



## Research Article

© 2019 Keativipak et al.  
This is an open access article licensed under the Creative Commons  
Attribution-NonCommercial-NoDerivs License  
(<http://creativecommons.org/licenses/by-nc-nd/3.0/>).

# Study of Paradigm and Theories that are Factors Influencing the Development and Creation of Industrial Crafts Products in Thailand

**Kittipong Keativipak**

*Ph.D. Candidate Department of Industrial Education  
Faculty of Industrial Education and Technology,  
King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand  
Faculty of Fine and Applied Art,  
Thammasat University, Pathum Thani, Thailand*

**Asst. Prof. Somchai Seviset, Ph.D.**

**Assoc. Prof. Songwut Eakwutvongsa, Ph.D.**

*Faculty of Industrial Education and Technology,  
King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand*

Doi: 10.2478/mjss-2019-0072

## Abstract

*This research is to study the paradigm and theories related to handicraft design, guidelines, culture and intellect, philosophical concepts, and the concept of promoting the direction of creativity to be used as specifications in the design and development of industrial crafts products. This research is qualitative research by interviewing the experts by conducting Individual Depth Interview and Focus Group using a purposive sampling method. The results are categorized concepts and theories to be used in analyzing and creating creativity correctly. Concepts and theories can be concluded in 4 elements as follow: 1. Understanding universal design (Style and needs in society) 2. It is feeling and believing in the roots of local wisdom and culture (Study of objects to understand cultures, set of beliefs, concepts and attitudes of the community or society when producing the objects that are necessary for education) 3. Learning the context of culture and wisdom of the community (the skills, techniques, and ability of people in the community) from Grounded Theory 4. Characteristics of change and continuity in the creation of handicraft (old as the world and new with appropriateness). The study of concepts and theories that are factors influencing the development and creation of industrial crafts is considered as a set of information which can be used in the development of industrial craft appropriately. Studying important principles and applying theories to use in the study and design guideline will narrow the concept of development or capture the main issues of the selection of conceptual data and the analysis of data to use appropriately. The four principles and theories above explain the process of getting the answer systematically.*

**Keywords:** *Cultural Dimension, Local Wisdom, Theory, Creative Design, Industrial Crafts Products*

## 1. Introduction

Nowadays, culture and wisdom are gaining more importance and attention due to the rapid changes in economic and social development. Awareness of Thai handicraft wisdom is a result of the country's economic and social development due to the pressure on rural people to adapt to a complex free capitalist economy, thus people have to produce for selling according to the market mechanism which related to the demand of production in foreign countries from the above reason especially in academic and researcher fields and aware the value of culture and wisdom. Understanding and gaining awareness of wisdom will lead to a desirable solution to determine the direction and subject of developing Thai society under a cultural basis in the future which creates the concept of bringing culture and local wisdom to create creativity in accordance to the

conservational Thai handicraft to inherit the identity of Thai national arts. This issue also promotes and develops Thai handicraft in both industrial production and marketing systems to expand the role of Thai handicraft to be more significant to the economy of the country (Department of Industrial Promotion, 2000:2). There is a noticeable body of knowledge which responds and brings culture and wisdom to create creativity called "industrial craft design". This concept is a product design that is created from a combination of local wisdom, culture and expertise in arts and crafts combined with creative thinking in design and industrial process to create a modern look to suit contemporary tastes with a cultural and spiritual of human which makes the design of industrial craft product to be unique, developing crafting skills, and being able to be sustainably self-reliant.

## 2. Research Question

What are the concepts, theories, and guidelines, which is a factor influencing the development and creation of handicraft design in today's society?

## 3. Research Objective

To study paradigm and theories related to craft design guidelines, cultural and local wisdom, a philosophical concept, and the promotion of direction adjustment in creativity to be used as a specification in the design and development of industrial craft products.

## 4. Research Methodology

In analyzing data to scrutinize and use as the principles in creating the framework, the researcher asked questions from experts by using Individual Depth Interview and Focus Group methods and selecting the experts who have an expertise about culture and wisdom, arts and crafts, industrial design, and the provincial industry representatives around 10 people (which those 2 groups are not the same population group) by using Purposive Sampling method and doing questionnaires based on the following main points

- 1) Culture, wisdom, and change.
- 2) Concept about the needs and changes in society.
- 3) Material culture.
- 4) The concept of developing Thai handicrafts in accordance to the needs of the current society.
- 5) The process of developing the product design of industrial crafts.

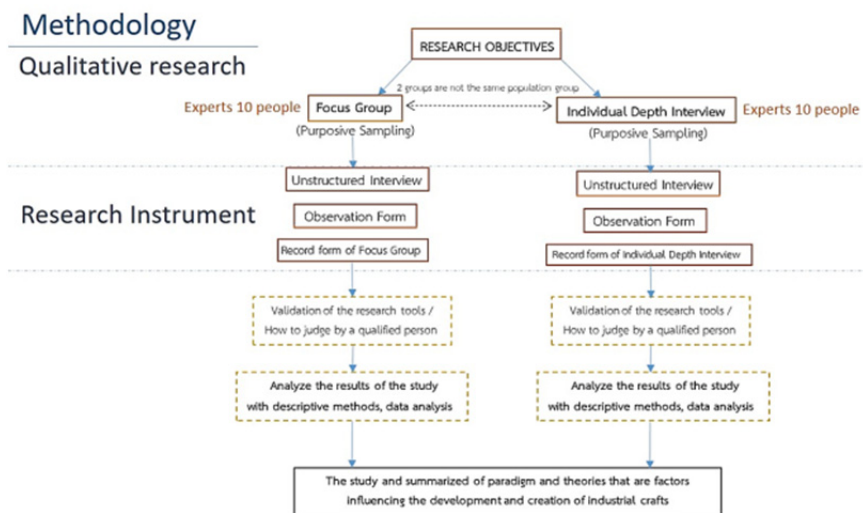


Fig 1: Tools for researching and data analysis

## 5. Result

The study of paradigm and theories that are factors influencing the development and creation of industrial craft products can be categorized according to the essential issues that must be recognized and followed before using the concept to analyzed in the following developments.

1. Culture and wisdom are the productivity of society in each period, including beauty, goodness, and mutual truth that being used as a social norm to develop the society to become a better place. The culture and wisdom that arose must be the agreement of the people in that society, and people must be satisfied. Therefore, the design developer must study the information deeply and use it appropriately because there may be consequences later on.
2. Studying the cultural and local wisdom information deeply although they are constantly changing according to external influences. However, those changes sometimes only change externally, but the content or concept remains unchanged. This must be chosen to use properly, or else the culture will be distorted.
3. Government agencies and administration are the main variables from the society which caused by various policies, urgent needs with lack of knowledge, and receiving orders from the authority to create sets of main and new memories for the community and society. These changes in culture and wisdom create twists and the distortion of culture. Therefore, students must keep studying the information deeply and widely then, diagnosed. (Therefore, information of culture and wisdom from the government cannot be used at all).
4. Even though culture is blocked, the community will still have faith and belief culture will not be obliterated from the group of community. The culture will always come back and exist again in society. The culture might be changed, and each rite is different, unlike in the past. However, the culture will be driven and expressed regardless of any forms and status. Perception and understanding will remain the same for the design. If we apply cultural and local wisdom dimensions in order to develop the design. The development could change in any way, but culture must remain. Belief or trust cannot be disappeared either. The results of the design will be a proof whether it is a positive or negative result in applying the culture. This is something that all developers in the fields related to culture and local wisdom must be considered carefully.
5. The main problem of education and design of cultural products or cultural products is to apply culture and local wisdom in the wrong manner. This can be called "Haste makes waste" due to the study of unclear information, false knowledge, and trying to link multiple information into the same culture. This could deviate the culture differently.
6. Culture and local wisdom cannot be used and applied 100% in design development (the temple is a temple, and the palace is a palace if all is taken everything will look the same). There are ways to apply and develop the design to be appropriate by reducing and shortening the culture and wisdom that can be used for both concrete and abstract for instance The design of Sukhothai Sathorn Hotel, which was inspired by the Sukhothai Temple from Si Satchanalai Historical Park by using the abstract concepts of Sukhothai City. This is a process that uses the virtual form of architecture and the environment to connect the design to be in coherence. The design of the hotel did not apply the concepts of the temple but using a culture. According to the designer (Sumet Chumsai Na Ayudhya), he stated that the design is not taking the temple to be in the hotel. The principle and main point of the design are not using all the shapes of the pagoda, an elephant surrounding a pagoda, or an arch, but the concept is just a reflection of water. The use of water creates a reflection because the pagoda and the temple in Sukhothai Temple in Sri-Satchanalai Historical Park is surrounded by a pool which is used to store water and prevent flooding from the eastern plateau, and there was a temple pond (reservoirs to collect water), thus causing a rich reflection of water showing the pagoda and beautiful temple shadow. This clearly shows an important identity of Sukhothai Temple on the Si Satchanalai Historical Park.



**Fig 2:** Landscape of Sukhothai Temple from Si Satchanalai Historical Park



**Fig 3:** Sukhothai Sathorn Hotel design, inspired by the Sukhothai Temple from Si Satchanalai Historical Park

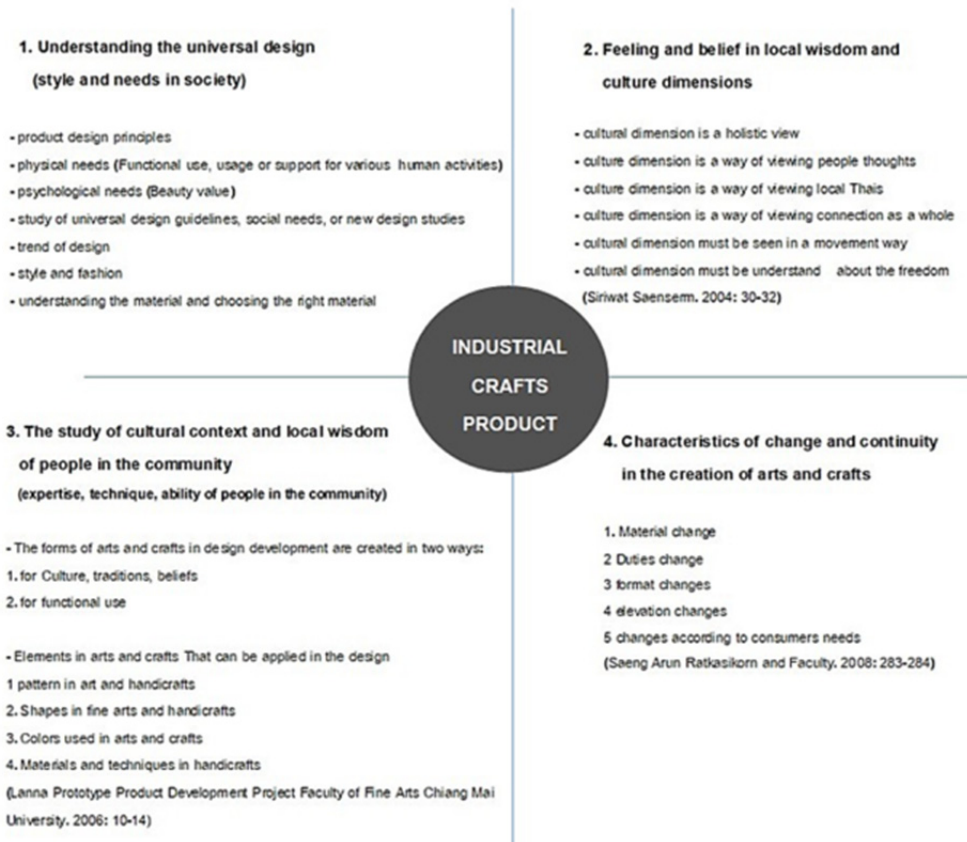
7. The concept of design does not need to apply all cultures or local wisdom, and it is not a wrong idea. However, it is ingenuity in creativity. The allocation of culture to use in the design is very important and must be studied deeply with a high level of knowledge. We need to understand that applying the culture or local wisdom is related to tradition and history. Therefore, applying culture to any design is like trimming a tree but not able to create the shape that we want. However, sometimes designers and creators create works which are opposite to the reality because keeping thinking about "old-ancient-conservative". If the designer is overwhelmed and afraid of such words, the development of the new design could be too extreme in order for the work to not be old, ancient, or conservative. Finally, those design works could not reflect on the old culture and local wisdom. This can confuse as designers use culture to be a selling point only, which results in a negative effect in the long run. The best solution is not to be too scared, try to work at the appropriate level, and develop gradually. Moreover, the designer should not conclude their creativity as well if the development is not in the right place yet.
8. In the selection of cultural dimensions and local wisdom should consider carefully about the appropriateness of the item, not only the external appearance or its popularity. Some cultures are delicate, fragile to society or related to religious beliefs which should not be used in the design because there may be problems afterward, such as the pattern of the Phra Pagoda or Lanna Tung which is a misfortune thing.



**Fig 4:** Examples of the use of cultural dimensions and the wisdom applied to inappropriate designs.

9. The designers must study to understand the characteristics of the mixed design clearly. The mixed design must always come from the reasonable concepts of the historical principles. The designers should know the appropriate level of mixed design, which creates various cultural dimensions, creativity, and social synchronization.
10. Design development and creativity must be able to express the story of the culture that is used. Design development must have a background story which demonstrates the prosperity of the design, both tangible and intangible. The products must be valuable. (If a designer cannot express the value of the product then the product does not originate from culture and wisdom). Development can be customized but must reflect the originality. Designers can develop at least 50: 50, which is considered an acceptable (Culture and wisdom which is applied should see the characteristics of that culture not less than 50%).
11. Designers must have good intentions in applying culture and wisdom to design development and creativity.

Summary of the study of paradigm and theories that are factors influencing the development and creation of industrial craft can be summarized as follows.



**Fig 5:** Paradigm and theories used as analytical specifications of design and development of industrial products which analysis can select the appropriate topics and issues to be used in all developments



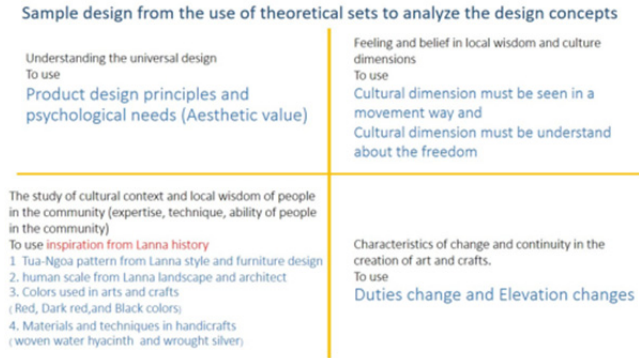


Fig 6: Sample design from the use of theoretical sets to analyze the design concepts

The conceptual design of the water hyacinth-wrought silver is derived from the four elements of Thai-Lanna handicrafts: Artistic patterns of fine-arts and handicrafts, Shapes and forms, Colors, Techniques, and material of handicrafts. Lanna style is the old northern Thai culture from several hundred years ago. It was a period in Thai history when there were many beautiful artworks produced. The most commonly used style during this period were natural patterns of interlinking flora in spiraling curves. Objects made in the Lanna style are characteristically fat, round and curvaceous. The Lanna people lived in the natural rustic environment so incorporated this into their design.

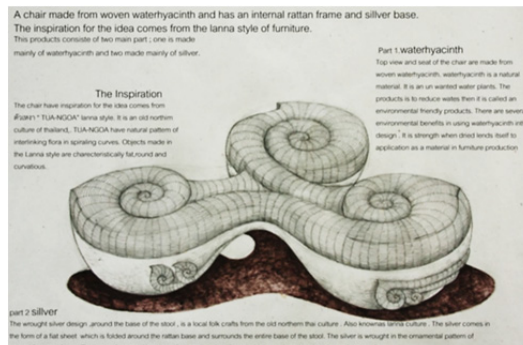


Fig 7: Study and development applied products from water-hyacinth and silver to furniture design of Thai Lanna Style



Fig 8: A chair made from woven water-hyacinth and has an internal rattan and silver base. The inspiration from the Thai Lanna style.

## 6. Conclusion and Discussion

The study of paradigm and theories that are factors influencing the development and creation of industrial craft is considered as a set of information which can be used in the development of industrial craft appropriately. Studying important principles and applying theories to use in the study and design guideline will narrow the concept of development or capture the main issues of the selection of conceptual data and the analysis of data to use appropriately. The four principles and theories above explain the process of getting the answer systematically. There is no need to apply every process in theory (in each element), the principles can be appropriately selected such as number 2 feeling and belief in local wisdom and culture dimensions can be selected to study specifically and apply further or number 4 Characteristics of change and continuity in the creation of arts and crafts can be selected only material and duties change which is sufficient to the concepts and development (there is no need to apply the 5 principles)

The study of paradigm and theories that are factors influencing the development and creation of industrial craft is just a theoretical framework and vertical thinking that helps educators and designers to understand the process and principles to make the design process more manageable and the ability to plan the operations precisely as planned in the education guideline. However, researchers need to search for information and study relevant knowledge using both logical and critical thinking as well as seeking for self-development guidelines by using this set of theory as a beginning of changes from applying appropriate cultural dimensions and creativity development. Thinking out of the box from previous experiences allows designers to seek for new design methods to create the design from the root of wisdom. Thus, the way of community and culture will not be motionless as before.

## 7. Acknowledgments

This research project would not have been possible without the people. The author support of many wishes to express gratitude to an adviser, Assistant Professor Dr.Somchai Seviset and Associate Professor Dr.Songwut Eakwutvongsa who was abundantly helpful and offered invaluable support, guidance, and assistance this study would have been successful.

## References

- Department Of Industrial Promotion. (2000). *Thai handicraft product model*. Bangkok: Department Of Industrial Promotion Printing.
- Faculty of Finearts, Chiangmai University. (2006). *Lanna Prototype Product Development Project*. Chiangmai: Document for seminars on product development projects, home decoration products, Lanna guidelines.
- Industrial Crafts Design, Faculty of Fine and Applied Art (2016). *Course Guide: Bachelor of Fine and Applied Art, Program in Industrial Crafts Design*. Chiang Mai: Smartcoating.
- Including academic articles and design research articles. (2004). *Design 2 Education*. Bangkok: Chulalongkorn University Printing House.
- Keativipak, K. (2018). *Confusion and Unclearness of Industrial Crafts Design*, Journal of Integrated Sciences College of Interdisciplinary Studies Thammasat University, 15(1), 70-103.
- Prakitnonthakan, C. (2015). *Thai Architecture after Coup on 19 September 2006*. Bangkok: Readjournal.
- Rattakasikorn, S. (2008). *Thai characteristics, folk culture (2nd ed.)*. Bangkok: Amarin Printing.