Conference Proceedings

INTERNATIONAL BUSINESS ECONOMIC TOURISM SCIENCES TECHNOLOGY HUMANITIES SOCIAL SCIENCES AND EDUCATION RESEARCH CONFERENCE

London, United Kingdom
5 – 7 April, 2017

THE 2017 ICBTS

Conference Three Themes

The International Business Tourism and Applied Sciences Research Conference
The International Education Social Sciences and Humanities Research Conference

Conference Proceedings

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INTRODUCTION

We would like to welcome our colleagues to the International Business Tourism Transport Technology Social Sciences Humanities Education Research Conference. It is the seven series in 2016 of Conference on Business Tourism and Apply Sciences was held in Amsterdam. As always many members of the ICBTS 2016 community look forward to meeting, sharing and exchanging their research ideas and results in both a formal and informal setting which the conference provides. Likewise, the concept of alternating the international conference every one month on April to November between Europe and the rest of the world is now well established. This year’s event in London (UK) Paris (France) Munich (Germany) Amsterdam (Netherlands) Boston (USA) Toronto (Canada) London (United Kingdom) Zurich (Switzerland) Berlin (Germany) Tokyo (Japan) and another continues with the cultural following the very successful and productive event held in London-Zurich in August 2016 in the field of various types for international academic research conference on Business Economics Social Sciences Humanities Education and Apply Sciences. As usual The ICBTS 2016 brings together leading academics, researchers and practitioners to exchange ideas, views and the latest research in the field of Business Tourism and Apply Sciences.

The theme of this event The 2016 ICBTS International Business Tourism Social Sciences Humanities and Education Research Conference is “Opportunities and Development of Global Business Economics Social Sciences Humanities and Education” It is also represents an emerging and highly challenging area of research and practice for both academics and practitioners alike. The current industrial context is characterized by increasing global competition, decreasing product life cycles, Global Business, Tourism Development, Social Sciences Humanities Education Apply Sciences and Technology collaborative networked organizations, higher levels of uncertainties and, above all, and customers. In our view holding this event in Tokyo represents a timely opportunity for academics and researchers to explore pertinent issues surrounding Business Economics Tourism Social Sciences Humanities Education Sciences and Technology.

Potential authors were invited to submit an abstract to the International Conference Session Chairs. All abstracts were reviewed by two experts from the International review committee and final papers were further reviewed by this volume with 30 contributing authors coming from 18 countries. This book of proceedings has been organized according to following categories:

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# TABLE OF CONTENTS

**ORGANIZE**

**INTRODUCTION**

**INTERNATIONAL ADVISORY COMMITTEE**

**INTERNATIONAL COMMITTEE**

**SPEAKER**

**CROSS-SECTIONAL STUDY TO IDENTIFY THE PREVALENCE OF ABUSE AND ITS TYPES, ITS CAUSES AND ITS RESOURCES FOR A SAMPLE OF CHILDREN AND ADOLESCENTS**

Raghad Ibrahim, Mohammed Bagir

1

**THE IMPACT OF CORPORATE SOCIAL RESPONSIBILITY ON EGYPTIANS’ PURCHASE INTENTION “THE CASE OF TELECOMMUNICATION SECTOR IN ALEXANDRIA”**

Dina ElSalmy, Ahmed ElSamadicy, Mohamed Mostafa

22

**DEVELOPMENT OF ANALYTICAL READING BASED ON THE TRANSACTIONAL STRATEGIES INSTRUCTION**

Tasanee Satthapong

33

**BLENDLED LEARNING MODEL AND ACHIEVEMENT IN A FOUNDATION OF MARKETING COURSE**

Narumon Chomchom

39

**TOURISM LIFE CYCLE ANALYSIS AND SUSTAINABLE TOURISM MANAGEMENT FOR URBAN CULTURAL TOURIST ATTRACTION: A CASE STUDY OF KOH KRED, THAILAND**

Siritan Ladplee

46

**OPPORTUNITY TO INCLUDE A SECONDARY DESTINATION FOR TOURIST EXPERIENCES WITH HERITAGE POTENTIALS THE CASE STUDY OF KHIRIWONG COMMUNITY, LANSKA DISTRICT, NAKHON SI THAMMARAT, THAILAND**

Nuntana Ladplee

56

**GENERATION ‘Y’ (MILLIANAL TOURIST) PERCEPTIONS AND VISITATION PATTERNS TOWARDS MUSEUMS**

Tran Trung Kien and Dr. Vipin Nadda

64

**THE IMPACT OF CORPORATE SOCIAL RESPONSIBILITY ON CORPORATE REPUTATION CAPITAL**

Kritchanat Santawee

89

**MARKETING MIX OF OTOP: FROM THAI LOCAL WISDOM TO GLOBAL THROUGH THAI AIRWAYS INTERNATIONAL**

Krongthong Khairiree

99

**THAILAND AND TECHNOLOGICAL PRODUCTS: A SOCIAL SCIENCES CASE STUDY**

Darma R. Khairiree

104

**FACTORS RELATED TO SPORTS OR EXERCISE BEHAVIORS OF THAI PEOPLE**

Dr. Rattana Panriansaen, Dr. Kingkanok Saowapawong and Kantapong Prabsangoba

110

**9/11 THE DOMESTICS CRUSADERS REGISTERS VIOLENCE AGAINST MUSLIMS FOLLOWING 9/11**

Rehab Farouk and Mona Anwar

116

**THE CONTRIBUTIONS OF WOMEN ENTREPRENEURS IN SOCIOECONOMIC DEVELOPMENT (A STUDY OF SELECTED LOCAL GOVERNMENTS IN ANAMBRA STATE NIGERIA)**

Muogbo Uju S. PhD

143

**FACTORS AFFECTING TOURISTS DECISION MAKING IN CHOOSING HOMESTAY IN AMPHAWA DISTRICT, SAMUTSONGKRAM, THAILAND**

Kanamon Suwantada

154

**INTENTION TO VISIT GREEN HOTELS OF THAI TOURISTS IN BANGKOK, THAILAND**

Kanyapilai Kunchornширимонгкон

159

**NEW DIMENSIONS TO ADMINISTRATE HUMAN DEVELOPMENT TO CONSERVE BUDDHISM OF MAHAYANA CHINESE SECT: THE STUDY OF MUNGKORNKALAWAS CHINESE TEMPLE, BANGKOK**

Saowapa Phaithayawat, Suwaree Yodchim, Yaninie Phaithayawat

167

**DEVELOPMENT OF STUDENT TEACHERS’ REFLECTIVE THINKING ABILITIES**

Sucheera Mahtimuang

172
SAFETY BEHAVIOR OF OPERATION STAFFS IN WATER PRODUCTION AND SUPPLY DEPARTMENT BANGKHEN WATER PLANT, BANGKOK, THAILAND
Pongsak Jaroenngarmsamer, Wanwimon Mekwimon Kingkaew

PROSPECTIVE STUDY OF RABIES ELIMINATION MODEL AND STRATEGY, FORMULATED BY THE PEOPLE IN 2-EPIDEMIC COMMUNITIES
Thavatchai Kamoltham, Wattanasak Somrung, Chalatchawan Namui

JOB SATISFACTION AND EMPLOYEE PRODUCTIVITY IN THE NIGERIAN PUBLIC SECTOR (A STUDY OF ANAMBRA STATE UNIVERSITY)
Ezeamama Ijeinwa G.

AN OUTLOOK OF STOCK MARKET PERFORMANCE AND ITS CONTRIBUTION TO ECONOMIC GROWTH: BRICS AND MINT
Behiye Körpe

DEMONETIZATION IN INDIA: AN OVERVIEW
Abhinav Singh Chandel

EFFECT OF AROMA OIL MASSAGE AND HERBAL COMPRESSION WITH ANALGESIC DRUGS ON PAIN IN PERSONS WITH LOW BACK PAIN
Ladaval Ounprasertpong Nicharojana, Chanvate satthaputh MD

THE APPLICATION OF PALMISTRY KNOWLEDGE IN THE DIAGNOSIS OF DISEASES FOLLOWING THE PRINCIPLES OF TRADITIONAL THAI MEDICINE
Phatphong Kamoldilok, Orawan Sinpaiboonlert, Mukda Tosang

PIET MONDRIAN’S PAINTING INSPIRED YVES SAINT LAURENT, THE WORLD CLASS FASHION DESIGNER
Jaruphan Supprung

SOCIAL SUPPORT OF POSTPARTUM MOTHERS BASED ON FOLK MEDICINE IN NAKORNPATOM PROVINCE, THAILAND
Supparas Oatsawaphonthanaphat, Wichai Srikam, Vichai Chokevit

DEA MODEL MEASURING AIRPORT PERFORMANCE IN THAILAND
Piyaon Sriwan

COMMUNICATION BILINGUAL APPROACH IN A THAI SCHOOL ON VOCABULARY AT HOME AND AT SCHOOL
Suwaree Yordchim, Goragot Butnian, Palaunnaphat Siriwongs

DIABETES CARE AND PATIENTS’ PERSPECTIVES ON DIABETES MELLITUS IN RURAL THAILAND: A QUALITATIVE STUDY
Kantapong Prabsangob

AN ANALYTICAL STUDY OF SOCIAL PROBLEMS OF WOMEN RELATED TO SPORTS
Shagufta Jahangir, Dr. Asma Manzoor, Dr. Nusreen Aslam Shah, Raisa Jahangir

THE INVESTIGATION OF CLINICAL EXPERIENCE ON LEARNING BEHAVIORS AND STRESS FOR NURSING STUDENTS
Yen-ju Hou

Alhassan Ndekugri

CORRUPTION, POLITICAL ACCOUNTABILITY AND THE CHALLENGES OF GOVERNANCE IN NIGERIA
Imoukhuede Benedict Kayode

THE PARTICIPATION IN THE DEVELOPMENT OF PACKAGING AND LOGOS TO THE NEEDS OF THE CONSUMER PRODUCTS KHANEONGHIN COMMUNITY PERSONNEL BANGKOK
Jitima Suathanong, Supassawee Morakul, Worrarueuethai Harnchotipan

LIFE QUALITY PROMOTION FOR THE ELDERLY
Pompon Vorasita, Anchalee Jantapo

FABRIC PRINTING DESIGN, AN INSPIRED FROM THAI TRADITIONAL TIN TOYS
Suwit Sadsunk

THE ART OF DESIGNING, FABRIC PATTERN BY MOLD WITH NATURAL DYES
Chanoknart Mayusoh

HEALTH PROBLEMS AND NEEDS FOR HEALTH SERVICE OF THE ELDERLY: A CASE STUDY OF ELDERLY IN TAMBON WANGTAKOO, NAKORN PATHOM PROVINCE, THAILAND
Prapaiwan Danpradit, Boonsri Kittichotipanich
OUTCOME OF FOOT CARE EDUCATION PROGRAM IN DIABETIS MELLIITUS AT PREMRUTHAI PRAVATE COMMUNITY BANGKOK  
Tipapan Sungkapong, Boonsri Kittichottiphanich, Namtip Martkoksoong  
325

TOURISM IMPACT ON DESTINATION ECONOMY: EVALUATING THE RELATIONSHIP BETWEEN TOURISM RECEIPTS AND ECONOMIC GROWTH IN THE UK  
Abimbola Alexandra Dada, Adenike Adebola Adesanmi, Dr. Vipin Nadda  
331

MEDIA LITERACY: ADVANTAGES AND APPLICATIONS A CASE STUDY OF SRINAKHARINWIROT UNIVERSITY  
Sasithon Yuwakosol  
343

ASSESSMENT OF THE RELATIONSHIP BETWEEN HUMAN RESOURCE MANAGEMENT PRACTICES AND PERFORMANCE OF HOTELS IN KENYA  
Owiti, Phelix Onyango, Erick Fwaya  
354

PARENTAL EDUCATION BACKGROUND AND STUDY MATERIALS AS CORRELATES OF ACADEMIC PERFORMANCE OF SECONDARY STUDENTS IN ABIA STATE  
Beatrice Okore Ogbonna  
355

THE CONSEQUENCES OF POOR CURRICULUM IMPLEMENTATION IN NIGERIA  
Okorafor philomena nnennaya (ph.d)  
356

THE EFFECTS OF WORK CHARACTERISTICS AND SELF-ESTEEM ON WORK BURNOUT FOR ENTRY—LEVEL EMPLOYEES IN HOTELS  
Hany Hosny Sayed Abdelhamied  
357

EMPOWERMENT PROGRAM ON PROMOTING PERCEIVED SELF-EFFICACY AMONG PREGNANT WOMEN FOR PREVENTING GESTATIONAL DIABETES MELLITUS  
Napissara Dhiranathara, Petchart Techathawewon  
358

THE STUDY OF SEXUAL HEALTH BEHAVIORS IN ADOLESCENT  
Boonsri Kittichottipanich, Udomporn Yingpaiboonsuk, Saree Dangtongdee, Ancha Dangtongdee  
364

EDUCATION PROGRAM ON PROMOTING PERCEIVED SELF-EFFICACY IN PREGNANCY WOMEN FOR DIABETES MELLITUS PREVENTION  
Petchart Techathawewon, Warunsiri Praneetham  
369

THE EFFECTS OF THAI MIND-BODY EXERCISE “RUSIE DUTTON” ON BODY WEIGHT AND BLOOD LIPID LEVEL IN MENOPAUSAL WOMEN  
Kanit Ngowsiri, Assoc. prof. Suchitra Sukonthasab, Assoc. prof. Prasong Tunmahasamut  
374

EDUCATION PROGRAM OUTCOMES IN PREGNANCY PREVENTION OF SEX-RISK FEMALE ADOLESCENTS: A CASE STUDY OF STUDENTS IN S AMUT-SONGKRAM PROVINCE, THAILAND  
Premwadee Karuehadej  
380

STUDY OF SEX HEALTH KNOWLEDGE AND DEMAND OF SEX HEALTH CARE IN UNDERGRADUATE STUDENTS  
Udomporn Yingpaiboonsuk, Kanya Napanglk, Boonsri Kittichottiphanich, Ancha Dangtongdee  
386

ENVIRONMENTAL MANAGEMENT BEST-PRACTICE AND STRATEGIES WITHIN THE INSTITUTIONAL CONTEXT: THE CASE OF (UAE)  
Dr. Ahmed Zain Elabdin Ahmed  
394

Activity-Based Costing of Library Services in Universities – A Case Study of a Private University  
Dr. Hala Elias  
409

Influence of Cultural dimensions on Management practices in Hospitals: A Study of Indian Subcontinent  
Dr. Devjani Chatterjee  
411

PATTERN DESIGN FROM THE CONCEPT OF THE CARP FISH WEAVE  
Siracha Samleethong  
430

THE HISTORY OF THAI WOMEN LINGERIE  
Junjira Monnin  
437

SATISFACTION OF URINATION PROMOTION IN BENIGN PROSTATIC HYPERPLASIA  
Kanya Napapongsa, Warunsiri Praneetham, Nopbhornphetchara Maungtoug, Kanit Ngowsiri  
446

EXPLORING HEALTH STATUS AMONG OLDER ADULTS IN THE URBAN COMMUNITY OF BANGKOK, THAILAND  
Chotisiri, L, Charoonaopongsa, A  
452

Face-to-face learning, cross-cultural virtual teams and study abroad: Incorporating experiential learning into a multi-modal class  
Denise Luethge, Carole Cangioni  
458
TOURISM REVENUES REGRESSION FOR TOURISM PROMOTION INVESTMENT DECISION– MADEIRA CASE STUDY
Élvio José Sousa Camacho

Alaeddin Malay King Mosque- searching for architectural symbols and identity
Roslan Bin Talib

THE TEACHING OF ENGLISH LANGUAGE AS A MEANS TO AN END FOR BUSINESS TOURISM
Nande C.K. Neeta

Dealing with Identity Loss and Stigma of Unemployment in Georgia - Perspective of Youth
Hasan Al Naboodah

The Portuguese Presence in the Arabian Gulf as Reflected in Local Omani Historical Narratives
Antecedents of Customer Satisfaction Levels in UAE Museum Shops
Akin Fadahunsi and Salwa Osama

COMPARISON OF SKIN APPEARANCE WITH APPROPRIATE TIME IN SELF REFLEXOLOGY AREA WITH THAI TRADITIONAL MEDICINE IN GERIATRICS
Natsinee Sansuk

PEER OBSERVATION AND SELF-MONITORING IN PRE-SERVICE TEACHERS’ MICROTEACHING
Wipada Prasansaph

ESL STUDENTS’ EXPERIENCE OF PROJECT-BASED LEARNING
Abigail Melad Essien

THE EFFICACY OF EXPLICIT INSTRUCTION ON IMPLICIT AND EXPLICIT KNOWLEDGE OF ENGLISH ARTICLES
Faten A. Alarjani

TOPSIS METHOD TO SELECT LOCATION OF GRASS FLOWER IN WAREHOUSE
Martusorn Khangkhan

ONLINE MARKETING IMPLEMENTED ON HIGHER EDUCATION IN THAILAND: A CASE OF INTERNATIONAL COLLEGE, SUAN SUNANDHA RAJABHAT UNIVERSITY
Nalin Simasathiansophon

GUIDELINES FOR BUDDHIST ORGANISATION DEVELOPMENT IN THE PRESENT THAI SOCIETY
Cholvit Jearajit Ph.D
PIET MONDRIAN’S PAINTING INSPIRED YVES SAINT LAURENT, THE WORLD CLASS FASHION DESIGNER

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ABSTRACT

The aim of the research was to study “Piet Mondrian’s Painting Inspired Yves Saint Laurent, the World Class Fashion Designer.” This documentary research employed qualitative research methodology. The findings of this research disclosed that “Colour Blocking” of Mondrian’s Painting, the Dutch Artist, combined with white colour on background, black colour for vertical line and horizontal line and primary colour for creating the aesthetics. These paintings inspired Yves Saint Laurent for his masterpiece collection on catwalk in the themes “Mondrian Dresses” in 1960. His collection featured shift dresses in blocks of primary colour with black bordering. Later in 1965 for “The Fall Collection” Yves Saint Laurent adapted the new print pattern by using “Neo-Plasticism” into the structure of his dresses. The appearance remained flat by the cut and placement of colours, mirroring the concept of the artwork. This adaptation indicated how the intelligence of the designer and the vision of the artist were able to seamlessly worked as one.

Keywords: Painting, Piet Mondrian, Inspire, Yves Saint Laurent

INTRODUCTION

Fashion design is the way in which something on the current style or mode of dress and accessories by creative thinking of the designer. Fashion is also the prevailing custom in dress carried on by tradition and enforced by social. The innovation in the fabrics and cut may be free on time or applied from the past. The role of fashion design is very important for human being from the ancient age until nowadays. The designer interpreted the desires of customers and then be made to suit individual needs. At that time, there was no promotion the dress for general. Until 1770, there was a new media so-called “fashion plates” to represent the beautiful dress for the rich women. Cleverly cut out soon led to dressmaking by hands because there was no sewing machine. In 1840, there was the innovation of sewing machine, The outcome of garment went on very quickly and took the cheap price. The fashion magazine had become the interesting print for everybody. Fashion design has been the important professional job for the society, because of its supporting budgets and change you to become a well-known person. In 20 century. The painting of the great well-known painters become the inspiration for designer. The Painting of Piet Mondrian, the Dutch painter, who was one of the important contributors of “Neo-Plasticism”, was the most influence for the commercial design and the industrial art too. Yves Saint Laurent, the world class fashion designer, was very successful in a global market because of his creature talent that was not been found in any designers at that time. An exacting sense of colour, cut, exoticism and androgyny were his signatures, as was the infamously fragile constiutation that led him to retreat from the fashion world altogether in his final year. He took the idea of Piet Mondrian, the great painter, to create his work. For these reasons, this research is conducted.

OBJECTIVE

To analyze the inspiration of Piet Mondrian’s Painting on Yves Saint Laurent, the World Class Fashion Designer.
METHODOLOGY

In this documentary research study, all data from National Library of Thailand and Electronic media were collected. The qualitative data were analyzed and interpreted in qualitative research without variable control just as naturalistic research, and the analysis results and research results were presented by descriptive writing with pictures about Piet Mondrian's Painting on Yves Saint Laurent, the World Class Fashion Designer.

RESULTS AND DISCUSSION

Piet Mondrian’s Painting Inspired Yves Saint Laurent, the World Class Fashion Designer.

1. Piet Mondrian, one of the important contributor of “Neo-Plasticism”.

His Famous painting was “Colour Blocking”. This was combined with white colour on background, black colour for vertical line and horizontal line and primary colour such as gamboge tint, crimson lake and Prussian blue for creating the aesthetics. Piet Mondrian's painting inspired artists to create art in every field of art such as fashion design, furniture design, commercial design, home décor etc. We can discuss that Piet Mondrian's works always have the influence for new generation artists and designers. They can create works flexible and infinity by the inspiration of Piet Mondrian's works which the look you can archive with them are endless.

Figure 1
Tableau I, 1921

Figure 2
Tableau No. IV, 1925
2. Piet Mondrian’s Painting Inspired “Mondrian Dresses”, the famous design of Yves Saint Laurent, the World Class Fashion Designer.

Piet Mondrian, noted for his use of the fundamental elements of colour and line, was regarded as a key figure of modern art. His work inspired Yves Saint Laurent, the well-known fashion designer leading the Colour Blocking of Piet Mondrian to the creation of “Mondrian Dresses” in 1960. These were the masterpiece works of Yves Saint Laurent. Later in 1965, he adapted the new print patterns for the Fall collection. Yves Saint Laurent not only adapted the design but interpreted Neo-Plasticism into the structure of his dresses. The appearance remains flat by the cut and placement of colours, mirroring the concept of the artwork. This adaptation indicates how the intelligence of the designer and vision of the artist are able to seamlessly work as one.

Figure 3
Composition with Red Yellow and Black, 1921; Yves Saint Laurent Dresses, 1925

Figure 4
Composition C, 1935; Yves Saint Laurent Dresses, 1965
The famous geometric compositions of black lines and primary colours can be seen to have a longstanding influence on fashion, right up until the present day.

**Figure 5**
Yves Saint Laurent Dresses, 1966

**Figure 6**
Composition, 1916; Yves Saint Laurent Collection of Dresses, 2014
IT MAY BE CONCLUDED THAT

1. Piet Mondrian was a Dutch painter who was one of the important contributors of Neo-Plasticism. His famous painting was “Colour Blocking”. This combined with white colour on background, black colour for vertical line and horizontal line and primary colour such as gamboge tint, crimson lake and Prussian blue for creating the aesthetics.

2. Yves Saint Laurent’s the masterpiece works were inspired from Piet Mondrian’s painting.
In the themes ‘Mondrian Dresses’ in 1960 Later in 1965 for ‘The Fall Collection’, Yves Saint Laurent adapted the new print patterns by using ‘Neo-Plasticism’ into the structure of his dresses. The appearance remained flat by the cut and placement of colours, mirroring the concept of the artwork. This adaptation indicated how the intelligence of the designer and vision of the artist were able to seamlessly worked as one.

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