



**NO
PUN
INTENDED**

SOOK SABAI



COLLECTION INFORMATION:

The 'Sook Sabai' collection by No Pun Intended tackles the issue of societal expectations and the overworked culture in Thai society. Designer Pattanakulkumjorn, who grew up in a conservative parental background, seeks to challenge the standards imposed on children and raise awareness of the importance of comfort in life.

Drawing from personal experiences, the collection features round and slouchy silhouettes inspired by elements of comfort in the bedroom. Mixing nightwear and street-style influences, the collection embodies the feeling of being caught in a frenzy work routine and challenges the boundary between uniform and sleepwear. The use of bold colours and graphics reflects the longing for a brighter childhood.

The collection also incorporates the symbol of a rubber duck, which represents the concept of being a jack of all trades to earn respect. This message serves as a reminder to the people of Thailand to prioritise their well-being and question societal structures that overlook the necessity of leisure and comfort in life.



in the society
where we have
to spend time
on a wheel all
the time. It's like
we have to run
to a place without
considering if we're
exhausted or not.
sometimes don't you
think that we need to
take things slow a bit.



GRAPHIC REALISATION

For the 'Sook Sabai' Collection, I touched on the notion of sense of comfort and underpinning the social context of the overwork culture in Thailand. To emphasise on the message, I approached this matter by tying the domesticity of the cornish wave stripes found in cooking utensils which reflected on the longing joyfulness and leisure in life. Also, the 'rubber duck', an ironic metaphor depicting someone with a jack of all trade persona in Thai society. The metaphor influenced by how duck is considered an animal of mediocrity, where they can chirp, fly, swim but not as good as any animal with specific traits.

This is how I would like to shine a light towards how pressured people in Thai society are and I would like to use my platform and my voice as a designer to contribute.

DEFINITION OF **COMFORT**

← THE INVENTION OF COMFORT
JOHN E. CROWLEY

The physical ideal
view of consolation & support

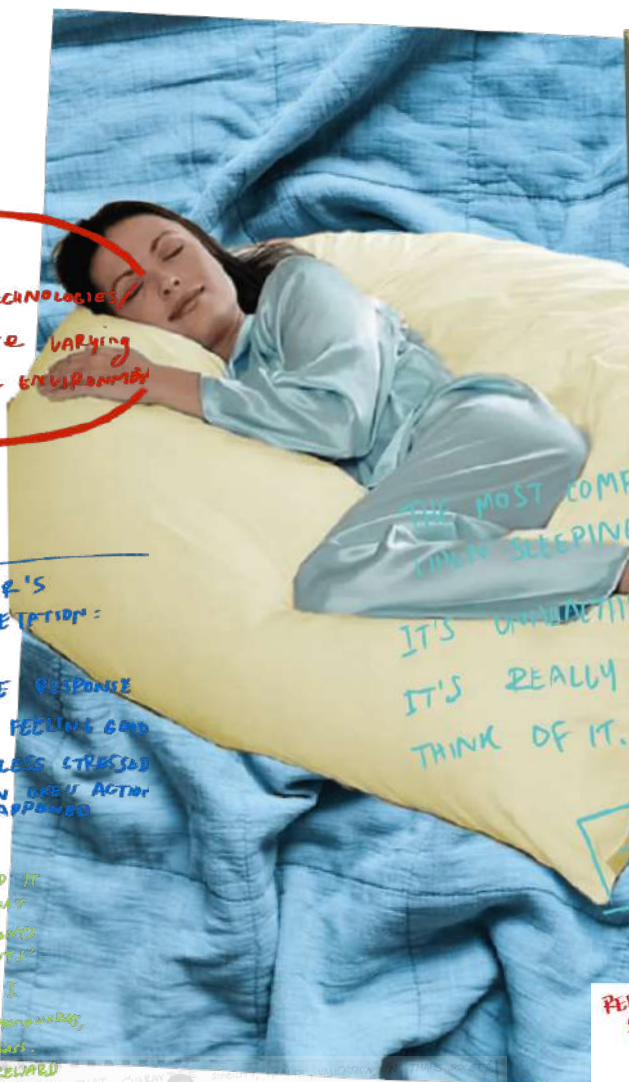
CAUSE:
SOCIAL STRUCTURE / TECHNOLOGIES
belief system dictate VARYING
design in domestic environment

18th century material culture
IN BRITAIN

↳ THE SATISFACTORY RELATIONSHIP
BETWEEN ONE'S BODY & THE
IMMEDIATE PHYSICAL ENVIRONMENT.

★ DESIGNER'S
INTERPRETATION:

← THE RESPONSE
OF FEELING GOOD
OR LESS STRESSED
WHEN A NEW ACTION
HAPPENED



THE MOST COMFORTABLE POSE
WHEN SLEEPING IS THE SIDE LAY.
IT'S UNUSUAL IN A SENSE BUT
IT'S REALLY COMFORTING WHEN COME TO
THINK OF IT.

PAJAMAS FOR ARCHETYPE.



Reward Charts Book



IN PARALLEL, I COMPARED IT
TO MY CHILDHOOD ACTIVITY THAT
MY SCHOOL & THEN MY PARENTS
USED ON ME. 'STAR POINTS'
IT'S THE SITUATION WHERE I
HAPPENED TO PUNISH MY HOMEWORKS,
OVERSTUDY, OR ACE THE QUIZ.
I WOULD GET THE ★ AS REWARD
WHICH I CAN COLLECT & USE THEM
TO BUY SOME TOYS, BUT IF
I DID SOMETHING WRONG...
EVEN THE SLIGHTEST, I WOULD
GET -2 FOR MY STARS...

'THAT STAR GAVE ME'
TRAVIA ATHLETE MEDALS
RECEIVING MEDALS
IS BEING COMPARED
TO THE FEELING THAT
WE CONSTANTLY NEED
TO TRAIN OURSELVES
& KEEP BEING PERSISTENT
IN ORDER TO MOVE FORWARD



REFLECTING SOME SILHOUETTE

PERFORMING THE COMFORT MATERIAL

INCORPORATING /
WORKWEAR
MAYBE SOME PAJAMAS
AS WELL.

WORK WITH THE PATTERNS
OF NECK SUPPORT.



IT'S THE LOGIC OF SEEKING COMFORT WHERE IN THE END, EVERYTHING IS JUST RECLINED...



PATTERN DEVELOPMENT via CLO3D



Comments:

- Should screen printed date on shirt or not?
- ADJUST COLLAR, SLIGHTLY BIGGER & POINTIER + CHANNEL OR BUTTONS.

MAKE:

- FLOCKING FOR DUCK
- RUBBERIZE SCREEN
- FOILBD TRANSFER.

ADDING SOME MORE ALTERNATIVE FLEXIBILITY.



Shirley's Book Club
J. 11-2021-2-23



NEED GUSSET



B — 017



← 21 BLUE & WHITE STRIPES.

BRETON SHIRT Every culture celebrates a few deeply entrenched sartorial stereotypes. For the French, the striped jersey pullover, or *marinière*, is an undisputable signifier of Gallic chic. The *marinière* became an official part of the uniform of the French Navy in 1858 and has remained so to this day, with the number of stripes varying over time.¹ Stripes were adopted by European seamen as early as the mid-seventeenth century for their visibility at a distance, and striped tops made for civilian use are often called Breton shirts, a name derived from the Brittany region of France, the base for many sailors and fishermen.²

Two historical currents contributed to the spread of the *marinière* to civilian dress: the appropriation of the sailor style for children's clothing and the growing popularity of seaside recreation, both trends that flourished during the Belle Époque. In this period, sailor suits were widely worn by young boys and girls of the aristocratic and bourgeois classes across Europe, and the French version featured the striped shirt as the under-layer. A de facto uniform of childhood and adolescence, the nautical style implied a carefree, innocent world clearly separated from that of adulthood. The child is "a kind of outcast," historian Michel Pastoureau writes, "and the stripe remains, in the long run, the specific mark of that exclusion."³ Striped bathing suits and beachwear also prevailed in the coastal towns of the French Riviera and Normandy, which had grown into fashionable seasonal resorts. There the dominant themes of nature and health called for a casual and sporty clothing style, with stripes connoting hygiene, leisure, and joyful agility.⁴ In alluding to sailors' garments, stripes also imparted a sense of adventure and liberation, suggesting romanticized escapades on the sea.

Corinth Ware
The kitchen used it would be difficult to suggest anything cleaner-looking, more handy to buy for purposes, or more delightful," said a writer in the Pottery Gazette in 1932 of the new legendary blue and white ceramic: Corinth Ware from T.S. Green. It represents today a classic home-ware range, collected by devotees all around the world, with one alone fetching in excess of \$2,000. The quote says it all: the design has been at home in the kitchen for 80 years and it surely needs its enduring appeal to its "extensive" range, which are at once both crisp and fresh, yet warm and comforting.

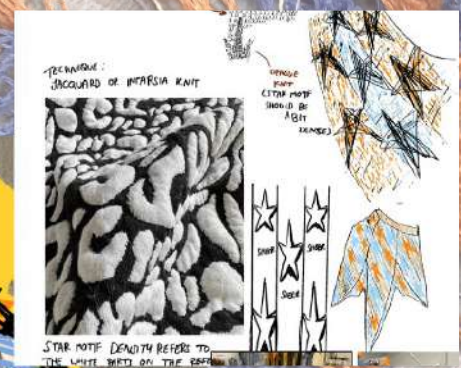
Since the range has always been produced in South Derbyshire, the name Corinth Ware seems like an inescapable. Nobody knows for sure how the range got its name, legend has it that a sales representative in the 1930s named it after "the base of the Corinthian columns, the white cream of the vases." The origin of the design is less certain. The long excitement for vases after Green, needed to find employment for his sons after WWI. The range is still produced by his grandsons on a soft-cutting away the blue slip to reveal the white ware beneath. This gives the pieces their distinctive raised bands of blue.

Corinth Ware has been imitated and even become a generic; it adorns tables in coastal restaurants, its blue and white stripes are emulated on everything from, its devotees use it to conceptualize happy domesticity. This stripe was its success in its slow pace of change. Little has changed since Royal College of Art graduate, Judith Queen, re-discovered the stripes in the 1960s. Only now is the range being revived. Under the dynamic, new stripes in the range being revived. Under the dynamic, new stripes in the range being revived. Under the dynamic, new stripes in the range being revived.

028-029 Classic Stripes



KNIT DEVELOPMENT
IN COLLABORATION WITH
COSTUME DESIGNER
GEMMA



★ USING SAME PATTERN LOOK 1 FROM SHIRT



+ LONG SLEEVES

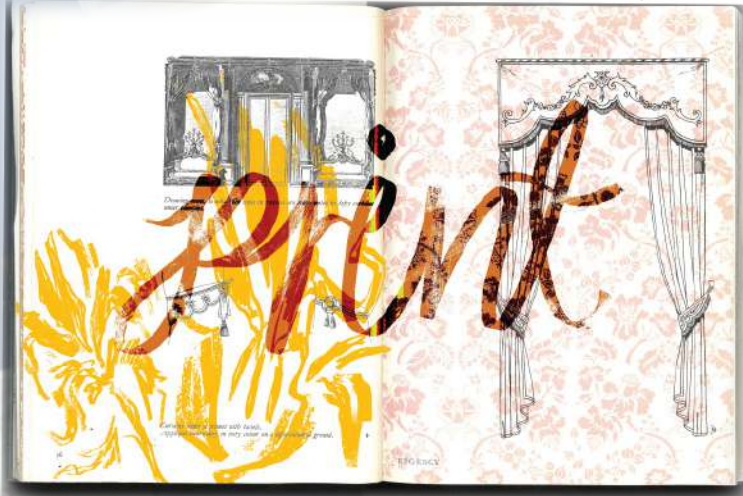
2 ROUND PATTERN OPT 1

OPT 2

→ THE OUTCAST THAT ONLY HAVE TO OBEY SOCIETY TO FIT IN.



TECHNIQUE APPLICATION
BY HAND + HEATPRESSING
© LCF RAYE STREET



Initial textile development - LCF studio



SEARCHING FOR THE RIGHT MOTIF



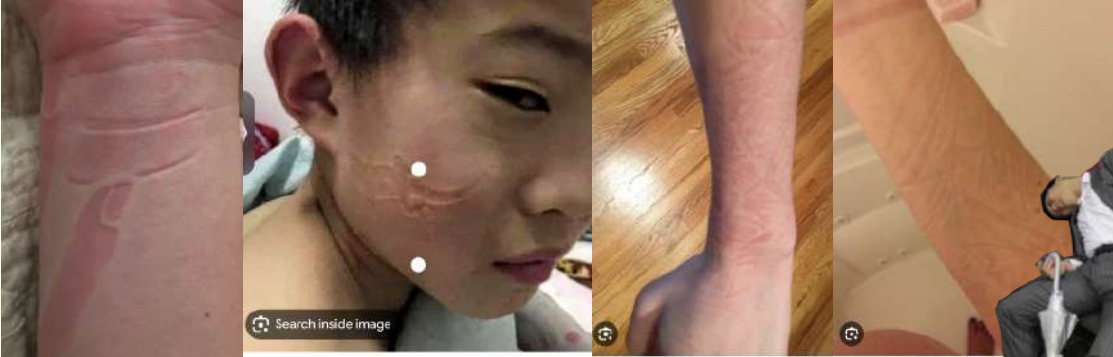
ARTWORK
SAMPLING
IN COLLABORATION WITH
THE OP-TO-PRINT, UK

FLORAL MOTIF FROM
ANTIQUE BEDDING FOR
MAXIMUM COMFORT
& NOSTALGIA

BEDROOM IS WHERE PEOPLE
TEND TO KEEP THEIR MEMORIES
DIARIES, PHOTOGRAPHS
BY CHERYL MENDELSON

**CLOSE KNIT RELATION
UNDERWEAR AT A GLANCE
BETWEEN BODY & COMFORT**

When selecting underwear, wearing comfort and feel have top priority. There are no rules some men wear only classic briefs, others prefer underpants or boxer shorts. The right



Boy Who Fell Asleep On Cicak By Accident Ends Up With Perfect ...

Visit These wrinkles I found on my arm after a late sleep : r ...

This exhaustion is crazy. I BabyCenter

Briefs are a popular style familiar to almost everyone. The brief is available in a wide variety of shapes and cuts. The classic brief is relatively compact and has a fly. The sports brief and the mini brief are somewhat smaller and tighter-fitting. They usually do not have a fly opening.

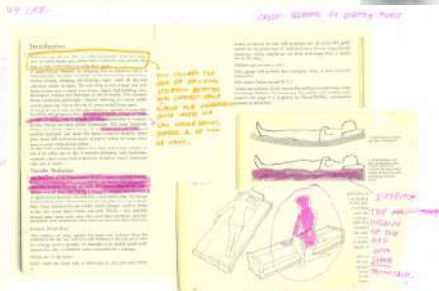
**PERSONAL EXPERIMENT:
KEEP TRACK OF HOW ONESELF
MOVE & POSITION OUR BODY WHEN
UNDER SLUMBER.**

The word **tanga** is Portuguese and means loincloth. The tanga is reduced to nothing but the waistband on the sides. The high leg holes permit lots of freedom of movement. The back is generously cut so that the rear end is well packaged.

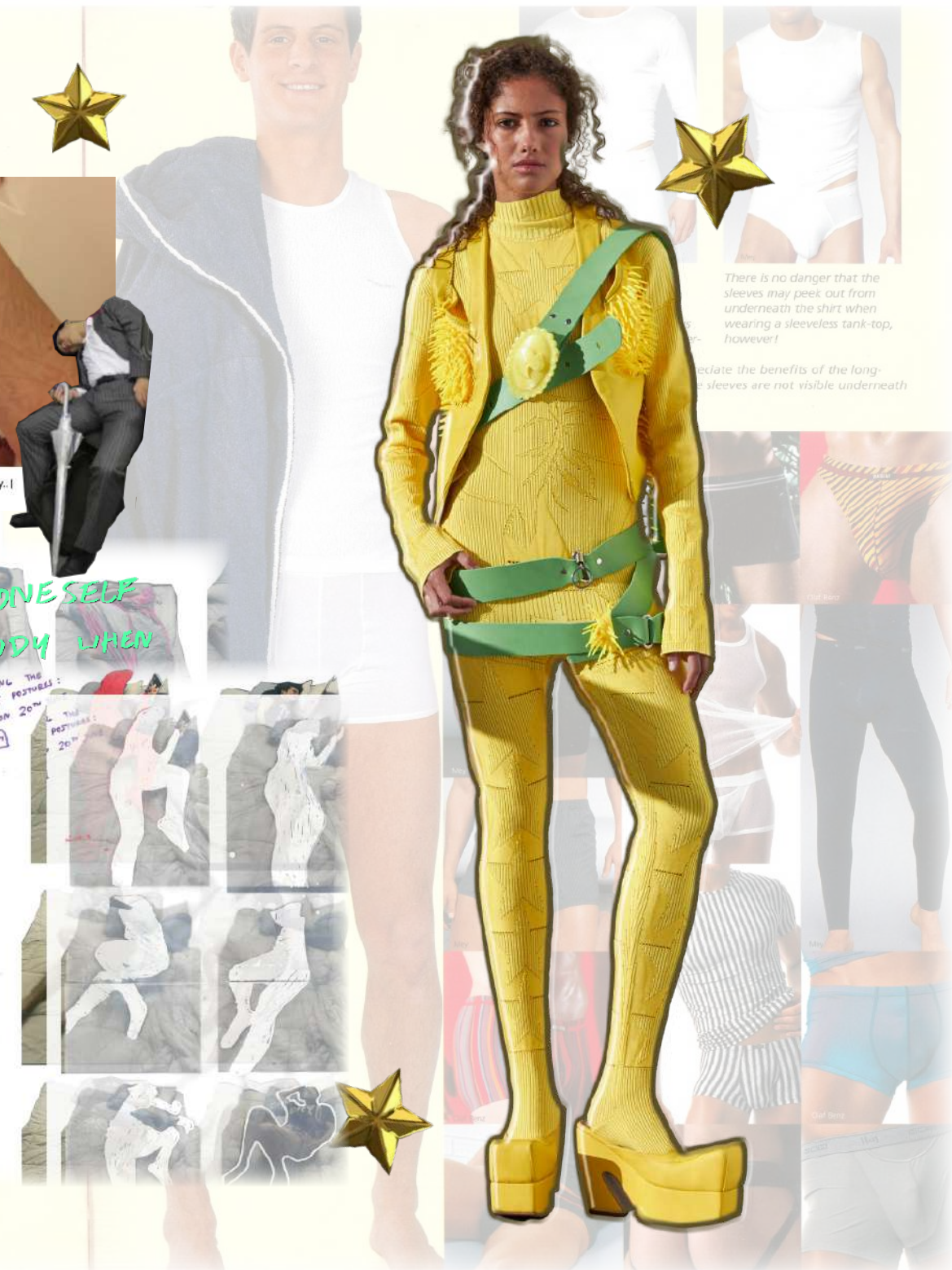
At first glance, the **jock strap** appears highly erotic. In fact, however, this type of underwear is worn mostly for playing sports as it provides very good support and lots of freedom of movement.



The string of any style string tanga designer Paco drawn between g-string. The latter just a thin band.



In terms of popularity, **underpants** now come in a very close second after briefs. An increasing number of men prefer the short, tight-fitting underwear with more or less prominent leg pieces.

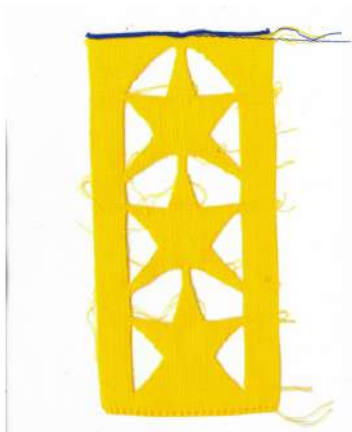


There is no danger that the sleeves may peek out from underneath the shirt when wearing a sleeveless tank-top, however!

celebrate the benefits of the long-sleeved sleeves are not visible underneath



ENGRAVED KNIT
TECHNIQUE DEVELOPMENT
IN COLLABORATION WITH
KEN KNITWEAR STUDIO, UK



TO INDICATES HOW KNIT STITCH CHANGE USING



12. (Open discussion) I think deep down we all know that being able to rest or take it slow is coming from the fact that some of us have 'privilege' to do so. But ideally, this act should be for everyone and shouldn't come with a price tag, is it? **voice response**

Text Only

In an ideal world, rest, leisure, and the ability to slow down should indeed be accessible to everyone and not limited by economic or social factors. Sadly, not everyone can have leisure time. Growing up in Thailand, I have seen many workers who work so hard for many years, still they do not have a chance to travel abroad or even have simple weekend off. People with higher incomes often have more opportunities for vacation, relaxation, and leisure activities, while those with lower incomes may struggle to find the time or resources for rest. Some of my friends have those privilege to travel in European countries while they're studying in the UK every school holiday, while some have to work part-time to gain extra money.

[collaps](#)



18th Century
The French nobleman could not afford to wear the most expensive fabrics like silk and velvet. He had to settle for wool and cotton. The French noble could not afford to wear the most expensive fabrics like silk and velvet. He had to settle for wool and cotton.

18th Century
The French nobleman could not afford to wear the most expensive fabrics like silk and velvet. He had to settle for wool and cotton. The French noble could not afford to wear the most expensive fabrics like silk and velvet. He had to settle for wool and cotton.

look is fitting
230

NIIGHT GOWN

reduce neck

work on Deep collar

adding patch pocket

NIIGHTSHIRT

short cuffs

than fight: the inventory of goods purchased for use at Versailles lists dressing gowns, both already sewn up and still in pieces straight from India.)
The robes de chambre the ladies were wearing in 1714 had come a long way from the 1670s. For several decades, robes de chambre and mantoux often had trains like court dress. Ladies pinned them up in a bustle effect as the woman in the upper right in the illustration has done and left only a strip trailing after them. In the 1690s, a new variation—later named the *foyeuse*, or yawning dress, because it was worn open rather than tied at the waist—became fuller and looser still and sometimes featured defined pleats, particularly across the back; these gowns often had no train.
The happy fashion plates at Versailles in 1714 couldn't have known it, but the wide-open style they were sporting was soon to disappear in its turn. About 1718–1720, the dressing gown was reinvented still again. It acquired fetching new three-quarter-length sleeves called, in homage to the Asian influence, pagoda sleeves. These were shorter on the inside where the arm bends; pleats on the outside curved around the elbow. In winter, ladies added a newly invented accessory, *mitaines*, a type of glove that left the bottom half of the fingers exposed; Madame la Duchesse's were fur-trimmed.
Most important, however, was the fact that for the first time, the dressing gown became truly gownlike and thus the first true precursor of the dresses worn today. It was closed up the front to the waist; the woman stepped into it and then fastened it the rest of the way, perhaps, as in de Troy's *The Declaration of Love*, with elaborate cord or frogging fastenings, still another exotic touch previously seen in Europe only on some men's dressing gowns. In an age when, in order to guarantee that perfectly fitted look, ladies in court dress were literally sewn or pinned into their dresses, this was a radical idea. Instead of a gown a lady could not get out of without the help of her maid, the dressing gown now featured the first visible fasteners ever and thus suggested another kind of freedom, dressing on one's own. (A cunning system of ties under the back pleats allowed women to adjust the dress to hug the upper back and thus create a slim silhouette that contrasted nicely with the volume below.)
The informal look also became rounder, fuller, and thus acquired a series of new names, particularly *robe volante*, or flying dress. A few of these dresses from about 1730, have survived (probably because they were never worn—were women already acquiring more clothes than they could possibly wear?). They are the earliest surviving examples of French fashion. One of them, in a glorious French woven silk, is pictured in the color plates. Its shape is perfectly round because it has no train. The style flaunted the fact that it was exclusively for city wear and would never go to court. The pronounced fullness and the



Here is a flying dress worn over round hoopskirts known as panier, or baskets. The hoopskirts changed this flying dress's shape and made it more in an even more dramatic, evening fashion.

way it allowed the fabric to move explain several new names for informal dress such as *robe flottante* (floating dress) and *robe volante* from *ballant*, an adjective meaning "to swing from side to side nonchalantly." Particularly when the hoopskirt (*panier*, or basket) was added to the mix a few years later, the dressing gown swayed back and forth and swirled about and with the woman wearing it (see above).
When we think of hoopskirts in French dress, a model from the late eighteenth century comes to mind—the oval shape that, when worn under a dress with a flattened front, produced an outlandish shape and forced women to take miscing little steps and move sideways through doorways, a model so wide at the top that women could "rest their elbows on them," as the *Mercur galant* put it. The flying dress was worn over very different hoops—bell-shaped, round, wider at the bottom—a shape that, like the new bodice, worked with a woman's body rather than containing it. These hoops swayed along with the woman wearing them, and the lifting motion lifted their skirts slightly, making this the first high fashion to display the ankle and the lower calf—and perhaps



FOCUSING ON THE CONTEMPORARY STATEMENT OF (SELECTING) THE FAMILIAR. IN THE HISTORY TO BE ABLE TO REST & ENJOY AND NOT NEED TO HAVE SOME SUBTLE OR SACRED LINGUISTIC SIGNIFIER WITH WHICH TO BE SOUNDLY WELL MARRIED. EACH FEMINE THAT THE GLOVES & COMFORT SHOULD COME AS NECESSARY FOR OVERLONG MADE OF LAST MODERN SHOULD BE WORKING OR MUSTING BEHIND THE POINT OF EXPANSION. THEORETICALLY THE LOVE THE ABILITY DEBELLING & BIG VOLUME ON SLOUCHY SILHOUETTES NOT AS THE SATIRICAL NOTION ON THIS MATTER (THE OUTRAGEOUS PEECE THAT SHE THIS LOOK WILL AGE AS AN IMITATION ON THIS MATTER AS JEW.)

Reshape fem.

CLO3D MOCKUP:



COLLABORATION WITH THAI STUDENTS IN UK FOR THE HOTFIXING DEPARTMENT



FULL SCALE PROTOTYPE OUTCOME:



THE FIT

four layers in the shape of... Then, bringing point to cut... half. This makes an irregu...

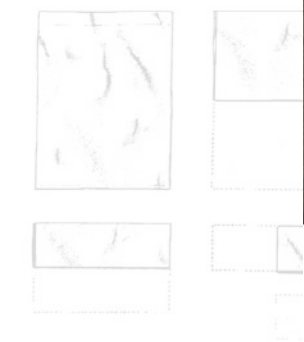


Blank... foot, to...

Sheets... with the... up whe... a botto... flat. Fo... first ti... to hem... ways fo... in half lengthwise three times... vage, fold to selvage, fold to selv... ways folding in the same di... chapter 56, 'The Cave of Naked... To fold a fitted sheet, have th... of the centre of the sheet and th... the fitted corners facing you. F... in half crosswise, tucking the t...



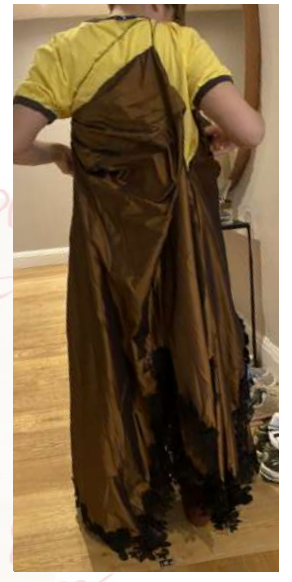
Folding a flat sheet: fold to hem two ti... fold to selvage two times



Handwritten notes in red ink: 'Ages 18-24' and '18-24'.



Handwritten notes in pink ink: 'FOLD HEM SEW OVER TAPE' and 'CREATING TINY VOICES'.





★ TRYING TO ADD MORE SENTIMENTAL APPROACH TO THE MASTER'S COLLECTION
 BECAUSE NOT ONLY I WANT TO EXPRESS THE PERSONAL TRANSITION FROM YOUTH CULTURE. I ALSO WANT TO MAKE PEACE WITH IT AND MOVE ON.
 GO BACK & CHANGE BUT WE CAN OVERCOME IT!



EMBRACING THE STITCHES



@pimyj necklace she got this necklace from a friend for her birthday so she kept a picture of her dogs inside

OH WHEN SHE MISSED HER DOGS, SHE CAN JUST LOOK AT HER LOCKETS.



NEW SILHOUETTE UNLOCKED.



HEART SHAPED GARMENT



her dogs name are

MONTBLANC SUGAR (SUGARBEANS)

→ THE IDEA OF HAVING SENTIMENTAL / SOOTHING PICTURES HIDING IN PRIVATE PLACES.

