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Table of Contents

News & Activities: Sukhothai Artisans' Experiences and Impressions Gained from Participating in Jinju International Craft Market during Jinju Traditional Crafts Biennale 2025 in Republic of Korea <i>Witiya Pittungnapoo</i>	1-5
Climate Change Adaptation through the Cultural Approach with Creativity in Ambon City of Music, Maluku <i>Ronny Loppies</i>	6-11
Cultural Identity of Sichuan Yingjing Black Sand Pottery in Contemporary China <i>Xiaoling Cao</i>	12-19
Reviving and Developing Traditional Handicrafts as a Green Transformation Process: The Case of the Nam Cao Silk Weaving Cooperative in Hung Yen Province, Vietnam <i>Thi Thanh Le Lu, Thanh Viet Tran, and Hoang Duong Nguyen</i>	20-29



Appreciation

The International Journal of Architecture, Art and Design (IJAD) was established in January 2023 with the objective of disseminating scholarly research and creative works to a broad and diverse audience. The journal welcomes submissions spanning a wide range of disciplines within art and design, including—but not limited to—creative products (such as crafts, textiles, ceramics, media and digital artworks, and other design outputs), creative spaces (including architecture, interior design, landscape architecture, the built environment, urban planning, urban design, and other forms of place-making), and creative processes (such as design thinking, design methodologies, and innovation practices). Contributions from practitioners and creators working in other creative fields who wish to share their artistic and design-based work are also strongly encouraged.

This third volume, No. 2, features works published between July and December 2025. It opens with a news article reflecting on Sukhothai artisans' experiences participating in the Jinju International Crafts Market in the Republic of Korea. The second article presents Ambon as a UNESCO Creative City of Music, focusing on climate change adaptation, followed by a review of the cultural identity embodied in Sichuan Yingjing black sand pottery in Contemporary China. The fourth paper presents a good practice case study on the green transformation of the Nam Cao Silk Weaving Cooperative in Hung Yen Province in Viet Nam.

On behalf of the IJAD editorial board and committee, I would like to express our sincere appreciation to all authors for their contributions. We hope this journal will inspire readers with insightful knowledge and practices across diverse cultural and creative contexts.

Witiya Pittungnapoo
Editor-in-Chief



News & Activities

Sukhothai Artisans' Experiences and Impressions Gained from Participating in Jinju International Craft Market during Jinju Traditional Crafts Biennale 2025 in Republic of Korea

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Introduction

This article aims to share experiences of Sukhothai artisans who participated in the international crafts market during Jinju Traditional Crafts Biennale which was held in Jinju, South Korea between October 1st to November 16th 2025 under the theme: Between, Nature to Human. This first international craft market was initiated in 2025 as associated event under the UNESCO Creative Cities Crafts Market held from the 1st to 4th October in the Jinju Railway Cultural Park. There were about 25 domestic and international craft artists to join this event. Two artisans from Sukhothai were selected to exhibit their crafts, the first is Raveewan Khanadnid a textile artisan of Suntree and the second artist is Anurak Bunkhong who is a pottery artisan from MothanaCeramic.



Figure 1a and 1b Opening Ceremony of Jinju Traditional Crafts Biennale on 1st Oct. 2025 Group photo in front of the Vehicle Maintenance Depot (Left) and Crafts booths at Jinju Railway Cultural Park at Jinju Station (Right) Photos by Jinju Organising Committee.

Jinju Traditional Crafts Biennale provided rich experiences for residents and visitors to express and exchange cultural differences through various activities, namely, main and special exhibitions, side programs (CRAFTea, International Symposium, UNESCO Creative Cities Crafts Market, and associated events). A reflection of the two artisans from Sukhothai who participated in Jinju International Crafts Market and Jinju Traditional Crafts Biennale will be presented next.



Experiences and Learning Opportunities by Raveewan Khanadnid

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Jinju is clearly recognized as a UNESCO Creative City of Craft and Folk Art, demonstrating strong collaboration across all sectors. The city organizes major events every two years, with consistent attention and support from government agencies. A special gathering is also held between government representatives and participating artists, providing an informal space for conversation, exchange, and the strengthening of future relationships. As a gesture of hospitality, gifts are presented to participants—Hamo dolls, the city's symbolic mascot, and Jinju silk scarves, a premium local product. These thoughtful gifts effectively promote Jinju's unique identity as a distinguished city of craft to all visitors.

Jinju International Craft Market was held at the front of the Vehicle Maintenance Depot, Jinju Railway Cultural Park. The event beautifully honoured local artists and showcased their work with great value and appreciation. Although the exhibition featured contemporary artwork, it also included a hands-on workshop on tea brewing, allowing everyone to learn about the community's ancient cultural traditions. The activity incorporated the artists' own crafted materials and tools—such as teapots, ceramic cups, and wooden tables—creating a harmonious presentation. The exhibition remained open for about one and a half months, giving more visitors the opportunity to enjoy the artwork. The integration of the public park, relaxation, and art appreciation blended seamlessly with the rhythm of daily life, leaving a lasting impression on those who visited Jinju City.



Figure 2a and 2b: The Mayor of Jinju City, Mr. Kyoo-il Jo visited Suntree crafts booth at the Railway Cultural Park (Photos taken by Raveewan Khanadnid and Thai team)



The exhibition was held at Jinju Railway Cultural Park in Jinju Railway, a public park where people can visit and relax every day. This made it easy for visitors to access the craft exhibition without having to travel far. Local residents showed great interest in visiting the exhibition and appreciating the artist's work. Many families also brought their children during weekend to experience and engage with the artists' creations. Art and craft workshops were organized in collaboration with artists, fostering learning, exchange, and the transmission of artistic knowledge from artists to the community.



Figure 3: Prof. Byung Hoon Jeong, Focal Point of Jinju and Coordinator of UCCN for Crafts and Folk Art Subnetwork (Right) and his wife (Middle) visited Suntree crafts booth (Photo taken by Raveewan Khanadnid).



Figure 4 (a-d): DIY crafts-making workshop provided by Sukhothai artisan of Suntree (Photos by Raveewan Khanadnid and the Thai team).



This year, artists from several countries participated. From Thailand, there were three art showcases—textile art (Suntree Thai Fabric) and ceramics (Mothana Sukhothai and Chiang Mai Pottery)—along with an artist from China. The event encouraged cross-cultural learning, exchange, and the building of artistic networks. Through these collaborative activities, artists had opportunities to share and learn from one another in many meaningful ways. It is believed that if such exhibitions are held again in future, including hands-on workshops will further enable everyone to access art and experience the creative process firsthand.



Figure 5: A group photo, namely, Komol Kongcharoen (Ceramist: Chiang Mai), Raveewan Khanadnid (Textile artisan: Sukhothai) Prof. Cho-Yeon Bak (Steering Committee Member of Jinju UCCN) and Anurak Bunkhong (Ceramist: Sukhothai) (from left to right). Photo by Jinju Organising Team.

Impression and Learning Experiences by Anurak Bunkhong Pottery Artisan and Co-founder of MothanaCeramic (Sukhothai, THAILAND) Email: 13mothana@gmail.com

My first and most impressive aspect was the warm hospitality from the host city, Jinju. The organizing team took excellent care of all participants, constantly checking in to see if anything was needed or missing. The people of Jinju were kind, generous, and had wonderful interpersonal warmth. Although there were some communication challenges, these were easily overcome by using Google as a translation tool.



Figure 6a and 6b: The Mayor of Jinju City, Mr. Kyoo-il Jo and his team (Left) and Prof. Byung Hoon Jeong (Focal Point of Jinju UCCN) visited MothanaCeramic booth at the Railway Cultural Park (Photos taken by Raveewan Khanadnid and the Thai team)



The festival was organized in a highly systematic and orderly manner, without confusion. Even though traffic volume increased during the event period, the city managed transport efficiently through strong cooperation between public and private sectors. Moreover, the event encouraged public participation, allowing people to take part in the activities.



Another valuable learning experience was observing the methods of art exhibition and museum management, which were particularly interesting. The atmosphere and venue decoration were beautifully arranged, especially the use of ornamental flowers and plants that added vibrant colours and a refreshing ambiance. This creative environment left visitors feeling delighted and deeply impressed by the festival.



Figure 7a and 7b: MothanaCeramic's booth at Jinju International Crafts Market (Left) and Museum (Right). Photos taken by MothanaCeramic and the Thai team.

Lastly, I would like to express my sincere gratitude to Assoc. Prof. Witiya Pittungnapoo for sharing this great opportunity and coordinating with the city of Jinju, which made this meaningful exchange and collaboration between Thai artists, artists from other cities, and the host team possible.

Acknowledgement

On behalf of the Co-focal point of Sukhothai UCCN and ASIA and the Pacific Regional Coordinator of UCCN for Crafts and Folk Art, I would like to express my appreciation to the Mayor of Jinju City, Mr. Kyoo-il Jo. and Prof. Byung Hoon Jeong, a focal point of Jinju UCCN and the coordinator of UCCN for Crafts and Folk Art Subnetwork for all the support and facilitation provided for Sukhothai artisans. Within the UNESCO Creative Cities Network, Jinju and Sukhothai will further strengthen our cooperation for achieving meaningful cultural exchange in more sustainable future.



Climate Change Adaptation through the Cultural Approach with Creativity in Ambon City of Music, Maluku

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Abstract

Culture and creativity are vital resources for climate change mitigation and adaptation, as climate and culture are deeply interconnected and mutually reinforcing. While climate change threatens local traditions, knowledge systems, and cultural heritage, these same cultural assets—when preserved and empowered—can contribute significantly to environmental protection and the strengthening of climate resilience. Beyond safeguarding heritage, culture plays a transformative role in global climate action by shaping mindsets, attitudes, and behaviours, and by inspiring innovative, place-based solutions. In urban contexts, culture-driven policies and creative practices are increasingly recognised as essential for addressing climate-related risks. Place-based culture and creativity foster collective visions, enhance awareness, build local capacities, and support social integration, enabling cities to respond more effectively to climate challenges and advance sustainability transitions. These culture-based approaches are particularly relevant for city policymakers, cultural practitioners, and urban communities. The 2025 MONDIACULT Declaration underscores the urgency of integrating cultural heritage and creativity into international climate discourse, highlighting the role of traditional and indigenous knowledge and cultural innovation in climate action, especially in the face of extreme events. This paper examines Ambon City of Music as a case study, where the preservation of endemic plant species—essential for traditional musical instrument production—has led to the establishment of a “music forest.” This initiative demonstrates how cultural ecosystems can support biodiversity conservation, disaster mitigation, and cultural resilience within fragile small-island environments.

Keywords: Music Forest, MONDIACULT 2025, Ambon City of Music

Introduction

Culture and creativity are key resources for reducing and adapting to climate change. Climate change and culture are interconnected and mutually reinforcing however, climate change can erode local traditions, knowledge systems, and cultural heritage. The core components of this culture, if preserved and empowered, can contribute to environmental protection and the building of climate resilience. In addition to addressing the impact of climate change on culture, it is essential to enhance the potential of culture for global climate action, through the protection of natural sites, the preservation of traditional knowledge, and support for cultural institutions and practitioners, but also through the power of culture in changing mindsets, attitudes, and behaviours towards the environment and the design of new and innovative solutions.



In urban contexts, local policies and strategies, driven by culture and innovation, are crucial for addressing the impact of climate change. Place-based culture and creativity have the power to create collective visions and behaviours that are responsive to climate-related risks, through increased awareness, capacity building, and social integration. This is how culture-based solutions to climate change can help cities adapt to current climate challenges and advance their transition towards sustainability, targeting city policymakers, professionals from the cultural sector, and urban residents in general.

According to UNEP (United Nations Environment Programme), cities are major contributors to climate change, as urban activities are a primary source of greenhouse gas emissions. Estimates show that cities are responsible for 75 percent of global CO₂ emissions, with transport and buildings being among the largest contributors. The threat of global biodiversity loss and climate change puts our planet at risk due to our lifestyle choices. We need targeted and curated action. Currently, the world population has reached 8 billion and is estimated to reach 9.7 billion people on Earth by 2050. Can the world feed 10 billion people when agriculture is already a significant contributor to climate change? This will be a shared responsibility to take care of our planet. Our future now depends on our behaviour and how we choose to live, work, and play as global consumers - how we manage our homes, the food we consume, how we move, how we relax, what we buy, and how we take care of our planet are all important factors. Currently, we consume more resources than ever before, exceeding the planet's capacity for regeneration. Meanwhile, waste and pollution are increasing, and the gap between rich and poor is widening. Health, education, equality, and empowerment are all negatively affected. As UNESCO Creative Cities, we continue to promote urban adaptation and mitigation processes/strategies, methods for utilizing renewable energy sources, cleaner production techniques, regulations or incentives, sustainable consumption and production, plastic and food waste management, etc. to limit carbon emissions and strategies/projects to achieve a transition to a low-carbon society and ultimately a carbon-neutral society.

Where is the role of music in climate change? Some questions and statements below will encourage music efforts and the concept of City of Music in the sustainability of cities and the planet in the future.

- Make music a driver of change*
- How can musical activities contribute to protecting our environment?*
- How can the music sector be more environmentally friendly?*
- How can music help raise awareness about the need for climate action in general?*
- How can music help us address the climate crisis?*
- Immediately link music and climate action*
- How to reduce the climate impact on the music industry?*

The Intergovernmental Panel on Climate Change (IPCC) has warned that it is very likely that warming will exceed 1.5°C during the 21st century. To stay within the 1.5°C limit, emissions must be reduced by at least 43% by 2030 compared to 2019 levels, and by at least 60% by 2035. The MONDIACULT 2022 Declaration emphasizes the need to further integrate cultural heritage and creativity into international discussions on climate change and affirms the need to protect all aspects of culture in the context of extreme climatic events and natural disasters. This declaration also highlights the multidimensional role of culture in climatic action, particularly through traditional and indigenous knowledge systems and cultural creativity.



In the development of Ambon City tourism, a concept of tourism development has been built that is not oriented towards nature but towards attractions. Therefore, there has been a change from conventional tourism to alternative tourism that is related to attractions. In line with the City of Music brand, what is being developed is music tourism, which has been outlined in a Strategic Design and Action Plan drawn up jointly between Ambon Music Office (AMO) and the Ministry of Tourism and Creative Economy in 2020.

Results of Vegetation Analysis at Music Forest (Sound of Green: SoG)

Ambon Music Office (AMO) launched Sound of Green (SoG) in 2020 as a 5-year flagship programme to connect music with environmental education towards creative industry in align with the United Nation's Sustainable Development Goals (SDGs) including 4 Quality Education, 8 Decent Work and Economic Growth, 13 Climate Action, and 15 Life on Land. SoG is structured around four interconnected components: events, conservation initiatives, conventions, and a carnival. Collectively, these activities emphasise principles of sustainable development and responsible sourcing of materials used in musical instrument production (TFCC, 2021).

The Negeri Amahusu area is one of the areas in the Nusaniwe Sub-district of Ambon City where the music forest is located. Geographically, Negeri Amahusu is one of five areas in the Nusaniwe Sub-district of Ambon City, located in the centre of the Nusaniwe Sub-district in the coastal area and hills, with a distance of approximately 25 minutes to the capital city, covering an area of $\pm 8 \text{ km}^2$. The area of Negeri Amahusu, with its geographical location, is in the lowlands and coastal areas, with an elevation of 120 meters above sea level and a total area of $\pm 838.90^2 \text{ ha}$, consisting of 4 Soa/dusun, namely: Soa Wakan, Soa Nahel, Soa Westopong, and Soa Gunung Nona. Ambon City is the capital of Maluku Province, with a land area of 359.45 km^2 and a sea area of 17.55 km^2 , and a coastline of 98 km (Land Use Survey, 1980). The administrative area of Ambon City, as per Government Regulation Number 13 of 1979, covers 377 km^2 or $2/5$ of the total area of Ambon Island. Geographically, Ambon City is located at $3^{\circ}34'8.40''$ - $3^{\circ}47'42.00''$ South Latitude and $128^{\circ}1'33.60''$ - $128^{\circ}18'3.60''$ East Longitude. Ambon, a city in eastern Indonesia, boasts a unique cultural identity shaped by its own traditions and acculturation.

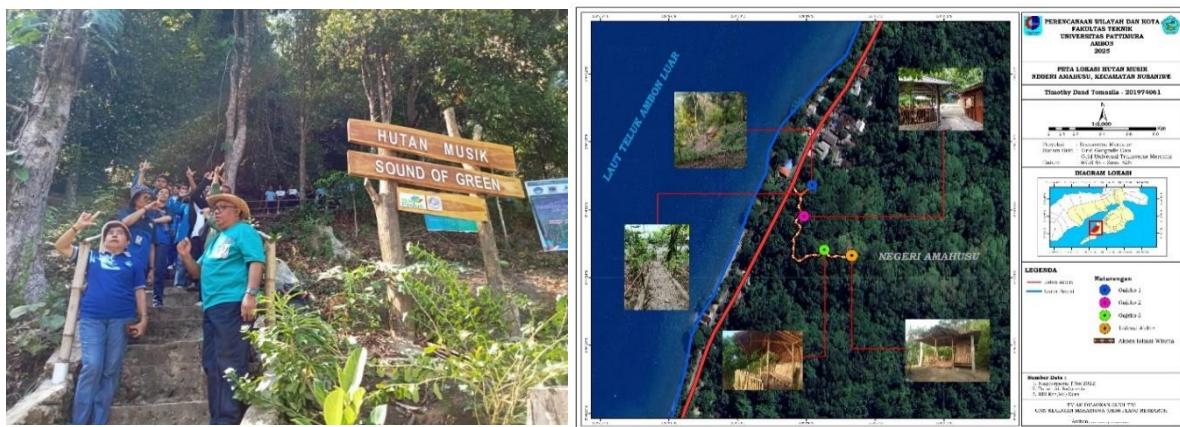


Figure 1 Location of Music Forest (Sound of Green: SoG) in Amahusu Village, Ambon City



In Ambon, the natural environment is closely connected to musical traditions. The availability of diverse natural materials has shaped the evolution of locally crafted musical instruments, which utilise resources such as bamboo, various types of wood, and seashells. Within this cultural landscape, Tuni and Amahusu villages—officially recognised as music villages in Ambon City in 2020—have developed strong communities of artisans with specialised expertise in traditional instrument making. In the Ambonese context, the making of musical instruments holds deep cultural significance, forming an integral part of everyday life. Musical instruments function not only as vehicles for artistic expression but also as essential elements within traditional ceremonies and religious practices (TFCC, 2021).

Ambon has initiated plans to cultivate bamboo and various trees as renewable resources for the production of musical instruments. This initiative would benefit from a more holistic approach to social and economic development, particularly through the integration of international knowledge exchange and collaborative learning. The composition of vegetation in the Music Forest at various levels of tree growth can be described as follows: based on the results of research by FKIP Pattimura University Ambon students in collaboration with AMO, 2024:

Tree Level (diameter > 20 cm) consists of *Leucaena leucocephala*, *Inocarpus fagiferus* Forst, *Gossypium hirsutum* L, *Bambusa* Sp., *Commersonia bartramia*, *Gnetum gnemon* L, *Arenga pinnata*, *Hibiscadelphus wilderianus*, *Myristica fragrans* houtt, *Mangifera indica*, *Canarium vulgare* Leen, *Syzygium aqueum*, *Artocarpus communis*, *Syzygium aromaticum* L. and *Acacia auriculiformis*.

Pole Level (diameter 10-20 cm) consists of *Knema tomentella*, *Metrosideros petiolata* L., *Metrosideros vera* L., *Sterculia apetala* (Jacq.) Karst, *Canarium indicum* L., *Burseraceae*, *Carbera manghas* L, *Ficus Coronata*, *Alstonia scholaris*, *Ficus monckii* and *Covellia racemifera*.

Sapling Level (tree saplings with height > 150 cm, but diameter < 10 cm) consists of *Agathis dammara*, *Knema tomentella*, *Metrosideros petiolata* L., *Metrosideros vera* L., *Myrcia bracteolari* (Poir.) DC., *Lansium domesticum*, *Gnetum gnemon* L., *Canarium indicum* L., *Macaranga involucrata*, *Clerodendrum minahassae* L. and *Carica papaya* L.

Seedling Level (tree saplings with height < 150 cm) consists of *Adiantum* sp, *Polypadiaceae* *valgare*, *Vernonia amygdalina*, *Axonopus Compresus*, *Clidemia hirta*, *Lygodium palmatum*, *Nephrolepis cordifolia*, *Epipremnum aureum*, *Anubias pinto*, *Selaginaceae*, *Epipremnum amplissimum*, *Aglaomorpha* sp, *Clinacanthus nutans* and *Cissus sicyoides*

Undergrowth (non-woody plants, generally found on the forest floor) consists of *Clidemia hirta*, *Tabebuia rosea*, *Ficus benjamina* L., *Ligustrum sinense* L, *Justicia gendarussa* Burn, *Caryota mitis* L, *Myristica fragrans*, *Mangifera Indica*, *Piper betle* L, *Codiaeum pariegatum*, *Gnetum gnemon* L, *Centotheca lappacea* L, *Flagellaria indica* Linn, *Pseuderanthemum reticulum*, *Ilex decidua* walter, *Swietenia mahagoni* L., *Hibiscadelphus wilderianus* Rock, *Syzygium aromaticum* L. and *Stachytarpheta jamaicensis* L.



Figures 2 Several types of trees found in the music forest



Conclusion

The existence and continuity of cultural communities play a critical role in sustaining cultural practices and expressions. In the context of Cities of Music and other music-based creative cities, increasing attention has been given to the conservation of endemic plant species that are essential to the production of traditional musical instruments. These instruments are crafted from specific natural materials, including Titi wood and Sukun wood, as well as bamboo species such as Sero bamboo and Tui bamboo. The degradation or loss of these endemic plant and animal species poses a direct threat to cultural continuity. Without sustained ecological conditions, traditional musical instruments cannot be produced, leading to the gradual disappearance of the cultural communities and craftsmanship practices that depend upon them. Consequently, biodiversity loss may result in the erosion of cultural identity and the weakening of music-based cultural heritage.

In response, the establishment of a “music forest” represents an integrated approach to safeguarding both cultural and ecological systems. By preserving endemic species, the music forest contributes not only to the continuity of traditional music practices but also to disaster risk reduction, climate resilience, and local creative economies. This initiative is particularly significant for Ambon City of Music and Ambon Island, a small island context characterised by ecological fragility and heightened vulnerability to environmental change.

Addressing such challenges requires collective and coordinated action. UNESCO Creative Cities worldwide share a responsibility to collaborate in advancing culture-based climate solutions in align with MONDIACULT 2022 Declaration, recognising that cultural diversity, human unity, and shared knowledge are essential components of global climate resilience.

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Cultural Identity of Sichuan Yingjing Black Sand Pottery in Contemporary China

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Abstract

This paper reviews the cultural identity and modes of self-expression embodied in Sichuan Yingjing black sand pottery within the context of China's modernization. As a time-honored ceramic tradition distinguished by unique local raw materials and handcrafted techniques, Yingjing black sand pottery carries profound cultural memory, regional identity, and practical value. However, China's rapid modernization has posed significant challenges to traditional handicrafts, particularly in negotiating continuity between inherited practices and contemporary lifestyles. This study traces the transformation of Yingjing sandware from its earlier identity as Yingjing casserole—once centered on utilitarian kitchenware—to a diversified form of black sand pottery characterized by technological advancement, artistic innovation, and expanded social functions since the 1980s. Based on field investigations, participatory observation in production and firing processes, and a review of relevant literature, this paper examines Yingjing sandware as both an intangible cultural heritage and a living cultural practice. It explores how traditional craftsmanship, settlement culture, and ecological values are preserved while being reinterpreted to meet modern consumer demands. The study further situates Yingjing sandware within contemporary academic discourse, identifying insufficient studies and limited analysis of its cultural identity and social significance beyond technical and historical perspectives. The findings suggest that Yingjing black sand pottery functions as an important carrier of cultural identity in contemporary China, mediating tensions between rural heritage and urban consumption. Its sustainable future depends on balancing the preservation of traditional craftsmanship with innovative design strategies response to modern lifestyles and diverse markets.

Introduction

This paper aims to review the cultural identity and self-expression of Sichuan Yingjing black sand pottery in the context of China growing modernity. As a time-honored ceramic art form, Yingjing black sand pottery is renowned for its unique materials and craftsmanship, carrying rich cultural memories and regional characteristics. Due to the rise of China's modernisation process, traditional black sand pottery has faced challenges in balancing its legacy with modern lifestyles. The impact of modernity on traditional handicrafts has resulted in transformations in their cultural significance and social function.



Yingjing sandware was once widely recognised as "Yingjing casserole". Before 1981, limited by its singular product type of kitchenware, "Yingjing casserole" almost became synonymous with Yingjing itself. Since 1981, social and other changes, including technological advancements, the Yingjing's sandware product range expanded significantly and production techniques became increasingly sophisticated. This transformation led to the unified designation of "Yingjing sandware" or "Yingjing black sand", which not only reflected product diversification but also symbolised the region's transition from traditional craftsmanship to modern innovation.

Yingjing Sandware, a national-level intangible cultural heritage, has established its irreplaceable cultural status through unique material properties, exquisite craftsmanship, and profound historical significance. This traditional pottery crafted from distinctive raw materials refined by generations of artisans over centuries, retains both artistic charm and practical value. It embodies not only the inheritance of sand-making techniques but also traditional settlement and cultural continuity. Yingjing Sandware has fulfilled consumers' needs for tableware, it creates emotional value by infusing black sandware with fresh social and emotional significance. This allows consumers to experience the original warmth of nature and appreciate the rustic beauty of the natural world through these ceramic creations.



Figure 1 Yingjing sand chromatography (Photo by Cao Xiaoling, 2025)

Through this review, Yingjing sandware culture was explored through field investigations by conducting hands-on experiences with production processes and firing techniques. Building on this investigation, black sandware should undeniably be designed to serve modern society; while preserving traditional craftsmanship.



Yingjing Sandware and its Legacy

The craftsmanship of Yingjing Sandware has remained steadfastly rooted in traditional handmade production, a practice steeped in historical heritage that has endured through the ages. The entire manufacturing process utilizes only all-natural raw materials. Its distinctive rustic techniques, combined with skilful craftsmanship, transforms each piece into an artistic masterpiece. These sandware pieces not only possess exceptional aesthetic value but also demonstrate outstanding practicality, achieving a perfect fusion of artistry and functionality. This true embodiment of "the art of earth and fire" has earned Yingjing Sandware its prestigious reputation as a testament to human wisdom.



Figure 2 Opening of the steamed bread kiln (Photo by Cao Xiaoling, 2025)

The abundant sandware artifacts unearthed in Yingjing region hold immeasurable archaeological value for exploring the area's history. These cultural relics are not merely material remains, but invaluable resources for historical research and exploration. Dating back to earlier times, indigenous sandware predecessors not only witnessed the evolution of human civilization and served as birthplaces of cooking tools, but also facilitated dietary practices' transformation in various aspects.



Figure 3 Pottery of the Warring States period in Yingjing County
(Photos by Cao Xiaoling, 2025)



(1) Casserole

For thousands of years, the cooking of food as an essential part of daily life for Chinese people lives has continued to this day. Among these, the casserole pot, as a traditional cooking utensil, has occupied an indispensable position in people's daily lives. The Yingjing sandware, as a type of casserole pot, still reveals traces of the Qin and Han dynasties through its unique manufacturing features, particularly in its shape characteristics that continue to preserve the ancient form of the "fu" (cauldron).

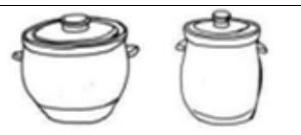
Traditional Yingjing casserole pot modeling type	name	Basic appliance modeling
Straight cylinder type	Lift ear casserole pot	
Single handle casserole pot open type	Single handle casserole Lift ear casserole pot	
Single handle casserole pot	Ring ear casserole pot	

Figure 4 Traditional Yingjing casserole pot shape (Illustration by Cao Xiaoling, 2025)

Traditional Yingjing clay pots are categorised by body shape into straight cylindrical, open-mouthed, and narrow-mouthed types. When classified by pot ear design, they are further divided into raised-ear and ring-ear varieties. While these distinct forms differ in appearance, they all share a common purpose: serving as premium cooking vessels for stewing foods, embodying the region's rich culinary heritage and historical legacy.

(2) Sand tank

Compared to traditional clay pots, sand jars serve a more specialized function, primarily used for preparing Chinese herbal decoctions. These containers are typically mass-produced through mould injection moulding, resulting in more affordable pricing. Consequently, their design variations remain limited when compared to clay pots, often featuring minimal decorative elements. The basic designs typically include simple components like single-ring handles, double-ring handles, or single handles, showcasing a straightforward and unadorned aesthetic.



Figure 5a New tea ware of Yingjing and **Figure 5b** Side handle sand pot shape
(Photos by Cao Xiaoling, 2025)

By examining the types, forms, production techniques, and circulation patterns of sandware artifacts, they reflect the historical and cultural landscape, daily customs, cultural heritage, and local traditions of ancient societies. Undoubtedly, by reviewing Yingjing sandware and its predecessor pottery provide a rich understanding of historical and cultural contexts of Yingjing in broader regions.

Yingjing Sandware and its Evolution

The evolution of Yingjing sandware unfolds as a vibrant cultural story. What began as simple household items gradually transformed into sophisticated craftworks imbued with profound cultural significance. The artistic value of Yingjing sandware has transformed its original utilitarian purpose for achieving craftsmanship and artistic refinement making Yingjing sandware unique when compared to other folk crafts, emerging as a radiant gem in the garden of traditional Chinese craftsmanship.



Figure 6 The shapes of sandware that continues to this day (Photo by Cao Xiaoling, 2025)



Figure 7 Various shapes of Yingjing sandware (Photo by Cao Xiaoling, 2025)

Through this review, black sand tableware culture embodies respect for nature and reverence for traditional craftsmanship. Each piece requires meticulous handcrafting and firing processes, making every item a unique work of art. This heritage not only preserves ancient techniques, but also reflects environmental stewardship. By examining its development timeline, practical applications in daily life and current trends show the profound historical values embedded in Yingjing's ceramic traditions. Furthermore, this article shows how Yingjing sandware can secure its place in today's market while charting a viable path forward.

Yingjing Sandware in Research Sector

Since 2008, when Yingjing Sandware was honored as part of China's second batch of intangible cultural heritage, its unique charm has gradually attracted widespread social attention, driving continuous growth in research and development. The number of researchers has significantly increased, with corresponding academic achievements showing a steady annual growth trend. To gain a more comprehensive understanding of Yingjing Sandware's influence in modern society, data platforms like CNKI and conducted in-depth searches using keywords such as "Yingjing Sandware" and "Yingjing black sand pottery" in relevant publications are reviewed to provide robust academic development and innovation.

In recent years, studies on Yingjing sandware have also seen significant development. "Research on the Protection and Inheritance of Intangible Cultural Heritage in Urban Cultural Development: A Case Study of Black Sand in Yingjing County" emphasized that the manifestations of a city's unique cultural appeal and civilizational advancement, play a pivotal role in sustaining urban development and construction through their inheritance and innovation (Yuan Xuejiao, 2022). The black sand culture, unique to Yingjing County in Ya'an, Sichuan Province, currently faces critical challenges including transmission gaps and neglected heritage. By addressing this, scholars have proposed recommendations which are; integrating cultural and tourism resources, promoting innovative development of intangible cultural heritage industry, and expanding promotional channels. These measures aim to embed this cultural heritage into urban development. Such initiatives enrich the city's cultural assets as cultural soft power, and create a learning and showcasing platform for black sand pottery.



Existing literature and examining the characteristics of the Cao Ran Life brand tableware, enables this study to build upon Hu Hailing (2020) paper titled "Innovative Design of Yingjing Black Sandware in Modern Life under Traditional Cultural Context". The article highlights two critical research focuses: first, how to adapt Yingjing sandware to contemporary lifestyles by analysing its inherent qualities and functional relevance to modern household patterns; second, how traditional craftsmanship can survive amidst industrialisation. This paper delves into the heritage lineage of Yingjing black sandware, and explores innovative application strategies for achieving harmonious coexistence between tradition and modernity.

To date, insufficient foreign-language materials have been published to address Yingjing sandware making limited in-depth academic research into this ceramic area. The artistic evolution of Yingjing sandware can be traced back to the 1980s. During this period, Professor Ma Gaoxiang from Sichuan Academy of Fine Arts led a team of international ceramic artists, including his American graduate student Charles Matthews, on multiple visits to sandware workshops in Xingjing County. By utilizing local black sand clay and traditional steamed-bun kiln firing techniques, the team created a distinctive series of sandware artworks. Although these pieces later gained attention in exhibitions across Canada and the United States, their international impact remained limited due to a lack of internet coverage at that time.

Research Gaps

There are insufficient studies on China's modernization and cultural changes, specific research on Yingjing black sand pottery, particularly in exploring its role as a carrier of cultural identity and self-expression within the context of modernity. Existing research primarily focuses on the technological aspects and historical origins of black sand pottery, while less attention paid into cultural and social significance in contemporary society.

Under the leadership of the Yingjing County government and through the collaborative efforts of local sandware heritage inheritors and artisans, Yingjing has established multiple cultural activities, for example exhibition, and workshops during the Black Sand Culture Expo Park, to draw public attraction to express and preserve traditional black sand craftsmanship techniques.

In this era of rapid digital transformation, Yingjing Sandware has gained increasing recognition. The sandware industry is experiencing a revival and flourishing, with seamless integration of cutting-edge technology and innovative materials. Through the collaborative efforts of Yingjing's intangible cultural heritage inheritors and community members—including university faculty and students—this traditional craft has expanded its product range significantly. Moreover, Yingjing Sandware now regularly features in prestigious platforms such as design competitions, craftsmanship exhibitions, and artisan skill showcases, garnering widespread attention and acclaim.



Conclusion

Through field research and relevant review, Yingjing sandware can be broadly categorised into two types. The first category consists of traditional cooking utensils, primarily featuring low-cost sand pots and jars with rustic designs. The second category comprises modern black sand artworks, including high-end tea sets and intricate black sand sculptures that demonstrate superior craftsmanship and artistic value.

This paper indicates the importance of Yingjing black sand as a symbol of cultural identity in contemporary society and its challenges to fulfil the function and heritage expression according to contemporary lifestyles and developing a balance between rural and urban consumption in China. Compared to today's ceramic industry, Yingjing sandware products have a limited variety of products with predominant traditional features which mainly cater to basic daily needs (e.g., tea brewing, cooking, or domestic utensils) embodying their traditional and practical value. However, in the face of today's diversified and dynamic market demands, the Yingjing sandware industry may need to explore new pathways for product innovation and market expansion. To drive further development, the industry has to preserve traditional craftsmanship while enhancing product innovation and distinctive features to meet modern consumers' diverse needs for achieving sustainable development.

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Reviving and Developing Traditional Handicrafts as a Green Transformation Process: The Case of the Nam Cao Silk Weaving Cooperative in Hung Yen Province, Vietnam

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Abstract

This paper explores the revival and enhancement of traditional crafts as a process of green transformation, focusing on the Nam Cao Silk Weaving Cooperative in former Thái Bình Province, now Hung Yen Province in Vietnam. The main methodologies include reviewing secondary data, field trips, and interviews. The cooperative's embrace slow-crafted materials and eco-friendly techniques exemplifying a sustainable approach. By employing manual dyeing processes with natural materials, the cooperative reduces harmful chemicals, contributing to a healthier environment. Their circular ecosystem includes mulberry cultivation, silkworm farming, pupa production, and the sale of mulberries and tea from mulberry leaves, creating a sustainable and circular economic model. Additionally, eco-tourism and educational activities of the Nam Cao Cooperative based on mulberry growing and silkworm farming to attract visitors, fostering an agricultural-tourism synergy. The development of the handicrafts and services of the Nam Cao Cooperative not only diversifies the local economy but also strengthens community bonds and instills a sense of local pride, replacing previous feelings of inferiority associated with peasant practices. Especially, with the efforts of the Nam Cao Cooperative and partners, the state has officially recognized the Nam Cao village's silk tradition as a national intangible cultural heritage. This underscores the significant contribution of the Nam Cao Cooperative to the local culture and national cultural economy, highlighting its role in promoting sustainable development and preserving cultural heritage. This case study of the Nam Cao Silk Weaving Cooperative illustrates how the revival and development of traditional crafts can lead to environmental sustainability, economic diversification, and community revitalization, offering valuable insights for similar initiatives worldwide.

Keywords: Traditional handicrafts; Green transformation; Nam Cao Silk Weaving Cooperative; Hung Yen Province, Vietnam



Introduction

Traditional crafts have long played a crucial role in shaping the culture and economic fabric of many communities world-wide. In Vietnam, crafts villages specializing in silk weaving, pottery making, bamboo, and woodcraft, among others, provide primary sources of income and contribute significantly to the cultural identity of the various communities. However, environmental changes, rapid economic development, and urbanization have posed significant challenges to the survival and growth of traditional crafts. Industrial production techniques and modern products have gradually replaced handmade crafts, diminishing their value and appeal to consumers. In this context, the concept of green transformation has emerged as a promising new direction for the revival and development of traditional crafts. The green transformation entails not only adopting environmentally friendly production techniques and processes but also represents a comprehensive approach to the promotion of economic sustainability as well a means to the maintaining of traditional cultural and social practices. It constitutes a new developmental model that not only safeguards the environment but also enhances the quality of life for workers while preserving and promoting the traditional cultural values of communities.

This paper aims to explore how the Nam Cao Silk Weaving Cooperative in former Thai Binh Province, now is Hung Yen Province, Vietnam, has implemented a green transformation to revive and develop traditional silk weaving techniques. Specifically, this paper focuses on analysing the eco-friendly production techniques and processes adopted by the cooperative. It will examine how the cooperative has established and maintained a sustainable circular ecosystem and the role of eco-tourism and education in fostering synergy between agriculture and tourism in the region. By examining the specific case of the Nam Cao Silk Weaving Cooperative, the authors aim not only to provide an in-depth understanding of the green transformation process in traditional crafts but also to contribute to the development of sustainable policies and strategies for similar initiatives globally. The lessons learned from the Nam Cao Silk Weaving Cooperative could serve as an exemplary case, thereby helping other craft villages in Vietnam and wider region to recognize the importance of environmental protection, quality craftsmanship, and the creation of sustainable communities.

Research Findings

Green transformation at Nam Cao Silk Weaving Cooperative

Traditional handicrafts have long been an indispensable part of cultural life in many countries, especially in developing countries like Vietnam. Traditional handicrafts include manual production activities, using traditional techniques and tools to create products with high artistic and cultural value. These products often require ingenuity, meticulousness, and creativity from each craftsman and each product bears the personal mark and cultural characteristics of the region where it was created. However, with the development of the market economy and rapid urbanization, many traditional crafts are facing the risk of being lost. Competition from industrialisation and modern products, along with changes in



consumer needs and preferences, poses many great challenges to the maintenance and development of these crafts. Nam Cao silk weaving village (Nam Cao commune, former Kien Xuong District, Thai Binh Province, now Le Loi Commune, Hung Yen Province) was formed more than 400 years ago is famous throughout the country for its uniqueness. Products in Nam Cao silk weaving village are handmade with many stages. From the stage of selecting raw materials to the finished product, it requires artisans to be meticulous and diligent and to attend to every little detail. According to historical records, the manufacture of silk has existed here since 1584. The production tool is a hand-operated owl loom, (Xuan Manh 2004). According to village custom, the transmission of crafts from generation to generation is very strict, so silk weaving only developed in Cao Bat village (Nam Cao commune). Later, thanks to the colourful beauty and softness of the silk fabric, the demand for silk used to sew clothes and many other things increased, and the craft of weaving developed in many other villages and communes nearby. Since then, Nam Cao silk has appeared more and more on the market and is also exported to other countries around the world such as France, Eastern Europe, Laos, and Thailand, etc. In 2023, Nam Cao silk weaving profession was included in the List of Vietnam's National Intangible Cultural Heritage

Nam Cao silk weaving village and its surrounding area has gone through periods of peak development: The French colonial period with about 750 weavers of many kinds of silk. concentrated in the Districts of Vu Tien, Tien Hung, Thuy Anh, Hung Nhan, Kien Xuong. The silk weaving village attracted many skilled workers. The products are often sold at local and district markets. In the past, silk was an expensive commodity and only well-off families could afford it. During this period, Nam Cao silk weaving village mainly wove a tweed-like fabric, that was exported to France. In the late 20th century, with 17 communes and nearly 3,000 looms, attracting about 70,000 workers, each year more than 10 million meters of silk were released to the market. To consume all those products, 19 private enterprises in Kien Xuong were established and worked at full capacity. The manufactured goods were exported to Eastern European countries. After 1991, when the Soviet Union collapsed, the export decreased, causing many difficulties for the Nam Cao silk weaving village (Ba Minh Silk, accessed November 14, 2025). After its peak from early 2000 to 2016, the Nam Cao silk weaving village was at risk of disappearing due to a shrinking market, products that could not compete with industrial fabrics and clothing, and many Nam Cao weavers switched to other jobs. According to the artisans in the village, the Nam Cao silk weaving profession began to decline when the tsunami in Phuket, Thailand in 2012 swept away all the houses, goods, and assets of the silk business here. Wholesalers did not import goods, leading to traders not purchasing goods from the people. The lack of partners and the decline in financial resources caused many people to switch to other jobs, and the weaving profession gradually weakened (Nguyễn Hạnh 2024).

Cherishing traditional cultural values, Ms. Luong Thanh Hanh - CEO of Nam Cao Silk Weaving Cooperative - decided to embark on a journey to revive traditional Vietnamese silk.

"When talking about Thai Binh Province, people often talk about rice, not silk. But we have developed Nam Cao Silk Weaving Cooperative and affirmed that Thai Binh not only has rice, but also silk. Because silk spinning is still a tradition, the cradle of Thai Binh Province", Ms. Hanh said.

The Nam Cao Silk Weaving Cooperative has positioned itself with products from the root, that is, from the techniques of growing mulberries to raising silkworms, weaving silk to production and design for export.



Figure 1a Nam Cao silk weaving village cultivate mulberry for silk production (Source: Báo Thái Bình) and **Figure 1b** Silkworm farming at Nam Cao village (Photo by Authors)

Currently, Nam Cao Silk Weaving Cooperative has two silkworm breeding areas with a total area of about 100 hectares, meeting the production needs with diverse products such as silk, towels, silk bracelets, hand-embroidered silk bedding and especially 100% natural silk towels and bath towels, etc. From the beginning with only 3 participating households, the Cooperative has now grown to nearly 300 members and plans to develop to 1,000 members. To develop the profession, the Cooperative regularly organizes vocational competitions, especially for children, who are the next generations to continue the silk spinning and weaving profession in Nam Cao Village (Wlin, accessed November 14, 2025).

Green transformation is a concept that arises from the need to protect the environment and pursue sustainable development in the context of increasing ecological pressures. It is a comprehensive process that includes the application of environmentally friendly production techniques and processes, the minimization of negative impacts on ecosystems and human health, while at the same time promoting economic growth and social development (UNEP 2011; OECD 2017). The green transformation is not simply a change in production technologies, but also involves changes in human awareness, values, and behavior toward more sustainable and environmentally responsible lifestyles (UNEP 2011). Sustainable development is a broader concept, commonly understood as being based on three main pillars: economic, social, and environmental dimensions. The goal of sustainable development is to ensure continuous economic development without degrading natural resources and the environment, while improving the quality of life for present and future generations (World Commission on Environment and Development, 1987). In this context, green transformation is considered an important means to achieve sustainable development goals, as it enables societies to reduce the environmental impacts of production and consumption while creating new economic opportunities and enhancing social well-being (United Nations 2015; OECD 2017). By adopting environmentally friendly practices, negative impacts on ecosystems can be minimized, while economic innovation and improvements in quality of life are promoted (UNEP 2011). The circular economy is an



economic model aimed at replacing the traditional linear economy based on resource extraction, production, consumption, and disposal. In the linear economic model, resources are extracted, processed into products, used, and then discarded, leading to resource depletion and increasing volumes of waste. In contrast, the circular economy focuses on reuse, recycling, and extending the lifespan of products and materials in order to reduce resource use and minimize waste generation (Ellen MacArthur Foundation 2013; Geissdoerfer et al. 2017). The circular economic model encompasses the following principles: Sustainable design: Products are designed for easy reuse, repair, and recycling; Efficient resource use: Optimizing resource use throughout the production and consumption process; Reuse and recycling: Maximizing the value of products and materials through various usage cycles; Ecosystem integration: Creating sustainable production and consumption ecosystems, including using renewable resources and minimizing negative environmental impacts within production and consumption systems (Ellen MacArthur Foundation 2013; European Commission 2020). Applying the circular economy model in traditional crafts not only contributes to environmental protection but also creates new economic value, enhances product quality, and improves the livelihoods of workers and artisans (UNEP 2011; European Commission 2020).

The concepts and theories presented above provide a solid theoretical foundation for studying the green transformation process in traditional crafts at the Nam Cao Weaving Cooperative. Through the implementation of green transformation measures, the Nam Cao Weaving Cooperative is not only enhancing product quality, but also contributing to the formation of a sustainable and environmentally friendly economic model aligned with broader sustainable development objectives. About the adoption of environmentally friendly production techniques and the use of natural and recycled materials, Nam Cao Silk Weaving Cooperative has implemented a series of measures to minimize the environmental impact during production. One notable measure is the adoption of natural dyeing techniques. Instead of using industrial chemical dyes, the cooperative opts for natural dyes derived from plants such as leaves, bark, roots, and flowers. This not only reduces the discharge of harmful chemicals into the environment but also produces naturally coloured products that are safe for users and the environment. The Cooperative focuses on using natural and recycled materials. In the cultivation of mulberry trees, they employ organic farming methods without pesticides and chemical fertilizers. This helps protect the soil and water, ensuring that silk products are entirely natural and safe.

"Silk fabric, after being woven from mulberry silk, when damaged, re cut up and composted into the soil, where it will enrich the soil. This completes the cycle, and protecting the environment. In contrast, conventional fabric might take 200 years to decompose. What is most natural returns to nature," as stated by Ms. Hanh, CEO of Nam Cao Silk Weaving Cooperative (Field trip note by authors, 2025).

Additionally, the cooperative explores ways to recycle by-products from the production process, such as selling mulberry fruits and using mulberry leaves for making tea and health products. Regarding circular economic model, the Cooperative has established a 16-step circular economic model where all stages of production are interconnected and mutually supportive, creating a value chain from raw material sourcing to production, consumption, and export. This process starts from mulberry cultivation, silk farming, silk harvesting, dyeing, spinning, and weaving. By-products and waste from each stage are maximally utilized. For example, mulberry leaves are not only used for silk farming but also

for making tea and other products. This approach not only minimizes waste, but also generates additional income sources for the cooperative. The Cooperative has also leveraged the potential of ecotourism and education to promote sustainable development. They have organized eco-tours to visit craft villages, introducing traditional silk production processes and natural dyeing techniques. Visitors can experience first-hand the production stages, from mulberry cultivation and silk farming to the weaving process. Additionally, the cooperative conducts short courses on environmentally friendly production techniques, enhancing awareness and skills among the local community and tourists.

Impacts of Nam Cao Silk Weaving Cooperative on the economy and the community



Figure 2a Artisans making the threads from the cover of the cocoons at Nam Cao Village and **Figure 2b** Silk threads made by artisans at Nam Cao Village (Photos by Authors)



Figure 3a Artisans doing the textile weaving with traditional weaving device Nam Cao Silk Weaving Cooperative and **Figure 3b** Silk products at Nam Cao Silk Weaving Cooperative (Photos by Authors)

The development of the circular economic model and high-quality handmade products has helped increase income for members of the Nam Cao Silk Weaving

Cooperative. The cooperative achieves a remarkable annual revenue in billions VND, providing employment for hundreds of local workers with incomes ranging from 4 to 10 million VND per person per month (Vietnam + 2023, interview with CEO of the Cooperative). The Nam Cao Silk Weaving Cooperative's mulberry growing area has expanded to many areas in Hung Yen Province, and has also established partnerships with mulberry cultivating areas in Bao Loc, Lam Dong Province. The cooperative's products are integrated into the supply chain, significantly providing jobs and stable income for Hanh Silk Company in Hanoi and many other partner businesses, designers, fashion and furniture manufacturers, and other companies nationwide.

Additionally, rather than relying on a single income source, members can leverage multiple income streams from various products and services, including silk sales, products from mulberry leaves, and eco-tourism. This not only improves the economic livelihoods of members, but also creates stability and sustainability for the community. The Cooperative has significantly contributed to diversifying the local economy by developing a variety of products and services. High-quality silk products are exported to foreign markets, while concurrently developing mid-range items for domestic consumption, generating foreign currency income for the local area. According to VNBusiness data in 2020, 80% of Nam Cao Silk Weaving Cooperative's products were exported to European and Asian countries, with the remaining 20% sold in the domestic market (Xuan Mai, 2020). Furthermore, the development of eco-tourism and education has created numerous job opportunities and income sources for the local community. In 2023, Nam Cao silk weaving village welcomed approximately 10,000 domestic and international tourists (Vietnam+, 2023).



Figure 4a Tourists experiencing silk weaving techniques at Nam Cao Silk Weaving Cooperative and **Figure 4b** Tourists experiencing silk weaving techniques and local foods, rural culture at Nam Cao Silk Weaving Cooperative (Source: Authors).



Figure 5 Tourists visiting the shop of Nam Cao Silk Weaving Cooperative
(Source: Authors)

By implementing green transformation measures and developing the circular economic model, Nam Cao Silk Weaving Cooperative has created sustainable economic value. High-quality silk products made from natural materials and eco-friendly production processes hold higher value than industrial products. This not only increases income for workers, but also enhances the value of traditional handmade products in more sustainable future.

The activities of Nam Cao Silk Weaving Cooperative bring economic benefits and contribute to enhancing community cohesion. Organizing production activities, eco-tourism, and educational workshops on eco-friendly production techniques have created a cooperative environment and knowledge-sharing among community members. This helps build a resilient community capable of coping with economic and social challenges. Conserving and developing traditional handicrafts protects cultural values and fosters local pride. Nam Cao Silk Weaving Cooperative has successfully built a high-quality silk brand recognized at national and international level. Educational activities and advocacy efforts by Nam Cao Silk Weaving Cooperative have brought economic growth and creating value of cultural identity towards environmental protection and sustainable development. Organizing workshops on eco-friendly production techniques and implementing practical projects have increased local artisans' awareness and skills in line with green customers leading behavior change in local residents and visitors' daily lives.

Lessons Learned and Recommendations

The experience of Nam Cao Silk Weaving Cooperative demonstrates that by integrating green transformation measures into practices are crucial strategies for achieving economic, environmental, and social sustainability. Measures such as using natural materials, implementing eco-friendly production techniques, and developing circular economic models not only protect the environment but also generate new economic values. Eco-tourism and learning activities are effective tools for promoting sustainable



development and preserving traditional cultural heritage. Organizing tours to visit craft villages, introducing traditional silk production processes and handicrafts, along with educational activities on eco-friendly production techniques, not only enhance visitors' awareness of environmental and cultural preservation, but also create new economic opportunities for the local community. Circular economic models are effective means to minimize waste, optimize resource utilization, and create sustainable economic values. Utilizing by-products and waste from production processes, combined with developing new products and services, can increase income for workers and foster stability and sustainability within the community. Enhancing local community awareness and skills on green conversion measures and sustainable development are crucial mechanisms for achieving sustainable future. Learning activities, training sessions, and advocacy on eco-friendly production techniques, coupled with practical project implementations, can help communities adopt environmental protection measures and foster sustainable economic development. Collaboration and knowledge sharing among craft villages and cooperatives can help replicate sustainable development models and promote the advancement of traditional handicrafts. Sharing knowledge, techniques, and experiences among communities can strengthen cooperation and mutual learning, thereby promoting sustainable development on a broader landscape.

Conclusion

This paper shows that the application of green conversion measures in traditional handicrafts can bring significant economic, social, and environmental benefits. The case of the Nam Cao Silk Weaving Cooperative in Vietnam serves as a prime example of how these measures can be successfully applied, generating new economic values, protecting the environment, and enhancing community cohesion. It also brings about a reference for other craft villages in Vietnam and wider region to concern more on environmental impacts, quality of products and people' life, and economic growth in sustainable future. Ultimately, preserving and developing traditional handicrafts is not only about safeguarding cultural heritage but also about building a sustainable future for the community. Properly implemented green conversion measures can help protect the environment, improve product quality of people' livelihood, and generate new economic values, thereby contributing to more sustainable development.

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**INTERNATIONAL JOURNAL OF ARCHITECTURE, ART AND DESIGN (IJAD)
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**NEWS & ACTIVITIES: SUKHOTHAI ARTISANS' EXPERIENCES AND IMPRESSIONS GAINED FROM
PARTICIPATING IN JINJU INTERNATIONAL CRAFT MARKET DURING JINJU TRADITIONAL CRAFTS
BIENNALE 2025 IN REPUBLIC OF KOREA**
WITIYA PITTUNGNAPOO

1-5

**CLIMATE CHANGE ADAPTATION THROUGH THE CULTURAL APPROACH WITH CREATIVITY
IN AMBON CITY OF MUSIC, MALUKU**
RONNY LOPPIES

6-11

CULTURAL IDENTITY OF SICHUAN YINGJING BLACK SAND POTTERY IN CONTEMPORARY CHINA
XIAOLING CAO

12-19

**REVIVING AND DEVELOPING TRADITIONAL HANDICRAFTS AS A GREEN TRANSFORMATION PROCESS: 20-29
THE CASE OF THE NAM CAO SILK WEAVING COOPERATIVE IN HUNG YEN PROVINCE, VIETNAM**
THI THANH LE LU, THANH VIET TRAN, AND HOANG DUONG NGUYEN