

Research Article

Jewelry of Eastern Lanna Identity: Strategies and Approaches for Contemporary Jewelry Design from Cultural Identity

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Abstract

Today's jewelry designs look more contemporary, emphasizing self-expression by reflecting the perspectives and ideas of designers and artists in the context of society, culture, ethnicity, aesthetics, technology and ways of life through designs that are unique and in line with today's lifestyles to create new artistic approaches. This research presents strategies and guidelines for designing contemporary jewelry from cultural capital by using the eastern Lanna area as a case study. The researchers conducted a unique analysis by studying the image and identity of the provinces in the eastern Lanna region, which led to the development of strategies and guidelines for jewelry design that reflect the eastern Lanna identity, as well as assessment of the perceptions of and satisfaction with jewelry prototypes designed by these strategies and such guidelines.

The results showed that, in this research, the BLEND strategy was used in contemporary jewelry design, which was developed from the interpretation of the identity, image and characteristics of the provinces in the eastern Lanna group, into a design development in the form of a mixed design, or hybridization. These guidelines for creative design have generated design terms and conditions to present the value of work that expresses identity through four elements, namely 1) color, 2) materials, 3) patterns/shapes, and 4) story contents, which are synthesized through the perception of representative images to design and produce jewelry prototypes. The results of the evaluation of the jewelry prototypes as a whole revealed that the jewelry can express the eastern Lanna identity in an effective way, resulting in the creation of new knowledge in design, which is the development of concepts and processes to interpret new meanings in design in order to create value and worth as part of the utilization of cultural capital in the development of the country.

Keywords: Eastern Lanna, Identity, Jewelry Art, Design Strategy, Contemporary Design

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Introduction

The direction of art in the 21st century has changed, using a variety of materials as well as presenting more ideas and perspectives of designers and artists. The various sciences are used in combination with art to express the uniqueness of the work. The art and culture are greatly applied in the development of art in the 21st century, both for aesthetic purposes and the social response, which has resulted in the culture being significantly implemented in the development of the economy and the country, which leads to the development of Thailand according to the national development framework. By focusing on the group of creative industries, Jatekatekij (2012) suggested that the direction of the development of Thailand is therefore towards the development of the cultural industry. The cultural industry is being used by many countries as a tool for economic development by bringing “culture”, which is something that reflects the way of life of the local people to create commercial products that meet the needs of the world market and consumers. The jewelry and accessories industry is considered to be a part of the creative industry group in the research of Sirinkraporn (2014), which found that in the future, jewelry design will be diverse. An emotional approach to design will become the mainstream for designers as jewelry will show different emotional intentions. There are various forms of expression in jewelry design: materials, shapes, colors, etc., that influence a designer’s emotional expression. This means that future jewelry designs will be more contemporary in style. Therefore, jewelry design development from cultural capital is one of the important ways to develop jewelry design in Thailand.

This research article is part of the jewelry project of Eastern Lanna: Contemporary Design Reflecting Cultural Identity, which is a research project involved in the promotion of research in the social sciences, humanities, physical sciences and creative arts by presenting strategies and guidelines for designing contemporary jewelry with Eastern Lanna identity in the form of artistic jewelry creations. It explores the creation of knowledge to develop contemporary jewelry design guidelines from cultural capital that shows the procedures and the design process which lead to the creation of unique designs that result in new jewelry styles.

Objective

1. To study and analyze the identity, image and characteristics of the provinces in the Eastern Lanna group that will lead to the development of strategies and guidelines for designing jewelry that reflect the Eastern Lanna identity.
2. To design jewelry under the strategies and conditions and assess the perceptions of and satisfaction with contemporary jewelry prototypes of the Eastern Lanna identity.

Method

1. An identity analysis was conducted to study the image and identity of the provinces of the Eastern Lanna group, consisting of four provinces, namely Chiang Rai, Phayao, Phrae, and Nan, by collecting both secondary field data using document studies and related research in conjunction with primary data studies by field data collection together with in-depth interviews from experts, local scholars, and village sages. A total of five persons per province were selected by a purposive method using a structured interview form. Data were analyzed using descriptive statistics, and the data collected from interviews with the informants in the form of an essay was summarized in order to obtain information about the identity of the tangible cultural identity and identity of the intangible cultural identity of each province (Getgaew, 2019).

2. Strategies for designing jewelry with Eastern Lanna identity using contemporary design concepts and creative jewelry design concepts were developed as the conceptual bases. Emphasis was placed on the development of a new interpretation process concept in the design that reflects cultural identity. Under the BLEND strategy framework, the jewelry design emphasizes presenting works in a creative manner. This involves presenting representative elements to create dimensions of perception in various contexts. The design process involves categorizing representative elements into four aspects: 1) color representation, 2) material representation, 3) pattern/shape representation, and 4) narrative representation. The foundation of the design is rooted in the concept of creative jewelry design combined with contemporary design principles.

3. Contemporary jewelry with Eastern Lanna identity was designed, with a total of four sets: 1) Chiang Rai identity jewelry, 2) Nan identity jewelry, 3) Phayao identity jewelry, and 4) Phrae identity jewelry under the strategy and design conditions together with the synthesis and analysis of the identity of each province by

using semiotic theory to create a representative image for use as a design guide. This can be summarized into four aspects: 1) representative colors, 2) representative materials, 3) representative patterns/shapes, and 4) representative stories.

4. Evaluation of jewelry prototypes was conducted by five jewelry design experts, who were selectively chosen. A satisfaction assessment form for the jewelry model was used to collect the data, which were analyzed by descriptive statistics as percentage, mean: \bar{X} , and standard deviation (S.D.) (Getgaew, 2019), in order to investigate and analyze the effects of perceived satisfaction regarding the prototypes.

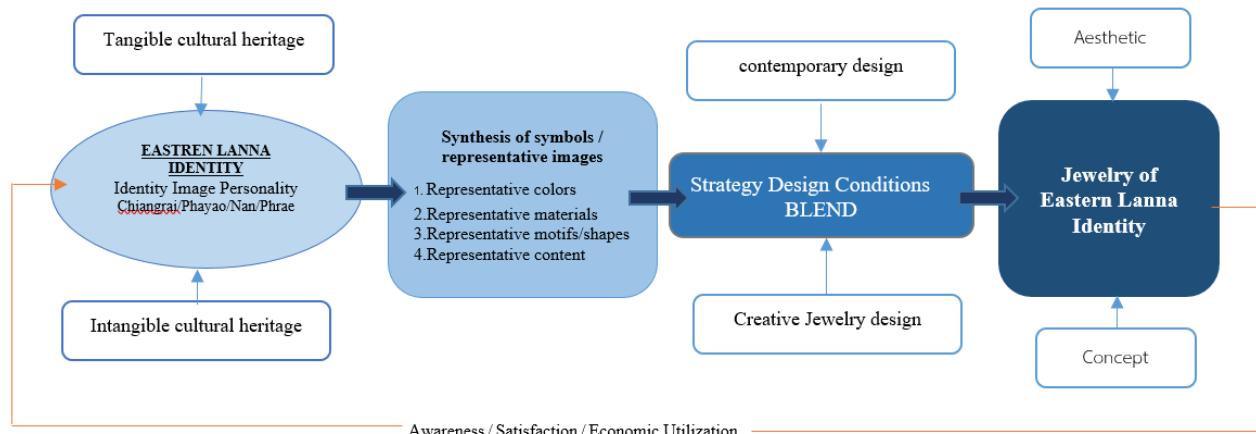


Figure 1 Research concept framework
source: Jaisuda, Madlee & Santajit, 2022

Results/Findings

1. Results of the study of the identity, image and characteristics of the Eastern Lanna Province group

From the field visits and interviews with the identity informants, it was found that the Eastern Lanna Province group consists of Chiang Rai, Phayao, Nan and Phrae provinces. Eastern Lanna identity is divided into two forms, namely Lanna cultural identity and the identity of each province combined together, that is, the Lanna cultural identity, which is the main element in the culture and way of life of the people in Eastern Lanna. Regarding the common characteristics and special characteristics of the eastern Lanna province group, it was found that the common characteristics of the four provinces in the Eastern Lanna area are: 1) Lanna style wisdom culture, 2) Buddhism and spiritism, 3) located in the east of Lanna kingdom, 4) similar economic crops/main resources, 5) agriculture and gardening are the main occupations, 6) language and dialects, and 7) food. The special characteristics that are different are: 1) raw materials that can only be found in specific areas, 2) handicrafts and local wisdom, 3) trade and tourism, 4) economic prosperity and provincial development policy, which are the result of the identity, image and characteristics analysis of each province, which are as follows.

1.1 Chiang Rai Province

Identity: "The Charm of Ethnic Diversity" and the Land of the Chiang Saen Civilization. Chiang Rai Province is considered to be a province with a long history, and many ethnic groups have immigrated there in order to live in a harmonious blend of diversity with local artists as the inheritors and proponents of the culture.

Image: A livable city that attracts people from a mix of various cultures as well as more than two hundred young artists. Local entrepreneurs have helped create and develop Chiang Rai to attract many tourists with natural attractions, history, art, culture, and cafes.

Characteristics of the Chiang Rai people: Chiang Rai is an area with residents from many ethnicities. The identity of Chiang Rai people is a result of the diversity in the blending and coexistence of different cultures seamlessly. There is a way of life in each of their own specific cultures and in each ethnicity, and although adhering to the traditions and customs that have been handed down, they harmoniously adapt to others.

1.2 Phayao Province

Identity: "This land has dharma", which consists of dharma and nature. Phayao Province is considered a new area that was recently established not long ago. The distinctiveness of Phayao lies in maintaining a simple way of life of the people who express their beliefs and faith in Buddhism and the Lanna way of life and their ethnicity, and it is a province that has a variety of natural attractions and is still very pristine.

Image: A peaceful area with a simple and charming lifestyle, full of faith and rich in natural resources. With regard to the image of Phayao Province from the people of Phayao, it was found that Phayao is an area that is not busy, growing slowly, and rich in natural resources and food, and there is also adherence to the original ways of life. Regarding the image of Phayao Province from the perspective of outsiders, it was found that Phayao is a transit area, that is slow in terms of development and an uninteresting new area.

Characteristics of the Phayao people: Phayao people live a simple life but are ambitious. It is an agricultural society with a relatively low level of activity, and some are seen as lacking in enthusiasm. Nevertheless, they are ready to accept new developments gradually, while adhering to the ways and traditions that have been inherited.

1.3 Nan Province

Identity: It is a city of cultural heritage, with people who believe in Buddhism. There is cultural diversity mixed with the people's lives. In addition, there are a variety of natural attractions; thus, at present, it is being promoted as a cultural tourism city and a natural tourism province.

Image: It is a province where the people are friendly, good-natured, and generous. Regarding the image of Nan province from the Nan people, they see their own province as a safe area without the need to be careful, and they take pride in their culture. As for the image of Nan Province from the outsiders' view, it was found that the strength of the culture is comparable to a city of cultural preservation. Thus, it is a living old community.

Characteristics of the Nan people: Nan people are simple, not very enthusiastic but also not lazy, good-hearted, and generous, and they live a humble life with a sufficiency economy. As people who believe in Buddhism, outsiders will think that Nan people are shy and have no confidence. But in truth, Nan people have self-confidence, discipline and good conscience, and a love for their own nationality and culture.

1.4 Phrae Province

Identity: "The Gateway to Lanna", Phrae is a small province. In the past, Phrae was an important city of the Lanna Kingdom, and therefore, it has a unique identity and a long history. There are buildings and temples developed during many overlapping eras that are outstanding with elaborate architecture. However, the people still live a simple life according to the Lanna way.

Image: Phrae Province is not well known and has had slow development leading to it being named a slow life city that still maintains a simple way of life according to the Lanna way and ethnicity. It is a city with high self-esteem. At one time, Phrae prospered due to the timber and tobacco businesses, making Phrae the center of Eastern Lanna.

Characteristics of the Phrae people: Phrae people are outspoken and bold and have leadership abilities but love to have fun. Phrae people are big-hearted, clever and cunning, and enterprising. Moreover, they still maintain very conservative concepts.

2. Strategies for contemporary jewelry design with Eastern Lanna identity

2.1 Strategies for contemporary jewelry design with Eastern Lanna identity

Data from the analytical studies were applied to the synthesis of the strategies. It was found that the arts and culture in the eastern Lanna area still retain the roots of the Lanna civilization, and there was a harmonious blend of ethnic arts and culture which can continue to exist at present. This is a superposition of cultural perspectives that developed according to social conditions and communities, similar to the nature of a blend dissolving or mixing together. The researchers thus saw that such characteristics are the distinctiveness of Eastern Lanna and therefore created a strategy for designing Eastern Lanna jewelry under the BLEND strategy.

B	Breeding is the combination of the context of the original (old) Eastern Lanna culture with the context of the new Eastern Lanna culture to create a form of integration.
L	Lauded is to praise the prosperity and beauty of Eastern Lanna culture.
E	Element is the view that appears in Eastern Lanna in the form of colors, materials, patterns and stories.
N	Neo is novelty, which is contemporary and creative, causing the perception of interpretation that reflects the identity of Eastern Lanna culture.
D	Deconstruction is the demolition of the original Eastern Lanna identity in order to be compiled to communicate the Eastern Lanna identity in a new way.

Figure 2 BLEND Strategies for contemporary jewelry design with Eastern Lanna identity

source: Jaisuda, Madlee & Santajit, 2022

Under the strategic framework, the perception of beauty can be divided into two dimensions:

1) The aesthetic dimensions: L (Lauded) and N (Neo) are the result of the aesthetic designs that gives rise to feelings. This reflects the beauty of Eastern Lanna jewelry according to the keywords chosen as follows.

- Valuable
- Identity
- Contemporary
- Perception

2) The beauty of the elements of art dimension: B (Breeding), E (Element) and D (Deconstruction) comprise a process to adopt artistic elements and objects. For Eastern Lanna identity jewelry, the focus is on creating jewelry in the context of contemporary design under the BLEND combination strategy, which is expressed in the form:

- Appropriation
- Complex and Contradictory
- Deconstruction
- Re-present and re-evaluate

2.2 Eastern Lanna Jewelry design guidelines

Design ideas for the creation and development of Eastern Lanna identity jewelry using the process of synthesizing symbols or representative images express the provincial identity in four contexts as follows:

1. Creations from representational colors: an interpretation of color. The colors that represent the identity of each area or province, or the colors that communicate the identity of the province according to the designer's concept, in order to create awareness.

2. Creations made with representative materials: the use of materials that represent the identity of each province in order to design creatively by adopting, replacing, developing, interpreting, or transforming the materials to be used to create jewelry works or the use of traditional identity material production techniques as a guideline for creation and development.

3. Creations resulting from representative patterns: the creation or utilization of the patterns found in the important places of each province or the patterns that show the identity of each province or present beauty and value in the form of the patterns in jewelry. Representative symbols are used to enhance recognition.

4. Creations that derive from representative stories: the creations that derive from intangible heritage. The cultural capital is the story, event or content that identifies by incorporating various symbols which are the identities related to perception and tell the story, including traditional cultural capital and new cultural capital in order to inspire creativity.

In creative design, there are the overall design criteria. The terms or conditions for designing this Eastern Lanna identity jewelry are as follows:

- 1) Design works must show Eastern Lanna identity by combining the identity of Lanna traditional art with folk art.
- 2) Design works must be contemporary and presented in a new way.
- 3) Jewelry must clearly display the defined keywords.
- 4) Jewelry must have value along with quality, which can affect the perception of the general public.

3. Eastern Lanna jewelry design

3.1 Chiang Rai identity jewelry

Identity presented through design

1. Representative colors used in the design

Brown: representing wood, which is a material that appears in the local handicrafts and architecture.

Golden color: representing the prosperity of the Lanna civilization.

Silver: representative of the modern (present) era.

Yellow, pink, blue, and indigo representing the diversity of ethnically diverse people living together.

2. Representative patterns used in the design

Peony flower pattern, the auspicious floral pattern: representing beauty, prosperity, wealth, and abundance.

Black swan pattern: representative of the unique pattern of Lanna civilization and the unique designs of Chiang Rai.

The 12 zodiac symbols representing the people, customs and traditions.

Shapes and structures of the Ubosot roof gable: representative of Chiang Rai architecture.

3. Representative materials used in the design

Teak wood carved into the patterns of 12 animals of the zodiac: representative of wisdom, handicrafts, and the Lanna way of life.

Gold-plated brass metal: representing color, prosperity, and the arts and culture.

Silk tassels: representative of people living together.

Enameling: representative of the ethnic groups.

4. Representative stories used in the design

Chiang Rai is a province that reflects the heritage of the Lanna civilization that was very prosperous in the past and was inherited by the people in the area through the maintenance of Buddhism until it became a part of the way of life from the past to the present. The representative element of the people uses the symbols of the 12 animals of the zodiac, representing the prosperity of the Lanna civilization, the symbols of peony and black swans under the framework of the temple roof structure in Lanna style, and a symbol representing being under the umbrella of Buddhism, which was designed in the style of “Tung”. The Tung is an ornament like a banner hung for various rituals, religious traditions, festivals or celebrations in Lanna culture.



Figure 3 Chiang Rai identity jewelry
source: Jaisuda, Madlee & Santajit, 2022

Assessment of the results of satisfaction towards the Chiang Rai identity jewelry prototypes was conducted. From the five jewelry design experts who evaluated the Chiang Rai identity jewelry prototypes, it

was found that the results of the satisfaction assessment and overall perception were at a good level with an average score of 3.80 and a standard deviation of 0.85. The evaluation was divided into three parts with the evaluation results for each part as follows:

1. Performance Evaluation. The results of the satisfaction assessment and perception were at a good level with an average score of 3.92 and a standard deviation of 0.76.
2. Assessment of the Concept Communication. The results of the satisfaction assessment and perception were at a good level with an average score of 3.63 and a standard deviation of 0.94.
3. Functionality and Production Assessment. The results of the satisfaction assessment and perception were at a good level with an average score of 3.80 and a standard deviation of 0.85.

Table 1 Average evaluation scores by item: Chiang Rai identity jewelry

Assessment of Chiang Rai identity jewelry	Mean	S.D.
1. Assessment of performance style perception	3.92	0.76
2. Assessment of communicative perception of the concept of the work	3.63	0.94
3. Assessment of perception of use and production	3.80	0.85
Total	3.80	0.85

3.2 Phayao identity jewelry

Identity presented through design

1. Representative colors used in the design

Blue-green tones: represent the abundance of resources and the color of Kwan Phayao Lake.
 Golden color: representing the prosperity of wisdom and art.
 Silver: representing the modern era.
 Pinkish brown: representative of Buddhist people's hearts and way of life.

2. Representative patterns used in the design

Saraphi flower pattern, an auspicious floral pattern: representing the beauty of the provincial flower and auspiciousness.

Lanna Kranok patterns: representing Lanna Arts, civilization and prosperity.
 Swan or Peacock pattern: symbolic animals of Phayao and its people and ethnicities.
 Fish Shape: representing abundance and the local people.
 Tung: representative of the auspicious symbol of Lanna.

3. Representative materials used in the design

Water hyacinth dyeing and weaving techniques: representing the color of water, handicrafts, wisdom, and harmony.

Pink gold plated brass metal: representing color, prosperity, arts and culture.
 Trimmed ceramics: a fusing agent symbolizing the gathering of people in the past.

4. Representative story used in the design:

Phayao is a small town with a unique identity. The special feature that people remember about Phayao is as a province with a large lake in the middle of the city, which is considered the center of Phayao city. Kwan Phayao Lake is surrounded by houses, temples, agriculture, fishing, and the local ways of life; Phayao people are therefore very attached to Kwan Phayao Lake. Thus, Phayao identity jewelry is presented with inspiration from Kwan Phayao Lake. Water hyacinth is used as the main material and dyed to match the color of the water in the lake. Fish are used to symbolize the fertility of the area, pink is used to represent food, sandstone inscriptions, and Buddhism. The style of jewelry was inspired by the neck scarves or shawls worn over the shoulders of the Phayao people. There is also the design of the central motif using peacocks and Saraphi flowers as inspiration, combined with a Lanna pattern.



Figure 4 Phayao identity jewelry
source: Jaisuda, Madlee & Santajit, 2022

Regarding the assessment of the satisfaction with the Phayao identity jewelry prototypes, from the five experts in jewelry design, it was found that for the Phayao identity jewelry prototypes, the results of the satisfaction assessment and total perception were at a good level having an average score of 4.20 with a standard deviation of 0.74. The evaluation was divided into three parts with the evaluation results for each part as follows:

1. Performance Evaluation. The results of the satisfaction assessment and perception were at a very good level with an average score of 4.52 and a standard deviation of 0.51.
2. Assessment of the Concept Communication. The results of the satisfaction assessment and perception were at a good level with an average score of 4.11 and a standard deviation of 0.80.
3. Functionality and Production Assessment. The results of the satisfaction assessment and perception were at a good level with an average score of 3.87 and a standard deviation of 0.74.

Table 2 Average evaluation scores by item: Phayao identity jewelry

Assessment of Phayao identity jewelry	Mean	S.D.
1. Assessment of performance style perception	4.52	0.51
2. Assessment of communicative perception of the concept of the work	4.11	0.80
3. Assessment of perception of use and production	3.87	0.74
Total	4.20	0.74

3.3 Nan identity jewelry

Identity presented through design

1. Representative colors used in the design

Golden color: representing the prosperity of the Lanna civilization and Buddhism.

White: represents faith and salt and rice as food sources.

Black: represents charm, magic, and spirituality.

Blue: representative of the river, the culture that goes hand in hand with water, and the power of unity.

Red: represents the history, people, ways of life, and events.

Silver color: representing wisdom and knowledge of the modern era (now).

2. Representative patterns used in design

Lanna Kranok patterns: representing Lanna Arts, civilization and prosperity.

Flowing water patterns: a representation of handicrafts, the Nan River, cultural areas and abundance.

Dragon/Naga motifs: representing animal symbols that represent abundance, the bow of the ship, tradition and beliefs.

The shape of the Tung: representing the auspicious symbol of Lanna.

3. Representative materials used in the design

Woven cloth with a Nam Lai pattern: representing the wisdom of the Nan River, both as a cultural area and a source of food.

Silver metal: representative of the modern era as well as simplicity and purity.

Enameling: a color agent found in the fine arts and Nan Nakhon civilization.

4. Representative story used in the design:

Nan province is a source of living in the Lanna way of life. By custom, most of the traditions of the Nan people are consistent with Buddhism and the community's ways of life. The Nan River is considered the source of many of the customs and traditions of Nan Province. Outstanding is the boat racing tradition, which is an ancient festival that has been associated with religious ceremonies and the offering of food at random. This boat race is like worshiping a serpent, and also creating love and unity for the community. The carvings of Nan's boats are unique. The prow is carved into the head of a Naga in the Lanna style with grinning fangs showing power. The stern part of the boat is carved into the tail of a serpent, creating the unity and harmony of the people of Nan. In the boat racing festival, there will be dances on boats along the Nan River, a tradition that is truly the overall image of Nan people. Therefore, these identities were adopted as the main design concepts in order to convey the story of Nan province through these accessories designed to be like sculptures on the body.



Figure 5 Nan identity jewelry
source: Jaisuda, Madlee & Santajit, 2022

Regarding the satisfaction evaluation results for the Nan identity jewelry prototypes, from the five experts in jewelry design, it was found that for the prototypes of the Nan identity jewelry, the results of the satisfaction assessment and overall perception were at a good level with an average score of 3.61 and a standard deviation of 0.61. The evaluation was divided into three parts with the evaluation results for each part as follows:

1. Performance Evaluation. The results of the satisfaction assessment and perception were at a very good level with an average score of 4.52 and a standard deviation of 0.51.

2. Assessment of the Concept Communication. The results of the satisfaction assessment and perception were at a good level with an average score of 3.63 and a standard deviation of 0.55.

3. Functionality and Production Assessment. The results of the satisfaction assessment and perception were at a good level with an average score of 3.61 and a standard deviation of 0.61.

Table 3 Average evaluation scores by item: Nan identity jewelry

Assessment of Nan identity jewelry	Mean	S.D.
1. Assessment of performance style perception	4.52	0.51
2. Assessment of communicative perception of the concept of the work	3.63	0.55
3. Assessment of perception of use and production	3.61	0.61
Total	3.61	0.61

3.4 Phrae identity jewelry

Identity presented through design

1. Representative colors used in the design

Blue tone: representing the abundance of resources, Moh Hom handicrafts, and the way of life of Phrae people.

Silver: representative of the modern (present) era.

2. Representative patterns used in the design

Lanna Kranok patterns: representing Lanna Arts, civilization and prosperity.

Truncated shape: an adaptive agent, choice and application of lifestyle, and modernity.

3. Representative materials used in the design

Teak: representative of handicrafts, architecture, and the people.

Silver metal: representative of the modern era, simplicity, and purity.

4. Representative story used in the design:

Phrae is an ancient Lanna city full of stories from its long history. The atmosphere of the old wooden houses, shops, and cafes lining the roadside makes visitors feel that although it is an old town, it still has a modern look. It also dazzles with beautiful temples. The city of Phrae is also not lacking in terms of beautiful and pure nature. A unique tourist attraction of Phrae Province appears in the form of these wooden buildings. The designer therefore applied the perforated wood to be used as a representation of the visual elements that show the reality of Phrae and used blue as a representative of Moh Hom handicrafts, with the dragging and painting to create an overlay of blue tones on wood representing the way of life and the combination and fusion of art and culture of the Phrae people.



Figure 6 Phrae identity jewelry
source: Jaisuda, Madlee & Santajit, 2022

Regarding the satisfaction evaluation results of the Phrae identity jewelry prototypes, from the five jewelry design experts, it was found that for Phrae's identity jewelry prototypes, the results of the satisfaction assessment and overall perception were at a good level with an average score of 3.67 and a standard deviation of 0.58. The evaluation was divided into three parts with the evaluation results for each part as follows:

1. Performance Evaluation. The results of the satisfaction assessment and perception were at a very good level with an average score of 3.88 and a standard deviation of 0.67.
2. Assessment of the Concept Communication. The results of the satisfaction assessment and perception were at a good level with an average score of 3.63 and a standard deviation of 0.49.
3. Functionality and Production Assessment. The results of the satisfaction assessment and perception were at a good level with an average score of 3.40 and a standard deviation of 0.51.

Table 4 Average evaluation scores by item: Phrae identity jewelry

Assessment of Phrae identity jewelry	Mean	S.D.
1. Assessment of performance style perception	3.88	0.67
2. Assessment of communicative perception of the concept of the work	3.63	0.49
3. Assessment of perception of use and production	3.40	0.51
Total	3.67	0.58

This research project is a part of the research plan to promote research in the social sciences, humanities, physical sciences, and creative arts. It is based on current jewelry design concepts that are more contemporary. Emphasis is placed on self-expression by reflecting the views and ideas of designers and artists in the context of society, culture, ethnicity, aesthetics, technology and lifestyle. Through the design work that has an identity and is in line with the current way of life, new forms and goals according to Thailand's 13th National Economic and Social Development Plan are created. This research therefore presents strategies and guidelines for designing contemporary jewelry from cultural capital, using the Eastern Lanna area as a case study.

From the study, it was found that the Eastern Lanna Provinces group, consisting of Chiang Rai Province, Phayao Province, Nan Province, and Phrae Province, is a group of provinces in the northern region that have a way of life, culture, and traditions typical of the Lanna people, while each province has its own uniqueness and distinctive identities. The identity of Eastern Lanna is divided into two forms: there is a Lanna cultural identity, and there is the identity of the provinces combined together, namely the Lanna cultural identity, which is a main component in the culture and way of life of the people in the Eastern Lanna provinces group. In terms of the identity of each province, it appears as a unique characteristic that is integrated with ethnicity as well as the groups of people, natural resources, and the influence of society on that province in various times or contexts. The identity that emerges creates perceptions that can specifically indicate the common characteristics and special characteristics of the group of Eastern Lanna provinces.

For the data obtained by the analytical studies leading to the strategic analysis, it was found that the arts and culture in the Eastern Lanna area still firmly maintain the roots of Lanna civilization and include a mix of arts and harmonious ethnic culture that have been able to continue to exist in the present. This characteristic is therefore an overlay of the cultures that have developed according to the social conditions and communities, similar to the nature of a combination that dissolves or mixes together. The researchers therefore saw that such characteristics are distinctive of Eastern Lanna. Therefore, this approach was created as a strategy for designing Eastern Lanna jewelry. Under the BLEND strategy and within the strategic framework, perception of beauty can be divided into two dimensions: 1) the aesthetic dimension and 2) the elemental perspective of beauty dimension.

The design concept for creating and developing Oriental Lanna identity jewelry uses a process of symbol synthesis or representative images to show the provincial identity in four contexts as follows:

1. Creativity from representative colors: This is an interpretation of colors that express the identity of each area, each province, or the colors that communicate the identity of the province according to the designers' ideas to achieve awareness seen along with the creation of the works of art.

2. Creativity from representative materials: This involves the use of materials that represent the identity of each province and are applied to the design creatively. By using it to replace, develop or interpret and change its shape in order to be used as a material for creating jewelry, or using traditional material production techniques as a guideline for creativity and development, or to be a part of the presentation of beauty in jewelry pieces.

3. Creativity from representative patterns: This is the creation or use of patterns found in important places in each province. or patterns that show the identity of each province, which are used or presented to create beauty and value in the form of patterns in jewelry. Representative symbols are used to enhance recognition.

4. Creativity from representative stories: Creativity resulting from the use of intangible cultural capital involves a story, event or content that shows identity by using various symbols which are characteristics related to perception. Storytelling, which includes traditional cultural capital and new cultural capital, brings inspiration for creativity.

This research focused on the development of contemporary jewelry design by using cultural identity as a guideline for design and development. Utilizing the BLEND strategy, this approach was developed from an understanding of the area's identity in conjunction with the study of creative jewelry design concepts and contemporary design concepts. This results in a nature of design mix, or hybridization, similar to the research of Molsawat (2011), which summarized the opinions of Thai contemporary jewelry designers that the creations of Thai contemporary jewelry design and art show a combination of differences and various cultures together through the hybridization of cultures, resulting in a new design language that lies between the ideologically Eastern and the physically Westernized styles for communication through personal constructed symbols based on the public perception, thereby creating a unique language in contemporary jewelry design by reinterpreting and questioning through jewelry pieces in an open-ended manner. Emphasis is placed on definitions, stories, meanings, thought processes, work creation steps, materials usage, and work presentations that go beyond the traditional framework of jewelry, especially the creation of new symbols and the replacement of the familiar with the new in order to create new meanings and novel forms of communication for jewelry in a contemporary context. This is in line with Scarpitti's research (2021), which states that contemporary jewelry is linked to culture. The design does not create a passing object and is not associated with fast fashion. It does not seek to decorate as the ultimate goal but is aimed at presentation, communication and conveyance. In order to realize different perspectives through their works, contemporary jewelry designers need to be educated in cultural design which expresses a vision of the world that they want to communicate, which is not just about decorating people with jewelry but also the intangible value. This gives rise to materialistic thinking that can stimulate the mind and produce knowledge.

The BLEND strategy is interpreted based on cultural perceptions, identity, image and characteristics. In conclusion, Eastern Lanna can still maintain the original Lanna way of life, share unique cultures and traditions, and can still be adaptable to social conditions and times. This is consistent with the research of Tipnual (2014), who found that the Eastern Lanna group has similar cultures and traditions. This is because in the past, the ancestors of the Lanna people were descended from the same lineage. From history, it can be seen that the people in this region were ethnically related previously. Another factor that makes Eastern Lanna cultures and traditions similar is due to the location which affects the seasons, leading to similar natural resources and similar occupations. This is the creation of a new form and concept of the interpretation process in the design to acquire language and communication in the context of jewelry. It is a creation that inspires and reflects cultural aesthetics and beauty. Under the trend of globalization, it is in line with the creative economy concept that reflects the identity of the local people and ethnic groups, which reveals the specialties and diversity of people, arts and culture and can increase the economic value. Guidelines for creative design create the terms and conditions for presenting the value of artwork that expresses identity through four elements: 1) colors, 2) materials, 3) patterns/shapes and 4) story content, which are synthesized through the perception of representative images. The conditions for presenting all four of these components are similar to those in the research of Jangcharnsittho (2019), in which presenting ideas for creative jewelry design were classified into three forms of creativity as follows: 1) creative jewelry design from materials, 2) creative jewelry design from production techniques, and 3) creative jewelry design from the use of cultural capital.

This current research was conducted to study the Eastern Lanna identity, which consists of four provinces: Chiang Rai, Phayao, Phrae and Nan. By the products of the research, the identity of Eastern Lanna jewelry is displayed, which demonstrates the knowledge and guidelines for contemporary jewelry design. From the overall evaluation of the jewelry prototypes, it was found that jewelry can express the Eastern Lanna identity in an effective and beneficial way, causing the creation of new knowledge in design. This has resulted in the development of concepts that are consistent with design in the 21st century and the ability to create new types of jewelry products using cultural capital identities as a basis for the development of the concept. The process of reinterpreting design causes awareness and communication that can reflect the identity of Eastern Lanna and create value and quality responding to the current economy as part of the utilization of cultural capital in developing the country.

Suggestions

1. The knowledge, strategies and guidelines obtained from this research can be used as guidelines for developing jewelry or other products that need to be created or designed from cultural capital.
2. The jewelry prototypes created by this research focus on presenting creative jewelry rather than promoting commercial development. For those who want to develop it commercially, there should be a study of consumer behavior, the market, the production process, and the form of the products that respond to consumption or production in the industrial system as well.
3. The knowledge, strategies and approaches gained from research studies should be extended to students, designers, entrepreneurs, and community enterprises in order to learn self-development and be able to create products from new cultural capital that are produced to promote economic development according to the concepts of the creative economy.

Conclusion

The strategies in Eastern Lanna jewelry design under the BLEND strategy were developed from the study and analysis of the identity, image and characteristics of the four Eastern Lanna provinces. It is interpreted to reflect the nature of the cultural integration and adaptation which the researchers used to develop knowledge of jewelry design by using cultural capital as a basis and contemporary jewelry design guidelines from Eastern Lanna identity by dividing the representations that were designed into four factors: 1) representative colors, 2) representative materials, 3) representative patterns/shapes, and 4) representative stories. The designs were based on innovative jewelry design concepts combined with contemporary design concepts. The research creates a body of knowledge for the development of creative ideas in art as well as the process of reinterpreting design and contributing to awareness and communication. The output of the prototypes in the research can reflect the identity of Eastern Lanna. This contributes to the creation of value and quality, which will respond to the current economy as part of the utilization of cultural capital in developing the country.

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