

# **Design of Artistic Patterns for Reed Mat Bag Products Inspired by the Art Exhibition of Royal Paintings by H.R.H. Princess Chulabhorn, the Princess Srisavangavadhana, from the “Diversity of Forms, Diversity of Lives” Collection: A Case Study of Community Products in Lung Pradu Sub-district, Huai Thalaeng District, Nakhon Ratchasima Province**

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## **Abstract**

This research, “Design of Artistic Patterns for Reed Mat Bag Products Inspired by the Art Exhibition of Royal Paintings by H.R.H. Princess Chulabhorn, the Princess Srisavangavadhana, from the ‘Diversity of Forms, Diversity of Lives’ Collection: A Case Study of Community Products in Lung Pradu Sub-district, Huai Thalaeng District, Nakhon Ratchasima Province”, aims to study the concepts and artistic identity from the royal paintings in the “Diversity of Forms, Diversity of Lives” exhibition to synthesize them as a guideline for designing artistic patterns on the reed mat bag products of the Lung Pradu community, Huai Thalaeng District, Nakhon Ratchasima Province, which is

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an area with long-inherited wisdom and identity in reed mat weaving. The research was conducted using Qualitative Research methodology, collecting data from studying the original artworks, and in-depth interviews involving community participation in brainstorming sessions to design patterns together.

The research found that the Princess's artistic genius, reflecting the diversity of life and forms in nature, can be applied as inspiration to create new patterns that are contemporary yet harmoniously retain the essence of local culture. The outputs from this research include a set of artistic patterns applied to prototype reed mat bags, which possess a contemporary artistic identity, aligning with the community's identity and the Creative Economy concept. These research results thus help add value to community products, increase market opportunities, and promote the sustainable conservation of local wisdom.

**Keywords:** Artistic Patterns, Reed Mat Bag, Art Exhibition, Royal Paintings

## Introduction

Currently, the Creative Economy trend plays a significant role in developing community products, as it integrates artistic, cultural, and local wisdom with design processes to create added economic value and sustainably promote the area's identity. Many types of Thai local handicraft products have adapted to the times, especially “reed mats”, which reflect the way of life, patience, and meticulousness of the people in the Northeast. Lung Pradu Sub-district, Huai Thalaeng District, Nakhon Ratchasima Province, is a community renowned for its long history of reed mat weaving. The community's woven mats have unique patterns and colors, but they currently face marketing problems, competition, and the need to develop products to be

more contemporary to meet the demands of new-generation consumers. Therefore, developing product design guidelines that still preserve cultural roots is a crucial issue in inheriting and elevating local wisdom.

The key inspiration for this research comes from the art exhibition of royal paintings by H.R.H. Princess Chulabhorn, the Princess Srisavangavadhana, titled “Diversity of Forms, Diversity of Lives”, which reflects her artistic genius, full of delicacy and perspective on the diversity of living beings and nature. These works not only show the power of artistic beauty but also reflect creativity that deeply connects with contemporary design approaches.

For this reason, the research “Design of Artistic Patterns for Reed Mat Bag Products Inspired by the Art Exhibition of Royal Paintings... ‘Diversity of Forms, Diversity of Lives’” is important for applying artistic concepts from this valuable inspiration to create new patterns that reflect community identity, meet commercial utility needs, and serve as a guideline for the sustainable development of the local creative economy. Applying concepts from these valuable artworks to create new artistic patterns for community products not only helps increase aesthetic value but also promotes local products’ potential to enter the creative market, thereby uplifting the community’s quality of life and sustainably preserving local wisdom for the future.

## Research Objectives

To study the concepts and artistic identity from the royal paintings by H.R.H. Princess Chulabhorn, the Princess Srisavangavadhana, in the “Diversity of Forms, Diversity of Lives” collection. To design artistic patterns inspired by the said artworks to be applied to the reed mat bag products of

the Lung Pradu community, giving them a contemporary identity that aligns with local identity and wisdom.

## Research Scope

The scope of this research is specifically defined to connect “artistic inspiration from royal genius” with “local product development”, integrating knowledge of art, design, and community wisdom, which is a distinctive feature of creative research in the field of contemporary art as follows:

### 1. Content Scope

The research focuses on studying the application of concepts and artistic elements from the royal paintings in the “Diversity of Forms, Diversity of Lives” exhibition to design artistic patterns for the community’s reed mat bag products. It emphasizes the analysis of artistic elements such as line, shape, color, rhythm, and artistic mood, including the concept conveying “diversity and life in nature”, to transform them into contemporary design guidelines. Defining this scope provides a clear framework for the study, preventing it from expanding into other dimensions of art analysis, such as sculpture or general contemporary art, and focusing specifically on the “royal paintings” which are the main source of inspiration for product design.

### 2. Area Scope

The study area is Lung Pradu Sub-district, Huai Thalaeng District, Nakhon Ratchasima Province, which is a renowned production source for reed mats, with weaving wisdom passed down for a long time. It has distinct characteristics in terms of raw materials (local reeds) and weaving patterns that still maintain a local identity, clearly linking “artistic inspiration” with “local wisdom”, and providing an opportunity for the community to participate

in the design process (Participatory Design), which is at the heart of contemporary creative research.

### **3. Population / Target Group Scope**

The group of artisans and reed mat producers in the Lung Pradu community to jointly brainstorm and exchange local wisdom knowledge in product design.

### **4. Time Scope**

The research period is approximately 12 months, divided into periods as follows:

Months 1–3: Study documents, original artworks, and survey community area data.

Months 4–6: Design preliminary concepts and artistic patterns.

Months 7–9: Trial application of patterns on prototype reed mat bags.

Months 10–12: Evaluate results, receive feedback, and summarize development guidelines.

## **Research Methodology**

This research is Creative Research that emphasizes integrating “artistic inspiration” with “local handicraft wisdom” to create contemporary products with a valuable local identity. The process is divided into 4 important phases as follows:

### **Phase 1: Study of basic information and artistic inspiration**

**Objective:** To understand the concepts and artistic identity of the royal artworks.

**Process:**

- Study documents and the “Diversity of Forms, Diversity of Lives” exhibition to analyze concepts, colors, lines, shapes, and artistic moods.
- Synthesize inspiration that reflects the concepts of “diversity of life” and “nature in an emotional dimension”.
- Collect prototype images and create a Mood Board to be used as a base for design.

**Outcome:** Gained artistic guidelines and conceptual identity that can be extended to pattern design.

### **Phase 2: Survey and study of the Lung Pradu reed mat community’s wisdom**

**Objective:** To understand the context, materials, techniques, and patterns of local reed mats.

**Process:**

- Conduct in-depth interviews with villagers, mat weaving groups, and community leaders.
- Survey weaving techniques, characteristics of original patterns, materials, and popular colors used.
- Analyze the potential and limitations for application with contemporary artistic approaches.

**Outcome:** Gained knowledge of local wisdom that forms the cultural base for developing design concepts.

### **Phase 3: Concept Development**

**Objective:** To blend artistic inspiration with community wisdom.

**Process:**

- Synthesize information from Phases 1–2 to create a Design Concept.

- Design several preliminary patterns using sketching techniques and computer-aided design programs.

- Organize a Focus Group with art experts and community representatives to select the appropriate approach.

**Outcome:** Obtained a prototype artistic pattern concept (Design Prototype) that reflects both identities.

#### **Phase 4: Product Prototype Creation**

**Objective:** To create and test the application of patterns on actual products.

**Process:**

- Develop prototype reed mat bags using the selected artistic patterns.
- Experiment with actual community materials combined with contemporary design.
- Refine the models based on feedback from experts and artisans.

**Outcome:** Obtained complete prototype products that reflect contemporary artistic concepts.

## **Research Results**

From studying data to analyze the target group in the case study of community products in Lung Pradu Sub-district, Huai Thalaeng District, Nakhon Ratchasima Province, there are 3 main weaving and reed mat groups: (1) The Krai (Scleria) product processing group, located at Ban Lung Pradu Samakkhi, Moo 12, led by Mrs. Pailin Namai with 4 members. The group's distinct feature is that their Krai products are often dyed and formed by weaving patterns like Lai Kho Kaew and Lai Dok Bua (lotus pattern). The group processes products into bags and mats. (2) The Krai hat product group,

located at Ban Nong Saeng, Moo 7, led by Ms. Rung Pawasri with 10 members. The group's distinct feature is that their Krai products are often dyed and formed by weaving patterns and by coiling. The group processes products into various types, such as bags, hats, keychains, hair clips, and mats. (3) The plastic basket weaving group, which is a gathering of housewives in the area who have been trained in plastic strap basket weaving skills from product extension by government agencies in the area, resulting in new and more diverse product forms.

From the field visit to develop community products to elevate the grassroots economy, inspired by the art exhibition of royal paintings by H.R.H. Princess Chulabhorn, the Princess Srisavangavadhana, "Diversity of Forms, Diversity of Lives" collection, a case study of community products in Lung Pradu Sub-district, Huai Thalaeng District, Nakhon Ratchasima Province, the researcher applied the concept of building upon local wisdom, using the original identity of the products and the area to develop new products. From analyzing the skills of the groups' artisans, it was found that the most suitable product group is fashion bags. The groups have the craftsmanship skills to build upon their original products to create more difference and diversity.

### **Part 1: Suitable Forms and Symbols for Product Design**

The researcher modified the design approach from the original, considering the skills and aptitude of the target group, who are primarily skilled in making products in the bag category. Prototype products were designed and developed using a method of form comparison and symbolic analysis for product design. This used inspiration from the communication style of Naïve art, which is the main communication style of the art exhibition of royal paintings by H.R.H. Princess Chulabhorn, the Princess



Srisavangavadhana, “Diversity of Forms, Diversity of Lives” collection. This was done by analyzing the identity of animals that are prominent in the Lung Pradu area, namely the silkworm moth (Mang-ka-bee or Tua-bee), which is an important economic animal in this area, one of the famous silk-producing regions in Nakhon Ratchasima. Also, the Mang-por-baan-rai-peek-thong-peuan (Variegated Flutterer dragonfly), a species commonly found in the area, is characterized by its brown and yellow-spotted wings, similar to the pattern of the leopard, which is the most prominent animal in the “Diversity of Forms, Diversity of Lives” exhibition. The researcher linked the distinctive features of the colors and patterns of the aforementioned animals to the development of designs that connect with the professional skills of the target group, which are the woven products within the Ban Lung Pradu area. They are divided into 3 groups: the plastic strap weaving group, the Ban Nong Saeng reed weaving group, and the Ban Lung Pradu mat weaving group. This resulted in 14 fashion bag designs with different forms, colors, patterns, structures, sizes, and suitable functional uses. The designs were selected for prototype production through a participatory process with group members, and sizes were determined based on appropriate standards for bags in the market, as follows:



**Figure 1**

*Photographs for analysis towards design inspiration.*

Source: Suthida Watthanapakon, 2025.



**Figure 2**

*Prototype Product Set 1, plastic woven bags “Diversity of Lives” .*

Source: Suthida Watthanapakon, 2025.

From the development of product set 1, “Diversity of Lives”, the researcher developed a design concept for a shoulder bag suitable for the teenage and working-age target group, choosing a large fashion shoulder bag form, suitable for shopping trips. It has properties of physical durability and moisture resistance from the plastic straps. The patterns used were simplified from the leopard in the royal painting by H.R.H. Princess Chulabhorn, the Princess Srisavangavadhana, “Diversity of Forms, Diversity of Lives” collection, and used a technique of simplifying the pattern forms in conjunction with an animal representing local identity, the silkworm moth or *Tua-bee*, to link the concepts through pattern formation and color structure. Three prototype bags were created as shown in the image.



**Figure 3**

*Prototype Product Set 2, formed by knitting/braiding, in the concept “Diversity of Forms No.1”.*

Source: Suthida Watthanapakon, 2025.

From the development of product set 2, “Diversity of Forms”, the researcher analyzed the bag-forming skills of the Ban Nong Saeng bag weaving group, which is skilled in forming Krai by knitting/braiding. This led to the concept of dyeing the Krai by extracting colors from the royal paintings by H.R.H. Princess Chulabhorn, the Princess Srisavangavadhana, “Diversity of Forms, Diversity of Lives” collection, in various ways, allowing the group to knit/braid them in a free-form manner within the group’s traditional bag structure. This resulted in a mix of colors, both in leopard patterns and various color combinations. Five prototype bags were created.



**Figure 4**

*Prototype Product Set 3, formed by mat weaving combined with artificial leather, in the concept “Diversity of Forms No.2”.*

Source: Suthida Watthanapakon, 2025.

From the development of product set 3, “Diversity of Forms No.2”, the researcher analyzed the bag-forming skills of the Ban Lung Pradu mat weaving group, which is skilled in forming Krai by weaving it into a mat. This led to the concept of dyeing the Krai by extracting colors from the royal paintings by H.R.H. Princess Chulabhorn, the Princess Srisavangavadhana, “Diversity of Forms, Diversity of Lives” collection, in various ways, allowing the group to weave them using free-form basic patterns. This created a mix

of colors, generating diverse patterns before assembling them with an artificial leather bag structure. Six prototype bags were created.

## Discussion of Results

The results of the research “Design of Artistic Patterns for Reed Mat Bag Products Inspired by the Art Exhibition of Royal Paintings... ‘Diversity of Forms, Diversity of Lives’ Collection: A Case Study of the Lung Pradu Community, Nakhon Ratchasima Province” have demonstrated the power of integration between high art and local handicraft wisdom, which has given rise to a new, valuable approach for the creative product development of the community, both in terms of artistic beauty and economic potential. This was achieved by blending artistic inspiration with local identity, using concepts and artistic elements from the royal works in the “Diversity of Forms, Diversity of Lives” collection as inspiration, giving the designed patterns a unique identity, expressing the gentleness of nature, the diversity of living beings, and a life force that connects with the community’s people. This principle aligns with contemporary art concepts that focus on “Interpretation” rather than imitation, reflecting abstract creation and the spirit of art. Through community participation and joint learning from the Participatory Design process, it was found that involving the reed mat weaving community in every step, from exploration, design, to prototype creation, helped foster a balanced exchange of knowledge between “artists-designers” and “local artisans”. The community gained pride in the work developed from their own wisdom, while designers received real data reflecting the cultural context, resulting in work that is complete both artistically and contextually. This created artistic and product design value. The prototype reed mat bags

created from the new patterns were evaluated by experts as being outstanding in beauty, creativity, and suitability for commercial extension. The work demonstrates the use of color, line, and texture that harmonize with natural materials, while still beautifully preserving the identity of the reed mat, serving as an example of “contemporary design that does not abandon cultural roots”. This research reflects the potential of Thai local handicrafts to drive Soft Power through the dimensions of art, culture, and creative design. Reed mat products developed with contemporary patterns can create economic value, increase market opportunities, and artistically communicate the local story, which aligns with the national policy of promoting the creative economy. This reflects on the development of local art. This research shows that local art can be elevated to cultural innovation if systematically supported in the design process. The connection between “inspiration from national-level art” and “community-level wisdom” is thus a key approach in developing sustainable creative work, and serves as a model for a new form of cultural conservation that can grow alongside the local economy sustainably.

## Recommendations

### 1. Practical Recommendations

1.1 Commercial Product Extension: The designed artistic patterns should be applied to other related reed mat products, such as home decor items, souvenirs, or cultural gifts, to add value to the products and generate sustainable income for the community.

1.2 Local Branding and Identity: The Lung Pradu community should develop a product brand that reflects the identity of the artistic

patterns derived from the research, by creating unified product labels, packaging, and promotional media to build recognition in both domestic and international markets.

1.3 Training and Knowledge Transfer: Training should be organized for mat weaving groups and youth in the community to learn about contemporary pattern design and techniques for developing reed mats to meet the needs of the new generation market, helping to ensure that the wisdom is continuously passed down.

1.4 Building a Collaboration Network: Connections should be made between government agencies, universities, designers, and the private sector to support the development and sale of creative products, especially in terms of “Thai Soft Power” that emphasizes culture as an economic asset.

## **2. Recommendations for Future Research**

2.1 Study the application of patterns to other local materials: Extending the design approach to products from other natural materials, such as silk, cotton, or bamboo, will help broaden the scope of this artistic concept's utility.

2.2 In-depth research on marketing and consumer behavior: To ensure product development meets commercial demands more effectively, the needs of target groups in different age ranges should be studied, including design to support online markets and cultural tourists.

2.3 Evaluate social and cultural impact: There should be continuous research to monitor the long-term outcomes of the project, assessing how artistic and creative economy development affects the community's way of life, in terms of income, identity, and local pride.

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