



## DELVING INTO THE REALM OF CULTURAL SUSTAINABILITY BY STUDYING HOW TRADITIONAL CRAFTS MIGHT BE SEAMLESSLY INTEGRATED WITH MODERN DESIGN

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### Abstract

Integration of contemporary design with traditional crafts substantially enhances cultural sustainability and inventiveness. Although demand for distinctive, high-quality products, ethical sourcing, and environmental consciousness is rising and so undermines cultural legacy, industrialisation and mass manufacturing have eroded traditional workmanship even in this regard. This study investigates historical arts and their possible adaptation to suit modern aesthetic, functional, and environmental standards with a view towards addressing the cultural sensitivity needs of today's society. Overall, 1,550 questionnaires were sent; the pilot study had 20 people while the final research consisted in 1,337 participants. Using RAO software, the responses underwent statistical analysis yielding interesting findings. The paper stresses how important sustainable manufacturing methods, service design, and digital fabrication are in maintaining traditional art forms. Living these ideals will help designers and artists to really engage a bigger audience. Constant problems are the artists' resistance to modernism, the absence of supporting laws, and the declining craftsmanship resulting from mass manufacturing. On the other hand, despite these limitations, sustainable design ideas including modern technologies combined with the preservation of old buildings are becoming more and more appealing. This paper adds to the continuous conversation on cultural sustainability by providing a thorough overview of doable actions to protect artistic abilities by means of technological development. It implies a compromise between modernising archaic trades to preserve cultural legacy and totally eradicating them.

**Keywords:** *Contemporary Design; Craft Innovation; Cultural Sustainability; Heritage Preservation; Service Design; Traditional Crafts*

### Introduction

Mastering sustainability presents a significant challenge for implementation scientists. Studies purporting to assess sustainability frequently lack a definitive methodology. The integration of diverse technologies to improve daily living is a prevalent theme in the arts and design. Nonetheless, this conventional methodology, mostly centred on addressing issues as they occur, sometimes falls short of the evolving principles of sustainable development. Prominent art and design institutions have enhanced their pedagogical approaches to address these deficiencies. By integrating post-structuralism and phenomenological philosophical frameworks with modern concepts such as sustainable development and speculative design, they have established essential design categories that transcend conventional methodologies (Vaughan & Koutsomichalis, 2024). This methodology considers both real and hypothetical challenges in creativity and design, addressing present concerns while anticipating their potential future ramifications. This innovative approach prompts artists and designers to contemplate strategically and with a long-term perspective. This approach, albeit initially appearing optimistic, is fundamentally based on a rational analysis of the present, eschewing magical or fictional realms.

This shift in perspective within the art and design sectors is inspiring creatives to envision boundless futures for humanity, aligning with sustainable development principles. This study



seeks to establish a compelling argument for ecologically responsible practices in the decorative arts by integrating contemporary research with the foundational works and philosophies of notable modern artists and designers. This will be utilised by designers and artists to expand the limits of their disciplines and engage in innovative thinking. The subjects addressed encompass economics, politics, and society, along with the interplay of individuals, technology, and the environment. The primary objective of the study is to re-evaluate and redefine existing viewpoints on these essential subjects. This course examines modern and contemporary art and design through material studies, transdisciplinary methods, and traditional design elements. The objective is to promote innovative and adaptable solutions through the systematic exploration and application of sustainable development concepts (Ghobakhloo et al., 2021).

### **Background of the study**

The skills, habits, and beliefs of a society at a specific period and location are manifested in their artisanal products. This is the rationale for the inclusion of arts and crafts in sustainable development. Comprehensive research on the connection between craft and sustainability is essential due to their inseparable relationship. The United Nations Summit on Growth and Trade suggests that sustainable development could be even more transformative. The initial definition of sustainable development by the World Commission on Environment and Development (WCED) in 1987 was to meet present needs without jeopardising the ability of future generations to meet their own needs (Ametepey et al., 2023).

With the advent of the service age, a comprehensive approach known as service design emerged. The approach is founded on a synthesis of systemic and design thinking principles alongside individual viewpoints and ideas. The extensive scope, profound depth, and interdisciplinary nature of the area have garnered it significant recognition. Service design fosters innovation in the service business by integrating existing design principles into the creation of new service types. The primary objective of this method is to provide a service pathway that satisfies the requirements of both providers and customers. In service design, the crafts industry employs many ways to discover relevant difficulties. Techniques including as persona development, customer journey mapping, blueprint creation, and stakeholder mapping are integral to these methodologies (Halvorsrud et al., 2023).

This information is subsequently utilised to enhance and elevate the overall grade of the service. A variety of exercises and strategies can be employed to enhance teamwork, communication, and brainstorming across many craft disciplines. Service design promotes user-centred thinking and meticulous observation across several disciplines and discourses to identify connections and stakeholders at different intervals (Lambe, 2023). These discoveries give rise to novel concepts and perspectives, with the eco-friendliness of service design serving only as an additional benefit. This study should therefore concentrate on environmental craftsmanship and service development.

### **Purpose of the study**

The study characterises "sustainable craft" as an examination of the economic, ecological, cultural, and social dimensions of the field's present development. If craft development were to transition its primary emphasis from the art of crafting to the creation of commodities and services via service design, it would yield reciprocal advantages for the progression of both the craft and service design domains. This strategy is grounded in a modern service-oriented philosophy. This skill is termed "servitization," referring to the creation of distinctive product attributes through the inseparable integration of material components with a service system. This system's components can develop a sustainable and efficient business model that enhances the core offering by integrating information, products, and services. Although numerous



studies acknowledge the technique's promise, service design ought to be seen as a transformative instrument in sustainable crafts. This research emphasises modern and contemporary art and design through material studies, multidisciplinary methodologies, and classic design principles. The objective is to identify innovative and adaptable methods for production and expansion, alongside investigating and implementing feasible strategies for these procedures.

### Literature review

The Arts and Crafts Movement began in the late 19th century as a reaction to the growing industrialisation of the era, signifying a pivotal shift in the interaction between traditional craft processes and contemporary design. The Arts & Crafts Movement prompted designers to consider the social and ethical ramifications of their creations, despite its inability to halt industrialisation. This significantly influenced subsequent generations of designers. Traditional Chinese art and culture has long posited that Neolithic inhabitants of the Yellow River region produced scorched ceramics. Jingdezhen gained prominence as China's porcelain production hub during the Yuan dynasty, a pivotal period in the development of classical Chinese handicrafts. Classical artwork is predominantly linked to porcelain and bronzeware. Commencing in 2000 BC, the Shang dynasty experienced a significant era of affluence. The protection of intellectual property for traditional arts and crafts is a contentious issue, with diverse opinions prevailing (Abbas & Raza, 2024). A significant share of the entertainment sector's revenue is derived from conventional arts and crafts.

In this article, "traditional art" refers to any artistic practice preserved and transmitted over numerous generations within the same cultural group. It frequently embodies a society's ideas, beliefs, and practices by alluding to its cultural or religious heritage. There exists considerable historical and regional variation in the several artistic expressions present today, encompassing woodworking, ceramics, textiles, sculpture, and painting. Traditional art is defined by adherence to established techniques, motifs, and craftsmanship, serving to preserve cultural heritage and creative traditions. When discussing modern décor that reflects current inspirations and trends, we refer to contemporary interior design. The design's simplicity and emphasis on functionality are its distinguishing characteristics (Kilmer & Kilmer, 2024).

Transparent flooring the characteristics of contemporary interior design are sleek lines, minimalist furnishings, and subdued colour schemes that convey a sense of tranquil elegance and welcoming warmth. The versatility of contemporary architecture and the dynamic integration of diverse elements from various eras and styles create aesthetically pleasing and harmonious environments. The incorporation of elements and designs from traditional arts and crafts into contemporary home decor is referred to as traditional art integration. This movement reflects the increasing interest in genuine cultural heritage and artisanal, handcrafted products. Traditional arts and crafts possess a comforting, narrative essence that resonates with contemporary homeowners and interior designers. The objective is to enhance the historical and cultural significance of the interior spaces. This approach employs diverse strategies, ranging from subtle embellishments and accents to more pronounced elements and focal points, resulting in an engaging and aesthetically pleasing environment that reconciles modernity with antiquity (Karamanea, 2024).

Cultural sustainability, within the context of sustainable development, pertains to the continuous endeavour to safeguard cultural practices, beliefs, and histories for the advantage of future generations. The creative and cultural industries, encompassing cultural heritage, are essential for advancing sustainable development across economic, social, and environmental dimensions. An individual's cultural heritage comprises the worldview, habits, values, and beliefs transmitted over generations. The increasing significance of cultural sustainability in economic, social, and political domains has prompted many to contend that it ought to be



acknowledged as a distinct pillar of sustainability, independent from the social dimension. Cultural sustainability is essential due to its capacity to influence individuals and the significant effect of social conceptions on decision-making (Settembre-Blundo et al., 2021).

Some assert that attaining sustainable development is unfeasible without prior assurance of cultural sustainability. Nonetheless, cultural sustainability is inadequately comprehended both conceptually and theoretically within the broader context of sustainable development. Political, social, economic, and ecological policies inadequately consider cultural effects as a result of this. By employing various techniques and research on the notion of culture in relation to sustainable development, we may assess the impacts of cultural sustainability. It is essential to examine optimal methods for incorporating cultural elements into practical, political, and social policy areas to evaluate the influence of culture on sustainable development (Labadi et al., 2021).

## **1. RESEARCH QUESTION**

- 1) What is the impact of innovation of traditional crafts on cultural sustainability?

## **2. METHODOLOGY**

### **Research design:**

Researchers employed a cross-sectional methodology and monitored participants for four months to collect data. Gathering data at a singular, economical instance was essential for guaranteeing the effectiveness of the cross-sectional methodology. The researcher employed a quantitative methodology due to constraints of time and budget. The researcher contacted each survey respondent with a random sampling method. Subsequently, the provided samples were utilised to calculate the sample size using Rao Soft. Individuals who cannot read or write, or who are wheelchair-bound, will have the survey questions articulated to them, with their responses documented verbatim. The researcher elucidated the experiment and addressed any enquiries the participants had while awaiting the completion of the questionnaires. Occasionally, individuals are requested to complete and submit questionnaires simultaneously.

### **Sampling:**

The questionnaire was pilot tested with 20 individuals to ascertain the minimal study sample size. Rao Soft concluded that 1200 replies would be adequate. A total of 1,550 consumer surveys were distributed randomly. The researcher exclusively utilised fully completed questionnaires; those with lacking information were discarded without additional processing. Researchers dispatched 1550 questionnaires after ascertaining that the research sample comprised 1200 individuals utilising the Rao-soft technique. Researchers collected 1464 complete questionnaires, resulting in a final sample size of 1337 after excluding 127 respondents with inadequate responses.

### **Data and Measurement:**

This study utilised a questionnaire as the principal instrument for data collection. The initial component of the survey solicited fundamental demographic data, whereas the subsequent section employed a 5-point Likert scale to evaluate several dimensions of the respondents' engagement with online and offline channels. All pertinent material was derived from secondary sources, encompassing numerous internet databases.

### **Statistical Software:**

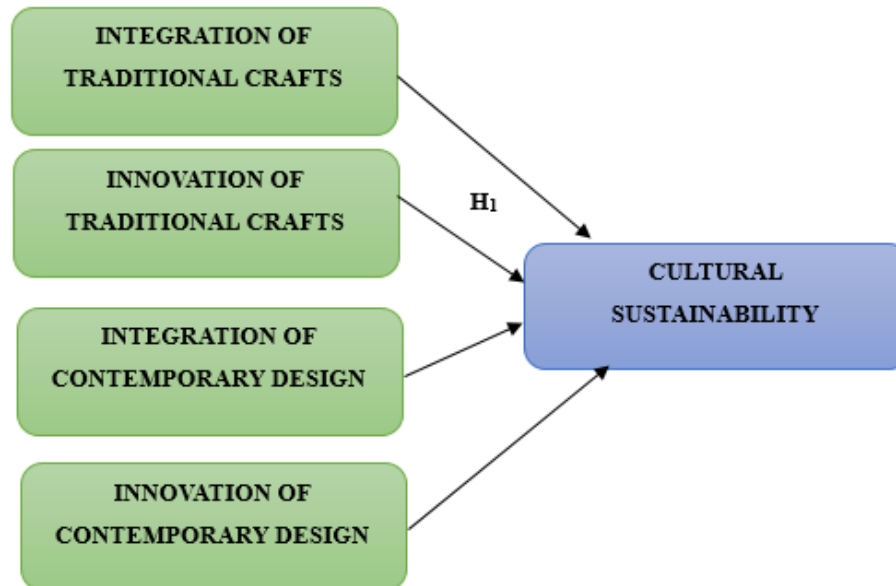
Statistical analysis was conducted using Excel and SPSS version 25.



### Statistical Tools:

Descriptive analysis was employed to comprehend the fundamental characteristics of the data. The integration of factor analysis and ANOVA enabled us to do validity assessments.

### Conceptual framework



### Results

#### Factor Analysis

Common applications of Factor Analysis (FA) involve validating the fundamental component structure of a collection of measurement items. Unobservable factors influence the values of quantifiable variables. FA use models as a methodological approach. The primary objective of this study is to delineate the links among visible phenomena, underlying factors, and measurement errors.

The Kaiser-Meyer-Olkin (KMO) Method is employed to assess the appropriateness of data for factor analysis. The researcher has confirmed that there is an adequate number of participants to encompass all model variables. Researchers quantitatively assess numerous variables to ascertain the degree of shared variance among them. In the study of data exhibiting lower percentages, factor analysis frequently yields more efficacious results.

The outcome of executing KMO yields a value ranging from zero to one. A KMO score ranging from 0.8 to 1 signifies adequate sampling.

A KMO value below 0.6 indicates insufficient sampling, necessitating corrective action. You may select any specific value, although 0.5 is commonly preferred by numerous writers. It lies between 0.5 and 0.6.

As the KMO approaches zero, it indicates that partial correlations hold greater significance than overall correlations. Significant correlations greatly hinder component analysis.

The entry conditions established by Kaiser are as follows:

Within a moderate interval of 0.050 to 0.059.

Little below average, by 0.60 to 0.69 points.

The range of 0.70 to 0.79 is prevalent.

The quality points range from 0.80 to 0.89.

It was remarkable how significantly it varied between 0.90 and 1.00.





**Table 1: KMO and Bartlett's Test**

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.927
Bartlett's Test of Sphericity	Approx. Chi-Square	3252.968
	df	190
	Sig.	.000

The researcher employed Bartlett's Test of Sphericity to assess the generalisability of the correlation matrices. The Kaiser-Meyer-Olkin measure of sampling adequacy is 0.927. The researchers obtained a p-value of 0.00 using Bartlett's sphericity test. The researcher determines that the correlation matrix is faulty based on the significant result of Bartlett's sphericity test.

#### ❖ INDEPENDENT VARIABLE

##### • Innovation of Traditional Crafts

The "innovation of traditional crafts" is the creative process of adding current ideas, technologies, and materials into historically used handcraft industry techniques. This idea is exemplified by investigating new uses for conventional operations, revitalising old items to appeal to modern consumers, or improving manufacturing techniques using digital technologies. The ability for creative problem-solving shows that customs are rather increasing rather than disappearing and let's crafts flourish in continually changing settings. The preservation of cultural legacy depends on innovation in reinterpretation of traditional arts and crafts for contemporary viewers. Leveraging their cultural background helps to preserve customs, support the growth of fresh creative businesses, and include next generations. Innovations linking the two eras help to promote conventional knowledge in the modern, globalised society. Urbanisation, industrialisation, changing consumer tastes all challenge crafts; this effort seeks to save and revive them (Kofler & Walder, 2024).

#### ❖ DEPENDENT VARIABLE

##### • Cultural Sustainability

Particularly in reaction to the fast changes brought about by technological innovation, growing urbanisation, and other types of globalisation, cultural sustainability calls for the ongoing protection of cultural traditions, variety, and identity. Adaptations help to transmit and preserve intangible cultural resources including traditional knowledge, languages, cultures, art, and handicaps. Notwithstanding deterioration or compromise, cultural preservation cannot be achieved without the freedom for people to practise, share, and change their customs as thought essential. Moreover, it shows the institutional and financial support for artistic expression and efforts. Models of sustainable development recognise cultural sustainability as a necessary element in concert with environmental and financial sustainability. Sustainable development produces individual well-being, social cohesiveness, and generational equity. The need to promote mutual understanding among various ethnic groups while preserving cultural diversity is growing as global civilisations become ever more dependent on one another. Maintaining cultural traditions helps new identities to develop, stimulates creativity, and strengthens social bonds. Cultural practices cannot be preserved without their ongoing existence (Mohyeddin, 2024).



- **Relationship of between Innovation of Traditional Crafts and Cultural Sustainability**

Making traditional crafts is one of the best ways to guarantee the ongoing survival of cultural customs. Communities will be able to preserve their traditional crafts for decades to come if they can adapt them with a modern interpretation in response to evolving fashions, technologies, and consumer tastes. By means of creativity, cultural traditions are able to preserve their fundamental principles while concurrently smoothly adjusting to modern conditions. This development helps to foster a dynamic past, which in turn increases the resistance of cultural manifestations to the consequences of globalisation and changes in socioeconomic levels. By means of creative adaptations of traditional crafts, one can create new audiences, include younger practitioners, and promote chances for sustainable livelihoods. By means of the development of a stronger sense of cultural pride and identity, this revitalisation project guarantees that knowledge and abilities are transmitted from one generation to the next during every one. Through strengthening the cultural fabric of those civilisations, this dynamic process throughout time helps to contribute to the cultural sustainability of nations. Innovation is a two-edged blade in the process of maintaining the basic features of traditional crafts while also enabling their evolution and adaptation to current conditions.

Based on the preceding discussion, the researcher formulated the following hypothesis to analyse the interrelationship between the innovation of traditional crafts and cultural sustainability.

***“H<sub>01</sub>: There is no significant influence between Innovation of Traditional Crafts and Cultural Sustainability”***

***“H<sub>1</sub>: There is a significant influence between Innovation of Traditional Crafts and Cultural Sustainability”***

**Table 2: H<sub>1</sub> ANOVA Test**

ANOVA					
Sum					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	43746.479	787	5869.836	1126.864	.000
Within Groups	693.987	549	5.209		
Total	44430.177	1336			

This inquiry resulted in a significant discovery. The F value of 1126.864 is statistically significant, as indicated by a p-value of .000, which is below the .05 alpha level. This study accepts ***“H<sub>1</sub>: There is a significant influence between Innovation of Traditional Crafts and Cultural Sustainability”*** due to the rejection of the null hypothesis.

## **Discussion**

Transposing classical art into a contemporary environment requires more than just paraphrasing. Imitation encompasses exploring methods to integrate contemporary design with traditional artistic components. Simultaneously adhering to the fundamental essence of their



own languages and technology frameworks. Innovative applications and reinterpretations of classical artistic elements are also integral to this translation process. A case study illustrating the implementation of contemporary design principles. Designers frequently seek inspiration from modern and contemporary architecture. Incorporating organic materials alongside traditional design methodologies. Artworks that are visually appealing and exceptionally functional result from the integration of contemporary technology and materials with traditional lighting and ventilation systems. Moreover, unique and culturally enriched artworks frequently emerge when contemporary visual artists integrate classical components with modern artistic methodologies.

It is essential to integrate form and technology when reinterpreting classical art for a modern audience. Artists and designers must possess comprehensive knowledge of traditional art forms, exhibit cultural tolerance, and demonstrate creativity to produce work that honours those traditions while maintaining originality. Only after that can they explore the potential for mutual incentives and advancement between the two parties. Contemporary designers benefit from an abundance of resources due to this multidisciplinary creativity, which revitalises historic art forms in current design while ensuring the preservation and advancement of these ancient techniques. Moreover, it establishes a fundamental framework for fostering variety, innovation, and cultural sustainability via cross-cultural conversation.

## Conclusion

Contemporary decorative art that is culturally sustainable has been designed using principles and attributes of sustainable development. Contemporary decorative art is universally acknowledged as an interdisciplinary domain that integrates technology, ecology, economics, and politics. This study explores a critical deficiency in human comprehension by examining its long-term sustainability and strategic progression. The findings indicate that diverse disciplines can collaborate more efficiently through interdisciplinary and multidisciplinary creative techniques, which is promising for contemporary decorative arts. This collaboration transcends superficial embellishments in its quest to inspire innovation and establish future inventive avenues. Modern ornamental art possesses the potential to disrupt entrenched conventions, inspire behavioural change, and facilitate the attainment of an ideal state. Policymakers must endorse multidisciplinary teams and the amalgamation of social, environmental, technological, and creative domains to promote sustainable growth. Increased financing for innovative projects exploring and applying sustainable methods can significantly enhance social and environmental issues. The upcoming generation of creatives and designers requires a robust foundation in sustainable practices; therefore, educational policy should promote programs that integrate the arts with sustainability. Sustainable development activities in the decorative arts should largely focus on developing and disadvantaged nations. Moreover, art galleries, curators, designers, and artists must remain abreast of global trends to provide innovative concepts for sustainable development and art that address the distinct challenges and opportunities encountered by developing nations. This method will enhance the significance of modern decorative arts, making it increasingly pertinent to global cultural heritage preservation programs.





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