

IDENTITY DEVELOPMENT CONCEPT FOR THE FLORA FLOWER 2022 EXHIBITION FROM CULTURAL CAPITAL WATERCOLOR PAINTINGS OF THE ROYAL COMMISSIONERS IN H.H. PRINCESS SAISAVALI BHIROMYA, PRINCESS SUDDHASININART

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ABSTRACT

This qualitative research is a collaboration between of the performing arts and the communication design. The research aims to study Watercolor paintings of the Royal Commissioners in H.H.Princess Saisavali Bhiromya, Princess Suddhasininart Piyamaharaj Padivaradda in order to the Identity Development Concept for the Flora Flower 2022 exhibition . The methods are divided as follows: 1). A literary analysis related to watercolor paintings in the Sunandha Palace 2). Analysing of exhibit data of theatre arts department and 3). Analysing the theory of brand personality division together with the principle of visual design for the performance. The Key informants are divided into two parts: Part 1 Curator of the office of Arts and Culture; Part 2 professors of theatre arts and creative entrepreneurship department. Collected information with interviews and focus group and explain data analysis methods are described with descriptive. The results showed that the keywords can communicate personality and emotions of design guidelines the identity development approach of the Flora Flower 2022 exhibition consists of the word; Feminine, Graceful and Modern. The resulting colors tone are Purple and Pink. In addition to comply with colors of the university as well. According to the suggestion of this research is that the use of the keyword of “Nostalgic” should enhance the design guidelines to be more appropriate and beautiful.

Keywords: Identity, Flora flower 2022 exhibition, Watercolor paintings

INTRODUCTION

Nowadays, identity building is regarded as important and is part of marketing activities and is widely studied in many sciences such as the social sciences, business economics, humanities, and arts and culture [1]. At the level of individual and social identity, identity is a unique trait or trait of a person or group of people that can differentiate and create recognition. This is the result of accepting and understanding one's role through a process of social interaction. As a result of emotional processes, feelings, and the process of social interaction. Thus, identity is not something that exists naturally, but is socially constructed [2]. In addition, identity also refers to the image expression of an organization based on artistic elements, lines, colors, shapes, or important messages that clearly convey the image of the organization. Therefore,

the communication of a clear, systematic and concrete corporate image can lead to effective recognition [3]. Currently, the organization's identity system is laid out. Because some organizations pay more attention to the brand than an organization, it is derived from the creation of a brand identity system [4]. As mentioned above, the identity system used in various projects such as Thailand Tourism Year Project 1998-1999 (Amazing Thailand), International Expo, Olympic Games, Asian Games, etc.

Body Painting and Costume Design Showcase by SSRU THEATRE, Department of Theatre Arts and Creative Entrepreneurship, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University has been hosting an annual exhibition of works since 2009. The exhibition's theme is to showcase the creative designs of first-year students' body designs and costume designs for second- and third-year students. The aim of this project is to develop and promote professional performance design skills for students and to showcase their potential to the public and entrepreneurs are recognized. Throughout 12 years of the exhibition, design concepts have changed according to the social context and popularity at that time.

Watercolor paintings of His Royal Highness Princess Wimada Theo, Saisawaliphirom Krom Phra Suttha Sininat Piyamaharaj Padiwarada is considered a valuable historical heritage and is still visible today. It is currently preserved by the Office of Arts and Culture, Suan Sunandha Rajabhat University. In 2006, Information about 117 watercolor paintings of His Royal Highness Princess Wimada Theo has been collected [5]. Later, on November 9, 2006, Suan Sunandha Rajabhat University held a celebration of the event "Under the umbrella of 70 years, Suan Sunandha", the opening of the exhibition of The Royal Commissioner in Wimada Theo's watercolor paintings, thus becoming the starting point for the publication of The Royal Commissioner in Wimada Theo's watercolor paintings. According to Associate Professor Somthawin Wisetsombut, the total number of watercolor paintings of the commissioner has not been clearly evident. There are more than 170 watercolor paintings were given to Phra Chao Somsawali Phra Worarajathinaddamat and others were given to the benefactors. The oldest painting is titled "Lily", dated March 3, 1917, and the late paintings before the death of Wimada Theo, the picture's name is "Brittisch Aomin 22", dated September 11, 1927. Some of these paintings were lost and some of it burned down when it was transferred to the queen's nursery at Suan Mali Subdistrict [6]. Later in 2011, The Sutthan Phadol home has been restored, and it has been searched and collected again. A total of 14 paintings has been found. In total, there are currently 131 watercolor paintings of The Commissioner.

Based on the importance mentioned above, the researchers took watercolor paintings of Saisavali Bhiromya, the Princess Suddhasininat Piyamaharaj Padiwaradda, which is a valuable cultural capital and reflects the identity of Wang Suan Sunantha, is guiding the development of the Flora Flower 2022 exhibition identity of the field of theatre arts and creative entrepreneurship, faculty of Fine Arts, Suan Sunandha Rajabhat University.

OBJECTIVE

1. To study and analyze the watercolor paintings of His Royal Highness Princess Wimada Theo, Saisawaliphirom Krom Phra Suttha Sininat Piyamaharaj Padiwarada.

2. To find a way towards the idea of developing the identity of the Flora Flower 2022 exhibition of theatre arts and creative entrepreneurship, Faculty of Fine Arts, Suan Sunandha Rajabhat University.

METHODOLOGY

This research is qualitative research, details as follow:

1. Study and collect documentary and field work at the Office of Arts and Culture, Suan Sunandha Rajabhat University that related to watercolor paintings Suan Sunandha Palace.

2. Research and gather information on the Flora Flower 2022 exhibit format and key design aspects.

3. Research and collect data on the theory of division of brand personality with the principle of character analysis.

4. The in-depth discussions with the main contributors are divided into two sections:

4.1 Curator, Office of Arts and Culture, Suan Sunandha Rajabhat University.

4.2 Teachers and experts who are involved in the Flora Flower 2022 exhibition.

5. Present the results of data analysis and research results in descriptive research.

6. Design the identity exhibition of Flora Flower 2022.

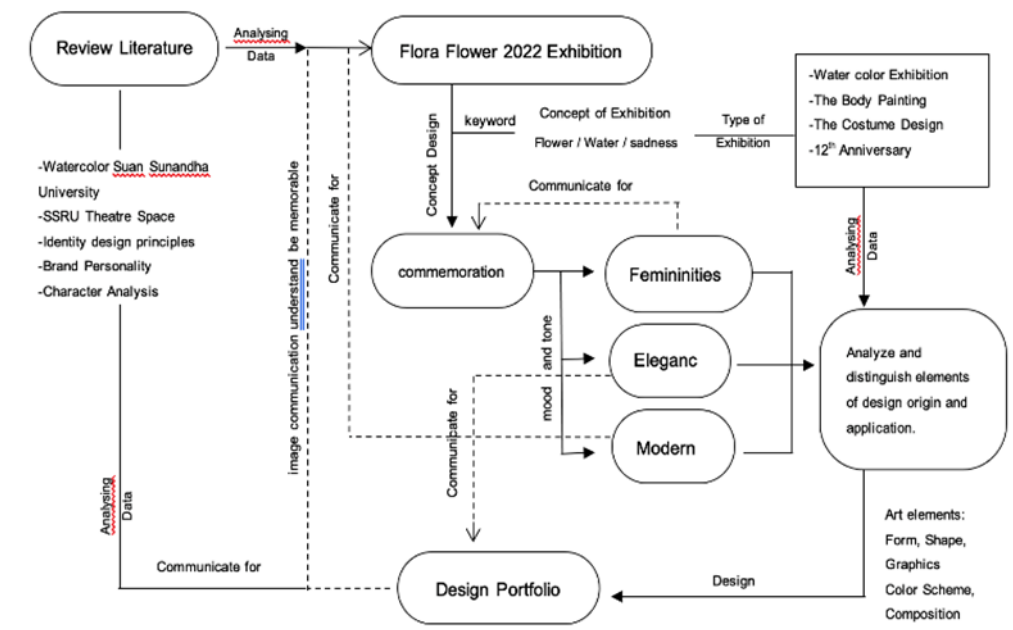
7. Evaluate the design of Flora Flower 2022.

RESULTS

1. DESIGN ANALYSIS

From studies and data collection from the cultural capital of the watercolor paintings of His Royal Highness Princess Wimada Theo Princess Saisawalphirom Krom Phra Suttha Sininat Piyamaharaj Padiwarada which can collect 131 paintings at present, around 100 years, which are currently kept at Princess Wimada Theo Palace Suan Sunandha Rajabhat University and the idea of identity design, which indicates an organization or a form of activity. Expressing an image that is visible to other people relies on the graphic elements, communicating image and creating memorable understanding. The Flora Flower 2022 exhibition is an exhibition of Suan Sunandha Palace watercolor paintings and art and designs in the form of body paint and costume design. The concept of the exhibition is flowers, water and sadness. The researchers analyzed the conclusion of the concept of identity design is remembrance. That is, to illustrate the artistic and cultural value of watercolor paintings Suan Sunandha Palace and commemorates Queen Sunantha Kumarirat. It also is about a 12-year return to the event. By communicating and transmitting contemporary design into the work, the mood and tone of the work are feminine, graceful and modern. Structures and tonalities represent an image which corresponds to the exhibition. Symbols used as design concepts can be classified as follows: 1. From idol or ideal image, 2. From Nature Form, 3. From Material Form, 4. From Geometric Form, 5. From Lettering Form, 6. Free Form and Abstract Form, and 7. From Multiple Shapes and Forms.

Fig 1. The diagram shows the results of the analysis.



2. DESIGN PORTFOLIO

Based on a literature review and analysis of approaches to identity conception. The design process is 1. Draft, design, 2. Computer program design, and 3. Composition and comprehensive work. In this study, the researchers designed the identity of the exhibition, namely the logo, and concluded the design style as follows:

The logo will take the form of using characters in the design (Word Mark) bring characters and organize them together, known as Logotype. There may be some tricks with the letters to convey more of the exhibition to create a quick and easy-to-understand memory. By adopting the title of the work, the word "Flora Flower" was invented and modified, the word "Flora" give a futuristic modern look and the "Flower" part has the appearance of a soft movement, looks feminine. The writing of the word "Flower" was inspired by letters written by writing the name of the commissioner on the watercolor painting with hidden symbol infinite. Infinity, which represents the return, 12th anniversary and continuing of this show. The subtext uses the word "Exhibition" to indicate the nature of the event.

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Fig.2. Identity Development Concept for the Flora Flower 2022 exhibition.



CONCLUSION AND FUTURE WORK

The identity development concept of the Flora Flower 2022 exhibition is a study and collection of art, culture in watercolor paintings of His Royal Highness Princess Wimada Theo, Saisawaliphirom Krom Phra Suttha Sininat Piyamaharaj Padiwarada. Including the personality theory of brand design and other relevant to analyse the nature and style of the exhibition leads to the concept of identity design. This research resulted in the design of the Flora Flower 2022 exhibit emblem. By this identity, there is a concept of analysis the sight and exposure of the flowers, the river and the sadness concept. Finally, the concept of identity design (concept) is to remembrance, separates the mood and tone of the work: feminine, graceful and modern. Analyze and distinguish the main elements of the design, its origin and application of the design identity in the communication of the image, create a memorable insight and experience for the work, reflecting the unique value of art and culture, the beauty of watercolour painting of Suan Sunandha Palace. This is consistent with Sumit Sriviboon's concept that nowadays most of the identities are changed to give way to the times by using letters to be transformed into symbols, able to systematically represent the organization and also promote uniqueness [7].

An approach to the identity development of the Flora Flower 2022 exhibition inspired by the cultural cost of watercolor paintings of His Royal Highness Princess Wimada Theo, Saisawaliphirom Krom Phra Suttha Sininat Piyamaharaj Padiwarada should be used as an idea to generate creative media in an online format to communicate more widely with people in modern times.

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