

The Costume Design by the Inspiration of The Figurehead of Thai Royal Barges

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Abstract—The purpose of this research was to design costume by the inspiration from the configurations, colors and decorations of Thai Royal Barges. The researcher investigated the bibliographies and the importance of the Thai Royal Water-Course Procession, configurations and decoration techniques of four Royal Barges history. Furthermore, the researcher combined the contemporary architecture which became part of the four costumes with four patterns in this research. The four costumes designed by applied the physical configuration of the Royal Barge with the fold techniques which create the geometry pattern that are part of the Royal Barge's decoration and contemporary architecture. Therefore, the researcher united each identity color of the barges with each costume composed with the original patterns by adjusted new layout and resized. Lastly, the new attractive patterns appeared. Nevertheless, the beauty of Thai traditional still remain by using Thai painting figure with black and white color which are the prevalent colors for the contemporary architectures.

Keywords—Costume Design, Figurehead, Thai Royal Barges.

I. INTRODUCTION

THE Royal Barges consider as a cultural heritage of Thai nation. It manifest the prosperity of cultural arts and the ordinary capability of craftsman whether; sculptor, lacquering, glazier, carpenter and artist. Especially, "The Figurehead", the most beautiful part of the barges which emphasizes the spectacular of Thai arts. The importance of "The Figurehead" of the Thai Royal Water-Course Procession normally related to Thai mythical creatures that become the name of each Royal Barge. In order to state the significance of the king which preserved since Ayutthaya Kingdom as believed as "Divine Right of Kings".

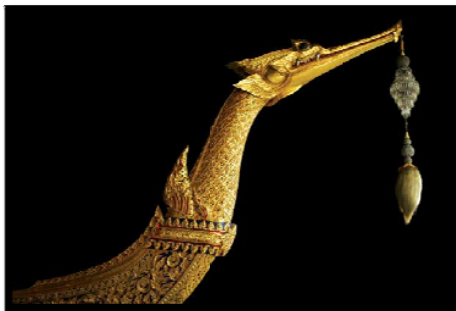


Fig. 1 The Royal Barge Suphannahong

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Mostly "The Figurehead" symbolize as the creatures despite reality or Thai Himmapan mythical creatures. Almost every part of the barges made from teakwood, however, as it's became unapproachable, only part of the figurehead and keel of barges that made from teakwood. The rest made from Hopea wood which the original of the barges progression still remain [1]-[4].



Fig. 2 The Royal Barge Narai Song Suban Ratchakan Thi Kao

Recently of the figurehead either Royal Barge and Royal Yacht were launched in the beginning of Rattanakosin Era for example; The Krabi Prab Muang Marn Barge, The Krut Hern Hed How Barge and The Krut Tret Traichak Barge. Only the body of each barge was rebuilt and was kept at Wasukri Pier which also includes The Royal Barge Narai Song Suban that constructed in the reign of King Rama III and launched on his Garuda in the reign of King Rama IV. In year 1996 which was the fiftieth anniversary of Bhumibol Adulyadej's accession to the throne, the King Rama IX was mandated to launch the new one of The Royal Barge Narai Song Suban by using the original figurehead. However, the original figurehead was excessively heavily therefore, The Royal Barge Narai Song Suban was rebuilt and renaming to "The Royal Barge Narai Song Suban Ratchakan Thi Kao" [5]-[9].



Fig. 3 The Royal Barge Anekkachatphuchong

According to the previous paragraph that mentioned about the historical and the important of Royal Barges and its arts which have been created specially, the figurehead, which is the heart of the barges. The figurehead is the combination and identity of the beauty of Thai arts. Therefore, the researcher brought its structures, colors and the decorations of the figurehead of four Royal Barges to leads to the inspiration of costumes design for this project [10].



Fig. 4 The Royal Barge Anantanakharat

II. OBJECTIVE

- 1) To educated the structures, colors and the decorations of The Royal Barge Suphannahong, The Royal Barge Anantanakharat, The Royal Barge Anekkachatphuchong and The Royal Barge Narai Song Suban Ratchakan Thi Kao.
- 2) To design the costumes inspired by the figurehead of Royal Barges

III. METHODOLOGY

This qualitative research investigated by collected

information through various documents, survey and congregated comments from the expert and analyzed in qualitative research methods. Educated GeoAttributes method by utilized the logic in terms of analysis. The researcher was not applied the variable factors for this research as to retain the statistics and present the analysis information in descriptive research with pictures

IV. RESULTS

The costumes designed by the inspiration of structures, colors and the decorations of the figurehead of Royal Barges as following:



(a)



(b)

Fig. 5 Costume No.1



(a)



(a)



(b)

Fig. 6 Costume No.2



(b)

Fig. 7 Costume 3



(a)



(b)

Fig. 8 Costume No.4

This research aimed to educate the costumes designed by the inspiration of structures, colors and the decoration of the figurehead of Royal Barges. The researcher investigated the historical and the importance of Thai Royal Water-Course Procession, the structures and designation technique of four Royal Yachts. In addition, the researcher educated the contemporary architecture which leads to the designation of four costumes and four patterns.

Fig. 5 – 8 adapted from the physical structure of the Royal Barges combined with the fold techniques which created in geometry patterns, the decorations of the figurehead Royal Barges and contemporary architecture. Each costume presented by using the pair color that identity in each barge combined with original patterns and designed it to become more fascinating but remained the beauty of Thai painting under the color of black and white, the color of contemporary architecture.

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2. National Museum of Royal Barges
3. Office of National Archives of Thailand and National of Library of Thailand

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