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# The Success of Yves Saint Laurent in a Global Market

Jaruphan Supprung

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## ABSTRACT

The study was to explore and examine the success of Yves Saint Laurent in a global market. Qualitative research methodology was employed. The study found that Yves Saint Laurent established a remarkable reputation for outstanding design and a leading fashion empire. Moreover, significantly, rebranding made Yves Saint Laurent become one of the top ten brands. There had been more choices of its products so-called brand's tailoring offer ranging from jeans to tees, to python blazers, and to permanent collections. All was exceptionally more wearable, saleable, and aesthetically consistent to the well-known globally and the older Yves Saint Laurent consumers than ever before. The YSL brand has still been boosted its success.

**Keywords:** Success, Yves Saint Laurent, Global market

## Introduction

The Global Fashion Industry has mainly been in big cities namely Paris, Milan, London, New York and Japan. Multibillion-dollar global enterprise devoted to the business of making and selling clothes. Some observers had distinguished between the fashion industry (which makes "high fashion") and the apparel industry (which makes ordinary clothes or "mass fashion"), but by the 1970s the boundaries of them blurred. Fashion is best defined simply as the style or styles of clothing and accessories which have been worn at any given time by groups of people. However, there may appear different between the expensive designer fashions shown on the runways of Paris or New York and the mass-produced sportswear and street styles sold in malls and markets.

Consequently, Paris Fashion Week can date back to the early 1970s and is the primary reason why France has historically been considered one of the largest and the most important fashion centers in the world. Milan Fashion Week is also considered one of the most highly regarded fashion events globally. Particularly, in addition to London Fashion Week and other large fashion events in the UK, the Graduate Fashion Week has gained international recognition for promoting the work of fashion students. In the United States, fashion agencies host more fashion events than any other country in the world.

The fashion industry is well supported by private finances that promote emerging designers and host regional fashion show. In Japan, the demand for fashion generated by "youth culture" acts as the main dynamic drive for the growth of its fashion industry. By contrast, the consumers who purchase luxury fashion are much more diverse than ever (Global Fashion Industry, 2009).

Since 2007, Asia-Pacific's share of the global luxury goods market has grown by ten percentage points and today the fastest growing luxury markets in the world are the Middle East and Africa (Helena Pike, 2015). Growth of the fashion industry is highlighted by the increase in the number of large fashion events held in the country. This is attributed to government support and an increase in awareness of domestic brands among consumers.

In a nutshell, a global market is now extremely attractive to all producers of luxury goods. It already has a class of consumers for such goods. The demand for luxury goods is growing every year (Global Fashion Industry; 2009).

For the first time since the outbreak of the Global Financial Crisis 2008, a global market is expecting to see the global economy boosted by a cyclical recovery against a background of moderate economic growth (Market Outlook, 2014).

### **Research objective**

To analyze the key successful factors of Yves Saint Laurent in a global market.

### **Research methodology**

Qualitative methodology was employed and based on primary and secondary research sources. The sources of the study included related books and journals, trade, marketing, and annual reports, and other publications related. Descriptive analysis was used to show the results of the study.

### ***Review of the Literature***

#### ***History of Yves Saint Laurent***

Yves Saint Laurent is well known throughout the world and graces the garments of international celebrities. Through the years Yves Saint Laurent has established a remarkable reputation for outstanding design and a leading fashion empire. He is recognized as one of the greatest and most influential fashion designers of the twentieth century. Although Saint Laurent has retired, he has left behind an important legacy and will not easily be forgotten. His hardworking nature and a great talent brought him enormous popularity. His life can serve as an example and inspiration for all talented people who want to become successful and famous (Stacy Green, 2015).

In addition, in 1965, for “the Fall Collection”, Yves Saint Laurent creatively adopted the new print patterns by using “Neo-Plasticism” into the structure of his dress. The appearance remained flat by the cut and placement of colours, mirroring the concept of the artwork. This adaptation indicated how the intelligence of the designer and the vision of the artist were able to seamlessly work as one. We can say that Yves Saint Laurent is the perfection of Style (Jaruphan, 2015).

An innovative designer like Yves Saint Laurent introduced numerous new trends and brought out the glamour in every woman. He was the first to use items typically aimed at men to outline the beauty of women, including tuxedos, leather jackets, pant suits and blazers. He loved art, and reflected this in his creations. Yves Saint Laurent was also inspired by folk and ethnic elements from various cultures (Moriah Lutz-Tve, 2011). It is believed that Yves Saint Laurent is and will always be a classicist, designing elegant, tasteful, and sophisticated apparel, perfectly handcrafted in the manner of the old couturiers. He did, however, use industrial methods to produce his Rive Gauche ready-to-wear line, created in 1966, and sold in his own franchised chain of boutiques (Calorine, 1985). In the year 1983, Yves Saint Laurent was honored to be the only living fashion designer to be hailed at the Metropolitan Museum of Art. There were also other awards in his life, but an awful disease ruined his health. His fashion house was sold to Sanofi in 1993, and the popular line was later taken over by Alber Elbaz, who had worked for Guy Laroche, in 1998 (Calorine, 1985). In 1999 Gucci purchased the YSL label. However, Yves Saint Laurent continued to design the haute couture, while Tom Ford was put in charge of the ready-to-wear clothing in 2000 (Moriah Lutz-Tveite, 2011). In 2008, he died at the age of 72.

#### ***Current Status of Yves Saint Laurent***

Yves Saint Laurent needs to create superior value in their offerings to gain a comparative advantage. Tailoring the needs of the target customer will generate greater ‘Customer value’ (Chernev, 2012).

In relation to offerings, the young Yves Saint Laurent consumer is typically digitally savvy and therefore desires interaction with the brand through an interactive website, app and social medias. Attributes such as these will be addressed through the marketing strategies to create a value proposition.



Additionally, there will be forward thinking regarding opportunities within technology to develop a 'point of difference' (Chernev, 2012) from digital innovators.

Since Hedi Slimane was appointed as creative director at Yve Saint Laurent in March 2012, the rise of its business can only be described as meteoric. From the ashes of an incendiary debut, which sharply divided the industry due to the heavy handling of the house's rebranding, 'Yves' stripped from the company's ready-to-wear line. Within three years the brand has gained more than doubled annual sales revenue to €707 million in 2014 (about \$787 million), up from €353 million in 2011 (Robin Mellery-Pratt, 2015).

A "permanent collection," which includes biker jackets, baby doll dresses, pussy bows, duffle coats, trenches, skinny jeans, black sweatshirts, hoodies, and high-tops, which are always available, season after season has been a great success. The brand also offers consumers value for money, with classic "investment pieces," and is competitively priced. Brand advertising has also played a key role in Saint Laurent's success. Yet, critically, in 2012, the year Slimane joined the brand, Saint Laurent also ramped up advertising spend, releasing a number of black-and-white images of touched indie rock stars and models. As a smaller brand, Saint Laurent has to invest a significantly larger portion of its sales in advertising. Saint Laurent out-spent all of its rivals in 2012, dedicating the equivalent of 7 percent of its sales revenue to advertising. Additionally, they will be forward thinking regarding opportunities within technology to develop a 'point of difference' (Chernev, 2012) from digital innovators.

Rebranding focuses on the message and the mood; much wider demographic than much of the fashion press would have people believe. The reason behind their success is because all categories are desirable and over performing. This is their biggest strength. There are not too many luxury designers where the ready-to-wear is as strong as the shoes or bags. Indeed, 2014 leather goods and shoes represent 66 percent of the business, but that ready-to-wear was the fastest growing of any category, surging ahead by 23 percent last year (Robin Mellery-Pratt, 2015).

Also, the successful development of leather goods with a couple of the It Bags is as an important factor in the brand's success. Slimane has created a number of cult shoes, specifically the Paris and Janis styles and the men's Jodhpur boot. But one of the biggest differentiating factors of the Saint Laurent formula is Slimane's approach to ready-to-wear, which upends the idea that clothing made for the catwalk is less about sales and more about image. The casual wear product has been categorized and renewed the brand's tailoring offer. Denim, tees, leather and knitwear accounts for close to a third of the brand's sales. Jackets has made up close to a third of the brand's business in Lane Crawford. Unlike many of his competitors, who deliver thematically-driven collections, Saint Laurent shows are consistently filled with over 50 looks of desirable, on-trend pieces, from jeans to tees to python blazers — all exceptionally wearable, saleable and aesthetically consistent creating both a sense of continuity and unity. (Robin Mellery-Pratt, 2015)

Saint Laurent has also made its product more available to consumers than some of its competitors, who have done a healthy wholesale business in top-tier department stores and multi-brand boutiques, who, together, make up 39 percent of their revenues. Saint Laurent has invested heavily in its retail network. Importantly, Saint Laurent has also rolled out the brand to a younger clientele especially for men. Many of these younger consumers come for the so-called 'Cult of Hedi,' a devoted fashion tribe (Robin Mellery-Pratt, 2015).

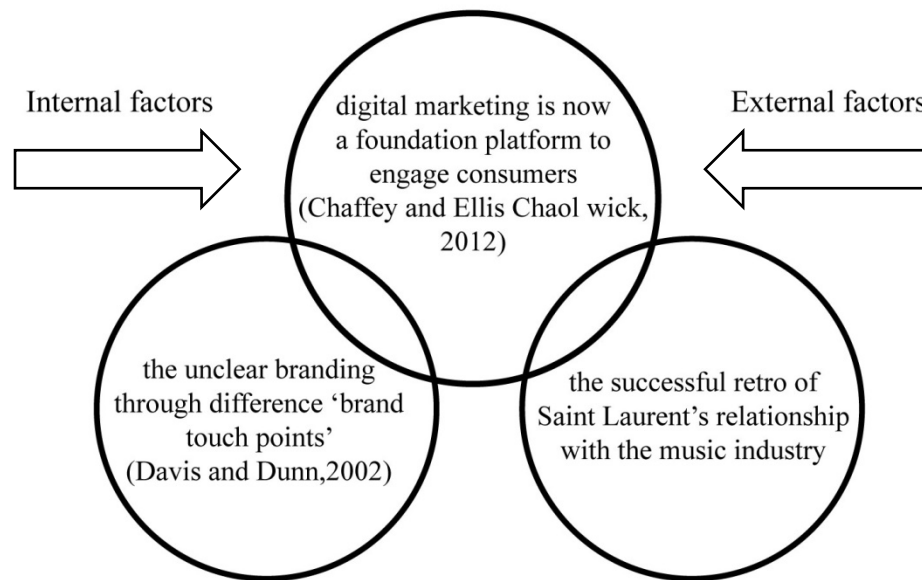
### Findings and Discussion

In the past, fashion brand was emerged only from European countries like France and Italy. But nowadays there are more fierce competitors in the globe from the rest of the world especially U.S.A, Japan, and Korea. That is because there are more opportunities to explore from fashion week in various countries and academic institutions of fashion design.

However, Yves Saint Laurent is still shining strongly in a global market because of its leading of his outstanding design and rebranding with a variety of choices so-called a tailor offer. They are, for

example, Tuxedo Design, safari jackets for men and women ,tight trousers, tall thigh-high boots, and the most famous classic tuxedo suit for women. Its outfits look more charming undeniably.

Moreover, Yves Saint Laurent targets new groups like youngsters and permanent collection that consumers can buy all year. A “permanent collection,” which includes biker jackets, baby doll dresses, pussy bows, duffle coats, trenches, skinny jeans, black sweatshirts, hoodies and high-tops, which are always available, season after season has been a great success. Such factors integrated marketing communication on Yves Saint Laurent in “A Global Market” can be described as follow :



**Figure 1.** Summary of the International and External analysis.

Source: Author

It was found that the marketing strategies will appeal to both the male and female consumers focusing on target young global consumers effectively. However, the marketing plan needs to remain authentic to its own brand to retain the older consumers.

Despite this, the Yves Saint Laurent is likely to stay loyal to its brand. The older Yves Saint Laurent consumers do not feel great admiration for the embarrassing changes.

### Conclusions

The reason behind ‘The Success of Yves Saint Laurent in A Global Market’ is because all of its categories and a strong desire for creativity have been well performed. It can be said that this is the biggest strength. There are, too, not many luxury designers who create the ready-to-wear which is as strong as the shoes and bags. All categories have been performing, but the ready-to-wear has been nothing short and incredible.

In addition, communication is the most visible component of an offerings marketing for Saint Laurent to successfully articulate the brand message to the target audience.



The aim of the promotional activities is to achieve the marketing objectives. It is very important that fashion is the diffusion by which a new style is interpreted as a context dependent code and then adopted by a group of consumers who are extremely well-known globally. This concept would support the 'communication goal' to create awareness and strengthen the new brand image.

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# The Inheritance of Beliefs and Ethnic Groups: A Case Study of Lakhon Nai

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## ABSTRACT

This research aims to study the relationship between the beliefs and ethnic groups, and the inheritance of belief in Lakhon Nai, a Thai traditional drama performed for the royal family. The scope of the study is based on the First Three Thai Enacted laws, heritage studies, and records of the performance run by the Fine Arts Department from 1782 to 2021. The information was obtained in the forms of media records, related documents, and interviews with the specialists including the researcher's experience in learning and teaching pedagogies, and her performance. It is found that Lakhon Nai has been used to record the history of the kings, country, and conventional practice as described in the First Three Thai Enacted laws. The content portrayed the story of protagonists, their leadership, and their visions in the Royal Thai Court and society. It can be stated that the theme of beliefs and ethnic groups have been adjusted to be compatible with the local Thai custom resulting in Lakhon Nai's identity. The theme and function of the show were inseparable. The alteration of society, ethnic group population, beliefs, and dancing styles did not affect the leader's vision. Trust and respect dedicated to the instructor have played an important role in traditional preservation including practical and performance absorption. These findings can enhance Thai cultural preservation, traditionally dramatic inheritance, and policy dissemination.

**Keywords:** Inheritance, Belief, Nation, Lakhon Nai, Performing Arts, Thai Culture

## Introduction

Lakhon Nai is a dramatic dance portraying stories of leaders, royal courts, social situations, and the government's policy in Thailand. Those Lakhon Nai stories are related to the First Three Thai Enacted laws. The changes of leaders, societies, and the government had an influential effect on Lakhon Nai's dramatic pattern significantly like what had happened to the country during its revolution time (Vasinarom, 2019). Despite the changes, Lakhon Nai has been passed down from generation to generation over time and has been listed in the academic lessons until now.

It is assumed that Lakhon Nai originated in Ayutthaya's period as evidence found in the First Three Thai Enacted laws and Thai Literature Bunnawat Kham Chan. It consisted of four stories: Ramayana, Aunnarut, Panji tales, and Dalhang. In Ayutthaya's time, the actors performed in Lakhon Nai can be both males and females, but they have to perform in separate genders. The performance convention was still ambiguous as there was no precise pattern for this type of drama. Until Thonburee's period, King Taksin the Great composed four acts of Ramayana: Archery Competition of Phra Mongkut, The Flirting of Hanuman on Nang Varin, The Judgement of Maleevaraj, and The Spell Cast by Ravana, the king of Lanka, at the foot of Suamne Mount. Furthermore, the king ordered Chaopraya Nakornsithammarat, one of the noblemen, and his female troupe to restore the royal drama resulting in his greater important role in the royal dramatic shows. In the Rattanakosin period, King Rama the 1st ordered to adjust the First Three Thai Enacted laws and restore the traditional culture leading to the inheritance of Lakhon Nai and Thai dramatic literature. Later on, King Rama the 2nd adjusted Lakhon Nai pieces of literature: Aunnarut and Ramayana. He initiated the presentation of Lakhon Nai outside



the royal house and a headset design, Panjuret (Kongthaworn, 2020). After that, King Rama the 3rd terminated the royal female drama, Lakhon Nai, but this dramatic show had been widely supported by elite groups as they would like to conserve the national heritage. Consequently, King Rama the 4th decreed his order to restore Lakhon Nai female shows inside and outside the royal palace. Subsequently, these shows were taxed and had been revived through private dramatic theatres substantially. Those shows' quality had been controlled by the tax system. Moreover, the king composed the prelude of golden and silver trees dance, Arjuna act, Mekhala and Ramasune (the thunder giant) act, Ramayana: Rama wandering in the jungle act, Lord Narayana subdued Nondhuk act, and Viradh entering the Phawathong jungle (Virulrak, 2000). From the reign of King Rama the 5th, the government and law systems have been adjusted resulting in the termination of the First Three Thai Enacted laws. However, Lakorn Nai and its convention have been preserved in the academic lesson plans and performed until present days owing to the trust in the instructors' skills. Thus, Lakhon Nai and its history have been recorded in the instructors' memory since then (Vasinarom, 2012).

Since the documents about the inheritance of beliefs and ethnic groups in Lakhon Nai have been scattered in a disarrayed manner and the information has never been aligned appropriately, the history of Thai drama remained unclear. Therefore, the researcher aimed to study the inheritance and relationship between belief and ethnic groups as found in the First Three Thai Enacted laws in the hope that this study would bring the Thai dramatic history to the light in a more systematic way and can be developed intertwined with another field of study.

### **Research objectives**

- 1.To study the relationship between beliefs and ethnic groups revealed in Lakhon Nai.
- 2.To study the inheritance of beliefs and ethnic groups.

### **Research methodology**

This study has been conducted as qualitative research.

#### **a.Scope of Study**

- Beliefs and ethnic groups found in the First Three Thai Enacted laws
- Heritage studies of Lakhon Nai.
- Records of the performance run by the Fine Arts Department from 1782 to 2021.

#### **b.The researcher has studied based on related information below.**

● Official and historical documents: the First Three Thai Enacted laws, official announcement, historical record, National Archives, and the government gazette.

- Related textbooks and research studies.

● Interviews have been made with national artists and specialists in the field of traditional dance, law, and history such as Emeritus Professor Dr. Surapone Virulrak, Ms. Suwannee Chalanukhroa Chair of the Royal Institute, Ms. Venika Bunnark, Ms. Rattana Puangprayong.

- Observation from the recorded and live performances, and traditional dancing class.
- Self-training by the specialists, teaching experience, and self-performance.

#### **c.Research tools consisted of record forms, surveys, interview forms, and observation forms.**

The researcher has utilized all data obtained to contribute her analysis. She also ordered the sequences of the events in the form of an almanac and categorized the play components. As well as this, the relationship between beliefs and ethnic groups as appeared in the First Three Thai Enacted laws and the factors affecting the inheritance have been included. Finally, this research study has been presented in descriptive analysis.

## Findings

Fine arts and dancing performances have been used as tools to inherit the belief, rituals, conventions, and to distribute leaders' policies. This legacy has been passed from the ancient to the descendants until this becomes habitual practice, and custom (Vasinarom, 2018). Likewise, Lakhon Nai has served similar functions. Three critical points have been reviewed as follows: Lakhon Nai, belief, and ethnic groups as found in the First Three Thai Enacted laws.

### 1. Lakhon Nai

There are five topics to be studied about Lakhon Nai: gestures, performance arrangement, development, content, and dissemination.

#### 1. The gesture of the Characters in the play.

Those gestures have been passed down from the former famous performers who performed the show on particular occasions. Moreover, the gestures have been enlisted in the school curriculum. It is found that the gestures have been adapted based on the personalities of the students, the ability of the actors and instructors, and the chances of training (Kongthaworn, 2019).

#### 2. Performance Arrangement

Lakhon Nai's literature is so long that the content of the play needs to be segmented into various acts or series. Most popular acts are always continuously performed including miscellaneous acts. Some acts have been used as a test or performed on special occasions, such as a solo dancing of Benjagai (Churd-Ching Benjagai), the couple dancing Supaluck Aum Som, Inao cutting the flower with his shining dagger, Bussaba visiting the shrine, Brahmas Dancing, and Mekhala and Ramasune dancing, etc.

#### 3. Lakhon Nai Development

Lakhon Nai is one of several traditional Thai dramas taking place during the Rattanakosin period. Although it is called in various names, the real definition is a play performed by a troupe of maidens in the royal palace and supported by the king. The first evidence appeared in Thai Literature Bunnawat Kham Chan which recited Anirudh and Panjit Tales when Ayutthaya lost its kingdom to Burma's troops in 1767. This caused the royal play to dissipate into many areas. For example, Lakhon Nai played by prisoners of war in Burma was performed in the Yodia play. In the Thonburi period, there were two Lakhon Nai groups: the royal maiden group and a group arranged by Chaopraya Nakornsithammarat under the king's permission. Later, Lakhon Nai altered its forms and performances in many elements in the early Rattanakosin period. During the reign of King Rama the 1st, it was a country's restoration time, so Lakhon Nai was one to be restored according to the ancient convention from the Ayutthaya period. This encourages this kind of drama to be one of national legacy. Later, King Rama the 2nd composed new play scripts for Lakhon Nai whose actresses had to practice gestures repetitively to deliver the harmony of the traditional drama. The actresses of this time became Lakhon Nai's instructors thereafter. This allowed Lakhon Nai's conventions and patterns to be a role model of the traditional drama in the following period. Since King Rama the 4th allowed Lakhon Nai to be performed widely outside the palace, the noblemen started to organize a play production for their entertainment. It can be concluded that policies from the leaders could play an influential role in the development of Lakhon Nai including the foreign interference, social and economic situations. The solid background of Lakhon Nai's convention became a stepping stone for the later development and the creation of other traditional dramas (Kongthaworn, 2019).

#### 4. Content of Lakhon Nai

The content has been adjusted according to the policy and the leader's opinions. The themes revolved around the protagonists' roles, the country's situations and ideas, the solution of the social problems, and the leader's governance skills to declare the peaceful order and elevate the country's prosperity. The king or the leader maintained double statuses: mandate of heaven and mandate of dharma who could extend his realm widely as can be seen for the myriad of ethnic groups in Lakhon

Nai and its elements: songs, costumes, and scripts. Moreover, the convention has been strict to the rules as Lakhon Nai has been held for the king in the royal palace, so the performers have to practice heavily, and the funds have been spent excessively to create a luxurious feeling to the audiences.

#### 5. Dissemination

The performance can be organized at regular times and on special occasions to reflect the global and domestic situations. As well as this, Lakhon Nai has been enlisted in the education syllabus resulting in its development in later times and live performance records as appeared on social media platforms.

Thus, history and government administration can be learned through Lakhon Nai because it has recorded the royal history that has been conveyed to the audiences (Vasinarom, 2012)

## 2. Belief found in the First Three Thai Enacted laws.

People in the past lacked scientific understanding, so they believed that natural phenomena were made from supernatural powers such as spirits, ghosts, or angels. Consequently, they held a ritual to sacrifice those spirits to provide abundance on their land, or power to them in return. Most of the rituals consisted of dancing such as 'Font Phi' (dancing to sacrifice spirits), the dance of the master of Khon's teacher in gratitude ceremony, and a medium accessibility ritual. As well as this, traditional dancing is always a part of rituals and acts as a communicative channel from the leader. For instance, Kathak Kathi is a performance held according to Brahmanism. Thai mask dance, Khon, is performed aligning with the belief in spirits, Brahmanism, and Buddhism. Gospel songs are performed in the Christian Sunday church (Vasinarom, 2019). Li-Kea or Yi-Kea has been developed from Islamic Allah Prayer (Virulrak, 1972). Those beliefs can be found in the First Three Thai Enacted Laws which consisted of prohibitions, permissions, and regulations. Awards and punishments were the results of discipline and disobedience, respectively.

King Barom Triloganart, one of Ayutthaya kings, had initiated those laws which were later adjusted in the Rattanakosin time between King Rama the 1st and the 3rd. However, those laws have been terminated in the reign of King Rama the 5th because of the administrative reform. King Rama the 5th had to issue many laws to keep up with the western ones (The History of Thai Laws, 1973). Besides, these laws have acted as a record of social situations, beliefs, populations, ethnic groups, rituals, royal ceremonies, and traditional dances at that time. They are the key foundations of beliefs and ethnic groups which are the cultural capital of the traditional dancing development of Thailand (The First Three Thai Enacted Laws, Beliefs, and Thai Society, 2003).

The beliefs in the laws have been generated into spirits, Brahmanism, and Buddhism leading to ritual dances in royal ceremonies, performances according to the beliefs, and Lakhon Nai in the later time (Vasinarom, 2021) as can be seen in Table 1.

**Table 1.** The Beliefs Appeared in The First Three Thai Enacted Laws, Dances, and Lakhon Nai.

Beliefs	The First Three Thai Enacted Laws	Dances	Lakorn Nai
Spirits	Pilgrimage Ceremony, feudal prosecutor, citizens, district army, diving, and fire penetration ceremony to prove truth, royal ceremonies in the royal laws: Floating Banana Decorated Objects in the river, and Army Parade Inspection	Characters and their emblems, Mon Dance, Striking a wooden club at a wooden ball game, royal plays, Mon Acrobatic Plays, Wire Trapeze show, Dragon Dance with a crystal ball	The content of the story is about adultery affairs.
Brahmanism	The names of the highest gods: Shiva, Narayana, Brahma, and Indra. Besides, the beliefs and	Khon characters appeared in the laws with their emblems	The story of the royal family depicted the

Beliefs	The First Three Thai Enacted Laws	Dances	Lakorn Nai
	rituals appeared in the principles of Indra and Dharmaśāstra, feudal prosecutors, citizens, district army, royal ceremonies in the royal laws: Enthronement Ceremony.	including the royal plays: Ramayana, and Aunnarut	courageous image of the leader as a mandate of heaven and dharma including soft opera of royal drama, costumes, props, and emblems. Traditional aerophone and percussion musical band (Piphart Band), character's songs (Pleang Naphart), Thai traditional band (Mahoree Band) played in rituals and for entertaining.
Buddhism	The names of the Lord of Buddha, and the Crown Prince. Besides, the beliefs appeared in the principles of Indra and Dharmaśāstra, feudal prosecutors, district army, citizens, royal ceremonies in royal laws: Ceremonies of Enthronement, and Floating Banana Decorated Objects in the river	Khon characters appeared with their emblems including the royal plays related to ethnic groups: Ramayana, and Manorah Chadok.	The story of the royal family depicted the courageous image of the leader as a mandate of heaven and dharma including soft opera of royal drama, costumes, props, and emblems. Traditional aerophone and percussion musical band (Piphart Band), character's songs (Pleang Naphart), Thai traditional band (Mahoree Band) played in rituals and for entertaining.

According to the table, the beliefs have been derived from ethnic groups around the SouthEastern Asian Region and the faraway, so Thai leaders had adjusted the beliefs upon which Thai identity has



been formed leading to the creation of Lakhon Nai. The beliefs have been passed down with the administrative system, rituals, social conventions, and dances.

### **3. Ethnic groups are found in the First Three Thai Enacted laws.**

Each ethnic group shares similar concepts, conventions of belief and ritual, discipline, language, culture, and dancing styles leading to their uniqueness among the others. During the Ayutthaya era, numbers of ethnic groups relocated themselves from their homes: Mons, Laos, Cambodians, Yuans, Chams Japanese, Myanmars, Thwais, Chinese, Javas, and Malays while some came from faraway places: Indians, Persians, and Westerners (Dutch, British, and French). Their ethnic beliefs and number of group members caused an interchangeable culture inside Ayutthaya and the leaders had to adapt their preferences and policies according to the social context (Vasinarom, 2021). Ruangjirayos (2018) added that dancing styles and rituals according to the ethnic beliefs could initiate their identities among the others and had been recorded in the First Three Thai Enacted Laws. Additionally, Obbaom and Boonthip (2019) gave examples of ethnic identities in Lakhon Nai. Islamic Chams used daggers for their weapons like Javas and Malays. In an Indonesian play 'Panjit Tales', Bussaba, the leading female character, is a Buddhist which is not a belief but a religion. Many characters in this play take daggers as their weapons according to the play's condition. The combination of Buddhism Mahayana Doctrine, Islamic Chams, and the use of daggers can be found in Panjit Tales. Another example of different leading role characteristics, beliefs, rituals, and social norms among ethnic groups can be found in Ramayana characters such as Rama, Sita, Piphek, and Hanuman, owing to the individual preference of the playwright, the country leader.

The results reveal two interesting points: the inheritance of beliefs and Thai administration through Thai traditional dance, and the inheritance of ethnic influence that appeared in Lakhon Nai.

#### **1. The inheritance of beliefs and Thai administration through Lakhon Nai**

Lakhon Nai is a drama within the sphere of Thai traditional dances. It has become a communicative tool for leaders since the Ayutthaya era to educate people, announce public policy, and establish Thai identity into which the other cultures could be blended harmoniously. Lakhon Nai can be held as a short or a long play. The content has delivered the individual and group experience in the sovereign circle. Besides, the important theme was based upon the leader who was believed as a mandate of heaven bringing an abundance of land, peace, and order to his country by issuing a decree to eliminate the severity and famine. Lakhon Nai can be a role model for an appropriate social practice that has become a strict discipline in the royal convention that appeared in the First Three Thai Enacted laws and Royal Laws. Apart from this, some royal ceremonies can be seen in some scenes of Lakhon Nai.

It is found that Lakhon Nai has been a historical record of beliefs and Thai administration which are the origins of Thai culture until now.

Presumably, Lakhon Nai originated in the Ayutthaya era as can be seen in the Thai Literature Bunnawat Kham Chan. Initially, Lakhon Nai was called 'Lakhon Nai Borrirak Jakri' or a royal female troupe. Two stories, Aunnarut and Panjit Tales, were performed. However, Prince Damrong Rachanupharph has given another interesting fact that the origins of Lakhon Nai could result from the three combinations: male drama with Khone, male drama with traditional male dance, and traditional female dance and black magic as appeared in preludes and royal plays. The beliefs in Lakhon Nai reflected Thai administration through three components: spirits, Brahmanism (Narai and Indra), and Buddhism (Mahayana doctrine which was later altered into Theravada doctrine in the reign of King Rama the 4th).

King Taksin the Great, who commenced the Thonburi era, has further added his Ramayana play into Lakhon Nai for four acts which were performed by a royal female group. After that, King Rama the 1st of the Ratanakosin Reign has restored Lakhon Nai continuously like in Ayutthaya time. He also added his contribution to the play by setting the performance in regular time and special occasions. It can be stated that the relationship between Lakhon Nai and the leaders is indispensable as sometimes

the leaders can be the playwrights. Last but not least, some acts of Lakhon Nai has been listed in the special course and compulsory courses such as the acts of floating maiden and Rama in the jungle in Ramayana, the acts of Supaluck drawing a picture and Supaluck Aum Som in Aunnarut, the acts of Bussaba in the shrine, Bussaba worshipping, defrocking a nun, Yaran following a peacock in Panjit Tales, and the prelude of 'Mekhala and Ramasune' (the thunder giant).

## **2. The inheritance of ethnic influence appeared in Lakhon Nai.**

Ramayana, Aunnarut, and Panjit Tales have been chosen for this research study because those plays have been continuously performed and enlisted in a compulsory course of the Fine Arts Department. The elements to be studied were listed as follows.

### **a. Plots:**

The plots are derived from the beliefs of spirits, Buddhism, and Brahmanism that appear in the First Three Thai Enacted laws.

### **b. Characters :**

The characters' names are obtained from the ethnic names in the First Three Thai Enacted laws. The characters are created according to the beliefs as appeared in the laws. The mental and physical features of the characters are designed based on the traditional practice by the author.

### **c. Patterns of the performance**

Lakhon Nai can be shown in two types of play: a full show and a short one which is a partial show in the series of traditional plays. The performance can be a solo, a couple, or a group show such as a prelude, a blessing show, or a play.

### **d. Content of the play:**

The content is always related to the author's experience and feelings towards the social situation at that time. The play always ends with happy and peaceful moments such as the celebration of ethnic groups who came to shelter themselves under the protection of the Thai King. The names of the play types have been revealed in the First Three Thai Enacted Laws corresponding to the ethnic groups.

### **e. Lyrics**

Most lyrics are loan words and transliterate such as Ma-De-Wee and Inao in Panjit Tales. The characters use pronouns to name themselves and to receive the king's order such as 'Pra-Puttha-Chao-Kha' which means 'I' or 'me'.

### **f. Rhythm:**

The rhythms of the songs are imitated from the rhythm of the ethnic songs such as Phra-Thong, Cha-Phee, Rai-Nai, Khak-Mon, Khmer-York, and Chord-Chine.

### **g. Musical Instruments**

The instruments involve the ethnic instruments into Thai traditional bands to maintain the feeling of the ethnic songs.

### **h. Costumes**

The costume design is associated with the traditional king's and the nobleman's attires and military outfits. For ethnic costumes, some ethnic outfits have been partially applied to show the identity of the group.

### **i. Gestures:**

Ethnic gestures are derived from the routine movement of that ethnic group.

### **j. Stage:**

There is something in common in stage design for the ethnic groups around Asia except the westerner groups owing to their different ideas, beliefs, and norms.

### **k. Props:**

The use of the props depends on the acts and plays. Those props correspond with the characters and beliefs.

### **l. Actors**

In the past, it was acceptable for males to perform in the play while the roles of females were very limited because of the beliefs and norms. The casting criteria are based upon good dancing skills, good-looking, and a good understanding of the character's motive to convey the appreciation of the play. The roles are generated into two types: reality and imagination.

m. Performance:

It is customary to start the performance by worshipping to god according to the instructor's beliefs. The tragic hero who died at the end of the play is unacceptable as this will draw bad luck and misfortune to the show and audiences.

n. Opportunity to see the plays:

Most Lakhon Nai plays are performed in the royal ceremonies, and welcoming ceremonies while some aim for education, entertainment, and widespread public policy from the king. As well as this, Lakhon Nai is used to honor the King.

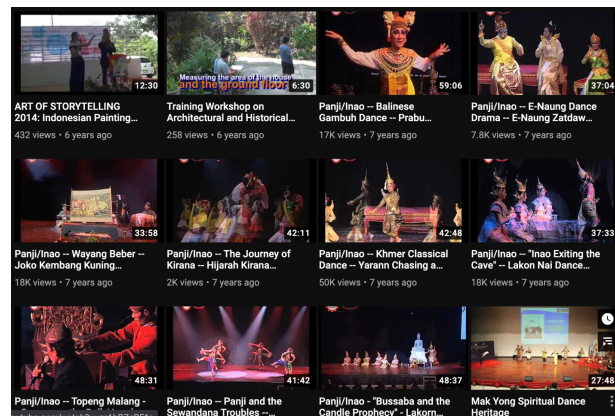
o. Practice:

The longer the actors practice, the better show it will be.

The factors affecting the inheritance of beliefs and ethnic groups in Lakhon Nai are the leaders and their administrative policy. Moreover, ethnic beliefs, cultures, and dance have been brought into Thailand and adapted into Thai cultures leading to their identities. Lakhon Nai has been well supported by the royal families and the government to preserve and carry on the beliefs, faith, and national legacy.



**Figure 1.** Ramayana performance shown with other ethnic groups  
Source: Information and Communication Technology Center, 2021



**Figure 2.** Panji or Inao performed in Southeast Asian countries  
Source: SEAMEOSPAFA, 2021



**Figure 3.** Ramayana: Rama, the reincarnation of Narai, in an act of ‘Narai Sip Pang’ (the ten lives of Narai) composed by King Rama the 6th. One act was about the reincarnation of Narai into the Lord of Buddha.

Source: Worawit NU, 2021



**Figure 4.** Prelude ‘Mekhala and Ramasune’ (the thunder giant) according to the thunder and lightning legend which is believed that this will bring rain and agricultural abundance.

Source: Buachufuk (Saksun Sangjindawongmuang, 2021



**Figure 5.** Prelude ‘A Dance of Silvery and Golden bunches’ or ‘Chui-Chai dance with Silvery and Golden bunches’ to explain the history of prelude which is a special identity of Lakhon Nai.

Source: Kedsuriyong, 2021





**Figure 6.** Aunnaruth from Maha-Bharat Play: Suppaluck Aum Som portraying the love destiny story by Suppaluck who destined the successful love.

Source: Whutthichai Khatawee, 2021



**Figure 7.** Panjit Tales from the Java heroic story: The Worshipping of Bussaba Act showing the author's religious belief which was Buddhism.

Source: Thai Music and Performing Arts by Kru Nes, 2021



**Figure 8.** Panjit Tales from the Java heroic story: Defrocking a Nun Act showing the performances for the Royal Cremation.

Source: Siammelody, 2021



**Figure 9.** Panjit Tales from the Java heroic story: The act of Yaran Following the Peacock which was magically transformed by Indra to help him from getting lost.  
Source: plu3miiz, 2021



**Figure 10.** Ramayana: A Floating Maiden Act  
Saisawan Khayanying, 2021



**Figure 11.** Ramayana: The Battle of Bromas  
Source: Thairat, 2021



**Figure 12. Ramayana: Narai Defeating Nondhuk Act**  
Source: Pinterest, 2021



**Figure 13. Panjit Tales: The Sacrifice Act**  
Source: Kiattisak. Wongliang, 2021



**Figure 14. Aunnaruth: Som Kinnaree Act**  
Source: Dada, 2021

## Conclusions and Discussion

The Inheritance of beliefs and ethnic groups: a case study of Lakhon Nai as appeared in the First Three Thai Enacted laws have been carried on in the performance and listed in the educational courses of the Department of Fine Arts for ages. In ancient times, the leader used Lakhon Nai to communicate his message, record the story, and show his image and social situation. The period of performance can be short or long. The content is based on either reality of the royal family or imagination. The leading role always performs as a hero who is believed as a mandate of heaven and dharma. He always brings his country into order and peace. The traditional beliefs of spirits, Brahmanism, and Buddhism have been aligned with the ethnic groups resulting in the blending of beliefs, rituals, and dancing styles. Through belief and cultural blending, this became the norm of the royal house and Thai society. Despite alteration of leaders, social situation, and public policy, the stronghold on the monarch institute has been ongoing leading to the novel unique of Thai which still maintains the core component of cultural and performance inheritance.

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## ‘Party Wear’ style costume design inspired by Praewa silk from Phutai Ban Phon. Kalasin Province

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### ABSTRACT

The purpose of this research was to study the history of Praewa silk, produced in Phutai Ban Phon. Kalasin Province, in order to analyze patterns and the production processes. Specifically, this study looks at the costume design process in order to create a guideline for designing contemporary costumes in the style of ‘party wear’ for women aged 25-30 years.

**Keywords:** Praewa silk, party wear, development

### Introduction

Clothing is a part of the four basic necessities one requires to survive besides food and medicine. Weaving is a traditional art, with each community adding its own spin to it. Traditionally the art of weaving is passed down generationally through the women of a family who learn the art from their parents and grandparents. Accordingly, each community or family will have its own unique pattern, color and weaving technique. Unfortunately, traditional clothing, ‘Tai Lue’, is not popular with younger generations due to its price and being viewed as outdated. This is especially so local culture has been significantly influenced by Western culture. Tragically, this will have a negative impact on the traditional art of weaving as decreased demand will lead to a loss of skill as people purchase readily-made clothing, found that the traditional weaving patterns and techniques are nearly extinct. A suggested solution is to incorporate the traditional patterns and techniques of ‘Tai Lue’ into more contemporary designs, specifically clothing for social engagements, in order to ensure their survival by reviving popular usage.

Traditional weaved clothing is not popular as it is seen as unfashionable and restricted to specific niches in its use. By incorporating the patterns and techniques into more contemporary designs, the ‘Tai Lue’ pattern can be made chic. Specifically, these patterns and techniques can be incorporated to produce clothing aimed to be worn at social engagements and other special occasions. This could significantly expand how these patterns are perceived and increase social standing to make them more fashionable.

### Research objectives

1. To study the history of Praewa silk, produced in Phutai Ban Phon Kalasin Province
2. To analyze the patterns and the production processes of Praewa silk.
3. To create a guideline for designing contemporary clothing in the style of ‘party wear’ using Praewa silk, primarily for women aged 25-30 years

## Research methodology

### Data Collection

The research is based on archival research into traditional weaving techniques, as well as on interviews with traditional producers of Praewa Silk.

### Research Methodology and Project Execution

The project is divided into four main phases

#### Phase 1: Study the Original Patterns of Praewa Silk Cloths

1. The most prominent identifying characteristic of Praewa Silk Cloths (Baan Phon) is its use of very delicate silk, dyed dark red with lac or seedlac. The weaving patterns are made by “Jok” and “Khit” weaving techniques. In each, the pattern is made of many silk threads in different colors in each row. The structure of Praewa when folded in half can be classified as 2 parts: one is canvas and the other is fringe.

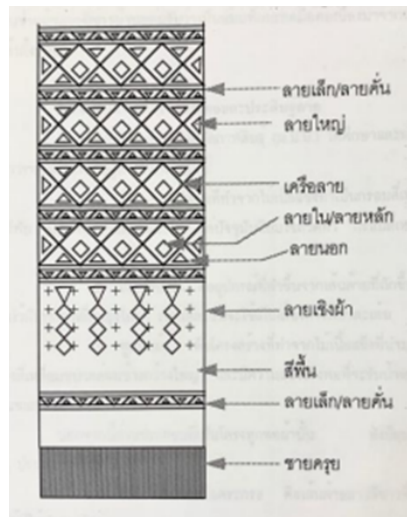


Figure 1. Components of Praewa silk pattern

Source: th.wikipedia.org , 2021

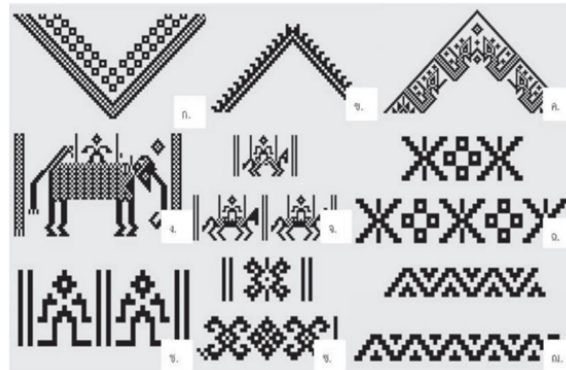
Other fabric patterns that can be made with “Jok” or “Khit” techniques include nature inspired patterns, animals, various shapes and patterns depicting elements of every day life.



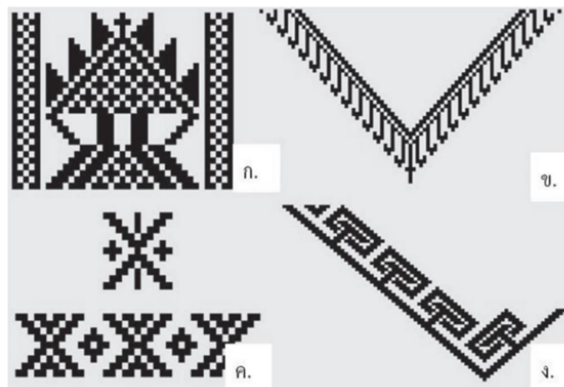
Figure 2. Sketch of a group of ancient Praewa cloth motifs in flora shape

Source: Muncenam Bundit, 2013

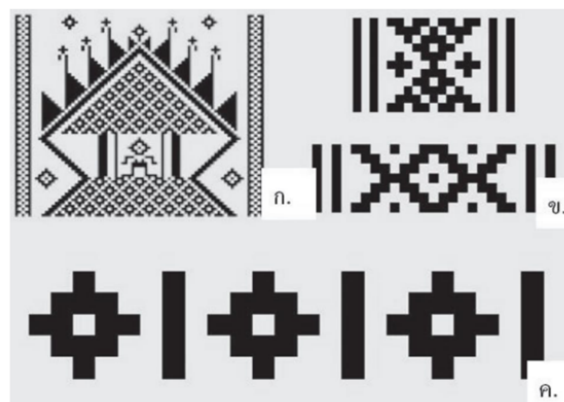




**Figure 3.** Sketch of a group of ancient Praewa cloth motifs, images and animal behavior  
Source: Muneenam Bundit, 2013



**Figure 4.** Sketch of a group of ancient Praewa cloth motifs, shapes of utensils,  
Source: Muneenam Bundit, 2013



**Figure 5.** Sketch of a group of ancient Praewa cloth motifs in the shape of the surrounding environment  
Source: Muneenam Bundit, 2013

2. The weaving technique of the silk mixes 'Khit' and 'Jok' patterns. The 'Khit' technique uses 'Keb Khit' or the collection of patterns on a flat canvas using by using 'Mai Keb Khit', a long stick to collect the pattern by pulling on the yarn and counting the number of threads to collect the pattern. The weaving is divided into many separate parts over a pattern. The fringes of the main canvas would use 'Khit Dork Lek' or small patterns, followed by 'Khit Dork Yai' or big patterns and 'Dok Lai Pha', patterns using a long stick.

The process of "Jok" is to pull the warp yarn then insert colored silk yarn in the weaving which make the textile have pattern. In Phutai weaving, they will not use any equipment in order to pull warp yarn such as pin, stick or hedgehog spine but only use their little finger to "Jok" and pull the inserted colored yarn, then make a knot to make the pattern from one side to another of the row. It is repeated twice for the clarity of the pattern. The pattern is at the bottom of the textile during weaving.



**Figure 6.** Method for collecting Khit patterns and the method of using the pinky finger to raise the warp yarn

Source: th.wikipedia.org , 2021

3. The color of the silk is derived from the silk's natural coloration, as well as through the use of other natural dyes. The main colors are black, from ebony's seed, indigo or blue, from Indigofera tinctoria, red or pink, from lec, and yellow, from turmeric myrobalan wood and Bael's seed boiled together with salt. Other colors are derived from the saturation of dye colors during the dyeing process.

**Phase 2:** Study the traditional culture of wearing clothing made Preawa silk, including the wearing Preawa silk as a loose cloth, which allows the textile to be kept in one piece.

Thai clothing favours a multitude of materials, such as silk, cotton, sarong, mudmee, indigo, yok orr preawa. Prewa is most commonly used by adults and it is used as in everyday clothing. Prewa silk especially showcases the local identity of Kalasin people. Incorporating it into contemporary designs will allow to showcase the traditions of the North-East.

Kraisorn Kongchaya, Governor of Kalasin Province said that Prewa silk is a uniquely woven fabric from Phu Thai or Phu Tai. The inhabitants of the region originally migrated from Laos and Vietnam before evacuating across Khong river to settled down at the north-eastern area, mostly in Kalasin province. They have kept their traditional culture, including the are of Prewa weaving, which is a unique part of their identity. Prewa cloths have been promoted by the Special Arts and Crafts Center project under Her Majesty Queen Sirikit, The Queen Mother, when she visited the Khum muang district in 1977. The queen mother has observed residents of Phu tai Baan Phon wearing Prewa shawls and she developed an interest to support the art, as well as to have a royal initiative to increase the textile

width for making cloths from it. Her Majesty's the Queen Mother's support was essential to the development of preawa weaving. During "Pong Lang Prewa Celebration commemorating the 224<sup>th</sup> anniversary of Kalasin" at the Phraya Sunthon Monument there was a great Phu Tai dance including 4,724 people, all dressed in robes. They also had their hair tied with beautiful silk cloths.



**Figure 7.** Prewa silk dress  
Source: th.wikipedia.org , 2021

Prewa silk cloth decoration mostly use embroidery technique by using silk yarn, sequin, bugle bead and also using "Knit" for neater and tidier.

**Phase 3:** Study the design of contemporary 'party wear' clothing in order to create a foundation for the incorporation of Prewa weaving techniques.


**Phase 4:** Create and present 1 collection of Prewa weaving inspired contemporary collection, consisting of 5 distinct designs of 'party wear' style clothing.

### **Data Analysis**

The design of 'party wear' for women is inspired by Prewa silk from Phutai Ban Phon, Kalasin Province. The researcher's main focus has been to identify how the original weaving technique can be combined with new colors and materials, such as the use of silk threads and natural yarn, which offers multiple properties and the mix has a higher versatility. The research gathered the following data.





### **Pattern Analysis table of Prewa Silk cloth from Kalasin Province**

**Table 1.** Pattern analysis table of Prewa silk



Pattern Example: Prewa silk, Phutai Ban Phon. Kalasin Province	Analysis	Pattern Structure
<p>"Lai Rea" Boat Pattern</p> 	<p>Pattern in the style of boats, which shows the way of life during a time when boats were the primary means of commerce and communication between river-bound communities.</p>	<p>Warp thread in red with weft thread in dark blue, green and white, which makes the weft pattern more outstanding with the contrast of the warm and cold color tones.</p>



Pattern Example: Praewa silk, Phutai Ban Phon. Kalasin Province	Analysis	Pattern Structure
<p>“Nark” Naka</p> 	<p>The pattern style is ‘Naka’, which shows the belief that the Naka swimming heralds the arrival of the rainy season.</p>	<p>Warp thread is dark yellow, dark brown with weft thread in pale brown’ which makes color tone more harmonious. In case of a white warp, Naka pattern remains outstanding.</p>
<p>“Cho Ton Son” Pine bouquet</p> 	<p>The pattern style is ‘Pine’, which shows the cultivation of forestry.</p>	<p>Using a warm tone red, orange and pale yellow with a white warp thread, at some points cut with weft in red which pushes the pattern to be more noticeable .</p>
<p>“Dok Kra Buan” Kra Buan flower</p> 	<p>The pattern shows the flower “Kra Buan”, which is related to the flora pattern in Kalasin Province</p>	<p>Warp thread in read cut with weft in green, dark yellow and white, which makes the weft pattern stand out with the contrast of warm and cold color tones.</p>
<p>“Kor Kor Kai” Hooks</p> 	<p>A pattern consisting of multiple hooks which shows the good relationship between the people in the community</p>	<p>Using gradient color, which merges various colors into one tone; using weft in dark yellow, red and brown which are in the same color tones.</p>
<p>“Lai ta bong” Geometry</p> 	<p>The pattern style of Lai Ta Bong is using multiple geometric patterns by overlapping multiple rectangles</p>	<p>Warp thread in dark yellow with weft thread in white; if using weft thread in dark brown to cut the edge, the pattern will be clearer and sharper.</p>

Pattern Example: Praewa silk, Phutai Ban Phon. Kalasin Province	Analysis	Pattern Structure
<p>“Kar Kae” Crossing</p> 	<p>The pattern style of Kar Kae consists from patterns with 45-degree angles for both side similar to a cross .</p>	<p>Warp thread in red with weft thread in black will make the pattern sharper and not too tight in textile.</p>
<p>“Knu Loy” Snake</p> 	<p>The pattern style of Knu Loy is similar to waves, which are reminiscent of a slithering snake.</p>	<p>Using harmonious color in warm tones with a weft thread in white makes the snake shape striking.</p>
<p>“Lai Down Noi” Little star</p> 	<p>The pattern style is based on geometric shapes, inspired by the surrounding environment.</p>	<p>Using contrasting colors for weft threads to make patterns clearer.</p>
<p>“Nak Chom Dao” Naka with star</p> 	<p>The pattern style is ‘Naka’, which shows the belief that the Naka swimming heralds the arrival of the rainy season.</p>	<p>Warp thread in crimson with weft thread in yellow, white or green which makes the pattern easy to see; patterns are delicate within the overlapping borders.</p>



Pattern Example: Praewa silk, Phutai Ban Phon. Kalasin Province	Analysis	Pattern Structure
<p>“Karb Dok Bad” DokBad flower bud</p> 	<p>The pattern style is similar to 8 petals flowers; such floral pattern in Kalasin that shows galore of environment.</p>	<p>Using geometric shapes in a flower pattern, which may have bold or thin lines that make the flower pattern have more dimension.</p>
<p>“Dok Pan Maha” Gloriosa superba</p> 	<p>This pattern style is inspired by Gloriosa Superba, which is the flora in Kalasin province; it has a reduced trapezoid</p>	<p>Warp thread in dark brown with weft thread in yellow or white to make the flower stand out.</p>

## Findings

Based on the data collection and analysis, the researcher choose to use multiple patterns to represent the cultural identity of Preawa Silk when translated into female ‘party wear’ designs that fit into the contemporary ‘party wear’ design, aimed for semi-official and evening events. Preawa silk would be a suitable clothing for such occasions within the target population. Traditional structure and patterns can be applied to the new templates, inspired by Praewa Silk, Phutai Baan Pho of Kalasin province. Using those structures and patterns, the researcher has designed 5 sets of outstanding costumes.



**Figure 8.** A total of 5 sets of pictures

### 1<sup>st</sup> set of draft works



**Figure 9.** The first draft of the work.

**Dress** Short dress in red, open shoulder with ruffle that helps to hide the zip sewing. Using cloth similar to Prewa Silk with an embroidery pattern, sequin, bugle bead, crystals and precious gems.  
**Skirt** Long skirt from silk organza with press pleat and ruffle to make it look fluff up more beautiful

### 2<sup>nd</sup> batch of draft works



**Figure 10.** 2nd set of draft works

**Dress** knee-length dress, 2 arms with drape cloth with long sleeves; strapless shirt in hourglass shape embroidery with Preawa pattern, sequin, bugle bead, crystals and precious gems.

### The 3<sup>rd</sup> set of draft works



**Figure 11.** The 3rd set of draft works

**Strapless Shirt** with slim fit made from Preawa Silk embroidery with sequin, bugle bead, crystals and precious gems.

**Shoulder enhancement** 3 layers drape cloth with Duchess cloth; light weight that makes the costume look outstandingly luxurious.

**Mini skirt** over-knee skirt with embroidery with sequin, bugle bead, crystals and precious gems

#### The 4<sup>th</sup> Draft Challenge



**Figure 12.** The 4th Draft

**Shirt** V shape neck with lower part ruffle. Shirt made from Preawa Silk cloth and embroidery with sequin, bugle bead, crystals and precious gems.

**Long Skirt** skirt with side slits, using with Duchess cloth; light weight that makes the costume look outstandingly luxurious.

#### The 5<sup>th</sup> series of draft works



**Figure 13.** The 5th series of drafts

**Dress** Mini-dress with over-knee length, open collar and decorated by embroidery with sequin, bugle bead, crystals and precious gems.

**Long Skirt** with back part ruffle and drape in front



**Figure 14.** Fashion collection

### Discussion and Conclusion

The main purpose of this research was to design ‘party wear’ inspired by Peawa silk clothing from Phutai Baan Phon, Kalasin Province. The main focus was on blending traditional techniques and patterns with contemporary designs attractive to working women aged 25-30 years. Traditional elements are incorporated through the use of weaving techniques, unique patterns, while modern techniques are used to color the fabrics and as a basis for the final designs. The outfits are specifically made to reflect contemporary designs that are suitable for a wide range of occasions. The sequin embroidery can also be replaced by crystals to make the final product appear even more fashionable and luxurious.

The researcher has designed 5 sets of ‘party wear’ wear outfits, aimed at professional women aged between 25 and 30 years. Accordingly, the outfits adopt a contemporary shape rooted in current fashion trends that would be attractive to this target population, while also incorporating traditional Praewa silk elements into the design to appeal to interests in heritage products.

As part of the study, the researcher has surveyed 100 members of the target population in the Bangkok area to measure their satisfaction with the designs. The quantitative data has revealed the following:

1. Outfit #3 has received the highest satisfaction, with 31% of users ranking their satisfaction with its shape and style as a 4 or a 5. This shows that Preawa silk inspired designs are highly suitable as ‘party wear’ for the target group.
2. Outfit #4 was rated the highest in terms of colour; 49% of respondents rated it as a 5 based on this aspect. Preawa silk inspired colors appear to please the target group sufficiently.
3. Outfit #1 showed the highest satisfaction in regards to pattern, with an average satisfaction rating of 47%, the highest within the set. Once again, traditional inspired patterns are shown to be sufficiently attractive within the target group.



4. Outfit #5 had the highest rating in terms of beauty, showing a 45% satisfaction with its aesthetics. Traditional Praewa silk inspired designs show a high satisfaction in terms of aesthetics among the target population.

Designers and manufacturers can use this research as a guideline to successfully implement traditional designs for commercial use in order to produce products that can satisfy target customers and also elevate designs to the next level for a new generation of designers that use the unique identity of Thai textile inspiration.

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## Factors affecting the teens' interest in learning Thai music

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### ABSTRACT

The research titled “Factors Affecting Teenagers' Interest in Learning Thai Music” aimed 1) to study the factors affecting the teenagers' interest in learning Thai music 2) to study guideline on the factors affecting learning Thai music among teenagers. on the interest in learning Thai music among teenagers The sample group in this study were: There were 377 students in grades 1 - 6 at a government school in Bangkok. In this study, the researcher conducted a quantitative study. by using a questionnaire as a tool The frequency, percentage, mean, standard deviation and descriptive analysis were assessed. It consists of factors of personal characteristics. experience environment The results showed that environmental factors influenced all aspects of attention, followed by friends and family factors.

**Keywords:** factors, interests, Thai music, adolescents

### Introduction

Thai music is an important national culture and has been passed down from generation to generation. from generation to generation Learning Thai music was originally broadcasted by various music school bureaus. Use the knowledge of Thai music to make a living for yourself and your family. The changing era of Thai music was included as part of the subjects under the supervision of the educational unit. According to the National Education Act, B.E. 1999, all of which clearly stated the importance of Thai music culture. It is an important branch of culture. (Ministry of Education, 2010, page 8)

Music education is now accepted as part of the memory. It belongs to humanity because it has been scientifically discovered that music affects the brain development of children because music is a creative activity that stimulates learners to be happy from the pleasure substance or endorphins released when Doing creative activities helps children to be interested in learning. and eliminate distractions In addition, music is an activity that can stimulate the human brain to work better and perceive faster. In addition, music has an influence on feelings, helping people to have relationships and socializing. create confidence and self-understanding able to convince the listener to feel enchanted aesthetics optimistic helps relieve stress Helps calm the mind It relieves and reduces anxiety (Simontri, 2014).

From the current situation and future trends Education is an important tool and factor in Build the quality of the people in the nation to have desirable characteristics. Thai society must be a learning society. know the possibilities of the world know how to compete Known to cooperate with other countries And most importantly, they must have competence, discipline, and have good morals and ethics. happy people community is strong The society was peaceful, harmonious, and politically stable. and environmental sustainability In the Constitution of the Kingdom of Thailand 2017, Article 54, the State must ensure that all children receive an education for twelve years. From pre-school until graduation with quality compulsory education at no cost, the State shall ensure that young children receive care and development prior to admission to education under paragraph one. To develop the body, mind, discipline, social mood and intelligence according to age. by encouraging and encouraging local government organizations and the private sector to participate in the operation The country's focus on

developing the country with technology and research but cannot ignore knowledge of art and culture The course of Music - Dance is one of the subjects in the category of art learning subjects by the Ministry of Education in the core curriculum, B.E. 2551 to be used as a compulsory course for students. at the elementary level (Ministry of Education, 2008)

From the aforementioned Therefore, the researcher is interested in studying the factors affecting the teenager's interest in learning Thai music. As a result, the number of people learning Thai music today has decreased. Especially a group of teenagers who will be responsible for the inheritance. The researcher hopes that this research will benefit the educational and cultural agencies of Thai music. As a guideline to develop value for Thai music for youngsters to see the importance of learning and conserving and promoting Thai music to continue.

### **Research objectives**

1. To study the factors affecting the teenagers' interest in learning Thai music
2. To study guideline on the factors affecting learning Thai music among teenagers

### **Research methodology**

#### ***Population and sample***

The population is students in grades 1-6 at government schools in Bangkok. 15 medium-sized schools and 19 small-sized schools with 20,629 students.

#### ***Sample selection***

The sample selection method in this study was used to determine the sample by using the Craigie and Morgan table (Krejcie & Morgan.1970:608), which selected students in grades 1-6schools. under the Office of the Basic Education Commission (OBEC), Bangkok 15 medium-sized schools and 19 small schools, totaling 20,629 students (as of November10,2021, website <https://eoffice.sesao1.go.th/info/maps/student>). Craigie and Morgan's samples were 377 people.

#### ***Research tools***

Tools used in this research The researcher used a questionnaire. for measuring various factors related to teenagers' interest in learning Thai music A group of students in grades 1-6, the researcher created a questionnaire from collecting theoretical data which was applied to prepare the questions. to use to collect the questionnaire this time

The questionnaire used as a research tool consists of 3 parts of the question as follows:

Part 1 deals with personal data including gender, age, education, family income. music playing frequency

Part 2 deals with students' experiences with Thai music.

Part 3 deals with student environment towards Thai music.

#### ***Data collection***

Data collection the researcher will collect data from questionnaires of secondary school students. Schools under the Office of the Basic Education Commission (OBEC), Bangkok Province in collecting the data each time, the researcher explained the purpose of the research. and the nature of the questionnaire to the sample group in order to achieve mutual understanding, and then answer the question Have the respondents fill out their own answers.

#### ***Statistics used in data analysis***

This study the statistics used to analyze the data consisted of

1. Descriptive statistics describe the data of the sample by frequency distribution. Average percentage standard deviation Maximum and minimum values.
2. The percentage statistic using the formula.
3. Average score to use to interpret the meaning of various outstanding information. (Wongratana, 1998:40)

4. Standard Deviation Finding the Standard Deviation for Interpretation of Different Areas of Data (Wongratana, 1998:65).

5. Analyzing the power to distinguish items by Item total correlation.

6. Analyzing the confidence value of the alpha coefficient.

7. Inferential Statistics The statistics used were T-test, ANOVA (F test) and Multiple regression to analyze the relationship between various factors. that affect the interest in Thai music and behaviors related to Thai music of students.

### **Assessment Criteria**

Measuring tool for secondary school students Set the answer to the message to choose from 5 levels, namely, the most, the most, the medium, the least, and the least. The criteria for scoring are as follows:

#### **Positive message**

The most	gets	5	points
A lot	get	4	points
Medium	gets	3	points
Little	gets	2	points
The least	gets	1	point

#### **Negative message**

The most	gets	1	point.
A lot	get	2	points
Medium	gets	3	points
Little	gets	4	points
The least	gets	5	points

#### **Interpretation of scores**

Score	4.51 – 5.00	means	the most
Score	3.51 – 4.50	means	very much.
Score	2.51 - 3.50	means	moderate.
Score	1.51 – 2.50	means	less
Score	0.51 - 1.50	means	the least

### **Data analysis**

Analysis of the relationship between various factors with attitudes and behaviors related to Thai music among students. Analysis results from non-participant observations Quantitative Research Data Analysis results from questionnaires.

### **Findings**

1. Personal characteristics factor by estimating the percentage, the results were 46.2 percent male, 53.8% female, 46.2% lower secondary school students, 53.8% high school students, 36.9% age range. Age 14-16, 34.5%, between 17-18, 28.6 percent, of which 9.28 percent of students enrolled in the Thai Music Talent Examination and students who did not continue their education by taking the Thai Music Talent Examination. 90.72 percent

2. The students' experience factors with Thai music were factors of the experience of Thai music that the students had heard of the original Thai music. I used to study Thai music in theory and practice in elementary school. I have seen Thai music playing at various events and heard the melody of the original Thai songs in Luk Thung, Thai universal songs, which was what the students experienced the most. As for the family factor, it is unlikely to be supported in making it possible for students to see or participate. The factors of peers, peer persuasion, or peer involvement with students regarding Thai music were at a moderate level. And the environmental factor that best relied on the results was that most of the students were seen performing Thai music at funerals.

3. Environment factors for teaching Thai music in schools, ie administrators/institutions affecting various support in Thai music, the results of the analysis were at a moderate level. In terms of teachers, the most analyzed result was that teachers who had knowledge of Thai music were teachers with good mood and good teaching techniques that students liked. On the classroom side and on the instrument side, the best result is a clean classroom. Open to students to find knowledge at any time that the instrument is in a ready-to-learn condition and has good sound quality.

### Conclusions and Discussion

To study the factors affecting the teenager's interest in learning Thai music.

From the results of the analysis of factors related to Thai music with students in the past The researcher was divided into 4 aspects, namely 1) the experience of Thai music, 2) the family, 3) friends, and 4) the environment in which they lived. The experience of Thai music It was found that participating in a Thai music performance by students was the least engaging experience among students. comes from the current social condition that has changed in terms of popular culture of people in Thai society The subject of music influenced by different countries. who came to create a popular trend along with authentic Thai music and Thai music that has been adapted for listening, such as Luk Thung, Luk Krung, which brings the melody of traditional Thai music to be adapted to the changing social conditions. makes playing Thai music on various occasions decreased significantly The opportunity for students learning Thai music to play to show the students' potential in Thai music is less. If a student does not attend or is a regular musician of a different ensemble, it is difficult for him to gain experience in participating in Thai music. From the survey of the data obtained, the students had more experience in Thai music in terms of hearing, listening, and seeing Thai music playing than students having experience in playing Thai music. Therefore, it is an important reason that affects the results of the scores in this section.

The family side of the survey results was very little experience. Based on the answers, the students' families were knowledgeable about Thai music. Family members can play Thai music. The students' family members supported the results of the survey which were in very few criteria. which, if looking at the changing social and economic conditions, the present life depends on the necessity Occupation is part of the family's guideline in choosing a course of study for students that will affect their future and livelihood. Thai music is therefore a last resort. or supplementary subjects in the selection of courses.

For friends, high school students are the age that spend the most time with their friends. Group life behavior, acceptance, values, friends therefore influence on thinking, feeling, expression for acceptance. The survey found that the solicitation of peers in students' experiences related to Thai music was very low. and the idea that Thai music is old-fashioned, persuading students to do activities other than Thai music. The feeling of indifference in accepting the ability of students learning Thai music The effect was at a moderate level. which can tell that the students in learning Thai music The students' peers were more negative than encouraging students to feel positive about learning Thai music.

living environment, the area where they live is one of the most important aspects of the students. It will be an indication of the decision to choose to study Thai music. The results of the survey of the presence of Thai music in various events, especially funerals, local students have a Thai band for students to see regularly, which creates familiarity among students and affects students' attitudes and behavior towards Thai music.

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## Creation of the painting series “The Facade”

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### ABSTRACT

The creation of the painting series “The Facade” aims to compile and explain the results of the study and analysis of relevant data and the process of creating individual paintings in the context of academic works in the field of visual arts in detail in order to show the creative process systematically. It also explains the aesthetic value of painting creations that are distributed to the public in the form of continuous art exhibitions. and to show the body of knowledge in the field of visual arts based on systematic creation

The process of creating this painting is the creation of visual art with a clear system, i.e. (1) to study the content and social issues of the social values concerning the beauty of women; (2) the influence of Expressionism (3) Case studies of the works of Expressionist artists that influence creativity on creativity (4) Analysis and synthesis of datasets for inspiration (5) Formulation of creative concepts (6) Preparation of materials and equipment for creating real works; (7) creating sketches related to creative ideas from photographs; (8) creating paintings with oil on canvas; (9) preserving the finished work; and (10) Presentation of work to the public in the form of an art exhibition.

The result was a series of paintings “The Facade” that divided the creative development into three phases: Phase I included three works of painting, Phase II included five pieces of painting and Phase III had eight pieces of painting. Every painting is a product of creativity that integrates inspiration, concepts, forms, creative techniques and meanings. See the activities of women in daily life that must be expressed in their own activities. To promote the external image which is the value that arises both from within oneself. And all these works have been released to the public in the form of contemporary art exhibitions as well.

**Keywords:** creativity, painting, expressionism, woman, the façade

### Introduction

Today’s society is a society that emphasizes outward appearance to represent status and respect for the relationship between the individuals and the society around them. Many people recognize the importance of outward appearance factors to demonstrate self-confidence in social values. They tend to care for, maintain, and enhance those values that promote their outward appearance. Therefore, beauty is created based on social values. Therefore, it is not uncommon that humans to do face and body beautification or plastic surgery to enhance their looks and beauty leading to self-confidence for living normally.

Especially for females, beautiful faces and body shapes have been recognized as external values that have influenced social acceptance throughout history. In the era of ancient Greek, the faces and shapes of the Goddess sculptures show their balance and their beauty prominently based on the ideal of femininity with the status of a majestic goddess and the biological mother of all things. (Hodge, 2017)

These become both the burden of individual and social values that view the outer beauty of a woman as the outer value that women maintain and promote the beauty or satisfaction of the era. This become the standard for confidence and dignity as femininity that was appropriate for the values of society at that particular time.

It cannot be denied that females' social status in the present day is very equal to males' ones. However, the burden of appearance and beauty, which has been stigmatized in the past, is still deeply rooted in both the feminine instinct and the myths that society has identified with women. Furthermore, there is the image in which women should be as what society wants. This becomes more necessary and unwilling to surrender for females. Even though states of mind are considered to be more important, outward appearance has a profound effect on the value of femininity. The ever-evolving scientific technology has fostered innovations in the care, treatment, and enhancement of females' faces, skins, and shapes to keep youth and beauty. Linking to the existence of the images of Goddesses, mothers, or virgins, these are equated with the outer shell of the authenticity of the femininity equivalent to the inner values that can be assured when maintaining the balance of that outward appearance.

### **Research objectives**

1. To compile and discuss the results of the study and the analysis of relevant information and the processes of creating individual paintings in the context of academic work in the field of visual arts in detail to show the systematic creative processes.
2. To describe the aesthetic value of creating paintings that are publicized in an art exhibition continuously
3. To express knowledge of visual arts based on systematic processes of creation.

### **Research methodology**

#### ***The scope of artwork***

The author's artworks in the form of paintings with oil on canvas techniques were divided into three phases: first, in 2018, second, in 2019, and third, in 2020. Three phrases have been continuously developed and interconnected based on the themes of inspiration and key concepts. All paintings were publicized in the art exhibitions.

#### ***Important resources***

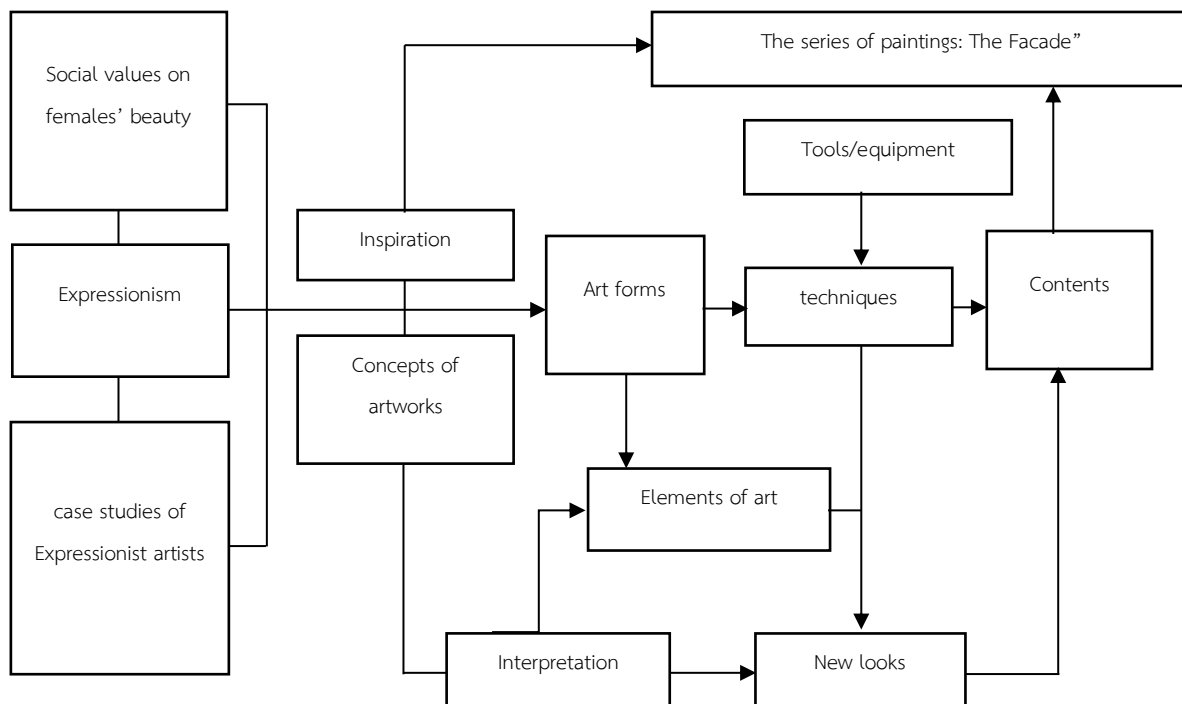
Personal information through research and written recordings, photographs in art certificates, documents, articles, books, textbooks on fine arts, and online databases from the Internet through social networks.

#### ***Significances of the study***

1. To generate analytical datasets from the processes of creating individual paintings that are useful in the academic context of the visual arts
2. To demonstrate the aesthetic value of creating paintings that are publicized in an art exhibition continuously
3. To present knowledge of visual arts based on systematic processes of creation.

#### ***The conceptual framework of creation***

The conceptual framework in the series of paintings "The Facade" has input from the study and the reviews of social values concerning females' beauty, the influences of Expressionism, and case studies of Expressionist artists. These inspired the art creation of the paintings which are applied as analytical thinking so that it becomes the concepts of artworks. To plan for defining the artistic style to create the series of paintings. It was related to the selection of materials and equipment that are suitable for the techniques and methods of creating the paintings.



**Figure 1.** The conceptual framework of the painting series: The Façade  
Source: Natsuree Techawiriyataweesin

### *The related information on the art creation*

1. The concept of social values concerning females' beauty: Jeamburanakul (2006) stated that the desire to change body is because of the dissatisfaction with your own body. The change in the social environment, consuming news and information, and social values are important factors leading to physical changes, inner feelings, and daily uses.
2. The influence of Expressionism on art creations: The arts in this group express a sudden manifestation of visual elements clearly. Especially colors can be highly intense and they are not normally natural. The brush strokes are free. Traces of brush strokes are shown as traces of feelings and emotion. The use of paints tends to be bright and clear which shows the textures of brush strokes prominently. (TATE, 2020) Expressionism is a creative process that expresses the power of emotion to a rather intense impression. It focuses mainly on the artist's attitude, not on external objects. Prototypes can be used for creating the shapes; however, the expression is a state of emotional trauma (Sunpongsri, 2016).
3. It can be said that works of art in this group reflect the inner state of the artist with traces of visual elements. (Nimsamer, Anecdotes about life and art, 2015)
4. Case studies of expressionist artists include five artists: (1) Edvard Munch's (2) Egon Schiele's (3) Francis Bacon's (4) Zhang SaeTang's and Wasan Sitthiket's artworks.

### ***Sources of Inspiration***

Society's values of expecting female beauty are a bond that forces women to bear the burden of taking care of their health and well-being along with maintaining and enhancing their beauty to promote their ideal external images. These things affect the sensitivity of the females both women in society and me. It seems like hiding the state of truth that face and body have changed naturally by cosmetics and tools and equipment to maintain the beauty of a woman. It stops time that has passed. It is similar to the memory of the females' beauty that has appeared in sculptures and paintings of women throughout history that has been stagnated by artists of each era all in the form of goddesses, mothers, virgins, and ordinary women.

### ***Creative Concepts***

The art creation of the painting series: The Façade between 2018 to 2020 under the concepts presenting the reflection on women's external beauty values that drive women to take care of, maintain, and create activities. They enhance their beauty to promote an ideal appearance. However, satisfaction women should get from the social preference through constant stigmatization of values. These seem like the females' bondage of life, so women are bound by external beauty to maintain their image under social values.

### ***Creative processes***

1. Research on the content and social issues that are used as creative topics
2. Research on the issues of social values concerning females' beauty, the influences of Expressionism, and case studies of Expressionist artists who have influenced art creation.
3. Analyze and synthesize datasets for inspiration
4. Set creative concepts
5. Prepare materials and equipment to create actual artworks
6. Create sketches correlating with the creative concepts from photographs
7. Create paintings with oil on canvas techniques
8. Collect completed artworks
9. Publicize in the art exhibition

### ***Materials and equipment***

The materials and equipment used in the creation of paintings were as follows: (1) Paintbrushes and brushes for oil painting (2) Oil paints (3) Refined Linseed Oil (4) Solvent (5) Turpentine for cleaning brushes (6) Paint cloth (7) Canvas (8) Wooden frame for stretching the canvas (9) Nails (10) Staple guns and staplers and (11) Steel pliers and a device for attaching the canvas to the wooden frame.

### ***Techniques of art creation***

In terms of techniques, it describes an overview of the main processes in planning and performing creative works to achieve the goals of paintings. There are four parts: preparing the canvas, outlining, oil painting, and collecting.

### ***Analysis of artworks titled "Facade"***

Form analysis of artworks is to describe the result of an analysis of images in particular paintings in what images or symbols appear. The analysis of expressing techniques is to explain the results of the analysis in terms of techniques and methods of creating a painting into a finished work. Composition analysis of artworks is to describe the results of the analysis of composition or placement of artworks that are the contributing factors to the composition of a complete painting. Moreover, interpretative analysis is the explanation of the results of the analysis of communicating the meaning or expressing the content hidden in the symbols appearing in the artworks.

#### ***Phase I of the painting series***

The first phase of painting has the concept that the first outward appearance most people see is the face. Therefore, women focus on taking care of their skin. Women's values of facial beauty are linked to ideal beauty and social values leading to appearance expectations such as getting dressed properly and new face surgery. All of them are intended to attract the attention of others. Women must follow the



rules like doing make-up for work or too much enhancing their beauty. It is like wearing a mask that will get the cost of pain. These social memories are after-images that are all about the beauty that most women want to be. The painting series in phrase one includes oil-on-canvas paintings entitled “Black mask 1” (60x50 cm), “Beneath the mask” (60x50 cm), and Makeup Me (80x80 cm).



**Figure 2.** The painting titled “Black Mask 1”, “Beneath the mask”, and “Makeup Me”  
Source : Natsuree Techawiriyataweesin

### *Phase II of the painting series*

The second phase of art creation has the concept consistent with those in the phrase I. It is to express the idea that the face is the external image of women people perceive. Therefore, women emphasize on taking care of their skin and face. The values of people in society raise the issue of females’ facial beauty. It links ideal beauty and social values to external expectations. Getting dressed and plastic surgery are intended to attract the attention of others. Women must follow the rules like doing make-up for work or too much enhancing their beauty. It is like wearing a mask that will get the cost of pain. These social memories are after-images that are all about the beauty that most women want to be. Therefore, women choose to nurture, take care of, and enhance their beauty for greater behavioral and mental stability amid an inner feeling of sensitivity, gentleness, and wanting to be loved. The painting series in phrase two includes oil-on-canvas paintings entitled “The season of beauty 1” (90 x 70 cm), “The season of beauty 2” (180 x 150 cm), and “The season of beauty 3” (70 x 90 cm), “The season of beauty 4” (100x80 cm), and “Tomato” (60x50 cm).



**Figure 3.** the paintings titled “The season of beauty 1”, “The season of beauty 2”, and “The season of beauty 3”  
Source: Natsuree Techawiriyataweesin



**Figure 4.** “The season of beauty 4” and “Tomato”  
Source: Natsuree Techawiriyataweesin

### *Phase III of the painting series*

The third phase of painting creation was created in 2020. The key concept is a woman's outer shell or outward appearance that becomes one of the social essences or the first impression. People recognize the appearance, face and shape, body, materials, and accessories covering the body to have the best look in today's society. Female is a gender that normally emphasizes beauty so they start their daily life by treating themselves first: dressing up, putting on make-up to increase their confidence, and to be remembered with a good first impression. This will cause happiness and increase self-esteem. The origin of beauty starts with taking care of, maintaining, and curing skin and body with various kinds of cosmetics to apply, mask, or conceal unwanted spots on the body. Processes to take care of and maintain sometimes include plastic surgery to achieve the willing beauty that seems like a thin outer shell (outer appearance) at the cost of pain. Emphasis on women's minds and outward beauty must be acted in moderation. Too much of them may lead to the emergence of a state of suffering. Being too obsessed with the outer shell can lead you to forget the virtues inside that is true beauty.

The painting series in phrase three includes “hidden in the chrysalis 1” (60x50 cm), “hidden in the chrysalis 2” (100x120 cm), “before becoming a butterfly 1” (120x100 cm), “before becoming a butterfly 2” (120x100 cm), “The innovation of molting 1” (100x100 cm), “the innovation of molting 2” (100x100 cm), and “in the state of chrysalis 1” (160x200 cm).



**Figure 5.** “hidden in the chrysalis 1” and “hidden in the chrysalis 2”  
Source : Natsuree Techawiriyataweesin





**Figure 6.** “before becoming a butterfly 1” and “before becoming a butterfly 2”  
Source : Natsuree Techawiriyataweesin



**Figure 7.** “The innovation of molting 1” and “the innovation of molting 2”  
Source: Natsuree Techawiriyataweesin



**Figure 8.** “in the state of chrysalis 1”  
Source: Natsuree Techawiriyataweesin

## **Publication**

The painting series “The facade” was selected to exhibit as follows:

1. The 11th International Women Artists Art Exhibition 2019 by 77 female artists from 15 countries who attended the 11<sup>th</sup> Thailand-Malaysia Women's Art Exhibition in 2019 at Muzium & Galeri Tuanku Fauziah, Universiti Sains, Malaysia on 11<sup>th</sup> September – 26<sup>th</sup> October 2019. It was an international publication.
2. The exhibition “Global Women – Women’s Art” by Mae Ying Jiang Hai artist group and international artists at the exhibition room on the 1<sup>st</sup> floor, at ArtBridgeChiangRai (ABCR), Chiang Rai Province, on 29<sup>th</sup> June – 28<sup>th</sup> July 2019. It was an international publication.
3. The exhibition “CONFLUX” by five artists: Somsak Raksuwan, Kamsak Atipiboonsin, Opas Chotiphanthawanon, Natsuri Techaviriyathaweessin, and Thawee Tangmongkolvanich at the exhibition area, on 1st floor, Rajadamnern Contemporary Art Gallery, Bangkok on 3<sup>rd</sup> - 29<sup>th</sup> March 2020. It was a national publication.
4. The exhibition of Workshop and art exhibition by faculty members under academic cooperation (MOU) in Rajabhat Universities (20 institutions) by Bansomdetchaopraya Rajabhat University and Suan Sunandha Rajabhat University (Co-host) under the 6<sup>th</sup> Thai Arts Identity at Bansomdetchaopraya Rajabhat University on 25<sup>th</sup> - 30<sup>th</sup> August 2020. It was a national publication.
5. Solo exhibition on the topic “The Facade” at Chamchuri Art Gallery, Bangkok on 23<sup>rd</sup> December 2020 – 17<sup>th</sup> January 2021. It was a national publication.

## **Conclusions and Discussion**

The painting set: “The Facade” is an oil-on-canvas visual art creation inspired by researching and observing the values of the expectation of females’ beauty. It is the satisfaction of society to women; on the other hand, it is like a bond for women to bear the burden of health care to maintain and enhance their beauty. It promotes the ideological appearance of women as it is representative of beauty. The goal of caring for and enhancing the beauty of women lies in the face and body that naturally change by the changing time varying ages. The natural time of the body is a factor that makes the decay of the face and body unable to remain the same.

Women must nurture and enhance themselves so that their outward appearance continues to show their ideal beauty at all times. It has appeared in both western and eastern ideas in history. It can be observed from the works of art in each past era showing the meaning of a woman in the form of goddesses, mothers, virgins, and ordinary women which represent the idealism of sex with a beauty. According to the inspiration combined with the datasets that the author has reviewed, the integration of all data sets into creative concepts of the painting series “The Facade”. The duration of researching and creating the paintings was from 2018 to 2020. The author’s objectives were to create and publicize the artworks which present and reflect the issues on the values of external beauty or the external image of women who have to live under the ideal of beauty. It is an internal driving force for women to take care of and enhance their beauty. This is for promoting the external images as a concrete ideal of beauty. It leads to repeat doing daily tasks endlessly.

These things are for remaining oneself in a state of satisfaction under the values of society. Even if it's just an illusionary world wrapped up in innovation, beauty tools, and materials, it also affects a woman's psychological sense of contentment, to be appreciated, or social satisfaction. Although they are external factors related to the body, it affects the inner feelings of women as well. It is undeniable that it always helps to increase confidence and happiness in the female subconsciousness. On the one hand, these are like developments in life where women are bound by external beauty values to promote their image following the values of society. It is a combination of social values influencing the inner emotions of women. The author has used herself as a fundamental to express herself through unique paintings.

In terms of the crucial artistic influence on the expression of the paintings is the artworks of Expressionist artists both Thai and Western artists. This style of painting works expresses the inner emotion of the creators through the traces of bright colors, clear brush strokes, and strong paints which show the vibrating movements of the creators themselves. This expression is directly related to the unconscious or subconscious mind that flows from the heart to the moving hand. Traces on the canvas are like a recording of the emotion and feelings combined with the creators' thoughts.

Expressionist artists' paintings are the main influence on the creation of paintings in this series. The author combines personal experiences, thinking, and emotions with concepts, based on reviewing issues in various studies and expressing them under the structures of the systematic creative plan that did not hinder the creative processes to express inner emotions. However, it is a systematic planning process of creating each step based on a combination of artistic aesthetics and academic purposes that promote the value of this series of works.

For the creative processes, the author studies relevant social issues by documenting, observing, and examining their thoughts and feelings as well as reviewing the ways of expressing visual arts in the style of Expressionism. Then apply by systematically formulating inspiration and ideas for the creation. The inspiration and concepts of the painting series "The Façade" had pre-existed in the foundation of thoughts and feelings that have been continuously created in the past.

For the preparation of the materials, the author focuses on all materials and equipment for oil paintings on canvas. Photographs were used as the main sketches which led to the actual works. The author characterized the artistic composition by defining her face as the highlight and other components of the body such as hands, arms, shoulders, upper parts of the body, fabric objects, pillows, or even facial creams and facial masks as the subordinates. These are the compositional arrangements of the image according to the artistic composition. The unity of the artwork was shown by providing the highlight linking to the meaning of the conceptual expression on the presenting issues.

Open and well-ventilated areas were required for the art creation because creating oil-on-canvas paintings causes the effect of smell which is one of pollution. Therefore, it is very essential to create a clean and airy workspace. In addition, the finished paintings were stored in a specific place so that the odor pollution would not cause any effects, and keep the paintings dry to prevent mold. After that, the paintings were publicized in the art exhibition titled "The Façade (เฟส)" from December 23, 2020, to January 17, 2021, at Chamchuri Art Gallery in Bangkok.

In conclusion, this shows that the painting series "the Façade" is the artwork of visual art in the genre of paintings based on the academic framework. It was based on the creation of visual arts with high aesthetic value. These are knowledge based on art creation that can be applied in teaching and learning on the subject of paintings, artistic elements, and creative visual arts corresponding to the issues of creating contemporary visual arts under academic contexts.

As the result of the integration of inspiration, concepts, creative processes, and completed artworks, the representation of expressing females' daily routines promotes the external image which is the value that arises in both personal satisfaction and happiness. Outward value is to promote one's self-image based on social values either denying that it is a normal disturbance to well-being or developing women's commitment to society. It can be said that women themselves have to be framed and they have always been subject to these missions. Indeed, beauty and women go hand in hand. Therefore, the treatment, care, enhancement, and decoration of that beauty is consequently an important representation, a stereotype, and the essential ideals of feminine beauty through all eras of mankind.



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# Electronic Commerce Design for Sale Promotion of Silk Products in Nakornchaiburin: A Case study in Silk Group of Buriram Province.

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## ABSTRACT

The present research aimed to examine the impact of e-commerce media design on the promotion of silk products in Nakornchaiburin, Buriram Province, Thailand. The study had two main objectives: 1) to analyze the appropriate design of e-commerce media, and 2) to create video clips that would promote the sale of silk products in Nakornchaiburin.

The study used a case study approach and included the examination of Buriram silk and cotton weaving enterprise groups in Ban Koon Village, Moo 7, and Ban Daeng Yai silk weaving enterprise group. The video content focused on showcasing the local weaving methods and the origins of cloth patterns, with the goal of attracting target customers, conveying the right message, and improving brand identity. The first video clip's slogan was "Prai Tan Heang Mai," meaning "the destination of silk," while the second one was "Sen Sai Lai Mai," meaning "the line and patterns of silk."

The research population consisted of designers, design students, customers, and others, and a purposive sampling method was used to select a sample of 120 participants. Data was collected using questionnaires, which were divided into four sections: 1) Communication and presentation, 2) Presentation contents, 3) Design and Aesthetics, and 4) Video production. The evaluation of the results was based on the assessments obtained from the questionnaires.

The statistical analysis revealed that the satisfaction rates of the two video clips for the promotion of silk products in Nakornchaiburin, Buriram, were at high levels. This result can be interpreted as evidence that the design works were effective in terms of communication and improvement of the brand identity. This practice-led research has the potential to contribute to the promotion of silk products to wider audiences in the future.

In conclusion, the present study highlights the crucial role of e-commerce media design in promoting the distribution of silk products. The results of this research can serve as a reference for future e-commerce media design projects aimed at promoting similar products. Further research is needed to explore the impact of different design elements on the effectiveness of e-commerce media promotion, as well as to assess the impact of these video clips on the sales of silk products in Nakornchaiburin, Buriram Province.

**Keywords:** Electronic Commerce Design, Promotion, Silk product, Nakornchaiburin, Buriram

## Introduction

Effective management of electronic commerce media as a channel for product distribution is a crucial factor for entrepreneurial success. This requires an understanding of the production system and the development of a strong brand identity to succeed in the market. Key development strategies include offering a variety of products, continuous promotion, and ongoing promotional activities on social media platforms such as Facebook and Twitter. These channels can facilitate product distribution and provide

direct feedback from customers. A reliable payment system is also an important factor that can increase sales.

Social media platforms such as Facebook, Twitter, and YouTube are powerful tools that can greatly enhance the service offered by a company. They can be utilized to increase competitiveness and reach a wider audience. Customer behavior has shifted from traditional media to social media, thus online accessibility to the target group is of utmost importance. Video clips are a media format that is well-suited to reach audiences as they provide both visual and auditory elements, enhancing the viewing experience. This media format can help consumers better understand and remember the content, and can reach the target audience quickly. Additionally, using social media is mostly a free service (www.thairade.com, 2018).

For these reasons, video media can play a significant role in driving sales and expanding the market and distribution for Nakornchaiburin. The media can inform customers about crucial product information, supporting their purchasing decisions. This research integrates online and offline market strategies by designing appealing video clips that effectively communicate the right message to the audience, thereby improving brand identity.

### **Research objectives**

- 1.To investigate the design solutions of electronic commerce media to promote the distribution of silk products in Nakornchaiburin, Buriram Province, Thailand.
- 2.To create two video clips, each with a duration of three minutes, that would enhance the promotion of the distribution of silk products in Nakornchai Burin, Buriram Province.

### **Research methodology**

The research methods employed in the study of Electronic Commerce Design for the Promotion of Silk Products in Nakornchaiburin comprised of two steps:

#### ***Step 1: Survey and Basic Data Study (Research: R1)***

This step focused on gathering basic information related to the local products through literature reviews and field studies. The goal was to gather design references for the practice-led study, which centered on designing two promotional videos. The researchers determined the population, sample, research tools, and statistics as follows:

##### ***Population and Sample:***

The sample group used in the survey and study consisted of 120 designers, design students, and consumers, selected using purposive sampling.

##### ***Research Tools and Statistics:***

Research tools utilized in this study were questionnaires related to the distribution and production of silk products in Nakornchaiburin, Buriram Province. The statistics used were mean, percentage, and standard deviation, depending on the questionnaire or data collection form used in the study.

##### ***Steps in Developing Questionnaires:***

Review of literature

Identification of research problems and data collection needs for the video clips

Drafting of questionnaire questions

Review of the questionnaire by a communication art design expert, Mr. Sakon Phu Ngamdee.

##### ***Data Collection:***

Data was collected through questionnaires, interviews, and focus groups.

#### Data Analysis:

The quality of the research tools was assessed using the consistency between the questions and responses, measuring the congruence (Item Objective Congruence: IOC).

Descriptive statistics, percentage, mean, and standard deviation were utilized in the data analysis.

#### ***Step 2: Development (Development: D1)***

This step involved the actual design and development of the promotional videos. The design was guided by the findings of the survey and basic data study. The final products were two video clips with a focus on promoting the distribution of silk products in Nakornchaiburin.

In the second phase of the study, two prototypes of video clips were developed based on the findings of the initial data collection and analysis. The development process was as follows:

Analysis of references and information to identify design guidelines for script writing, video production, and presentation through image and sound.

Determination of content and development of storyboards.

#### ***Step 3: Research (Implementation: R2)***

The prototypes of the video clips were presented to a sample group consisting of 120 participants, including designers, design students, customers, and individuals selected through purposive sampling. The research tools used in this phase were satisfaction survey questionnaires.

The satisfaction survey questionnaires were designed to collect data from the sample group and experts to evaluate the design's performance, usability, and design in terms of communication, graphics, and applications. The questionnaire was divided into two parts:

Part 1: General information of the participants

Part 2: Level of satisfaction with the video clips, divided into the following topics:

Presentation methods

Content

Design

Sound and music

Descriptive statistics, percentage, mean, and standard deviation were used to interpret the data collected through the satisfaction survey questionnaires.

#### ***Step 4: Development (D2) and Evaluation***

This phase involved the improvement of the prototypes and evaluation of their quality based on the data collected in step 3. The data was analyzed to determine if the video clips met the criteria and objectives of the research. The process of evaluation was crucial in ensuring that the final product was of high quality and met the expectations of the study.

### **Findings**

The data analysis in this study was based on the information gathered from literature reviews, field studies, and questionnaires to identify design guidelines for electronic commerce design for the promotion of silk products in Nakornchaiburin, with a focus on the silk groups in Burirum province.

The findings of the analysis emphasized the importance of brand identity and the uniqueness of the community in silk production. As a result, the video clips aimed to present the community identity through visual representation while incorporating a modern aesthetic to promote silk products. The combination of these elements was crucial in promoting the distribution of silk products in

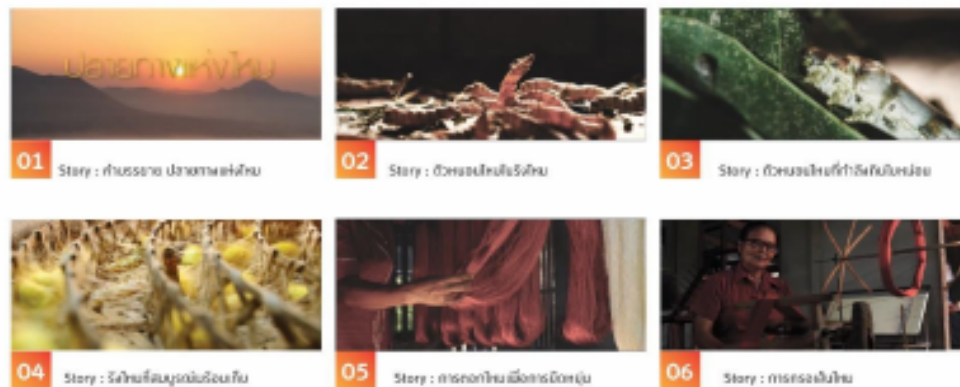
Nakornchaiburin, as it highlighted the community's heritage and tradition while appealing to modern consumers.

### Design works

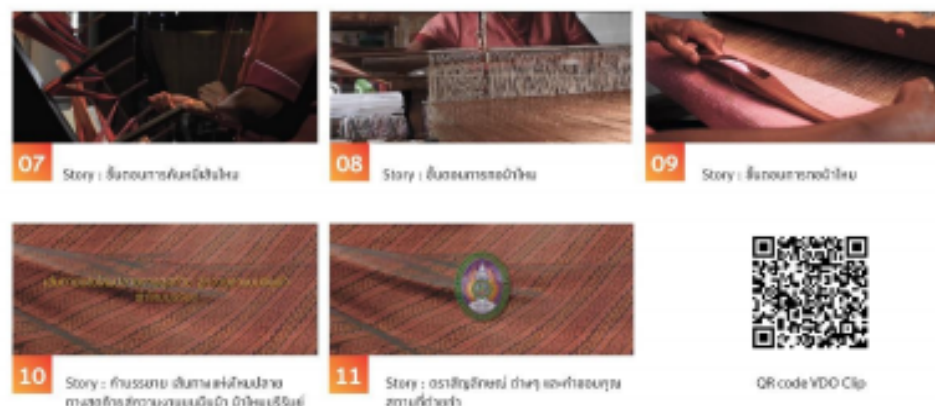
Following the analysis of data for design references, the researchers designed two video clips based on the data collected from the target group, which included the Buriram silk and cotton weaving enterprise groups in Ban Koon Village, Moo 7 and Ban Daeng Yai silk weaving enterprise group.

#### Project 1: "Prai Tang Haeng Mai" Video

The first electronic commerce media was a video clip titled "Prai Tang Haeng Mai," meaning "the destination of silk." The video showcased the weaving process and told the story of silk worms and their transformation into fabric. It presented the entire manufacturing process from start to finish, offering a glimpse into the way of life of the community, which has been passed down from generation to generation. The video aimed to showcase the unique and traditional aspects of the silk and cotton weaving industry in Nakornchaiburin, Buriram Province.

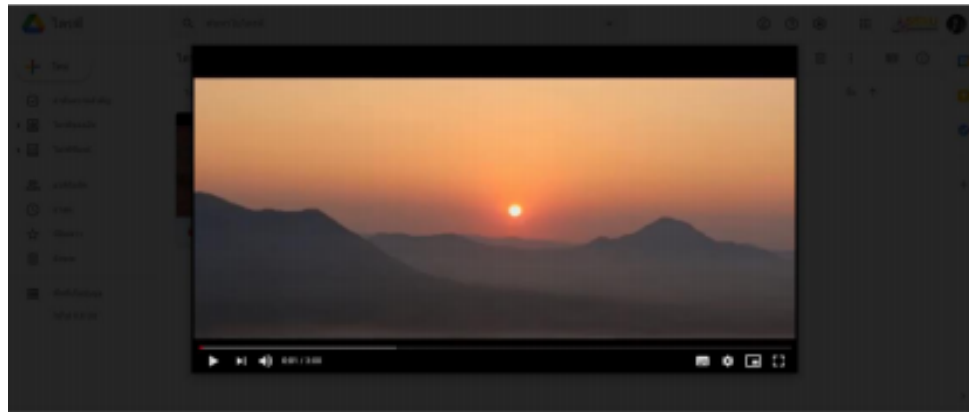


**Figure 1.** The first electronic commerce video media 'Prai Tang Haeng Mai' (1)



**Figure 2.** The first electronic commerce video media 'Prai Tang Haeng Mai' (2)

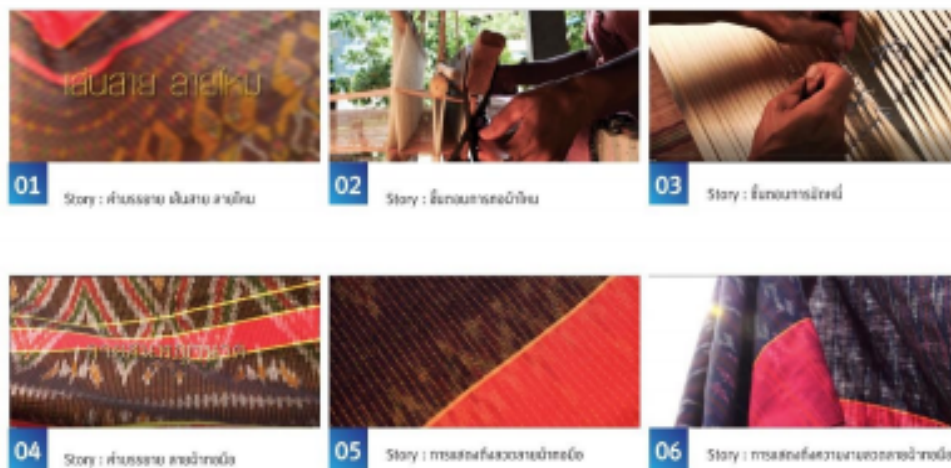




**Figure 3.** The first electronic commerce video media ‘Prai Tang Haeng Mai’ (3)

*Project 2: "Sen Sai Lai Mai" Video*

The second project was a video clip titled "Sen Sai Lai Mai," meaning "line and patterns of silk." This video focused on presenting the unique silk cloth patterns of Buriram, which are an important aspect of the local identity, reflecting the traditions, culture, and way of life of the people. The video aimed to showcase the cultural significance and heritage of the silk and cotton weaving industry in Nakornchaiburin, Buriram Province.



**Figure 4.** The second electronic commerce video media ‘Sen Sai Lai Mai’ (1)



Figure 5. The second electronic commerce video media ‘Sen Sai Lai Mai’ (2)



Figure 6. The second electronic commerce video media ‘Sen Sai Lai Mai’ (3)

### Conclusions and Discussion

In this study, the researchers evaluated the effectiveness of the two video clips designed to promote the distribution of silk products in Nakornchaiburin, Buriram Province. The evaluation was conducted on 120 participants consisting of entrepreneurs, specialists, students, designers, and customers. The evaluation was based on four areas: presentation methods, content, design, and sound and music.

The results of the evaluation showed high levels of satisfaction in all areas. The mean scores for presentation methods, content, design, and sound and music were 3.66, 3.90, 3.91, and 3.98, respectively, with a standard deviation of 0.71. The overall mean score was 3.87, indicating a high level of satisfaction.

The results indicated that the video clips were effective in terms of their content and presentation. The use of video media as a tool for promotion was suitable for the target group, who live modern lives, and social media was found to be a pivotal tool for promoting products online. The videos improved the brand identity and uniqueness of the community that focused on silk production by presenting the

community's identity through motion pictures and creating a modern look to promote the distribution of silk products.

In conclusion, the results of the questionnaire indicate that the design of the video clips was well received by the participants and met the objectives of the research. The high satisfaction rates in all areas reflect the good performance of the design and the effectiveness of using video media as a tool for promotion.

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