Service Design For Creative Craft Community and Product Development: A Case Study of Phanat Nikhom District, Chon Buri Province, Thailand[*]

การออกแบบการบริการสำหรับชุมชนหัตถกรรมสร้างสรรค์และการพัฒนาผลิตภัณฑ์: กรณีศึกษาของอำเภอพนัสนิคม จังหวัดชลบุรี ประเทศไทย

Rasa Suntrayuth (รสา สุนทรายุทธ)[**]

Abstract

Art and craft production from different local craft communities become a significant image of Thailand. It is a visible industry contributing to the country's national economic and social development and it is providing many employments to local people. Craft products also become the identity of the local communities themselves. This research study investigates the local craft community and its potential to further develop onto a creative craft space. The objectives are identified into 3 points which are 1) to study the characteristics of Thai local craft community and the relationship between different groups of stakeholders; 2) to study the possibility of craft community conservation and opportunities to develop the space onto creative learning space; and 3) to explore methods in collaborating and developing new products for local craftsmen and other stakeholders within the community. The study has concentrated on a case study of Phanat Nikhom District, Chon Buri Province, Thailand where most of the people are creating wickerwork from bamboo.

The data collected within the research come from ethnographic fieldwork, which consists of basic methods such as site visits and interviews. The research also includes the concept of Service design thinking and tools, which can help to analyze the data into different sets of relationship between service users, service providers, and environment.

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บทความนี้เป็นส่วนหนึ่งของดุษฎีนิพนธ์ หัวข้อ การออกแบบบริการเพื่อการพัฒนาชุมชนหัตถกรรมท้องถิ่น กรณีศึกษา: ชุมชนจักสานไม้ไผ่ อำเภอพนัสนิคม จังหวัดชลบุรี

[**] Student of Doctor of Philosophy Program in Design Arts (International Program), Faculty of Decorative Arts, Silpakorn University, Thailand Email: rsuntrayuth@yahoo.com ; Asst.Prof.Namfon Laistroolai, Ph.D ([1st] Supervisor), Asst.Prof. Veerawat Sirivesmas, Ph.D ([2nd] Supervisor)

นักศึกษาในหลักสูตรศิลปะการออกแบบ (โปรแกรมนานาชาติ),   คณะมัณฑนศิลป์ มหาวิทยาลัยศิลปากร ติดต่อ rsuntrayuth@yahoo.com ที่ปรึกษาอันดับที่ 1 ผู้ช่วยศาสตราจารย์ ดร.น้ำฝน ไล่ศัตรูไกล, ที่ปรึกษาอันดับสอง ผู้ช่วยศาสตราจารย์ ดร.วีรวัฒน์ สิริเวสมาศ

According to the objectives identified at the beginning of the research, the result of this research answers to all the objective questions, as 1) customers or service users are basically separated into various groups, for examples, local users, general tourist, business people, creative tourist, and local business cluster. Each group has different needs and different information acquiring in order to perceive the community as a creative space. Their relationship provided in the stakeholder map can lead to the next point in the research result; 2) a service design system occurred as a result of this research provided a possibility for the local craft community of Phanat Nikhom to be a creative space which should be consisted of three different hub concepts as creative learning hub, business and tourism hub, and cultural hub; and 3) the co-creation project during the evaluation process can be a very good example of exploring methods in collaborating and developing new products. Four collaboration groups were created as a group of design students and local craftsmen, a group of design students and local business cluster, a group of design students and local young generations, and a group of local craftsmen and professional design and artists. Each group provided different product design outcomes according to their different approaches on their collaborations. However, the process emphasising on presenting the ability of local craftsmen beyond what they are expected; exchanging knowledge; creating a more comfortable collaboration between the stakeholders; and strengthen the local craft community for more future sustainable developments.

Keywords : Service Design, Local Craft Community, Creative Space, Community Development

บทคัดย่อภาษาไทย

ศิลปะและงานหัตถกรรมจากชุมชนหัตถกรรมของท้องถิ่นกลายเป็นหนึ่งในภาพลักษณ์ที่มีความสำคัญของประเทศไทย เป็นเศรษฐกิจหลักอย่างหนึ่งของประเทศที่สามารถสนับสนุนในการพัฒนาสังคม และสร้างงานสร้างรายได้ให้กับแต่ละชุมชน ในงานวิจัยนี้ ได้ทำการศึกษาอัตลักษณ์ของชุมชนหัตถกรรม ท้องถิ่นในประเทศไทย และความเป็นไปได้ในการพัฒนาชุมชนไปสู่พื้นที่เรียนรู้สร้างสรรค์ด้านหัตถกรรม ที่ชาวบ้านสามารถเรียนรู้แนวทางได้ด้วยตนเอง ซึ่งวัตถุประสงค์ของงานวิจัยนี้ได้ถูกแบ่งออกเป็น ๓ ข้อ คือ ๑) เพื่อศึกษาลักษณะเฉพาะของชุมชนหัตถกรรมท้องถิ่นของประเทศไทย และความสัมพันธ์ระหว่าง การผลิตงานหัตถกรรม ชุมชน และชาวบ้านช่างฝีมือในชุมชน ๒) เพื่อศึกษาความเป็นไปได้ของการอนุรักษ์ และโอกาสในการพัฒนาพื้นที่ชุมชนในกลายเป็นพื้นที่เรียนรู้สร้างสรรค์ และ ๓) เพื่อสำรวจวิธีการในการรวมมือกันและการพัฒนาผลิตภัณฑ์ใหม่ระหว่างช่างฝีมือและกลุ่มผู้มีส่วนเกี่ยวข้องอื่นๆในชุมชน ซึ่งงานวิจัยนี้ ได้มุ่งเน้นไปที่ กรณีศึกษาของอำเภอพนัสนิคม จังหวัดชลบุรี ประเทศไทย ที่มีความโดดเด่นในงานหัตถกรรมจักสานไม้ไผ่

ข้อมูลที่ทำการสำรวจและเก็บได้มาจากการวิจัย ลงพื้นที่ภาคสนามเชิงชาติพันธุ์วิทยา ซึ่งประกอบไป
ด้วยวิธีการต่างๆ อย่างเช่น การลงพื้นที่และการสัมภาษณ์ งานวิจัยนี้ ยังได้นำเอาแนวคิดของการออกแบบบริการ
รวมไปถึงเครื่องมือต่างๆ มาใช้ในการวิเคราะห์ข้อมูลออกเป็นกลุ่มของความสัมพันธ์กัน ระหว่างผู้ใช้บริการ ผู้
ให้บริการ และสิ่งแวดล้อม

ผลของการวิจัยตอบคำถามที่มาพร้อมกับวัตถุประสงค์ที่ตั้งไว้ตั้งแต่ต้นของการทำวิจัย คือ 1) ลูกค้า
หรือผู้ใช้บริการถูกแบ่งออกมาเป็นหลากหลายกลุ่ม เช่น กลุ่มของผู้ใช้งานท้องถิ่น กลุ่มนักท่องเที่ยวทั่วไป กลุ่มนัก
ธุรกิจ กลุ่มนักท่องเที่ยวเชิงสร้างสรรค์ และ กลุ่มนักธุรกิจในท้องถิ่น แต่ละกลุ่มมีความต้องการและการรับรู้ข้อมูล
สำหรับการที่ชุมชนจะมีการพัฒนาไปเป็นพื้นที่สร้างสรรค์ได้แตกต่างกัน ความสัมพันธ์ของแต่ละกลุ่มผู้ที่มีส่วนได้
ส่วนเสียสามารถนำไปสู่ประเด็นสำคัญอื่นๆของผลการวิจัยต่อไป 2) ระบบของการออกแบบการบริการที่เป็นผล
มาจากกระบวนการวิจัยนี้ สามารถนำเสนอความเป็นไปได้ที่ชุมชนจะดำเนินไปสู่การพัฒนาไปเป็นพื้นที่สร้างสรรค์
ได้ ซึ่งจำเป็นจะต้องประกอบไปด้วย ทั้งสามศูนย์กลาง คือ ศูนย์กลางการเรียนรู้สร้างสรรค์ ศูนย์กลางธุรกิจและ
การท่องเที่ยว และศูนย์กลางทางวัฒนธรรม และ 3) โครงการการร่วมมือในระหว่างกระบวนการประเมินผล
สามารถเป็นตัวอย่างที่ดีที่จะสำรวจวิธีการในการร่วมมือกัน และการพัฒนาผลิตภัณฑ์ขึ้นมาใหม่ การร่วมมือถูก
แบ่งออกมาเป็น 4 กลุ่มด้วยกัน คือ กลุ่มนิสิตออกแบบและชาวบ้านช่างฝีมือ กลุ่มนิสิตออกแบบและกลุ่มนักธุรกิจ
ในชุมชน กลุ่มนิสิตออกแบบและชาวบ้านรุ่นใหม่ในชุมชน และกลุ่มชาวบ้านช่างฝีมือและกลุ่มนักออกแบบ ศิลปิน
ในแต่ละกลุ่มให้ผลของการออกแบบมาแตกต่างกันไป ขึ้นอยู่กับวิธีการในการทำงานและวัตถุประสงค์ที่พวกเขา
ตั้งไว้ อย่างไรก็ตาม การร่วมกันทำงานนี้ เป็นการเน้นไปที่การแสดงออกถึงความสามารถของช่างฝีมือหัตถกรรม
ท้องถิ่น ที่มีมากเกินกว่าที่พวกเขารู้และเข้าใจ มีการแลกเปลี่ยนความรู้ สร้างความร่วมมือที่เหมาะสม สร้างความ
พึงพอใจระหว่างผู้มีส่วนได้ส่วนเสีย และเสริมสร้างความแข็งแกร่งให้กับชุมชนหัตถกรรมท้องถิ่นเพื่ออนาคตที่
ยั่งยืน

INTRODUCTION

Local craft products are one of the key elements in expressing different identities of
local culture in different countries. Craft products are the community and the country pride as
they are the trace of cultures, intellectuals, wisdoms, and aesthetics of the community. The
craft products as well reflect ways of life of people who are living in the areas. Each local area
in Thailand, people are creating very unique craft. They started from realizing of how abundant
of raw materials they have which can create products that distinctive from other areas, from
only a household product to be a national identity product. Local craft communities in
Thailand are vast and diverse. Some areas have been developed and turned into tourist
attractions that can offer exquisite and individual craft products but some just do not get
pulled up the potential to their full capability. (Natsuda et. al., 2015)

This research is developed to study the characteristics of various local craft communities in Thailand but the main focus is on the bamboo wickerwork craft community in the Eastern region of Thailand called "Phanat Nikhom" in Chon Buri province. Phanat Nikhom is famous on having the biggest bamboo wickerwork in Thailand. During the mid-year season, they have a festival called "Boon Klang Ban". The festival is basically made to pay respect to the nature for giving the locals opportunities to grow better crops with enough water and sunlight. This festival does not only appear in Phanat Nikhom but also in many communities in the Eastern and Central region of Thailand. However, Phanat Nikhomcreates quite a unique festival by putting up a contest on the most beautiful and the biggest bamboo wickerwork. (Phanat Nikhom Municipal, 2009) That is why Phanat Nikhom becomes very famous on this type of craft production. Apart from the festival, Phanat Nikhom community creates different wickerwork to sell within the community and as well as to sell them outside the community. They have the products from normal household objects to very delicate and expensive products, such as handbags and furniture.

This research also explores and analyzes on the collaboration of community developers, researchers, designers and local craftspeople. Currently, a lot of people have realized the importance of knowledge and skills that are hidden in each local area. They are interested in this know-how and want use them in the creation of their own. That is why local craft community now becomes a place where people come and learn. Some communities have interesting processes to input the design thinking into their craft work and be able to create quality craft designed products, as well as building the strong community to be a place where can support different tourism activities. However, as mentioned before, some communities are not able to do that on their own, even they have potentials to be developed just like others. Thus, this research can help the communities by intervening service design development process that can build up strength, create profit, and notability to the local craft communities.

Research Objectives

1. To study the characteristics of Thai local craft community and the relationship between different groups of stakeholders;

2. To study the possibility of craft community conservation and opportunities to develop the space onto creative learning space;

3. To explore methods in collaborating and developing new products in the most comfortable and sustainable ways for local craftsmen and other stakeholders within the community.

RESEARCH PROCESS

This research process includes the concept of Service design thinking and tools, which can help to analyze the data into different sets of relationship between service users, service providers, and environment. The process is separated in 5 phases which are 1) contextual Understanding; 2) Field Research; 3) Competitive Analysis; 4) Design Development; and 5) Design Implementation.

Contextual Understanding

Contextual understanding is the first step. It is the starting of the whole process. The main idea of this step is to understand the context of the subject and other subjects that related. This step consists of different techniques which starts from the field observation which is how the researcher is looking and recording of basic phenomena including people, artifacts, environments, events, behaviors and interaction in order to get the overall idea about space in more precise and detail methods to get more information. Literature review intends to capture the essence of previous research or projects as they inform the current project. Case studies focuses in gaining detailed, intensive knowledge about different cases of local craft communities and craft projects. Lastly, semi-structure interview which is focusing on having direct contact with participants, to collect firsthand personal accounts of experience, opinions, attitudes, and perception. Semi-structure interview is a bit more open and allow new ideas to be brought up during the interview.

Before initiating to the next step of field study research, the important thing is to understand different key issues according to the topic. For this research, there are some key issues that needed to be investigated which are arts and craft industry in Thailand; social and culture of Thailand; global IT and new technology trends; and other development of craft center study cases.

Field Research

The second step is the field research. It is how the researcher initiates field research and gather all the information. Field research step consist of different service design techniques, for instance, the technique of Service safari. During the service safari, the researcher goes out into the community and explores examples of what good and bad service experiences in order to define some of the problems the community has. (Stickdorn and Schneider, 2011) Semi-structure interview was also constructed. In this step, the interviews consist with open-ended questions within a space and see what happen and how the interviewees react during the interview. The questions are also focusing on getting into users' insights. The questions start with why, many whys in the same topics (5 whys). With the techniques of service safari and semi-structure interview, the researcher can create several of relationship maps, for examples, a stakeholder map, personas, and user journey maps . The stakeholder map represents staff, service users, service providers, and other stakeholders in the way of connecting their relationship, their interests, and their motivations. And the personas are fictional profiles representing a particular group of target audience based on their shared interests. They are developed from research insights gather from stakeholder maps and interview. And finally, user journey maps, they provide a vivid structured visualization of a service users experience. It identifies the touchpoints and shows how users interact with them, not just physical but emotional as well.

Competitive Analysis

The third step is competitive analysis. It is how the researcher identifies problems and sets up hypothesis for the solutions. The first technique within this step is idea generation. This technique is used to construct and inspire group-brainstorming sessions. They are the simple exercises, which can be stimulating group discussion. In this section, different techniques are used together with the idea generation, such as Brain storming, Storytelling, Case Examples and S.W.O.T analysis. After information is gathered, Kano analysis technique is used. It classifies service attributes based on how they are perceived by users and their effect on user satisfaction.

The Kano analysis has set the findings into 4 parts, which are as follow

1) Space Development : It focuses on fundamental service and environment improvement. The examples activities within this part are to develop space environment in order to support creative learning and traveling; to create a sustainable space for lifestyle that shift toward modern, component, and safe lifestyle; and to create an identity for the space.

2) Communication Development : It focuses on user center information and communication. The examples activities within this part are to create central information managing IT system; to aim for modern life with fun and exciting activities; and to improve communication system for craft business.

3) Customization Development : It focuses on applying social and cultural characteristics. The examples activities within this part are to create religion and cultural uniqueness service; to apply service to match with user characteristics and diversity; and to compose proper design applying to Thai context.

4) Connection Development : It focuses on connecting environment, people, and society together. The examples activities within this part are to create local people satisfaction and pride for their own community; to create connection of activities, further development on the study and tourism with other craft communities; and to create infrastructure and transportation connecting with other cities.

After the Kano analysis was constructed, the information from the analysis can be set into the strategic direction of the positioning for the community which focuses on creative learning; cultural; business and tourism.

Figure 1: Idea generation workshops with design students, designers, researchers, and local craftspeople. Source: Rasa Suntrayuth

Design Development

The design development step is the result from the three previous steps . It is how the information is analyzed and turned into different design developments and concepts. The design development step takes the community positions further. The cultural are of concern is focusing on developing local craft community by adding cultural identity and creates more intangible value. The creative learning area of concern creates learning experience for creative users. It fulfills craft learning functional and visible service element. And finally, the business

and tourism area of concern focuses on building a system for sustainable business models and supporting the craft community tourism.

In order to achieve the 3 areas of concern that are mentioned above, the 3 development concepts are created, which are communication development, spatial development, and human development. The details of the 3 development concepts are explained in the design concepts below.

Design Concepts

From the different processes of information gathering and analyzing, the researcher is enable to establish the 3 development concepts, which consist of communication development, spatial development, and human development as mentioned before.

Communication Development

Communication Development is focusing on cognition of services, which consist of how to manage information, communication, and Information technology System. It is enabling effective management and handling of information for service users. The main design objectives of this concept are 1) to provide interaction information communication that can be flexible and support different service users needs; 2) to create information environment which is to build effective management system that can provide users with creative craft learning and traveling experience; and 3) to add more communication channels and applications which is to develop communication tools and create more channels to exchange information between service users and service providers.

The expectations of this design concept are separated into short-term and long-term expectation. The short-term expectations are 1) to have a more flexible information environment and channels that can be managed by using Information Technology system; and 2) to enable effective information management and increase satisfaction and excitement in experiencing the local craft community. The long term expectations are 1) to increase quality of user experience; customized service; managing and utilizing craft information for further study and development; and 2) to create more personal connection with user and to promote local craft community branding.

Within this concept, the different information system platforms are provided and explained on how they can benefit the services. Service design blueprint also illustrates the relationship between all the service touchpoints and user experience. Finally, a tourist route is

identified to show that service experience can be tailored to different users requirement and satisfactions.

Spatial Development

Spatial Development is focusing on developing the space to be able to invite visitors to achieve their goal of craft creative learning and traveling; experiencing culture and activities; and creating relaxation and entertainment spaces. The main design objectives of this second concepts are separated into 4 parts as following 1) to create environmental graphic and unique architecture. The space's identity will be provided by applying cultural characteristics into the space; 2) Spatial planning and managing which is how the space can be effectively and flexibly changed according to different activities; 3) to create a system for the community to be a center where it can connect different activities and knowledge from the outside and the inside the community together; and 4) to develop community infrastructure which is how the space should provide a safe and convenient facilities and transportation.

The expectations for this concept are also separated into a short term and a long-term expectation. The short-term expectation is to provide the local craft community with the ability to show their visitors cultural identities of the space. The long-term expectation is to become a center of a local craft creative knowledge and tourism.

Human Development

Human Development is the process of developing the content of the local craft community in terms of products and services by concentrating on human resources. It is how to build effective content and practical system for the community. The main design objectives of this concept are separated into 4 parts which are 1) to find the needs of service users and service providers and establishing services that both users and providers are satisfied; 2) to provide various and sustainable cultural idea and services that fit to the locals ability and knowledge as they can develop the community by themselves in the future; 3) to create business models that can generate profits; and 4) to encourage the locals to constantly develop and apply the skills to their own unique product design.

The expectations for this concept are also separated into short terms and long-term expectations. The short-term expectations for this concept are to increase service quality by improving staff working environment; and to implement a short-term service and design training program for the locals. The long-term expectations are to construct community

branding, uniqueness and variety of craft products; and to establish a better quality of life for the locals.

Design Implementation and Evaluation

The final step is the design implementation. It is how to implement the concept into a guideline for service design in local creative craft community, which will be tested with experts, and stakeholder in different field, for instants, Tourism Authority of Thailand, Community Development Department, local people, local craftsmen, and academic institutions within the community themselves.

There is also the co - creation project on developing local craft products which is a part of this research. It is made as an example case to evaluate one of the points stated within the human development concept of the part of craft product development. It further develops from the result of the whole research. This project, the researcher was able to set up four different product design and development group projects. Each group is working within their own group to create new craft products by concerning about traditional craft techniques, sustainable and self-sufficient approaches for the locals. The four groups are 1) a group of third year product design students and local craftsmen; 2) a group of third year product design students and local business cluster which is Baan Ngam bath and spa products; 3) a group of third year product design students, a group of third year community development students and local young generations (with the age between 18 – 20 years old, university education) within the community; and 4) professional designers, researchers, and artists.

Figure 2: Images show product outcomes from different design groups.
Source: Rasa Suntrayuth

RESEARCH RESULTS AND DISCUSSION

According to the objectives that have been stated earlier in the article, the results of this research have achieved all points. The details are as follows;

The characteristics of Thai local craft community and the relationship between different groups of stakeholders :

Craft practices can be found in almost every house in Phanat Nikhom District. It is similar to craft communities in other provinces. The production of craft products is quite the same as well. The majority of the craftspeople work at home or they can also come to work at the group leader's house, which always provides some space for the craftspeople who want to come to work with the group. Moreover, the group leader can turn the house into a craft center where tourists can come and see the demonstration of craft making or even make it themselves. Some houses also turned themselves to a small museum to shows history of the craft products, traditions, and some rare products that very difficult to make or very expensive. Different group leaders can work together when they get large order. Some of the groups are able to get more product order from the oversea buyers themselves but some get the support by export buyers. Craftspeople normally get paid per item. And most of the time, craftspeople learn making craft products by doing and observing how the master doing. The skills are transferred without proper training. There might be a particular skill that difficult to do and there might be only one person in the whole community that is able to do that. That person might have to do it for all of the community and as well try to transfer the knowledge to others in a younger generation. However, it is not a very easy thing to do and that is one of the problems they are facing at the moment.
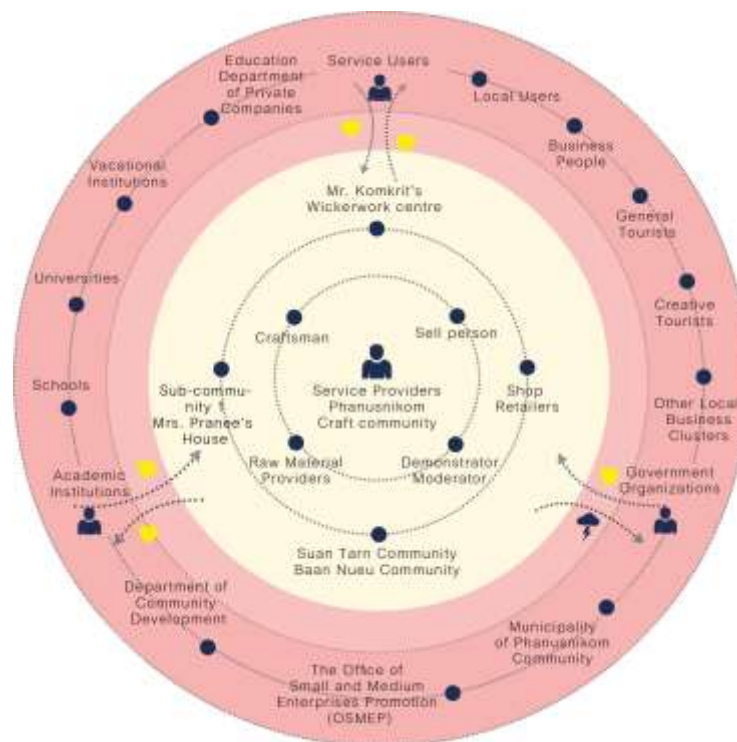
Figure 3: The diagram shows a stakeholder map of Phanat Nikhom craft community.
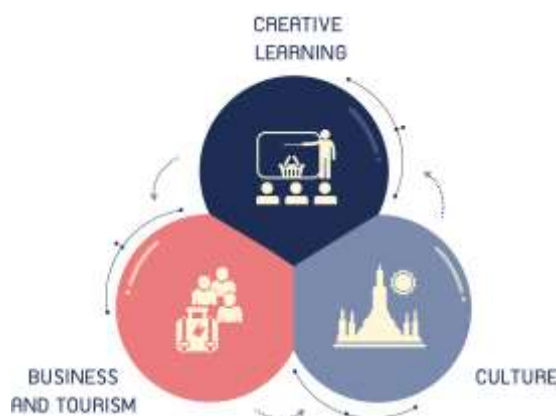*Source: Rasa Suntrayuth*

From figure 3, the stakeholder map of Phanat Nikhom community explain the relationship of the three groups of stakeholders. The first group is between Phanat Nikhom craft community and academic institution around the area. Their relationship goes quite well according to the activities they have together. Phanat Nikhom craft community is an excellent place for students to come and learn from real experiences in many ways. They can provide wickerwork knowledge, techniques, and local materials. At the same time, the academic institutions can also provide the local community with different perspective on the knowledge about management, business, community development, and design thinking. The second group is Phanat Nikhom craft community and customers (service users). Customers or service users which basically are separated into various groups which are 1) Local users are people who live within the community and regularly buy products to use within their households; 2) business people who buy products and sell them again at their stores or export the products to other countries, such as, Japan and Europe; 3) general tourists who travel to the local community for leisure purposes and buy products as souvenirs; 4) creative tourists who come to the local craft communities to learn and use the knowledge of craft making for their own creation. They usually are designers, artists, and anyone who interested in taking craft product

further; and 5) other local business clusters which are local people who do other businesses within the area, for instances, restaurants, coffee shops, spa products, and etc.. They sometimes use craft products to add more cultural values to their own products and make them more unique and interesting, as they already known that the wicker work products from their community are quite well-known for their customers. Their relationship is quite settled as they do not expect anything much from each other. The last group is between Phanat Nikhom craft community and government organizations. The government organizations are not fully understand what the local craft community really needs. There were many projects that were only created just because they had a lot of fundings but did not get to follow up with the results when the projects ended. Therefore, the supports they have for the communities are not exactly help them in a long run.

These information of stakeholder groups and relationship between each other are quite useful for the next step of the research. These can help the researcher understand and be able to create the collaboration projects for them.

The possibilities of craft community conservation and opportunities to develop the space onto creative learning space :

From the information gathering and analyzing process from various techniques and tools that taken from the service design thinking, the researcher is enable to establish the 3 development concepts, which consist of communication development, spatial development, and human development. The 3 development concepts have covered the services in every facet to support the community. A lot of craft communities have potential to be developed to a creative craft center with all the skills and how they incorporate their culture on to the products. However, many communities do not know where to start and what to do.

Figure 4: Show the 3 hubs that the local craft community is willing to be.
Source: Rasa Suntrayuth

The 3 development concepts are created to help support the local craft community for an opportunity to shift to be hubs as following

1. A creative learning hub, which focuses on generating creative learning experience for creative users and fulfilling craft learning functional and visible service element. The space should be able to provide a museum that present history of craft and craft products; an art gallery that exhibit art work, product design, and demonstrate craft production; a place where information and knowledge about craft work is stored in; a platform where students, artists, and designers can present their idea and their work; and finally, a place for conference, lectures, and workshop on crafts.

2. A cultural hub, which focuses on adding cultural identity and create intangible value. The community can be a place to express on local culture of the area and can also be a center of local community activities.

3. A business and tourism hub, which focuses on building system for sustainable business models and upgrading the meaning of craft community tourism.

The collaborating and developing of new products in the most comfortable and sustainable ways for local craftsmen and other stakeholders within the community:

The design outcomes from the co-creation project in the evaluation process were proposed as home décor products, personal accessory products, and packaging deign. The first group of product design students and local craftsmen were working together to exchange their own perspective on design. They came up with the idea of creating home decoration products that adapted their forms from the traditional wicker work they used to use in their everyday life, such as, rice and dried food containers, fishing traps and equipments. The second group of product design students and local business of Baan Ngam bath and spa products are quite different from the first group. The main focus of this co-creation is to generate wickerwork products that suitable to the need of the local business of Baan Ngam bath and spa products. They were looking at creating a packaging design that can brought up the dominant features of both Baan Ngam products and the wickerwork of Phanat Nikhom community. The third group of product design students, community development students, and the local young generations were working to create new lines of fashion and home accessories. The activity was mainly a fun idea generation, story telling and listing what their ideas were. As they are all new generation, their design brief was more to change up the group of target audience to be a little bit younger than it used to be. Lastly, the group of designers and artists from different backgrounds were working on their personal interests and specialties. The outcomes from this

group were totally varied. There were some artwork, sculptures, furniture design, product design, and also interior design. The shapes, forms and functions are somewhat different from what the local craftsmen have done before.

The product outcomes are quite varied due to their different design intentions and approaches as they are allowed to create their own design concept according to their ways of transmitting and exchanging their knowledge to each other. However, it is very important to understand the local setting, skills, materials, and products. The project was quite challenge to the stakeholders in many ways. Students, academic institutions, artists, and designers get to learn from the real experience. Local craftsmen and the community get to explore new knowledge and new design perspective from different groups of people that they are working with. Local business with in the community also gets a chance to interact to each other within the community, create a good vibe and relationships which can benefit to everyone. It can also strengthen the local community for more future sustainable developments.

This similar strategy also has happened in some other local craft communities and projects. One of the very interesting projects is the Chiangmai creative city. It is a project to promote creativity and innovation in Chiangmai province and support Chiangmai as a Creative City. The project aims to generate economic development and diversification, attract new investment, and create new jobs and opportunities. Chiangmai province and the province in the upper northern region of Thailand have played a significant role in terms of historical, cultural, and socio-economic aspects. The Office of Small and Medium Enterprises Promotion (OSMEP) (2010) identifies the upper northern region where Chiangmai province is located as the area that strongest for craft-based production, with a high density of small and medium enterprises (SMEs). The Creative Chiangmai project allow craft makers and designers in Chiangmai to individually and collaboratively present and develop themselves along with the full support from the city.

Another interesting local craft community is the famous pottery community in Rachaburi province. This province has already been very well-known on their handmade ceramic water jars with dragon patterns for so many years. However, they are also facing the problems of how the whole community in Ratchaburi is making the same exact products. Wasinburee Supanichvoraparch is the new generation of this family business - Tao Hong Tai ceramic factory. With his new and provident idea of bringing designers and artists to the local community, it can actually open the local craftsmen to some new perspective on design and lead them to shift from the conventional ceramics model of copying popular products to focus on original designs. Moreover, with different activities he creates for the local

community, it can pull the people together and push forward Ratchaburi province to be an art city in the future.

As mention before, local craft communities are playing as an important role in terms of economic and cultural representative of the country. The methodologies used within this project can bring people back to the community to work together. The collaboration provided local craftsmen and their stakeholders with an opportunity to learn and gain new experiences, which can lead them to become a creative craft center as mention earlier in the article. The knowledge and experiences gained from this study can be as a model, which can be applied by other practitioners for further research developments.

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