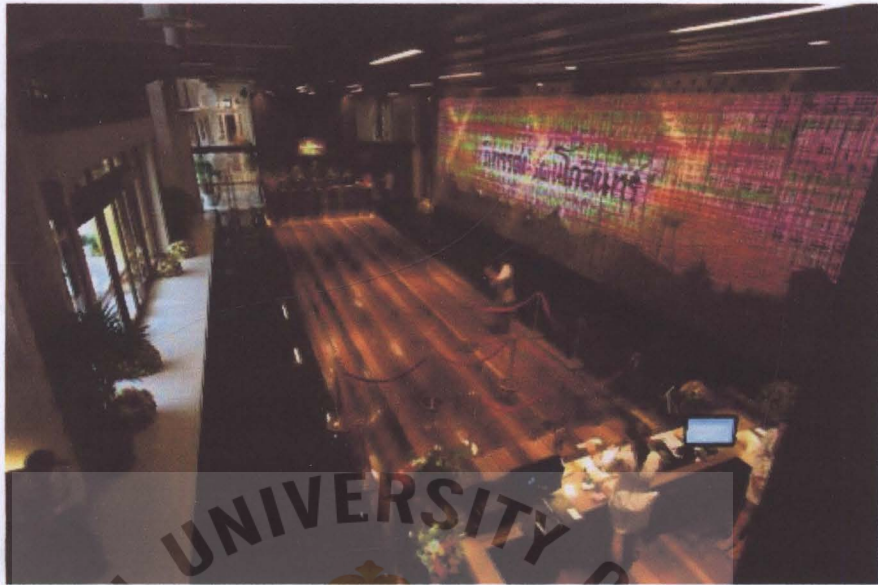


Figure 1, Rattanakosin Exhibition Hall: Main Entrance

Name: Rattanakosin Exhibition Hall

Location: Ratchadamnoen Road

Owner: The Crown Property Bureau

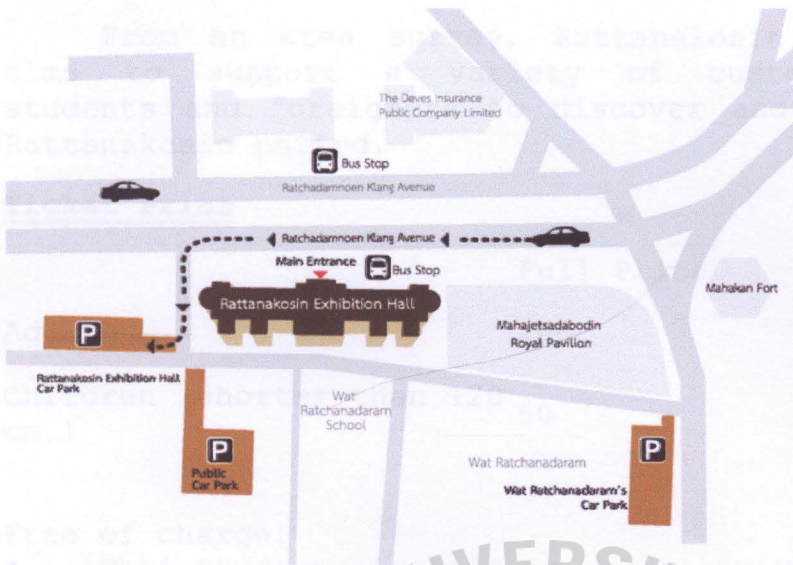
Museum logo



History Background

Rattanakosin Exhibition Hall is an interactive self-learning center with state-of-the-art multimedia technology giving information on the history, art and culture of the Rattanakosin era (since 1782). In the renovated building, there are altogether nine exhibition rooms, each representing a part of the grandeur of Rattanakosin, the former capital of Thailand.

Location



100 Ratchdamnoen
Klang Rd. Bowonniwet
Phra Nakhon Bangkok
10200

Tel. +66(0)2
6210044

+66(0)2 621
0044
, +66(0)22265047-48

Fax; +66(0)2 621
0044

Figure 2, Rattanakosin Exhibition Hall: Map

Rattanakosin Exhibition Hall is located on Ratchadamnoen Klang Road, near Wat -Ratchanadda.

Directions

Other Attractions: Metal Castle Radchanadda Temple, Jed sada pavilion, Maha-karn Fort, Golden Mountain or Sa-khade Temple, Democracy Monument.

By Bus: Bus number
2,3,9,12,15,31,33,35,39,42,44,47,59,60,64,68,70,79,82,86,169,201

By Boat: Transport via Speed boat (Sri-eam Temple - Panfah Leelat Pier) by the end of Pan-fah bridge and walk on the left side, the exhibition is located near Jedsada Pavilion.

BTS&MRT (To connect with boat): Transport with MRT by choosing Asoke to connect with San-sab ferry at Asoke Pier and to transport via BST ,connect with San-sab ferry at Hua-Chang Pier.

Design Principles

The location of this project will be the center of old Siam on Ratchadamnoen Road. The style of design is contemporary Thai and it will make visitors feel warm and comfortable.

Target group

From an area survey, Rattanakosin Exhibition Hall aims to support a variety of customers especially students and foreigners to discover and learn about the Rattanakosin period.

Ticket Price

	Full Price	Promotion
Adults	200	100
Children (shorter than 120 cm.)	50	Free

Free of charge:

- o Thai Students in uniform or who show student cards
- o Thai citizens who are over-60-years-old (Showing ID Card)
- o Monks and novices
- o Disabled people

Rattanakosin Library, a special library with rare and valuable books as well as learning tools and media on every aspect of the Rattanakosin era, which provide additional, in-depth information to interested visitors and students. Interested people can become library members.

Membership fee: 100 baht per year

Non-members: 20 baht per day

Children shorter than 120 centimeters, students in uniform or producing their student cards as proof, senior citizens, monks and novices: Free of charge.

Museum Facilities

- Lobby and Reception
- Coffee Shop
- Souvenir Shop
- Permanent Exhibit
- Temporary Exhibit
- Information Guide
- Library
- Museum Office

Plan analysis

Planning and Design Direction

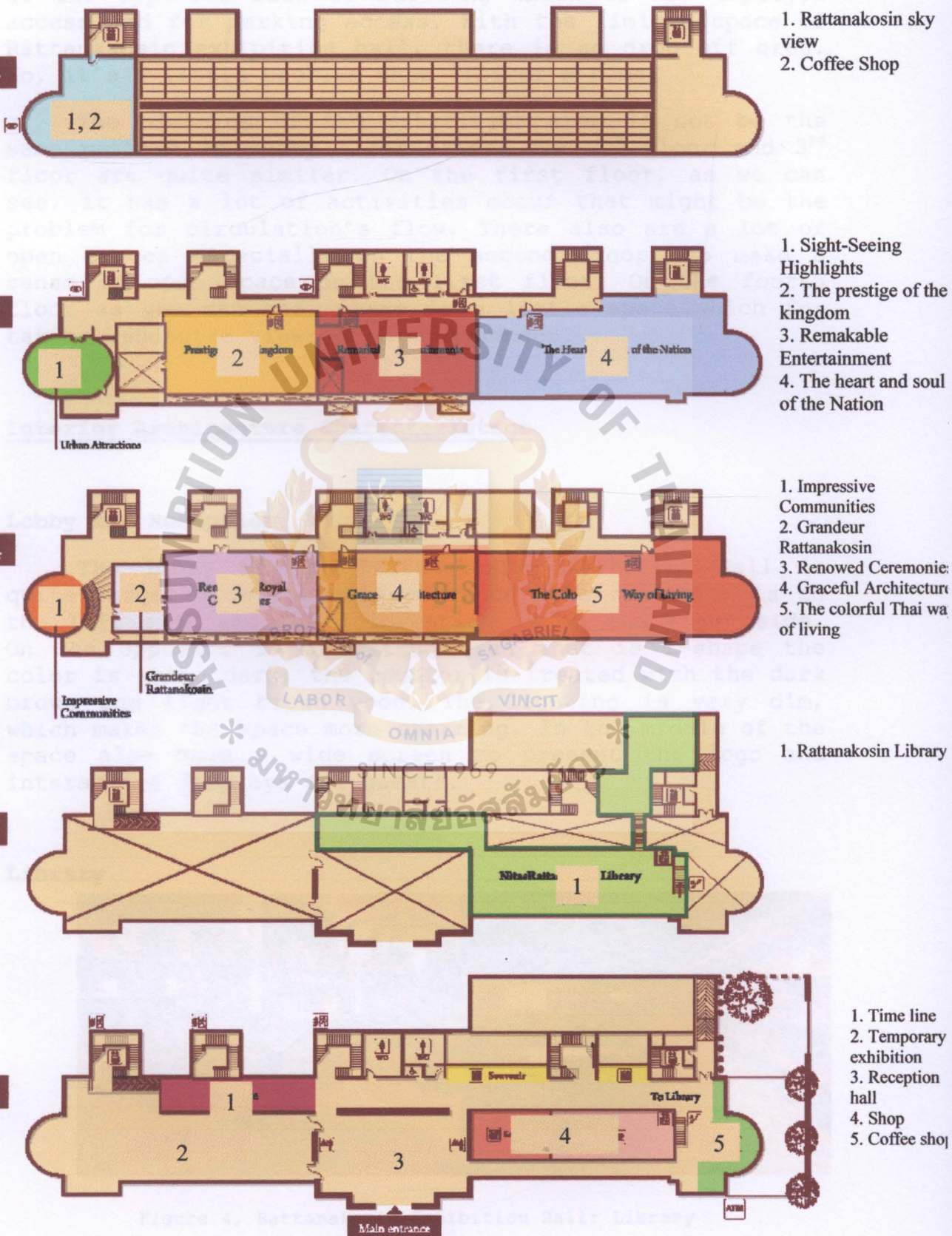


Figure 3, Rattanakosin Exhibition Hall: Layout plan

Plan analysis

Rattanakosin Exhibition Hall has two entrances; the front entrance is on Ratchadamnoen Road, the other one is at the opposite side of building which is for employee access and for parking access. With the limited space of Rattanakosin exhibition hall, there is no drop off area. So, it's a little problem when visitor's come.

The planning of the exhibition area is not be the same pattern in every floor except for 2nd floor and 3rd floor are quite similar. On the first floor, as we can see, it has a lot of activities occur that might be the problem for circulation's flow. There also are a lot of open spaces especially on the second floor, to make a sense of open space on the first floor. On the fourth floor as you can see, there is a little space which for taking 360degree views of Ratchadamnoen.

Interior Architecture Characteristics

Lobby and Reception

The lobby of the Rattanakosin Exhibition Hall is quite large. From the main entrance, the reception is on the left side and the information is on the right side. On the opposite is a waiting area that is I-shape the color is quite dark, the counter is treated with the dark brown and light brown wood. The lighting is very dim, which makes the space more charming. In the middle of the space also have a wide screen to present the logo and interactive displays for guests.

Library



Figure 4, Rattanakosin Exhibition Hall: Library

A small library has collection books that relate to the Rattanakosin era. This library is like TK PARK which people to get in and use all of the facilities.

Permanent Exhibit

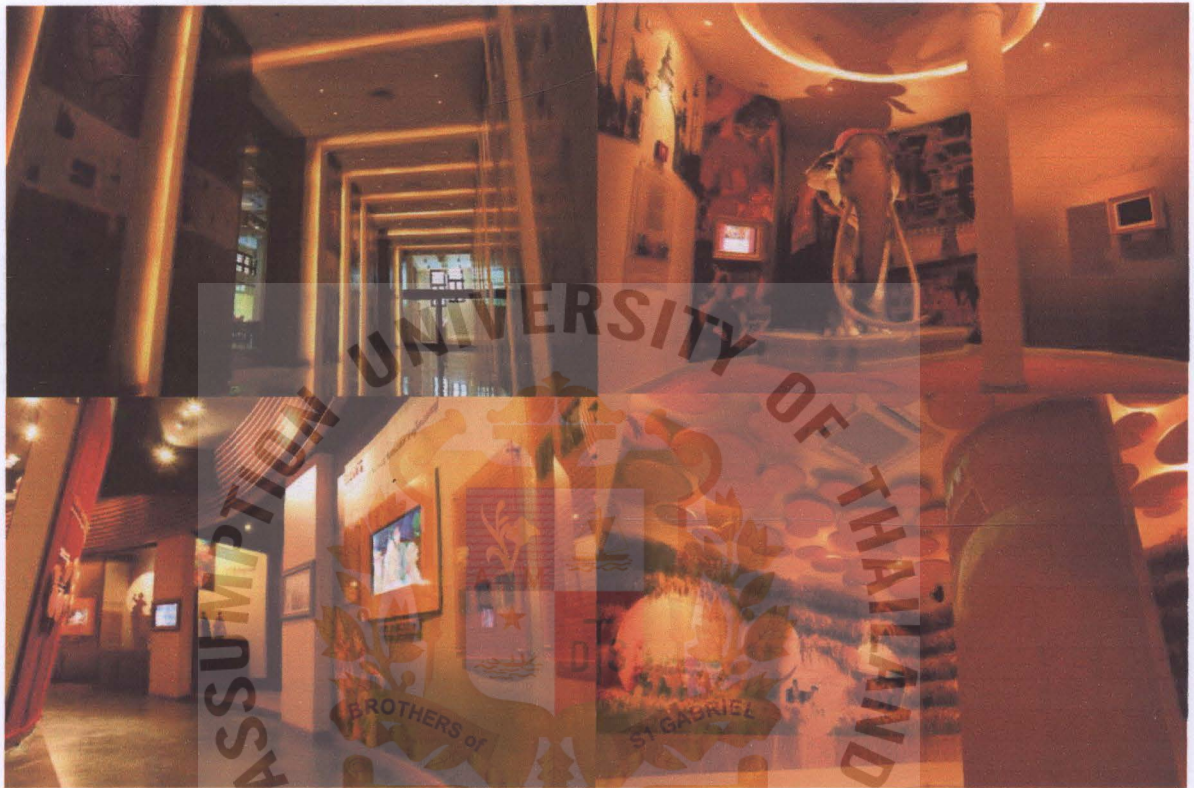


Figure 5, Rattanakosin Exhibition Hall: Permanent Exhibition

The interior characteristic of Rattanakosin Exhibition Hall is Thai surrealistic style. The interior design creates the main concept of the project which is the urban sanctuaries inspired by Thai architecture in the Rattanakosin period include culture and arts. Therefore, every parts of interior design were reflected on the main inspiration, the interior space presented in dark tone colors which are the main colors. When contrast with the decorations on the wall. In the museum space consisted of the decorative part which is the color hand-painted without a picture frame. The details of decorative parts use graphic character in the epic Ramakien to cut, distort and combine other elements to make the lay out different.

Coffee Shop case study:

2.2.22.2.1



Figure 6, Rattanakosin Exhibition Hall: Coffee Shop (True coffee)

True Coffee is a beautiful view from sky café. Moreover, there are Thai style decoration may not see place before.

Souvenir Shop



Figure 7, Rattanakosin Exhibition Hall: Shop

The museum has two shops which are R shop and Q shop. R shop has a lot of products such as polo shirts, pants, notebook, pins and stationery with special design for the exhibition only. Moreover they have other products like elephant forks, hand watch, key ring and mouse pad. Q shop the souvenir for remind the yesterday through the modern decoration with Thai material which express Thainess and the way of Thai people.

The primary case study:

2.2.22.2.2.1 Museum of Siam, Bangkok, Thailand



Figure 8, Museum entrance and map

Museum Background

The Museum of Siam, an ideal play- learning center and standard of new learning method for all visitors, is located in Ta Tien beside Wat Pho on Sanamchai Road. The museum has 11,200 square meters of land which formerly was the area of the Ministry of Commerce. The area is located on the inner part of historic Rattanakosin Island which is known as "the City of Living Heritage" where historical Thai stories have been embraced.

Case Analysis Techniques

-Display Contexts:

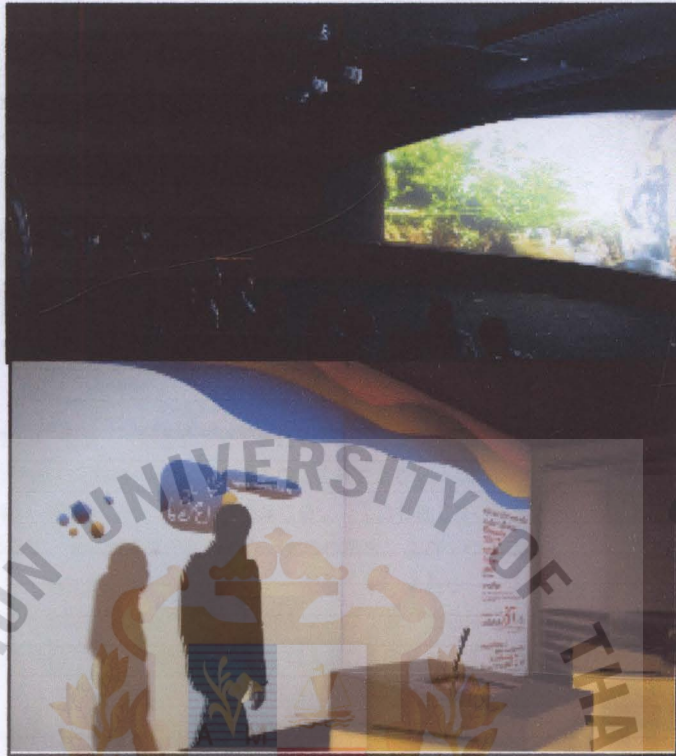


Figure 9, Exhibition area

The permanent exhibitions at the Museum of Siam are organized by scenario according to the particular timeline, using storytelling method to illustrate memory to the audience. However, its presentation techniques are more important to make sure the audience doesn't get overwhelmed by their spectacular visiting experience. In terms of exhibition context, there is an emphasis on stimulating the curiosity of audience before entering to the exhibitions in order to let them seek what they want to know about inside the exhibition. As a result, the audience will be taken to the first room, the *Immersive Theatre*, where a stimulating movie is shown as that introduces the audience to the seven characters of the museum; afterwards, stimulation is left behind. In the last exhibition, *Thailand Tomorrow*, where people can write something onto the interactive screen reacting to the room's, being as a moral precept that let the audience think further that how tomorrow's Thailand will be, which depends on everyone (the audience, in this case), echoing "Thai-ness" and responsibility in shaping our country.

Display Techniques

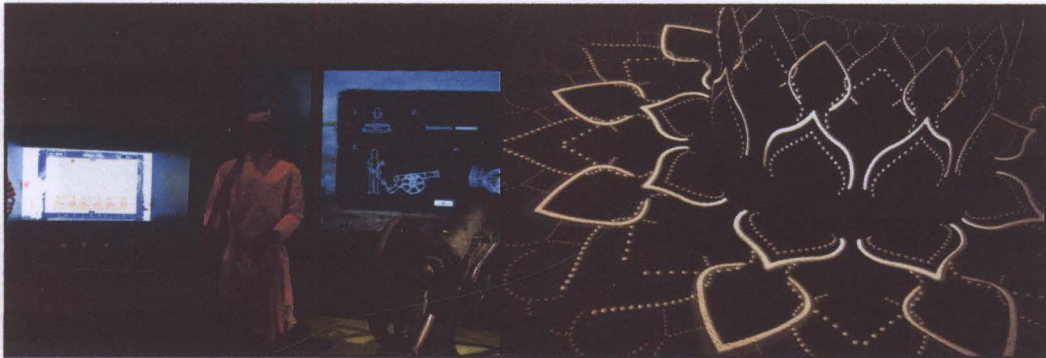


Figure 10, Display of museum Siam

Each room is differentiated by the content of exhibition, creating no similarity of atmosphere when travelling from space to space. Interactive equipment are occupied at most exhibition rooms in order to provide an extraordinary experience to the audiences. The interactive multimedia aid gives a new experience to the audience reacting with the display, feeling as if they are actually living a particular event. Interactive media assist the overall exhibition areas not only as an only display, but also in the places where people can learn of history enjoyably by use integration of electronic text, graphics, moving images, and sound. Examples of interactive medias exist in the museum are: large antique fire installation gun used in Ayutthaya that the audience can virtually shoot into its interactive screen, interactive monitors which the audience can touch in order to play games in various exhibition rooms, a mirror that reflect in the display in the Suvarnabhumi room, etc. Thus, an essential feature of interactivity is that it is mutual user and the machines each take a more or less active role.

Another display technique which is used in the exhibition is media projectors. Media sources are projected onto tensile screens, walls, floors, columns and models. The best example of this technique can be witnessed at the Buddhi Punya room where Buddhist tales, speeches, pictures, and etc. are projected onto the body of each column. Also on the exit door, an exit sign is projected onto the floor representing the invisible sense of calmness and peace in Buddhism.

Lighting Techniques



Figure 11, Light of exhibition

Light in the museum come from two sources: natural lighting and artificial lighting. Natural lighting is used only at the entrance area, corridors of the building and in the side stairways where a mobile display is installed. However, only artificial lighting is used within exhibition rooms. The artificial lighting is direct, indirect, and mixed which are differently in each room. Exhibitions that use direct artificial lighting include: the Immersive Direct Artificial light in exhibition area such as Theatre room where the light sources are mounted in the ceiling creating a dark atmosphere in order to highlight the tensile screen in front of the audience when the movies is played. Another example can be seen at the display where the light sources are mounted at the ceiling highlighting the display installation directly. Exhibition uses indirect lighting can be seen anywhere in the exhibition an example of the kind can be seen at the New Ayutthaya room where red ambient light which is provided by a reflection from ceiling though the source is hidden above the oval-shaped mobile locating at the center of the space.

Lighting techniques within the museum are not limited to only artificial light sources from ceiling lamps, wall lamps, or floor lamps but also there are many interesting lighting designs that exist in many exhibition rooms. For examples, the Buddhi Punya room, the four columns have a very distinctive lighting design technique. At the both ends of each column there are lighting sources hidden behind a crafting pattern which creates a fascinating effect on the floor.

Materials case study:

Since the building is a remnant of the Office of Permanent Secretary Ministry of Commerce building built during King Rama VI reign, the historical sense of the period is indicated still. In general, the materials used in the exhibition space, regardless of the original materials before renovation, are:

- Ceiling and walls: There are two color themes used: light green painted coating over a plaster-brick wall, in order to give viewers pleasure in viewing texts signs and artifacts comfortably. There are some rooms that are painted in black or grey color for highly emphasizing on particular display and to eliminate all unwanted objects such as wire, beams, and other building structures that can disturb a visitor's viewing experience.
- Flooring : Dark toned carpets are used within the rooms that have been painted or covered with dark tones to eliminate unwanted objects on the floor.

Location:

Museum Logo

History Background

The MOMU collection of historical Thai clothing, accessories, and tools for artisan textile processing every year the MOMU organizes two thematic exhibitions with a side program consisting of workshops, guided tours, lectures and debates. The museum aims to draw out the visitor, through a surprising use of space or a different presentation. The starting point is the creation of purely aesthetic pleasure and visionary and sociological story.

Design Principles

The interior of the historical Modelatic building is very organic with lots of wood and light. The MOMU, Open since 2002 in Anusarp-fashion quarter, is a new, trendy fashion museum housing contemporary fashion and historical collections.

The secondary case study:

2.2.3 The ModeMuseum MoMu



Figure 12, the MoMu Museum: Main Entrance

Name: Mode Museum (MOMU)

Location: Antwerp, Belgium

Museum logo



History Background

The MoMu collection features a very diverse collection of clothing; lace, embroidery, fabric and tools for artisan textile processing. Every year the MoMu organizes two thematic exhibitions, with a side program consisting of workshops, guided tours, lectures and debates. The museum aims to draw out the visitor, through a surprising use of space or a different presentation. The starting point is the creation of purely aesthetic pleasure and visionary and sociological story.

Design Principles

The interior of the historical ModeNatie building is very organic with lots of wood and light. The MOMU, Open since 2002 in Antwerp-fashion quarter, is a new, trendy fashion museum housing contemporary fashion and historical collections.

History and Design Direction

The MoMu has no permanent collection - only changing exhibitions usually creations of temporary fashion designers, especially those who took courses in the Royal Academy of Art in Antwerp. The exhibitions are very dynamic, creative and intuitive using various media. MoMu has already gained international fame for the beautiful, new way of making successful exhibitions.

A small gallery on the first floor houses the work of 3rd year students of the Antwerp-fashion Academy (Royal Academy of Art and Flanders Fashion Institute), which focuses on the history of costumes, fashion and textiles mainly within the boundaries of Western Europe. The main topics are: textile raw material and fibers, textile techniques, the textile industry, textile prints and dyes, lace, embroidery and other fancywork, historic costumes and fashion.

Museum Facilities

- Lobby and Reception
- Coffee Shop
- Souvenir Shop
- Permanent Exhibit
- Temporary Exhibit
- Information Guide
- Workshop Area
- Museum Office



Figure 13, Museum interior

EXHIBITION PLAN

- 9. INTRODUCTION
- 1. IN BLACK, A COLOUR?
- 2. BLACK DYE
- 3. NOBLE BLACK
- 4. BLACK & WHITE
- 5. FASHIONABLY IN BLACK
- 6. MEN IN BLACK
- 7. BLACK IN THE CHILDREN'S WARDROBE
- 8. COMME DES GARÇONS
- 9. JONNY NATHANSE
- 10. MOURNING OR FASHION?
- 11. GARETH PUGH
- 12. FILY NOIR
- 13. RAF SIMONS
- 14. CHRISTOPHER CLOPPERS
- 15. ROMANCE & REBELLION
- 16. ANN DEMEULEMEESTER
- 17. MODERNITY: THE LITTLE BLACK DRESS
- 18. MASTERS OF LIGHT: EMBROIDERY
- 19. MASTERS OF LIGHT: FEATHERS & PLUMES
- 20. MASTERS OF LIGHT: TEXTURE
- 21. MASTERS OF LIGHT: LACE
- 22. MASTERS OF LIGHT: 3D

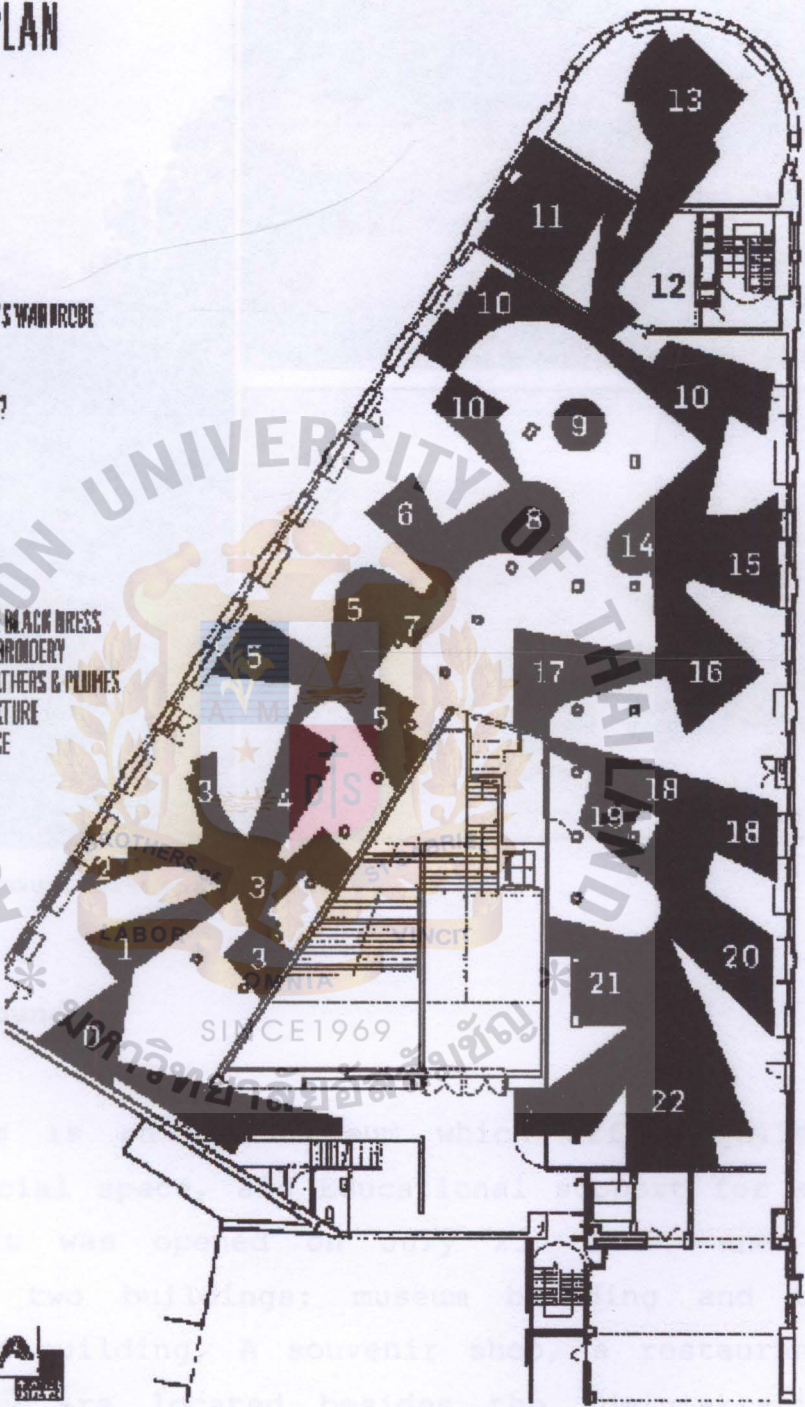


Figure 14, Museum floor plan

2.2.2.1 Kunsthaus, Bregenz, Austria

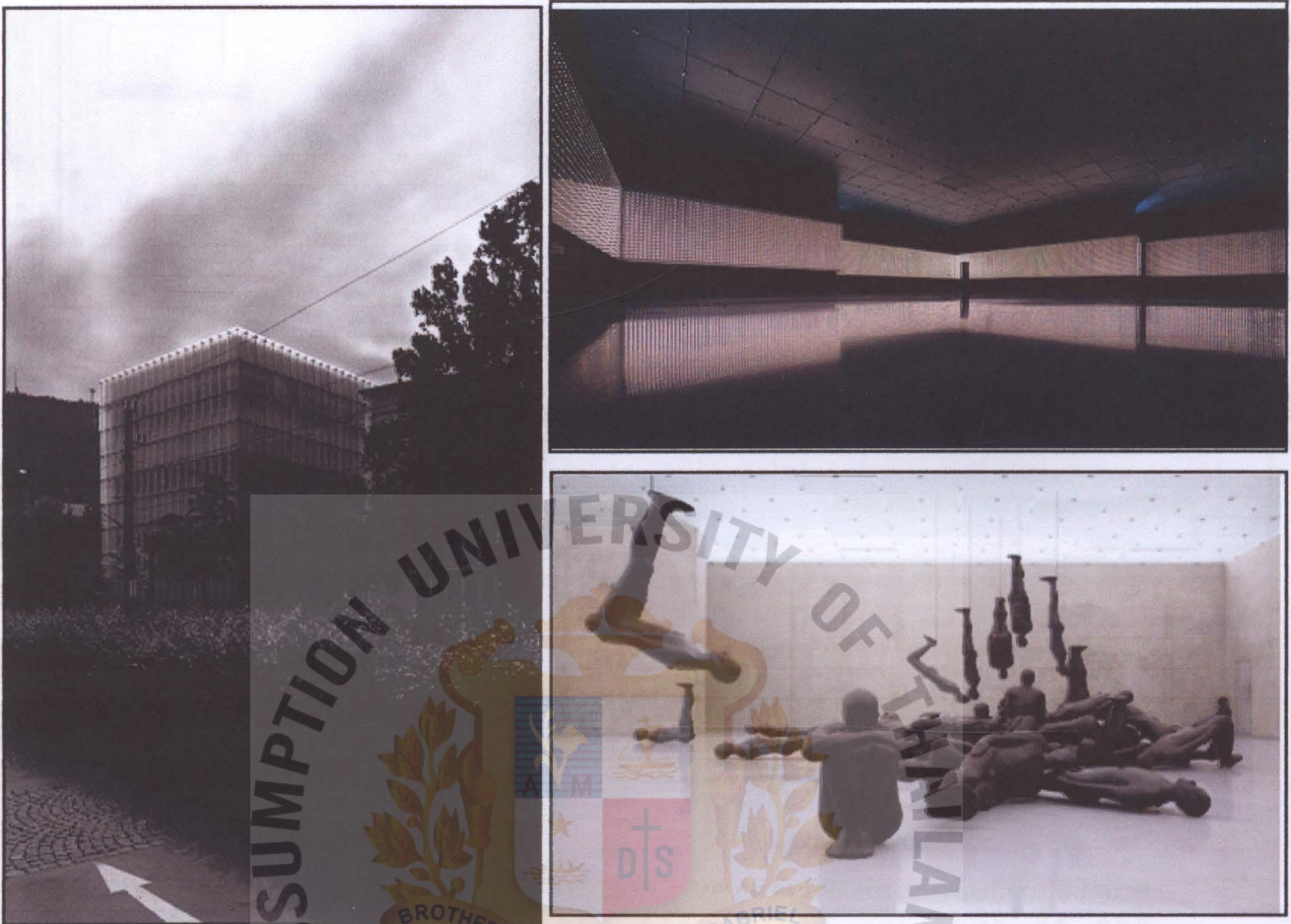


Figure 15, Kunsthaus, Bregenz, Austria

Museum Background

Kunsthaus is an art museum which offers gallery space, commercial space, and Educational support for all visitors. It was opened on July 25, 1997, and is comprised of two buildings: museum building and the administrative building. A souvenir shop, a restaurant, and a library are located besides the administrative office.

Within its interior on the ground floor from the entrance, is a multifunctional room.

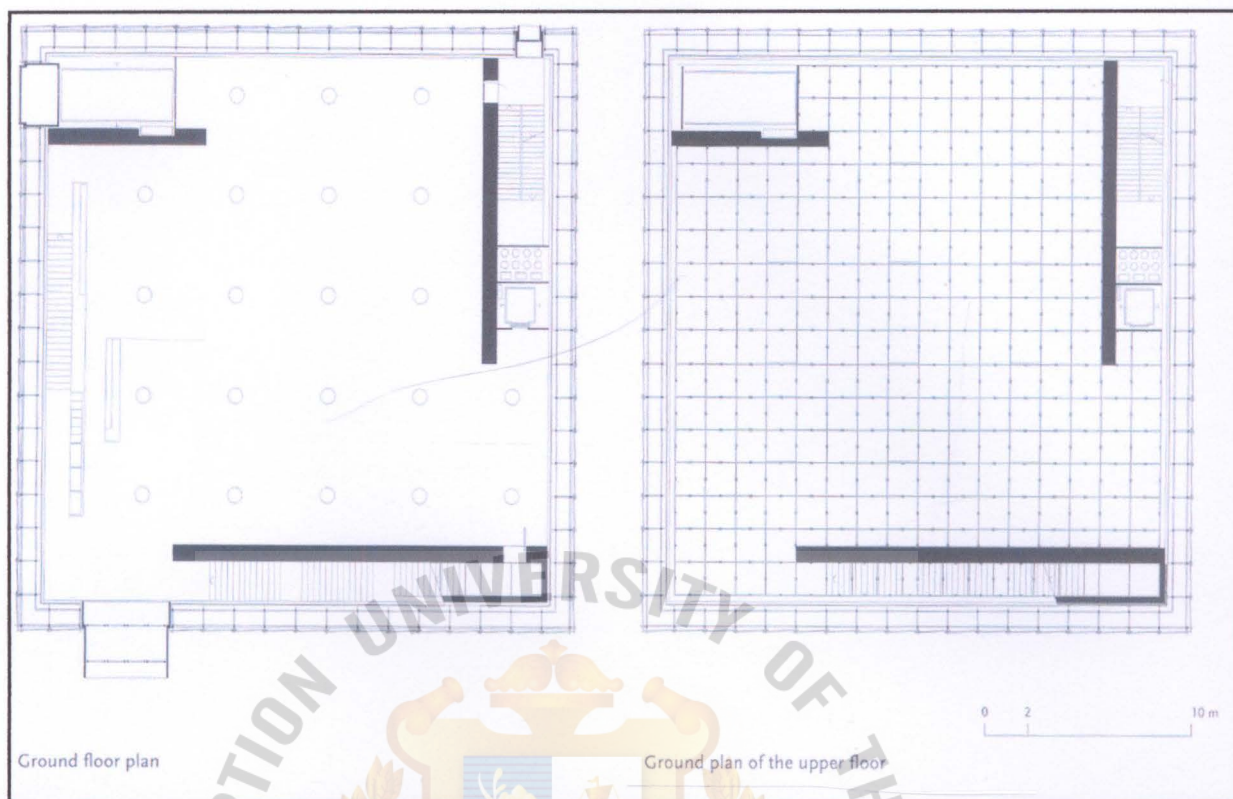
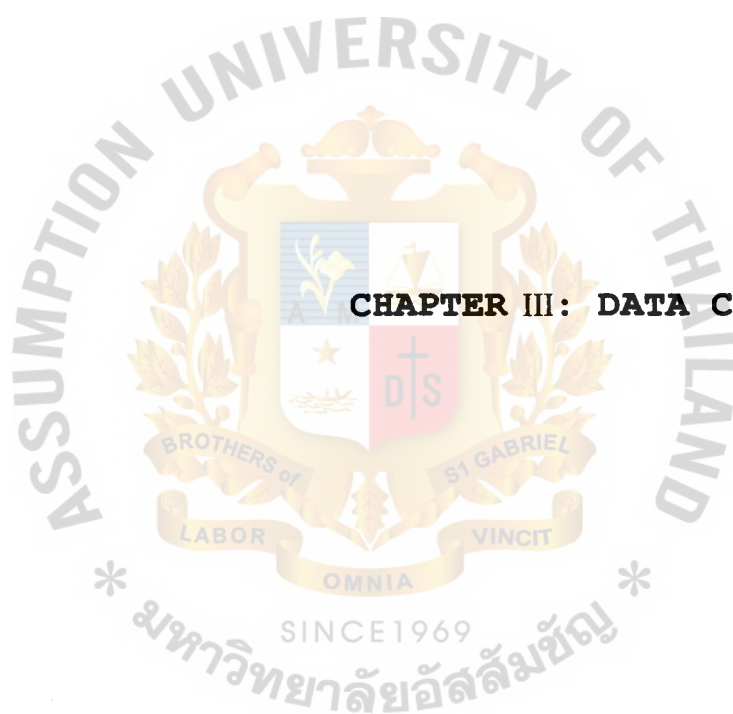


Figure 16, Museum floor plan

According to its plans, three vertical concrete slabs were designed to support the floors and ceilings of the Kunsthaus. These slabs and walls create inner space and divide the vertical development of the building. Behind these, the main stairway, the emergency exits and both the passenger and freight lifts are placed around the main structure which creates an exhibition space at the middle of the building. The three exhibition floors differ in ceiling height. The third floor - the floor with the best daylight conditions - measures 4.70 meters, the first and second floor measure 4.20 meters.

On the underground floors, there is an accommodating room accessible to the public, such as a lecture room and the museum educational center, besides stock and maintenance rooms as well as sanitary facilities. The second underground level, which is not accessible to the public, accommodates the originals archive, the workshops, a cleaning room as well as electrical, heating and climate controls.



CHAPTER III: DATA COLLECTION

3.1 Human Factor and Client Profile

Physical and Psychological need


1.Members	Characteristics	Psychological need	Activity
	Amateur -Member (Designer)	<ul style="list-style-type: none"> - Community - Privacy - Belonging - Interaction - Unique design - Fashionable - Luxury 	<ul style="list-style-type: none"> -Socialize -Gathering -Watch the show -Performance -Exhibition -Shopping -Consultation -Knowledge

Table 1, Member physical and psychology need



2.Visitors	Characteristics	Psychological need	Activity
	General Visitor	<ul style="list-style-type: none"> - Experience - Welcome - Security - Sensational 	<ul style="list-style-type: none"> - Watch the show - Performance - Exhibition - Shopping
	Seminar Visitor	<ul style="list-style-type: none"> - Creativity - Stimulation - Luxury 	<ul style="list-style-type: none"> - Knowledge - Meeting

Table 2, Visitor physical and psychology need


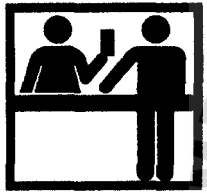
3.Staff	Characteristics	Psychological need	Activity
	Service, House keeper	<ul style="list-style-type: none"> - Respect - Clear sense of mission - Easy to clean - Joy in service 	<ul style="list-style-type: none"> - Working - Security - Cleaning
	Administrative – Officer Receptionist	<ul style="list-style-type: none"> - Functional 	<ul style="list-style-type: none"> - Working - Conference - Consultation - Coordinating

Table 3, Staff physical and psychology need

Physical Needs

Human Dimension

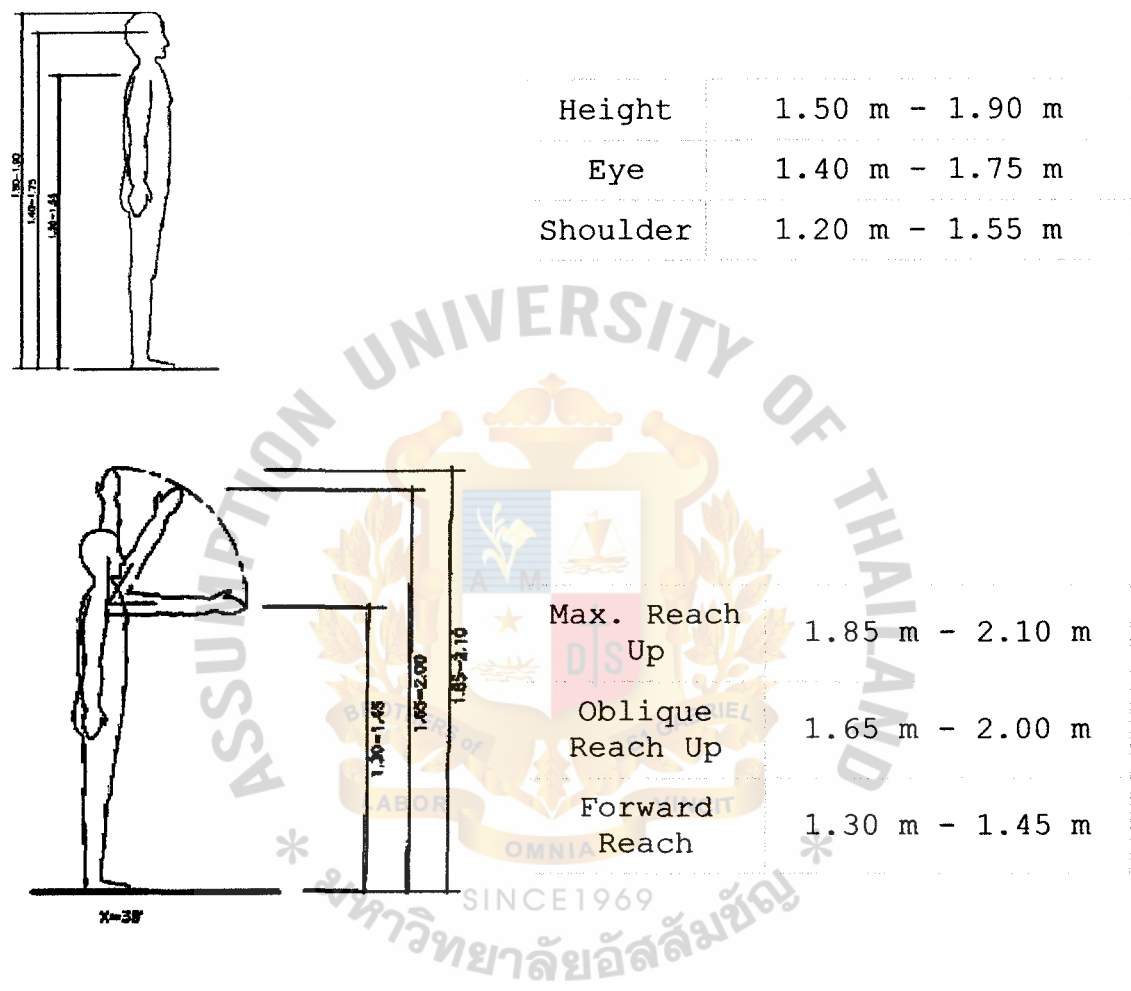
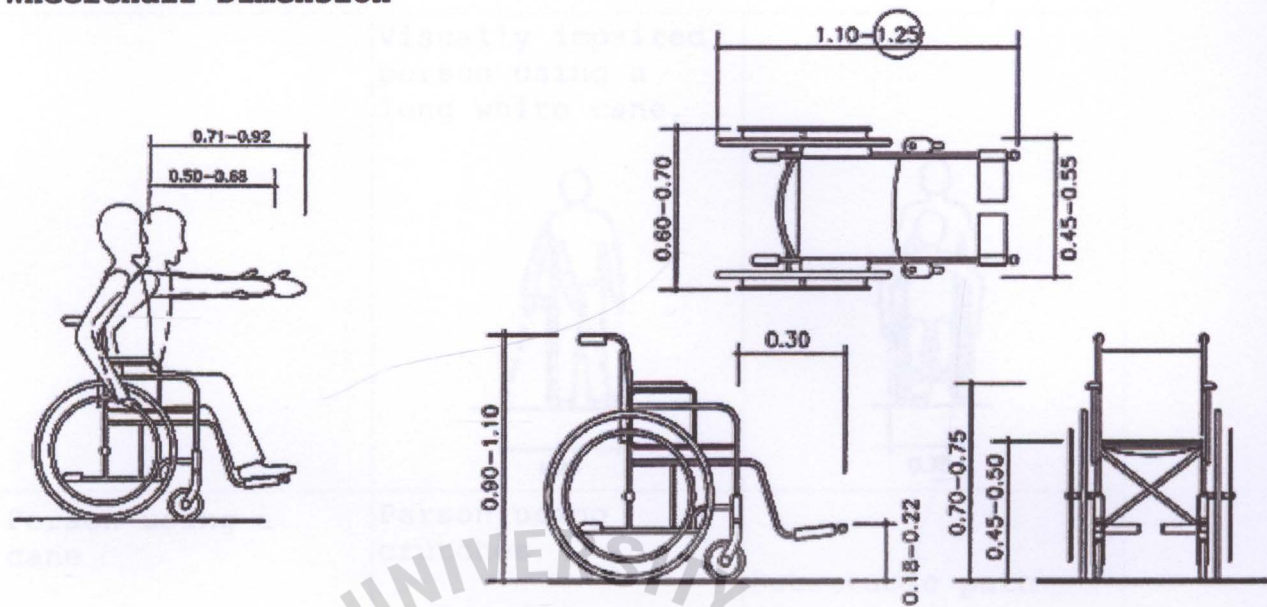


Figure 17, Human dimension

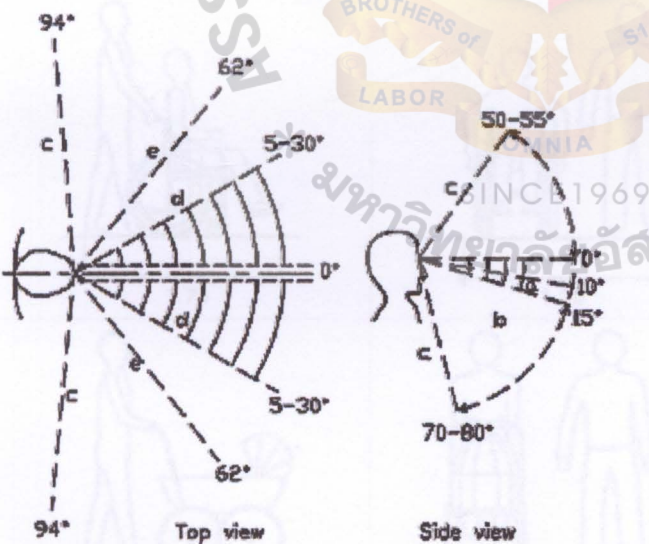
Wheelchair Dimension



Eye	1.16 m - 1.33 m
Shoulder	0.99 m - 1.14 m

Figure 18, Wheelchair dimension

Field of Vision



Field of vision

- a Normal optical axis, standing person
- b Normal optical axis, sitting person
- c Limits of field of vision
- d Normal angle of vision
- e Max. angle of vision

Figure 19, Field of vision dimension

Pathway dimensions

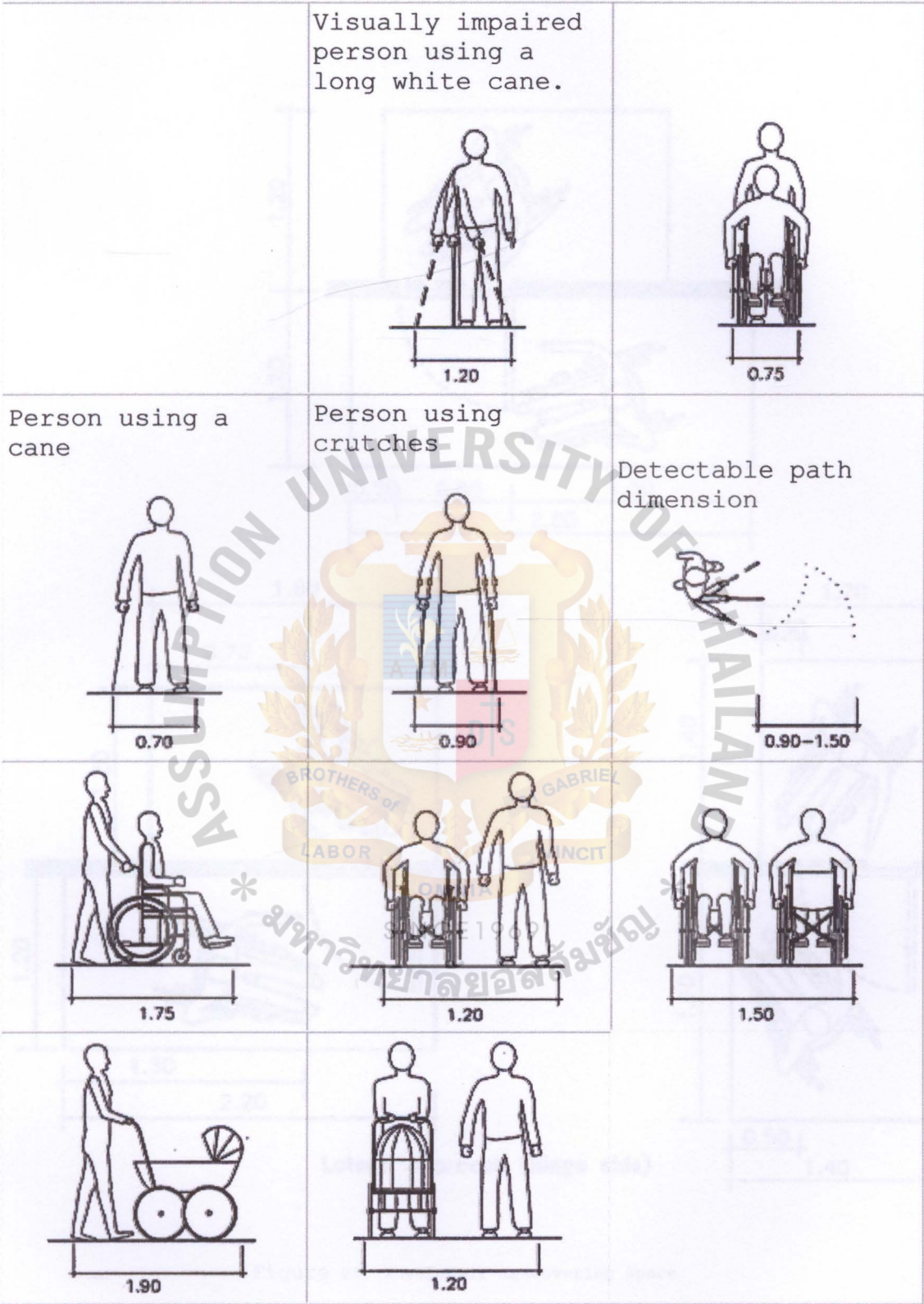


Figure 20, Pathway dimension

Wheelchair maneuvering space

Maneuvering at doors

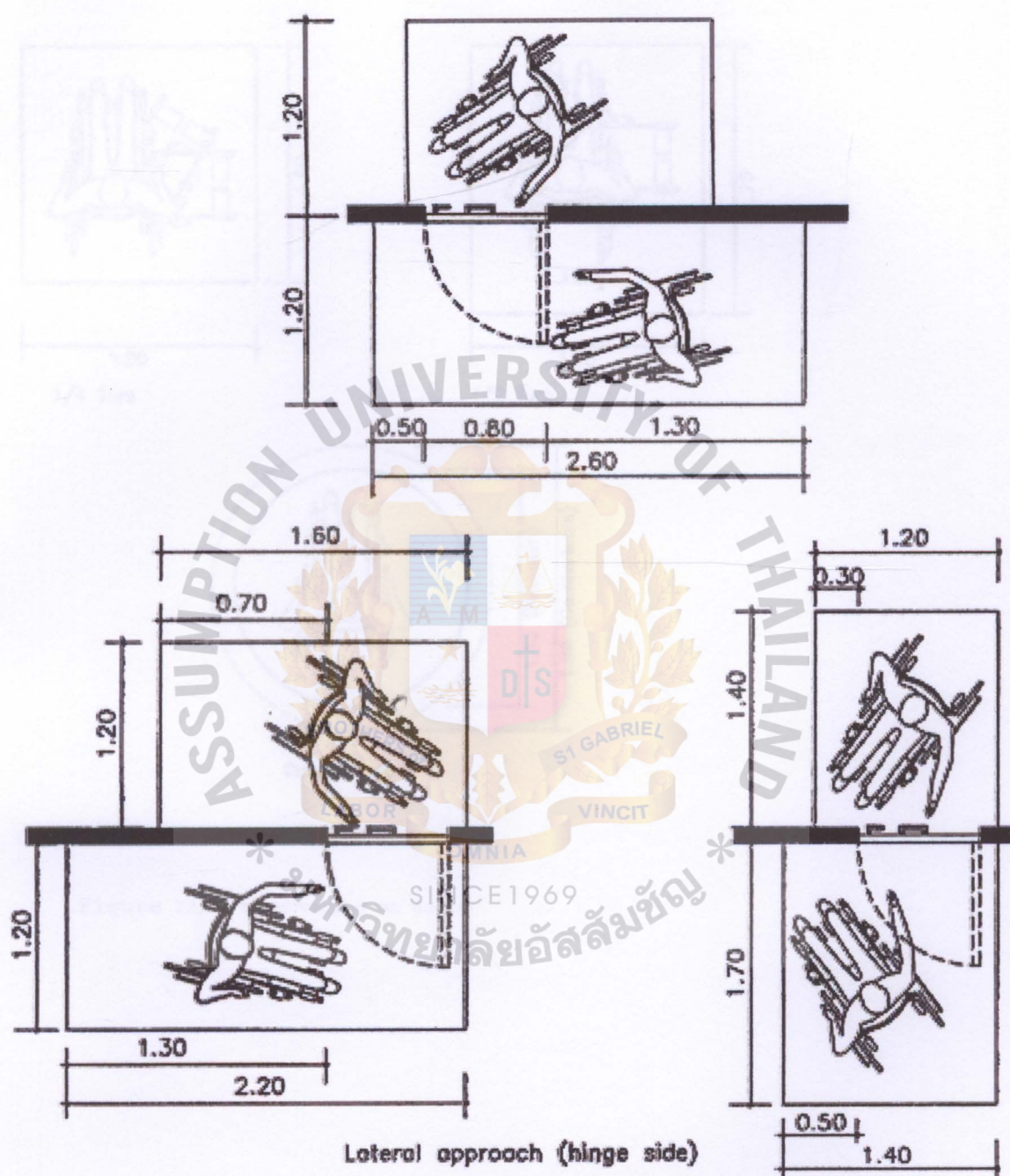


Figure 21, Wheelchair maneuvering space

Personal Space

Maneuvering at doors

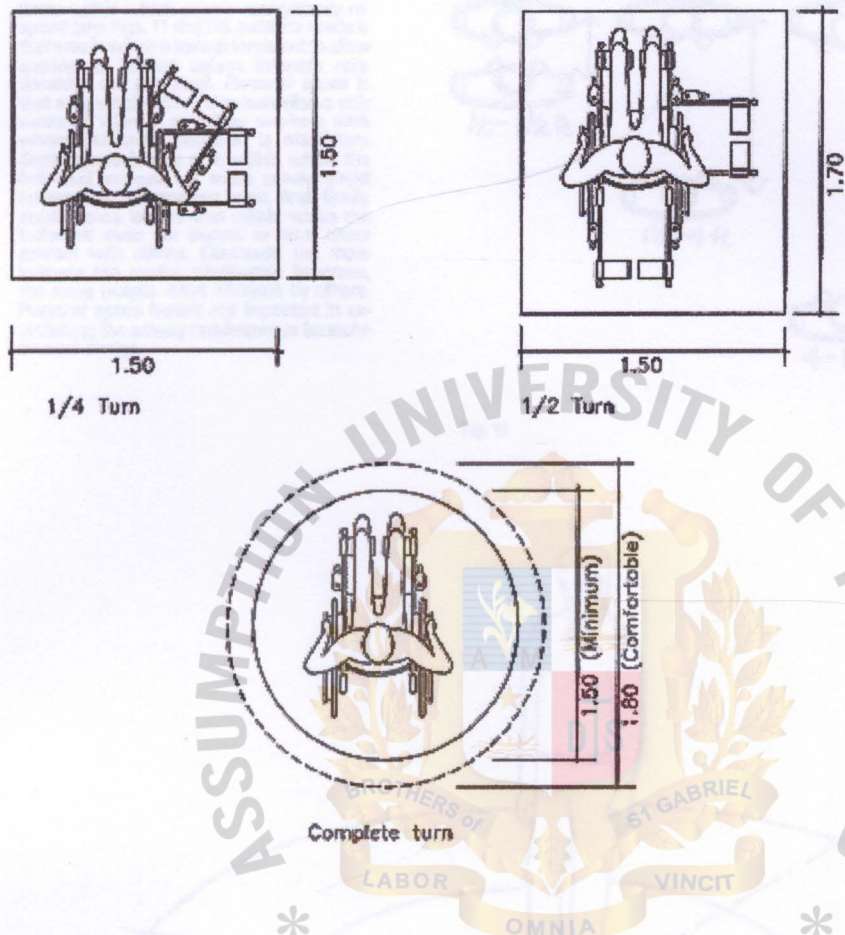


Figure 22, maneuvering at doors

Personal Space

TYPES OF SPACE

Besides needing enough space in order to move about and perform various tasks, people react to space in a variety of ways. Several researchers have defined the space surrounding the individual in terms of the limits within which people categorically respond (see Figs. 11 and 12). *Intimate space* is that area in which a person tends not to allow anyone to intrude unless intimate relationships are expected. *Personal space* is that area within which a person allows only selected friends or fellow workers with whom personal discussion is mandatory. *Social space* is that area within which the individual expects to make purely social contacts on a temporary basis. And, finally, *public space* is that area within which the individual does not expect to have direct contact with others. Obviously, the more intimate the spatial relationship becomes, the more people resist intrusion by others. Personal space factors are important in establishing the privacy requirements for architectural design.

Distance Relationships Among People (Hall)

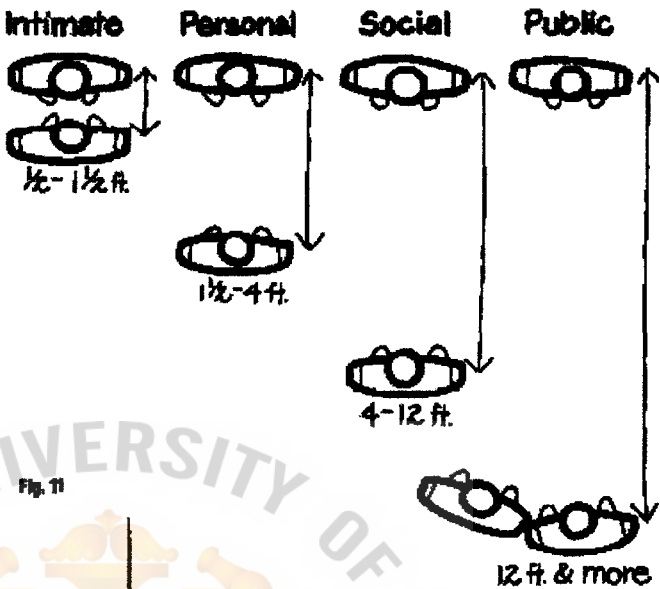


Fig. 11

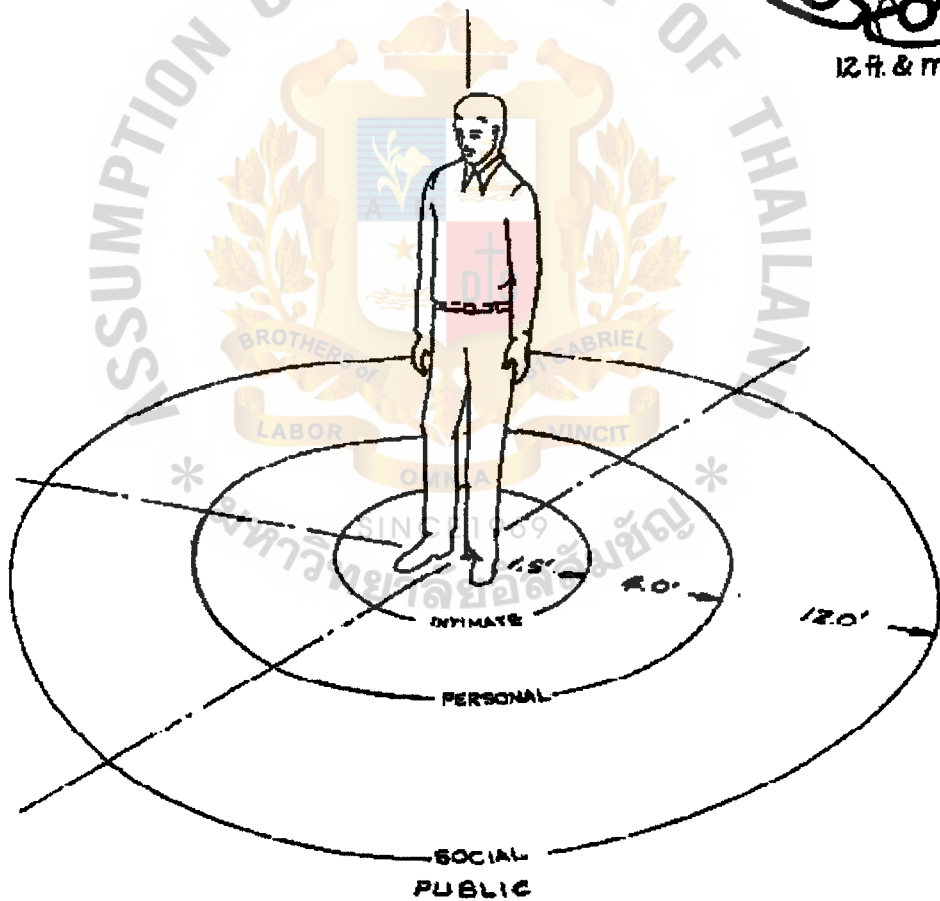


Figure 23, Personal space

Exhibition Design Considerations

Some factors to keep in mind when designing an exhibition space:

- Viewers should be able to move through the exhibit without being forced to walk past objects they have already seen.
- There must be adequate space for visitors to move at different speeds. Some will move continuously, while others will stop to examine particular objects in greater detail.
- The ability to survey the galleries in one sweep will help the viewers to understand what is on display and decide what they want to see.
- A crowded, warm, or noisy environment can create irritation. Viewers need a place to sit down and rest, reflect on the art, take a break from visual richness of the galleries.
- Visual diversity helps keep the viewer interested.
- A low level of ambient lighting in the gallery area can be contrasted with dramatic highlighting. Variations in ceiling heights and different wall colors throughout a sequence of galleries help ward off a visitor's fatigue.

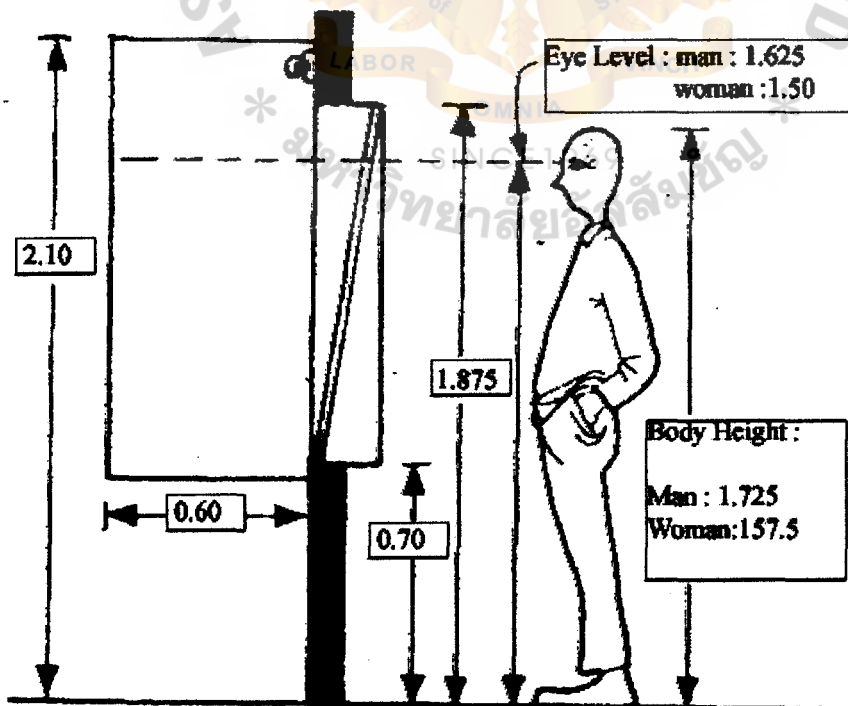
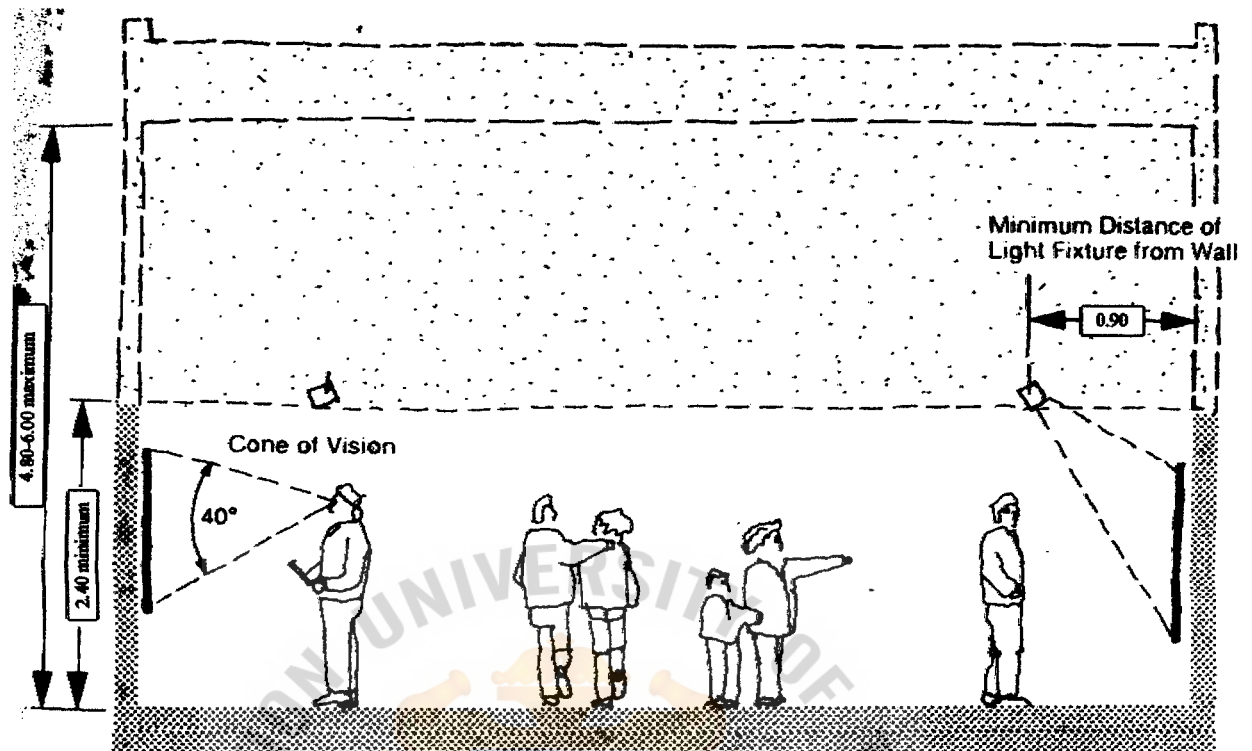


Figure 24, Exhibition eye level



Enough space to allow easy movement for crowds.
Enough space for free-standing art objects.

Enough space to allow viewer to be out of main traffic flow.

Figure 25, Exhibition eye level

ASSUMPTIO
BROTHERS of
LABOR
S1 GABRIEL
VINCIT
OMNIA
SINCE 1969
มหาวิทยาลัยอัสสัมชัญ

3.2 Function and Facility Study

Common Area		Visitor		Member	Staff
Area	Function	1Day Visitor	Seminar & Workshop Visitor	Amateur	
Lobby	- Reception	■	■	■	■
	- Waiting	■	■	■	■
	- Back office	None	None	None	■
Fashion Showcase	- Display Area	■	■	■	■
Permanent Exhibition	- Hall of Fame	■	■	■	■
	- Info Counter	■	■	■	■
	- Bag Deposit	■	■	■	■
	- Display Area	■	■	■	■
	- Media Room	■	■	■	■
	- Seating Area	■	■	■	■
	- Storage	None	None	None	■
Temporary Exhibition	- Display Area	■	■	■	■
	- Information Board	■	■	■	■
	- Storage	None	None	None	■
	- Run-way/Fashion Show	■	■	■	■
Coffee Shop	- Seating Area	■	■	■	■
	- Counter Bar	■	■	■	■
	- Cashier	None	None	None	■
	- Service Station	None	None	None	■

Table 4, Common Area; Function and Facility Study

Thai Contemporary Fashion Club		Visitor		Member	Staff
Area	Function	1Day Visitor	Seminar & Workshop Visitor	Amateur	
Library	- Reading Lounge	■	■	■	■
	- Service Counter	■	■	■	■
	- Browsing Area	■	■	■	■
	- Multimedia	■	■	■	■
	- Computer	■	■	■	■
	- Storage	■	■	■	■
		None	None	None	■
Seminar room	- Seminar area	■	■	■	■
	- Control Room	None	None	None	■
	- Storage	None	None	None	■

Table 5, Thai Contemporary Fashion Club; Function and Facility Study

Workshop Area		Visitor		Member	Staff
Area	Function	1Day Visitor	Seminar & Workshop Visitor	Amateur	
Information Counter	- Waiting Area	■	■	■	■
	- Info. Counter	■	■	■	■
Fashion Studio	- Waiting Area	■	■	■	■
	- System Counter	■	■	■	■
	- Design Studio	■	■	■	■
	- Storage	None	None	■	■
	- Design&Drawing Sketch area	■	■	■	■
	- Color , Pattern and Texture Room	■	■	■	■
	- Fabric Testing Room	■	■	■	■
	- Sawing Room	■	■	■	■
	- Moulage and Draping Room	■	■	■	■
	- Back Storage	None	None	■	■

Table 6, Workshop Area; Function and Facility Study

Office Area		Visitor		Member	Staff
Area	Function	1Day Visitor	Seminar & Worksho p Visitor	Amateur	
Office	- Office Area	None	None	None	■
	- Locker	None	None	None	■
	- Staff Lounge	None	None	None	■
	- Storage	None	None	None	■

Table 7, Office Area; Function and Facility Study



Table 9, User Timing

3.3 User Behavior

3.3.1 User Timing

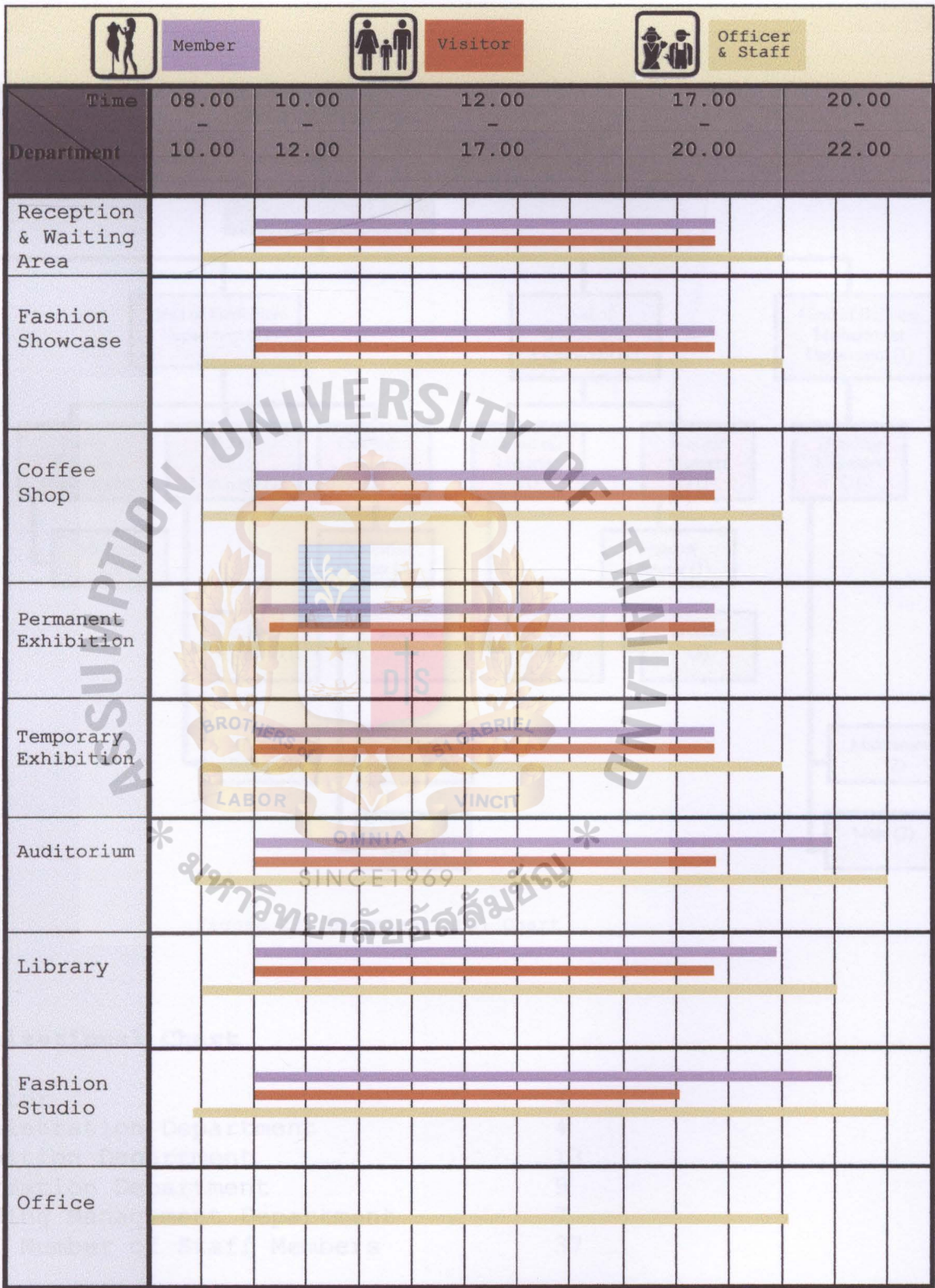


Table 8, User Timing

3.3.2 Organization Chart

Organization Chart according to Museum of Fashion Art

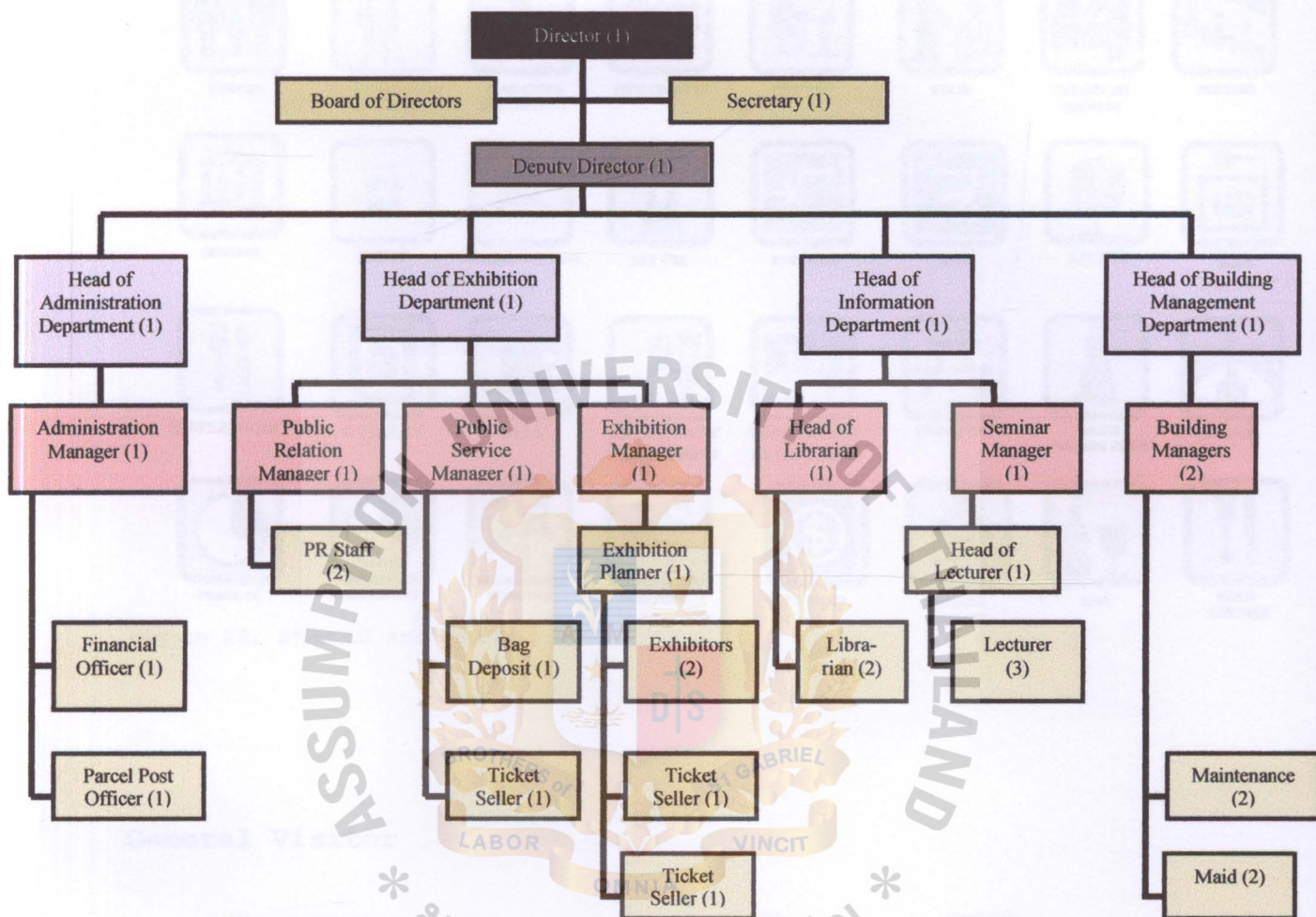


Figure 27. Organizational Chart

Organizational Chart

Director	4
Administration Department	4
Exhibition Department	13
Information Department	9
Building Management Department	7
Total Number of Staff Members	37

3.3.3 User Behavior

SYMBOLS and LEGEND



Figure 28, SYMBOLS and LEGEND

General Visitor

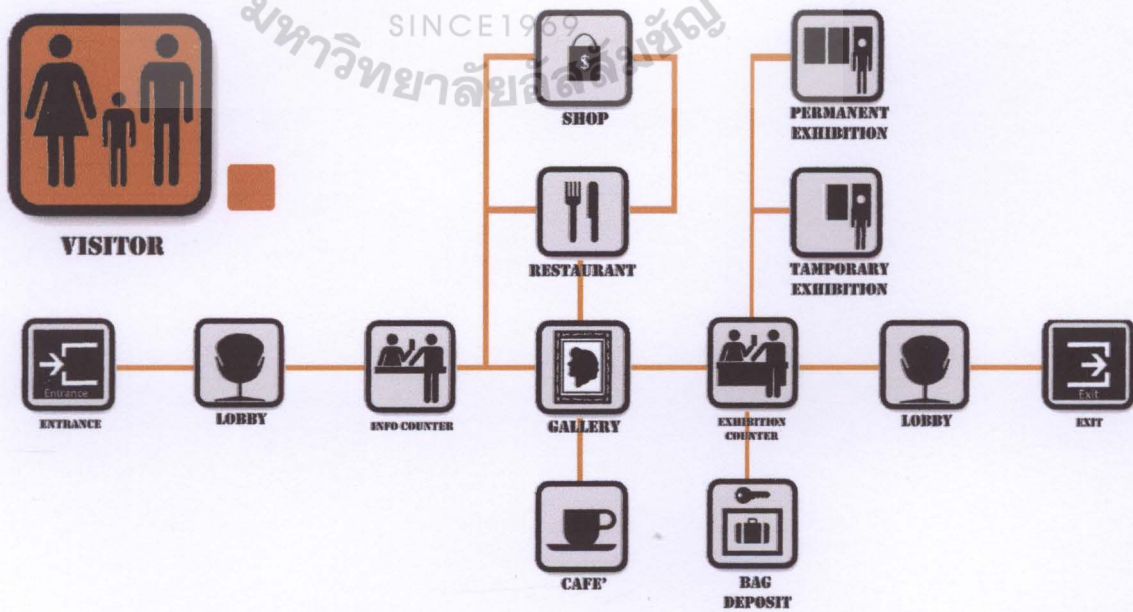


Figure 29, General Visitor; User Behavior

Seminar Visitor

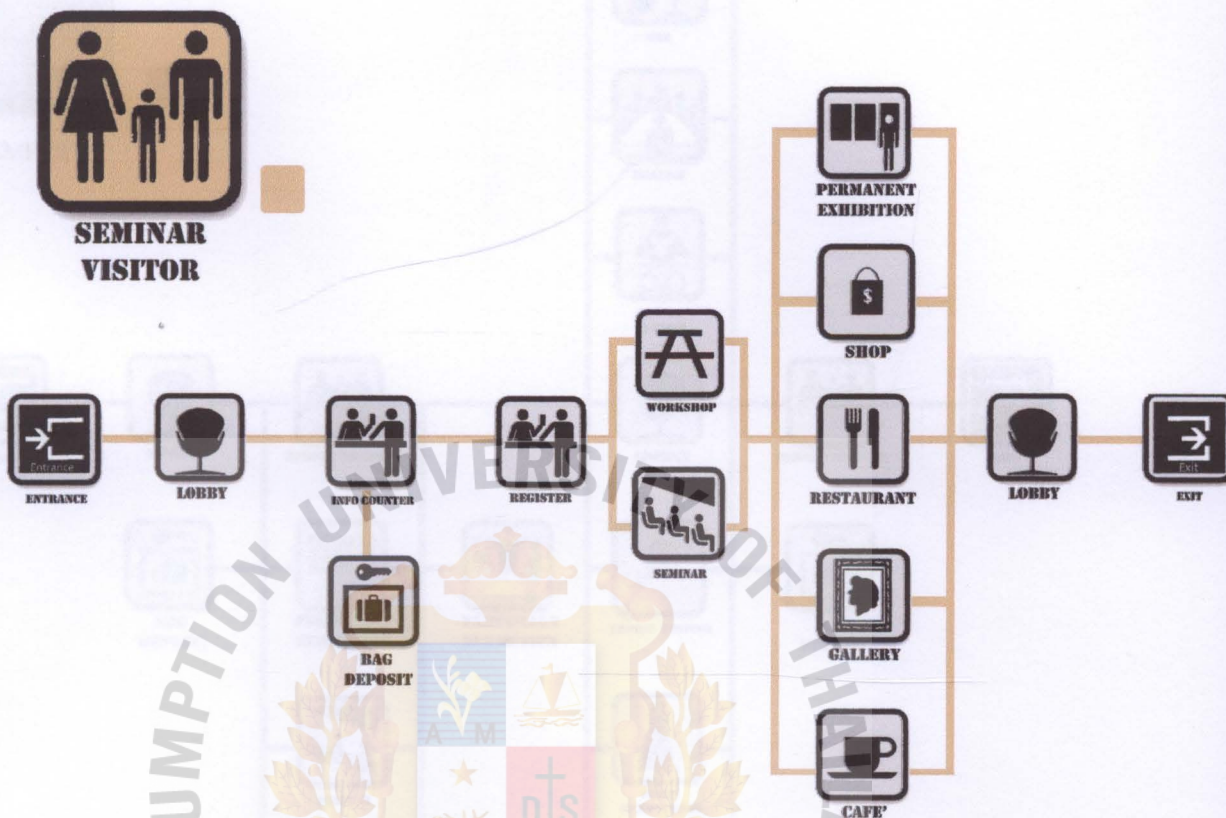


Figure 30, Seminar Visitor; User Behavior

* มหาวิทยาลัยอัสสัมชัญ *
SINCE 1969

MEMBER



MEMBER

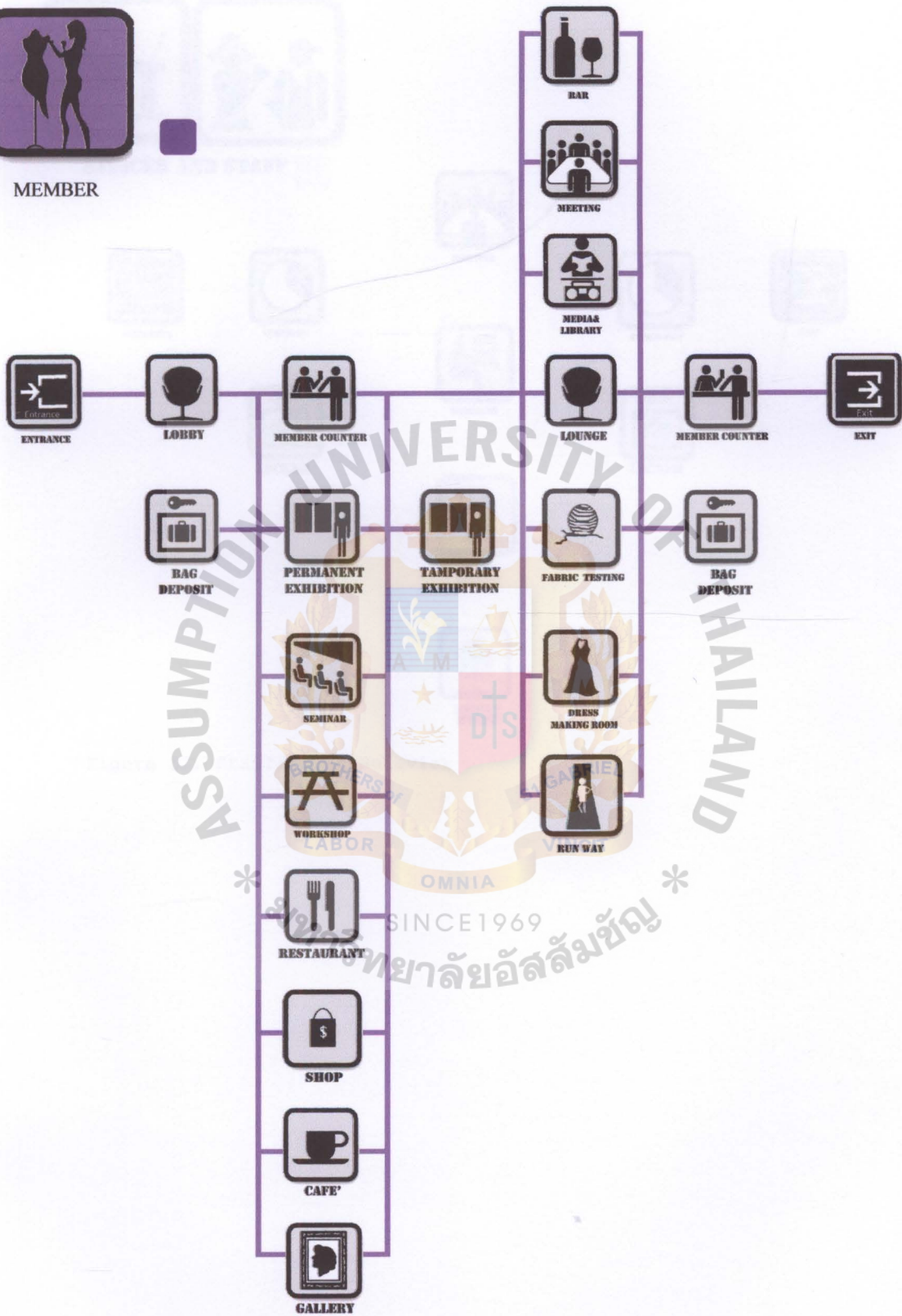


Figure 31, Member; User Behavior

STAFF Circulation



Figure 32, Staff; User Behavior

3.3.4 Circulation

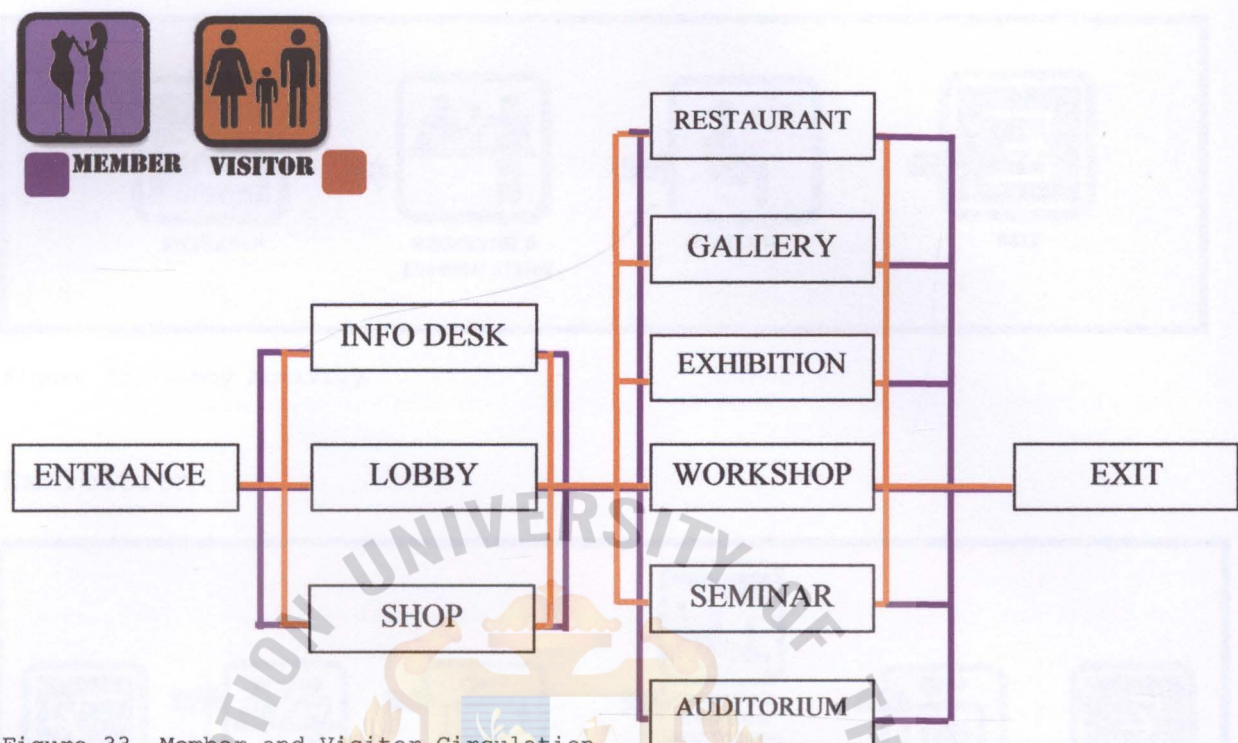


Figure 33, Member and Visitor Circulation

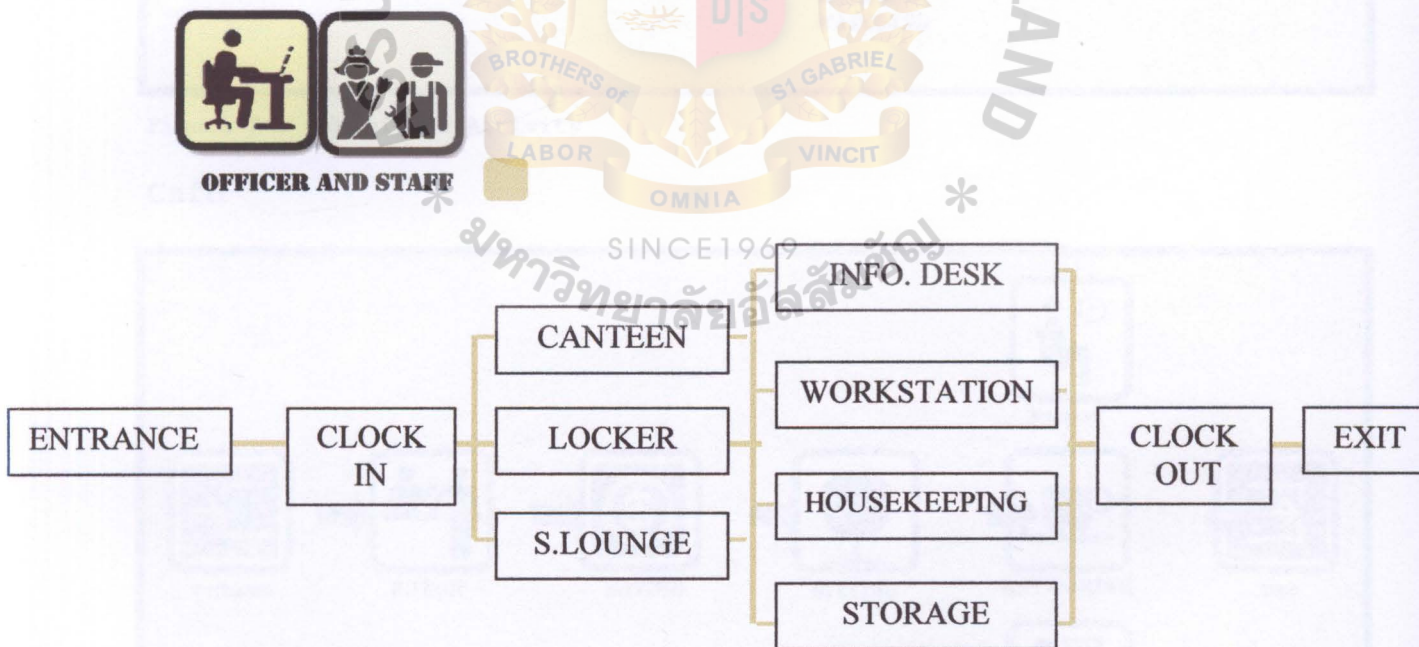


Figure 34, Staff Circulation

3.3.5 User Activities

Lobby



Figure 35, Lobby Activity

Exhibition

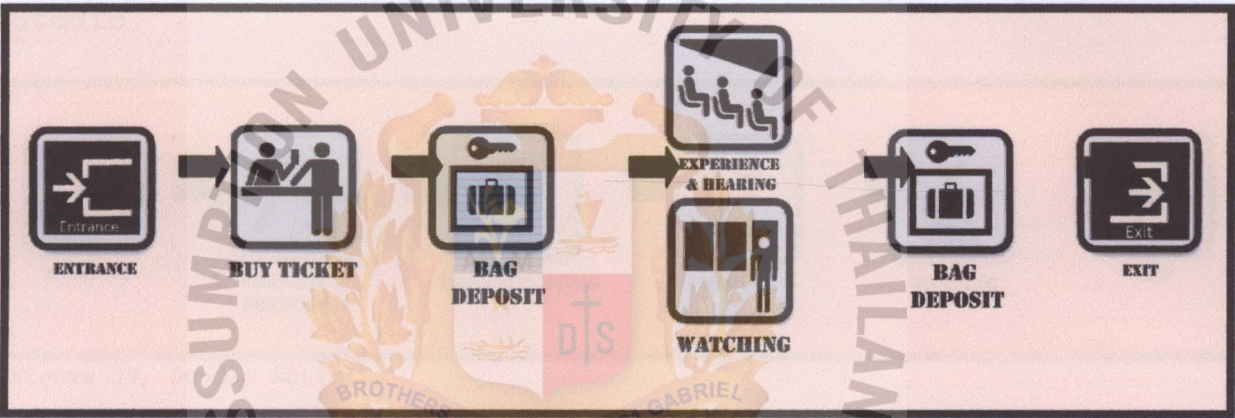


Figure 36, Exhibition Activity

Café



Figure 37, Cafe Activity

Library Aesthetic and Form study

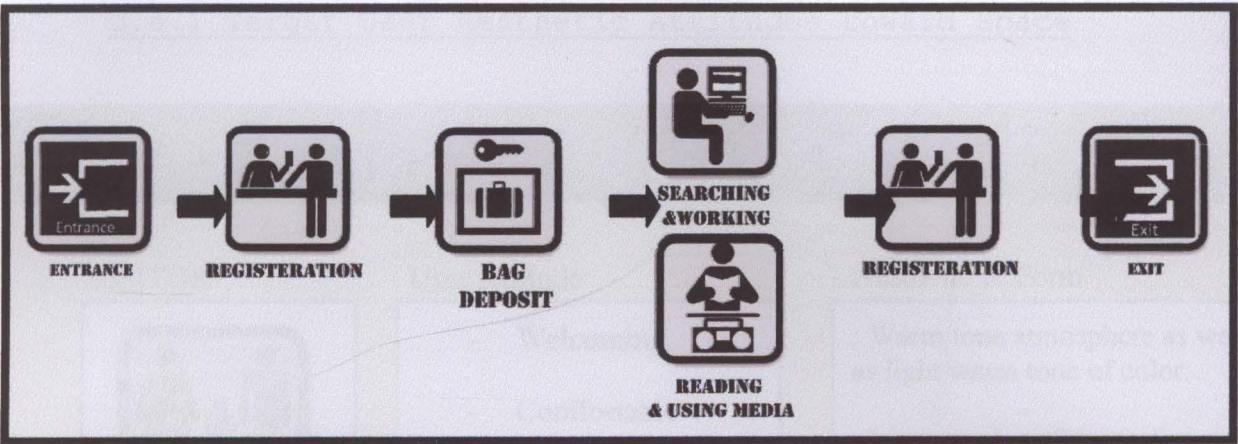


Figure 38, Library Activity

Studio

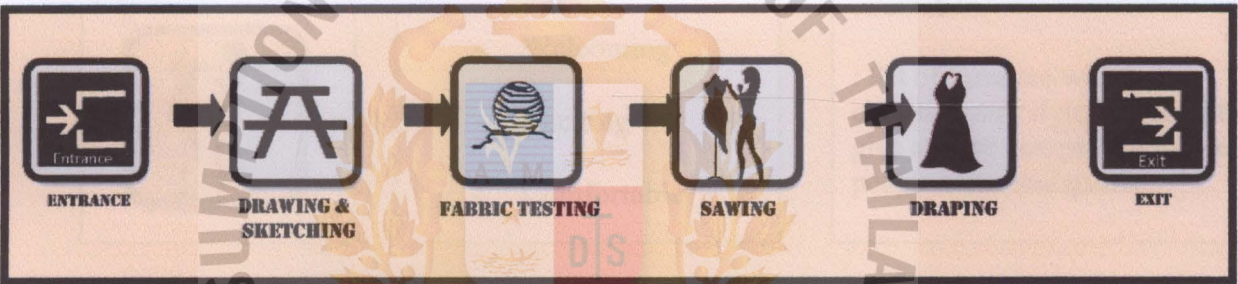


Figure 39, Studio Activity

3.4 Aesthetic and Form Study

3.4.1 Target User Aesthetic Attitudes toward Space

LOBBY AREA

VISITOR



User Attitude

- Welcoming
- Comfortable
- Cleanliness

Aesthetic & Form

: Warm tone atmosphere as well as light warm tone of color.

: Intense color of decoration and interested structural element as well as highlight of lighting.

: Open planning with flow of freedom of space and circulation.

MEMBER



User Attitude

- Welcoming
- Exciting
- Comfortable

: Set of furniture with contemporary style of setting to give a sense community where people come and gather.

Table 9, Lobby Aesthetic and Form Study

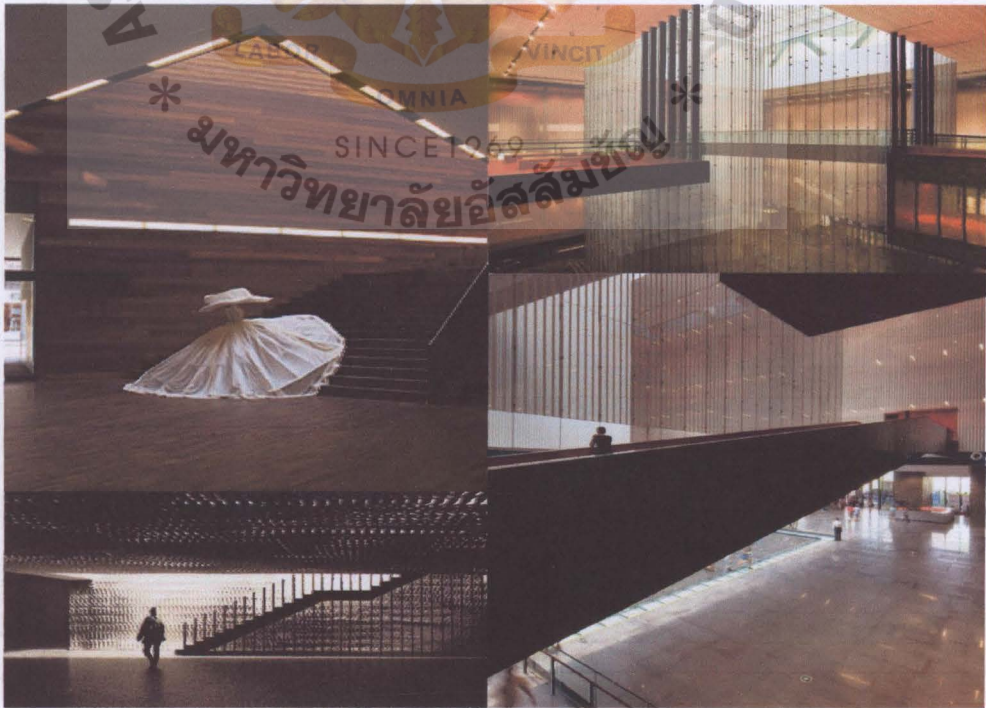


Figure 40, Lobby Aesthetic and Form Study

EXHIBITION AREA

VISITOR



User Attitude

- Playful
- Exciting
- Surprising

Aesthetic & Form

: Using form of light structure and graphic to get the intension from the user.

: Using artificial light of brings color as the primary source of the gallery space.

: Simple display of work that is very easy to understand.

: Using modify method of display in order to change the exhibition theme.

: Variety of color tone given excitement to focus on work.

MEMBER



User Attitude

- Playful
- Surprising
- Comfortable

Table 10, exhibition Aesthetic and Form Study



Figure 41, exhibition Aesthetic and Form Study

AUDITORIUM

Visitor



User Attitude

- Luxury
- Exciting
- Surprising

Aesthetic & Form

: Excitement atmosphere can give a sense of new and contemporary style.

: Intense color of decoration, interesting structural element as well as highlight of lighting.

Member



User Attitude

- Playful
- Luxury
- Comfortable

: Planning with flow of fixed and elegance of space and circulation.

: Using unusual material and furniture of setting to give a sense chic and high community where people come and gather.

Table 11, auditorium Aesthetic and Form Study



Figure 42, auditorium Aesthetic and Form Study

3.4.2 Other Considerations

Q: In your opinion what is "Thai Contemporary Fashion Museum"?

A: Most people say that it is a place that collects and presents Thai Fashions, now it is also trendy and history of Thai fashion. Moreover, we can see that people who know a lot about fashion in Thailand hope to be see a new design that can make them excited.

Q: If there is going to be a "Thai Contemporary Fashion Museum" in Bangkok in the near future, what do you expect to see or experience?

A: Most ideas from people surveyed were all quite similar: an expectation of seeing the Thai fashion and textiles exhibited in a modern way in terms of display design and the overall exhibition technique to promote a spectacular experience, not a cliché that was created by a typical museum or exhibition. Regarding to the content of exhibition, the fashion and textiles, an expectation of seeing Thai fashion textiles can be adapted to the Western style but also still remain our national identity. Moreover, an exhibition of Thai young designer's work was also expected to be seen.

Q: In an exhibition area, what is the most important consideration to enhance your experience? (From the most-the least)

A: - Lighting design, visual aids, interactive media, and other enhancement of the display.

- The artifacts

- A nicely-designed Text description and sign beside the display

All of the aesthetic and form study is research that has been done by questionnaire and interview at Siam Square. The percentages of results have been calculated from the 30 people who answered the questionnaire.

3.5 Site Analysis

3.5.1 Lido multiplex



Figure 43, Lido Multiplex; front elevation

Lido multiplex is located on Siam Square on Rama 1 Road opposite Siam Center and adjacent to Phaya-thai Road. The both are major roads which are connected with other main roads. The building looks like a block. The surrounding areas are;

North: Ramal Road, Siam Center, Siam Discovery and Siam Inter-Continental Hotel.

West: Pha-Ya-Thai Road and MBK Center.

South: Soi Chulalongkorn 64 Vityakit Building and Property Chula areas.

East: Aung-Ree-Do-Nung Road, Royal Thai Police and Police hospital.

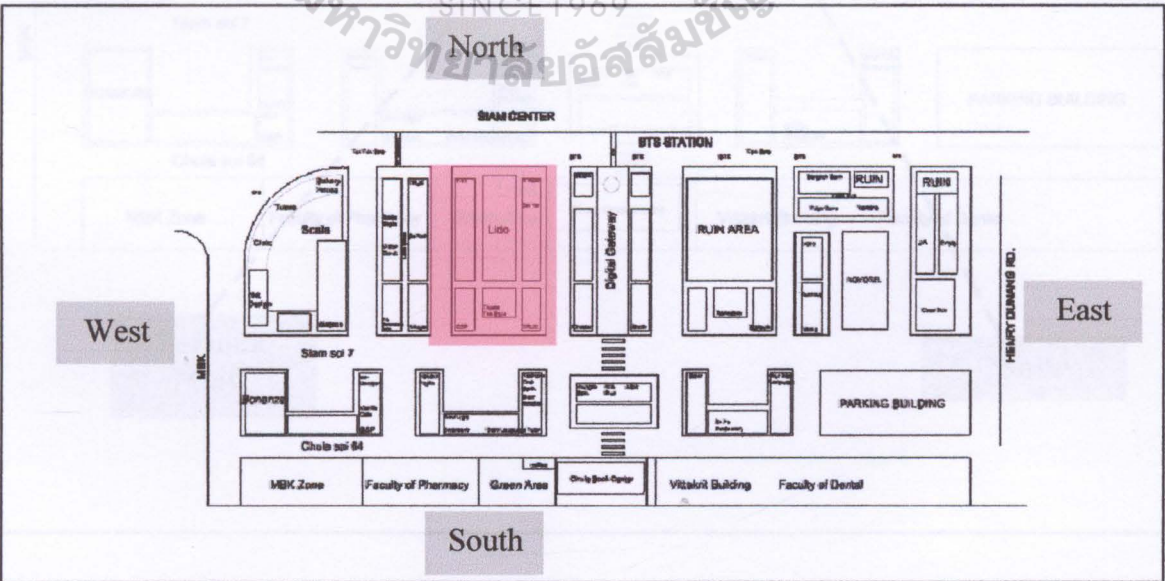


Figure 44, Lido Multiplex; landscape plan

3.5.2 Transportation

Lido Multiplex is located on Rama 1 adjacent to Phaya-Thai Road.

- Personal Car
- Bus, Tuk-Tuk and Van
- BTS sky train
- Walk

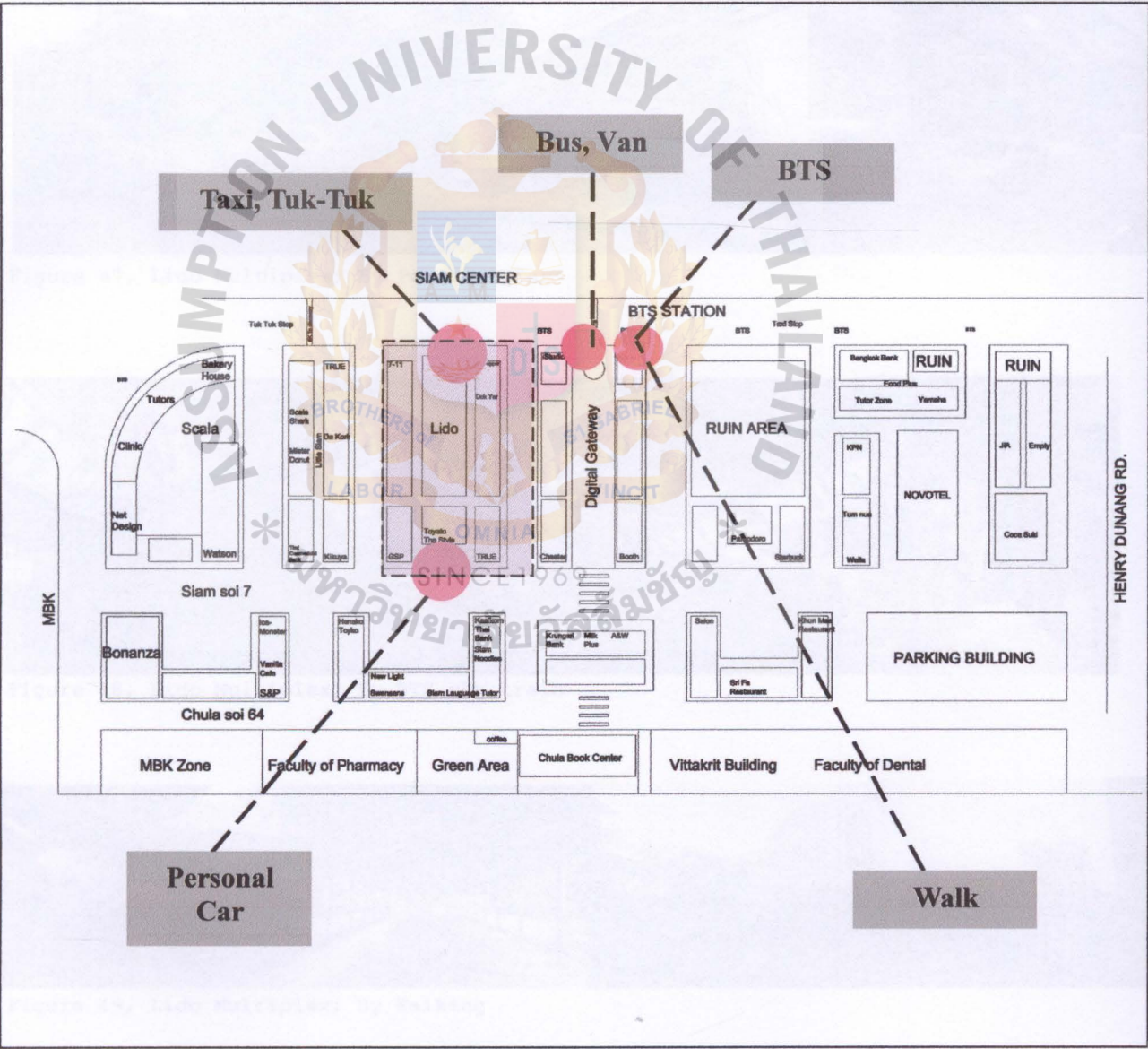


Figure 45, Lido Multiplex; transition

3.3.3 Area Activity and Surrounding

As the center of fashion in Bangkok, most users are teenagers about 15-21 years old. They usually come to Lido, gather with friends, update the trend of fashion.

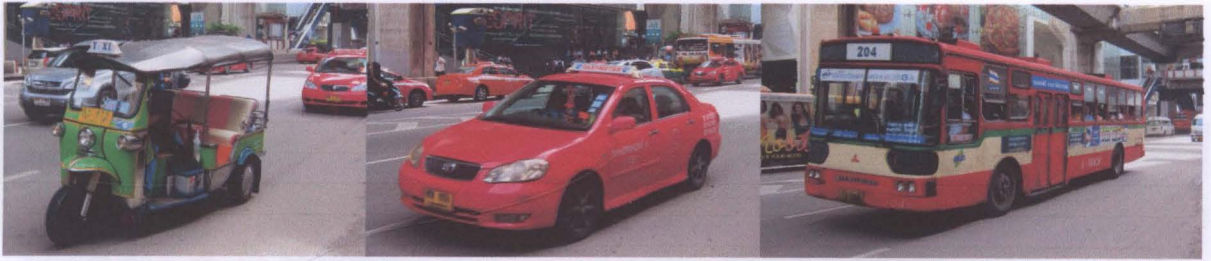


Figure 46, Lido Multiplex; By Bus, Taxi, Tuk-Tuk and Van



Figure 47, Lido Multiplex; By Personal Car

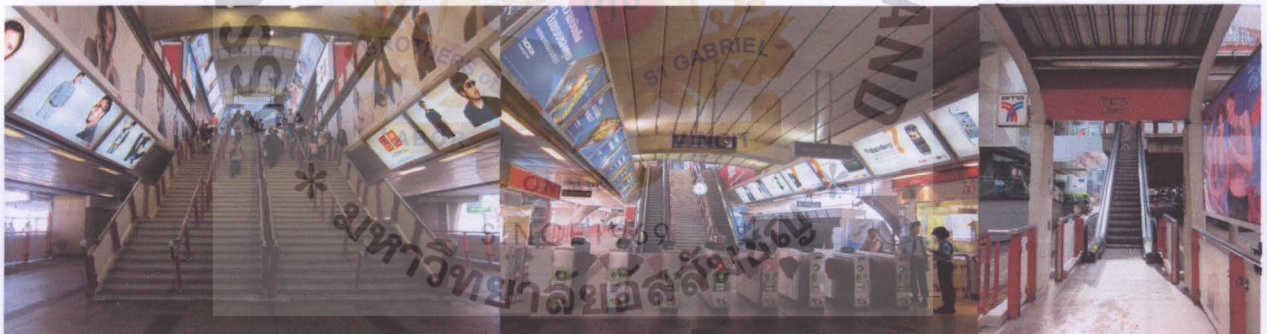


Figure 48, Lido Multiplex; By BTS sky train



Figure 49, Lido Multiplex; By Walking

3.5.3 Area Activity and Surrounding

As the center of fashion in Bangkok, most users are teenagers about 18-24 years old. They usually come to shop, gather with friends, update the trend of fashion and learn or get tutored. Also in this area has activities like fashion shows, outdoor events and concerts.

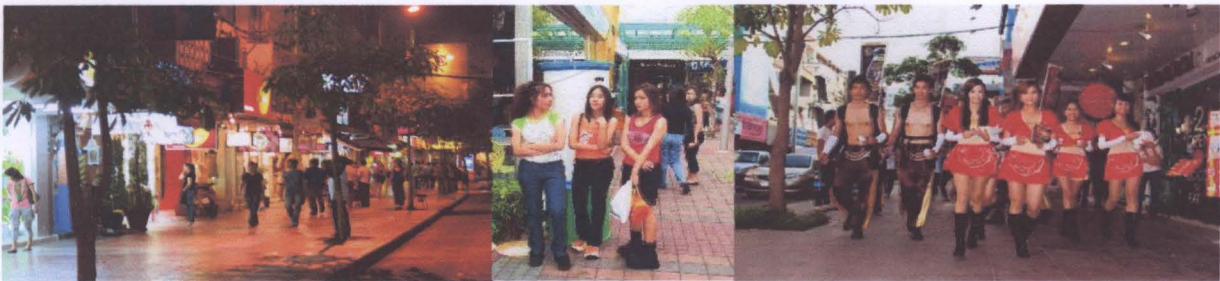


Figure 50, Lido Multiplex; Activity of Siam Square

The way surrounding Lido Multiplex is conflicted with activity such as; karaoke, computer games, salon, tutor and etc. So, it is one of the most crowded people areas.

3.5.4 Wind and Sun Direction

The long and narrow side of the building faces to the East and the West. The building is the same height. Because, it is a trade building center of Siam Square as well. In this building with height above the roof would be getting full sun. So, the design should be concern with the heat and the bright sun.

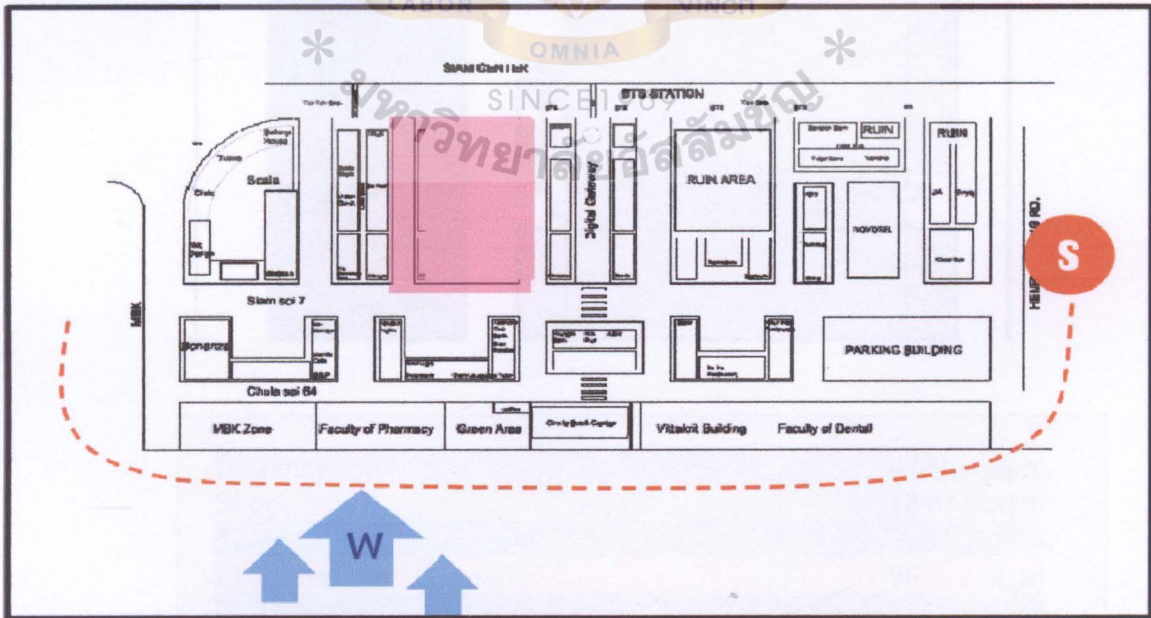


Figure 51, Lido Multiplex; Wind and Sun Direction

3.5.5 Building description

There are three stories in the Lido Multiplex Areas they are;

First floor plan

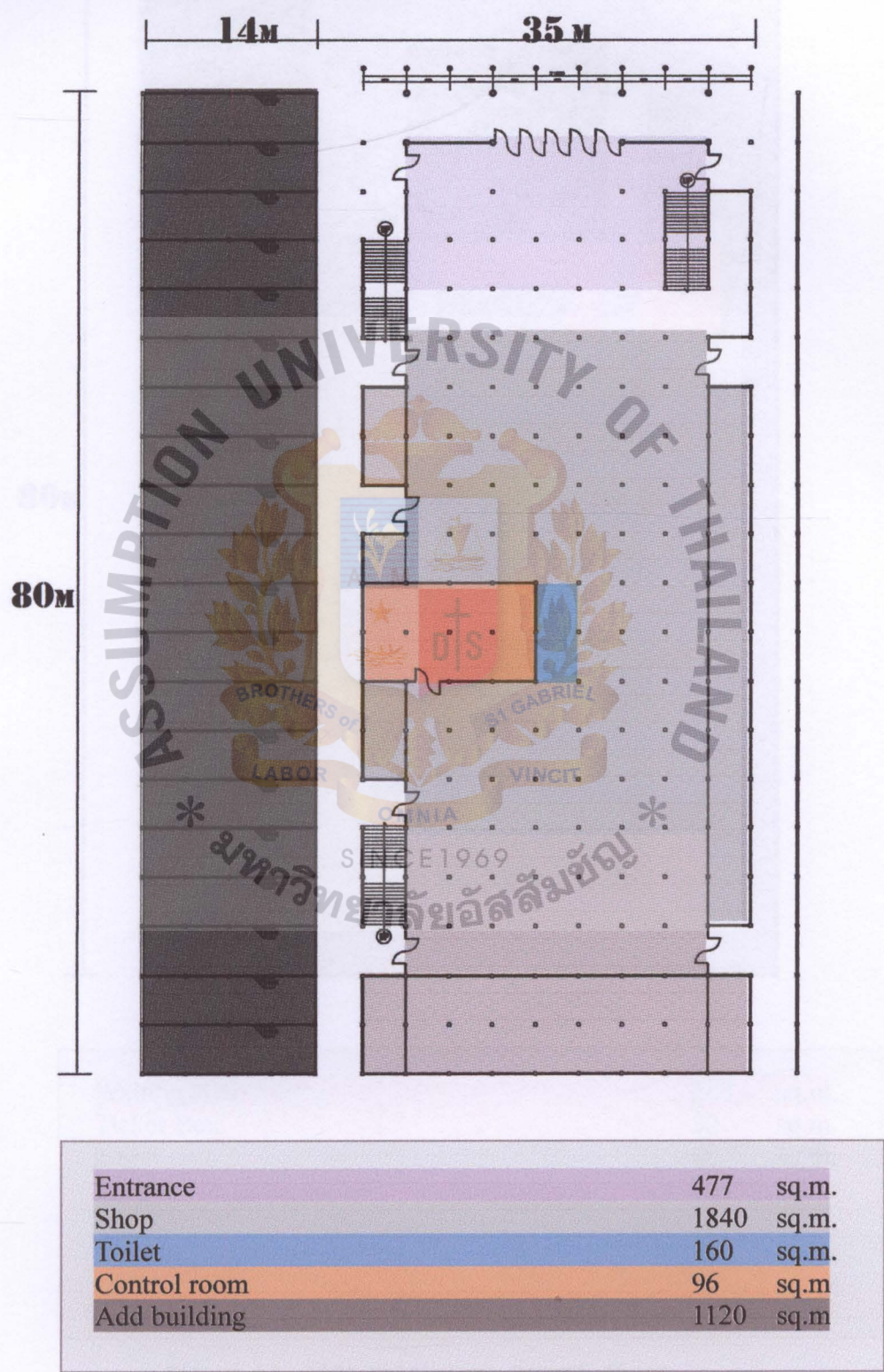


Figure 52, Lido Multiplex; First floor

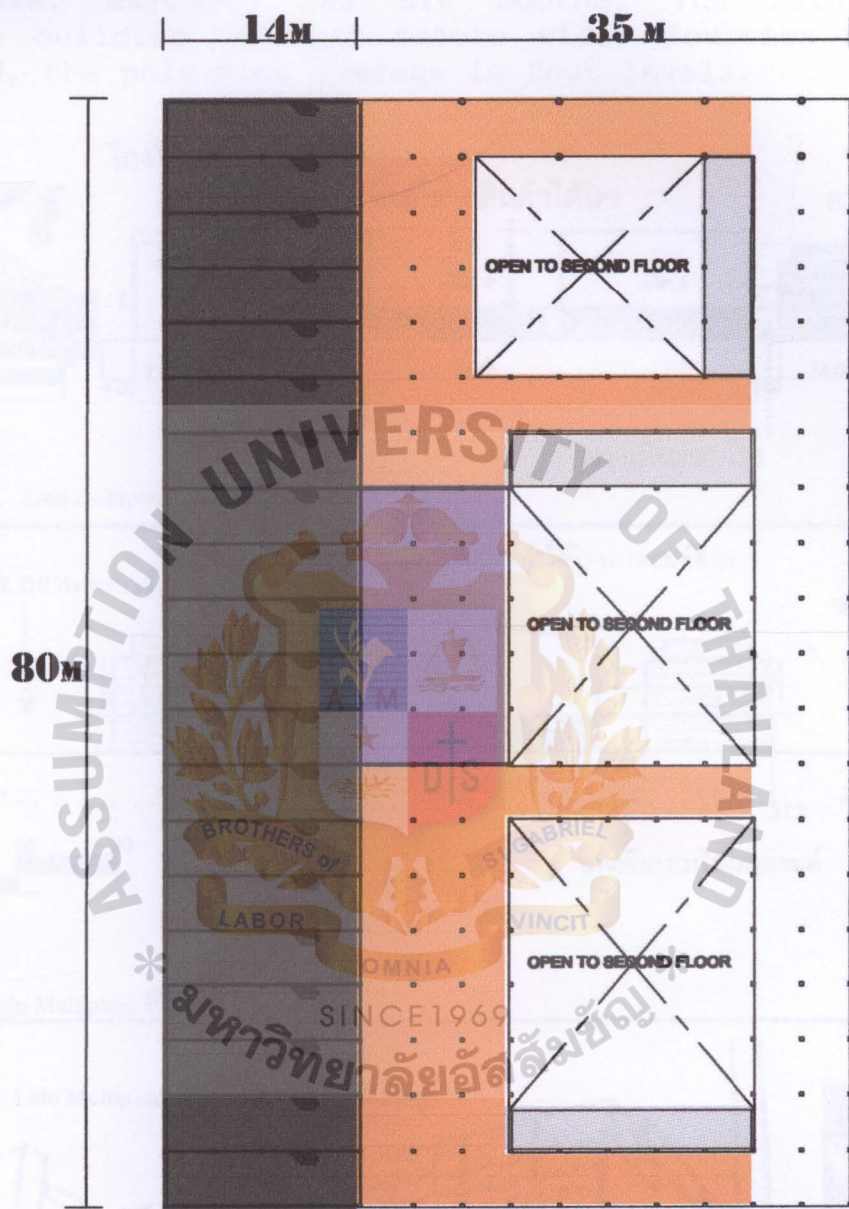
Second floor



Waiting area	288	sq.m.
Ticket Box	32	sq.m.
Toilet	80	sq.m.
Shop	104	sq.m.
Theater	1120	sq.m.
Surrounding of Theater	950	sq.m.
Add building	1120	sq.m.

Figure 53, Lido Multiplex; Second floor

Third floor



Office	240	sq.m.
Movie projection room	200	sq.m.
Surrounding of Theater	950	sq.m.
Add building	1120	sq.m

Total area 9870 sq.m.

Figure 54, Lido Multiplex; Third floor

3.5.6 Architectural Style

Architectural Style can be divided into three categories. Commercial construction is a row which forty-nine rows. Building has 610 booths. The reinforced concrete building is four meters wide, fourteen meters long and, the pole high average is four levels.



Figure 55, Lido multiplex; Side Section

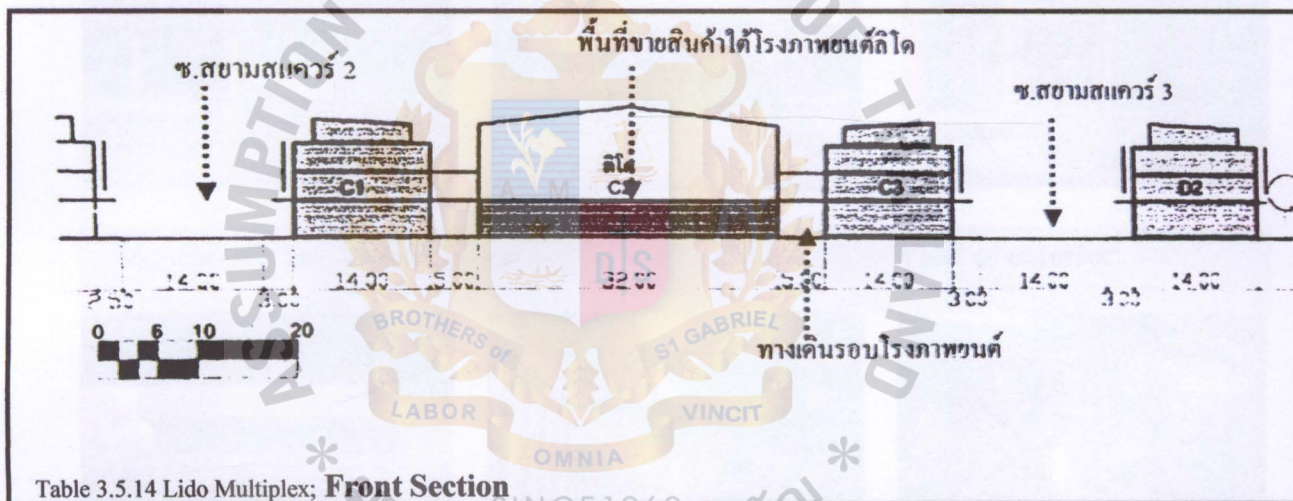


Table 3.5.14 Lido Multiplex; Front Section

Figure 56, Lido Multiplex; Façade of Building

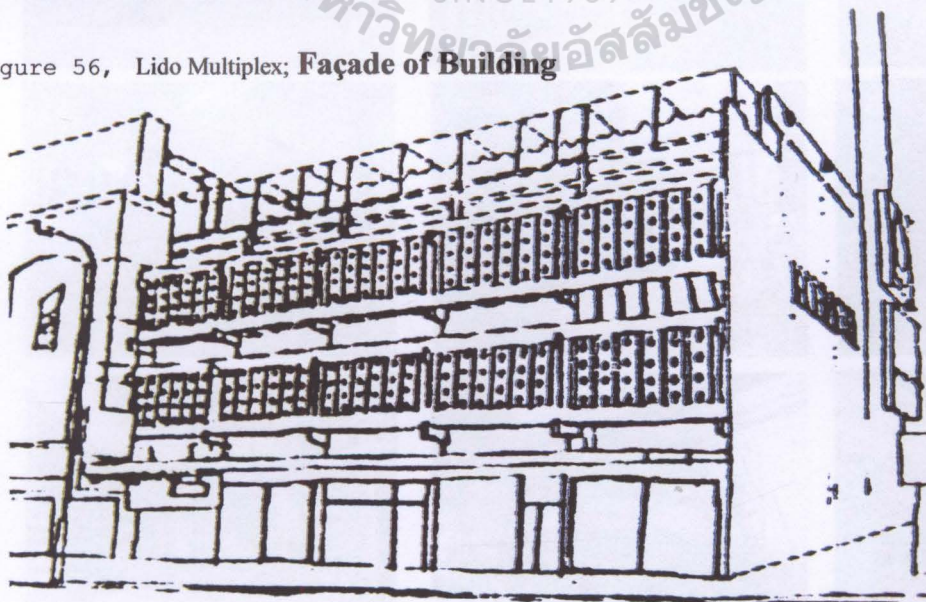


Figure 57, Lido Multiplex; interior

View of interior



Figure 58, Lido Multiplex; exterior

View of exterior



3.6 Project Specifics

3.6.1 Fashion Runway

3.6.1.1 Typical Fashion Runway

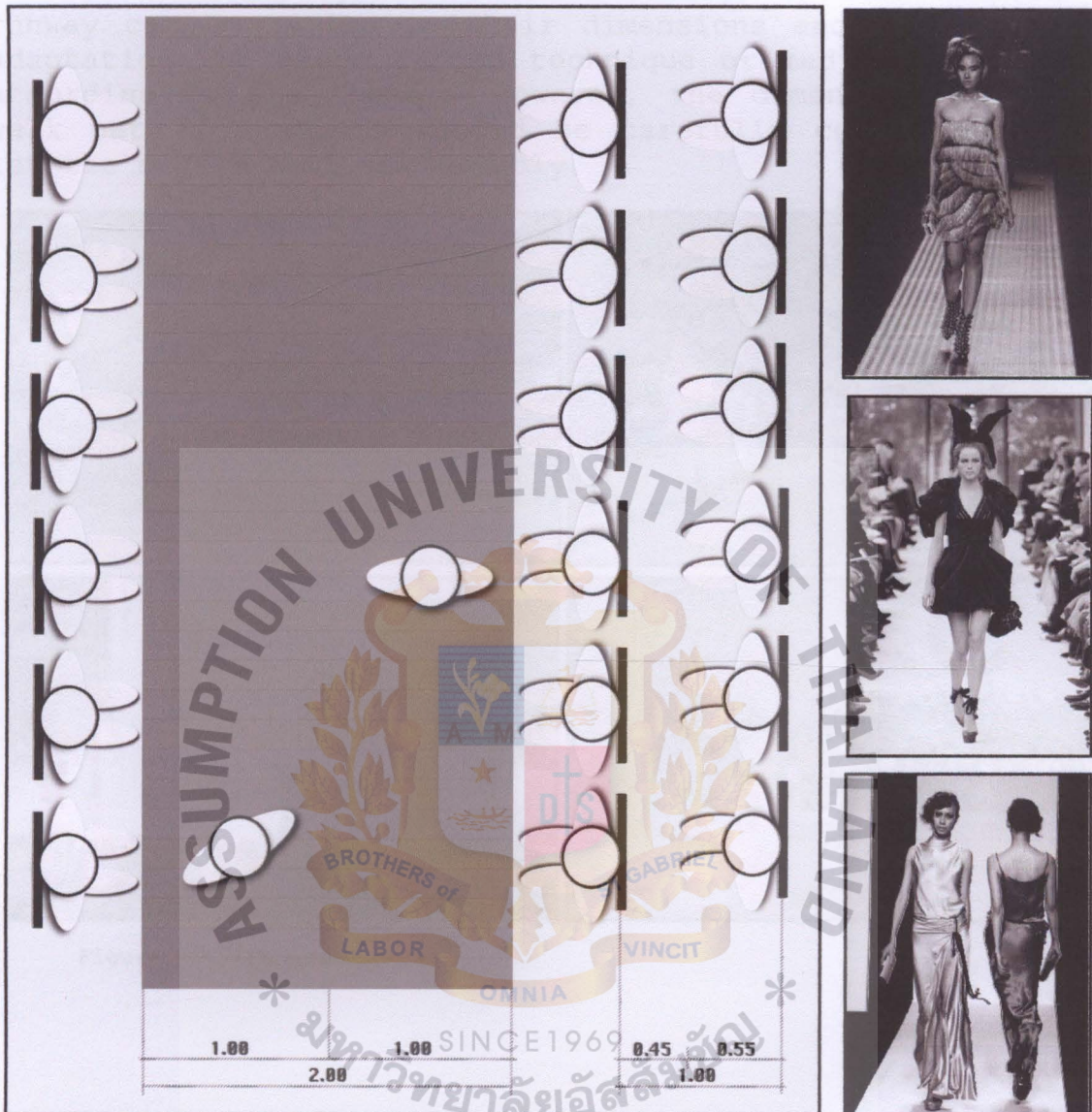


Figure 59, Fashion Runway dimension

Typical runways in fashion shows have a minimum width of two meters for two models to walk comfortably. On the other hand, the length can be varied due to the design as well as its height from the floor which can either be lifted up or be set at same level with the audience.

Special Fashion Runway

Besides the typical fashion runway, special fashion runway can be varied in their dimensions and designs by adaptation the stage design technique or media technique according to its theme. However, the dimension of the walk path for models should be carefully considered to let the models walk comfortably.



Figure 60, Fashion Runways

Touch screen



Figure 61, Touch screen illustrate

LED floor

This system does not produce infrared and ultra violet light. Therefore, heat production is minimized, avoiding discoloration of objects being lit. This special feature gives Alkalite LED lighting systems the flexibility for numerous types of applications such as architectural retail spaces, stage, productions, night clubs, art galleries museums and much more.

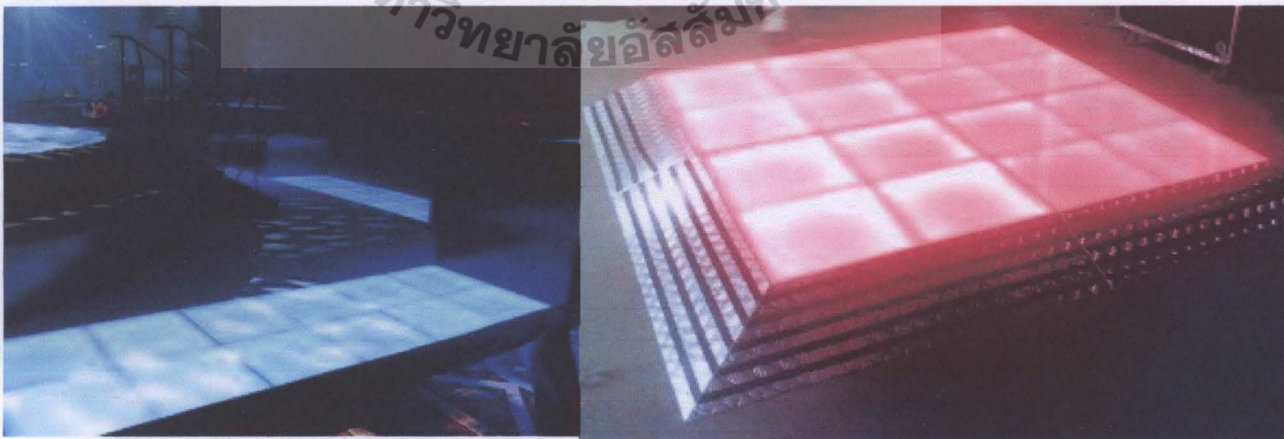


Figure 62, LED lighting

SPECIFICATIONS

- 4x 19" x 19" color cubes in one
- 1/2" Plexiglas supports up to 1100 lbs./500 kgs.
- Convection Cooling No Fans
- Power On/Off switch
- Power Con Power Cord

CONTROL FEATURES

- USITT DMX-512
- 2 DMX Channel Modes
- 3 or 12 DMX Channels
- 4 Digit Digital LED Display
- 3 pin XLR serial input/output

DMX CHANNELS

- Ch1: Red 0-100% Dimming
- Ch2: Green 0-100% Dimming
- Ch3: Blue 0-100% Dimming

COLORS

B Additive Color Mixing

MOUNTING

- 9 rubber feet
- 4 Base holes

DIMENSIONS & WEIGHT

sions (LxWxH): 39.25" x 39.25" x 4"
ght: 113 lbs. (Shipping weight: 120 lbs.)

POWER SUPPLY

- Fuse: 2A (120V)
- Magnetic Ballast
- Voltage: 110V 60Hz
- Power Consumption 113W

LED signs and street posters have expanded medium to include all types of signs, benches, stickers, paintings, photos, and so forth.

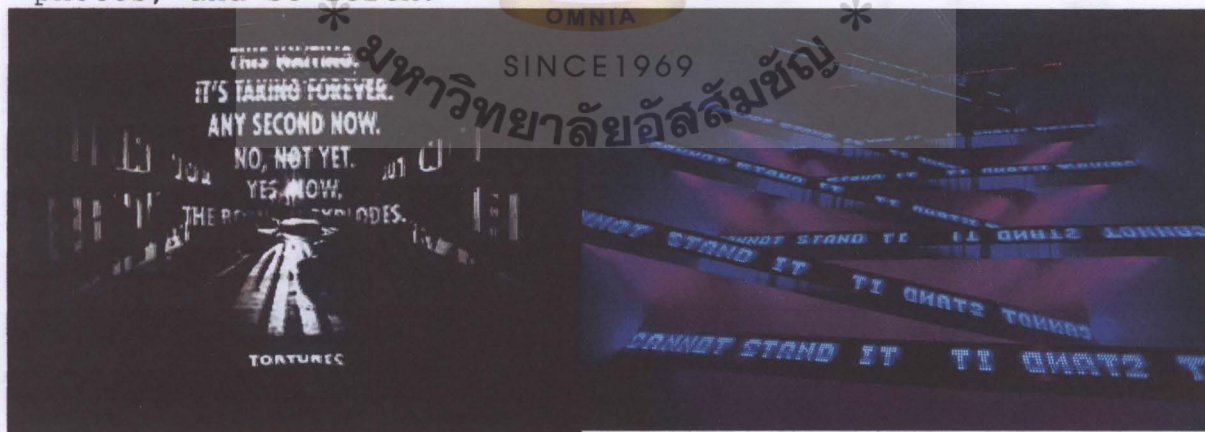


Figure 63, LED lighting

Runway lighting and equipment

White Balance was set to Tungsten/Incandescent to match the color temperature of the runways lights.

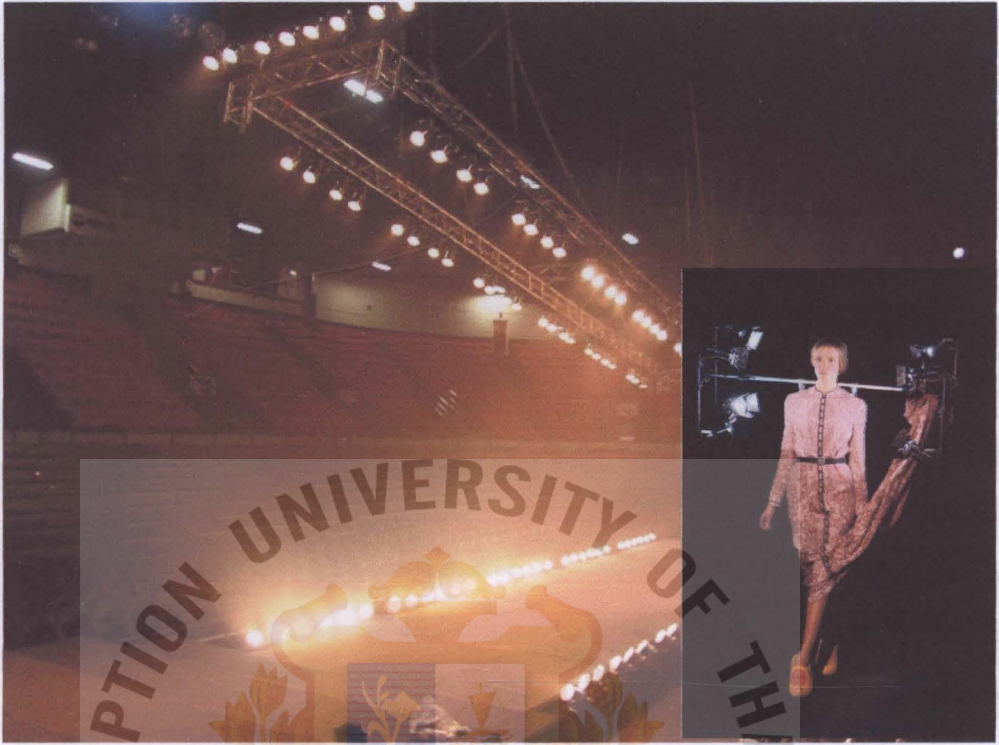


Figure 64, Runway



Figure 65, lighting equipment

3.6.5 Museum Lighting

Museum Lighting Philosophy

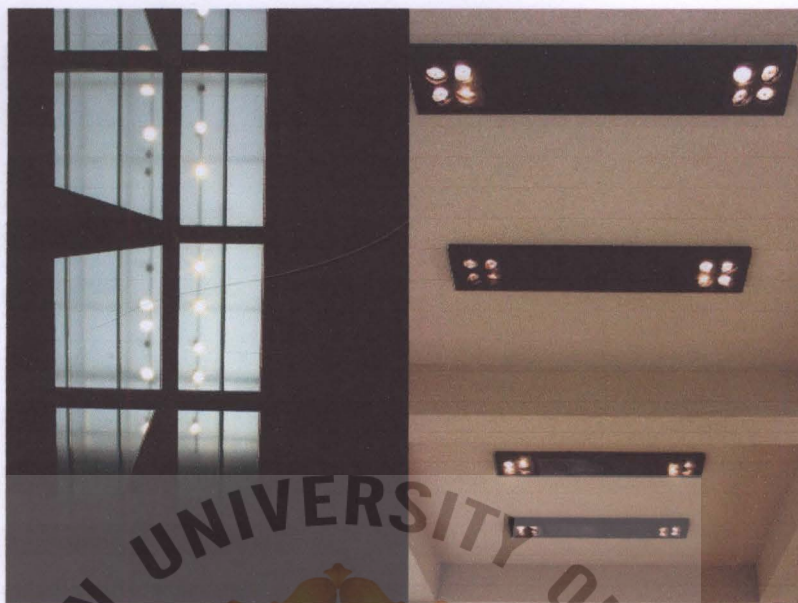


Figure 66, Lighting

Lighting museums is an art of embracing light and molding it to meet the apparently conflicting requirements inherent in the museum environment. Light is, on one hand a destructive force and thus conflicts with the museum's role in preserving our heritage. On the other, it is essential to vision, the principal means of communicating the information held within and around the objects in the museum's collection. It is a key element in providing a context in time and space for the museum visitor, in an architectural sense as well as the relationship with the collection and it provides a key interpretive tool to extend the possibilities in communication.

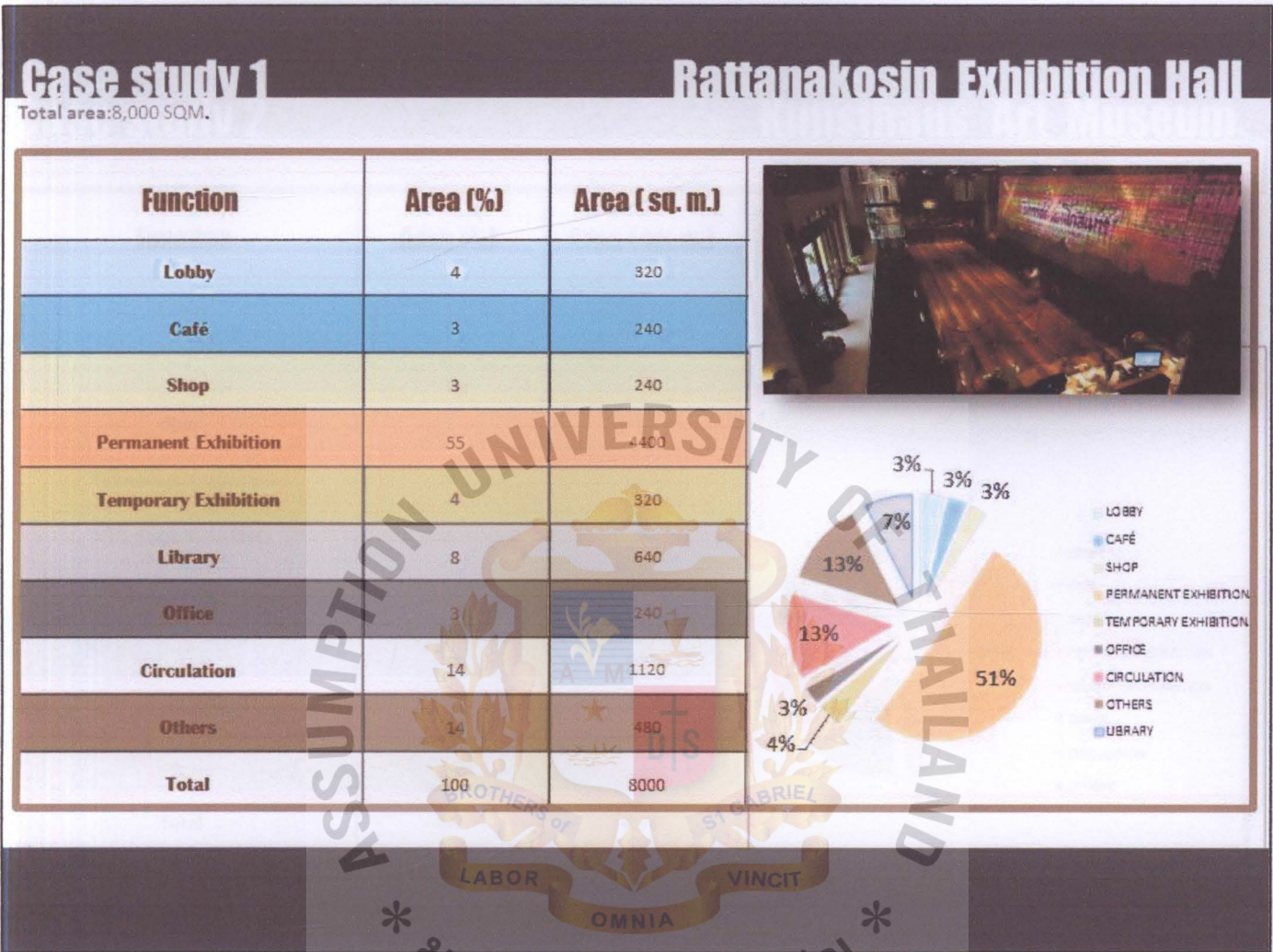
All these elements are brought to a balance in the different projects as it will be shown. It is naturally difficult to isolate these aspects as they are so interrelated, however, light will try to describe how these different aspects come together in the results illustrated for each project.

The logo of Assumption University of Thailand is a circular emblem. It features a central shield divided into four quadrants: top-left (blue with a white lily), top-right (white with a blue sailboat), bottom-left (white with a blue star), and bottom-right (red with a white cross and the letters 'DS'). The shield is flanked by golden laurel branches. Above the shield is a golden crown. Below the shield is a golden ribbon with the Latin motto 'LABOR OMNIA VINCIT'. The outer ring of the logo contains the text 'ASSUMPTION UNIVERSITY OF THAILAND' at the top and 'มหาวิทยาลัยอัสสัมชัญ' at the bottom, with 'SINCE 1969' in the center of the bottom arc.

CHAPTER IV: DATASYNTHESIS AND PROGRAMMING

4.1 Area Requirement

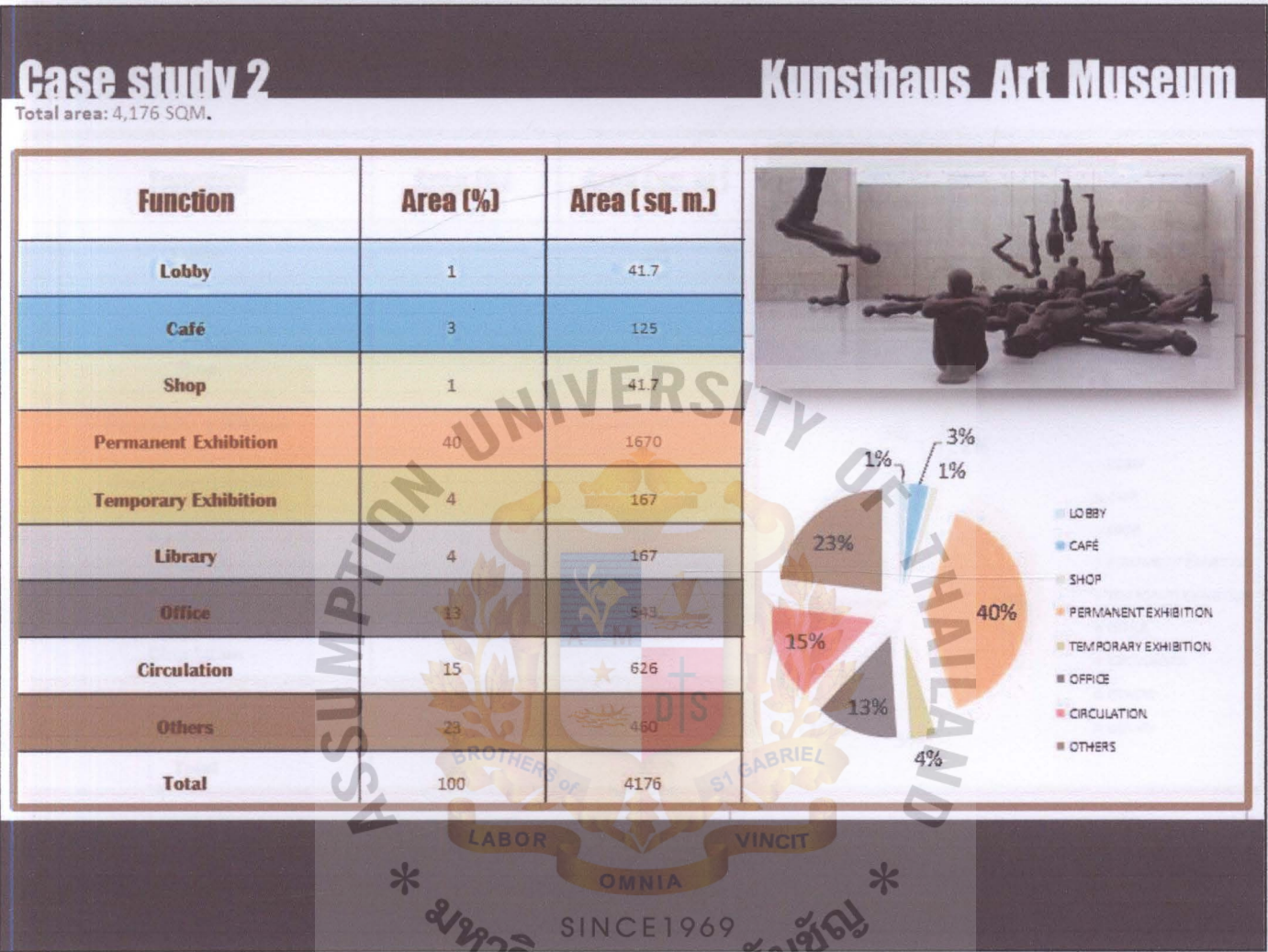
4.1.1 Case study 1: Rattanakosin Exhibition Hall



Total area: 8,000 sq. m.

4.1 Area Requirement

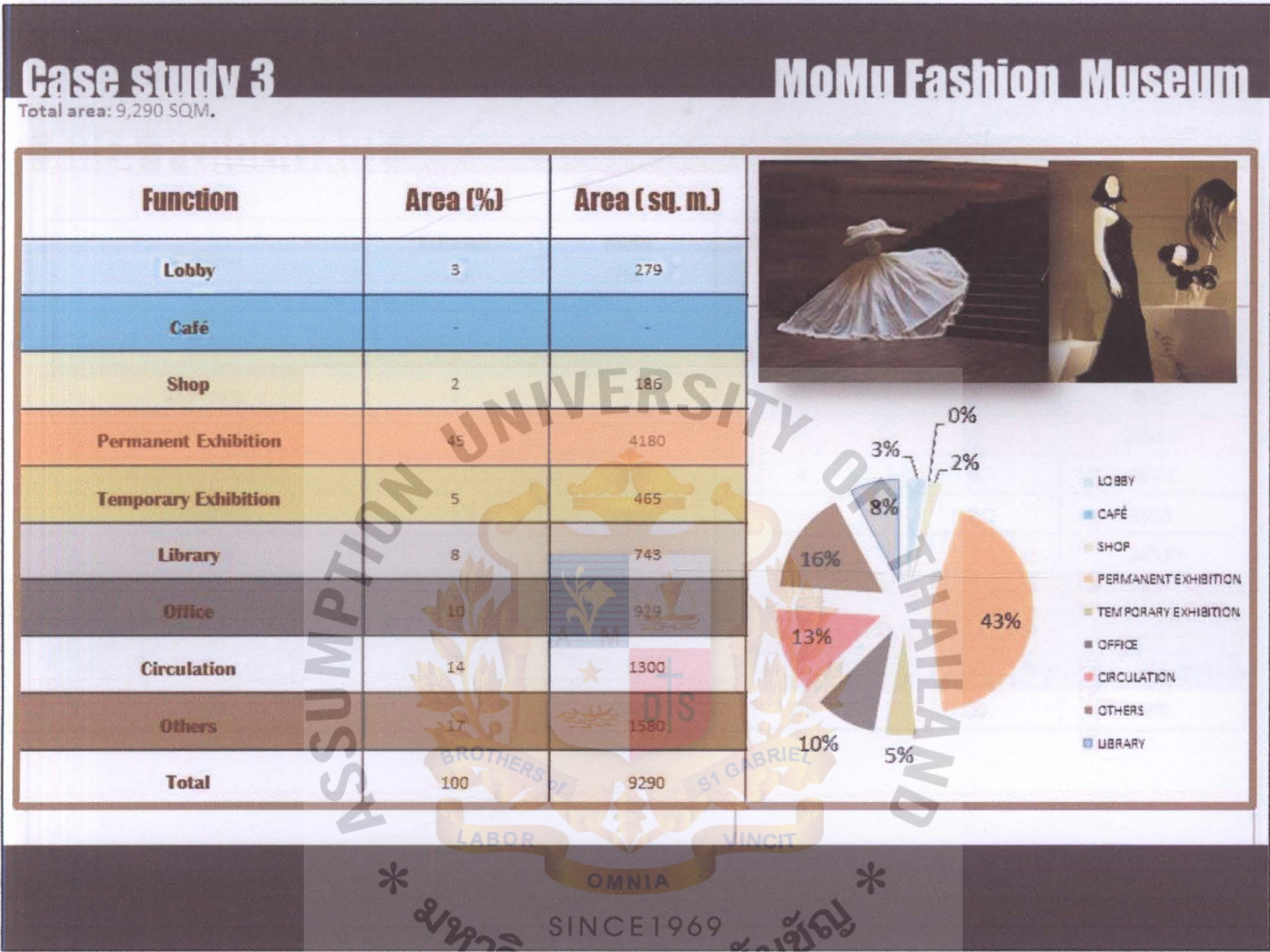
4.1.2 Case study 2: Kunsthaus Art Museum



Total area: 4,176 sq. m.

4.1 Area Requirement

4.1.3 Case study 3: Mode Museum of Fashion (MoMu)



Total area: 9,290 sq. m.

4.1.3 Area Requirements

4.1 Area Requirement

4.1.4 Area Percentage /Average Area

AREA PERCENTAGE

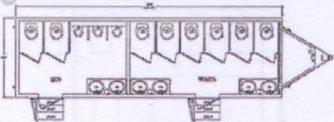
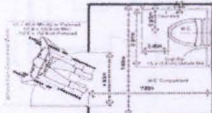
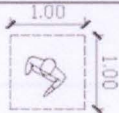
Function	Kursthas (%)	MoMu (%)	Rattanakosin (%)	Average area (%)	Project area (sq.m.)
Lobby	1	3	3	3	322
Café	3	-	3	4	396.4
Showcase	1	2	2	2	198.2
Permanent Exhibition	40	40	48	35	3468.5
Temporary Exhibition	4	5	4	4	396.4
Auditorium	2	5	-	9	891.9
Library	4	5	7	4	396.4
School	3	-	-	7	693.7
Office	9	15	8	2	198.2
Exhibition	24	65	50	60	2938
Total	100	100	100	100	9910

* มหาวิทยาลัยอัสสัมชัญ *
SINCE 1969

4.1.5 Area Requirements

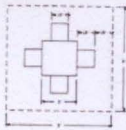
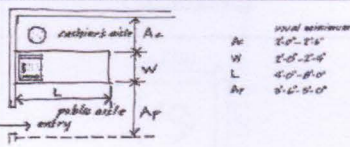
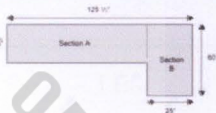
Lobby Area

LOBBY					
AREA	FURNITURE & EQUIPMENT	NO. OF		AREA REQUIREMENT (SQ. M.)	TABULATION CHART
		USER	UNIT		
LOBBY					
- Reception	- Reception desk, Cabinet, Computer, Telephone	3	3	3x6 = 18	
- Seating area	- Seating	50	50	0.3x50 = 15	
- Locker cabinet area	- LOCKER - CABINET	90	30	0.65 X 30 = 19.5	

LOBBY					
AREA	FURNITURE & EQUIPMENT	NO. OF		AREA REQUIREMENT (SQ. M.)	TABULATION CHART
		USER	UNIT		
LOBBY					
- Rest room	- Male/ Female Restroom	10	1	32.3	
	- Handicapped w/ wheel chair restroom	100	1	3.08	
- Hall area	- space		140	1x140 = 140	
				Total furniture Circulation 30%	322 96.6
				Total area	419

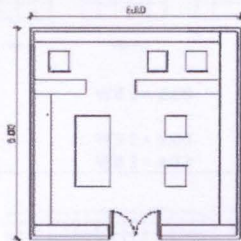
Café

COMMERCIAL AREA

AREA	FURNITURE & EQUIPMENT	NO. OF		AREA REQUIREMENT (SQ. M.)	TABULATION CHART
		USER	UNIT		
Café					
- Café	- Seating unit	40	10	249.48	
	- Cashier	2	2	6x2 = 12	
- Hall area	- Service counter	2	2	8 x 2 = 16	
				Total furniture Circulation 30%	277.48 118.92
				Total area	396.4

Showcase

COMMERCIAL AREA









AREA	FURNITURE EQUIPMENT	NO. OF		AREA REQUIREMENT (SQ. M.)	TABULATION CHART
SINCE 1969					
Showcase		2	1	PER STORE 6 X 6 = 36 FOR FOUR STORE 40 X 4 = 160	
				Total furniture Circulation 30%	196 59.52
				Total area	255

Exhibition Area

EXHIBITION AREA

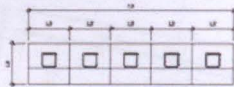

AREA	FURNITURE & EQUIPMENT	NO. OF		AREA REQUIREMENT (SQ. M.)	TABULATION CHART
		USER	UNIT		
PERMANENT & TEMPORARY EXHIBITION					
- EXHIBITION	-Display		3	9x3 = 27	
	- Personal space	200		1x200 = 200	
	- Bean bag seating	50	50	1 x 50 = 50	

EXHIBITION AREA

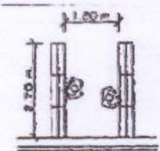
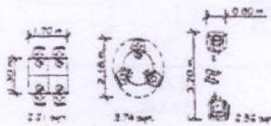
AREA	FURNITURE & EQUIPMENT	NO. OF USER	UNIT	AREA REQUIREMENT (SQ. M.)	TABULATION CHART			
Exhibition								
- Exhibition	WALL BOARD	26	WB 1 = 2.88 X 16 = 46.08 WB 2 = 3.60 X 6 = 21.6 WB 3 = 4.32 X 4 = 17.28 84.96	 WB 1	 WB 2	 WB 3		
	STAND BOARD ELECTRICAL BOARD	18	B1 = 5.76 X 6 = 34.56 B2 = 7.20 X 6 = 43.2 B5 = 10.80 X 6 = 21.6 99.36	 B1	 B2	 B3	 B4	 B5
				Total furniture Circulation 30%	3468.5 1040.55			
				Total area	4509			

Support Facilities Area: Library

SUPPORT FACILITY AREA

AREA	FURNITURE & EQUIPMENT	NO. OF		AREA REQUIREMENT (SQ. M.)	TABULATION CHART
		USER	UNIT		
LIBRARY					
- Internet zone	-Counter -Computer -Chair	10	2	22.5 sq. m	 <p>$7.5 \times 1.5 = 11.25 \text{ Sq. m.}$</p>
- Mini theater	-Sofa -Coffee table -LCD TV -Stereo	16	3	36.75 sq. m.	 <p>$3.5 \times 3.5 = 12.25 \text{ Sq. m.}$</p>

SUPPORT FACILITY AREA

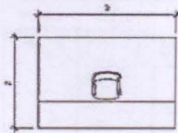
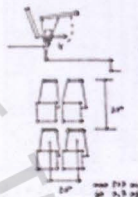
AREA	FURNITURE & EQUIPMENT	NO. OF		AREA REQUIREMENT (SQ. M.)	TABULATION CHART
		USER	UNIT		
LIBRARY					
- Book shelf	-Book -Cd -Video		2	9.72 sq. m.	 27 x 18 = 486 Sq. m.
- Reading zone	-Table set	31	10	27.74 sq. m.	 2.21 x 4 = 8.84 3.14 x 3 = 9.42 2.56 x 3 = 7.68

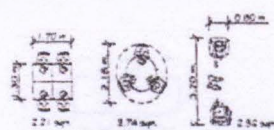
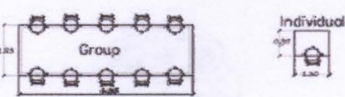
SUPPORT FACILITY AREA

SUPPORT FACILITY AREA

103

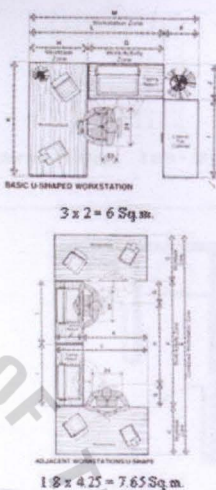
Support Facilities Area: School Area

SUPPORT FACILITY AREA					
AREA	FURNITURE & EQUIPMENT	NO. OF		AREA REQUIREMENT (SQ. M.)	TABULATION CHART
		USER	UNIT		
School area					
-RECEPTION	-Reception counter -Chair -Computer	1	1	6sq. m	 3 x 2 = 6 Sqm
-lecture	-Seat -Monitor -Podium	15	1	45 sq. m.	 15' x 3' = 45 sq.

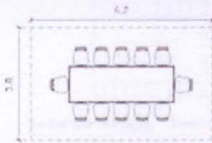

SUPPORT FACILITY AREA					
AREA	FURNITURE & EQUIPMENT	NO. OF		AREA/INCIT REQUIREMENT (SQ. M.)	TABULATION CHART
		USER	UNIT		
WORKSHOP AREA					
-WORK SHOP ROOM	-Desk -Seat -Cabinet -Locker	15	3	40 sq. m	 2.21 x 4 = 8.84 3.74 x 3 = 11.22 2.56 x 3 = 7.68
- class room	- group set - individual set - Work area	20 30 50	2	24 sq. m 35.1 sq. m 40 sq. m	 Group Individual
				Total furniture Circulation Total area	445.5 208.11 693.7

Office Area

OFFICE AREA

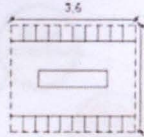
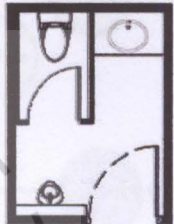
AREA	FURNITURE & EQUIPMENT	NO. OF		AREA REQUIREMENT (SQ. M.)	TABULATION CHART
		USER	UNIT		
OFFICE					
-Working area	-Working table -Working chair -Cabinet -Computer	1	1	10 sq. m	 <p>BASIC U-SHAPED WORKSTATION</p> <p>$3 \times 2 = 6 \text{ Sq. m.}$</p> <p>$1.8 \times 4.25 = 7.65 \text{ Sq. m.}$</p>

OFFICE AREA

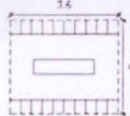

AREA	FURNITURE & EQUIPMENT	NO. OF USER	UNIT	AREA REQUIREMENT (SQ. M.)	TABULATION CHART
OFFICE					
-Meeting room	-Meeting table set	12	1	24 sq. m	 <p>Meeting room 23.56 Sq.m. 1 unit = 12 persons</p>
-Pantry	-sink -cabinet -refrigerator -microwave -dining table set	12	3	48 sq. m.	 <p>4 x 4 = 16 Sq.m</p>

Office Area

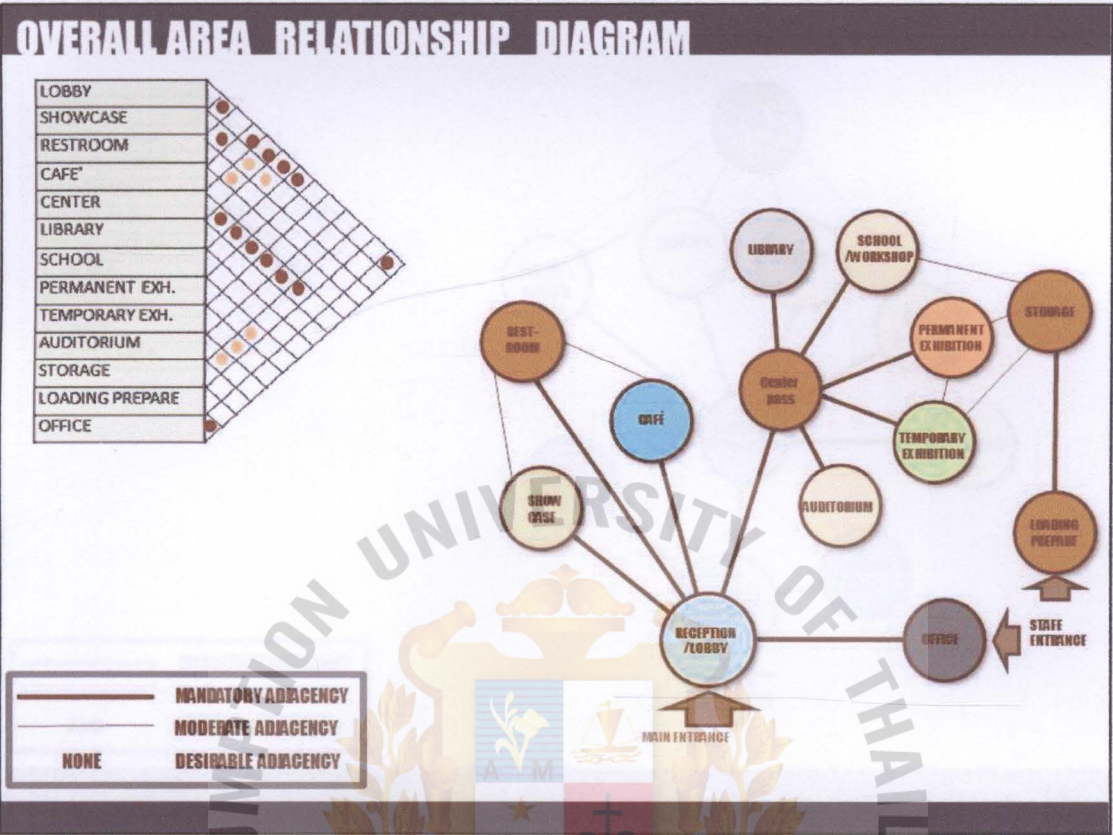
OFFICE AREA

AREA	FURNITURE & EQUIPMENT	NO. OF		AREA REQUIREMENT (SQ. M.)	TABULATION CHART
		USER	UNIT		
OFFICE					
-Locker room	-locker	40	2	22 sq. m	 <p>Locker area 10.8 Sq.m. 1 unit = 20 persons</p>
- Rest room	-Sink -Water closet			13.2 sq. m.	 <p>3 x 2.2 = 6.6 Sq.m.</p>

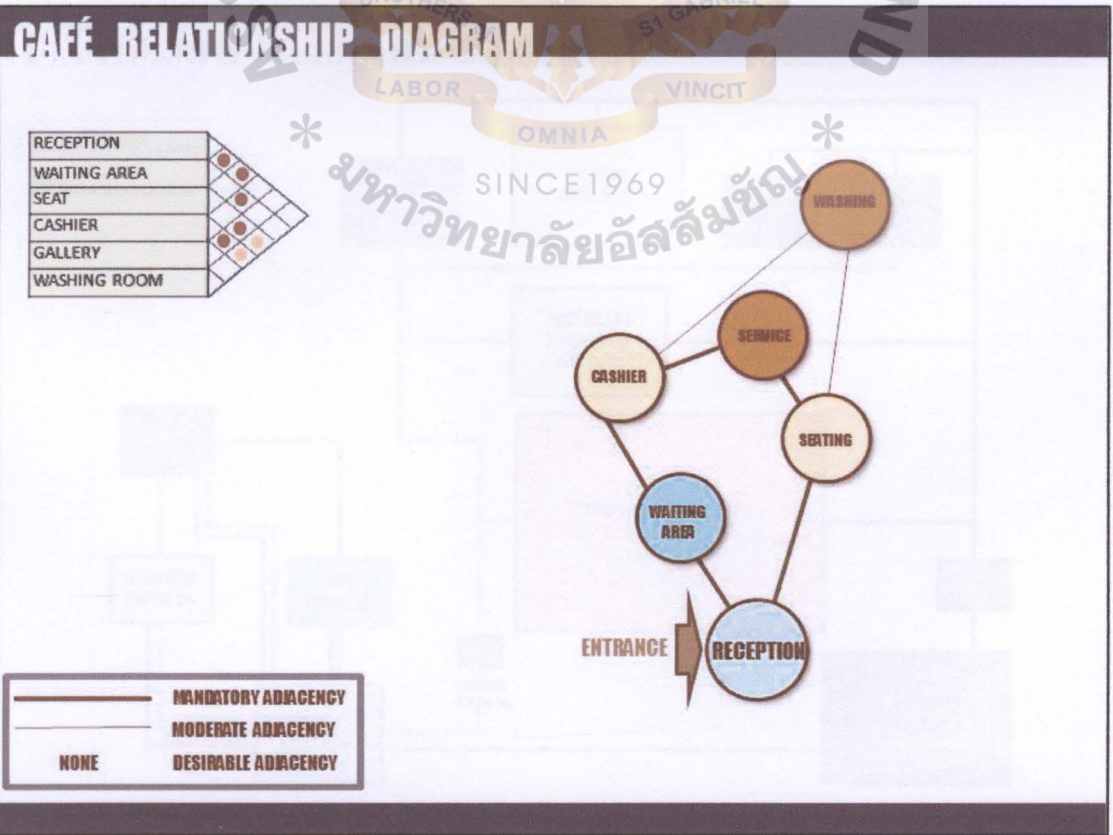
OFFICE AREA

AREA	FURNITURE & EQUIPMENT	NO. OF USER	UNIT	AREA REQUIREMENT (SQ. M.)	TABULATION CHART
Office	OMNIA				
-Locker room	-locker	40	2	22 sq. m	 <p>Locker area 10.8 Sq.m. 1 unit = 20 persons</p>
- Rest room	-Sink -Water closet			13.2 sq. m.	 <p>3 x 2.2 = 6.6 Sq.m.</p>
				Total furniture Circulation 30%	198.2 59.46
				Total area	258

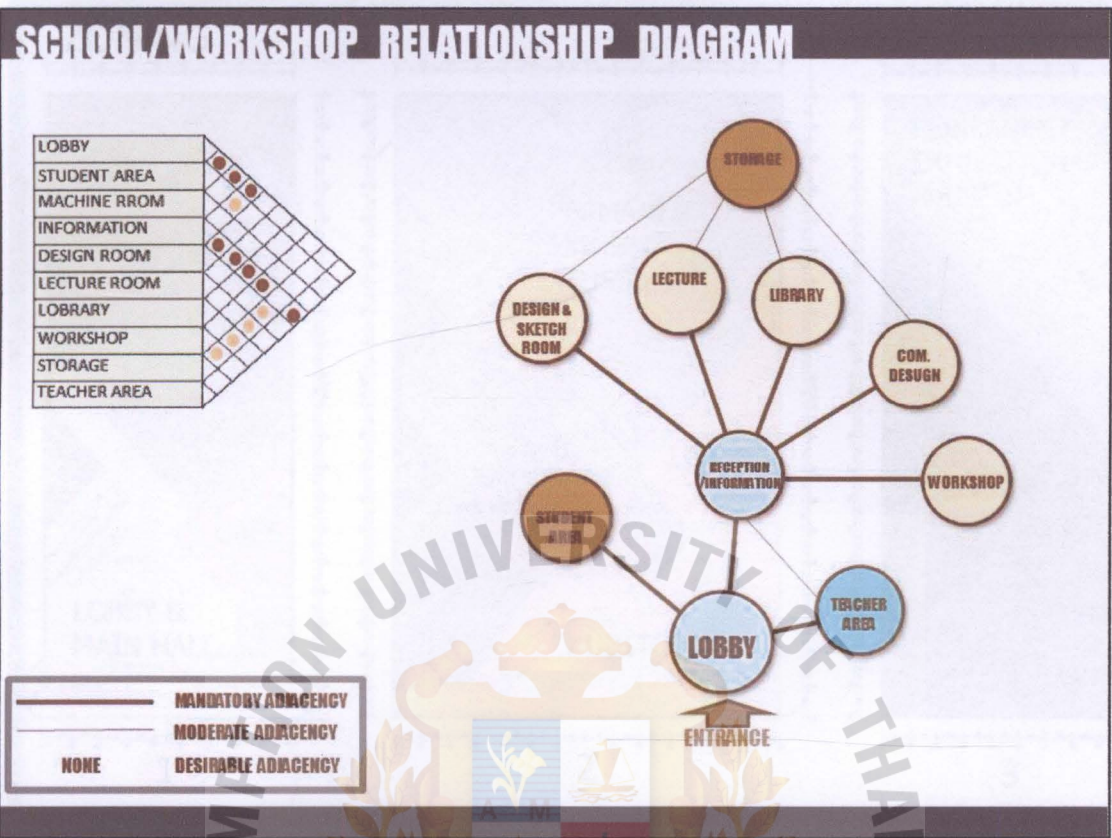
4.2.1 Overall Area



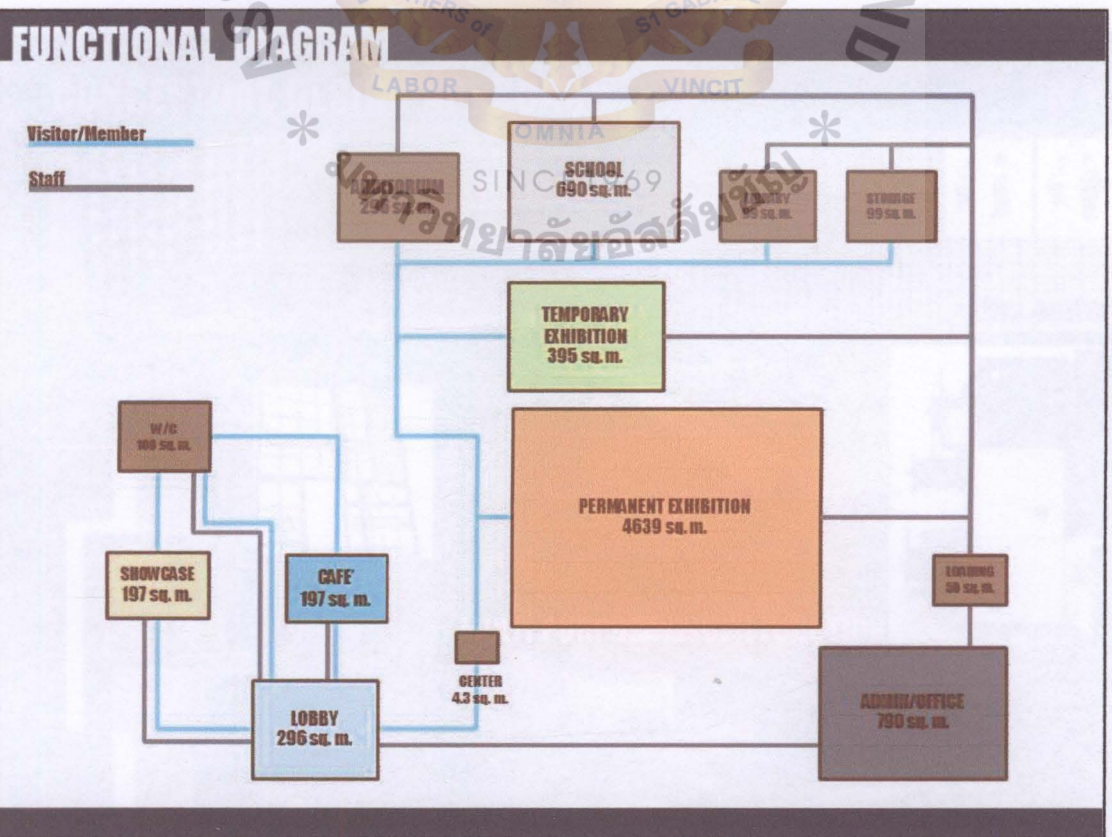
4.2.2 CAFÉ Area



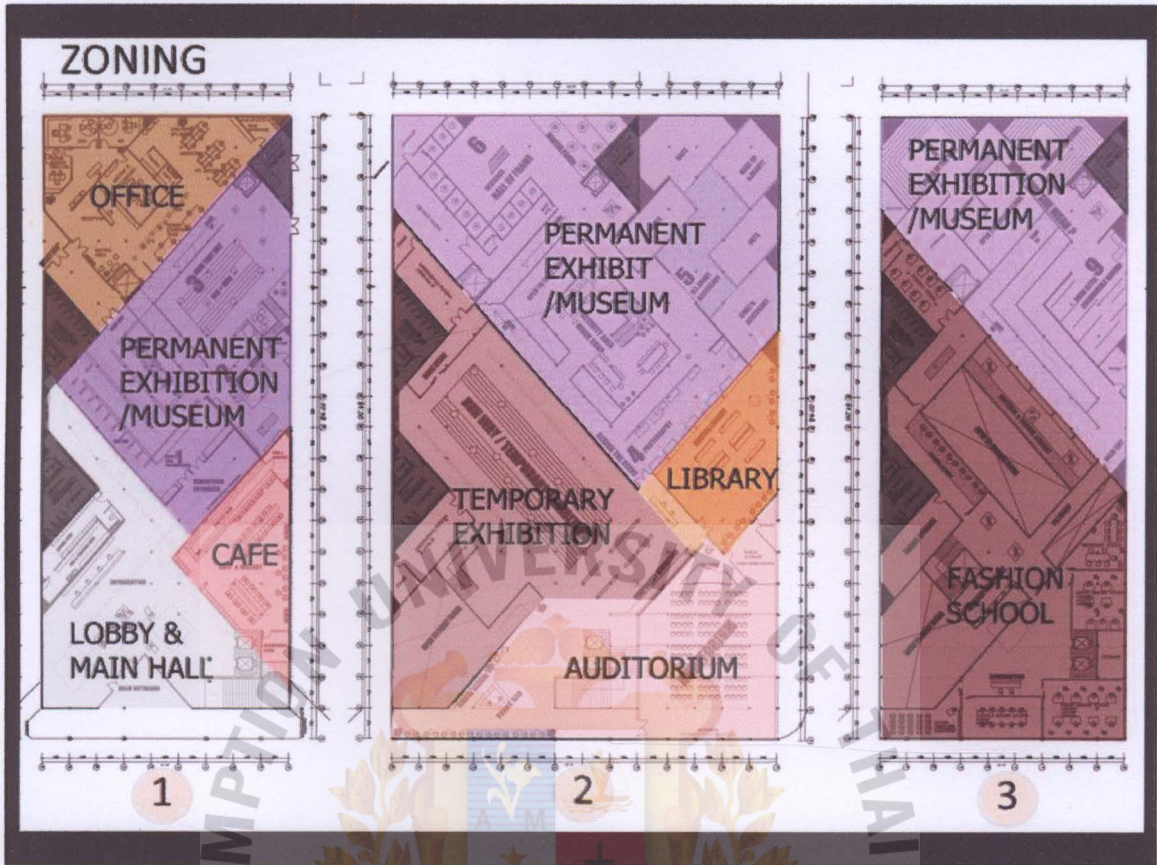
4.2.3 School Area



4.3 Functional Diagram



4.4 Zoning



4.4 Alternative Conceptual Design Approach



3.1 Design concept

3.1.1 Concept and Conceptual Model

TCFM
Thai Contemporary
Fashion Museum

Project Design

The project is a conceptual design for a Thai Contemporary Fashion Museum. The design is based on the concept of a 'Fashion Museum' and is intended to be a 'Project Design'.

Project Conceptual Diagram

Inspiration from the Thai Cultural Heritage



The project is a conceptual design for a Thai Contemporary Fashion Museum. The design is based on the concept of a 'Fashion Museum' and is intended to be a 'Project Design'.

Way to go



CHAPTER V: DESIGN SOLUTION

CONCEPT

Figure 68. Conceptual Model

5.1 Design concept

5.1.1 Concept and Conceptual Model

TCFM
Thai Contemporary
Fashion Museum

Project Background

In current circumstances, the fashion industry has changed the competitive structure that is much different from the past as a result the personnel requirements of textiles, apparel and fashion were changed.

Project Conceptual/Diagram
Inspiration from PA-KAO-MA (Thai Loincloth)



is a rectangular cloth which is "weaved" in checked or square pattern. And Thais have been used Pa-Kao-Ma for long time.

Weaving

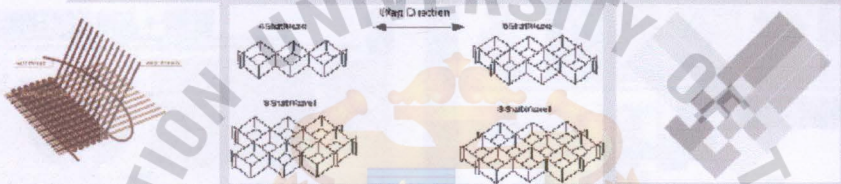


Figure 67, Concept and Diagram

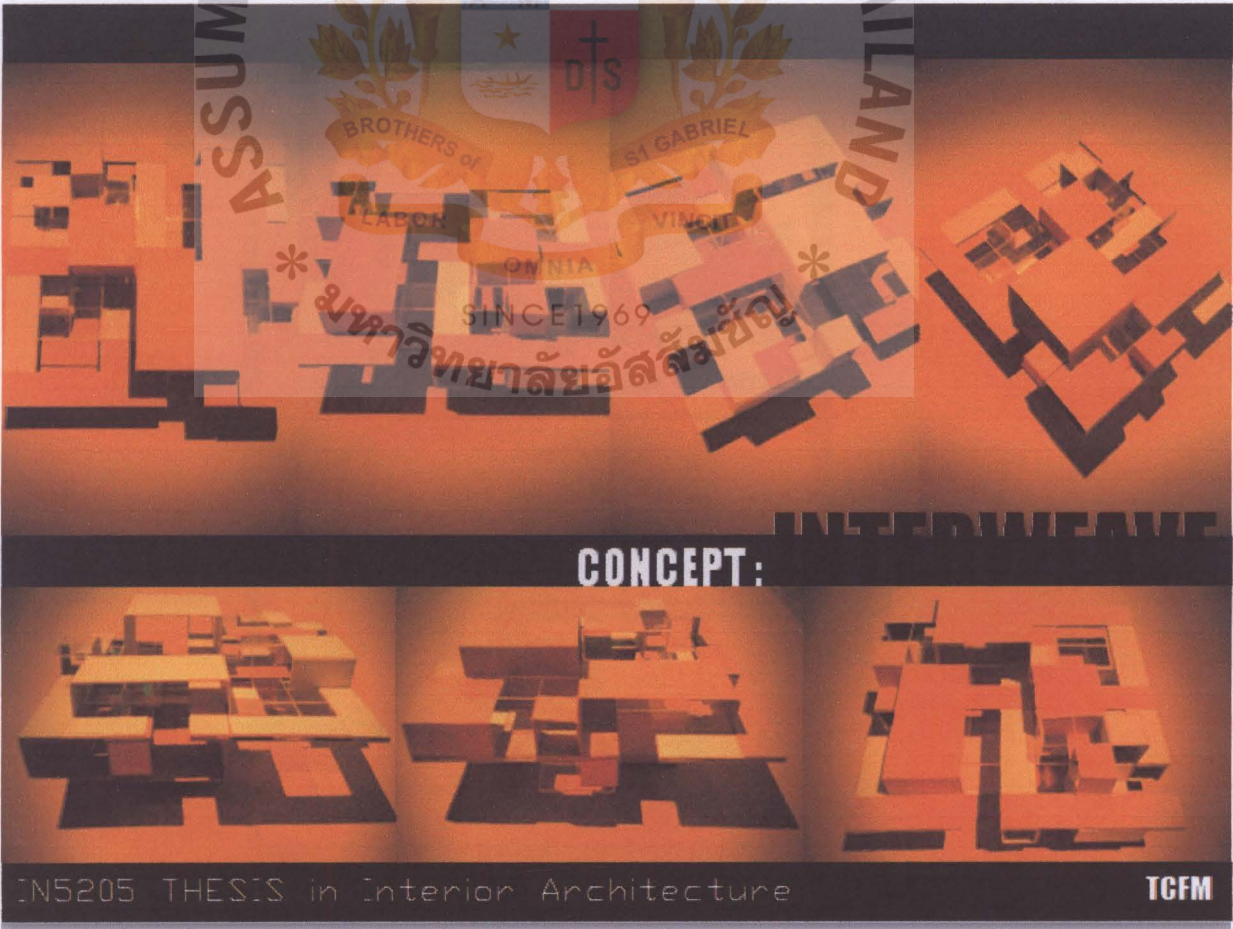


Figure 68, Conceptual Model

5.1.2 Story board

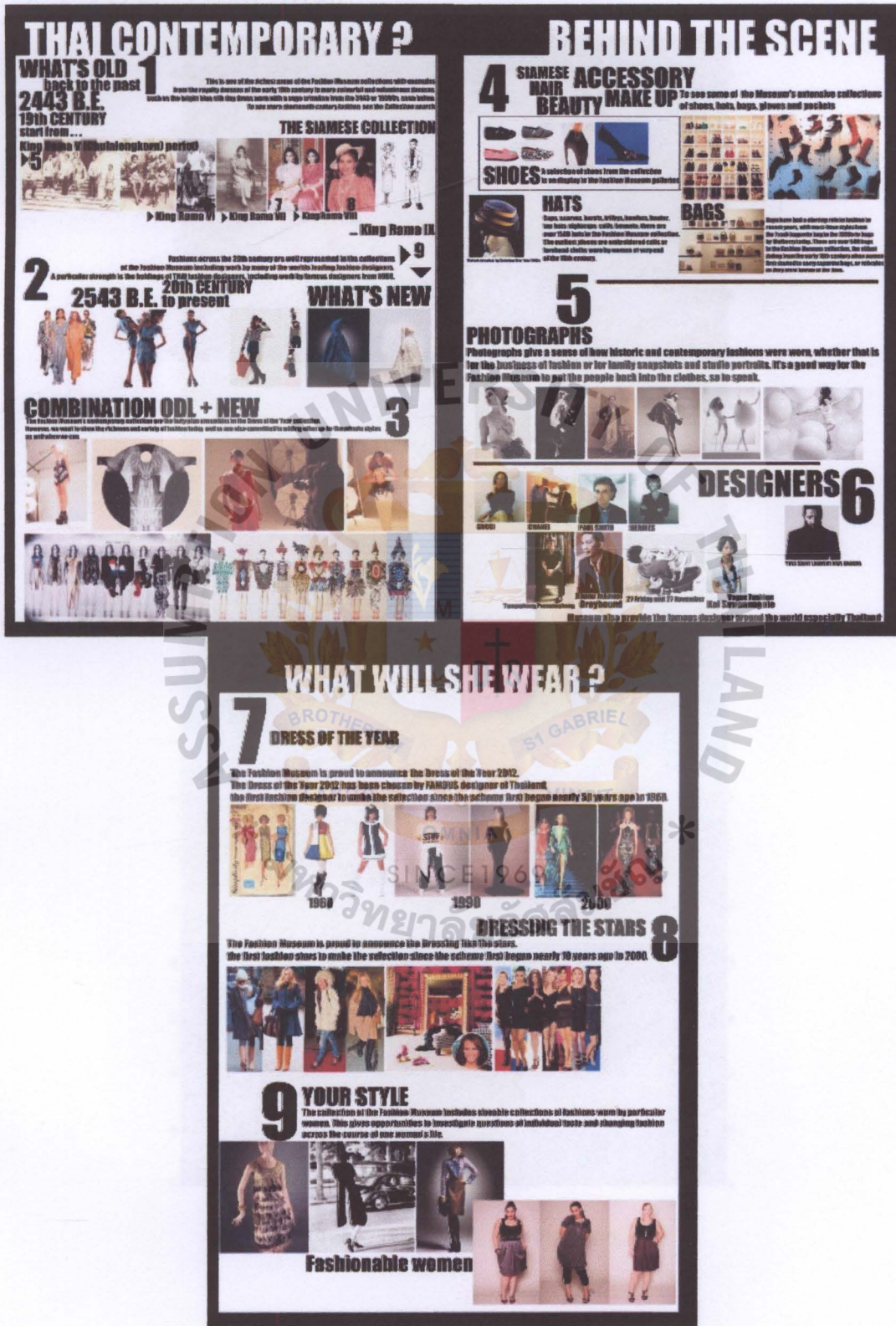


Figure 69, Story Board

5.2 Design development

5.2.1 First floor plan

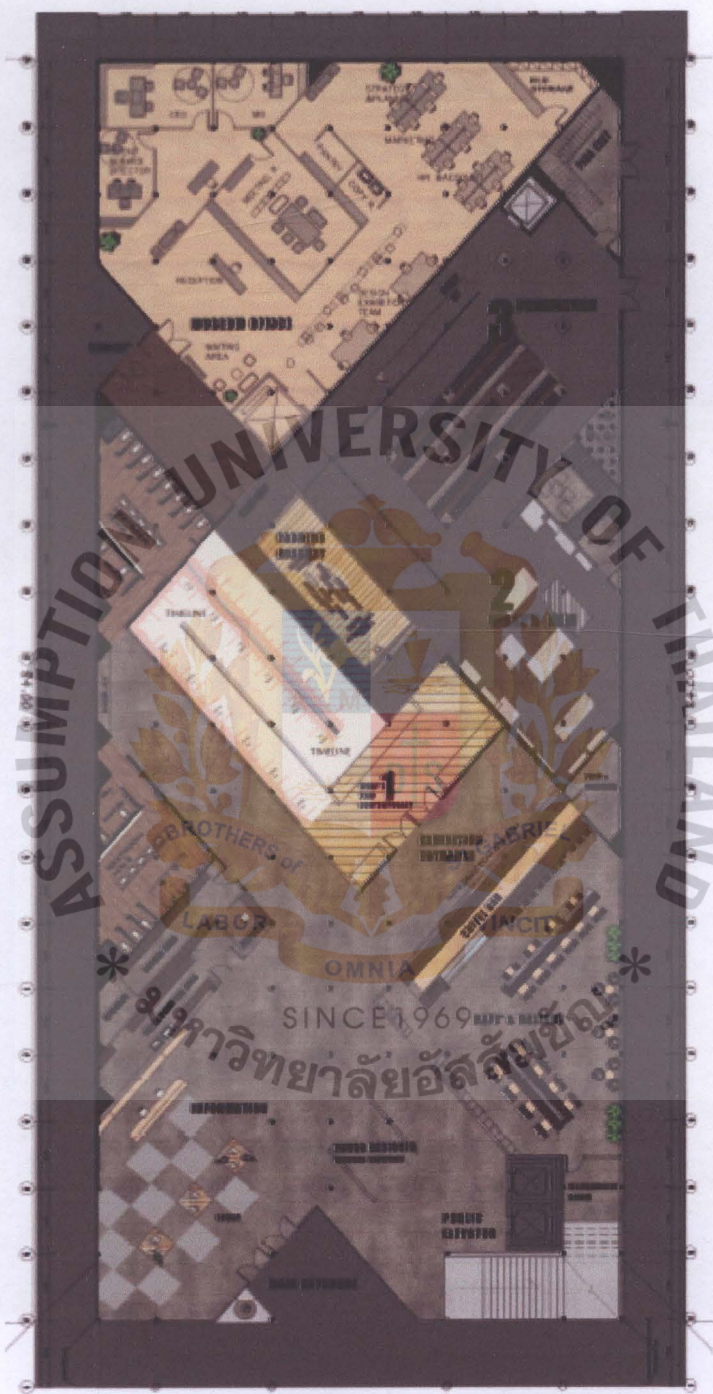


Figure 70, First floor plan

5.2.2 Second floor plan

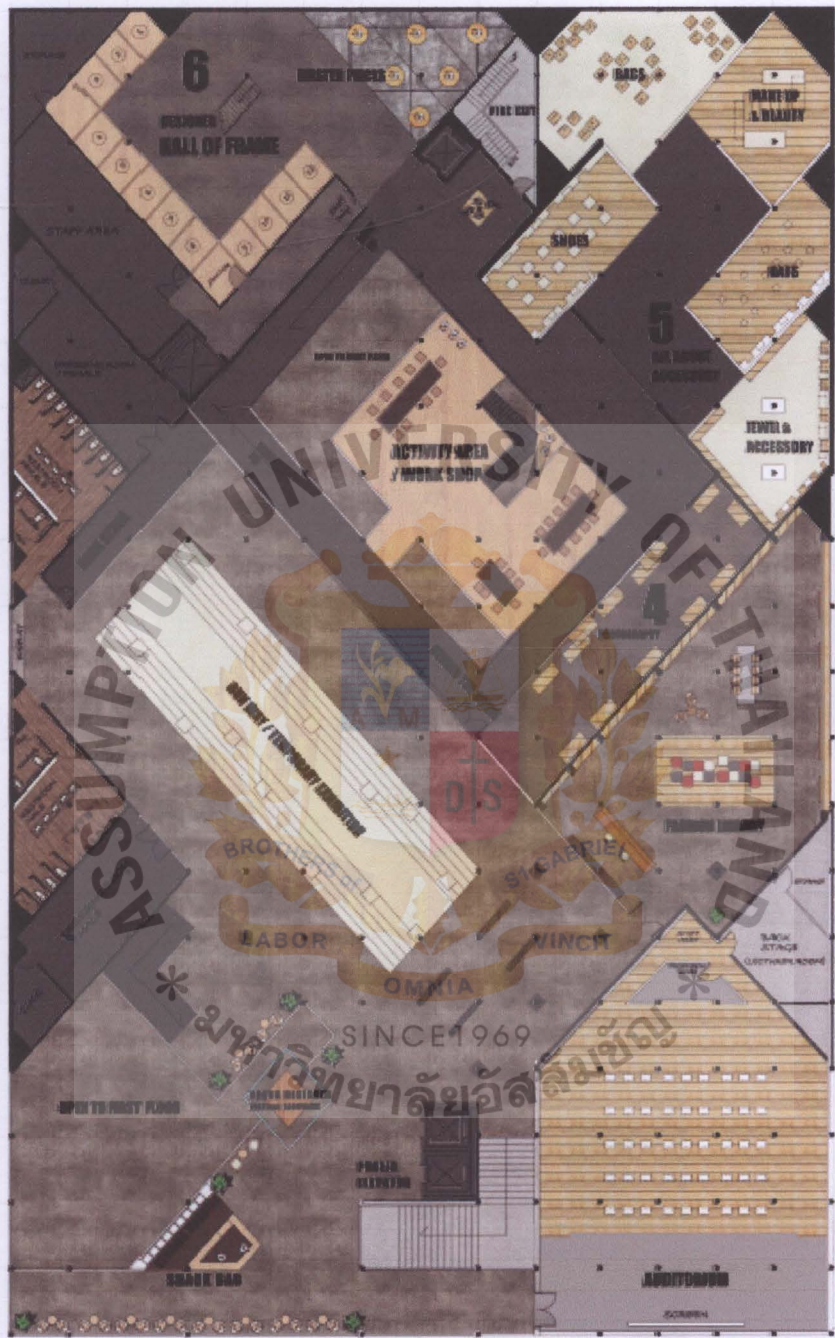


Figure 71, Second floor plan

5.2.3 Third floor plan

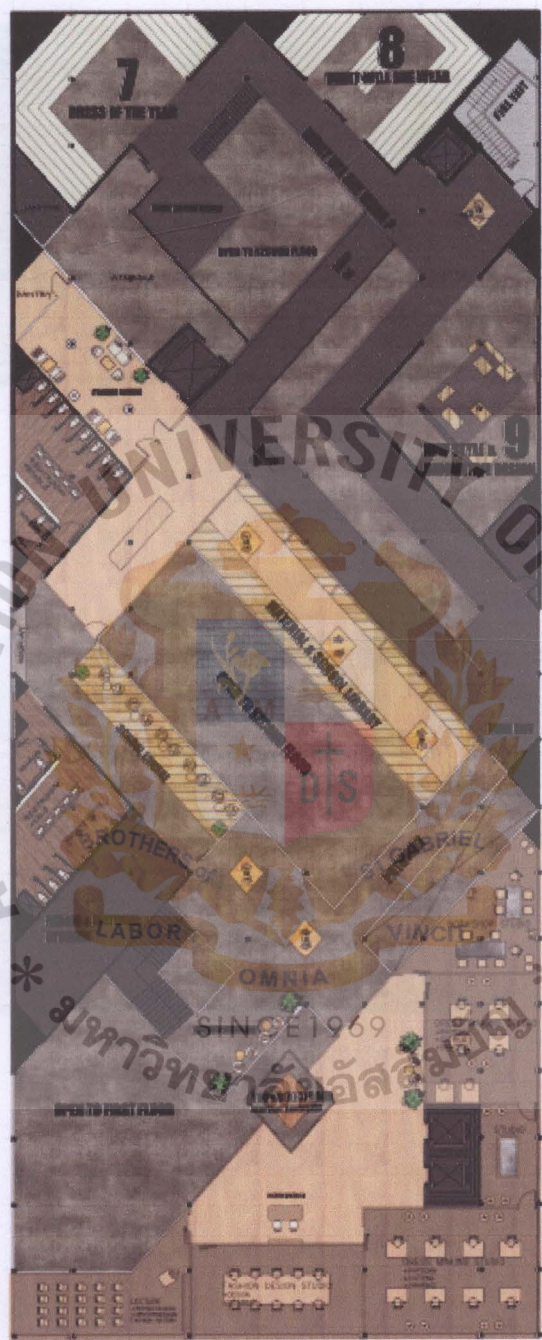


Figure 72, Third floor plan

5.2.4 Sections



Figure 73, Section A



Figure 74, Section B

5.2.5 Perspectives



Figure 75, Information and Lobby



Figure 76, First Floor Exhibition



Figure 77, Timeline



Figure 78, Corridor



Figure 79, Timeline

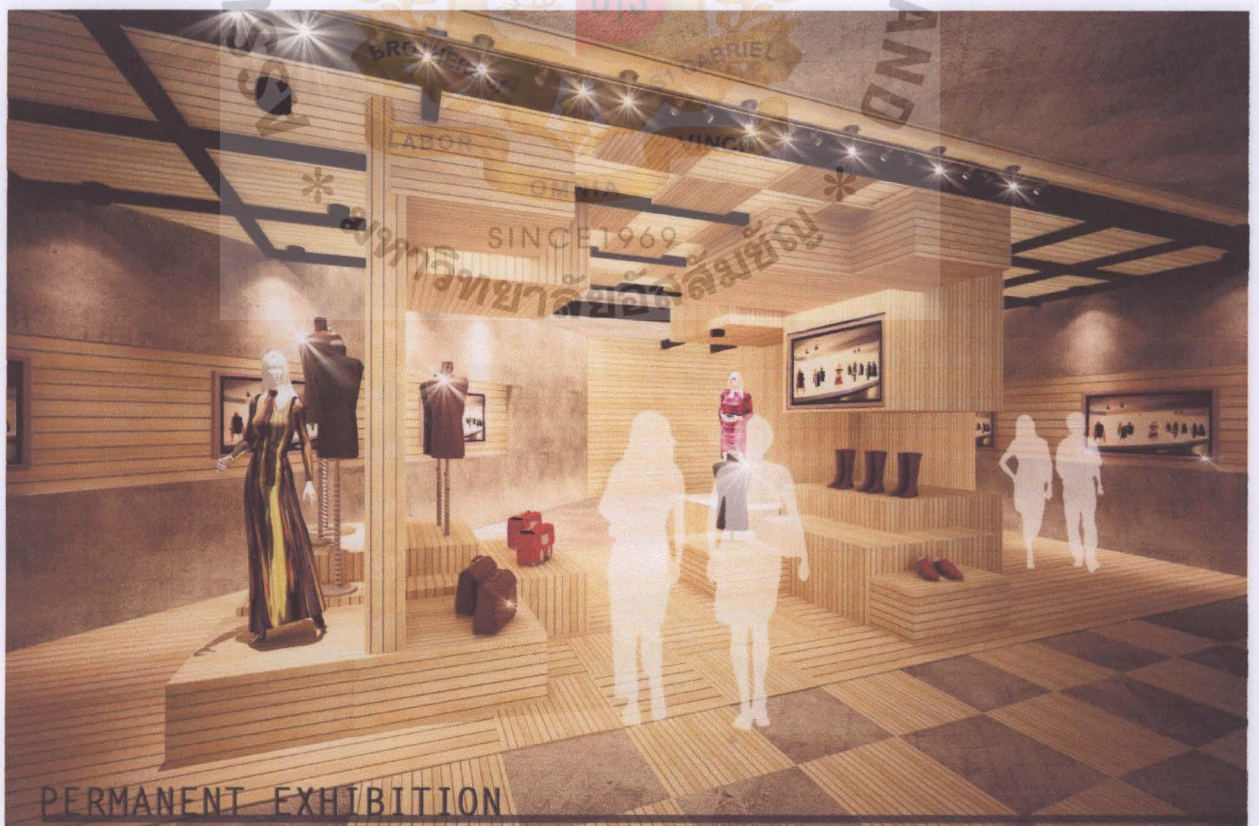


Figure 80, Permanent Exhibition



Figure 81, Runway and Temporary Exhibition



Figure 82, Permanent Exhibition



Figure 83, Library

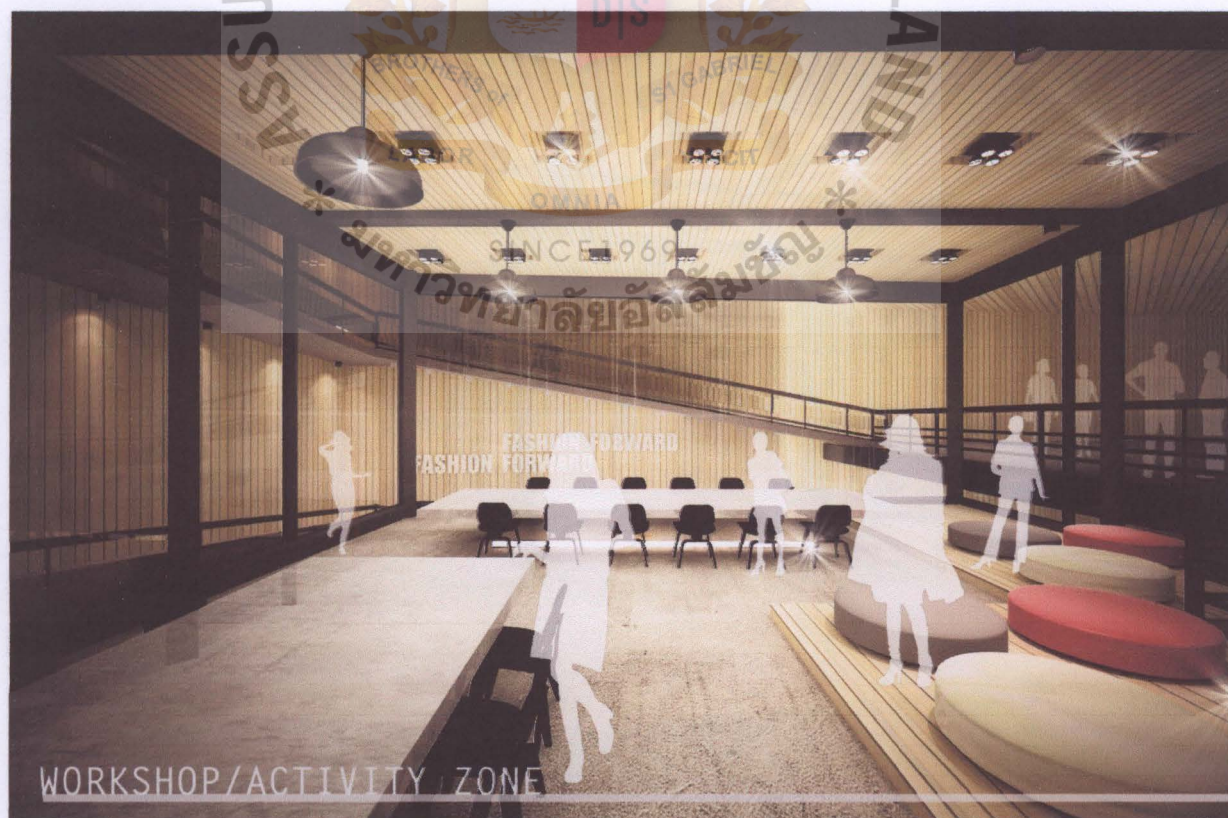


Figure 84, Workshop and Activity



Figure 85, Café and Gallery



Figure 86, Auditorium



Figure 87, Permanent Exhibition

5.2.6 Space Model



Figure 88, Space model-out door



Figure 89, Space model-Permanent Exhibition



Figure 90, Space model-column and walkway design

Bibliography

Minick Scott, **Thai tracks: contemporary Thai designs, trends and fascinating traditions as originally seen in Sawa**,15-32

Sharples, Jennie. **Thai silk** /Jennifer Sharples, 52-60

Cohen, Erik. **The commercialized crafts of Thailand: hill tribes and lowland villages: collected articles** /Erik C

Ewing, Elizabeth. **History of twentieth century fashion** /Elizabeth Ewing; revised and updated by Alice Mackrell.

Calderin, Jay. **Form, fit, and fashion: all the details fashion designers need to know but can never find** /Jay Calde

Mackrell, Alice. **Art and fashion** /Alice Mackrell.35-70

Cumming, Valerie. **Understanding fashion history** /Valerie Cumming.44-45

Conway, Susan. **Thai textiles** /Susan Conway.38-97

McDermott, Catherine. **Design museum book of 20th century design** /Catherine McDermott.15-30

McDermott, Catherine. **Contemporary design: date, 1900-today: design museum**/Catherine McDermott.28-43

Trench, Lucy. V&A: the Victoria and Albert Museum /Lucy Trench; with an introduction by Mark Jones, 175-180

Spilker, Kaye Durland. Breaking the mode: contemporary fashion from the permanent collection, Los Angeles County Museum, 112-118

Naredi-Rainer, Paul von, 1950-. Museum buildings: a design manual /Paul von Naredi-Rainer; contributions by Oliver Hilger

Uone Design. Interior architect Issue 6 /Uone Design, 12-16

Roberts, Rebecca, editor. MOMA, highlights since 1980:250 works from the Museum of Modern Art, New York / [produced by the Dep]

Hourston, Laura. Museum builders II /Laura Hourston. Great museums of Europe: the dream of the universal museum /introduction by Antonio Paolucci, 189-198

