



Meaning Differences in Indigenous *Kriya* and Crafts in Indonesia and Their Leverage on the Craft of Science Globally

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Abstract

The meaning of a term is supported by the cultural values of the supporting community, specifically the designer community, who recognize and have faith in the contained values. In a broader sense, the terms *kriya* and *kerajinan* are components of the craft-science field. Since 1968, the meaning of the terms *kriya*, *kerajinan*, and *Craft* has been a source of contention among stakeholder community groups in Indonesia. This article aims to convey a scientific understanding of adaptive crafts based on the global development of Indonesian *indigenous crafts*. This study employed a descriptive-analytical method and an ethnographic communication approach, focusing on sociolinguist studies that include diachronic and synchronic studies. Based on current and relevant theories, the research findings demonstrated the development of Indonesian indigenous crafts in a global context. In conclusion, the *Hasta Cipta Preneurship* (HCP) theoretical approach was used to identify the basic components: *creative ideas, people, products, markets, venues, reproduction, humanists, and support*. This HCP creative process extends the definition of new *kriya* as one of the academic competencies of two-dimensional and/or three-dimensional visual works that advance the conceptual intelligence of *Laku Hidup Lestari* (LHL-- Sustainable Lifestyles) and is oriented to the aspects of *utility, significance, and aesthetics*, with the goals and targets for achievement to the aspect of *user needs, solutions, and innovation*.

Keywords: *Kriya*; Craft; Creative-preneurship; Craft-science; Globalization

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INTRODUCTION

The academic world of higher education is a critical component for agents of change in a nation's generation. Its role and task are to study all of humanity's constantly changing phenomena, and new values that will have meaning for human life in the future become the issues identified. Because science plays a role on campus, it has objective and universal values (Buchori: 2010).

Since 1968, *kriya* has been declared a field of expertise in the academic envi-

ronment of Indonesian universities, and the term *kriya* has many meanings to this day. The central government, local governments, and research centers under the Ministry of Industry and Trade all use the term *kerajinan*. Some elementary, junior high, and high school teachers and students define *kerajinan* as the creation of handcrafted works such as brooms, dusters, doormats, flower vases, clothes hangers, and key chains from materials found in the surrounding environment (Iwanda, and Azis, 2022). The term *kerajinan* is used by government institutions, specifically

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Dekranas and Dekranasda, as well as research centers under the auspices of the Ministry of Industry and Trade, *Balai Besar Batik dan Kerajinan* (Main Gallery of Batik and Crafts).

In the view of Indonesians, *kriya* products are well-known for their traditional, handcrafted manufacturing processes that necessitate a lengthy processing time (Soedarso Sp, 2006). Craft science should not be considered obsolete in the age of industry 4.0 and society 5.0 because it is necessary to think and act adaptively to keep up with the times of digital information technology.

The definition and practice of *kriya* must change with the times so that it is possible to have a comprehensive, adaptive, and inclusive redefinition of *kriya*, which can have an impact on changing the *mindset* of craft actors according to the times.

Craft Attitude (Sanscartier, 2020) and Designing Craft Research (Niedderer & Townsend, 2014) demand unplanned creativity, innovation, and adaptation in the context of mixed Research related to science, craft, and art (aesthetic values). This means that the meaning of Craft in this context is not as an object but as an activity, namely the dexterity of attitude and creativity in acting, including maps and research method actions (Kokko et al., 2020)

Therefore, the focus of the object of this study is the words and terms "*kriya*, *kerajinan*, and craft," as described above. On the other hand, this Research aims to investigate the production of meaning from *kriya* stakeholder groups such as the Government group, the Art College Group, and the general public. (actors/practitioners and *kriya* businessmen)

Concerning that, several previous research findings (Pöllänen, 2013) define Craft as an activity related to an individual's wealth, personal growth, development of physical and cognitive skills, control of one's body, thoughts, and feelings, as well as cultural and social awareness. Furthermore, craft activities are also thought to mitigate pain and stress while

also calming the mind. Similarly, in Craft Bir research (Gómez-Corona et al., 2016), the term Craft has nearly the same meaning, namely creativity and innovation with limited amounts of traditional taste that is not performed in an industrial way.

Craft has a meaning related to real activities and actions through the production of a prototype/product, in addition to the work of one's skills (Bell & Vachhani, 2020). Craft as an object of human work, in this case, refers to skills, abilities, and competence in processing digital documentation content representation of both tangible and intangible dimensions of heritage crafts, with a view to craft preservation (Zabulis et al., 2020).

Craft can also refer to *subject matter/case studies* (Pathak & Mukherjee, 2020) and *theory* (Zhan & Walker, 2019), (Väänänen & Pöllänen, 2020). Similarly, the term Craft in sustainable Craft (Väänänen & Pöllänen, 2020) has the same meaning and role as the term sustainable design (Zhan & Walker, 2019). (Di Salvo et al., 2017).

In the context of the development of craft science, the diversity of understanding the term *kriya* will, of course, add to the wealth of knowledge. However, if it is not explained objectively, systematically, and scientifically, it will be confusing for prospective craft students and the current craft students themselves. As a result, it is critical that this research present objective and scientific definitions, indicators, and reasons for acceptance due to science enrichment.

Most prospective craft students at a university believe that competence and craft work is the levels of hardworking artisans/laborers involved in sculpting, printing, and realizing functional products, souvenirs, home décor, furniture, and the like. This significantly impacts prospective new students' interest in the craft study program.

This article aims to convey a comprehensive, inclusive, and adaptive understanding of *kriya* in accordance with the development of craft science in the current era, namely to give birth to ideas that can

provide the fundamentals for enriching the definition and understanding of *kriya*, so that craft science in Indonesian art universities can develop and adapt to the times.

METHOD

This research field focuses on Art Science, specifically Fine Arts, with competency in Craft Arts. This article is a critical examination of past and present *kriya* concepts. This study employs a descriptive-analytical method in conjunction with an ethnographic communication approach (Kuswarno, 2011), with a focus on sociolinguist studies conducted within the context of diachronic-synchronic studies (Walker, 1989).

In this ethnography, data were gathered through observation and interviews. Data collection and analysis include both diachronic and synchronic data so that we can achieve a meeting point for the concept of understanding, which is used to redefine the correct understanding of *kriya* based on the circumstances and times. The following are the procedures and stages of this Research: (1) Identifying informants; (2) conducting in-depth interviews; (3) taking ethnographic notes; (4) addressing descriptive questions; (5) conducting interview analysis; (6) conducting domain analysis; (7) providing structural questions; (8) conducting taxonomic analysis; (9) asking contrasting questions; (10) conducting component analysis; (11) developing contextual themes; and (12) writing ethnographic results (Koetjajaraningrat, 2009).

RESULTS AND DISCUSSION

The rich and diverse potential of *indigenous* arts and culture in Indonesia, from Sabang to Merauke, including handicrafts and home industries, can provide a new source of income for rural residents (Husen; Hendriyana et al., 2021).

Kriya is a professional field that creates products to meet the needs of specific people's lives, such as ritual, socio-cultu-

ral, aesthetic, and vernacular functional needs (Buchori, 2010). *Kriya* is inspired by Sanskrit, and includes elements of unifying characters and skills such as crafty, aesthetically refined, complicated, diligent, patient, painstaking, and detailed. This concept of *kriya* is drawn from the background of community life activities in the palace, and the palace becomes a foothold for ancient and eastern cultures (Soedarso, 2006; Gustami, 2007). (Koentjajaraningrat, 1994).

Kriya has strong philosophical values ingrained in the palace culture community (*tiyang agung/priyayi* culture). However, *Kriya* products are not a goal in the cultural perspective of this palace, but rather a life philosophy of *sedermo ngelakoni kanti kebajikan* (doing something good in a generous manner) that is manifested in everyday life through tenacity, perseverance, patience, and perseverance in carrying out their life activities. All of these are stated by the palace's people as proof of responsibility for life and its best manifestation in order for the blessings to benefit others (Arabi, 2013); (Dwiyanto, 2009).

The Yogyakarta Mataram Palace became the center of Islamic civilization on the island of Java during the reign of King Sultan Agung Hanyokrokusumo (1593-1645 AD). This period encompassed activities such as those relating to cultural arts, carving traditional palace architecture, carving king chariot, a culture of aesthetically-refined art, pattern making (*nyungging*), weaving, and batik arts. These activities were later known as *Seni Kriya* (Craft Arts) (De Graaf, 1985 and 1986); (Hoop, 1949). (Koentjajaraningrat, 1994:112).

Following the culture of the palace, the term *kriya* is used among academics who have competence in the field of the art science. Later, the Indonesian Fine Arts College (STSRI) Campus "ASRI" was the first to open a Craft Arts department in 1968. Since 1968, the term *kriya* has been used to describe a skill as well as a specific occupation in the field of designing and manufacturing products that are useful for the needs of people's lives in general, including primary, secondary, and tertiary

needs, as well as the needs of religious ritual instruments (Gustami, 2007).

The term *kerajinan* was first used officially in 1971 at the Yogyakarta Batik and Handicraft Research Institute (Juwarso, 2022). The term *kerajinan* was first used in Jakarta in 1980, with the establishment of the National Crafts Council (DEKRNAS). In 1990, the Indonesian Craft Consortium met at the Sasana Aji Yasa STSRI 'ASRI' building in Gampingan Yogyakarta to create a *Kriya* map in the fields of Art and Design, with the goal of strengthening the meaning of *Kriya*. *Craft Arts*, as a sub-branch of Fine Arts, is concerned with the activities of the palace's cultural heritage, specifically traditional culture (indigenous art-culture), which is thought to have reached a high level. According to this definition, the word *kriya* is distinguished by its association with Craft or *kerajinan*, as well as carpentry (see Figure 2)

According to the above description, the object of communication connection about the definition of *kriya*, *kerajinan*, and Craft, especially in Indonesia, which is unique can be illustrated in (Figure 1).

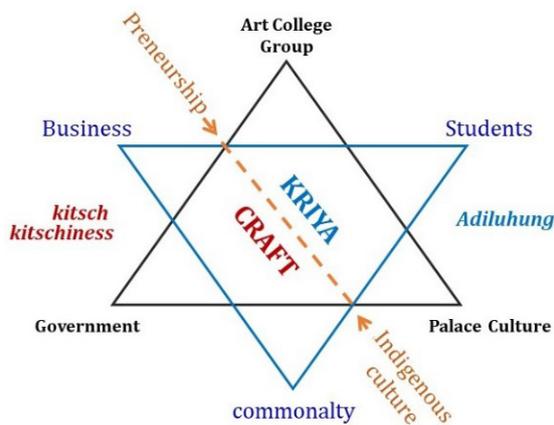


Figure 1. Mapping of Sociolinguistic Ethnography for Craft & Kriya

In the context of communication ethnography, three actors have a close relationship with indigenous definitions of Indonesian "*kriya*" and "*kerajinan*," as well as Craft in general. In the meantime, the Art College group, the central and local government (Gaverment), and the Palace

Culture are all concerned with the policy space for cultural activities. *Keraton* culture is a concept of great culture, *priyayi* culture, the other side of *alit* culture, peasant, worker, and artisan culture (folk culture) are some of the cultural activities (Koentjaraningrat, 1994; Ricjlefs, 2012).

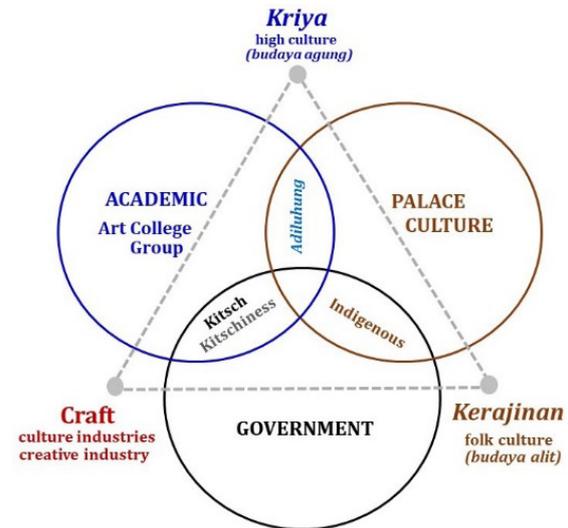


Figure 2. Theoretical Framework- Contextual Theme

According to the findings of a diachronic-synchronic study of the three terms *kriya*, *kerajinan*, and Craft, one of the cultural values that underpin the birth of *kriya* in academic institutions is palace culture. This is based on the fact that *kriya* are the results of peak personal and collective activities, which are commonly referred to as the noble culture (Gustami: 2007). (Soedarso: 2006). Meanwhile, the larger community is unaware of the potential of *alit* culture (*tiyang alit* culture/folk culture) that has developed in areas outside the palace (Koetjaraningrat: 1994).

The diachronic-synchronic data resume for the three terms is shown in Table 1. The differences in perspectives and meanings, as presented in (Table 1) highlight that the Indonesian *Kriya* development group is full of myths and beliefs about indigenous cultural values that bind them. Overall, the three points of view can be divided into three categories:

The historical perspective is particularly relevant to artistic values and cultural

Table 1. Meaning Interpretation of *Kriya*, *Kerajinan*, and *Craft* from three *stakeholders*

<i>Stakeholder</i>	<i>Kriya</i>	<i>Kerajinan</i>	<i>Craft</i>
Academic Group	As a product of palace culture, <i>kriya</i> is a high culture because it is a traditional work (indigenous culture) that has reached its peak (<i>adiluhung</i>).	<i>Kerajinan</i> is one of the products of folk culture; <i>Kitsch/Kitschiness</i> .	As a global phenomenon, craft products can carry out transformational actions and interdisciplinary collaborations in art, culture, technology, society, politics, and economics at personal and collective levels.
Government	Crafts are one of the advantages of products with the identity of National Culture, Indigenous Culture. <i>The government specifies the nomenclature of Kriya sub-sectors based on materials in order to meet the needs of academic institution organizing.</i>	Handicraft is a representation of the people's culture and the potential of the archipelago: a reflection of the socio-cultural conditions of the local community through work activities as the main/additional source of income to meet daily needs. The government specifies the institution of <i>Dekranas, Dekranasda, Balai Besar Kerajinan dan Batik</i> .	Kriya is a nation's potential that has the opportunity to enter the global market, by conducting training, coaching, and mentoring entrepreneurs. Namely empowering the potential of creative culture personally and communally. The government specifies the institution of <i>Bekraf</i> , the National event of INACRAFT by presenting products under the supervision of <i>Dekranasda</i>
Public in General	<i>Kriya</i> is a ritual, cultural and traditional tool and means of collective work practices in cultural arts, e.g., wooden puppet, <i>gedog</i> weaving, batik, <i>sonket</i> , and <i>tosan aji</i> .	<i>Kerajinan</i> is a source of basic/additional income to meet their daily needs, e.g., handicrafts made from rattan, wood, woven bamboo, pandanus, and hatta; earthenware ceramics; metal/blacksmithing	Sees Craft is a work activity for foreigners from various developed countries (knowledge and technology application equipment).

expressions, resulting in a dichotomous taxonomy of *high culture* (expression of noble culture, *tyang agung* culture) and *folk culture* (expression of *tiyang alit* culture). High culture uses the term *kriya*, whereas folk culture traditionalizes the term *kerajinan*.

Creativity Perspective, cultural product types, and their functions. It relates with the extent of mastery of the arts and techniques. This group presents a dichotomous taxonomy between *indigenous culture* and *local genius* that is full of *ideals* and is usually linked to the provisions of traditional hereditary patterns. The indigenous culture uses the term *kriya* (high value),

while the local genius group reinforces the term *kerajinan*. The value of *kerajinan* is regarded as low-value work, product, or *kitsch*.

Global perspective. This group offers inclusive and adaptable understandings of the global phenomena they face, such as *creativepreneurs*, *craft-science*, and *culture industries*.

According to the findings of field data at several art colleges and/or other universities in Indonesia that have art study programs, the taxonomy of *Kriya* definitions in universities in Indonesia is divided into three groups. The first is the

definition of *Kriya* that is based on the materials used, such as wooden *kriya*, leather *kriya*, batik and weaving *kriya*, textile and fashion *kriya*, metal *kriya*, ceramics and jewelry *kriya*, bamboo and rattan *kriya*, and *tosanaji kriya* (Andono and Rispul, 2015). Second, it is identified based on its intended use: Crafts based on internal emotion to fulfill artistic and aesthetic needs; *kriya* based on external emotional processing, or commonly known as applied *kriya*, to fulfill pragmatic functions as supporting life activities in society. Third, identified based on the scope of the work and the creator's position, namely, *kriya* works with a relationship to personal branding, corporate branding, and community needs (Gorbatov et al., 2018); (Gorbatov et al., 2019); (Wicaksono, 2017).

According to Imam Buchori (2010: 53), *kriya* in Indonesia are classified into four types. The first category is traditional *kriya* with an ethnic cultural context; the second is religious beliefs and rituals; the third is folk *kriya*; and the fourth is *kriya* made by artists and designers.

Lutfiani (1918) quotes several statements about the transformation of *kriya* according to the times. (1) According to Fang Wu Tang, *kriya* is not static but can constantly evolve, transform, and adapt to modern life. (2) Genuine craft development directly relates to the community (Tung, 2012:2). (3) Crafts is a dynamic process that involves processing various materials and their properties (Gray and Burnett, 2009:51). (4) *Kriya* (Craft) is defined not only as a method of producing something by hand but also as a method of thinking through hands by manipulating materials and tools (Nimkulrat, 2012). (5) Crafts rich in creativity and self-expression can create a personal brand and a cultural identity in the global market (Tung, 2012).

The architectural work of the Teluk Nibung Harbor building is an example of *kriya* transformation using the five principles presented by Lutfiani (1918: 130). Sculpture (*kriya ukir*), traditionally used to reflect the area's cultural identity in traditional architecture, has now evolved into a

modern-style regional identity (Panjaitan, SW. e.al, 2021).

In the era of *Industry 4.0* and *Society 5.0*, there should be no dichotomy between *noble kriya* and *kitsch* in excess since both have their own meanings and logic that can be scientifically justified. Thus, the words Craft and *kriya* in a global context, particularly when related to international publications, have the same measurable objectivity with clear reasoning based on the text and context. In other words, the high or low value of a work of *kriya*, 'kera-jinan,' and 'craft' is determined by the context of the benefits of the work in question in various community circles and perspectives.

Hata Cipta Preneurship (HCP) is one of the theoretical formulations of an adaptive and relevant approach derived from the study of developing the definition and meaning of *Kriya*. Through the 2019-2021 research process, HCP has been able to accommodate activities that lead to changes in conceptual, critical, systematic, and adaptive assumptions and attitudes, as well as providing real skills to the pandan craft community in Pangandaran Regency, Saguling Ciamis Regency, Rajapolah Tasikmalaya Regency, and Grenggeng Village, Karanganyar, Kebumen Regency (Hendriyana, et al., 2021).

In today's craft development era, the *kriya* academic community of practitioners and craftsmen partners can use their potential as change agents who are oriented to become problem solvers, empowered, independent, and competitive. The HCP approach leads to a comprehensive and adaptive thinking concept through several basic components such as *creative ideas, people, product, market, venue, reproduction, humanist, and support* (table 3).

The goal of this activity is to see how this element of influence can be used to enrich the meaning of *kriya* based on its era. Thus, the concept of *kriya* can keep up with the times; it does not always appear to be stuck on primordial, traditional, and manual concepts. In today's digital era, the added value of craft products is not only

focused on retail selling value in the form of goods, but also on creative ideas and concepts, as well as techniques that can *influence* others to be able to carry out a similar creative process.

Crafts Overview: from Local Cultural Spaces to Global Academic Spaces

Indonesian heritage crafts have existed since prehistoric times, beginning with a primordial man living in caves (the stone age) and progressing to the bronze age (Miksic et al., 2002)

Regarding the archipelago's cultural history, works of cultural products, commonly known as artifacts, were born the earliest and the oldest in Indonesia (Ardika, 2002). Most cultural product artifacts have functional values, particularly ritual, social, and cultural functions that had a certain level of uniqueness and very high creativity at the time. It is described in detail in a five-volume book called *De Inlandsche Kunstnijverheid in Nederlandsch-Indie* (1992), which is quoted by Koetjara-ningrat (1994). The book also describes the art of carving, weaving, weaving arts, textile crafts, gold, silver, and brass, as well as how to make *Keris*. In addition, the description of traditional painting (*nyungging, citraleka*) was described by S. Kalf (1924) in a book entitled *De Javaansche Schilderkunst*, volume IV.

As mentioned at the beginning of the discussion sub-chapter, the definition of *kriya* based on the grouping of raw materials used has limited the scope of student creativity as creative actors. However, in the environment of art college students in Indonesia, the production process of craft works still uses indicators for evaluating craft products based on the materials used. Similarly, the government continues to dictate the nomenclature of craft sub-sectors based on the materials used. The definition of Craft based on the materials used is also not without reason; this is especially relevant to Indonesia, a tropical country known for its natural resources such as wood, rattan, natural fiber, natural stone, ceramic soil, and so on.

The mapping of Indonesian academic craft branches is based on the raw materials utilized, such as wood crafts, leather crafts, metal crafts, ceramic crafts, batik crafts, and textiles.

The definition of *kriya* based on the type of material used is no longer relevant in the context of developing global creativity. The evolution of the urban community's culture and lifestyle has changed the demand for craft products that are no longer rigid, based on one type of material, but rather a combination of materials used in one product. This has emerged as a demand and requirement for urban communities. Taking this into consideration, changes in the order of knowledge, theory, and definition of Craft should occur in the academic environment of a college of art.

Twenty-five research titles containing the word Craft were discovered as a result of the literature review; (Bell & Vachhani, 2020), (Björklund et al., 2020), (Fayolle & Gailly, 2008), (Gómez-Corona et al., 2016), (Golsteijn et al., 2014a), (Golsteijn et al., 2014b), (Kokko et al., 2020), (Knott, 2013), (Lahti & Seitamaa-Hakkarainen, 2007), (Niedderer & Townsend, 2019), (Niedderer & Townsend, 2014), (Pöllänen, 2013), (Pathak & Mukherjee, 2020), (Sanscartier, 2020), (Shiner, 2012), (Treadaway, 2009), (Väänänen & Pöllänen, 2020), (Valentine, 2011), (Wrzesniewski & Dutton, 2001), (Yair et al., 1999), (Yair, 2011), (Zabulis et al., 2020), (Zhan & Walker, 2019), (Zhan & Walker, 2019)}. Six meanings were derived from the interpretation and meaning of the word Craft, as shown in Table 2.

Craft education in the academic environment of famous universities in England, specifically at the Royal College of Art, emphasizes the ability to make compositions on materials rather than hand skills. Thus, *drafters/designers* and *drafters/art workers* are craft occupations in this case (Buchori, 2010). Additionally, design education in Finland is divided into two types: technology-based and craft-based. The ability to express personal design ideas

is emphasized in the craft-based; this can be referred to as craft-based *personal branding* (Wicaksono, 2017). On the other hand, while technology-based crafts are based on external problems as problem solvers (Goldschmidt & Smolkov, 2006), this can be said to be in accordance with *corporate branding crafts* that serve community needs (design-based crafts or production-based crafts).

Craftworks are generally classified into four (4) types and characters, as follows: 1) Crafts that are more likely to emphasize creativity and expression; 2) Craftworks that highlight the aesthetic qualities of their visual (artistic) beauty; 3) Craftworks that exhibit technical advantages of workmanship, such as the workers' complexity and tenacity, require patience, tenacity, expertise, sincerity, and high skills; 4) Craftworks that emphasize the value of pragmatic functions, work systems, and usability in order to present simplicity. This type of work's simplicity usually emphasizes the material's character, which provides artistic value and is futuristic and elegant.

There are standards that can be used as assessment indicators in the academic environment, particularly in the assessment of student work, as shown in the Table 2.

Based on the results of the divergence-convergence analysis of the dichotomous taxonomic problem of the terms' *kriya*, 'kerajinan,' and Craft, it is possible to define Craft in the current era through the perspective of *Satpa Cipta Preneurship*. Craft in the current era, in other words, is one of the academic competencies of two-dimensional and/or three-dimensional visual works that advance the conceptual intelligence of 'Sustainable Lifestyles (LHL). This perspective of Craft is also concerned with *utility, significance, and aesthetics*, with the goals and achievement objectives concerned with *user needs, solutions, and innovation*.

In terms of the taxonomic group's relationship with the materials used, the above-presented definition of Craft based on materials such as wood, leather, batik,

pandan, and metal is included in the realm of substance development of creativity in terms of *utility, significance, aesthetic, user considerations, solutions, and innovation*. This implies that the material type is not the most important global consideration.

The Analysis and Interpretation of Craft Meaning According to Government

Up to July 2022, Indonesia has 416 regencies and 98 cities, which means that there are 514 government agencies named DEKRANASDA (*Dewan Kerajinan Daerah/Regional Craft Board*) throughout Indonesia that the Regent and Mayor coordinate. Those regencies and cities mentioned the term *Kriya/Craft* With the term *Kerajinan*.

According to the majority of public and civil servant groups in Indonesia, and based on global discourse, the meaning and definition of *kriya* is the same as *kerajinan* and/or Craft. Thus, the name "*Balai Besar Kerajinan and Batik*" (1971) first appeared under the auspices of the Republic of Indonesia's Ministry of Industry and Trade. In 1980, the Dekranas (National Crafts Council), Dekranasda (Regional National Crafts Council), INACRAFT (The Jakarta International Handicraft Trade Fair), and Bekraf, whose pronunciation is the same as *Craft* but whose meaning is Creative Economy Agency, were established.

The INACRAFT 2022 phenomenon, held on March 23-27, 2022, at the Jakarta Convention Center (mostly attended by participants from Dekranasda), exhibited the uniqueness of their respective regions (indigenous products of regional culture) such as Sasak Lombok *songket* cloth (Sumadewa, INY., and Hasbullah, 2022). In other words, the product's form is closer to the Craft Heritage category, which refers to a better understanding of heritage-based Craft, the traditional regional culture that is thought to have attained a high level of quality (see Figure 2 and Table 2).

The Association of Indonesian Handicraft Exporters and Manufacturers (ASEPHI) founded INACRAFT in April 1999. This organization was founded on April 5, 1975. ASEPHI, or the Association

Table 2. Elements Embodying Design-Based Crafts

Idea and Concept	Concept of Shape	Clarity of Concept and value of the message conveyed creativity in organizing medium and visual media elements	have a problem-solving background and the purpose of creation as outlined in the work concept has a technical and systematic explanation of the concept through the basic elements of the work’s visualization
	Quality, problematic, and originality	mastery of specific techniques, as well as innovative values and style (unique, reflecting identity characteristics).	Have methods, ways, techniques, and visual style characteristics that are novel and unique. Have territorial and regional identity characteristics and can accommodate the needs, conditions, or lifestyles of user community groups.
Action and Attitude (Play the role of a problem solver/agent of change)	Professionalism Role and Position of the Artist/Researcher Skill	Academic Competence Expression (individual/collective) Skilled Crafty	Educational relevance (academic competence) is associated with the form/type of work produced. Both ‘ordered’ works and personal expressions contain elements considering specific value contexts. The works reflect perseverance, tenacity, and patience.
	Sensitivities and sensibilities as well as collective meaning in a practical, pragmatic and social manner.	Collaborative and integrative ability over internal and external elements	Paying special attention to aspects outside of its own expressions, such as the value of function effectiveness or efficiency and user convenience, so that the work is appropriate for consumers. Paying special attention to aspects other than personal self-expression, both technically and non-technically. Considering the elements of the work’s embodiment in relation to the six elements of value, function, and meaning (<i>utility, significance, aesthetic, user, solution, and innovation</i>).
Form and Shape	Form and shape of the works	Having the works of visual 2D or 3D	Having process outcomes realized as finished works or models/prototypes/mock-ups/prototypes/monumental works that have passed the feasibility test

Source: (Husen Hendriyana, 2021)

of Indonesian Handicraft Exporters and Producers, is a forum for Indonesian handicraft producers and exporters. As the organizer of INACRAFT activities, ASEPHI is motivated by a simple but noble goal: to improve the well-being of craftsmen and entrepreneurs in Indonesia’s handicraft sector. Based on the analysis of these activities, it is obvious that communities have been producing Indonesian Indigenous Craft products since the 1970s.

The Analysis and Meaning on the Terms of *Kerajinan*, (*Craft*), *Perajin* (*Craftsmen-maker*), and *Pengrajin* (*Craftsman-trader*)

The triangulation analysis of emic and ethic on the data, as shown in Figure 2, yields three terms: Craft - *Kriya* - *Kerajinan*. The following understanding was obtained from interviews with cultural leaders (July 2022) :

Kriya represents high culture, therefore, the activities and works are noble.

Table 3. Group for Meaning Interpretation on Crafts

Makna Craft	Author, co-author
Craft as Theoretical Approach, Case Study, Subject Matter, Subfield of Science, and Knowledge	Väänänen, N., & Pöllänen, S. (2020). Treadaway, C. (2009). Shiner, L. (2012). Sanscartier, M. D. (2020). Pathak, S., & Mukherjee, S. (2020). Niedderer, K., & Townsend, K. (2014). Lahti, H., & Seitamaa-Hakkarainen, P. (2007). Knott, S. (2013). Iwanda, TW., dan Azis, ACK., (2022). Gómez-Corona, C., Escalona-Buendía, H. B., García, M., Chollet, S., & Valentin, D. (2016). Gray, C., & Burnett, G. (2009). Golsteijn, C., Van Den Hoven, E., Frohlich, D., & Sellen, A. (2014). Fayolle, A., & Gailly, B. (2008). Zhan, X., & Walker, S. (2019). Yair, K. (2011). Yair, K., Tomes, A., & Press, M. (1999). Valentine, L. (2011). Zhan, X., & Walker, S. (2019).
Craft as Method of Technical Skill and Knowledge	Kokko, S., Almevik, G., Høgseth, H. C. B., & Seitamaa-Hakkarainen, P. (2020). Kokko, S., Almevik, G., Høgseth, H. C. B., & Seitamaa-Hakkarainen, P. (2020).
Craft as Object and Product	Tung, F. (2012). Sugiarti, R., Margana, M., Muthmainah, M., & Fauzia, L. R. (2019).
Craft as Skill and Competence	Nimkulrat, N. (2012).
Craft as Form and Type of Activities, Action and Occupation	Pöllänen, S. (2013).
Craft as Competence, Case Study, Character, Type, and Branding	Björklund, T. A., Keipi, T., & Maula, H. (2020).
6 Groups	The twenty-five Topics and Titles of Scientific Articles

This noble work lies in the palace's cultural area as well as in the academic world, namely the campus.

In Indonesia, Craft is a representation of the culture industries/creative industries; its activities and works are pragmatic, kitsch/kitschiness. Its work crisscrosses between the government

agencies (Dekranas/Dekranasda) and the academic setting.

Kerajinan is a manifestation of folk culture (the *alit* culture), and its activities and products are traditional, functional - pragmatic, and vernacular. Its work crisscrosses the culture of the palace and the government.

Aside from the distinctions between *kriya*, *kerajinan*, and Craft, the terms *kerajinan*, *perajin*, and *pengrajin* are also understood differently. According to the findings of interviews with academics, government officials, and craft business actors in the field, crafts (*kerajinan*) are related to their products and activities, whereas (wood) artisans are related to the main actors, the workers. Additionally, *pengrajin* (craftsmen) are related to collectors, bosses who manage the company, or handicraft product trader.

In general, workers of regional handicraft products on the island of Java focus primarily on routine work based on orders from *collectors/middlemen* (traders). Artisans do not consider the name, term, or designation of the product they are working on, whether it is called a *kriya* or a craft product. Most craftsmen and collectors are pragmatic and straightforward; they prioritize the reality of life in carrying out their profession.

Based on the definition presented in Table 1, rural indigenous crafts represent alit/folk culture (Koetjacingrat, 1994), better known as *kerajinan*, carried out by a group of *perajin* personally in their respective homes and forming a wider group. Then, the surrounding area becomes accustomed to the pattern of inheritance from generation to generation, expanding the regional group to include one or more villages, as happened in Kampung Anyaman Pandan in the village of Grenggeng Karanganyar Kebumen, Central Java.

Craftsman areas, such as the '*Kampung Anyaman Pandan*' in the village of Grenggeng Karanganyar Kebumen, Central Java, began with individual craftsmen working in their respective homes. It then grew into a larger group and made the pandan woven product the family's livelihood. The community activities of this craftsman group, passed down from generation to generation, form a naturally patterned culture. This resulted in the development of the working principle of Sustainable Lifestyle (LHL). The same thing happened in the community of research

partners, namely the Majalaya traditional *gedog* weaving craft group in West Java. Additionally, it also occurred to a group of pandan mat weaving craftsmen in Rajadesa, Ciamis, as well as the pandan product from the Saguling mine in West Java.

The level of knowledge acquired by the community of 'craft' workers in the regions can also be determined by their level of income, namely the wages they receive. Sjahroel Syamsudin, an official of the Indonesian National Consultant for the ITC (*International Trade Center*) in Geneva, stated in a 2001 article published in the *International Trade Center*, Geneva, Switzerland, that the lowest wage for workers in the handicraft sector was only one US dollar per day (at the time, one US dollar equaled Rp. 9,000).

Wages for handicraft workers in daily calculations are a particular source of concern for Indonesian SME developers in general. Prior to the post-2000s era, craftsman labor was calculated based on personal work capacity rather than daily basis; how many units can craftsmen reach the number of product packages agreed upon by the ordering party. As traders or handicraft product companies emerge, this pattern can provide work evaluation materials to the crafter group. Regional handicraft product companies, such as SMEs, have played a role in training and assisting individual craftsmen by focusing on three aspects: (1) determining the level of knowledge and personal skills of craftsmen; (2) determining the level of personal production capacity of craftsmen in days, weeks, and months; and (3) determining the urgency of the need for the use of supporting equipment, such as a simple mechanical engine or a middle scale industry that focuses on production capacity. These three patterns add value to the work of artisans. However, because the activities of individual craftsmen that were previously done at home have shifted to a larger production, this pattern also requires good management.

According to the findings of actual field monitoring, the sustainability of this

group of craftsmen's activities depends on an ongoing trade process. As a result, crafter groups and SME require assistance from related parties such as those in the *Triple Helix* or *Penta Helix* elements (academics, government, business actors, communities and media).

Up to this point, the potential of traditional regional handicraft products can only be realized naturally and slowly (Wicaksono, 2017). This regional traditional craft group evolved into home-made products with a larger production capacity in the post-2000s era, such as the creative economy culture in the Surakarta leather craft community (Elfena, 2020).

Craft-science: Practice-led Research Kriya through the *Creative Preneurship Approach*

Observing the three groups of people who have specified different meanings to the notions of *kriya*, '*kerajinan*,' and/or Craft in the ethnographic context of sociolinguists, another point of view that can provide a more objective and scientific understanding in a global context is required. Creative entrepreneurship is viewed as one of the themes and concepts of a relevant theoretical approach to provide an appropriate understanding

Each different and subjective community group defines the terms *kriya*, '*kerajinan*,' and/or Craft that is understood thus far. The subjectivity of these terms' discourse is expended by their respective community groups, which are the local/village crafts community, the government, and the academic community. Meanwhile, there was a synergistic movement in performance between units/institutions/communities that were integrated with the *triple helix* or *penta helix* cooperation program in the post-2000s era. The collaboration involves elements of the government, academia, business people (from the business world), the community, and the

media.

This contextual theme of creative entrepreneurship is essential in order to provide scientific reasons among the *kriya*, '*kerajinan*,' and/or craft groups. In the context of this article's study, contextual themes and the concept of creative preneurship can be used as an instrument for connecting ethnographic sociolinguists between *kriya*, '*kerajinan*,' and/or Craft. This can be accomplished by affirming that the *kriya* has both internal (academic) and external (real-world) relationships, both with the SMEs actors and/or with users (users) or buyers/traders. See also (Figures 1 and 2).

The analysis of the Creative preneurship component generated eight important elements that influence the level of achievement and success of craft product activities. *Hasta Cipta Preneurship* (HCP) refers to these eight elements: *creative ideas*, *creative people*, *creative products*, *creative market/marketing*, *creative venue*, *creative reproduction*, *creative support*, and *creative humanism*. These eight elements become the basic components that provide a shift in perspective, attitude, and belief in formulating the craft concept as the competence of open, skilled, and adaptable Indonesian craftspeople.



Figure 6. *Hasta Cipta Preneurship* (Hendriyana, H; Putra, IND, 2021)

Example of HCP Product Application of Kriya Pandan

Table 4. *Hasta Cipta Preneurship* (HCP)

Creative People	Artist, Designer, Craftsmen, Dancer, Actor, Drafter, photographer, Manager
Creative Idea	understand the problem; understand the issue; Sensitivity – sensibilities; Problem solver; Modification & Commodification; design brief, design thinking, innovation, originality, design review.
Creative Humanist	Significance; Use, Utilize, according to human needs; entrepreneurial humanists Comfort, satisfying.
Creative Support	Funding; Regulation; Community/Institution/Agency Return on Investment (ROI)
Creative Re-production	Reuse, Reduce, Recycle, recreated, redesign, refresh, resize
Creative Venue / Space	Digital Media, social media, Laboratory Workshop & Showroom / exhibition.
Creative Market/Marketing	Market place, Entrepreneurial marketing; Digital Marketing: (Customer engagement; Social Media, Planning & Analytics)
Creative Product	Art, Craft, Painting, Sculpture; Gift, accessories, Souvenir, House hold; aesthetic elements interior/exterior (home décor); Furniture; Restaurant equipment/Café & Hotel.

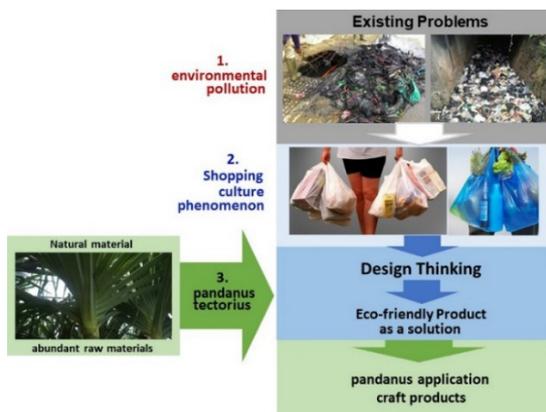


Figure 7. Idea, Concept, and Attitude of LHL Design (Sustainable Lifestyles) (Hendriyana, H; Putra, IND, 2021)



Figure 8. Product Application of *Sapta Cipta Preneurship* (Hendriyana, H; Putra, IND, 2021)



Figure 9. Product Application Practice-led research *Kriya* (Eco friendly Packaging for Boutique Fashion) (Hendriyana, H; Barnas, Asep, 2022)

The Meaning of Craft Science in a Global Context

As presented by (Kartika et al., 2020) in their research on the artifacts of the Great Mosque of *Sang Cipta Rasa* Cirebon, this global phenomenon of Craft meaning is a form of cultural hybrid. Existing cultural elements, both historical and Craft stakeholders, drive the phenomenon of cultural hybrids (academic groups, government, business world, and the general public).

Tourism's involvement also contributes to the phenomenon of cultural hybrids (Sugiarti et al., 2019).

Indonesian craft science discourse lags behind in the global academic field, nonetheless excels in its products' uniqueness and visual aesthetics. Craft discourse in academic circles can grow and develop as global knowledge is opened up according to the text and context. People in some areas can now access newer and more advanced information through the existence of digital information, social media, and online mass media. As a result, developments that occur outside of the community can be adopted.

In the context of creativity, the six elements (Figures 1 and 2) that have influenced the diversity of definitions and meanings of Craft thus far can be objectively and scientifically traced back to their respective reasons. That is, the outcomes of craft product creativity, particularly in art colleges, can no longer be limited and categorized based on the material.

The dominance of theoretical, philosophical, and pragmatic aspects can determine the track of the definition and description of the relevant Craft according to the development of the era. In other words, the results of the aesthetics analysis, usability, materials, and techniques, as well as the shape and style of each type of craft product, can determine the track of the relevant craft product's definition and description based on the text and context, rather than a sectoral subjective definition.

The lengthy development of craft theory in Indonesian art colleges in comparison to other branches of art is due to dogmas that limit students' freedom of creativity. Therefore, the findings of this study's analysis convey findings in the form of theoretical foundations that can provide enlightenment on the definition and taxonomy of new crafts at Higher Education in Indonesia.

The advancement of science, technology, art, and culture necessitates a change in attitude in all activities. In the age of globalization and information technology,

craftspeople have discovered new ways to develop craft works or products that can survive in the technological era. This method entails the use of technological equipment to enable craftspeople to implement mass production processes (Niedderer, 2009 in Lutfiani 2018). Thus, in this age of knowledge globalization, there should be no definition saying that Craft tends to stagnate; that the crafts must always be handmade, done in the traditional way, or mythizing the values of primordialism into the value of craft products with the assumption that *kriya* are of a higher degree than *kerajinan*/Craft.

The HCP theory approach to craft creation has achievement targets oriented to eight guiding elements, as illustrated in (Figures 6, 7, 8, and Table 1). The eight elements are as follows: (1) *Creative products* that demand quality shape/goods are oriented to the aspects of *utility, significance, and aesthetics* and have goals and targets for fulfilling *user needs, solutions, and innovation*; (2) Have a clear market representation and or a breakthrough in ingeniously creating their own market; (3) It is certain that creative products must have space/community anywhere, anytime, and in various circles; (4) Creative products are not stagnant, limited by the use of materials that stick to the forms and types of products existed previously. Rather, they have an opportunity for development through reproduction based on market needs; (5) to achieve breakthroughs from the specified challenges and higher achievements; it is necessary to have support from other partners synergistically and sustainably, as well as support from the cross-subsidies management system between the company's subsidiaries; (6) emphasizing all creative activities and actions that lead to humanist development (humanizing humans); additionally, products must consider environmental health; (7) all of these elements must certainly be supported by reliable human resources, namely human resources with (8) creative and brilliant ideas.

Creative thinking patterns, such as

the HCP concept, have altered community groups' assumptions and beliefs, demonstrating that creativity does not always result in more appropriate solutions but helps community groups generate more ideas and offer new insights. This is consistent with the statements from Ali (Ali et al., 2002: 15).

An HCP creative process model that has contributed to the development of humanism knowledge was developed based on the results of the supervising process to the craftsmen Pandan IKM in Pangandaran Regency (2019-2021). They are as follows:

1. Developing critical, conceptual, and reflective thinking skills in all aspects of intellectual and practical activities;
2. Improving technical competence and understanding of the field's broad conceptual and theoretical elements from their specialty;
3. Intellectual curiosity and openness, as well as an appreciation for the interconnectedness and areas of uncertainty in the current development of global craft knowledge;
4. Communication skills that are effective in all domains (reading, writing, speaking, and listening);
5. Skills in research, discovery, and information retrieval, as well as its general information use;
6. Multi-asset problem-solving abilities and teamwork capacity; and high ethical standards in personal and professional life supported by self-directed activity capacity (West, 1998: 47)

CONCLUSION

Craft and *Kriya* have the same meaning, according to the analysis of three groups of field data, twenty-four library data from previous *Craft* research, and the results of the 2019-2021 Practice-led applied research. The term *Craft* is widely used in the global context, with no distinction between *Craft* and *Kriya*. Furthermore, there is no connotation that diminishes the substance of the artisans' activities and ac-

tions. In other words, *Craft* and *Kriya* have similarly equal meanings; *Craft*'s different meaning is influenced by the context. The difference in meaning between *Kriya* and *Craft* is contextual, not hierarchical, and is determined by the artisans' social status. In the context of its development in the global era, *Craft Science* is comprehensive, adaptive, and inclusive.

Kriya develops in the academic world in Indonesia by preserving the patterns of regional cultural inheritance that have noble values related to the principle of sustainable living behavior (making use of the potential of raw materials from the environment while preserving and loving environmental health and safety). *Kriya*, in other words, is a vocational/academic competency of two-dimensional and/or three-dimensional visual works that emphasizes the conceptual intelligence of '*Laku Hidup Lestari*' (LHL), which is oriented to the aspects of *utility*, *significance*, and *aesthetics*. The goals and achievement targets are introduced to the aspects of *user needs*, *solutions*, and *innovation*. In the academic context, *Kriya* has standardization, requirements, and indicators that refer to *utility*, *significance*, *aesthetic considerations*, *users*, *solutions*, and *innovations*.

Kriya is comprehensive; it includes *creative ideas*, *people*, *products*, *markets*, *venues*, *reproduction*, *humanism*, and *support*. *Kriya* is inclusive in the sense that it fosters a conducive community that is better able to accept various forms of diversity and difference and accommodate them into various arrangements and infrastructures that exist in global society. *Kriya* is adaptable, which means they can always keep up with the times. Consequently, the advancement of *Craft-science* in Indonesia can grow and progress.

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