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Creative Printed Textile Design for Value Addition to Tourism Products of the Amphawa Community, Samut Songkhram Province, Thailand.

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Abstract.

The objective of this research was to study the cultural identity and way of life of the Amphawa community, Samut Songkhram Province, Thailand, and to apply the acquired knowledge to the development of printed textile designs for tourism product design. This study employed a mixed-methods research approach, incorporating documentary research, field surveys, and creative synthesis to inform the printed textile design process. The resulting designs were then applied to tourism-related products and evaluated for their appropriateness. The findings revealed that the distinctive identity of the Amphawa community includes its riverside way of life, floating markets, and local specialty products, which can be effectively translated into printed textile patterns that clearly reflect and align with the local context. The developed printed textile designs contribute to value addition of tourism products, enhance the image of cultural tourism, and support the sustainable development of the local creative economy.

Keywords: Amphawa, Community identity, Printed textile patterns, Tourism products

1. Introduction

Cultural tourism is recognized as a key mechanism for driving the local economy, particularly within the context of the creative economy, which emphasizes the use of cultural capital, identity, and local wisdom to add value to products and services (Creative Economy Agency, 2021). The design of tourism products therefore goes beyond functional utility, serving as a process for conveying cultural values and local narratives to consumers and tourists.

The Amphawa community in Samut Songkhram Province possesses significant potential for cultural tourism development, as reflected in its riverside way of life, Amphawa Floating Market, traditional Thai houses and wooden shophouses, as well as local specialty products that clearly express the area's local identity (Tourism Authority of Thailand, 2020). However, tourism products in many areas, including Amphawa, still face limitations in design development, particularly in systematically linking community identity with contemporary aesthetics and economic value.

Previous research on community-based textile design has demonstrated that integrating local identity, indigenous materials, and sustainability concepts into pattern creation and

production techniques can significantly enhance both the value and meaning of products. For example, the study by Siratcha Samlithong et al. (2024), which examined batik and recycled tie-dyed textiles using natural dyes derived from sea hibiscus bark in Ban Thon Libong community, Krabi Province, revealed that design processes rooted in natural resources, local ways of life, and the concept of sustainable beauty can establish distinctive local identities for textile products while simultaneously promoting economic value and cultural significance in a sustainable manner.

This perspective aligns with the role of printed textile patterns in textile design, which function as an effective medium for communicating identity, concepts, and local narratives through forms, colors, patterns, and rhythms (Horn & Gurel, 1981). Consequently, the development of printed textile patterns based on community contexts is not merely a surface decoration of products, but rather a symbolic value-creation process that contributes to value addition in tourism products (Lury, 2004).

Based on these concepts and related studies, this research aims to investigate the cultural identity and way of life of the Amphawa community, Samut Songkhram Province, and to synthesize the acquired knowledge into the development of printed textile designs for tourism product design. The outcomes are expected to contribute to value addition, enhance the image of cultural tourism, and support the sustainable development of the local creative economy.

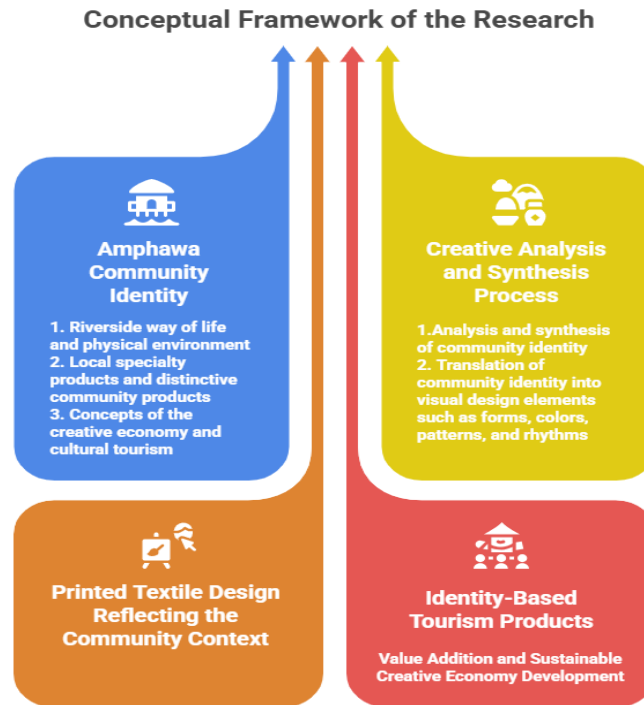
1.2. Research Objective

To examine the cultural identity and way of life of the Amphawa community, Samut Songkhram Province, and to apply the acquired knowledge to the development of printed textile designs for tourism product design.

2. Research Framework

The research titled “Creative Printed Textile Design for Value Addition to Tourism Products of the Amphawa Community, Samut Songkhram Province, Thailand” is based on a conceptual framework that aims to link community identity with the printed textile design process, leading to value addition to tourism products and the sustainable development of the creative economy.

Figure 1: Research Framework



3. Literature review

Cultural identity and local wisdom play a significant role in fashion design, as clothing functions as a medium that reflects social values and collective identity. The integration of local culture into fashion design enhances authenticity and symbolic value, thereby strengthening the cultural meaning embedded in creative works (Horn & Gurel, 1981; Smith & Tan, 2020; Lee & Choi, 2019). The application of natural dyes derived from local plants in contemporary textile design effectively conveys regional context while aligning with sustainability principles and generating aesthetic value (Samlithong et al., 2024; 2025). Furthermore, identity-based products demonstrate strong potential in supporting creative economies and promoting sustainable cultural tourism at the community level (Tourism Authority of Thailand, 2020; Creative Economy Agency, 2021).

However, existing studies reveal a research gap in the systematic translation of community identity into printed textile pattern design through the integration of qualitative research and creative design processes. Therefore, this study aims to address this gap by integrating cultural identity, local resources, and artistic elements to develop printed textile patterns for fashion and lifestyle products that support creative tourism and foster sustainable community-based economic development.

4. Methodology

This study employed a mixed methods research approach by integrating qualitative research and creative-based research. The objective was to examine the cultural identity and way of life of the Amphawa community, Samut Songkhram Province, and to synthesize the acquired knowledge for the development of printed textile patterns for tourism product design.

The research population comprised the Amphawa community in Samut Songkhram Province. The sample group was selected using purposive sampling, consisting of 15 participants, chosen based on their roles, knowledge, experience, and direct involvement in community identity, cultural tourism, and product design. The participants were categorized into three groups: Textile pattern designers and individuals with expertise in textile design (5 participants); Local entrepreneurs involved in community-based products and tourism (5 participants); and Stakeholders engaged in tourism activities and community product development (5 participants). The sample size was determined according to qualitative research principles, emphasizing depth of information, diversity of perspectives, and data saturation rather than statistical representativeness.

The research instruments included:

1. Documentary research and a review of related literature on community identity, textile pattern design, and tourism products;
2. Field surveys and participatory observation to collect data on cultural identity, ways of life, and the physical environment of the Amphawa community; and
3. A questionnaire assessing satisfaction with the printed textile pattern designs, developed by the researcher.

The research process was conducted in three phases:

Phase 1: Collection of baseline data from documentary sources and fieldwork within the Amphawa community;

Phase 2: Interpretive analysis and synthesis of data to translate community identity into visual art elements;

Phase 3: Application of the printed textile patterns to tourism products and evaluation of satisfaction with the developed designs by the sample group.

Data analysis involved descriptive analysis and content analysis, combined with creative analysis, to present research findings and propose guidelines for developing printed textile patterns that add value to tourism products and support the sustainable development of the local creative economy.

5. Results

The results of the study in printed textile design comprise three pattern designs, which are outcomes of a process translating the cultural identity and way of life of the Amphawa community, Samut Songkhram Province, into visual artistic expressions. The designs were developed using inspiration derived from natural resources, aquatic animals, and coastal fishing activities, which constitute the fundamental economic and cultural base of the area. These elements were transformed into character-based motifs rendered in a line drawing style, referencing the actual structural forms and physical characteristics of each species, including shrimp, shellfish, crabs, fish, and squid. In addition, distinctive identities of the Amphawa community and Samut Songkhram Province—such as the iconic short-bodied mackerel (Pla Too), sea purslane (Cha-kram leaves), Khlong Khon shrimp paste, and coconut sugar—were

systematically integrated into the design process, resulting in printed textile patterns that reflect both local identity and cultural significance.

Figure 2: Creative Printed Textile Design for Value Addition to Tourism Products of the Amphawa Community, Samut Songkhram Province, Thailand.

Creative Printed Textile Design for Value Addition to Tourism Products of the Amphawa Community, Samut Songkhram Province, Thailand.



Creative Printed Textile Pattern 1

Printed Textile Pattern 1 presents a design concept that emphasizes the comprehensive representation of the cultural identity of the Amphawa community and Samut Songkhram Province through the integration of aquatic animals and local products. Free-flowing curved lines are employed as the primary visual element to construct the motifs. These lines symbolically convey the movement of water and marine life within the coastal ecosystem, resulting in an overall composition that appears fluid, lively, and dynamic. In terms of color, blue, green, and orange tones were selected to reflect the natural environment, marine ecosystems, and aquatic species of the area. The harmonious color arrangement contributes to a calm and relaxing atmosphere, aligning with the image of a waterfront cultural tourism destination. The forms of aquatic animals and local objects are designed in a semi-realistic manner, combined with simplified details, allowing the motifs to remain visually clear and easily recognizable. Regarding balance, symmetrical balance is applied to enhance visual stability and suitability for repeated textile printing. The repetition and rhythm of motifs create visual continuity across the fabric surface, while emphasis is achieved through the placement of larger aquatic motifs as focal points. As a result, this pattern demonstrates a high degree of unity and effectively communicates local identity, making it suitable for development into tourism-oriented textile products and souvenirs.

Creative Printed Textile Pattern 2

Printed Textile Pattern 2 focuses on conveying the abundance of natural resources in the Amphawa area through the integration of aquatic animals and local plant elements, particularly sea purslane (Cha-kram leaves). The use of plant-derived lines and shapes as background elements results in a more complex composition compared to Pattern 1, enhancing visual depth and artistic detail. The color scheme primarily consists of green, brown, and natural tones derived from local vegetation, reflecting the coastal ecosystem and nature-dependent way of life of the community. Colors are arranged harmoniously and continuously, reinforcing the

perception of natural balance and environmental richness. The composition clearly applies symmetrical balance, with systematic placement of primary and secondary motifs. The repetition of forms establishes rhythm and continuity across the fabric surface. In terms of movement, the arrangement encourages the viewer's eye to circulate smoothly around the pattern, consistent with principles of textile pattern design. Unity is achieved through the consistent use of color palettes, line styles, and conceptual inspiration throughout the design. Consequently, this pattern is well suited for tourism products that aim to communicate themes of nature, ecology, and sustainability.

Creative Printed Textile Pattern 3

Printed Textile Pattern 3 emphasizes the economic and cultural identity of Samut Songkhram Province, particularly through the prominent use of the iconic short-bodied mackerel (Pla Too), a key regional symbol, combined with elements representing community products such as shrimp paste and traditional coastal fishing practices. In terms of line and form, stronger and more defined lines are employed compared to the first two patterns, resulting in a more striking and visually powerful appearance. The fish motifs are deliberately enlarged and strategically positioned to function as the primary focal points of the composition. The color palette consists mainly of brown, gray, and blue tones, evoking coastal mudflats, fishing equipment, fish baskets, and the cultural environment of the community. These colors contribute to a solid and grounded visual atmosphere that reflects the economic foundations of the area. The composition applies principles of balance and repetition in a clear and structured manner, enhancing its suitability for industrial-scale production. Emphasis is strongly established through the dominant use of mackerel motifs, while secondary elements support and reinforce the overall narrative. This pattern demonstrates a high level of unity and effectively communicates place-based identity, making it particularly appropriate for tourism products aimed at creating strong visual recognition and added value for local community goods.

5.1. Summary of Satisfaction Evaluation on the Three Printed Textile Pattern Designs:

The satisfaction evaluation of the three printed textile pattern designs was conducted with a sample group of 15 participants, consisting of textile pattern designers, local entrepreneurs in community-based tourism products, and stakeholders involved in tourism activities and community products. The results indicate that, overall, the respondents expressed a high to very high level of satisfaction with the developed designs. These findings demonstrate that the printed textile patterns effectively convey the cultural identity of the Amphawa community, Samut Songkhram Province, and are well aligned with the context of cultural tourism. The positive evaluation reflects the appropriateness of the design concepts, visual elements, and overall aesthetic quality, suggesting strong potential for further development and application as value-added tourism products.

Results of Satisfaction Evaluation on the Three Printed Textile Pattern Designs (n = 15)

Table 1: Results of Satisfaction Evaluation on the Three Printed Textile Pattern Designs

Evaluation Criteria	Pattern 1 Mean ± S.D.	Satisfaction Level	Pattern 2 Mean ± S.D.	Satisfaction Level	Pattern 3 Mean ± S.D.	Satisfaction Level
1. Clarity in Communicating Community Identity	4.80 ± 0.41	Very High	4.33 ± 0.49	High	4.47 ± 0.52	High
2. Aesthetic Quality of Visual Elements	4.73 ± 0.46	Very High	4.40 ± 0.51	High	4.27 ± 0.46	High
3. Harmony of Color Composition	4.67 ± 0.49	Very High	4.53 ± 0.52	Very Hig	4.20 ± 0.56	High
4. Appropriateness of Pattern Structure	4.60 ± 0.51	Very High	4.33 ± 0.49	High	4.40 ± 0.51	High
5. Suitability for Commercial Production	4.87 ± 0.35	Very High	4.20 ± 0.56	High	4.33 ± 0.49	High
6. Potential for Tourism Product Development	4.93 ± 0.26	Very High	4.27 ± 0.46	High	4.47 ± 0.52	High
Overall Mean	4.77 ± 0.30	Very High	4.34 ± 0.34	High	4.36 ± 0.38	High

5.2. Research Findings

The results of the satisfaction evaluation of the three printed textile pattern designs indicate that Pattern 1 achieved the highest overall mean score (*Eq. 1* $\bar{x} = 4.77$, *Eq. 2* *S. D.* = 0.30), which falls within the very high satisfaction level. In particular, Pattern 1 received the highest ratings in terms of commercial production suitability and potential for tourism product development, reflecting its strong alignment with community identity, aesthetic quality, and practical applicability.

These findings suggest that Pattern 1 most effectively translates the cultural identity and way of life of the Amphawa community into a contemporary printed textile design. Consequently, it was selected as the most appropriate pattern for further development and commercialization as a cultural tourism product, with potential to enhance economic value and support sustainable creative economy initiatives within the local community.

6. Conclusion

This research demonstrates that the cultural identity and way of life of Amphawa community, Samut Songkhram Province—characterized by riverside living, coastal fishing livelihoods, natural resources, and local products—can be effectively synthesized and translated into printed textile pattern design through a systematic creative design process and the application of visual art elements. The three developed printed textile patterns reflect

contemporary interpretations of local identity and are appropriate for production and application within the context of tourism-oriented products.

The satisfaction evaluation conducted with experts and stakeholders indicated a high to very high level of overall satisfaction toward the designed patterns. Among them, Pattern 1 received the highest evaluation in terms of clarity in communicating local identity, aesthetic quality, suitability for commercial production, and potential for development as tourism products. This finding highlights the feasibility of applying the designed patterns to create value-added products that integrate cultural significance with practical economic use.

In conclusion, the creation of printed textile patterns derived from the cultural identity and way of life of the Amphawa community represents a valuable approach to enhancing tourism products, strengthening cultural tourism branding, and supporting the sustainable development of the local creative economy. Furthermore, the research outcomes can serve as a model for the development of identity-based textile products in other communities with similar cultural contexts.

7. Discussion

The research findings indicate that synthesizing and interpreting the cultural identity and lifestyle of the Amphawa community in the design of printed fabric patterns can effectively convey the cultural values of the area. The combination of qualitative research and creative research approaches facilitated an in-depth understanding of the community context and supported the creation of designs that align closely with local identity. Previous studies, such as those by Smith & Tan (2020), Lee & Choi (2019), and Siratcha Samleethong et al. (2025), have shown that applying local culture and resources, such as natural dyes derived from indigenous plants, contributes to the artistic and cultural value of creative works.

The results of the design process for the three fabric patterns demonstrate that the systematic application of artistic elements—including line, color, form, rhythm, and unity—plays a critical role in communicating identity and ensuring suitability for practical use. In particular, the first fabric pattern received the highest satisfaction rating, indicating that designs emphasizing clear identity and suitability for commercial production can meet both aesthetic and economic objectives. This finding is further supported by the study of Siratcha Samleethong et al. (2025), which found that using natural plant-based colors can create color schemes and elements that appropriately reflect the local context.

Furthermore, the evaluation of expert and stakeholder satisfaction revealed that identity-driven fabric designs have the potential to be developed into tourism-oriented products and to support creative economy initiatives within the community. This aligns with other research on the development of contemporary cultural products and local wisdom in the context of tourism. In summary, creating printed fabric patterns based on local identity and natural resources not only conveys cultural value but also generates differentiation and contributes to economic and creative tourism value.

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