


BOOK DESIGN FOR DIY WICKERWORK

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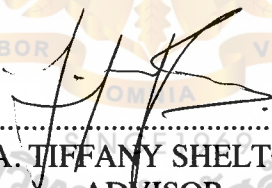
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ABSTRACT

This thesis project's objective is to maintain Thai culture and design of the intellect of Thai folks that has been inherited for generations. There are several problems related to DIY books of traditional wickerwork. The books are rarely seen interesting, with most information repeated and not much variation. The content of wickerwork usage is not linked to the current lifestyle of the young generation, thus causing people to neglect this kind of craft. The graphics inside the books are not alluring enough to gain attention, with graphics that are old fashioned and not supporting the content. The info graphics introduced in the book lack consistency, thus disabling the reader to understand the step-by-step process. This project should help the young generation to become interested in learning about the Thai handcraft of wickerwork through a visual pleasing book design with information that is easy to understand. They will be able to identify the main types and usage of wickerwork and understand the methods of making these useful products.

The concept design of the thesis project is related to travelling. The idea was obtained from people commuting from one place to another in the past by packing their belongings in the containers such as water hyacinth baskets and round bamboo baskets. In present day, the lifestyle has changed but traveling has continued with people travelling more and more. Through people taking photographs, recording trips, and sharing with others, a journey and diary concept style is the way to go. By reading the book, the reader will understand how the content adapts inspiration and knowledge from each region of Thailand through the wickerwork products. The concept is linked with the target group's lifestyle and love of travelling. Handwriting typeface along with a collage and cut-off photo technique will be used throughout the book, as well as a warm color scheme and hand drawn graphics to represent adventure. The step-by-step process is orderly described in each wickerwork product by using photographs to clearly explain and draw attention from readers.

For my conclusion and suggestion, this project tried to show the relationship between Thai folk wickerwork and today's lifestyle of urban people. I hope that readers will be guided through the step-by-step processes of each product and use them in their daily life, along with being able to identify the main types and usage of traditional wickerwork.

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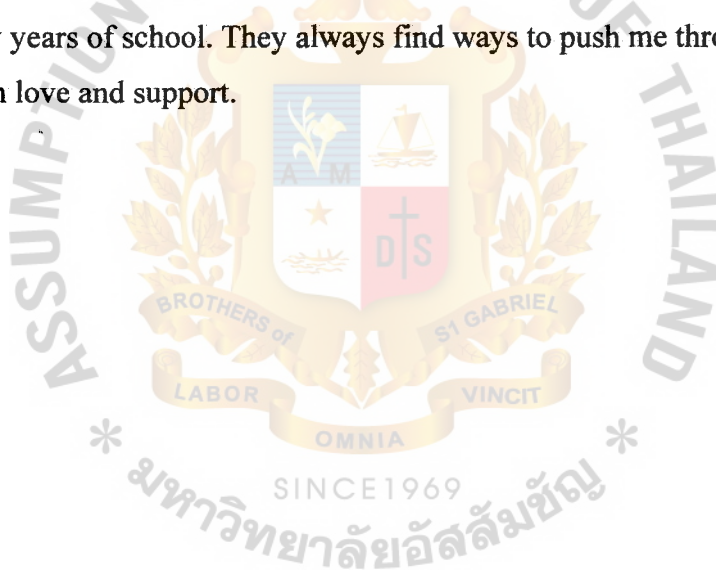


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CHAPTER 1

INTRODUCTION

Chapter 1

Introduction

Title: Book Design For DIY Wickerwork

1.1 Background

Thai wickerwork and basketry is one of the most well-known crafts of Thai products. It is the intellect of Thai folks that has been inherited for a long time. Most of the wickerwork is made of local materials. The shapes are up to the usage in the daily life of Thai people combined with creativity of the artists. For example, in the past, wickerwork was made into traps for catching small animals like rats and fish. This is the brilliance of Thai folk wisdom. Thai folks knew what they needed to use for their living. They created products with various functions, helping them to survive and live easier day-to-day. They use local materials such as strips of bamboo for weaving “Chalorm”, a product used as a bag instead of buying brand-named bags like the present. Wickerwork represents a way of life in the community, with traditions and that has reached products we see today.

Nowadays wickerwork is produced by machines in factories, thus emphasizing the disappearance of Thai tradition and lack of concern in environmental awareness in terms of chemical tools and industrial materials such as plastic. Consequently, there are some weaving designs that cannot be made by using machines such as the weaving bamboo basket for sticky rice. This special basket has value in itself, as it can only be hand crafted.

1.2 Significance

This project will help the young generation of teenagers to become eager in learning about the Thai handcraft of wickerwork through attractive book design with information that is easy to understand. The book focuses on providing information on how to make wicker products that can be used in daily life with a step-by-step approach. The Thai folk wisdom that has been overlooked will also be visualized as a means of significance, benefits and presentation.

1.3 Problem Statement

In present day it is rare for the young generation to be interested in Thai wickerwork for three main reasons. Firstly, the information of it is not attractive as a textbook. It reveals the full text almost in every pages and less infographic which helps organize the information and lets the reader understand content a lot better. Secondly, the types of products do not link with today modern style. Lastly, technology and innovation distract urban people from practicing Thai handicrafts, learning traditions that are ignored or lost forever.

1.4 Project Objectives

1. To generate a step-by-step instructional book of how to make Thai wickerwork products in the book
2. To preserve the tradition of Thai wickerwork by linking Thai folk wisdom to daily life activities
3. To inform that anyone can learn wickerwork

1.5 Expected Results

Those who read this book will be inspired and enthusiastic to create wickerwork. They will able to identify the main types and usage of wickerwork along with understanding the method of making these kinds of products. Moreover, the young generation will understand better about the content and enjoy learning through the graphics and photographs in the book.

1.6 Scope of Study

1. Front and back cover
2. Table of contents
3. Content (Chapters)
 1. Introduction
 2. Background of Thai wickerwork
 3. Part one – Basics about wickerwork
 - a. Materials and tools
 - b. How to dye colors
 - c. Basic pattern
 4. Part Two
 - a. Central Thailand
 - Central wickerwork
 - Products inspired by Central wickerwork
 - o Organization board
 - o Camera strap
 - o Smartphone case
 - o Stool
 - b. Northern Thailand
 - Northern wickerwork
 - Products inspired by Northern wickerwork
 - o Hanging light
 - o Key ring
 - c. Eastern Thailand
 - Central wickerwork
 - Products inspired by Central wickerwork
 - o Vertical planter
 - o Kratib pin cushion
 - d. Southern Thailand
 - Central wickerwork
 - Products inspired by Central wickerwork
 - o Hanging mirror
 - o Wall clock
5. Conclusion



CHAPTER 2

INFORMATION ANALYSIS

Chapter 2

Information Analysis

2.1 Literature Review

2.1.1 Art / Design Theories

- **Definition of DIY**

“Do It Yourself” or DIY is a term used by people who create, fix, decorate and adapt something by themselves. It mostly involves with improvement and various kinds of craft and construction projects concentrating on creative-recreational and cost-saving activities. DIY is influenced from the Arts and Crafts Movement of the late 19th and early 20th century, which was against the lack of soul in industrial aesthetics. Originally in the 1950’s, DIY culture evolved from the simple cost-saving activities that contradicted the increasing trends of poor quality mass-production, waste, and industrial corporate obsolescence planning. Therefore, as a means to revive standards of workmanship as a single identity, handicraft production was applied. As a result, both utilitarian and decorative objects were created such as textile, furniture, and jewelry.

The modern DIY subculture takes that vision and instead of purchasing new things, people are encouraged to take knowledge into their own hands to solve needs and repair things. In fact, many urban household owners use the term DIY for fabricating or repairing things for home improvements rather than purchasing new items or paying for professional repair. Therefore, people are able to adjust things by themselves and adapt their own style, choose their favorite colors and create solutions at an affordable cost.

- **Techniques of Thai wickerwork and Basketry**

Wickerwork in Thai is called “Jak-San”. “Jak” means to use tools such as a knife to split bamboo or other hard plants into strips and “San” means to weave. Therefore Jak-San refers to weaving strips of plants that can be recognized into 4 main unique characteristics in the pictures below.

- **Plain Weaving:** Also called “Lai-Kad”. Most simple and most common type of construction, inexpensive to produce, durable and flat. Each line goes alternatively over and under one line in vertical and horizontal ways. This method is used in 2/2 twill (Lai-Song) weaving and 3/3 twill (Lai-Sam) weaving (see figure 1).
- **Diagonal Weaving:** “Lai Cha-Leuaw.” This technique is used for vertical shaped baskets and containers such as “Chalorm.” It is usually combined with plain weaving to enhance durability and sustainability (see figure 2).
- **Coiling:** “Lai-Kon-Hoi.” Coiling consists of a stable horizontal element (called the foundation) with moving vertical elements (the stitches). The stitch and binding on coiled baskets can be decorative, or purely functioned. This weaving method normally uses materials that are soft and unstable such as rattan, and water hyacinth (see figure 3).
- **Unconstrained:** “Lai-Mai-Tai-Tua” Artists can create their own pattern; it is up to what they want it to be. For some products such as souvenirs the artist usually uses free forms to create small shapes of animals and accessories (see figure 4).

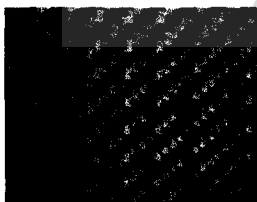


Fig.1 Plain Weaving

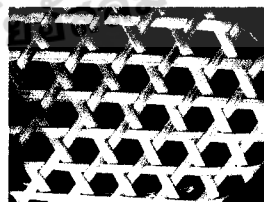


Fig.2 Diagonal Weaving



Fig.3 Coiling

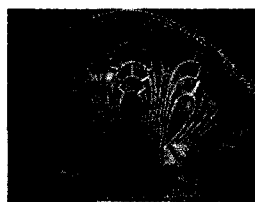


Fig.4 Unconstrained

- **Pattern of Wickerwork**

The patterns of wickerwork are diverse and depend on the creativities and concepts of the designers. In local patterns it is a combination of dots, lines and colors with the traditional weaving techniques. Wickerwork pattern in Eastern Thailand is influenced from textile pattern called “Lai-Kit”. Lai-Kit is divided in many sectors, which are animal, plant, geometric, and mixed patterns. The figures below show Lao-Kit on papyrus woven mat and various objects.



Fig.5 Animal Pattern (Bat)



Fig.6 Plant Pattern (Pine)



Fig.7 Geometric Pattern (Rhombus, Triangle)



Fig.8 Mixed Pattern (Flower, Scorpion)



Fig.9 Geometric Pattern on bamboo vase



Fig.10 Geometric Pattern on bamboo hand bag



Fig.11 Plant pattern on bamboo container



Fig.12 Geometric Pattern on hand bag

- **Shape of Wickerwork**

Most shapes of wickerwork in the past depended on the functionality in people's daily life, as well as tradition and belief. Ancestors had set up categories of wickerwork used as containers, kitchenware, measurment, protection, rugs and furniture, traps to catch animals, and ceremony (see figures 13-19).



Fig.13 Niao-Niao
(Kitchenware)



Fig.14 Chalorm
(Fruit container)



Fig.15 Kraboong
(Measurment)



Fig.16 Kong-Kao
(Used in ceremony)



Fig.17 Suea Lai-Khit (Mat)



Fig.18 Ngob (Hat)



Fig.19 Sai (Fish catching)

Nowadays some wickerwork has been adapted for use in other functional aspects, but by keeping its original look (see figure 20). Some have been made with other kinds of materials for different functions but by using traditional techniques (see figure 21). “Kraboong”, which is traditionally used for measurement has been adapted into a backpack (see figure 22). And “Sai” which is traditionally used for hunting is now recreated as an art piece (see figure 23).



Fig.20 Kratib Loudspeaker

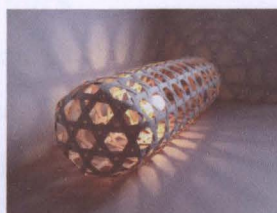


Fig.21 Bamboo Bolster



Fig.22 Kraboong Backpack



Fig.23 Sai Sculpture

2.1.2 Other Related Topics

- **History of Thai Wickerwork and Basketry**

The art and craft of wickerwork reflects the wisdom of villagers in Northern and Eastern Thailand. In the past, many hundred years ago, there was no hi-technology and inventions as we have today. The people learned to use their environment wisely with knowledge about the properties of each type of material. People were able to adapt any local material such as plants to use in the process of making baskets or other tools for living with simple methods such as catching animals and gathering food or water.

Folk wisdom involved in daily life was learned by observation and experiment, from villagers ancestors till today. Wickerwork combines style and functionality in harmony and is spread around each sector of Thailand. Works are seen in many provinces such as Chiang Mai, Lam Poon, Lam Pang in the Northern, Ang Thong, Su-rin in the East, Ayutthaya, Petchburi in the Middle and some provinces in the South, Patthalung and Nakorn Si Tammarat.

There are many types of wickerwork, with specific identities that represent the nature of baskets. Some reflect the geography of each region, as well as living conditions and the traditional beliefs of folk religion. Wicker production, Wicker Arts and Crafts is valuable as historical evidence of local communities. Furthermore, artistic value and beauty of baskets of various shapes and patterns are perfectly gorgeous and incomparable. Thai wickerwork has value in terms of emotional expression and the soul of folk artisans. The artworks are neatly made and obviously represent the mood of the artist.

- **Tools and Materials Used for Wickerwork**

Plant stalks and branches are materials used for weaving furniture and house decoration. Other varieties of plants are used, from reeds, grasses (including bamboo), creepers such as rattan, and thin tree branches. Wickerwork can be made from natural material or a combination of furniture, such as benches, chairs, stools and other seating devices. Natural wicker is well known for its strength durability, and for the high level of beauty and comfort that an expert craftsman can produce. Materials used can be any part of plants; such as the cores of bamboo or rattan stalks, or whole thicknesses of plants. Other popular materials include krajood and water hyacinth (see figures 28-31). Natural wicker requires maintenance to keep it in good shape. Below is a list of basic tools used for wickerwork.

- **Knife:** “Chopping Knife.” To chop or rip the bamboo in smaller pieces.
“Bamboo-Splitting knife” used for trimming bamboo strips.
- **Chuck-Liad:** To drilled holes of various sizes on can lid. To scrape strips of bamboo so that each bamboo strips will be smooth and have the same standard size.
- **Pliers/Wooden Pliers:** To tweak the bamboo or the plants at the edge of products into good shape.
- **Awl:** “Leg-Mhad.” A sharp steel with wooden handle used to shovel the wickerwork, thred the rattan, tie the structure and pierce the edge of the basket if it needed.



Fig.24 Chopping Knife



Fig.25 Chuck-Liad



Fig.26 Pliers



Fig.27 Awl



Fig.28 Bamboo



Fig.29 Dried Krajoed



Fig.30 Rattan



Fig.31 Dried Water Hyacinth

• **Wickerwork in Each Region of Thailand**

Thai style wickerwork incorporate both ends of the local design, mixing colors, patterns, and form to create tools or objects that are suitable for living. A Thai style has always considered and reflected the natural and supernatural. We can get the plants from the mountain in the North, or the seaside of South. Natural fibers include cotton, hemp linen and silk and quick-growing, renewable resources such as mango wood, water hyacinth and bamboo.

The famous north-east handcraft “Khit” bamboo basketry requires the process involving finding suitable bamboo such as “Phai-rai” and “Phai Sri-sook”, leaving it to dry, splitting it into small strips and dyeing some of them to make woven patterns. Rattan can be used for the rim and handle. Another well-known basketry is a southern Thai tradition, “Yan-lipao” basket weaving. Yan-lipao is a strong and durable vine, used to make household items such as trays, betel basket and bowls. Many of these were decorated with gold, silver, copper, and ivory. It takes time to finish these baskets so the price is set pretty high.

- **Northern:** Wickerwork in Northern and Northeastern region has a similar identity as the culture and daily routine are pretty similar. For example, they both usually have sticky rice so specific sticky rice containers or sticky rice cookers are required. The

uniqueness of Northern wickerwork is there are no empty spaces on weaving area. The weaving is elaborate and usually coated with lacquer varnish.



Fig.32 Northern Cloths Basket



Fig.33 Northern Kratib

- **Northeastern:** Northeastern people are good at using bamboo as the main material for wickerwork. Most wickerwork made is used for hunting, and daily life living.



Fig.34 Northeastern Kratib
(Rice container)



Fig.35 Northeast Sai (Fish catcher)

- **Central:** Agriculture is the main career of people in this area. Therefore they commonly use wickerwork as a tool for measurement such as “Kрабоong” and fruits container such as “Chalorm”. The uniqueness of Central wickerwork is the smoked bamboo and its natural brown color, which looks nice and different from other regions.



Fig.36 Kрабоong (Water measurement)



Fig.37 Chalorm (Fruits container)

- **Southern:** Southern has the uniqueness of Southern wickerwork which are the material “Lipao”, “Lamjeak” (pandanus) and “Krajood” grown near the water are used to created handbags, mats and Krajood baskets.



Fig.38 Yan Lipao Hand Bag



Fig.39 Krajood Mat



Fig.40 Krajood Basket

- **Contemporary Wickerwork**

Thai style is influence of time-honored handicrafts and contemporary tastes. It is the tension between Eastern luxurious and western relevance like deluxe beauty combined with simplicity. Crafts furniture was not found just in Thai homes of the upper classes. The product was meticulously made from craft village that had practical designs fashioned from local, sustainable materials. The new Thai style elevates the simple to satisfy the people in these days of age. Bamboo and rattan furniture is now widely seen in the living room.

Basketry is another traditional Thai handicraft that is being adapted to produce modern home ware and allow craftsmen to earn a living by preserving their culture and heritage. Some tribal baskets are reproduced exactly to size and design, some are too big to be carried and now it is miniaturized to produce such a storage or cloth container. In contrast, some of container is enlarged, given a second finely woven cover and fused with a metal stand to become an elegant wine holder, seen in figure 41.



Fig.41 Wicker Wine Holder

Wickerwork today incorporates both ends of the local design, mixing colors, patterns, and form to create new styles that are suitable for modern living. Since technology and invention have been introduced in these days of age, some of Thai designers come out with the new ideas, to preserve Thai traditional by adapt the techniques, patterns, and forms in their own style. They all try to develop the old style that is now out-of-date to be more up-to-date and more interesting. They mean to combine the past with the present as seen in the figures below. The designers reduce unnecessary details from traditional geometric pattern to be simple and less complicated.



Fig.42 Containers



Fig.43 Gifts (decorations)



Fig.44 Hanging lights



Fig.45 Back packs

The newest direction for rattan and various kinds of bamboos are used in garden terraces and balconies of bedrooms, living room and dining rooms. It not only represents eco-friendly resorts and beach houses, but in townhouses, high-rise apartments and other in town setting are decorated in the style as well. Bamboo and rattan add texture to simple tables and lampshades, it generates a new experience of urban living.

Bamboo is a common craft material in Thailand traditionally used in buckets, baskets, and kitchen utensils and fish traps. In the past few years, Thai designers have started to develop their own take on bamboo for items as diverse as upmarket dining and living room furniture and accessories such as vases, trays and other products. And they made it acceptable for furnishings mainly for holiday villas and hotels.



Fig.46 Bamboo Fruit Tray



Fig.47 Interior Decoration



Fig.48 Krajoed cushions and mats with Bamboo Kantoak for tea set

Some designers try to adapt or redesign products and gadgets that are linked to daily life. Primary methods and materials are used but presented in different ways. Nowadays, technology has been introduced more and more in our lives. It is hard to deny that most people have smartphones and tablets and accessories are used not only for protection, but for fashionable style as well.



Fig.49 Wicker hard case for Smartphones

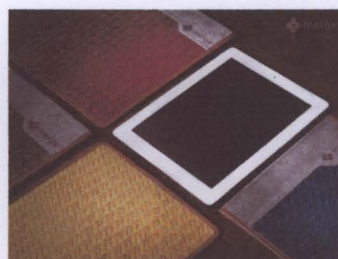


Fig.50 Wicker soft case for tablets

Designers reveal the use of local materials from Northeastern Thailand. Original wickerwork patterns from the villagers are adapted to be more simple and up to date design. Things that they consider most are neatness, functions, and visual appearance.



Fig.51 Wicker soft case for tablets



Fig.52 Wicker hard case for smartphones



2.2 Data Analysis

2.2.1 Questions

- a. How is wickerwork important to the Thai people and Thailand?
- b. What are the attitudes towards Thai wickerwork in relation to arts and crafts design?
- c. What factors distract the young generation from being interested in Thai folk art?
- d. How does one make contemporary art out of traditional materials and techniques of Thai folk art?
- e. Opinions on characteristics and aspects of wickerwork
 - What do people consider when purchasing a product?
 - What characteristics of wickerwork are people most interested in?
 - Why do people feel Thai wickerwork is uninteresting?
 - What characteristics of wickerwork are people most interested in if they have a chance to make wickerwork?
- f. Opinions on visual style and design of wickerwork in specified categories

2.2.2 Gathering Data

- Tools to gather data:
 - a. Interview about Thai wickerwork and Basketry.
 - b. Questionnaire for young adults about Thai wickerwork.
- Respondents:
 - a. Interviews
 - 1) Mr. Korakot Aromdee, Designer and Manager of KORAKOT International Limited Partnership: Male, 39 years old, Master degree of Applied Art Study. Silpakorn University.
 - 2) Ms. Lamphao Mana, Head Professor of Water Hyacinth Weaving Section, Female, 60 years old, Profession at Bang Sai Royal Folk Art and Crafts Center.
 - 3) Ms. Kwanyeun Aroonwong, Employee at Khit Bamboo Section, Female, 56 years old, Employee at Bang Sai Royal Folk Arts and Crafts Center.
 - b. Questionnaire
 - 1) Male and female, age 13-26 years, Thais and foreigners.

2.2.3 Conclusion

- **Interview 1: Mr. Korakot Aromdee**

Mr. Korakot has inspiration from the local environment and the story behind Thai tradition. He adapted those ideas into his art pieces by using natural materials, such as bamboos and hemp ropes. In creating his large-scale sculptures and hanging lights, he uses a tie and knot technique, mainly using a specific type of bamboo called “Sri Sook” that is properly smoked to ensure strength and pliability. He chose the material due to its renewable nature and the fact that it contributes back to his community. He also supports his community by employing teams of 30 locals to build actual art pieces. These activities provide many jobs to the people in Baan-Lam community and encourage the youth to appreciate in this kind of art. The main idea of his projects is to combine beauty and usage through products such as hanging lights, house decoration, and utilitarian designs.

His opinion of how wickerwork is important to Thailand is the value of Thai tradition and folk wisdom. He believes it should be conserved and adapted to lifestyle of today. The prominent point of wickerwork that gains attention from people is its handcraft. In this day of age, innovations and technology have been introduced to society, distracting the interest of wickerwork from new generations. People may stick with their smartphones, other devices, and social networks but Korakot believes innovations, technology and social media should be used to publicize, promote or bring on appreciation to wickerwork.

- **Interview 2: Ms. Lamphao Mana**

Head Professor of Hyacinth Weaving Section Bang Sai Royal Folk Arts and Crafts Center, Lamphao Mana believes wickerwork itself has a big role to save the environment. As we know, water hyacinth is a kind of useless plant that floats in the canal and rivers. We can take this plant to create a new useful functional product by creating art pieces. Moreover, this would help provide many careers for people, Such as, trading raw materials, or being a craftsman. The main factor that limits the production is not about the time or materials, but the rather the capability of individual skills of each designers. The craftsmen must practice very well to creat a good quality wickerwork. However it is up to the style of each person too. It is good to have neatly done products for selling. Beautiful products with a rough styles are also accepted. She

suggests that weaving and wickerwork workshops are interesting and making a book or other medias to provide knowledge of wickerwork is helpful too.

- **Interview 3: Ms. Kwanyeun Aroonwong**

Ms. Kwanyeun Aroonwong is a staff of Khit bamboo weaving section at Bang Sai Royal Folk Arts and Crafts Center. She has very good skill Khit bamboo weaving; the works that she made are very neat and they have been sold in very good price. However, she mentioned that it takes time to finish each piece and she cannot deny it because the neatness is required for this type of wickerwork. Particularly, she reveals that she has tried to teach her grandchild about the techniques of creating wickerwork but they completely ignored and didn't have any interest in wickerwork. In her point of view, she loves wickerwork because it has been inherited from her parents and she wants to maintain it and pass this idea to the new generation. She tried to adapt and create some new patterns for Khit pattern. It helps but not much because even if the pattern is new, the shape still looks old fashioned and is not link with teenage lifestyle. The Khit weaving hand bags are suited more with the people from hi-classes that they usually take the bags to the night meeting. So she suggest that if the designer wants the wickerwork to be attractive to young generation, the visual design should be adapted by following the trend in that time. It can be combined with other materials such as ceramic and stones and usage should be linked with daily life.

- **Questionnaire**

The purpose of the questionnaire was to collect information on the interests of Thai and contemporary wickerwork from teenagers and young adults. 100 respondents were evaluated with 85% female and 15% male and a majority being from Bangkok (78%). From an age range of 13 to 26 years and up, 18% were 13-19 years, 68% were 20-25 years and 14% were 26 years and up. An average of 15,001-20,000 baht income per month ranked 52%. The opinions of Thai wickerwork were evaluated from each respondent. The results are shown in the figures below.

Fig. 1 Gender

Gender	Male	Female
Number	15	85

Fig. 2 Gender

Age	13-19 years	20-25 years	26 years and up
Number	18	68	14

Fig. 3 Income per month

Income per month	Number
Less than 10,000 Baht	7
10,000-15,000 Baht	27
15,001-20,000 Baht	52

Fig. 4 Hometown

Hometown	Number
Bangkok	78
Northern	10
North-Eastern	2
Eastern	4
Western	2
Southern	2
Foreigner	2

Fig. 5 Opinions on Thai wickerwork

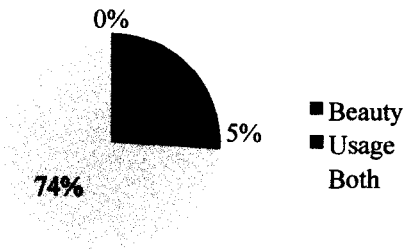
		Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
1	I am familiar with Thai or contemporary wickerwork	0	18	40	41	1
2	I think Thai wickerwork is obsolete	1	30	44	25	0
3	Thai wickerwork should be applied to other things. It should be more contemporary and linked to daily life.	0	6	35	53	6
4	If I have free time, I'd like to try to learn how to make wickerwork	0	9	34	53	4

Figure 5 shows that 41 respondents agree that they are familiar with Thai and contemporary wickerwork and 53% agree that Thai wickerwork should be applied to other things in order to be linked more to their daily life.

53% agreed that if they have free time, they would like to try learning how to make wickerwork. I found the interesting results of foreigners, which are different from Thai respondents. They mark that they are not familiar with Thai or contemporary wickerwork and if they have free time, they strongly agreed that they would like to try learning how to make wickerwork. By the time, most of Thai respondents were undecided that Thai wickerwork is obsolete and a few of them may not spend their free time learning how to make the wickerwork.

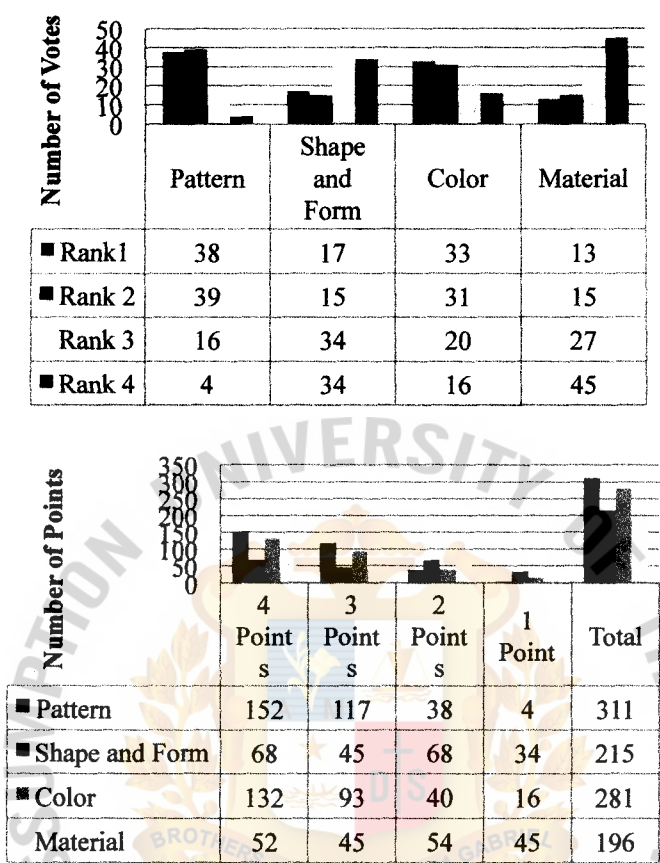
Fig. 6 Factors considered when purchasing a product

Beauty	21
Usage	5
Both	74
Other	0



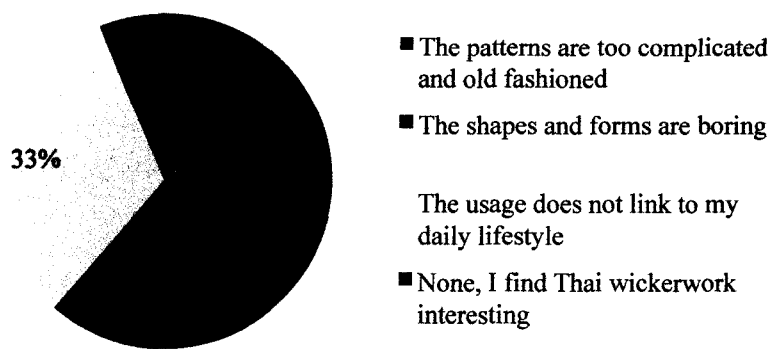
The pie graph shows that most respondents consider both beauty and usage when purchasing a product. There is 74%. And the 5% consider just only usage.

Fig. 7 Characteristics of wickerwork most are interested in
 (*Rank 1 = 4 points; Rank 2 = 3 points; Rank 3 = 2 points; Rank 4 = 1 points)



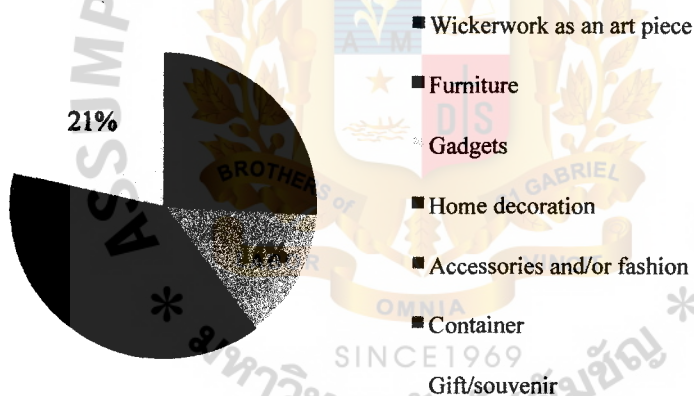
The bar chart shows the characteristics of wickerwork that people are most interested in from 100 respondents. First rank is pattern, second rank is color, third rank is shape and form, and fourth rank is material. Some respondents voiced interest in pattern most because it can be unique and is up to the designer. Respondents are less interested in materials used because they will feel free if they can use various kinds of material to make wickerwork.

Fig. 8 Aspects of Thai wickerwork that are uninteresting to respondents



The pie chart shows reasons why people are not interested in Thai wickerwork. The main reasons are that the usage does not link to daily lifestyle. Also the patterns are too complicated and old fashioned. Only 6% that is smallest number of respondents find that Thai wickerwork is completely interesting.

Fig. 9 Types of wickerwork products respondents are interested in making



The pie chart shows the largest number of people are interested in wickerwork as gifts and souvenirs. 20 % are interested in wickerwork as home decoration. The chart also shows that there are only 4% interested in wickerwork for accessories and fashion.

2.3 Design Analysis

2.3.1 Design Reference 1



Source: Eamsirinoppakun, P. (2014). *Bag to Basic*. Thailand: Polkadot.

- **Form – based on design principles**
The book has a simple and clean format in layout design. The symbols used are basic geometric forms to present the information in a harmonious manner. Photographs are mainly used to show a step-by-step method of making bags. Moreover, illustrations are combined with the photographs to draw attention from the readers. The content is effectively arranged in an easy to read layout.
- **Content – based on communication theory**
The book provides information about how to make 10 basic types of bag. The first part is about tools and materials that are needed for making D.I.Y bags. The second part of the book describes the step-by-step method and shows all patterns of each 10 types of bags such as tote bag, baguette bag, duffel bag, bucket bag and coin purse.

- **Response – based on viewer’s reaction**

This handbook size is portable. The content is very easy to understand and the pattern helps the viewer to follow the directions clearly. The simple layout makes the viewer feel comfortable and focus well on the content. The paper and cover material are nicely bound. Colors and graphic show the playful feeling in the information book. The mood and tone of the book convince the viewer to be creative in making a D.I.Y bag and be proud to take the bags outdoor with them.



2.3.2 Design Reference 2



Source: Sundqvist, F. (2015). *I Love Paper: Paper-Cutting Techniques and Templates for Amazing Toys, Sculptures, Props, and Costumes*. Sweden: Rockport.

- **Form – based on design principles**

The book uses very good composition of photographs. The form of this book is quite simple as a hard cover book but it does not feel boring at all. Simple layout is good for the children and nothing looks complicated in this book. Most of them are the pictures of paper divided in variety pieces and combined together to show the existing art pieces.

- **Content – based on communication theory**

The content of the book contains basic materials, basic techniques, geometric figures (for beginning the form) and then advance to the creativity part such as foods, flowers and leaves, animals, buildings and at last we can perform by our own imagination. Each part provides the pictures followed by the instructions and concludes with sample of patterns in individual categories.

- **Response – based on viewers' reaction**

This book has a good presentation in terms of composition setting of the objects. Nice elements arrangement in the picture makes it smooth for the viewer to go through each page. The texts in some pages are pretty big so it makes the viewer feel more relaxed. The paragraphs are nice and not complicated. The language is very clear so it is very easy for the viewer to understand all the content. Even though this book gives a childish feeling, it is suitable for anyone, any age of viewers, and any gender to start doing handcraft work

and develop their creativities. The material used (papers) is very fine and has high quality so it is worth it to buy this book. The viewer must be satisfied.



2.3.3 Design Reference 3



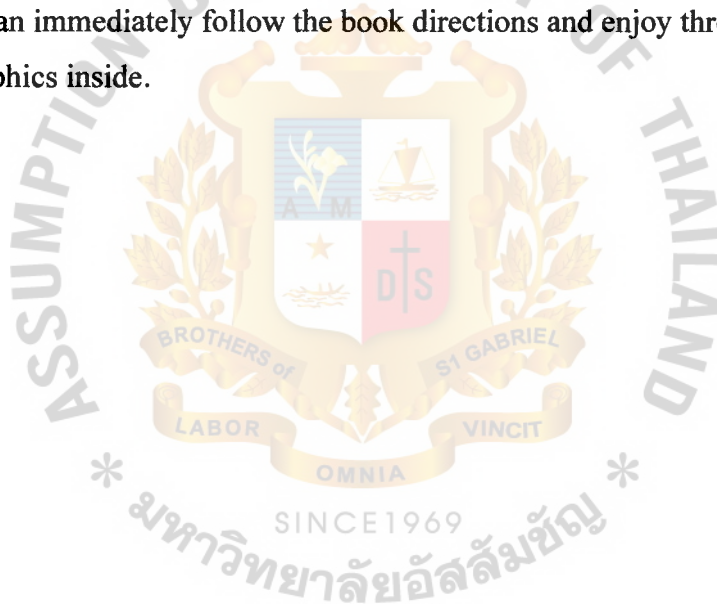
Source: Eamsirinoppakun, P. (2013). *Bind Me A Book*. Thailand: Polkadot.

- **Form – based on design principles**
This book has combined both photographs and illustrations together. Illustrations were made by hand drawing which makes the book look more attractive. Content layout is arranged nicely and easy to read. The book also provides consistent information graphic and gives the reader interaction. It is divided in 3 parts “Get, Set, and Go”. The book allowed the reader to see illustration for the pattern of each type of binding and uses photographs to describe the process of binding step by step. Other graphics, colors, typography are harmoniously put together in most of the pages and they all give the feeling of excitement and cheerfulness to work on bookbinding.
- **Content – based on communication theory**
In the first chapter “Get”, the book tells about what materials we need and where we can get the tools. “Set”, the second chapter of the book describes about how to use all the tools we’ve got and learn about any parts of books that we called “Book Anatomy” and let us start to make a template. “Go!”, the third chapter of the book

allows us, to follow the instructions, use our tools and our creativity to make a book, start from a basic pattern and then harder patterns respectively.

- **Response – based on viewers’ reaction**

This “Bind me a book” is one of teenagers favorites because the illustrations in the book are very attractive combined with photos, which show what happens step by step. The photos are good to draw attention from the viewers. They are good to show how to use the materials and how the outcome will be like while the illustrations are better to show the method of weaving a book so combining both of photograph and illustration makes it clearer for the viewers to understand the content and not feel bored. The book includes many colors and pattern papers (designed by well-known artist), and has a hard cover board at the back of the book so the readers can immediately follow the book directions and enjoy through the nice design graphics inside.





CHAPTER 3

DESIGN IMPLEMENTATION

Chapter 3

Design Implementations

3.1 Communication Objectives

1. To create an eye-catching DIY book that engages the young generation to enjoy and feel connected to what he/she is reading
2. To construct and adapt the traditional technique of weaving Thai wickerwork to daily life products (furniture, gadgets, home decoration, containers, gift/souvenirs) in an contemporary style
3. To enable the young generation to create basic contemporary wickerwork by themselves through the visual graphic and consistent step-by-step process

3.2 Concept I - “Keep Calm and Craft On”

Mood & Tone: Urban, Contemporary, Relaxed

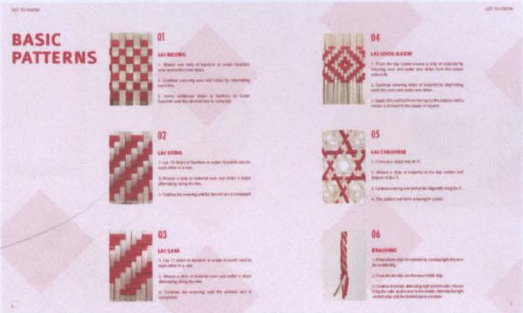
Support: A sedate lifestyle is starting to be known among urban people, under the concept of being conscious in life and having more attention in life detail. Especially in nutrition and crafting, lifestyle encourages people to have more attention in the origin and creating process of simple things; by using materials that are provided by local natural way. For urbans living in this era, utilizing Bio-diversity material is one important factor in a healthy lifestyle. Applying a conscious lifestyle means that we should balance our time and acquire meticulous attention in detail of surrounding without pressure on us. It is the trend that people in the target group are now interested in and pay attention to. They try to manage and balance their daily living. They were stressed and also take time for relaxation. This concept provides the awareness of being stressed, way to relieve anxiousness and focus more about how to balance life with learning and knowledge.

Design work must be clean and feel relaxing. The book mainly uses straight lines and rectangles to represent simple basic weaving patterns. It focuses on clear layout to comfort sight, as people reading magazines on free day and gradually spend time on creating work pieces by themselves.

If one compares this concept to a person, he will be a guy who abandons the office life of the weekdays and takes a rest on the weekends. Also, he spends his time reading magazines, doing crafts and fixing things by himself in his comfortable area.

Image Board





Type: Book design
Detail: 21.5 x 29.5 cm
Technique: Adobe Illustrator, Adobe Photoshop



03
WALL CLOCK



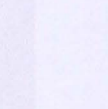
1. Prepare a small bowl to hold the straw and a small bowl to hold the glue.
2. Apply the straw glue to the straw and the bowl.
3. Apply the straw glue to the straw and the bowl.



01
HANGING LIGHT



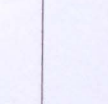
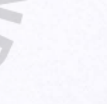
1. Prepare a small bowl to hold the straw and a small bowl to hold the glue.
2. Apply the straw glue to the straw and the bowl.
3. Apply the straw glue to the straw and the bowl.
4. Apply the straw glue to the straw and the bowl.
5. Apply the straw glue to the straw and the bowl.
6. Apply the straw glue to the straw and the bowl.



02
Stool



1. Prepare a small bowl to hold the straw and a small bowl to hold the glue.
2. Apply the straw glue to the straw and the bowl.
3. Apply the straw glue to the straw and the bowl.
4. Apply the straw glue to the straw and the bowl.
5. Apply the straw glue to the straw and the bowl.
6. Apply the straw glue to the straw and the bowl.



CONCLUSION

Since 1969

Type: Book design
Detail: 23.5 x 20.5 cm.
Technique: Adobe Illustrator, Adobe Photoshop

Problem & Committee's Suggestion

The layout system is simple and clean according to the concept. However, the design may be a bit boring for the readers. The design does not show much relation of wickerwork and an urban lifestyle by convincing people to make DIY wickerwork.



3.3 Concept II - “Weave back to life”

Mood & Tone: Dreamy, Friendly, Lively

Support: Nowadays, most teenagers choose to live the easy life and are concerned about the cost of products that they buy. There are several reasons showing that DIY is pretty popular among the teenagers especially college students. Firstly, it saves cost of living. Because they use the old thing that are still useful and add more value to them or adapt them to link with their life style. They don't have to spend lot of money for buying the new products. Secondly, it saves time for them. Instead of going out to the mall and spending the whole day on shopping, they can use the leftovers to fix or make new things easily. Lastly, DIY boosted their creativity power. DIY is the good way to gain skills, knowledge and self-improvement. Each project they make will teach them something new and improve their problem-solving abilities and they will be proud of what they create.

This concept persuades people to learn to create things by themselves. By using their old useless product combined with wickerwork, they can bring it back to life. The young generation will be able to use the old things that already existed and easily find around their house to create the new product that is linked in the same way that the people in the past use materials around them for making things. Design work describes how to create the work process step by step. Use of pastel colors makes it look more natural and lively.

The concept is represented as a teenage girl that likes to decorate her house and usually revives the old things she loved to be useful again. It saves cost instead of buying all new decorations from the mall and she will be proud to show her creation when she invites her friends to come over.

Image Board



Sketch Design



Type: Book design
Detail: 15 x 21.5 cm.
Technique: Adobe Illustrator, Adobe Photoshop

Problem & Committee's Suggestion

The design can be more fun and lively for this concept, by increasing more techniques to draw attention. According to the mood and tone board and style of the book, the design should represent more about crafts and how to make the reader have fun and enjoy DIY.



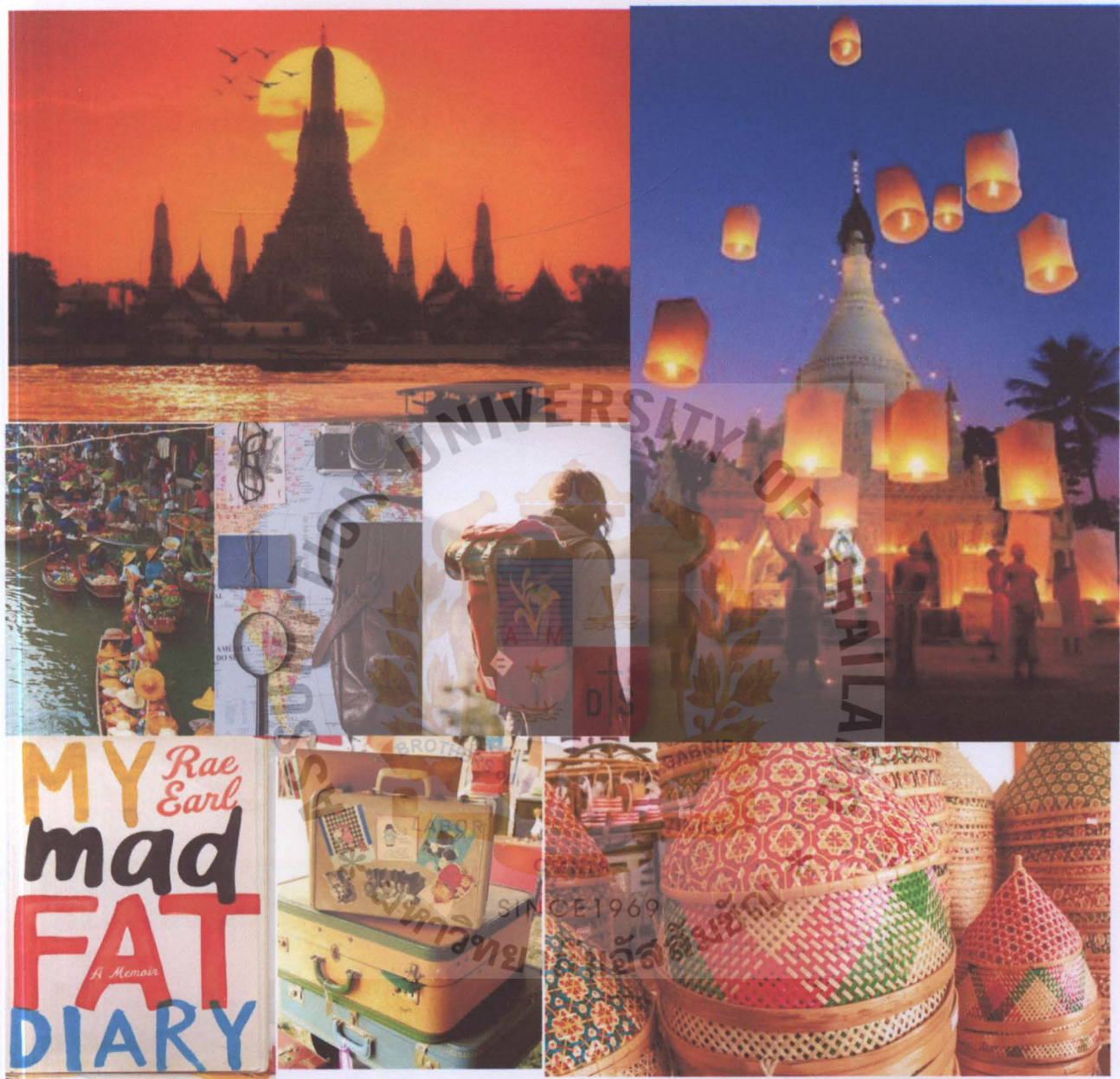
3.3 Concept III - “The Weaving Journey”

Mood & Tone: Nostalgic, Cheerful, Warmth

Support: When mentioning travel in the age of our grandparents, people traveled to any place, packing their personal uses, souvenirs and other things that they wanted to take with them. It involved about packages that usually were basketry packages, included water hyacinth baskets, and round bamboo baskets. These materials were easy to find, durable, biodegradable, and environment friendly. In the present, people’s lifestyle has changed. But traveling has remained. In these days, people are being in favor of travel more and more, and they usually collect photographs and record their trips, sharing to the others. I choose the journey and diary style because it is the thing that belongs to the one who travels and makes notes. When someone reads it, he or she will feel connected to the story easily.

The concept is linked with target group’s lifestyle and love for travelling and sharing stories of their trips. Though it will be in journey book style, the design applies some handwriting typeface in some parts of the book and use of collage technique. I use warm color scheme and hand drawn graphics to represent the adventure. The processes are orderly described in each work, also photos are used in order to see the overview each stage of works, and to draw attention from readers.

Image Board





BANG SAI ROYAL

Arts & crafts centre

Not all of us need to know about the local patterns and using skills. These are all Bang Sai we have here and we will learn how to use them in our design. Along the way, we will learn how to use them in the place where many professional craftsmen work. Therefore, we will come here to study on what kind of craft appears, how they are made and how they are used.

Now it's time to practice! Let's GET STARTED!

Please follow the place we are practice working every different kind of work with the local villages. We design and do it with our hands and feet to the best design and some of the department also.

The villages supply their own raw materials to produce the central pattern of the products to sell in their shops. They also accept the different kind of design concept that helped with other people and design concept for functional products.

Phantat Nakhon

PREPARE THE TOOLS & MATERIALS! GET READY

TOOLS
All purpose glue
Nail gun
Screw driver
Saw
Hammer
Scissors
Pliers
Tape measure
Utility knife
Sandpaper
Paintbrush
Roller
Sponge
Bucket
Trowel
Shovel
Pickaxe
Mallet
Chisel
Plane
Jointer
Router
Circular saw
Band saw
Table saw
Drill press
Lathe
Grinder
Polisher
Steamer
Dye pot
Sieve
Strainer
Bamboo
Rattan
Cane
Wood
Leaves
Flowers
Fruit
Vegetables
Herbs
Spices
Tea
Coffee
Alcohol
Ink
Paper
Cardstock
Fabric
Thread
Needles
Buttons
Zippers
Buttons
Zippers
Buttons
Zippers

TECHS & MATERIALS
BAMBOO
Bamboo is a natural material and is very strong. It is used in many different ways. It is used to make furniture, buildings, and many other things. It is also used to make paper and other products.

WATER WHEEL
Water wheel is a device that is used to generate power. It is used in many different ways. It is used to generate electricity, to pump water, and to power machinery. It is also used to generate power for small-scale industries.

2

NORTHERN THAILAND

BEST THAI CRAFTS SOURCE PHANTAT HERE! BAN LAEM

At Ban Laem, there are plenty of interesting traditional crafts. These are all Ban Laem we have here and we will learn how to use them in our design. Along the way, we will learn how to use them in the place where many professional craftsmen work. Therefore, we will come here to study on what kind of craft appears, how they are made and how they are used.

HANGING LIGHT

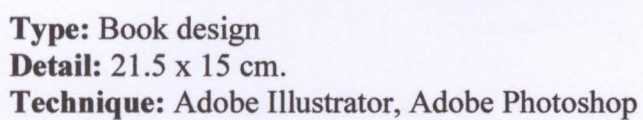
1. Take a small hole in the middle of the bottom of the basket.

2. Make sure that the plug can be inserted through the hole.

3. Insert the prepared light bulb and turn the screw by twisting it through the bottom of the basket.

TOOLS NEEDED
15 pieces of glue
Screw
Screwdriver
Nail gun
Screw driver
Saw
Hammer
Scissors
Pliers
Tape measure
Utility knife
Sandpaper
Paintbrush
Roller
Sponge
Bucket
Trowel
Shovel
Pickaxe
Mallet
Chisel
Plane
Jointer
Router
Circular saw
Band saw
Table saw
Drill press
Lathe
Grinder
Polisher
Steamer
Dye pot
Sieve
Strainer
Bamboo
Rattan
Cane
Wood
Leaves
Flowers
Fruit
Vegetables
Herbs
Spices
Tea
Coffee
Alcohol
Ink
Paper
Cardstock
Fabric
Thread
Needles
Buttons
Zippers
Buttons
Zippers
Buttons
Zippers

Typical: Jerng
Detail: 21.5 x 13 cm
Technique: Adobe Illustrator, Adobe Photoshop



Problem & Committee's Suggestion

The size of the book should be increased and there must be consideration about the margin of the book. Also there should be consideration about the color scheme and graphic elements that support the content to allow the audience to understand easier and feel more connected to the book.





CHAPTER 4

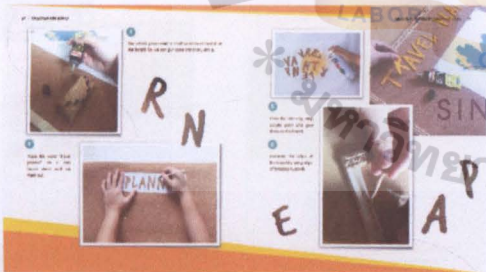
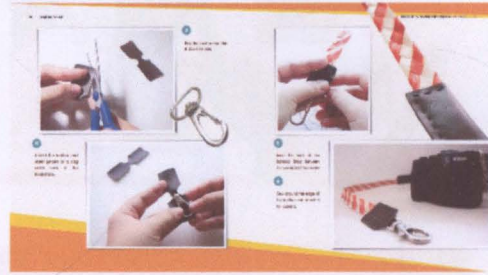
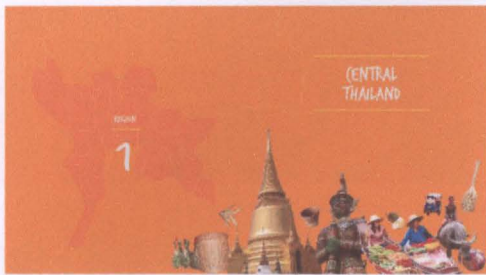
CONCLUSION & SUGGESTIONS

Chapter 4

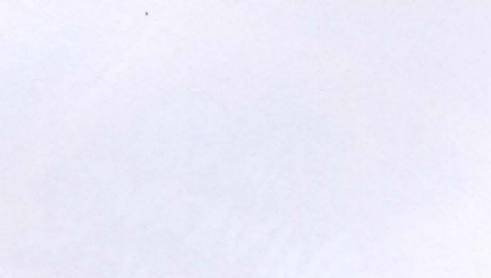
Conclusion & Suggestions

4.1 Final Design

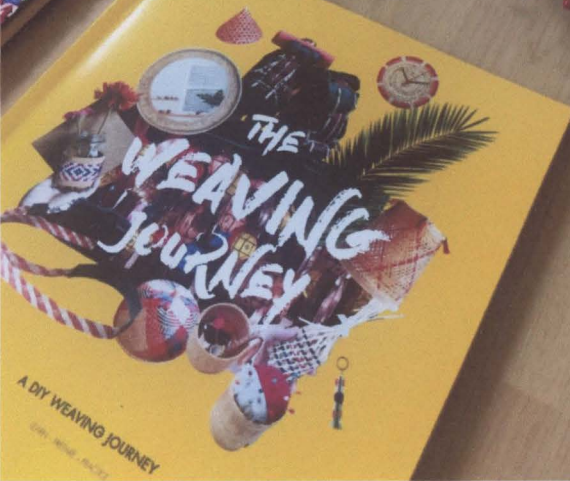








Type: Book design
Detail: 19 x 21.5 cm.
Technique: Adobe Illustrator, Adobe Photoshop

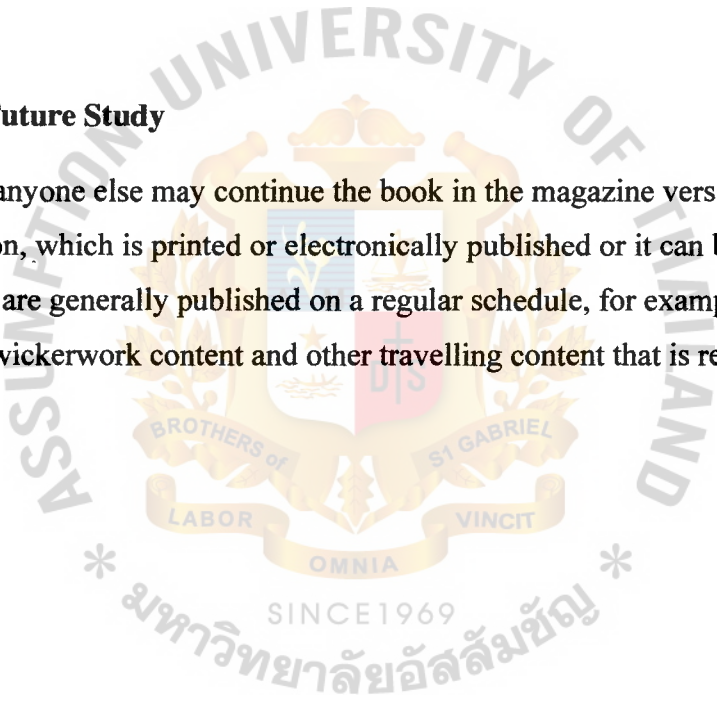


4.2 Conclusion

Throughout this thesis project, I have learned many things during the process of working. According to the information about wickerwork stories in each region of Thailand, it is difficult to summarize which type of wickerwork has originated in each region due to similarity and influence from the same sources of origins. However, there are small differences and other details that can be used to classify various kinds of Thai wickerwork. Furthermore, besides making an attractive design, information organization is very important, the book will not be efficient if the information cannot clearly communicate itself to the audience. Luckily, I had a chance to improve the data and develop the missing information by following the thesis committees' advice and the research.

4.3 Suggestions for Future Study

For future study, I or anyone else may continue the book in the magazine version, make a periodical publication, which is printed or electronically published or it can be an online magazine. Magazines are generally published on a regular schedule, for example, weekly, monthly and contain wickerwork content and other travelling content that is related to the wickerwork.



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Appendix 1: Interview 1

Interview Questions and Answers – Designer and Manager of KORAKOT Brand Book Design for D.I.Y Wickerwork

Personal information

1. Name & Surname: Mr. Korakot Aromdee
2. Gender & Age: Male, 39 years old
3. Income & Social status: Designer and Manager of KORAKOT International
Limited Partnership
4. Education & Profession: Master's degree in Applied Art Study. Silpakorn
University.
5. Contact information: 089-698-7963 (Moblie)

Introduction Questions

6. In your opinion, how is wickerwork important to the people and our country?
 - a. The wickerwork and basketry is important to the people and our country because what we are doing is to conserve the folk wisdom and valuable Thai tradition. It is involved with every scene of people's lives as the four basic human needs. It can be used to contain food, some adapted for clothing, and I consider to use the wickerwork with residence and house decorative. So I started with looking to myself, of my parents doing the fishery and they used wicker tools for fishing so I can tell that I have learnt a lot from them. The people who appreciate this kind of work will be attracted by any kind of media. And the important thing is weaving and wickerwork are the profession of Thai people. The new generation will learn about how their ancestors did for a living in the past and we try adapt the wickerwork to the trends in each period. We add more details to our works and make them look more valuable. In my opinion, Bamboo weaving is a good start for the beginners who want to try this kind of work and it is pretty easy to adapt with other materials.

In-depth Questions

7. What are the prominent points of wickerwork that gain attention from the people? What are the weakness points?
 - a. The main point is it is handcraft and the message behind is we try to gather people and our children to learn about this. We try to manage the community, keep the people away from temptation and all vices, teach them jobs and give the opportunities to plan and create the future.
8. Which group of people is strongly interested in wickerwork? Which group is less?
 - a. Group of people who is interested in my work are foreigners and hotel and resort owners. They usually ask me to help them such as making some decorations for their interiors. Well, they are our target group. The teenagers did not come here to buy things because we mostly work on house decoration and architectural design. Actually, there are some interns that come to study and work here. For the region that is interested in our work, it includes people in ASEAN such as Philipines, Masaysia and others such as Maldives, Sri Lanka, Singapore and China. And we also ship the product to European zone.
9. What are the main factors that limit the production of wickerwork? (materials, time, trends etc.)
 - a. We don't worry about the materials because we got all of them from the local area such as from "Baan Ladd" and time is an important thing but we can tell our customers. We can negotiate with them. And we can finish a hanging light in one day so it is not the worrying thing. Trends are alright because because we always create the new form and try to generate new ideas. The thing we should be concerned is the skills of the craftsmen we have. We need to maintain the high quality and another thing is to be concerned about the customers relationship. Because I always deal with the foreigner costumers, I have to ship the products to other region. Once our products are broken, I decide to bring all of my staffs to that country and let the team fix and restructure those products. The customers really appreciated and are satisfied and after that we are very good to help each other in doing the business.
10. How can we adjust the process of making wickerwork? Is the design up to the designer (in terms of color, shape, pattern) or it already have a specific format for wickerwork?

- a. We can do everything what we want to do. Actually, the beginners should learn about the basic things first such as sharpening the bamboo, learning about the basic patterns but once when they do pretty well, they should be able to create their own style. They may not use the bamboo for weaving and wickerwork but it can be anything; bundle, cut and paste etc. The design is up to the designer. They can dye the materials with colors, create their own form and pattern. There are some formats but it is not important without the designer's creativities. We don't use a block or mold to help shaping the form but what we do is sketching first and then start making models.
11. In these days of age, innovations and technology have been introduced to the society. In your opinion, does it affect the wickerwork manufacture and Thai tradition? How?
- a. The high technology products and gadgets in these day of age may distract the interest of wickerwork from the new generation. People are mostly interested in smartphones, computers etc. They care about social life more than the individual work. But for the people who are really interested in this kind of work they don't have problem. Even though they enjoy using their thchnology, they also come here to learn and collect more experience.
12. Is it better to gain more attention from the people by presenting the wickerwork as art piece than just a functional object?
- a. In my opinion to make some art pieces, house decoration impact the society more than making just hand bags. We mainly present our work as art pieces and most of them can be used as functional products. This is the combination of beauty and usage. And I think it is up to the personal interest. We cannot force them but we can convince them to appreciate this kind of work. We should consider about what we want to present to the audience. Communicating the massage is the most important thing I am concerned about.
13. Does the wickerwork have a big role to save the environment? How does it help?
- a. When we cut the bamboo, we did not destroy the roots of it. We cut only the trunk and we have to choose the age of the bamboo we cut so it is very fine to use bamboo as a material. We try to use the natural resources effectively. After we took the bamboo, it will regrow and we can go and take it again over time. The important thing is when the bamboo basketry gets ruined, you can just throw it away because it is eco-friendly and it is very easy to decompose compared to other materials.

Closing Questions

14. What would be the bad effect, if we let the wickerwork disappear from our region?
- People will forget about the tradition which has been practiced for a long time and the new generation will not know about the way of lives of our folks. Moreover, we may lose the important thing such as how people communicate and help each other in their community. It is all about the way of living. That is another thing that people in the city may not see and they should be concerned about it.
15. What is your perspective about the relation of wickerwork and the young generation?
- How can we convince them to pay attention to and appreciate this kind of art?
- In these days of age, social media and technology have been invented in the society. As you said, it can distract the young generation from doing the handicrafts but on the other hand we can use the technology and social media to publicize, promote or make the appreciation of the wickerwork through those media. Making some attractive books may help and also, we can suggest the institution to include the knowledge of wickerwork and basketry into the school courses so the students and learn to adapt this in their daily lives. About the technique of art work, I suggest we should use the various kind of materials for the wickerwork to create a piece of art to gain more attention from the new generation and other people.

Appendix 2: Interview 2

Interview Questions and Answers – Head Professor of Hyacinth Weaving Book Design for D.I.Y Wickerwork

Personal information

1. Name & Surname: Lamphao Mana
2. Gender & Age: 60+
3. Income & Social status: Head Professor of Hyacinth Weaving Section
4. Education & Profession: Professor at Bang Sai Royal Folk Arts and Crafts Center
5. Contact information: 035-366-252

Introduction Questions

6. In your opinion, how is the wickerwork important to the people and our country?
 - a. Thai wickerwork is one of the most important traditions of Thailand. Hyacinth Basketry is the Royal project which started from year 1984. The plan was set up to eliminate the water hyacinth in the water traffic ways such as river and canal so that the inhabitants can easily travel for trading. The king encouraged everyone to join this project and established Hyacinth Basketry Section in the Bang Sai Royal Folk Arts and Crafts Center for being a knowledge center so everyone can come and learn about this project. This project provides many careers for people such as trading the hyacinth from the rivers, creating instruments for daily life or making some art pieces. In the early days of this project people who live in the eastern part of Thailand usually made little dolls by using water hyacinth and later adapted them to sandles, bags etc.
7. What are the prominent points of wickerwork that gain attention from the people? What are the weakness points?
 - a. First off all, we use the unwanted plant to create useful tools and art pieces. In this place we try to combine these two things together, beauty and usage. Foreigners really like the weave hats because they were light and look good. It is a value added thing. Secondly, it is local handicraft so all works are unique depending on the designers. On the other hand, weakness of hyacinth weaving is the moisture. It is pretty hard to reject the moisture out of the plant. If we keep it in the cabinet for a while it may be moldy. We should dry it in the sun and keep it in the dry bag so we can keep it in good quality for 20 – 30 years.

- 8 . Which group of people is strongly interested in wickerwork?, Which group is less ?
- The group of people which is mainly interested in wickerwork are middle-aged housewives, foreigners and people who are in the high society because they have purchasing power. They are usually interested in the product that they can use in the daily life such as baskets which they can fit in the car and shoulder bags.
9. What are the main factors that limit the production of wickerwork? (Materials, Time, Trends etc.)
- The factor that limits the production is the individual skill of each designer. If the skills have been practiced very well, the outcome will be great. Someone really cares about the details but some have a rough style. Time is one thing that cannot be limited because it depends on the variety of forms. If the customer want the fine work, more time will be added. Normally it takes about 2 weeks to finish weaving hyacinth but if the customer wants the special pattern or design, the time will be increased to 3 weeks or maybe over a month. The thing that we should consider is “quality”. In each year, we aim to produce about 400-500 pieces of variety kinds of hyacinth weaving and provide them to the selling places such as Siam Paragon Department Store(twice a year), Meung Thong Thani Show, Royal Project Market Event, and other exhibitions.
10. How can we adjust the process of making wickerwork? Is the design up to the designer (in terms of color, shape, pattern) or does it already have a specific format for wickerwork?
- There are some basic formats that every beginner need to learn before they can creative the pattern and design by themselves, it takes about a year to practice and after that they can design the form, color, pattern etc. up to the individual interest. The mold is not needed for this kind of weaving. The designer can bend the material.
11. In these days of age, innovations and technology have been introduced to the society. In your opinion, does it affect the wickerwork manufacture and Thai tradition? How?
- Sometimes I think that the product they launch are look pretty much the same. They are not unique. If compared to our works, we try to present the valuable art of craft which is unique for Thai tradition. The audience will see and appreciate this because it is the rare item and has the uniqueness in itself. The prices have been set from 500- 1,000 baht depending on the complexity of the design. For the trendy products that are launched in these days, they may take about 4-5 days to

finish the production but the weaving takes a least 2 weeks so it contains the value of art more than the trendy products. The new generation gives precedence to the time first so they tend to spend their time in the offices more than work on the weaving.

12. Is it better to gain more attention from the people by presenting the wickerwork as an art piece than just a functional object?

- a. It is up to the personal interest. If the people loves this kind of work, that will be great ! If they do not like this kind of work, we cannot force them but we can convince them to appreciate this kind of work. We should consider about what we want to present to the audience. If we want to show the work as the elaborate art piece, we have to think about what method of weaving, form , pattern we can apply to the work. Do those factors suit to the art pieces we want them to be. The villagers may not buy or be interested in the art pieces but they will pay attention to the work which can be used in their daily lives.

13. Does the wickerwork have a big role to save the environment? How does it help?

- b. This project is a big help. Because we bring useless plants to create a new useful product and also create an art piece. The hyacinth is a plant which is pretty hard to eradicate because it grows very fast. This project helps reduce unwanted plants and makes it worthy to buy. Moreover, the project helps provide many careers for the local people. For instance, they use hyacinth for trading, hyacinth artisan etc.

Closing Questions

14. What would be the bad effect, if we let the wickerwork disappear from our region?

- c. Some groups of people will lose their career and the water hyacinth problem will not be solved in the practical way. Natural resources will be demolished without any creativity.

15. What is your perspective about the relation of wickerwork and the young generation?

How can we convince them to pay attention to and appreciate this kind of art?

- d. We have to reinforce and maintain Thai traditional folk art. If we abandon this thing and follow just the trends from the other countries, we will not be able to show the identity of Thai culture. I suggest that we should hold up some hyacinth weaving workshops and encourage the new generation to join the activity. Let them start from very basic practicing and then they will feel proud so that they will continue in the

next step by themselves. Particularly, a course of crafts and weaving should be added in the high-school syllabus; it can be a book or anything else.



Appendix 3: Interview 3

Interview Questions and Answers – Employee at Khit Bamboo Section Book Design for D.I.Y Wickerwork

Personal information

1. Name & Surname: Ms. Kwanyeon Aroonwong
2. Gender & Age: 56 years old
3. Income & Social status: 200+ per day
4. Education & Profession: Employee at Khit Bamboo Basketry Section, Bang Sai Royal Folk Arts and Crafts Center
5. Contact information: 035-366-252

Introduction Questions

6. In your opinion, how is the wickerwork important to the people and our country?
 - a. The wickerwork and basketry is important to the people and our country because of the folk wisdom and valuable Thai tradition which has been practiced for long time. The teenagers in these days should know about what their ancestors did for a living in the past. They should learn and try to adapt the wickerwork to be linked with each era. We add more details to our works and make them look more valuable. In my opinion, Bamboo is a good material for beginners who want to try wickerwork and it can be used to create various kinds of products.

In-depth Questions

7. What are the prominent points of wickerwork that gain attention from the people? What are the weakness points?
 - a. The main point is it is handcraft and has specific methods in some process such as bamboo color dyeing. This work requires a highly neat specialist to produce a good quality piece.
8. Which group of people are strongly interested in Wickerwork?. Which group is less
 - a. Groups of people from high society and the foreigners are the main groups that are interested in this kind of work. The children are not interested about the bamboo weaving much and they are decrease over time. Actually, there are some interns that come to study and work here at Khit Bamboo Basketry Section, Bang

Sai Royal Folk Arts and Crafts Center every year. For the normal people, if they are not interested, they don't care.

9. What are the main factors that limit the production of wickerwork? (Materials, Time, Trends etc.)
 - a. Time is the most important thing. One expert can make only 1 piece for a month and the beginner takes 2-3 months to finish just 1 piece. We need to find all materials by ourselves such as a specific kind of knife, and we drill many sizes of holes on the can lid and use those holes to adjust the size of bamboo lines. And we got the bamboo from Chitralada royal project. Sometimes we get stressed because we have to care about all the details in our works but it is not the big deal. We just leave the desk and do something different for a second and then come back to the work. Sometimes we have almost finished a piece of work but we found that we made a mistake on some point, and we have to fix it. If we cannot fix it, we have to redo a new one.
10. How can we adjust the process of making wickerwork? Is the design up to the designer (in terms of color, shape, pattern) or does it already have a specific format for wickerwork?
 - a. We can use some basic patterns and sometimes we try to design new patterns on our own. We can use a block to help shaping the form of an object but normally we just bend the object without using any molds or blocks.
11. In these days of age, innovations and technology have been introduced to the society. In your opinion, does it affect to the wickerwork manufacture and Thai tradition? How?
 - a. The high technology products and gadgets in these days of age are big factors that distract the interest of wickerwork from the new generation. Children and teenagers are mostly interested in smartphones, computers etc. They care about social life more than the individual work.
12. Is it better to gain more attention from the people by presenting the wickerwork as the an piece than just a functional object?
 - a. We mainly present our work as the art pieces and most of them can be used as functional products. This is the combination of beauty and usage and we are not making a mass production. Furthermore, we also make some display products but people rarely buy those things.

13. Does the wickerwork have a big role to save the environment? How does it help?
- a. We try to use the natural resources effectively. After we took the bamboo, it will regrow. The important thing is when the bamboo basketry gets ruined, you can just throw it away because it is eco-friendly and it is very easy to decompose compared to the plastic.

Closing Questions

14. What would be the bad effect, if we let the wickerwork disappear from our region?
- a. People will forget about the tradition which has been practiced for a long time and the new generation will not know about the way of lives of our folks.
15. What is your perspective about the relation of wickerwork and the young generation?
How can we convince them to pay attention and appreciate this kind of art?
- a. We should suggest the institution to include the knowledge of wickerwork and basketry into the school courses so the students can absorb and learn to adapt this in their daily lives. About the technique of art work, I agree that sometimes we should use the bamboo weaving with other materials to create a pieces of art such as ceramics, metal etc. to gain more attention from the new generation and other people.

Appendix 4: Questionnaire

Questionnaire on Thai and Contemporary Wickerwork

The purpose of this questionnaire is to collect information on the interests of Thai and Contemporary Wickerwork from teenagers and young adults. This questionnaire is also a part of an Art Thesis of Bachelor of Fine Arts in Visual Communication Design, Assumption University.

Part I: Profile

1. Gender: ☐ Male ☐ Female
2. Age : ☐ 13-19 years ☐ 20-25 years
☐ 26 years and up
3. Income per month: ☐ Less than 10,000 Baht ☐ 10,000-15,000 Baht
☐ 15,001-20,000 Baht ☐ More than 20,000 Baht
4. Hometown ☐ Bangkok ☐ Northern ☐ North-Eastern
☐ Eastern ☐ Western ☐ Southern

Part II: Opinions about Thai wickerwork [Please mark (√) to indicate the level of agreement]

		Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
1	I am familiar with Thai or contemporary wickerwork					
2	I think Thai wickerwork is obsolete					
3	Thai wickerwork should be applied to other things. It should be more contemporary and link to daily life.					
4	If I have free time, I'd like to try to learn how to make wickerwork					

Part III: Opinions on characteristics and aspects of wickerwork

- 6 When you're considering purchasing a product, what do you consider more?
☐ Beauty
☐ Usage
☐ Both
☐ Other, (please specify).....
- 7 Please rank 1-4 the following characteristics of wickerwork that you are most interested in. (1 = most, 4 = least)

	Pattern
	Shape and Form
	Color
	Material
	Other (please specify)

8 Why do you feel Thai wickerwork is uninteresting? *(Check all that apply)*

- ☐ The patterns are too complicated and old fashioned.
- ☐ The shapes and forms are boring.
- ☐ The usage is not linked to my daily lifestyle.
- ☐ Other (please specify)
- ☐ None, I find Thai wickerwork interesting

9 If you had a chance to make wickerwork, what type of products are you most interested in? *(Check all that apply)*

- ☐ Wickerwork as an art piece
- ☐ Furniture
- ☐ Gadgets
- ☐ Home decoration
- ☐ Accessories and/or fashion
- ☐ Container
- ☐ Gift/souvenir
- ☐ Other (please specify)

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2010-2011 Saint Joseph Convent School
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2012-2017 Assumption University
Visual Communication Design
Major in Graphic Design

Working Experience

June – July 2015 Studio Craftsmanship Company Limited (Internship)

Skill and Expertise

- Adobe Photoshop
- Adobe Illustrator
- Adobe InDesign
- Adobe Premiere Pro
- Crafts skills

CD / DVD

Inside CD/DVD

- Sketches
- Final Works
- Book Files

