

Tapestry of Endings and New Beginnings, Inching Forever Closer to Nirvana.

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1. CREATIVE WORK NAME

TAPESTRY OF ENDINGS AND NEW BEGINNINGS, INCHING FOREVER CLOSER TO NIRVANA.

2. NAME OF ARTIST

PANASIT CHAIYANAN

3. BACKGROUND OR SIGNIFICANT OF THE PROJECT

THIS CREATIVE WORK RESEARCH IS A CONTINUATION OF MY MASTER DEGREE THESIS AT KING MONKUT UNIVERSITY OF TECHNOLOGY: THONBURI (SCHOOL OF ARCHITECTURE AND DESIGN) ON THE NATURE OF 'COMPLEXITY' IN DESIGN WHERE EACH COMPONENTS ARE LINKED, ONE NEEDING ANOTHER IN ORDER TO FORM A COMPLETE WHOLE, IN OPPOSED TO 'COMPLICATED' DESIGN IN WHICH INDIVIDUAL PARTS CAN BE SEPARATED (JURGEN APPELO 2008). AS THE ENTIRE WORLD'S TREND IS MOVING TOWARDS MORE MINIMALISTIC APPROACH TO DESIGN AND LIFESTYLE, COMPLEX DESIGN NEEDS TO BE UNDERSTOOD. WHEN I WAS TEACHING GRAPHIC DESIGN, I NOTICED A FORM OF COMPLEX LOGO DESIGN WHICH FEATURE SEVERAL COMPONENTS THAT CANNOT BE TAKEN APART AND STILL MAINTAIN ITS ORIGINAL MEANING, AND THAT IS UN-SEPARABLE COMBINATION MARKS, COMMONLY KNOWN AS EMBLEM. ALTHOUGH EMBLEM OF THE ANCIENT TIMES STARTED OUT NOT AS COMBINATION OF SYMBOLS BUT A HIGHLY DETAILED SINGLE ILLUSTRATION. FOR THE PURPOSE OF THIS RESEARCH PAPER, THE EMBLEM BEING REFERRED TO AS UN-SEPARABLE COMBINATION MARK IS THE TYPE OF EMBLEM WHICH FEATURES MANY ICONS BEING PLACED NEXT TO EACH OTHER IN VARIOUS WAYS (SUCH AS INSIDE A SHIELD).

USING EMBLEM'S DESIGN PRINCIPLE AS A TEMPLATE FOR 'COMPLEX' DESIGN IN WHICH ALL PARTS CANNOT BE SEPARATED, I DECIDED TO CREATE AN INK AND VECTOR ILLUSTRATION IN A FORM OF "UN-SEPARABLE COMBINATION ILLUSTRATION". INSTEAD OF LITTLE MARKS (ICONS, SYMBOLS) LINKED TOGETHER AS IN A NORMAL EMBLEM, THE DETAILED INTERCONNECTED ILLUSTRATIONS WILL NOT BE USED AS BRANDING, BUT INSTEAD TO TELL A STORY WITH A SINGLE UNIFIED MESSAGE.

4. PROJECT OBJECTIVE

1 THE OBJECTIVE OF THIS PROJECT IS TO DEVELOP AN UN-SEPARABLE COMBINATION ILLUSTRATION WHICH WEAVES SEVERAL ILLUSTRATIONS TOGETHER. THESE ILLUSTRATIONS ARE SEEMINGLY UNRELATED (DELIBERATELY DONE SO) BUT ARE CONNECTED BY SOME MINOR REPEATING ELEMENTS AND THE WAY THEY ARE POSITIONED WITHIN THE COMPOSITION. THE ARTWORK SHOULD COMMUNICATE A SINGLE NARRATIVE IN WHICH ALL PARTS SERVES A PURPOSE AND CANNOT BE SEPARATED FROM ONE ANOTHER.

5. CONCEPT

"ASYMPTOTE AS NIRVANA (CONTINUE ON GETTING BETTER EVEN WHILE KNOWING THAT IT WILL NEVER BE ENOUGH)"

DETAIL ABOUT THE CONCEPT: IN BUDDHISM, THE ULTIMATE GOAL IS, OR AT LEAST SHOULD BE, TO BE RELEASED FROM THIS CYCLE OF BIRTH DEATH AND REINCARNATION AND ACHIEVE NIRVANA. HOWEVER, THOSE OF US WHO ARE NOT MONKS ARE ALL CONTENT WITH SIMPLY CONTINUE ON WITH OUR LIVES WITHIN THIS CYCLE. SO WHY ARE WE NOT DOING WHAT BUDDHA WANTS US TO DO? ARE WE RESIGNED TO BEING DOOMED TO MEET WITH THE SAME PEOPLE WHO WE WRONGED OR WHO WE RIGHTED OVER AND OVER AGAIN? THAI VERSION OF BUDDHISM PLAYED DOWN THE ASPECT OF ACHIEVING NIRVANA, SO MUCH SO THAT SOME PEOPLE FORGOT ABOUT IT COMPLETELY. SURPRISINGLY, I FOUND A RESEMBLANCE OF ANSWER IN JAPANESE CULTURE. JAPANESE'S BUDDHISM FUSED WITH ZEN BELIEFS AND HAS LESS INTENSITY THAN THAILAND'S COMMON VERSIONS, BUT THERE IS ONE BEHAVIOR THAT I FEEL IS VERY TELLING AND THAT IS THE IDEA OF DOING THE SAME THING OVER AND OVER AGAIN. JAPANESE PEOPLE ARE VERY ROUTINE. IN THE 2011 DOCUMENTARY MOVIE JIRO DREAMS OF SUSHI, THE JAPANESE MASTER CHEF JIRO ONO ENTER THE TRAIN FROM THE SAME SPOT EVERY DAY FOR SEVERAL YEARS. BUT HIS LIFE IS NOT ALWAYS THE SAME. HIS WORKS CHANGED, BUT ONLY A LITTLE BIT. IT'S A SLOWLY EVOLVING ROUTINE. THIS CAN BE FOUND IN JAPAN'S OTHER FORMS OF MEDIA AS WELL. GODZILLA, ROCKMAN (MEGAMAN), THE SENTAI SERIES. WESTERN AUDIENCE WOULD OFTEN COMPLAIN OF THE SAME

FORMULAIC STORIES BEING RETOLD OVER AND OVER AGAIN. BUT THEY ARE NOT THE SAME, EACH TIME DIFFERENT, AND EACH TIME, AT LEAST TO THE CREATOR, BETTER. SO BY LIVING LIFE, DIE, AND THEN REBORN AGAIN, ARE WE ACTUALLY MOVING CLOSER TO SOMETHING? IF WE LEARN FROM OUR MISTAKES, THEN WE ARE IMPROVING, BUT WHAT EXACTLY ARE WE IMPROVING TOWARDS? IS IT NIRVANA?

6. PROCESS OF DESIGN OR ART WORKS

1.1 NORMAL SKETCHING IN THE SKETCHBOOKS. THE MAIN INSPIRATION IS FROM THE FLAT STYLE INK AND WATER COLOR PAINTINGS BY PAMELA COLMAN SMITH. ORIGINAL SKETCH DESIGN INVOLVE SEVERAL MODERN INSTRUMENT FROM IPOD TO FLASH DRIVE, BUT THEY WERE TAKEN OUT AND LIMITED ONLY TO VIDEOGAMES AND TELEVISION. ALL THE ILLUSTRATIONS ARE COMPLETELY ORIGINAL, ANY SIMILAR LOOKING COMPOSITION FOUND ON THE INTERNET WOULD BE PURELY ACCIDENTAL. ONE THING THAT RECEIVED INSPIRATION FROM ANOTHER SOURCE IS THE DOLPHIN WHICH INTENTIONALLY MADE TO BE SIMILAR IN APPEARANCE TO THE DOLPHIN FRESCO FROM THE MINOAN PALACE OF KNOSSOS, CRETE, (1700-1450 BCE).

1.2 BIG COMPREHENSIVE SKETCH USING PEN AND INK

1.3 FINISHING UP IN ADOBE ILLUSTRATOR, TOUCHING UP ON LINE AND CURVES TO MAKE IT EASIER FOR ADDING GRAY TONES AND SHADOWS.

7. MATERIAL AND TECHNIQUES OF DESIGN OR ART WORKS

BLACK INK PEN ON PAPER AND ADOBE ILLUSTRATOR. NO MOUSE PEN OR PREMADE VECTOR ONLINE IS USED.

8. PICTURE OF DESIGNED WORK



9. KNOWLEDGE AFTER FINISHED PRODUCE ART OR DESIGN WORKS

FANTASY AND SURREALIST PAINTINGS AND DRAWINGS DEPICTING VARIOUS SCENES LINKING TOGETHER IS NOTHING NEW, ESPECIALLY AMONG THAI ARTISTS. HOWEVER, MOST OF THESE SCENES ARE DEPICTED WITHIN A GIVEN SETTING, SOMETIME WITH REPEATING CHARACTERS (DEMONSTRATING PASSING PASSAGE OF TIME) AND THE EVENTS TOOK PLACE WITHIN THE SAME SPACE AND TIME. THESE WOULD BE CONSIDERED "COMPLICATED" ILLUSTRATION BECAUSE EACH OF THOSE SCENES CAN BE SEPARATED OR LOOKED AT IN ONLY A CERTAIN PART, OR IT IS JUST A SIMPLY BIG ILLUSTRATION WITH A LOT OF CHARACTERS. IN ORDER TO DIFFERENTIATE MY WORKS FROM THOSE EXISTING COMPLICATED 2D ARTWORK, I APPLIED MY KNOWLEDGE OF THE MONTAGE THEORY TO HELP. THE MONTAGE THEORY STATED THAT TWO SEEMINGLY UNRELATED PICTURES BEING SHOWN IN SUCCESSION OF ONE ANOTHER CAN FORM A NEW MEANING IN THE AUDIENCE'S MIND. SO IN ORDER FOR THE UN-SEPARABLE COMBINATION ILLUSTRATIONS TO BE COMPLEX AND NOT COMPLICATED, THE IMAGERIES I AM LINKING MUST NOT BE RELATED IN AN OBVIOUS WAY. FOR EXAMPLE, THERE CANNOT BE TWO MERCHANT SHIPS, AS IT WOULD IMPLIED PASSAGE OF TIME. AND THE SHIP MUST NOT SHARE THE SAME SPACE AND TIME AS TWO BOYS PLAYING VIDEOGAMES, OTHERWISE IT WILL BECOME SIMPLY A LARGE SCENE PAINTINGS WITH SURREAL FURNITURE AND FIGURES.