

NAWATTASILP NORASAN: THE INNOVATIVE CRAFT JEWELRY

Dawan Madlee¹, Kriangsak Khiaomang² and Miyoung Seo²

¹Faculty of Gems, Burapha University Chanthaburi Campus,
57, Chonlaprathan Rd, Khmong, Tha Mai District, Chanthaburi 22170, Thailand.

²Faculty of Fine and Applied Arts, Burapha University,
169, Long Had Bangsaen Rd, Saen Suk, Chon Buri District, Chon Buri 20131, Thailand.

Abstract: The particular characteristic of Manorah's identity and guidelines for designing creative, contemporary, innovative art jewelry are the results of this research. The understanding of Manorah's performing arts was gathered and analyzed for the unique characteristics of Manorah's identity. Analyze strategies to synthesize approaches to designing and creating contemporary, innovative art jewelry. It is qualitative research using an integrated research method that combines concepts and theories from phenomenal science, philosophical approach, and marketing strategy principles with the science of fine arts. There are three groups of informants, including village sages, the local population, and the general population. The results revealed that the distinctive Manorah identity is a costume (bead dress), dance posture, jewelry, and musical instruments, respectively. Applying the DRR (2C (MEAMAI)) principle, the results were analyzed as a conclusion of the object elements, i.e., shape, tone, material, technique, and mental, i.e., the principle of composition and emotion, reflecting the aesthetics obtained from viewing the Manorah performance art. The synthesized strategies into design received a prototype of contemporary innovative art jewelry from the concept of the Manorah cycle, which is to pass and carry-on entertainment shows and ceremonial performances. Contemporary-innovative art ornaments located in different positions on the body, from the head, hand, arm, neck, shoulder, chest, and torso, reflect a concept related to creating and conveying the Manorah identity in a new way.

Key words: *Nawattasilpnorasan, Innovative Craft Jewelry, Manorah*

INTRODUCTION

Southern Thailand has traditions, art, and culture passed down from generation to generation. Some of those are original, while the others have been improved, applied, and adjusted to fit in with time and current global world culture with an overlap of dimensions that interweave in various ways. Therefore, the cooperation of old and new cultures is one of the innovative art and culture developments.

"Nawattasilp" or innovative crafts, is an innovation in arts and culture. Nowadays, the younger generations are returning home to develop, apply, and improve the various elements of the existing local identity to create contemporary, innovative craft products for the benefit and recognition of the new generation. Those products

were crafted either for commercial or aesthetic purposes [1]. Apart from beauty, the main factors of innovative craft products include the form of art, culture, and wisdom embedded in the work, reflecting the different contexts of the past, which would be the value that is passed on to future generations. Furthermore, the innovative crafts products are representative of the progenitor of arts and culture on a local and international scale. Thus, this study would like to represent and develop a form of art that reflects the culture, wisdom, belief, and spirituality of the southern part of Thailand called "Manorah Performing Arts."

Norah, or Manorah, is a pristine tradition of southern Thailand. This form of art is one of the renowned

Corresponding Author: Dawan Madlee, Faculty of Fine and Applied Arts, Burapha University, Thailand., no.phone : +669 2653 5592

cultural heritages of southern Thailand and is well-represented in local belief, spirituality, and charm [2].

It is a noble performance art originating from the kings of the south since the Ayutthaya period. Manorah is also used both for entertainment and for ritual dances [3]. The unique Manorah costume and dance posture are the main factors of its value. The Manorah's costume is a combination of processes and arts, including carpentry, masonry, and embroidering [4]. On December 15th, 2021, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) announced the performance of Nora (Manorah) from southern Thailand as an "Intangible Cultural Heritage" [5].

Therefore, this research aims to develop the diversity of Manorah presentation dimensions focusing on the creation of contemporary innovative art jewelry, extending from the identity of the Manora performing arts with an emphasis on aesthetic presentation.

RESEARCH METHADODOLOGY

This research is a comparative analysis between the real identity of Manorah and the designs of the Norasan jewelry that appropriately reflects the Manohra identity in a new way. This was a quantitative study that used integrated research methods that combined the concepts and theories of phenomenological methods, philosophical approaches, marketing strategy principles, and the fine arts. The data was collected via non-participant observation, in-depth interviews, and questionnaires. The data analysis was approached by the deconstruction re-image re-definition (DRR). The creation of Nawattasilpnorasan contains processes based on the conceptual framework as follows:

Research Population

The participants of this study were divided into two groups: a person and a sample that represented the majority of products.

1. The population of this research can be divided into three groups, including;

1.1 Local philosopher: This sample group was approached using specific sampling methods. The local philosophers who participated in this study were Mr. Kriengdej Khamnarong (Marorah Kriengdej), Mr. Nom Kongklieng (Manorah Nom), and Mrs. Aphanee Jeanchuay, folk teacher (Manora) at the College of Dramatic Arts in Phatthalung. These participants were chosen to represent the significant population of Manorah performing artists. The methods used for this

population are non-participant observation and in-depth interviews.

1.2 Local citizens, such as tourists from tourism, reflect the way of life in Phatthalung Province. The localities surveyed in this study were Tai-Noad Market, Napokae, Thale Noi, and Suan Phai Coffee Roaster. The method used in this group was convenient sampling via the questionnaire.

1.3 The general population includes a group of people who use electronic devices. through online channels.

2. Product samples are divided into two groups.

2.1 Innovative craft products: The products were taken from Thailand, Indonesia, and Malaysia. This group uses the purposive sampling technique by creating criteria for analyzing the common points and developing them into innovative craft products.

2.2 Monorah costume and jewelry: This group of samples used a specific sampling method by creating criteria for analysing the identity of representatives of Manorah performing art.

Research Area

1. Manorah Grand Theater in Phatthalung Province.
2. Tai-Noad Market, Napokae, Thale Noi, Suan Phai Coffee Roaster, are the places that reflect the way of life in Phatthalung Province.
3. Online platforms, i.e., Facebook applications

Methodology

Process 1: Data collection

Process 2: Analyzing data and developing a provision design

Process 3: Strategy synthesis and provision design

Process 4: Synthesis the innovative craft products or Nawattasilpnorasan

RESULT

Deconstruction

1. Manorah: It was divided into two aspects: information on visual art and aesthetic information, as follows:

1.1 Visual art deconstruction of Manorah's performing arts by separating the image hierarchy from Manorah performing arts and separating sub-elements from one another.

1.1.1 Costume (bead attire) is the shape and form of the bead pattern, the color tone of the bead, the bead material, and the bead stringing pattern technique.

1.1.2 Dance moves: This research selected five of the most memorable postures to study, including the Khao Khwai (buffalo horn) movement, the

Tang Kan (different) movement, the Phrachan Songklod (corona) movement, the Yok Phenpan Phala (leg raises orderly) movement, and the Krareiyn Padtal (flying crane) movement.

1.1.3 Jewelry is the shape and form of accessories, tone of color, wood material, colored yarn, synthetic gems, metal, beads, buffalo horn, wood engraving technique, decorated gems, metal work, stringing beads, craving, and making tassels.

1.1.4 Musical instruments are the shape and form of each type of instrument, the color tone of the instrument, leather material, wood, metal, leather covering technique, wood carving, string, and metal work.

1.2 Deconstruction of the aesthetics of the Menorah split into three main topics of cycles-sequence of inheritances.

1.2.1 Teaching, passing on, and relying on respect, practice, patience, and perseverance

1.2.2 Amusement, beauty, group singing, acting, rejoicing rhythm, and comicality are all aspects of Manorah performance art.

1.2.3 Manorah with a performing ritual, belief, magical, beauty, soul, faith, and superstition, all set to an exciting cadence of dance moves.

2. Innovative crafts are divided into two subjects: visual arts and aesthetic information.

2.1 Deconstruction of innovative craft products for development in the visual art aspect: The original materials that were used were developed via experiments to create new techniques for production or products that have more variety and are more interesting. It could be a contemporary style suitable for a new generation and can be used in more accessible ways in everyday life. The traditional techniques were combined with modern ones and new cultural designs to create the pattern in a contemporary way.

2.2 Deconstruction of innovative craft products for aesthetic development: modern feel, cute, vivid, beautiful, useful, and retaining the ancient Thai vibe but in a modern way.

3. Product relate to Manorah

Monorah costume, also known as the Marorah beads dress, is a piece of Monarah-related product information that can be used to determine its appearance. It can be summarized according to the principle of reconstruction for analyzing the sub-components in each aspect of beauty, which can be divided into two areas: visual information and aesthetic information.

3.1 Deconstruction of products related to the Manorah which are developing into visual art: traditional style beads, materials, and experimental techniques for creating new and more precise patterns; developing new products by combining them with other materials; easy to use and not just for show; a wide range of products that can be used in everyday life; contemporary and appropriate for the younger generation; products are developed until they create a unique brand.

3.2 Deconstruction of products related to the Manorah, which is developing into an aesthetic: contemporary, cute, vivid, beautiful, usable, and retaining the Menorah identity through style and pattern.

Re-Imaging

4. Re-imaging strategy is a process related to the ways of development by the creation of a new image.

There are two types of principles, connected and contemporary (2C), which are related to the re-imaging strategies used in this study. The 2C principles consist of the association with sub-principles called "MEAMAI", which is the concept of synthesizing new images and creating Nawattasilpnorasan.

Table 1 shows the analysis of information involved in the connection according to the MEA principles and the contemporary linking with the MAI principles.

(1) C	M	E	A
Connect	(Mimesis)	(Expand)	(Apply)
(2) C	M	A	I
Contemporary	(Make more accessible)	(Accordance)	(Integration)

Redefinition

5. Redefinition is a process of inventing the new terminology "Nawattasilpnorasan" The definition of this word was expanded to include contemporary, innovative craft jewelry that carries on the art culture as well Manorah's identity. Therefore, the nawattasilpnorasan is a creative work that carries and brings art, culture, and wisdom to the identity of

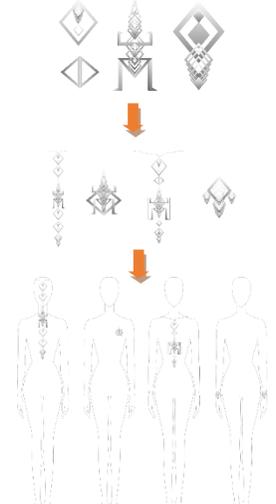
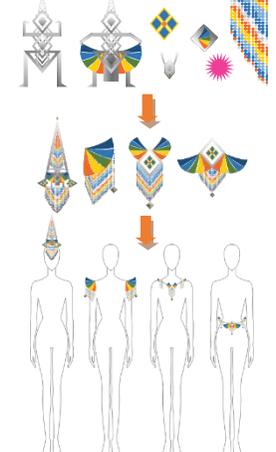
Manorah performing art. It reflects the values of Thai heritage art, philosophy, beliefs, and rituals, and it has been connected to the way of life of the people for a very long time. However, the development of the new work still retained the importance of the Manorah's original identity through different approaches. The outcome of this study can be passed on to the next generations with a more interesting context, more accessible, and suitable

for today's world, which in turn may result in greater social and economic benefits.

After analyzing the received data from DRR (2C, MEAMAI) principles, the identity of Manorah can be summarized. The synthesis and creation of a prototype of Norasan innovative art are as follows:

1. Creation of the concept of the Manorah cycle.
2. Elemental and Conceptual Objects link with the relationship between the position of the Nawattasilpnorasan and the body.
3. Creation from the re-imaging principle connected with the 2C (MEAMAI) one.

Table 2 The synthesis and creation of the Nawattasilpnorasan prototype.

The concept of passing on and carrying on	Prototype sketch from the concept of pass on and carry-on concept
<p>Carry-on, pass on, humble, accepting, practicing. Elemental: repetition principle, dark tone, connecting and eliminating, basic dance moves for consistent and patient practice, reflecting the motto of the teacher who transmits the subjects and the student who receives them. Concept: from the concept of passing on and carrying-on, conveying, passing on, receiving respect, practicing, being patient, carrying-on, passing on. Position on the body. Hands: dance moves practices, paying homage Head: humility, acceptance Shoulders: bearing, inheritance Chest: heart position, acceptance with respect, love, and willingness</p>	
The concept of carry-on and entertainment	Prototype sketch from the concept of carry-on and entertainment concept
<p>Fluttering, energetic, fun, bright, exciting, provocative, sweet. Elemental: repetition of movement, harmony, unity, bright tone, repetition principle, dark tones, connecting and cutting of the figure reflecting the Manorah performing art, beautiful dance moves, swaying, dexterous. Concept: continuation of Manorah for entertainment, beautiful, group singing, role playing, fun, humor, rhythm. Position on the body. Hands: dance moves Head: the position in which a "therid" or headdress conveying the identity of the Manorah is worn. Shoulders/body: Jewelry and beads dress</p>	
The concept ritual ceremony	Prototype sketch from the concept of ritual ceremony concept
<p>Fluttering, energetic, fun, bright, exciting, provocative, sweet. Elemental: predominance, dark tone, connecting and cutting the figure reflecting the motto of the ritual's Manorah, calm dance moves with dignity.</p>	

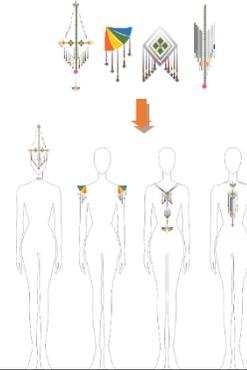
Concept: Manora performs rituals, concepts, beliefs, magic, beauty, spirituality, faith, and superstitions, dancing with the thrilling music.

Position on the body

Hands: dance moves

Head: the position in which a "therid" or headdress conveying the identity of the Manorah is worn.

Shoulder/body: Jewelry and beads dress



DISCUSSION AND CONCLUSION

This research analyzes every element in depth to transform them from concrete and abstract into innovative craft products in the form of contemporary jewelry. which represents Manorah performing arts' dimension and various atmospheres. It also studies and analyzes the ways of creating the famous innovative products from Thailand, Indonesia, and Malaysia, as well as studying and analyzing products related to Manorah and synthesizing strategies for designing and creating according to DRR (2C (MEAMAI)) principles. Finally, creating a prototype of Norasan innovative craft products in the form of contemporary jewelry that reflects the beauty of the Manorah cycle.

In conclusion, contemporary, innovative art jewelry was obtained, as well as an examination of synthesis strategies in product creation. The works can also be extended, modified, and developed into the creation of many visual and applied arts, which can reflect Manohra's identity according to all the research instruments. The prototype of Norasan jewelry will become a tool used to spread the culture of the art of performing Manorah in a new way. It is a prototype that reflects the aesthetic values of art, culture, and local wisdom in a new light, which may not be equivalent to the direct appreciation through the art of performing Manorah, but it is a new perspective that can more or less expand the influence of Manora performing arts culture.

RECOMMENDATION

1. Research should study and collect information as well as analyze the cultural identity of Manorah performing arts in all its dimensions, including performances for entertainment. ceremonial performance, as well as other relevant dimensions. In addition, the sample population should be inclusive of all relevant groups to obtain a fair conclusion.

2. There are many products of innovative art in Thailand. Due to the diversity of wisdom, traditions, arts, and cultures with different identities in each

locality. Criteria for data analysis should be clearly established to use the results in a creative way.

3. The design series of the sketch prototypes from this study could be an example of research that could be put into practice. However, it does not insist on the final summary that it must always be as presented. This is because we find that the rapidly changing context in today's world can cause the dimension of Manorah's performing arts culture to evolve over time. However, this information may only serve as a source of study for NawatsilpNorasan: Contemporary Innovative Art Jewelry, which can be further developed in the future.

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