

From Local Handicraft to Creative Art and Design: A Case Study of Palm Waving in
Kay Noi Village, Mae Taeng District, Chiang Mai Province”

Ms. Wanthida Wongreun ¹Dr. Worrasit Tantini-pankul ²Mr. Bavornsak Petcharanonda³
1,3 Royal Project Foundation and King’s Recommended Project Supporting Center, King
Mongkut’s University of Technology Thonburi
2 School of Architecture and Design, King Mongkut’s University of Technology Thonburi

Abstract

Kai Noi Village in Mueang Kai, Mae Taeng District, Chiang Mai is a predominantly Khmu highland community situated near the Center for the Royal Project Foundation in Mon Ngor. Agriculture is the major occupation of the community, and the primary crops are fermented tea leaves for chewing and variety of modern cash crops to supply the Royal Project Foundation. One of the village’s unique forms of heritage is a woven craft made from the bark of branches of a local palm (*Livistona speciosa*) called “Khor.” With the help of local agencies, a weaving craft group was created to produce sticky rice boxes and trays made of Khor bark. However, the weaving group could not meet the high volume of orders, since only a few villagers were willing to join the group to produce these crafts. This research studied the problem of the village’s weaving crafts by undertaking in-depth interviews with local members to analyze all aspects of the weaving process, including time required for production and expenditures involved in making the products. The researchers learned that the sale of traditional weaving crafts failed to provide enough revenue and investment return so it was not attractive for villagers to join the group. The research team analyzed the situation and provided 3 solutions as follows: 1) to redesign more modern weaving products, 2) to develop weaving skills for products with a higher value, and 3) to reduce the cost of raw materials, such as changing materials to bamboo for some products. As a result, more villagers joined the group, increasing from 5 to 12 members. With higher standards and more modern designs, the weaving products of Kai Noi Village were presented at both international and national art and crafts events.

Introduction

The Meaning and Value of Craft

The meaning of craft has changed significantly throughout history. During the medieval period in Europe, for instance, craft referred to a broad range of skilled trades which required an amalgamation of intelligence, skill and strength (MacDonald, 2005,

34). Moreover, before the 18th century, there was no clear separation between “crafts” and “art,” and in fact, the Latin term ‘ars’ denoted a particular skill or craft. However, during the era of the Enlightenment, the meaning began to change, and handicraft was degraded as it was based on technical skill for financial benefit in oppose to fine art of genius and free spirit according to Kant’s *Critique of the Power of Judgement*. Painting, sculpture, architecture, music and poetry became highly recognized as fine arts (Beaux Arts), thus separated from the common crafts and decorative arts (Kristeller,1990, 165).

Ideas about craft shifted again in the mid-19th century, as the crafts and decorative arts were recognized as being as valuable as fine arts by a renowned British art critic, John Ruskin (1819-1900) and the designer, William Morris. John Ruskin argued that any great art, including paintings and sculptures in famous churches and palaces, could be considered as a part of the decorative arts.¹ William Morris also maintained that the “lesser arts,” which included “the crafts of house-building, painting, joinery and carpentry, smiths’ work, pottery and glass-making, weaving, and many others,” should not be detached from the higher arts of painting, sculpture and architecture.² Their strong argument to value crafts on par with the fine arts inspired the Arts and Crafts movement in England, which flourished in Europe and North America from 1880 to 1910.³ William Morris also established a firm, Morris & Co., to bring artists, designers and architects with complementary skills to work on decorative art projects. Morris & Co. became a highly successful craft business bringing craft production to the level of art. However, by 1850, the industrial revolution had transformed the British economy and spread throughout the world. The domestic utilitarian goods produced by craftsmen were replaced by mass produced commodities (MacDonald, 2005, 36,37). Once again, the crafts declined when the avant-garde and modern movement replaced the Arts and Crafts movement by the 1930s. While modern and avant-garde art became a mirror of contemporary issues and social and political trends, handicrafts became a symbol of nostalgia and romantic ruralism. Whereas modern artists used technology, chance, spontaneous assemblage and originality in their work, the crafts became a separate domain associated with the continuity of traditions and materials

¹ John Ruskin, “Modern Manufacture and Design” in *The Two Paths: Being Lectures on Arts, and its Application to Decoration and Manufacture*, (New York: John Wiley and Son Publisher, 1872), 79,80.

² William Morris “The lesser Art” in *hopes and Fears for Art* (London: Strangeway&Son,1882) 3.

³ Oscar Lovell Triggs, *Chapters in the History of the Arts and Crafts Movement* (Charleston: BiblioBazaar, 2009)

of craft practice.⁴ Moreover, beginning in the 20th century, there were various scholars working on historical, critical and theoretical studies of modern art, while there were few critical studies on the development of craft. It was not until 1971 that a Crafts Advisory Committee was created in United Kingdom, to provide grants, loans, exhibition and education about craft, thus stimulating critical discourses on contemporary crafts instead of fixed ideas of tradition and nostalgia. Finally, a Crafts Magazine launched in 1973 to promote critical thinking on contemporary crafts and provide an area for academic debate.

Handicraft in Thailand

In general terms, according to Cohen (2000:8), the crafts in Thailand can be categorized into two overlapping spheres of ‘court arts’ and ‘folk crafts’ by the detail of craftsmanship, distribution methods and major patrons or users. The court arts were mostly produced by highly skilled crafts people for royal ceremonial and ritual purposes at the palaces or temples, including gold and silversmithing, nielloware, lacquerware, silk and brocade weaving. On the other hand, the folk crafts were made of local materials for common purposes in everyday life such as basketry, mat-making, woodwork, bamboo work, ironsmith, stone cutting and many types of vegetable fiber weaving.

Crafts in Thailand have a different history and meaning from that of Europe. In contrast to the craft guilds of Europe, within the traditional context of the “mandala galactic polity” in Southeast Asia (Tambiah 1976:102-131), most of the royal crafts were produced by war captive slaves from neighboring kingdoms who were resettled around the capital (Cohen, 2000:7). Therefore, the early arts and crafts of Thailand developed by borrowing and adapting from Cham, Khmer and Chinese sources (Warren & Tettoni, 1994). Pensiri (2013) has argued that Thai handicrafts became a symbol of the civilization of the country in its struggle against colonialism, and in that context, the ruling elite sought to display and exhibit Thai craftsmanship internationally, such as at the exhibit at the court of Versailles in 1686 (Galois, 1971).

During the 1960s and 1970s, tourism boomed as a result of the US involvement in Vietnam War, and handicrafts were also promoted further and became a symbol of the identity of Thai culture. In addition, the Cold War context and communist threat

⁴ Susan Rowley, ‘Craft, Creativity and Critical Practice’ in *Reinventing Textiles: Tradition and Innovation* (London, 2000) 2

also prompted the Thai government to stimulate new development and the market economy in the countryside. State authorities were also very active in promoting development in the hill tribe areas of northern Thailand during this period, in order to stem the illegal opium cultivation.

Economic and infrastructural development also brought western, industrialized products to villages. Western goods entered the countryside since the turn of the 20th century. As Thailand rapidly transformed from an agricultural into an industrially-based economy in the 1980s and early 1990s, foreign investment poured into central Thailand to produce export goods (Pasuk, 1996:143-170). Industrialization and major road expansion since this period led to the introduction of industrially produced goods and products into the rural areas. As happened in Europe one hundred years before, in Thailand everyday goods produced with craft skills were threatened by cheap, mass-produced goods. The decline of crafts was more severe in the central plain Thailand near Bangkok than in the north, northeast and the south of Thailand (Cohen, 2000: 9-10).

While in England, the Arts and Crafts Movement and Crafts Advisory Committee was established to support crafts, in Thailand, the Foundation For the Promotion of Supplementary Occupations and Related Techniques under the Royal Patronage of Her Majesty the Queen (SUPPORT) was founded in 1976, in order to develop handicrafts as supplementary income for poor farmers in remote areas. One of the missions of the foundation is to prevent the decline and disappearance of Thai handicrafts.⁵

Handicrafts in Northern Thailand

In the northern Thai context, crafts people in the royal court of the Lanna Kingdom (years) were also from ethnic minorities villages brought to the region of Chiang Mai as war captives in the 19th century (Bowie, 1993:148). With its unique mountainous geography, handicrafts of the northern Thai region can be divided into two broad geographical categories of highland and lowland crafts. According to the Tribal Research Institute, the hill tribes are comprised of 9 groups, namely: Karen, Hmong, Mien (Yao), Lahu (Muser), Lisu, Akha Htin, Khamu and Lawa (Lua) (Kunstadter 1983, Lewis and Lewis 1984). Historically, the hill tribes mostly maintained their

⁵ <http://www.tsdf.or.th/th/royally-initiated-projects/10218-10218-โครงการศิลปอาชีพ-พศ-2519/>

isolation from lowland society but, as a result of Cold War politics, problems with refugees, the communist insurgency and the practice of opium cultivation, Thai state authorities began to govern and intervene in the hill tribe areas from the 1960s onwards and sought to incorporate hill tribes into Thai society (Cohen, 2000:12). Although hill tribes began to lose their cultural identity as a result of these policies, the northern mountainous area became a popular attraction for foreigners searching for 'primitive' culture. Hill tribe crafts became commercialized by both tourism businesses and non-governmental organizations involved with some tribal groups who were refugees from neighboring countries, particularly Laos. Lowland crafts, in contrast, gradually grew in the area surrounding Chiang Mai, the capital city of Lanna Kingdom, to be well-known craft villages such as Bo Sang for paper umbrellas, San Kamphaeng for silk and Wualai for silversmithing, but they either faced urbanization or became modernized with a greater variety of products in response to high demand from tourists (Cohen 2000:15).

In the local context of two craft communities producing basketry and woodwork in Chiang Mai, Cohen (2000: 275-294) found four major factors leading to decline in village basket crafts. The first was changing patterns of livelihood that used craft products as tools in the field. Secondly, the industrial and urban development in drew young generations to industrial employment instead of practicing the crafts learned from an older generation. Thirdly, the cost of raw materials escalated or were harder to find in the area but the value of products remained low. Finally, crafts people were unable to adapt and develop skills to meet new demands and changing markets such as exports and souvenirs for tourists.

This research paper focuses on the development of basketry made from special palm bark and bamboo crafts in one of the hill tribe villages in Chiang Mai Province that is still relatively isolated and not yet impacted by tourism and market penetration. However, livelihood patterns and practices have been altered by state authorities and non-governmental organizations associated with the Royal Project Foundation since the 1960s, as cash crop cultivation and fruit orchard production was introduced. Modern agriculture gradually expanded and the traditional tea plantations declined. The handwoven baskets used in everyday life for tea cultivation was replaced by industrial produced baskets, and there is still no demand for woven products for export or tourist products.

The research mainly has explored how academic institutions, communities of artists and designers can engage with local craft producers to enrich their skills and products in the context of northern Thailand. The research describes the development of woven crafts into creative design installations exhibited internationally. The research asks how local craft makers of Kai Noi village can benefit over the medium to long term from collaborating with designers and artists in art installation projects and international art exhibitions, apart from gaining a position in contemporary art world? Moreover, in which direction should the group of crafts producers develop to further adapt to the new market and demand in modern society?

Research Approach

King Mongkut's University of Technology Thonburi (KMUTT) and Rajamangala University of Technology Lanna (RMUTL) have a shared mission of integrating excellence of research, academic service and teaching advancement in order to serve marginal communities, and as such, our research approach followed a "Socially Engaged Scholarship" approach. This research for social engagement reverses the normative pattern of academic research that starts from basic research to applied research and translational research that can be developed into final product. Basic research creates academic impact first and has only secondary interest in public impact. By contrast, this research study sought to collaborate with community at the start, in order to develop a research project aimed at problem-solving, creating user impact first and academic impact afterwards.

Research methodology and process

In this study, we employed participatory action research with members of the weaving group and all stakeholders involved in this handicraft project. We conducted the research focusing on engagement with community in 3 stages. At the first stage, fieldwork was undertaken in order to understand the broader community context, in part by interviews with all the key stakeholders and community members. Moreover, we tried to understand the meaning of crafts as well as the process of production in this village, and therefore analyzed all stages and costs of production including the payment for skilled labor. The fieldwork created trust between our researchers and the villagers.

In the second stage, weaving group members and researchers jointly created the process to solve the problems, pinpoint the location of difficulties and develop weaving products systematically. These discussions led to the realization that weavers of Kai Noi village in fact needed to develop new designs that could fit with a new market, increase value and bring more profit to the crafts community. The skill of crafts people also needed to be enhanced for crafting various finishings and forms. Another issue that arose was related to the availability of “Khor ” palm branch bark was available only during the rainy season. Given this limited availability of raw material, costs associated with weaving were higher in the dry season thus there was less opportunity for villagers to practice. The villagers agreed with us to shift materials to bamboo strips, which is more abundant and cheaper.

The final stage of research had to do with managing the organization of the weaving group to make sure that part of profit was redistributed to community social welfare. Our research found that it was necessary to control and improve the quality of weaving products as part of the group’s self-assessment and to maintain well-being of members of the group. With quality control, the group has greater confidence to pursue the new suitable market segments that generate more income for the weaving craft group.

Weaving Products at Kai Noi Village

The location of this research study is the highland village of Kai Noi, Mueang Kai, Mae Taeng District in the north of Chiang Mai Province on the major route to Pai District of Mae Hongson Province. The research team from RMUTL-KMUTT Collaborative Center for Royal Project Foundation and Academic Activities was asked to visit Kai Noi village by the Mon Ngor Royal Project Development Center to assist the village’s basketry weaving group. Kai Noi community is a settlement of multi-ethnic groups, but the Khamu were the first to settle down in this region as logging labor for Bombay Burmah Company who received a concession from Thai government. Soon, Lua, Karen, Hmong and Shan tribes as well as Thais from lowland areas moved to settle in the area. In 2011, the Kai Noi River flooded and mudslides following a depression storm wiped out the entire village. Fifteen houses disappeared and there were ten casualties. With the assistance of state authorities, the village relocated into the National Reserve area under the aegis of Mon Ngor Royal Project Development Center and currently repopulated to 60 households with 144 members.

The resettlement was hard as most community members had to set up a new farming system with new kind of crops. They faced a period of income shortage before harvesting time. The young and middle-aged population left the village to work in another province or the city of Chiang Mai. The elderly with weaving skills were left in the village, and comprised 41 percent of the population. The advantage of the new settlement is its unique landscape vegetation. Eighty percent of the new village territory was covered with a special kind of palm tree locally called *Khor*. The local palm (*Livistona speciosa*) leaves are utilized as unique roofing materials in the vernacular architecture of this region.

The supplementary income from selling *Khor* leaves as roofing averages around 800,000-1,000,000 Baht for the entire village or around 20,000 baht per household. Local government agencies and business such as resorts and stores in the region of Chiang Mai, Lamphun, and Maehongson annually order *Khor* leaves to replace the old roofings during the rainy season in order to prepare for special winter festivities. Kai Noi community became a hub of distributing *Khor* leaves in the upper Northern region of Thailand. Moreover, *Khor* is also a versatile plant in that every part can be used in everyday life of community members.

For example, the trunk of *Khor* can be used as firewood for cooking and steaming tea leaves. Its bark can be boiled as herbal medicine for diarrhea. Its shoots can be cooked as a curry which is popular for local festivities and important ceremonies. Cooking with *Khor* shoot signifies the highest level of important events such as weddings, funerals and community meritmaking ceremonies, since it is necessary to cut the whole plant down for getting its shoot. *Khor* curry therefore is the symbol of the community's unity and community participation. *Khor* curry cooked and served for guests also demonstrates the community's great honor to visitors. *Khor* fruit also can be lightly boiled for a snack. The leaves of 30 cm by 120 cm are usually stitched together with bamboo sticks and used for roofing.

As previously discussed regarding the supplementary income, we found that the price of one leaf is 10 baht. So it means that around 80,000 to 100,000 *Khor* leaves were cut annually and it means the same amount of *Khor* branches were cut. However, only 3,000 barks from branches were used as strips for weaving basketry while the rest got moldy and decomposed. If these 77,000 barks could be peeled to approximately 770,000 strips, it could be woven for producing more basketry and possibly earn more

income. Usually, the local community would not cut Khor branches in summer or winter since there was no order for Khor leaves, and this would waste the leaves.

The core of the Khor branch can be used as hardwood and the bark can be peeled to make traditional household kitchen utensils such as trays, sticky rice boxes, mats, bowls and various forms of containers. With its aesthetic quality of naturally-polished texture and elasticity, the community was asked to supply 700 large trays to the Office of Highland Research and Development Institute for the price of 100 baht each within the period of 3 months. With the assistance of Mon Ngor Royal Project Development Center, Kai Noi weaving group was created and 17 members were recruited. However, the group failed to deliver the products on time since 12 members left the group. Only 4 elderly and 1 adult committed to work. The major reason was the low payment which was insufficient for their labor and time. Moreover, they also failed to find enough materials to make strips for weaving.

Kai Noi as a project-based classroom

With KMUTT's research approach of "Social Lab", the first workshop was launched as a short-term operation to bring the team of 32 students from various faculties of KMUTT under the Gifted Education Office (GEO) to the area. They brainstormed with Kai Noi craftspeople to seek a solution to major problems of insufficient materials, and in spite of the short period of a 2-day visit, they were able to arrive at some feasible suggestions and solutions. One had to do with preservation of Khor barks. The students proposed that Khor barks should be preserved and protected from mold by two different processes and approaches: first, a dry heating process and second, a chemical coating process. However, both solutions need long-term research and precise testing from both RMUTL's laboratory in food development and KMUTT's chemical engineering department. The dry heating process needed to build an oven and test for its temperature that Khor strips could be dried but still durable for weaving. The chemical coating process needed to explore the right chemical substance that could protect Khor strips from mold and preserve the quality of Khor.

After the workshop, another KMUTT "Social lab" classroom was launched to exchange knowledge among the craft group of Kai Noi community, students, lecturers in Industrial Design Program of School of Architecture and Design, KMUTT, and the faculty of Industrial Design Program of Faculty of Art and Architecture RMUTL. The

group of 8 students and 2 lecturers from School of Architecture and Design of KMUTT visited the community to learn the local contexts and problems of the crafts group and weaving process as a part of KMUTT's crafts design course. The class also consulted with Associate Professor Vassana Saima of RMUTL who has a long history of working with several craft communities in Chiang Mai.⁶ The workshop was organized to exchange knowledge between younger generations of urban students and the village elderly. The students learnt techniques how to form the product from strips made of bamboo or "Khor" palm leaves while the elderly craftsmen learned new design from young students. The result of the short-term activities initiated a mid-term operation for design research and development. After students understood the local context and problem of Kai Noi community, they created new designs and processes of weaving craft in order to generate new products that could bring higher income. In this stage, students and lecturers also brought new products to discuss with craft groups and the community also suggested some techniques of weaving for new designs.

From the "Social lab" classroom and workshop that brought students to understand the problems and context of the area, students not only created new products or solutions for problems but found the methods and tools for improving the weaving process, which is a medium-term project as well. A KMUTT Industrial Design student who designed a new bamboo backpack from an old basket for collecting tea as a part of her 2-month internship project found that the size and proportion of baskets were slightly different since each craft maker has different weaving skill and aptitude. She proposed to develop the mold for assisting the weaving process as her final exit project. The mold was designed to help each craft maker to weave the object in the same proportion and reduce the time of weaving product. The mold can be detached and composed in diverse shapes enable craft maker to standardize different forms of baskets. The final exit project of KMUTT Industrial Design student reduced the production time and increased the standard of the weaving product.

⁶ The course was operated by Assistant Prof. Woranooch Chuenruedeemol and Assistant Prof. Nanthana Boonla- of School of Architecture and Design, King Mongkut's University of Technology Thonburi. Associate Prof. Vassana Saima is currently the head of Industrial Design Department of Faculty of Art and Architecture at RMUTL. Prof. Vassana is also renowned designer using bamboo strips to formulate very distinctive designed chandeliers and other products. Her works were highly appreciated in international arena.

The field-based activities with academic institutions for skills development led to a greater variety of products than the traditional sticky rice boxes and trays. Moreover, KMUTT students developed methods for quality control by using a mold for forming the weaving product. Surprisingly, as a result of these innovations, the younger generation and teenagers expressed interest in joining the group to learn more about weaving baskets. With more members, the group started to use bamboo ribbon strips as a main material to practice making the product since the price of bamboo is lower and more abundant in the area. The woven bamboo products were sold and created more jobs in the community and thus the number of members in the weaving group increased from 5 to 12 and the products from community of Kai Noi were exhibited at international and national exhibitions. The group of crafts makers in community are now eager to produce the new merchandise and develop new skills. However, they still faced the problem that the expenditure was still high and there is an unclear market demand.

Kai Noi craft and the international art exhibition

Through a network of international designers teaching at KMUTT, the craft group from Kai Noi Village, along with other 30 Thai craftspeople, were selected to demonstrate basketry weaving at the Thai Factory Exhibition of Setouchi Triennial 2016—a famous art event at Takamatsu Port on Shikoku Island, Japan. From exchanging ideas with Japanese visitors and other crafts producers at the exhibition in Japan, the craft group leader became more confident to create new products. For instance, the bamboo chicken coop was adapted to be plates and a cover for serving dessert at formal meetings at the local government head office.

The experience at Setouchi Triennial 2016 also became the village crafts group's reference for designers and customers in Thailand and abroad. Through the network of KMUTT and RMUTL alumni and lecturers, the bamboo work and skill of Kai Noi village was brought to the attention of young designers of the SUPPORT Arts and Crafts International Center of Thailand (SACICT) which is a public organization aiming to support crafts development in Thailand. Kai Noi crafts group began to collaborate with SACICT for displaying indigenous weaving work at various international art shows.

The first exhibition event for which Kai Noi craft group collaborated with SACICT was the Chiang Mai's Design Week 2016, which took place from 3rd to 11th December. Kai Noi Craft group produced 100 bamboo boxes for Mr. Piboon Amornjiraporn, an

exhibition designer of SACICT, composed them together with specific lighting as an installation art project called “Realm Pavilion.” This art installation was displayed at the Three King Monument, the main entrance to this event. Moreover, the bamboo chicken coop was redesigned to be the lamps at Setoushi Triannual 2016 and bamboo boxes at Chiang Mai’s Design Week exhibitions created an attractive lighting atmosphere. As a result, the craft community received several orders for making bamboo lamps from resort business owners who experienced the exhibition. The community needed to order more bamboo strips for the production of lamps and found that the cost of bamboo including labor cost was lower than Khor palm bark while they were sold at the same price of about 100 Baht. The Khor palm also was available only short period of rainy season and got moldy easily.

The 5,000 barb fish trap made of bamboo from Kai Noi craft group was also composed as a part of installation art at the main stage of the biggest music and art festival in Thailand, the Wonder Fruit Festival Pattaya, which ran the music event from 16th to 19th February, 2017. The installation art called “Whale: the Cross-Cultural Craft Collaboration” was designed by four artists: Vassana Saima and Piboon Amornjiraporn, Saruta Kiatparkpoom, and Naomi McIntoch. The art project was supported by The British Council of Thailand. The festival drew many celebrities who posted themselves with Kai Noi’s art installation images on social medias. This event boosted strong confidence on craft products in the community. The younger generation of Kai Noi felt inspired to learn more weaving technique with their parents and elderly.

Through the connection of SACICT, Kai Noi craft group participated in the International Innovative Craft Fair 2017. The original baskets made from Khor bark from Kai Noi Village were displayed among handicrafts from other parts of Thailand and other countries. Moreover in this event, Kai Noi craft group was one of the 4 groups that supported bamboo crafts for Mr. Marvin Saima, a young artist, to compose an art installation titled “Theepa Malee” for the Innovative Craft Award 2017 (ICA) in SACICT Craft Trend Gallery 2018 Exhibition. The work received 4th Prize from 220 competitors.

Conclusion

The aim of this research was to explore the right process and methods to support local community handicrafts. The work started with identifying methods to preserve the unique material of Khor bark for making strips for weaving. However, while the research about Khor as a material was time-consuming, village crafts needed to be

developed both in terms of the skills of artisans and product design. The crafts group and researchers agreed to adopt bamboo as a material for continuing to explore new methods and to practice weaving skills and establish their reputation. Furthermore, it was agreed that only the premium and high quality products would be made from Khor bark, which was harder to prepare and seasonally limited. Bamboo production activities helped with exploring new designs, functions and developing technical skills of weaving, thus generating income and attracting younger generations to join weaving group. The key of this study is the consideration for not only preserving the indigenous handicrafts but also enhancing the ability of all involving parties in thinking about crafts as open to adaptation and change according to new markets and demands. Academic activities and workshops also boosted confidence, developed processes of production, and enhanced skills and quality control. The participation in international art exhibitions and festivities opened opportunities to practice with similar groups of professional interest, explored the potential for craft forms with contemporary lifestyle and, most importantly, generated diverse thinking for new design and markets among crafts makers. The Kai Noi craft group has developed from producing traditional handicrafts to creating integral forms and structures for modern designs and contemporary art installations. However, Kai Noi community still needs to demonstrate its capability to adapt to changing markets and real demand that constantly require new products for modern lifestyles.

Reference:

Cohen, Erik. (2000) *The Commercialized Crafts of Thailand: Hill Tribes and Lowland Villages*. Honolulu: University of Hawaii Press.

- Katherine Bowie. (1993) "Cloth and the Fabric of Northern Thai Society in the Nineteenth Century: From Peasants in Cotton to Lords in Silks." *American Ethnologist*, 20/1 (February): 138-158.
- Greenhalgh, Paul. (1997) 'The History of Craft' in Peter Dormer, ed., *The Culture of Craft*. Manchester: Manchester University Press, 22.
- Kant, Immanuel. (2001) *The Critique of Power and Judgment*. Cambridge: Cambridge University Press.
- Kristeller, Paul Oskar. (1990) *Renaissance Thoughts and the Arts*. Princeton: Princeton University Press, 164-165.
- Lewis, Paul and Elaine Lewis. (1984) *People of the Golden Triangle: Six Tribes in Thailand*. London: Thames and Hudson.
- MacDonald, Juliette. (2005) "Concepts of Craft." In Matthew Rampley, ed., *Exploring visual culture: Definitions Concepts and Contexts*. Edinburgh: Edinburgh University Press.
- Morris, William. (1882) "The lesser Art" in *hopes and Fears for Art*. London: Strangeway & Son
- Rowley, Susan. (2000) 'Craft, Creativity and Critical Practice' in *Reinventing Textiles: Tradition and Innovation*. London, 1, 16.
- Parnwell, Michael J.G. and Suranart Khamanarong. (1990) 'Rural Industrialisation and Development Planning in Thailand' in *Southeast Asian Journal of Social Science* Vol. 18, No. 2 (1990), 1-28.
- Pasuk Phongpaichit and Chris Baker. (1996) *Thailand: Economy and Politics*. Oxford: Oxford University Press.
- Pensiri Chartniyom. (2013) "Craft Communities in Urban Space, Bangkok: Authenticity, Transformation and Preservation" *Veridian E-Journal*, SU Vol.6 No. 1 January – April 2013, 11.
- Ruskin, John. (1872) "Modern Manufacture and Design" in *The Two Paths: Being Lectures on Arts, and its Application to Decoration and Manufacture*. New York: John Wiley and Son Publisher.
- Suthon Sukphisit. (1997) *The vanishing face of Thailand : folk arts and folk culture*. Bangkok : Post Books.
- Tambiah, Stanley. (1976) *World Conqueror and World Renouncer: A Study of Buddhism and Polity in Thailand Against a Historical Background*. Cambridge: Cambridge University Press.
- Triggs, Oscar Lovell. (2009) *Chapters in the History of the Arts and Crafts Movement*. Charleston: BiblioBazaar.

13TH INTERNATIONAL CONFERENCE ON THAI STUDIES
GLOBALIZED THAILAND? CONNECTIVITY, CONFLICT AND CONUNDRUMS OF THAI STUDIES
15-18 JULY 2017, CHIANG MAI, THAILAND

Viboon Leesuwon, (1981) *Thai traditional crafts*. Bangkok: Office of the National Culture Commission, Ministry of Culture.

Wenk, Klaus. (1980) *Pearl mutter Kunst in Thailand: The Art of Pearl Mother in Thailand*. Zurich: Inigo von Oppersdoff Verlag.

Warren, William and Luca Invernizzi Tettoni. (1994) *Arts and Crafts of Thailand*. London: Thames and Hudson.

<http://www.tsdf.or.th/th/royally-initiated-projects/10218-10218-โครงการศิลปาชีพ-พศ-2519/>