

## **Human-home-canal: The guideline for the souvenir product design to reflect the cultural way and community life of Chumchon Ban Khrua**

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**Abstract:** This study aims to explore and present the cultural identity of Chumchon Ban Khrua, a historic and culturally rich community, and to design souvenir products that reflect its unique identity. The research objectives include collecting and analyzing data on the history, architecture, local wisdom, and cultural capital of Chumchon Ban Khrua; developing design guidelines for souvenirs; and creating prototypes of tourist souvenir products. Utilizing both quantitative and qualitative methods, data were collected through literature reviews, surveys, interviews with local residents, and collaboration with experts using the Ethnographic Delphi Futures Research (EDFR) technique. The research also incorporated questionnaires to gather insights on tourist preferences. The design process synthesized historical and cultural data into five collections of prototypes, which were refined through expert and focus group evaluations. One final collection, consisting of seven souvenir items, was selected and further developed into virtual prototypes. Key findings include the identification of cultural identities such as Cham Muslim traditions, silk weaving, Pattani Malay architecture, and natural dyeing techniques. The study also presented cultural and sustainable design concepts, emphasizing storytelling, functionality, and the integration of recycled materials. Prototypes were evaluated for their aesthetic appeal, market feasibility, and alignment with community values, contributing to cultural conservation, pride, and economic development through tourism. The research outcomes included exhibition dissemination, academic publications, and practical guidelines for cultural product development, offering a model for similar community projects.

**Keywords:** *Chumchon Ban Khrua, Cultural identity, Souvenir design, Local wisdom, Sustainable design, Cultural capital, Ethnographic research, creative economy, Community tourism, Product prototype.*

### **1. Introduction**

Chumchon Ban Khrua: A Legacy of Cultural and Historical Richness. Chumchon Ban Khrua, commonly known as “Chumchon Ban Khak Khrua,” is recognized as the largest and oldest Muslim community in Bangkok’s Phra Nakhon area. With a history of over 200 years, it originated during the early Rattanakosin period in the reign of King Rama I. The community was established by Muslims of Cham, Khmer, and Malay descent who fought in the Nine Armies War in 1785. As a reward for their valor, King Rama I granted them land in the Bamboo Forest, Thung Phaya Thai, along the Saen Saeb Canal. This initial settlement expanded further during King Rama III’s reign, as migrants fleeing the Khmer-Vietnamese War, or Annam War, joined the community [2]. Situated along the Saen Saeb Canal, Chumchon Ban Khrua covers areas in the Phaya Thai, Pathum Wan, and Ratchathewi districts. It is divided into three sections: Ban Krua Nuea, Ban Krua Tai, and Ban Krua Tawan Tok, with natural boundaries formed by the Saen Saeb Canal and Ban Barthat Thong Road. Despite being surrounded by modern developments such as shopping malls, hotels, and educational institutions, the community retains its cultural and religious identity. The majority of its residents are Muslim, and the preservation

of Islamic traditions remains central to their way of life [1]. Chumchon Ban Khrua's unique historical and cultural significance has positioned it as a destination for both domestic and international tourists. In recent years, the community has been developed into a cultural tourism hub, offering visitors opportunities to learn about the Muslim way of life. Activities include silk weaving, making traditional desserts, teaching the Cham language, performing folk songs, and preserving the architecture of ancient houses. These initiatives aim to enhance cultural pride and promote the community's identity as a sustainable cultural destination [2].

One of the community's most renowned cultural contributions is its silk, popularly known as "Jim Thompson silk." Silk weaving has long been a hallmark of the Cham people's craftsmanship and cultural heritage, dating back to before World War II. Initially, the community produced sarongs and towels. However, with support from Jim Thompson, a prominent figure in reviving the Thai silk industry, the community developed modern patterns and vibrant colors to appeal to international markets. Ban Khrua silk gained worldwide recognition for its exceptional quality, fine threads, durability, and unique designs, such as Phuk silk, Sai Fon fabric, Nam Lai fabric, Rainbow patterns, and Marble patterns [3]. Beyond silk, Chumchon Ban Khrua is rich in other cultural traditions. The community is well-known for its culinary heritage, with 12 types of savory dishes and 17 types of desserts that reflect its Cham, Khmer, and Islamic roots. Other forms of cultural wisdom include the Na Seb performance, Islamic religious practices, and traditional attire. These diverse cultural assets underscore the community's value and its potential as a sustainable cultural tourism destination [1].

Research highlights the importance of preserving Chumchon Ban Khrua's heritage to foster cultural tourism and economic development. Studies emphasize the need to align cultural tourism initiatives with sustainable practices while leveraging the community's unique resources, such as silk weaving, traditional cuisine, and Islamic architecture. By doing so, the community can attract more tourists and generate income for local residents, strengthening its role in Bangkok's cultural and economic landscape [1]. In conclusion, Chumchon Ban Khrua exemplifies Bangkok's rich cultural diversity, combining history, craftsmanship, and tradition. Its strategic location and vibrant cultural identity make it a valuable resource for cultural tourism. Continued efforts to preserve and promote its heritage will ensure that Chumchon Ban Khrua thrives as a model of sustainable cultural tourism and community development.

### 1.1. Research Objectives

1. To explore and collect data on history, architecture, local wisdom and cultural capital of Chumchon Ban Khrua, analyze and present the cultural identity of Chumchon Ban Khrua
2. To examine the concept, design theory, analyze and present the design guidelines for souvenir products for tourists in Chumchon Ban Khrua
3. To design and create a prototype of souvenir products for tourists in Chumchon Ban Khrua

## 2. Literature Review

Cultural heritage and local identity play a significant role in community-based souvenir design, particularly in tourism-driven economies. The integration of local knowledge, craftsmanship, and sustainability into product development not only preserves traditional practices but also enhances cultural appreciation among visitors. This literature review explores key themes related to cultural identity in product design, sustainable design approaches, and the application of participatory research methodologies in developing souvenirs that reflect community heritage.

### 2.1. Cultural Identity and Souvenir Design

Souvenirs serve as tangible representations of cultural identity, encapsulating local narratives and traditions [4]. The connection between product design and cultural storytelling is particularly relevant in communities with deep-rooted historical significance. Studies highlight how cultural souvenirs

strengthen the emotional connection between tourists and destinations while supporting local economies [5]. In communities like Ban Khrua, with strong Cham Muslim influences, integrating historical and cultural symbols into design enhances authenticity and cultural transmission [6].

### *2.2. Craft Heritage and Local Wisdom in Design*

Traditional craftsmanship plays a crucial role in the souvenir industry, as it embodies the heritage and skills of local artisans [7]. Ban Khrua's silk weaving tradition, inherited from its early settlers, is a prime example of cultural capital that can be transformed into souvenir products. Studies on cultural craft industries suggest that maintaining authenticity while adapting to modern consumer needs is vital for sustainability [8]. Similarly, Pattani Malay architectural elements can be incorporated into contemporary design to reflect local heritage [9].

### *2.3. Sustainable and Eco-friendly Product Design*

Sustainable design concepts are increasingly integrated into cultural product development to minimize environmental impact [10]. The use of recycled materials, natural dyes, and ethical production aligns with the principles of sustainable tourism and cultural conservation [11]. Incorporating sustainable practices into Ban Khrua souvenir designs not only enhances product value but also aligns with global trends in responsible tourism [12].

### *2.4. Storytelling in Product Development*

Narrative-based design enhances cultural souvenirs by embedding storytelling elements that engage tourists emotionally [13]. Research suggests that effective storytelling in product development strengthens consumer attachment and increases perceived value [14]. The representation of Ban Khrua's historical journey, from early Cham Muslim settlers to its silk-weaving legacy, can be embedded into souvenirs through visual motifs, packaging, and product descriptions.

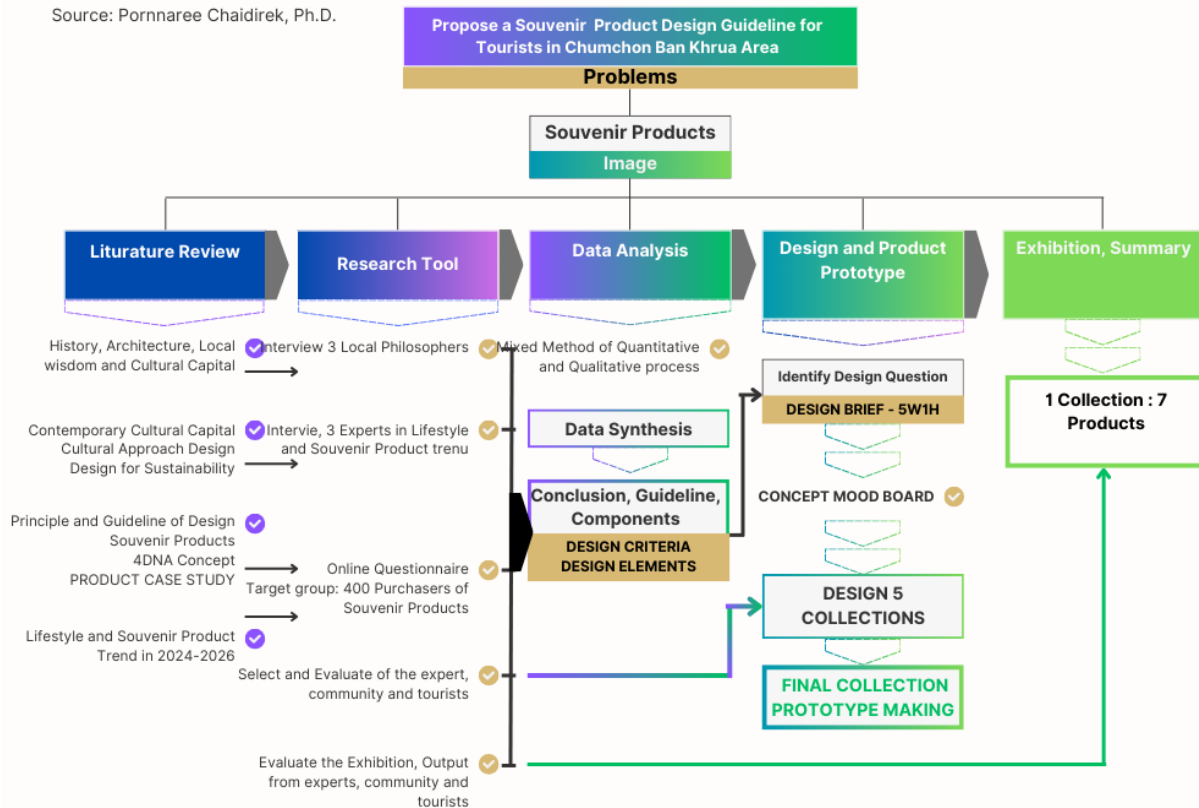
### *2.5. Ethnographic Delphi Futures Research (EDFR) in Community-based Design*

The application of participatory research methods, such as the Ethnographic Delphi Futures Research (EDFR) technique, ensures that local perspectives and expert insights shape product development [15]. Studies on participatory design highlight the importance of co-creation in developing culturally meaningful souvenirs [16]. Engaging artisans, historians, and community members in the design process fosters cultural authenticity and enhances community ownership of the final products [17].

The integration of cultural identity, craftsmanship, sustainability, and storytelling in souvenir design contributes to both cultural preservation and economic sustainability. The case of Ban Khrua highlights how community-driven design approaches, coupled with ethnographic research methodologies, can lead to meaningful cultural product development. By leveraging traditional silk weaving, Malay architectural aesthetics, and sustainable materials, the study offers a replicable model for other heritage-based communities.

## Human- Home- Canal : The Guideline for the Souvenir Product Design to Reflect the Cultural Way and Community Life of Chumchon Ban Khrua

Source: Pornnaree Chaidirek, Ph.D.



**Figure 1.**  
Conceptual framework.

### 3. Research Methodology

This research project is a quantitative and qualitative research along with the creation of works. The researcher has specified the data for the research into 2 types: primary data by surveying, interviewing and distributing questionnaires and secondary data by studying documents, textbooks and other related research. The results of the entire study will lead to the presentation of souvenir product design guidelines to reflect the Chumchon Ban Khrua culture and souvenir product prototypes. The research method is divided into 8 main periods as follows:

Phase 1: The researcher studies, reviews literature, surveys, collects data, and various related research.

Phase 2: Collect additional data by interviewing residents in the community with cooperation from within the community to obtain the most accurate and up-to-date data, as well as interviewing qualified academics and related experts using the future research technique (Ethnographic Delphi Futures Research - EDFR). The interview topics include data on the history, architecture and cultural capital of Chumchon Ban Khrua, trends in lifestyle products and souvenirs.

Phase 3: The researcher uses data from interviews with 3 experts in each field by audio recording to find information that is an element of design in various aspects. The researcher uses the Cumulative Summarization Technique to make the data reliable. With Validity and Reliability

Phase 4: The researcher collected data on the design of souvenir products for tourists in the Chumchon Ban Khrua area by distributing questionnaires and creating an online questionnaire tool.

Phase 5: The researcher collected and analyzed all the data using a combination of qualitative and quantitative analysis methods to find conclusions, guidelines, and design elements from all aspects studied to synthesize and apply creatively in the research.

Phase 6: The researcher synthesized data and used them as design criteria to be used in determining the design brief, designing and testing the prototype design of souvenir products for tourists in the Chumchon Ban Khrua area according to the concept and design brief set, totaling 5 collections, to evaluate the work and select again from experts, communities, and tourist groups (Focus Group) only 1 collection.

Phase 7: The researcher used the EDFR future research technique again by judging the image design of the product again from the panel of experts, communities, and tourist groups. To obtain the design of souvenir products for tourists in Chumchon Ban Khrua area that best meets the research objectives, 1 collection consists of 7 products in the set. After that, the researcher developed, improved, and produced a virtual prototype. The researcher analyzed the design results to improve the prototype using the research tool of the satisfaction assessment of the prototype of souvenir products for tourists in Chumchon Ban Khrua with 3 product and souvenir design experts and 100 souvenir and tourist consumers in Chumchon Ban Khrua. The final presentation was an exhibition showing the design guidelines for souvenir products for tourists in Chumchon Ban Khrua area.

Phase 8: Summary and discussion of research results

## 4. Results

### 4.1. Historical Information, Architecture, Local Wisdom, Cultural Capital and Tourists in Chumchon Ban Khrua Area

History, architecture, local wisdom and cultural capital of Chumchon Ban Khrua found that in terms of history, the old Ban Khrua community is a Muslim community with a long history since the reign of King Rama I and is related to the settlement of the Cham people who migrated in. The Saen Saep Canal is an important route in the past until the present for transportation, trade and transportation of supplies in the war. Ban Krua silk is a cultural product of the community that is internationally famous in the past until the present. Keywords include Cham Muslims, Saen Saep Canal, silk, local culture. In terms of architecture in the area, the original wooden houses have a simple structure but take into account the environment, such as being built on high stilts to prevent flooding. There is a mosque as the center of religious and community activities. The architectural style combines Pattani Malay and Thai architecture. There are details of carved wood patterns and the use of natural wood materials in construction. Keywords include wooden houses, mosques, Pattani Malay architecture, living with nature. In terms of local wisdom, silk weaving is wisdom that has been passed down from generation to generation using the technique of dyeing silk with natural colors. Local cooking, such as Jam curry and local desserts, reflects the fusion of ethnic cultures. Keywords include silk weaving, natural dyeing, Cham food, handicrafts, community wisdom. In terms of cultural capital, important tangible cultural capital includes Ban Krua silk, mosques, and wooden houses. Important intangible cultural capital includes knowledge of silk weaving and Islamic religious traditions. Keywords include cultural capital, silk, mosques, Islamic religious traditions, and knowledge transfer. In terms of local tourists, the main target group is Thai and international tourists who are interested in culture, lifestyle, and handicrafts. Prominent tourist attractions include mosques, silk factories, and ancient wooden houses. Attractive activities include silk weaving demonstrations, local food tasting, and community activities. Keywords include tourists, important places, community activities, and deep culture.

The summary of the connections between Chumchon Ban Khrua's history, architecture, local wisdom, and cultural capital with design elements is as follows: 1. Shape and structure – Inspired by wooden houses and mosques, the design of products reflects identity. 2. Patterns and colors – Using patterns from silk and carved wood in architecture and natural colors in the design. Colors that reflect the personality of the Islamic religion. 3. Materials - Choose materials that are environmentally friendly and reflect tradition, such as wood and natural fibers. 4. Storytelling - Telling stories of the community

and passing on wisdom in products. 5. Utility - Products that are connected to the way of life, such as creating products that are practical and easy to carry for travel.

#### *4.2. Concepts, Design Theories, Analysis and Presentation of Souvenir Product Design Guidelines for Tourists in Chumchon Ban Khrua Area*

##### *4.2.1. Concept of Contemporary Cultural Capital*

The importance of contemporary cultural capital includes: 1) Helping to conserve and develop cultural heritage in a contemporary form 2) Promoting the creative economy through design and tourism 3) Connecting traditional culture to reach the new generation Types of contemporary cultural capital 1) Tangible cultural capital, including artwork or handicrafts 2) Intangible cultural capital, including beliefs, traditions and wisdom Application of contemporary cultural capital 1) Combining local wisdom with contemporary design 2) Creating stories (Storytelling) to add value 3) Adapting to the needs of modern consumers Keywords include cultural capital, cultural application, connecting past and present, contemporariness, creative economy

##### *4.2.2. Concept of Cultural Design (Cultural Design)*

Design using culture as the core or main inspiration by combining traditions, beliefs, art and local wisdom with current needs and contexts. Importance 1) Conserve and disseminate culture in a contemporary form 2) Create identity and added value for products 3) Promote creative economy and increase income for the community 4) Connecting traditional culture to reach the new generation Keywords include culture, identity, cultural design, creative economy, cultural dissemination

##### *4.2.3. Sustainable Design Concept*

Design that takes into account the impact on the environment, society and economy at every stage of product development, with the aim of creating positive impacts, reducing the use of natural resources and maintaining the balance of the ecosystem. Importance 1) Reducing environmental impacts, such as reducing energy, materials and pollution use 2) Promoting the circular economy and reusing materials 3) Raising awareness of sustainability at the producer and consumer levels Keywords include sustainable design, Circular Economy, reducing impacts, ecosystem, sustainability

##### *4.2.4. Principles and Theories of Product Design That Reflects Cultural Identity*

Design inspired by traditional culture, whereby the resulting product will convey the value and uniqueness of that community or society. Importance 1) Preserving culture by conveying cultural heritage to the new generation to understand. 2) Creating prominence by designing products that reflect traditional culture can create interest in the market. 3) Promoting community economy: Increase income for the community through products that reflect identity. Keywords include culture, identity, conservation, prominence, community economy.

##### *4.2.5. Design and Communication of Identity*

Design that conveys and expresses the identity of individuals, communities, organizations, or cultures through various design elements, such as color, pattern, material, or shape. Importance 1) Creating prominence and added value to products. 2) Promoting conservation and dissemination of culture in an easily understandable format. 3) Increasing pride in the cultural roots of the community. 4) Creating a sustainable relationship between consumers and brands. Keywords include identity, communicating through design, prominence, pride, dissemination of culture.

##### *4.2.6. Using Cultural Capital in Creative Souvenir Design*

Designing souvenirs using knowledge and understanding of the cultural capital of communities or groups. To create products that reflect values, lifestyles and connections with cultural identity. Importance 1) Cultural communication by conveying stories and cultural heritage through products 2)

Creating identity by increasing product interest and memorability 3) Community economic development helps promote income generation and economic sustainability. Keywords include cultural capital, souvenirs, identity, cultural communication, community economy

#### 4.2.7. Principles And Guidelines for Souvenir Product Design

Key characteristics of souvenirs 1) Reflecting local identity by communicating the identity of the community, such as patterns related to tradition or nature 2) Utility Souvenirs should respond to usage, such as daily necessities, decorations or collectibles 3) Exquisite production, emphasizing meticulousness and quality in the production process, such as handicrafts using local craftsmanship 4) Appropriate to the target market, responding to consumer behavior and tastes Souvenir product design guidelines 1) Reflecting culture and stories by using patterns and symbols related to local culture and conveying stories or history of the community through products 2) Building a brand and image by using the identity of the community in packaging or logo design, developing stories that help create impressions and memorabilia 3) Integrating innovation and technology Using modern production technology, such as 3D printing or adding special functions to products 4) Responding to a variety of target groups By designing products that are suitable for both domestic and international tourists, including local consumers 5) Using local and environmentally friendly materials By selecting materials that reflect local wisdom, such as wood, silk or recycled materials. Types of souvenirs include traditional souvenirs, souvenirs based on the materials used in production, souvenirs based on utility, souvenirs based on the purpose of production, souvenirs based on handicraft products. Summary of the connection of contemporary cultural capital concepts and product design theories that reflect cultural identity with design elements (Design Elements) as follows: 1. Shape and structure - Structures inspired by local architecture or tools, such as the shape of wooden houses or mosques, structures that are suitable for use and easy to carry. 2. Patterns and colors - Patterns that reflect cultural identity, such as local woven fabric patterns or pottery patterns, colors with cultural meaning, such as natural colors, colors that reflect beliefs, or colors linked to the environment, colors related to traditions. 3. Materials - Local materials such as wood, silk or clay to reflect local wisdom, sustainable or recycled materials to reduce the impact on the environment. 4. Stories (Storytelling) - Conveying the story of the community through products, such as telling the history or importance of patterns, writing messages or illustrations that convey culture. 5. Utilities - Designed to meet actual uses, such as home decorations. Or products suitable for everyday use

#### 4.2.8. DNA Concept

The DNA concept was developed by Assistant Professor Ekapong Treetrong, former Dean of the Faculty of Decorative Arts, Silpakorn University, with the aim of creating a unique identity for products by decoding the elements of identity from different contexts, such as area, culture, society, and economy, which helps add value and differentiate the product. This concept integrates culture, knowledge, and modern technology in design work to create products that meet contemporary needs, emphasizing the analysis of identity through the distinctive features of the area in various aspects, such as slogans, tourist attractions, traditions, identity, territory, economy, and society. The aim is to develop various types of design work, such as branding, logo design, color tone determination, pattern design, and product design, including: Cultural DNA Codes – Cultural codes are the heart of design, using symbols, colors, patterns, and shapes that reflect traditions or stories in the past. Prototype DNA Code – Creating prototypes that can be experimented and improved, using clear concepts and further developing them to create quality products. Contemporary DNA Code – Adapting to the current context, such as using technology and responding to consumer behavior, creating products that are not only beautiful but also practical. Targeted DNA - Analyze the needs of the target group, such as age, interests and behaviors. Design products that meet expectations and are appropriate for the target group. Keywords include cultural code, prototype, contemporary, target group, pattern, function, expectation.

Summary of the linkage of 4 DNA concepts with design elements (Design Elements) 1. Shape and structure - Shapes that are linked to culture and are practical. 2. Patterns and colors - Reflect cultural codes and stories through patterns and colors. 3. Materials - Use local materials and materials that are consistent with contemporariness. 4. Storytelling - Convey values through design. 5. Utility - Focus on meeting consumer needs.

#### *4.2.9. Marketing Guidelines for Souvenir Products*

Marketing of souvenir products focuses on creating value and difference to attract the attention of the target group. Consider factors of identity, culture and market demand. Focus on creating a unique identity through the combination of culture, design and modern marketing. Use distribution and communication channels that meet the needs of the target group. To add value and create sustainability for the product

The concept of souvenir marketing is developed from general marketing concepts. Adjusted to suit the specific characteristics of souvenir products Which is divided into 6 main concepts as follows: 1) Production-oriented concept Focuses on mass production to reduce unit costs, enabling competitive pricing. Suitable for general souvenirs or products with wide demand. 2) Product-oriented concept Focuses on developing product quality, emphasizing beauty, durability, and intrinsic value of the product. Suitable for souvenirs that emphasize delicacy, such as handicrafts or collectibles. 3) Sales-oriented concept Focuses on sales strategies, such as advertising, promotions, or purchasing incentives to increase sales. Suitable for products with high competition in the market, such as contemporary or general products. 4) Marketing-oriented concept Focuses on meeting consumer needs by studying customer behavior and interests to develop products that meet needs. Suitable for products that focus on specific target groups, such as international tourists or local consumers. 5) Social-oriented concept Considers social and environmental responsibility by designing products that promote sustainability and are environmentally friendly. Suitable for products that focus on the use of local materials or recycled materials. 6) Innovation-oriented concept Create new, unique, and modern products to stand out and attract consumers. Suitable for souvenirs that use technology or innovation, such as digital pattern printing.

Souvenir Marketing Environment Understanding the internal and external marketing environment is an important foundation for developing an effective marketing strategy. By applying the marketing mix (4P) and adapting to external factors, souvenir products can appropriately meet market demands and create added value for communities and entrepreneurs. Internal environment by analyzing the marketing mix (4P Marketing Mix) is an important tool in planning marketing strategies through 4 main elements as follows: 1) Product Focus on the quality and beauty of the product, create uniqueness or selling points, such as patterns that reflect culture. Packaging should be eye-catching and communicate brand identity. Use innovation in product development, such as increasing functionality. 2) Price Appropriate price, taking into account costs, target groups and competitors. Use strategies such as setting low prices to attract customers in the first place (Penetration Pricing), setting high prices to reflect quality (Premium Pricing), using promotions to stimulate sales (Discount Pricing) 3) Distribution channels (Place) 1) Traditional channels such as souvenir shops, retail stores 2) Online channels such as websites, e-commerce, social media 3) Product distribution Through widespread distribution (Intensive Distribution) or exclusive distribution (Exclusive Distribution) 4) Promotion by advertising, using a variety of media such as social media, discount promotions, free gifts, special promotions, public relations to create an image through activities such as trade shows and digital marketing using SEO, SEM, social advertising and external environments that have factors affecting souvenir marketing, including 1) Economy, surveying the economic conditions and purchasing power of consumers 2) Technology, using technology in production and marketing 3) Politics and laws, related policies and regulations 4) Society and culture, values and beliefs in the area. The current souvenir product strategy consists of 1) Green Marketing Strategy by promoting environmental awareness in every process, such as using recycled materials, ecological design to reduce the impact on nature, setting



green market standards, such as biodegradable or environmentally friendly products. 2) Strategy to create product differences by increasing the variety of functions, such as souvenirs that can be used for both decoration and everyday use. Using Storytelling to add value, such as telling stories about the origin of materials or production processes. Design development, such as creating packaging that reflects product identity and attracts consumers' attention. Keywords include identity, culture, sustainability, recycled materials, cultural codes, storytelling, function, value, difference, customization, TOWS Matrix, 4P Marketing Mix, digital marketing, motivation, consumer behavior, cultural conservation, community economy. Summary of the linkage of souvenir product marketing approaches with design elements (Design Elements) 1. Shape and structure - Design shapes that are appropriate for the function, such as souvenirs that can be used for both decoration and actual use. Create shapes that reflect traditional culture but are adapted to be contemporary to match consumer behavior. Use shapes that are easy to carry and suitable for everyday use. Responding to motivations for convenience and usability through the designed shape and structure (Why) 2. Patterns and colors - Reflect cultural identity, such as native patterns or colors that convey local meanings. Use colors and patterns to create prominence and attract attention in a highly competitive market. Support the concept of storytelling through patterns that tell the story of the community. Design appropriately for the target group (Who), such as using patterns that reflect specific cultures. 3. Materials - Use environmentally friendly materials, such as recycled materials or natural materials. To support the Green Marketing strategy, focus on high-quality and unique materials, such as local materials or materials that are difficult to imitate. Use materials that meet functional needs, such as durability or versatility. Use materials that are appropriate for the product type (What), such as natural or recycled materials. 4. Storytelling - Convey the value of the product through stories, such as telling the origin of the material or manufacturing process. Use stories to create emotional connections between the product and consumers. Create a memorable brand image through storytelling that reflects culture and identity. Communicate stories that attract attention (Why) and add value to the product. 5. Usability - Focus on developing products to meet actual usage needs, such as durability, convenience, and versatility. Focus on functions that are appropriate for the target group, such as souvenirs that can be used in everyday life. Combining beauty with usability to add value to the product. Creating functions that meet the needs of use on different occasions or times (When, How) 6. Packaging - Design eye-catching packaging, reflecting the identity of the brand or community. Use packaging that emphasizes sustainability, such as recyclable or biodegradable materials. Add value to the product through packaging that reflects premium quality. Design appropriately for the distribution source (Where), such as portable packaging.

#### 4.2.10. Trends in Lifestyle and Souvenir Products 2024-2026

The global trend (Macro Trend) in 2024-2026 focuses on sustainability, digital and technology, adaptation to the post-COVID-19 world, and individuality. The Lifestyle and Souvenir Product Trends in 2024-2026 focuses on products that emphasize sustainability, experience-based products, products that meet daily needs, digital products that connect technology, and products that reflect unique identity (Personalized Products). From the data on trends in lifestyle and souvenir products in 2024-2026, the researcher analyzed the data and summarized the characteristics, types, and formats of lifestyle and souvenir products in 2024-2026 that are appropriate and consistent with the research project. It should reflect Chumchon Ban Khrua culture, sustainability, and practicality, as well as respond to market trends, such as product customization, connection with technology, and creating impressions through stories. The development of products in line with the research project should take into account market demand, uniqueness, and creating a sustainable positive impact on the community, with the following 3 conditions: 1. Characteristics of lifestyle products and souvenirs - Products reflecting the identity and culture of Chumchon Ban Khrua locality, emphasizing sustainability and being environmentally friendly, products that create experiences and connect with emotions, are personalized and customizable, and meet the needs of modern lifestyles. 2. Types of lifestyle products and souvenirs that are appropriate - Handicrafts and textiles, artwork and home decorations, jewelry

and personal items, and products for daily use. 3. Styles of lifestyle products and souvenirs - Designs that reflect culture, sustainable packaging, customizable, simple and practical, and linked to technology. The main target group that is appropriate for the research project is The Autonomists who expect products that promote self-identity and connection with valuable communities, like brands that can offer customized experiences, and the types of souvenirs are 1) Art and home decorations (Art Pieces), 2) Jewelry (Jewelry), and 3) Textiles and home decorations.

#### *4.3. Design And Create a Prototype of Souvenir Products for Tourists in Chumchon Ban Khrua Area*

From the analysis of all aspects of data, the researcher has synthesized the data and created the design criteria (Design Criteria) as follows: 1. Design Objectives Summarize the Chumchon Ban Khrua cultural identity to design souvenir products that convey the key words found: Cham Muslim, Saen Saep Canal, silk, local culture. Souvenir products that can clearly reflect the Chumchon Ban Khrua cultural identity Souvenir products with cultural identity value that reflects the outstanding value of Chumchon Ban Khrua in terms of religion and beliefs, silk weaving, riverside lifestyle, food and community traditions. 2. Target Audience: Thai and international tourists who are interested in Chumchon Ban Khrua culture and way of life, consumers who love handicrafts and unique products, and those who care about sustainability and the environment. 3. Functional Requirements: The product must be useful, such as easy to carry and practical, durable and suitable for daily use. Able to meet specific uses of tourists, such as souvenirs or collectibles. 4. Constraints include: Should use local materials and be consistent with Chumchon Ban Khrua cultural capital, regulations and standards, Comply with safety and environmental requirements, and Design that respects Islam and does not distort the values of local culture. 5. Aesthetic Considerations: Use patterns, colors, and materials that reflect cultural identity, such as Ban Khrua silk, Islamic geometric patterns, and combine beauty and contemporary style to attract a variety of target groups. 6. Sustainability: Use environmentally friendly materials, such as natural or recycled materials, Design products that can be reused or biodegradable, and Support the circular economy in the community by choosing sustainable materials and processes. 7. Innovation and Creativity: Integrate new technologies, such as digital printing or AR/VR, to present community stories, and devise new design approaches that connect traditional culture with the modern context.

The important design elements are:

1. Shape and structure - Inspired by wooden houses, mosques and traditional architecture, such as wooden pillars and structures that emphasize ventilation and flood protection, shapes that reflect the community's identity, such as Islamic geometric curves, and a strong product structure that is suitable for practical use, easy to carry, and meets the behavior of today's consumers.

2. Patterns and colors - Patterns that reflect the culture of the kitchen, such as traditional silk patterns, Islamic geometric patterns, and carved wood patterns. Colors that reflect the identity of Chumchon Ban Khrua include bright colors and natural colors, such as futon colors, rain colors, water patterns, rainbow colors, and marble colors. Colors obtained from local fabric dyeing at Chumchon Ban Khrua are natural colors from local plants and raw materials, such as yellow from jackfruit cores, red from lac, blue from indigo, green from leaves, and brown from tree bark or local soil. Colors that reflect Chumchon Ban Khrua's Islamic beliefs include: Green is an important color in Islam, often reflecting prosperity, peace, and belief in God, white represents purity, simplicity, and faith, and gold reflects elegance and connection to traditions and rituals in the community. Use contemporary colors to add interest, such as bright colors or minimalist patterns.

3. Materials - Use natural materials that are environmentally friendly, such as wood, natural fibers and recycled materials. Materials that reflect local wisdom, such as Ban Khrua silk and natural colors. And materials that are high quality, durable and easy to reproduce for commercial use.

4. Storytelling - Convey stories of the community's history, such as the migration of the Cham people, settlements and traditional community cultures, linking with local wisdom, such as silk weaving

and Cham cooking. Use text or illustrations to tell stories, such as telling about traditions or the importance of patterns in products.

5. Utility - Design for practical use in everyday life, such as bags, shawls and home decorations. Add functions that meet the needs of tourists, such as being lightweight and easy to carry. The product must be versatile and convenient.

6. Packaging - Packaging that emphasizes reflecting identity, such as patterns or colors that convey Chumchon Ban Khrua, using recyclable or biodegradable materials to emphasize sustainability, and designing for portability and suitability for tourists.

7. Emotional aspect of the design - The product must impress and connect with consumers emotionally, emphasizing pride in local culture and warmth conveyed through the product. Colors, patterns and materials should be used that stimulate a sense of uniqueness and contemporaryness.

8. Characteristics, types and styles of lifestyle products and souvenirs - Appropriate product types are handicrafts, textiles, accessories and home decorations. Emphasize styles that meet modern lifestyles, such as privacy (Customization) or products linked to technology. The design should reflect simplicity, contemporary and practical use.

The researcher presented the design concept (Design Concept & Mood board) and designed 5 collections and re-evaluated the work from experts, communities and tourist groups (Focus Group) to select only 1 collection to be a prototype.



**Figure 2.**  
Design Concept & Mood board: "Cham Journey".

The concept of "Cham Journey" began with the journey of the Cham people who brought their culture and local wisdom to Chumchon Ban Khrua, conveyed through Islamic geometric patterns, the beauty of local silk (Silk Craftsmanship), and natural dyes from local plants (Natural Dyes) such as indigo, lac red, jackfruit yellow, combined with green (Green) reflecting prosperity and peace, white (White) conveying purity and faith, and gold (Gold) showing elegance and connection to tradition.



**Figure 3.**  
Shows the design work of 5 collections to be evaluated and selected again by 3 experts

#### 4.4. Prototype Design and Prototype Production

The researcher has designed and tested the production of 1 prototype collection consisting of 7 products: 2 bags, 1 shawl, 1 headscarf, and 3 home decorations based on the concept and design

assignments. The design concept and mood board and the creation of the prototype collection that are the answers to the research are 2 bags (Functional Bags) that meet the lifestyles of the new generation, 1 shawl (Thermo-Regulating Shawl) and 1 headscarf (UV-Protective Hijab) that reflect culture and add contemporary functions, as well as 3 home decorations (Decorative Home Items) including a geometric pattern lamp, a storytelling frame, and a symbolic pattern vase that connects traditional architecture such as wooden houses and mosques. All works reflect the roots (Heritage), beauty (Aesthetics), faith (Faith), and modernity (Modernity) in harmony.



**Figure 4.**

The creative design work of 1 collection consisting of 2 bags, 1 shawl, 1 headscarf and 3 home decorations.

**Table 1.**

Summary of the satisfaction evaluation results of souvenir product prototypes for Chumchon Ban Khrua tourists with 3 product and souvenir design experts.

Variables	Expert No.1	Expert No.2	Expert No.3	Mean
1. Product				
1.1 The product is useful	4	5	4.5	4.5
1.2 The product is of good quality and durability	5	4	4	4.33
1.3 The appearance and beauty of the product	5	4.5	5	4.83
2. Price				
2.1 The price is lower than the competitor's product	4	3.5	4	3.83
2.2 The price is appropriate for the quality of the product	5	4.5	4.5	4.66
2.3 Value for money	5	4	4.5	4.5
2.4 The product pricing is appropriate	4	4	4	4.0
3. Place				
3.1 The distribution location is convenient to access	4.5	4	4.5	4.33
3.2 The product distribution location is appropriate	4.5	5	4.5	4.66
4. Promotion				
4.1 Online marketing	5	4.5	4.5	4.66
4.2 Sales promotion	4.5	5	4.5	4.33

From the satisfaction evaluation of the product prototype souvenirs for Chumchon Ban Khrua tourists by 3 experts in product and souvenir design, it was found that the products received good satisfaction in many aspects. The summary of the highest average scores in each aspect is as follows: 1) Product: The topic with the highest average score is "Appearance and beauty of the product" (4.83), which shows that the product can convey the beauty and identity of Chumchon Ban Khrua very well. The patterns, colors, and overall design clearly reflect the community's way of life and culture. 2) Price: The topic with the highest average score is "Price is appropriate for the quality of the product" (4.66), reflecting that experts view the price of the product as reasonable when compared to the quality. The selection of materials and meticulous craftsmanship help create value for the product. 3) Distribution: The topic with the highest average score is "Appropriate distribution location" (4.66), indicating that the selection of distribution channels, such as sales in the community or related tourist attractions, is appropriate and convenient for tourists to access. 4) Promotion: The topic with the highest average score is "Online Marketing" (4.66) shows the importance of using online media such as Facebook, Instagram or YouTube to create awareness and attract attention to the product.

Analyze the design results to improve the prototype using the research tool of the satisfaction assessment of the souvenir product prototype for 100 souvenir consumers and tourists in Chumchon Ban Khrua as shown in the following table.

**Table 2.**

Summary of the satisfaction evaluation results of souvenir product prototypes for souvenir consumers and tourists in Chumchon Ban Khrua, 100 people.

Variables	Satisfaction level (%)
1. Product	
1.1 The product is useful	90
1.2 The product is of good quality and durability	85
1.3 The appearance and beauty of the product	96
2. Price	
2.1 The price is lower than the competitor's product	72
2.2 The price is appropriate for the quality of the product	90
2.3 Value for money	82
2.4 The product pricing is appropriate	85
3. Place	
3.1 The distribution location is convenient to access	75
3.2 The product distribution location is appropriate	92
4. Promotion	
4.1 Online marketing	86
4.2 Sales promotion	75

From the satisfaction assessment of souvenir product prototypes for souvenir consumers and tourists in Chumchon Ban Khrua, a total of 100 people, it was found that the products received good satisfaction in many aspects. The summary of the highest average scores in each aspect is as follows: 1) Product: The topic with the highest average score is "Product appearance and beauty" (96%) 2) Price: The topic with the highest average score is "Price is appropriate for the product quality" (90%) 3) Place: The topic with the highest average score is "Appropriate product distribution location" (92%) 4) Promotion: The topic with the highest average score is "Online marketing" (86%)

Presentation of results: Organize an exhibition to show prototypes and design guidelines to the target group. Evaluate all projects and results.

## 5. Implications

Therefore, this research not only creates academic benefits but also has economic, social and environmental effects, which promote sustainable development at the community and national levels, as follows:

### 5.1. Academic

(1) New knowledge: This research has collected and analyzed data on history, architecture, local wisdom and the cultural capital of Chumchon Ban Khrua, which is information that can be further developed in other research projects (2) Theory development: The application of design concepts and theories, such as Cultural Design and Sustainable Design, creates a new conceptual framework that can be used in similar research projects in the future. (3) Research dissemination: The prototypes and knowledge obtained will be published in the form of research articles in academic journals for educational institutions and researchers to use as prototypes for cultural product design.

### 5.2. Economic Aspect

(1) Community income generation: The developed prototype products can be produced at the community level, generating additional income for villagers and helping to develop the potential of local labor. (2) Local economic stimulation: Souvenir product design helps increase the value of community products. And help stimulate tourism in Chumchon Ban Khrua, resulting in more money circulating in the community. (3) Commercialization: The developed products can be a guideline for production for trade at the national level and export to foreign markets.

### 5.3. Social Aspects

(1) Cultural conservation: This research helps promote the conservation of Chumchon Ban Khrua's cultural identity and local wisdom through the integration of culture into product design. (2) Creating local pride: Villagers and young people in the community are encouraged to realize the value and importance of local culture. (3) Community unity: Participatory research helps strengthen cooperation and unity in the community.

### 5.4. Innovation Aspects

(1) Creating new product prototypes: This research has developed souvenir product prototypes that reflect community culture, such as Ban Krua silk bags, unique jewelry and home decorations. (2) Application of local materials: The selection of natural and environmentally friendly materials leads to products that meet sustainable design requirements.

### 5.5. Environmental Aspects

(1) Use of sustainable materials: The research promotes the selection of natural materials and the reduction of materials that have an impact on the environment, such as local silk and natural fibers. (2) Promotion of sustainability: The developed products take into account the product life cycle, helping to reduce waste and environmental impacts.

## 6. Research Outputs

### 6.1. Knowledge

Data on history, architecture, local wisdom, cultural capital and tourists in Chumchon Ban Khrua The researcher has collected and compiled data on the history, architecture and local wisdom of Chumchon Ban Khrua, which reflects the uniqueness and cultural diversity of the community. The Chumchon Ban Khrua cultural identities found include Cham Muslims, Saen Saep Canal, silk, wooden houses, mosques, Pattani Malay architecture, living with nature, natural dyeing, Cham food, and Islamic religious traditions.

Cultural design concept the researcher has developed product design guidelines that reflect local cultural capital and meet the needs of tourists. Contemporary cultural capital concept Cultural design concept Sustainable design concept Principles and theories on product design that reflects cultural identity Identity design and communication and the use of cultural capital in creative souvenir design The searched keywords are: Cultural Capital, Cultural Application, Past-Present Connection, Contemporaryity, Creative Economy, Sustainable Design, Distinction, Communication through Design, Pride, Cultural Dissemination, Souvenirs, Identity, Cultural Communication, Community Economy

Principles and Guidelines for Souvenir Product Design The concept of 4 DNAs and marketing guidelines for souvenir products. The important guidelines for souvenir product design are: Important characteristics of souvenirs, souvenir product design guidelines, types of souvenirs appropriate for the research project. The searched keywords are: Cultural Code, Prototype, Contemporaryity, Target Group, Pattern, Function, Expectation, Identity, Sustainability, Recycled Materials, Storytelling, Function, Value, Differentiation, Customization, TOWS Matrix, 4P Marketing Mix, Digital Marketing, Motivation, Consumer Behavior, Cultural Conservation, Community Economy

Trends in lifestyle and souvenir products in 2024-2026, with the following keywords: sustainability, natural materials, digital and technology, mental health, everyday use, experience, uniqueness, storytelling, customizable, accessories, handicrafts, beauty products, outdoor gifts, board games, small businesses, local products

### 6.2. Prototypes of Souvenir Products

Design and development the researcher created a collection of souvenir product prototypes for tourists, consisting of products reflecting the community's identity, such as shawls and home decorations.



Target group response the prototype products were evaluated by experts and tourists, focusing on the appearance and beauty of the products, the price is appropriate for the quality of the products, the product distribution location is appropriate, and online marketing is done.

### 6.3. Social and Economic Results

Cultural conservation and restoration: The research results help raise awareness of the value of Chumchon Ban Khrua culture and support the conservation of local wisdom and build pride in the community.

Community economic development: The developed products can be used as real production prototypes to generate income for entrepreneurs in the community and promote cultural tourism. The developed products help attract tourists.

### 6.4. Dissemination of Research Results

Presentation of results the researcher organized an exhibition to disseminate the prototype product results to the target group, tourists, and relevant persons, and published academic articles in research journals as a reference source for further study.

Creation of prototypes for the development of other communities. This research can be used as a case study and guideline for the development of other communities with similar characteristics.

## 7. Recommendations

1. Product development: Additional products should be developed and tested in various forms to meet the needs of different target groups, such as Thai and foreign tourists, and the increased use of technology, such as digital printing or new materials that maintain cultural identity but are suitable for commercial production.

2. Marketing network creation: It is proposed to create a product distribution network through online platforms, such as creating a website or online store, to increase the opportunity to reach new customer groups. Exhibitions or marketing activities should be organized in important areas, such as tourism fairs or arts and crafts centers.

3. Expansion to other communities: Apply the research approach to other communities to develop products that reflect the specific culture of each area. Workshops should be organized for other communities, using the case study of Chumchon Ban Khrua as an example.

4. Community capacity building: Training in design, marketing, and small business management should be organized for people in the community to increase their potential to produce and sell products by themselves. The development of new skills, such as the use of technology in production and sales, should be supported.

5. Academic extension: This research should be studied further at a deeper level, such as analyzing the economic and social impacts of distributing products, and the publication of the results in national and international academic journals should be promoted.

## 8. Future Research Projects

1. Development of souvenir products from cultural capital in other communities - Expand the study from Chumchon Ban Khrua to other communities with unique cultural identities, such as old communities in Bangkok or communities in other regions, and develop products that reflect the identity of each area, using a community-participatory research process.

2. Development of sustainable production processes in community handicrafts - Study and develop production processes that reduce the use of natural resources and promote the use of recycled materials or environmentally friendly materials, and promote the use of technology and innovation in the production process, such as 3D printing for patterns.

3. Development of marketing models and branding for local communities - Study approaches to branding that reflect the uniqueness of the community, such as logo design, packaging, and storytelling

through online media, and develop creative marketing strategies, such as using social media or organizing cultural activities to promote tourism.

4. Creation of a database of local culture and wisdom for design - Create a database that collects stories, materials, and patterns from local cultures to be used as a source of information for designers and researchers, and use this database to develop products that are diverse and appropriate for current market needs.

5. Development of cultural tourism activities in conjunction with community products - Study approaches to organizing cultural tourism activities that include learning about the souvenir production process, such as demonstrations of silk weaving or handicrafts, and development of participatory tourism. To allow tourists to experience and participate in production

6. Development of cooperation between communities and educational institutions - Study the cooperation model between communities and educational institutions in product development and marketing, and establish a practical training project for students, with communities as a source of learning.

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### Transparency:

The authors confirm that the manuscript is an honest, accurate, and transparent account of the study; that no vital features of the study have been omitted; and that any discrepancies from the study as planned have been explained. This study followed all ethical practices during writing.

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