



**ADDING DESIGN VALUE TO FAMILIAR PRODUCT
WITH HUMOUR**

**BY
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**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
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โครงการเพิ่มมูลค่าการออกแบบให้สินค้าที่คุ้นเคย
ด้วยอารมณ์ขัน



วิทยานิพนธ์ฉบับนี้เป็นส่วนหนึ่งของการศึกษาตาม
หลักสูตรศิลปมหาบัณฑิต สาขาวิชาการออกแบบ
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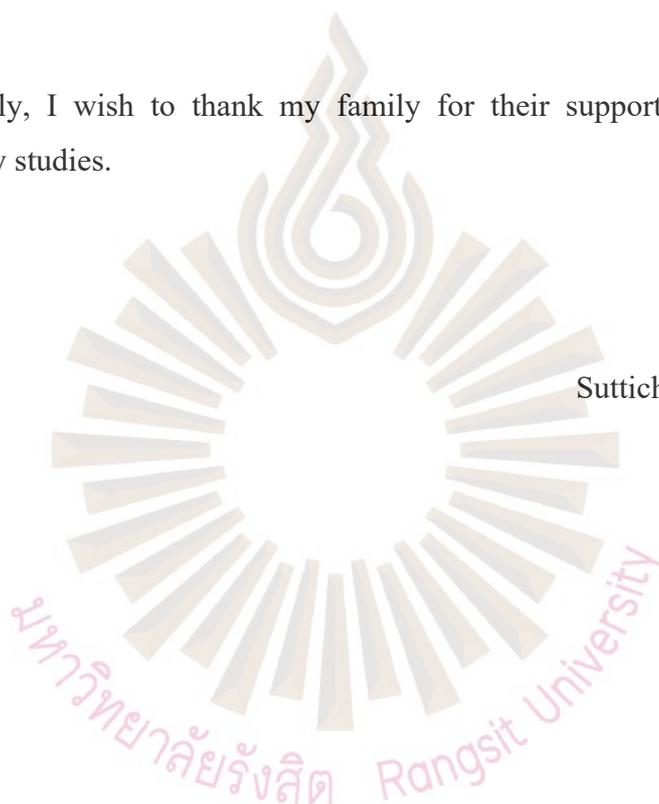
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วิทยานิพนธ์ฉบับนี้สำเร็จได้เป็นอย่างดีเนื่องมาจากได้รับความอนุเคราะห์จาก อ. ชีรนพ หวังศิลปะกุล อาจารย์ที่ปรึกษา, อ. David Marc Schafer, อ. Sridhar Ryalie ที่ให้ความเอาใจใส่ช่วยเหลือ และคอยให้คำปรึกษาแนะนำเป็นอย่างดีมาโดยตลอด และ ดร. วราวรรณ สุวรรณพาที ที่ให้คำแนะนำในการเขียนบทความวิชาการ รวมทั้งเพื่อนร่วมรุ่นทุกคนสำหรับคำแนะนำตลอดการนำเสนอโครงการศิลปะนิพนธ์

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Abstract

Most Thai products are mass produced and mainly designed to meet the purposes of use resulting in lack of product improvement; consequently, many cannot compete favorably with their imported counterparts which have similar specifications but are of higher quality. This research, then, aimed to seek unique design approaches in which a variety of Thai cultural aspects were combined with modern design to add value to Thai daily used products.

According to research on global products, humour was one of the most powerful design ingredients with the potential to create a rich experience in the use of products. Due to Thai people's smiles and sense of humour and the recession of Thai novel publishing business, this research designed a Thai novel copy based on theories of humour. The copy embraced social satire illustrations hidden at the back cover. The design was found to add value to the novel copy. Not only could the design provide the reader with entertainment, it could also challenge the reader to experience discovery, plays, and creative activities.

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บทคัดย่อ

จากอดีตถึงปัจจุบัน ผลิตภัณฑ์ไทยส่วนใหญ่มุ่งเน้นไปที่การใช้งาน และการผลิตจำนวนมากจนขาดการพัฒนาเป็นเวลานาน จึงไม่สามารถแข่งขันกับผลิตภัณฑ์นำเข้าที่มีลักษณะเดียวกันได้ ความแตกต่างนี้เกิดจากการออกแบบที่ผ่านกระบวนการวิจัยและพัฒนา โครงการนี้มีวัตถุประสงค์เพื่อค้นหาแนวทางการออกแบบที่เป็นเอกลักษณ์เพื่อเพิ่มมูลค่าให้แก่ผลิตภัณฑ์ที่คุ้นเคยในชีวิตประจำวันของคนไทย โดยดึงคุณค่าจากวัฒนธรรมที่หลากหลายของประเทศรวมกับการออกแบบที่ทันสมัยเพื่อสร้างผลิตภัณฑ์ใหม่

จากการวิจัยเกี่ยวกับผลิตภัณฑ์ระดับโลก พบว่าอารมณ์ขันเป็นหนึ่งในส่วนผสมการออกแบบที่ทรงพลัง และมีศักยภาพในการสร้างประสบการณ์ที่ดีในการใช้ผลิตภัณฑ์ ซึ่งคนไทยเป็นที่รู้จักกันดีทั่วโลกด้วยรอยยิ้ม และอารมณ์ขัน การศึกษาครั้งนี้ต้องการพัฒนาผลิตภัณฑ์ผ่านทฤษฎีการสร้างอารมณ์ขันต่างๆ และจากปัญหาการชะลอตัวของธุรกิจสิ่งพิมพ์อันเป็นผลิตภัณฑ์ที่คุ้นเคยของคนไทย จึงเลือกออกแบบนวนิยายไทยที่เพิ่มมูลค่าด้วยหนังสือภาพประกอบเชิงขบขันและเสียดสีสังคมที่พิมพ์แยกเล่มและซ่อนอยู่ในปกหลังของนวนิยาย ทำให้หนังสือเล่มนี้กลายเป็นผลิตภัณฑ์ที่มีมูลค่าเพิ่มเติม อาทิเช่น การค้นพบ, การละเล่น, และการสร้างสรรค์กิจกรรม นอกเหนือจากการอ่านเนื้อหาของนวนิยายตามปกติ

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Chapter 1

Introduction

1.1 The Unique Design

The worldwide successful products always have good and unique designs to added value more than the general same products. The unique design can be anything that made people need to pay for an additional cost.

Babich (2018) suggested that to succeed in the modern, highly competitive market, companies need to do more than produce a good product or provide reliable service: they need to create a bond with their users. It's possible to create a bond by establishing an emotional connection with users. While designers can use various strategies for this, one of the most effective ways of building a relationship is by adding humour in design.

1.2 Research Objectives

1.2.1 Research on successful product design worldwide

1.2.2 Research nonsense and humour theories

1.2.3 Use humour theories to adding design value to familiar products in Thailand

1.3 Research Questions/ Assumptions

Almost the familiar products in Thailand from household stuffs to gardening tools from tablewares to stationaries from house to office products, they use the same design and function from the past for mass production and cheaper price from competitors. Their price is lower each year that different from the products with good design. So the design is value-added to any products or designs to make people pay more than their production cost. Why familiar products in Thailand didn't add a good design to make a unique and sustainable price.



Figure 1.1 Familiar Bucket

Source: Goodchoiz, 2020

1.4 Research Framework

The objective of this project is to find unique designs that add to the familiar Thai products to raise the value and price for opportunities in competition with the modern product from other countries. By the unique and famous Thai rich culture, it is highly possible to extract value and combine them with modern design to create a new one.

Chapter 2

Literature Review

2.1 Thailand only

One of the unique Thai cultures is smile and humour. We always smile and create humours from everything around us in everyday life like this information and point of view from Global Affairs Canada:

Thai people are fun loving in nature. They love having fun and poking fun at one another. They also love good jokes as long as they don't offend or embarrass. Their humour is often related to events, situations, ineptitude of some people or groups of people (in the same vein as Canadian "Newfie jokes"), or the way things are said or expressed. (Thailand cultural information, 2019)

Nowadays life is too fast with the evolution of technologies. Our routines make stress more than in the past. We have too many duties to finish in everyday life by involuntary but Thai people can change our problems and stresses to humour. In the entertainment business, Many famous Thai films are use humour combined with other genres like horror, action, thriller, etc. Thai costume in show business also unique and surprise by humour.



Figure 2.1 Pollution D.I.Y. Protection

Source: Thamrongrattanarit, 2019



Figure 2.2 Tom Yum Kung costume

Source: Thamrongrattanarit, 2019

2.2 Humour theory

Sometimes one laugh or a little joke from our friends can delight a moment. But we can't find the jokes to release every time. It'll be best if our familiar products in our routines can help us expel of the stresses and make delightful moments. Many products added humor in their designs for giving joyful experiences to consumers and also give remembrance in the long term.

Babich (2018) also suggested that to succeed in the modern, highly competitive market, companies need to do more than produce a good product or provide reliable service, they need to create a bond with their users. It's possible to create a bond by establishing an emotional connection with users. While designers can use various strategies for this, one of the most effective ways of building a relationship is by adding humor in design.

Noël (2014, p.5) found the word 'humor' comes from the Latin humor, which means liquid or fluid, including bodily fluids. Ancient physicians maintained that one's well-being depended upon a balance between four such fluids: blood, phlegm, black bile, and yellow bile. Where these bodily fluids are disproportioned, various personality traits become pronounced; an excess of blood, for example, makes one sanguine or hopeful. In this way, 'humor' became associated with the idea of a person whose temperament deviates from the norm. Such people were regarded as eccentric; by the 16th century, they were seen as ridiculous and, thereby, a fit subject for mimicking by comic actors. As a result, 'humor' evolved into what humorists did.

2.2.1 History of humor

History of humor research started from many Philosophers like Plato, Aristotle, Pascal, Hobbes, Kant, Hegel, Hazlitt, Schopenhauer, Kierkegaard, Freud, Bergson, and Koestler. They found six theories that created humour in different contexts.

2.2.1.1 The superiority theory

This is the oldest theory started by Plato and Aristotle. In this theory, humor use by one finding self superior to others. In this theory, Humor can be abused or racist form to someone lower or stupid than. So we laugh at fool, moron jokes, and different culture. This kind of humor made laughter think cleverer.

2.2.1.2 The incongruity theory

Humor from unexpected or surprise. It always depends on facts or how it should be. Black comedy also in this theory the opposite of sentimental emotion. But this kind of humor related to knowledge, culture, perception of the target.

for Example: One Irish guy walks into a bar and orders three shots of whiskey every time. The bartender asks him why he always orders whiskey in a set of threes. Irish guy tells another's for two brothers who are far away. But One day when he sits at the same bar, he orders two whiskeys.

The bartender says "I'm sorry for your loss"

Irish guy asks "What loss?"

You ordered only two whiskeys, so one of your brothers passed?"

"no," he says. "it's me, I'm on the wagon"

This joke uses Incongruity Theory to make humor, but if you don't understand idioms "on the wagon" maybe you don't know where to laugh.

2.2.1.3 The release theory

Humor is the tool to discharge of nervous energy. In another way, humor is the tool to present the nature of a free spirit. So Humor is released or released. In this theory, humor transforms expectation to nothing that makes comedy amusement. The example of this theory is the riddle that gives the absurd or nonsense answer.

2.2.1.4 The play theory

This humor will happen when we play some games with other people. There is a variety of play like wordplay, action play, idea play, etc. In the theory of Play as a complement to the life of activity. Some play made humor as the results but some don't. Playtimes in everyday life is necessary as a remedy of active life. This theory turns to be many games including physical and digital today.

2.2.1.5 The dispositional theory

This humor made by change or swap something to another position and encourage people to find the mistake to make them laugh when they found. This theory depends on the knowledge of people to know the reference of the joke.

Noël (2014, pp. 48-49) suggested for the incongruity theory:

The incongruity theory still seems the most promising because it offers the most informative approach to locating the structure of the intentional object of comic amusement. This allows us to employ it productively in comic analysis—enabling us to pinpoint and to dissect the designs that give rise to amusement in-jokes, plays, satires, sitcoms, etc. For example, we can begin to isolate what makes a joke funny by locating the perceived incongruity (or incongruities) to which it compels attention. Perceived incongruity, in other words, gives us a leg up on comprehending humor.

Delaney (2011, pp.8-9) decided to utilize incongruity theories:

For the research because of their focus on interaction. Incongruity theories incorporate the sender and receiver, a two-way communicative process. The two steps include humor delivery (presenting an incongruity) and humor detection (resolving the incongruity). For example, think again about the computer mouse designed to look like a real mouse. The first step of the exchange is when the designer designs the product and the product is manufactured. The second step is when a user notes the humor in the product

and purchases it because he or she has detected the incongruity (the joke), has resolved it and has enjoyed resolving it. Having this product in his or her home or office will also lead others to resolve the same incongruity, establishing a positive familiarity between them.

2.2.2 The major kinds of humor

Sheri (2007, p.10) found the major kinds of humor associated with contemporary product design include puns, paradoxes, and irony. Parody and satire are forms of humor that rely on imitation and mocking of and attention to social norms, standards, morals, and human foibles. All kinds of humor have different functions and methods. The results of humor also vary the effects on people.

2.3 Humor in design

Norman (2004, pp.18-20) suggested his fundamental idea:

Attractive products work better. Attractiveness makes the user more tolerant of minor difficulties. But attractiveness doesn't mean only beauty—it also means a genuine personality. And when it comes to product design, there's one thing that helps us convey a personality—humor. Used effectively, humor can engage users and increase product stickiness. It can set your experience apart from others in a positive way. Not only sells, humour makes the experience of using product more memorable.

Many products use humor in design processes to added value and different experiences to users or consumers. The famous humor design like Alessi's Juicy Salif citrus squeezer that became the iconic design icon from 1990. Designer Philippe Starck uses the different forms of ordinary kitchen tools to some kind of sculpture-like octopus or spaceship in sci-fi novels. This product made people laugh after known what is it or what is its function. This product design used the incongruity theory to combine two different things



Figure 2.3 Lemon Squeezer Juicy Salif - Philippe Starck x Alessi

Source: Boutiques de musées, 2020

Another example of humor in product design is Chindogu. Chindogu is the weird idea of products from Japan. Kenji Kawakami founder of Chindogu Design described “They aren’t useful, but they aren’t completely useless either”. Richey (2016) found that Chindogu started from Kawakami’s column in a mail order magazine that presents some weird design just for a gimmick but it became popular by the reader. Kenji expanded his column to small businesses. But the person who made Chindogu hit worldwide is Dan Papia by writing the article in English and collaborated with Kawakami on English language book 101 Unuseless Japanese Inventions: The Art of Chindōgu.

Chindogu is the less useful product that makes people laugh at first glance before realized their function. Nowadays Chindogu products have been produced by

Chindogu communities around the world like a fun hobby because most of Chindogu is just a gimmick. But one of Chindogu created by Kawakami in 1983 is a Self-Shutter stick for his film camera and Minolta started to produce to market, but it failed at that time. But in 2006 Canadian maker Wayne Fromm created selfie stick for use with smartphones and succeeded worldwide before he has known about Kawakami product. This case study told us that useless design may become useful in another time and context.

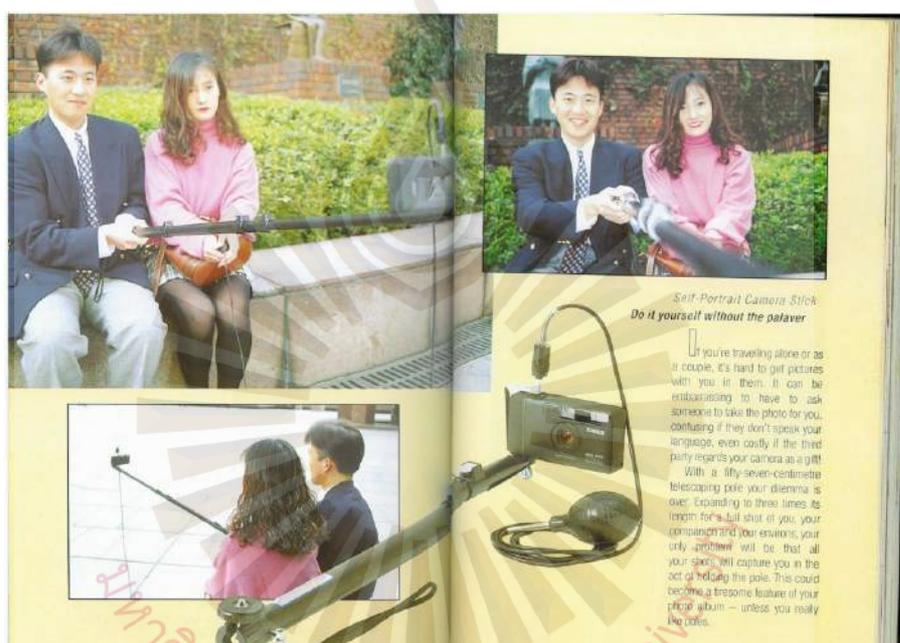


Figure 2.4 Self-Portrait Camera Stick

Source: Imgur, 2020

Another humour product is Gashapon that is a little toy in a round capsule case with lottery experiences. The buyer doesn't know the exact piece when they buy. A set of Gachapon can be from 4-10 pieces. It's the business of the collectible behavior of humans. The type of little plastic pieces inside's not only toys but it can be miniature of household tools or weird characters that hard to believe someone needs it. It can be scaled figurine of life forms such as animals to bacteria !!!

The design of Gachapon (named by sound occur when turning the crank of the machine) related to Chindogu because it almost useless other than collectible and show

on the desk. They also related to nonsense theory in the way that this design supports our emotions.

The interesting case found by Hornyak (2017) that the value of nonsense or absurd design is “The Koppo no Fujiko” the set of Gachapon in series of Office Lady named Fujiko that can pose on the edge of things around like the lip of the cup. Now Fujiko has appeared in more than 1,500 ver. and sold over 20 million units.



Figure 2.5 Koppo no Fujiko

Source: Japantrends, 2020

In Thailand, Propaganda brand created character products called “Mr.P” that is a naked little boy who uses his phallus as a functional tool !!! The humor in this product series seems sexual offense but its cute and simple design can be sold itself as a succeeded consumer product.



Figure 2.6 Mr.P Keyring

Source: Givensa, 2020



Chapter 3

Research Methodology

3.1 Humour Analysis

The methods of design processes started with an analysis of the sense of humour used in successful products. The next step uses the information from humour analysis to sketch many concepts of familiar product designs to the new product by digital photo retouch technic in Adobe Photoshop program. All of the retouched new products will be collected to create a presentation to the experienced designer for their comments to develop further.

From the research about humour in the design area like products, advertising, design contents, this project found that the number of humour in each one is varied. Some design using just one humour but some use many. The next process focuses on the charts that analyse which theories or types of humour used in selected designs.

The following analysis chart use the research of Delaney (2011) that separates humour in design into 2 categories; referential and verbal; 3 theories; the superiority theory, the incongruity theory, and the release theory; and 5 types of humour; puns, paradox, irony, parody, and satire.



Figure 3.1 Whistling Bird Teakettle

Source: Michael Graves Architecture & Design, 2020

Table 3.1 Humour analysis: Whistling Bird Teakettle

Verbal	Referential	Incrucgrity	Superiority	Release	Puns	Paradox	Irony	Parody	Satire
	X	X						X	



Figure 3.2 Pint drip table

Source: Rima, 2011

Table 3.2 Humour analysis: Pint drip table

Verbal	Referential	Incrucgrity	Superiority	Release	Puns	Paradox	Irony	Parody	Satire
		X		X		X		X	



Figure 3.3 Yoga soldiers Advertisement

Source: Ads of the World, 2015

Table 3.3 Humour analysis: Yoga soldiers Advertisement

Verbal	Referential	Incongruity	Superiority	Release	Puns	Paradox	Irony	Parody	Satire
	X	X				X		X	



Figure 3.4 Cheeky Butt Advertisement

Source: Boredpanda, 2015

Table 3.4 Humour analysis: Cheeky Butt Advertisement

Verbal	Referen- tial	Incru- grity	Super- iority	Release	Puns	Para- dox	Irony	Parody	Satire
	X	X	X					X	X



Figure 3.5 Toilet Paper Wipe Out Terrorism

Source: Amazon, 2019

Table 3.5 Humour analysis: Toilet Paper Wipe Out Terrorism

Verbal	Referen- tial	Incru- grity	Super- iority	Release	Puns	Para- dox	Irony	Parody	Satire
X	X	X	X	X	X	X	X	X	X

After analysed these charts, it was found that the relationship between humour quantity and the type of design matter a lot. For example, consumer products, have incorporated 1 to 3 senses of humour in their design because too much humour tends to offend consumers in some ways. 4 to 6 senses of humour, were found in advertising or entertainment content that carefully targeted on a selected and proper group of consumers. But more than 7 levels of humour when added turned the design into the domain of art like Critical Design, Design Art, or Conceptual art.

Table 3.6 Humour Quantities Analyse

Humour Quantity	Results
1-3	Consumer Products
4-7	Advertising, Entertainment, Content
8-10	Art, Critical Design, Design Art

3.2 Humour Product Designs

Based on the research information, this project has first chosen to focus on a consumer product that gives a delightful moment to people every time they use it because humour has a short life after the initial trigger of a laugh and depends quite a lot on each person, on their experience and prior references.

This project uses the incongruity theory as the main design concept to redesign familiar products from everyday life. The first process was to identify products in Thailand that hasn't changed for a long time as the starting point of this research project and selected the Thai traditional coffee ware to create the new delightful and modern products.



Figure 3.6 Coffee drip cup

Table 3.7 Humour analysis: Coffee drip cup

Verbal	Referen- tial	Incru- grity	Super- iority	Release	Puns	Para- dox	Irony	Parody	Satire
	X	X		X					

The first product is the coffee drip cup that uses the concept of Thai Northern-Eastern sticky rice basketry as a dripping part. This conceptual product tries to use two different familiar products in Thailand and combined into a new one. This cup might surprise and delight Thai users due to their references to everyday products.

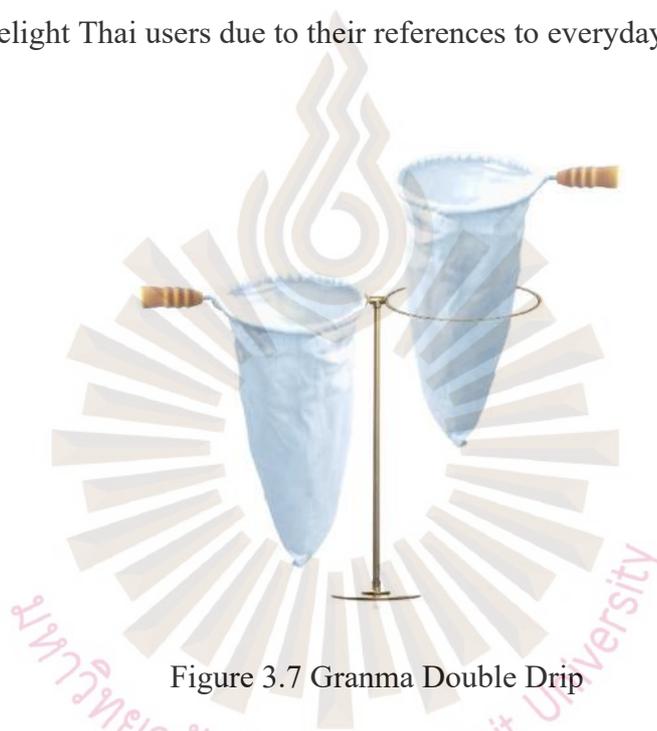


Figure 3.7 Granma Double Drip

Table 3.8 Humour analysis: Granma Double Drip

Verbal	Referen- tial	Incru- grity	Super- iority	Release	Puns	Para- dox	Irony	Parody	Satire
X	X							X	

The second product is also a coffee dripping tool but this concept uses the traditional, Thai coffee maker, instead. In the past, until now Thai coffee uses the fabric bag to filter coffee grinds from hot water. Because of its long-form, this bag has a nickname “grandmother's breast” which is some kind of humour. So this new product

uses two traditional coffee bags combined with modern metal stand for dripping double coffee cups. It also looks like a grandmother's breasts as a reference.



Figure 3.8 Four Dripping Cup

Table 3.9 Humour analysis: Four Dripping Cup

Verbal	Referential	Incredibility	Superiority	Release	Puns	Paradox	Irony	Parody	Satire
	X	X		X					

The third concept is a four-dripping cup that combines the traditional seasoning holder that found in street food shop in Thailand. This familiar design in a new function can drip four cups of coffee in once. This cup made by stainless steel coffee filter for reuse and didn't need to use a paper filter. We didn't wait for the dripping time in each coffee cup because we can change to drip another cup in round direction, so this design can quickly drip four cups than the regular drip process.

But the results products from first design processes are not the exact new products and some are already produced. This project changed to focus on the next level of humour usage in design like advertising, entertainment content, and critical design.

3.3 Critical Design

Leon (2019) founded the term Critical Design was coined by Anthony Dunne and Fiona Raby at the London Royal College of Art. It was first used in “Hertzian Tales”, as part of Dunne’s 1999 dissertation. Later, Dunne & Raby elaborated on the term in their 2001 book “Design Noir: The Secret Life of Electronic Objects”, where they write:

Instead of thinking about appearance, user-friendliness or corporate identity, industrial designers could develop design proposals that challenge conventional values.

Critical design is the theory and design processes try to create the product for the future rather than solve the present problem. The goal of critical design is to ask the question about design in term of imagination and development. Leon (n.d.) Also founded that critical design practice makes use of two types of scenarios: The design of alternative presents and the speculation about possible futures. The first is effective to critique society in its current form, and the latter to critique the direction of development.

One of the critical design techniques suggested speculating each process of familiar products to analyse and develop to the new one. As Anthony and Fiona (2013) described critical design is the other possibilities for design:

One is to use design as a means of speculating how things could be—speculative design. This form of design thrives on imagination and aims to open up new perspectives on what are sometimes called wicked problems, to create spaces for discussion and debate about alternative ways of being, and to inspire and encourage people’s imaginations to flow freely. Design speculations can act as a catalyst for collectively redefining our relationship to reality.

3.4 The Disruption of Print

The print is one of the business will be disrupted by digital technologies. Newspapers and magazines disrupted by websites and social media. Other prints from fiction to non-fiction beat down by ebook or steaming video. Louella (2016) reported about the situation of print:

The print industry is already feeling the force of the digital age; information is increasingly read, shared and distributed online rather than on paper. As with any legacy industry reliant on a huge hardware installed base, manufacturers must find new areas of innovation whilst protecting their core business. Add to this the ongoing revenue stream through consumables, and it is obvious that manufacturers face the dilemma of finding new growth areas for printing whilst making their products relevant in today's digital age.

Compare to digital books or media, traditional print is slowly to read and updated content. If prints are only for reading, they will completely disrupt someday.

3.5 Thai Novel Book

Thai novel is a familiar product for Thai people for a long time. The classic titles like Ban Sai Thong and Prissana reprinted many times until now. Their stories adapted to dramas or performed on stages repeatedly. But the print quantity of Thai novel books decreased by digital media. Tanakorn (2018) found the overall picture of the publishing business will be adjusted. The publisher will print the work you are good at and know your readers better. With an emphasis on quality, There is a survey and research data before production. As for accuracy increases, wasteland decreases. Some publishers create their reading communities or fans. Not just want to do anything, do Thinking in a perspective, mainly based on what the reader wants to read There are more emerging publishers, which are publishers who understand their readers and use social media tools well.

Chapter 4

Research Results

After the failure in the design process of consumer products like coffee wares, this project moved to focus on content and entertainment product like Thai novel books and selected classic title Ban Sai Thong and Prissana as the models to develop into the new one.

4.1 The Structure of Novel

In the novel storytelling, the intention to tell the flow of entertain situation to readers, they also record the social movements and cultural events along with the content. All the records included the author's critique point of view that will differently interpret by the reader. Amy (2011) explores how novels might be used as sources of sociological data, but is interested in how different readers of a single novel might create a collective understanding of that novel, alongside the meanings that the novel's creator might have intended. So novels illuminate the processes of interpretation that produce different meanings of the cultural record.

So we can separate novel storytelling structure in to entertain and social record of critique part to use the critical design process to develop each part and combine to create the new concept of the novel.

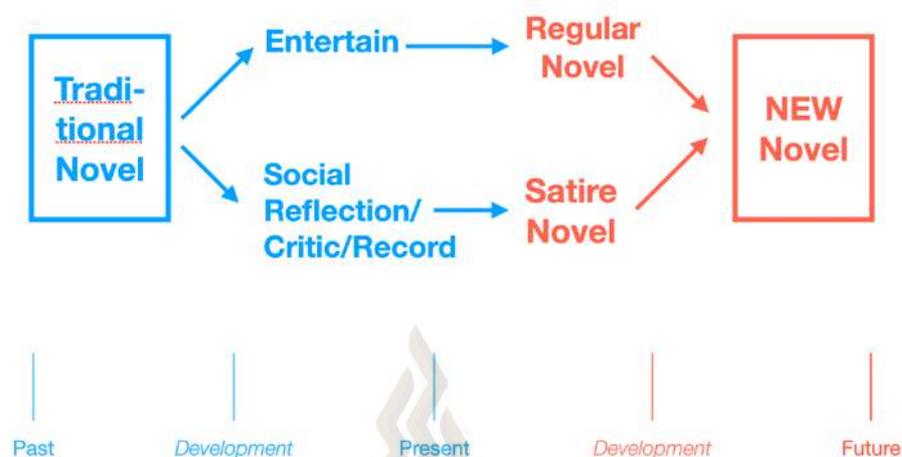


Figure 4.1 Novel storytelling structure and critical design process

From the separate process, the new concept of the Thai novel is the combination of two novels in the traditional form. For the regular novel, its writing style and plot use the familiar situations from Ban Sai Thong and characters inspired by Prissana. For satire novel, it uses the illustrations of product to satire Thai social value like brand name product addicted, aboard education, different social level or Thai idioms with picture book style to adding more value to traditional novel.

4.2 Kumtai in Thong Ka Lhong

The new novel title for this project is “Kumtai in Thong Ka Lhong”. Kumtai is the name of the female protagonist with nickname “Puzzle” and Thong Ka Lhong is the name of the noble family house she must live within and also the name of the flower. This title tries to mimic Thai novels in the bookstore to attract Thai readers as a focus group.

Puzzle is the girl who wants to be the star. She competed in many contests like singing, dancing, performance, etc. Between the girl group audition in Korea, She got

the bad news that her father passed away. She came back to Thailand for a funeral and known her mother's family named Thong Ka Lhong family who ask puzzle to be together. This big noble family has the business brand “Soap Opera” produced various products for people who want to be in a noble level. Puzzle must survive in this house by fighting for her rights. After a while, She found many mysterious and weird situations that connected to Soap Opera products. She keeps her curious and finds more clues to unmask this fraudulent brand name.

4.3 The Soap Opera

For story support, The Soap Opera logo is necessary for the design of other products. The logo concept uses the parody humour from a worldwide famous logo with the illustration of the Thai drama fight scene that familiar to Thai people.



Figure 4.2 Soap Opera Logo

All products of the brand Soap Opera designed with satire concept try to stimulate readers to think about their social value. The satire humour use in these products varies but connected to Thai cultures. The illustrations designed by retouching technique by digital application to make them believable but also unbelievable at the same time.

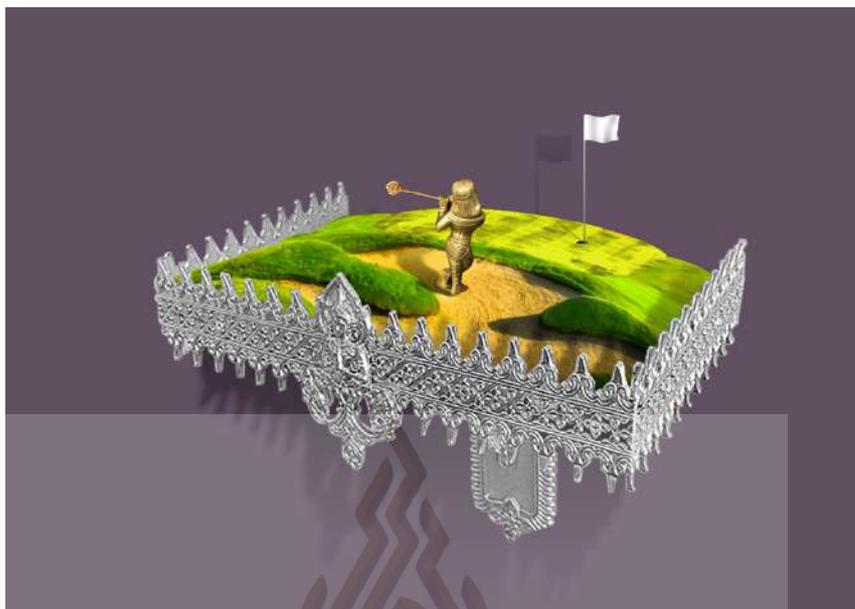


Figure 4.3 “Approach Shrine” satire belief in modern life



Figure 4.4 “PeriGOLD Upper-Glasses” satire noble people
Who don't see anyone heads



Figure 4.5 “Sidewalk Redfoot Sneaker” satire noble people who have soft foot skin. (Inspired by Thai idiom)



Figure 4.6 “Soap Opera” satire social value of aboard graduated



Figure 4.7 “Baby Pipe” satire noble smoking style

4.4 Regular Novel Design

The regular novel design processes start by research the style of Thai novels in the book store. The logo title is a design inspired by the labyrinth that suitable to the name of the protagonist and the satire book.



Figure 4.8 Novel title design process

The illustration of regular cover inspired by Thai movie poster that combined all the main characters By priority.

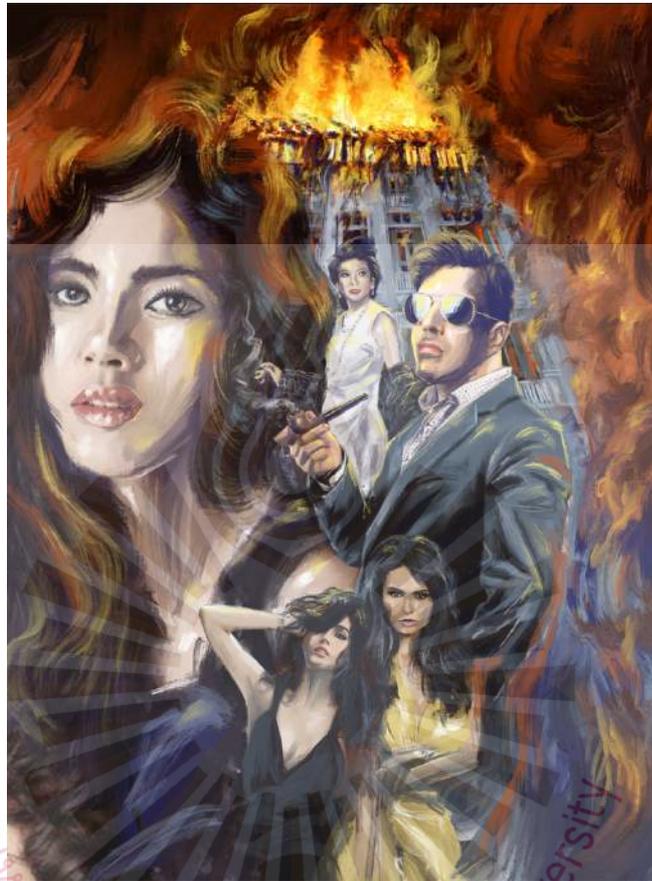


Figure 4.9 Regular Novel cover illustration

4.5 Satire Novel Design

The concept artwork of satire novel used the style of magazine that connected to brand name products by advertising.

PeriGOLD Upper-Glass

The Top View Glasses

แม้ว่าเราจะคิดว่าดี เอกสิทธิ์ชนและแตกต่างกับโลก การออกแบบ แต่เกิดได้ที่เราใช้วิธีการทำงานที่เน้นฐานเพื่อให้เห็นว่าผลลัพธ์ที่เป็นรูปธรรมสอดคล้องกับความต้องการของลูกค้าและลูกค้าเป้าหมายของพวกเรา

เราเชื่อมั่นด้วยเงินทอง การวิเคราะห์ซึ่งเป็นการทดลอง ผสมผสานกับความสามารถในการผสมผสานกับที่ทำได้ด้วยสีย คณิตที่ทั้งเชิงทฤษฎีและส่วนและการสังเกตและทำให้เราสามารถเข้าใจความสัมพันธ์ระหว่างผู้ใช้และผลิตภัณฑ์ได้โดยตรง มุมนี้คืออยู่อาศัยเป็นหนึ่งในภาคส่วนที่เรายึดถือในวาเลนเซีย ดังนั้นวิสัยทัศน์ทางธุรกิจของการออกแบบและมูลค่าเพิ่มที่การออกแบบนำมาสู่ผลิตภัณฑ์ ทำให้เกิดการสร้างสรรค์งานที่ใส่ใจต่อเอกลักษณ์ของตัวเองซึ่งสอดคล้องคุณค่าของแบรนด์ การทำความเข้าใจข้อจำกัดเหล่านี้เป็นจุดเริ่มต้นของทุกโครงการที่เราดำเนินการ ในกรณี

ดี Kendo Mobiliarrio ซึ่งมีพื้นฐานจากการบรรยายสรุปเป้าหมายประเภทของผลิตภัณฑ์มาซึ่งการพิจารณาที่มีในแบบจำลองและเป้าหมายของโครงการใหม่

ที่ Discoth เราได้วิเคราะห์เชิงลึกที่สุดในการเลือกกระบวนการออกแบบและการพัฒนาเพื่อจากแนวคิดในการจัดการการผลิตและการดำเนินงาน เรื่องของต้นทุนซึ่งมีความสัมพันธ์กันงานของเราจึงออกแบบผลิตภัณฑ์งานออกแบบที่เน้นความแข็งแรงและการผลิตที่ทำได้ง่ายและมีความสำคัญในด้านผลิตภัณฑ์ที่ใช้งานได้ด้วยความยั่งยืนและคุณภาพทุกโครงการเป็นโอกาสใหม่ในการสร้างผลิตภัณฑ์ที่เป็นนวัตกรรมและยั่งยืน

แม้ว่าเราคิดว่าดี เอกสิทธิ์ชนและแตกต่างกับโลก การออกแบบ แต่เกิดได้ที่เราใช้วิธีการทำงานที่เน้นฐานเพื่อให้เห็นว่าผลลัพธ์ที่เป็นรูปธรรม

(Right) Business Self-Cleaning with Magic Mirror

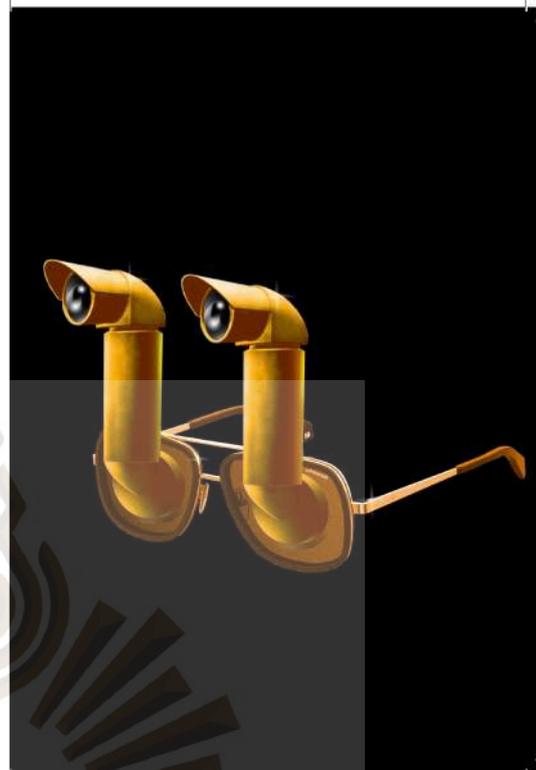


Figure 4.10 Satire novel artwork

The satire novel cover design started from sketches to find ideas that differ from the traditional process of novel printing.





Figure 4.11 Satire Novel cover sketches

The selected design uses the side form of the female head to connect two novels together. The satire novel cover chose the graphic style of the labyrinth to support the illustration and artwork inside.

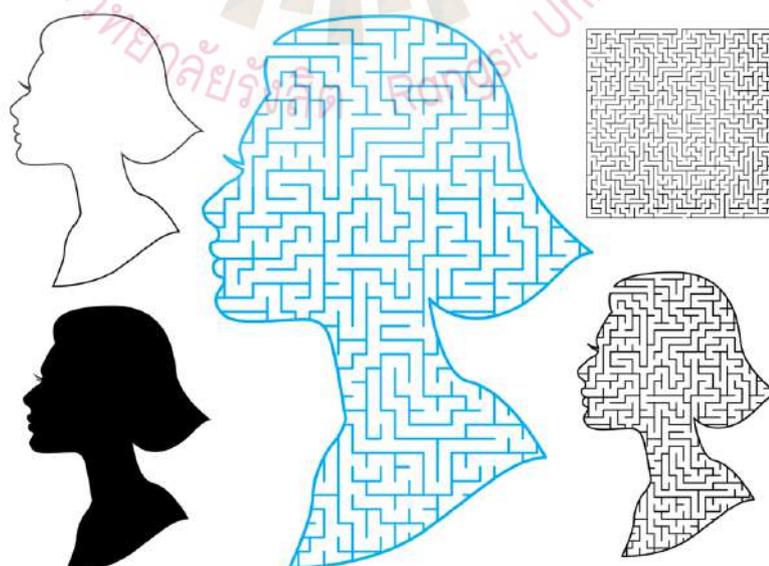


Figure 4.12 Satire Novel cover illustration

The final design of both novel books selected different color tones and illustrations but use the same composition of artwork for the unity of design.

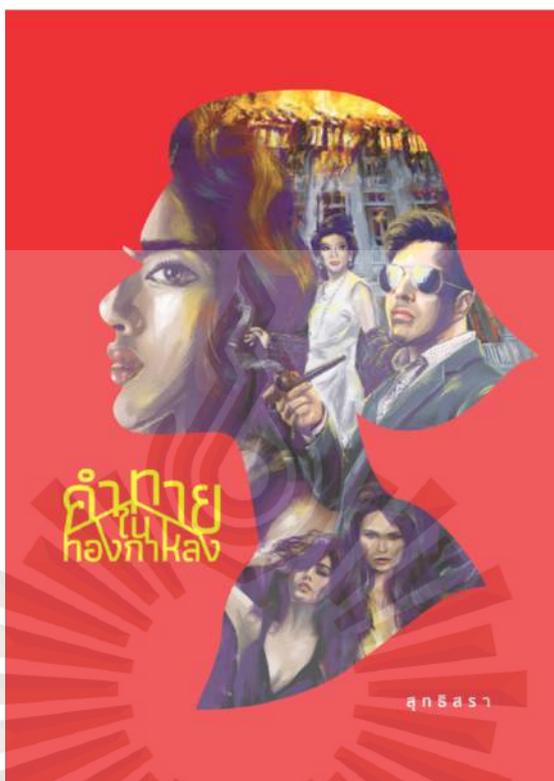


Figure 4.13 Regular novel cover

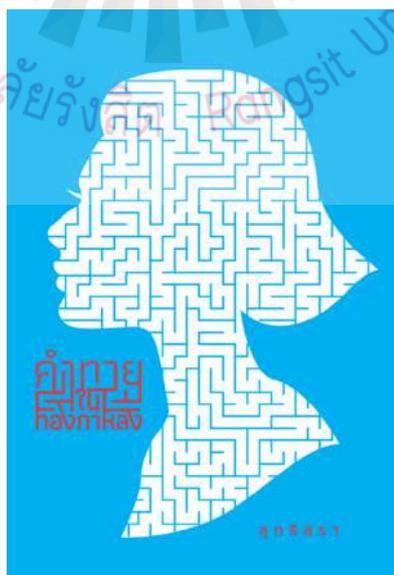


Figure 4.14 Satire novel cover

4.6 The Combination Novel

The new concept of the Thai novel from the critical design process uses the printing technique of thick paper cover to hide the satire book inside the back cover of a regular novel.

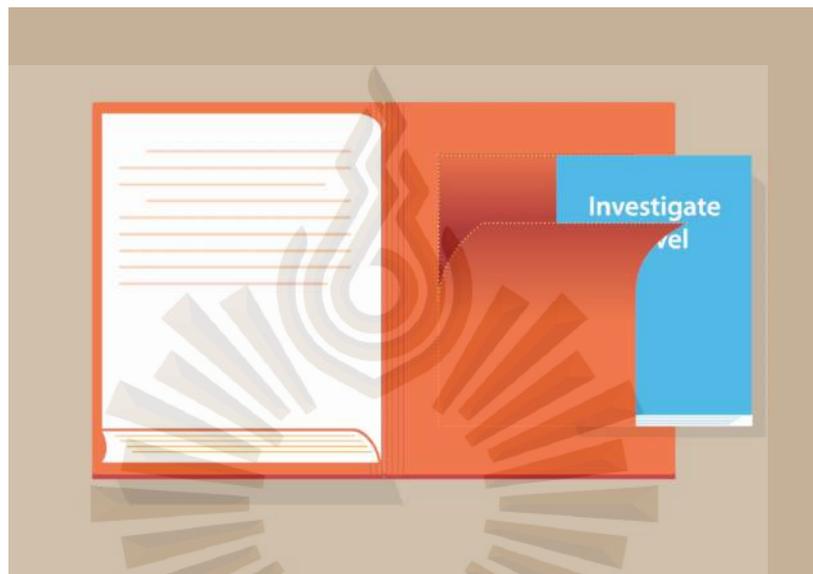


Figure 4.15 Hidden novel concept

On the last page of the regular novel, it has stuck two pages that hide the clue paper that guides to the hidden satire book. This technique inspired by the print problem of uncut pages that curious readers to open to read the content.

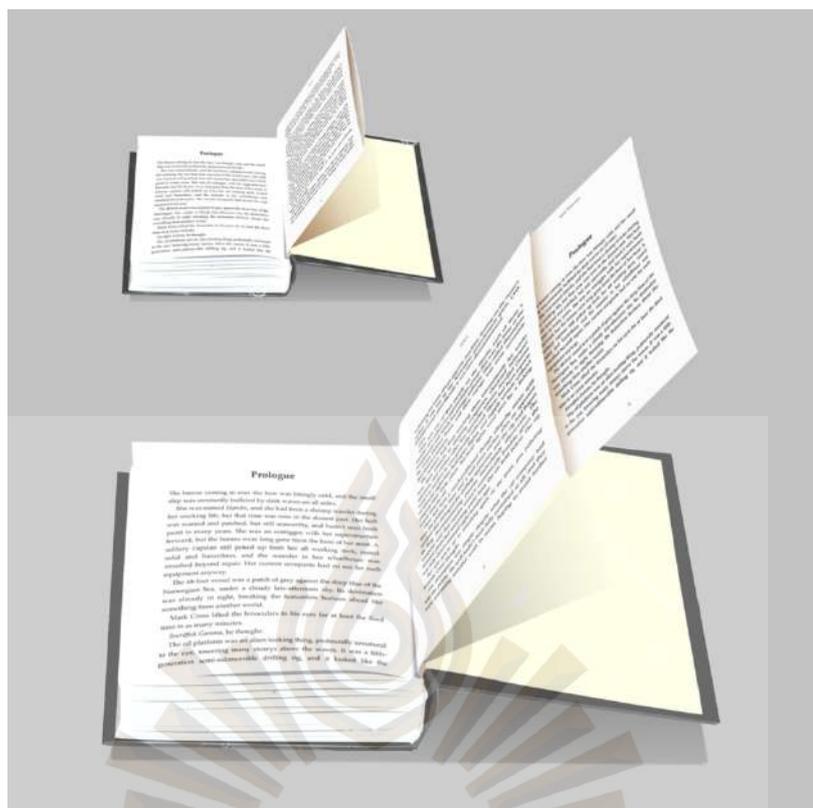


Figure 4.16 Hidden Clue Concept

4.7 The Quick Reading System

The last value added to the new Thai novel is the system to read all content in less than a minute for the decision to buy or read the full story. On the side of each right page, it has a short quote from the story of these two pages positioned after the page number. Readers can use the finger to flip through the book to read the summary of the story. This function will be competing with E-book in the digital era.

Chapter 5

Conclusion and Recommendations

By the research of humor as the starting point, the design processes discover many design theories that have the potential of adding value to a familiar product in our everyday life.

5.1 Conclusion

The novel “Kumtai in Thong Ka Lhong” looks like an ordinary Thai novel in the bookstore but after reading till the end, the reader will find the added value by the satire book inside that will be interpreted to level up the thinking of Thai social value in some ways.

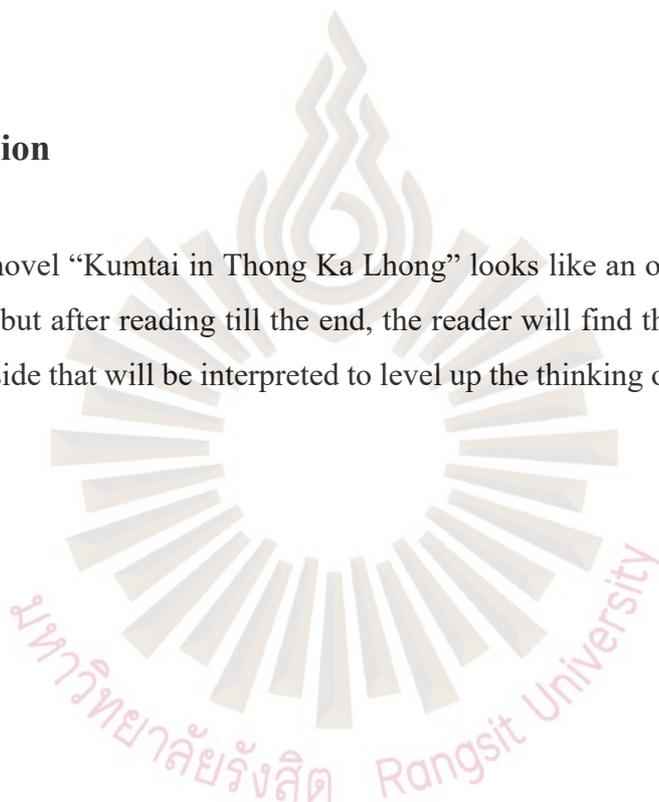




Figure 5.1 Novel “Kumtai in Thong Ka Lhong”

The results of this project found the new concept that turns the book into a product that has more functions rather than only reading. The new novel can quickly be reading for people who don't have much time. The printing will be dynamic and flexible by separate print each part for content updates. The new functions are playable like a product, discoverable like digital media, and can create activities for the reader. It also makes a viral review like social media today.



Figure 5.2 The Comparison Between Tradition and New Novel

5.2 Recommendations

Humour is a valuable treasure in design, especially in Thailand. Thai people always have a sense of humour in any situation that can release stresses but that is not the only benefit of humour. Humour has many types by origin and intention of people, some humor like gag or puns will make laugh but some can offend other people by the different of cultures and experiences like the satire humour can use in the entertainment content or advertising that suit to target group like in this new novel. But satire, parody, irony, or slapstick can't use in a consumer product that every consumer as the target. So the beware of humour usage must be the priority by designer and will test with sample target group before release.

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