

# Principles of thought to adopt cultural dimension into creative design in Thailand

## Principios de pensamiento para adoptar la dimensión cultural en el diseño creativo en Tailandia

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### Abstract

The purpose focuses on the idea of adopting culture and wisdom in different branches of designs in Thailand. However, It turned out that the image and beauty embedded in creative design only focus on the outputs, i.e., making the products distinctive and attractive, and also try to present the term "cultural dimension" as a conceptual origin. The essence of culture and wisdom accumulated as a body of knowledge were obscured or neglected. For the result of the study, the researcher, had designed a concept for the idea to adopt culture and wisdom in different branches of designs, consisting of 2 issues as follows: 1) Suitability and Cultural Development Direction 2) Principle of thought, an experiment on the concept with another view was introduced in the investigation and development of contemporary crafts design.

**key words:** Cultural dimension, local wisdom, adopting culture, creative design, industrial craft

### Resumen

El propósito se centra en la idea de adoptar la cultura y la sabiduría en las diferentes ramas del diseño en Tailandia. Sin embargo, resultó que la imagen y la belleza incrustadas en el diseño creativo solo se enfocan en los resultados, es decir, hacer que los productos sean distintivos y atractivos, y también tratan de presentar el término "dimensión cultural" como un origen conceptual. La esencia de la cultura y la sabiduría acumulada como un cuerpo de conocimientos fueron oscurecidas o descuidadas. Para el resultado del estudio, el investigador diseñó un concepto para que la idea adopte la cultura y la sabiduría en las diferentes ramas del diseño, que consta de 2 aspectos: 1) Idoneidad y dirección del desarrollo cultural 2) Principio del pensamiento, un experimento sobre el concepto con otra mirada la cual se introdujo en la investigación y desarrollo del diseño artesanal contemporáneo.

**Palabras clave:** dimensión cultural, sabiduría local, adopción de cultura, diseño creativo, artesanía industrial.

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## 1. Introduction

Culture<sup>4</sup> mean a way of life of the majority in a particular local community, which has long been collectively practiced from the past to present. It encompasses those folk cultures in the northern, eastern, central, and southern regions in Thailand. Folk culture in each region is, therefore, ways of the practice of people in that region that has long been taught and hence has survived up until now. Culture may be similar or different across localities. Folk culture is a local heritage being conveyed from generation to generation, inscribed, written, practiced and carried on as pattern to be mutually accepted (Prachit Sakunapat, et al., 2008: 19) Therefore, individual community or locality will differ from one another by people way of life according to their cultural traits. Civilized urban or local society have diverse and complex characteristics because it is home to a population with diverse race, religion, language, education, and occupation that resulted in a mix of cultures to the extent that makes it difficult to see the true identity of that community or locality.

On the contrary, a rural or local society with no or less accessed by urban civilization, people way of life is rather uncomplicated and straightforward, and that cultural trait of the rural society reflects the distinct identity of people way of life. In brief, culture means everything created by a human being, including language, custom, tradition, religion, law, arts, ethics, wisdom, as well as science and technology. It can be stated that culture provides an instrument invented by the human being to help them live since living requires human to make use of nature while controlling their behaviors. Culture is hence the answer that human in the society invented to solve problems (Voravuth Suwannarit, et al., 2006: 47)

The critical issue in applying cultural dimension to creative design in a proper way is "management of cultural knowledge" to ensure that particular cultural knowledge is refined and accurate. Under the social context where capitalist stream dominates, cultural knowledge is going to disappear because it is not dynamically passed on, developed, and utilized. The idea of knowledge management applied in local culture and wisdom is a concept and strategy partly contributing to the well-being of the nation. However, capturing the meaning of culture and wisdom is particularly significant to knowledge management; otherwise, the goals might be missed, or the essence of culture and wisdom cannot be drawn. In particular, development goals and direction are crucial issues as they reflect the paradigm and way of thinking that determine how to manage different matters. In an eastern society, these represent technological methods that are simple, inexpensive, accessed, or constructed by everyone, self-reliant, and possible to for co-living reciprocally with nature. Such knowledge mirrors philosophies as opposed to those in western society that are intended to overcome nature as dominating knowledge (Aekkawit Na Thalung et al., 2003: 2).

The designs that adopt culture and wisdom are not intended to reflect only visible aesthetics. Investigating objects to understand about culture, exploring notions, concepts, and attitudes of community at the time a particular thing or object was produced are essential for any study before proceeding to extension and development otherwise all those things being created might be destructive rather than constructive and in turn bring about contrary than positive effects in the long run.

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<sup>4</sup>The term "Wat-ta-na-tum" was transcribed from the term "Culture" and it was coined by Major General H.R.H.Prince Wan Waithyakon Kromamun Naradhip Bongsrabandh. The term was the combination of 2 words, i.e., "Wat-ta-na" in Pali which means growth, and "Dham-ma" in Sanskrit which means authenticity. To sum up, it means the state of growth or discipline. In the English language the term "Culture" came from "Cultula" in Latin which has different meanings, e.g., growing, embedding, planting, improving, training or drilling which match the definition of culture referring to growth as in the growth of plants. Therefore, anything that grows through education and training is all included in the meaning of culture (Voravuth Suwannarit et al. 2006: 45-46).

## 1.1. Research Question

How do local wisdom and cultural dimensions impact the creative design and how to apply knowledge management into creative design?

## 1.2. Objectives

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

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## 2. Methodology

Researchers acquired information on principles of thought to adopt cultural dimension into creative design in this research as follows:

### 2.1. Research conceptual framework

Conceptual framework in depth study related to culture and local wisdom by using the Material Culture Principle "The culture that passes along objects" as an analysis and searching for information to be used in creating the conceptual framework of industrial craft design. Material Culture "The culture that passes along objects" according to Chatri Prakitnontakarn, refer to an article named "The Truth of Material Culture: History or Fiction" by Jules David Prown, which defines the meaning of Material Culture as a study of relationships between human and objects that human.

The purpose of the study is to understand the culture and find a set of beliefs, concepts, attitudes of the community or society during the time that the objects were created. There is an assumption that the objects that human have created can reflect the beliefs of the individuals, creators, buyers or the user both directly and indirectly. It can also expand to the understanding of the society which the individual is in. Therefore, Material Culture is considered as a field of social history or cultural anthropology that has material object as a basic information source for education (Chatri Prakitnonthakarn. 2015: 3).

Chatri Phitthanakarn (2015: 4-5) cited the idea of Bernard L. Herman, a pioneer scholar of material culture from *The Stolen House*, which presents a framework of analyzing the culture that passes along objects, including 2 concepts "Object-centered" and "Object-driven" which is explained as follows

2.1.1 Object-centered is the study of the object to mainly understand the object whether its physical properties, shapes, technical developments, methods, aesthetics or the study of emotional and psychological effects in various dimensions that human experience when interacting with the objects.

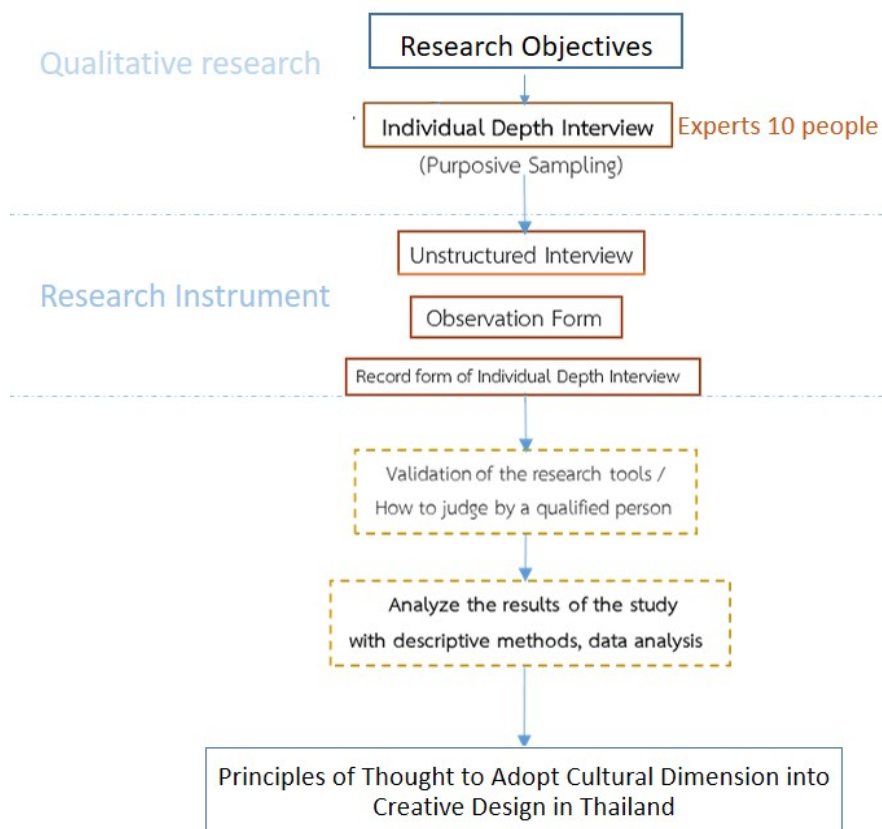
2.1.2 Object-driven is the study of objects to understand the things beside the object itself which is the awareness of relationships in various aspects between human's objects and society that produce the objects and use them.

**Figure 1**  
 Concept of Bringing Culture and Wisdom with Material Culture “The Culture that Passes Along Objects” to an interpretation to bring information into creativity. (Koompong Noobanjong,2013: 19-35)

## 2.2. Methodology

In analyzing data to scrutinize and use as the Suitability and Cultural Development Direction, and experiment on the contemporary craft design concept, researchers asked questions from experts by using Individual Depth Interview (Wanee Kaemkate, 2012: 252-253) and selecting the experts who have an expertise about culture and wisdom, arts and crafts, and industrial design by using Purposive Sampling method.

**Figure 2**  
 Methodology flowchart



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### 3. Results

#### 3.1. Suitability and cultural development direction

As stated above, the adoption of culture and wisdom dimensions into creative design concept is not meant to contradict and oppose to modernity, or to draw back the traditional society. Rather, a creative concept in modern society is to learn and manage cultural knowledge in a way that promotes the wisdom of balanced co-existence among human, nature, and society. It is essential to distinguish between "Learning and Copying" Learning is more important than copying. Copying is to produce the same thing which might not fit into new situations.

In contrast, learning enables self-adaptation in any new situation (Aekkawit Na Thalang et al., 2002: 10). In this light, the principle of thought to view the goal of knowledge management in "culture and wisdom" is essential and it is required that the question is clear and correct on where it will direct to. In this sense, application and development of culture and wisdom dimensions in creative design need to be enhanced and modified to meet the current social need but still implied with the pattern, tradition, custom, or social dimension of the past. This is not to bring the remaining "social capital" of Thai People to new selling points in order to serve the flow of capitalism as in the past, which will help solve no problems but instead turn our society back to the same old track of development which at one point will lead to a crisis especially in the case of new generation of Post Modern<sup>5</sup> creative designers (Aekkawit Na Thalang et al., 2003: 3). Language of art and design" is palliative, as there are no clearly prescribed methods for students to learn the alphabet of this language in different types of art. There is no clear strategy for an acquaintance of students with the laws of form-making, the principles of the free play of form, variability, openness and the infinite prospect of an experiment at the level of form. The paramount direction of attention toward classical heritage leads to the inability to understand the forms and language of contemporary art. The lack of knowledge of methods of analyzing works of art leads to the feebleness in the comprehension of deep existential meanings and, finally, to the extinction of interest in the subject under study (Elena S. MEDKOVA, 2018: 14).

Integration determines the process of the system integrity formation and, as a consequence, of systematic thinking since it contributes to the development of a holistic artistic and creative consciousness based on mechanisms of mental synthesis and interaction of different senses. Systematic thinking is the basis of sustainable (ecological) design, a form of design activities aimed at "stabilizing the relationship between a person and the environment" (Arutyunyan, 2016: 155). In other words, it serves to the restoration of the interrelation system between humans and the environment (IVANOVA, Ekaterina Yu et al., 2019).

Knowledge management adopting "culture and wisdom" is hence not merely a collection of all contents of culture and wisdom since they are diverse, contain an enormous amount of information, and are continuously developed. However, they provide the knowledge of broad contents, for example, Who was the maker?, Where was it made?, What was the material used?, How to use it?, and what is the size or appearance? More than these, what is needed to look into are the process by which the knowledge is acquired, social process, and beliefs underlying such knowledge?. Art and craftwork representing traditional culture are embodied with uniqueness, value, aesthetics, and wisdom of creators, which are shaped by the custom, culture, and value of people to signify in symbolic forms. For example, bamboo strips were intertwined as "Cha-leaw" to be plunged or hung to guard

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<sup>5</sup> Post Modern is the concept emerged after the Modernism at post-industrial revolution in which things were defined in rules and theories. However, postmodernism rejects old and traditional things in modernism but focused on individual liberty and freedom, and did not believe in the real world and universality as it was believed that person and individual culture are rationales on their own and no one should judge what is best and what is right for others. Therefore, they think there is no real society as universality (<http://pioneer.chula.ac.th/~yongyudh/papers/postmodern.htm>. 2018) [Online]

the house against ghosts or evils, or used as a talisman or plunged to claim one's rights. Cotton strands were used to make Tung or flag in Tan Tung Tradition. Silky strands and fabrics were used to make "Tung Jai or big flag" to be hung in respect of the Buddha at the front of temples or buildings, and some were made of silk with elaborate embroidered patterns. This type of Tung is about 3-4 vas long and 20 inches wide, and it is believed the longer the cloth, the more the merit that will be received. Lanna people used "Tung Sarm Harnng or three-tailed Flag" which was made from the white fabric into three tails to signify the deceased in Buddhist belief as it will help the deceased to rest in peace. It was believed that white fabric used for Tung represents virginity of the deceased's life. The length of Tung is equal to the height of the deceased as the owner of Tung. The three tails of Tung liken to the Triple Gems in Buddhism as embraced by Spirits in Buddhists belief. Another example is "Pha Pan Chang", a kind of hand woven cloth of Southern Thailand mainly found in Baan Na Muensri in Moeng district of Trang province. This type of cloth was woven and used in the funeral. The service host will make 3 connected pieces of Pha Pan Chang in about 1 – 2 meters long with woven patterns of letters as a poem about the history of the deceased or as a contemplation of death. Pha Pan Chang was used to cover the coffin during the march to the crematorium. After the service, the fabric will be cut into small pieces and offered to a monk for their use as a handkerchief, hand towel or napkin. Weaving this type of cloth is a folk culture appeared and carried on up until today (Table 1).

These are all the purposes of creating handcrafts by the human in response to a psychological need which has been inherited for thousands of year (Viboon Leesuwana, 1999: 19-122). In order to acquire information about Tung Lanna, researchers of this topic required to gain a profound understanding on what type of Tung signifying favorable or unfavorable things in particular culture and tradition, and how they were used in various ritual ceremonies. It should be noted that their attractive and beautiful appearances, production process, wisdom, beautiful colors, patterns, and decorations should not be used in creative design only to label it a concept of adopting cultural dimension and wisdom in creative design.

The following table 1 represent example of Principles of thought to adopt cultural dimension.

**Table 1**  
Example: Principles of Thought to Adopt Cultural Dimensions


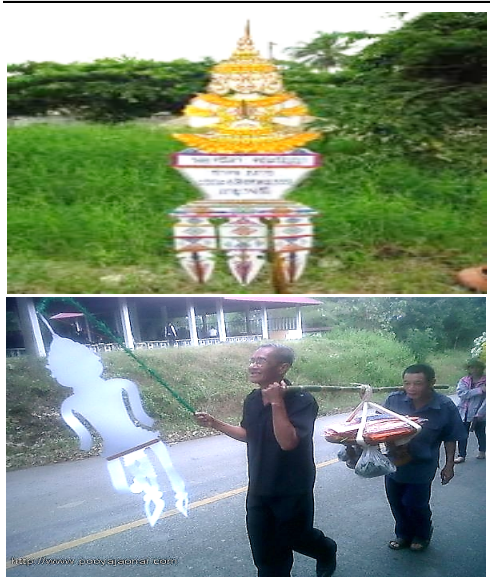
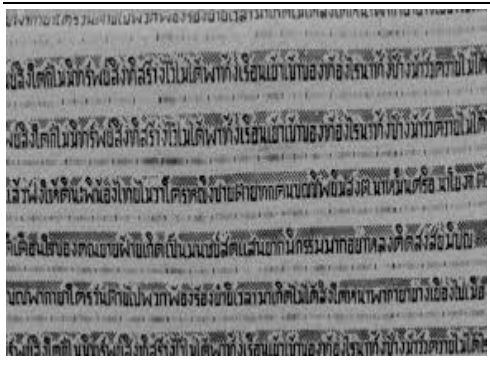
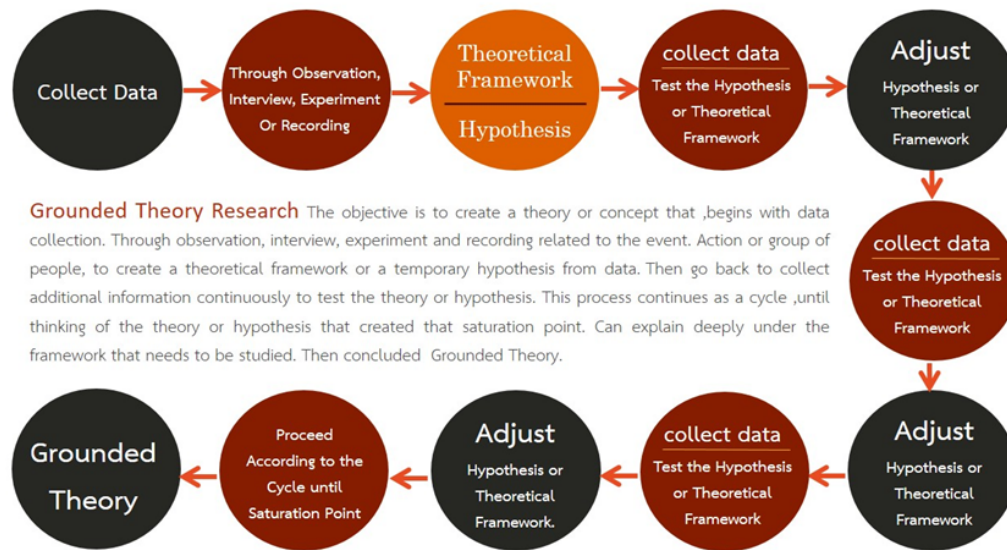
Illustration	Definition
	<p>"Chaleaw or Chalew", or Talaiw or Talaew in the northern dialect, and Kalewit in Southern dialect. It is a sign made of bamboo strips or rattan strips intertwined to make 3 or more angles. Traditionally, it was used in various ceremonies to signify places such as glossary shop, custom post, boundaries or claims of a farm by plunging down Chaleaws at the four corners of owned land, restricted zone or accident warnings.</p> <p>Source: Prapon Ruengnarong, 2007: 95-96.</p>

Illustration	Definition
	<p>"Tung Sarm Harnng" is an unfavorable Tung and might be called Human Figure Tung or Ghost Tung used to lead the dead body to cemetery or crematorium. Tung was made to assemble representative parts of the human figure, including head and body, stretched arms and legs. Some said it was an ideology of transmigration of the soul and emphasized the reflection on the virtues of the Dharma for salvation regarding impermanence, suffering, and non-self. In some area (Lampang), this type of Tung is called Tung Harnng Kon or Tung Ong Ang.</p> <p>Source: Viboon Leesuwana, 1999: 34.</p>
	<p>"Pha Pharn Charng" is a kind of handwoven cloth of Southern Thailand primarily found in Baan Na Muensri in Moeng district of Trang province. This type of cloth was woven and used in the funeral. The service host will make three connected pieces of Pha Pan Chang in about 1 – 2 meters long and often with the woven patterns of letters, poem, and history of the deceased. For this reason, it might be assumed that it is not preferable to typically design fabric patterns in letters or words, including graphic design in letters.</p> <p>Source: Viboon Leesuwana, 1999: 121-122.</p>

Aekkawit Na Thalang (2002: 10-11) had drawn interesting substance of culture and wisdom that "Culture is accumulative wisdom of actual practices and passed on for a long period. The knowledge acquired from hands-on practice in a social laboratory is regarded as cultural knowledge or traditional knowledge or folk wisdom as human heritage". This information of substance can thus be defined as "Grounded Theory", a type of concept characterized in qualitative research. Grounded Theory Research aims to construct theories or concepts initiated by collecting data through observation, interview, trial, and record about the situations, actions, or groups of people to formulate theoretical concept or tentative assumption from the data. It requires going back to collect further data from rechecking against emerged theoretical concepts or hypothesis. This process continues until theoretical or hypothetical saturation has been achieved and can be profoundly explained under the intended study framework, and conclusions are drawn as "Grounded Theory" (Wanee Kaemkate, 2012: 191) (Figure 3).

**Figure 3**  
Grounded Theory of Culture and Wisdom  
(Wanee Kaemkate, 2012: 191)



This aligns with the concept of culture and wisdom by Viboon Leesuan (1999: 123-122) suggesting that local wisdom or folk wisdom has long been accumulated for hundred and thousand years. Wisdom is not but higher than knowledge since it was refined and accumulated from the past to acquire a result that is valid in use and harmonize with the local way of life and culture. In particular of folk arts and crafts despite their ordinary, in-depth investigations suggested that some of them were created with a simple process while others with a complicated process.

Culture and wisdom are now gaining increasing importance and attention due to the rapid change in socio-economic development. The alertness in Thai wisdom was attributable to socio-economic development. Rural people are driven to adapt themselves to free capitalist economy with a sophisticated mechanism, so they have to shift to production for selling by a market mechanism concerning the oversea demands of products. With these reasons, especially for those responsible people (academics and researchers) who value culture and wisdom, it is hoped that the knowledge, insights, and appreciation of wisdom will lead to finding desirable solutions for determining the direction and essence of Thai social development in line with future cultural foundation. In this connection, the idea was initiated to introduce and integrate culture and wisdom to encourage creativity that harmonizes with the preservation of Thai crafts to carry on, exist, and maintain the uniqueness of national art and culture.

Further, Thai crafts will be promoted and developed in their production, industrial system, and marketing to ensure the significant extended role of Thai crafts in the national economy (Department of Industrial Promotion, 2000: 2). According to the concept of marketing and cultural heritage, cultural capital as the identity to secure the core value of Thainess needs to be promoted with systematic management. Today the trend of cultural reminiscence has tempted many people to long for the past, including such things as wisdom, identity, or history. Moreover, the trend of the creative economy had forced entrepreneurs to shift their focus to promoting cultural value as the strength of our nation which is not easy to find elsewhere (Krittinee Nuttavuthisit, 2011: 162).



To apply art and craft of culture and wisdom to creative design, an interesting body of knowledge that corresponds to creative and extensive use of culture and wisdom is industrial crafts design<sup>6</sup>This notion involves product designs with the thinking and production process of integrated skills, wisdom, culture, and mastery in art and craft<sup>7</sup> in combination with design creativity and industrial production process. The emerging modern appearance will fit well into a contemporary lifestyle and preference with the flair of human culture and spirit. Such industrial crafts design offers a unique character and contributes to extensive technical skills and sustained self-reliance. However, this approach of industrial crafts design can be comparable to a two-edge sword if misused. For academics, researchers, and designers who are without enough comprehension, with rely only on various elements of mixed information while overlooking the delicacy and failing to thoroughly and investigate underlying, they might make use of the approach in a way that effect enormously on culture, society, and belief.

Often, some designers are now trying to use industrial crafts design based on the idea of cross-culture, but their resulted works failed to communicate, convey, or serve to an understanding about particular culture and wisdom. Ultimately, it was just a claim of applying culture and wisdom in creative design as a means to promote culture on their ideas without considering those sets of information previously accumulated in the past. This happened because the knowledge, ideas, and approaches referred to as "Modern Wisdom" were incoherently incorporated with "Accumulative Wisdom", so confusions and contradictions arose accordingly (Kittipong Keativipak, 2018). As Viboon Leesuwana (1999: 92-93) described, art and craft works created with applied culture and wisdom require uniqueness that has to be preserved but not damaged by such development to randomly satisfy the demand of consumers or market because they took many generations to accumulate, and uses craftsmen's skills to refine them for a long period for perfection. In order to define this concept, the adoption of culture and wisdom in the creative design should be done in the sense of "Old by earth and new by timeliness".

In order to solve the problem and reduce confusion and ambiguity in applying culture and wisdom in creativity, academics and designers have to seek understanding about development paradigm<sup>8</sup> before such application. This include investigation of what is right and wrong; what it should and should not be; what are adequacy and deficiency or excess; cultural paradigm; what are the core and root of applicable knowledge. This is to investigate objects and gain an understanding of culture; to explore sets of beliefs, concepts, and attitudes of community or society at the time the object was produced so as to guide the adjustment of development in line with the basis and accumulative wisdom. The results are works with values and benefits for the present and future society (Aekkawit Na Thalang et al., 2002: 23). As in the concept of contemporary cultural development (Contemporary,

<sup>6</sup> Industrial Crafts Design is a way to create and develop Thai crafts to meet the universal concept. The product design involves the production which combines the crafting process that requires meticulousness, technical skills, and wisdom of creators and industrial production process that relies on materials, modern machines, and technologies. Products created in this way represent a modern form that fits well into a contemporary lifestyle but at the same time, maintains the flair of culture and can also generate marketing demand. The design characterizes not only the use of technical skills or wisdom but also the application of indigenous materials, identity, uniqueness, signs of custom, tradition, and culture in creative design to produce the flair, perception, feelings, and thoughts. It also includes the application of both indigenous and industrial materials, technical science, and modification with combined industrial materials and techniques, for example (Program in Industrial Craft Design 2016).

<sup>7</sup> Aesthetic and preferable craftworks are created through the art process that takes part as a component in creativity and that some of those craft works become "art & craft" works. Nonetheless, art & craftwork through this process differs from the process to create artwork which was intended by artists to represent feelings and thoughts, ideas, philosophy, and aesthetics as well as their creative process. In contrast, art & craftwork depends on one's experience and ability to gradually refine and develop their works to comply with the ideology, custom, and tradition of community. Art and craftwork, therefore, related to the way of living, belief, and culture of creators and users. However, craftsman of art and craft works are unable to express freely in the same way as those creators of elaborate artworks (Viboon Leesuwana, 1999: 19)

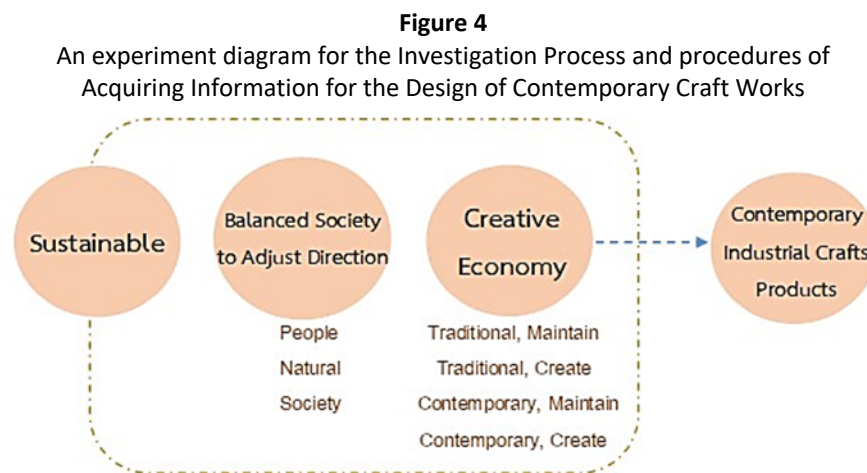
<sup>8</sup> Paradigm means an accepted way of looking or perspective toward a phenomenon to explain relationships (including perspectives of science, belief, community and social ideologies, religion, and cultural dimension, etc.), toward the investigated design concept that leads to research and practice and enables understanding the phenomenon, problem issues, approach to problem solving, and criteria to prove assumptions. The paradigm came from the Greek language; Para means Beside, and Digm means Theory, hence Paradigm means collective sets of beliefs or concepts, values, perceptions, and practice of a group of people or community, which form a particular pattern of view about reality as a foundation of approach to self-management of a community. It also includes the process of thinking and analyzing, way of thinking and practice, course of life, and reflections to comply with the current and coming era and situation.

Create) suggested by Krittinee Nuttavuthisit (2011: 2), the primary purpose of contemporary cultural development is to create cultural capital concerning the nature of modern society. Its development process needs to take into account all potential surrounding impacts, particularly on traditional cultural capital, so our precious cultural identity of the past will not be vanished or dissolved.

As a result of the confusing and unclear investigations of the sets of cultural knowledge and wisdom used in creativity, industrial craft products created from this concept are unable to communicate and convey culture and wisdom adequately. For those who took this idea in creativity but lacked sufficient information, the impaired interpretation might occur. The excellent thinker must provide a comprehensive interpretation of the intended scope of the study (particularly interpretation of culture). Although culture and wisdom change over time by external influences, sometimes the change is only on appearance, the essence and ideology remain (Viboon Leesuwan, 1999: 27-28).

### 3.2. A New Concept for the Investigation and Development for Contemporary Crafts Design

Based on this principles of thought, an experiment on the concept with another view is introduced for the investigation and development of contemporary crafts design:



For the concept, it requires a clear and narrow definition of the topic so that the investigation will provide the most desirable outcomes. The current design of data set for further analysis is not to provide the conceptual framework but to explore the process and procedures of data acquisition (scope of the study) for further analysis to identify the design scope before entering the process of contemporary craft design. Figure 4 was described below.

3.2.1 First is to raise the issue of sustainment since the concept of sustainment is broad and has been adopted by all segments in their design and development. From the beginning to the end, designers and developers are required to explore, be conscious, and become aware of what will happen and acknowledge regulations and conditions that will impact the environment and will be used as a conceptual framework. The concept thus equates to the principles of product design to be practiced along with the development from the beginning to the end of work too. The issue of sustainment in this diagram will refer to the awareness of systematic product design and production from the starting point, consideration of consequences after the product's degeneration or expiration, consideration of the systems to be used to help reduce waste and pollution. The main point is not to think only about how to restrain or delay the consequences but to think of initiating new things so that the things obtained can be completely recirculated without any consequences. This is a holistic concept of design and utilization of things with maximum benefit but minimum waste. (William McDonough and Michael Braungart, 2002).

3.2.2 Investigation of concepts and theories to allow suitable redirection and conformity of the creation and development of Thai craft product design. The investigation of the concept of the Department of Industrial Promotion (2000:7) with the collected data suggested that the development of Thai craft design match the changing time and era needs to consider the balance and relations among the three key elements, namely: human, nature, and society. This means that Thai craft products should satisfy the need for functionality of "Human" both physically and psychologically. They must attain both utility and aesthetics that promote human mind, merits, and virtue. They must also be developed in suitable standards. Such development also needs to take into account the "Nature" in terms of the knowledge and understanding of the properties of natural materials that are limited and diminished every day. Invention and development should focus on the design of a craft product that saves and makes the best use of materials while reflecting the value of craft materials from a natural resource. The term "Society" here include culture, wisdom, and systems provided for human living. Thai craft products should be embedded with local identity and uniqueness as part of Thai culture.

**Figure 5**

The principle of Balance and Relations of 3 key Elements of Human, Nature, and Society Contributing to the Development of Craft Design Works.



3.2.3 Investigations of creative economy approach it as a concept of marketing and cultural heritage. As culture capital is an identity that secures the core value of Thainess, it needs to be managed systematically. Here, investigation of marketing and cultural heritage involves the "workpiece or product". At the present, Today the trend in the creative economy is in the direction and preference, including cultural products for domestic consumption or export promotion. People around the world are now interested more in learning diverse cultures, especially Asian culture, as observed in trends of the fashion. So it is essential that marketing planning for cultural heritage take into consideration appropriate cultural management of both traditional and emerging contemporary cultural capital. Implementation includes ways to create and maintain cultural capital by four approaches to the management of marketing and cultural heritage.

### **3.3 Approaches for the management of ways to create and maintain cultural capital for marketing and cultural heritage**

1. *Creating awareness, understanding, and access to traditional cultural capital (Traditional, Maintain).* Cumulative traditional cultural capital is regarded as a significant natural resource. Because of the inefficient management process, some people may neglect or forget about the inherited culture, especially in this era with a high level of flow and cross culture changes. In this view, such management should be oriented to maintaining and creating awareness of Thai cultural identity in order to promote the pride, attachment, and inspiration to learn and understand the core values of culture. The application of this concept to creating products involves the support for the transferring of wisdom on production from generation to generation coupled with the knowledge

management process to ensure that such wisdom capital is in the comprehensible, easily accessible, and is not limitedly transferred only by persons which might be lost or distorted over time. It also involves promoting the production standards of cultural goods. At the national level, for example, it is prominent that Thailand possesses significant traditional cultural capital as appeared in the forms of artworks, customs, and traditions. However, it needs to rely on effective management process to allow broader access by such as encouraging a new generation to perceive and appreciate the value of Thai art and culture by presenting through media or other contemporary channels.

2. *Development of traditional cultural capital (Traditional, Create)*. The concept is related to developing traditional cultural capital (Traditional) with creativity (Create) in a form that goes along with the context or target group and is attractive for further extension and expansion. An example of knowledge management for wisdom may include formularies of Thai herbal medicines which can be researched as alternative medicine that leads to scientific analysis and promotion to be widely accepted and offers an opportunity to develop a body of knowledge to be used internationally.

3. *Investigation to follow-up contemporary culture (Contemporary, Maintain)*. The flow and change of culture and changing time gave rise to new cultures that emerged either by nature or by systematic planning. This can be currently observed, for example, in the popularity of Korean entertainment culture, K-Pop. Contemporary culture is part of cultural capital. Various social sectors can explore to learn and understand its origin, core value, and impacts as both the opportunities and threats for Thai society. In product planning, it is crucial to continually follow up the characteristics of these contemporary cultures in order to catch trends or anticipate any potential changes, as a means to keep competitive position in the market.

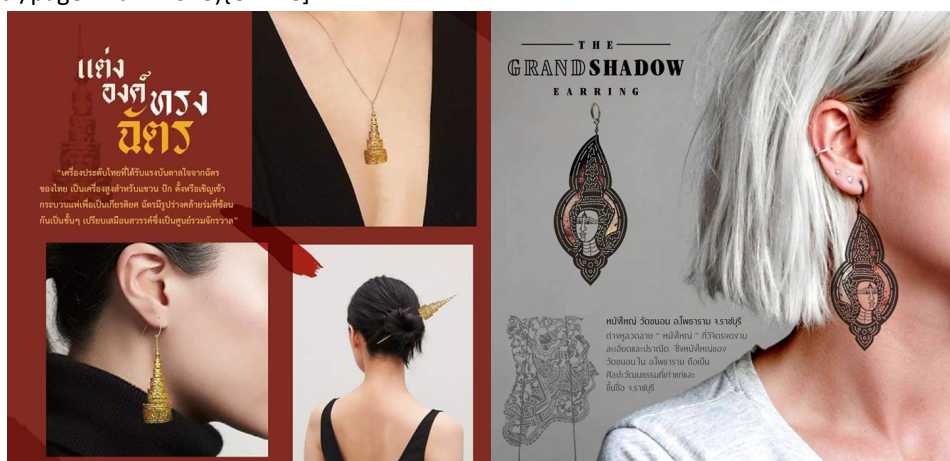
4. *Development of contemporary culture (Contemporary, Create)*. Development of contemporary culture has the primary purpose of creating cultural capital with the nature of modern society. This development process has to regard surrounding impacts, particularly on traditional cultural capital so that precious cultural identity of the past is not vanished or damaged. Contemporary culture applicable to cultural capital should have open, unconfined characters (cultural capital that does not signify belief, religion, faith, or custom ideology). For example, the integration concept that characterizes postmodernism is well applied in creating products such as fusion food or mix and match style of outfits.

Marketing and cultural heritage regardless of people, place, or product is a delicate issue that requires thorough consideration of holistic relationship in the society not only on commercial benefit. Since cultural capital is an identity that secures the core value of Thainess, systematic management has to be fostered instead of allowing for the flow of free trade economy as in the past. Most importantly, Thai people should cherish and have pride in our inherited cultural heritage, making it possible to push the marketing of cultural heritage toward success at the international level.

**Figure 6**  
Examples of the Use of Cultural Dimensions and the Wisdom Applied to Inappropriate Designs.

**Figure 7**

Left: Tiered (CHAT) is a high device for hanging, hanging, or inviting to a procession in honor. The tiered shape is like an umbrella that is piled in layers. Chat is considered a high (King) is like heaven, which is the center of the universe but used as ornaments not analyzed and improperly used. (<https://facebook/Royal World Thailand>. 2018){Online}, Right: NANG YAI (Grand shadow play) is a performance that is caused by the taking of various branches of art, including crafts, dance, music, and literature are combined to be suitable for entertaining the audience, which demonstrates the genius of the ancestors' performances Thai artist. All come to play to spread the Ramayana to the general public to know to respect. Praise the King as the Rama or Narai By the movie? The teacher movie is a movie used for worshiping teachers. It is not used for display. There are 3 characters, the hermit, Shiva or Vishnu and Tosakan (Shiva leather or Vishnu and Tosakan is called "Phra Prang" because the two teacher movies are postures. (<https://archive.clib.psu.ac.th/online-exhibition/nangyai/page4.html>.2018){Online]



#### 4. Conclusions

The example of experiment on the process of investigation and procedures for data acquisition to the process of contemporary craft design deliberated above involve three approaches: sustainment; balance and relations to redirection and redevelopment of craft product design. Creative economy offers another way to data acquisition. Designers can apply these approaches in their study and procedures of data collection, analysis, and making use of results in their designs. However, there may be many other issues in the sets of theories in the investigation which are related in-depth with the creative design process, for instance, the desired products, target groups or consumers, places, utilities, or even beauty and inspiration.

Some of the data, if analyzed in-depth, can be organized as input for this concept of investigation and procedures to acquire the data for the process of contemporary craft design previously described. Investigation of culture applied for creativity and new design works needs to consider the issues on traditional culture and maintaining while creating contemporary works and balancing between human (physically and psychologically), nature (material use and production process), and society. Designers need to explore to acquire adequate data relevant to the topics or issues for the designs before using them in their designs.

The account and examples of how culture and wisdom are applied in creative design pointed out the significance of awareness and thorough consideration on the body of knowledge and its use. Perception and superficial investigation without in-depth and authentic information might be misleading and benighted. Although changes along social trends move forward. We requires to keep pace with changing times for creative development. We should embrace, respect, and recognize our own culture and retain our own identity as well. Emerging culture or wisdom obtained from the outside world do not entirely replace traditional accumulative cultures and wisdom but they are tested, selected, and modified in order to solve problems or satisfy the demand as a result of self-adjustment to changing socio-economic context, and to serve as the bedrock to support the integration of new wisdom or creative ideas. Academics, designers, or individuals interested in industrial crafts design should keep on investigating and acquiring knowledge to be adapted or applied in conformity with traditional wisdom and to guide creativity in the new context as the reproduction of culture that is appropriate, unconfused, and as the body of knowledge that conveys adequate information of culture and wisdom in the future.

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