

Contemporary Sculpture Development: Art Learning Process, Lanna Art and Local Cultural Identity through the Integration of Installation Art, Digital Art, and Solar Cell Technology for Community's Landmark

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Received Date: 18 Jun 2020

Accepted Date: 18 Jun 2020

Available Online: 19 September 2020

Abstract

This research article was founded on the investigation within informative accounts of creative outcomes of a research project, based on a mix method approach of the qualitative research and community-based action research. The methodology consisted of review literature and field research alongside with artistic productive processes. The procedures include firstly, a documentary research where field research include in-depth interviews and focus-group meetings and secondly, accounts of mixed media sculpture development. The objectives of this research, combined three crucial parts which were to study and collect the local Chiang Rai art database, to design and develop contemporary sculpture documentations in order to create local landmark underneath local art and culture basis alongside the concept of creative economy, and lastly, to encourage local people to realize and appreciate the value of their own cultural heritage and the local wisdom related to Lanna art and culture through the dissemination of gaining knowledge related to the contemporary sculpture development and its presentation. The research findings highlighted that not only there were tangible outputs which were composed by the sculpture and the community's landmark themselves, but significantly yielded a by-product that further developed an innovative local sustainable tourism management system. This enhances the local people quality of life through experiences and knowledge gaining from the research project. These findings, therefore, could be divided into 3 main aspects. Firstly, the art learning process; the mixture of production between the knowledge development process and the art appreciation or aesthetic process. Secondly, the social learning process included the brain-storming, team-working leading to the community's mutual agreement in order to find the solution or products. Lastly, the community-based action research encourages an integration operation between the local community and the university in order to use the domestic resources for local sufficient and sustainable benefits.

Keywords: *Lanna Art and Culture, Community's Landmark, Mixed Media Sculpture, Art Learning Process*

INTRODUCTION

It could be noticed that each local identity interpretation might be the reflection of art and culture which developed the pride of own community and its sense of love of own land for such a long period of time. In conversion, Chiang Rai's cultural awareness recently experienced the downturn of its development due to the modern new way of life. Moreover, the lack of tangible local cultural spaces and the related creative activities appeared as the evidences becoming the crucial issue and might lead to the nostalgia of local art and its past prosperity.

Through the established research objectives, the stakeholders' cooperation using local wisdom of Lanna culture as a valuable cultural capital were applied to develop a project underneath the creative economy concept. On the top of that, this research project could result into a brand new community's landmark highlighting interesting cultural tourist destinations and its related innovation of the local eco-tourism management. This management system might sustainably level up the quality of life of the local people generating revenues and boost other related benefits.

LITERATURE REVIEW

Through the documentary research, investigations were conducted using information management procedure, for example;

Lanna Art and Culture

Lanna culture is a regional northern Thai culture and way of life. It represents a unique local identity of multicultural norms based on Buddhist beliefs, ancestor worship, and spiritual and supernatural beliefs of the ethnics living in the northern territories of Thailand. The northern territories consisted of 8 provinces - ChiangRai, ChiangMai, Lumpoon, Lumpang, Phare, Nan, Maehongson, and Phayao. These local cultures shine through its identity of art and culture that could be noticed by distinctive tools and artifacts, and traditional performances such as "Kkantoke (kind of wooden utensil or low meal table or tray with attached stand)," "Phorn Dara Rasami (the traditional performance or dance)," "Sor (The local instrument, the fiddle)," "GaLae (the wooden part of Lanna house decoration or architectural identity of Lanna house), and so on (Leesuwan, 1998, pp.107-113).

Karnchanapan (2012, p. 19) highlighted that the Lanna belief and its relationships to ritual ceremonies could rapidly be effected by multicultural influences. This is unlike the concept of culture and its other associated concepts of Levi Strauss of worship and its relationship to beliefs which was absolute and could not be changed. Karnchanapan (2012, pp. 22-30) also stated that the structure of Lanna belief is related to the community's moral force mixed between Buddhist and supernatural belief. This mixture has disclosed the complex association composed with the influences of holy Buddhist merits and the consequences of ancestral worship, ghost, superstition, and astrology.

The present documentary research findings also revealed some interesting information. This includes that Buddhism has played a crucial role in the Lanna way of life. It has become the community's moral force and has inspired Buddhist living principles. Through deeper investigation, it could be noticed that the Buddhist doctrines was applied in their daily life and has melted into communal guidelines or regulations to create peaceful living without natural resources deterioration. Hence, the manufacture of temples in each village could be seen alongside the household tools and equipment reflecting Lanna belief influenced by Buddhism. On the top of that, Lanna's balance of living was further developed as a local identity of art and culture presenting the inspired Buddhist local wisdom as seen in the forms of high quality of craft, architecture, decorative patterns and ornaments such as "Tung (the spiritual flag)."

In the Lanna culture, the northern Thai people represented Buddhism through their production of religious art objects which obviously could be observed, for instant, in "Tung (the spiritual flag)." Through direct observation, the spiritual flag could be divided into four characters.

- a. "Tung Ka Dang", the title of wooden flags crafting with various forms.
- b. "Tung Jai or Chai", the description of other unique type of flag which was a stripe long vertical one with a triangle part at the end of flag using paper and wooden structure as its materials.
- c. "Tung Hoi", the rectangle form of flag made by fabric or paper decorated by zodiac signs.
- d. "Tung Sam Hang", the name of the flag represents the death which its length of flag would be similar to the length of a body.

Community's Landmark

According to Cambridge University Press (2020), a landmark is a “building or place that is easily recognized, especially one that you can use to judge where you are.” In other words, a landmark is an area or space that might be developed in order to create unique visual cultural landscape with symbolic sculpture, building, and any forms of art objects that generate the local pride and aesthetical impression related to the community's cultural roots. Furthermore, it could be any memorable buildings or the spaces with natural, cultural objects that remind the origination or locality. Through this project, the development of local landmark and its relationships to its design, and cultural resources management could present symbolic identity that could be interpreted by these concepts;

Cultural Landscape

This research project might consider the landmark design and its main issues including the domestic resources related to cultural landscape and cultural heritage management in order to develop local landmark representing cultural identity which might consist of three major characters;

- a. The Landscape-Led-Culture Consideration; the form of designing that focuses on the community's strength and its relationships to the domestic landscape alongside its natural richness and balance between habitation and the surrounding natural resources within the community.
- b. The Culture and Landscape Balanced Consideration; the designing is based on the strength of the community having the mixture of cultural and visual landscape richness alongside its domestic resources management without the dependency on other outer factors.
- c. The Culture-Led-Landscape Consideration; including two other related issues to consider;
 - *The community tangible cultural strength*; the form of development and its specific considerations focusing on community's cultural identity.
 - *The community with intangible cultural strength*; the considerations of focusing on the multiple complex of culture within the community and the reinforcement of local tradition, art and culture based on domestic requirements (Kam Phu San, 2009, pp. 24-25).

Through the sculpture development and its considerations of community's participation, further aspects of value appreciation and evaluation might be required. This could be divided into two parts which is cultural value and social and economic value.

Cultural Value

- a. Identity Value; which includes investigation based on experiences, memories, others related issues within the community included way of life, custom and tradition, religion, politics, etc.
- b. Relative Artistic and Technical Value; the process of evaluation based on scientific scrutiny and the related historical analysis through its techniques and the artistic value of each specific cultural heritage.
- c. Rarity Value; the process of cultural heritage evaluation considering time, producer, techniques, art and its forms, and its identity.

Social and Economic Value

- a. Economic Value; the relationships between community's cultural landscape and its cultural heritage value which would support the tourism, creative economy, local products and services, and the other related management.
- b. Functional Value; the functional aspect that landscape and its related local cultural identity had played the crucial role in the evaluation.
- c. Educational and Knowledge Management Value: the issues of knowledge dissemination, art and culture tourism and its management which had to be share to public in order to develop social awareness associated with the value of cultural heritage.
- d. Social Value; other related form of consideration that emphasized on the custom and tradition, and social art and culture management which might lead to the architectural and the surrounded environmental existence and its maintenance.
- e. Political Value; the administrative aspect related to local administrative organizations and the executive boards who might need to responsible for related budgets. (Kam Phu San, 2009, pp. 15-16)

Mixed Media Sculpture

Visual Art can be defined as art forms that could be appreciated through human perception and visual observation which include painting, sculpture, printmaking, architecture, and mixed media (Kamjorn Soonphongsri, 2012, p. 196).

Kamjorn Soonphongsri (2012, p. 196) also stated that mixed media art is a popular form of contemporary visual art development during the 20th century which apply various materials without limitation of techniques related to painting, sculpture, printmaking, and other related media to produce two dimension and three dimension forms of artwork. On the top of that, mixed media art also includes up-to-date technology, for instance, digital media, photography, film, video, and other related techniques. These techniques are considered as popular techniques used in visual art development. In this project, the obvious concepts and theories applied for sculpture development accounts could be divided into 3 parts;

- a. Sculpture; is a form of visual artwork that is associated and engaged with its surrounded space. These three dimensional art work using techniques such as cast and mold, sculpting, carving, welding, and other related techniques designing and working on the materials like wood, stone, plaster, cement, and metal. This is to create three dimensional shape with width, length, and width. The artworks or sculptures might not only demonstrate the concepts of social circumstances, culture, individual mental condition, spiritual, and other related issues but includes the aesthetical values. Through this research, the sculpture development could be divided into two types. There are static sculpture and movement sculpture. The initial is the regular characteristic identity that could be seen, perhaps, presenting the movement but it still keeping stable and static, or attached with the base or pedestal. The latter is any contemporary sculpture design to have movement by wind, tides, and mechanical or human forces. The interesting character of this kind of sculpture was its moveable or attached with various changeable positions of pedestal including ceiling, floor, and wall (Kamjorn Soonphongsri, 2012, pp. 261 - 263).

In this project, the use of free standing sculpture could be seen alongside with moveable mobile sculpture and its techniques of installation art.

- b. Digital Art; refers to the process of art making and its presentation that mainly developed through the use of digital tools (Sakon Phu-Ngam-Dee, 2016). The use of digital art had played a crucial role in sculpture design and demonstrated virtual images presenting the relationship between sculpture and its surrounding environment in the forms of two dimension and three dimension sketches which might lead to the local community's participation in terms of decision making and the selection of final design of sculpture.
- c. Installation Art; mixed media art and its concept had played a crucial role in the process of installation art mixing of two techniques in order to create artworks which artists might convey the designed materials as original forms and/ or design forms as art objects to create installation art followed by the concept. Furthermore, the regular principles of design might consider the balance of sculpture and surrounded environment in various contexts (Kasem Thong-Kon, 2006, p. 34).

Art Learning Process

The artistic learning processes might be the combination between knowledge development and appreciation which are related to the aesthetical aspect. This aspect focuses on the perception of qualification, selection, control, and the process of art-making. On the top of that, the artist's creative processes had to be developed based on artistic skills and the principles of design in art alongside with the composition in art and its relationship to the elements of art.

This might result in the valuable artworks (Vethakarn, 2008 as cited in Pattanachoti, 2019). In 2007 Siriorn Wichchawut highlighted that behaviorism's concept followed the B.F. Skinner's theory was the idea that human or animal would have repetitive behavior and the behavior of learning preference through the reinforcement.

This might changeably lead to both the negative or positive behavior. Through the present study, the findings revealed that human behavior and its relationships to psychological issues had played a significant role in the creative process in terms of artwork's concept (Wichchawut et al., 2007 as cited in Pattanachoti, 2019).

RESEARCH METHODOLOGY

The present study adopts three procedures. Documentary research is the study or the review literature process through the books, research articles, catalogues, and the related papers in order to gain specific insights and information that might lead to development of the concept of the sculpture. Field Research which includes in-depth interview that uses survey questionnaire of audiences and other related stakeholders' satisfaction. Then, Focus Group Discussion where group seminar follows an art exhibition. Lastly, the artworks production and its analysis and discussion.

RESEARCH POPULATION

The group of audiences and other related stakeholders in this research population includes a group of 10 local artisans and art experts, 30 citizens of Thar-Sai municipality of Chiang Rai province, 15 members of executive boards and council's committees of Thar-Sai municipality of Chiang Rai province, 15 sub-district head mans and village head mans, 30 officers of Thar-Sai municipality of Chiang Rai province. The group of specialists in art field; are a 100 people group of local artists, artisans, the scholars, discussing about the artwork's process, concept of artwork's development, art value and its evaluation, and so on.

RESEARCH TOOLS AND ITS DEVELOPMENT

The in-depth interview is a series of surveys of audiences' and other related stakeholders' satisfaction through the use of questionnaire of the research population mentioned above. As a research tool, the questionnaire would be developed under the supervision of the related field experts. Next, the focus group method is a group discussion of the artwork's process, concept of artwork's development, art value and its evaluation, and so on by local artists, artisans, and the scholars under the supervision of the related field experts. Lastly, the data collection is the processes of data collection which is inclusive of the documentary research, the field research (in-depth interview and the focus group) and the artworks production and its analysis and discussion, then followed by the conclusion and discussion.

FINDING

Table 1 The information highlighted the degree of satisfaction, understanding, and the effects gained from the sculpture and the exhibition' observation.

	Lists	\bar{x}	S.D.	Meaning
1.	Overall picture	4.5		High Rate
1.1	There were the aesthetical effects and its relationships to the balance of composition within the artworks.	4.6	0.5	High Rate
1.2	The emotional effects were revealed through the audiences' observation.	4.5	0.5	High Rate
1.3	Through artistic symbols represented within the artworks, it might lead to the understanding of the concept of art making.	4.5	0.6	High Rate
1.4	The impression occurred through the unique techniques and its picturesqueness effects followed the concept of artworks.	4.4	0.7	High Rate
1.5	Through artworks and its concept study, it was crystal clear that the sculpture as the symbols could give audiences the artist's experiences and attitude which similar to the sculpture design and its concept of local identity.	4.4	0.6	High Rate
1.6	Through artworks and its concept study, it was crystal clear that the metaphorical images could give audiences the sense of local identity alongside with artist's belief reflected Thai-ness, Lanna culture, spiritual belief of Eastern.	4.7	0.6	High Rate
1.7	The artworks had raised the question among audiences in terms of its interpretation and individually encourage them to investigate the artworks to get the answers.	4.4	0.6	High Rate

Table 2 The information highlighted the number of audiences who appreciated the aesthetical effects of artworks through the focus group data collection discussing about the awareness of artistic creative process, the knowledge of artistic learning process, and its related data analysis.

	Lists	Number	Percentage
1.	The artistic creative process and its knowledge related to mixed media art, sculpture, digital art, installation, and the solar cell technology.	30	30
2.	The knowledge of artistic learning process related to design and the development of the contemporary sculpture in order to create the local Landmark.	50	50
3.	The awareness of local art, Lanna culture, and Chiang San art that might result into the local landmark development.	20	20
	Total	100	100

DATA ANALYSIS AND ITS DISCUSSION

The findings disclosed that not only the tangible output, the sculpture as the community's landmark, but also the reinforcement of tourism outcomes which are paralleled to the awareness of the local cultural heritage and its value, and other related knowledge. These could be seen as the contributions that might be divided into three forms of learning.

The Art Learning Process and its contributions

The contributions related to the art-making process.

The inspiration and influences in the process of art-making.

- a. According to Viroon Thangchareon (2009, pp. 12-15), art is closely connected to culture that it not only could be observed as a cultural reflection, media of expression, tool of investigation and exploration, but also as a phenomena of conceptualization that is generated by individuals and social impacts alongside as intellectual stimulation through its multilayers of complex identity. Therefore, art was a part of culture and represents its symbolism.
- b. The process of sculpture and landmark's design and sketching.
This stage is the study of artwork's inspiration and concept in order to encourage people to have the awareness and the understanding of artwork's design where its concept is closely related to local art and culture, belief, tradition, and other related aspects which might lead to the intellectual development and the association with the so called meaning of taste.
- c. There are 3 stages which are the stage of references' exploration, the stage of sketches development and the stage of landmark design and development.
 - In the first process, the research was determined through the study of sculpture design and its references related to forms and shapes underneath the geometric form, organic form, free form, and the other related forms of stand-alone static sculpture and mixed media sculpture. These designs and references are also associated with the character of kinetic sculpture that are picturesque by lighting design.

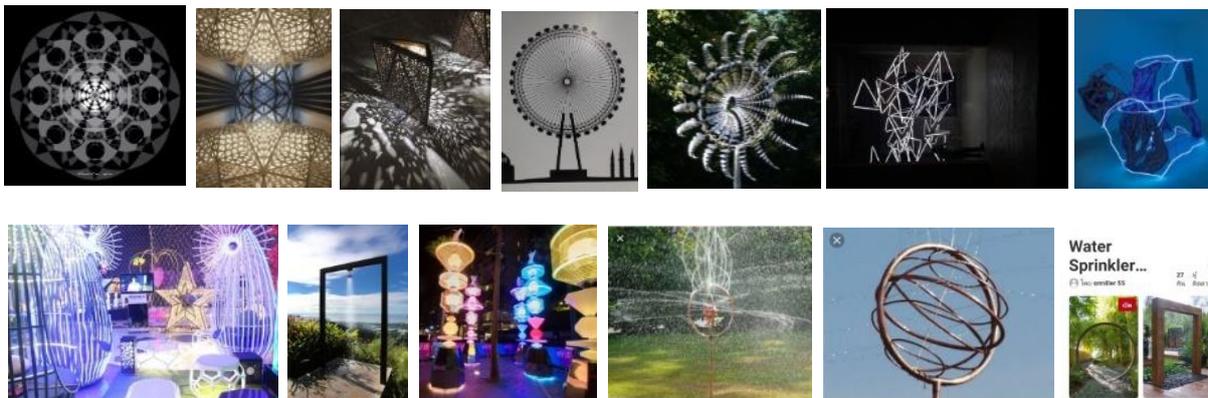


Figure 1The Sculpture Design References
(Source: <http://www.dreamsprayer.com>, 2019)

- At the second point, the study of Lanna art and culture had played the crucial role in the sketches development interpreting the unique multicultural way of life influenced by Buddhist belief, ancestor worship, and the other related concept of local ethnics' belief. These beliefs includes the superstition, astrology, and spiritual and supernatural belief. Moreover, the sculpture and landmark design and sketching were developed through the use of cultural symbolism, the artistic form of "Tung" (spiritual flag). These demonstrated the Lanna way of life and its relationships to religious and non-religious belief of the twelve animal signs zodiac. These zodiac signs had the geometric forms of lyberinth pond symbolized the phycological deeper meaning of Buddhist belief, and the landscape within the site development reflecting the riverside culture and the relationships between the habitation and local natural resources management.



Figure 2 "Tung" (spiritual flag), and the geometric forms references

(Source: https://travelandleisure.mx/america/2019/07/26/geometrias-de-la-luz-la-exhibicion-que-tomara-jardines-de-mexico/?fbclid=IwAR3mYnLbMx83e6b-4UX1JYTHpgGR76YdxR4-E9Eg_A-I_udMPVmIPZS4A7o, 2019)

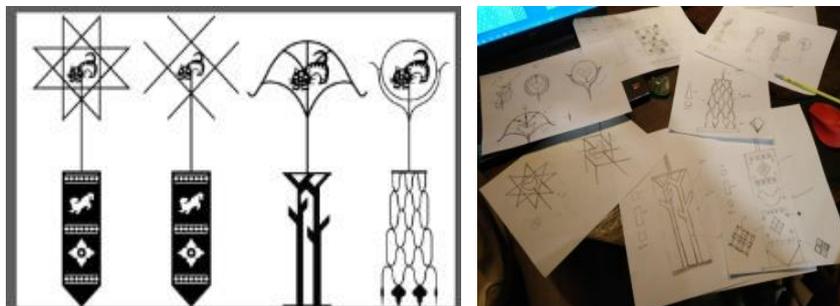


Figure 3 The 2 Dimensions Sculpture Design Sketches

(Source: Ohm Pattanachoti, 2019)

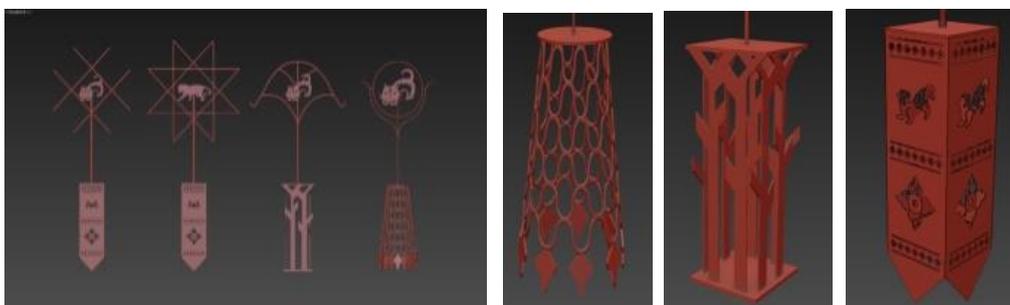


Figure 4 The 3 Dimensions Sculpture Design Sketches

(Source: Ohm Pattanachoti, 2019)

- The last stage, demonstrates that the landmark design and development had revealed the relationships of the local cultural identity, the local landscape and its physical identity. These identities present the richness of natural resources, especially the water resources. On the top of that, the landmark design and development had shown local way of life in relation to waterside habitation and the Buddhist belief. This is the becoming of the use of maze like forms and labyrinths as the sculpture pedestal and the related landmark's landscape that symbolized the Lanna waterside culture.



Figure 5 The landmark and Sculpture Installation Sketches
(Source: Ohm Pattanachoti, 2019)

The contributions related to art value and its appreciation.

- a. Contribution related to aesthetical awareness and spiritual development.

Art is a successful aesthetical implement interpreted in an informative transformation through the use of symbolism which consisted of four core principles, for instance, “play” (the creative implement with happiness), “form” (the creative principles related to time and place, “aesthetics” (the art appreciation), “interpretation” (the use of symbolism) (Alland, 1977, p. 39, cited in Harris, 1993, p. 412).

Hence, it could be stated that through this sculpture and landmark development, the awareness of aesthetical implement and its spiritual improvement had been disclosed which in this case; the individual artistic style of art-making could go along well with the local cultural reflection through the use of artistic symbolism. Beyond that, it was not only the grateful moments during the successful creative production, but the art value had revealed that art is important to the human life in terms of the individual goal approach and spiritual development. In conclusion, art obviously could both fulfill the artists and audiences' emotional requirement and become the international wisdom disseminated to public from time to time.

- b. The contribution related to art value and its evaluation.

According to the Greek scholar “Homer” (400-300 B.C.), if the value of art was beauty, the understanding of aesthetic logically needed due to its definition that “the beauty was magic and above anyone's awareness, in other words, the beauty was unique and sophisticated deeply in people's perception related to emotional aspect which could not easily be described to the public.”

Furthermore, Thai scholar and the national veteran artist, Professor Chalood Nim-Samur agreed with Homer and highlighted that it needed to have an opened-mind to approach to the ground of beauty which the aesthetical appreciation in art term might require the basic elements, for instance, experiences and its related practices.

In addition, the standard of beauty or the trend of aesthetical perception might transform constantly era to era depending on the aesthetical principles such as time and place which were the key factors. On the top of that, through Silpa Phirasri's point of view, the founder of Thai modern art schooling "Poh Chang College and Silpakorn University" aesthetically stated that the beauty in terms of art not only considered by nice shapes and forms, perfect composition, and the significant skills and techniques but also the conceptual issue.

Hence, the concepts with great willing and attitude of artist interpreting through the artworks in order to encourage audiences to have the spiritual development and intellectual improvement. This was the key success. In other words, the art value and its evaluation within the artworks might conceptually include the combination of aesthetic (beauty), logic (reality), and morality (goodness) which might lead to the universal acknowledgment of the beauty beyond the trap of aesthetical standard of each era (Tang-Chalok, 2007, as cited in Pattanachoti, 2019).

The Social Learning Process and its contributions

This process includes brain-storming, team-working leading to the community's mutual agreement in order to find the solution or product outputs. The objectives were, as the ChiangRai Rajabhat University's philosophy and vision abides to the royal policy of King Rama 10th that aimed to be the regional core leading institution working on the local development, it is therefore, this research project might emphasize on the local contributions developing the landmark interpreted as local cultural identity, in order to reinforce eco-tourism with the cultural heritage management underneath the concept of creative economy.

Through this evaluation, the sculpture and landmark development might lead to the understanding of project management with the reciprocal implementation between researcher and community that includes the research project presentation meeting and the solution finding related to the project's output and outcome designing, the sculpture and landmark design and its mutual agreement of selection, and other related activities. Beyond that, all the procedure was done following the regulations within the MOU between ChiangRai Rajabhat University and Thar-Sai municipality underneath the supervision of provincial authority such as the public area usage and the official allowance, the research benefits and its further usage in terms of local tourism management and other related local administration.

Eventually, the contributions of research project might be noticed as the local people's quality of life improvement and its relationships to the social innovative strategy following the Pimpan Dechakupta's Social Learning Process. This process demonstrated the procedure of brain storming, thinking development, social process of knowledge finding and its relations to outcome or products design (Chutima Vetakarn, 2009, p. 18).

The process of sculpture design and its social participation related to mutual agreement of selection



Figure 6 The meeting at Thar-Sai municipality's community hall,
(Reference: Ohm Pattanachoti, 2019)

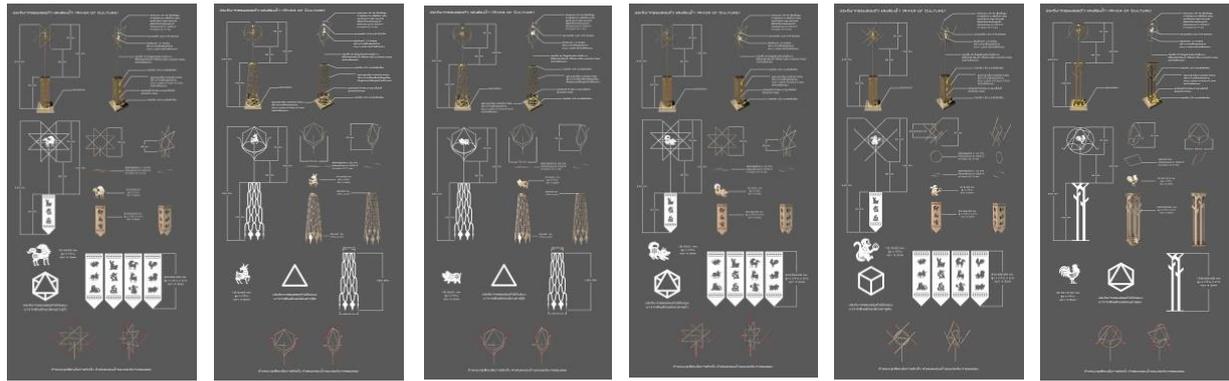


Figure 9 The final sculpture design; the other 6 designed animal sign zodiac such as “Ma Mia” (the Horse Sign), “Ma Mae” (The Goat Sign), “Vok” (the Monkey Sign), “Ra Ka” (The chicken Sign), “Jaw” (The Dog Sign), “Kun” (The Pig Sign)
 (Source: Ohm Pattanachoti, 2019)



Figure 10 The Series of Sculpture and Its Installation, the Solar Cell Post, Landscape Design
 (Source: Ohm Pattanachoti, 2019)



Figure 11 The location; “Nhong Bua Luang”, Certificate of Public Area Usage Allowance.
 (Source: <http://tumboltasai.go.th/>. 2019)

The Community-based Action Research and its Contributions

The research findings revealed that the success of the project was noticed as a mutual agreement and cooperation between the local community, administrative organization, provincial authorities and local education institution. This had provided the required resources efficiently contributing to the community. In addition, the creative implementations include the concept finding, the output and outcome design, and the final product might be noticed following the community-based action research theory (NongLak Wirajchai, 2000, cited in Suwimol Wongwanich, 2009). Overall, these procedures could be noticed:

- a. The stage of the sculpture and landmark development and its relationships to the exhibition and knowledge dissemination.

The implementation included the community's based action research combining with the sculpture and landmark design participation related to the final design, the location of landmark development, the exhibition and seminar attendance, and other related activities.

- b. The development of twelve animal sign zodiac and its installation alongside with the landmark and its landscape development. There were two main parts;
- Firstly, the development of twelve animal sign zodiac. Here, the twelve standalone sculpture took thirty days to be completed. It was followed by processes that include metal cutting to fit the design and finishing the sculpture's base part, copper tube handling as the top part of the sculpture, along with the electric and water system connection as described through the illustrated images below.



Figure 12 The development of 12 animal sign zodiac
(Source: Ohm Pattanachoti, 2019)

- Secondly, the development of the labyrinth pond as the sculpture pedestal, the landmark and its landscape, and the solar cell connection. The implementation consisted of the labyrinth pond construction, the twelve standalone sculptures installation, and the solar cell connection to complete the project. The details could be seen through the illustrated images in figure 13.



Figure 13 The development of the labyrinth pond as the sculpture pedestal, the landmark and its landscape, and the solar cell connection
(Source: Ohm Pattanachoti, 2019)

- c. The exhibition and knowledge dissemination

The process of artwork presentation and its related knowledge dissemination were carried out through arts exhibition opening ceremony and its seminar. The purposes were to educate local people and related stakeholders about art-making process and the research project management. Beyond that, there was the MOU signing officially delivering Thar-Sai municipality the sculptural landmark as the community treasure paralleled with further contribution related to the local economic system reinforcement through the use of the upcoming local tourism innovative management. This shall develop the local people's quality of life.



Figure 14 The exhibition opening ceremony, MOU signing and the sculptural landmark's official delivery to public
(Source: Ohm Pattanachoti, 2019)

CONCLUSION

The research finding highlighted that not only the tangible outputs which composed with the sculpture and the community's landmark themselves, but also the outcomes of this research project that might be valuable. In addition, further development of the local sustainable tourism management and its innovation may enhance the local people quality of life through the experiences and knowledge gaining from the research project. This could be observed and divided into 3 main aspects. Firstly, the art learning process that enhanced the mixture of production between the knowledge development process and the art appreciation or aesthetical process. Secondly, the social learning process which included the brain-storming, team-working leading to the community's mutual agreement in order to find the solution or products. Lastly, the Community-based Action Research that boost integration operation between the local community, the university, and other related organizations in order to use the domestic resources for local sufficient and sustainable benefits.

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