

# THE BAL TIC

## RECOLLECTIONS:

reflections on scholarly visits to Finland, Estonia, Sweden & Denmark in 2024



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มหาวิทยาลัยเทคโนโลยีพระจอมเกล้าธนบุรี

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## R E C O L L E C T I O N S :

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& Denmark in 2024



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# THE BALTIC RECOLLECTIONS

Reflections of Scholarly  
Visits to Finland, Estonia,  
Sweden & Denmark in 2024

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E D I T O R  
Koompong Noobanjong, Ph.D.



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มหาวิทยาลัยเทคโนโลยีราชมงคลธัญบุรี  
S C H O O L  
O F  
**INDUSTRIAL EDUCATION  
AND TECHNOLOGY**  
KING MONKUT'S INSTITUTE OF TECHNOLOGY LADKRABANG  
สถาบันเทคโนโลยีราชมงคลธัญบุรี



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# FOREWORD

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It gave me a true pleasure to write an opening passage for *the Baltic Recollections*. Based on personal experiences of our faculty members in undertaking a three-week long study trip to Finland, Estonia, Sweden, and Denmark during the summer of 2024, this book encompassed wonderful scholarly works on several key topics that exemplified the core missions of the School of Industrial Education and Technology (SIET), at King Mongkut's Institute of Technology Ladkrabang (KMITL).

In essence, *the Baltic Recollections* revealed expansive scopes of intellectual profundity possessed by the contributing authors, consisting of Assoc. Prof. Dr. Chaturong Louhapensang, Prof. Dr. Koompong Noobanjong, and Assist. Prof. Dr. Apisak Sindhuphak. Aside from dissolving conventional disciplinary boundaries, its epistemological content also demonstrated multidimensional advancements of knowledge beyond architectural and design scholarship.

As such, I found that *the Baltic Recollections* was engaging in every chapter, and therefore highly recommended it to scholars of multidisciplinary research, whose interests ranged from architecture and urban space, furniture and product designs, ethnographic inquiries, to real-life learning and pedagogy, heritage conservation and management, as well as European and cross-cultural studies.



Prof. Dr. Pariyaporn Tungkunan  
Dean

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**KMITL**  
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# PREFACE

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## Post-COVID 19 Reconnections to International Academic Communities

Koompong Noobanjong

*"Education is not filling a bucket, but lighting a fire"*

~ William Butler Yeats.

A quote from *Autobiographies* (1956), p. 12

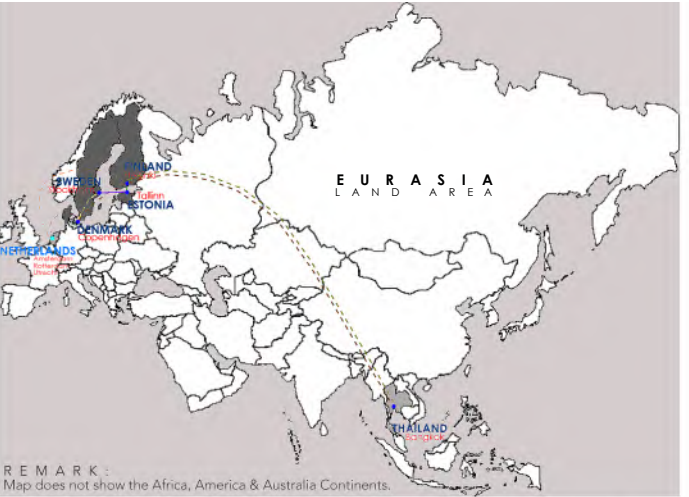
As demonstrated by previous published scholarly works by members of the *Heritage ASEAN Research Community (HARC)*—located at the *School of Industrial Education and Technology (SIET)*, King Mongkut's Institute of Technology Ladkrabang (KMITL), Thailand—the ongoing growths on both coverage and profundity of architectural and design pedagogy had resulted in several joint-workshops and study trips carried out by KMITL students and instructors together with their foreign partners in domestic and overseas settings between 2013 and 2018 (For instance, see: Noobanjong and Saengratwatchara 2021, pp. 106–108; Noobanjong and Louhapensang 2022, pp. 1–6, 45, 75 & 156–163).



Figure 0–0. Crystal Micro-brewery  
at EST. 33 @ the Nine,  
Bangkok, Thailand.  
Source: The author, 2024.

Following almost six years of hiatus from traveling abroad caused by the global COVID-19 pandemic, four faculty members of the Department of Architectural and Design Education at SIET had agreed to reintegrate themselves to international academic communities during their 2024 new year's festivity at a fashionable micro-brewery in Bangkok (Fig. 0–0). Consisting of Chaturong

Louhapensang, Koompong Noobanjong, Apisak Sindhuphak, and Supornchai Saengratwatchara, their initial aim was to accept an invitation from Prof. Ann Komara and retired Assoc. Prof. Dr. Taisto H. Mäkelä from the *College of Architecture and Planning, University of Colorado at Denver (UCD)*, U.S.A., to join a study abroad program in Finland, which would be held six months later in Helsinki, the capital city.



MODES OF TRANSPORTATIONS

<p><b>BY AIR :</b> (in order of occurrences)</p> <p>JUN. 8, 2024 Primary Itinerary • KN, SS &amp; CL</p> <p>JUN. 13, 2024 Supplementary Itinerary • CL</p> <p>JUN. 20, 2024 Supplementary Itinerary • CL &amp; SK</p> <p>JUN. 26, 2024 Primary Itinerary • KN, SS &amp; CL</p> <p>JUN. 27, 2024 Primary Itinerary • KN, SS &amp; CL</p>	<p>• Finnair: Airbus A-350 &amp; A-319</p> <p>• Scandinavian Airlines (SAS): Airbus A-320 neo</p> <p>Intercontinental Flight from Bangkok to Helsinki. Regional Flight from Helsinki to Amsterdam. Regional Flight from Amsterdam to Copenhagen. Regional Flight from Copenhagen to Helsinki. Intercontinental Flight from Helsinki to Bangkok.</p>
<p><b>BY SEA :</b> (in order of occurrences)</p> <p>JUN. 15, 2024 Primary Itinerary • KN, SS &amp; AP</p> <p>JUN. 17, 2024 Primary Itinerary • KN, SS &amp; AP</p>	<p>• Tallink Silja Line: MS Megyster MS Viktoria I</p> <p>Ferry Ride from Helsinki to Tallinn. Overnight Cruise from Tallinn to Stockholm.</p>
<p><b>BY LAND :</b> (in order of occurrences)</p> <p>JUN. 21, 2024 Primary Itinerary • KN, SS &amp; AP</p>	<p>• Statens Järnvägar (Swedish State Railway): SJ X2000</p> <p>High-speed Train Ride from Stockholm to Copenhagen.</p>

LEGEND :

- KN = Koompong Noobanjong
  - SS = Supornchai Saengratvachara
  - CL = Chaturong Louhapensang
- AS = Apisak Sindhuphak
  - SK = Surasak Kangkhao

Figure 0–A. Itineraries & Travel Schedules during the 2024 Study Trips to the Baltic Region.  
Source: The author, 2024.

## The Scholarly Visits to Finland, Estonia, Sweden & Denmark in 2024

As the aforementioned idea garnered keen attentions from other KMITL colleagues and graduate students alike, the participation with the UCD party grew into a full-blown scholar visit to four northern European countries in the Baltic region, encompassing Finland, Estonia, Sweden, and Denmark, giving birth to the creation of this book. In order to accommodate diverse interests, requirements, and limitations of the partaking individuals, the entire three-week study trips, in fact, comprised four intertwining programs of academic excursions as displayed by Figure 0–A, of which synopses were shown below.

### © Finland: Cross-cultural Learning on Helsinki and Its Environments



Figure 0–B. KMITL Instructors & Students in Kamppi District, Helsinki, Finland.

Source: Apisak Sindhuphak, 2024.

Aside from the four KMITL instructors, the Thai participants included a triad of doctoral students—Natthakit Hanbunyanon, Jirawat Sitranon, and Pairot Kamonpop (Fig. 0–B)—who engaged in nearly a week-long joint workshops, lectures, and outings with their twelve American counterparts in exploring the Finnish design culture and built forms (Fig. 0–C), as well as natural landscape. While the UCD students earned six elective credits (ARCH 6520 or LDAR 6520) in the curriculum of their *master's degree in architecture or landscape architecture*, the Thai trio integrated the cross-cultural learning activities in Helsinki to the required coursework to fulfill their *doctorate in industrial design technology* in terms of an overseas seminar class (03518402). In any case, the descriptions and schedules of



the Finland program could be read in full details in Chapter 2 and Chapter 3.

Moreover, with respect to Chapter 2 in particular, Koompong presented an analytical and critical investigation on the Senate Square (*Senaatintori*)—a stately urban space (Fig. 0–D)—occupying a prominent location in the urban fabric of the capital city, as much as in the collective psyche of the Finnish people. By resorting to semiology, he first explored the square in terms of a symbolic device for the state and ruling authority to manifest, legitimize, and maintain their hegemonic power. Afterward, his scholarly foci shifted to the theme of multifaceted/multilayered memories and meanings of place, where different groups of citizens had reappropriated *Senaatintori* to perform their social and political acts, as well as to form their modern identities.



Figure 0–C. Moss Giant at Amos Rex Art Museum in Helsinki.  
Source: The author, 2024.



Figure 0–D. Statue of Czar Alexander II at the Senate Square in front of Helsinki Cathedral.  
Source: The author, 2024.

© Estonia and Sweden:  
Sea-faring Voyages to Tallinn and Stockholm

After separating from the three doctoral students, Koompong, Apisak, and Supornchai proceeded to Tallinn—the capital city of Estonia—via a three-hour ferry ride across the Gulf of Finland, and spent their next 48 hours exploring the city, before embarking on an overnight-cruise to Stockholm and staying in Sweden for four days. Apart from seeing significant parts of Old Town Tallin (Fig. 0–E & 0–F)—which was had preserved its urban structure of medieval and Hanseatic origin, thus being listed as a UNESCO

World Heritage Site, the Vabamu Museum of Occupations and Freedom was also attended (Fig. 0–G).



Figure 0–E. Old Town Tallinn, Estonia.  
Source: The author, 2024.



Figure 0–F. Apisak & Supornchai at Toompea Hill, Tallinn.  
Source: The author, 2024.



Figure 0–G. Vabamu Museum of Occupations & Freedom in Tallinn, Estonia.  
Source: The author, 2024.

Whereas Chapter 4 focused on Koompong’s phenomenological inquiries on the museum’s representational ability in conveying the historical traumas of the Estonians through the bodily experiences of the audiences, Chapter 5 recounted Apisak’s ethnographic experiences with Swedish design culture along with its cities and people (Fig. 0–H & 0–I)—especially by the concept of *soft design*—with which he had encountered since 1998.



Figure 0–H. Apisak & Supornchai at a Hotel in Gamla Stan, Stockholm, Sweden.  
Source: The author, 2024.



Figure 0–I. Water Taxis at the Nybroplan Area of Stockholm, Sweden.  
Source: The author, 2024.

## © Dutch Excursions: Amsterdam, Rotterdam, and Utrecht

Just a day prior to Koompong, Apisak, and Supornchai’s departure to Tallinn, Chaturong left Finland for the Netherlands,

and met another KMITL colleague—Surasak Kangkhao—to pursue their common academic interests in the artistic and cultural heritages of the Dutch. As evident from discussions in Chapter 3, their week-long trips included visits to the cities of Amsterdam, Rotterdam, and Utrecht (Fig. 0–J & 0–K) to examine the experiential learning process of foreign students—especially Asian ones—on cross-cultural exchanges with their Dutch peers at the *Faculty of Architecture and the Built Environment at Delft University of Technology (TU Delft)*, and the *Institute for Housing and Urban Development Studies at Erasmus University (IHS)* (Fig. 0–L).



Figure 0–J.  
ARCAM Architecture  
Centre in Amsterdam.  
Source:  
Chaturong  
Louhapensang, 2024.



Figure 0–K.  
Windmills at Zaanse  
Schans near Amsterdam.  
Source:  
Chaturong  
Louhapensang, 2024.



Figure 0–L.  
Chaturong & Surasak at  
a Scholar Visit to IHS.  
Source:  
Chaturong  
Louhapensang, 2024.

In a nutshell, the 2024 visits to Finland and the Netherlands gave Chapter 3 a contextual background to investigate the intersection between experiential and cross-cultural learnings via a comparative study between international education in: Helsinki versus the Dutch cities of Amsterdam, Rotterdam and Utrecht.

## © Rendezvous in Copenhagen and Beyond : Danish Design Culture

One day before the Annual Summer Solstice Celebration (*Sankt Hans Aften*), all the five KMITL faculty members reconvened in Copenhagen, Denmark, to explore not only Danish modern furniture and architectural designs, but also the livelihood, lifestyles, cultural heritages, customs, and social practices of local

inhabitants, including those residing outside the capital city (Fig. 0–M, 0–N & 0–O).

In this regards, Chaturong's efforts to scrutinize the underlying concepts that constituted the qualities of Scandinavian design resulted in a two-pronged inquiry. The first part—covered by Chapter 6—looked into the fundamental design elements of Danish and Finnish furniture along with household. The second part—constituting Chapter 7—elaborated on the findings from the previous chapter on the design principles and components that generated distinctive characteristics of Scandinavian products via a series of quantitative researches.



Figure 0–M.  
Copenhagen City Hall  
Square, Copenhagen,  
Denmark.  
Source:  
The author, 2024.



Figure 0–N.  
Supornchai, Koompong &  
Chaturong with the Little  
Mermaid in Copenhagen.  
Source:  
Supornchai Saengratwatchara, 2024.



Figure 0–O.  
Kronborg Castle,  
Helsingør,  
Denmark.  
Source:  
The author, 2024.

## End Result from the 2024 Study Trips: The Making of the *Baltic Reflections*

In addition to accommodating personal intellectual quests of the participants as elaborated by the above descriptions, the sojourns to the four Baltic countries and the Netherlands in June, 2024 served multiple practical purposes as well. Among the most obvious aims was, perhaps, the attempts to establish academic partnerships in higher education between SIET and leading European universities. With administrative supports from KMITL's *Office of International Affairs (OIA)*, a number of scholar visits were conducted by Chaturong, Apisak, Supornchai, and Surasak at the following institutions:

- 1) *School of Arts, Architecture, and Design* at *Aalto University* in Helsinki, Finland (See: Chapter 3)
- 2) *School of Industrial Design* at *Lund University* in Lund, Sweden (See: Chapter 5)
- 3) *School of Architecture, Design, and Conservation* at the *Royal Danish Academy of Fine Arts* in Copenhagen, Denmark (See: Chapter 6)
- 4) *Institute for Housing and Urban Development Studies* at *Erasmus University* in Rotterdam, the Netherlands (See: Chapter 3).

Although whether or not these endeavors would produce any tangible result had remained to be seen, another highly visible outcome of the study to the Baltic region could be witnessed from the creation of this anthological volume that incorporated critical and analytical reflections of collective memories from all contributing authors on their visits to Finland, Estonia, Sweden, and Denmark, plus the Netherlands in 2024.

In less than a month after returning to Bangkok, a debriefing meeting—attended by Koompong, Chaturong, and Supornchai—took place at the same venue where the entire journeys were first conceived (Fig. 0–0). Without anyone falling under the influence of alcohol, a conscious decision was reached that neither should the real-life experiences nor first-hand knowledge obtained from the sojourns to northern Europe in 2024 be allowed to fade into oblivion, but instead being preserved and disseminated to international and local academic communities alike in both textual and photographic formats. In a subsequent week, the process of writing a manuscript was therefore set in motion.

## Ending Notes

In essence, the publication of *the Baltic Recollections* (Fig. 0–P Left & Right) represented a continuation of multifaceted responses by HARC to the corpus of knowledge on various areas of inquiries, accumulated by Thai and foreign intellectuals alike during the past decades. Being the seventh literary work from HARC, not only did the release of *the Baltic Recollections* testify for constant scholarly contributions to the academic communities

in international arena by Thai scholars, but also mark the seventh anniversary for the formation of the network at KMITL.

On that basis, a corollary remark could be put forward that this anthological volume (Fig. 0–P Left & Right), regardless of its modest size, signified another consequential step in a timely manner—in terms of a fresh reconnection—to the intellectual quests for knowledge by HARC members during the post-COVID 19 era (Also see: Kangkhao 2020; Kangkhao 2021; Louhapensang 2021; Louhapensang and Kangkhao 2021; Noobanjong and Louhapensang (eds). 2021; Noobanjong and Louhapensang 2022).



Figure 0–P. (Left) Front Cover of the Book.  
(Right) Back Cover of the Book.  
Source: The author, 2024.

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THE BALTIC RECOLLECTIONS :  
Reflections of Scholarly Visits to Finland, Estonia, Sweden & Denmark in 2024

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Reflections of Scholarly Visits to Finland, Estonia, Sweden & Denmark in 2024

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### FRONT COVER

Michael Elmgreen & Ingar Dragset,  
Powerless Structures, Fig. 11, 1997,  
Exhibited at Louisiana Museum of Modern Art, Humlebaek,  
Denmark with The Baltic Sea in the Background

### BACK COVER

Group Photo of the Four KMITL Instructors &  
from SIET at Aalto University, Helsinki, Finland  
in the Summer of 2024





# INTRODUCTION

## THE BALTIC RECOLLECTIONS

reflections on scholarly visits to Finland, Estonia, Sweden & Denmark in 2024

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*"We travel not to escape life but for life not to escape us"*  
~ Anonymous.

I nformed by our reflections on the memories of travel experiences to the Baltic region—consisting of Finland, Estonia, Sweden and Denmark—plus the Netherlands during the summer of 2024 (Fig. 0–1), this anthological volume contained six episodes of original research, each of which contextualized its scholarly content with regard to particular places, objects, themes, and/or countries.



Figure 0–1. Announcement of the 2024 KMITL Study Abroad Program to the Baltic Region.

Source: Koompong Noobanjong, 2024.

Apart from embodying our multidimensional and interdisciplinary contributions to the corpus of knowledge in several academic fields, *the Baltic Recollections* represented our response to the ongoing paradigmatic shift in architectural and design pedagogy, wherein the concepts of cross-cultural studies (Ben-Zaken

2010, pp. 163–167; Askland, Awad, Chambers, and Chapman 2014, pp. 285–287), and experiential learning (Kolb 1984, p. 21) had been put into practice in terms of study abroad programs. Increasingly offered by leading universities around the world including those in Thailand (Fig. 0–1), these short short-term courses essentially exhibited the globalizing process, which had not only continued to reshape edifying paradigms in higher education, but also emerged as critical platforms for a holistic process of student development (Vande Berg et al. 2012, p. 24).

The said occurrences had become quintessential, especially when considering a plethora of present challenges in architectural and design scholarship—which could only be met by developing new and/or different pedagogical approaches—as demonstrated by the analytical and critical discussions throughout this book (See: Bozdoğan 1999; Jarzombek 1999; Ben-Zaken 2010; Pieris 2015, Noobanjong and Louhapensang 2022).

## Aim and Scope of Inquiries

By using the KMITL visits to Finland, Estonia, Sweden, and Denmark—plus the Netherlands—during the summer of 2024 (Fig. 0–2) as the *fil rouge* of the book, the forthcoming discussions largely evolved around the tripartite research questions of:

- 1) what kinds of scholarly advancements had been made from the sojourns to the four Baltic nations and the Netherlands?
- 2) how did such academic progressions expand the existing body of knowledges in architecture and design?
- 3) how did the three-week long excursions to northern Europe in 2024 help bridge a horizon of cross-cultural understanding between Thais and foreigners?

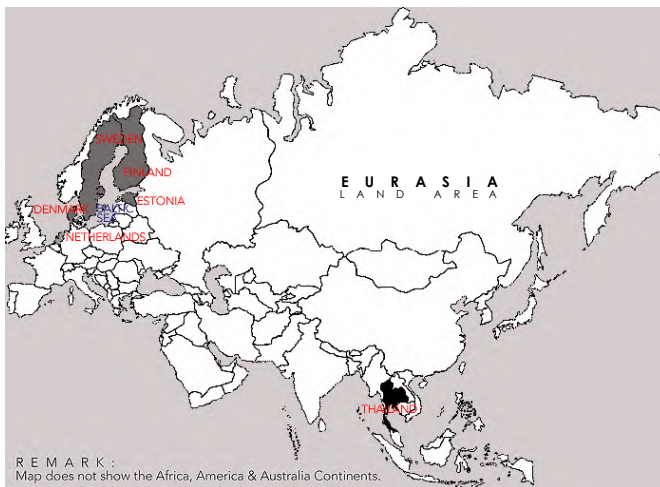


Figure 0–2. Map Showing the Countries Visited during the KMITL Study Trips to Northern Europe in 2024.  
Source: Koompong Noobanjong, 2024.

Correspondingly, an argument could be constructed that not only did *the Baltic Recollections* serve as an intellectual contact zone—where exchanges of knowledge, perceptions, ideas, worldviews, and beliefs materialized, but its scholarly content also demonstrate a concrete contribution to the global academic community by the five KMITL faculty members from SIET, as

exemplified their investigations in each chapter of this anthological volume.

Although some of the episodes incorporated analytical discussions and passages from a number of research articles published in refereed academic journals or conference proceedings written by the same authors, they were essentially revisions and reflections of the original works. Hence, far from being reproductions of existing literature—or self-plagiarism—these textual allusions supplied a comprehensive source of references on the subject matters that was carefully assembled and synthesized into a single volume, and tied together by the central theme of the 2024 study trips.

Consequently, a corollary remark could also be put forward that the forthcoming chapters:

- 1) presented in-depth inquiries on the creations and meanings of the built environment via a mixture of qualitative and quantitative research methods
- 2) dissolved conventional disciplinary boundaries through the expansive scope of their intellectual profundity, leading to multidimensional advancements of knowledge beyond architectural and design scholarship
- 3) contained multidisciplinary dialogues to nurture cross-cultural understanding between Thais and foreigners in pursuit of a common wisdom for all humanity.

## Organization of the Book

Aside from the theoretical frameworks (Chapter 1) and conclusion, the scholarly content of *the Baltic Recollections* consisted of the sextuple major chapters that were arranged into four parts in accordance with the sequence of countries visited in 2024 (Fig. 0–A & 0–2), each of which was encapsulated by the below synoptic descriptions.

- **Chapter 1** offered a broad review on the underlying theoretical principles employed in other chapters. Taking on a wide array of issues, the discussions

concentrated on examining key intellectual premises that appeared throughout this book, comprising a mixture of both qualitative and quantitative methodology.

Notable examples included: (1) critical and analytical investigations on the meanings and memories of the built environment by means of semiotic theory; (2) inquiries on a phenomenon of place in a built via haptic senses and bodily receptions; (3) examinations of educational efficacy, cross-cultural understanding, and personal development through experiential learning ; (4) ethnographic research on the concept and practice of *soft design approach*; and (5) studies on the fundamental elements and philosophies that generated distinctive characteristics of Scandinavian design.

## PART ONE: FINLAND (Color Plate 0–1)

- **Chapter 2** looked into Helsinki's premier public space—the Senate Square (*Senaatintori*)—in terms of an urban palimpsest. Surrounded by a collection of handsome Neoclassical buildings—the square had functioned as a place for sociopolitical gatherings. While serving the existing power holders, its polysemic landscape had become a site where major contestants to power and authority had collided in making their marks, claims, demands, and representations.

By using an amalgamation of methodological approaches, the means of content and discourse analyses, coupled with grounded theory, were employed. At first, the Senate Square was explored as a symbolic device for the state and ruling authority to manifest, legitimize, and maintain their hegemonic power. Afterward, the scholarly foci shifted to the theme of multifaceted/multilayered memories and meanings of place, where different groups of citizens had reappropriated it to perform their social and political acts, as well as to form their modern identities.

- **Chapter 3** investigated the intersection between experiential and cross-cultural learnings through a comparative study between international education in: (1) Helsinki, the capital of Finland; versus (2) the Dutch cities of Amsterdam, Rotterdam, and Utrecht. The discussions focused in details on how such immersive educational experiences promoted learning efficacy, cross-cultural understanding, and personal

development of the participating students. Relying on a qualitative research method, the chapter also scrutinized a transformative potential of the structured experiential learning activities, directed by the five SIET teaching staffs in Finland and the Netherlands during the summer of 2024.

Emphasizing on experiential learning and cross-cultural studies, a method of qualitative phenomenology was utilized for data collection by the methods of: (1) semi-structured interviews; (2) participatory observation; (3) reflexive journals; and (4) focus group conversations. The inquiries revealed that While the Finnish egalitarian-oriented society presented unfamiliar challenges for Thai and American students, the Dutch pragmatic approach to solve problems generated unique dynamics between Asian/foreign and Dutch colleagues.

## PART TWO: ESTONIA (Color Plate 0–2)

- **Chapter 4** featured a phenomenological reading on the sense of place and belongings at the *Vabamu Museum of Occupations and Freedom*, located in Old Town Tallinn, the capital city of Estonia. Notwithstanding its eccentric profile, the building deliberately avoided a symbolic reference to any political ideology as typically found from a similar kind of structures.

The above observation acted as a mode of problematization to examine the representational ability of the Vabamu Museum in conveying the historical traumas that the Estonians endured during the decades of foreign occupations in the 20<sup>th</sup> century. By resorting to the concept of *genius loci*—which was exercised through human bodily experiences and haptic awareness—the inquiries in this chapter demonstrated that proper uses of materials, in conjunction with sensational spatial organization and formal composition of the museum enabled it to live up to the namesake.

## PART THREE: SWEDEN (Color Plate 0–3)

- **Chapter 5** provided a highly detailed, passionate, and personalized account on ethnographic experiences with Sweden along with its culture and people—which had been amassed through the past three decades by the author who was widely known for his fondness of the Swedish design culture.



Under a central theme of *soft design approach*, the tripartite discussions in this chapter encompassed: (1) the concept of *soft road* network implemented in Sweden as a combination of natural powered bus routes, cycling pavement, walkways, peripheral roads, major highways, together with other modes of mass-transit system; (2) a driving trip to the town of Uppsala recounting first-hand experience with the Swedish *soft road* that not only involved the physicality and connectivity of infrastructures, but also incorporated the design of vehicles as well as supporting information network such as a cybernetic integration of the application interface made by the Swedish State Railway; and (3) pedestrian explorations of Stockholm during the summer of 2024, which included visits to *Slussen* park—a water-interlocked located at the historic core of the city in the *Södermalm* and *Gamla Stan* districts—coupled with the *Vasa* Museum that displayed the almost fully intact 17<sup>th</sup>-century 64-gun warship, which sank on her maiden voyage in 1628, and had been salvaged from the bottom of Stockholm harbor three centuries later after.

#### PART FOUR: DENMARK (Color Plate 0–4)

- **Chapter 6** introduced a two-pronged research to scrutinize the underlying concepts that constituted the qualities of Scandinavian design. The first part—covered by this chapter—investigated the fundamental design elements of Danish and Finnish furniture along with household items, in tandem with critical and analytical reflections from personal experiences of the five KMITL faculty members during their fieldwork in the four Baltic nations.

Apart from constructing a framework to comprehend the Danish and Finnish design principles, the discussions evolved around a key question of how the aforementioned elementary features of Scandinavian furniture and household items could be applied innovatively to create new design products.

In its efforts to scrutinize various perspectives on Danish and Finnish design elements, in conjunction with their theoretical foundations, practical applications, and cultural implications, this chapter collected the first-handed data on Danish and Finnish design products—particularly furniture, household items, and textiles—by

conducting the several field surveys at primary sources of information in both Copenhagen and Helsinki.

- **Chapter 7** further elaborated the propositions put forward by the preceding chapter on the design principles and components that generated distinctive characteristics of Scandinavian products through a series of quantitative investigations. In doing so, a statistical means of *Exploratory Factor Analysis* (EFA) was utilized to extract and synthesize important variables to develop a *Structural Equation Modeling* (SEM) to substantiate the findings from Chapter 6.

Accordingly, the analyses in this chapter employed the EFA technique to empirically corroborate: (1) the underlying qualities of Danish and Finnish designs, especially for furniture and household items; and (2) the manners in which their major design features could be innovatively applied to create new commodities. The said inquiries were conducted through online questionnaires—disseminated to a combined group of professional designers, design educators, and design consumers in Thailand—asking them to identify and prioritize the most crucial aspects of Danish and Finnish products, as evident from a number of selected furniture and household items.

## CONCLUSION

- This final episode brought *the Baltic Recollections* to a close, while at the same time opening a new window onto a wider perspective through discussions on the unfolding paradigmatic shift in architectural and design scholarship. In addition, it featured self-critical assessments on the inquiries in previous chapters, with an emphasis on cross-cultural studies and experiential learning, in tandem with the overall academic impacts on knowledge advancements by the KMITL study trips to the Baltic region in 2024.

## Editorial Notes to Readers

As indicated by the preceding discussions, it became apparent that this anthological volume aimed to engage multiple readerships, whereas its objects and subjects of discussions spanned across a wide spectrum of topics, ranging from

architecture and urban space, furniture and product designs, ethnographic research, experiential learning and pedagogy, heritage conservation and management, to European and cross-cultural studies.

Although the constituting chapters shared a unified theme of the sojourn to Finland, Estonia, Sweden, and Denmark—plus the Netherlands—both their objects and subjects of inquiries were intellectually varied, of which the scope, profundity, and complexity could cause numerous difficulties for readers, especially those who were not acclimatized with the abovementioned areas of research to thoroughly penetrate them at one time.

For that reason, the authors would like to recommend that the only way to gain insight into *the Baltic Recollections* was, perhaps, to cross the scholarly boundaries among academic disciplines embedded in the analytical and critical enquiries that brought it into being. While seasoned audiences could make up their own minds about whether and how to approach those chapters, the inexperienced ones were strongly advised to follow the literary structure of the book, where editorial introduction and comments were respectively given before and after the main content of each episode.

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COLOR  
PLATE 0-1

Source:

Carl Ludvig Engel, Helsinki Cathedral (*Helsingin tuomiokirkko, Suurkirkko*), 1852, Helsinki, Finland.  
Koompong Noobanjong, 2024.



COLOR

PLATE 0-2

Source:

Panoramic View of Tallinn Old Town  
(*Tallinna vanalinn*), toward the Baltic Sea, Estonia.  
Koompong Noobanjong, 2024.



COLOR  
PLATE 0-3

Source:

Motor Yacht Mooring at a Dock during the 2024 Summer at Stockholm Harbor, Stockholm, Sweden. Koompong Noobanjong, 2024.





COLOR  
PLATE 0-4

Joakim Skovgaard & Thorvald Binesbøll,  
Fountain, 1904, City Hall Square,  
Copenhagen, Denmark.  
Koompong Noobanjong, 2024.



# S Y N O P S I S

**T**he *Baltic Recollections* featured analytical and critical reflections by a small but dedicated team of Thai researchers from King Mongkut's Institute of Technology Ladkrabang (KMITL), Thailand, on their study trips to the four countries bordering the Baltic Sea during the summer of 2024.



Incorporating cross-cultural learning experiences from the three-week long excursions to Finland, Estonia, Sweden, and Denmark to its thematic *fil rouge*, this book presented in-depth investigations on the creations and meanings of the built environment through a mixture of qualitative and quantitative research methods.

Aside from dissolving conventional disciplinary boundaries, not only did the scholarly content of the quintipartite chapters in *the Baltic Recollections* demonstrate multidimensional advancements of knowledge beyond architectural and design scholarship, but also expansive scope of intellectual profundity.

Aiming to engage multiple readership, both the objects and subjects of inquiries were diverse, ranging from architecture and urban space, furniture and product designs, ethnographic research, real-life learning and pedagogy, heritage conservation and management, to European and cross-cultural studies.



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