

Once upon a time at the local fields

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1. NAME OF CREATIVE WORK

ONCE UPON A TIME AT THE LOCAL FIELDS

2. NAME OF CREATOR

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3. BACKGROUND OR SIGNIFICANCE OF THE PROJECT

RECENTLY, THE GROWTH OF THE CITY AND ITS INDUSTRIALIZATIONS HAS BEGUN TO SPREAD INTO THE LOCAL AGRICULTURE AREA IN WHICH I LIVE IN. THIS AREA HAS RICH, NATURAL BEAUTIFUL SURROUNDINGS AND CONTAINS MUTUALITY ALONG WITH MY EVERLASTING MEMORIES. HOWEVER, A SIGN OF CHANGE OCCURRED WHEN I SAW CONSTRUCTION OF NEW ROADS REPLACING THE RICH LAND. DUE TO THIS, I AM AFRAID THAT IT WOULD BE THE BEGINNING OF THE GROWTH OF THE CITY INTO THE LOCAL AREA. THIS GROWTH WOULD RESULT IN AN UNBALANCING DEVELOPMENT AND AFFECT THE PEACE, WARMTH, AND BEAUTY OF NATURE. MOREOVER, IT WILL ALSO AFFECT THE WAY OF LIFE OF THE LOCAL PEOPLE. DUE TO THIS, I FEEL DISHEARTENED AND QUESTION WHETHER IT IS WORTHWHILE OR NOT TO SACRIFICE THE LOCAL LAND IN REPLACE OF INDUSTRIAL DEVELOPMENT.

4. PROJECT OBJECTIVE

1. TO CREATE CREATIVE WORK THAT REPRESENTS EXPRESSION FROM MEMORY, EXPERIENCE, SELF-EMOTION, AND RELEASE THE DEPRESSION OF THE CHANGING SITUATION OCCURRING IN MY HOMETOWN
2. TO CREATE THE FINDING OF THE CREATIVE PROCESS THROUGH THE PHYSICAL PRESENTATION, CONDITION, STATUS, MOVEMENT, AND DURATION OF MEANING REFERRED IN STEPS
3. TO ACQUIRE THE SUMMARY THAT LEADS TO THE UNDERSTANDING OF REALITY OCCURRING IN NATURE FROM THE OBSERVED AREA AT PRESENT, AS WELL AS BRINGING UNDERSTANDING IN KNOWLEDGE OBTAINED FROM THE ART MAKING PROCESS
4. TO PRESENT THE CONCLUSIONS FROM THE RESEARCH IN A CONCRETE MANNER, WHILE ALLOWING STUDENTS WHO ARE INTERESTED IN THE TOPIC TO BENEFIT FOR THEIR FUTURE STUDIES.
5. TO ENCOURAGE PEOPLE TO APPRECIATE

THE VALUE AND GOODNESS OF NATURE IN LOCAL AGRICULTURAL AREAS AND HELP TO PRESERVE THESE ASPECTS IN AN OPTIMIZED PROPORTIONAL ETERNITY.

5. CONCEPT

I WOULD LIKE TO CONVEY THE MESSAGE OF THE CHANGING ENVIRONMENT AND HOW IT REFLECTS THE LIVES OF THE PEOPLE AND NATURE. THE IDEA CAME FROM THE UNDERGOING CHANGE OF NATURE, BRINGING MOTIVATION TO REFLECT MY LOVE AND JEALOUSY OF NATURE AND GOOD THINGS IN MY HOMETOWN.

6. PROCESS OF DESIGN OR ART WORKS

IN ORDER TO CREATE THE WORK, I HAD DIVIDED THE PROCESS INTO 2 STEPS:

1. DATA COLLECTING
2. VISUAL ART CREATION

1. DATA COLLECTING IS DIVIDED INTO 3 PHASES IN ORDER TO LEAD TO THE VISUAL ART CREATING PROCESS:
1.1 PRIMARY DATA COLLECTION
DATA WAS COLLECTED THROUGH SITE OBSERVATION AND EXPERIENCE BY OBSERVING THE PHYSICAL CHARACTERISTICS OF THE BUILDINGS AND ROAD CONSTRUCTION. IN ORDER TO COLLECT DATA EFFECTIVELY, ALL FIVE SENSES WERE USED: SIGHT, HEARING, TASTE, SMELL, AND TOUCH. CHARACTERISTICS OF THE CONSTRUCTION AREA WERE ALSO OBSERVED AND COLLECTED: GLOSSY, RUSTY, ROUGH, AND THE WEIGHT OF THE IRON SURFACE OF THE MACHINERY. IN ADDITION, AS PART OF EXPRESSING THE STORY, THE DIFFERENCE OF THE HEAT TEMPERATURE ACCORDING TO THE TIME DURATION SPENT AT THE SITE WAS ALSO STUDIED: MORNING, AFTERNOON, EVENING. TO RECORD THE DATA, I WILL CREATE EACH EXPRESSION OF A SITUATION BY USING DRAFT PAPER, PENCIL AND/OR CHARCOAL TO IDENTIFY SHAPES, MOVEMENT AND THE STORY. IN ORDER TO PRESENT AND RECORD THE PICTORIAL STRUCTURE AND ATMOSPHERE CORRECTLY, PHOTOGRAPHY WILL BE USED TO CREATE THE WORKS IN THE OPERATION ROOM IN THE FUTURE.
DATA WAS COLLECTED FROM OTHER ACADEMIC RESEARCH OF OTHER RELATED PUBLISHING'S, SUCH AS POPULATION GROWTH DETAIL AND CITY EXPANSION IN NAKORN LUANG, BANGKOK, THONBURI, BANGKOK

NOT, TALING CHAN, NONG KHAM, AND PASI CHAROEN. OTHER FURTHER AREAS INCLUDE BANGKHEN, KRATUMBEN, SAMUT PRAKAN AND NAKORN PATHOM. IN ORDER TO MAKE A CLEAR UNDERSTANDING THAT CAN LEAD TO NEW MOTIVATIONS, THE STUDY OF POPULATION AND AREA USAGE IN BANGKOK'S RURAL AREAS MUST BE EVALUATED TO IDENTIFY THE TENDENCY AND FACTORS AFFECTING CITY EXPANSION AND GROWTH. TO STUDY PHOTOS AND ARTIST WORKS FROM ART BOOKS TO PROVIDE INSPIRATION OF IDEAS AND VISUAL ELEMENTS OF LINE, COLOR, SHAPE AND TEXTURE. THESE INSPIRATIONS OF DETAILS ARE ADVANTAGES TO THE SELF-DEVELOPMENT WORK CREATION.
1.2 SECONDARY DATA COLLECTION
THE FIRST STAGE OF THE CREATION PROCESS IS TO IDENTIFY THE DETAILS THROUGH SHAPES ACCORDING TO THE DRAFT SKETCHES OF THE LOCATION AND THE CRITICAL THINKING ANALOGY COLLECTED FROM THE OBSERVATIONS AND EXPERIENCES. THERE ARE 2 TYPES OF DRAFT CREATING METHODS:
- BLACK & WHITE DRAFT: USE THE BLACK AND WHITE DRAFT FROM PENCIL OR CHARCOAL TO ANALYZE AND SYNTHESIZE INTO SELF-IMAGINATION OF FORM, LINE, COLOR, WEIGHT AND COMPOSITION BY SET THE DOMINANCE ON THE RULES OF THIRDS THEORY AND CUTTING OR ADDING OBJECTIVE DETAILS COLLECTED.
- COLOR DRAFT: THE DEVELOPMENT FROM THE BLACK AND WHITE DRAFT AS A MODEL OF COLOR ANALOGY BY USING ACRYLIC AND/OR CHALK. THIS COLOR DRAFT IS USED TO GUIDE AND PLAN THE PLACEMENT OF COLOR STRUCTURE AND WEIGHT OF THE PICTURE.

2. VISUAL ART CREATION IS THE PROCESS OF CREATING THE WORK AND IT STARTS WITH THE FOLLOWING STEPS:
2.1 CANVAS PREPARATION: DETERMINE THE PLANNED OBJECTIVE SIZES RELATIVE TO THE NARRATIVE AND ELEMENTS OF THE STORY. STRETCH THE CANVAS TO THE FRAME IN THE OPERATION ROOM.
2.2 SURFACE PREPARATION: COVER THE CANVAS WITH WHITE ACRYLIC.
2.3 EXPANSION OF THE DRAFT: USE PHOTOS FROM THE DATA COLLECTION AT THE FIELD TO REFER BACK TO WHAT HAD HAPPENED AT THE CONSTRUCTION AREA IN ORDER TO ADD MORE FEELING AND SELF-IMAGINATION.



2.4 PAINT: USE OIL COLORS TO CREATE THE MOVEMENT AND POWER OF THE MACHINE BY USING VISUAL ELEMENTS: LINE, COLOR, SHAPE, WEIGHT, AND TEXTURE. THE QUALITIES OF OIL COLORS ARE STIFLING AND THICK, IN ORDER TO DEPICT OBJECTIVE SURFACES SUCH AS STONE, IRON RUST, ETC. ALSO, THE OIL COLORS WILL BE USED TO CREATE REFLECTIONS NEEDED IN THE IMAGE.

2.5 ADDITIONAL DETAILS: AFTER THE PAINTING IS FINISHED, THE SWEEP OF THE BRUSH WILL BE ADDED TO EXPRESS THE FEELING OF MOVEMENT AND POWER, SUCH AS BUTTERFLY WINGS WHEN FLYING. TEXTURE CAN BE ADDED TO MAKE IT LOOK MORE REAL AND THREE-DIMENSIONAL.

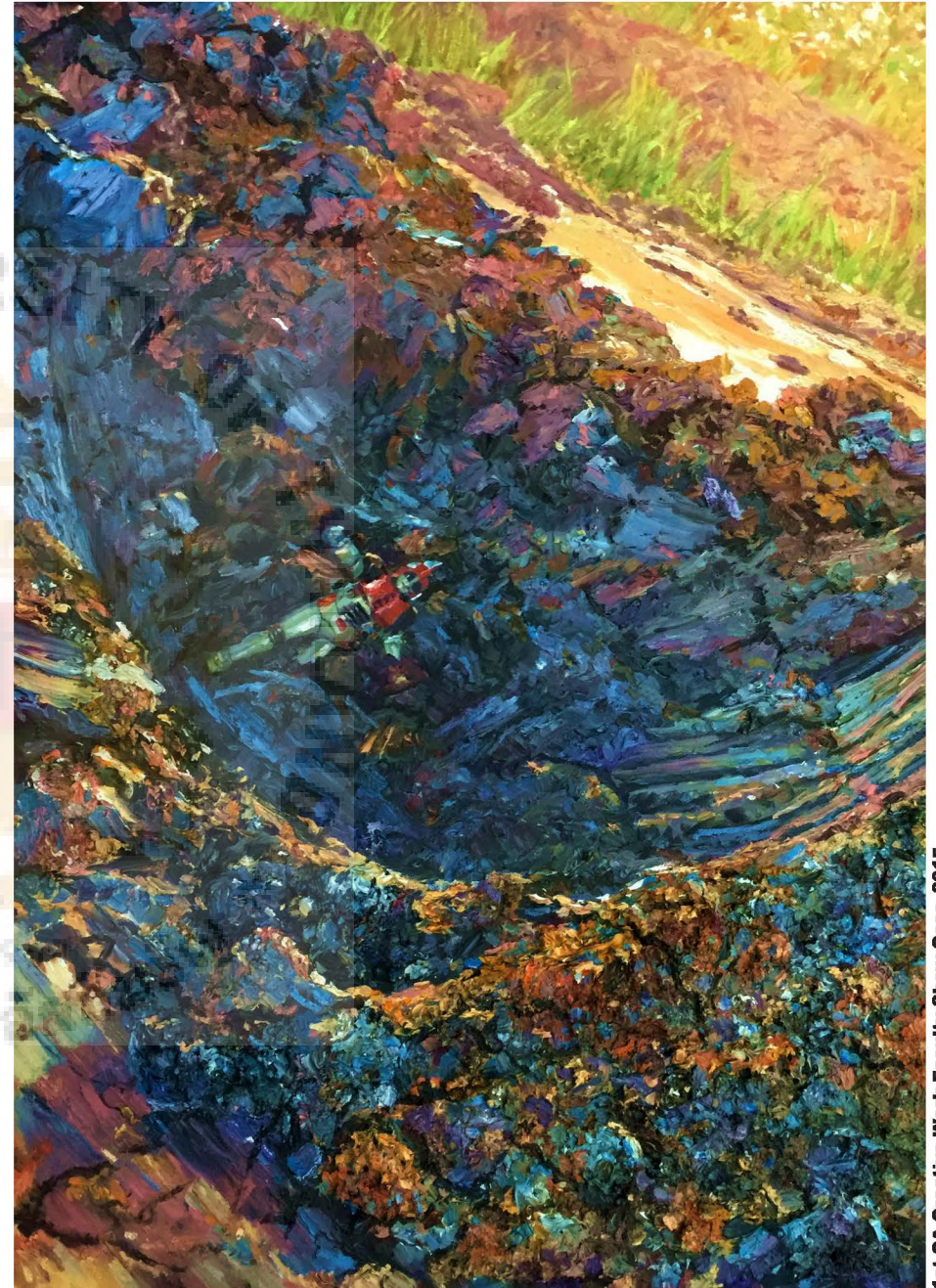
2.6 NEATNESS CHECK-UP: THE LAST STEP OF THE CREATION PROCESS WILL BE TO CHECK THE NEATNESS OF THE WORK. MORE SPECIFICALLY, ANALYZING THE ADVANTAGES AND DISADVANTAGES, SUMMARIZING THE IMPORTANT ISSUES, COLLECTING ALL DETAILS, SUMMARIZING THE DOCUMENTS AND RECORDED IDEAS AND ANALYZING EACH NOTED DURATION. THIS PROCESS WILL BE BENEFICIAL FOR DEVELOPING EACH STEP AND IDEAS FOR OTHER CREATIVE WORKS IN THE FUTURE.

7. MATERIAL AND TECHNIQUES OF DESIGN OR ART WORKS

MAIN MEDIUM: OIL ON CANVAS

OTHER MATERIALS: PENCIL, RUBBER, CHARCOAL, CHALK, ACRYLIC, PAPER AND BRUSH

8. PICTURE OF DESIGNED WORK



9. KNOWLEDGE AFTER FINISHED PRODUCE ART OR DESIGN WORKS

1. THE ART WORK THAT REPRESENTS EXPRESSION FROM MEMORY, EXPERIENCE, SELF-EMOTION, AND RELEASE THE DEPRESSION OF THE CHANGING SITUATION OCCURRING IN MY HOMETOWN
2. GET KNOWLEDGE FROM THE CREATIVE PROCESS THROUGH THE PHYSICAL PRESENTATION, CONDITION, STATUS, MOVEMENT, AND DURATION OF MEANING REFERRED IN STEPS
3. GET THE SUMMARY THAT LEADS TO THE UNDERSTANDING OF REALITY OCCURRING IN NATURE FROM THE OBSERVED AREA AT PRESENT, AS WELL AS BRINGING UNDERSTANDING IN KNOWLEDGE OBTAINED FROM THE ART MAKING PROCESS
4. THE COMPLETE ART WORK PRESENTS THE CONCLUSIONS FROM THE RESEARCH IN A CONCRETE MANNER, WHILE ALLOWING STUDENTS WHO ARE INTERESTED IN THE TOPIC TO BENEFIT FOR THEIR FUTURE STUDIES.
5. THE PEOPLE CAN GET ENCOURAGE FROM ART WORK TO APPRECIATE THE VALUE AND GOODNESS OF NATURE IN LOCAL AGRICULTURAL AREAS AND HELP TO PRESERVE THESE ASPECTS IN AN OPTIMIZED PROPORTIONAL ETERNITY.