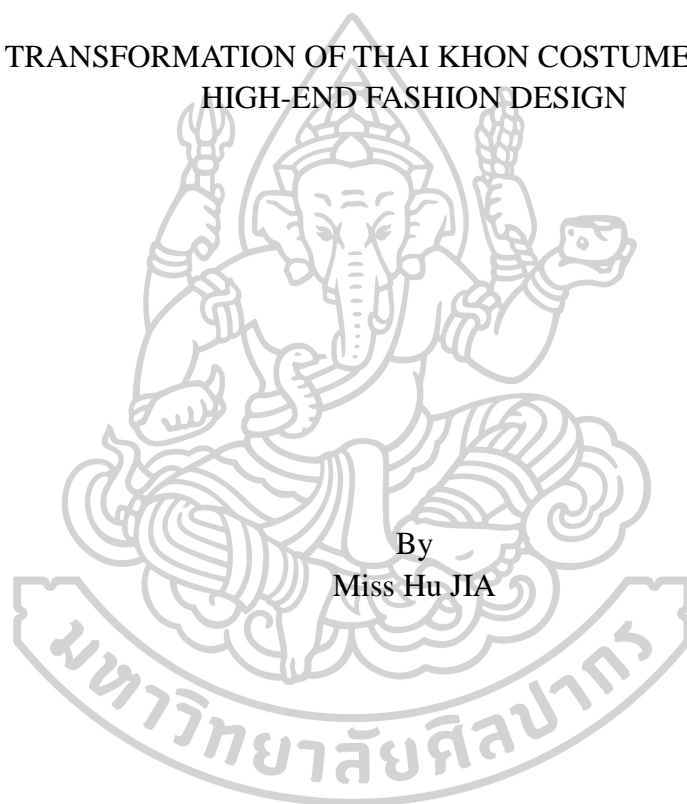




THE TRANSFORMATION OF THAI KHON COSTUME CONCEPT TO
HIGH-END FASHION DESIGN



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)
Graduate School, Silpakorn University
Academic Year 2020
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โดย
MissHU JIA

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปรัชญาดุษฎีบัณฑิต
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Keyword : THAI KHON, THAILAND INTANGIBLE CULTURAL HERITAGE, ARTISTRY, COSTUME CONCEPT, CHARACTER, MASK, HANDICRAFT, HIGH-END FASHION DESIGN, INHERITANCE AND INNOVATION

MISS HU JIA : THE TRANSFORMATION OF THAI KHON COSTUME CONCEPT TO HIGH-END FASHION DESIGN THESIS ADVISOR : ASSISTANT PROFESSOR JIRAWAT VONGPHANTUSET, Ph.D.

Thai Khon is a traditional Thai royal drama. The performance script "Ramakien" is adapted from the ancient Indian epic "Ramayana", which has had a significant impact on the history of Thai literature and art. Thai Khon has been passed down from the Ayutthaya era. It is part of Thai high-end theater performances and cultural arts. Thai Khon is not only a performing art but a combination of culture, art and ceremony. It is Thailand's precious intangible cultural heritage, inheriting Thai traditional customs and historical culture.

Thai Khon is famous for its colorful costumes and masks. In this research, the historical background and costume concept of Thai Khon will be analyzed. This research employed research methods such as literature analysis, field observation, and qualitative research methods to summarize and analyze the data, so as to obtain the important data that constitutes the design elements.

The research consists of four parts. The first part is the introduction of Thai Khon's art form, the development history and the main storyline. The second part includes the analysis of the story of Thai Khon and the overview of its main characters. The third part is the analysis and summary of the aspects of clothing, colors, headdresses, and personalities, and extract design concepts and design elements of the main characters. Finally, the research demonstrates how a new design method can incorporate the important design elements of Thai Khon in High-end fashion design.

In the previous research on Thai Khon, researchers mainly focused on its historical narrative and costume making technology. However, even though there has been attention given to the inheritance of Thai Khon, there is a lack in the research on how to combine innovate this ancient art through the incorporation of modern fashion and design.

This research is conducted with the purpose to inspect the inheritance and innovation of Thai Khon culture from a new perspective. The use of high-end fashion design in Thai Khon should make Thailand's unique intangible cultural heritage more approachable and accessible to the public.

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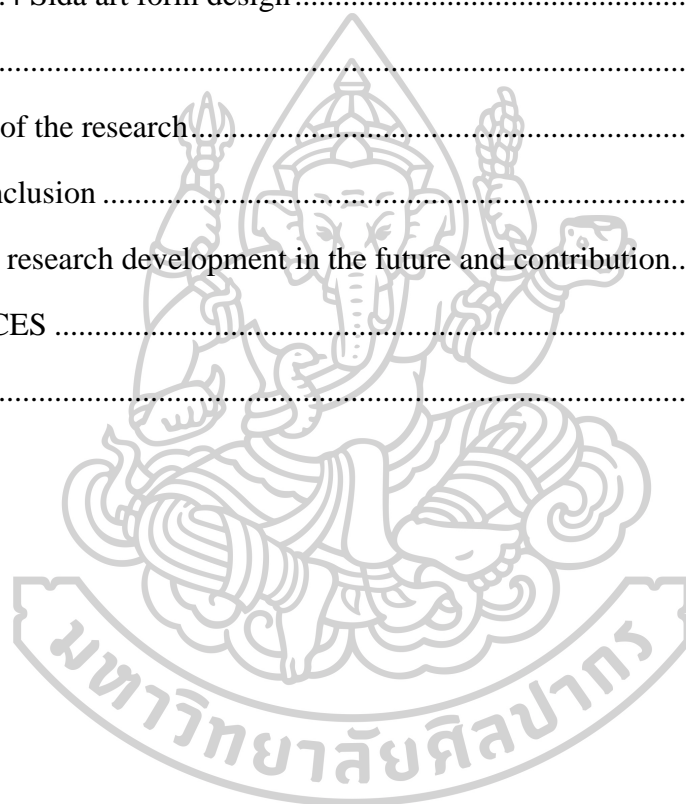
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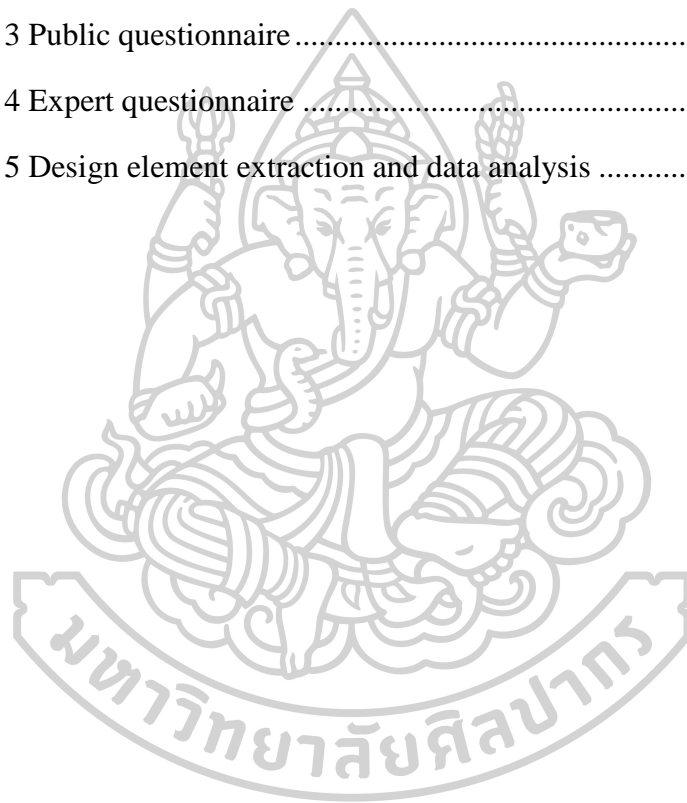
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Chapter 1

Thai Khon Exploration: Inheritance and Innovation of Thailand's Intangible Cultural Heritage

1.1 Research background

In today's society, especially since the mid-1980s, due to the rapid economic development, the economic “globalization” environment has had a huge impact on various countries, especially the invasion and even substitution of foreign cultures on local cultures. This phenomenon has become a problem facing all ethnic groups. American scholar John Naisbitt once said in “Megatrends: Ten new directions transforming our lives”: From the perspective of today's world, with the way of life and economic globalization, what it brings is a nation of traditional culture The growing trend of chemistry. He regarded this as one of the ten major trends in social development in the 21st century.

This view seems to have been confirmed to varying degrees today. The cultural consciousness and symbolic boundaries of many countries have been strengthened instead. The essence of a nation lies in its “Symbolic”. The most important point is how a nation can preserve its individuality and characteristics and protect the cultural symbols of the nation.

National cultural symbols include the material culture such as architecture and sculpture and the intangible symbolic culture that can express the superiority of a nation. The intangible and the symbolic contain cultural contents and forms that demonstrate unique national characteristics that set it apart from other nations. These characteristics are embedded in art forms such as painting art and music heritage, drama, literature, and language They constitute the essence of the nation.

National cultural symbols are perceptual symbols full of feelings and desires. They can evoke the common historical memory of the “national community”, enhance the psychological cohesion of the "community", and strengthen the national identity

of the members of the nation. With the prevalence of consumerism in the globalized world, national cultural symbols have been deformed and commercialized. Their original meanings are being dispelled, impacting traditional national cultural symbols. As a result, the effort to protecting, revive and strengthen national cultural symbols has become an imperative that is taken up by most countries in today's world.

This general trend has informed the concept of the “protection of intangible cultural heritage”. According to UNESCO’s “Convention for the Protection of Intangible Cultural Heritage”, the term ‘intangible cultural heritage’ refers to “all kinds of practices, performances, expressions, knowledge and skills and their related Tools, objects, handicrafts and cultural venues”. Specifically, intangible cultural heritage includes various types of national traditions and folk knowledge, and includes the following aspects:

- (1) Oral legends and expressions, including language as a medium of intangible cultural heritage;
- (2) Performing arts, including music, dance, drama, and folk art;
- (3) Social customs, etiquette, festivals;
- (4) Knowledge and practice about nature and the universe;
- (5) Traditional handicraft skills.

Among them, drama and music are the epitome of the spirit of art and philosophy of a nation.

From a practical perspective, although the major social changes have brought challenges and impacts, they have also provided more possibilities for the national aesthetic culture to become more accessible and relevant in today's world. How to make the national aesthetic culture able to connect and correspond with social development and changes is the key to whether the national aesthetic culture can undergo self-development and creative transformation that will usher the rebirth and development of the national culture.

The creative transformation based on tradition and culture, that is, innovation

based on tradition and culture, is different from the cultural reorganization or reconstruction. Cultural reorganization or reconstruction is based on actual needs to carry out a fundamental transformation of traditional culture so that it comes to have a practical value in the real world today. However, the creative transformation that is based on the national tradition and culture emphasizes the unique national spiritual characteristics and cultural attributes of the national aesthetic culture. Such spiritual characteristics and intrinsic attributes are the result of the accumulation and precipitation of national wisdom through hundreds of years. Derived, rather than reconstructed based on actual needs, the culture in traditional national art already exists.

At the same time, this tradition cannot be satisfied and self-enclosed. It must also face the conditions of today's reality and face the possibilities of the future. This orientation is mainly achieved through creative transformation. If it is not based on tradition, creative conversion will lose its cultural foundation, and creative conversion without cultural foundation will lose the direction of development. Without creative conversion, tradition will lack real vitality and endurance, which will lead to its ultimate decline. This is the inevitable choice facing the contemporary form of national aesthetic culture.

1.2 Significance of problem

Thailand attaches great importance to the protection of national culture. With the acceleration of the pace of modern life, Thai Khon has been challenged like other traditional arts. Especially among young people, this art form becomes less accessible. Thai Khon can be regarded as the epitome of Siam art. It almost contains more important elements in Thai classical culture. To this end, the Thai government and the people have worked together to protect this traditional cultural heritage.

But how to combine the elegant culture of Thai Khon with modern aesthetic trends to achieve the effect of innovation and transformation, and finally realize the

purpose of dissemination of intangible cultural heritage? How to combine traditional culture with the development trend of modern society to achieve innovative development? These questions have become a hot issue in academic research today. The significance of these problems is the question being addressed in this research. This research is dedicated to the protection and inheritance of Thai Khon culture with clothing design as the carrier.

As one of the concentrated expressions of Thai national culture, the traditional Thai drama "Khon" is deeply influenced by the "inclusive" concept of Oriental culture of "comprehensive thinking" and Buddhism. It combines performance style, national philosophy, local culture and foreign culture, and social functions. A variety of integrated theatrical performance forms is embedded in Thai Khon.

On the performance level, Thai Khon integrates various perceptible art elements such as literature, music, and fine arts. It is a drama that focuses on performance and integrates many cultural elements in its various costumes, accessories, characters, audiences, and plots. There are many levels of social implication discernible in Thai Khon.

On the psychological level, Thai Khon's specific drama art and dialogue context is informed by primitive artistic styles and stories. The aesthetic tendency is the integration of national philosophy and ethical identity in the development process of encounter, selection, integration, and reconstruction.

On the cultural level, Thai Khon embodies the exchange, collision, and absorption of multiple cultures. It incorporates Indian culture, Cambodian culture and other foreign cultures, adapts and blends with local culture, and finally forms and reflects a strong ethnic style fusion. Thai Khon express strong national atmosphere, strong national style temperament and unique performance methods.

On the functional level, Thai Khon is not only purely for aesthetic enjoyment and sensory entertainment, but also a multi-level artistic expression that integrates religious culture, education, and publicity.

In today's Thai social life, due to the influence of Thailand's social and economic development, Thai culture is inevitably influenced by other eastern cultures or western cultures. Yet, Thai Khon still has a strong vitality.

Thai Khon contains deep national emotions and the fruits of Thai national culture. Thai Khon's own special performance style, beautiful performance posture and elaborate costumes fully satisfy people's sensory needs and provide audiences from all walks of life to appreciate this artistic feast of Thai culture. It embodies the philosophical connotation and social values of the Thai nation, and has obvious communication and educational significance. Under the combined effect of multi-element integration, Thai Khon has become a treasure of Thai culture and art.

1.3 Objectives

In order to achieve the purpose of inheritance revival, protection and innovative development of Thai Khon, this research will be conducted from the following aspects:

- Research and analyze Thai Khon's cultural elements and art forms from various artistic angles, and summarize the key research directions of Thai Khon and the characteristics of costumes.
- After researching and analyzing the Thai Khon story and clothing characteristics, the design elements are refined, and the new design concepts are used and implemented in high-end fashion design.
- Research and analyze the accessories of Thai Khon, and develop the accessories design that is combined with high-end fashion. The incorporation of high-end fashion is decided on the basis of preserving Thailand's precious intangible cultural heritage by using fashion as the medium to carry on the revival, protection and development of Thai Khon.

1.4 Hypothesis

This research combines high-end fashion design and Thai Khon concept to

develop an approach to protect and raise awareness about the intangible cultural heritage through the use of clothing as a medium. In addition, the purpose of this research is to use this design to let more people around the world know and understand the treasure of Thai culture and art - Khon. However, the purpose of research is not only to study new art works or aesthetic results but it aims to reach out and persuade the public to pay more attention to the philosophical connotation and social value of national culture. The hypothesis of this research is in the following steps:

Firstly, this research focuses on the costume elements of Thai Khon. Thai Khon's costume has rich national aesthetic characteristics. It is not only an artistic symbol but can be widely used in other design fields with the development of design elements. This research attempts to introduce the beauty of Thai Khon costume elements into high-end fashion design, with the purpose of conveying Thai Khon's knowledge to the audience and recreating new views on the expression of national culture.

Secondly, the purpose of this research is to analyze and create a comprehensive catalogue and summary Thai Khon's costumes and accessories. . The catalogue includes elements of costumes and accessories, that can be used as an easy reference to the character classification of Thai Khon. At the same time, it can also help people to better understand the expressions of national culture, religious beliefs, and aesthetics.. On the contrary, the catalogue will also collect the design elements that can be used in others design area.

Thirdly, this research will display the collected data and use it as a source of data to apply to high-end fashion design. In the information age, human cultural communication has changed significantly. The boundaries between strict industries are fading. The imagination of fashion design quickly broke through the imprisonment of ideology and was released in various forms. Fashion design directly produces tangible products but also indirectly designs the communication between

culture and society. It is an art form that combines practicality and artistry. In particular, the combination of traditional cultural elements with ethnic characteristics and fashion design may produce good research results. How to use fashion design as a medium to combine tradition and fashion and create a story-rich design that has achieved the purpose of protecting and disseminating intangible cultural heritage will be a major challenge for this research. Whether this approach will work, the research aims to have hypothesis with the last result.

Finally, the main purpose of this research is to better spread the information of Thai national culture to people through the study of Thai Khon. With the continuous changes and development of the time, some ancient skills in the world have gradually faded out. However, those intangible cultural heritages that have been or are being lost are precious cultural wealth of mankind. For example, the traditional weaving technology of the Li nationality in China is also very old. There were no advanced production machines at that time. The traditional craft was made from manual weaving and manual dyeing. As an ancient Chinese cloth-making technology in the era when there were no advanced machines, the artists could draw a variety of beautiful graphics on clothes with a sense of hierarchy. This obscure artistic sense is the core idea of the traditional weaving of Li nationality. However, due to the advanced garment making technology now, this traditional manual technique is gradually forgotten. It is important that we inherit, innovate and promote traditional skills like this. Researchers believe that the communication of Thai Khon should be based on its essential culture. A creative transformation without cultural content as the foundation will lose its direction of development. However, as a researcher, we might be able to do something to convey the message by through our skills and knowledge to people.

1.5 Scope of research

1.5.1 Specific to the costume and accessories part of research Thai Khon.

1.5.2 Summarize from the Thai Khon research, especially the representative features of "Costume" and "Mask".

1.5.3 Analyze, decompose and reorganize Thai Khon elements to form design elements suitable for fashion design.

1.5.4 Use fashion design method to express Thai Khon concept and design clothing that adapts to modern society and attracts people's visual attention.

1.5.5 Adopt high-end fashion design to spread awareness of the inheritance and innovation of intangible cultural heritage to people.

1.6 Research methodology

Research on the protection and inheritance of Thai Khon culture based on fashion design. The research method is divided into 5 phrases as follow.

1.6.1 Data collection

In conducting the research on Thai Khon, literature review and field investigation methods were used at the same time. Not only did we accumulate Thai Khon knowledge from the existing literature, but also combined data from field visits to interview Thai Khon experts and actors, and costume and mask makers. The data obtained from both methods was then summarized and extracted into research topics.

1.6.2 Questionnaire

The researcher investigated the stakeholders by using questionnaire and interview, and identified the key points of design in Thai Khon culture: costumes, masks, story content and character analysis.

1.6.3 Data analysis

Analyzing the collected data, it is found that Thai Khon's culture and art form matches the positioning of high-end fashion. All collected data and research results will be integrated and transformed with fashion design knowledge to create a new work that meets the aesthetic demand of the modern market and increases the awareness about Thai Khon.

1.6.4 Design experiment

In this research, the high-end fashion design experiment based on the Thai Khon costume concept is consistent with the data collection steps, and the design experiment and design strategy are adjusted respectively. In the process of designing the experiment, problems in each stage were found, and the feedback was recorded, analyzed, adjusted, and summarized.

1.7 Result of research

1.7.1 The main purpose of the research is to let more people understand the intangible cultural heritage of Thailand - Thai Khon. The research results should play a role in the dissemination of intangible cultural heritage.

1.7.2 This research can reflect that Thai Khon, as a traditional national drama, is not just an artistic symbol. The important part of the result is that it also represents the expression of a national culture, religious beliefs, aesthetic meaning. It can be said that Thai Khon is a national culture full of artistic philosophy.

1.7.3 This research can also provide information on Thai Khon as a comprehensive data catalogue that can be developed and used in various design fields.

1.7.4 In the research field of design, this research combines an interdisciplinary approach to analyze and integrate the elements of costume and accessories presented in Thai Khon one by one. This design method can perfectly combine fashion design and accessory design to show the overall shape design.

1.8 Research Limitation

Thai Khon combines various perceptible artistic elements such as literature, music, and fine arts, presenting a drama that focuses on performance and integrates many cultural elements. Due to the limitations of the research size and the researcher's own professional background, this research will not elaborate on the stage, lighting and other stage design in Thai Khon, as well as the visual beauty brought by the dancers' dance steps and dance gestures. In addition, there are many characters

involved in the Thai Khon storyline, such as human characters, divine characters, or devil characters. Due to the many types of characters, only the main characters will be detailed in this research analysis and design experiments.

1.9 Key words

Since Thai Khon is an art treasure that has been passed down for hundreds of years in Thailand, it has experienced collisions, fusions, changes and innovations, before it was finally developed into a modern Thai Khon art performance form. The development history of Thai Khon is a complicated process. The key terms and expressions about this art form will be defined in the following in order that the research results can be presented with clarity.

Thai Khon, Thailand Intangible Cultural Heritage, Artistry, Costume concept, Character, Mask, Handicraft, High-end fashion design, Inheritance and Innovation.

“Thai Khon” -- Thai Khon is one of Thailand's high-level drama dances. It is a unique art and culture of Thailand, dating back to the Ayutthaya period and integrating different fields of art, literature, rituals and crafts. The screenplay “Ramakien” is adapted from the ancient Indian epic “Ramayana”. The content is about the story of the joys and sorrows of Phra Rama and his wife Nang Sida, as well as many other short stories.

“Thailand Intangible Cultural Heritage” -- The intangible cultural heritage in Thailand has been shaped by the definition of “Intangible Cultural Heritage” contained within the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage. “Khon”, Thailand’s masked dance drama, has been inscribed on UNESCO’s representative list of humanity’s “intangible” cultural heritage.

“Artistry” -- Artistry refers to the degree of beautiful performance that reflect on social life and express thoughts and feelings of the people. Artistry often appears in the cultural field. The artistry of Thai Khon mainly refers to the degree of perfection achieved in terms of artistic processing and artistic expression of nationality and

originality.

“Costume concept” -- Costume concept is an essential part of character design. From a character's clothing down to the smallest accessory, what a character is wearing helps make the character memorable and is a crucial element of storytelling.

“Character” -- Character is one of the persons of a drama, the personality or part which an actor recreates. It contains the complexity of mental and ethical traits marking and often individualizing a person, group, or nation.

“Mask” -- A mask is an object worn on the face, usually for protection, concealment, performance or entertainment. Thai Khon's mask is the cultural embodiment of the transformation of religious masks into theater masks. It is an important part of role-playing in drama literature. The creation of masks also pays attention to matching costumes to achieve stage aesthetics.

“Handicraft” -- A handicraft, sometimes more precisely expressed as artisanal handicraft or handmade, is any of a wide variety of works where useful and decorative objects are made completely by hand or by using only simple tools. It is a traditional main sector of craft and applies to a wide range of creative and design activities that are related to the making of things with one's hands and skill.

“High-end fashion design” -- “High-end fashion design is a vivid embodiment of an eternal civilization.” High-end fashion has always been the world's top symbol of elegance. The perfect combination of top tradition and outstanding technology creates a work of art that brings beauty, elegance, and dreams to the highest peak.

“Inheritance and Innovation” -- Both inheritance and innovation are indispensable. Whether it is a nation or a person, there are two iconic cultural dimensions of “dominant” and “recessive” in its advancement: the dominant cultural dimension is “innovation.” The hidden cultural dimension is “inheritance.” From the perspective of cultural philosophy, the process of inheriting cultural traditions is also a process of determining the direction and goals for cultural innovation.

Chapter 2

Theories and literature reviews

2.1 Features of Thai Khon

Thai Khon has the following 6 characteristics:

(1) Story and plot:

Thai Khon has a single plot. It is classic story with a wide range of dissemination. The performance script “Ramakien” is known as a masterpiece in the history of Thai literature and art and has been deeply integrated into Thai national culture. “Ramakien” is adapted from the ancient Indian epic “Ramayana”, which tells the story of the reincarnation of Vishnu, one of the three main gods of Hinduism. The play was later merged with the native Thai culture, and finally developed into the palace dance drama: Khon, which derived from the performance of shadow puppets (Nang) and “Ramakien”.

The story is composed of two literary forms: narrative poetry and dialogue in rhythmic prose. The story of “Ramakien” is drawn from the works of King Rama I, King Rama II and King Rama VI. The Thai version of “Ramakien” was created in the period of King Rama I (1782-1809). It tells the story of the abduction of the ancient king Rama's beautiful wife Sida by the demon king Thotsakan. With the help of his younger brother and the monkey Hanuman, the king defeated the demon king, rescued the queen Sida, won the victory, and returned to the kingdom. In the end justice defeated evil. The main story of Thai khon is intended to deter people from doing bad things and promoting good virtues that can be accumulated through good deeds.



Figure 1 Thai Khon performance

Source <http://www.dashangu.com/>

(2) Mask and stage:

The dancer plays one of the four roles of male, female, demon or monkey. Male dancers perform pantomime performances accompanied by Pipat, Band's accompaniment and the narration of the narrator. The meticulously choreographed fighting mime makes the powerful movements of male actors and becomes the focus of viewing. The actors wearing different masks in the performance are the basic method of distinguishing the character types, which are basically divided into four types - human, god, monkey and demon - and which reflects the national characteristics of Thai Khon. The actor's mask in Thai Khon is a full-head mask, which is different from Japanese and Indonesian facial masks and has unique local characteristics. There is a total of dazzling and colorful 311 different masks used in "Ramakien". In the past, only men could perform on stage. With the passage of time, women can now perform, and in the performance of Khon nowadays, human character dancers do not wear masks.



Figure 2 Thai Khon masks

With the changes in society, according to the different Thai Khon performance methods, performance venues, and stage layouts, there are five different forms of Thai Khon art:

- Khon Klang Plaeng: performed by only male actors, divided into two camps, emphasizing struggle scenes, and consists of only music and narration performance.

- Khon Nang Rao: an outdoor informal performance, no backing vocals, only music and narration.

- Khon Na Cho: dance performance in front of the white screen, accompanied by a band and storytelling.

- Khon Rong Nai: a hybrid form of “Khon Na Cho” and “Lakhon Nai” (Court dance drama), it includes female performers and non-narrative dance.

- Khon Chak: “Mask dance drama with scenery”, a type of Khon performance that was supposedly invented during King Rama V’s reign when a painted scenery was first introduced to the Khon spectacle on stage in a theatre.



Figure 3 Early Thai Khon performances - Khon Nang Rao

Source <https://foreignpolicy.com/>

(3) Dance moves:

The biggest feature of Thai Khon is that there are no actor's lines. It mainly relies on the actor's body, eyes, sign language, dance, backstage music and stage layout to complete the plot. For this reason it is also considered a mime. Actors use sign language to express multiple emotions such as acceptance, rejection, anger, and jealousy. Each dance movement has a specific footwork. There are as many as 68 dance positions such as stomping and kicking. The performers are completely barefoot during the performance. When they make a move or make a shot, they are slow and rhythmic, graceful and charming. Dancers are good at expressing meaning with hands and fingers. For example, they cross their hands on the chest to express love, rub their hands on the neck to express anger, stretch their left palm flat against the chest to express inner joy, and point their index finger to the ground to express evilness. The whole dance is subtle and dynamic at the same time, especially the moves of actresses which are expressive, the eyes are vivid and contain endless charm.

The overall dance style brings macro-freehand brushwork, and the vivid imitation of life in details brings micro-realism. Thai Khon's performance, like Chinese opera, is also a stylized physical expression. The emotions and expressions of the characters such as happy, sad, or angry gestures have specific program actions to correspond to them. These movements are dignified, stretched, and gentle, and introverted yet full of externalizing forces, with a strong tendency to shape.



Figure 4 Dancers of Thai Khon

Source <https://www.tapoma.com/>

(4) Music and narration:

Thai Khon has a dedicated band accompaniment called Piphat. Piphat is a Thai traditional ethnic band, the main instruments are Pi mon, Taphon, Ranat Thum, Khawng Wong, and Ching Chap. Among them, Ranat Thum, one of the main accompaniment instruments of Thai Khon, is the only local traditional musical instrument recognized by the Thai people. Thai Khon's tunes are classical simplicity and euphemistic, containing a strong ancient Cambodian style. Thai Khon combines music and dance, similar to the Japanese Noh Drama. Singing and performance are completely separated from the actors. Dancers do not sing, and singers do not dance.



Figure 5 Thai Khon Musical Instrument

Source <https://sites.google.com/>

The dancers wear masks, and on the premise of completely abandoning the expression of the characters, they rely on their bodies to express emotion and plots while the meaning of the words are expressed through the singers. This requires a high degree of tacit cooperation between the actors responsible for singing and those responsible for dancing. In this process, music ideology becomes an important auxiliary element of action ideology. The music of different tunes expresses different emotions and plots. Even musical instruments have to simulate the sound of crying and laughing to match the corresponding performances of the characters. Although the language is unclear and may be a cultural barrier, the core meaning of the performance can be accurately conveyed to all audiences through these beautiful music and unique performances. The power that Thai Khon brings to the audience is to feel the strong Thai culture in the details.

(5) Character:

The actors use highly stylized performances to highlight the character traits. According to Thai Khon performers, Khon dance has a variety of programmatic

movements, and different characters have fixed gestures for expressing emotions. This is one of the signs that distinguish Thai Khon from other types of drama. Thai Khon pays more attention to expressiveness. The action program is far from the life action. The mythology is combined with the gorgeous dress and the ritual-like body movement, and the beauty of the shape is always emphasized. What attracts the audience into the plot is how the actors perform their roles on this basis and grasp the inner core of the character. All the details in place can successfully highlight the stage atmosphere and character mood.

For example, Rama and Sida have kind faces, slow and dignified movements, reflecting the nobility of the king. Thotsakan is domineering, high-pitched, and strutting. The most exciting element is the monkey army led by Hanuman who is brave and lively, aggressive and good at fighting, and smart. Without facial expressions and long dialogues, only action language combined with soundtrack and narrative singing were used to create the image of the characters, giving each character a vivid soul under the mask, bringing the character's characteristics to the extreme. And by cleverly combining dance and costumes, the storyline and content of Thai Khon can be fully expressed and enjoyed.



Figure 6 The role of Thai Khon

Source <https://500px.com/>

(6) Costume and modeling

As a traditional court drama, Thai Khon costume is gorgeous and expensive. Khon actors wear a pagoda hat and a sarong. The costumes for the performance are all handmade, finely woven, embroidered, and decorated with gold and silver threads. The production cycle of a costume generally takes several months to half a year, and the price is as high as 50,000 baht.

Thai Khon costume is influenced by royal costumes and the royal court of Siam. Thai Khon's jewelry is also custom-made, mostly hand-made casting and “Repoussé” techniques. The visual impact of many Khon costumes comes from golden embroidery, which is worn by almost every dancer. Khon costumes include headwear consisting of Khon masks and headwear called “Siraporn”, body accessories called “Thanim-pimpaporn”, and clothes called “Patsatraporn”. Khon costume decoration has many complicated forms, colors and designs. They are sewn with various colored threads and sequins. The art of embroidery needs to be performed by experienced and skilled craftsmen. Since each piece of clothing has a unique style and a variety of clothing components, the embroidery skills are unique.



Figure 7 Making of Thai Khon costume

Source <https://lofficielthailand.com/>

2.2 The history of Thai Khon

Thai Khon is one of Thailand's high-level theater dances, and it is also the unique art and culture of Thailand. It dates back to the Ayutthaya period. It has its own unique identity and combines different fields of art, literature, rituals and crafts.

Thailand, the kingdom of Buddhism on the Indochina Peninsula, is a country with a long history and rich art. Its drama art with rich ethnic characteristics is an integral part of Asian drama art. Thai drama was already very popular in the 17th century. During the Ramathibodi Si Sanphet era of the Ayutthaya Dynasty (1656-1688), in a grand event celebrating the exchanges between Siam and Portugal and France, the Thai royal family used Thai drama and Chinese Operas in Guangdong and Fujian to entertain French envoys. Although there is no written record as to what kind of drama was performed in Thailand at that time, it can be deduced from the historical materials of the later period. At that time, the performance that was the longest and most famous was the mask dance drama “Ramakien” in Thailand.

Thai Khon is the most popular dance drama in Thai drama. It originated from religion and folk sacrifices before evolving into folk entertainment. The storyline is derived from one of the two ancient Indian epics, “Ramayana”, which describes Rama and his wife Sida, the story of joys and sorrows, and is interspersed with many other short stories. The drama with “Ramakien” as the theme is called the beginning of a complete drama in Thailand. The story of “Ramayana” is recorded in the Phimai Historical Park in Nakhon Ratchasima Province. This remains confirm that “Ramayana” was introduced to Thailand from India at least 900 years ago. During the Angkor Empire period, the stone carvings of “Ramayana” still had a strong Indian style, and still tells the story of “Ramayana”, but the murals on the corridor of the Emerald Buddha Temple built in the 18th century have been completely Thai. With the evolution of society and development of spiritual civilization, Ramayana has formed the local cultural characteristics of Thailand.



Figure 8 Ramakien's mural in Wat Phra Kaew

Source <https://www.flickr.com/>

After being re-created by the Thai people, this epic story was widely circulated in Thailand. After being adapted into a play, it also spread from the royal palace to the folk. The protagonist Rama in the play is extremely popular with audiences, and the god monkey Hanuman is also popular. “Ramakien”, like “Ramayana”, is one of the folk literatures passed down from generation to generation by the people of Thailand and India. It is a dynamically developing literary form. Many people have participated in its creation. The main story of Thai Khon is similar to the story of “Ramayana”, but many other aspects are also converted into Thai context, such as clothes, weapons, terrain and natural elements, all of which is described in Thai style. Although Thailand is considered a Theravada Buddhism society, the Hindu mythology hidden in “Ramakien” provides Thai legends with creative myths, as well as various spiritual symbols, supplementing the beliefs of Thai animism.

During the Thonburi Kingdom of Thailand, the King Taksin (1767 -1782 AD), who was very fond of literature and art, also participated in the creation of “Ramakien” in 1772 and wrote several chapters. During the Chakri Dynasty, King Rama I (1782-1809 AD) ordered the civil servants to continue to collect stories for writing. As a result, the story content of “Ramakien” was becoming more and more abundant. In the past, the stage performances rarely covered the contents of the whole drama. Most performances were based on an the extracts of more exciting parts in the drama.

There are many versions of “Ramakien” but the most widely circulated is the version written by King Rama I, the founding monarch of the Chakri dynasty. Later, his son King Rama II changed Khon's classic script based on this version.

After King Rama IV, the regulations on the division of performance types in the drama were abolished. Women can play all types of roles, even male roles. In the period of King Rama V, Khon and Lakhon dance techniques were harmoniously blended and developed continuously. The dance methods of Khon, which seek to represent human characteristics, actors sing lines instead of performing mimes. After continuous reform and innovation and the precipitation of history, the final Khon performance form was finally developed.

At the same time, after hundreds of years of artistic practice, Thai Khon actors have formed ten basic gestures and their variants for the performance, as well as 68 unique dance poses to convey moods, express behaviors, thoughts and emotions of the characters. These moves and gestures are called the essence of Thai Khon. Compared with Indian Kathakali, which relies solely on actors' physical movements to explain the plot, Thai Khon's sign language is not that similar to Kathakali, but the requirements for actor's sign language are quite high, and reflect the similarities with Thai culture and dance. For example, the ten basic gestures in Thai drama, such as folding hands and turning fingers, have absorbed the essence of Indian Buddhist culture and dance sign language, thus forming their own signs and characteristics of sign language.

The epic story does not have a strong dramatic appeal, but the exquisite performance of Thai Khon's actors adds the visual artistic beauty to the epic. This is the unique power of Thai Khon. First of all, its beauty lies in the coordination of fine hand and foot movements with the whole body. Since Thai Khon was born in the palace and has a connection with “Nang”, the shaping of its stage image fully absorbs the artistic language and artistic beauty of sculptures, paintings and other arts. The stage is like a flowing scroll, and the movements of the characters are slow and rhythmic. There are beautiful shapes everywhere, and even the fighting scenes are particularly delicate. Secondly, Thai Khon is also an art with a strong sense of rhythm. It is rhythmic in the performance of characters. From hand shaking to body turning and stomping, all movements are very rhythmic. Each performance is based on the advancement of the plot, and in the combination of music rhythm and drama rhythm the emotion of each character in Thai Khon can be fully expressed.



Figure 9 The movements of monkey groups in Thai Khon

Source <https://www.pinterest.com/>

2.3 Analysis of the main roles of Thai Khon

Thai Khon performers are divided into four groups: Phra, Nang, Yuksa (Demons or Ogres), and Monkey.

- Phra is a male character of a god or hero with a classic oval face, a healthy,

well-proportioned body, and elegant neck, arms and legs.

- Nang includes female characters such as heroines, goddesses or ghosts. They have a graceful oval face and a slender, balanced figure that can present delicate and graceful gestures.

- Yuksa means demon. The role is performed by a short yet strong and muscular man who can maintain certain positions for longer periods of time such as supporting another performer in battle.

- Monkey characters are performed by agile and flexible athletic young people. The monkey characters require performance of assaults, rolling over or some acrobatic movements.

However, according to the Thai Khon script, the main characters that guide the development of the storyline are Rama, Sida, Thotsakan and Hanuman. Therefore, the focus on this research will be on these four characters only. In the later stage the researcher will combine design experiments to conduct detailed research and analysis.



Figure 10 The main role of Thai khon

Source <https://www.pinterest.com/>

2.4 Research area: Thai Khon's costume and accessories research

Thai Khon's costume and accessories are an important part of the overall beauty of Khon actors on stage. They are noble and luxurious and form part of Khon's visual enjoyment. According to the researcher's professional background, the main

scope of this research will be on Thai Khon's costume and accessories.

2.4.1 Thai Khon's costume research

Thai Khon's costumes appeared in the form of "Yuen Krueng", such as Phra, Nang, Demon and Monkey's costumes. This kind of costume imitated the "Krueng Ton" used by the royal family at the time, and these costumes were also used to perform the performances of Khon or Lakhon (Thai Drama). From the Ayutthaya era, to Thonburi era and the current Rattanakosin era, the form of costume has been developing.

The characteristics of the costumes worn by each character of Thai Khon are different, and the design and matching of the costumes are based on the characteristics of different characters. The costumes of male characters or gods (Phra) aim to express to the audience the dignity and noble image of gods. The costumes of female characters (Nang) are beautiful, gentle and kind. The costumes of characters such as demons convey fierceness, rebellion and strength through the combination of styles and colors. The role of the monkey is divine, and the overall style of their costumes is very lively to the audience. In addition, the material used to make the appearance of the monkey is also quite special and it needs to indicate the characteristic of fur. From the colors, styles and patterns of Thai Khon costumes, it can be observed that they are mostly in primary colors such as red, green and yellow. The main colors of the clothes will have some different colors to contrast; for example, the Thotsakan's clothing uses green in contrast with red.



Figure 11 A pattern representing the hair characteristics of Hanuman

Source <https://www.thairath.co.th/>

The patterns embroidered on the clothes of Phra, Nang, Demon and Monkey are different. For example, the costumes of female characters are embroidered with exquisite small sequins, while the costume tops of male characters are patterned with Kra jung Ta oiy or Phum Kao Bin. The demon's costume uses either Na Singha pattern, Dao Krajai pattern or Tee Kriow pattern, while the monkey's costume is in Taksinawat pattern. The embroidery of opera costumes is a standard process. First, make an embroidery frame with an iron bracket. Then the original canvas is placed on it, stretched to various angles, and embroidered according to the pattern. The craftsman will use the opposite colors, such as red and green, then copy the pattern and embroidered sequins and lace on the copied pattern.



Figure 12 Fabric production of Thai Khon costume

Source <https://www.pinterest.com/>

After finishing the embroidery work, sew the garment lining as soon as possible to avoid wrinkles and deforming the pattern. After the embroidery process is completed, match the costume with the actor's body shape. It should not be too large or too thick. When the actor wears it, the costume should be finished with the finest tailoring.



Figure 13 Combine the actor's body to stitch the costume

Source <https://www.matichon.co.th/>

2.4.2 Thai Khon's accessories research

Thai Khon is also known as "Masked Dance Drama". Except for the heroes and heroines, other characters wear masks with unique shapes. Therefore, masks are recognized as the most important accessories in Thai Khon. There are 5 types of masks in Thai Khon: human masks, god masks, demon masks, monkey masks, and animal masks. Each mask type also has sub-categories. The masks of Thai Khon are very romantic and artistic, exhibiting a weird face with fierce facial features, bright colors and exquisite craftsmanship. They have become a favorite of the Thai people.



Figure 14 Mask display of Thai Khon

Source <https://www.pinterest.com/>

The characters in Thai Khon are highly symbolic and have vivid and strong personalities. First of all, the exquisite character masks in Thai Khon have become an important feature that distinguishes Thai drama from other dramas. Actors wear corresponding masks according to the roles they play. The colors, patterns and shapes of the masks are different for different roles. This is also a cultural construction derived from life, because people design their ideal role masks based on their imagination, accumulation of understanding of life, and the meaning of cultural context.

For example, there are three main masks in Thai Khon. The first is the prince mask which has a gorgeous and jeweled spire gold crown on the head. The protagonist Rama's mask color is representative of the national color of Thailand. It

also contains dark green symbolizing heroes and the power of justice. The second main mask is the head of the monkey mask which has a cloud picture headdress symbolizing monkey hair, a roaring facial portrayal, colorful decorations and outlines of red, blue, gold and green colors expressing people's love for the wise and brave monkey Hanuman. The third type is the face of demon mask with round eyes and cracked mouth expressing people's hatred of demon. Actors wearing different masks perform on stage. The characteristics of characters of different ages, genders, identities, and personalities are more distinctive and prominent, and the performance of the characters is more comfortable.

The types of characters in the Thai Khon story are distinguished by beautifully crafted masks. The roles of humans or gods are performed by mask less actors who are wearing a headgear instead. Non-human characters such as monkeys and demons wear masks to convey the characteristics of the characters. Moreover, the pattern and design of the masks also have the effect of distinguishing the good from the evil. The masks of the good characters and the villains use different colors. The masks of the villains use darker and cooler colors to convey a sense of darkness. The face of the mask usually has some scary features such as grinning teeth and protruding eyebrows. The masks of the decent characters use white or warm colors, and the overall feeling is warm and bright. The depiction of the face, including the image of the mask, conforms to the characteristics of the character.

Khon mask making is an ancient art form. The process of making different types of mask must be very precise because they can appear grossly similar except for some small details to distinguish different characters. The process of making masks is very complicated. Usually, the masks are not created by one individual, but by several artists working together. In addition, there are mask makers who will make further modifications.



Figure 15 Hanuman mask production process display

Source <https://snapshot.canon-asia.com/>

A Thai Khon mask contains various branches of different types of crafts, such as sculpture crafts, prototyping crafts, turning crafts, carving crafts, painting crafts, gold ornaments crafts, and painting crafts. To become a highly skilled Thai Khon mask craftsman one needs to have extensive knowledge of various types of Thai craftsmanship. Thai Khon masks also have strict traditional regulations. For example, if the color and style of the Thai Khon mask are not the same as those prescribed by the ancient masters, it will be considered unacceptable. Therefore, the making of Thai Khon masks requires the use of knowledge and exquisite craftsmanship in order to produce a beautiful mask that accurately expresses the characteristics of each Thai Khon characters. While watching the performance, the audience's aesthetic interest is accompanied by the exquisite and gorgeous costume. It can be said that Thai Khon masks embody cultural knowledge and traditional wisdom that has been inherited from ancestors for hundreds of years.



Figure 16 Detailed production display of Hanuman mask

Source <https://snapshot.canon-asia.com/>

The making of Thai Khon masks can be said to be completely different from other handicrafts. The craftsmanship strictly follows the peculiarities of the conventions established from ancient times. Every craftsman must thoroughly understand the mask characteristics of each character in Thai Khon and The story of Thai Khon in order to be able to touch the soul of the characters and convey the inner emotions of these characters through the Thai Khon masks. The crystallization of the wisdom of the craftsmen in the Thai Khon masks creation is very intricate in all aspects including the appearance, production process, apprenticeship, or preservation method.

Although the literary origin of Thai Khon is influenced by Indian culture, the performance of Thai Khon has been completely regionalized and has obvious local ethnic characteristics. In original Khon performance the masks were substituted by make-up that was used as a decorative art designed to achieve the effect of the

performance. However, after the continuous adaptation by several kings, as well as the development of Thai Khon's performance form and the change of performers, it turned into an artistic effect and performance effect set for the role. Because the images of animals, demons and monkeys cannot be portrayed by the faces of actors, and there is no fixed stylized standard for makeup, these special faces are expressed in “masks” that will be worn during the performance instead. The origin of mask wearing for stage performance may come from the ancient Greek influence or perhaps the local prehistoric culture.

The following is the summary of each role in Thai Khon. The researcher will analyze and design experiments on the masks and headdresses of the main characters in the later design experiment process.

Table 1 A list of headwear characteristics for each group of characters in the “Ramakien”

Character	Headwear style
Gods	
Phra Isaworn (Shiva)	White face and an elaborate Thai-style male crown
Phra Narai/Witsanu (Narayana/Vishnu)	Face colored the purple of the Thai Crape Myrtle flower and an elaborate Thai-style male crown
Phra Phrom(Brahma)	White face with four smaller faces in the crown
Phra In(Indra)	Green face and an elaborate Thai-style male crown with a levelled bottom and a distinctive blunt tip
Buddhist monks	
Hermit's master	Gold and beige face with crown
Pirab Buddhist monk	Gold and black face with crown
Humans	
Phra Ram(Rama)	White face with many-levelled pointed crown
Phra Lak(Lakshman)	Gold face with many-levelled pointed crown
Phra Phrot (Bharata)	Vermilion face with many-levelled pointed crown
Phra Satrut (Shatrughna)	Purple face with many-levelled pointed crown
Hermits and philosophers	
Hermit	Crown-shaped headdress with tiger print
Philosopher	White face with 'folded' crown, bound at the ears

Headdresses	
Chada	Pointed head decoration worn by gods and main characters
Crown	Worn by female characters, including angels and women
Tiara	Worn by female giants
Demons	
Big demon	Green or black face, grinning and open-eyed. The crown is levelled with faces as part of the second and third levels

2.5 Connotation Analysis of Thai Khon

Through the analysis of Thai Khon's artistic form and cultural connotation, the research explores the philosophical views of national art and culture embedded in Thai Khon as follows:

2.5.1 The artistic analysis of Thai Khon

(1) Highly saturated costumes and stage colors

As a Thai court drama, Thai Khon clearly embodies the strong Thai royal style while also reflects the local cultural characteristics and aesthetic taste of the common folk.

The costumes of the characters (including masks) are mostly presented in red, yellow, blue, green, white and other high-saturation colors. At the same time, they are inlaid with many gems, coupled with complicated cutting and design, showing the grace and magnificence of Thai culture. The masks used by Thai Khon are also a major feature. Because Thai Khon's performance does not focus on facial expressions, the actors wear masks for performances, and the color of the mask is consistent with the color of the costume.



Figure 17 The high-saturation color matching of Thai Khon costume

Source <https://www.pinterest.com/>

The weaving techniques, sewing techniques, dyeing analysis, garment making technology, pattern meaning, shape and style of textiles and garments in different periods reflect the cultural genes formed in a specific region and environment. They are identifiable, revealing historical imprints and features, and specific lifestyle, aesthetic taste, and behavioral concepts.

(2) High integration of different artistic elements

The unique artistic value of Thai Khon is embodied in the complex fusion of various artistic elements such as literature, music, and fine arts, and mutual penetration and integration. The formation of fusion has its own charm of the development of theatrical art, as well as the charm of the cultural psychology of pursuing the harmony of nature and man. The fission and deduction in development, coupled with the penetration and influence of foreign cultural factors, finally strengthened the function of performance and finally formed a set of complicated procedures.

Thai Khon makes bold assumptions about stage time and space, theatrical situation, and performance methods. The performance contains hypothetical virtuality, dramatic action, situational suspense, symbolism, conflict, and resonance, which gives it a unique characteristic that is distinguishable from Western art. It is a form of

national art that is highly integrated with performance methods. It is through the successful integration of these elements that Thai Khon conveys emotional art images, intuitive expressions, spiritual enlightenment and aesthetic enjoyment to the audience in the form of comprehensive art.

2.5.2 The cultural Analysis of Thai Khon

(1) Tolerance and innovation

In the history of the development of Thai theater culture, the cultural elements of India, China, Indonesia, and the West have been absorbed, which reflects cultural integration and tolerance. However, Thai Khon does not simply absorb foreign cultures, but these cultures are also reprocessed, recreated and localized so that they are accessible and adored by Thai audience.

(2) Refraction of religious ideas

The native characteristic of Thai drama is the pursuit, exploration and integration of religious spirit and mythology. Thailand is the kingdom of Buddhism. Buddhist ideas are deeply rooted in the hearts of the people, and have become an integral part of Thai lifestyle. Therefore, it is natural that religious thoughts will be incorporated into drama art such as Khon.

For example, the main faces of Thai Khon performance consist of three types: prince mask, monkey mask and demon mask, each of which expresses a special identity. Most of the masks are in the shape of a pointed crown, which has a great relationship with the Buddhist architectural style and the court culture of the Thai royal family.



Figure 18 The relevance of Thai Khon's headdress

Source <https://www.pinterest.com/>

At the same time, red and yellow as the main colors used in masks and costumes symbolize people's open-mindedness and simple mentality, and also represent the tone of Buddhist colors. The religious elements of Thai Khon originate from people's culture and life, from Thailand's religious culture and national spirit, and reflect people's life world and the importance of religion in Thai culture. Religious elements enrich the lives of Thai people, the fact that is made evident in Thai Khon art form and content. At the same time, Thais use a large number of religious forms and contents such as the image of gods, Buddhist costumes, and sacrificial ceremonies in Thai Khon. They combine the connotation of religious elements and mythological colors, and construct this art that blends religion and life. In the perfect form, Khon fully expresses the life and culture of the Thai people.

The implication of culture and religious belief and mythology is embedded in various details in Thai Khon. Culture is an expression of people's way of life. In the web of meaning, culture embodies a kind of attitude and viewpoint of life.

(3) Ingenious balance between realism and freehand brushwork

There is an obvious difference between Eastern and Western drama. Eastern drama focuses on freehand brushwork, while Western drama focuses on realism. But in the Thai Khon performance, it is the fusion and balance of freehand brushwork and realism that makes it unique. For example, the very representative masks in Thai Khon, the masks worn by each character, have a unique color, pattern and shape according to the characteristics of the character. However, those masks also contain the cultural spirit because people derive ideal masks based on their imagination, accumulation of understanding of real life and the meaning of cultural context.

2.6 High-end fashion design and case studies

2.6.1 High-end fashion design

“High-end fashion design is a vivid embodiment of an eternal civilization.” High-end fashion design has always been the world's top symbol of elegance. The perfect combination of the top tradition and outstanding technology creates works that bring beauty, elegance and dreams to the highest peak. It is a concrete representation of luxury and mystery projected to reality. Many details of high-end fashion design require handwork and a lot of manpower to complete. The fabrics and details of clothing need to be very unique and exquisite.

In the New York Museum, the personal biography of Charles Frederick Worth, the father of high-end fashion design, is preserved. The biography states: “Before Worth, the idea of treating clothing as a ‘design work’ didn’t exist.” High-end fashion design requires the use of fine fabrics, elegant tailoring, and gorgeous accessories to show the charm of women. This style also caters to the preferences of high-level people at that time. This exquisite clothing is still exquisite in craftsmanship and tailoring. Therefore, Charles Frederick Worth is a well-deserved master of high-end fashion design.



Figure 19 Mr. Charles Frederick Worth and his design works

Source <https://www.artbangkok.com/>

2.6.2 Case study 1: Asian designer--Heaven Gala

In 2019, Chinese designer Xiong Ying held a fashion show in Paris. The collection incorporated the elements of Chinese drama. This fashion show is centered on the design concept of 2020 S\S collection, “MIX · Drama Beauty · Life as a Dream”, and contains various Chinese drama elements as the main line inspired by the creation of distinct costume chapters. Using culture as the matchmaker, clothing as the medium, the collection connects the joys and sorrows of the world, and narrates a dreamlike life. On the T stage of the Little Palace, scenes of classic Chinese legends were reproduced. They allowed the viewers to experience the beauty of Chinese costumes and poetic China. In this way, the theme of "initiation, inheritance and transformation" returns to "combination", conveying the theme of the brand's four consecutive years in Paris: the beauty of China, blending and different, and co-prosperity.



Figure 20 HEAVEN GAIA 2020 S/S Fashion Show Promotional Poster

Source <https://www.sohu.com/>

The "HEAVEN GALA" show is divided into three chapters: "Kun Drama", "Chuan Drama" and "Beijing Drama". The transformation of the chapter corresponds to the change of scene in time and space, showing the famous Chinese drama chapters, such as: "Peony Pavilion, Peach Blossom Fan, Mulan Ci, Song of Everlasting Regret, and Peacock Flying southeast." These Chinese drama repertoires, whose names can be reminiscent of stories and artistic conceptions, also correspond to clothing collections, showing grace, agility, fairy and heroism. They are perceiving artistic conception through stories, understanding culture through drama, and appreciating China through costume. This is the most desired effect of this brand's fashion show, and reflects the belief that Chinese brands should strive to incorporate and inherit the excellent traditional Chinese culture.



Figure 21 Chinese drama performed at HEAVEN GAIA's fashion show

Source <https://www.sohu.com/>

In addition to the design concept derived from drama, this fashion show also drew creativity from China's excellent traditional culture and intangible cultural heritage in terms of craftsmanship, pattern modeling, and fabric decoration. The production methods and fabric modeling drew lessons from the traditional Chinese drama costume production method.

In terms of craftsmanship, in addition to the stunning and classic embroidery, there is still the use of Chinese silk tapestry, tassels, ink and other crafts, newly added embroidered embroideries with a more embossed sense, and dotted emerald techniques, which are famous for their noble luxury. Many Chinese intangible cultural heritage craftsmanship techniques are all used in the making of the garment that are layered and flexible.



Figure 22 HEAVEN GAIA's costume craft performance

Source <https://www.sohu.com/>

The pattern design uses flowers such as peach blossoms, orchids, and lotus flowers that represent Chinese style as well as bird patterns such as lovebirds, peacocks, and phoenixes, flower windows, evergreen bamboos, and three raw stones extracted from the elegant of Chinese Classical Garden. Additionally the collection also contains vivid totem patterns, such as auspicious clouds and golden dragons, carry classic cultural elements in Chinese legends.



Figure 23 HEAVEN GAIA's costume pattern design performance

Source <https://www.sohu.com/>

In terms of fabric, light fabrics such as silk and chiffon yarn are combined with stiff fashion materials to achieve the effect of rigidity and softness. The flowing lines and the towering shoulders form an elegant mood of painting and national style. The coarse linen fabric depicts the natural Zen charm from the texture. Extracting elegant tones and patterns from the *Kun* drama, traditional Chinese ink paintings, using cinnabar red and other colors for artistic blending can present a picturesque hazy and elegant beauty.



Figure 24 HEAVEN GAIA's costume fabric performance

Source <https://www.sohu.com/>

A total of 12 collections of different styles were presented at the fashion show. For example, the “Inseparable king bird” collection is a combination of traditional Chinese painting flowers, bird patterns, and Western three-dimensional cutting. The ingenious design expresses “Inseparable king bird” and “linking branches” in the artistic conception of the East and the silhouette of the West.



Figure 25 The “Inseparable king bird” collection by HEAVEN GAIA

Source <https://www.sohu.com/>

The “Peony Pavilion” collection adopts hollow carving geometric space technology to restore the artistic conception of Pane of Chinese Classical Garden, adding misty and rainy decorative patterns, presenting a misty and illusory beauty.



Figure 26 The “Peony Pavilion” collection by HEAVEN GAIA

Source <https://www.sohu.com/>

The “Ode to Lotus Lovers” collection represents a new technological fabric with crystal silk thread, traditional meticulous painting and mural coloring skills, the illusory expression of patterns on the tulle, highlighting the patterns floating on the surface of the yarn, restoring the beautiful mystery of the moonlight of the lotus pond.



Figure 27 The “Ode to Lotus Lovers” collection by HEAVEN GAIA

Source <https://www.sohu.com/>

The collection of “The Peafowls to the Southeast Fly”, with some interspersed and tailored details matched with the broad silhouette of Hanfu, shows the rhythm of static and dynamic layers. The mysterious color of the peacock princess is achieved through as many as seven application of the hand-dyeing process.



Figure 28 The “Peafowls to the Southeast Fly” collection by HEAVEN GAIA

Source <https://www.sohu.com/>

The HEAVEN GALA showcased the Chinese fashion design concept, which originated from the designer's deepest love for traditional Chinese culture. For the designer, fashion design is the best way to promote Chinese culture. Fashion must be inseparable from the foundation of culture. The ancestors have left behind an inexhaustible treasure of wisdom. A simple totem and symbol may become a design inspiration. Incorporating intangible cultural heritage techniques with national characteristics will not only create a distinctive fashion design but also reflects the essence of high-end fashion design.

2.6.3 Case study 2: European designer--Dolce & Gabbana

The Dolce & Gabbana high-end Fashion F/W 2019 collection was staged at the Milan Opera House to imitate the performance of a classic opera. The inspiration concept comes from the most famous female characters in opera and drama, such as Tosca, Aida or Madama Butterfly. These unique works with dramatic charm were once exhibited on the T stage in the center of the famous theater stage in Milan. Attracting many well-dressed guests, they came to this famous 18th-century opera house in Milan as if they were going to spend a wonderful night in a loge covered with red velvet. This is not an elegant opera, but a high-end fashion show.



Figure 29 The Dolce & Gabbana High-end Fashion F/W 2019 collection

Source <https://runwaynew.com/>

For this fashion show the designer of Dolce & Gabbana dug deeper into the traditional art form more than ever before by designing Alta Moda costumes for 12 of the most famous operas in the canon. This tall order was comprised of two Bellinis (The Capulets and the Montagues, Norma), one Rossini (The Barber of Seville), five Verdis (Aida, La Traviata, Attila, Rigoletto, Don Carlos), three Puccinis (Tosca, Madame Butterfly, Turandot), and their go-to Mascagni (Cavalleria Rusticana).

Stefano Gabbana and Domenico Dolce used the opera scenes as a reference to create their own distinctive fashion spirit of the time. The result was a dazzling fashion show. "And other opera music complement each other.



Figure 30 Italian opera

Source <https://runwaynew.com/>

This series highlights the obvious Dolce & Gabbana style codes, such as super magnificent metal brocade, sacred patterns, exquisite lace and three-dimensional embroidery appearance, gorgeous accessories, and spectacular jewelry and headwear.

Regarding the concept of this show, Gabbana said: "we knew them all before, but maybe in a more superficial way. But as we studied them closely we started to understand the drama in the music and how it could be translated into the movement of the fabric." Domenico Dolce added: "Working to this music is very dangerous in a way, because it gives him one sensation and me another sensation. It creates emotion differently for everyone." For the nearly 300 Alta Moda clients watching on from the vast arc of velvet-trimmed, wood-paneled loggias that face La Scala's stage, this show also created an astounding range of choice.

In the opening ceremony of “Tosca”, there is an evening dress with a golden collar and red feathers full of the room, to commemorate the character creator Hariclea Darclée, and a series of dramatic Napoleon-era Roman-style environments. The villainous Baron Scarpia wore a gorgeous red overall and a golden wig, while his partner Spoletta wore a lesser extravagant suit and a shabby beard. No less than three versions of Floria Tosca's own dress gown and red dress with increasing volume.



Figure 31 High-end Fashion design in Dolce&Gabbana by “Tosca” concept

Source <https://runwaynew.com/>

Aida represents the fantasy of tragedy of the entanglement of ancient Egypt and Ethiopia. Flanked by a chorus of ceremonially-hatted protagonists, the doomed princess was shown in a wing-hemmed robe in waves of studded golden leather edged with fur at the sleeves and wearing a headpiece depicting La Scala’s interior.

Fast forward to the contemporary—the mid 19th century—Paris for La Traviata, in which Violetta Valery (before tuberculosis did her in) strolled the boulevard in a huge skirted ivory dress strafed with stripes of blue silk and embroidered with thistles in golden thread and cut stones in emerald.

Further on, we hopped to Aquileia in Northern Italy—and back 1,500 years—for Attila to see the fearsomely hot, fur-cloaked Hun pitted against the

sequin-armed tribune Foresto, the gold armored Roman Ezio, and his beloved, sheer beaded dress-wearing Odabella.



Figure 32 High-end Fashion design in Dolce&Gabbana by “La Traviata” , “Aida” concept

Source <https://runwaynew.com/>

Forward again, then, to Verona, site of Bellini’s adaptation of Shakespeare’s crowning romantic tragedy, where Juliet mooched in a dreamy chiffon-armed medieval meets pre-Raphaelite dress of ivory lace as Romeo trod delicately down the runway in a golden crown, brocaded jerkin, fitted black pants, and crystal studded boots.



Figure 33 High-end Fashion design in Dolce&Gabbana by “Romeo & Juliet” concept

Source <https://runwaynew.com/>

In *Madame Butterfly*, Puccini's imagined late 19th century Japan proved to be a rich territory for titanic embroidered kimonos and butterfly headpieces, but also represented one of the collection's strongest looks, a dress in gold-set bubblegum toned glass beads made for Pinkerton's unwitting wife Kate.



Figure 34 High-end Fashion design in Dolce&Gabbana by “Madame Butterfly”
concept

Source <https://runwaynew.com/>

Back home in Sicily for *Cavalleria Rusticana* and the designers produced virtuoso examples of their home-turf speciality: Veletta - shrouded Sicilian widows clutching copies of the *Divine Comedy* and so sexily silhouetted that you imagined more men might perish just from looking at them. *Rigoletto*'s eponymous hunchback jester had seen a talented osteopath and came outfitted in a golden ruff and scarlet tights, before *Norma* and her fellow Gaulish druids were unleashed in brass-detailed beaten leather hot pants, furs, and horn-adorned headpieces.



Figure 35 High-end Fashion design in Dolce&Gabbana by “Cavalleria Rusticana”
concept

Source <https://runwaynew.com/>

Figaro’s beloved Rosina in *The Barber of Seville* cut a swathe in a huge, vaguely flamenco-touched gown in folded fans of red taffeta. Next up, Calaf’s Tartar ministers Ping, Pong, and Peng wore embroidered knicker bocker suits and feathered wigs only slightly less impressive than the flame-red feather headpiece modeled by Turandot herself.



Figure 36 High-end Fashion design in Dolce&Gabbana by “Turandot” concept

Source <https://runwaynew.com/>

The concluding opera Don Carlos was, Domenico Dolce had said, his favorite (Gabbana chose Cavalleria Rusticana). Bustling with sinister inquisitors, a Pope, the love - struck Spanish infante, his French princess, and their Raphael cherubim - embroidered dress - wearing retinues - which included Alta Moda - clad children - it ended with Phillip II of Spain in an ermine edged purple mantle that dragged for several meters behind its wearer.



Figure 37 Fashion design in Dolce&Gabbana by “Don Carlos” concept

Source <https://runwaynew.com/>

Before the first look was revealed Dolce had airily characterized this Alta Moda project as “an impossible dream.” The Dolce&Gabbana 2019A\W collection once again used this exaggerated dramatic tension to design costumes, showing great ambition, superb craftsmanship, and wholeheartedly fulfilling the dream of using costumes to show the cultural connotation of Italian opera for the audience representing these obsessive operas. This is also the connotation design of High-end fashion design.

2.7 Fusion of Drama Art and Fashion Design Subject

There has always been an inextricable connection between drama art and fashion design. In the discipline of fashion design, the drama has become one of the important sources of inspiration for fashion designers. Even though fashion design is different from drama costume design as it pays more attention to the fashion and creativity of design, through the language of fashion, people can understand and appreciate the traditional drama better. Thus, fashion comes to play a certain role in promotion and communication of other traditional art forms such as drama art. In the fusion of the two disciplines, the following four characteristics emerge as the essential elements in design:

(1) The plot and characteristics of the drama.

The national art represented by drama is not only an artistic symbol but also represents a national cultural expression, religious beliefs, and aesthetic meaning. It is national culture full of artistic philosophy. The setting of the plot and the design of the characters, from a cultural perspective, reflect the national culture. In fashion design, this is also an important element to determine the design style.

(2) The character modeling of the drama.

The drama covers the beauty of imagery, that is, the character image in drama art is not only a specific image in terms of modeling, but it explores the artistic connotation of this specific image. In the interpretation of the drama, the characteristics of the character image will be vividly and exaggeratedly reflected in the character's facial makeup and overall shape. The audience can easily distinguish the character characteristics from the costume that is designed to reflect either kindness or evilness. The costume fully expresses the imagery beauty of dramatic art. In fashion design, it also influences the model's makeup and accessories design.

(3) The costume pattern of the drama.

In drama art, in order to shape the different images of the characters, patterns are often used to depict and highlight the character's temperament. Regarding the

treatment of theatrical costumes, patterns and colors are interlinked, and both have specific laws and principles. In fashion design, designers will innovate and reorganize the patterns in the original theater costumes to make the patterns more suitable for the aesthetics and production of modern costumes. In this design, in order to express the spirit of Thai Khon, similar patterns will be used in the design that will be both innovative and reflective of Thai culture.

(4) The costume color of the drama.

In different eras and regions, it appears that each color seem to represent similar mood and sensibility. On the drama stage, the symbolic meaning of color is also utilized.. Color is the main medium in the process of visual communication, and it occupies an irreplaceable position on the drama stage. It is also an important way to convey emotions. The use of different colors reflects the cultural accumulation and aesthetic taste of a nation. Corresponding to it is the choice of colors in fashion design.

2.8 Summary of key factors in Thai Khon costume concept as applied in high-end fashion design

According to the literature review research of Thai Khon and high-end fashion design, the key factors corresponding to fashion design are extracted. The researcher will continue to conduct an in-depth research in the design experiment. Through the method of questionnaire survey, it is then possible to select suitable design elements on fashion design.



Figure 38 Key factors extraction and summary of Thai Khon costume concept

“Accessories”-- Refers to the accessories on the Thai Khon costume, including the details of the costumes and headwears.

“Artistry”-- The artistry of Thai Khon is mainly the overall appearance of the actors on the stage.

“Character”-- Characters of different groups in Thai Khon.

“Color”-- The meaning and symbol of the color of Thai Khon character costumes.

“Culture”-- The story of Thai Khon and the national cultural characteristics represented as intangible cultural heritage.

“Dance”-- The shape and meaning of Thai Khon's dance moves.

“Fabric”-- Fabric selection and matching of Thai Khon costumes.

“History”-- Thai Khon costume development history and updates.

“Handicraft”-- Selection of decorative materials, handicraft skills and sewing methods for Thai Khon costumes.

“Masks”-- The process of making Thai Khon masks and the symbolic meaning.

“Music”-- The relationship between Thai Khon's music and dance moves.

“Ornamental” -- The decorative and ornamental part of Thai Khon costumes.

“Pattern”-- The original source and symbolic meaning of the patterns of Thai Khon costume.

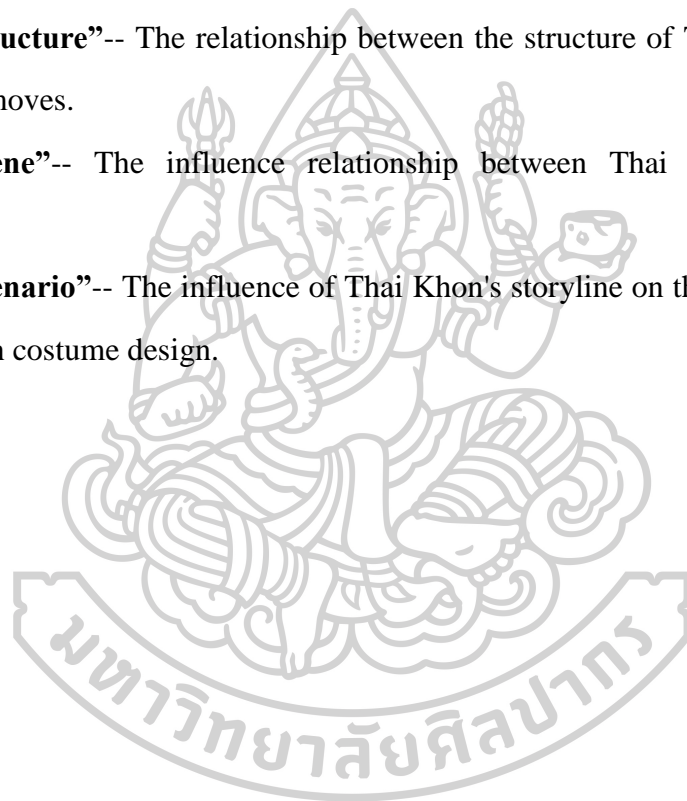
“Performance”-- The relationship between costumes and stage art in Thai Khon performances.

“Regional”-- Thai Khon costumes are a manifestation of regional culture and art, with distinctive national characteristics.

“Structure”-- The relationship between the structure of Thai Khon costumes and dance moves.

“Scene”-- The influence relationship between Thai Khon's scenes and costumes.

“Scenario”-- The influence of Thai Khon's storyline on the characters and the influence on costume design.



Chapter 3

Methodology and processes

This part of the research mainly focuses on research methodology and processes. According to the literature review of Chapter 2, the history and development of Thai Khon and its importance in Thai culture are researched and summarized, as well as its importance as Thailand's intangible cultural heritage.. It further clarifies the research goal of Thai Khon's inheritance and innovation using fashion design as a medium. This chapter continues to analyze these key factors in-depth based on the key factors of Thai Khon as identified in Chapter 2, and how to apply and develop them in high-end fashion design. With the attempt, Thai Khon costume elements were examined as a data collection book in order to provide sufficient fundamental information. With that reason, the methodology was divided into 6 parts as follows:

Methodology

1. Research areas
2. Analysis and data collection of Thai Khon costumes
3. Develop a high-end fashion design strategy
4. Theory and principles
5. The creation of artwork
6. Raising awareness

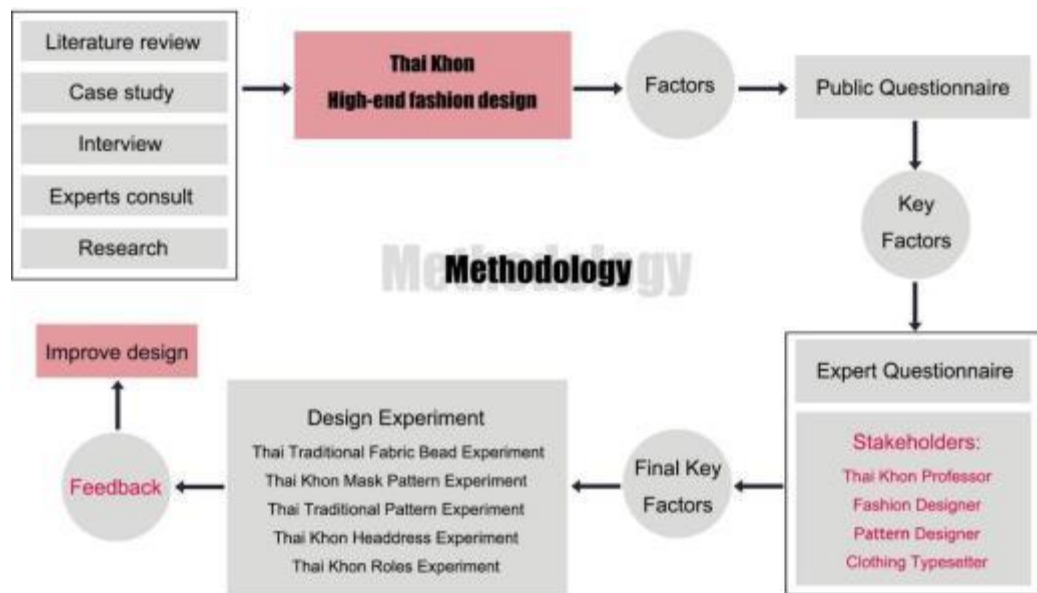


Figure 39 Research Methodology

3.1 Research areas and data collection process

3.1.1 Research areas

This research is an interdisciplinary work. It combines the theoretical knowledge from the disciplines of drama art and fashion design. The specific research content will be explained in detail in the design experiment section. The methodological composition of this research is as follows:

(1) The literature review studies the diversity and integration of Thai Khon from the perspectives of cultural communication and innovation by the deductive induction method. Through literature survey and field research, the researcher has identified basic composition and elements of Thai Khon culture.

(2) In the early stage of design creation, a questionnaire survey will be conducted on audiences, and feedback data from audiences will be collected. The important visual and cultural elements in Thai Khon that have an influence on audiences will be extracted and applied to high-end fashion design.

(3) Interdisciplinary research method - Since this research is conducted with

the purpose to develop an approach for cultural protection and an innovative design of the intangible cultural heritage Thai Khon with fashion as the medium, the researcher will analyze other related case studies, such as related research and argumentation, doctoral theses, design works, journal and related publications. After research and comparative analysis, the researcher identified the important artistic elements of Thai Khon inheritance and innovation, and combined them with the discipline of fashion design.

3.1.2 Data collection process

(1) When conducting research related to Thai Khon, the researcher used literature review field visits as the method of research. The data on Thai Khon is obtained from the existing literature and from field investigations. The accumulated information and data were then analyzed and categorized into the following aspects:

- The history of Thai Khon
- Costume and accessories analysis of Thai Khon (colors, patterns, etc.)
- Main storyline and character analysis of Thai Khon
- Thai Khon's art form

(2) The researcher used questionnaire to investigate audiences, and conducted quantitative and qualitative analysis to identify the important factors of Thai Khon and apply them to the design works.

(3) The researcher analyzed the collected data that was discovered from the research. Thai Khon's culture and art form match the positioning of high-end fashion. The researcher will integrate all collected data and research results, as well as fashion design knowledge, and transform them into fashion design based on Thai Khon's research. The design will conform to the aesthetics of modern society while allowing more people to understand and appreciate Thai Khon.

(4) The design experiment process is carried out in parallel with the data

collection. In this study, the data collection based on Thai Khon elements is consistent with the steps of the fashion design experiment, and the important elements are respectively adjusted for design experiments and design strategies.

(5) There are problems in each stage of the design experiment. The researcher will discuss with experts and professors, get feedback, record, analyze, and summarize the feedback and make adjustments in the next design experiment.

3.2 Drama Research and Analysis Methodology

In studying Thai Khon's works by domestic and foreign experts and scholars, the main methods adopted are:

- The longitudinal historical development analysis method is used to analyze the development of Thai Khon in different historical stages in chronological order.
- Horizontal type analysis method is used as a mode of analysis of the characteristics of the cultural and artistic elements contained in Thai Khon.
- The hybrid vertical and horizontal analysis method is used for comprehensive analysis.

However, the object of this study is not limited to introducing Thai Khon's development history or art form, but it aims to recreate Thai Khon's art and culture through fashion design. Therefore, the research method adopted by the researcher is necessarily a cross-disciplinary method. First, the researcher attempted to identify the important cultural and artistic elements of Thai Khon, analyze their essence and connotation one of individual elements, and refine the arguments from relevant aspects. From the researcher designed a questionnaire and conducted a questionnaire survey of the audience before concluding how the key elements of Thai Khon can be integrated in the design of high-end fashion.

3.3 Extraction methodology of design elements

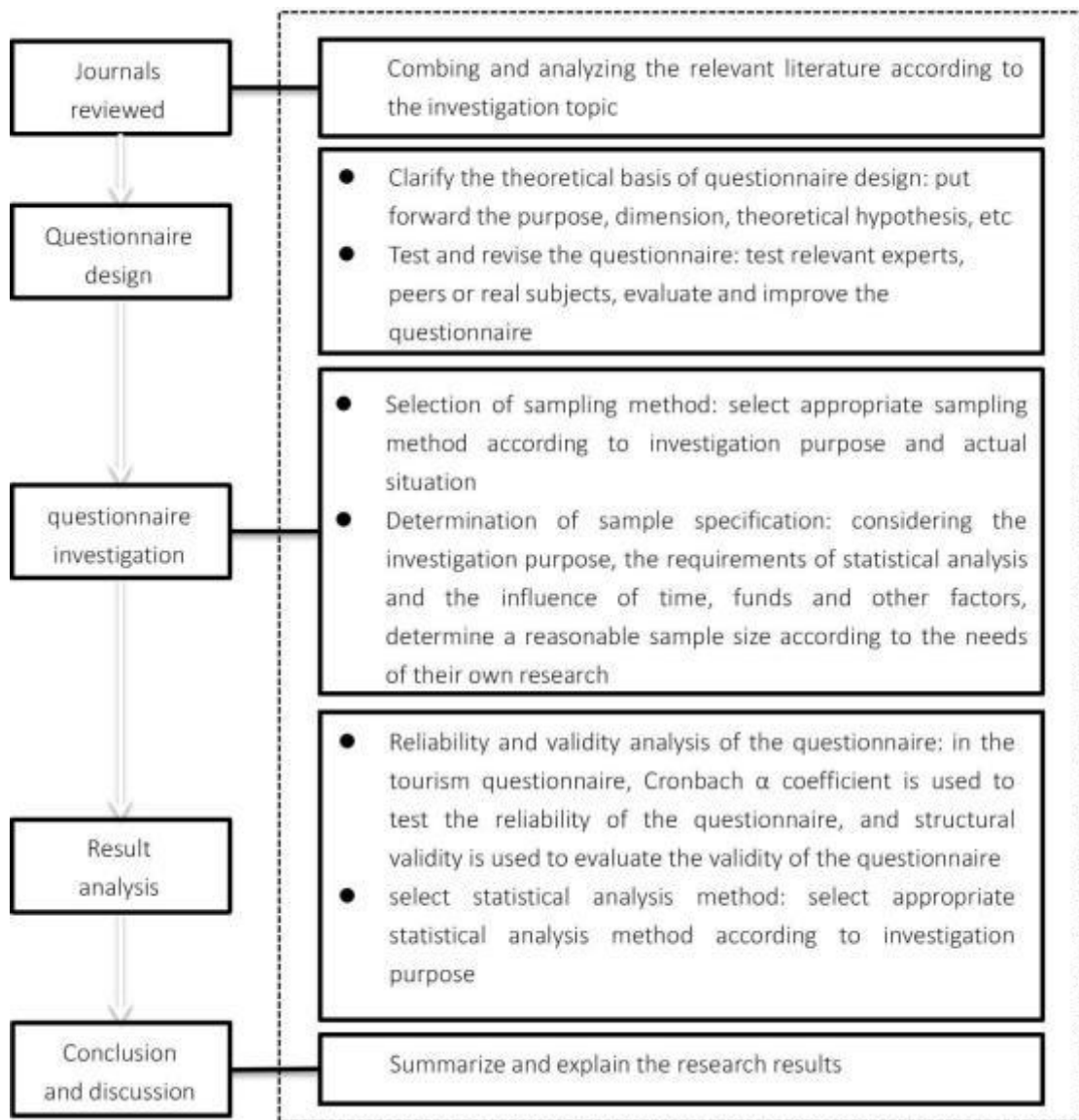
As an efficient and convenient research method, the questionnaire survey method is widely used in social science research fields such as sociology, psychology, and education. In social research, a quantitative approach is conducted from a macro perspective. Questionnaire surveys of any form and scale are inseparable from a clear theoretical framework or the guidance of rational analysis. It is the theory and the various assumptions derived from the theory that informs the design of questionnaire survey for any specific purposes.

In the questionnaire survey research, the theoretical basis and introduction process of questionnaire design is an important basis for readers to evaluate the quality and credibility of the questionnaire. The focus of the description should be the theoretical framework summarized by the researcher through literature analysis. It could be the core concepts and theoretical hypotheses based on the theory or the adjustment or improvement made according to the research goals after referring to others' scales.

Questionnaire survey process:

- Literature review: Conduct a literature review on the subject of the survey, sort out and analyze related research, and determine the research purpose.
- Questionnaire design: Design the questionnaire based on the literature review, clarify the theoretical basis of the questionnaire design, test and modify the questionnaire, and determine the final questionnaire.
- Questionnaire investigation: Select the sampling method and survey sample, determine the sample size, and explain the distribution of the sample.
- Result analysis: Analyze the reliability and validity of the returned questionnaires, and select appropriate statistical analysis methods for data processing.
- Conclusion and discussion: Summarizing and explaining the research results.

Table 2 Questionnaire survey process



3.3.1 Quantitative research: Public questionnaire

The choice of data collection method for this research is an important decision as the cost, problem formulation and data quality should be considered at the same time. According to Milne (1999: 126), “the questionnaire has a variety of forms, from facts to opinions, from checking options to text responses. Regardless of the format used, the questionnaire is generally regarded as a quick and easy method.” Rattray & Jones (2007: 235) pointed out that “questionnaire surveys are an effective way to

quantify sample group data and test opinions or preferences. This method can expand the scale of opinions and emotions under a given budget. These numbers are arbitrary, but at least provide a directional method of measuring intensity.”

In order to make the results as accurate as possible, the participants were informed at the beginning of the questionnaire the purpose of this investigation and how the results will contribute to the findings in this research. They were also informed that the questionnaires are anonymous, so they could answer the questions as honestly and objectively as possible. A tool designed with a Likert scale provides interviewees with statements or questions. They respond to each statement or question based on consensus or preference continuity, and this continuity is usually between extremes, such as important or not important questions. The fixed answer items of these two questionnaires use a Likert scale ("very unimportant, unimportant, generally important, important, very important") to check the participants' agreement to specific statements. Taking into account the limitations of the interviewee's time or the place to check the questionnaire, they may be more willing to accept fewer options, which will increase the reliability of the answer. However, if the options are too limited to distinguish the slight differences in attitudes of the participants, the Likert scale will be used in this survey. In addition, a neutral choice may lead to uncertain data, especially among ethnic groups whose culture values may direct their responses. Another problem with people choosing the “don't know” option is that there will be fewer data results available for analysis, which means fewer people have a fixed answer. Therefore, in order to avoid these problems and make the collected data more credible, the questionnaire did not provide participants with the “midpoint scale” option.

Target research group: People who love Thai Khon, have been exposed to Thai Khon or have watched Thai Khon performances

Age: 20-50 years old

Sample size: 200 copies

Research location: Bangkok, Thailand

Question design: The purpose of this questionnaire survey is to explore “which elements are more important in the redesign of Thai Khon costume concept using fashion as a medium.”

Table 3 Public questionnaire

Popular Questionnaire

This questionnaire is from the Ph.D. research project of Silpakorn University, The purpose is to understand the importance of Thai Khon Costume factors and the importance of artistic influence. The survey was conducted anonymously, Please fill in objectively, The statistical results of the sample will be of great reference value to my current and future work, Thank you very much for your cooperation and participation!

Gender: Male Female

Age: Under 25 26-40 40-55 Over 55

Occupation: Government Personnel Enterprise Personnel
Professional and Technical Personnel Student Other

Education level: High School and Below University and Above

Respondents: Resident Tourist

Importance Level: Very Unimportant (0) Unimportant (1) General Important (2)
Important (3) Very Important (4)

Serial Number	Influence Factor	Importance Level				
		0	1	2	3	4
1	The role of Thai Khon					
2	The mask of Thai Khon					
3	Clothing Structure of Thai Khon					
4	Clothing Color of Thai Khon					
5	Clothing Patterns of Thai Khon					
6	Clothing Fabric of Thai Khon					
7	Accessories of Thai Khon					
8	Regional of Thai Khon costume					
9	The Nationality of Thai Khon costume					
10	Ornamental of Thai Khon costume					
11	Uniqueness of Thai Khon costume					
12	Artistry of Thai Khon costume					
13	Thai Khon costume have a ceremonial sense					
14	Thai Khon costume have a religions					
15	Thai Khon costume have a scenario					
16	Unique Traditional Handicraft of Thai Khon costume					
17	Cultural and Economic Status of Thai Khon costume					
18	Cultural Reproduction of Thai Khon costume Elements Combining with Modern Design					

Finally, considering that Thailand is a tourism country, the participants may come from different cultural backgrounds. As a result, the questionnaire was available in three languages: in Chinese, English and Thai. The native language makes it easier for participants to understand the content of the questionnaire or express themselves. After the conduct of the questionnaire it could be concluded that Thai people filled out 100 copies of the questionnaire, people from other countries filled out 70 copies of the questionnaire, and Chinese people filled out 30 copies of the questionnaire.



Figure 40 The survey process of the public questionnaire

Through the data summary of the public questionnaire, it can be determined that 12 of 18 key factors that are regarded as more beneficial to high-end fashion design. The subsequent data analysis from the literature review, and qualitative research will then focus on these 12 key factors.



Figure 41 The key factors extracted from the public questionnaire

3.3.2 Qualitative research: Expert questionnaire and Interview

Qualitative research is a relatively unstructured research method, specifically used to obtain in-depth consultations on people's potential reasoning methods and motivations. Its ultimate goal is to gain an in-depth understanding of a topic, issue, and problem from a personal perspective.

Qualitative research has an exploratory nature, which helps researchers understand the details of a topic. In this way, the researcher can propose a hypothesis, and then collect further information to approve or refute the hypothesis. Although qualitative research can provide rich and detailed information about a certain topic or issue, such research can usually only be used for small-scale groups. In other words, qualitative research can only describe the issue but cannot help researchers make decisions or reach conclusions.

There are many forms of qualitative research. In this study the researcher used three methods of qualitative research to collect data:

- Conduct interviews: Interviews are conducted to collect in-depth content from one-on-one scenarios, which can be used to uncover and understand the hidden information of the subject.

- Expert opinion: Many people will learn about the specificity of the subject by asking for expert opinions.

- Observational research: Observational research involves observing the performance of experts and people in natural situations.

In order to the questionnaire clear and effective, the open-ended questions usually appear in the form of text, which allows the participants to provide unique answers and feel free to express their opinions on this topic. From the researcher's point of view, these exploratory materials may allow the researcher to further discover the problems might have been previously overlooked. In addition, based on the key factors extracted from the quantitative research, the data analysis of the interrelationship is carried out. Afterwards, the researcher can also use the data to support the specific figures produced by the survey results. This data is often more convincing than numeral averages or percentage figures.

Target research group: Thai Khon expert, fashion designer, art design professor

Age: 20-50 years old

Sample size: 20 copies

Research location: Bangkok, Thailand; The internet

Question design: The purpose of this questionnaire survey is to explore “the innovative design of Thai Khon costume, which factors are essential, and the relationship and influence between the key factors.”

Table 4 Expert questionnaire

2. The importance of factor

Suppose you think that the importance of the index is very important for the evaluation of the Creating the Sacred Sense of Local Temples. Please tick the table ☐. As shown in the table below, so on.

Dimensions	Criteria	Content	Degree of Importance				
			Very important	Important	Normal	Not important	Very unimportant
D₁ Tangible Image							
	C 11	Accessories					
	C 12	Color					
	C 13	Fabric					
	C 14	Handicraft					
	C 15	Mask					
	C 16	Pattern					
	C 17	Structure					
D₂ Intangible Experience							
	C 21	Artistry					
	C 22	Character					
	C 23	Culture					
	C 24	Ornamental					
	C 25	Regional					

Considering that the research on this subject is cross-disciplinary, when selecting the interviewees, the researcher mainly focused on three groups: Thai Khon experts, fashion designers, and art design professors. With interviewees from these three different areas, the researcher found that the experts provided very useful professional information, which is also a great help for further in-depth research and design experiments. The interviewees include 3 Thai Khon experts, 10 fashion designers, and 7 art design professors.



Figure 42 The survey process of the expert questionnaire

Through the analysis of the information from the expert questionnaire, 8 design elements for high-end fashion design experiments can be determined out of the 12 key factors previously extracted from the public questionnaire. The subsequent research and design experiments is then based on these 8 design elements .



Figure 43 The key factors extracted from the expert questionnaire

3.3.3 Result analysis

Regarding the topic of “The implementation of Thai Khon costume concept to High-end fashion design”, there are 8 design elements determined through quantitative and qualitative research, according to the statistics and analysis of the data. These design elements are applied to the high-end fashion design, and the proportion of each element's influence on the design is the final conclusion that the researcher has arrived at.

The statistics on the influence proportion are as follows:

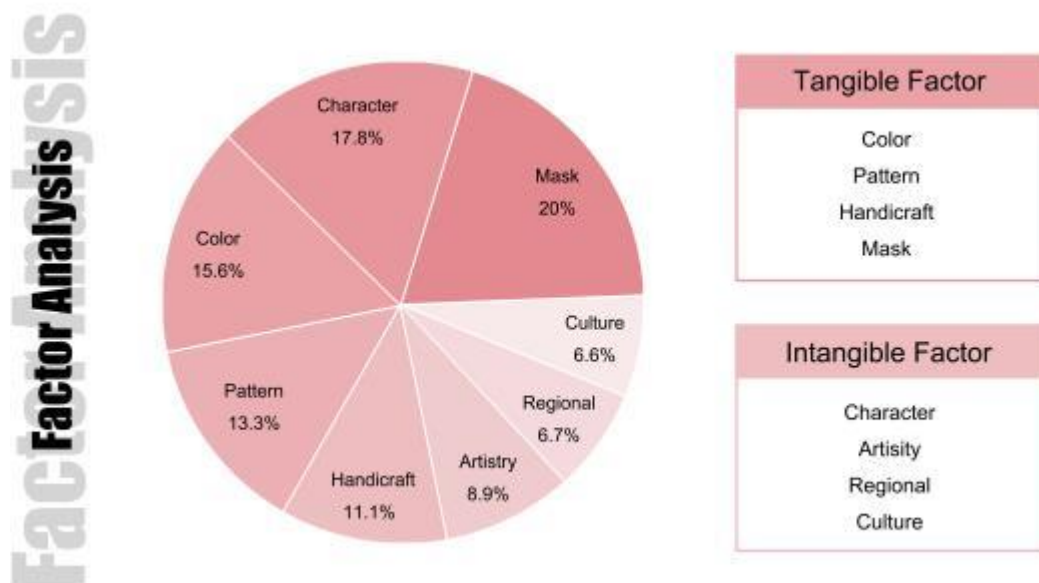


Figure 44 Proportion of importance of design elements

3.4 Design strategy research and formulation

As this is a research on Thai Khon culture and art, and on the transformation design that is carried out through fashion as a carrier, the first thing to pay attention to is the study of Thai Khon costumes (including patterns, colors and accessories, masks, etc.), and how to transform them into a tangible fashion design. The second aspect that needs to be taken into consideration is how the intangible elements such as the culture, stories, characters and other elements as represented by Thai Khon are

transformed into fashion design. Finally, through this design, the national culture and philosophical spirit behind Thai Khon can be extracted.

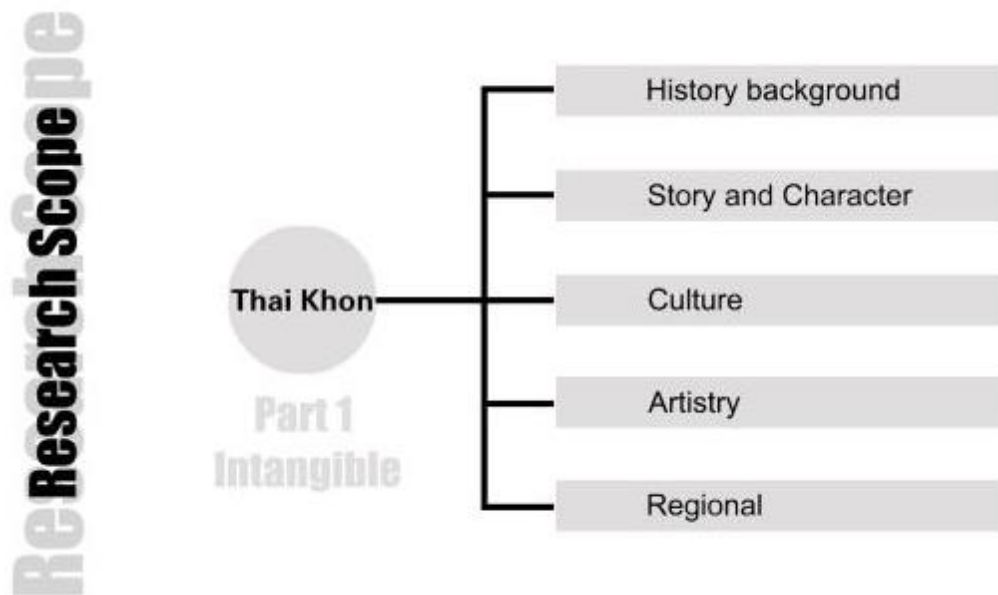


Figure 45 Thai Khon Theoretical Research

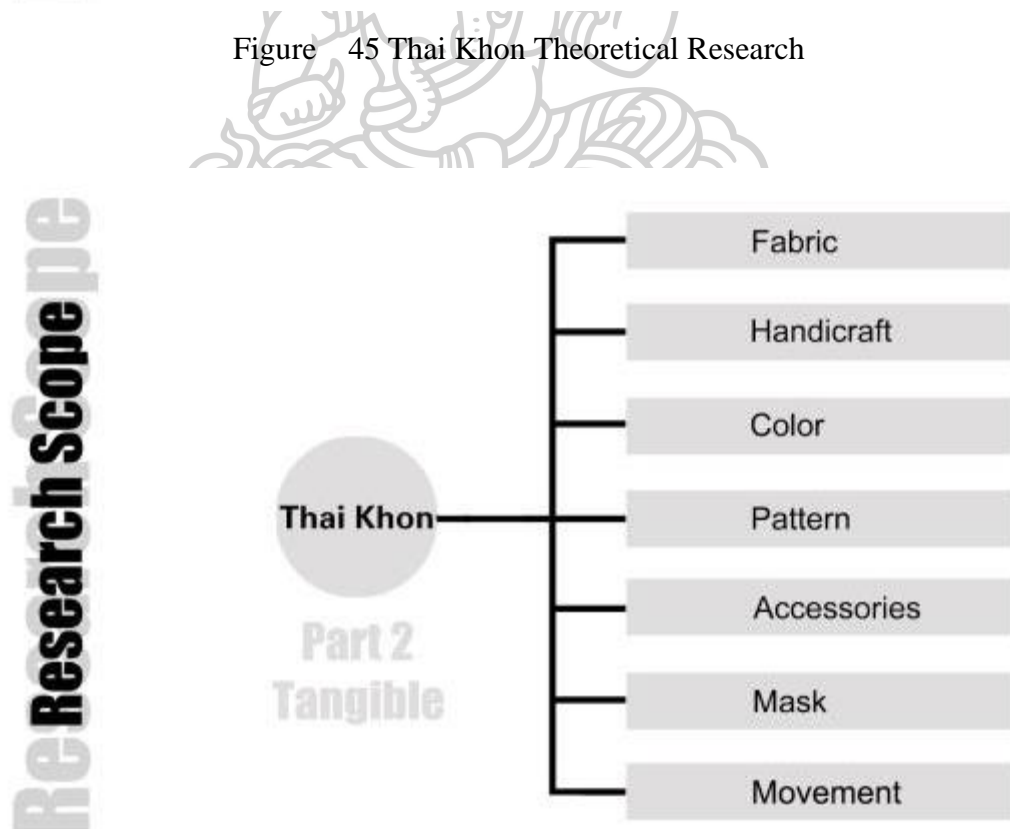


Figure 46 Thai Khon Practice Research

Therefore, the design strategy formulated for this design consists of the intersection of theoretical research and practical experiment. Through the systematic theoretical research of design elements their characteristics are extracted, transformed into high-end fashion design.



Figure 47 Fashion design strategy formulation

According to this design strategy, the researcher will conduct the following 4 design experiments:

- (1) Fabric texture design experiment of Thai Khon costumes, and make design samples.
- (2) Pattern design experiment of Thai Khon costumes, and make design samples.
- (3) Mask design experiment of Thai Khon, and make design samples.
- (4) Characteristic design experiment of Thai Khon, and make design samples.

Through design experiments on Thai Khon's colors, patterns, masks, and character analysis, the researcher could identify design problems, get effective feedback, and make timely adjustments to improve the final design.

After many experiments, the research and formulation of the design strategy can be used in the transformation of other intangible cultural heritage into innovative fashion design, which can be beneficial to the promotion and revival of intangible cultural heritage.

Chapter 4

High-end fashion design experiment process

4.1 Fabric texture analysis and design experiment of Thai Khon costume

4.1.1 Costume analysis for male characters

Male royal clothing includes a pair of embroidered breeches, a loincloth, a wide belt, a jewelry belt, a tight jacket embroidered with gold, large embroidered epaulets, a jewelry collar, bracelets, armbands, rings and crowns. Some jewelry will be worn on the breast piece. Sometimes embroidered breastplates are worn to represent armor. The costumes of other male characters are similar but delicate, and differ in terms of headdresses that contain few or no ornaments.

The protagonist will wear long-sleeved shirts decorated with embroidery and sequins. He is adorned with a bow in the shoulder and, wearing a filter over the top of the breastplate Sangwan and provincial. The lower part was put on the inside thighs. He wears crotch which raises, flirts, and hangs on the skirt. In the front there was a swaying man and a middle-aged man hanging. Decorated with Suwan strapped around the waist with a bandage of headbands, he wears a headdress, decorated with flowers on the left. That flower on the right is attached to its body decorated with various ornaments consisting of foot bracelets, ring, extortion ring, and gold.

Male character costumes are embroidered with metallic thread, color-silk, gold-silk, sequin, flat metallic yarn (Lang), bead and mirror with metal on silk fabric and brocade. “Yuen Kruang” is dressing. The main actor is called “Phra” in Thai. Dressing as a god, “Phra” wears long sleeves inside and short sleeves cover outside. Putting “Rud-sa-ew” (belt) and “Hoi-na” (piece of rectangular fabric) over hem, adorn “In- tha-nue” at shoulders and place “Krong-core” as neck ornament and complete with “Cha-da” or crown. Lower part of “Phra”, the main piece combine with brocade fabrics called “Nang-hong” layering by “Pha-bhog” that is likely to use cotton print, under with “Sa-nab-bhe-la-churnge-pag” or embroidered pants and adorn both sides

with two pieces of rectangular fabrics called “Hoi-khang”.

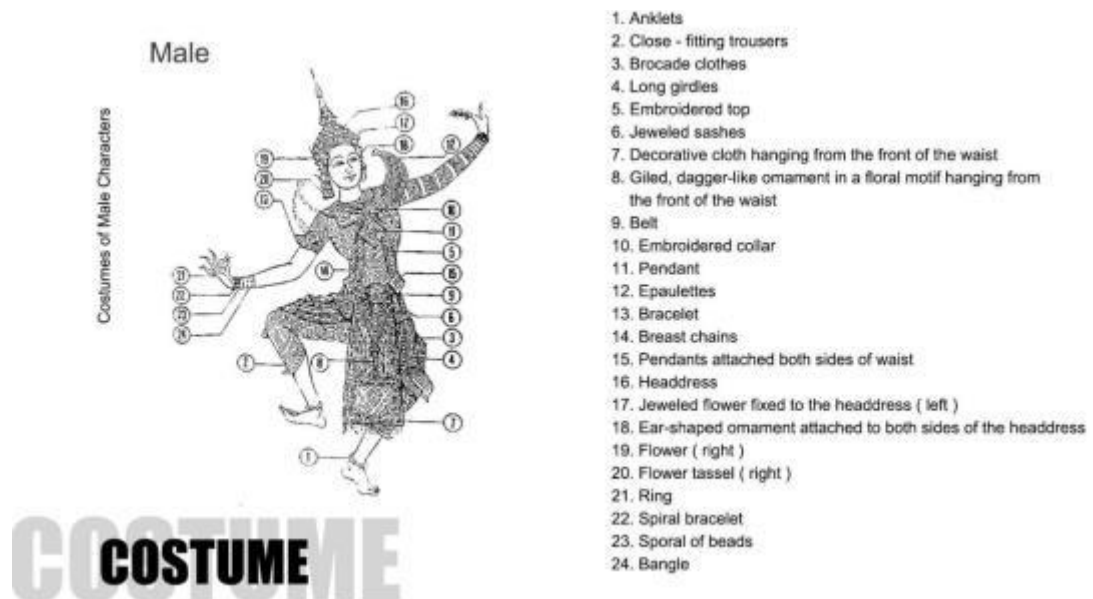


Figure 48 Costume for male character

4.1.2 Costume analysis for female characters

A female character's costume consists of a cloth worn like a skirt, an embroidered scarf over her shoulder, a collar set with gems, a collar, bracelet, armband, anklet and ring. The queen clan wears a crown. Others have various headdresses suitable for their level. Moreover, there is no makeup applied except for a powdery face.

The actress wears a short-sleeved top as a bra. With Phahurat covered with shabby leaving the male to the back, down to the calf. Adorned with the frame, she wears the dust filter and the pendant. The lower part, corset, raft, pleated, crowned head, flare or visor are used as the indicator of the character's status. The character's costume is decorated with flower betta on the left side. The flower on the right is attached to its body. She also wears various jewelry pieces, including tham, monk, foot ring, round ring, centipedes, silver earrings and gold. Initially, a giant woman, such as Sam Nak Nakorn, would wear a mask, but later the makeup that is styled

according to the characteristic of the character is used instead of a mask.

Their costumes are embroidered with metallic thread, color-silk, sequin, flat metallic yarn (“Lang”), on silk fabric and brocade. Dressing, “Yuen Kruang” of “Nang” which is the term referring to the main actress with “Pha-hom-nang” covering shoulder fabric and with the neck ornament placed over fabric. There is a dressing a set of ornaments that are “Pa-wa-lam”, pendants, bracelet, and “Silaporn” or lady crown. The Lower part is adorned with “Nung- jeeb” or a wrap-around brocade skirt, worn with belt and anklets.

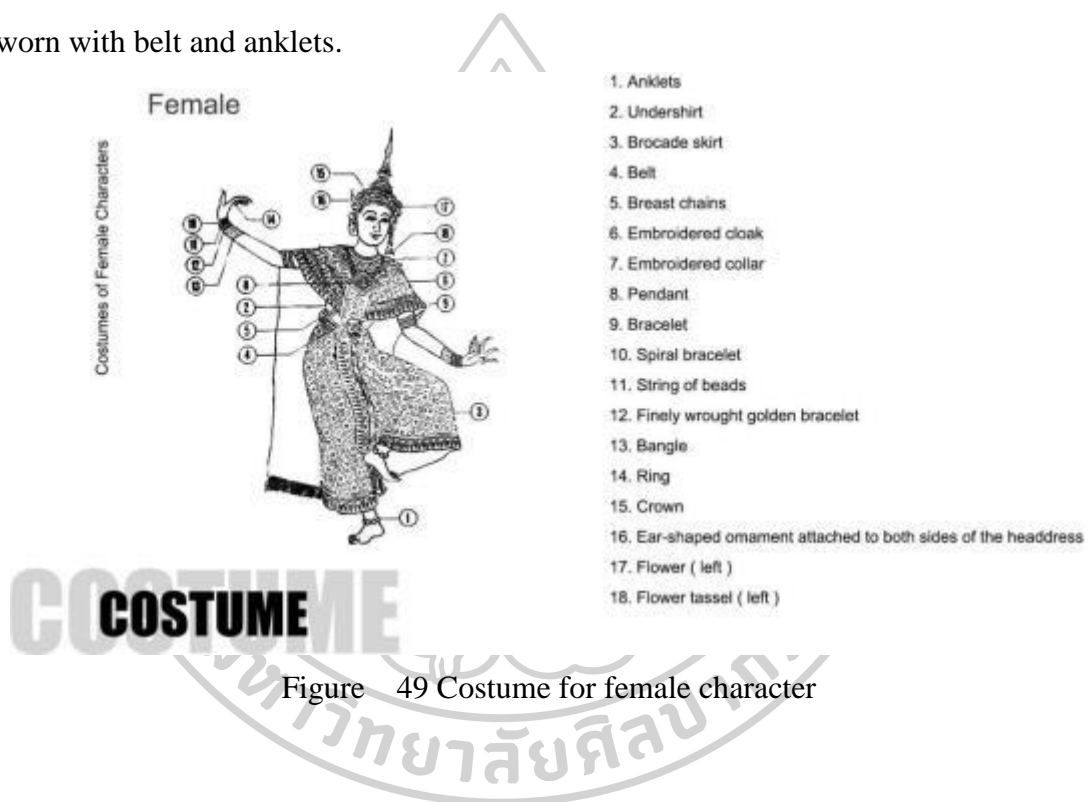


Figure 49 Costume for female character

4.1.3 Costume analysis for monkey characters

The key monkey characters are dressed in the same way as other characters. The difference between them is only the color and shape of the mask. There are about 40 different kinds of monkey masks. However, some characters do not have to dress like this every time.

Monkey costumes resemble giant costumes except that there is monkey tail hanging under the bottom. The actor wears the shirt according to the color of the Ramayana story. No bow, the shirt is embroidered in a circle of Thaksinwat that is

supposed to mimic the fur of the monkey. The head is crooked with the head of the character, which is about forty types. The dress code of the monkey is Hanuman, who is the prime soldier of Rama. He wears long-sleeved t-shirts #embroidered sequins in the pattern of the Thaksinawat band, with Phahurat decorated with ring around the cover Sangwan and provincial. The lower part is placed on the thighs inside. There is a piece of cloth covering the butts behind the tail of the monkey. On his body, he wears various accessories, consisting of foot bracelets, tham, monk, kithik, and gold. He also carries a weapon called Tri Petch.

Monkey character's costumes are embroidered with metallic thread, color-silk, bead on silk fabric. "Hua-Khone" or the head ornament is made from paper, sawdust mixed glue, glass, gold leaf, powder paint.

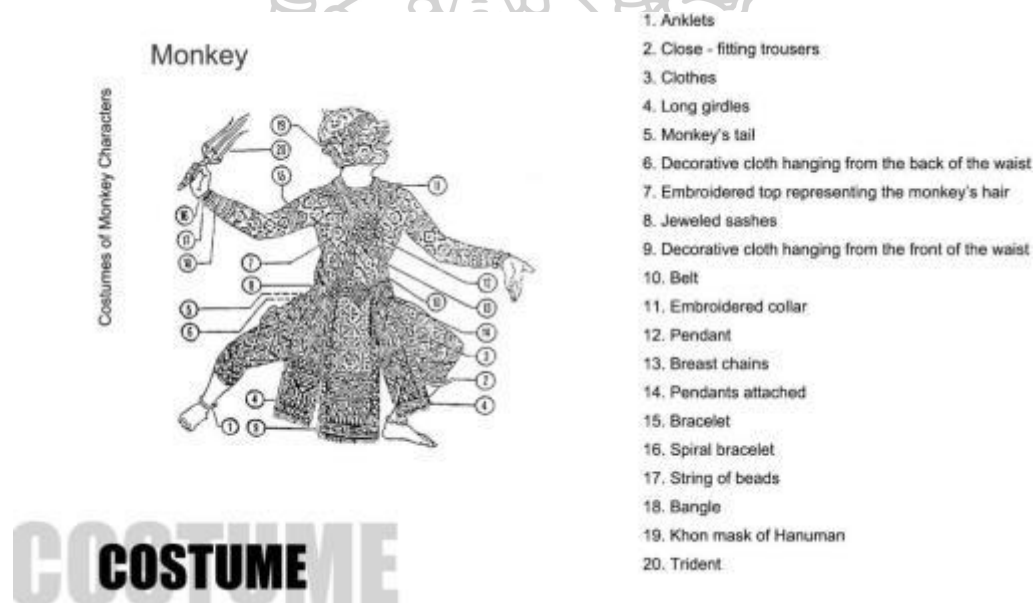


Figure 50 Costume for monkey character

4.1.4 Costume analysis for demon characters

Normally, non-royal members do not wear the crown, even though some generals also wear it. However, the high crown worn by figures such as Phra Ram and his brothers or Thotsakan and his heir Intarachit is strictly reserved to the royal family.

Thotsakan's crown consists of the crown above the head of the face, while the other heads below are not part of the crown. The same is true of other important demon characters. The difference between them is only the color and shape of the mask, of which there are more than one hundred. However, in some cases, secondary characters do not need to dress like this.

Costumes of giant characters are similar to the Buddha images. The only difference is that the giant will wear a non-haggard but a cloth covering the buttocks down from the waist. The head is crooked with the head of the character, which consists of about a hundred types. The dress code of the giant is called Ravana who is the most important giant in the pantomime show. He wears long-sleeved shirts, embroidered with sequins. In the fictional literature his armor is adorned with a ring around the waist. He also wears a royal filter over the breastplate, hanging beads, Sangwarn neck and front. The lower part was put on the thighs inside. The fabric covers the buttocks behind and strapped in the chest is a monk Girded with waist band. On his body, he also wears various accessories, consisting of foot bracelets, tam, monk, kithik, and gold. He is also armed with arrows.

Demon character's costumes are embroidered with metallic thread, color-silk, gold-silk, sequin, flat metallic yarn (Lang), bead and mirror with metal on silk fabric and brocade. "Hua-Khone" or the head ornament, is made from paper, sawdust mixed glue, glass, gold leaf, powder paint. "Magkornkanth" is grandson of "Thodsakunth" who is one of the powerful demons. Thodsakunth asked Mangkornkanth to oppose Phra Ram for a time. He fought with Hanuman, Mangkornkanth got shot by a deathly arrow by Pha Ram. Demon's head ornament has one face and a green color. "Pakhob-Thajorakhae" and one type of four Demon's head ornaments, "Mongkhuth-YodNag", and top of the head ornament is Naga. In the war scene, Mangkornkanth worn armor that has "Nakhob" pattern. This pattern creates a demon face in "Phumkhaobhin" form.

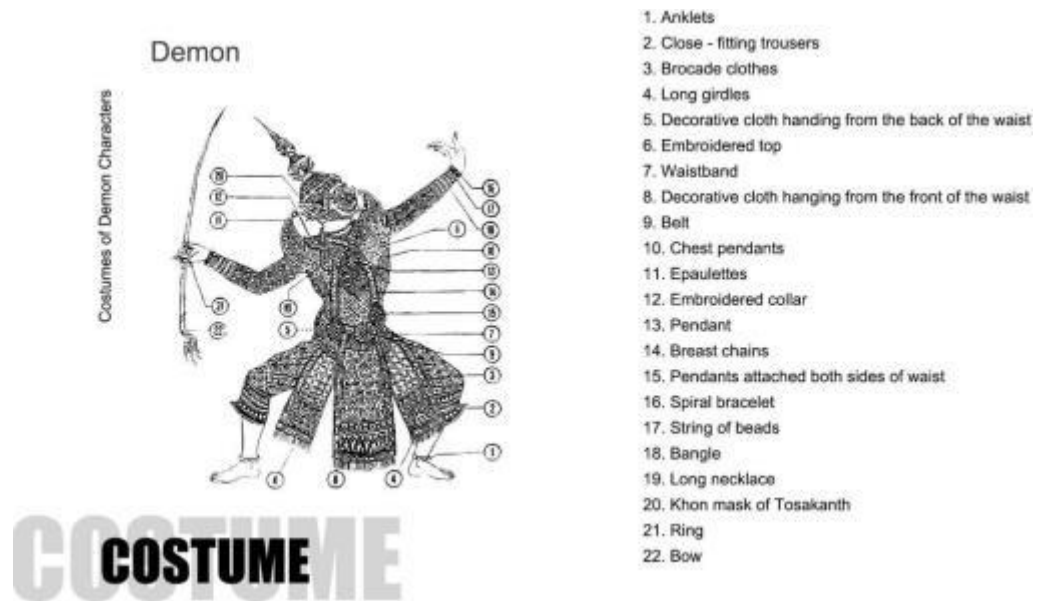


Figure 51 Costume for demon character

4.1.5 Summary of fabric texture design experiment

According to research findings, Thai Khon costumes are unquestionably gorgeous. The fabrics used are all complicated and hand-embroidered, which makes the fabric texture and layers very rich. It also takes a long time to produce. It usually takes months or even more than half a year to complete. The price can be as high as tens of thousands of Baht. In the literature, there are not too many records of Thai traditional embroidery techniques, and most of the existing techniques are passed on in a face-to-face manner. Thai Khon's handmade fabrics use traditional Thai materials, which are very ethnic but not fashionable enough. In this design experiment, the researcher used the embroidery method to experiment with this problem:

- The purpose of combining Thai traditional materials with Thai traditional patterns is to learn Thai traditional embroidery methods and the use of materials.
- Combining modern materials with traditional Thai fabrics, the purpose is to try to use fashionable embroidery methods to increase the fashion sense of traditional fabrics.

- Combine the experimental results with high-end fashion design to find a way to transform traditional elements into fashion design.



Figure 52 Traditional linear materials used in Thai Khon costume fabrics



Figure 53 Traditional bead material for Thai Khon costume fabric

(1) The first type of experiment

Modern bead materials are used in Thai traditional fabrics, and the fabrics have a sense of texture through bead embroidery.



Figure 54 Bead embroidery fabric experiment 1



Figure 55 Bead embroidery fabric experiment 2



Figure 56 Bead embroidery fabric experiment 3

(2) The second type of experiment

Use the mask of the Hanuman character in Thai Khon as an element for pattern design and use Thai traditional materials for embroidery.



Figure 57 Thai traditional materials for pattern embroidery experiment 1

Traditional material experiment



Hanuman mask



Independent pattern
Computer drawing



Handmade

Figure 58 Thai traditional materials for pattern embroidery experiment 2



Fabric Experiment



Independent pattern
Computer drawing



Handmade



Detail

Figure 59 Thai traditional materials for pattern embroidery experiment 3

(3) The third type of experiment

Use patterns in the high-end fashion design - “MARS”.

Design Concept: *Hanuman* is the patron of martial arts and an example of courage, fortitude and excellence in Thai culture. He is depicted as wearing a crown on his head and armor like Mars.



Figure 60 High-end fashion design sketch-“MARS”



Figure 61 Fashion editorial - “MARS”

4.2 Pattern analysis and design experiment of Thai Khon costumes

Thai Khon costume embodies the style of Thai costumes because the craftsmanship and patterns in its design are important representatives of Thai costumes. Mainly manifested in many patterns and bright colors. Thailand is also a multi-ethnic country. Each ethnic group has its own cultural characteristics, especially in costumes.

The classic Thai pattern originated from ancient times and is still preserved in the traditional Thai plate style. There are two formats: the traditional white background and the traditional black background. These formats are made from using ink or paint to paint, or directly paint with pencil. These classic Thai patterns are left to future generations and grandchildren as wealth and assets. With the passage of time, many classic patterns have been lost, and it is still difficult to retrieve them. The existing patterns are preserved as cultural heritage.

4.2.1 Research and Analysis of Thai Traditional Pattern

The term "pattern" is explained in the "Royal Thai Academic Dictionary" as: drawn lines and carved lines. That is: regular graphics composed of dots, lines, and surfaces, and pictures that modify and beautify, including size, rhythm, and accessories. The purpose of the pattern is to highlight the beauty and value of the decorated items.

"Thai Art Dictionary" defines patterns as a series of artistically valuable graphics formed by the repetition and superposition of various lines that make up a picture. For example, the drawing of vine patterns includes vines, flowers, and leaves. The drawing of these patterns must also follow certain rules. One is the artistic creation of artists inspired by nature. For example: lotus pattern or lotus bud pattern. The second is that some types of patterns are created by artists through their own imagination. For example: gold pattern and its derivative various forms. The name will vary depending on the pattern.

There are many patterns used in costumes, including animal and plant patterns as well as religious patterns. Regarding costume patterns, there seems to be a long history of its development in folk art. People choose prototypes of all things in nature to draw patterns. With the development of the times, the patterns are constantly evolving and changing. The emergence of new patterns and the combination of new and old patterns have added a lot of artistry to Thai costume culture. Thai people believe in the magic of Thai patterns. These patterns applied to costumes are all refined products after a long period of time. The traditional Thai fabrics are woven in a unique arrangement in Thailand.

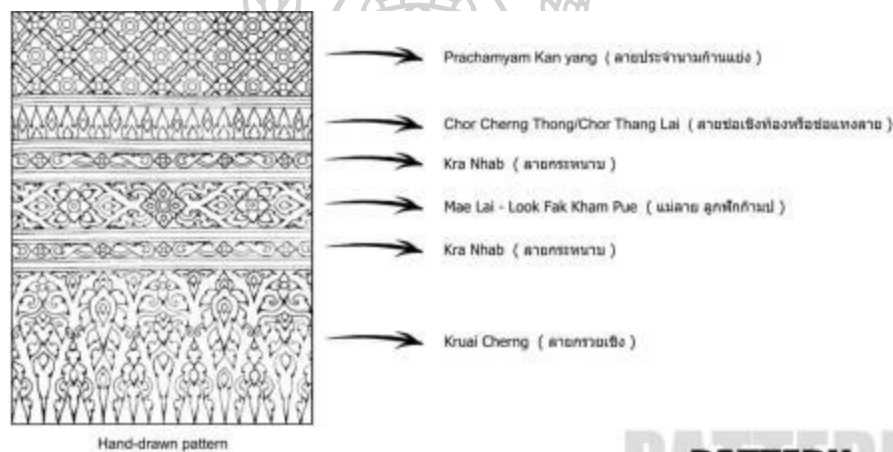


Figure 62 Pattern arrangement on traditional Thai fabrics

The most commonly used pattern in costumes is the classic Thai gold pattern, which is the template for the Thai pattern. The pattern is golden or bright. This most primitive pattern was developed by art masters and inspired by nature. Regarding the golden pattern, some scholars believe that it is taken from the shape of a lotus. Others believe that it is taken from the shape of the ear of rice or the shape of a flame. This pattern is also similar to the shape of a leaf. Some shapes appear to be lying on the side while others are lying down or lying on their backs. The pattern is soft and more surreal than the real leaf image. In any case, the golden pattern must come from these four shapes: ①lotus, ②rice ear, ③flame, ④leaves.

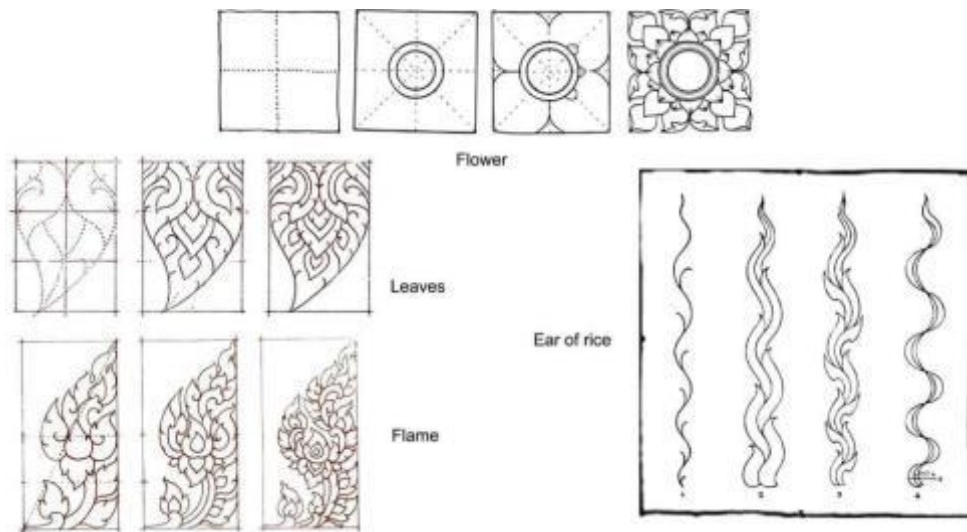


Figure 63 Inspiration elements of traditional Thai patterns

4.2.2 Research and analysis of Thai Khon costume pattern

In Thai Khon costumes, according to the different characters, unique patterns that belong to specific characters will be correspondingly designed. These patterns also represent the character's characteristics and add the unique charm of Thai style to Thai Khon costumes.

- The pattern on the monkey character expresses the hair of the monkey and is drawn in a clockwise design. This pattern is called “Taksinawat”.



Figure 64 The pattern on the monkey character costume

- The pattern on the demon characters incorporates the evil facial expression into the pattern which is surrounded by a deformed pattern of flames and uses a continuous method to integrate the pattern to make it look like an armor. This pattern is called “Phumkhaobhin”.



Figure 65 The pattern on the demon character costume

- The pattern on the male characters is a leaf-shaped pattern that represents nobility and majesty. Like the new leaves of bamboo, it is triangular and combined in a two-way continuous way. This pattern is called “Kra Jung Ta Oiy”.

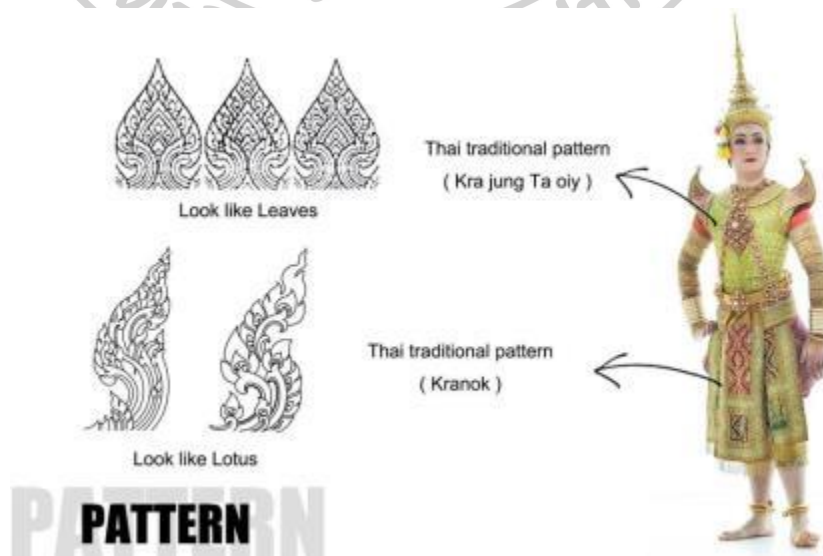


Figure 66 The pattern on the male character costume

- The pattern on the female character expresses the elegance and tenderness of women. Using lotus as the prototype, the square pattern is designed with soft lines. This pattern is called “Prayam Yam”.

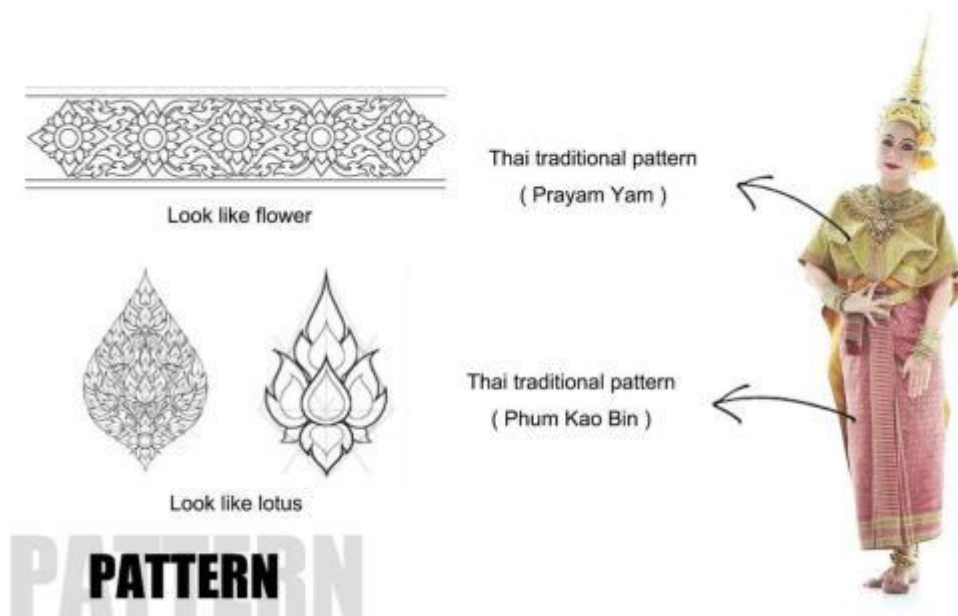


Figure 67 The pattern on the female character costume

4.2.3 Artistic beauty in Thai Khon costume patterns

(1) Beauty of lines

The lines of Thai traditional patterns are the foundation of the picture. The curved, straight, long and short lines combined with color constitute a vivid pattern. Curve is an important part of Thai patterns. It is round and tortuous, soft and rich. Most of Thai patterns have such characteristics.

(2) The beauty of pictures

Thai traditional patterns are mainly plant or flower patterns. This kind of image has convex and concave, interval, clear dimensions and a beautiful artistic conception. Colors in pictures are applied with different depths to show the light or dark light or three-dimensional relationship. Colors are also used to create the two-dimensional spatial relationship.

(3) The beauty of interval

Patterns of different sizes and volumes can be designed but the patterns are not necessarily isolated. Many of these patterns appear in series and combination like graphs with rhythm and rules. These various patterns blend and reflect each other.

(4) The beauty of light and shadow

The traditional Thai pattern uses light very cleverly. The primary and secondary processing of object space is regular. The continuity of light and shadow can arouse the audience's visual pleasure and guide the audience to sense its rhythm according to its order. The particularity and originality of light and shadow reflect the artistry of national culture.

(5) Beauty of color

In order to make these patterns bloom with dazzling colors, artists try their best to use them to give a piece of works the most beautiful visual feast. Generally, they follow the rules of tone coordination, clear spacing, and highlight the key points, as well as master the color use principle to make the pattern more saturated and plump. The colors and patterns of Thai Khon's clothing are very bright and colorful and usually use primary colors such as red, green and yellow.



Independent pattern

Double-Square Consecutive

Four-Square Consecutive

Traditional pattern

Figure 68 The aesthetic form of Thai traditional patterns

Source <https://www.pinterest.com/>

4.2.4 Summary and pattern design experiment

Thai patterns have a long history, which can be traced back to the prehistorical period. Although the patterns in ancient times are different from those that come after, they belong to the same root system and clan. With the passage of time, many changes have taken place in the appearance of patterns, but the Thai patterns presented in front of us are still so vivid as if they were reborn from a period of history and civilization. Whether it is the ancient prehistoric rock art, or today's complex animal and plant patterns, geometric patterns has formed its unique style and charm. Since then, patterns become a discipline for future generations to inherit, forming a unique style.

Patterns are widely used in Thailand. It is found that these patterns are not only used in costumes, but also used in temples, jewelry, carving and product designs. These patterns have formed their own rules of drawing and describing, which are handed down from generation to generation.



Figure 69 Application range of Thai traditional patterns

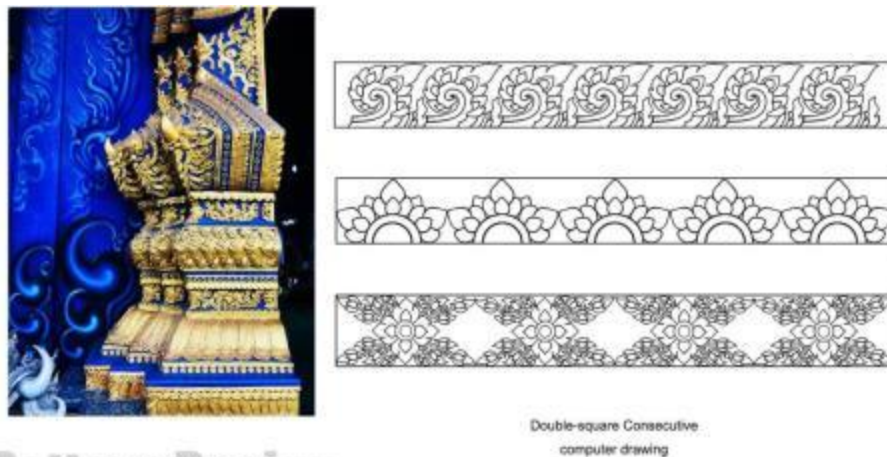
Source <https://www.pinterest.com/>

Thai Khon costume's pattern represents the traditional Thai pattern. Its modeling is complex and delicate. If it is used in modern fashion design, it can be

cumbersome. In this design experiment, the researcher will break the original pattern design, focus on simplifying the traditional Thai pattern, use modern aesthetics, redesign the pattern with Thai style, and use the high-end fashion design.

(1) The first type of experiment

Use the walls of Thai temples as an inspiration, pattern elements were extracted for design transformation.



Pattern Design

Figure 70 Pattern transformation design experiment 1



Pattern Design

Figure 71 Pattern transformation design experiment 2

(2) The second type of experiment

Use temple wall patterns as design inspiration, combined with clothing pattern design techniques, to carry out a simplified design for application in fashion design.



Figure 72 Pattern transformation design experiment 3



Figure 73 Pattern embroidery experiment

(3) The third type of experiment

Use patterns in the high-end fashion design - “Goddess”.

Design Concept: Sida is the only female protagonist in Thai Khon. She is the incarnation of the beautiful goddess. She is elegant, noble, and kind. This collection uses very soft ruffles and folds to express the charm of women. The traditional Thai patterns are ingeniously incorporated into the design.



Figure 74 High-end fashion design sketch -“Goddess”



Figure 75 LOOKBOOK - “Goddess”

4.3 Mask analysis and design experiment of Thai Khon

Among the Thai Khon performances, the most famous and attracting feature is the character masks worn by the performers. Masks and costumes are one of the most important features of Thai Khon performances. The mask is constructed with traditional colors and contains different decorations and symbols. The audience can identify the roles by the color of the mask. Unlike Kathakali in India, in the early stage of Thai Khon development, masks and make-up colors were used to distinguish character personality. However, in modern Thai Khon masks are only used to depict non-human characters.

After conducting a series of information collection and analysis, the researchers made a detailed description, comparison and analysis of headdresses worn by four character types in Thai Khon. In Thai Khon, human characters wear special hats, while other characters wear masks. Therefore, the researcher will only focus on the masks of Hanuman and Thotsakan.

4.3.1 Analysis of Hanuman's mask

Hanuman is a relatively special character in Thai Khon. He has a complicated body figure with human characteristics, divine abilities and monkey appearance. For this reason, Hanuman's mask stands out from the masks of other characters. In the story of Khon, Hanuman is a loyal companion and good at fighting. The main colors of Hanuman masks are white, gold, red and green. In contrast to the tall, pointed headdresses of other characters, Hanuman's mask is smaller and round. The color of the mask is white, the forehead and ears are decorated with gold, highlighting Hanuman's divinity. The facial features of Hanuman's mask are wide green color eyes, wide open mouth, and exposed teeth, which are consistent with the image of a monkey. From the picture, Hanuman's mouth contains a gem. The special design of this detail is to express Hanuman's special strength and divinity. In Indian culture, Hanuman is the son of the god who controls wind. When Hanuman yawns, he exhales

the sun, moon and stars. This is the magical power that is characteristic of Hanuman. In addition to the gems in the mouth, Hanuman also has the modeling of gems between the eyebrows. In Buddhist culture, it represents the inner energy.



Figure 76 Hanuman's mask

Source <https://www.pinterest.com/>

4.3.2 Analysis of Thotsakan's mask

The overall shape of Thotsakan's mask is long with a pointed tip. The main color of the mask is a combination of green and golden. The facial features are dark green. The forehead and top of the head and ears are decorated with golden. The mask is divided into three layers. Compared with the facial features of the Hanuman mask, Thotsakan's facial features are similar in that they also show wide eyes. However, his mouth is not open. He has sharp fangs which extend from the mouth to the eyes. This feature is the characteristics of Thotsakan and represents him as the "devil". Thotsakan is a figure with three layers of masks in Khon's mask. Through a careful observation, it is found that the eye shape of the bottom mask is round and large. Some scholars have proposed that it is like a crocodile's eye. The facial features in the middle layer are similar to the bottom. However, it must be noted that the top layer and the middle layer of Thotsakan's mask are divided into four sides: front, rear, left,

and right. The images of the four sides are the same, so that the audience can see Thotsakan's face from different angles, it corresponds to his image of ten faces, and also expresses Thotsakan's huge power and ability.



Figure 77 Thotsakan's masks

Source <https://www.pinterest.com/>

4.3.3 Analysis of Rama and Sida headdresses

As Rama and Sida are human characters, masks are not needed to cover the faces of actors or actresses. Instead, they wear a headdress. During the performance, the audience can see the real face of the actors. Therefore, compared with the masks of Thotsakan and Hanuman, the design of the headdresses is simpler. The shape of the headdresses is also relatively long, and has a pointed tip. The main color of the headdresses is golden, reflecting the dignity of Rama and Sida. In order to balance with the simple design, the headdresses of Rama and Sida are relatively cumbersome in the manufacturing process. The headdress is decorated with silver diamonds on the whole, which looks particularly dazzling. At the same time, it is decorated with flowers near the ears. The flowers represent respect and nobility in Thai culture. The left is Rama's, the right one is Sida's.



Figure 78 Rama and Sida headdress

4.3.4 Summary of headdress design experiment

It is believed that “mask” has a core linguistic symbol. In drama art, mask is a metaphorical way to represent the characters and relationships between characters. Compare and expose the symbols on the surface with the character or contradiction of the characters behind, The worship of faces and beliefs associated with it is called the phantom face worship.

From this point of view, phantom face worship is also the worship of oneself. However, through different phantom face modelings, it can be concluded that people often obtain some kind of super humanity by approaching and changing the face, which is close to the essence of divinity. But art is actually derived from life.

The height of the artistic characteristics of the mask is depicted in the book. In fact, it is also the interval expression and description of human nature. Myths, superpowers, and dramatic stories are all inseparable from the expression of the character and of “human” itself.

There are many types of Thai Khon masks. In this study only the headwear of the main characters were selected for analysis. Their characteristics were extracted as

design elements that were incorporated in modern design transformation through the use of geometric decomposition design method to make the mask pattern more abstract, symbolic, and applicable in high-end fashion design.



Figure 79 Modern pattern design of Hanuman mask



Figure 80 Modern pattern design of Thotsakan mask

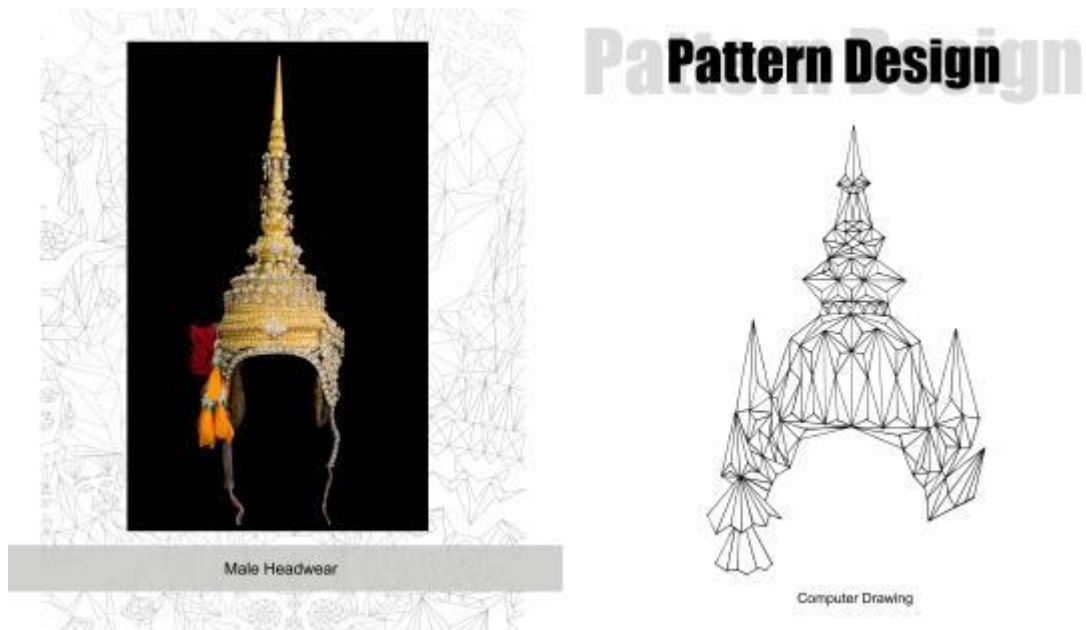


Figure 81 Modern pattern design of Rama headwear



Figure 82 Modern pattern design of Sida headwear

This collection has 12 sets of design sketches. In the style design, the design is biased towards the style of the dress, which is also in line with the status symbol of Thai Khon. There are four color transitions: the white and red gradient band

representing Hanuman; green representing Thotsakan, the noble blue representing Rama; and THE romantic purple representing Sida. In the fabric design, the front design is added. The fabric manufacturing process in the experiment perfectly combines tradition and modernity.



Figure 83 Color Layout - "Mask Life"

Design Concept: "Mask Life"-- In drama art, mask is a metaphorical way to convey the characters and relationships of characters in the drama. it can be concluded that people often obtain some kind of super humanity by approaching and changing the face, which is close to the essence of divinity. But art is actually derived from life. In fact, it is also the interval expression and description of human nature.



Figure 84 High-end fashion design sketch-"Mask Life"



Figure 85 Design sketch -“Mask Life” - Look 1, Look 2



Figure 86 Design sketch -“Mask Life” - Look 3, Look 4



Figure 87 Design sketch -“Mask Life” - Look 5, Look 6



Figure 88 Design sketch -“Mask Life” - Look 7, Look 8



Figure 89 Design sketch - "Mask Life" - Look 9, Look 10



Figure 90 Design sketch - "Mask Life" - Look 11, Look 12



Figure 91 Experiment of making mask pattern - Look 1



Figure 92 Experiment of making traditional patterns - Look 1



Figure 93 Accessories production experiment - Look 1



Figure 94 Selection of fabric & materials and hand-made experiments - Look 1



Figure 95 Clothing production process - Look 1

Fashion Editorial



Figure 96 Fashion editorial - Look 1



Figure 97 Fashion editorial and detail - Look 1

4.4 Feedback on design experiments

Based on these 3 design experiments, it can be seen that it is not easy to apply the design elements in Thai Khon costumes to high-end fashion design. The transformation of design elements requires traditional shadows combines with modern and fashionable language to express it. This is a problem worthy of an in-depth study.

In each design experiment, professors and experts gave very constructive feedback, such as:

- The production of traditional fabrics takes a long time. How can we express the concept in a concise way but still maintain the high-end vision?

- The design of the mask-turning pattern is too modern and not refined enough to reflect the high-end sensibility.

- In terms of the style of clothing, the positioning is not accurate enough, and it is not combined with the style of Thai Khon, which cannot express the cultural connotation of Thai Khon well.

- In the choice of colors, some do not match the characteristics of the characters, and cannot directly reflect the characteristics of the characters.

- Lack of accessories design. In Thai Khon costume, accessories occupy a very important position. Without the support of accessories, the overall sensibility of Thai Khon cannot be expressed well.

- There are too few intangible elements, and the overall design lacks artistic and decorative features, which cannot well reflect the charm of Thai Khon on the stage.

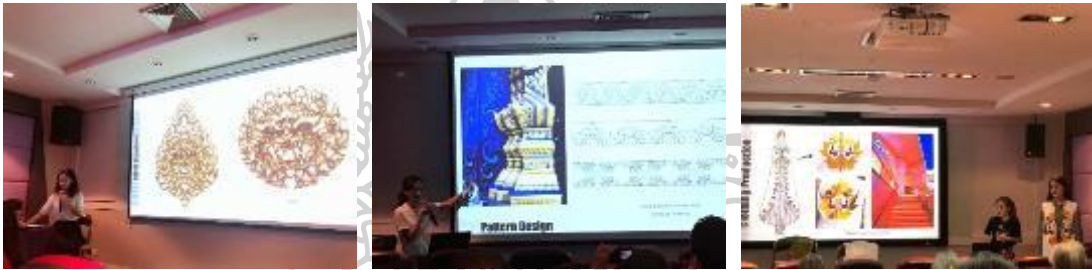


Figure 98 Presentation photos

In the next design experiment, based on the above feedback, the design was modified and the design concept was determined. The influences of Thai Khon's characters were incorporated. Matching accessories were designed, and the overall design was more focused. This part will be explained in detail in Chapter 5.

Chapter 5

Research Result

5.1 Research and Analysis of Thai Khon Characters

The stage is a powerful medium for drama actors to communicate with the public. As a combination of intangible social values, it echoes the same intangible plots and performance methods, and can be expressed in tangible ways to deliver values and cultural information to people. Drama can be explained as: seeing something in order to do something. Drama constitutes a “space to watch something”: the inherent cultural meaning and values are hidden in all the drama activities including plot progression, performance methods, lines and even stage lighting settings. These concepts are derived from the creators’ imagination and conception which are conveyed through multiple levels of expressions in drama.

Drama is a combination of works derived from the mutual relations between man and man, man and environment, and man and society. There are all kinds of things in the world. The art in drama shows the actual relationship in the world. The basic types of drama can be divided into two types: one that is trying to restore the real life, the other that is trying to transcend the real life.

The storyline of Thai Khon consists of different character types including humans, gods and demons. For this reason, Thai Khon can be seen as a combination of the two types of drama. It seeks to be integrated into the real life and reflects the relationship between the world while it also conveys the expectations of the world through the characters that exist beyond the beautiful story and social values.

5.1.1 Characteristic analysis of Hanuman

Hanuman, the god monkey, helps Rama to fight with Thotsakan. As with other animal characters, the image of his character is that of a loyal warrior and leader. He

leads simian army to help the king win the fight. He is also a symbol of Thai people's wit, flexibility and loyalty. However, he is not only a great fighter but also the philandering lover to many of the female characters, both human and demon.

Hanuman is a great white proboscis monkey or ape monkey. He is the leader of the ape army. Hanuman is very loyal to the King. He is the patron of martial arts and an example of courage, fortitude and excellence in Thailand. He is depicted as wearing a crown on his head and armor. He is an albino ape with a, strong character and depicted with a wide open mouth. Sometimes he appears carrying a trident. He is also a symbol of wit, flexibility and loyalty in Thai culture.

5.1.2 Characteristic analysis of Thotsakan

Thotsakan's image is unique. He has ten faces and perhaps ten bodies.. His character is perhaps the most humanistic in personality. . Such a complex image is destined to have many complicated feelings and personalities. He embodies all kinds of sins and emotions, from shame to greed and love and lust. Thotsakan's image reflects human's desires. As the plot of the play develops, his image is certainly charismatic. Compared with the perfect image of Rama and Sida, Thotsakan's character is closer to the characteristics of human nature. Plot development is hinged on events that happen upon him.

The Ramakien can be called an esoteric allegory of man's spiritual quest (Rama) for Nirvana (Sida). In this way, it is also a purification of physical and intellectual faculties in which Thotsakan and his brothers represent coarse passions and imperfections while the monkey warriors stand for virtues. Thai Khon's performance promotes virtue, trust, honor, pride and forgiveness in the form of storytelling, and encourages love and harmony between families as well as love for society. It recognizes and elaborates the absolute importance of human nature, and shows the audience how to properly control their thoughts and desires in order to obtain inner peace and spiritual happiness.

The establishment of the image of Thotsakan is like the epitome of many different situations that we have to face in real life. These situational advantages are the conflict between people, sometimes the conflict between desire and moral norms, and instinct. He embodies the repression and distortion that humans have encountered in the development of civilization. But we will soon be able to solve it or find the liberation in our heart to break free from depression and achieve freedom. Such a "struggle" is like the existence of Hanuman. He is a force and he help us to achieve a better life.. The "beauty" of drama is the constant awareness of the existential problems and limitations of human beings in similar situations. Drama is an abstract representation that alludes to the illusion of existence. Because of such characteristics, the drama has a space for his brother's wide imagination and interpretation, but it is also full of contradictions, opposing complexity and uncertainty.

5.1.3 Characteristic analysis of Rama

Some scholars proposed that Rama in Ramakien symbolizes the incarnation of the original mythical character Vishnu. As the ruler of God, Rama is noble, virtuous, perfect and respected. Therefore, since the reign of (Rama VI), the title of "Rama" has been retroactively given to all previous Thai monarchs, himself and his successors. However, some scholars believe that although the plot of Khon is based on the Ramayana in India, it has been fundamentally changed. The localization of the Ramayana in Thailand can be seen in how Rama becomes the representing justice, compassion, and respect.

Phra Ram is the Thai name of Rama. He is the main protagonist of Thai Ramakien epic mythology. In Thai interpretation Phra Ram is not a reincarnation of the Hindu god Vishnu but the reincarnation of Buddha. Phra Ram is a leading character in Thai Khon. He is a symbol of courage and represents a noble and respected god.

Although both claims have yet to be verified, the researchers believe that

although the plot of Thai Khon came from the Ramakien in India, its adaptation in Thai culture has departed from the original Indian drama quite significantly. Rama becomes the image of the king of Thailand after the drama is localized. Being an incarnation of Vishnu or Buddha functions as a “representational symbol” that reinforces the symbolic meaning of this character as a leader, who is just kind, compassionate, and respected by the people.

5.1.4 Characteristic analysis of Sida

Sida is the heroine of the Thai Khon plot. In the Indian story of “Ramayana”, she is the daughter of King Janaka, and the beloved wife of Rama. She is the reincarnation of the wealthy and prosperous goddess of Lakshmi, representing a perfect lady. She is beautiful, pious, chaste and peerless. There is not much descriptions of Sida in the existing literature about Thai Khon studies. But the feeling that Sida brings to the audiences is similar. She has a beautiful face and beautiful posture. She does not only have a beautiful appearance, but also has the inner beauty. She and Rama support each other, care for the people, and are both respected by the people. Besides, she is loyal to love. Sida's image is actually a microcosm of a perfect female image. Not only does she represent the feminine beauty of women, but she is also the epitome of “beauty”. “Beauty” is a topic that has been discussed since ancient times. Beauty is everyone's pursuit. People like beautiful things, but beauty is often fragile and perishable, so it needs to be cherished and protected.

Oscar G. Brockett, a professor of drama history, once described that drama constitutes the ultimate truth found in the chaos, and empty ignorance of daily survival. But Brockett may overlook one point. In the drama, there are not only contradictory inheritances but also the transmission of beauty. Rama and Sida are human characters but they also surpass the personality traits of most people. The “beauty” characteristic of them shows that Khon wants to pass on to the world the ideals of beautify, loyalty and good virtues. In order to face life positively, one should

not succumb to difficulties but hold on to positive beliefs and courage in life. Eventually, one will prevail.

5.2 Design element extraction and data analysis

This study aims to investigate the way in which the visual elements or cultural connotations presented in the drama can be realized through the medium of clothing that will come to function as an alternative form of cultural expression, communication, and dissemination. With this research question, the researcher analyzed four key characters of Thai Khon from their headwear styles, colors, character traits and character conversion, so as to extract design points and integrate them into high-end fashion design.

The extracted design points for each character are as follows:

Table 5 Design element extraction and data analysis

Main characters	Headwear style	Costume color extraction	Character and personality transforming
Hanuman	White mask, symbol, gold leaf decoration, delicate mask with monkey personality	White	Powerful Loyalty Protector Soldier
Thotsakan	The color of the mask is mainly green, decorated with gold foil, crocodile eyes, and has three tiers	green	Contrary Wicked Ambitious
Rama	White face, wearing a three-tiered crown with three and the face can be seen in every direction	Green Red	Brave Noble Respected
Sida	White face and delicate Thai pointed crown	Green Red	Elegant Holy Beauty Tender

5.3 High-end fashion design based on Thai Khon

The purpose of the study is to investigate the possible outcomes of the combination of traditional Thai culture with modern fashion trends. This design takes Thai Khon, a drama representative of Thai traditional culture, as inspiration. Key elements in Thai Khon such as masks, colors and patterns are incorporated in high-end fashion design. Khon costumes and high-end fashion have one thing in common - both attach great importance to craftsmanship. Khon costumes preserve the characteristics of traditional Thai clothing to a great extent. In this fast fashion society, the style of high-end fashion can be used to express the traditional art of Thailand. It can make the traditional culture fashionable and accessible. This is also the attempt of a new generation of young designers. Clothing is the first shell of human beings in this world. Clothing is no longer traditionally worn. It is a kind of culture. Through the corresponding art design, cutting technology and sewing process, the design concept is integrated into this unique artistic aesthetics.

The theme of this design is “Die Traumdeutung”, inspired by Sigmund Freud's theory of the subconscious mental process in “The Interpretation of Dreams”. In the book Freud introduces the idea that the subconscious can be used to analyze dreams, extended to psychology, and interpret people's subconscious appearances in dreams. Freud's The Interpretation of Dreams is based on his instinct theory and subconscious theory. The points repeatedly stated in the book are memorable: dreams are the expression of subconsciousness, and dreams are the windows through which the suppressed subconscious desires can be released.

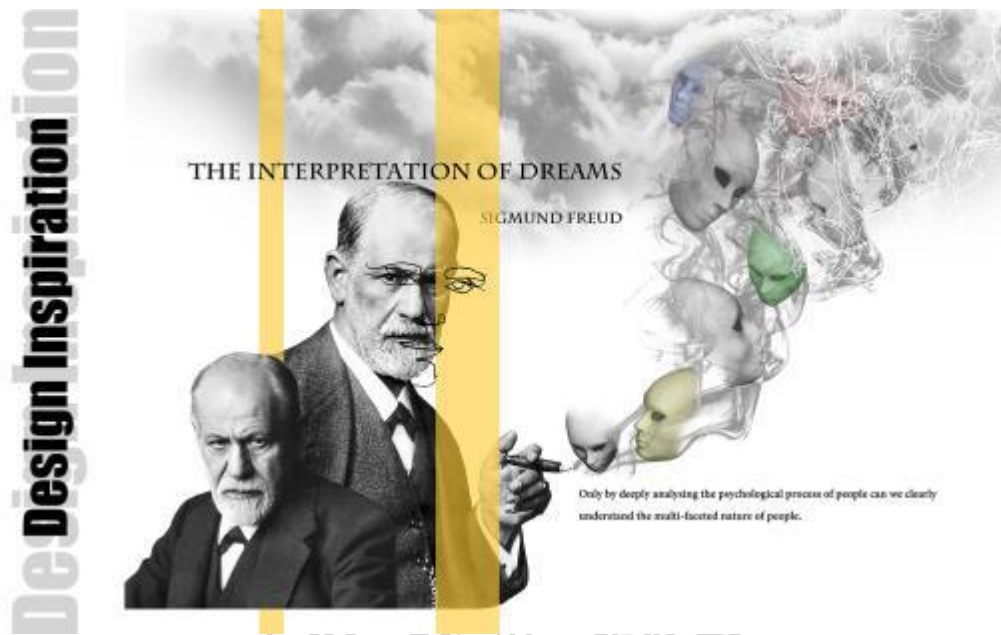


Figure 99 Design theme layout - “The Interpretation of Dreams”



Figure 100 Design theme layout - “Die Traumdeutung”

Sigmund Freud's "The Interpretation of Dreams" and Thai Khon's story all refer to human nature and multi-faceted personality. Dreams not only affected by individual life experiences but also by culture, region and social environment. Customs, traditions, values and ways of thinking that have been passed down from the previous generations will have an impact on one's thinking, consciousness, and behavior. The focus of this design is to reflect the multi-faceted nature of a woman. According to different character characteristics, Thai Khon's unique national culture is integrated into the design of women's high-end fashion.



Figure 101 Design theme layout - "Multi-faceted Personality"

5.3.1 Collection design - Hanuman character

Through the study of Hanuman's character, according to the character's personality traits, "Protector" is used as the design theme. "Protector" is a symbol of a hero. He is a brave character, a good leader, and a fighter. Protector is confident, firm, bold, and has strong willpower.



Figure 102 Hanuman character Collection - “Protector”



Figure 103 Hanuman character analysis

MASK

Hanuman is the son of the God of Wind and can thus fly through the air. Also, when Hanuman yawns, he exhales suns, moons, and stars. This is the magical power by which people recognize Hanuman. The jewel is sometimes referred to as a "glass canine" thus, Hanuman has five canines. Another symbol of Hanuman's special power is the jewel between his eyebrows. This symbol appears on statues of the Buddha and represents inner energy.



Figure 104 Hanuman mask analysis

The style of the clothing is simple, the lines are smooth, the sleeves are stiff and the shapes are exaggerated. It shows the warriors wearing armor in the battle. The overall design extracts some traditional Thai clothing features, such as belts and wide-leg pants, etc. Make clothing more national.



Figure 105 Design style positioning – Hanuman



Figure 106 2021 Fashion trend analysis - Hanuman

The colors most representative of Hanuman is the combination of white and gold. White implies a sense of justice, integrity, youthfulness and transcendent mortality. It reflects Hanuman's bravery and firmness as a warrior. Gold is the most brilliant luster color. It is the supreme pure color in nature. It is the color of the sun. It represents warmth and happiness. It shines on the earth and radiates light. It also symbolizes the light brought by the warrior.

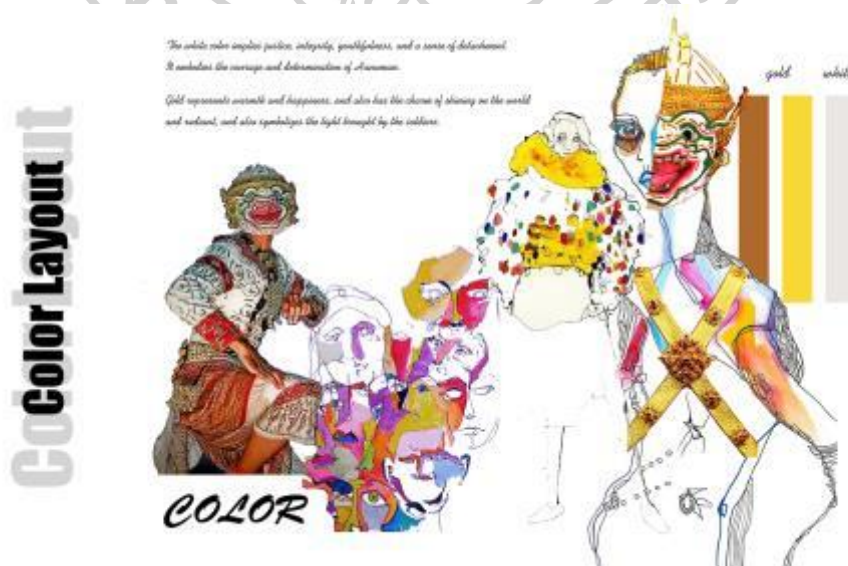


Figure 107 Color layout – Hanuman

Two kinds of fabrics are selected. One is the traditional Thai handmade fabric, which is woven with golden silk threads, and Hanuman's hair is used as a pattern to woven into the fabric. This is also a major feature of Hanuman clothing in Khon. The other fabric is the white blended fabric with the golden silk thread integrated into the white fabric to form the luster of horizontal stripes, which complements the golden fabric.

Detail design is the focus of this series of designs. First, the design of the headdress reflects the concept of Hanuman mask. It combines the pattern of the mask with the modern geometric design of the artistic method and transforms the design on the basis of retaining the original figure while adding the fashion sense. The glasses are used to decorate the costume to show the most expressive eyes in the masks. The details of the costumes combine traditional Thai patterns with the expressions of the masks, select some embellishment colors produced in the masks, and use the technique of beading. The patterns are broken up and then recombined in new ways to make the details more three-dimensional and artistic.



Figure 108 Design Sketch – Hanuman



Figure 109 LOOK 1 Design analysis - Hanuman



Figure 110 LOOK 1 Styles figure and accessory design - Hanuman

De Design Analysis



LOOK 2

Figure 111 LOOK 2 Design analysis - Hanuman

De Design Drawing



Figure 112 LOOK 2 Styles figure and accessory design - Hanuman



Figure 113 LOOK 3 Design analysis - Hanuman



Figure 114 LOOK 3 Styles figure and accessory design - Hanuman

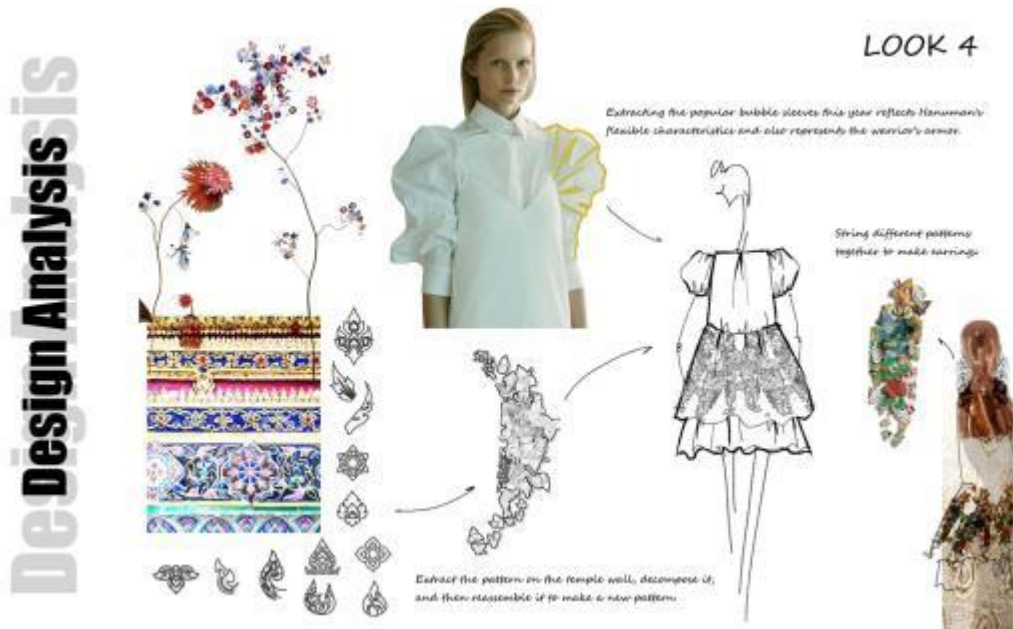


Figure 115 LOOK 4 Design analysis - Hanuman



Figure 116 LOOK 4 Styles figure and accessory design - Hanuman



Figure 117 LOOK 5 Design analysis - Hanuman



Figure 118 LOOK 5 Styles figure and accessory design - Hanuman

Fabrics & Materials



Figure 119 LOOK 1 Fabrics and materials - Hanuman

Production Process

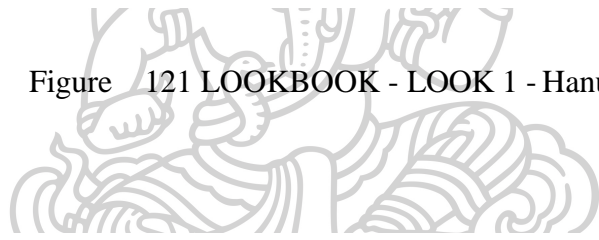


Figure 120 LOOK 1 Production process - Hanuman

LOOKBOOK



Figure 121 LOOKBOOK - LOOK 1 - Hanuman



Fashion Editorial



Figure 122 Fashion editorial - LOOK 1 - Hanuman

Fashion Editorial



Figure 123 Fashion editorial - LOOK 1 – Hanuman

Detail



Figure 124 Fashion detail - LOOK 1 - Hanuman

5.3.2 Collection design - Thotsakan character

This series is based on Thotsakan's personality traits, extracting the "opposite" in his character as the theme. Thotsakan in Khon's story is an antagonist character; he is the opposite of a good life, the opposite of ease, and the opposite of kindness. If Rama, Sida, Hanuman are the positive sides of human nature, Thotsakan represents the negative desire of human nature. There is no absolute good or bad of human nature. Thotsakan represents all kinds of negative desires. Besides, Thotsakan seems to be a mirror, reflecting life and humanity.



Figure 125 Thotsakan character Collection - "Opposite"



Figure 126 Thotsakan character analysis

MASK

The overall shape of Thotsakan's mask is pretty long with a pointed tip. The main color of the mask is a combination of green and golden. The facial features are dark green, and the forehead and top of the head and ears are decorated with golden. The mask is divided into three layers. Compared with the facial features of the Hanuman mask, the same point is that Thotsakan's facial features are also wide eyes, but the difference is that his mouth is not open. He has sharp fangs, and the length extending from the mouth to the eyes, it prove the characteristics of Thotsakan, which is "devil". Thotsakan is a figure with three layers of masks in Khon's mask.



Figure 127 Thotsakan mask analysis

The style is dominated by a simple H-shaped silhouette, and the straight line design makes the clothing more stiff. The H-shaped silhouette is a straight silhouette that weakens the shoulders, waist, and hips. The difference between them weakens the lines of women's body, showing a sense of stability and dignity. The overall feeling of the clothing conforms to Thotsakan's image, with 10 faces and 20 arms. In Khon's design, the clothing design expressed by Thotsakan also uses a "metaphor" approach. The same method is also applied to high-end fashion design. The tough shape and elegant fabric create a mysterious and powerful beauty.



Figure 128 Design style positioning - Thotsakan



Figure 129 2021 Fashion trend analysis - Thotsakan

The color extracted from the main colors in Thotsakan costume is green. In the Middle Ages, green represents the demon, but it also represents love and mystery. Green is slightly saturated, with mystery, power, stunning and sexy temperament. It is high-profile and bright. The matching of green with the gold color exudes a sense of maturity and mystery. Whether it is temperament or gas field, the value has reached the peak.

In the Middle Ages, green represents the demon, but also represents love and mystery, green is slightly saturated, with mystery, power, stunning and sexy temperament. High profile and bright! The matching of the golden color exudes a sense of maturity and mystery.



Figure 130 Color layout - Thotsakan

On the fabric, the thin silk yarn fabric is combined with a very wide traditional gold silk handmade fabric to achieve the effect of rigidity and softness. The flowing lines and the mask picture made of hard mesh form a mood that intersects reality and dream. From the texture, the fabric portrays the charm of Thotsakan in a battle shirt.

The detailed design is the highlight of this series of designs. Using stiff mesh fabrics, combined with the expression of the sketch avatar painting, Thotsakan's most representative mask is produced. The layering of the mesh shows the "real" and "virtual" patterns and gives people a magical feeling like a dream.

The production process of this collection will adopt the manual bead making method of Thai Khon costumes. In order to retain the original sensibility of Thai Khon costumes, the bead pattern expresses Thotsakan's combativeness and even the heroic characteristic.



Figure 131 Design Sketch - Thotsakan



Figure 132 LOOK 1 Design analysis - Thotsakan



Figure 133 LOOK 1 Styles figure and accessory design - Thotsakan



Figure 134 LOOK 2 Design analysis - Thotsakan



Figure 135 LOOK 2 Styles figure and accessory design - Thotsakan



Figure 136 LOOK 3 Design analysis - Thotsakan



Figure 137 LOOK 3 Styles figure and accessory design - Thotsakan

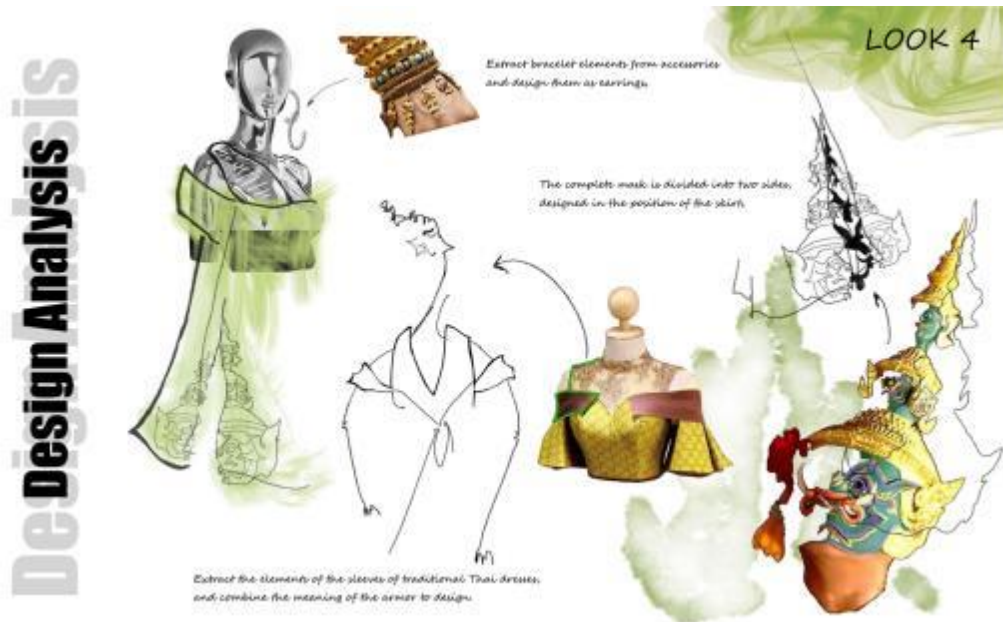


Figure 138 LOOK 4 Design analysis - Thotsakan



Figure 139 LOOK 4 Styles figure and accessory design - Thotsakan



Figure 140 LOOK 5 Design analysis - Thotsakan



Figure 141 LOOK 5 Styles figure and accessory design - Thotsakan



Figure 142 LOOK 3 Fabrics and materials - Thotsakan

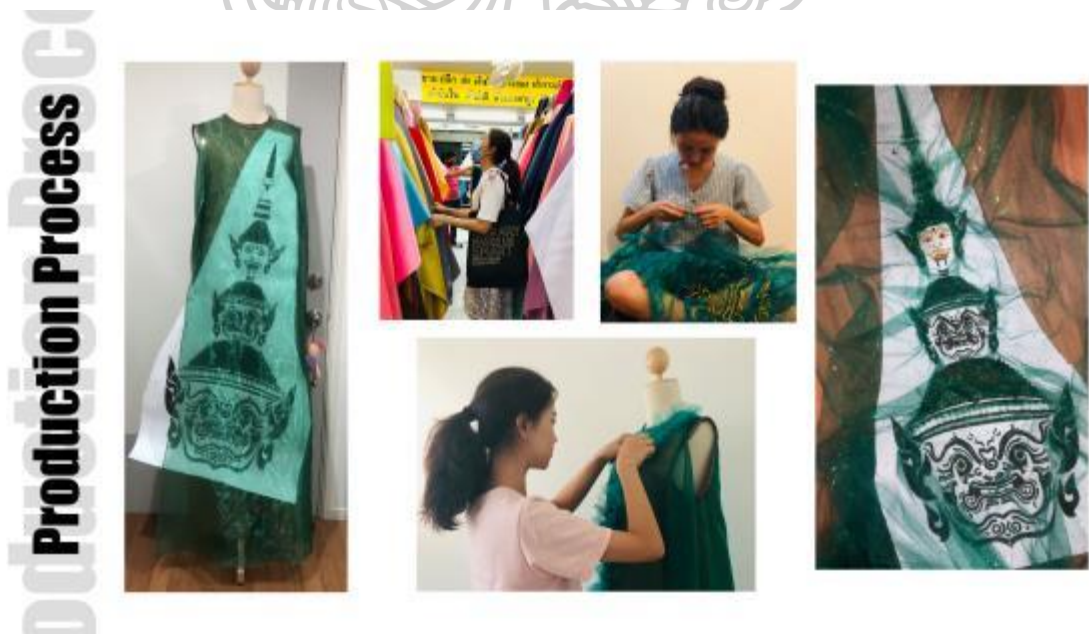


Figure 143 LOOK 3 Production process - Thotsakan



Figure 144 LOOKBOOK - LOOK 3 - Thotsakan



Fashion Editorial



Figure 145 Fashion editorial - LOOK 3 - Thotsakan

Fashion Editorial



Figure 146 Fashion editorial - LOOK 3 - Thotsakan



Detail



Figure 147 Fashion detail - LOOK 3 – Thotsakan

5.3.3 Collection design - Rama character

This series uses “Descendants of the Sun” as the design theme. Rama is the king that people admire. He is the incarnation of God and is admired by thousands of people. He is like the sun and protects everything in the world. The sun is very important to human beings. The circulation of the earth’s atmosphere, the rotation of the day and night and the four seasons, the changes in the earth’s warmth and coldness are all the result of the action of the sun. The king is like the sun - noble, brave, and omnipresent.



Figure 148 Rama character Collection - “Descendants of the sun”



Figure 149 Rama character analysis

HEADDRESS

Rama's headdress is called Chada Phra

Chada Phra is attached to Oma and the flower thad on the right. The flower is red. Attached to the top of the extortion chamber on the right, and Oka hanging from the flowers. The tip of Oma is popular to be at the nose of the character. Flowers are diamonds that are attached to Jada. On the left side of Jada.



Figure 150 Rama mask analysis

The style uses a simple and smart suit style. Since YSL's smoking suit, the suit is no longer a male favorite, and has also become one of the essential items in every female wardrobe. The wearer is more handsome and neutral, and the design of the belt adds some femininity. As self-reliant and independent modern women, they pay more attention to their own temperament. In this series, Rama's leader style is extracted, and the female elements of the new era are integrated to create a handsome queen style.



Figure 151 Design style positioning – Rama



Figure 152 2021 Fashion trend analysis - Rama

Metaphorical colors are used in the design. Blue represents the sky. It is the most noble color; it is very pure, usually reminiscent of the ocean, sky, water, universe, and represents the respected king. Pure blue expresses beauty, calmness, reason, serenity and expanse, which symbolizes the power of emptiness, infinity, tranquility, dignity, justice, wisdom, fraternity and sacredness. Combined with women's clothing design, it also represents the noble and calm temperament of women.

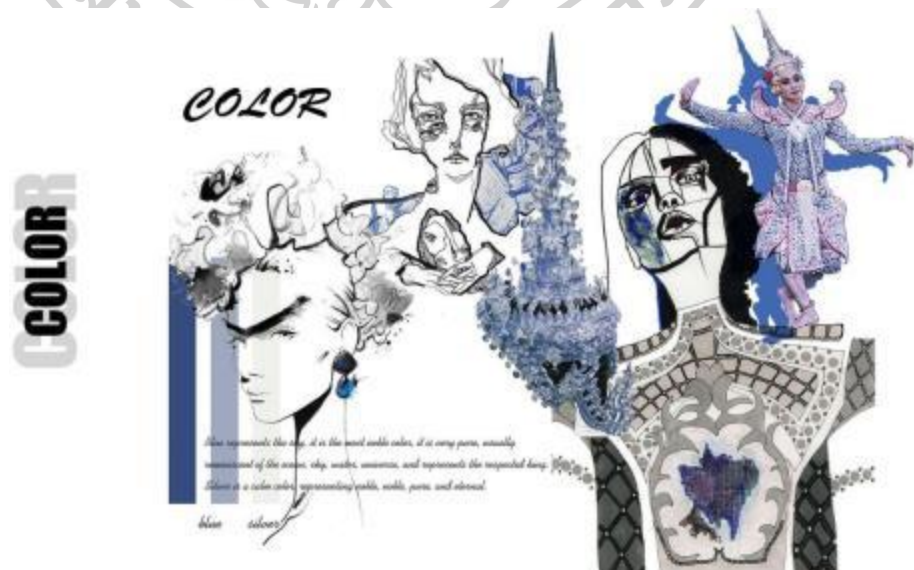


Figure 153 Color layout – Rama

Thai traditional fabrics are used in the design. Thai traditional fabrics embody the traditional wisdom of the Thai people. Thai fabric patterns have a long history and reflect national characteristics. Different Thai fabric patterns tell different ancient and mysterious Thai folk stories and give Thai fabrics higher value through the hands of designers and craftsmen. Fashions made with Thai fabrics are both elegant and modern and can be felt by everyone who wears them. This is more special than wearing ordinary clothes, because Thai clothes are traditional Thai culture and modern Thai handicrafts are the perfect work.

The details are decorated with pearls and ethnic silver silk, which are adapted according to the characteristics of traditional patterns to make the patterns more fashionable. Pearl is an element of repeated reincarnation and eternity as it never disappears from the fashion circle. It is retro, romantic and luxurious. It has been favored by women since ancient times to the present. It adds feminine features to stiff suits and shows a noble atmosphere. The silver thread with a national character also add national customs to the clothing.



Figure 154 Design Sketch – Rama



Figure 155 LOOK 1 Design analysis - Rama



Figure 156 LOOK 1 Styles figure and accessory design - Rama

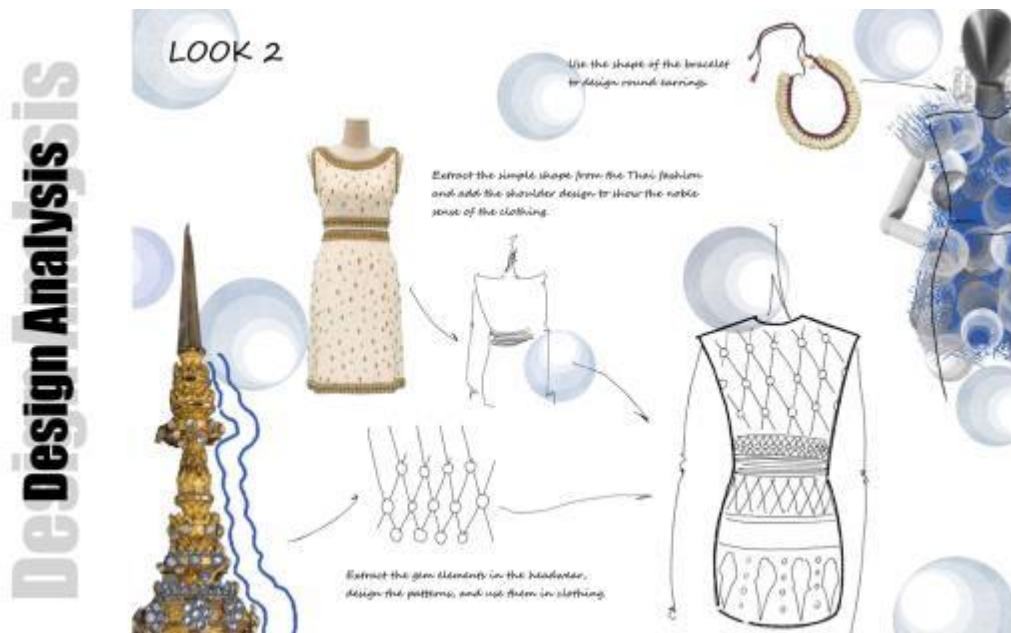


Figure 157 LOOK 2 Design analysis - Rama



Figure 158 LOOK 2 Styles figure and accessory design - Rama



Figure 159 LOOK 3 Design analysis - Rama



Figure 160 LOOK 3 Styles figure and accessory design - Rama

De Design Analysis

De Design Drawing



Figure 161 LOOK 4 Design analysis - Rama



Figure 162 LOOK 4 Styles figure and accessory design - Rama

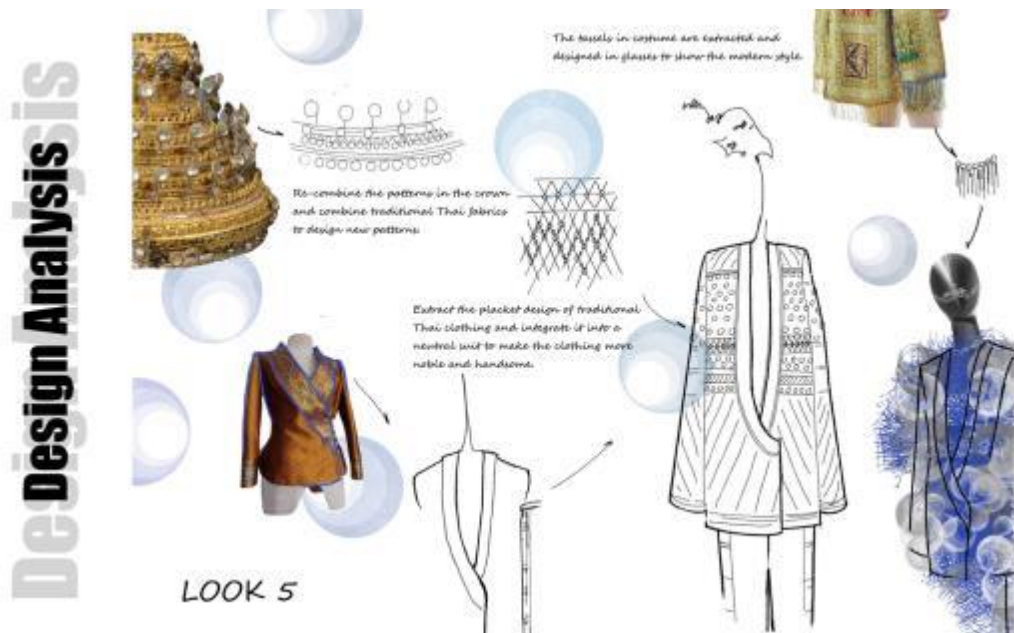


Figure 163 LOOK 5 Design analysis - Rama



Figure 164 LOOK 5 Styles figure and accessory design - Rama

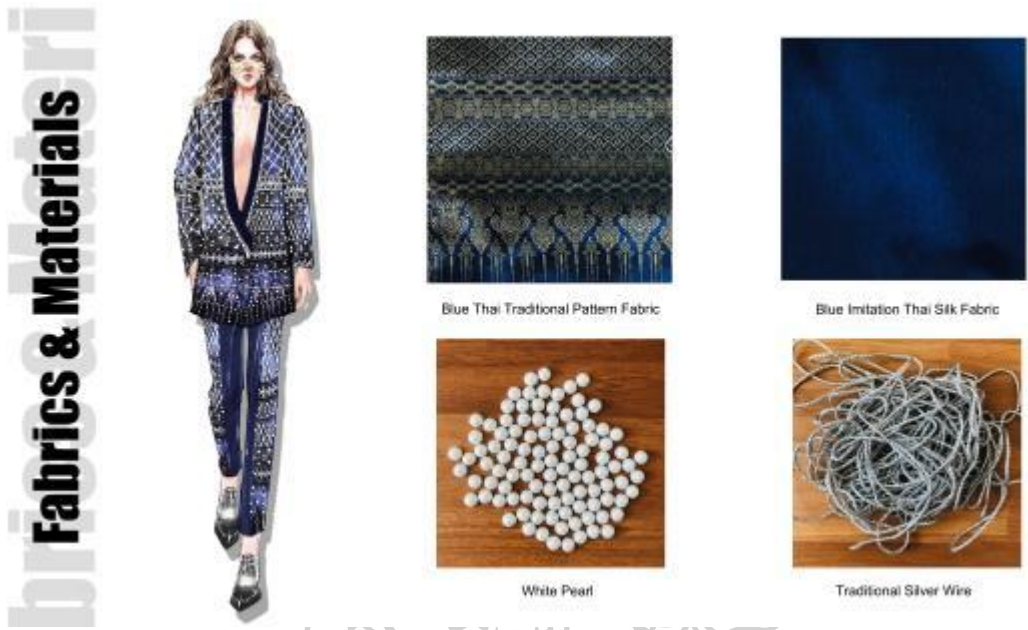


Figure 165 LOOK 5 Fabrics and materials - Rama

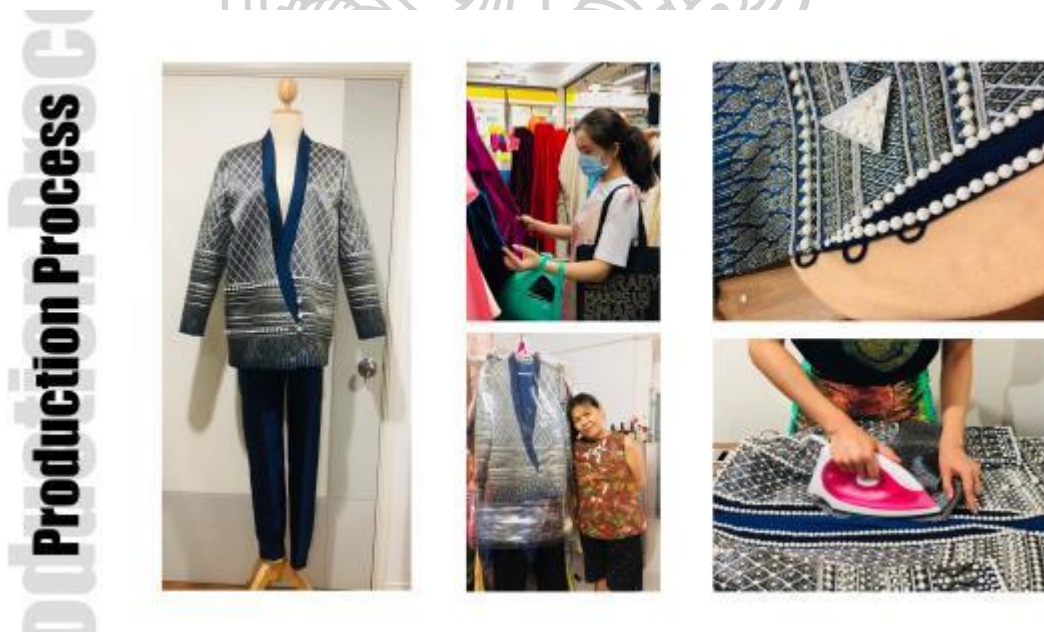


Figure 166 LOOK 5 Production process - Rama



Figure 167 LOOKBOOK - LOOK 5 - Rama



Fashion Editorial



Figure 168 Fashion editorial - LOOK 5 - Rama

Fashion Editorial



Figure 169 Fashion editorial - LOOK 5 - Rama



Detail



Figure 170 Fashion detail - LOOK 5 - Rama

5.3.4 Collection design - Sida character

Sida represents a perfect woman. This series uses “The Name of Rose” as the design theme. The red rose symbolizes the unrelenting love, and also represents the elegance and femininity of women. It is believed that three things work together to create beauty: completeness or perfection, proper proportion or harmony; and clear "harmony". The beautiful scene means shining light, which is also the first impression that love brings to people.



Figure 171 Sida character Collection - “The Name of Rose”



Figure 172 Sida character analysis

HEADDRESS

Sita's headdress is called Chada Nang

Chada is a crown-shaped headgear. Generally, it has spikes and ears fabricated with metals such as gold or silver. Or other materials such as wood, papier mache or plastic and then painted to look like metal. Jada's outer skin is beautifully decorated. Composed of carvings, decorations, precious stones, stained glass and flowers.



Figure 173 Sida mask analysis

The style design focuses on highlighting women's S-shaped curves. The fishtail skirt design reflects the noble and elegant curves of women, and the one-shoulder design shows the beautiful clavicle of women. The A-shaped skirt adds princess style of clothing. The bubble sleeve top shows the feminine elegance and tenderness.



Figure 174 Design style positioning – Sida



Figure 175 2021 Fashion trend analysis - Sida

The color extracted the color of Sida's clothing in Thai Khon is the combination of red and gold. Red is the most emotional color, symbolizing enthusiasm and courage. It has a strong visual impact and always shows enthusiasm and passion. Gold symbolizes brightness and brilliance. It is a representative of light, but also signifies noble, glorious, luxurious and brilliant quality. The combination of the two colors makes this collection noble and beautiful.

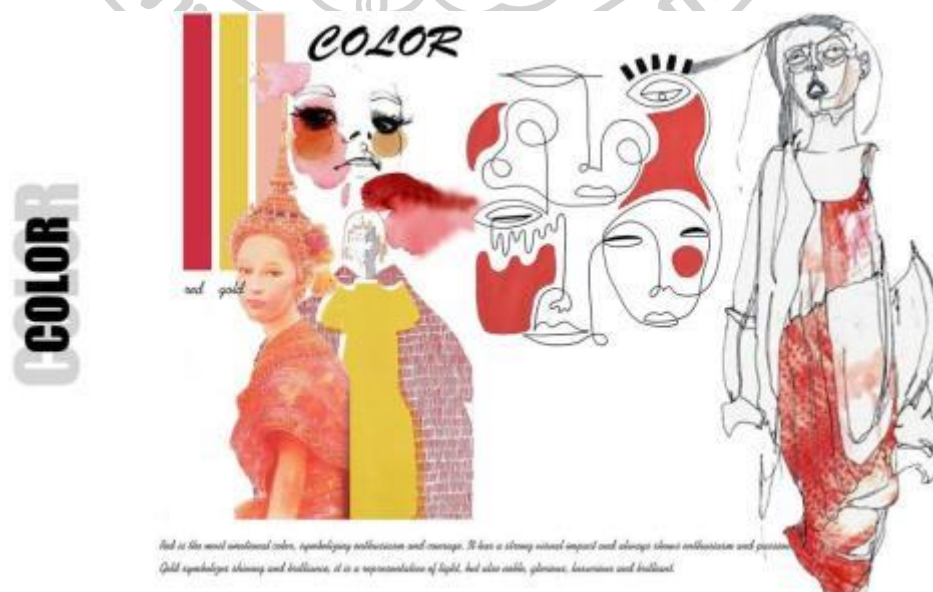


Figure 176 Color layout – Sida

A golden lace with a beam of light is chosen to match with a traditional Thai red fabric. The lace fabric is light and transparent in texture, with an elegant and mysterious artistic effect. In the middle, the red traditional Thai fabric, under the background of lace, embodies the mysterious beauty of oriental women.

In the handmade production of fabrics, red jewels are nailed into golden lace garments, echoing the color of skirts, making the garments more noble. The focus of this costume is the red hand-made Thai traditional fabrics, with hand-sewn golden beads according to the texture of the pattern, making the dress more dazzling and showing the essence of feminine beauty: loyalty to love, life love and longing for freedom.



Figure 177 Design Sketch - Sida



Figure 178 LOOK 1 Design analysis - Sida



Figure 179 LOOK 1 Styles figure and accessory design - Sida



Figure 180 LOOK 2 Design analysis - Sida



Figure 181 LOOK 2 Styles figure and accessory design - Sida



Figure 182 LOOK 3 Design analysis - Sida



Figure 183 LOOK 3 Styles figure and accessory design - Sida



Figure 184 LOOK 4 Design analysis - Sida



Figure 185 LOOK 4 Styles figure and accessory design - Sida

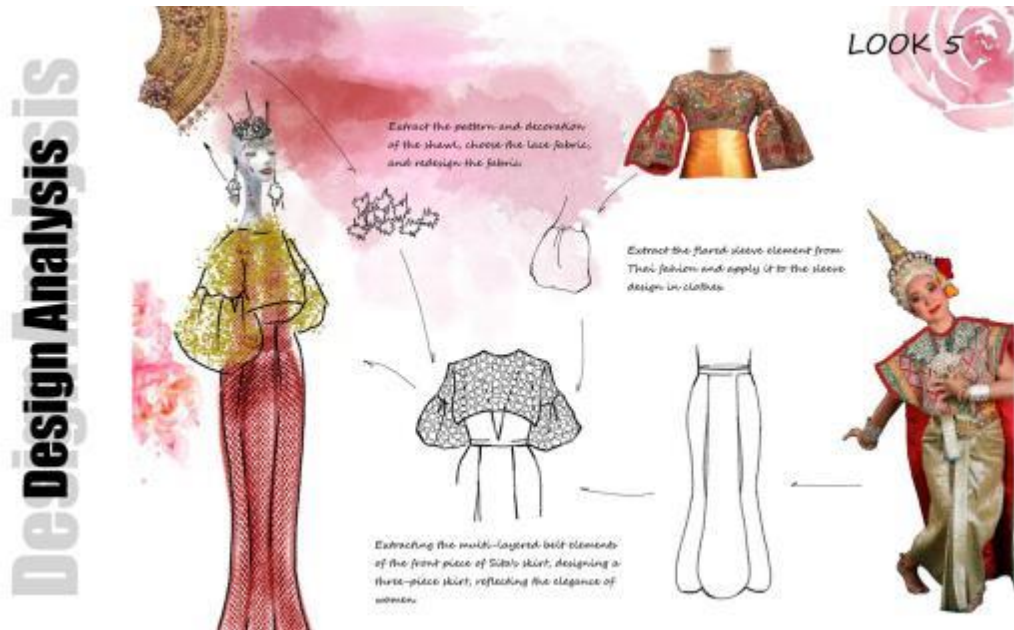


Figure 186 LOOK 5 Design analysis - Sida



Figure 187 LOOK 5 Styles figure and accessory design - Sida



Figure 188 LOOK 5 Fabrics and materials - Sida

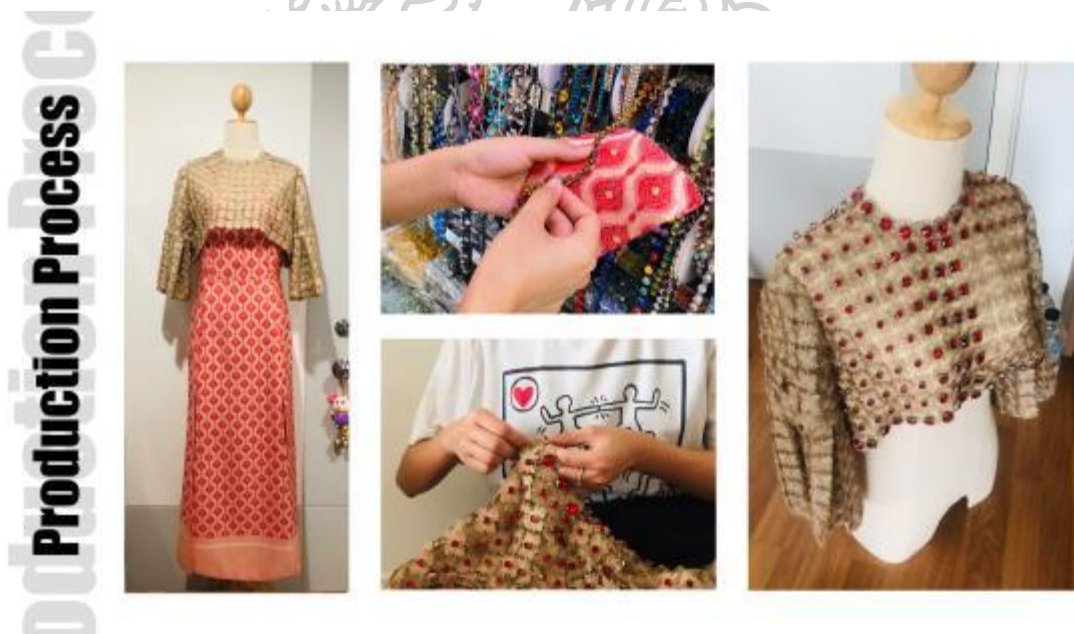
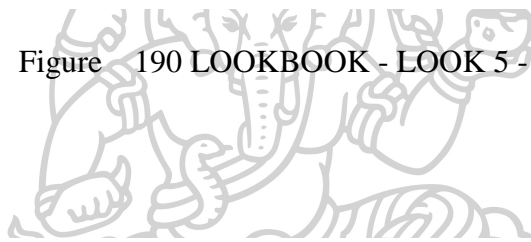


Figure 189 LOOK 5 Production process - Sida

LOOKBOOK



Figure 190 LOOKBOOK - LOOK 5 - Sida



Fashion Editorial



Figure 191 Fashion editorial - LOOK 5 - Sida

Fashion Editorial



Figure 192 Fashion editorial - LOOK 5 - Sida



Detail



Figure 193 Fashion detail - LOOK 5 - Sida

5.4 Summary

In this collection design, the researcher learned according to the expert feedback that the artistic aesthetics of Thai Khon is more derived from the dancers' movements during the performance, which is also the unique charm of Thai Khon; However, for the clothes designed this time, the designer did not pay attention to the art form of dance movements and lack the expression of artistic design. Moreover, the clothes were more suitable for daily wear and did not interpret high-end fashion design well. As the promotion of traditional drama, the artistry and decoration of clothing are very important. Only by extracting the invisible artistic elements from the drama and incorporating high-end fashion design can the soul of the drama be promoted.

5.5 High-end fashion art form design

Costume art is an integral part of culture. Costume culture plays an important role in understanding the thoughts, culture and customs of various periods, inheriting precious intangible cultural heritage, and promoting traditional national styles.

The artistry of high-end fashion design lies in the aesthetic needs of its clothing. The main function and requirement are to continuously pursue creativity, promote clothing in popular culture, guide consumers' consumption orientation, and find new design directions for clothing design. The highly creative and aesthetic clothing we often see in fashion conferences reflects the creative talent of designers.

The practicality and artistry of clothing are a unity, and the artistry is more valued than the practicality. Only by satisfying the practicality can the artistry be created again. In the next design, Thai Khon's dance moves are expressed in the language of clothing, and the artistry and decoration on the stage are integrated into the high-end fashion design, making the clothing more artistic, which is also a tangible and tangible influence on Thai Khon. The invisible elements are perfectly combined.

High-end fashion design originates from the West. It is characterized by perfect version, fit tailoring, precious fabrics, time-consuming handwork, and coincides with the concept of Thai Khon costumes. In this design, three-dimensional decorative details were added, and the original accessories of Thai Khon were combined to carry out an innovative design. The exaggerated shape expresses the most attractive fixed-point pose of the dancers on the stage. Some changes have been made in the selection of colors, which are more appropriate to the colors of the characters themselves, and fully express the concept of combining drama costumes with fashion. In the process of making clothes, some changes will be made.



Figure 194 Thai Khon movement analysis – Rama and Sita



Figure 195 Thai Khon movement analysis – Hanuman and Thotsakan

This design concept is to express the artistic characteristics of Thai Khon, extract the actor's dance moves and character-specific poses, and use fashionable language to transform the design. This high-end fashion design is positioned to serve the female stars participating in the Met Gala by using the star effect, as well as displaying and promoting Thai Khon's unique aesthetics and Thai intangible cultural heritage.



Figure 196 Design concept – Met Gala

5.5.1 Hanuman art form design



Figure 197 Color layout – Hanuman art form

Hanuman's art form design incorporates dance moves unique to Hanuman. In terms of color, the main colors in the Hanuman costume are extracted: white, light gold, and silver, and they are superimposed to show the sense of color hierarchy. In the style design, the outerwear design comes from Hanuman's mask decomposition, which integrates the facial features of the mask into the clothing structure, and combines them by layering. The exaggerated silhouette reflects the bravery of the god of war; Leg movement is the characteristic of Hanuman Pose, with a pointed skirt to show the strength of the legs; The design of the mask incorporates the helmets of Western fighters, bringing a sense of justice and fighting state as a whole.



Figure 198 Design analysis – Hanuman art form

Choosing a harder mesh fabric, the mesh can better shape the shape of the clothing, and the transparent colors also make the clothing look less heavy. The pattern follows the Hanuman's exclusive pattern representing monkey hair, which is sewn in layers with golden diamonds. The skirt is made of gold woven fabric, with interlaced line patterns, expressing the flexible movements of Hanuman's hands. Decorating with gold, silver and black ribbons makes the lines more prominent. The neckline is embellished with gold diamonds, and its pattern is a deformed design of Hanuman's three-pronged weapon.

Design Drawing ing



Figure 199 Design drawing - Hanuman art form



Accessorie Design si



Figure 200 Accessories design - Hanuman art form



Figure 201 Clothing production process - Hanuman art form

The overall design of the clothing has a strong color contrast. The X-shaped profile and exaggerated helmet are used to show Hanuman's brave, flexible and powerful characteristics.



Figure 202 LOOKBOOK - Hanuman art form

Fashion Editorial



Figure 203 Fashion editorial - Hanuman art form



Fashion Editorial



Figure 204 Fashion editorial - Hanuman art form

Fashion Editorial



Figure 205 Fashion editorial - Hanuman art form



Detail



Figure 206 Fashion detail - Hanuman art form

5.5.2 Thotsakan art form design



Figure 207 Color layout – Thotsakan art form

The Thotsakan art form design incorporates dance moves unique to Thotsakan. In terms of color, the main colors in the Thotsakan costume are extracted: green and gold, with green as the main color, and gold as an embellishment to coordinate the overall color of the clothing. The design of the silhouette coat comes from Thotsakan's changeable gestures, multi-directional movements, using fabric pieces of different sizes, superimposed and combined to form three-dimensional large-profile clothing, showing the varied characteristics of Thotsakan. The design of the strapless dress is more personal, not only mainly to show the sexy figure of women, but also to form a strong contrast with the outerwear. The design of the headgear is derived from Thotsakan's three-layer mask, mainly to highlight the evil and changeable characteristics of the character.

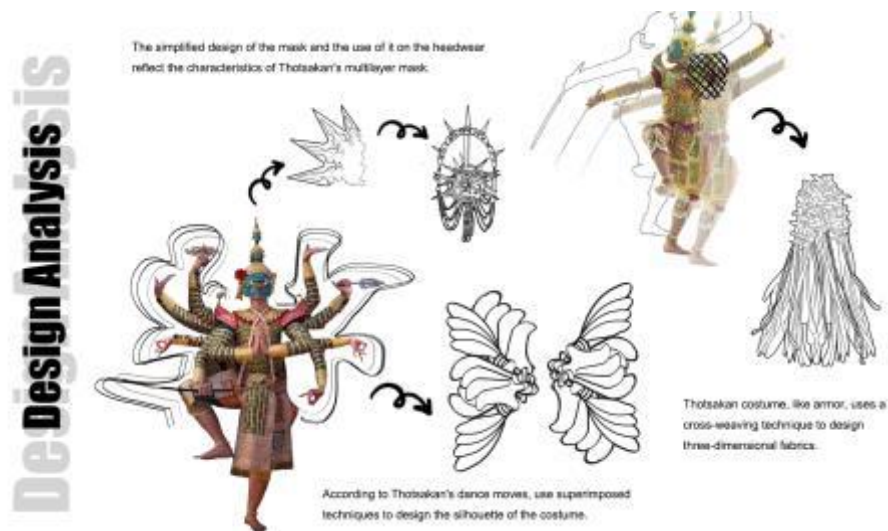


Figure 208 Design analysis – Thotsakan art form

The strapless dress is made of pleated chiffon fabric mixed with silver threads, re-woven with a staggered method, and embellished with gold threads and golden pendants to make it look like armor on the body. The fabric on the outerwear is organza with a special printed pattern, which is abstracted using Thotsakan's dance movements, extracting active lines, designing patterns, and printing them on the fabric. The production is divided into pieces. According to the unique pose combination of Thotsakan in the dance, golden sequins are sewn on the edge of each fabric to increase the sense of layering and rhythm.



Figure 209 Design drawing - Thotsakan art form



Figure 210 Accessories design - Thotsakan art form



Figure 211 Clothing production process - Thotsakan art form

The overall design of the clothing is uniform in color, with a T-shaped profile and decorative headdress, to show the changeable and ambitious characteristics of Thotsakan.

LOOKBOOK



Figure 212 LOOKBOOK - Thotsakan art form



Fashion Editorial



Figure 213 Fashion editorial - Thotsakan art form

Fashion Editorial

Figure 214 Fashion editorial - Thotsakan art form

**Fashion Editorial**

Figure 215 Fashion editorial - Thotsakan art form

Detail



Figure 216 Fashion detail - Thotsakan art form

5.5.3 Rama art form design

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Figure 217 Color layout – Rama art form

The Rama art form design incorporates dance moves that represent Rama's unique style. In terms of color, the colors in the Rama costume are extracted: gold and silver. According to modern aesthetic requirements, white is added as an embellishment to coordinate the overall color of the clothing. The exaggerated shoulder design shows Rama's authority and nobility as a king. The protruding curve design on the back comes from the transformation of the hands in the Rama dance movement. This design makes the costume more masculine, reflects the brave side of Rama, and also enriches the costume structure. The design of the headdress is derived from Rama's crown shape. The towering headdress is made of pearl materials, which highlights the supremacy of the king.



Figure 218 Design analysis – Rama art form

The double-sided fabric is also unique in this style of clothing. The fabric is golden on one side and silver on the other. From a visual point of view, the garment appears more integrated and using pearls as a material to make patterns can make clothes look more fashionable. The weaving of traditional silver linear materials, the three-dimensional pearl decoration evolved from the uneven decoration of the Rama

crown, makes the clothing more three-dimensional and makes the structure line clearer. The silver tassel design is the finishing touch of this garment. It makes the garment less rigid and more agile.



Figure 219 Design drawing - Rama art form



Figure 220 Accessories design - Rama art form



Figure 221 Clothing production process - Rama art form

With H-shaped silhouettes and symbolic headdress, the overall design colors of the clothing echo each other to show Rama's brave and noble characteristics.



Figure 222 LOOKBOOK - Rama art form

Fashion Editorial



Figure 223 Fashion editorial - Rama art form



Fashion Editorial



Figure 224 Fashion editorial - Rama art form

Fashion Editorial



Figure 225 Fashion editorial - Rama art form



Detail



Figure 226 Fashion detail - Rama art form

5.5.4 Sida art form design



Figure 227 Color layout – Sida art form

The Sida art form design incorporates dance moves that represent Sida's unique style. In terms of color, the main colors in the Sida costume are extracted: red and gold. Red is the main color of the whole costume, and gold is the embellishment color. A little black is added for visual color matching. In the style design, the Princess skirt design is derived from Sida's hooking movements when dancing, showing the elegance and beauty of Sida; Decorative waistcoat adds a hint of toughness to the gentle dress, showing the courage of Sida; The headdress design is combined with Sida's crown, and the roses on the crown are superimposed on multiple levels to highlight the femininity and femininity.

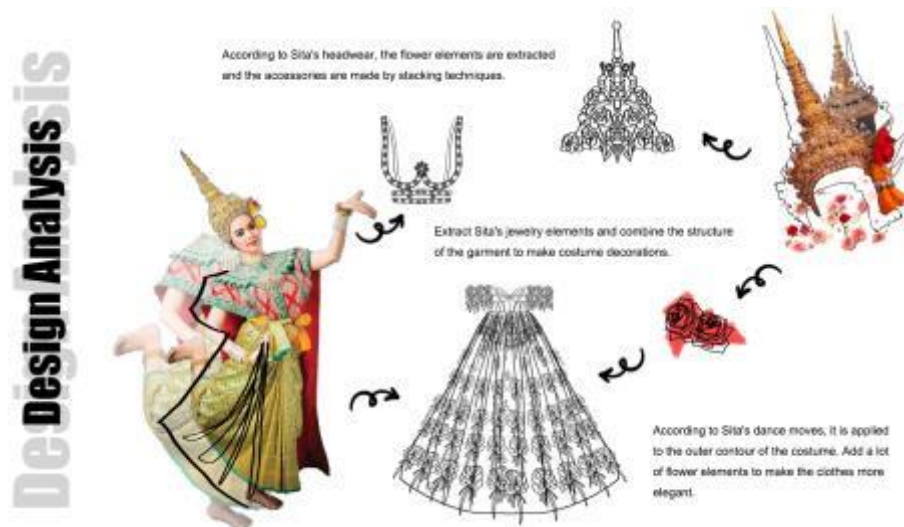


Figure 228 Design analysis – Sida art form

The dress is made of heavy red organza. The main design point is that the handmade roses covering the whole body give the dress a strong romantic atmosphere by combining with the gold beaded tassels. The golden accessories are decomposed and recombined to create a special metallic waistcoat, which contrasts strongly with organza dress skirts; The black lace flower pieces, derived from the patterns in the Sida costume, combined with the red rhinestones all over the body, are dotted among the three-dimensional roses, to make the clothing and the colors more obvious and coordinated.



Figure 229 Design drawing - Sida art form



Figure 230 Accessories design - Sida art form



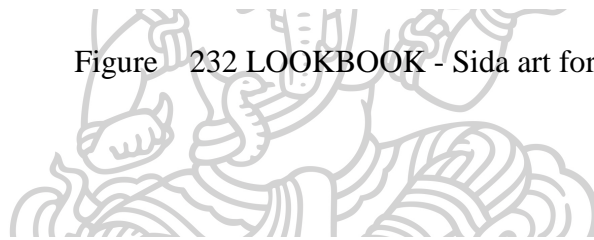
Figure 231 Clothing production process - Sida art form

With A-shaped silhouettes and romantic headdresses, The overall design of the clothing is dignified and atmospheric. And shows Sida's elegant, beautiful and gentle characteristics.

LOOKBOOK



Figure 232 LOOKBOOK - Sida art form



Fashion Editorial



Figure 233 Fashion editorial - Sida art form

Fashion Editorial



Figure 234 Fashion editorial - Sida art form



Fashion Editorial



Figure 235 Fashion editorial - Sida art form

Detail

Figure 236 Fashion detail - Sida art form



Chapter 6

Conclusion of the research

In order to integrate Thai Khon costumes into modern clothing design, this study conducted an in-depth analysis of Thai Khon's history, evolution process, and related art elements, aesthetic value and cultural connotation. The researcher consulted a large number of materials about Thai Khon culture, and combined it with the concept of clothing design in order to extract cultural elements that can be transformed in clothing design.

6.1 Conclusion

In this study, the researcher conducted design experiments from the patterns in Thai Khon costumes, the masks worn by Thai Khon's main characters, and the personality traits of Thai Khon's main characters.

(1) First, the traditional Thai patterns in Thai Khon costumes are refined. They are decomposed, reconstructed, and abstracted to form new geometric patterns, using modern gradual arrangement, and contrasting plane composition rules. In the hand-painted way, the innovative patterns are applied to the clothing to inherit the artistic beauty and cultural meaning contained in the patterns in Thai Khon clothing.

In the design transformation of the masks of the main characters of Thai Khon, the masks of Thai Khon's characters have a special personality beauty and distinctive Thai cultural characteristics. Its exaggerated patterns and shapes reflect a kind of original and continuous precipitation and accumulation.

In the transformation of its mask patterns the original religious emotions, concepts and artistic styles are, , decomposed and reconstructed into geometrically abstracted elements to form new patterns that can be used high-end fashion production methods and presented in the final product.

In the design aimed at the character traits of Thai Khon's main characters, the

four major characters integrate Thai cultural concepts of humanity, religious and social values. In this stage of the design, the analysis and transformation of cultural and humanistic concepts are the mainstay.

The simple geometric outline is used as the shape of the clothing and combined with the visual experience brought to the audience by the four major characters. In the design of the pattern, the four main visual elements of key characters, such as colors, costume patterns and masks, are integrated to convey the aesthetic characteristics of clothing while expressing the visual characteristics and cultural connotation of the main characters.

Thai Khon is an intangible cultural heritage in which the most distinctive Thai cultural characteristics in the fields of literature, music, clothing, performances are embodied. This research stemmed from both a personal interest and the recognition of the value of Thai Khon culture. The study seeks to refine the design elements that can be transformed into new clothing design, and innovating the Thai Khon culture. The process of this research also is also a cultural journey that explores the cultural and historical influence of Thai Khon and approaches it from a new perspective with fashion design as the medium.

In addition, there is still room for the future research in this subject. In this study, the personal thinking process of Thai Khon culture was analyzed as the main thinking system to provide a multi-angle and omnidirectional framework structure, some of which are summarized from the framework system. There is also room for research and room for thinking. The future task is to continue to expand every point on the basis of art theory, that may contribute to the promotion of Thai Khon culture.

(2) The second question is to approach Thai Khon from the perspective of the present. There are some researchable elements of Thai Khon culture that can be combined with clothing design to carry out extended design and expand the products of clothing design. For example, the dance steps and gestures of the actors in the Thai Khon performance, or the structure formed by their body lines and stage scenes can

be transformed into the structural design of the clothing. On this basis, the researchers will consider further research and experiments in clothing design.

The deep cultural and traditional values embedded in Thai Khon have been combined with modern clothing aesthetics to gain an innovative heritage. From a cultural point of view, this is not only the problem of the inheritance and development of Thai Khon culture in modern society, but it has also been discussed in the design circle. Many nations in the world are looking for a way to combine ethnic elements into clothing design that can be commercialized and distributed in the market. The enlightenment of traditional culture on modern clothing design and a series of hot topics match. The research needs to be closely integrated with the practice.. With multiple viewpoints come multiple possibilities. The task of finally solving the problem may need to go further in the future.

In general, on the nation that pays attention to the inheritance of culture and the creation of designs with cultural characteristics will not be subsumed by globalization and cultural diversification.

Combined with the aesthetics of modern clothing design, it is conducive to forming a unique design. The system is also more valuable on the stage of international design. Thailand has a unique traditional culture, and these national traditions not only reflect the past, but also a refinement of national spirit and aesthetic taste.

It brings about the convergence and inheritance of various cultural resources, which requires that modern design must be excluded from superficial things. It is necessary to further grasp the integration, so as to carry out innovative designs based on the integration and continuation of traditional culture with national characteristics.

In order to avoid superficiality and duplication, designers must pay attention to the inherent continuation of design ideas. That is, they should adopt the heritage of national culture ideas and concepts in the soil of traditional art, tap into the essence of traditional culture. The designers can transform elements of tradition and create

excellent design works that reflect traditional culture, conform to the audience's national aesthetic trends, and preserve the national personality and characteristics of the time. They can show the national characteristics of the self, nationality, national image and style of design culture.

(3) Third, Thai Khon's philosophy of art from the perspective of aesthetics and art is considered. Based on G. W. F. Hegel's artistic conception, aesthetics is regarded as "art philosophy". Philosophy, religion, and art all start from perceptual activities, and art never leaves the perceptual realm. The external manifestation is the imagery and intuitiveness of art; the internal manifestation is emotional, fictional, and imaginative.

With its distinctive image and emotional characteristics, art retains the most original direct experience between us and the world. Also, art retains the affinity and initial connection between man and the world. Therefore, the world we live in will not be reduced to a completely abstract and boring logical world.

The concept of "Art Philosophy" is fully embodied in Thai Khon culture and art. The Indian epic Ramayana has been introduced into different countries across the oceans, forming works of art with various ethnic aesthetics. In Thailand, it integrates the local national characteristics and forms the classic story Ramakien, which has been circulating for more than 200 years. It occupies a very important position in the history of Thai literature and has a profound influence on the thinking, literature and art of the Thai people.

King Rama II was adapted into Thai Khon script. The costumes, environment, weapons and other details of the characters have become Thai style. Thai Khon seamlessly combines the external image of performing arts with the internal emotions of character art, showing the unique artistic philosophy of drama. The researcher transformed this philosophical view into an invisible spirit and incorporated it into this design.

(4) Fourth, compared with G. W. F. Hegel, Friedrich Wilhelm Joseph von

Schelling's drama aesthetics pays more attention to individual spiritual freedom and human dignity and is closer to the poetic essence of drama art. What's more, it conforms to the artistic aesthetics of modern people. His thoughts give birth to the germination of modern drama aesthetics. Drama is the unity of self and the world, freedom and necessity, the highest level in the entire art system, and the best way for people to gain insight into absolute beauty and truth in the limited real world.

Friedrich Wilhelm Joseph von Schelling and G. W. F. Hegel both attach great importance to the status of drama in the art classification system, and list drama as the highest level of language arts, and it is also the last link in the development of all art categories. In modern times, both drama and epic have shown a development trend: on the one hand, the rich inclusiveness of modern drama and the way of selecting topics based on mythology and history make it express the form of epic further; on the other hand, epic has developed through the development of novels.

In short, when language art develops to drama, logically, it no longer continues to break through itself and form a higher art type, but it comprehensively returns to plastic art. For example, the singing, dancing, and performing arts included in drama are the transformations of drama to music, painting, and sculpture in plastic arts. The difference is that the former uses the human body, while the latter uses natural materials as a medium of expression.

As the most representative drama in Thailand, Thai Khon's aesthetics are expressed in stage performance, music, lighting, actors, makeup, costumes, costumes, props, stage performance, etc. Using the form of plastic art shows the actors' costumes and dance movements, making it a dynamic sculpture.

In this design, the researcher uses the dance movements of Thai Khon actors as the basis. In the physical changes, he finds a unique shape and transforms it into a clothing language suitable for modern people's aesthetics, showing it with exaggerated clothing outlines. The unique aesthetics of theatrical costumes allow costumes to blend with people and become walking sculptures.

The development of art will continue to repeat the evolution of the path of integration and transformation of reality and conceptual elements. As the highest level of the art system, drama art has the maximum inclusiveness and comprehensiveness, and it will dominate all the art categories and their development achievements in a colorful stage form.

(5) Fifth, costume aesthetics is also called the philosophy of fashion. It is deemed to aesthetic issues such as clothing materials, clothing design, clothing making, and clothing wearing. It talks about aesthetics from the height of clothing culture, involving sociology, psychology, folklore and so on. As a branch of aesthetics, clothing aesthetics has its own independent system and the resulting brand-new ideas, it is concepts that fit the study of anthropology.

Adam Smith is one of the earliest philosophers who gave fashion an important position. In his anthropological research, fashion occupies an important position. Adam Smith believes that the first and most important application areas of fashion are those areas where the concept of taste occupies a central position. Fashion is not only suitable for clothing, but it also applies to music, poetry and architecture.

Starting from fashion aesthetics, this design conducts a detailed analysis of the ideas, structure, fabrics, colors, materials, and handwork contained in Thai Khon costume. Besides, it combines the principles of modern clothing aesthetics to carry out the evolution of fashion which is a historical phenomenon as well as an aesthetic philosophy. And its connection with politics, art, and philosophy is intriguing.

The emergence of fashion as a historical phenomenon has the same main characteristics as modernity: separation from tradition and continuous efforts to "new". As Walter Benjamin wrote, fashion is "eternally reborn new." As Thailand's most representative drama, Thai Khon's costume has a strong Thai traditional style. Only by cutting it apart, continuously innovating and re-expressing it in fashionable language can we promote Thai Khon to the world more quickly.

The last sentence on page 149 of "Philosophie der Mode" is also a very

interesting quote from Oscar Wilde: "One should either be a work of art or wear a work of art." The fashion transformation design of the Thai Khon costume is also the birth of new artwork.

6.2 The research development in the future and contribution

In an era of economic globalization and cultural diversification, various design and creative works in fashion industry are colliding and integrating. In this cultural context, how to balance the relationship between traditional culture and contemporary design is an important issue that we are facing.

This study analyzed traditional patterns, cultural status, cultural and artistic elements of Thai Khon. Besides, the characteristics of the main characters can be summarized and implemented into new fashion design. In this traditional drama or literature, there are not only national philosophies but meditations on human relations, and the relationship between man and god hidden in it.

This study is an experiment that combined modern aesthetics with inherited tradition. On the basis of design experimental process, further analysis and transformation will be carried out. In order to enhance the effect of cultural influence, this research will eventually produce series fashion design products. The researcher also hopes to host a fashion show that will showcase the designs that will have been further revised and improved. This research can be a case study for other researchers who are interested in conducting a same or related research in the subject of how modern fashion design can be combined with intangible cultural heritage.

This research has created a new design method that can be applied to the transformation of drama elements and fashion design in any country. The overall thinking design series combines high-end fashion design, accessory design, decoration, art form and traditional craftsmanship, which can realize the international promotion of high-end fashion design of Thailand's intangible cultural heritage.

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