



CREATING AN INTERESTING TOURIST ATTRACTION BY USING AN APPROPRIATE
SCULPTURE CREATION PROCESS AT THE SARASIN BRIDGE, PHUKET.



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy (DESIGN ARTS) INTERNATIONAL PROGRAM

Graduate School, Silpakorn University

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Title CREATING AN INTERESTING TOURIST ATTRACTION BY
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 AT THE SARASIN BRIDGE, PHUKET.

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The Sarasin Bridge is a bridge that become as a route between Phuket Island and the mainland of Thailand. It is built as an alternative route beside sea route that local people and tourists can reach at the Phuket Island. This bridge however, has not become as a tourist attraction due to certain reasons that need to be explored. This research is therefore focuses on three main objectives. The objectives are to investigate what are the current fundamental issues of Sarasin Bridge, Phuket that not become a major attraction to public, to explore with experimental in obtaining suitable characteristics and elements of arts form and to propose an appropriate and acceptable sculpture models that can be accepted by different types stakeholders. The mixed methods of quantitative and qualitative research approaches will be explored and employed in obtaining appropriate and relevant data and information to the local people, tourists and local authorities. The experiment method is also will be carried out to enhance relevant and appropriate outcomes that can be used to propose an appropriate sculpture or model together with other methods. The findings found that this Sarasin Bridge needs to include certain characteristic elements of designs that represent the identity of the area, followed by a meeting place and easy to remember point. The legendary love of Sarasin Bridge should be used, and creating a design of art form with Shino Portuguese Style, an identity arts form of Phuket City. The sculpture models had three installation points, each with its' own unique features which need to be included the direction of the same pattern of love. The sculpture models are also required elements that suitable of distance, visibility, size of vision and aesthetic.



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CHAPTER 1

INTRODUCTION AND BACKGROUND OF THE RESEARCH

1.1 BACKGROUND AND SIGNIFICANCE OF THE PROBLEM

Tourist destination is a combination of the physical environment, the center of social experience, memories and images. Tourism takes place within meaningful spatial contexts. These places receive their meanings only through concrete production processes that connect people to the world by contextualizing one's experiences (Selby, 2004). Visitors produce “their own subjective experiences through their imaginations and emotions” and “imbue objects in the setting provided with their own personal meanings” (McIntosh, 1999: 57). It is meaningful social experiences, rather than simply the spatial attributes of physical settings, that drive attachment to places (Sancar and Severcan (2010:296). Relph (1976:47) refers to physical setting, activities and meanings as the “three basic elements of the identity of places”. Explanations and/or slight variants to this model are put forward by Canter (1977), Punter (1991), Montgomery (1998), Gustafson (2001) and Carmona et al (2010). These three components are deemed to be interrelated and inseparably interwoven in experience (Relph, 1976). Montgomery (1998:95) argues there are many physical elements which can be combined with each other and with ‘the psychology of place’ to produce urban quality, involving architectural form, scale, landmarks, vistas, meeting places, open space, greenery and so on. He argues however that for urban quality, the social, psychological and cultural dimensions of place may be more relevant. Similarly, the image of a city or region becomes based both on physical assets, and a series of experiences built around those assets, generally extending to the ‘living culture’ and the atmosphere of places (Wilson, 2002). Relph (1976: 48) notes that whereas physical setting and activities can probably be easily appreciated, meaning is more difficult to understand.

A tourist destination needs to create unique identities and selling points to survive in the global travel market. Local competitiveness derives from globalization,

from the compression of time, capital and travel, which forces many places to compete to attract labor and visitors. Creative tourism is becoming more important because the cultural sector and destination managers are looking for new ways to interact with tourists. It is becoming increasingly important to use tourism to support the identity of the destination and to stimulate the consumption of local culture and creativity (Richards and Wilson 2007). Creative tourism is therefore driven by factors emanating from the sphere of consumption and from the production side. These include the increasingly skilled nature of consumption, the growing importance of experiences and the greater role for intangible and everyday culture in tourism. The WTO (2004) affirms that 'sustainability principles refer to the environmental, economic and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability'. A sustainable tourism policy must include three basic aspects for the development of tourism and should find the correct balance between: Cultural values, Environmental resources and Economic results.

The creative city is a trend in the 21st century, because the creative city is to apply art and design to develop city to be the tourist cities. Barcelona was famously awarded the RIBA Gold Medal for architecture in 1999 (Mari Paz Balibrea, 2004: 205), not for an individual architect or building, but for the quality of urban design for the whole city. Berlin has become the first German city to be appointed a City of Design by UNESCO. In 2006 the Berlin Senate designated the city's design sector Create Berlin, modeled on Creative London and emulated by Creative Toronto, New York and Sheffield, and also in Asia; the Merlion was an invented symbol for Singapore; the Petronas Twin Towers are twin skyscrapers in Kuala Lumpur, Malaysia; a distinctive postmodern style to create a 21st-century cities icons. The creative city identifies nurtures, attracts and sustains talent so it is able to mobilize ideas, talents and creative organizations. The built environment-the stage and the setting-is crucial for creating an environment for tourism. A creative city is a place that contains the necessary requirements in terms of hard and soft infrastructure to generate a flow of

ideas and inventions. An environmental creativity can be a building, a street, an area or neighborhood, a city or a region.

Phuket tourist attractions, is one of the major tourism industry in Thailand. It is a driving force tourism industry in Thailand. As a creative tourism was originally defined by Richards and Raymond (2000: 18), as a tourism experience which allows tourists to develop their creative potential. The practical experience of developing creative tourism has led us to re-define the concept in terms of the specific model which has been developed in Phuket. Therefore, in many places, there is an increasing tourist demand for learning experiences that are based on a destination's distinctive forms of creativity.



Figure 1 Phuket tourists attractions.

Source: travel, 2017 - Researcher, 2017

Sarasin Bridge, situated in the northern part of Phuket, is the first bridge built that linked Phuket Island to the mainland of Phang Nga Province. Sarasin Bridge is the gateway for Phuket's tourists, which is the starting point of the connection in Phuket. The development of tourism and the increase of traffic on the road caused the government to build a new bridge and larger bridge along the Sarasin bridge. The Krasatri Bridge (Named after the airport road) completed in 2011. The Sarasin Bridge

has become a tourist attraction. Pedestrian Bridge, which will enjoy the sunset, scenery and sea breeze, It is also a popular area for fishing, and one can get some great photos.

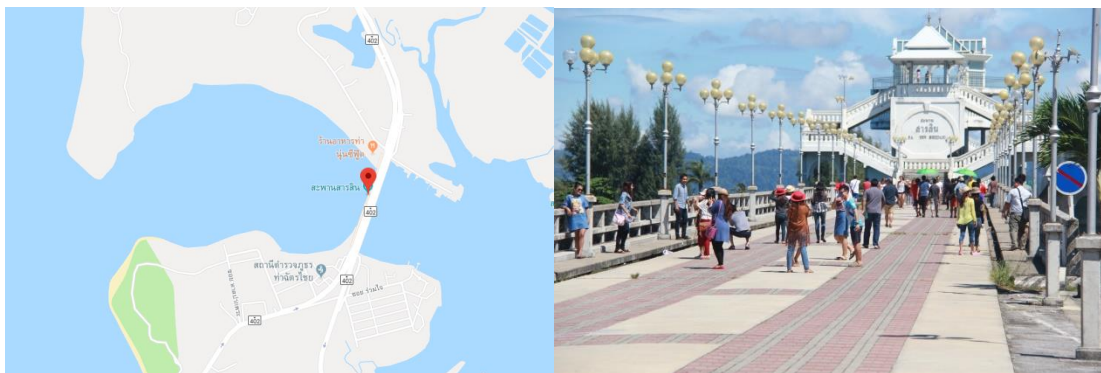


Figure 2 Phuket Sarasin Bridge.

Source: Google map, Researcher, 2017

In May, 2014, former governor of Phuket has promoted Ecotourism Village; The way of life of community Tha Chatchai, launched to the public, tourists to visit the village of Tha Chatchai and Sarasin Bridge. From that project, it was the inspiration for researcher to create public landmark sculpture that has cultural values and can enhance the attractiveness and prosperity of Sarasin Bridge area in Phuket cause community Tha Chatchai lack of unique cultural identity appearance, no integration between art and people. As Sheard and Hudson (2015) mention in the article “What makes a successful tourist destination?” that the first important aspect of tourist destination is the environment. Architecture, cleanliness, beauty, and a unique appearance are all components of the environment of a place, and each is integral to creating the right appearance, landmarks are also a huge asset when attempting to attract tourists, finally it is the branding used which combines all of the above

aspects to create the ultimate tourist destination. Therefore, the researcher aims to create an interesting tourist attraction by using an appropriate sculpture creation process at the Sarasin Bridge, Phuket; to explore with experimental in obtaining suitable characteristics and elements of arts form that suitable with the Sarasin Bridge.

1.2 Objectives of the Research

1.2.1 To investigate what are the current fundamental issues of Sarasin Bridge, Phuket that not become a major attractions to public which relates with the art form and analyze.

1.2.2 To explore with experimental in obtaining suitable characteristics and elements of arts form that suitable with the Sarasin Bridge.

1.2.3 To propose an appropriate and acceptable sculpture models that can be accepted by different types stakeholders.

1.3 The questions of the research

The researcher has brought research objectives as specified above to be a guideline in research questions as follows:

1.3.1 What are the current fundamental issues of Sarasin Bridge, Phuket in tourism aspect?;

1.3.2 Which elements of arts form/sculpture models that suitable for the Sarasin Bridge?

1.4 The Importance or Significance of the Research

This significance of this study is not only making contribution to a concept and principles of creative sculpture literature, but also provide valuable information towards a deeper understanding of the developing creativity in tourist experiences, urban tourism development.

It is anticipated that this study would help both governmental bodies and tourism management to better understand the suitable characteristics and elements of arts form at the Sarasin Bridge.

1.5 Scope of the research (Limitations and Delimitation)

Thesis Outline: This thesis consists of five chapters.

The first chapter will provide a brief explanation about the statement of the problem, objectives, keywords and the significance of the research.

The second chapter will contain brief information about public sculpture creation process, creating tourist attractions; the Sarasin Bridge, and will present a brief review of the relevant literature and the conceptual model of the research.

Chapter three will presents the methodology of the research. It will contain information about the research approach and its justification as well as information about the population and sample of the study, questionnaire structure, data collection procedures, operationalization of the study variables and the information on measurements and data analysis.

Chapter four will contain the results of the study, focus on various issues associated with the methodology of this empirical study.

Chapter five will give detailed information regarding the results and discussion of the empirical model leading to the conclusion of the research. Implication for

practitioners, direction for future research, and limitation of the research will also be discussed in this chapter.

1.6 Research outcome

1.6.1 The knowledge of sculpture creation process, and the current fundamental issues of the Sarasin Bridge, Phuket.

1.6.2 Using Qualitative and Quantitative research data collection in the research is beneficial to obtain characteristics and elements of arts form that suitable with the Sarasin Bridge.

1.6.3 An appropriate and acceptable sculpture models at the Sarasin Bridge, Phuket that can be accepted by different types stakeholders.

1.7 Definitions of Keywords

The following were some definitions of the keywords, which were applied in this research.

1.7.1 Creating: to make something new, or invent something, as something unique that would not naturally evolve or that is not made by ordinary processes, or to evolve from one's own thought or imagination, as a work of art or an invention.

1.7.2 Creative Tourism: is Tourism directed toward an engage and authentic experience with participative learning in the arts heritage or special character of a place.

1.7.3 Sculptures and Public Sculpture: Sculpture is a specialized field of visual arts that is specifically concerned with expressive three-dimension form; shape, volume and dimension of the work, it is situated in the community, or who sees it. Public sculptures may be built for; to honor outstanding individuals; to teach about their local history and geography, to explore the economic relationship to concrete

and celebrate local geography, to decorate a building or plaza to explore important relationships, such as the relationship between humans and the natural or religious environment, to create beauty for the city and etc.,

1.7.4 Tourist Attraction: is a place of interest: (this research mean the Sarasin Bridge, Phuket) such as beaches, national parks, historical places, monuments, ancient temples, landmarks, where tourists visit, typically for its inherent or exhibited natural or cultural value, historical significance, natural or built beauty, offering leisure, adventure and amusement.

1.7.5 The Sarasin Bridge, Phuket: is an old Bridge is now a popular tourist destination. It is the longest bridge in Phuket which connects Phuket Island and Mainland; Phang-Nga Province. The Sarasin Bridge situates in Ta Chatchai village (or Ban Tha Chatchai, Moo 5) Mai Khao Sub-district, Thalang District, Phuket.

1.8 Summary

This research aims to collect the current fundamental issues of the Sarasin Bridge, Phuket, the concept and the process of public sculpture and find out an appropriate and acceptable sculpture models that can be accepted by different types stakeholders.

CHAPTER 2

LITERATURE REVIEW

The literature review will intend to explore in-depth the concept and theoretical of Creating an interesting tourist attraction by using an appropriate sculpture creation process at the Sarasin Bridge, Phuket. This chapter covers the background for the development of the proposed framework. Some theoretical viewpoints will be reiterated in the present chapter as follows:

- 2.1 Overview of Phuket and the Sarasin Bridge
- 2.2 Concept and theory related to the public sculpture creation process
- 2.3 Concept of creating tourist attractions
- 2.4 Review Related Researches



2.1 OVERVIEW OF PHUKET AND THE SARASIN BRIDGE

Phuket, an island with an area of 543,034 square kilometers, is one of the southern provinces of Thailand. The Phuket territory also covers 39 smaller islands located in the south-west of Thailand on the Andaman Sea. According to Thailand Official Statistics Registration (Phuket Provincial Government officia,2016), the total population of Phuket is 392,011. Travelers can easily get access to Phuket tourist attractions due to transportation routes linking within Thailand and abroad. For the Andaman coastal provinces, Phuket has the most visited number of tourists 13,369,634 (Phuket Tourism and Sports Office, 2016). Many beautiful natural attractions and recreational activities in Phuket have brought not only income distribution and jobs to the local, but also economic growth in Thailand.

In the past, people from diverse ethics were travelling by boat for trading. It results that Phuket has mix nationalities as Singapore. Since Phuket is a diverse ethnic

background such as Thai, Chinese, Chinese, Muslims, Westerners, living together on this island leads to a blend of culture and uniqueness.

The diversity of people in Phuket has become a fascinating culture, as can be said that the population of each city influences the cultural identity of the city.



Figure 3 Thai-Chinese (Baba-Yaya) costumes in Phuket.

Source: Yutphuket, 2015



Figure 4 Thai-Chinese Lifestyle in Phuket.

Source: Yutphuket, 2015



Figure 5 The way of Living of Thai-Muslim in Phuket.

Source: Phuketindex, 2017

The Phuket Provincial Administration Organization has issued policies to increase tourism and effectively implement the tourism development plan for Phuket. The provincial administration aims to promote Phuket as a world-class center of marine tourism, which generate much revenue locally and nationally. In other words, local organizations and the federal government must support the development plan for tourism in Phuket to increase revenue from tourism. In addition, the development plan addresses protection of Phuket's environmental, social, and physical landscapes; the restoration of natural and cultural attractions; the expansion of the tourism market by creating activities such as eco-tourism; the support of urban tourism, especially within Phuket city by increasing the value of historical attractions, such as the Sino-Portuguese building; the promotion of cultural tourism, including creating new tourism attractions that integrate nature and culture; and etc.

Phuket becomes a tourist city. Most of the businesses are tourism, such as hotels, restaurants, tour companies, souvenir shops, etc. It is a small town, and international airports that served people from all over the world.

In December 2015, Phuket City Municipality has been honored as a "City of Gastronomy" by the United Nations Educational, Scientific, and Cultural Organization (UNESCO). A city of creativity, as defined by UNESCO; a city that is a creative city must consist of: (1) It must be a strong cultural city. (2) Must has a distinctive character in tourism and (3) It is a key mechanism in the development of creative economy. (Wikipedia, 2012). Within the city, gastronomy plays a vital role, as it harbors the ability to transmit and uphold the ancient recipes. This commitment to preserve, perpetuate and promote traditional expressions is highlighted by the annual Old Town Festival, which restores ancient know-how in gastronomy, crafts and folk art, and visual arts.

Old Town Phuket arts and culture

Phuket has long-standing relationships with European countries, such as Portugal, England and Holland. There is also a growing tradition of Chinese settlers, most of

them from Fujian province, during the days of tin mining. Phuket Town is also a venue for Thai and Malaysian traditions. The result is a mix of fascinating culture and landscapes of old Phuket. From the cultural repository in Phuket, it is found that Chinese culture has a great influence in Phuket. Trends like this seem to increase in the next generation. It can see a great Chinese vegetarian event every year.

The old town is home to the Baba cultural community, a Thai-Chinese heritage site. One of the features of China's row house (shop) is the front porch, joined to create a sheltered corridor. (called a five-footway), also acts as a charming pedestrian, framed by a series of shops. Intricate European neo-classical and Renaissance-style stucco designs give the building a sense of style. The interior and atmosphere are a mixture of Chinese and European. It has a bias towards the Chinese Strait, with a large communal living room with ceramic tile flooring. (some imported from Italy) with exquisite European pattern. Most of the furniture is carved with elaborate wood and is very Chinese, while hanging wall and other decorations. Similarly, remember that ancient Chinese.



Figure 6 Sino-Portuguese style in Phuket Town.

Source: Wonderfulpackage, 2017



Figure 7 Chinese-Chinese Influence In the design of the shop sign.

Source: Researcher, 2017



Figure 8 Chinese art and culture in Phuket.

Source: Researcher, 2017

However, being a city of tourism. Need to find new attractions that can attract a wide range of tourists. Researchers are interested in exploring the tourist area to make Phuket tourism a creative tourism value to the local people around the outside.

PUBLICSCULPTUREIN PHUKET

Sculptures in Phuket are diverse in many areas. The concept and decision-making power depends on the city's management by age and by the relevant authorities. However, the researcher collected data and could conclude 2 time periods as follows:

1. In the past, the theme of the story of life is focused on the historical story.
2. At present, the theme of the story of the creature is focused on the sea atmosphere.



Figure 9 The sculptures in Phuket Town in the past.

Source: Researcher, 2017



Figure 10The sculptures in Phuket Town at present.

Source: Researcher, 2017

Fundamental issues and Landmark of the Sarasin Bridge, Phuket

ThaChatchai Village or Bann ThaChatchai, the area is coastal and mangroves area, in the past it used to be a fishing harbor and Moken community group; Migratory fisheries, dirty community and the environment is deteriorating.

The Sarasin Bridge is part of Bann ThaChatchavillage, which is the historic city. Also, it is the origins of the mixed cultures of Phuket that exist since the past until today. It is the first spectacular sight, over the Pak Phra Strait. It was built in 1967, the total length is 770 meters, built with surface for 360 meters and built with high pressure concrete for 300 meters long. It is 11 meters wide road is 8 meters wide and 1.5 meters from the sidewalk. It was opened on July 2, 1967.

The idea of keeping an old bridge as a touristic attraction may sound strange, in 2011, It has been transformed into an interesting strolling destination, with the middle area being raised higher and two towers: Sino Portuguese style, linked by a platform, have been built in its centre part to create a viewpoint onto the Andaman Sea to the west and fishing villages and PhangNga Bay to the east. The floor is covered with tiles and many ornate and the attractive lamps lining the walkway make it beautiful at dusk.

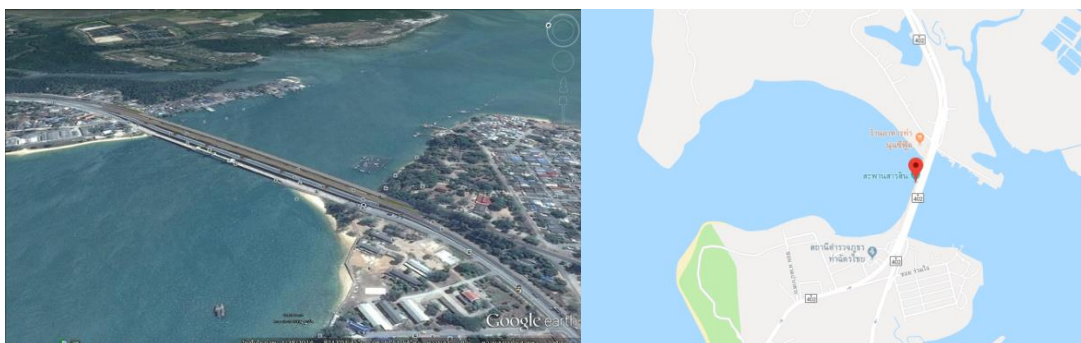


Figure 11 Geography over the Sarasin Bridge, Phuket.

Source: Googlemaps, 2017



Figure 12 The image surrounding the Sarasin Bridge.

Source: Researcher, 2017



Figure 13 Picture of area and activity at Sarasin Bridge

Source: Researcher, 2017

The bridge has since become a Tourist attraction on the Island of Phuket and the story of the two lovers has also been made into a film. The legend of love with the Sarasin Bridge: the Bridge of Love. This tragic true love story goes to show that the Sarasin Bridge isn't just a connection between the mainland and the island, it is a connection between rich and poor, man and woman, happiness and sadness, life and death. (real life in Phuket, 2015) Unhappy ending of the young couple love is when a young driver (a minibus) called a Ko Dam and a girl named Kew. In ThaChatchai sub district, Phuket. There are in difference family status. As Kew is in richer family. Kew's father does not want them to be in relationship by harassing them any way he could. It was hard for them to be together so eventually, on February 22, 1973 the couple decided to suicide themselves at the Sarasin Bridge by tight their body together. The have believe that it is only way they could be together. Since that day Sarasin became a popular place where love couples come and pay for their healthy love. There is also a myth that on the full moon night, there will be a white rabbits with red eyes come out together at this bridge. People believe it is Ko Dam and Kew. From the "legendary Bridge of Love Sarasin" has been conveyed into the art. Movie genres and songs that reflect the value of true love. This area became well-known. The Sarasin Bridge turns to be a new tourist attraction and viewpoint of Phuket. Also, local people and tourists come to Sarasin Bridge for enjoying their walk and other physical activities.



Figure 14 The legend of love with the Sarasin Bridge: the Bridge of Love.

Source: Pantip, 2013, Rungpruhat, 2009, Researcher, 2017

2.2 Concept and theory related to public sculpture

Sculpture is a legacy of fine arts, which shows cultural values of humanity for many generations. It is a record of the highlight over the period. When sculptures were presented and placed in public space, it provides a significant change in the environment and develops the place more interestingly by creating art form. The linkage of context and space is varies according to the concept of the sculpture, or its surrounding. Sculpture is the branch of the visual arts that operates in three dimensions. It is one of the plastic arts. Durable sculptural processes originally used carving (the removal of material) and modeling (the addition of material, as clay), in stone, metal, ceramics, wood and other materials but, since Modernism, there has been an almost complete freedom of materials and process. A wide variety of materials may be worked by removal such as carving, assembled by welding or modeling, or molded, or cast.

The reasons for creating public sculptures are many, for example, to honor outstanding individuals; to teach about their local history and geography, to explore the economic relationship to concrete and celebrate local geography, to decorate a building or plaza to explore important relationships, such as the relationship between humans and the natural or religious environment, to create beauty for the city and etc.,

The concept of public sculpture creation found that most people generally accept works that are characterized by Traditional Representational because they will feel familiar with content and model which they can recognize of history events. Public Sculpture should be considered in terms of its relationship to its audience when success is often measured by ability to communicate or elicit a response. (Deeker, 2008)

The art of sculpture is no longer restricted by traditional sculptural concepts, materials or methods of production. It is no longer exclusively representational but frequently wholly abstract. Nor is it purely solid and static: it may reference empty space in an important way, and can also be kinetic and capable of movement. Finally, as well as being carved or modelled, it can be assembled, glued, projected (holographically), or constructed in a wide variety of ways. As a result the traditional four-point meaning and definition of sculpture no longer applies.



Figure 15 Small Town of Casey, Illinois, with giant sculptures of everyday objects.

Source: City of Casey, 2017

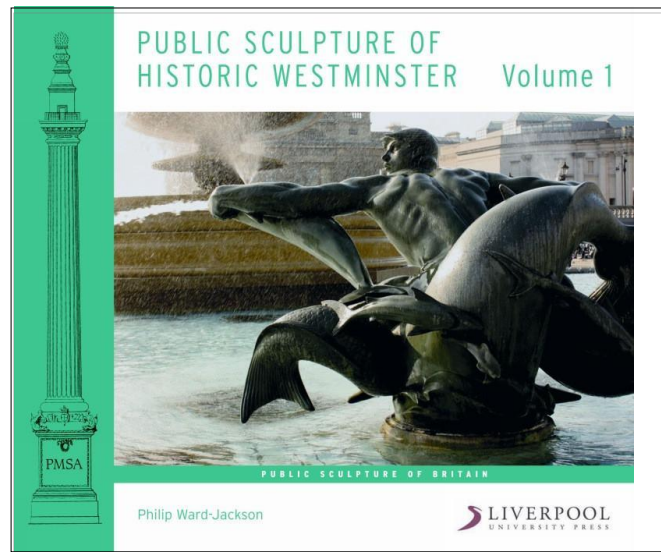


Figure 16 Public Sculpture of Historic, Westminster, England.

Source: Philip Ward-Jackson, 2012.

ELEMENT OF SCULPTURE DESIGN

The sculptural design pattern is divided into 3 forms according to the shape, volume and dimension of the work. (Collins, 2008) It had four main defining characteristics. First, it was the only three dimensional art form. Second, it was representational. Third, it was viewed as an art of solid form. Any empty spaces involved were essentially secondary to its bulk or mass. Moreover, as a solid form it had no movement. Fourth, traditional sculptors used only two main techniques: carving or modeling. The two principal elements of sculpture are mass and space. 1) Mass refers to the sculpture's bulk, the solid bit contained within its surfaces. 2) Space is the air around the solid sculpture, and reacts with the latter in several ways: first, it defines the edges of the sculpture; second, it can be enclosed by part of the sculpture, forming hollows or areas of emptiness; third, it can link separate parts of the sculpture which thus relate to one another across space. Another important element of (most) sculptures are their surfaces. These can produce quite different visual effects according to whether they are convex or concave, flat or modeled,

colored or uncolored. A flat surface carries of three-dimensionality, while a modelled surface - one that contains light/shadow-catching ridges or hollows - can convey strong effects of 3-D forms emerging from or retreating into darkness, similar to a painter's use of chiaroscuro. Alternatively, sculptors carved directly from precious colored materials, like ivory, jade, and gold, or combinations thereof. Color can obviously endow a surface with differing attributes of (inter alia) texture, proportion, depth and shape. An interesting use of color by a modern sculptor can be seen in the Pop-Art work *Ale Cans* by Jasper Johns (b.1930).

DESIGN AND CRITERIA FOR PUBLIC ART

Before starting a public art project, there are several specific issues. The criteria are clearly defined as follows. (Creative Placemaking, 2008)

1. Project Design

There are a number of different types of art projects: site-specific, community-based, and temporary. Each has a slightly different commissioning process:

1.1 Site-specific artworks; artists can be commissioned to create a stand alone artwork, or the artist, architect and engineer could work collaboratively to integrate the artist's ideas into the building/facility, of Funds can be pooled for community-based public art projects, and The architect must work cooperatively with the artist and provide the artist, in a timely manner, with all necessary plans, blueprints, drawings, and other such materials that the artist deems necessary to his/her work. If a specific design proposal was part of the selection process, the selection committee should identify issues and concerns about the proposed piece that need to be addressed during the design process. The artist should meet with the public art program staff to discuss art project timeline before begins the actual design process, any limitations and/or constraints intrinsic to the project or required by the city or commissioning agency, a review of general guidelines and goals for the work of public art. After all site preparations are made and the artwork is installed, the selection committee would convene, with the project's structural engineer, to inspect the artwork and make sure that it was built and installed properly. Once a post-installation site visit has been made and the work approved as installed, the

maintenance program, developed by the artist in conjunction with the commissioning agency, should go into effect. This process is recommended not only for project specific artworks, but also for community-based and temporary art projects.

1.2 Community-Based Art Projects

The same process for developing and reviewing public art projects is used even if, during the project conceptualization phase, the project selection committee decides that funds should be pooled and used to commission a community-based art project. Participatory public art initiatives, such as community-based public art projects, provide communities with the means to positively impact their environment and develop a sense of pride and ownership over their parks, streets, and public institutions. Here, the artist serves as a collaborator, interpreter, visionary, teacher, mentor, and liaison between client and community. The goal of these community-centered processes is to facilitate the creation of public art works that are accessible to the public by engaging people in the community into the process of creating the art, as well as making their knowledge and experience part the art's design. The process for project, artist, and site selection can involve a number of choices for each of these three elements:

- 1) Temporary art projects: If artworks are to be installed on a temporary basis, the artist's designs would only require approval of the selection committee and project funder (a city agency, private property owner, or private donor). After design approval, the artwork would go immediately into the final design stage. The artist should include documents regarding how and when the work is to be removed after display, as well as plans for returning the site to its original condition (if necessary).
- 2) Review Guidelines: The selection committee will review submitted public art project proposals at the end of the design phase. If approved, the artist designs will be forwarded to the Public Art Advisory Committee (PAAC) for review and approval, after which the art project will go into final design and fabrication. Other criteria that should be considered: Relevance of the piece to the building or city, its values, culture, and people; Suitability of the work for outdoor display, including its maintenance and conservation requirements; Relationship of the work to the site and the host community, especially how it serves to activate or enhance public space; Appropriateness of the scale of the artwork.
- 3) Site Selection: In

order to ensure public art is fairly and equitably distributed throughout the city, and that it is sited in such a way as to enhance and activate public spaces, we have listed below criteria to guide the placement of art projects. Sites where public art is to be displayed should:

- Experience high levels of pedestrian traffic and be part of the city's circulation paths;
- Be easily visible and accessible to the public;
- Serve to anchor and activate its site;
- Enhance the overall public environment and pedestrian streetscape experience;
- Help to create a place of congregation and activity; and
- Establish landmarks and neighborhood gateways.

2. Placement Criteria

There are guidelines for artworks placed within project sites, to ensure that the works are displayed prominently and clearly identifiable as artwork. For example, artworks displayed in interior public spaces should be publicly accessible at least during normal building operating hours without obtaining special passes or permits to view them. Artworks displayed in exterior public spaces should be publicly accessible 24 hours per day or, if they are sited in a setting such as a park, be accessible during the normal hours of that site's operation.

3. Maintenance and conservation

Public art policies spell out procedures, responsibilities, and methods of funding for the ongoing maintenance and conservation of public artworks so that the public art program itself does not become burdened with this cost and responsibility, unless it chooses to do so. These delineations also prevent - to as full an extent as possible - the possibility that a work of public art will fall into disrepair, become dirty, damaged, or even disappear. The conservation and maintenance of some works of art can be painstaking and require a large degree of care. Giving the artist and the commissioning agency or client an opportunity to work out the artwork's maintenance techniques and schedule helps to ensure that the piece will remain in good condition for many years to come.

4. When is temporary art appropriate?

Installation of temporary art may be appropriate to prevent the need for de-accessioning. For example, when a public art program or a client agency/funder cannot afford to maintain a work in perpetuity, works of temporary art, lasting up to

ten years, for example, could be commissioned. Temporary art also works well as a series placed throughout a downtown or park, or within a specific geographic area. To generate interest in public art, or where no firm public art tradition exists but there is a desire to create a public art tradition, temporary art can be useful. Because it is understood to be of limited duration, it can be more challenging and cutting-edge in terms of its message and medium. In addition, a client agency or funder could commission several pieces of temporary art over a period of time, rather than just one piece, which allows the city's public art collection to expand at a faster pace. In a Wall Street Journal article entitled "Expiration Dates for Art," Geoffrey Fowler points out that the passage of time can have an impact on how the public views the same piece of public art and events, such as September 11th and the fall of Communism, can render some artworks contextually obsolete or somber reminders of disaster. The reaction of the public to public artworks today (Richard Serra's "Tilted Arc" still being a notable example) is behind the growing challenge to art world's contention that "public sculpture can, and should, stick around forever."

PRINCIPLES, CONCEPTS AND THEORIES THAT CORRESPOND TO THIS RESEARCH

Theories, principles, and concepts in art and design are as follows.

1. Experience Theory of John Dewey

The essence of theory believes that experience is most important. The leader of this concept is John Dewey (Alexis Clements March, 2013 and Wikipedia, 2017). He said that the experience is not structured or framed. It is an activity area for all human beings. So experience is what we believe to be the result. At the same time, harvesting experiences can lead to several advantages by considering the components, methods, terminations, and relationships. It is important to find out how the object works and know the relationship between the object and the method. Then it will bring the desired result.

Dewey's major writing in *Art as Experience* in 1934 is an attempt to shift the understandings of the art process, a process whose fundamental element is what is

the development of an 'experience'. An experience is something that personally affects our life. His new theories on the art and aesthetic experience between the distillation experience of art and daily events and events, everyday events and scenes.

In his article on reflection psychology, he writes that sensory and sensory information enters the individual through the channels of the perceptual senses and the perception of these stimuli is the sum.

He proposes that there is continuity between the refined experience of works of art and everyday activities and events, and to understand aesthetics must begin with the events and scenes of daily life. This idea contradicts the theory of aesthetics presented by Immanuel Kant, and is also a proponent of the German concept, which historically has depicted some of the most classically styled art forms, commonly known as 'High Art'. 'Or Fine Art Dewey states that the accuracy of 'Top Art'.

We need to retrieve the continuity of aesthetic experience with the normal process of living. If art were understood differently by the public, art would gain in public esteem and have wider appeal. It is the duty of the theorist to make this connection and its implications clear.

He believes that the object should not be seen in isolation from the process that produced it, nor from the individuality of vision from which it came. Theories that simply focus on the act of expressing tend to see expression merely in terms of personal discharge. The art have connection with outside content. He agrees that art has a unique quality, but argues that this is based on its concentrating meaning found in the world.

Form for Dewey is the quality of having form. "This can lead to other people's experiences and give them a more intense and harmonious experience on their own."

This stage illustrates Dewey's unity among art artists, art object and creative viewer.

Conclusion of Dewey's concept

1) The Arts Are Not (and Should Not Be) Removed From the Stuff of Everyday Life. For him, part of understanding art as an experience, is also understanding that it comes from human experience, that it is born of the lives that artists live and the conditions and societies that surround them. For Dewey, separating art from life would be just as

false and problematic as separating a person from their surroundings. “Any psychology that isolates the human being from the environment also shuts him off, save for external contacts, from his fellows. But an individual’s desires take shape under the influence of the human environment.” (281)

2) Art Is a Powerful, Imperfect Form and the Experience of it Has the Potential to Be Transformative.

Dewey’s concept of experience is rooted in ideas around education and democracy and change, for him art carries an enormous potential for changing both artists and audiences.

3) Art Comes from Culture and Vice Versa, and it helps Wake Us Up to What we’ve Been Glossing Over.

“In the end, works of art are the only media of complete and unhindered communication between man and man that can occur in a world full of gulfs and walls that limit community of experience.” (109)

4) Finally, and Perhaps Most Importantly for Dewey, Art is Political.

Dewey is a revolutionary at heart and the fact that the arts in the 20th century in America were cracking open every existing theory of the time about what art should and shouldn’t be seemed to excite him and make him optimistic for the future.

The art has the potential to be transformative, and it is transformative when someone, anyone, is transformed by it in any way. Imperfect But Satisfying, “The moral function of art itself is to remove prejudice, do away with the scales that keep the eye from seeing, tear away the veils due to wont and custom, perfect the power to perceive.” (338)

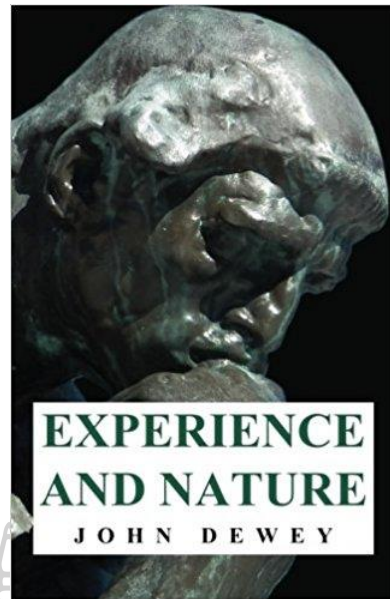


Figure 17 Experience and Nature

Source: Dewey, 2013

Dewey's theory is also relevance. The three principles are:

1. Cultural, building up cultivation and creating intelligence
2. Essence, studying deeply to the extent or essence.
3. Media, knowing the media and use it genially.

The researcher applied the theory of experience to find the raw materials suitable for the environment. The creative process is to achieve the expected results, such as the production of statues of appropriate size. Also, consider visitor behavior when visiting public areas.

2. Formalist theory

Formalism is the study of art based solely on an analysis of its form – the way it is made and what it looks like (Tate, 2016). The formalist artwork is considered to be successful if the artist has created a visually interesting design. Formalism describes the critical position that the most important aspect of a work of art is its form—the

way it is made and its purely visual aspects—rather than its narrative content or its relationship to the visible world. (Timothy Quigley, 2005)

2.1 Clive Bell.

From the concept of Clive Bell in the article "What is Art", the most important is simple form. According to the theory, many simple form are combined to make complex, form [combinations of forms] which come from the line, color and shape. So once a component is completely created, then a specific artwork will appear. Bell proposes that aesthetic theory should focus on aesthetic experience. He also assumes that works of art provide aesthetic experience. Bell's goal is to define art by discovering the quality common to all of it. Art provokes a "particular kind of emotion". A common effect suggests that we will find a common cause, which will define art.

According to Bell, there must be one quality which is the essence of Art and without which an object cannot truly be called a work of art. That essential quality he refers to as significant form. Now, what does he mean by "significant form"? How do we know this quality? "Lines and colors combined in a particular way" and "certain forms and relations of forms" that produce the aesthetic emotion are the features of significant form. This is the account that Bell gives. Bell claims that aesthetic emotion is produced by significant form. Significant form is the quality that makes a thing a work of art. (Francis Frascina, et. al., 1993)

Bell claims that beauty is a more general concept than significant form. Natural objects can be beautiful, but they are not works of art. Because art is defined by Bell as the embodiment of significant form, irrespective of content, representational features or information conveyed by the work of art to the viewer, it follows that art is independent of life and our social relations. (McLaughlin, T.M., 1977) Notice that Bell does not say anything about the specific nature of the lines, colors, and relations of form. (Timothy Quigley, 2005)

2.2 Henry Spencer Moore

Moore was a worldwide celebrity; he was the voice of British sculpture and of British modernism in general. Moore had a direct influence on several generations of

sculptors of both British and international reputation. Moore is best known for his semi-abstract monumental bronze sculptures which are located around the world as public works of art. As well as sculpture, he produced many drawings, including a series depicting Londoners sheltering from the Blitz during the Second World War, along with other graphic works on paper. Henry Moore used drawing to work out how to transform the shapes of objects that inspired him into the strange and beautiful shapes for his sculptures; “My drawings are done mainly as a help towards making sculpture...as a way of sorting out ideas and developing them” (Tate, 2016).

Moore's signature form is a reclining figure. His forms are usually abstractions of the human figure, typically depicting mother-and-child or reclining figures. Moore's works are usually suggestive of the female body, apart from a phase in the 1950s when he sculpted family groups. His forms are generally pierced or contain hollow spaces. Many interpreters liken the undulating form of his reclining figures to the landscape and hills of his birthplace, Yorkshire.

In the 1930s, Moore's transition into modernism paralleled that of Barbara Hepworth; the two exchanged new ideas with each other and several other artists then living in Hampstead. Moore made many preparatory sketches and drawings for each sculpture. (Lawrence Sabbath, 1985)



Figure 18 Reclining Figure (1969-70) Sculpture by Henry Moore.

Source: The Telegraph, 2018

Researcher carried out the concept from this theory, the point of creativity the shape is the way that created the uniqueness and display art interesting without focusing or

sticking to reality. However, it is caused by the shape of many shapes are cut off the complexity and becoming perfect

3. Organic Unity

Organic unity in an art work is achieved when all 3 components of art (subject, form, content) are successfully combined. The work contains nothing which distracts or is extraneous, with “relationships that seem inevitable”. Organic unity, when attained, give works a feeling of completeness. (lonelyautodidact, 2011)The key principle of this theory is to make unity. The overall pictures of well organized structures make a sculpture. Unities are integrated to make preface sculpture. Each part has its different place and function and is dependent on every other part.

Organic unity may be achieved by the artist in many ways. An artist may approach a work by focusing on the subject, which may elicit strong feelings (content) that lead to a development of composition (form). The artist may also initiate the creative process with a particular composition in mind (form), which could suggest a certain state of mind (content), which results in a particular final image (subject). Finally, he or she may also work cathartically (content), choosing certain shapes or colours to reflect his/her feelings (form), which also creates a final image (subject).


Organic Unity in the Contemporary Context

The 3 concepts of subject, form and content are often conflated in contemporary art. As a result, the concept of organic unity in the contemporary context has changed, and could be difficult to recognize. In Conceptual Art, the concept is the prime consideration, with the product being almost irrelevant. Here, the subject and content are considered one and the same. Common media and forms are rejected; instead, combinations of words, photography, found objects are used to convey or explore an idea or concept. In Process Art, the process is considered to be the only important aspect, thus merging content and form.

Michael Lawrence Moore, 2014, he introduced to design “what makes it good design?” He advice that “any design to be successful all the parts have to work together. For any design to be successful all the elements and principles must be present. There must be unity. It must be visually appealing, well balanced, and express

its intentions to the viewer in some form or fashion or allow the viewer to come up with their own interpretation”. (Michael L. Moore, 2014)

Good design will include three components: Form, Content, and Subject. These three components when working together are called Organic Unity. This will be an important tool to use as we venture into the world of art and design. Let’s take a closer look at these three components.(See Figure: 2.16) (Michael L. Moore,2014)

- 1) **Form:** It is its total arrangement or organization. Included in Form are the principles and elements of design. Elements included are: line, shape, texture, value, and colour. I often tell my students to burn these five elements into their brains. The principles of design include: harmony, variety, balance, proportion, dominance, movement, and economy.
- 2) **Content:** Content is the emotional or intellectual message of a work of art; a statement, expression, or mood developed by the artist and interpreted by the observer. 
- 3) **Subject:** The subject for a work of art can be a person, object, a theme or an idea. This can include two areas. An objective images/representational or non objective images/nonrepresentational. So let’s look at these two areas. Objective images/representational would be a design/art work that has a close representation of people or objects that can be clearly identified. Whereas, non objective images/nonrepresentational would be when the subject does not refer to any physical object. The subject may be difficult for the observer to identify, since it is based solely on the elements of art rather than real-life people or objects.

Organic Unity

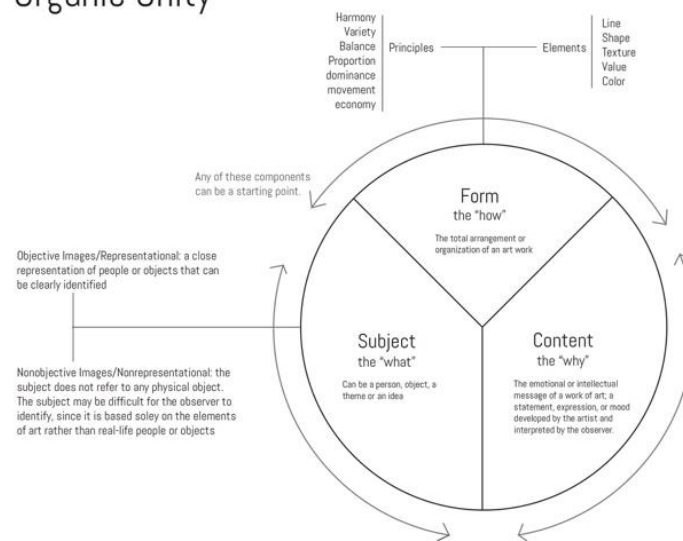


Figure 19 The different components of Design: Organic Unity

Source: Moore, 2014

Art scape concept.

Valeria Vargas and Raul Rispa, ed, This book with good photography showing examples of sculptures, each of them placed in the best environment. The physical background, mountain, sea or trees make the appearance of the sculpture most interesting, intensifying the masterpiece sculptural form.

For example, Bodo, Art scape Nordland :is installed in Norway. The sculpture is not on land but erected up from water. Looking at the sea and cold Norwegian winter sky, it looking so formidable and powerful. If the sculpture is place on lawn, it will not be so powerful as standing figure above water surface.

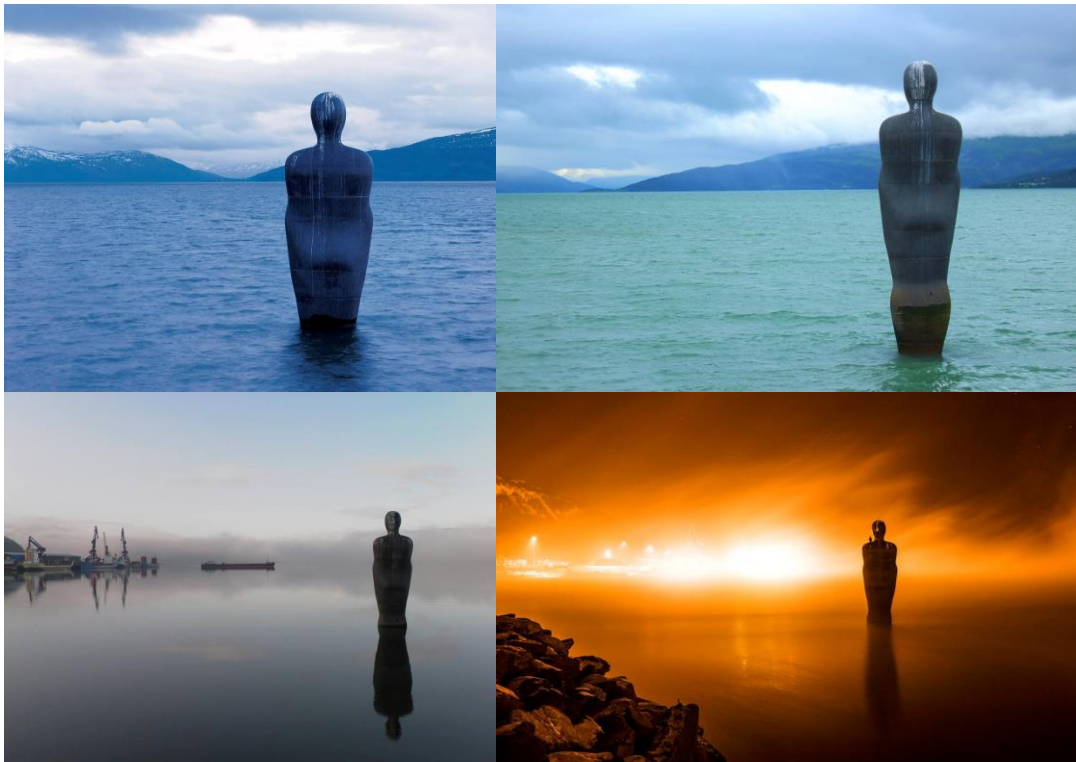


Figure 20 Art scape Nordland at Bodo in Norway.

Source: Skulpturlandskap, 2017

The second example, A park in Portugal, realistic sculpture, a gardening tool about 15 times larger than the real tool. It is the most a object at the right place, appropriate content, a gardening tool on the lawn, right object at the right place.



Figure 21 Installed in a park Portugal : Information about artist and title not available.

Source: Rispa & Varas, 2017, 162

Third case, Pierre Gianaddain Switzer.ConstantinBrancusi's sculpture looks so handsome with yellow leaves of tree in the background, further away the mountain covered with dark green tree.



Figure 22 Constantin Brancusi, Le grand cog,1949

Source: Rispa & Varas, 2017, 186

The forth example from the same place, view of the sculpture park with Henry Moore sculpture in front.



Figure 23 Sculpture park : The foundation building in the centre and the reclining figure by Henry Moore,1982

Source: Rispa & Varas, 2017, 187

Sense of place

For Related Literature, Ronald Lee Flaming. This book have one of the key reference giving a strong concept of what place making is and what are the elements and means to reach the goal. For example, what sense of place is.

According to Flaming : charms of a new development slapped up with an instant picturesqueness of pasteled and plastered sheet rock. “Cedars’ Rest,” these project eviscerated the native vegetation.

"Sense of place"...flaunt the cosmetic charms...sense of place can be employed to describe some slick... (Varas and Rispa,(nd), page 14)

“Place is not merely what was there, but also the interaction of what is there and what happened there.”



Figure 24 This is an example hoe a sculpture, frog represent the sense of plase.

Source: Rispa & Varas, 2017, 14

Certainly, place making is a liberating concept,...It is egalitarian in its view that every place had a story to tell.

So the researcher brings stories from legends, stories, history from certain places Phuket to make the imagination and convey the feeling or sense of the place as a sculpture.

"How analogs are literary tech...can enrich the design approach" The question in the art of making today is how to build the sculpture of mental association in the suspension narrative.

We need to link the text, history, folktale to create a specific design for come up with...Using the place making tools... How citizen cast out the design and embraced place making approach. So, how to design, place making...

Lee Flaming This is the case study and make place interpretation. So, if L Flaming study the case and interpret places in USA, the researcher has to working in the similar manner, analysing and interpreting the Sarasin bridge. (Varas and Rispa,(nd), page 16-22)

Landscape Design.

RyokoUeyama, first step is creating a unique space. Every piece of land embeds a unique amalgamation of history.

Sense of place, where they can experience a unique space that exist on here.

(RyokoUeyama2007; Page 14- 24)



Figure 25 Landscape Master Plan.

Source: Ueyma, 2007, 25



Figure 26 Recreation of "Well if the Memory"...This site that serve a metaphors.

Source: Ueyma, 2007, 26

Aesthetic bases of landscape design.

Line: When a designer wants to control his design, he can do by using line, in this case, row of growing plant, bush or outline of an object. By using line as guiding element he can curb viewers' interest to the focus or interesting area.

Form: Form is the outcome of overall of different element or the whole structure. A form is made in an empty space for example, mass of a tree is made of its thick bush. In autumn, the mass of a tree is decreased because of fallen leaves and in spring, new leaves make thicker bush thus mass is increased.

Texture: In this case, the landscape material such as row of trees, beach and ground of different levels. Designer try to make emphasize different textures on each surface, by using different species of plant, each of them growing in different area to make harmony with ground elevations.

Color: Color has a wide range of responses among different individual of different tastes and other psychological and cultural background. Evaluation of personal responses to color is difficult because of many variances.

Variety: Variety is an important design element. Lower degree of diversity can make boring design. Emphasis can be done by using line, format, form and color. By this means the landscape can be made with proper order and interesting.

Repetition: The device that makes a clear design, a meaningful design with less confusing element. Repetition means using the same or similar elements place in different position to avoid the hyper diverse design. Repetition can be done by using same plant specie installed in more than one areas.

Balance: Stability of two counteracting forces is established around the central axis. In this case the balance of population (tourist or native or both)

Emphasis: The characteristic of design when higher intensity of interest is put in one area making it more interesting than the other. An example in this thesis, the researcher emphasizes by placing a sculpture of growing plant of special physical feature in the major area of emphasis.

SUMMARY

1.Public sculpture creation ideas.

The concept of public sculpture creation found that most people generally accept works that are characterized by traditional representational because they will be feel familiar with content and model which they can recognize from historical events.

The content and origin of the sculpture is an important element in the creative process because it is the reason or the essence that the artist use to reflect the way of thinking, conveying into art form.

From the study of sculpture and environment of ChainapaLapajarn, the process of content has come to create shaping. It can begin with sculpture's experience, background, idea,consciousness. It can be explained that when people has seen and exposed to space, the feeling and imagination of shape which then comes to structure idea caused by vision and perception (Chainapa; 1-5;2530)

Creative Content to Form Process

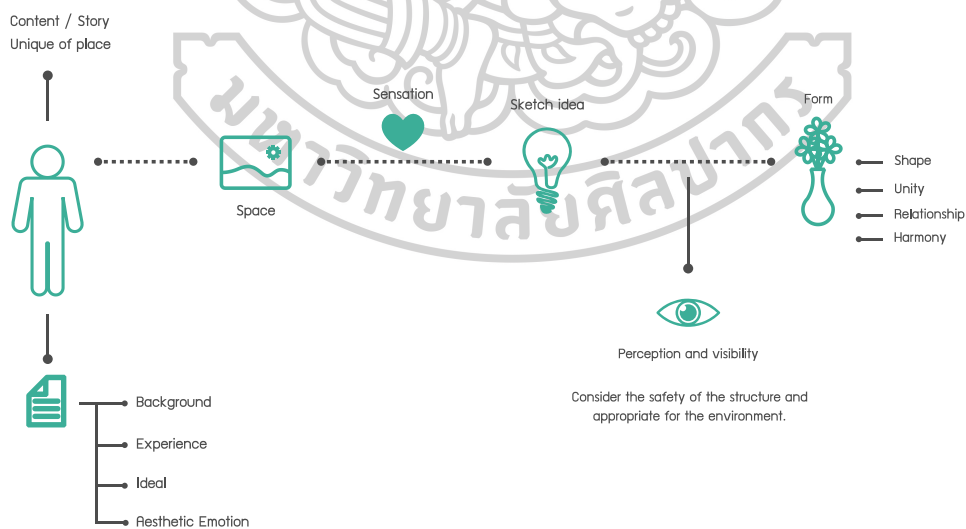


Figure 27 Thinking process, content and origin in the creation of sculpture.

Source: Researcher, 2017

The perception and visibility of public sculpture can be perceived in two ways: external perception, such as shape, size, and vision and internal characteristics such as content, emotions, movements, which perceive with wisdom and experience.

Perception and visibility of public sculpture

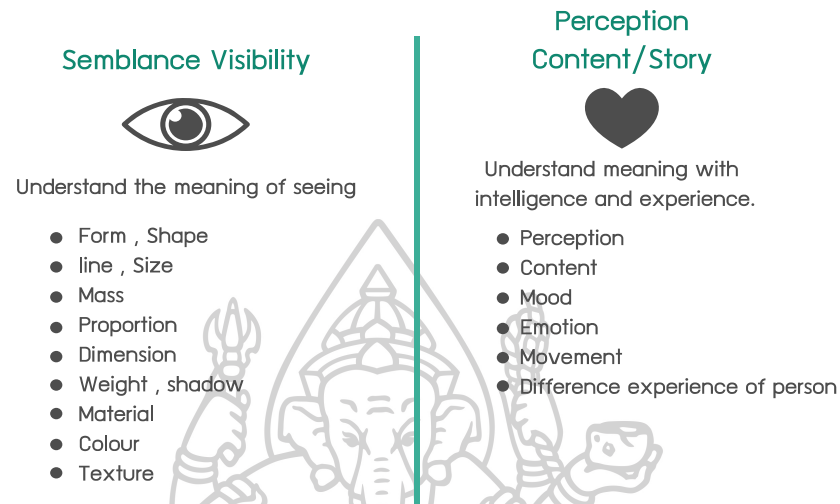


Figure 28 Public sculpture perception and visibility.

Source: Researcher, 2017

2. PRINCIPLES OF PUBLIC SCULPTURE CREATION

The principle of creating public sculptures is including many factors that creators need to consider. To achieve the objectives and cater to the reality of society start with create sculpture style for expected outcome. So, it is necessary to consider for sculptor to consider the factors of distance, visibility, size of vision and aesthetic. The target benefit will be successful when three factors are fit appropriately and perfectly. The researcher has summarized into the flow chart below.

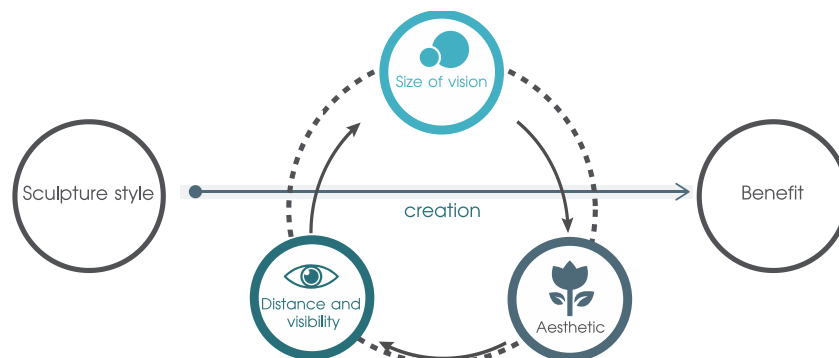


Figure 29 Concept of managing public sculpture.

Source: Researcher, 2017

Visual distance of object has an effect to audience mood. So, the work must be consistent with distance, size and the audience mood in the way sculptors wanted.

Location for installation

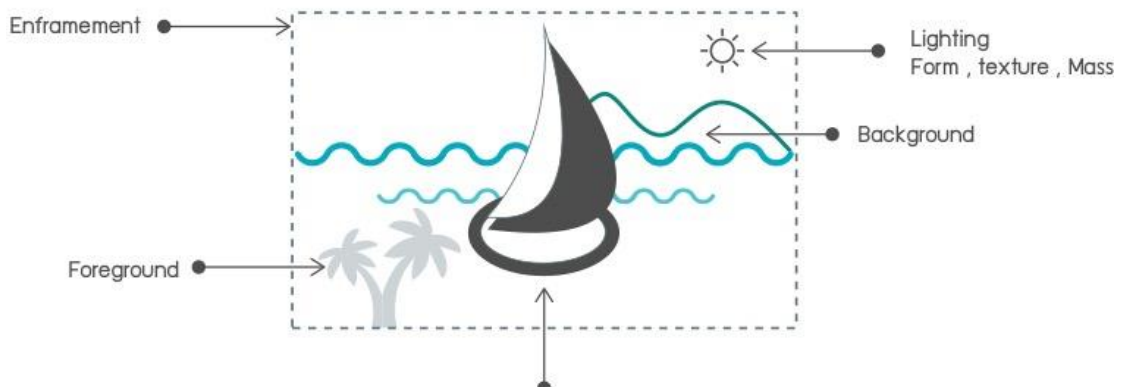


Figure 30 Utilizing the environment benefit.

Source: Researcher, 2017

The Researcher has adopted the idea of utilizing the environment to be a component in creating sculptures such as the lighting of evening sunset, sea view and the direction of the wind.

3. PUBLIC AREA MANAGEMENT GUIDELINES

The concepts of Public Space Management in a board area of designers have a variety of management approaches. Firstly, researchers have conversation and ask advice with other architectures, who have done work in the same concept before.

In view of the architectures the priority is a function of the area for example routing for transportation. On the other hand, the sculptors' perspective is beginning with the interesting environment, the criticize to be the point of interest. then they come out with the concept and theme. It could say that if the function works for users then they will remember the theme which reflected the hidden story. However, if art form is good, but no accessible path or location the position is not interesting, the story will not work and be memorable.

Layout design of Landscape.

1. Determine where to install the sculpture.
2. A point of sight.
3. Important to the city.

Location Design from Architect.

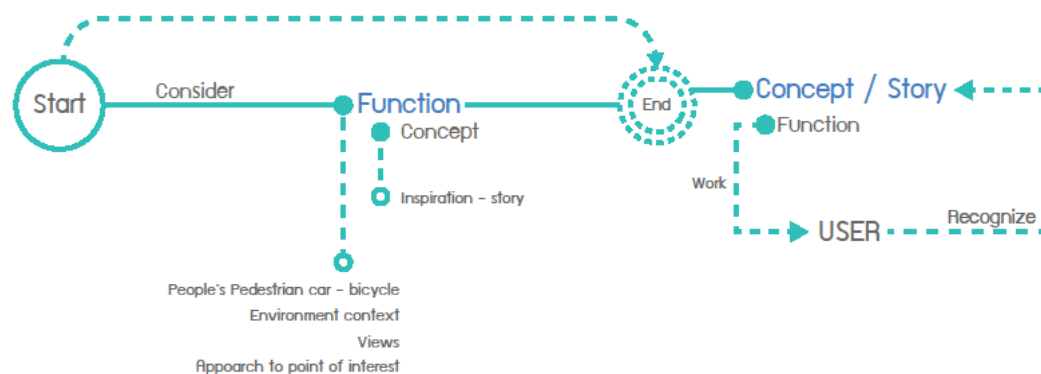


Figure 31 Conceptual work on architectural space management design.

Source: Researcher, 2017

2.3 Concept of creating tourist attraction

There will be two aspects underlying this concept, namely, creativity and tourist attraction. The aspect of creativity will be discussed first.

Traditionally, the concept of creativity is associated with 'doing something manually', or with 'the creation of things' such as painting, making music and making handi- 130 Esther Binkhorst crafts. It also refers to being inventive, imaginative and original as suggested by Van Dale (2007). Creativity in the concept development process refers to 'finding solutions for problems that others have not found yet and applying combinations of knowledge to new problem areas' (Walravens, cited in Nijs and Peters 2002). Although know-how and an analytical approach are absolutely necessary in any concept development process, creativity is an indispensable ingredient. Nijs and Peters (2002) recommend that several key aspects of creativity as part of the concept development process.

Firstly, creativity is about solving problems. Secondly, creativity is about innovation, that is, finding solutions that others have not found yet. Thirdly, creativity is about crossing borders and looking into other fields. Finally, creativity is about combining knowledge from different fields, not necessarily about the development of completely new ideas. Based on this model, creativity is a pervasive and ongoing process that continually shapes everyday life. Consumers will play a bigger role, as they increasingly gain more power and control in future experience environments in which dialogues can take place between them and companies (Prahalad and Ramaswamy 2004). Florida (2002) argues that the rise of human creativity is the key factor in our economy and society and identifies the 'creative class' as the driving force behind the transformation of society.

The second key aspect in this regard is in relation to tourist attraction. In general, a tourist destination refers to a geographical location which possesses an attractive, communicative and receptive tourist supply that satisfies the tourist needs. In order to be the tourist destination, the decisive factor is not only its size or geographical boundaries, but also the ability to attract and meet tourists' needs.

A tourist destination consists of number of components. The first component is attractiveness. This aspect ensures the tourist motivation for visiting the given tourist destination. The second refers to specific service which includes accommodation, food, entertainment, amusement, recreation and other services. Access is the next aspect. The access refers to the development and maintenance of transport infrastructure providing access to the tourist destination as well as visiting particular tourist attractions at the given destination. Availability is the fourth aspect of tourist destination component. This aspect is advance-created package arrangements by the travel sales intermediaries and their agents. Activities are all the available activities at a given tourist destination which will be at consumers' disposal during their stay. The last aspect considers support services. Marketing development activities carried out by destination organizations so as to meet the tourists' needs. By combining the mentioned components of the tourist destination one or more tourist products is formed.

The potential of tourist attraction

Potential of tourist attraction is the tourist site's readiness to accommodate travellers which is favourable to the development, improvement or causing the changes, including the interesting extent of such local area as to whether this suffices for attracting tourists to decide on visiting such tourist site or not. Consideration of the tourist attraction's potential is an important element in the study of available resources prior to planning any development or promotion so that such operation achieves the objectives, goals and gets benefits in return effectively. So the decision to choose the tourism destination, many different factors must be taken into consideration. (CherdchaiKlinthongchai, 2013)

Table 1 Factors of tourist attractions potential.

Author	tourist attraction's potential	Factors
WiwatchaiBunyapak (1986)	1) Value of tourism location	Beauty, intrinsically dominant features, historical antiquity, ideological and religious importance, atmosphere, natural landscape and lifestyle
	2) Ease of access	Condition of travel routes, characteristics of trip, period of time from the town to the tourist site
	3) Facilities	Accommodation, food & beverage store, various entertainment spots, systems of electricity, water supply, telephone and security
	4) Environment	Physical circumstances, weather condition, ecological system and other conditions of tourist attraction
	5) Restrictions on accommodating the tourists	Restrictions in terms of the area, public utility services. Problem related to the tourists' safety
	6) Current reputation	Popularity of the tourist site and the number of travellers in the tourist attraction

WipaSreeratu (2008)	1) Area	Power to attract tourists with natural resources that are specific or unique, history, antiques, places related to the ecosystem, local culture and traditions, landscape, ease of access to the
	2) Management	Safety of touring in the area and vicinity, management of facilities to have access, management to control the number of tourists in the area of tourism not to exceed the capacity of supporting, managing, controlling tourism business in the area.
	3) Activities	Consideration based on the diversity of ecotourism activities in the area, opportunity to create conscious and provision of environmental education
	4) Participation	Consideration as to the forms of the local organizations' involvement in the control and protecting the tourist attraction and whether local residents are satisfied or interested in the development of tourist attraction in one's own locality to be tourist site or not.

Source: Cherdchai, 2013

The attributes of tourism products by Chon et. al., (1991: 7) consists of: tourism facilities; sports tourism facilities; historical interests (eg Museums, Monuments); cultural interests; festivals; scenic beauty; pleasant attitudes of local people; restful and relaxing atmosphere; availability of suitable accommodations; variety and quality of attractions, etc. Destination attributes can pull one to some of the tourism supply components such as attractions or destinations. They gain the meaning or significance through the consequences they are perceived to provide or help one

avoid (Klenosky, 2002). Thus, tourists' satisfaction with a destination and decision on future destination selection can be influenced by their perception of the destination's attributes.

Specific features of marketing in tourism come from specific characteristics of tourist supply and demand, as well as the process of buying and usage of tourist products and services. Specific presentation of marketing activities on tourist market, as opposed to other markets, is also contributed by pluralism of decision making centers inside marketing activities. The complexity of tourist product is also considered. Continuous effect of uncontrollable, as well as controllable factors of marketing environment, which effect initiated marketing activities and put upon the need to search for alternative solutions for emerged marketing problems.

In terms of destination marketing management, conceptual framework of such management includes nine following sequential steps. These are analysis of changes in marketing environment, mission formulation, defining marketing goals of tourist destination, product portfolio management of tourist destination, formulation of strategy to segment the market of the tourist destination, selection of target market for products of tourist destination, positioning of products of tourist destination, creation of marketing program, and marketing plan formulation.

When combine the two aspects together, the new idea has emerged, namely creative tourism. According to Richards and Raymond (2000), creative tourism is tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken. Richards (2000) and Richards and Raymond (2000) first identified the growth of 'creative tourism' as an extension of or a reaction to cultural tourism. They argued that in contrast to most cultural tourists, creative consumers are increasingly looking for more engaging, interactive experiences which can help them in their personal development and identity creation, by increasing their creative capital. Richards and Raymond (2000:18) defined creative tourism as tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning

experiences which are characteristic of the holiday destination where they are undertaken.

There are some reasons for supposing that creative tourism offers an alternative to the serial reproduction culture while also fitting in with the consumer for self development and 'authentic' experiences. Leaving creative space for the consumer to be creative avoids Bilbao effect or McGuggenheimisation of cultural experiences, while the emphasis on intangible resources reduces production costs and increases flexibility for the destination.

Creative tourism is becoming more important. One of some reasons is that cultural tourism is becoming mass tourism. Cultural tourists are becoming more experienced and demanding more engaging in experiences. Destinations are looking for alternatives to traditional tourism products. Creativity is important in tourism because it creates 'atmosphere'. Moreover, it feeds on people need for self-development. In addition, creative tourism creates a direct link between the culture of the tourist and the host population. It avoids problems of heritage burnout and serial reproduction. Creative tourism arguably has a number of potential advantages over 'traditional' cultural tourism:

Creativity can potentially add value more easily because of its scarcity. Creativity is an attribute supposedly possessed by relatively few people, whereas thanks to the broadening concept of 'culture', traditional cultural products are ubiquitous. Creativity allows destinations to innovate new products relatively rapidly, giving them a competitive advantage over other locations. Whereas physical cultural resources, such as museums and monuments, may wear out over time and become degraded, creative resources are arguably infinitely renewable. The growth of festivals drawing on creativity bases (Prentice & Andersen, 2003) in recent years underlines this fact.

Creativity is generally more mobile than tangible cultural products. Where cultural consumption is dependent on a concentration of cultural resources, creativity can become extremely mobile-arts performances and artworks can today be produced virtually anywhere, without the need for much infrastructure. However, this also creates one of the major challenges for the development of creative tourism, namely the need to anchor 'footloose' creative resources in a destination.

Creativity involves not just value creation (economic wealth) but also the creation of values. Unlike the role of traditional 'factories of meaning' such as museums, creative processes allow the more rapid generation of new values. Creative people are busy searching for the enchantment necessary to fuel the new cathedrals of consumption (Ritzer, 1999). As Brian Eno(1996: 277) remarked: *'one of the things I think artists keep doing for us is charging up different areas of the world with value. Things that we didn't want, or things that we didn't even notice we had, are suddenly 'charmed' and become expressive, valuable'*.

Stimulating creativity can also animate other forms of tourism, particularly cultural tourism, through the creation of 'atmosphere'. When asked why they travel to see other cities, a large number of cultural tourists indicate that they come for the 'atmosphere', even though they are unable to define exactly what this means (Richards, 2001). It has also been argued that atmospheric production is a function of creative and social capital (Richards, 2003) that enable the diminishing resource of public space to be utilised most effectively for self development of local residents and tourists alike. The narrative-building aspect may in some cases involve the deconstruction of existing narratives through techniques such as 'shifted perspective' and 'fragmentary curiosity' (Rooijakkers, 1999). In this process not only is the tourist enabled to develop new, individualised narratives taking the lead from endogenous creative capital, but the potential exists to reduce existing barriers between culture, heritage and creativity.

Although creativity is being recognised by many destinations as being important to their tourism activity, creative tourism does not just happen. It must be actively created through interaction between tourists and the places they visit. One of the most important elements of the definition of creative tourism is that the experiences developed should be characteristic of the place in which they happen. In order to develop such experiences, communities need to make creative use of a wide variety of creative assets (inherited, created and creative assets) in order to provide creative experiences for tourists. The crucial thing is to develop a specific reason for tourists to engage in creative activities in your particular destination. This requirement implies that destination managers need to become more creative. In particular, they need to

stop thinking about their role as simply supplying tourist products, services or experiences, and to start thinking about their role as enablers of tourist creativity. They need to find ways to actively involve tourists as the co-creators of the experiences which their community offers (Binkhorst 2007).

In general, there are two basic modes of implementation of creative tourism. Firstly, it is the mode of using creativity as a tourist activity. The second one is the mode of using creativity as backdrop for tourism. The first is a more 'classic' model of creative tourism since it emphasises the active engagement of tourists in creative activities in the destination. However increasing communities are realising that their creative lives can make a place attractive to be in, even if the tourists themselves don't 'do' anything creative themselves. Santa Fe is a good example of creativity. The artistic and creative community of Santa Fe produces a particular 'atmosphere' or 'vibe' which makes the city attractive to be in, even for visitors who don't visit the opera or buy a painting.

There are also many different types of experiences and products which can be offered to the creative tourist. Again, these experiences range from more active forms of involvement, such as learning a specific skill, to browsing galleries and shops looking at creative products. These different types of creative experiences are also linked to various forms of delivery and organisation structure. Many new networks are springing up which link together creative producers in order to engage in collaborative marketing and to increase the visibility of creative activities. Destinations are also beginning to form partnerships of creative enterprises, as well as linking the creative and tourism sectors in order to develop new creative experiences. The following section provides a number of different examples of how creativity is being injected into tourism around the world.

Examples of creative tourism development and Creative tourism networks. Creative Tourism Barcelona (www.barcelonacreativa.info) takes a slightly different approach, acting as an intermediary to link creative producers in the city with people from other parts of the world who want to engage in creative activities there. The website allows potential creative tourists to indicate the types of creative activities they are interested in, and they are then put in touch with local creative sector actors who

can provide the facilities or resources to make it happen. Spaces creativity needs space, and creative destinations make innovative use of their spaces to facilitate creative tourism. This also applies to the area of accommodation, which is usually one of the least creative aspects of the tourism product. In Barcelona different forms of accommodation have tapped into the creative sector to develop new experiences. The Chic and Basic hotel has staged fashion shows, using its individually-designed bedrooms to showcase the products of young local designers. The Equity Point hostels group runs a 'hostel Art' programme, give young artists an opportunity to exhibit their work in hostel rooms and introducing young travellers to the creative sector in Barcelona. The Camping House Barcelona is a new concept in tourist accommodation, providing guests with the sensation of camping in the middle of the city, and adding design value to their stay. Particular spaces have also been developed to offer creative learning experiences to visitors in different parts of the world. For example the Italian coffee producer illy's UniversitàdelCaffè provides courses on all aspects of coffee and coffee making at 11 different locations (barcelonahouse, 2017). Since 1999, approximately 22,000 students have graduated from this institution. Events Ceolas is a week-long music school that was established on the island South Uist in Scotland in 1996 by the Gaelic Arts Agency (ceolas, 2017). The Objectives of Ceolas are to provide opportunities for high quality tuition in the Gaelic arts and a memorable cultural tourism experience. It is also to encourage community celebration of the indigenous Gaelic arts and culture of the area. Moreover, it is to promote the Gaelic arts as a unique and vital corner stone of Scottish cultural identity and to stimulate community confidence and prompt new ideas and new local developments.

Cultural itineraries can also be a means of linking together creative enterprises and events, stimulating visitors to see a number of different activities in a specific region. In terms of creative backdrops, many cities have a reputation of being 'creative' in one way or another. In many cases this creativity is experienced by the visitor not so much in the direct consumption of creative activities, but rather through the general atmosphere or buzz of the place as a whole, which is generated by the creative

sector. Not only is the creative buzz of a place important in attracting people, but it can also be turned into a specific attraction as well.

Tourism based on creativity is therefore arguably even more suited to a flexible capital accumulation regime than traditional cultural tourism. There is no need to have lots of built heritage, no need for expensive preservation and maintenance of ageing structures. This does not mean that creative tourism is easier tourism, however. The lack of physical assets means that the raw material of creative tourism has to be created not just by the producers, but also by the tourists themselves. This requires both creative consumption and creative production on the part of the tourist. Not only is it important that the tourists are engaging their creativity in the experiences they consume, but the requirement to use the creative resources of a particular location also places an onus on the destination to stimulate creative processes and creative production. The spatial collocation of creative consumption and production is crucial to the basic concept of creative tourism and may also be a key mechanism in avoiding the onset of serial reproduction often associated with traditional models of cultural tourism development.

The linking of creative experiences to the destinations of which they are characteristic holds resonance with previous definitions of 'educational tourism', as experiences *'in which participants travel to a location as a group with the primary purpose of engaging in a learning experience directly related to that location'* (Bodger, 1998:28, quoted in Ankomah & Larson, 2000). Furthermore, the specified need to produce and consume the creative tourist experience in a characteristic location necessarily implies that creative tourism is best developed from endogenous and not exogenous creative capital.

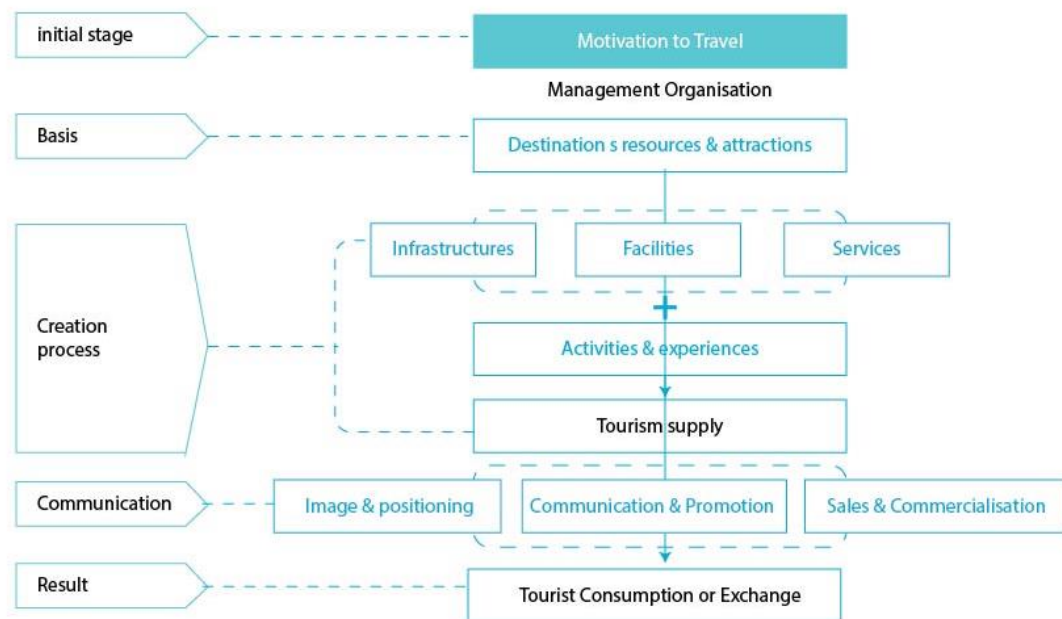


Figure 32 Key elements in the product creation process

Source: Adapted from Masip, 2006

Prior to elaborating the discussion any further, there are a number of caveats to the concept that should be emphasised. Creativity and the creative process should not be viewed as a panacea for failing or flagging cultural tourism developments, particularly as it is a scarce resource (in terms of facilitation and creative entrepreneurship). In addition, the whole concept of creativity as applied to tourist experiences remains difficult to define in practice and as such implies a great degree of challenge in developing such experiences. Finally, it should be remembered that the whole concept is dependent on the tourist as a creative co-producer and consumer of their experiences as well as the creative abilities of the experience creators. As such, the development of this kind of tourism should be considered carefully in advance; a logical caveat perhaps, but an immensely important one nonetheless.

TOURISM, CREATIVITY AND PLACE

One of the major problems that places in a competitive global environment is how to maintain, develop and utilise their distinctiveness. The development of distinctiveness, which used to be part of a 'natural' process of spatial differentiation, is now often a process that is managed to produce distinctive experiences for consumers. The application of creativity in this process can be achieved in a number of ways. Firstly, individuals or groups undertake creative and innovative activities which then form the basis of more passive tourist experiences (i.e. production of creative experiences for passive consumption by tourists). These might be termed 'creative spectacles', which are characteristic of much cultural tourism activity. Travelling art exhibitions, for example, are becoming a major tourist draw across the globe (Lai, 2004). Secondly, the development of a spatially demarcated 'creative enclave' populated by cultural creative to attract visitors (often informally at first) due to the vibrant atmosphere that such areas often exude (for example, Down Under Manhattan Bridge Overpass - D.U.M.B.O. in New York). These types of 'creative spaces' are often visually and emotionally seductive space, which may attract a wide range of tourists, including cultural tourists and short-break urban visitors. Thirdly, when the tourists themselves participate in the creative activities being undertaken, skill development and/or creative challenge can form the basis of active tourist experiences (i.e. consumption of creative experiences). This is closer to the development of 'creative tourism' (Richards & Raymond, 2000), and can imply a convergence of creative spectacles and creative spaces.

In conclusion, it seems that creative tourism can offer many advantages to destinations wishing to develop new forms of tourism activity. Arguably, it has a number of important advantages over many more conventional forms of tourism, including cultural tourism. Creativity can provide a source of tourism activity, as well as an attractive backdrop for general tourism activity. Creative development of tourism can help sustain the atmosphere of the destination. Creative tourism can also become a means of business development for goods producers. Other small creative enterprises enable local people to use their own creativity (and puts them in control of the process).

Richards and Wilson (2006) point out that various ways in which the application of creativity can help develop cultural tourism into creative tourism. These are creative spectacles and the production of creative experiences for passive consumption by tourists. There are also creative spaces, the development of a spatially demarcated creative 'enclave' populated by creative to attract visitors. Also this creative tourism and a more active involvement of tourists, not just spectating or 'being there' but reflexive interaction.

As cultural tourism and its variants become diverse but at the same time standardized, and the cultural dimension to mainstream tourism expands, the imperatives of maintaining distinction and promoting tourism in postindustrial cities has led to the renewed process of city cultural branding (Hankinson 2001; Kavaratzis 2004). Cities that are most successful offer both consumption and production, heritage and contemporary culture, as well as a cosmopolitanism that cannot easily be replicated or imported. Bilbao will not achieve this diversity with a monocultural edifice (Baniotopoulou 2000; Evans 2003), nor Singapore, 'Global City of the Arts' (Chang 2000a; see also Ooi, Chapter 16 of this volume), nor Shanghai, where western-style regeneration is 'sapping the city's own creativity' (Gilmore 2004: 442; Wu 2000). New facilities alone do not create a creative city, only human cultural capital and interaction evolving over time (Evans 2005a). This aspirational move from the capital of culture emerging in the late 1980s/1990s (Zukin 2001), towards a creative city (Landry 2000; Nichols Clark 2004) can be characterized as a shift from singular cultural branding (Evans 2003) to city spaces which depend on creative diversity and tension more than predictability.

In what ways can cultural tourism be reoriented towards creative tourism in practice? The following section considers how creativity is being applied in a variety of settings, and the implications this may have for tourism.

2.4 Review Related Researches

2.4.1 THAILAND

Mirin Santa, Rung-a-nin Chawnafang, Wanvisa Pakdisri, Sirin Pothanardkul, Aran Wanichakorn, Yossakrai Saithong (2017) Development and design sculptures reflected Thai contemporary by the side of the Chao Phraya River.

The purposes of this study were to determine the identity of the art and cultural life of the community on the banks of the Chao Phraya River. It also tried to use the identity toward the development of product design to help promoting the image communities along the river. The Chao Phraya River is the main river in the transportation of people on both sides of the river bank including Thon Buri and Bangkok Yai. It also has a unique outstanding architectures such as the use of lined pattern, elegant delicacy shapes and attractive in Thai traditional patterns. Moreover, the architectures located on both the riverside have also been designated of Thai way of life, transportation, politics and prosperity of Thailand in the past that lives on both sides of the river. The methods were as follows: 1) informative data from the electronic media and the image area survey on both the river from Sathorn Chao Phraya River pier to the Sun Road, 2) determine the identity of architectural styles both river banks, 3) then the analysis results were conducted to design a sculpture Riversides, 4) examined by art experts, 5) Development of Model, 6) modeling, prototyping, sculpture. The results revealed that the prototypes were designed from architectural identities consisting of 1.) 2 white prototypes, 2) 2 painted prototypes from two selected identities. Thus, the results indicated that maintained culture reflects the contemporary, the past and present. In addition, this work could be assimilated with the environment of the Chao Phraya River as well.

Chompoonuch Hunnark (2016) A Study of the connection of tourist sites in SamutSongkhram Province. This research aimed to study three general situations as follows: 1) to study the general information about the condition of the tourist sites in Province. 2) to study the connection among various tourist sites in SamutSongkhram Province and 3) to study strategic development of the connection among the tourist sites which is suitable for the context of SamutSongkhram Province by using SWOT

Analysis. The qualitative research (case study design) was used in this study. The key informants consisted of all sectors including local government staff, private sector personnel, people in the community and tourists. The research instruments were in-depth interview, documentaries and focus group. The results were as follows: 1) SamutSongkhram Province had high potentiality on various tourist sites. 2) The connection of the tourist sites had four aspects which were: (1) social way of life, (2) culture and religion, (3) history and (4) natural resources. 3) The way to develop the connection of tourist sites in SamutSongkhram Province was to create “Town of Tourist with Valuable Natural Resources, History and River Life” by focusing on developing the connection of tourist sites so as to create systematic management. Moreover, it should promote and improve the landscape sustainable for tourism development, develop tourist destination and facilities in tourist sites as well as marketing and promoting tourist sites. In addition, it should promote participation between government and public sectors in tourist site development and the connection of tourist sites. Based on the findings, there were some recommendations as follows: 1) new activities in tourist sites which vary and are based on resources in community and community’s way of life should be focused 2) tourism development should be based on community’s benefit and 3) the government should allocate money, materials and staff with the ability to develop tourism.

Chainapa Lepajarn (1987) Environment Sculpture for Park. This research project is a study of the relationship between sculpture and its environmental setting of a park. A series of sculpture is created to be installed in Suan Jatujak. In order to make the creativity effective, it is of primary importance to begin the project with some modification of the landscape considering the park as a whole. Certain areas are to be reworked so as to allow coherent vistas. The focal ground includes only the southern part of Suan Jatujak, in which environment sculpture is set. The sculpture, designed to be installed in place, was created by taking into consideration the essence of form, space, composition, scale and materials. The integrated ensemble, translated into tentative plaster models, is then analyzed for the final resolution. The resultant effect of this project is hard to calculate, unlade those in some other fields; however, at least it may serve as a guide for other projects of the kind. Further

researches could be undertaken to create a more interesting series of environment sculpture and to enhance its boundary until it reaches a full development in the future.

2.4.2 INTERNATIONAL RESEARCHES

Jane Zheng. (2017). Contextualizing public art production in China: The urban sculpture planning system in Shanghai. This research examines urban sculpture production to understand how a public art (called “urban sculpture” in China) scene is produced in the country, using Shanghai as a case study. Theories of Chinese urban planning are innovatively applied. The findings generate theoretical implications for “contextualizing” public art production in geographical studies. All the chief officials in charge of urban sculpture planning in Shanghai were interviewed, and documentary analyses were conducted. The article argues that urban sculptures are conceived of as both symbolic capitals and didactic tools in the cultural policies of Shanghai. Urban sculpture planning plays an important role in coordinating and manipulating development of symbolic resources to advance urban entrepreneurialism within the ideological framework of the Communist Party’s leadership. The main features of the urban sculpture planning system of China are twofold: (1) The two-tier planning structure combines a master plan at the municipal level and detailed plans for site analysis and design guidance at the district level, all collaboratively working to create an attractive city image for urban entrepreneurialism. (2) An authoritarian style of planning system controls the contents and expression of urban sculpture within the ideological framework of urban sculpture planning.

Muhammad Falihin Jasmi & Nik Hanita Nik Mohamad (2016) Roles of Public Art in Malaysian Urban Landscape towards Improving Quality of Life: Between Aesthetic and Functional Value. This paper studies and reviews five public art projects located in main cities in Malaysia; Penang, Ipoh, Kuala Lumpur, Shah Alam and Johor Bahru. The selected projects reviewed are based on Chang (2008) and Hunting (2005) studies that emphasized the importance of locality as a criteria for successful public art implementation. It is found that public art implementation

attributes to generate a better quality of life for the urban community. Besides improving the attractiveness of an area, public art also reflects the city's identity, commemorate the history and showcase the uniqueness of the local culture. For instance, Old Town White Coffee, a manufacturer of white coffee in Malaysia has successfully implemented public art that celebrates the history of Ipoh by engaging a Lithuanian-born artist, Ernest Zacharveic. In addition, public art implementation has enhanced the knowledge among the urban community and encourage their participation in the public art making. All in all, to have a successful implementation of public art, various stakeholders should have a significant collaboration in order to plan, manage and maintain the artworks. It is important to ensure the roles of public art are effectively benefiting not only the city's development but also its community.

Céline Veríssimo. (2014) The Significance of Outdoor Domestic Space for an Ecodevelopment Model of Medium-Size Cities. A Case Study of Dondo, Mozambique. The research found that: In the neighborhoods of Dondo, the urban environment materializes through the appropriation of the natural environment by society in order to construct its habitat and fulfill its needs in a lasting, balanced manner, because "human participation in nature's processes is the natural condition of human existence" (Schmidt, 1971: 79). In order to resist the marginalization of the dualistic city, the external space surrounding the house – which I call the 'Outdoor Domestic Space' – is adapted to integrate both farming and businesses, shaping a green and realized pattern of urbanization. Assuming that there is an innate relationship between humanity and nature, industrialisation and the rise of capitalism marks the rupture between 'democracy' and 'ecology'. This paper suggests that it is possible for societies to reassert collaborative practices and self-organization.

Oona Myllyntaus (2012) Visual Arts Education Reasoning the Acquisition and Placement of Public Sculptures - Case of the Public Sculptures of the Jyväskylä City Art Collection in 1977-2007. This research is a qualitative study. This article argues that visual arts education is one consequential value of the acquisition and placing public sculptures. My thesis clarified the functions public sculptures of the Jyväskylä City Art Collection performed in the city in 1977-2007 and the analysis showed that the city acquired and placed public sculptures based on grounds

related to the cityscape and visual arts education of the citizens. Furthermore, this article suggests that through public art acquisitions and their thoughtful placing equally anyone can learn more about visual arts, design and aesthetic value embedded in the urban planning and the built environment.

Greg Richards & Julie Wilson (2006) Developing Creativity in Tourist Experiences: A Solution to the Serial Reproduction of Culture? As culture is increasingly utilised as a means of social and economic development, the cultural tourism market is being flooded with new attractions, cultural routes and heritage centres. However, many consumers, tired of encountering the serial reproduction of culture in different destinations are searching for alternatives. The rise of skilled consumption, the importance of identity formation and the acquisition of cultural capital in (post)modern society point towards the use of creativity as an alternative to conventional cultural tourism. This paper considers the development of creative spaces, creative spectacles and creative tourism from the perspective of supply and demand. The need for creativity in developing new products and how to address the challenge of serial reproduction are discussed, and examples of creative tourism projects are examined and contrasted to traditional models of cultural tourism.

2.5 Summary

This chapter contained brief information about public sculpture creation process; element of sculpture design, criteria for public art and concepts and theories of design and artwork which related to this research. Theory and concepts of creating tourist attractions. Along with the contexts of Phuket Province and the Sarasin Bridge. and the last one presented a brief review of the relevant literature and the conceptual model framework of the research.

Chapter 3

Research Methodology

The research aims to investigate the current fundamental issues of Sarasin Bridge, Phuket which relates with the art form and analyze and to explore with experimental in obtaining suitable characteristics and elements of arts form that suitable with the Sarasin Bridge in order to propose an appropriate and acceptable sculpture models that can be accepted by different types stakeholders. The solution methodologies that can be used to obtain an appropriate sculpture models at the Sarasin Bridge, Phuket can be divided into the following objective:

1. This research will study Phuket art and culture and the current issues of Sarasin Bridge, Phuket;
2. To study the suitable characteristics and elements of arts form that suitable with the Sarasin Bridge concerning the creation process in tourist attraction;
3. To propose the sculpture models at the Sarasin Bridge, Phuket.

Concentrating on the objective to study the model concerning the characteristics and elements of arts form that suitable with the Sarasin Bridge, Phuket to the, quantitative and qualitative researches are developed.

1) Conceptual studies – research that finding out the current issues of Sarasin Bridge, Phuket, creating in tourist destination, concepts and theories of public sculpture and to define, develop frameworks, literature reviews and explore with experimental.

2) Quantitative studies – research that attempts to investigate a major attraction to public which relates with the art form and analyze by using questionnaire survey.

3) Qualitative studies – research that examines the sculpture models to different types stakeholders by In-depth interview.

This chapter provides an overview of the research design, then the unit of analysis and informants of the study are discussed, followed by a description of the target population and sample size; after that, the survey instrument development and survey administration are described. Next the dependent and independent variables are introduced and operationalized. The reliability and validity of the measures of the study are considered important in terms of the pretest procedures, the Cronbach alpha values, and the factor analysis will be applied to check for the reliability and validity in this study. Finally, the data collection procedure is described and the analytic methods used in this study are described in the data analysis section

3.1 RESEARCH METHODOLOGY

3.1.1 Objective 1st To study Phuket art and culture and the current issues of Sarasin Bridge, Phuket.

Quantitative method will be applied to obtain the current issues of Sarasin Bridge, Phuket. and Phuket art and culture context. Populations are local people around the area of interest, tourists, local administrative officers, architectures and experts. Two hundred sample sizes will be selected by purposive sampling together with stratify sampling techniques. Questionnaire will be used as research tool; a list of issues to be discussed will be design. Descriptive and Percentage statistics will be used to analyst data.

3.1.2 Objective 2nd To study the suitable characteristics and elements of arts form that suitable with the Sarasin Bridge concerning the creation process in tourist attraction.

Qualitative method will be used to study the suitable characteristics and elements of arts form that suitable with the Sarasin Bridge concerning the creation process in tourist attraction. Populations are the local administratives, Tourism Business

Association members, Tourism Industry Federation committees and others Stakeholders. Twenty sample sizes will be selected by purposive sampling together with convenient sampling techniques. In-depth structured interview will be used as research tool; an interview checklist will be design. Content analysis will be used to analyst data.

3.1.3 Objective 3rd To propose an appropriate and acceptable sculpture models that can be accepted by different types stakeholders.

Qualitative method will be used to obtain the strategy and procedure concerning creating tourist attraction and characteristics and elements of arts form (the sculpture models at the Sarasin Bridge, Phuket). Populations are Phuket Governor, administrative officers, President of Phuket Tourism Business Association, President of the Federation of Thai Industries (Phuket Province). Five sample sizes will be selected by purposive sampling together with specific sampling techniques. In-depth review about an appropriate sculpture models will be used as research tool; a list of issues to be discussed will be design. Content analysis will be used to analyst data.

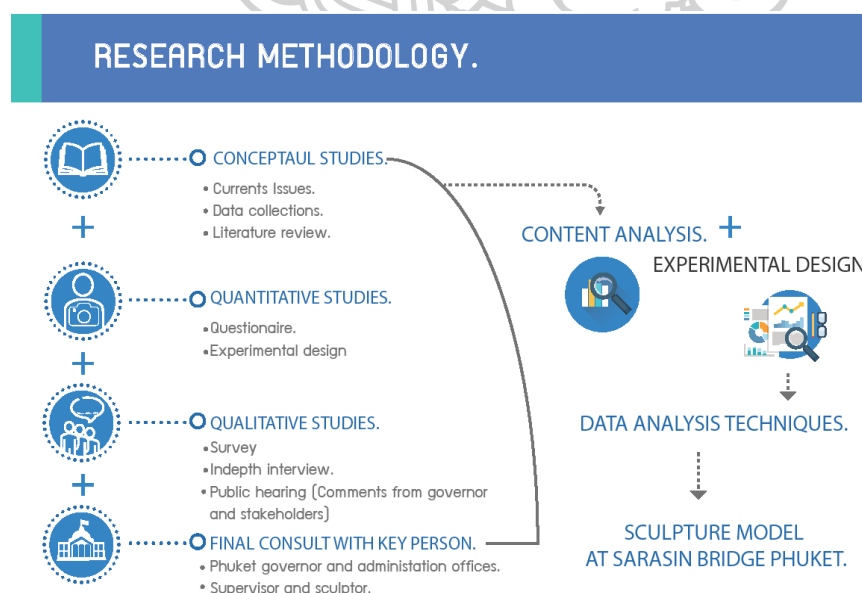


Figure 33 Research Methodology

Source: Researcher, 2017

3.2 RESEARCH DESIGN

The qualitative approach will be the major method applied to this study, beside of quantitative method. This research is based on survey research in which data were collected from the sample selected from the target population. Most of the measures were based In-depth interview, and participatory observation and also questionnaire survey. The quantitative analysis of this research will be conducted using SPSS program with Important statistical techniques will be applied, analysis finding analysis of the research. In addition, researcher will also conduct several casual, short interviews different types stakeholders around the area of interest. The questions to Phuket Governor, administrative officers, President of Phuket Tourism Business Association, President of the Federation of Thai Industries (Phuket Province) mainly focus on the current fundamental issues of Sarasin Bridge and sculpture creation at the Sarasin Bridge. An integration of quantitative research findings and the answers from tourists and local people and from the open ended questions will help researcher to better understand the reality of concerning the current issues of the Sarasin Bridge for the promotion of Travel for tourists travelling to the Ban Ta Chat Chai and Sarasin Bridge in order to provide more valuable recommendations to tourism authorities, tour operators, travel company related sectors, and potential investors with important informations to boost tourism.

3.3 TARGET POPULATION AND SAMPLE SIZE OF THE STUDY

The target population of this study is all potential Stakeholders around the area of interest and Key persons in the development of Phuket tourism strategy. Researcher uses information gathered from the survey to generalize findings from a drawn sample back to a population, within the limits of random error. Determining a correct

sample size for a study is very important because, according to Peers (1996), sample size is one of the four interrelated features of a study design that can influence the detection of significant differences, relationships or interactions. Scientifically, to achieve a correct sample size, it was reasonable to look at Cochran (1977) in order to determine sample size for this research. Realistically, costs are usually the main factors in determining sample size. Incidentally, the degree of confidence in the findings from the study would objectively reflect the entire population. Researcher uses a convenience sample of 200 potential Stakeholders around the area of interest and Key persons in the development of Phuket tourism strategy; local people, tourists and local administratives in Phuket. Convenience sampling is a non-probability sampling technique where subjects are selected because of their convenient accessibility and proximity to the researcher.

3.4 SURVEY INSTRUMENT DEVELOPMENT

The development of the survey instrument closely follows Dillman's (2000) tailored design approach in order to maximizing potential response rate. Five steps were adopted in elaborating the survey.

The first step, researcher reviews the empirical literature relating to current context of the creation process, an art form, identity of tourist attraction at the Sarasin Bridge and experimented art form that reflecting sense of place. and an initial draft questionnaire will be completed based on the literature review, the questionnaires, in-depth interview. Many of the statements included in the questionnaires will adapt from the previous works. Using other factors suggested from the literature by many previous researchers without testing or giving indicators, researcher will create new indicators that matched the objectives of the study and are especially suitable for the field of creating, destination and characteristics and elements of art form.

Second, the initial draft questionnaires will then be reviewed by supervisor in order to obtain comments on wording, corrections of sentences and statements, format, and scale construct during the preliminary qualitative phase. All contributing suggestions and comments for the draft questionnaire from supervisor, tourism experts, and academic experts in the field of creative tourism and sculpture art form design will be carefully considered and adjustments will be made in order to produce a good survey instrument for the research. After that, the questionnaire will be once again carefully reviewed and approved by the supervisor of the research for the final version of the questionnaire.

In the third step, the questionnaire will be pretested with a small group of local people and tourists in order to determine the reliability of the measurement. The responses from the pretest will be reviewed and analyzed.

Fourth, researcher collected Data; surveyed, conducting interviews implementing field test, etc. The answers, choices, and observations are all being collected and recorded.

The Fifth Step, analyze data and experimenting drafting art form. Visualize data and communicate results, compiled the most meaningful take-aways into a digestible report or presentation. To present the data and recommendations with the research objectives and sculpture model.

3.5 RELIABILITY AND VALIDITY OF MEASURES

Reliability: Reliability analysis measures how consistent results are yielded over time and across situations. It has two dimensions: repeatability and internal consistency. The destination image items measure the same basic idea of destination image in slightly different ways. All the items of art form should correlate highly with one another. Cronbach's alpha was applied to establish reliability (Zikmund, 2003).

Validity: The purpose of validity analysis is to measure the accuracy of what we intend to measure. There are different types of validity including face/content validity, criterion validity and construct validity (Zikmund, 2003). Face/content validity was confirmed by administrative officials and supervisor and criterion and construct validity was evaluated by pretest.

Pre-Testing Process: One principle for improving reliability is to use a pre-test or pilot version of a measure first: develop one or more draft or preliminary versions of a measure and try them before applying the final version in a hypothesis-testing situation. This process takes more time and effort, but it is likely to produce a reliable measure. Cone and Foster (1993) have suggested that researcher do a pilot test of the research process for the following reasons: 1) to ensure that the respondents will respond in accord with instructions, 2) to uncover and decide how to handle unanticipated problems, and 3) to learn how to use and to check the adequacy of the research equipment. Therefore, doing a pre-test provided researcher with feedback that helped him to improve the reliability and validity of the research tool (i.e. questionnaire survey).

3.6 DATA COLLECTION

Data was gathered during the months of September 2015-March 2017 in Phuket. In this research, researcher collected primary data through survey questionnaires and the In-depth interview. Survey Questionnaires cover the major research objective which is to identify creating public sculptures concept and process. The survey questionnaire (See Appendix) consists of three parts. The first part contains demographic information questions such as gender, careers. The second part is composed of sculpture model, suitable art form and landmark. The third part includes open-ended questions asking respondents for further subjective comments for enhancing appropriate model concerning the development of strategic planning for an appropriate and acceptable sculpture models that can be accepted by different types stakeholders. The answers to the open-ended question, together with the empirical results of this research, will help researcher to come up with better

and more realistic recommendations. All items in the survey instrument were performed in Thai and then translated into English by using back-translation method (McGorry, 2000). The cross linguistic comparability of the questionnaire was further tested with the faculty members of the university who were fluent in both languages.

Table 2 Details of research data collection process

Process	Tool	Data Source	Expected Results
<p>The First Step:</p> <p>1.1 reviews the empirical literature relating to contexts</p> <p>1.2 Draft initial questionnaire and in-depth-interview form</p>	<p>1. Study relevant documents and related researches from important sources.</p> <p>2. Content analysis</p> <p>3. supervisor and academic expert; reviewed, approved commented</p>	<p>1. Journal, articles, interviews, internet, mass media</p> <p>2. Tourist Destination</p>	<p>1. Target population understood the research project</p> <p>2. questionnaire and in-depth-interview form</p>
<p>The Second Step:</p> <p>2.1 Survey Questionnaires</p> <p>2.2 studied the suitable characteristics and elements of arts form that suitable with the Sarasin Bridge concerning the creation process in tourist attraction.</p>	<p>1. Quantitative Method</p> <p>2. Structured Interview</p> <p>3. Content Analysis</p>	<p>1. Two hundred sample sizes; local people around the area of interest, tourists, local administrative officers, architectures and experts.</p> <p>2. Twenties sample sizes; local administrative, Tourism Business Association members, Tourism Industry Federation</p>	<p>1. Current issues of Sarasin Bridge, Phuket and Phuket art and culture context</p> <p>2. Landmark (characteristics and elements of arts form)</p>

		committees and others Stakeholders.	
The Third Step: 3.1 Sketched art and designed 3.2 Edited Models	1. Qualitative method (public hearings from the Phuket Governor, and etc.,)	1. Five sample sizes; (Phuket Province) 2. supervisor and academic expert; reviewed, approved commented	1. An appropriate sculpture models at the Sarasin Bridge, Phuket
The Fourth Step: 4.1 analyze data and experimenting drafting art form. Visualize data and communicate results 4.2 Summary of Projects and Guidelines.	1. Content Analysis	1. All from the 1 st to the 3 rd Step 2. The research objectives 3. Research Publication	1. Sculpture Creation Models at The Sarasin Bridge, Phuket 2. Value added Tourist Attraction

3.7 DATA ANALYSIS TECHNIQUES

The Statistical Package for the Social Sciences (SPSS) was used to analyze the data. Descriptive statistics was generated. Qualitative research will be analysed by content analysis technique. For quantitative research, after the data are keyed in directly using SPSS, data entry errors will be checked by running descriptive and frequency procedures to look for outliers through the valid maximum and minimum values of each variable, and any reported value outside. In addition, descriptive statistics such as percentage and frequency will be used to describe the most preference landmark involved in this research. Also, finding the identities and characteristics of the study area and conceptualizing the creations for public area, which can use as a guide for the design and development of public spaces. The first step was researching the

previous studies and projects for both concept and process of public sculptures by using the method of interviewing from sculptors.

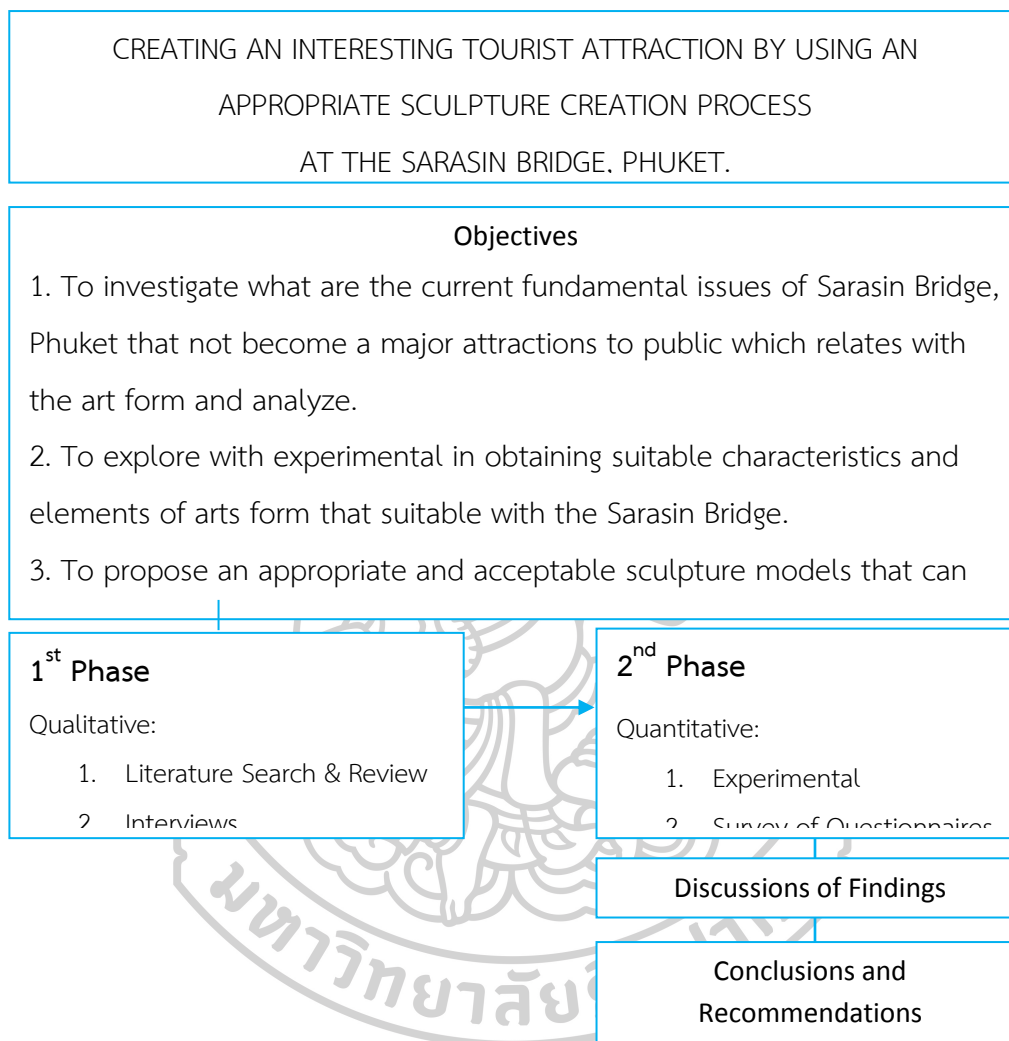


Figure 34 Summarize of research design and methodology.

Source: Researcher, 2017

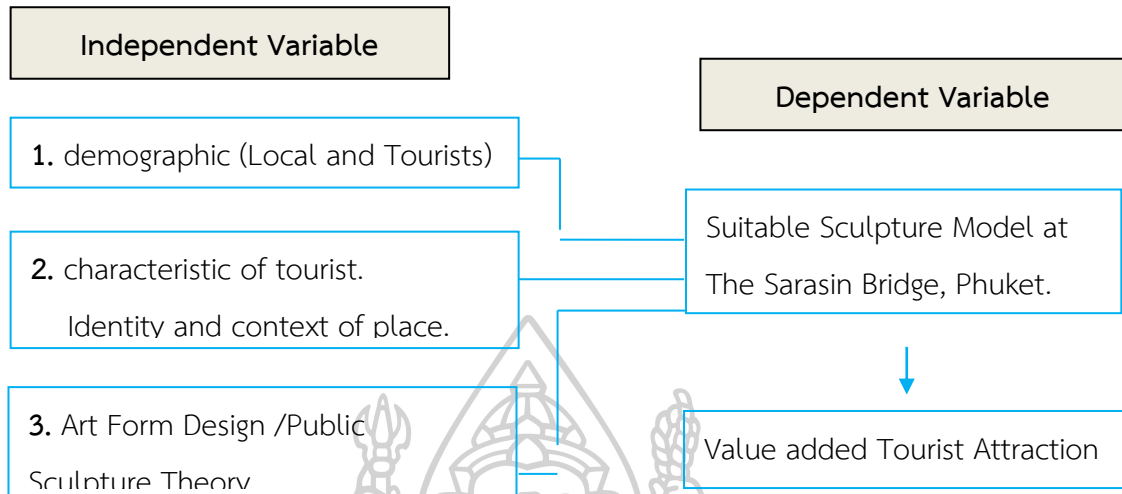


Figure 35 Conceptual framework

Source: Researcher, 2017

Summary

To address the first and second goals, researcher collected information about public art and artists in Tourist Attraction Sites in Phuket and created a brochure to display that information to different stakeholders. To address the third goal, researcher interviewed a subsection of local public artists to ascertain their opinions of the value of public art in Phuket. Researcher also conducted a literature review to provide information to assist in addressing all three goals. Researcher undertook the steps outlined below over the course of eight months.

Chapter 4

Discussion of findings

The research study “Creating an interesting tourist attraction by using an appropriate sculpture creation process at the Sarasin Bridge, Phuket”. The objective was to investigate the issues of Sarasin Bridge, Phuket which relates with the art form and analyze, to explore with experimental in obtaining suitable characteristics and elements of arts form that suitable with the Sarasin Bridge and to propose an appropriate and acceptable sculpture models that can be accepted by different types stakeholders.

This research was mixed method research; a qualitative and quantitative study, has three processes for content analysis and experimental research: (1) Quantitative Data Analysis from two hundred people around the area of interest, was analyzed statistically using frequency, percentage and Evaluation. (2) Qualitative Data Analysis and Evaluation. (3) The experimental research to confirm the appropriate sculpture models that suitable with the Sarasin Bridge.

THE RESULTS OF THE RESEARCH:

1 WHAT ARE THE CURRENT FUNDAMENTAL ISSUES OF SARASIN BRIDGE, PHUKET THAT NOT BECOME A MAJOR ATTRACTION TO PUBLIC WHICH RELATES WITH THE ART FORM AND ANALYZE ?

1.1 The current fundamental issues of Phuket Province.

The resulted indicated that The provincial administration aims to promote Phuket as a world-class tourism destination by creating various tourist attractions but it expanded mostly in town and on the western coast of Phuket Island.

Phuket Province is one worldwide famous tourist destination. It is the city where the tourism industry thrives. The number of tourists in 2016 had an average of 13 million

generating annual revenue of more than 200 billion baths. (Tourism Authority of Thailand, 2016)

Phuket town district is a mix of fascinating culture and landscapes of old time, has long-standing relationships with European countries, such as Portugal, England and Holland. There is also a growing tradition of Chinese settlers, most of them from Fujian province, China, during the days of tin mining period.

Sculptures in Phuket are diverse in many areas. The identity, concept and decision-making power depends on the city's management by age and by the relevant authorities. In the past, the theme of the story of life is focused on the historical story and Chinese culture. At present, the theme of the story of the creature is focused on the sea atmosphere.

1.2 The current fundamental issues of The Sarasin Bridge, Phuket.

Found that: In the past, Tha Chatchai Village or “Ban Tha Chatchai (Thai Language)” was called “Laem Lah (Laem means Cape in English)”, situated in “Mai Khaow” Sub-district, Thalang District, Phuket Province, an area of Ban Tha Chatchai, it used to be a fishing harbor and Morgan community group; the sea gypsy or Chao Lay (Thai Language). Nowadays many people moved there. There are 2,516 people; 1,235 men and 1,241 women. Mr. Somporn Tansakul is the head of village.

The nature of Ban Tha Chatchai, the landscape is wonderful, with a beautiful beach on the west coast of Andaman Sea, suitable place for planting on the east coast. But some area in Ban Tha Chatchai is dirty and the environment is deteriorating.

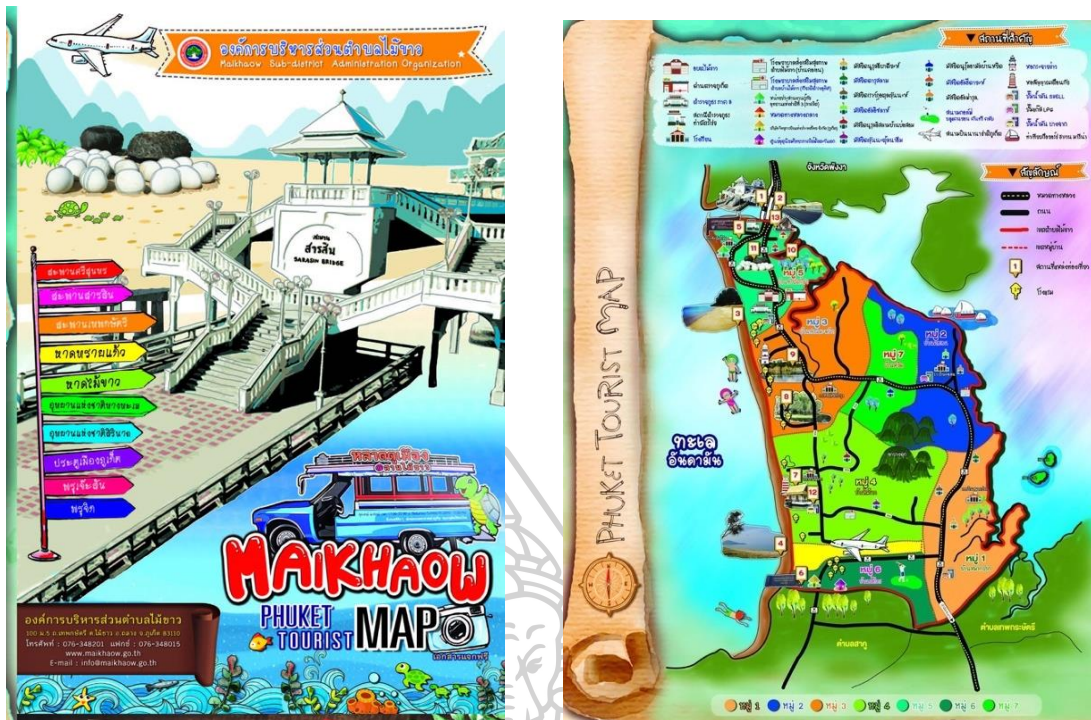


Figure 36 Mai Khaow Tourist Map and Phuket Tourist Map

Source: Local Administration Organization Sub-District of “Mai Khaow”, 2016

The Sarasin Bridge was built in 1967, is a part of Ban Tha Chatchai, where is the historic city in king Rama the fifth. Also, it is the origins of the mixed cultures of Phuket that exist since the past until today. It is the first spectacular sight, over the Pak Phra Strait. The total length of Sarasin Bridge was 660 meters, built with surface for 360 meters and built with high pressure concrete for 300 meters long. It is 11 meters wide, road is 8 meters wide and 1.5 meters from the sidewalk. In 2011, It has been transformed into an interesting strolling as a touristic destination, with the middle area being raised higher and two towers: Sino Portuguese style, linked by a platform, have been built in its centre part to create a viewpoint onto the Andaman Sea to the west and fishing villages and Phang Nga Bay to the east. The floor is covered with tiles and many ornate and the attractive lamps lining the walkway make it beautiful at dusk.

In May, 2014, former governor of Phuket “Mr.Nisit Jansomwong” has promoted Ecotourism Village; the way of life of Ban Tha Chatchai, launched to the public,

tourists to visit Ban Tha Chatchai and Sarasin Bridge, to enhance the attractiveness and prosperity of Sarasin Bridge area.



Figure 37 Former Phuket Governor “open house” at Ban Tha Chatchai

Source: Researcher,2015, ASTV Manager online, 2014

The result from the survey and in-depth interview found that the villagers faced with many problems in economic, environment and social sides such as; dissatisfaction towards the current national economy which cost of living is high, locals earn not much money, the revenue of the tourism industry is clustered within certain groups of people where locals do not have any share, the quality of life different from people who live in the tourist area, many migrant workers, mostly work as a worker due to literacy disadvantage, addiction in adolescence, and etc.

Most of them want to leverage their income and the quality of life and thought that they should develop their village to be an ecotourism village. “To develop the Sarasin bridge area as a tourist attraction, I agree with many people. The economy will be bustling. I want to have a shop for community working together in this village, have a career to make a living; the villagers can earn some more money”. Most interviewees thought that being a city of creative tourism. Need to find new attractions that can attract a wide range of tourists and more selling points to survive in the global travel market and using tourism to support the unique identity of the

destination and to stimulate the consumption of rural culture and creativity.
(Researcher, December, 2015)



Figure 38 The Sarasin Bridge's Tourist Attraction; relaxing and walking street

Source: Researcher, 2016

From surveying, was conducted to collect information on the utilization of the space on the Sarasin Bridge. Found that in one-day, there are several groups who utilized in various purposes; traveler both Thais and foreigners, vendors, local people.

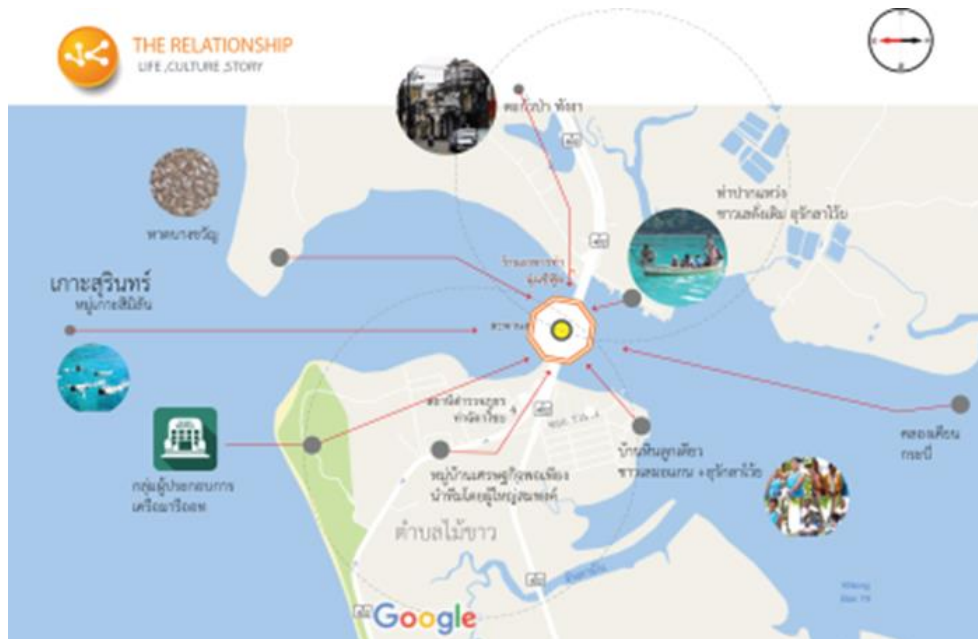


Figure 39 Ecotourism Map of Ban Tha Chatchai

Source: Researcher Surveyed, 2016

1.3The results from community hearing and Comments from the governor:

Found that they agreed to make the Sarasin Bridge, to make it much more interesting place such as in art and culture or create activities than scenery sightseeing, nowadays not only local people use the Sarasin Bridge for their living but also taxi drivers and travelers, stop over for relaxing, sightseeing and take photos.

Consult and Discussed
To Phuket Governor ;10 July 2015, 29 September 2015



Figure 40 Meeting, consulting on the land mark at the Sarasin Bridge at City Hall.

Source: Researcher, 2015

2. THE ELEMENT OF ARTS FORM/SCULPTURE MODELS THAT SUITABLE FOR THE SARASIN BRIDGE

2.1 Results from the questionnaire related to arts form/sculpture models that suitable for the Sarasin Bridge, Phuket

The data was collected from 200 respondents. The questionnaire was analyzed by using descriptive statistics; Frequency, Percentage. The study results are classified into 2 parts:

Table 3 Demographic Profile of Respondents

Item	Description	Number) n=(200	Percentage (%)
Gender	Male	95	47.5
	Female	105	52.5
Age	Less than 20	18	9.0
	Between 20-35	45	22.5
	Between 36-45	67	33.5
	Between 46-55	32	16.0
	More than 55	38	19.0
Status	Government Officer	44	22.0
	Private Sector	74	37.0
	Tourist	82	41

Table 4.1 From the analysis of the questionnaire about the Demographic Profile of the respondents, it was found that female more than male (52.5% to 47.5%), the highest age was the aged between 36 - 45 years (33.5%), followed by the aged between 20 - 35 years (22.5%) and over 55 years (19.0%), were the most tourist status (41.0%), followed by private sector (37.0%) and government officials (22.0%) respectively.

Table 4 Do you agree to have more sculptures and artwork to be a landmark in Phuket tourist area.

Item	Opinion	Number) n=200(Percentage (%)
more sculptures and artwork in Phuket	Agree	114	57
	Not Agree	86	43

Table 4.2 The analysis of the questionnaire's opinion to have more sculptures and artwork to be a landmark in Phuket tourist area, it was found that the respondents agree with (57%) not agree (43.0%).

Table 5 The place (in Phuket Province) where the sculpture should be set up

Tourist Places in Phuket Province	Number) n=200(Percentage (%)
1. Patong beach	46	23.0
2. Phromthep cape	42	21.0
3. Sapanhin public garden	39	19.5
4. Phuket town	12	6.0
5. Kathu town	6	3.0
6. Sarasin bridge	44	22.0
7. Thalang town	7	3.5
8. Sirei island	4	2

Table 4.3 The analysis of the questionnaire about The place (in Phuket Province) where the sculpture should be set up, found that the first priority was Patong Beach (23.0%) followed by Sarasin Bridge (22.0%), Phromthep Cape (21.0%), and Sapanhin public garden (19.5%) respectively.

Table 1 Suitable characteristics and elements of arts form for Phuket

(choose more than 1) *

	Features	Number (n=200)	Percentage (%)
	1. Design and artwork should be the symbolic of the city.	193	21.90
	2. Design and artwork should be an easy place to remember and be a meeting point.	182	20.66

Phuket Landmark	3. Designs and artworks should be central to the activity and encourage the general public to know this area.	178	20.20
	4. Design and artwork should be enhancing aesthetic experience and maximize potential.	175	19.87
	5. Design and artwork should maximize the value of the neighborhood and generate maximum profits from all key areas.	153	17.37

Table 4.4 From the analysis of the questionnaire about The Suitable characteristics and elements of arts form for Phuket, found that the first feature was Design and artwork should be the symbolic of the city (21.90%) followed by Design and artwork should be an easy place to remember and be a meeting point (20.66%), Designs and artworks should be central to the activity and encourage the general public to know this area (20.20%), Design and artwork should be enhancing aesthetic experience and maximize potential (19.87%) and Design and artwork should maximize the value of the neighborhood and generate maximum profits from all key areas (17.37%) respectively.

2.2 Research results from Exploring with experimental research in obtaining suitable characteristics and elements of arts form that suitable for the Sarasin Bridge, Phuket

1) Why researcher chose the Sarasin Bridge

1.1 According to the questionnaire Found that the Sarasin Bridge was one suitable place which the sculpture should be set up as a new landmark in Phuket Province.

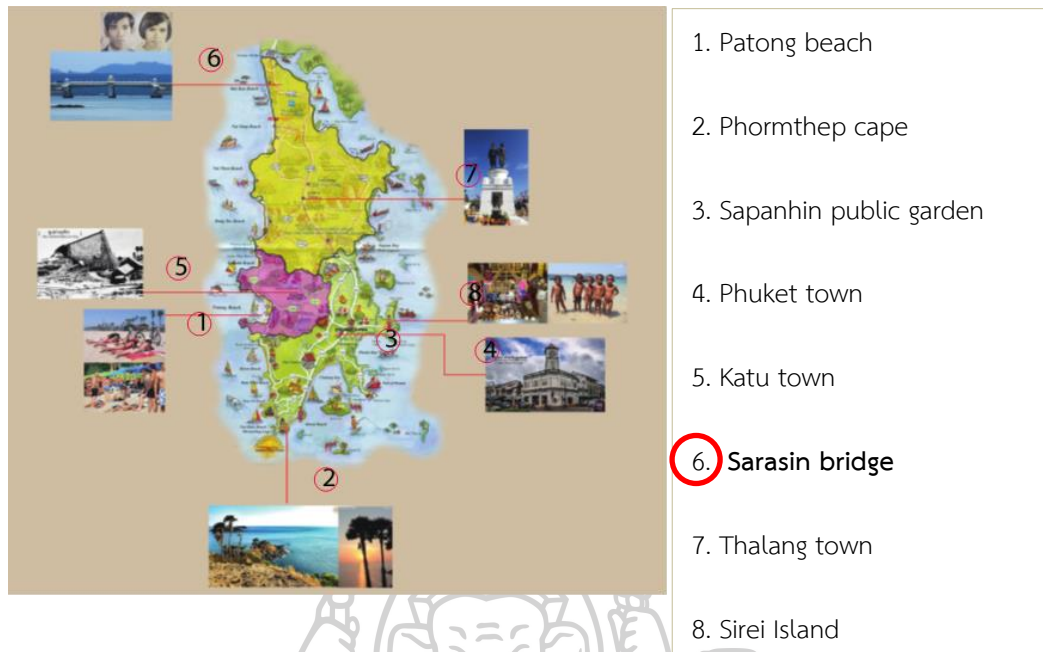


Figure 41 The Sarasin Bridge was one of the eight areas that should be set up sculpture or arts form

Source: Researcher, 2015

1.2 Correspond with comments of the governor and local administratives, Tourism Business Association members, Tourism Industry Federation committees in Phuket and others Stakeholders of the interests who lived and travel in that area.

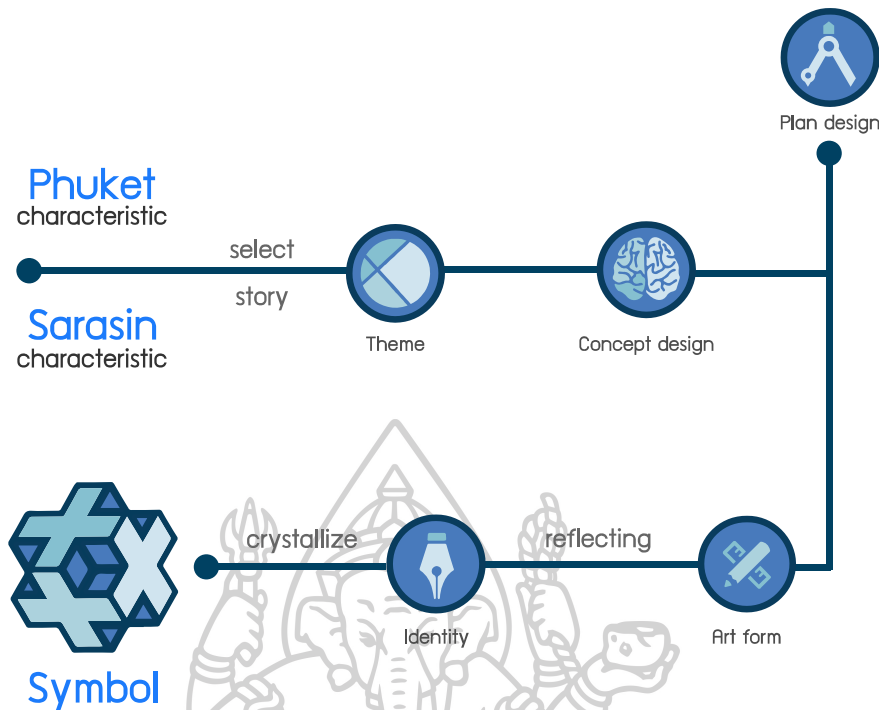
2) Research results: The characteristics and elements of arts form that suitable for the Sarasin Bridge, Phuket

Found out as follow:

Research results from Exploring with experimental process to confirm and find out the elements of arts form/sculpture models that suitable for the Sarasin Bridge.

Researcher conducted the experiments follow by the principles and theories of visual arts, forms and concepts of creative tourism management, shown as follow;

1. Started with doing research and including the characteristics, the identity.
2. Chose only one story that is appropriate to the identity and recommendations of all sectors as a project theme.
3. Set design and development direction by design plan and art form.
4. Designed and developed art form to reflect the identity of the area.
5. Identity analysis into symbolic symbols.



The Process of creating identity by art and Design.

Figure 42 Creating process, arts form, Landmark at the Sarasin Bridge.

Source: Researcher, 2016

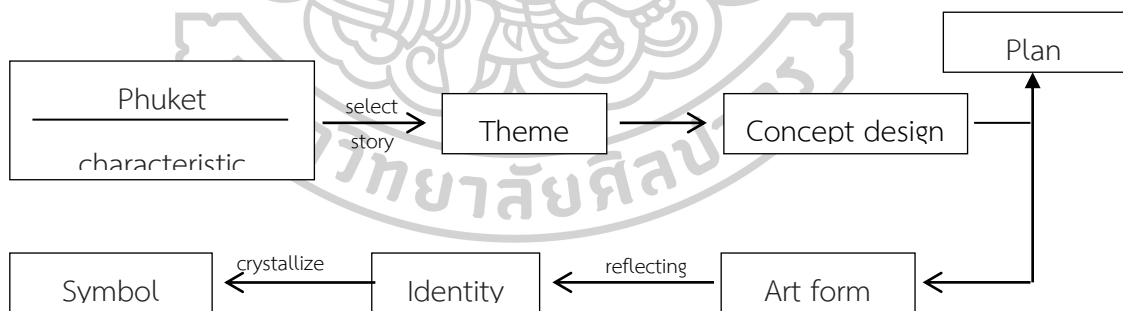


Figure 43 Mechanism to find out the identity of the Sarasin Bridge.

Source: Researcher, 2016

1. The characteristics/Identity of the Sarasin Bridge, Phuket

1) The identity or Brand of Phuket

The cultural identity of Phuket mixed between Chinese and Western, called “Shino-Portuguese style”. It shows emotion of people involving faithfulness with

Western culture shows in lines, soft curves, managing the space with balance technique emphasizes classic emotions. Phuket has three identities: (from the past to present)



Figure 44 Transformation of Phuket Identity or Brand

Source: Adapted by researcher, 2016



Figure 45 Shapes from the interpretation of Phuket cultural identity.

Source: Researcher, 2016

2) The characteristics or identity of the Sarasin Bridge

The Sarasin Bridge is well-known in many aspects such as; fisherman village and Moken or Sea Gypsy group, a peaceful area with mangrove trees and especially filming location legend of love story. The young couple lover, called Ko Dam and a girl named Kew, suicide themselves at the Sarasin Bridge by tight their body together in 1973. The "legendary of Love at Sarasin Bridge" has been conveyed into the art. Movie genres and songs that reflect the value of true love.

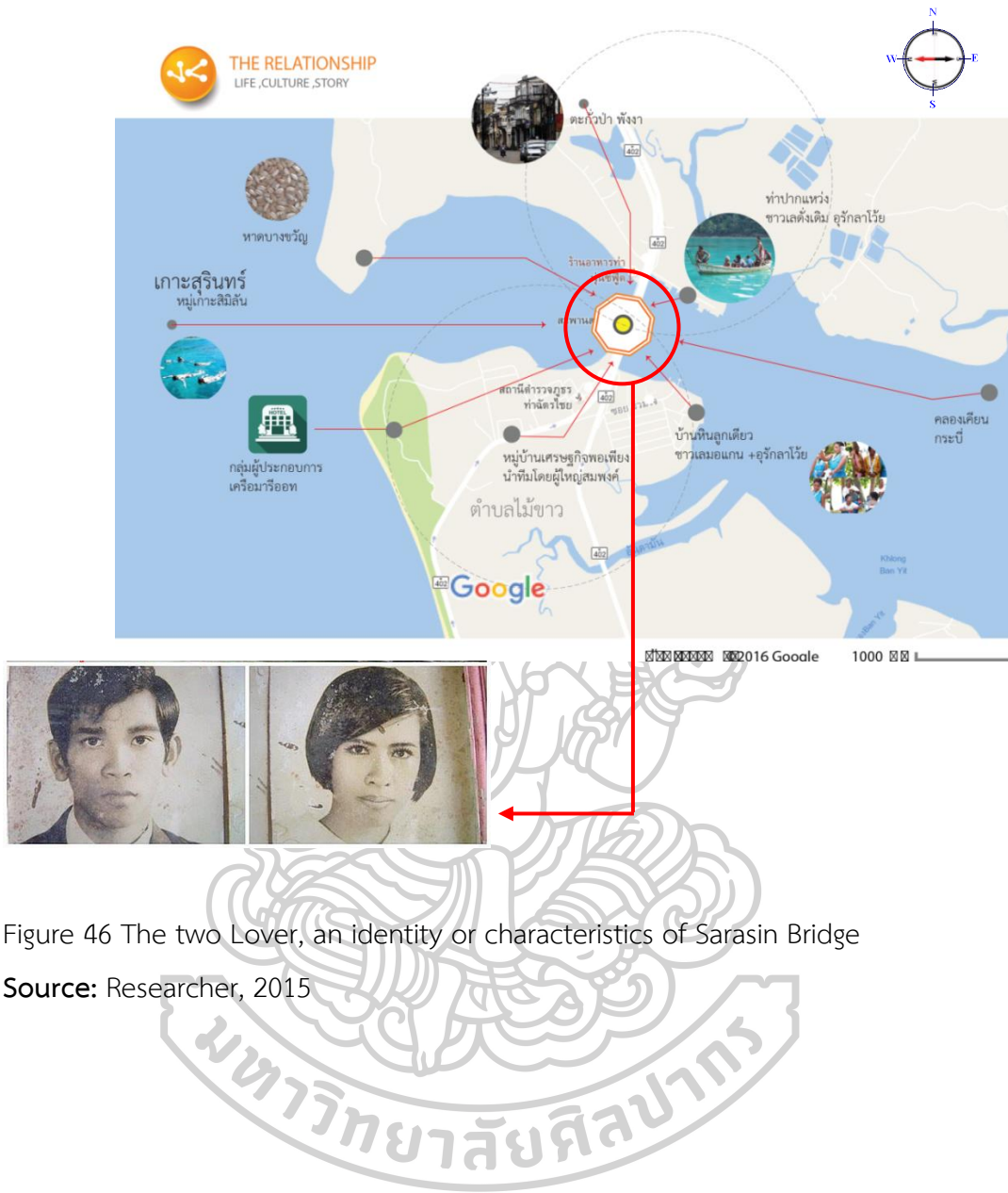


Figure 46 The two Lover, an identity or characteristics of Sarasin Bridge

Source: Researcher, 2015

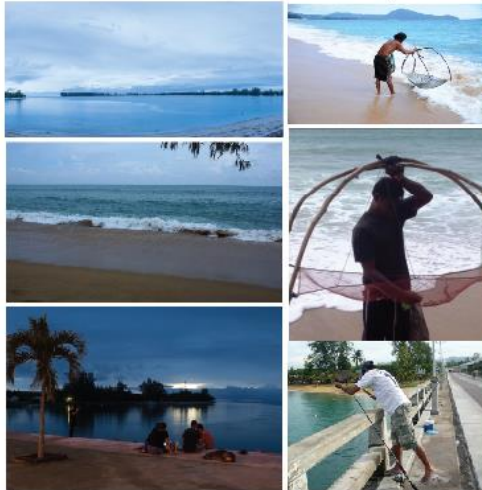
Site Analysis.

Vision of place : Land of love.

Concept : Sarasin Bridge is a bridge connecting Phuket Island. It is the same sheet of Thailand and the connection is the relationship of love. Great friendship from people from all over the world.

Identity of place : Sea-Sand-Sun-

Local fisherman lifestyle.



Keywording : Love, Merging, Connect.

Story of place: Eternal Lover.



Advantages of Location :
Gateway, Break point/Tourist stop.

Art culture : Chino - Portuguese.



Figure 47 Site analysis, an identity or characteristics of Sarasin Bridge

Source: adapt by Researcher, 2015

2. An appropriate sculpture creation process at the Sarasin Bridge.

2.1 The elements of arts form which suitable for the Sarasin Bridge, Phuket

1) Theme

According to the characteristics or Identities of place, are varies, for this research the researcher selects "The Legend of Love" as a city identity because it is the most outstanding and defining story.

(2 Perception of Aesthetic Experience

Creating an interest tourist attraction or tourism attribute for this study "The Legend of Love" or "Land of Love / City of Romance", is the meaning of everything and process of attribute meanings.

As Love has powerful; love is the basic element in living together, peacefully, true love. The value of feeling it can turn into a mind or spirit to seek pleasure and happiness. It is a miracle. In addition, all the conditions of love create a beautiful feeling. " Love is a symbol of eternity. It wipes out all sense of time, destroying all memory of a beginning and all fear of an end."

3) Inspiration of Design

The love legend of Sarasin Bridge, the episode of true love, a man named Ko Dam and the woman (a rich man's daughter) named Ewh, the couple were badly deprived of their loves from parents of both sides finally they had chosen the final solution, suicide!. For Ko Dam and Ewh, it is the knly choice left for their hearts Freedom. To jump from the bridge deep down to the water pocket about 500 metres east of Andaman sea. They used Pha Khao Mah (a piece od cloth that can be see as Sarong, bag or belt), tying their bodies together ensuring that they will never be separated again. Interview of the woman' s relation indicated that two bodies were tightly tied then slide their bodies down to the sea. That is the only way of escape for love 's sake. The way of their painful live freedom.

Identity of Love Story.

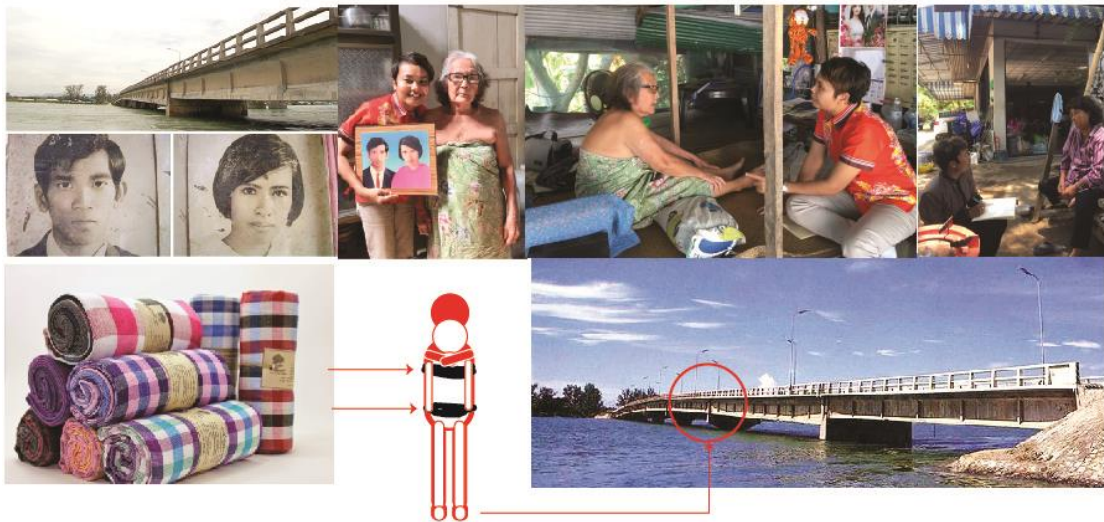


Figure 48 Interview of the woman's mother.

Source: Researcher, 2017

4) The concept of creating Sarasin Bridge sculptures.

Three pieces of sculpture will be installed. By using the end of the line rendering each sculptural form, the line lead a viewer's eyes to connect different elements and forms make a theme. From a common theme the love story legend is made. The story took place at Sarasin bridge, a key issue, using Pha Khao Mah, the cloth tying two souls, as the vehicle taking the man and woman in desperate love to another world. The context is appropriate, the cloth is an object of flat surface, so is the sea.

Since the long bridge joining two banks of two cities (Panga in the north and Phuket in the south. Two banks are almost the same. Sculpture number one, is the beginning of love. This is the theme for creation of sculpture. The first piece of sculpture is about 100 metres from tourist area. It is the mid point where a tourist's eye will take this view as the first sight. It will trigger his curiosity and lead him to see more, enjoying aesthetic experience, viewing sculptural form or taking photograph.

As curiosity occurring in the tourist mind he will further trace, looking for the meaning of the content.

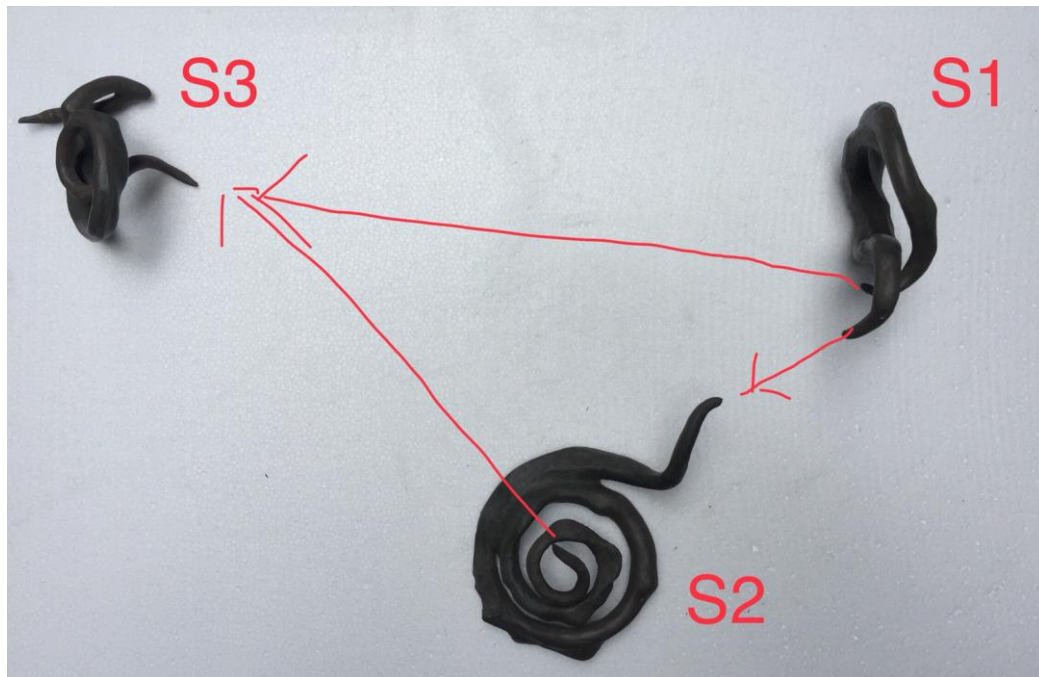


Figure 49 The concept of creating Sarasin Bridge sculptures.

Source: Researcher, 2017

Sculpture [S1]: The Infinite Love.

The source of inspiration for the structure come from the symbol of infinity. The infinite or eternal love, is made of two forms as symbols of love. A man 's body is represented by geometric form and the soft bend organic form for woman. Both of them, as represented by two sculptural forms twisted into one. The spiral propelling the two souls to freedom. Spiral form as vehicle taking a man and a woman to the sea. The sculptural form leading a viewer 's eyes toward the opposite side of the bridge. The lines make both visual connection as well as telling the story.

The height of the sculpture is 5 metres, when installed outdoor at its desired position it is a proper design work. It reflects a powerful statement, a single mass, a unity with space at the center that a viewer can look through, seeing beautiful sky and sea scape, the place identity with its unique beauty where a tourist can look through.

Material for Sculpture #1, Bronze, green is made, as rust to make the sculpture possessing color scheme that is in harmony with color of sea. The appearance of the sculpture make its look harmony with environment and can be viewed as a part of nature at the installation site.



Figure 50 Sketch design “ The Infinity of Love ”Sculpture.

Source: Researcher, 2017

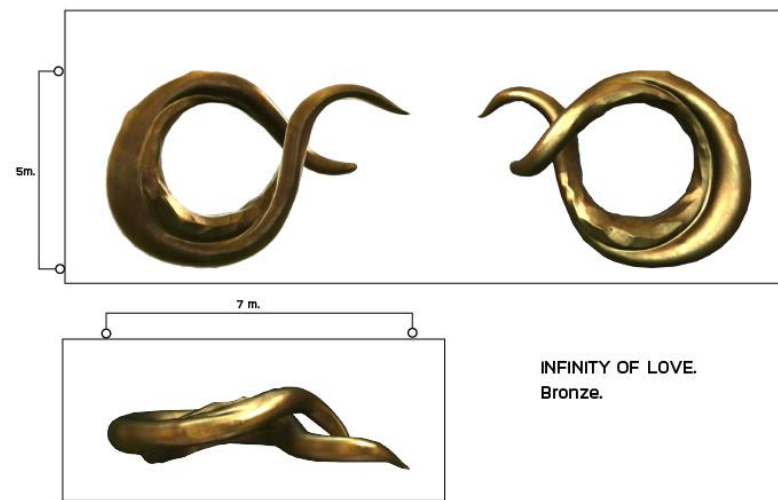


Figure 51 Scale “The Infinity of Lov” Sculpture.

Source: Researcher, 2017



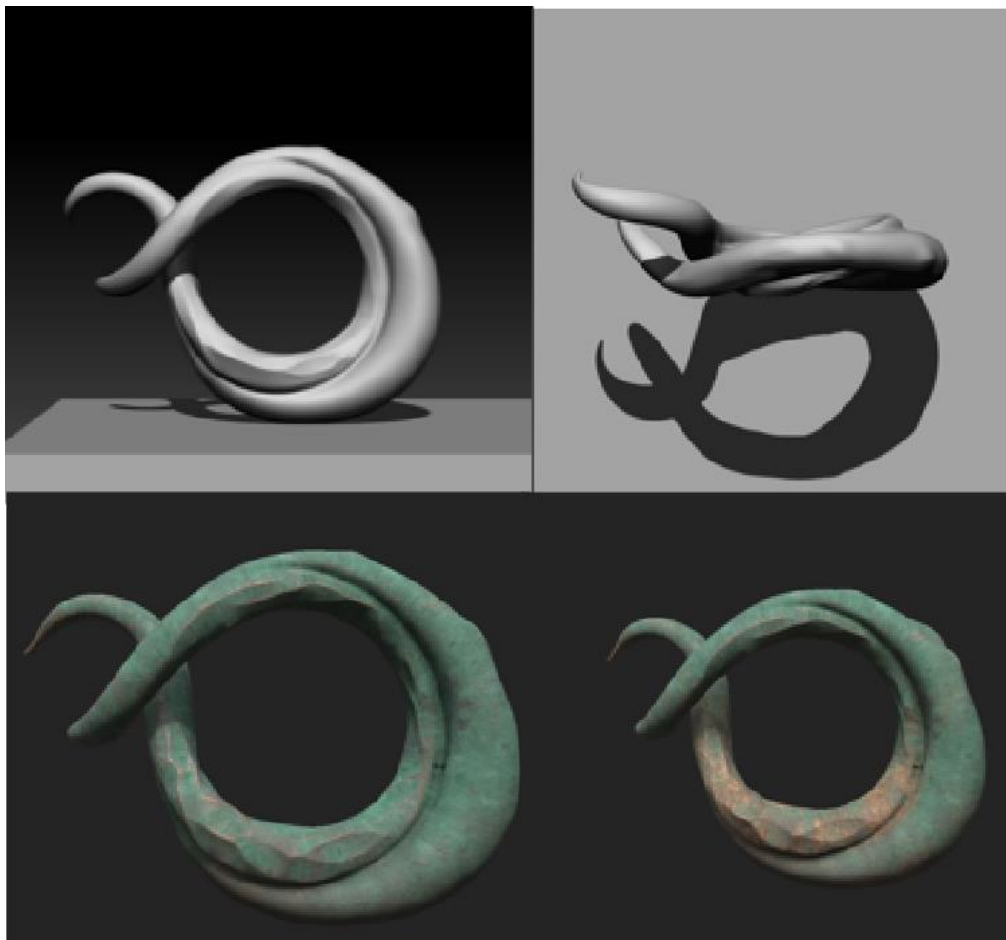


Figure 52 Model “ The Infinity of Love ”Sculpture.

Source: Researcher, 2017

Sculpture [S2] :Spiral of Love.

The second piece of sculpture is an enlarging form from the first piece. The meaning is freedom of live and happiness. The sculpture is designer based on the idea of spiral, the endless spiral pattern representing the love that never end. A man body is represented by angular form and a woman, the soft curve. Being tied by the structure they move when ever pushed by wave or blown by wind. The design make freeform. Conveying the meaning of couple of lovers, the story taking place at the well known bridge of southern Thailand, the bridge of desire of love freedom.



Figure 53 Sketch design “Spiral of Love ”Sculpture.

Source: Researcher, 2017

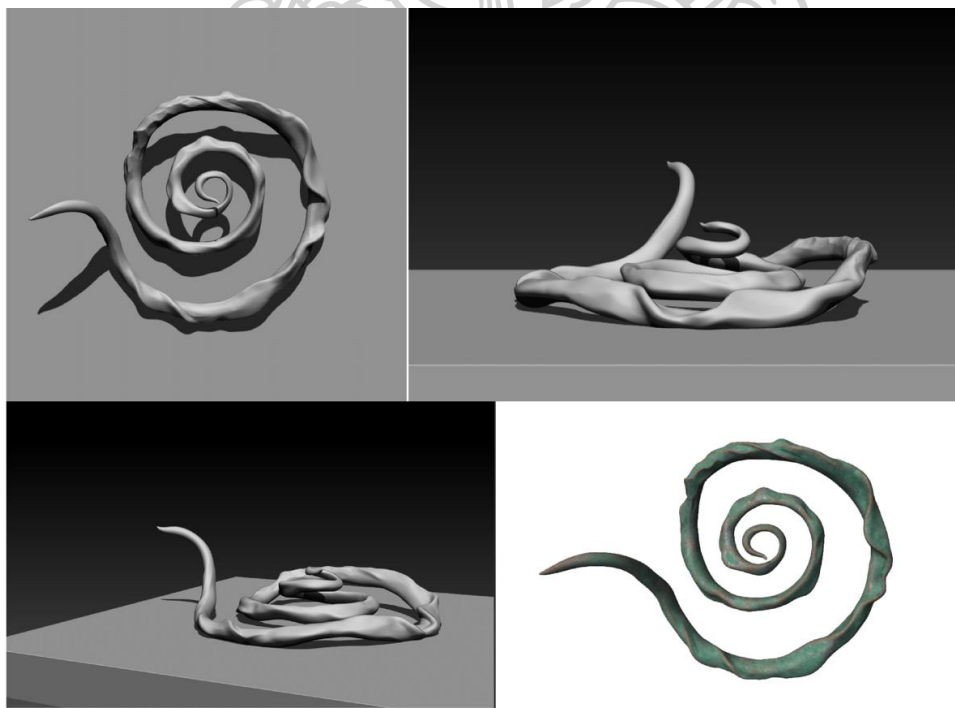


Figure 54 Model “Spiral of Love ”Sculpture.

Source: Researcher, 2017

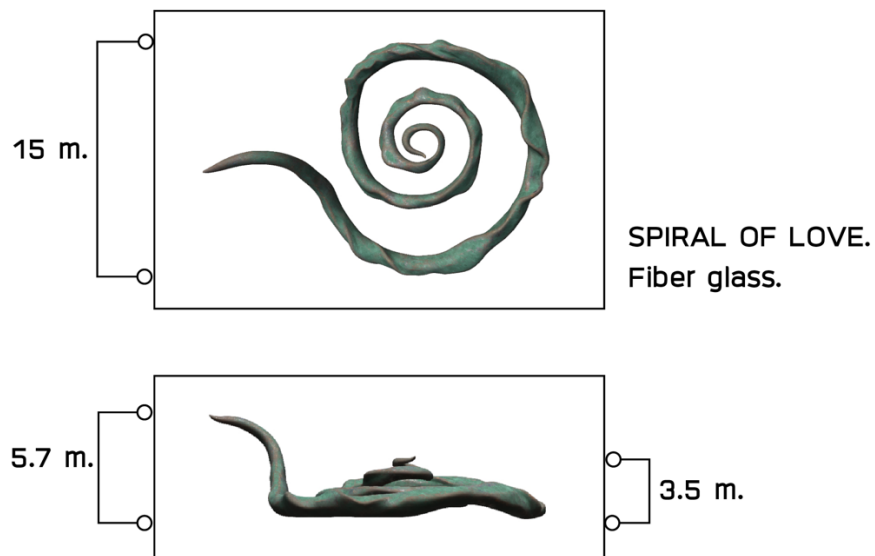


Figure 55 Scale “**Spiral of Love**” Sculpture.

Source: Researcher, 2017

Sculpture [S3] : One in Love.

The third sculpture, (medium size) The piece is installed on the Phang Nga (northern side of the bridge) to make balance. The inspiration of structure of Thai number one, consisting of curve. When a viewer looking at a masculine body full of muscle, a robust male body and the overall effect of the scene blending all elements into one. This is the birth place of the only love story never found anywhere else. The characteristic of the line tips in sculpture 1 and 2 both of them in harmony, fused and connected.



Figure 56 Sketch Design “ One in Love ” Sculpture.

Source: Researcher, 2017

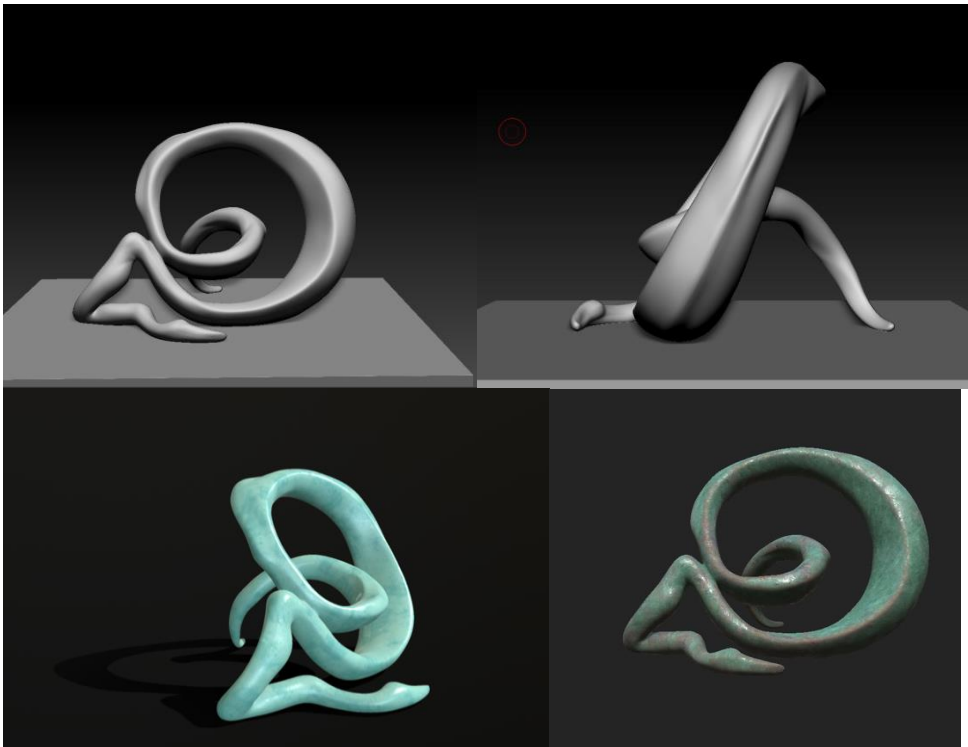


Figure 57 Model “One in Love ”Sculpture.

Source: Researcher, 2017

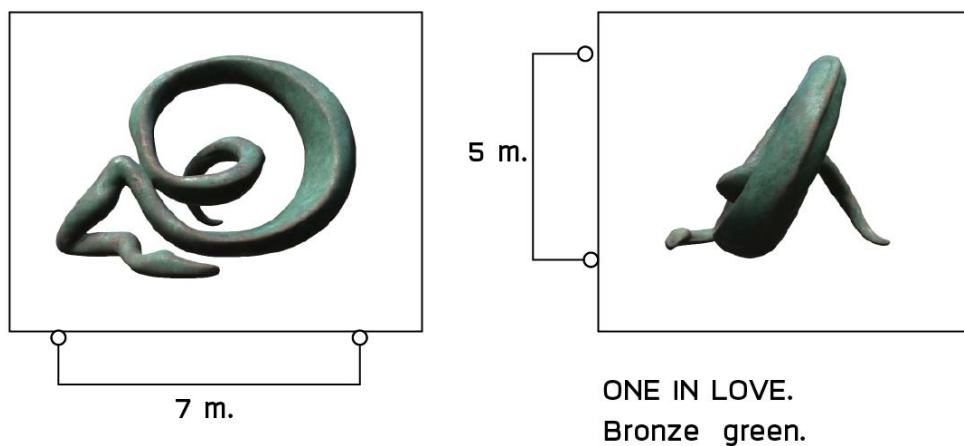


Figure 58 Scale “One in Love ”Sculpture.

Source: Researcher, 2017

This is a presentation of the installation of a creative design project to make Convenient communication and better understanding so that the valuator and see the picture as close to real situation as much ad possible.



Figure 59 Model of the presentation see the picture as close to real of a creative design project.

Source: Research, 2017

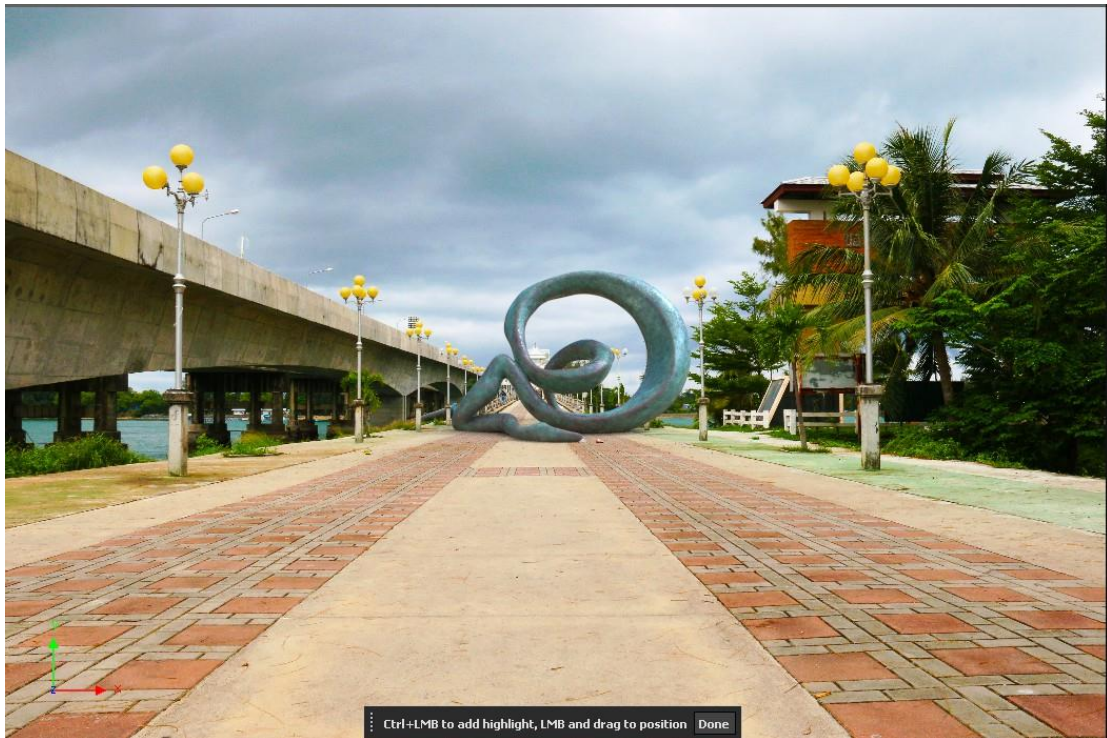


Figure 60 Model of the presentation see the picture as close to real of a creative design project.

Source: Research, 2017

Concept planning design.

Researcher had concept planning design as follow:

1. Based on the priority of main reason about features of Landmark came from local people and stake holders.
2. Applied Conceptual Guidelines for Public Area Planning Design.
3. Used the space design concept such as co-working space, image city, universal design, public art and space.
4. Used dimensions of tourism related to public sculpture, created ideas, blended into a unified Organic Theory.

Sculpture Model and Space Layout.

As the theme of this story is the Land of Love, the researcher has an idea to design and divided the space into 3 zones; one will be Love Art & Design Zone, two will be Love Lock Zone and three will be Love Park Zone.

1. Love Art & Design displays spellbinding artifacts.
2. Love Lock Zone is an ideal place for couples to profess their undying love. Inspired by thousands of love locks at the top of the N Seoul Tower in Korea, couples are encouraged to lock their padlocks of love to avow their eternal feelings for each other.
3. Love Park is the landscape of leisure, a beautiful garden for visitors to enjoy the serenity of nature.

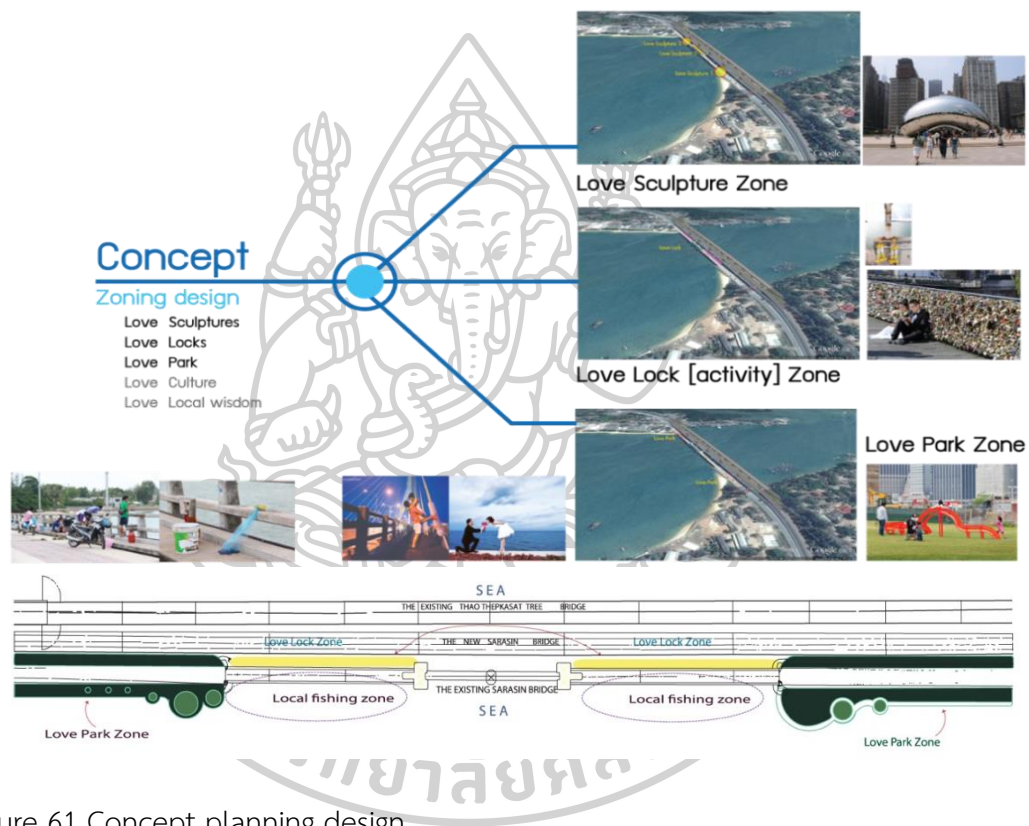


Figure 61 Concept planning design

Source: Research, 2017

3. Proposing an appropriate and acceptable sculpture models that can be accepted by different types stakeholders.

3.1 The last step of this experimental research was a presentation suitable characteristics and elements of arts forms of the Sarasin Bridge to key person, supervisors and sculptors.



Figure 62 Illustration of one of interviewing from sculptors and People involved.

Source: Researcher, 2017

3.2 Researcher adjusted and reviewed sculpture models. Shown in Miscellaneous:

Miscellaneous:

1) Behind the Harmonious Arrangement of Art in Selected Space

Three blueprinted art pieces are to be exhibited in the Love Art & Design Zone.



Figure 63 Overview of Creative Sculpture Project.

Source: Researcher, 2017

Summary

Sculpture form creating process

The art form is based on formalist theory. The researcher applied the concept of content, shapes and feeling. However, the design concept, shape and form must have a story and identity of place, using structure that is environmental friendly. The users can take advantage of that structure; it then is taken into account the showing of emotion, which reflects the local culture or the city.

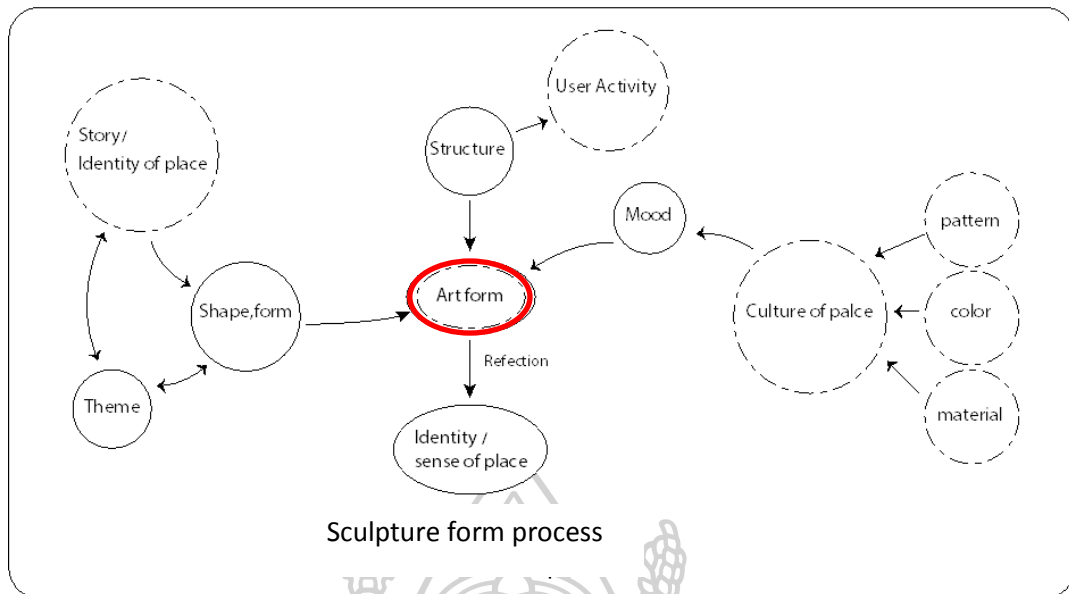


Figure 64 Sculpture form process.

Source: Researcher, 2017

The sculpture form of this research comes from all stakeholders who gave their comments and opinions, also from my supervisors and sculptors in detail for each piece. Researcher conducted quantitative and qualitative - in-depth research to evaluate and test all art designs.

Chapter 5

Conclusions and recommendations

This chapter focuses on the overall outcomes of the research. The fundamentals of the outcomes will be used as the main conclusions of the research as well as to put forward as recommendations which might be significant and fundamentals to some respective people, students as well as to some authorities. This chapter will be divided into two sections. The first section will focus on the outcomes or the conclusion where some fundamentals and significant elements or issues are highlighted from this research meanwhile, the second section will be focused on the recommendations that can be put forward to some interest people and parties.

5.1 CONCLUSIONS

Reasons for the Sarasin Bridge, Phuket not became a major attraction to public and some fundamental issues of the Sarasin Bridge. In the past, Ban Tha Chatchai was a ferry pier, passing across the Andaman Sea from Phuket to Phang- Nga. Until 1967, the government built the Sarasin Bridge. Later, in 2011, the government built a bigger two bridges, called Thao Thep Krasattri Bridge and Thao Srisunthorn Bridge. The Sarasin Bridge, was adapted to use as a recreation facility, a scenic stopover. People, who live there, are both Thai and the sea gypsy.

THE RESEARCH RESULTS:

1. Why the Sarasin Bridge, Phuket not became a major attraction to public? And the current fundamental issues of the Sarasin Bridge which relates with the art form

The research results are summarized as follows.

In the past, Ban Tha Chatchai was a ferry pier, passing across the Andaman Sea from Phuket to Phang- Nga. Until 1967, the government built the Sarasin Bridge. Later, in 2011, the government built a bigger two bridges, called Thao Thep Krasattri Bridge and Thao Srisunthorn Bridge. The Sarasin Bridge, was adapted to use as a recreation facility, a scenic stopover. People, who live there, are both Thai and the sea gypsy.

They are fisherman, some coconut plantations and work in tourism industry. Many of them are migrant workers, mostly work as a worker due to literacy disadvantage, addiction, and etc. The villagers faced with many problems in economic, environment and social sides. Some area in Ban Tha Chatchai is dirty and the environment is deteriorating. Most of them want to leverage their income and the quality of life and thought that they should develop their village and the Sarasin bridge area as a tourist attraction,

As The provincial administration aims to promote Phuket as a world-class tourism destination by creating various tourist attractions but it expanded mostly in town and on the western coast of Phuket Island. Until May, 2014, can said that, the development of Tha Chatchai and Sarasin villages as a tourist attraction derived from a former governor of Phuket, "Mr.Nisit Jansomwong" who promoted the way of life of Ban Tha Chatchai to be an Ecotourism Village, launched to the public and tourists. Most local executives agree with his idea. In addition, by 2015, Phuket City Municipality has been honored as a "City of Gastronomy" by the United Nations Educational, Scientific and Cultural Organization (UNESCO). It is the driving force to develop Phuket as a creative tourism destination that can attract a wide range of tourists and more selling points to survive in the global travel market and using

tourism to support the unique identity of the destination and to stimulate the consumption of rural culture and creativity.

The result of the interpretation of Phuket's identity is an element of art, making it easy to apply the art and design of the uniqueness of Phuket. 1) The dark blue and light blue and yellow bands mean the sea and the beach are the color scheme for the sculpture project. 2) The ornamental pattern of Shino Portuguese Style is adapted, modified and used as a detail of the sculpture for Sarasin Bridge. 3) The surface quality of the sculpture comes from the inspiration of the sand, sea, waves and sunlight that reflects the sea. 4) The shape and form of natural objects and man-made objects such as shells and parts of the machine can be used as a source of inspiration in the sculpture.



Figure 65 characteristics and identity of Phuket.

Source: Researcher, 2015

As shown in Figure 5.2, #A shows the sea images with different colors. Each color toner, such as turquoise, shades of indigo, yellow, represents the sky, shallow water and deep sea and sand respectively, so that these tones can produce meaningful images of the sea, visual of Phuket seascape.

For Figure 5.2, #B, the color characteristics are similar to those of dark brown and reflective light brown. It reflects the spirit of old buildings in Phuket town.

Researchers have used this method both for color and linear design.

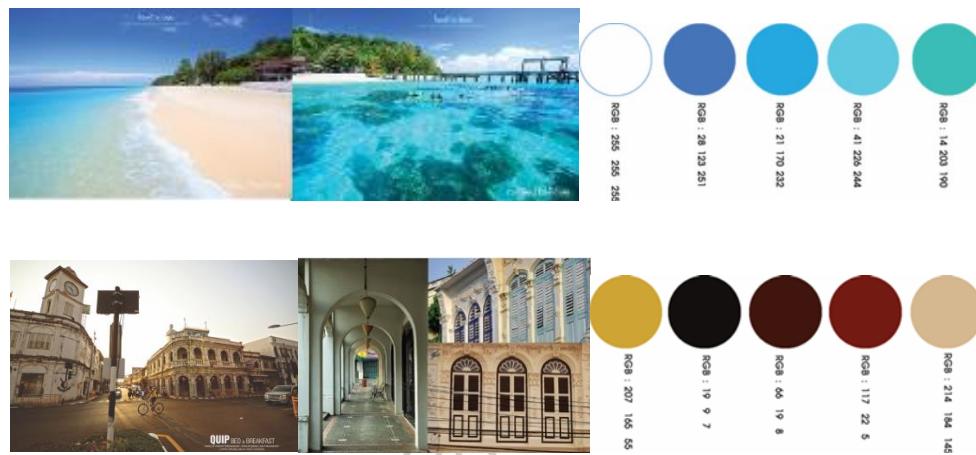


Figure 66 #A and #B: color interpretation from seascape and Phuket old building.

Source: Researcher, 2015

Sculptures in Phuket are diverse in many areas. The identity, concept and decision-making power depends on the city's management by age and by the relevant authorities. In the past, the theme of the story of life is focused on the historical story and Chinese culture. At present, the theme of the story of the creature is focused on the sea atmosphere. Also the Sarasin Bridge also has been transformed into an interesting strolling as a touristic destination, with the middle area being raised higher and two towers: Sino Portuguese style, linked by a platform, have been built in its centre part to create a viewpoint onto the Andaman Sea to the west and fishing villages and Phang Nga Bay to the east. The floor is covered with tiles and many ornate and the attractive lamps lining the walkway make it beautiful at dusk.



Figure 67 The Sarasin Bridge Phuket.

Source: Researcher, 2016

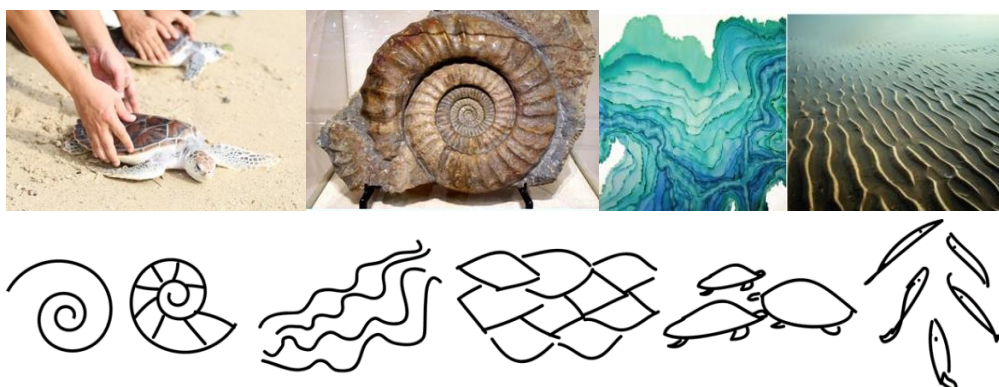


Figure 68 Interpretation Shape, Texture, pattern and form.

Source: Researcher, 2016

From surveyed, was conducted to collect information on the utilization of the space on the Sarasin Bridge. Found that in one-day, there are several groups that utilized in various purposes (Figure 5.5)

From 6.00 am to 11. 00 am., there was Thai people traveling by car and stop at the bridge for taking photo of beautiful scenery.

Around at 10. 00 am., vendors sell some souvenirs for tourists.

From 12.00 to 16.00 pm., there was tourist group taking scenic pictures.

From 17.00 pm. To 20.00 pm., there was a group of people in Phuket to take a stroll around and have activity after work.

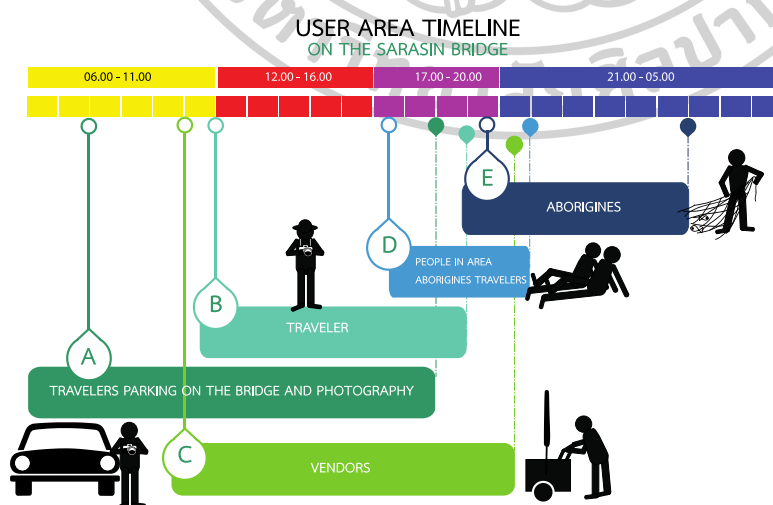


Figure 69 The utilization of the space on the Sarasin Bridge per day.

Source: Researcher, 2017

2. The suitable characteristics and elements of arts form that suitable with the Sarasin Bridge.

The research results are summarized as follows.

2.1 The research results from Quantitative Method:

Found that, mostly was female, the aged between 36 - 45 years, tourist status. Most of them want to have more sculptures and artwork in Phuket tourist area. The sculpture should be set up in Patong Beach followed by Sarasin Bridge, Phromthep Cape, and Sapanhin public garden respectively. The Suitable characteristics and elements design and artwork of arts form for Phuket should be the symbolic of the city followed by to be a meeting place and easy to remember point, be an activity center and encourage the general public to know that area, enhancing aesthetic experience and maximize potential and the last one should be maximize the value of the neighborhood and generate maximum profits from all key areas respectively.

2.2 The research results from Qualitative Method:

Found that, the former governor of Phuket, "Mr.Nisit Jansomwong", local executives, tourism sector and stake holders agreed to develop Sarasin Bridge as creative tourist attraction and set up some public sculptures or icons in Ban Tha Chatchai and some place nearby. It consists to the discussion with tour operators, there are many tour programs to stop over, take photos, sightseeing at Sarasin Bridge.



Figure 70 Creating Process of public sculpture.

Source: Researcher, 2016

2.3 What's about Landmark features of the Sarasin Bridge?

Results from content analysis and experiment research found that the Sarasin Bridge was the second place that should have a design and art form. First of all, the policy and stakeholders mentioned to develop around the gateway of Phuket Province. They also proposed to set it up for many purposes. (Figure 5.6)

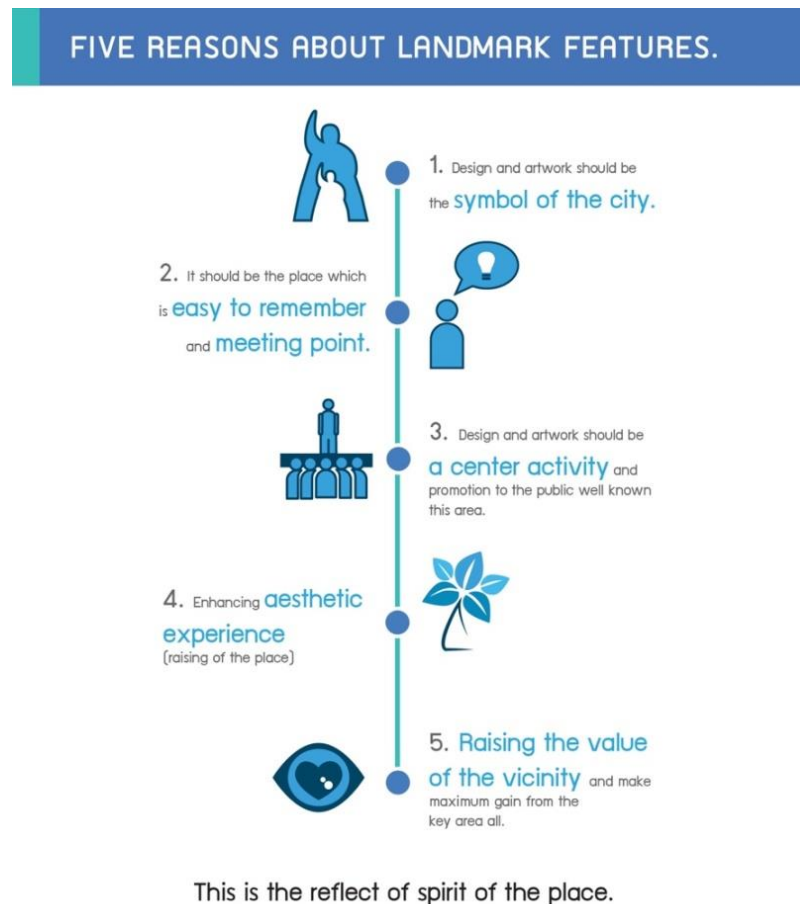


Figure 71 The priority five reasons for Landmark Features designs.

Source: Researcher, 2016

2.4 The suitable characteristics and elements of arts form.

Researcher has conducted the experiments follow by the principles and theories of visual arts, forms and concepts of creative tourism management. Found that:

1) The identity or Brand of Phuket mixed between Chinese and Western, called “Shino-Portuguese style”.

2) The Sarasin Bridge is well-known in many aspects such as; fisherman village and Moken or Sea Gypsy group, a peaceful area with mangrove trees and especially filming location the legend of love story.

3) Everyone agreed that the legendary love of Sarasin Bridge should be used. Because it is the most prominent identity and can create a sense of happiness for

everyone who visits this place. Expressing of love forever, Freedom and to inspire life are better than anything else, and creating a design of art form with “Shino Portuguese Style”, an identity arts form of Phuket City.

Elements of Arts Form for the Sarasin Bridge.

1. **Form and shape** should represent the identity of the area. Also, the art work could have meanings behind that educate people for how important of that area plus it reflect back to the user to understand the subject and the importance of hidden content beside.



2. The sculpture should have an **interactive** with local people, without feeling discriminated or difficult access.

3. Accommodating for **events** such as annual activities, **community activities**, not alienated. Also, support some fancy activities, more exciting. It then makes the area to become center of community activities.



4. Creating the beautiful scenery and environment which can **add value to the area.**

5. Have a great new experience and a good **mood** of the people by making people a good start of the day.



6. Promoting a better life for the community as sculptures can be **beneficial to the community or society**, such as in tourism. That will affect the career and income of the local people to have better quality of life.

Figure 72 Elements of Art Form for the Sarasin Bridge.

Source: Researcher, 2016

3. The sculpture models that different type's stakeholders accepted.

The research results are summarized as follows.

1) Researcher designed the area of Sarasin Bridge into three zones; the first zone is love sculpture zone or a recreation zone, the second zone is activities zone and the third zone is a public garden.

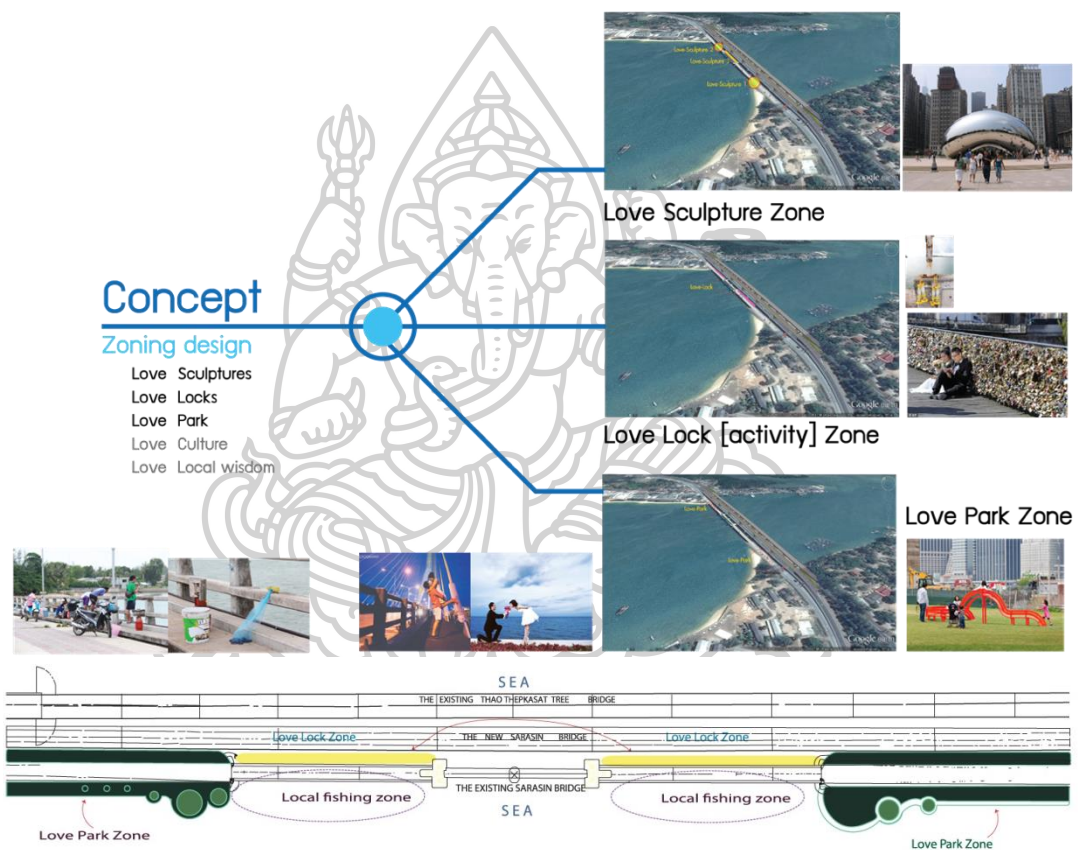


Figure 73 designate the Sarasin Bridge space into three zones.

Source: Researcher, 2017

2) This art work is designed to meet the different needs of the visitors by using the legend of "love" occurred at the Sarasin Bridge: meaning of love, which appeared in the public space. This is an open opportunity for everyone who has a passion.

The data analysis and synthesis process was completed in various dimensions of public sculpture principles. The analysis be selected continue with similar comments and directions from different group of stakeholders and artists.

3) In making sculpture appropriate for Sarasin Bridge tourist attraction, the concepts are: Three pieces of sculpture installed at three points are required so that tourists can take a walk in both sides of the bridge, north and south.

The size of sculpture, medium and large.: 1) Medium sizes, two pieces "The Infinity of Love" and the third piece, "The One in Love ", in these two cases both of them can walk around and easily reached. Some activities such as taking photograph or children run around. 2) Large size sculpture, "The Spiral of Love", since it is installed in sea, diameter 12 metres standing on a floating base moving freely by water and wind currents. Tourist can appreciate viewing the sculpture from different profiles seeing various beauty of different angles. As a tourist walks from the middle of the bridge he can clearly see the spiral pattern. As he walk to the beach and his feet touch soft sand, from this point he can see another view, the lateral profile, another kind of beauty the end of the line connecting to the third sculpture.

The symbol applied to this design project is the sign of infinity, spiral and Thai number one, the unique design and the world legend, all of them are of love.

Sculptural form, abstract in nature, sources of inspiration all are concerned with love. It is designed by using mass conveying the feeling and sense of lovers, a man and a woman.

Material for Sculpture #1 and 3, Bronze, green is made, as rust, (oxide of tin and copper) to make the sculpture possessing color scheme that is in harmony with color of sea. Time and weather are natural factors corroding the sculpture alloy surface. This is an ingenious way of making natural harmony beauty.

For sculpture #2, since it is installed in sea water, therefore the external structure is designed to be a fiber glass coated. Because of the material property it is a light weight object, floating device is the buoy. Dark green is the choice of color similar to another piece mentioned. The appearance of the sculpture make its look harmony with environment and can be viewed as a part of nature at the installation site.

The value of this set of sculpture is to communicate an idea of true profound live, as the content of story indicated, it is the means to increase the value of the place. The design and art works will nourish the natural scene, adding more color and charm for he seascape. All of these will improve tourism and other activities making benefit to the region.



Figure 74 Model of love sculpture for the Sarasin Bridge.

Source: Researcher, 2017

5.2 DISCUSSION OF THE RESEARCH RESULTS.

Discussion of “Creating an interesting tourist attraction by using an appropriate sculpture creation process at the Sarasin Bridge, Phuket”, the research results based on objectives and experimental results, the related theories, concepts were as follow:

1. according to the researcher aims to create an interesting tourist attraction by using an appropriate sculpture creation process at the Sarasin Bridge, Phuket; to explore with experimental in obtaining suitable characteristics and elements of arts form that suitable with the Sarasin Bridge.

The researcher found that the provincial administration aims to promote Phuket as a world-class tourism destination by creating various tourist attractions but in the past they promoted mostly in town and on the western coast of Phuket Island. The Sarasin Bridge, Phuket is not become both a major attraction to public and the art form. But In the year 2014, the provincial policy agreed to develop Ban Tha Chatchai and the Sarasin bridge area as a tourist attraction, also the communities' group, want to leverage their income and the quality of life.

The results of this study consistent with the concept of Richard and Wilson (2007), that, "A tourist destination needs to create unique identities and selling points to survive in the global travel market. Local competitiveness derives from globalization, from the compression of time, capital and travel, which forces many places to compete to attract labor and visitors." As Sheard and Hudson (2015) mention in the article "What makes a successful tourist destination?" that the first important aspect of tourist destination is the environment. Architecture, cleanliness, beauty, and a unique appearance are all components of the environment of a place, and each is integral to creating the right appearance, landmarks are also a huge asset when attempting to attract tourists, finally it is the branding used which combines all of the above aspects to create the ultimate tourist destination.

Also this research's results comply with the research of Muhammad Falihin Jasmi & Nik Hanita NikMohamad. (2016), "Roles of Public Art in Malaysian Urban Landscape towards Improving Quality of Life: Between Aesthetic and Functional Value.", said that, public art implementation attributes to generate a better quality of life for the urban community. Besides improving the attractiveness of an area, public art also reflects the city's identity, commemorate the history and showcase the uniqueness of the local culture.

2. Discussion of the research on the characteristics and elements of arts form that suitable with the Sarasin Bridge:

1) Everyone agreed that the legendary love of Sarasin Bridge should be used. Because it is the most prominent identity and can create a sense of happiness for everyone who visits this place. Expressing love forever Freedom And inspire life better than anything else. The legendary love of Sarasin Bridge should be used, and creating a design of art form with “Shino Portuguese Style”, an identity arts form of Phuket City.

This research’s results consistent with the research of Chompoonuch Hunnark. (2016). “A Study of the connection of tourist sites in Samut Songkhram Province.”, found that the connection of the tourist sites had four aspects which were; social way of life, culture and religion, history and natural resources. The way to develop the connection of tourist sites in Samut Songkhram Province was to create “Town of Tourist with Valuable Natural Resources, History and River Life” by focusing on developing the connection of tourist sites so as to create systematic management. New activities in tourist sites which vary and are based on resources in community and community’s way of life should be focused 2) tourism development should be based on community’s benefit.

Also consistent with the results of Mirin Santa, et al., (2017). “Development and design sculptures reflected Thai contemporary by the side of the Chao Phraya River”. Indicated that the identity of architectural styles should maintain culture reflects the contemporary, the past and present. In addition, this work could be assimilated with the environment of the Chao Phraya River as well.

2) Researchers explored and utilized the design environment, such as weather and routes, to make design work attractiveness and consistent with the environment, such as sunset, wind direction, natural scenery, and pathways. The area, material, style, size, and technique are all as important as the physical and environmental factors, the walking distance, or the angle of the observed object, can attract or impress tourists.

It's Consistent with the principle of semantic analysis. The processes of understand the meaning of everything and process of attribute meanings. Semantically is considered relating visual images or extended frameworks, visual culture and material culture. Semantics has the essence of the nature and function of the language as well as the language involving image. (Curtin, 2012)

THE VISUAL INTERPRETATION FROM PHUKET IDENTITY TO ART FROM. THE PROCESS CAN BE DONE AS FOLLOWING :

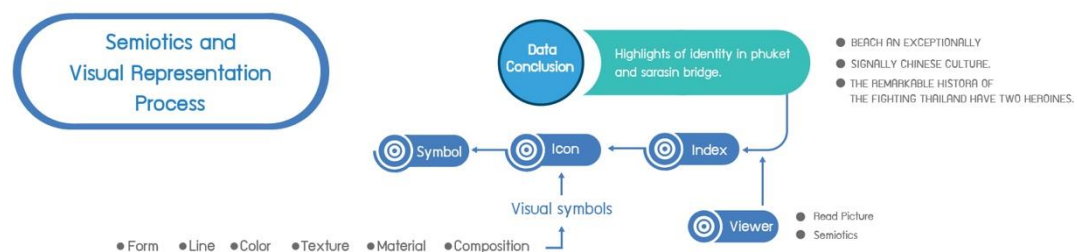


Figure 75 Semantic Analysis: visual interpretation process to arts form.

Source: Adapted from Curtin, 2012

3) As the main concept of this research's theme was "Land of Love" The area comprised three zones linked to the same story but at different activities on each of the zone: Love-sculpture zone, Love-lock zone and Love-park zone, the seven sculpture models, in many patterns, volume and shapes. Be considered the factors of distance, visibility, size of vision and aesthetic. The target benefit will be successful when three factors are fit appropriately and perfectly.

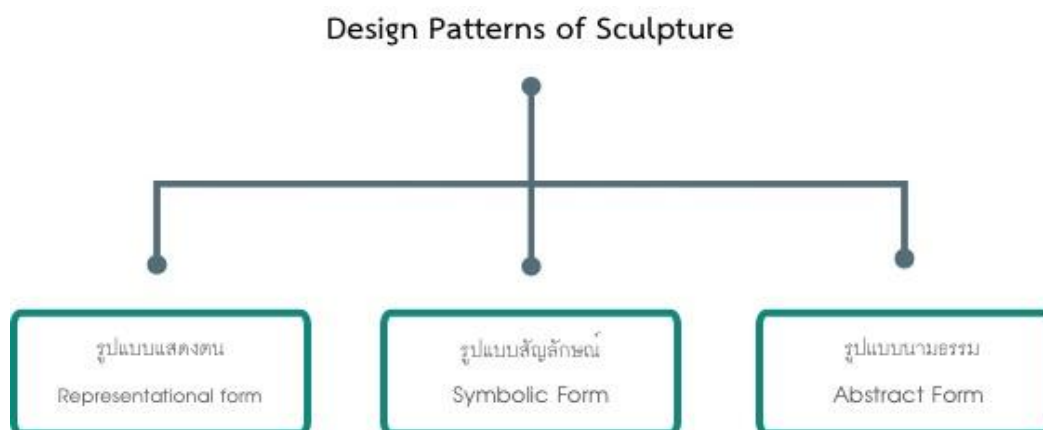


Figure 76 Sculpture arts form applied for this research's model.

Source: Researcher, 2016

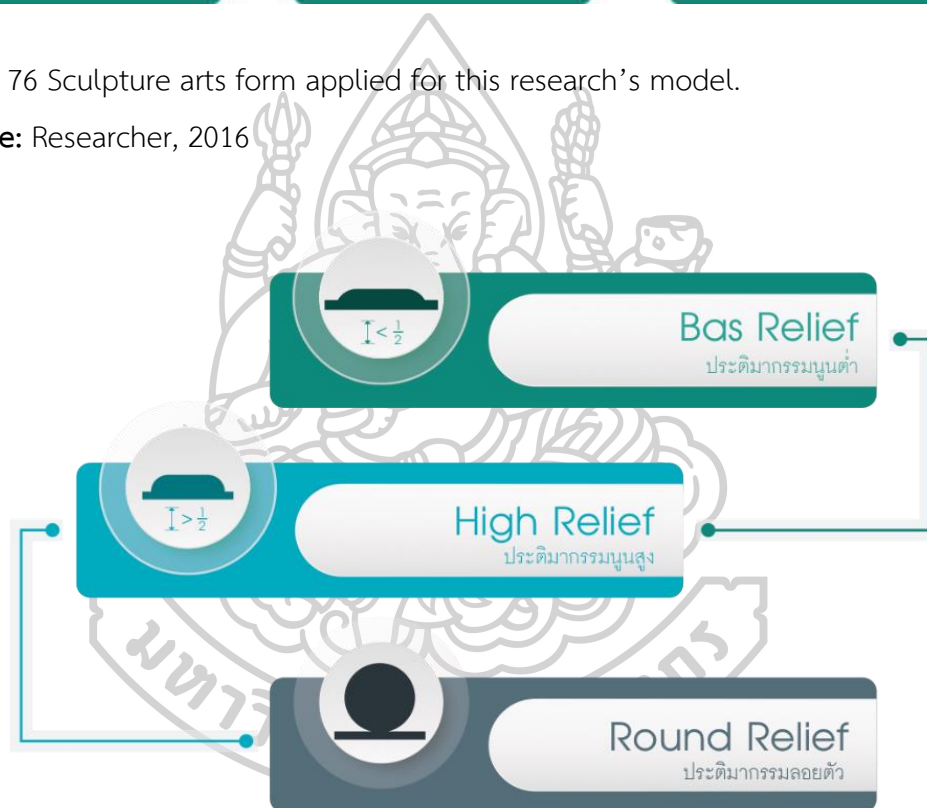


Figure 77 Volume and shape design patterns for this research's model.

Source: Researcher, 2016

It's consistent and applied from the concept of (1) The Formalist theory; Moore (1969-70): the concept of content, shapes and feeling, shape and form must have a story and identity of place, using structure that is environmental friendly., and, Hepworth (1930-1943): the concept of Hepworth was a key figure among modern sculptors in responding to the physical characteristics of whichever material was

chosen to work with in order to resolve appropriate forms for the finished works, rather than simply mold material to fit some pre-determined shape. (2) *The Experience Theory*; Dewey (1934): wrote that; we need to retrieve the continuity of aesthetic experience with the normal process of living, *The Arts Are Not (and Should Not Be) Removed From the Stuff of Everyday Life*, *Art Comes from Culture*, etc., and (3) The concept about Organic unity said that the key principle of this theory is to make unity, Unities (subject, form, content) are integrated to make preface sculpture. Each part has its different place and function and is dependent on every other part. And this research's results also consistent with the study of sculpture and environment of Chainapa Lapajarn (1987), the process of content has come to create shaping. It could begin with experience, background, ideals, and internal consciousness of the sculptors. It could be explained that when people has seen and exposed to space, the feeling and imagination of shape which then comes to structure idea caused by vision and perception

3. Discussion of the research results of sculpture models that can be accepted by different type's stakeholders.

This research's results consistent with Moore (2014): Michael Lawrence Moore, he advice that "any design to be successful all the parts have to work together. For any design to be successful all the elements and principles must be present. There must be unity. It must be visually appealing, well balanced, and express its intentions to the viewer in some form or fashion or allow the viewer to come up with their own interpretation". And consistent with Wipa Sreeratu (2008) "Consideration of the tourist attraction's potential is an important element in the study of available resources prior to planning any development or promotion, found that (1) area such as Power to attract tourists with natural resources that are specific or unique, history, antiques, places related to the ecosystem, local culture and traditions, landscape, ease of access to the area. (2) management such as Safety of touring in the area and vicinity, management of facilities to have access, management to control the number of tourists in the area of tourism not to exceed the capacity of supporting, managing,

controlling tourism business in the area., (3) activities such as Consideration based on the diversity of ecotourism activities in the area, opportunity to create conscious and provision of environmental education, and (4) participation such as Consideration as to the forms of the local organizations' involvement in the control and protecting the tourist attraction and whether local residents are satisfied or interested in the development of tourist attraction in one's own locality to be tourist site or not. Thats are key features factors.

Summary discussion

The summary discussion is as follows.

1. Creative tourism is a new form of tourism which has the potential change existing models of tourism development and to make a contribution to diversifying and innovating the tourist experience. By doing so, creative tourism can help to stimulate local economic, social and cultural development. (Richards, G., 2009, in Creative tourism and local development). Creative tourism is becoming more important not just because the tourists are bored, but also because the cultural sector and destination managers are looking for new ways to interact with tourists, and not just to sell the culture of a place, but also to use tourism to support the identity of the destination and to stimulate the consumption of local culture and creativity (Richards and Wilson 2007).

2. Phuket is a world-class tourism destination, must create various tourist attractions and expanded around the Island. One of the major problems that places in a competitive global environment is how to maintain, develop and utilise their distinctiveness. The development of distinctiveness, which used to be part of a 'natural' process of spatial differentiation, is now often a process that is managed to produce distinctive experiences for consumers. Sheard and Hudson (2015) in the article "What makes a successful tourist destination?" advised to create the ultimate tourist destination by using place Branding, a place that tourists feel is worth visiting.

To create a Place Brand that is appealing to a variety of people, all aspects of a place must be considered, to dig out every component that could pull people into a location. Every vastly successful tourist destination has its own unique offering that cannot be found anywhere else. The last, in order for all of these elements to have effect, stakeholders must be on board.

3. The increasing importance of experiences as part of the tourism product is also marked by a growing deployment of intangible cultural resources in the tourism product. Increasingly tourism depends on intangible elements such as the image or atmosphere of places. Nowadays not only tourists have more leisure time and disposable income to travel, they are also keen to have higher interest in gaining a new cultural experience when visiting other countries. According to the study by Quan and Wang, (2004), experiencing other countries' cultures is becoming a motivational factor for travelling and important consideration when selecting a destination. Also the article "Parks with landscape planting and design that are recognized as "living works of art", of Crompton (2007) argue that Communities organize, host, and promote festivals and special events whose objectives frequently include attracting tourists. It can be tourist attractions as tourists come specifically to visit a park or to engage in activities that take place in a park. The Study of Masip, J., (2006): found that the creative process, should be remembered that the whole concept is dependent on the tourist as a creative co-producer and consumer of their experiences as well as the creative abilities of the experience creators.

4. This research was accomplished in creating a sculpture models by using the analytical, synthetic, Experimental process and testing systematically review. Follow all the recommendations of thinkers, theorists, artists and supervisors.

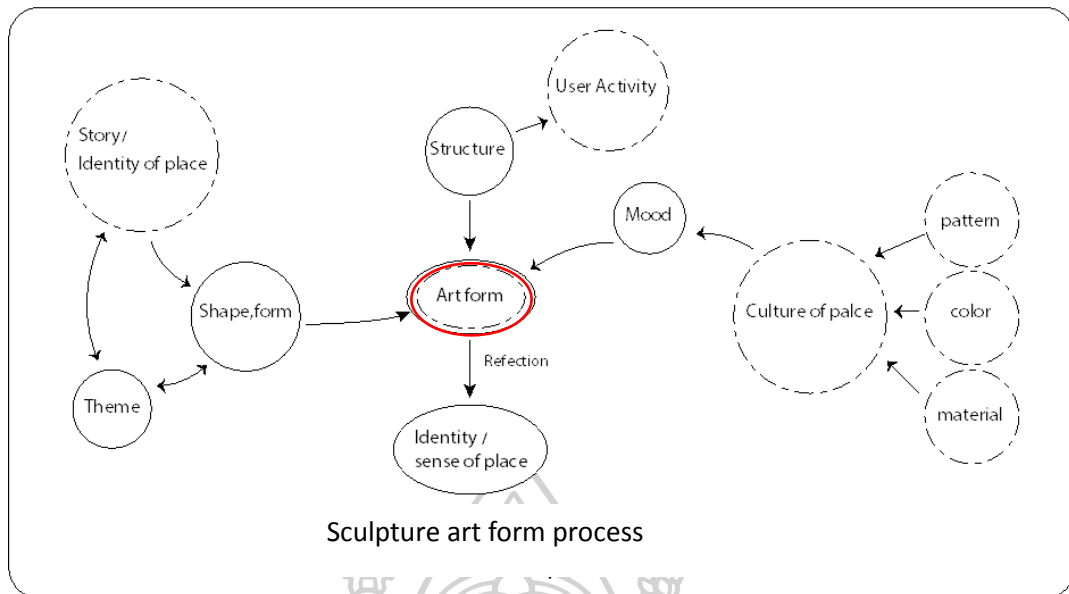


Figure 78 Sculpture Art Form Process.

Source: Researcher 2017

Creative process of sculpture with public spaces to be successful. It consists of 3 main parts:

- 1) “Where”, Means a place or space to design and develop. The choice of place should be approved or the needs of the people involved in that area.
- 2) “What” means the identity of a place or sense of place. How to create and develop in any form. What will be done? This section will need to research, search gather information of the area in particular, culture, etc.
- 3) “How” means how public sculpture should be shaped. What kind of shape? At this stage is the process of adaptation aesthetic with artists and designers. The composition of art and design principles are required

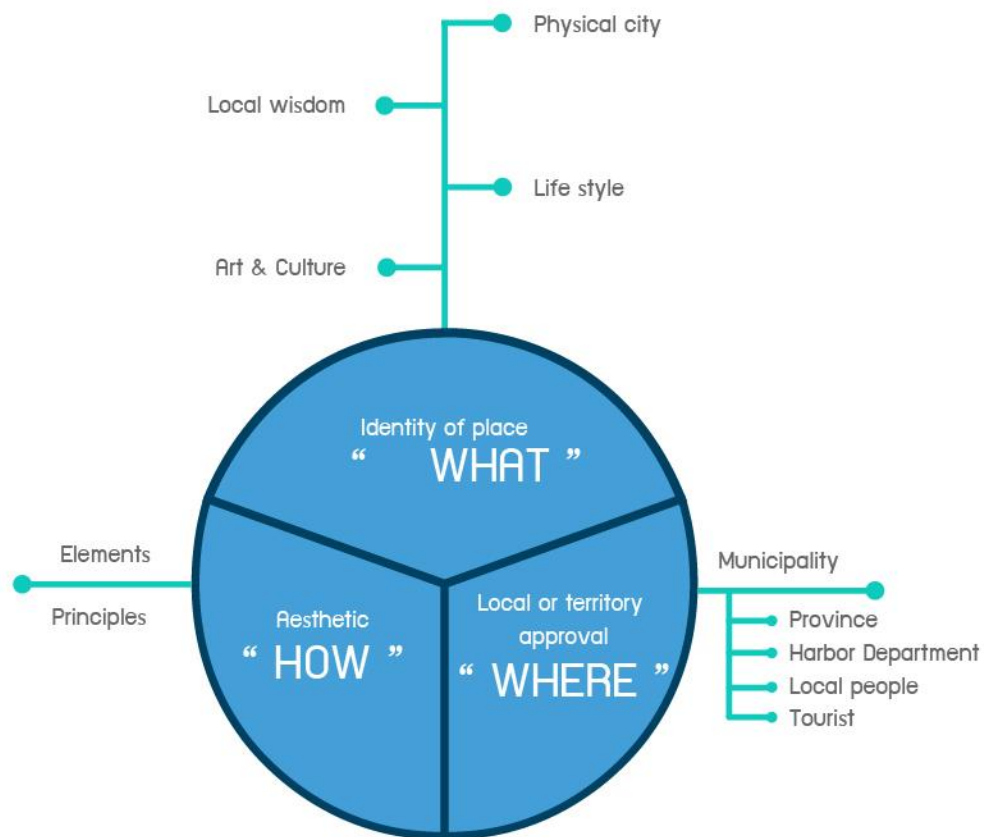


Figure 79 Main composition of public sculpture creation process.

Source: Researcher 2017

The problem is that the design of the sculpture must reflect the mood. Features of the area. The researcher must consider the format carefully. Because it affects the area. Because it is a public area. There must be several steps. Traceability And the process of consideration by multiple stakeholders. The work was delayed and modified several times.

5.3 RECOMMENDATIONS.

The purpose of “Creating an interesting tourist attraction by using an appropriate sculpture creation process at the Sarasin Bridge, Phuket”, is to investigate the issues of Sarasin Bridge, Phuket which relates with the art form and analyze, to explore with

experimental in obtaining suitable characteristics and elements of arts form that suitable with the Sarasin Bridge and to propose an appropriate and acceptable sculpture models that can be accepted by different types stakeholders. Some recommendations to this research to create a design and artwork to be a landmark in tourist attraction in the future as follows;

1. Sculptures for tourism should consist of several dimensions. It must be linked to the dimensions of the symbol, the dimension of tourism, the natural dimension, the environment, the social dimension, and etc. Create a unique art and culture of the city that represents the difference between Phuket and other sources.
2. The ultimate success of a design is to maximize its potential. Therefore, the design must comply with the physical, natural and cultural environment.
3. The universality of the work comes from the content and image.
4. Materials, colors, sizes, and techniques are as important as the physical and environmental areas.
5. Try to use an effective communication with tourists, making it easy to understand. And make a good impression, aesthetics, pleasure, and soul visitors. It is also crucial to be honest about a place. With social media now a huge part of our everyday lives, the truth will inevitably come out. Real opinions of a location are now easily accessible to anyone, making misleading customers futile. Therefore, it is crucial to find elements of a place to draw people in; elements which are truly incredible, leaving no need to deceive.
6. The location of the sculpture must be appropriate. Promote the image of the area to blend in with nature and with group activities. Understand the behavior of the audience to promote creativity to have the best potential. Promote awareness and create new experiences, attract or impress tourists. The media is also increasingly important for distributing and forming such images.
7. The place of sculpture is related to size and distance, such as close-range, medium-term, and relative to the contextual management of space and direction.
8. The position of the audience should be easy to access and relate to other places.
9. Consider sharing workspace. Today is a popular approach for modern design.

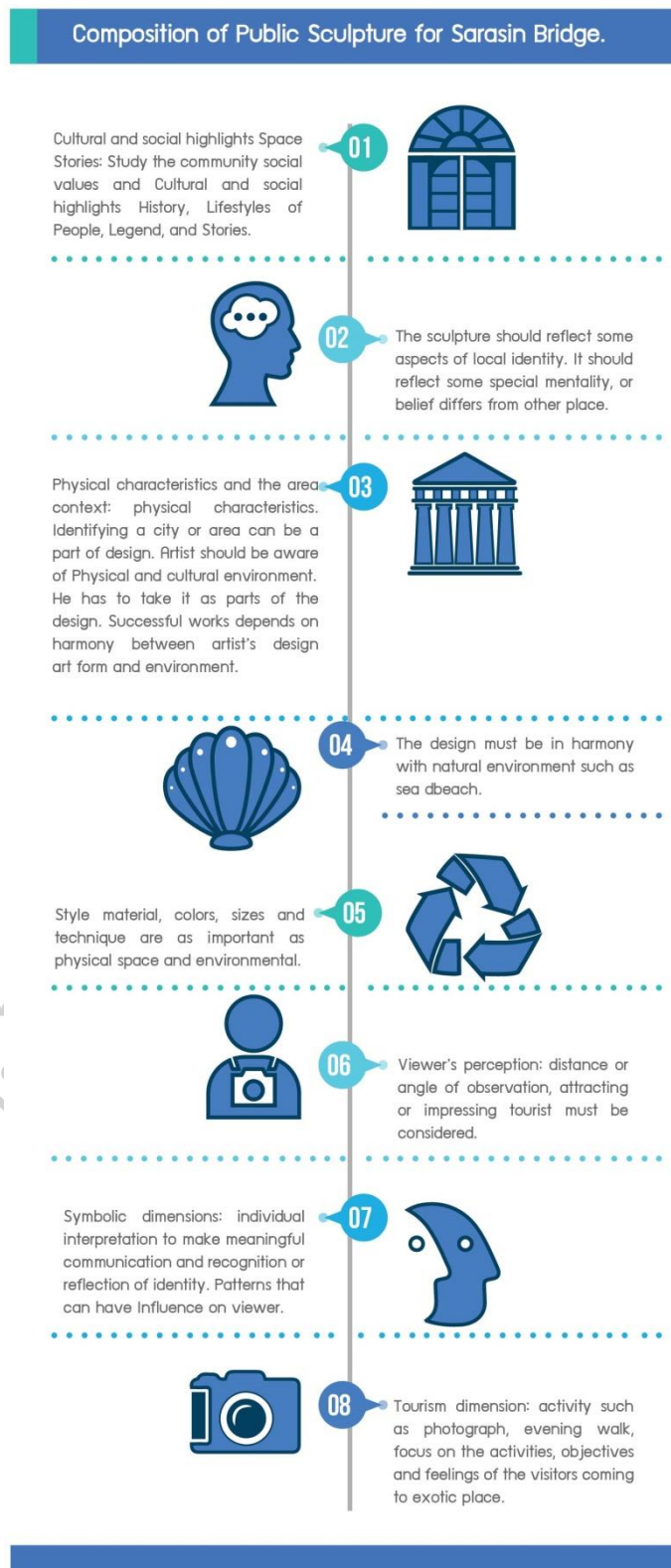


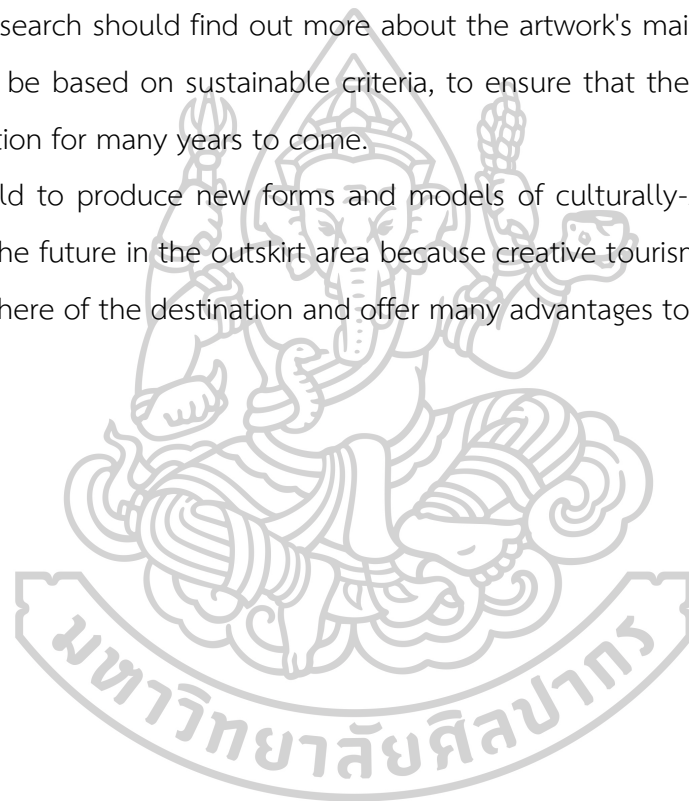
Figure 80 Composition of Public Sculpture.

Source: Researcher 2017

Suggestions for the next research study.

The study of “Creating an interesting tourist attraction by using an appropriate sculpture creation process at the Sarasin Bridge, Phuket”, the researcher might suggest for further research are as follows.

1. Future research may be more investigate about materials style for public sculpture which Located in a tropical climate.
2. Future research should find out more about the artwork's maintenance techniques and should be based on sustainable criteria, to ensure that the piece will remain in good condition for many years to come.
3. We should to produce new forms and models of culturally-sensitive, sustainable tourism in the future in the outskirt area because creative tourism can help to sustain the atmosphere of the destination and offer many advantages to destinations.



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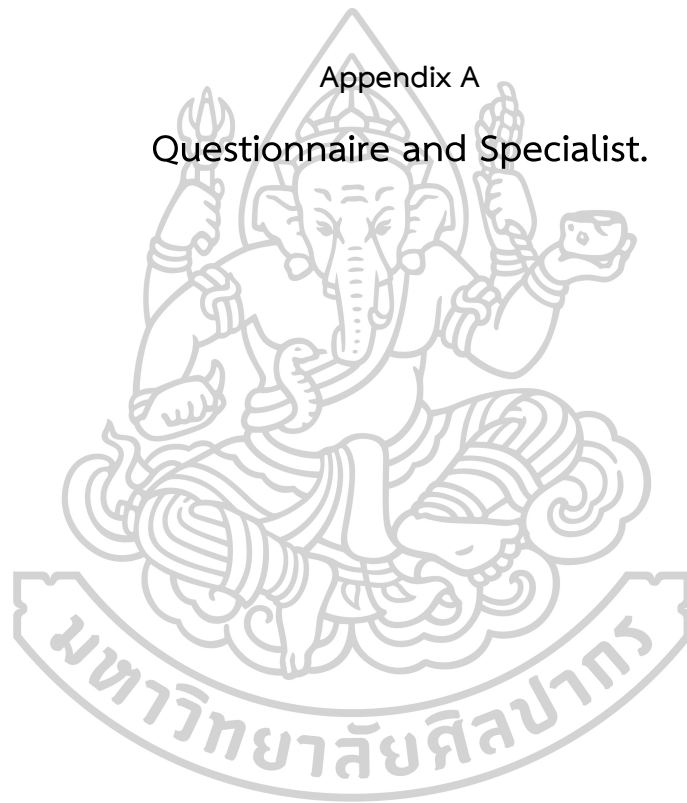
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Appendices



Appendix A
Questionnaire and Specialist.



Questionnaire

Creation an interesting attraction by using an appropriate Sculpture creation process in Phuket

Description

This is an academic study, which does affect the respondents providing the information by all means. The study will benefit the community to develop an interesting tourist attraction in the future. The study focuses on the characteristics and elements of arts form, including sculpture creation that suitable in Phuket. We politely ask you to provide information and fill out the questionnaire as truthfully as possible in order for the research results match the facts.

This questionnaire consists of two parts:.

Part 1: General information of the respondents.

Part 2: Sculpture creation in tourist areas.

Part 3: Suggestions on Sculpture in tourist areas.

Thanks for the kind courtesy.

Part 1: General Information (Please choose as appropriate.)

1.1 Gender

- 1) Male 2) Female

1.4 Age

- 1) Less than 20 2) 20-35
 3) 36-45 4) 46-55
 5) More than 55

1.3 Occupation

- 1) Government Officer
 2) Private Sector
 3) Tourist

Part 2: Sculpture creation in tourist areas. (Please choose as appropriate.)

2.1 Do you agree to have more sculptures and artwork to be a landmark in the Phuket tourist area?

1) Agree

2) Not Agree

2.2 A place (in Phuket Province) where the sculpture should be set up to develop the area. (Choose only one place) *

Place	Choose the most (only one)
1. Patong beach	
2. Phromthp cape	
3. Sapanhin public garden	
4. Phuket town	
5. Kathu town	
6. Sarasin bridge	
7. Thalang town	
8. Sirei island	

2.3 What are the Suitable characteristics and elements of arts form for Phuket in your opinion? (can choose more than 1) *

Design and Art Form Features	agree
1. Design and artwork should be the symbolic of the city.	
2. Design and art should be an easy place to remember and be a meeting point.	
3. Designs and artworks should be central to the activity and encourage the general public to know this area.	
4. Design and artwork should be enhancing aesthetic experience and maximize potential.	
5. Design and artwork should maximize the value of the neighborhood and generate maximum profits from all key areas.	

Part 3: Suggestions on Sculpture in tourist areas.

.....

.....

.....

*****Thank You*****



Specialist.

Specialist.	Figure.
<p>Professor Nontiwat Jantanapalin. The national artist 2006.</p>	
<p>Noppadon Viroonchathapun. Sculptor, Professor of sculpture. Faculty of Painting, Sculpture and Print making . Silver medal, National art exhibition 42th</p>	
<p>Assistant Professor Dr. Veerawat Sirivesmas. Artist, Professor of art and design. Faculty of Decorative Art. Silpakorn University.</p>	
<p>Dr. Sanchai Santives. Ph.D. Architect, Professor of Faculty Architect. Khon Kaen University.</p>	
<p>Pirasak Plitkul. Sculptor and Freelance Artist.</p>	

Specialist.	Figure.
<p>Assistant Sommay Pinbuddhasin. Expert of Phuket History. History and Cultural guide of Andaman region.</p>	
<p>Sirichai Jansongsaeng. Folk Artist and Private Investor. Chai Batik, Phuket.</p>	
<p>Mr. Nisit Junsomwong. Former Phuket Governor 2014. The undersecretary Minister of Interior.</p>	
<p>Dr. Bhurit Masvongsa. Lieutenant Governor of Phuket Tourism and Sport activities.</p>	
<p>Mr. Santi Parwhai Former Director of Phuket Tourist and Sport activities. Deputy Director General Thailand Department of Tourism. Thailand Ministry of Tourism.</p>	
<p>Associate Professor Dr. Nissa Silaprasert. Expert and Professor/Lecturer of tourist business and hotel, Phuket Rajabhat University.</p>	

VITA

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AWARD RECEIVED	<p>2004 : Decoration Sculpture Award at the Stock Exchange of Thailand.</p> <p>Sculpture Exhibition of Amata Nakorn #1</p> <p>Sculpture Exhibition of Thonburi Rotary Club.</p> <p>Sculpture Exhibition in the exhibition of art. Faculty of Decorative Arts, Silpakorn University.</p> <p>2005: Exhibition of sculpture on Mother's Day, at HomePro Department Store, Phuket.</p> <p>2016: Exhibition of sculpture on Father's Day, at The Art Gallery, Songkhla.</p>