

Research Articles

Designing Dok Jan Patterns for Creative Product Development to Promote Local Cultural Identity in Udon Thani Province

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Received: October 09, 2025; Revised: August 20, 2026; Accepted: September 22, 2026

Abstract

This study aimed to (1) design Dok Jan-inspired woven fabric patterns through paintings derived from the cultural identity of Udon Thani Province, (2) develop creative products using traditional woven fabrics, and (3) develop a prototype model for professional and entrepreneurial product development in creative textiles. The study employed an Art-Based Creative Research methodology integrating visual arts, cultural studies, and textile design. Data were collected from local cultural knowledge, traditional weaving practices, and Dok Jan motifs in Udon Thani Province. Research tools included visual documentation, cultural and aesthetic analysis, motif interpretation, color development, and experimental textile and product design. The collected data were analyzed through aesthetic and semantic interpretation to identify the cultural meanings, visual characteristics, and design potential of the Dok Jan motif.

The findings resulted in newly developed Dok Jan textile patterns, contemporary color palettes, and creative product prototypes based on cotton woven fabrics. The study demonstrates that traditional weaving can be transformed into innovative creative products with potential for increased cultural and market value. The research also contributes to the preservation and reinterpretation of local wisdom, strengthens appreciation of Udon Thani's

cultural identity, and provides opportunities for creative entrepreneurship and sustainable development of local textile products.

Keywords: Fabric Pattern Design, Creative Product Development, Dok Jan Floral Motif

Introduction

Textiles are often associated with identity and values embedded in culture. Weaving has been practiced in Thailand as a local cultural asset and artistic expression of identity among communities. This paper focuses on traditional textiles from Udon Thani Province. Udon Thani textiles represent the local identity embedded in heritage and material culture with motifs unique to the province. The Dok Jan flower has been adopted as a provincial flower and has been a common theme in crafts, weaving, and textile design (Fine Arts Department, 2004). Integrating arts and crafts is a form of cultural identity that embodies the social and historical values of a community. However, traditional crafts are often at risk of decline due to many cultural and economic factors; thus, efforts in cultural preservation have been needed for various communities (Klaisuban, 1988). Integrating the visual arts has been discussed as a method of cultural preservation for local products (Jarungjitshunthorn, 2006). Artists have become involved in developing designs that can support local products and increase the cultural value and market value of crafts (Saihu, 1998). The creative economy framework and international trend of art integration in various industries have led to the discourse of cultural identity as an important aspect of design (Institute for Small and Medium Enterprises Development [ISMED], 2013). The creative economy in Thailand has pushed the value of culture and local identity as important factors for competitiveness in design (ISMED, 2013). For Udon Thani, this creates an opportunity to design a range of creative products based on the Dok Jan flower.

There have been several research projects focused on the textile tradition of Thailand. Weaving and traditional fabric patterns have been documented in several studies. However, studies on design development for commercial products or modern aesthetic expressions are less common. Previous research on this topic has often focused on the preservation or

documentation of traditional crafts, or their applications in interior design or architecture (Noiwangklung, 2001). As a result, the gap in research remains in how we can design creative products with traditional Thai motifs. With this gap, the integration of fine arts and design methods can be used as a way of developing creative products. This can be an opportunity for local product design and creative industry development for the province. For this reason, the present study uses an Art-Based Creative Research approach that brings together the two fields to develop a new perspective on traditional weaving patterns. In this work, the researchers worked with weaving patterns and traditional crafts from Udon Thani to reinterpret a traditional theme using an art practice. The objective was to reinterpret traditional textile patterns to propose a new cultural and design-based perspective. This approach allowed us to experiment with different design elements and aspects of culture in creative ways that the traditional ethnographic or qualitative approach may have missed.

ABCR is a research methodology that bridges the two approaches of arts and systematic studies. As an approach to research and inquiry, ABCR encourages a systematic use of artistic approaches and creative processes to engage with subjects of study. In the creative arts, research such as inquiry, analysis, and other processes is not new. However, ABCR provides a framework to connect and use these principles to engage with subjects in an artistic practice (Barone & Eisner, 2012). In this work, the design-based research used ABCR for this research. ABCR allowed for the research process to focus on using creative processes to understand and interpret the weaving patterns of Udon Thani through experimentation and creative development. In this way, the design process of painting, creating forms, and color used on the fabric samples could all be used to systematically explore the subject in creative processes. The process also allowed for an artistic inquiry that provided unique and creative inputs into the research. Therefore, the study applied ABCR to use a design process as a method to interpret traditional motifs.

In Thailand, communities have long developed textiles as local crafts for generations. Weaving in Udon Thani has a long history and is one of the traditional Thai textile methods and design aesthetics. Cotton weaving and natural dyeing were also common methods for

material production in the community (Khumtuen, 1980). As with other communities, challenges have been presented in maintaining traditional crafts, including declining demand and a shortage of artisans as weavers age. Design intervention can be an opportunity for the community to create designs and increase the local cultural asset of weaving (Kanchanakun, 1992). The research developed a textile design and fabric using an art-based creative research method to reinterpret the local identity and material culture of Udon Thani. The research engaged with local weaving patterns and traditions of Udon Thani and focused on developing a Dok Jan pattern for design and commercial textiles. The project created textile samples of the fabric and developed materials in a way that was both artistic and marketable.

The goal of this research is to design and develop textile patterns using the Dok Jan plant as the central theme. The study is framed by the cultural identity of Udon Thani, with textile samples and weaving design as the main products of the study. The research was designed to develop a weaving pattern for textiles using an art-based design process. The proposed outcomes of this work are aimed at presenting design interventions and new designs based on traditional methods and design aesthetics. The design of the textile samples will also be shared with the community and local textile stakeholders as a model for future practice and education. The outcomes of this work are relevant for research in the creative arts, as well as local practice and application by artisans, students, and other local designers or entrepreneurs in the province.

Objective

1. To design Dok Jan fabric patterns using painting techniques inspired by the local cultural data of Udon Thani province.
2. To create innovative products derived from traditional woven fabrics of Udon Thani.
3. To develop a prototype for professional development and entrepreneurship for those interested in creative textile design

Literature Review

Local Cultural Heritage and Textile Design

Local cultural heritage is an important source of knowledge and inspiration for creative design. Culture reflects the beliefs, traditions, values, practices, and ways of life that have been developed and transmitted within a community. Klaisuban (1988) explained that folk culture represents accumulated knowledge, beliefs, customs, and practices that contribute to community identity. Saihu (1998) similarly emphasized the importance of understanding the relationship between society, culture, traditions, and ways of life when studying Thai cultural contexts. These concepts provide an important foundation for using local cultural information as a resource for contemporary textile design. Heritage should not be understood only as something inherited from the past. Smith (2006) proposed that heritage is continually interpreted and given meaning in the present. This perspective is particularly relevant to traditional textiles, because traditional patterns and techniques can be adapted to contemporary contexts while maintaining their cultural significance. Noiwangklung (2001) also emphasized the role of art in local communities as a means of expressing cultural identity and transforming local knowledge into creative forms. Traditional Thai textiles contain visual elements that reflect local history, beliefs, environments, and aesthetic values. Kanchanakun (1992) discussed the importance of Thai textile patterns as cultural and artistic expressions, while the Fine Arts Department (2004) documented the characteristics of traditional woven textiles and their relationship to local craftsmanship and cultural heritage. Therefore, the development of new textile patterns should not simply reproduce existing motifs. Instead, traditional and local cultural elements can be analyzed, simplified, interpreted, and transformed into contemporary visual designs.

In this study, the Dok Jan flower is used as a significant visual and cultural source for textile pattern development in Udon Thani Province. Characteristics of the flower, including its form, structure, line, color, and natural appearance, can be interpreted through painting techniques. Local cultural information related to Udon Thani is also incorporated to strengthen

the relationship between the developed patterns and local identity. Jarungjitshunthorn (2006) indicated that design involves the organization of visual elements according to principles such as balance, proportion, rhythm, harmony, unity, and contrast. These principles provide a basis for transforming cultural information into aesthetically appropriate textile patterns.

Arts-Based and Practice-Based Research

The first objective of this study is to design Dok Jan fabric patterns using painting techniques inspired by local cultural data. This objective is closely related to arts-based research and practice-based research, in which artistic practice is recognized as a means of generating knowledge. Barone and Eisner (2012) described arts-based research as an approach that uses artistic processes and forms to investigate and communicate knowledge. Such an approach is particularly appropriate for visual arts and textile design because knowledge can emerge through experimentation, observation, interpretation, and visual production. Leavy (2015) similarly explained that arts-based research integrates artistic practice with research processes to produce alternative forms of knowledge and understanding. Sullivan (2010) proposed that art practice can function as research inquiry. Through making, testing, reflection, and revision, artists and designers can investigate questions and develop new knowledge through practice. Candy and Edmonds (2018) further explained that practice-based research in the creative arts generates knowledge through creative practice, with the resulting artwork, design, or prototype forming an important component of the research outcome.

In the present study, painting is therefore not simply an illustration technique but a research and design process. The researcher begins by studying the Dok Jan flower and relevant local cultural information. Selected characteristics are then explored through sketches, painting experiments, color studies, shapes, lines, and compositions. These experimental outcomes are evaluated and refined before being translated into textile patterns. The process creates a relationship between cultural research, artistic experimentation, and design development.

Innovation in Traditional Textile Products

The second objective is to create innovative products derived from traditional woven fabrics of Udon Thani. Product innovation is important because traditional textiles must respond to changing consumer preferences and contemporary lifestyles if their cultural knowledge and production practices are to remain sustainable. Howkins (2013) identified creativity and ideas as important resources in the creative economy. Cultural knowledge can become an economic resource when it is transformed into innovative products and services. The United Nations Development Programme and UNESCO (2013) similarly emphasized the potential of creative industries and cultural resources to support local development. Consequently, traditional woven textiles can generate additional economic value when cultural identity is combined with contemporary design and innovation. Hesmondhalgh (2019) noted that cultural industries create value through the production and circulation of cultural meaning. Textile products can therefore function simultaneously as useful objects and cultural products that communicate local identity. The cultural characteristics of Udon Thani can provide opportunities for developing differentiated textile products with distinctive visual and symbolic qualities. Product development must also consider practical factors. The Institute for Small and Medium Enterprises Development (2013) emphasized the importance of product design and cost in developing competitive products. Therefore, the innovative products developed in this study should consider aesthetic quality, functionality, materials, production processes, cost, and potential consumer needs. Sustainability is another important consideration in contemporary textile development. Fletcher and Tham (2019) emphasized approaches to fashion and textile practice that consider environmental responsibility and alternative systems of production. Applying this perspective to local woven textiles encourages the use of existing community knowledge, local skills, and available resources while maintaining cultural value. The integration of traditional weaving with new Dok Jan patterns can therefore create products that are both culturally meaningful and relevant to contemporary markets.

Design, Participation, and Entrepreneurship

The third objective is to develop a prototype for professional development and entrepreneurship for individuals interested in creative textile design. This objective extends the research from artistic production to practical application and economic opportunity. Manzini (2015) argued that design can contribute to social innovation by enabling people and communities to participate in developing new solutions and activities. Design is therefore not limited to professional designers; individuals and communities can also participate in creative processes. This concept is applicable to textile development because artisans, students, designers, entrepreneurs, and community members can use creative methods to develop new products from local cultural resources. Matarasso (2019) emphasized the importance of participation in artistic and cultural activities for developing capabilities and strengthening community involvement. A textile design prototype can consequently serve as a practical learning framework through which participants understand local cultural resources, develop visual patterns, experiment with painting techniques, create textile products, and explore entrepreneurial possibilities. Walker (2011) further emphasized the relationship between design objects, meaning, environment, and human experience. Textile products should therefore communicate more than visual attractiveness; they should also convey cultural narratives and relationships between people and place. Dok Jan textile products can express aspects of Udon Thani identity while responding to contemporary functional and aesthetic requirements.

Research Methodology

This study employed an Art-Based Creative Research (ABCR) approach, in which artistic practice and creative production were used as systematic processes of inquiry for generating knowledge (Barone & Eisner, 2012). This approach was appropriate because the study aimed to investigate the cultural identity, aesthetic characteristics, traditional skills, and symbolic meanings associated with the Dok Jan flower in Udon Thani Province and transform these cultural elements into contemporary textile designs and innovative products. Unlike

conventional qualitative research, which primarily relies on textual and verbal data, ABCR emphasizes artistic practice as both a research process and a means of communicating knowledge.

Study Site and Participants. The study was conducted in Udon Thani Province, northeastern Thailand, an area with a long-established tradition of cotton weaving and community-based textile production. The study population consisted of local artisans, textile weavers, cultural experts, craftsmen, and relevant community stakeholders. A purposive sampling technique was employed to select participants who possessed relevant knowledge and experience concerning local textile production, traditional weaving techniques, cultural motifs, and the Dok Jan flower. These participants provided contextual information concerning the symbolic meanings, historical development, materials, techniques, and contemporary use of local textile patterns (Klaisuban, 1988; Noiwangklung, 2001).

Research Instruments. The research instruments comprised a literature and document review form, an observation record, a semi-structured interview guide, an art-based reflective journal, photographic documentation, design sketches, textile samples, and an expert evaluation form. These instruments were used to collect both cultural and visual data and to document the development of the artistic process.

Research Procedures and Data Collection. The research was conducted through five interconnected stages: inspiration, experimentation, creation, reflection, and evaluation. First, cultural information was collected through literature reviews, local documents, field observations, semi-structured interviews, and informal discussions with selected participants. Particular attention was given to traditional cotton weaving, dyeing processes, floral motifs, and the visual characteristics and meanings of Dok Jan. Second, the collected information was interpreted and translated into visual concepts through sketches and painting experiments. Acrylic, watercolor, and natural-dye techniques were tested on white-base cotton fabric to explore color, texture, composition, rhythm, and pattern development. Third, selected motifs were developed into textile designs and applied to prototype products, including clothing,

bags, home décor, and accessories. The prototypes were reviewed by artisans and design experts in terms of aesthetic quality, cultural representation, functionality, and usability.

Data Analysis and Evaluation. Data were analyzed through qualitative content analysis and art-based reflective analysis. Visual and artistic outcomes were evaluated according to composition, color harmony, originality, visual balance, cultural representation, and consistency with local textile knowledge. Contextual evaluation focused on cultural meaning, community participation, usability, and potential for creative-economy development. Feedback from experts, artisans, and local stakeholders was analyzed thematically. Triangulation among field observations, interviews, reflective journals, cultural documents, and artistic outcomes was used to enhance the credibility and validity of the findings. The final prototypes therefore represented both creative outcomes and research evidence demonstrating how the Dok Jan motif could be reinterpreted as a contemporary expression of Udon Thani's cultural identity.

Results

The results of the study are presented in accordance with the three research objectives: (1) to design Dok Jan fabric patterns using painting techniques inspired by the local cultural data of Udon Thani Province; (2) to create innovative products derived from traditional woven fabrics of Udon Thani; and (3) to develop prototypes that support professional development and entrepreneurship in creative textile design. The findings demonstrate that the integration of art-based creative processes, local cultural knowledge, and contemporary product development can generate textile designs that maintain cultural identity while responding to modern aesthetic and functional requirements.

Development of Dok Jan Fabric Patterns

The first objective resulted in a collection of contemporary Dok Jan fabric patterns developed through painting-based experimentation. The designs were derived from the visual characteristics and cultural significance of the Dok Jan flower, which was interpreted as an important symbol of Udon Thani Province. The researcher transformed the flower's natural

forms into stylized motifs through the manipulation of line, shape, color, texture, rhythm, and composition. This process resulted in several pattern variations that retained recognizable characteristics of the original motif while introducing contemporary visual elements.

Acrylic and natural pigment techniques were applied to white-base cotton fabric to explore different visual effects and color relationships. The resulting color palettes included warm earth tones, floral hues, and combinations inspired by the natural landscape of Udon Thani. The experiments demonstrated that painting techniques could expand the visual possibilities of traditional textile motifs by producing layered compositions, varied textures, and dynamic arrangements. The resulting patterns therefore represented a synthesis between traditional cultural inspiration and modern artistic experimentation. This finding supports the potential of art-based research to transform local cultural knowledge into new visual and creative forms (Fine Arts Department, 2004; Jarungjitshunthorn, 2006).

Development of Innovative Textile Products

The second objective focused on applying the newly developed Dok Jan patterns to innovative textile products. The research successfully translated the experimental fabric designs into functional and decorative products, including scarves, handbags, apparel, and interior-decoration items. Product development emphasized the relationship between aesthetic qualities, cultural identity, functionality, and contemporary consumer needs. The application of the Dok Jan patterns to different product categories demonstrated that traditional woven textiles can be adapted beyond conventional forms. The integration of painted motifs and woven-fabric characteristics created products that communicated local identity while maintaining contemporary visual appeal. The products can potentially serve niche markets associated with fashion, tourism, cultural products, and home décor. Thus, the findings indicate that creative reinterpretation can increase the diversity and potential value of traditional textile products while maintaining their connection to Udon Thani's cultural heritage (ISMED, 2013).

Prototype Development for Professional Development and Entrepreneurship

The third objective resulted in prototype products and a creative design framework that can be applied to professional development and entrepreneurship in textile design. The prototypes demonstrated a practical process linking cultural research, artistic experimentation, pattern development, textile production, and product application. This process provides a model through which local artisans, students, and individuals interested in creative textile design can develop new products based on existing cultural resources. The project also encouraged the development of skills in motif adaptation, color selection, painting techniques, product design, and market-oriented creativity. Participation in related creative activities contributed to knowledge exchange between traditional craftsmanship and contemporary design practices. The outcomes suggest that local cultural motifs can function not only as elements of cultural preservation but also as resources for education, creative careers, and community-based entrepreneurship (Saihu, 1998; Kanchanakun, 1992).

Overall Creative and Cultural Outcomes

Overall, the findings demonstrate that the Dok Jan motif can be successfully transformed from a traditional cultural symbol into a contemporary textile design language. The integration of painting techniques with traditional woven fabrics generated outcomes with artistic, cultural, functional, and potential economic value. The research further demonstrated the concept of “living heritage,” in which cultural motifs remain relevant by being continuously adapted to contemporary lifestyles. The comparative consideration of cultural data from Phetchabun Province also indicated that the creative framework may be adaptable to other regional contexts with distinctive cultural motifs. Although each locality possesses different cultural narratives and visual identities, the process of collecting cultural information, conducting visual analysis, experimenting artistically, and developing products can provide a transferable approach to regional textile innovation. Overall, the results confirm that art-based creative research can contribute simultaneously to cultural preservation, contemporary design development, professional skill enhancement, and the creation of entrepreneurial opportunities within the creative textile sector.

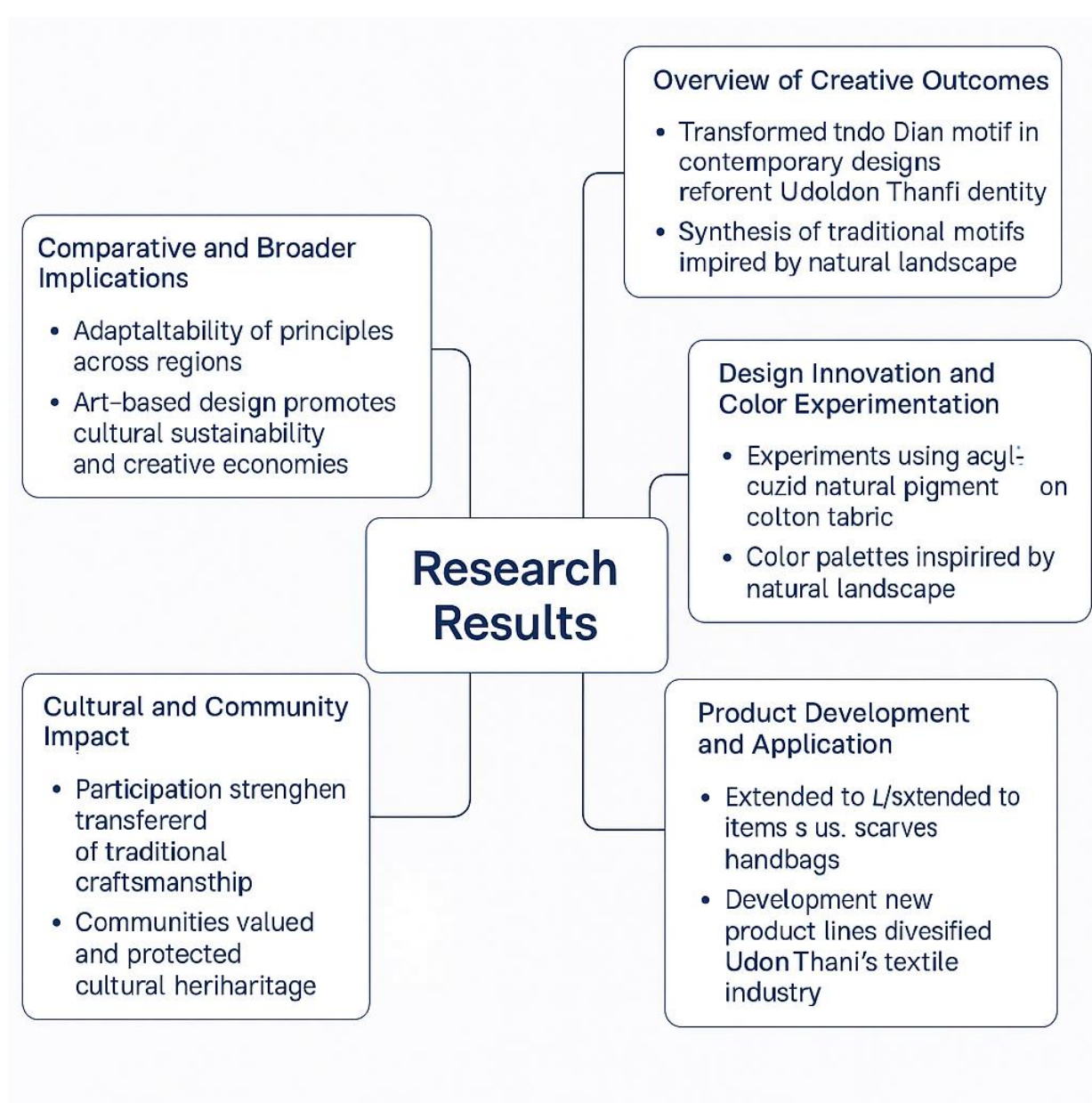


Figure 1 Designing Dok Jan Patterns for Creative Product Development to Promote Local Cultural Identity in Udon Thani Province

Discussion

The findings of this study demonstrate the potential of art-based creative research to connect local cultural heritage, contemporary textile design, and entrepreneurial development. The discussion is organized according to the three research objectives: (1) designing Dok Jan fabric patterns using painting techniques inspired by local cultural data of Udon Thani Province, (2) creating innovative products derived from traditional woven fabrics of Udon Thani, and (3) developing a prototype to support professional development and entrepreneurship in creative textile design.

Development of Dok Jan Fabric Patterns through Painting Techniques

The first objective focused on the development of Dok Jan fabric patterns through painting techniques based on the cultural and visual characteristics of Udon Thani. The results indicate that painting experimentation provided an effective means of transforming local cultural information into contemporary visual patterns. Through the exploration of line, form, color, texture, and composition, the traditional Dok Jan motif could be reinterpreted while retaining its connection to local identity. Rather than reproducing the traditional motif directly, the creative process generated new visual possibilities that remained culturally recognizable. This finding supports Smith's (2006) view that cultural heritage should be understood as a dynamic process through which meanings are continually interpreted and reconstructed. In this study, the Dok Jan motif functioned not simply as a decorative element but as a cultural resource that could be recontextualized through contemporary artistic practice. The use of painting as an exploratory tool also supports Leavy's (2015) argument that arts-based research can generate knowledge through creative processes and visual expression. Similarly, Sullivan (2010) emphasizes that artistic practice can function as a form of research by producing knowledge through material and visual engagement. Thus, painting experimentation in this study was both a design method and an analytical process through which cultural information was transformed into textile knowledge.

Innovation of Products from Traditional Woven Fabrics

The second objective concerned the creation of innovative products based on traditional woven fabrics of Udon Thani. The findings suggest that combining traditional textile knowledge with contemporary design strategies can increase the functional and aesthetic possibilities of local woven fabrics. The newly developed patterns and experimental approaches enabled traditional textiles to be adapted for contemporary products, including fashion, accessories, and home-related applications. The integration of painting techniques, color experimentation, and textile pattern development reflects the principles of sustainable and culturally responsive design. Fletcher and Tham (2019) emphasize the importance of creative approaches that connect material practices with social and environmental sustainability. Similarly, Walker (2011) argues that design can contribute to cultural sustainability by maintaining relationships between people, place, materials, and cultural meaning. In this research, innovation did not require abandoning traditional textile identity; instead, traditional knowledge became the foundation for developing products that respond to contemporary aesthetic and market expectations. The findings therefore suggest that innovation in traditional textiles can occur through reinterpretation rather than replacement. By maintaining recognizable connections to Udon Thani's cultural identity while introducing new patterns, forms, and applications, the developed products have potential to create additional cultural and economic value. This supports the broader concept of the creative economy, in which cultural resources can become sources of innovation and value-added production (Howkins, 2013; UNESCO, 2013).

Prototype Development for Professional Development and Entrepreneurship

The third objective focused on developing a prototype that could support professional development and entrepreneurship among individuals interested in creative textile design. The findings indicate that the research process provided more than finished textile products; it also established a practical pathway linking cultural research, artistic experimentation, product development, and entrepreneurial application. The prototype therefore represents a

transferable model through which local cultural knowledge can be developed into market-oriented creative products. The involvement of local artisans and students in creative activities and evaluation further strengthened this process. Community participation is consistent with Manzini's (2015) concept of social innovation, which emphasizes the importance of local knowledge and collaborative processes in developing solutions and opportunities. Participation can also strengthen confidence, cultural awareness, and ownership of local heritage. Matarasso (2019) similarly highlights the potential of participatory arts to contribute to empowerment, community engagement, and social cohesion. From a methodological perspective, the findings also demonstrate the value of Art-Based Creative Research (ABCR) as a framework for integrating cultural investigation and artistic practice. Candy and Edmonds (2018) argue that practice-based research in the creative arts can generate knowledge through the processes of making, experimentation, reflection, and evaluation. In the present study, the movement from local cultural data to visual analysis, painting experimentation, pattern development, product creation, and prototype development illustrates how artistic practice can function as a systematic form of inquiry.

Overall, the findings indicate that the Dok Jan motif can be positioned beyond its traditional role as a cultural symbol. It can serve as a bridge connecting cultural identity, contemporary design, sustainable textile innovation, and entrepreneurship. The study therefore contributes both theoretically and practically by demonstrating a model for transforming local cultural resources into contemporary creative products while maintaining their cultural significance. This approach supports the continuing development of Thailand's creative economy by positioning local heritage not merely as something to be preserved, but as a living resource capable of generating new knowledge, design innovation, professional opportunities, and sustainable economic value.

Conclusion

This study successfully achieved its three objectives by integrating Udon Thani's cultural heritage with contemporary textile design. First, the Dok Jan flower was transformed into contemporary fabric patterns through painting techniques, using line, form, color, texture, and composition while maintaining its cultural identity. Second, the developed patterns were applied to innovative products, including scarves, handbags, apparel, and interior-decoration items, demonstrating the potential to increase the functional, aesthetic, and cultural value of traditional woven fabrics. Third, prototypes and a creative design framework were developed to connect cultural research, artistic experimentation, pattern development, and product creation, providing opportunities for professional development and entrepreneurship.

Overall, the findings demonstrate that the Dok Jan motif can serve as a living cultural resource that connects heritage, creativity, innovation, and economic opportunity. The significance of this research lies in providing a practical approach to preserving local identity while supporting contemporary textile development and potential community-based entrepreneurship in Udon Thani.

Suggestions

Policy Recommendations

Thailand should strengthen policies that integrate art-based design with cultural and creative industries. Government agencies and universities should establish creative design programs that support local artisans, artists, and students in developing innovative cultural products. Funding opportunities for community-based creative projects should also be expanded. In addition, local authorities should promote cultural branding and certification of authentic local textiles to strengthen regional identity, market competitiveness, and cultural protection. Art-based research and design education should also be integrated into cultural and educational policies to support sustainable creative development.

Practice Recommendations

Designers, educators, artisans, and local communities should work collaboratively to develop innovative textile products while preserving traditional knowledge. Co-design workshops can encourage knowledge exchange and intergenerational learning. Art-Based Creative Research should be incorporated into art and design education to strengthen creative skills and cultural awareness. Sustainable production should also be emphasized through environmentally friendly materials, natural dyes, and responsible production practices. Dok Jan-inspired textiles can further be developed as contemporary cultural and lifestyle products for local, international, and creative tourism markets.

Further Research Recommendations

Future research should examine the economic and social impacts of Dok Jan-inspired products on local communities and creative industries. Similar studies could be conducted in other provinces using different cultural motifs and textile traditions. Long-term research could investigate how art-based learning contributes to cultural transmission and creative entrepreneurship among younger generations. Future studies may also explore digital technologies, such as digital weaving, 3D modeling, and augmented reality, to expand opportunities for textile innovation and the creative economy.

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