

The Development of Mudmee Pattern : The Case Study of Silhouette of Prasat Si Khoraphum Using in Clothing Design

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Abstract

The aims of this study are as follows 1.) to develop a new woven Mud Mee pattern which inspired by optical art integrated with the silhouette of Prasat Si Khoraphom in Surin province 2.) to use the developed Mud Mee pattern to improve clothing design influenced from 1960s fashion 3.) to test the satisfaction level of the finished Mud Mee clothes from the sample group. There are 7 textile professionals including pattern designers, textile artists, Mud Mee textile specialists, and 4 fashion designers as supervisors in screening the patterns and designs. The sample group was selected from the staffs who work in Rajabhat Surindra University, and Rajamangala University of Technology Northeast (Surin Campus). The tools used in this research were the fabric pattern sketches inspired by optical art integrated with the silhouette of Prasat Si Khoraphum, the 1960 fashion clothing design sketches , and the satisfaction survey. The statistical package for the social science program was used to find mean and percentage. This study found that the most selected designs from 7 textile professionals were Pra Sart Moom Soong pattern, Phasom Phasarn Nammatham pattern, and Barai Sai Nam pattern. There were 9 jacket sketches that had been selected. The level of satisfaction on the clothing design from 1960 era of 213 women staff who work in Rajabhat Surindra University and Rajamangala University of Technology Northeast (Surin Campus) showed that the Phrasat Moom Soong pattern gained the highest level of satisfaction (4.78) The Barai Sainam pattern was the most aesthetics pattern (4.70). Finally, the sample group satisfied the color and pattern of Phasom Phasan Nammatham the most (4.73). In Chon-Phoa group, the most aesthetic jacket patterns were Phrasat Moom Soong (4.67), and Phasom Phasrn Nammatham(4.70). While the Bari Sainam pattern appeared to have the highest level of correlation between pattern and clothing design (4.74). In the uniform group, the most aesthetic 1960 jacket patterns were Phrasat Moom Soong (4.74), and Phasom Phasrn Nammatham(4.71). While the Bari Sainam pattern appeared to has the highest level of correlation between pattern and clothing design (4.73). In Art and Fashion group, highest level of correlation between pattern and clothing designs for each pattern were Phrasat Moom Soong pattern (4.67), Bari Sainam pattern (4.69), and Phasom Phasrn Nammatham (4.70).

Keywords : Prasat Si Khoraphom, optical art, clothing design influenced from 1960s fashion.

Introduction

Statement of the Problem

The hand-woven silk that is made of local materials in Thailand becomes more popular in these days than in the past. People usually use them to make clothes or dresses for wearing in their every day life and also in many special occasions. For that reason, the design of clothes using Thai Silk is now more creative and diversified to satisfy all needs. This research focuses on this change and chooses to study the pattern of Mudmee Silk in Surin province. The weaving pattern has been influenced by the Cambodian of Phnom Penh and Phra Tabong, for example, portrait, animal and architecture designs. This kind of pattern doesn't change much since it has been carried on from generation to generation. As a result, any products that are developed by using these patterns have a conservative image, not contemporary or up-to-date. This research, therefore, tries to offer the new pattern which is inspired by the silhouette of Prasat Si Khoraphum stone castle. This castle is situated in Si Khoraphum district and also one of the most famous tourist attractions in Surin. Above the entrance of the main prang is a lintel depicts the dancing god - Shiva in Nataraja - which is still in good condition and the most complete in Thailand. Apart from that, Absorn Angel sculptures on the main prang door is the same as of Angkor Wat .For these special characteristics of Prasat Si Khoraphum stone castle, the researcher use it as an inspiration to create the new pattern on Mudmee silk. What brought the outstanding uniqueness to this Prasat Si Khoraphum is that the silhouette of the castle is reduced in size of the corner in descending order from the roof top. This kind of pattern is similar to the Illusion Art or Optical Art which use the descending line and form to create the illusion when seeing by the eyes. Combining the castle silhouette and optical illusion art, comes a new weaving pattern of Mudmee silk. Then using this new design to develop clothes in style of 1960s, that was when the optical art first originated and had inspired many fashions (Joe Houston,2007) Also it was the time when the local fabric had been popularly used which is consistent with the use of local Thai silk nowadays.

In conclusion, this research offers the idea of developing Thai silk by using Mudmee silk of Surin province. The weaving pattern is created from the Prasat Si Khoraphum e silhouette integrating

with the Optical Illusion Art and then becoming the clothe design of 1960s style. The purpose is to develop new weaving pattern, and to promote the cultural heritage of Surin province.

Objectives of the study

1. To develop the weaving pattern of Mudmee silk by using Prasat Si Khoraphum silhouette and the optical art as an inspiration.
2. To use Mudmee silk in Prasat Si Khoraphum silhouette combining with the optical art weaving pattern to design the clothes in the fashion of 1960s.
3. To evaluate the overall satisfaction of the target group on the 1960s' fashion made of Mudmee silk in the pattern of Prasat Si Khoraphum silhouette combining with the optical art.

Scope of the study

1. Study on the weaving pattern of Mudmee silk in Surin province.
2. Study on the Prasat Si khoraphum in Surin province, emphasizing on the silhouette of the castle.
3. Study on the Optical Illusion Art.
4. Study on the fashion in the 1960s, focus on the lady coat.
5. To evaluate the overall satisfaction on the 1960s' fashion which made of Mudmee silk in the pattern of Prasat Si khoraphum silhouette combining with the optical art, the target group is the 117 female personnel of Surin Rajabhat University and 96 female personnel of Rajamangala University of Technology Isan - Surin Campus.

Research Method

Instruments

- 1) The Sketch of Mudmee silk pattern of Prasat Si Khoraphum silhouette combining with the optical illusion art.

The collection and analysis of the primary data from the Prasat Si Khoraphum in Surin, the unofficial interview with the Khmer ancient architecture expert and the secondary data from the academic document have become 5 prototype sketch patterns. These are then used to design 50 Mudmee silk patterns, separated in 5 categories as follow:

- Phrasat Moom Soong 10 patterns
- Phrasat Nammadham 10 patterns
- Phrasat Rekhakanit 10 patterns
- Phrasat Thai Prayuk 10 patterns
- Ruam Phrasat 10 patterns

Then the textile design and silk weaving expert selected the pattern that is consistent with the objectives of this study which finally left only 30 patterns:

- Phrasat Moom Soong 10 patterns
- Phrasat Nammadham 10 patterns
- Phrasat Rekhakanit 10 patterns

2) Designs from each group has been chosen to make real textiles.

3) The lady's coat of 1960s fashion using Mudmee silk with the selected patterns of Phrasat Si khoraphum combining with the optical illusion art are 27 sketches altogether.

4) From the 30 sketches of weaving pattern selected results in 63 designs of lady's coat for female personnel of Surin Rajabhat University and Rajamangala University of Technology Isan - Surin Campus. Again, the expert considered the sketches and selected only 27 designs that are consistent with the objectives. According to the data in 1960s, 27 designs can be categorized as below:

- The design inspired by the tribe (Tribe group) 9 designs
- The design inspired by the uniform (Uniform group) 9 designs
- The design inspired by art, fashion and important events (Art group) 9 designs

5) Designs from each group with 3 different patterns had been chosen to make real coats.

The Questionnaire

1) The interview guideline framework for interviewing of the experts with open-ended questions that required the opinion on the sketch of Mudmee silk weaving patterns.

2) The questionnaire with closed-ended questions that required evaluating of satisfaction.

Population and Sampling group

1) Population

The population using in this research can be separated into 3 groups; textile design and Mudmee silk weaving experts, fashion design experts and satisfaction evaluation group which are female personnel from the educational institutes in Surin province.

2) Sampling group

2.1) Textile design and Mudmee silk weaving expert: 7 samples are chosen by using purposive sampling method which consider knowledge, expertise and working experience in the field related to textile design and Mudmee silk weaving.

2.2) Fashion design expert: 5 samples are chosen by using purposive sampling method which consider knowledge, expertise and working experience in the field related to fashion design.

2.3) Satisfaction evaluation group: The samples which are chosen by both purposive sampling and accident sampling, consists of

- Female personnel of Surin Rajabhat University which are teachers, staffs and employees 117 samples

- Female personnel of Rajamangala University of Technology Isan - Surin Campus which are teachers, staffs and employees 96 samples. There are 225 samples altogether

Data Collection

The researcher studied general background and information related to the objectives of the research through the document study.

1) Pattern Design

1.1) Researcher used the silhouette of the Prasat Si khoraphum as the inspiration, and then gathered the information from the location, local museum, and the Fine Arts Department.

1.2) Researcher did more study on Optical Illusion Art (Op Art) through conducting the interview of the pattern designer from Anita Silk, the Op Art expert.

1.3) Researcher studied the Mud Mee weaving techniques through observation and interview of the Mud Mee textile specialist from Rajamangala University of Technology Isant (Surin Campus).

2) **Clothing Design** Researcher did the study on clothing style in 1960 period from many documents.

Data Analysis

1) The information and data from the interview, observation, and questionnaire were analyzed and divided into 2 parts.

2) The Mud Mee Pattern Sketches and Jacket

3) The developed Mud Mee pattern designs which inspired by silhouette of the Prasat Si khoraphum.

4) Result of the silhouette the Prasat Si khoraphum blended with Optical Art

5) The finished Mud Mee cloth inspired by silhouette the Prasat Si khoraphum and Optical Art in 1960s clothing design

Satisfaction Survey Data

The data had been gathered from 213 women age 22-60 years old who love to wear silk clothes through the questionnaires. Researcher used the quantitative method to analyzed the data to find the average level of satisfaction of the sixty period costumes style which made from new designed Mud Mee fabric.

The levels of satisfaction are as follows:

Average score 4.50-5.00 means most satisfaction

Average score 3.26-4.00 means satisfaction

Average score 2.51-3.25 means moderate satisfaction

Average score 1.76-2.50 means less satisfaction

Average score 1.00-1.75 means no satisfaction

Summary and Recommendations

This study found that the most selected designs from 7 textiles professionals were Pra Sart Moom Soong pattern, Phasom Phasarn Nammatam pattern, and Barai Sai Nam pattern. There were 9 jacket sketches that had been selected.

The level of satisfaction on the clothing design from 1960 era of 213 women staff who work in Rajabhat Surindra University and Rajamangala University of Technology Isan (Surin Campus) showed that the Phrasat Moom Soong pattern gained the highest level of satisfaction (4.78) The Barai Sainam pattern was the most aesthetics pattern (4.70). Finally, the sample group satisfied the color and pattern of Phasom Phasan Nammatham the most (4.73).



Picture 1-3 The real textile 3 pattern

In Chon-Phoa group, the most aesthetic jacket pattern were Phrasat Moom Soong (4.67), and Phasom Phasrn Nammatham(4.70). While the Bari Sainam pattern appeared to have the highest level of correlation between pattern and clothing design (4.74).



Picture 4-6 Chon-Phoa group

In the Uniform group, the most aesthetic 1960 jackets pattern were Phrasat Moom Soong (4.74), and Phasom Phasrn Nammatham(4.71). While the Bari Sainam pattern appeared to have the highest level of correlation between pattern and clothing design (4.73).



(7-9)

Picture 7-9 Uniform group

In Art and Fashion group, highest level of correlation between pattern and clothing designs for each pattern were Phrasat Moom Soong pattern (4.67), Bari Sainam pattern (4.69), and Phasom Phasrn Nammatham (4.70).



(10-12)

Picture 10-12 Art and Fashion group

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