INDA PARADE 2025: Data Driven Design Coordination Report

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1 Project Introduction

For PARADE 2025: Data Driven—INDA's first fully successful outdoor exhibition at Centenary Park—we, Deniz Güvendi and Joris Putteneers, were responsible for the complete design, curation, digital strategy, marketing, physical production, transportation, and installation of the event. Our approach was guided by advanced sorting algorithms, using features such as color, luminance, metadata, and other visual properties to organize and visualize the INDA dataset for 2024–2025.

2 Scope of Work & Division of Responsibilities

Our responsibilities included:

Creative Direction: Concept development, computational curation strategy, and all exhibition layouts (iterations discussed in rounds of physical and online meetings).

Figure 1: exhibition

Physical Production: Measuring, cutting, and preparing the MDF plates; fabrication of 98 custom tables from cement bricks, beams, and MDF; handling of all assembly and finishing. (In

addition to the MDF cutting completed by the shop as planned, we personally handled cutting all 2,789 plates by hand over 5 weeks, totaling 90+ hours of cutting work to ensure precise specifications for the exhibition layout.)

Printing: The printing process for PARADE 2025 required coordination of a large number of images in multiple formats. All A4, A3, and A1 prints were produced in-house at Chulapat 14, while A0 prints were handled by an external print shop. To optimize time and workflow, prints were batch-cut by Tips Design. The entire process—including transporting prints between Chulapat 14, the print shop, and the exhibition site—was managed and carried out by us.

- A4 prints: 2,048
- A3 prints: 400
- A1 prints: 85
- A0 prints: 21
- Total images printed in Chulapat: > 2000

Curation: Running and refining a custom algorithm for digital sorting and mapping of student works to tables; continuous adaptation to submission rates and real-time submissions on the day of exhibition.
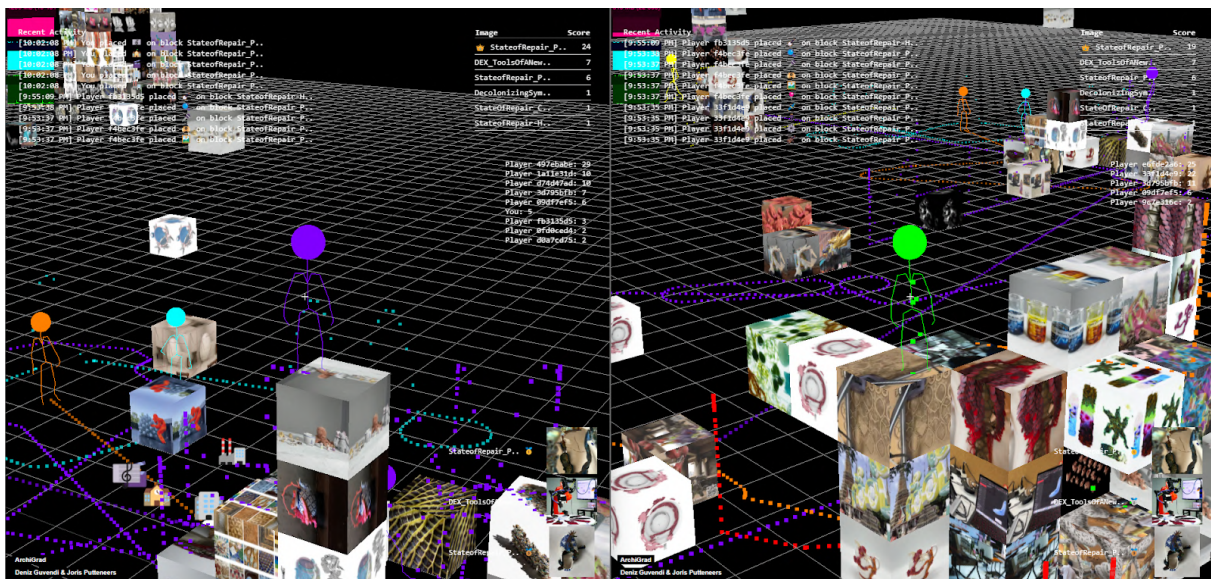
Digital Outputs:

Figure 2: PARADE Website - Multiplayer Game Interface

Design, development and code base of the PARADE website was done by us, including the production of the 3D models of the site, and all the different design iterations. The first website is a multiplayer game that can host up to 4 players with very minimal dependency on hardware. The website includes an operating chat system, block placement, and interactive voting system.

The second website includes a full houdini-javascript workflow which converts houdini files into a website so that guests can go to the individual student pdf's for more detailed information.

As Joris is a developer with more than 15 years of professional programming experience, all 5000+ lines website and production code has been written by him in C++, Python, javascript, html, css. without external libraries island tools except three.js and houdini. This includes
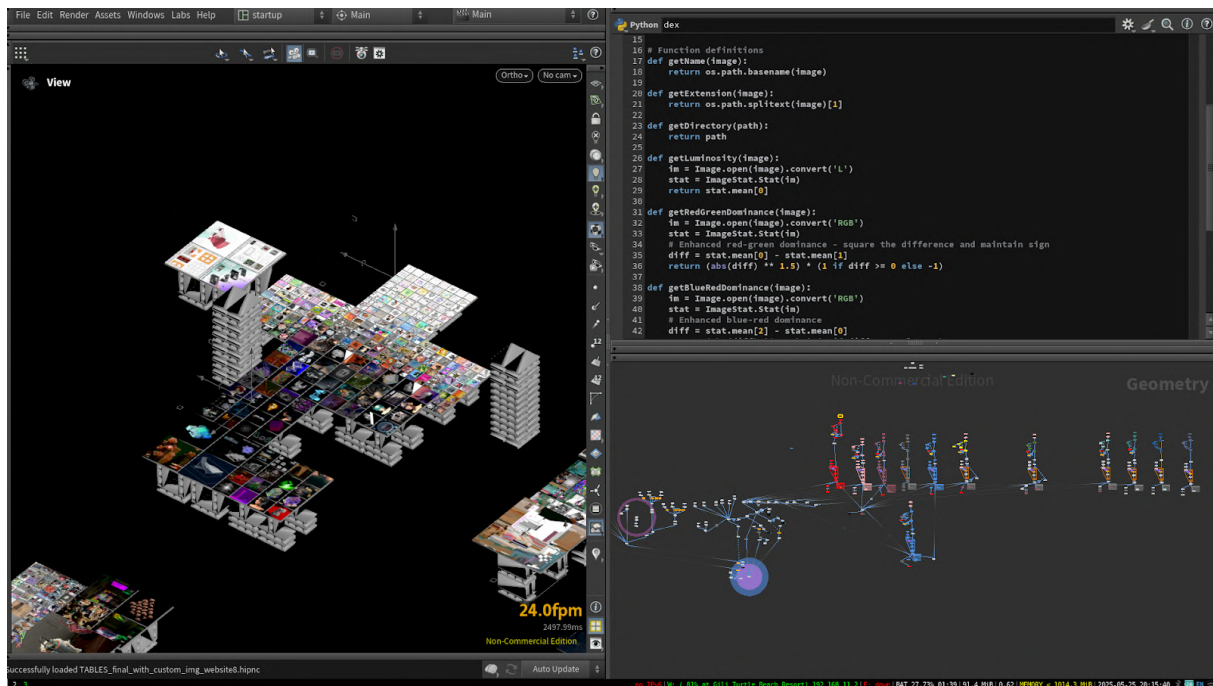
Figure 3: Houdini-Javascript Workflow Integration

all communication protocols and many optimisation and instancing algorithms, including full documentation of table layouts and project explanations as submitted by students.

Interactive Parade poster design (image sorting/creation, image tracing) for the LED wall.

Another game developed by Deniz using python-js-html to integrate student work in an architectural drawing context.

Design and production of all exhibition graphics, visual content, Instagram campaign, sponsorship packages, and event gifts.

Student & Alumni Engagement: Organization and supervision of the DTS workshop; instructing student and instructors' teams for assembly, quality control, and installation; facilitating alumni involvement via communication with Adjarn Ken. By our own initiative, we involved INDA graduates who had exhibited their work at Bangkok Design Week, encouraging collaboration with the PARADE design and providing recognition to INDA alumni. The exhibition included chairs designed and provided by INDA Alumni for PARADE 2025.

Coordination & Communication: All communication and planning with INDA administration and office, Assistant Directors, Year Coordinators, Photographer and faculty; delivering a school-wide PARADE presentation; maintaining ongoing updates and calls for submissions (in rounds of emails and meetings).

Logistics & Transportation: Planning, arrangement, and execution of all logistics for material movement, including manual labor, financial outlay, direct oversight, and transportation—carried out and funded by the two of us for all items assigned to our responsibility.

On-site Support & Adaptation: All execution and installation oversight were managed by us and the DTS Workshop. We remained responsible for the quality and completeness of the display from start to finish, overseeing every stage—from cutting, carrying, and printing to adapting to the actual level of student submissions received.
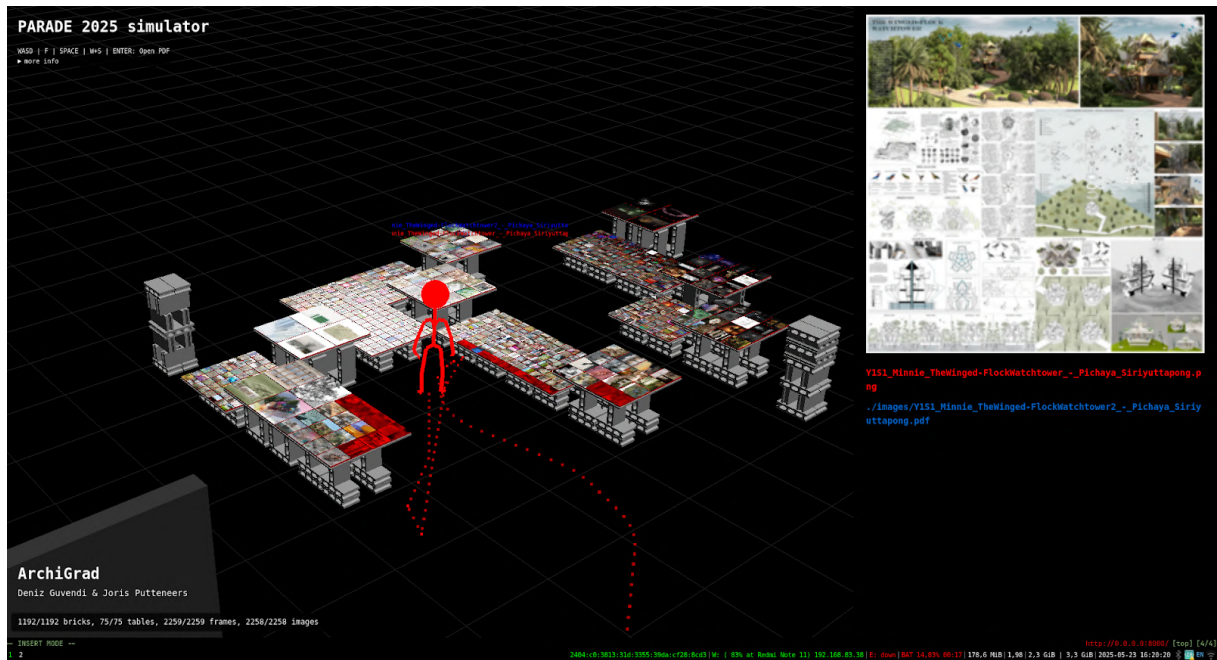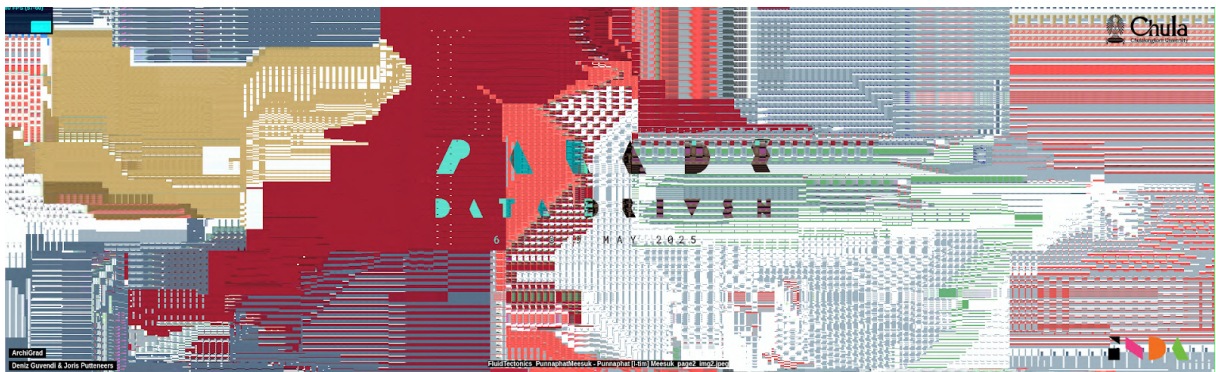
Figure 4: parade website

Figure 5: Interactive Parade Poster Design for LED Wall

3 Workload

3.1 Workload & Adaptability

Every critical stage—design, curation, fabrication, transportation, setup, and digital integration—was managed by the two of us. This required months of advance planning, technical development, and extensive manual labor. Communications about needs, deadlines, and logistics were consistently repeated throughout the semester.

3.2 Student Submissions

While PARADE 2025 was conceived as a showcase of 2,789 works, actual numbers were lower. DB/DCC table, DEX table, Alumni and Sponsors table was curated by us collecting the work through submissions folders of the courses.

Figure 6: Architectural Drawing Integration Game

3.3 Alumni Engagement

Alumni participation and certain program enhancements were achieved primarily through proactive communication and support from Adjarn Ken, who ensured strong engagement and presence from alumni, especially for INDA's 20th anniversary.

4 Transportation & Logistics

One of the most significant parts of PARADE 2025's execution was the transport and delivery of all exhibition materials. A logistics and transport plan was developed and communicated, calculating truck capacities, material batching, scheduling, and safe delivery. When the planned logistics arrangements encountered challenges, we adapted by personally managing material transport using Lalamove services.

All exhibition-specific materials (tables, bricks, digital equipment, signage, etc.) can be found at: `https://docs.google.com/spreadsheets/d/1n_Fgs88go3wtHy8Oq97wxRCHX3OOVgpSgcEMKquH4jI/edit?gid=0#gid=0`

5 Event Execution

5.1 Installation & Adaptation

The outdoor context and variable submissions required a highly adaptive approach. We provided continuous technical and logistical support during installation, ensuring all received works were curated and displayed. All execution and final display responsibility remained with us through completion.

5.2 Cleaning & Teardown

Final cleaning and post-event breakdown were managed by the INDA office and staff, as initially expected. We acknowledge and appreciate this contribution.
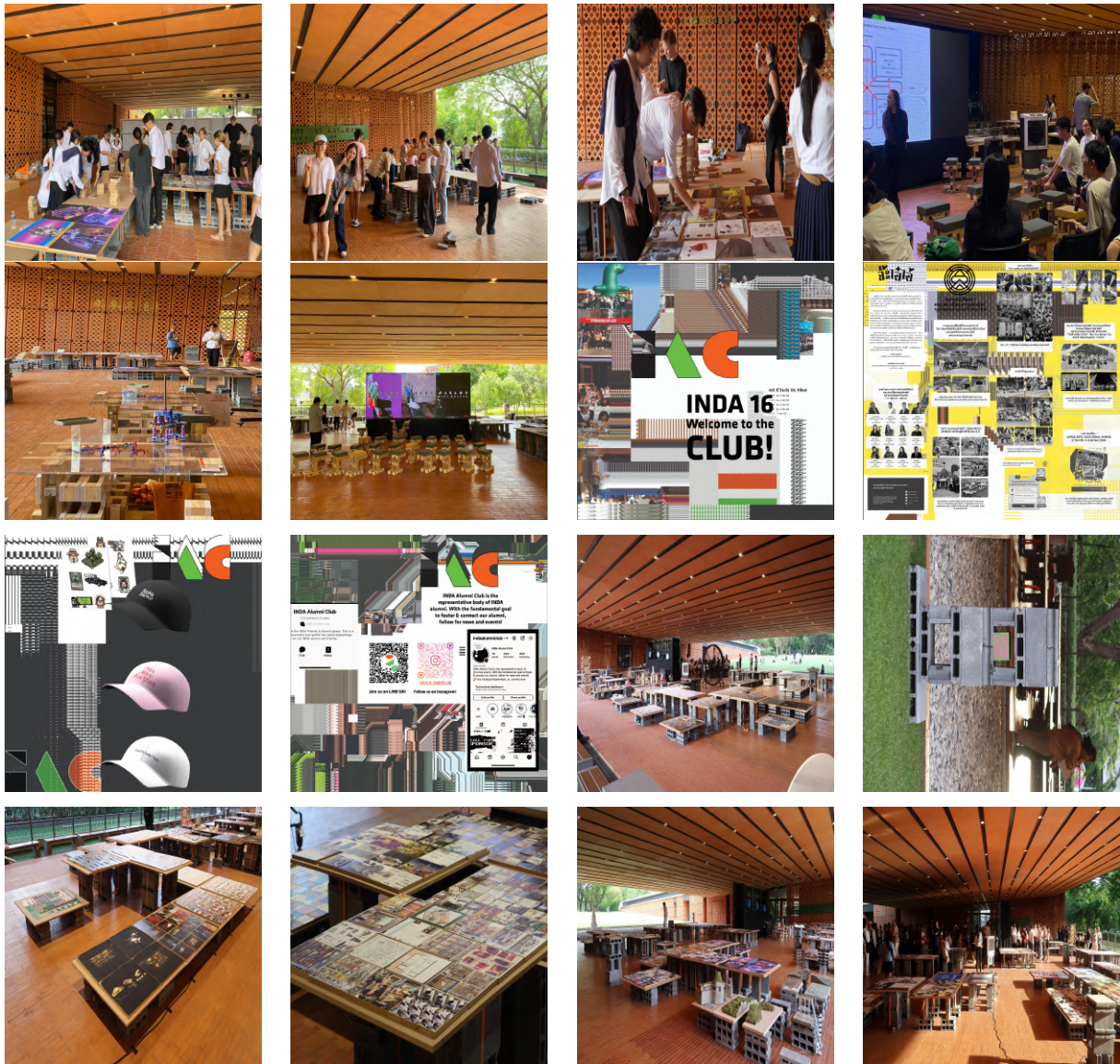
Figure 7: PARADE 2025 Exhibition Overview

6 Digital & Media Deliverables

- PARADE 2025 website (design, build, and launch), documenting table layouts and student project explanations

- Interactive digital games for LED wall integration (image sorting/creation, image tracing)

- Comprehensive visual identity: all posters, digital graphics, signage, and Instagram content
  `https://drive.google.com/drive/u/1/folders/1vIZXnbDnrIn3SHudaxAn-eRmQXDlhnRd`

- Sponsorship materials and event gift designs (digital)

7 Recommendations & Reflections

7.1 Future Coordination

For future PARADEs, we recommend exploring ways to integrate submissions more directly into curriculum requirements. The success we observed with Year 1's coordinated approach suggests that clearer academic integration could enhance participation rates and reduce coordination challenges for organizers. As a side note, the positive engagement from Year 1 was largely due to the active effort of the Year 1 coordinator in making submissions mandatory for year 1. For other years, the actual number of student submissions remained right above half in total which caused very unfortunate problems as such low numbers we could not anticipate. For future editions—especially if PARADE is to continue as a curated exhibition rather than a review space exhibition—we recommend that all coordinators and instructors encourage participation and directly integrate PARADE submissions into course requirements.

7.2 Professional Standards

Special credit is due to Joris Putteneers, whose international expertise and dedication were central to every phase of the project. Our combined experience made it possible to deliver this ambitious exhibition under challenging and, at times, discouraging circumstances.

8 Supporting Documentation

For all the images please refer to this drive folder: `https://drive.google.com/drive/u/1/folders/13zB78YonC2tygtBDlO4hzfOLziraS4h7`

Parade documentation is an ongoing process, you can find more images later when the photographer submits the required videos and photos.