

## ผ้าไทยทรงดำ: การพัฒนาผลิตภัณฑ์เชิงเศรษฐกิจสร้างสรรค์ ตามแนวคิดศิลปกรรมหลังสมัยใหม่นิยม

### THAI SONG DAM TEXTILES: PRODUCT DEVELOPMENT BASED ON THE CREATIVE ECONOMY BY ADOPTING THE CONCEPT OF POSTMODERNISM

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#### บทคัดย่อ

การวิจัยครั้งนี้มีความมุ่งหมายเพื่อพัฒนาผลิตภัณฑ์ผ้าไทยทรงดำเชิงเศรษฐกิจสร้างสรรค์ ตามแนวคิดศิลปกรรมหลังสมัยใหม่นิยม โดยเป็นการวิจัยเชิงคุณภาพ ศึกษาข้อมูลในภาคกลาง ภูมิภาค ตะวันตกของประเทศไทย 5 จังหวัด ผู้ให้ข้อมูลประกอบด้วย 3 กลุ่ม กลุ่มผู้รู้ กลุ่มผู้ปฏิบัติ กลุ่มผู้เกี่ยวข้อง ผ้าไทยทรงดำ จากเครื่องมือที่ใช้ในการเก็บรวบรวมข้อมูลผลการวิจัยพบว่าภูมิปัญญาในการทอผ้าและใช้ผ้าของคนไทยทรงดำในภูมิภาคตะวันตกล้วนรับอิทธิพลรัมต่าง ๆ มาจากไทยทรงดำที่เป็นบรรพบุรุษ ที่มาจากการจังหวัดเพชรบุรี สภาพปัจจุบันและปัญหาในการพัฒนาผลิตภัณฑ์ผ้าไทยทรงดำเป็นปัญหาที่เกิดจากการขาดแคลนผู้สืบทอดฝีมือการปัก ปะ-ปัก และการตัดเย็บ ที่ใช้ฝีมือแบบดั้งเดิมอย่างเป็นระบบ และการมีผู้นำห้องถูนี่ที่เป็นนักอนุรักษ์ในวิถีชีวิตไทยทรงดำที่เข้มแข็งมีผลต่อการรับและปรับเปลี่ยนแปลงรูปแบบที่แปลกใหม่ ๆ ในการดำเนินชีวิตของชุมชน การพัฒนาผลิตภัณฑ์ผ้าไทยทรงดำ เชิงเศรษฐกิจสร้างสรรค์ตามแนวคิดศิลปกรรมหลังสมัยใหม่นิยมเป็นการพัฒนารูปแบบผลิตภัณฑ์ที่แปลกใหม่ที่ต่างจากของเดิมโดยพัฒนาในรูปแบบเรียบง่ายไม่ยึดติดโครงสร้างเดิม มีการใช้ประโยชน์ได้มากกว่า 1 อย่าง ใช้ได้ไม่จำกัดเพศและวัย ใช้วัสดุที่ทำขึ้นได้ในห้องถูนี่เป็นหลัก แต่เมื่อการตัดแปลงโดยใช้ลักษณะความขัดแย้งหรือตองกันข้าม ผลิตภัณฑ์ที่พัฒนาขึ้นได้รับการยอมรับจากคนในชุมชนและองค์กร ในห้องถูน สามารถพัฒนาแนวคิดเป็นสินค้าผลิตภัณฑ์เศรษฐกิจชุมชนได้โดยมีการควบคุมคุณภาพ การผลิตให้มีมาตรฐาน มีการรวมกลุ่มผู้ผลิตและรับการสนับสนุนจากแหล่งเงินทุนรวมทั้งการวางแผน ด้านการตลาดและการประชาสัมพันธ์โดยสรุปสามารถพัฒนาแนวคิดเป็นสินค้าผลิตภัณฑ์เศรษฐกิจ ชุมชนได้โดยมีการควบคุมคุณภาพการผลิตให้มีมาตรฐาน มีการรวมกลุ่มผู้ผลิตและรับการสนับสนุนจากแหล่งเงินทุนรวมทั้งการวางแผนด้านการตลาดและการประชาสัมพันธ์

คำสำคัญ: หัตถกรรม การทอผ้า แนวคิดหลังสมัยใหม่นิยม ไทยทรงดำ ผ้าพื้นบ้าน

## Abstract

The objective of this research is to develop Thai Song Dam products for the creative economy based on the concept of post-modernism. This qualitative research focuses on the data gathered from five western provinces of Thailand. Three groups provided data for the investigation: key informants, casual informants and general informants. According to the research findings, the wisdom of textile weaving used among Thai Song Dam people in the west of Thailand is directly influenced by diverse cultures of ancestors from Phetchaburi province. Presently, problems related to Thai Song Dam textile production are a lack of inheritors in practical hand-embroidery skills, fabric patching, and sewing. In addition, having community leaders who are too conservative is one of the factors that disallows exposure, and changes of lifestyle among Thai Song Dam people. Product development in the creative economy by adopting the concept of postmodernism is a new method to establish uniqueness by focusing on multipurpose usage. The created products can be utilized by all age groups and genders. Natural materials found within the community are used in the product creation by focusing on the characteristics of conflict or contrast. By maintaining the traditional identity of Thai Song Dam textiles, the new products' styles and uses should be acceptable among Thai Song Dam people and still remain traditional. Additionally, the concept of development could be advanced by establishing systematic production standards. Significantly, the cooperation of product makers, funding sources, and public relations are also major factors.

**Keywords:** handicrafts, weaving, postmodernism, Thai Song Dam, local fabric

## Introduction

Throughout history, humans have developed ways to earn a living, build accommodation, invent tools and create ways of life. This lifestyle is known as culture. Human culture has helped humanity develop further than other species and one aspect of that culture is handicraft. According to Sujit & Pongphaiboon (1986), handicrafts are made from raw natural materials, which are adapted to be tools and household products used in daily life, special occasions, family and society. The process of handicraft adaptation is called technology but, although most handicrafts are made by hand, sometimes technology is used in the production process, such as looms in weaving and molds for pottery. Handicrafts are works of art because humans love beauty and for handicrafts to be appealing their designs must focus on beauty and aesthetics (Tsoumas, 2016). Apart from this, handicrafts are made to respond to human needs, both physically and mentally. Lisuwan (1992) stated that handicraft can be categorized into 10 types: pottery, basketwork, carving, metal handicraft,

construction, drawing, sculpture and design, paper handicraft, weaving and embroidery and miscellaneous. Amongst them, textiles have the longest history and are the most important for human life.

Textile handicraft can be found all over Thailand. Fabric weaving follows the ancient archaeologic evidence of Ban Chiang, Udon Thani. According to Sawitree Suwannasathit (1996), hand-woven fabrics and weaving are the important basics of local people's lives. They are the second ranking occupation of the country, while the first is agriculture. Local textiles have been developed for years, but the patterns, designs and ancient production processes remain. They have been inherited through the generations from local ancestors.

Thailand has many ethnic groups and there is a large diversity of cultures under the reign of King Bhumibol Adulyadej. These people have different traditions that reflect their identity. In the provinces of western Thailand (Suphanburi, Ratchaburi, Kanchanaburi, Nakhon Pathom, Phetchaburi, Prachuap Khiri Khan, Samut Sakhon and Samut Songkram) there are 12 different ethnic groups, each with its own unique identity (Namat et al, 2008). There is one particular group with a recognizable and strong identity, set of traditions and customs: The Thai Song, Thai Song Dam or Lao Song. According to Chomphunit (1996), who studied the Thai Song Dam ethnic group, the Thai Song Dam people immigrated and settled down in Petchaburi, expanded the number of their population immediately and wanted land to make a living. Later they immigrated to Suphanburi, Ratchaburi, Nakhon Prathom, Kanchanaburi, LopBuri, Saraburi, Phichit, Phitsanulok, Chumphon and Surat Thani. Nowadays, they live as Thais but they still retain some traditions and customs that they have inherited. These should be preserved and promoted for future generations. According to Smit Pitipat (1997), Thai Song Dam culture reflects weavings, costumes, traditions, customs, beliefs and the ways of life. Moreover, they completely preserved the black dress of men and women. Creative thinking regarding traditional textile designs appeared in western society a long time ago. This was part of a cultural trend and human thought. It can be said that creative thinking is related to freedom, invention and also industrial society, which is relevant to the creation of new objects (Orisoon, 1996). The concept of globalization is creative economy used for business development and furthering of the economic system by using creative property. It is the economic system that is integrated with culture, local wisdom and its own identity. According to those problems, the researcher studied the product development of Thai Song Dam textiles based on the creative economy by adopting the concept of postmodernism. It reflects the identity of Thai Song Dam textiles by adopting the concept of postmodernism and the needs of the community to produce contemporary beauty from materials and

hand-made products found in the community (Changmuong et al., 2016). The definition of postmodernism used in this investigation has been taken from the research of Jean-Francois Lyotard (1979). “It is that moment of modernism that defines itself against an immediate past (“post”) and that is skeptically inquisitive about all grounds of authority, assumption and convention (“modernism”)” (Fischer, 1986). Besides, it reflects the local wisdom of Thai Song Dam people, relating to contemporary styles and consumers’ needs. For these reasons, Thai Song Dam textiles are inherited and promoted in the creative economy.

This research aims to: 1) study the wisdom of textile weaving and usage among Thai Song Dam people; 2) explore problems and processes of product development based on the creative economy; and 3) develop Thai Song Dam textile products by adopting the concept of postmodernism.

### Materials and Methods

This investigation was designed to identify and understand beliefs, traditions and uses of clothing in ceremonies and ways of life of Thai Song Dam people, including the local wisdom of textile weaving and Thai Song Dam lifestyle from the past to the present. This investigation will be useful for those interested in clothing and local textile products, as well as the identity of Thai Song Dam ethnic groups. Knowledge of the problem conditions and guidelines of product development based on the creative economy is useful for Thai Song Dam textile weaving groups, academic arts institutions, designers and textile producers. Knowledge gained from product development will be useful for local Thai Song Dam textile production groups, public organizations, and the organizations that support textile investment.

The research is a qualitative in nature conducted from February 2011 to September 2014. The areas studied were purposively selected in five western provinces of Thailand: Kanchanaburi, Nakhon Pathom, Phetchaburi, Ratchaburi and Suphanburi. These provinces were chosen because they are homes to the largest population of Thai Song Dam people in Thailand. The specific communities included (1) Ban Don Tao It, Rang Wai Sub-District, Phanom Tuan District, Kanchanaburi Province, (2) Ban Don Tong, Don Koi Sub-District, Kamphaengsaen District, Nakhon Pathom Province, (3) Ban Nong Prong, Nong Prong Sub-District, Kao Yoi District, Petchaburi Province, (4) Ban Hua Kao Jeen, Huai Yang Tone Sub-District, Pak Tor District, Ratchaburi Province and (5) Ban Don Makluea, Don Makluea Sub-District, U-Thong District, Suphanburi Province. The research population and sample were selected using purposive sampling technique and consisted of three participant groups who were involved in the data collection procedures: 10 key informants, 30 casual informants and 30 general informants. The

participants in this study consisted of knowledgeable people in different communities, local dyers, local weavers, distributors, educators, artists and consumers. The research tools used for data collection were surveys, observation forms, interviews, focus groups and workshops. All data was triangulated for validity and analyzed by means of typological analysis and analytic induction according to the three research aims. The results are presented here as a descriptive analysis.

## Results

### **The wisdom of textile weaving and usage among Thai Song Dam people**

In the past, Thai people perceived Thai Song Dam strangely. This ethnic group were always isolated from native Thais. For this reason, Thai Song Dam people still retain their original traditions and customs perfectly. Nowadays, Thai Song Dam hold to their traditions and customs well, such as language, costumes, religious beliefs and ceremonies. They have a strong sense of heritage when compared to ethnic Laos people, such as Lao Phuan and Lao Wieng, whose culture has been merged and integrated with Thai culture. The textiles of Thai Song Dam women are woven for use in daily life but they are also used in ceremonies. For this reason, Thai Song Dam textiles have been inherited to the present day. The traditional costumes use the same styles for every occasion and are only identifiable as one or new.

According to the research findings, the wisdom of textile weaving and use among Thai Song Dam people in the west of Thailand is directly influenced by the diverse cultures of their ancestors from Phetchaburi province. The identity of dressing inspired by beliefs, traditions, and cultures has been transferred to later generations. The significant role in cultural inheritance has been assigned to daughters-in-law and sons-in-law who have beliefs in spirits in the “Sen Ceremony” and the traditions of Thai Song Dam tribe. Presently, problematic conditions of the Thai Song Dam product development are caused by lacking practical skills of hand-embroidery, fabric patching and sewing. The stated skills demand local and systematic handiwork skills. In addition, having community leaders who are too conservative is one of the factors that disallows exposures and changes of lifestyle among Thai Song Dam people. The product development in the creative economy by adopting the concept of postmodernism is the new method of product development to establish uniqueness by focusing on multipurpose usage. Besides, the created products could be utilized by all age groups and genders. Natural materials found within the community are used in the product creation by focusing on the characteristics of conflict or contrast. By maintaining the traditional identity of Thai Song Dam textiles, the new products’ styles and uses should be acceptable among Thai Song Dam people and still remain traditional. Additionally,

the concept of development could be advanced to create the products of local economy by establishing the systematic production standard. Significantly, the cooperation of product makers, funding sources, and public relations plan is also one of the major factors.

Thai Song Dam people normally live in their own community separated from other tribes. The houses are mostly post and pier one story wooden houses with open basement for daily activities, such as textile weaving. All Thai Song Dam people have inherited the wisdom of textile weaving from their ancestors. By designing particular patterns of clothing, the Thai Song Dam immigrants have transferred their wisdom to later generations as a way to conserve their traditions and beliefs. All Thai Song Dam people do textile weaving in the basement of their houses; these textiles are generally created for private use or exchange. Presently, Thai Song Dam weaving groups have been supported by official organizations in order to conserve the wisdom of weaving. These groups are founded by community leaders who are skilled and interested in textile weaving and textile products. Nowadays, most Thai Song Dam weaving groups use the looms given by official organizations to produce textile products for distribution. The examples of products are loincloths, coating, and colored fabrics. Conservatively, some weaving groups still use shuttle looms to weave textiles for cultural conservation, such as *Hua Sin* fabrics, *Tin Sin* fabrics, *Piao* fabrics, *Lai Taengmo* fabrics, and *Tami* fabrics. All Thai Song Dam people share identical belief in using textiles. That is, the textiles are made of black cotton (from chemical dyestuffs or ebony fruits), and embroidered in floral patterns called “*Bo*”. The textiles made by the stated method are widely found in Ratchaburi with the use of yellow color. Now, Thai Song Dam weavers decorate the textiles by adding various color beads, such as silver and gold in order to make the products beautiful, deluxe, and glittering when worn in the Thai Song Dam Traditional Dancing Ceremony. The tradition could be found in Kanchanaburi, Suphanburi, and Nakhon Pathom. Thai Song Dam weavers in Ratchaburi and Phetchaburi do not decorate the textiles by adding beads; they only embroider some patterns on the fabric. Thai Song Dam people do not embroider any patterns on the clothing worn on the lower part of the body, including wrap-around skirts and pants. Male and female generally wear local *Hi* shirts by showing the side with less patterns since the textiles with more patterns are often used as a pall at funerals. *Hi* shirts are mostly worn by daughters-in-law or sons-in-law of the hosts. These clothes and appliances are believed to be used by the dead in the next life or when meeting “*Thaen*” (the spirit of Thai Song Dam people in heaven).

## Problems and processes of product development based on the creative economy

The research revealed that there is a lack of skilled weavers and tailors in the studied areas. Therefore, sewing machines are introduced in the production process. As a result, the products are not able to represent the identity of Thai Song Dam culture. In the meantime, textiles as demanded by the market are dissolving the traditional identity of Thai Song Dam textile weaving. Having community leaders who are too conservative is one of the factors that disallows exposures and changes of lifestyle among Thai Song Dam people. Local weavers do not have creative skills in designing new styles of products.

### *Development of Thai Song Dam textile products by adopting the concept of postmodernism*

The researchers adopted the cultural concept of Postmodernism proposed by Baudrillard (1994) when designing prototypes for the craftwork communities. The concept mentioned that “Cultures can be guidelines to create products of great economic importance known as *communization of culture*, and cultures provide unlimited values to the products.” The concept of Postmodernism seeks for new styles of products, thus the artworks are expected to be eccentric, mimetic, independent, illogical, unstructured, psychological, and created based on lateral thinking. The researcher also adopted the processes of local product development presented by Nakkhong (1980) as follows: 1) adding benefits and necessities to the product using geometric forms provides multipurpose usage in all age groups and genders; 2) materials used in the production are locally available; besides, partial modification is applied in order to create uniqueness in terms of conflict or contrast e.g. thicker to thinner; 3) designs, patterns, colors, and tastes are applied with an emphasis on black color, *Taengmo* patterns are used to make the structure of products more transparent and thinner. Besides, the application of the most frequently used patterns helps make the products unique in style, such as the embroidered pattern “*Kho Kut*”, and the patching pattern “*Dok Bo Laeo*”; 4) society and cultures: The new styles of products based on lateral thinking would not violate the norms of existing traditions and cultures. Additionally, the products are suitable for modern lifestyles of all age groups, genders, and living conditions. A number of different products were developed from the traditional Thai Song Dam cloth. These products were designed to have multiple uses, such as a cloth pattern that could be used as a blouse or a bolster pillowcase, or a cloth pattern that could be used as a shawl or a table runner.

Postmodernism rejects the notion of a singular power of form, center, margin and unity or totality. Eclecticism, moving away from a single paradigm or set of assumptions, is embraced as a conceptual approach by postmodern thinkers. This is because postmodernism is rooted in post structuralism. Poststructuralism was a movement in France in the middle of the twentieth century that provided a critique to structuralism. Poststructuralist scholars argued that, in order to understand an object, a concept or an event, the making had to also be analyzed. No structure was self-sufficient and independent from the phenomena surrounding it. Similarly, postmodernism was a departure from modernism and postmodern scholars distanced themselves from the existence of grand ideas and narratives, believing that subjectivism is crucial to the understanding of the world. The connection to the creative economy is found in the research, analysis and design stages of development. To compete in the modern world, products need to be flexible to meet consumer demand. For this reason, the creative process must not be hampered by fixed margins (Nystrom, 2000).

### Discussion

The wisdom of textile weaving and use among Thai Song Dam people in the west of Thailand is directly influenced by diverse cultures of their ancestors from Phetchaburi province, where they originally resided. Their houses are normally situated on uplands, and the villages are named in relation to the topography. Thai Song Dam people usually live together in their own community separated from other tribes. The houses are mostly post and pier one story wooden houses with open basement for daily activities such as weaving textiles, keeping animals, and raising children. Cultural diffusion describes this phenomenon of cultural interchanges from one community to another. In agreement with Wannasiri (1997), culture is the process of teaching and learning about similarity of living and transferring to later generations. Thai Song Dam tribe is an ethnic group that possesses its own identity. The tribe has conserved its traditions and cultures for ages. In each year, Song people manage to arrange important traditions after Songkran festival by inviting other Song people from outside communities. The identity of dressing inspired by beliefs, traditions, and cultures has been transferred to later generations. Thai Song Dam textiles are woven for use in daily life and trading. This is an example of a functionalism theory proposed by Lisuwan (1992). According to Lisuwan, local handworks are primarily created for private use; exchanges would be made within the community when a large number of products were created. In addition, Satsanguan (1999) stated that social behavior represents to social concrete and becomes economic institutions. The use of Thai Song Dam textiles among Thai Song Dam people in all communities is identical in terms of cultural

identity. As supported by the Anthropological Theory proposed by Satsanguan, culture is a system of symbols and meanings constructed by the members of particular community. For generations, the culture has been inherited for example dressing as the tradition that represents the identity of civilized tribe. For ages, the cultures and traditions have been transferred to later generations becoming civilization. Thai Song Dam people in all communities share the identical belief in dressing and using textiles for particular occasions; the textiles are mostly worn by daughters-in-law or sons-in-law. The process of social organization within a family is restricted by the kinship that refers to the family members defined by either blood or marriage ties. All members share the identical belief in *Phi Diao* (spirit).

Presently, problematic conditions of the Thai Song Dam product development are caused by lacking practical skills of hand-embroidery, fabric patching and sewing. The researchers found that material, social, and expanding economic growth triggers the change in community consumption. Having community leaders who are too conservative is one of the factors that disallows exposures and changes of lifestyle among Thai Song Dam people. The researchers think that people need new styles to escape repetition. However this could make people forget their own identity and origin, becoming a problem of cultural assimilation (Ketthes, 2008). The desultoriness on local wisdom transfer results in the insufficiency of skilled labors demanded by the market. In agreement with Thamphantha (2000), culture has been continuously accumulating through time becoming the identity of the particular society; it represents values and wisdom of the humankind. Having elder community leaders who are too conservative directly influences attitudes and value changes towards the product development of community. Knowledgeable people tend to transfer their wisdom of “Thainess” to later generations more than other members in the community. The process of product development of Thai Song Dam textiles should focus on new styles of products that do not violate the existing arts, customs, and beliefs. The products should represent sewing skills, colors, and weaving patterns that are the identity of Thai Song Dam tribe. Aesthetics is a study of the beauty of nature and human-made things, including experiences, values, preferences, and characteristics that motivate art and creativity. As supported by the concept of acculturation (Tungcharoen, 1992), cultural inheritance is the nature of interactive communities, not only do the communities exchange their cultures locally or domestically, but also internationally.

#### **Product development based on the creative economy by adopting the concepts of post-modernism**

Proper consideration of weaknesses must be given to the development of products that have an indigenous identity and practical use. These weaknesses can

affect the acceptance of the product and its suitability, which in turn impact upon those related to the development of the product and the local culture. For this reason, basic principles behind the product must stem from traditional practices and beliefs. The new styles of products conceived in this investigation do not therefore violate societal values, customs, and traditions. As stated by Bunmi (1978), postmodernism rejects single reality; it looks into unreality from various perspectives. This is in agreement with the concept of Cubism that accepts a combination of different perspectives (Elleh, 2014; Lash, 2014). When one thought has been generated, another thought would also be generated to oppose the previous one. Both thoughts would be either acceptable or unacceptable among people in the community. At one point, a combination of the two different thoughts would be literally created and accepted, becoming a new and neutral thought. The conflict, as a part of the socialization, could result in positive and negative outcomes. A piece of handiwork could be considered as an artwork and is copyright-protected, only when the work was created from a combination of skills and efforts of a person. Therefore, all clothing handworks can reasonably be copyright-protected. The target groups of Thai Song Dam products are teenagers or working people who seek new styles of products. Watthanaranong (1983) stated that factors affecting the exposure of new products are as follows: 1) the new products provide better benefits and quality; 2) the products are applicable to the current social condition and value; 3) the simplicity of use; 4) the opportunity in product trial; and 5) the regular perception towards the products.

The conclusions of Chartrand (1988) concisely sum up the effect that post modern attitudes will have on the creative economy for Thai Song Dam textiles: “In the emerging Post-Modern Economy, traditional weaknesses of the Arts and Crafts are becoming strengths that promise a prosperous and productive 21st century for Canadian craftspeople and artists. Driven by a demographic revolution that has produced a population with rapid rise in levels of education, increasing participation of women and an aging demographic profile. The new economy will be one in which quality and design are critical factors in international economic competitiveness” (Chartrand, 1988).

### Conclusions and Suggestions

The knowledge of textiles and embroidery is the local cultural identity of ethnic groups and it is hard to find people who inherit it systematically. Thus, the Ministry of Education should learn from this study to apply in learning management for students, teachers and educators in order to encourage them to realize and develop textiles and embroidery continuously. Besides, Thai Song Dam Association (Thailand)

and every region of Thailand should promote Thai Song Dam textiles and embroidery inheritance based on the concept of Postmodernism. The knowledge of cultural ethnicity, customs, lifestyle and cultural management should be taken to conduct activities and cultural management. Thus, every university in the western region should develop Thai Song Dam culture as a curricular course related to tourism. Furthermore, The Ministry of Culture and The Ministry of Tourism and Sports should distribute the Thai Song Dam textiles through a database system to promote tourism, preservation and Thai Song Dam identity. The Thai Song Dam product development based on the concept of postmodernism is a way to promote Thai Song Dam community products. Thus, the Sub-district Administrative Organization, the Provincial Community Development Department, the Labor Office and the Provincial Commercial Office or related organizations should take these creative products to promote producing and selling continuously.

The local wisdom of Thai Song Dam Thai Song Dam product development based on the concept of postmodernism should be developed in other ways like pop art and surrealism. The identity design and color of Thai Song Dam textile products should be studied and developed to create other products, such as wooden handicrafts, pottery and Batik clothes. The knowledge of textiles, embroidery and clothing sewing with an assistant of technology should be studied to reduce the cost of products and expand target groups. The local wisdom of Thai Song Dam textiles and embroidery should be sustainably inherited. The cultural Thai Song Dam clothes in every region of Thailand should be compared to other countries: Vietnam, Laos, China and Myanmar. Raw materials development for Thai Song Dam textile products should be standardized and developed. Other textiles like Thai Yuan clothes, Thai Klung clothes, and Thai Puan clothes should be studied based on the concept of postmodernism.

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