

Unique Mud-Mee Silk Design from Khmer Temples Plan in Buriram Province

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Abstract

Based on a concept of promoting and developing the creative economy, the researcher has seen the value of the Khmer Temples or “Prasat Khom”. For the reason that these plan patterns can be used as prototypes for creating contemporary and unique graphic patterns while the local identity is still preserved resulted in the development of products with the graphic patterns which were designed by using the patterns derived from Khmer Temples Plan in Buriram Province. The objectives of the research were: 1) to design the prototypes of the graphic patterns which were designed by using from Prasat Phnom Rung Plan in Buriram Province and then use the patterns to produce Mud-mee silk, and 2) to design and try to produce Mud-mee products. The research method employed in the study included determining the 8 patterns on the Grid table for production trail run. The research findings were the Local wistoms can dye figure and picture color according to the prototypes equaled 80 percent while Local wistoms can tie Mud-mee patterns with the right shape and proportion equaled only 80 percent.

Keyword: product design, silk, Khmer Temples

Introduction

The research has arisen from the concept of promoting and developing the creative economy that the economy will be driven on the basis of the use of knowledge, education, and work creation, and intellectual property associated with the cultural roots as well as the accumulation of knowledge of the modern society, technology, and innovation in Buriram Province area. The important Khmer Temples that are located along the ancient Khmer cultural route linking Khmer Temples in Thailand to Kingdom of Cambodia in this area are Phasat Phanom Rung. The central sanctuary Plan (see figure 1) was beautiful shape which can be used as prototypes for create contemporary graphic patterns. The created patterns can be applied to produce products of the community or industrial products that carried the local identity.

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The research viewed that if there will be an experiment for developing the production will lead to the commercial production that will help promoting the use of wisdom of ancient Khmer arts and if there will be the product processing will help increasing the value of the products which will in line with the creative economy concept. This concept is promoting the creation of the local products that carry the unique and international looks. The 2 objectives of this research were: 1) to design graphic pattern prototypes by using the central sanctuary Plan patterns derived from Phasat Phanom Rung in Buiram Province, and 2) to design and try to produce Mud-mee processed products.

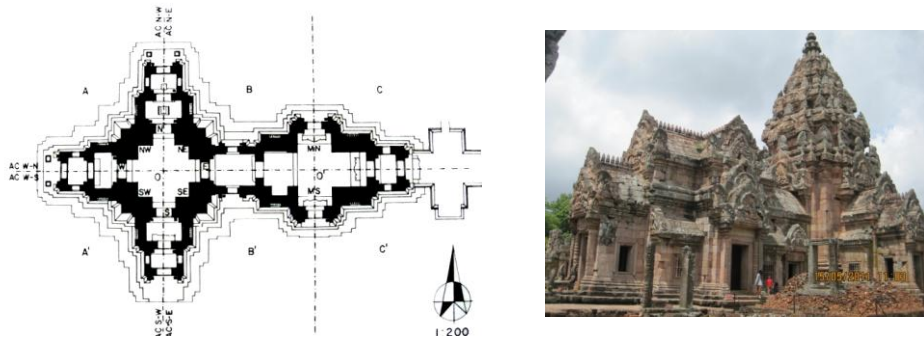


Figure 1: The central sanctuary plan

Methods

This research was a design creativity research. The research was conducted for creating design outputs that can be utilized for commercial use. The methodology consisted of 3 steps as follows:

- 1) Design graphic pattern prototypes by using the central sanctuary Plan patterns derived from Phasat Phanom Rung in Buiram Province.
- 2) Design Mud-mee pattern on the grid table for producing Mud-mee silk. (see figure 2)
- 3) The Local wistoms of Nonggo village's female weavers group, Napho district, Buriram province in order to produce 10 pieces of Mudmee silk products with the graphic patterns designed from the central sanctuary plan patterns.

Results and Discussion

In terms of Mud-mee silk products, the researcher disseminated the found patterns to the local textile manufacturer groups. The manufacturer group that were interested in conducting the trail production were given the 10 Types that designed by the researcher as the prototypes for production. The researcher conducted the follow-up on the outputs and compared the outputs with the designed patterns by visual observation. It was found that the manufacturers can dye

figure and picture color according to the prototypes equaled 80 percent, for example P3 P4 P5 P6 P7 P8 P9 P10, while Local wisdom can tie Mud-mee patterns with the right shape and proportion equaled only 80 percent, for example P1 P2 P4 P5 P6 P7 P9 P10(see figure 3-4), including the consistency of the weaving was good.

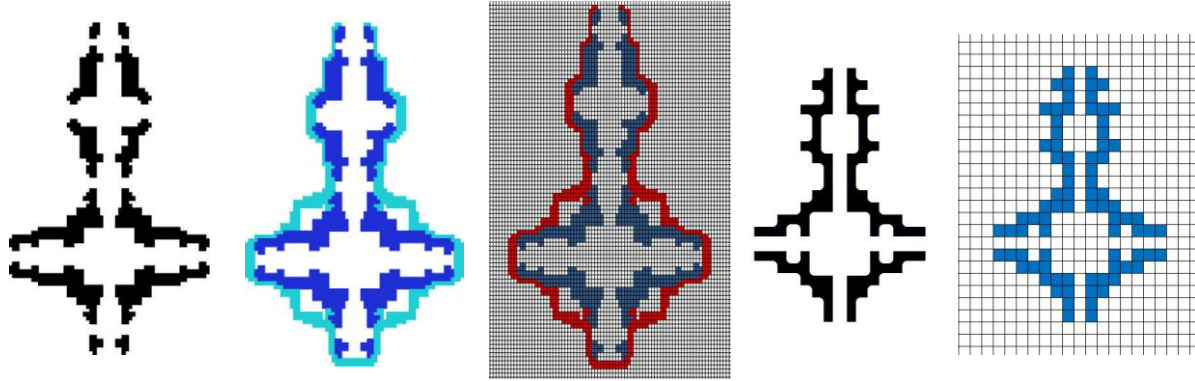


Figure 2: The Design graphic pattern prototypes

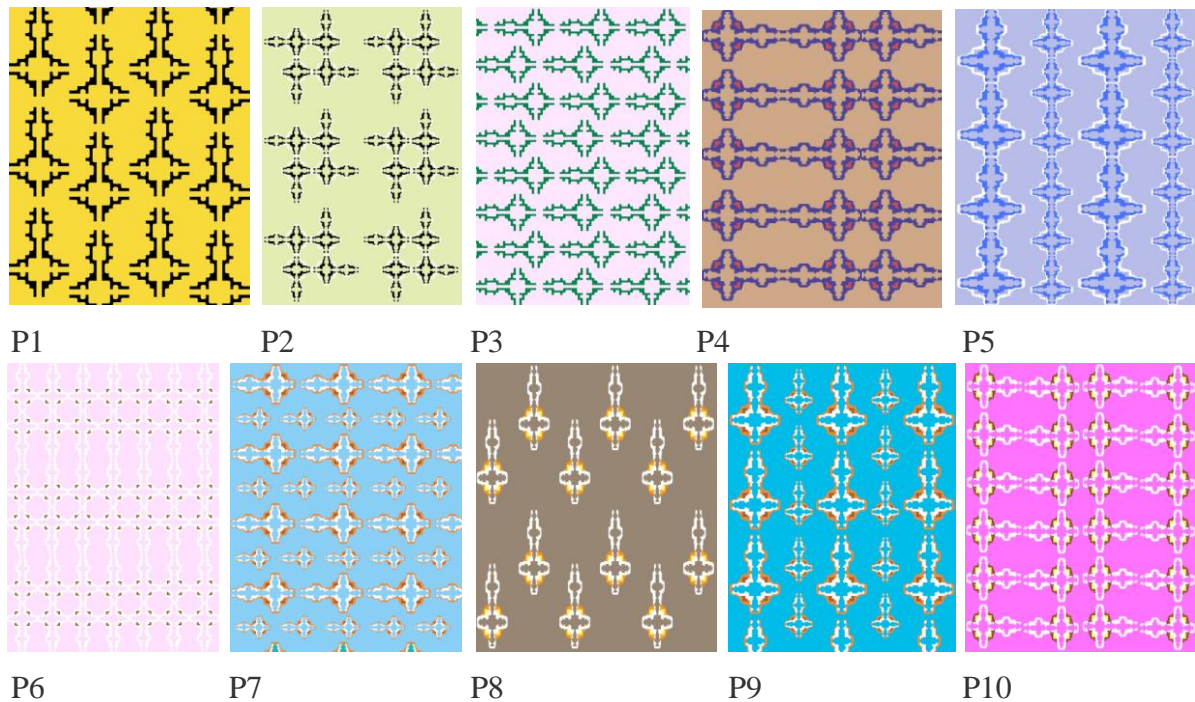


Figure 3: The Design graphic pattern prototypes

Conclusion

After conducting the follow-up on the outputs of the Mud-mee products and comparing the outputs with the designed patterns, it was found that the manufacturers still could not dye the picture color, figure color and could not maintain the shape and proportion of the pattern without faults which is different from the study of Sombat Prajongsant (2012: 80). The findings from the study showed that the manufacturers could dye the picture color according to the determined pattern equaled 50 percent, the figure color according to the determined pattern equaled only 37.50 percent and the shape and proportion of the pattern could be maintained equaled 25.00. These findings corresponded to Sakchai Sikkha's findings. Sakchai Sikkha (2011: 132) stated that designing the patterns in the Grid table is very important for producing Mud-mee silk. Moreover, the researcher who is the pattern designer does not know how to tie and dye the Mud-mee fabric which is in accordance with the ideas of the Department of Industrial Promotion (2003: 15). It was viewed that the person who will design the Mud-mee silk patterns should practice how to tie and dye the fabric until the person has gained the understanding towards the Mud-mee silk making wholly before designing the patterns. Otherwise, the rural people who are manufactures will not be able to make the Mud-mee silk according to the designed patterns. However, this research also had a step for creating the patterns in the Grid table for maintaining the shape and the proportion of the shape and proportion of the prototype pattern without faults.



Figure 4: Out put : The Mud-mee silk

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