

Thai Traditional Hanging Garland Decoration to the Pattern Design Adapted on Suan Sunandha Rajabhat University Souvenir

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Abstract

The study aimed to analyze the Thai traditional hanging garland decoration for modeling in the pattern design adapted on a souvenir item, as well as to evaluate the souvenir pattern design result. In regard to the research process, the researcher initially applied the mixed method in learning and investigating information by using qualitative research. Additionally, the researcher used quantitative research in souvenir pattern design assessment. The area delimitation of this study was a souvenir shop in Suan Sunandha Rajabhat University, as well as Suan Sunandha royal residence where Thai traditional hanging flower decoration models were gathered. Another delimiting factor was the sample which consisted of 3 design experts (post evaluation), 10 souvenir shopkeepers (post evaluation), and 100 consumers (pre- and post-questioning) using the accidental sampling method at the souvenir shop in order to evaluate the satisfaction towards souvenir design. Furthermore, the research instruments consisted of a literature review, in-depth interviews, questionnaires and evaluation formats.

The research result elucidates that 10 Thai traditional suspended garland decoration motifs were collected; however, only the first motif was selected to be adapted in the pattern design since it was an original and the most-found figure. According to the pattern design development, 10 patterns were created which included: Kledgardenia net, Kra-Bueang gardenia net, Si-Dok-Si-Karn gardenia net, Jan-Krueng-Seek gardenia net, Kaew-Ching-Duang gardenia net, Daw-Kra-Jai gardenia net, Oak-Mang-Mum gardenia net, Hok-Karn-Hok-Dok gardenia net, Daw-Lom-Deaun gardenia net, as well as Lai gardenia net. Moreover, the recreated souvenir which the consumers purchase the most was a coffee mug.

The evaluation result of adapting the patterns on the coffee-mug souvenirs illustrated that there was a high level of satisfaction on the beauty involving color and pattern, there was a high level of satisfaction on size and usage, and the highest level of satisfaction regarding the product was towards marketing in selling itself, as well as representing the place identity.

Keywords: Thai Traditional Hanging Garland Decoration, Pattern Design, Souvenir

1. Introduction

The hanging floral decoration is a type of art found throughout the Ayutthaya period; nevertheless, it has become unpopular since the second discomfiture of the Ayutthaya Kingdom in the Burmese–Siamese War. Subsequently, it was rehabilitated in the early Rattanakos in the kingdom period. The important person in the florist society at that time was the Dowager Tani, who was the daughter of Chao Phraya Maha Sena (Bunnak) as well as the Phra Phutthayotfa Chulalok's concubine. She was a skillful florist who not only performed her duty, but also practiced and instructed her proficiency to His Royal Highness Prince Chat Krom Muen Surintharak's daughters and grandchildren. She had been responsible for flower arrangement until the age of King Rama V. The suspended flower decoration had been timely developed, especially by the time our country traded extensively with other countries. However, this resulted in foreign cultures seriously influencing Siamese culture, which unavoidably caused the hanging-floral-decoration reformation, as hanging garland decorations in the royal court were created in Chinese lantern shape or in European chandelier styles. The Thai traditional hanging garland decorations were made from weaving pleasing-scent flowers as a garland and shaping them in a variety of figures in order to be utilized as a residence decoration; moreover, its aromatic smell spreads when the wind wafts. Nowadays, it is increasingly hard to see because the hanging garland decoration is forgotten due to the change of the

environment.

Suan Sunandha Rajabhat University had been the Suan Sunandha royal residence, which was the inner royal court of Dusit Palace built according to the official endorsement of His Majesty King Chulalongkorn Chulachomklao in order to rest temporarily instead of visiting another city. The King advocated the idea of forestry plantations surrounded with rare flowering plants as well as fruit trees. The name of the garden is "Sunandha Garden" which came from the name of Indra who dwelled on the second heaven and it also conformed to The Beloved Queen Sunandha Kumariratana's name. The King also patronized the construction of female-royalty palaces; unfortunately, the construction was not complete due to the King's passing away. Afterwards, the cabinet decided to use the palace in contributing to education by bestowing it to the Ministry of Education, and the place was established as a national school, which retained its former name in order to be a memorial. Its title was "Suan Sunandha School" and the first school-semester was in 1937, and in the year 1975, it became "Suan Sunandha Teacher's College" according to the Teachers College Act, 1975. In 1992, His Majesty King Bhumibol Adulyadej officially bestowed "Rajabhat Institution" named as an educational statute affiliated with the Department of Teacher Education, Ministry of Education, as well as giving His Majesty's privy seal to be the symbol of the Rajabhat Institution. With the Rajabhat Institution Act, which was given on January 24th, 1995, the Suan Sunandha Teacher's College has been changed into "Rajabhat Institution." Later on 15 June 2004, the Rajabhat University Act of 1975 was published in the Government Gazette, and the Rajabhat Institution was revised into the Rajabhat University. As with the aforementioned aesthetic history, its identity can be adapted in souvenir production.

Souvenirs are an item which makes a receiver recalls a story and history of the place, so it should include the narratives about each site into the production. The researcher selected Thai traditional hanging garland decorations to the pattern design in order to be adapted on souvenirs which was another way to reveal the location's chronicles. Regarding pattern design, the characteristics of garland styles were disassembled as well as rearranged in composition to conform to each type of souvenir. In addition, the souvenir was mainly created to respond to consumers' satisfaction, such as an accessory in a clothing category or an appliance in the house and ceremony decoration category. Thus, it had to be well designed by considering its color and shape to be able to attract consumers effectively. Besides, the appliances-like equipment used in a daily life becomes popular merchandise and some pieces which are delicately and beautifully created will be collected as a souvenir instead of being utilized. According to the definition of souvenir, it is originated from various opportunities, times or places depending on the creator's purpose by defining the pattern correspondingly with the customers' demand.

The souvenir which conveys the story of each place is greatly important. Human beings are social animals who intercommunicate in one way or another through a period of time until they have a deep connection, satisfaction, social interaction among humans or attachment between humans and surroundings, such as locations, circumstances, objects, etc., which are conducive to memory, as well as recalling. Although the communicating activities end, the exhilaration is still desired to be continued, even the time passes, or because of distance which effectuates meeting, familiarity, taste and behavior similarity, necessity of interdependence, support among a group, action involving reward as a result of affection, and the like. These factors motivate creating souvenirs which people like to give to each other. Notably, human beings' brain consciously registers stories, experiences, people, as well as other things around them in a memory form. The massive accumulated data in head may lead to the confusion which is hard to organize; moreover, the remembrance may ultimately fade away as time passes. Hence, humans try to discover the ways to stimulate memory of the related stories by producing media and reminders in order to persuade people to recognize them consistently. In another word, the media and reminders are created to activate memory.

The significant reason in choosing Thai traditional hanging garland decoration was the variety of exquisite patterns of hanging decoration weaved by multicolored flowers which can be suitably adapted on souvenir products. Furthermore, they can also distinctively represent value and meaning of Thai blossoms. Consequently, the researcher would like to conserve the Thai ness of the Suan Sunandha royal residence by publicizing Thai hanging garlands used in the royal court as well as the recreated souvenirs which can more clearly illustrate and inform the university identity to students, teachers, and other people.

2. Research Objectives

1. To analyze Thai traditional hanging garland decoration for modeling in the pattern design adapted on souvenirs.
2. To evaluate the recreated pattern design of the souvenirs.

3. Research Conceptual Framework

The conceptual framework takes cultural capital to create patterns to be adapted on souvenir products.

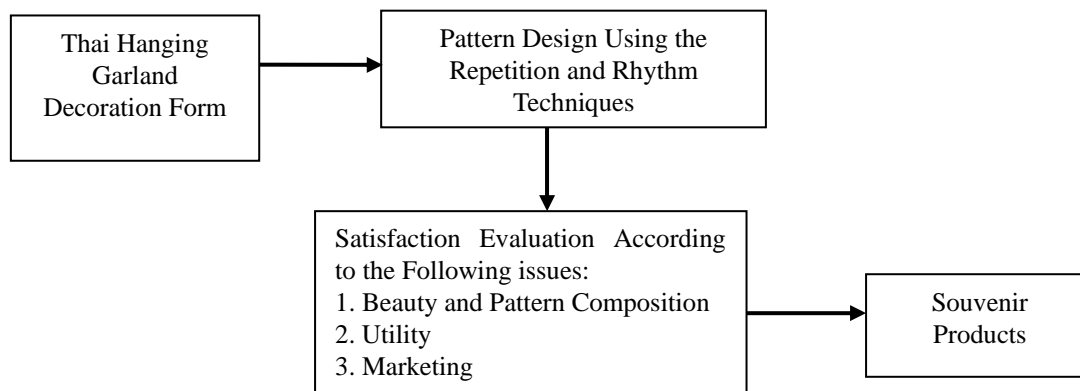


Figure 1. Conceptual Framework.

4. Research Methodology

This study applied a mixed-method-research approach by beginning with qualitative research, and using quantitative research in souvenir pattern design assessment process.

4.1 Scope of Research

The delimitation of the study included:

1. Area scope and sampling: the souvenir shops in Suan Sunandha Rajabhat University, Bangkok were sampled by using purposive sampling method. The sampling included 3 souvenir shops, as well as 10 shop members, in order to gather information about satisfaction towards souvenirs and the best seller.
2. The 3 design experts whom specialize in souvenir, were skillful, and had knowledge about product design for at least 10 years, were selected in order to consult about the design result as well as its resolution which was in accordance with the objectives and design assessment result.
3. Consumer sampling: the targeted participants included teachers, students, visitors who visited Suan Sunandha Rajabhat University and the general public, which totaled 100 persons by using convenience sampling at the souvenir shop to conduct the survey of satisfaction towards souvenir design.
4. Design limitation: the researcher created 10 souvenirs, in which new pattern design was adapted.

4.2 Research Instruments

1. Investigating data from the literature review involving Thai traditional hanging garland decoration in order to apply pattern design as well as pattern-souvenir composition arrangement.
2. Using an in-depth interview technique and a participant observation to gain information from souvenir shopkeepers regarding the management, problems of the former product, and the best-selling product.
3. Using questionnaires to derive consumers' demand (before redesign).
4. Creating patterns inspired by the characteristics of Thai traditional hanging garland decoration, and using illustrations for product presentation, as well as gathering the distributor's souvenir details.
5. Using an assessment format in order to gather consumers', shopkeepers' and specialists' opinions toward souvenir archetypes in these following subjects: beauty and pattern composition, usage of the souvenir, as well as its marketing (after redesign).

5. Data Collection and Data Analysis

Research step 1: Preparation and Collecting data

- (1) Hold a meeting to explain about the activity, preparation, and create understanding correspondingly, in order to develop Suan Sunandha Rajabhat University souvenir items.
- (2) Contemplate data from the literature review, and disassemble the characteristics of Thai traditional hanging garland decorations to be adapted in the pattern design.

(3) Analyze the category of product which will be developed as souvenir archetypes by using questionnaires, an assessment format, as well as target group observation to learn about problems, solutions and market tendencies.

Research step 2: Investigating Data and Analyzing the Characteristics of Thai Traditional Hanging Garland Decoration to the Pattern Design

(1) Learning about a hanging garland decoration in the Rattanakosin-Kingdom period which evolve gradually from the Western and Chinese lamp arts. The suspended decorations have always used local natural materials, such as weaving timbers, wrapping with patterned mulberry paper or fabric and attaching tassels made of thread or silk. Additionally, most of them were colored with red and have golden alphabets. They were popularly hung at department stores, Chinese opera theaters and inns. Regarding those inside the Grand Palace, there are expensive lamps of excellent materials, and their figures and patterns are sometimes created in sphere shape, sometimes in cube shape, or even in multilevel-brunch shape. In the Emperor Qianlong Era (1736-1796), the festival of lamps, which were made of paper in various shapes, could apparently represent the cultures, as well as living. In addition, the lanterns were used widely on account of natural factors, such as wind and snowstorms. Therefore, it was necessary to produce lightened things covered with shield in order to illuminate around house or be used whilst traveling at night. Thai hanging garland decorations can be categorized into 4 sizes as follows:

1. The tiny size of hanging decoration which its diameter is 6-15 centimeters and is 8-45 centimeters long, such as the hanging decorations weaved with thin steel wire in circle shape, square shape, bouquet shape, star shape, carp shape, golden fish shape, etc. This hanging decoration size is appropriate for teaching elementary-school-students.
2. The small size of hanging decoration is bigger than the former. Its diameter is 20-30 centimeters and is 45-100 centimeters long, such as small flat suspended decorations in triangle shape, square shape, ladder shape, star shape, crocodile shape and fan shape. The small hanging decoration also includes the Klin-Kwum tassel garland, Chat-Kao-Chan tassel garland, globe-amaranth garland, applied lamps, and contemporary hanging garlands.
3. The middle size of hanging garland decoration consists of float lamps and different styles of baskets. It has a bigger size which has 33-45 centimeters in diameter and 100-120 centimeters long (it had ever been classified into a large size; however, it becomes far smaller when compared with the last large size), such as the Huadtassel garland, small chandelier, Keaw-Plaeng chandelier, large chandelier (one level), Antigononchandelier, Galphimia chandelier, Petreachandelier or applied Dusit lamp baskets.
4. The big size of hanging decoration has an extra-large scale which its diameter is 47-76 centimeters and 127-255 centimeters long, such as large chandelier (three levels), Clerodendrum chandelier, transfigured chandelier, Chinese lamp, and applied lanterns.



Figure 2. Net Hanging Garland Decoration



Figure 3. Ladder Hanging Garland Decoration



Figure 4. Scent Hanging Garland Decoration



Figure 5. Fan Hanging Garland Decoration



Figure 6. Wimarn Hanging Garland Decoration

Thai traditional hanging garland decorations are classified according to the craft into 3 types which are:

1. Thai fine arts or antique handcrafts are fully decorated with Oo-ba festoons and Tad-Hu flowers which are weaved in Roi-Krong style that consists of blossoms in every part, such as Nah-Chang net, Pu-Klingarland, Wimarn-Intra garland, small chandelier, Huadtassel garland, Clerodendrum chandelier, etc.
2. Applied Thai craft or creating light lantern from a real lamp in varied styles. This kind of hanging decoration is reduced its complexity of weaving flowers in order to have a more convenient and faster production, such as sphere lamp, Chinese lamp, as well as western lamp.

3. International-Thai craft or contemporary floristry is a fresh-flower arrangement or hanging floral decoration holding its naturalness; there is no weaving as a garland before arranging, such as ellipsoidal suspended floral decoration, Sam-Pi-Nong flowery set and others which are not mentioned in this study, such as 1-2-3-leveled flower basket used for hanging on ceiling, arch and wall.



Figure 7. Tassel Hanging Garland Decoration

Figure 8. Chat Hanging Garland Decoration

Figure 9. Lamp Hanging Garland Decoration

Figure 10. Chandelier Hanging Garland Decoration

Figure 11. Bouquet Hanging Garland Decoration

(2) Conforming to the Thai traditional hanging garland decoration, the researcher targeted the characteristics of the nets, Oo-bafestoons and Roi-Krong weaving to be composited as a souvenir pattern.

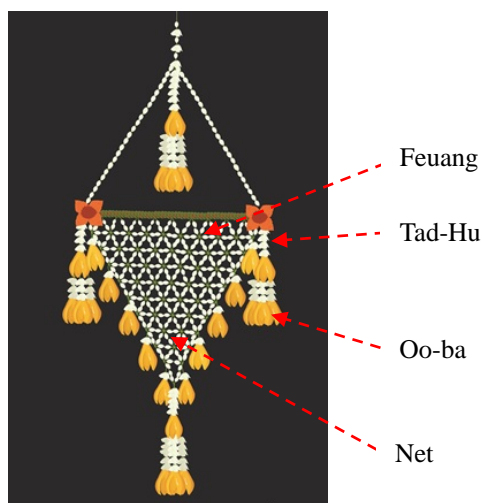


Figure 12. Nah-Chang Small-Net Hanging Garland Decoration Weaved in Cosmos Pattern

Figure 12 is a Nah-Chang Small-Net Hanging Garland Decoration Weaved in Cosmos Pattern which its composition can be divided into 4 parts including: the first part is Feuang, it is on the top, and performs as a beam of the hanging garland decoration. It is made of bamboo covered with a banana leaf. The second part called Tad-Hu, it is like ears of the hanging garland decoration in order to carry weight of Oo-bafestoons made of orchid petals. The third part is Oo-ba festoon used as floral tassel ornaments of the hanging garland decoration attached on both sides of Tad-Hu. They are made of Calotropis as well as Champaka. Finally, the fourth part is a net functioning to lead viewers' focus with its Cosmos pattern made of Gardenia and Jasmine.

Research step 3: The Pattern Design of 10 Motifs

(1) The researcher appended the composition of Gardenia net and Nah-Chang Small-Net Hanging Garland Decoration Weaved in Cosmos Pattern to create new patterns by using the repetition and rhythm composition techniques. The following are the 10 motifs mentioned.

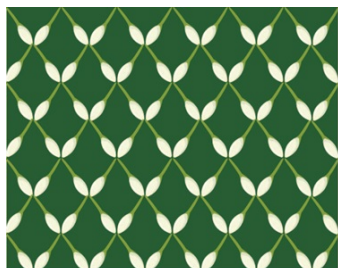


Figure 13. Kled Gardenia Net



Figure 14. Kra-Bueang Gardenia Net

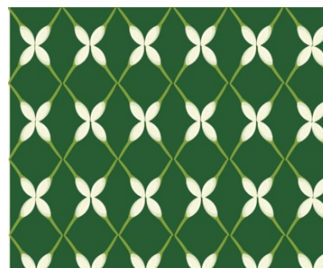


Figure 15. Si-Dok-Si-Karn Gardenia Net



Figure 16. Jan-Krueng-Seek Gardenia Net



Figure 17. Kaew-Ching-Duang Gardenia Net

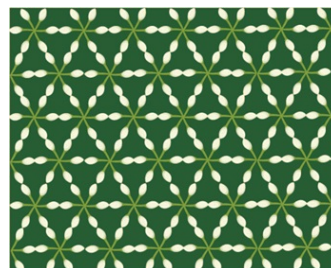


Figure 18. Daw-Kra-Jai Gardenia Net

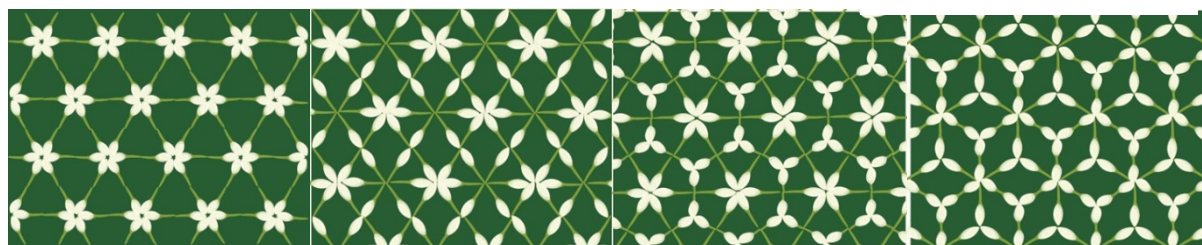


Figure 19. Oak-Mang-Mum Gardenia Net

Figure 20. Hok-Karn-Hok-Dok Gardenia Net

Figure 21. Daw-Lom-Deaun Gardenia Net

Figure 22. Wiman-Plaeng Gardenia Net

6. Conclusion of Research Results

6.1 The Analysis Results of Thai Traditional Hanging Garland Decoration Identity to Pattern Design

The researcher brought parts of the hanging garland decoration to use as main components of the motifs, such as gardenia, jasmine and caltrops were in the flower section, as well as champaka and rose in Oo-ba festoon part by drawing as a two-dimension picture and used real color matching. Additionally, it was found that the identity of Thai traditional hanging garland decoration had occurred since the ancient times which were nets beautified with Oo-ba festoons, tassels, Feuang and Tad-Hu flowers. The study also showed that the net of hanging garland decorations had 11 forms overall, such as Kled gardenia net, Kra-Bueang gardenia net, Si-Dok-Si-Karn gardenia net, Sam-Dok-Sam-Karn gardenia net, Jan-Krueng-Seek gardenia net, Kaew-Ching-Duang gardenia net, Daw-Kra-Jai gardenia net, Oak-Mang-Mum gardenia net, Hok-Karn-Hok-Dok gardenia net, Daw-Lom-Deaun gardenia net, as well as Wiman-Plaeng gardenia net. The gardenias and jasmines were weaved and interlaced in an alternate direction of flowers and peduncles in order to create various patterns.

6.2 The Result of the Picture Creation to Pattern Design

According to the picture creation in pattern design, the researcher had drawn a two-dimension picture of jasmines, gardenias, champaka, roses and cosmoses equivalently with the real thing, as well as the characteristics of the hanging garland decoration, in which its compositions were perfectly similar to the models. The picture was also colored identically with the model by using painting considering the darkness and brightness of the colors in order to make the picture have a small light and shadow as 2D and 3D images.

6.3 The result of Pattern Design

In regard to pattern design, the researcher had initially learned and gathered information which were used as an idea of creating from 2 sections which were: pattern design principles and the target group’s requirement tendency of the hanging-garland-decoration feature, pattern, as well as its composition. Furthermore, the pattern interest and the picture creation ideas to pattern design were to be organized respectively. The picture creation ideas can design pattern in 3 forms:

- 1)Realism
- 2)Truncation
- 3)Abstract

Truncating some part from the hanging garland decoration models, such as Puang-Pum hanging garlands will be linked up with using a curve in the middle of pattern group. In addition, the brighter-colored picture will be reduced in size to be smaller than the identical front picture in order to create light and shadow.

Selecting only flowers in order to be grouped without considering size, symmetry and rhythm in order to create the main pattern in a large size then create the smaller 2-3 sizes, and color the background accordingly with the flower tone by varying darkness and brightness.

Conforming to the adapting the gardenia Oo-batassel rimmed with champaka in forming, using a darker color background, as well as patterning as a net, the researcher applied the picture creation which could absolutely reflect a net weaving. The finished net will have angle which can show the composition of disassembled-pattern combination or disassembling pattern from a net. Afterwards, the composition will be managed by developing its rhythm and direction in order to suit the product. The re-patterned archetype has to be able to represent the style, feeling, as well as distinctive interest, for instance the classic style, the contemporary style or the modern style as in the illustration 12-21.

6.4 The Result of Adapting the Pattern

After creating patterns, they were adapted on souvenir ceramic products; they could be used in many processes of production, such as creating earthenware surfaces while its soil texture is still moist in the forming procedure, on the painting pattern, the under coating, and in making ceramic screen printing.

6.5 The Analysis Result of Pattern Design to Adapt on Souvenir Products

The researcher used questionnaires to determine the consumers’ satisfaction towards souvenirs before re-patterning.

Table 1. The consumers’ need before creating pattern and adapting pattern on souvenirs

Which product do you want to purchase as a souvenir?		Mean	SD.	Level
1.	Tableware Set	4.37	0.65	High
	Coffee Mug	4.72	0.59	Highest
	Scarf	4.32	0.59	High
	Hat	3.14	0.54	Medium
What level of your reason in purchasing a souvenir?		Mean	SD.	Level
2	Purchasing for yourself	4.32	0.59	High
	Giving others	4.67	0.23	Highest
	Price	4.57	0.76	Highest
	Reminding to the place	4.87	0.49	Highest
	Utility	4.12	0.74	High
Overall characteristics of souvenir				
3	Modern Style	3.15	0.90	Medium
	Contemporary Style	4.62	0.65	Highest
	Original Style	3.40	0.99	Medium

According to the Table1, the investigation of consumers’ demand towards souvenir showed that the coffee mug was appropriate to be a souvenir product with the highest satisfaction level; whereas, the greatest reason for purchasing souvenirs was giving to others, price, as well as reminding to the place. In addition, there was a high level on overall characteristics that should be in a contemporary style.

As the data analysis result of adapting motifs on pattern design, the researcher classified the coffee-mug-set ideas into 2 sections which were: idea 1, the components of Thai traditional hanging garland decoration, such as tassel, Oo-ba festoon and rim weaving will be adapted on the coffee mug set by using original proportion and truncating proportion methods to organize its contemporary-pattern composition. Additionally, the researcher considered the types of coffee between Espresso and Cappuccino which are served in different quantities; therefore, it effectuates the dissimilar shape and size of coffee mug-creation.



Figure 23. The Coffee Mug Set Adapted Thai Traditional Hanging Garland Decoration Patterns

Idea2: the uniqueness of gardenia-net weaving composition would be adapted on coffee mugs sized 180-250 CC. as well as using colors which could represent feeling of the product in original plus semi-contemporary style.



Figure 24. The Gardenia and Jasmine Pattern Composition Disassembled from Thai Traditional Hanging Garland Decoration by Organizing Rhythm and Adjusting Color Background

6.6 The Assessment Result of Pattern Design to be Adapted on Souvenir

According to the evaluation of pattern design and adapting pattern on souvenirs, the researcher used the assessment format to evaluate the satisfaction of customers, shopkeepers and specialists as is demonstrated in the table:

Table 2. The result of satisfaction evaluation of consumers towards the re-patterned souvenirs (N = 100 people)

No.	List	Mean	S.D.	Level of Satisfaction
1. Beauty and Pattern Composition				
1.1	Beauty of Composition	3.66	0.95	High
1.2	Beauty of Color and Pattern	3.72	0.94	High
1.3	Beauty of Pattern Adapted on Product	3.52	1.11	High
	Total	3.60	1.00	High
2. Utilities of the Souvenir				
2.1	Durability of the Product	3.60	0.91	High
2.2	Quality of the Product	3.42	1.12	High
2.3	The size suits usages.	3.65	0.95	High
2.4	Appropriateness of the Product as a Souvenir	3.60	0.94	High
	Total	3.56	0.98	High
3. Marketing				
3.1	The souvenirs attract consumers' interestedness.	4.00	1.00	High
3.2	The souvenirs can promote selling itself.	4.33	1.15	Highest
3.3	The souvenirs can represent identity of the place.	4.66	0.57	Highest
3.4	The size and price are suitable.	4.28	0.94	High
	Total	4.31	0.91	High

Table 2 displayed that there was a high level of consumers' satisfaction towards the souvenirs on color and pattern, a high level of consumers' satisfaction regarding utilities in the size suits usages, and also the highest level of consumers' satisfaction involved marketing in promoting selling itself, as well as representing identity of the place.

Table 3. The result of satisfaction evaluation of shopkeepers towards the re-patterned souvenirs (N = 10 people).

No.	List	Mean	S.D.	Level of Satisfaction
1. Beauty and Pattern Composition				
1.1	Beauty of Composition	5.00	0.00	Highest
1.2	Beauty of Color and Pattern	5.00	0.00	Highest
1.3	Beauty of Pattern Adapted on Product	4.66	0.57	Highest
	Total	4.88	0.19	Highest
2. Utilities of the Souvenir				
2.1	Durability of the Product	4.33	0.57	Highest
2.2	Quality of the Product	4.00	1.00	High
2.3	The size suits usages.	4.66	0.57	Highest
2.4	Appropriateness of the Product as a Souvenir	4.66	0.57	Highest
	Total	4.41	0.67	High
3. Marketing				
3.1	The souvenirs attract consumers' interestedness.	4.33	0.47	Highest
3.2	The souvenirs can promote selling itself.	4.00	0.83	High
3.3	The souvenirs can represent identity of the place.	3.93	0.87	High
3.4	The size and price are suitable.	3.84	0.95	High
	Total	4.02	0.78	High

Table 3 elucidates that the shopkeepers' satisfaction towards the souvenir in beauty of composition, as well as its color and pattern were beautiful to reach the highest level while the utilities in durability, proper size in using and appropriateness of the product as a souvenir similarly hit the highest level. Furthermore, there was the highest level of shopkeepers' satisfaction on the consumers' attractiveness.

Table 4. The result of satisfaction evaluation of product design specialists towards the re-patterned souvenirs (N =3 people)

No.	List	Mean	S.D.	Level of Satisfaction
1. Beauty and Pattern Composition				
1.1	Beauty of Composition	5.00	0.00	Highest
1.2	Beauty of Color and Pattern	4.66	0.57	Highest
1.3	Beauty of Pattern Adapted on Product	4.66	0.57	Highest
	Total	4.77	0.38	Highest
2. Utilities of the Souvenir				
2.1	Durability of the Product	4.33	0.57	High
2.2	Quality of the Product	4.66	0.57	Highest
2.3	The size suits usages.	4.66	0.47	Highest
2.4	Appropriateness of the Product as a Souvenir	3.66	0.95	High
	Total	3.56	0.98	High
3. Marketing				
3.1	The souvenirs attract consumers' interestedness.	3.52	1.11	High
3.2	The souvenirs can promote selling itself.	3.72	0.94	High
3.3	The souvenirs can represent identity of the place.	3.60	0.91	High
3.4	The size and price are suitable.	3.65	0.95	High
	Total	3.62	0.97	High

Table 4 demonstrates that the result of pattern assessment evaluated by the product design specialists was: there was the highest level of beauty of color and pattern composition adapted on product. In addition, the durability, quality, as well as the size suits usages were in the highest level; whereas, in regards to the marketing factors, the souvenirs attracted consumers' interest, the souvenirs could promote selling themselves, and the souvenirs could represent the identity of the place were in a high level.

7. Discussion of Research Result

According to the Thai traditional hanging garland decoration characteristics investigation, in order to be adapted on souvenir pattern design showed that the model used as unique outstanding patterns consisted of 1) the characteristics of the hanging garland decoration components were Oo-ba festoons, Feuangtassels, Tad-Hu flowers and net weaving could easily represent Thai traditional hanging garland decoration, as well as being easy to recognize and understand participants and consumers. As is seen in the study, the greatest of target groups' attitudes toward Thai traditional hanging garland decoration were most favored and thought of the caltrop as a net weaving pattern. The second-most favorable came from champaks rim weaving, and the third was gardenia net weaving. For using diverse flowers in making hanging garland decoration, the picture creation was adapted as a pattern on a product which had to cover 3 basic comprehensions including: 1) arts composition, 2) color emotion, and 3) social trends of the target group. Re-patterning by remaining an original trait of hanging garland decoration identity. The types of flowers which were selected to draw were arranged in various patterns. Additionally, the patterns should be chosen correspondingly and suitably to the target group; moreover, the forms and patterns of the product should be in a contemporary style. According to Mekhum, W., & Rungsrissawat, S. (2017). Also it is necessary to focus state support measures on marketing, technological, education and legal support of small business in the province. In our opinion, inexpensive, but effective tool to support the competitive background in the province could be an opening (on the basis of, for example, Suan Sunanda Rajabhat University) of service center for legal and accounting support of provincial business (providing all financial and contractual functions online), formation and promotion of the regional brand, which has to include the most competitive and promising in terms of foreign goods and services markets expansion. This center could also serve as a platform for the exchange of technologies, business ideas and best practices.

Suggestions

In regards to the suggestion to use the research results in additional studies, the product design specialists recommended that:

1. The souvenir pattern design should be considered trends or product-popularity tendency, especially, the

3-year-period color trends, which will be distributed to a market, had to be in accordance with the need, modernity, product suitability as well as appropriate composition.

2. The pattern from this study could be adapted on other products, such as on fabric pattern, on paper or on packages, and could also develop the color and composition to suit them.

Suggestions for the further study

In order to improve the study results, the following should be further studied:

1. Contemplating consumers' opinions as well as demand which are gathered during the specific time to acquire the consumers' comments fluctuated correspondingly with major trends; furthermore, the format should be altered and used for gathering opinions toward other products when the time change. Besides, the market trial should also be managed in order to promote the export.

2. Developing product formation as well as adaption to other materials.

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