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Designing and developing innovative lifestyle fashion products from patterns of local woven textile

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Abstract

This research contributes to the preservation of heritage textiles of Thailand by bridging traditional craftsmanship with modern fashion technology. It studies aesthetic values in patterns of woven textiles from the northern part of Thailand to develop innovative contemporary fashion products. The research was conducted by examining intricate patterns in woven textiles and incorporating them into modern fashion designs using innovative techniques of production, craftsmanship, and adaptation through a mixed-methods approach to cater to consumers interested in cultural and heritage-based products. Quantitative preference data were obtained via questionnaires to consumers. The data served as a guideline for design and a framework based on four key principles: 1. Using traditional woven patterns as the foundation for contemporary fashion design; 2. Reinterpreting these patterns into Decon Style fashion concepts, 3. Enhancing tactile qualities, depth, and dimensions of the patterns through a combination of digital printing technology and handicraft techniques; 4. Creating multifunctional, adaptable fashion collections suitable for various occasions and events. The research indicates that consumers have positive attitudes toward products reflecting cultural identity and pride in local culture, with emotional attachment. Preservation of local culture significantly influences acceptance. Consumers' intention to purchase fashion products is often integrated with cultural elements. This study reveals opportunities and approaches for applying cultural wisdom to the fashion industry and provides guidelines for developing diverse lifestyle fashion from heritage textiles.

Keywords: Contemporary cultural fashion products, Fashion innovation product, Patterns of local woven textiles.

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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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1. Introduction

Strategic plan of the Thai government aims to elevate potential and ability based on research concerning local wisdoms, creative commerce, and a plan to preserve national heritage in culture and arts, as well as local wisdom, culture, and lifestyle, to enhance social value and create opportunities in jobs, careers, cultural services, and creative culture. The study was conducted in accordance with the project “Innovative Startup-Research Gap Fund,” which aims to support the growth of new investors in the country's innovative industry, as well as to support and expand knowledge and technology derived from university research for commercial purposes.

The scope of this research covers high-value services and creative industries, such as designing technology and lifestyle industries, by considering national culture in weaving patterns on local woven textiles from the northern region of Thailand to develop and apply for contemporary fashion wear. Original weaving patterns, which were developed by the researcher and received patents with international awards, are used in this research for further commercial development [1].

Creative industries in this research refer to the process of transforming knowledge and creativity to add value to products, and the fashion industry is among those creative industries. It aligns with the concept of a country's economic development project, which aims to support research and utilize findings from studies on national culture, social context, and innovative technology to develop national cultural products. According to research by the Institute of Small and Medium Enterprises of Thailand, culture-related industries in the country have been increasing since 2012. The uniqueness and beauty of local Thai handicrafts have been used to develop products and textiles to compete in markets [2].

Refer to products that are created from concepts, styles, techniques, methods, materials, etc., originating from the foundations of arts, culture, traditions, and local wisdom. Cultural textile products are part of the cultural industries and the creative economy. They aim to add value to products or services.

Cultural industries refer to the artistic and creative production of tangible and intangible products, works, and services from the arts and culture. These creative works must have the potential to generate wealth and income, creating original products and services as well as contemporary offerings derived from cultural assets and original wisdom [2]. At present, the fashion industry has become one of important national economy of Thailand.

Local woven textiles of Thailand were collected and adapted for commercial purposes. The research involved redesigning these patterns using modern innovative technology and creative production methods for application in contemporary fashion wear. The outcome of this research provides guidelines to enhance the value of cultural products and the national creative industry of Thailand.

2. Literature Review

Teen-Jok tube skirts are the typical attire of local people in Mae-Jam district, Chiang Mai Province, which is located in the northern part of Thailand. The tube skirts are decorated with weaving patterns and are used during religious ceremonies. The patterns originate from figures of things found in daily life and auspicious religious symbols of Buddhism. Patterns on the tube skirts are not only for decoration but also reflect religious respect and belief that those patterns will bring fortune to the wearer [3].

The concept of using the culturally woven tube-skirt and the patterns decorated on it inspired the researcher to improve, redesign, and incorporate these patterns into contemporary fashion wear, serving as a guideline for the culturally related industry [4].

The original weaving patterns appear on Thai traditional Teen-Jok tube skirts in the northern region of Thailand. Below are photos of Mae Jam Teen-Jok tube skirts by Tiengkhet [3].



Figure 1.
Original weaving patterns were taken into the redesigned Tiengkhet [3].

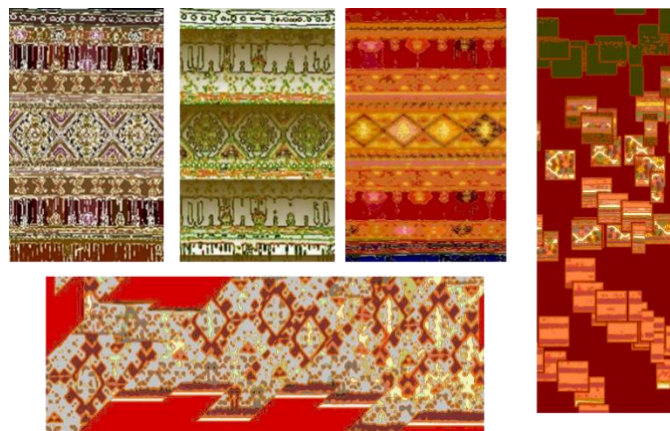


Figure 2.
Patterns registered under design patents, developed and redesigned from original Teen-Jok woven textile patterns of Lanna. Adapted from Burapajatanana [5].

From past research on the subject “Unique Value of Lanna Arts and Fostering Guidelines to Promote Commercial Value and Cultural Tourism” [6]. Textiles of Lanna are one of the seven handicrafts that showcase the uniqueness of local identity, which can be developed to increase their commercial value and promote cultural tourism.

From past research on the subject “Developing Textile of Northern Part of Thailand to Contemporary” [7]. Consumers prefer cultural products that are related to historical culture and are made through modern innovation processes. The textiles of the northern part of Thailand have the potential for development into the international market.

From the research on “Applied patterns from unique Jok woven textiles of Mae Jam into cultural products for home decoration [8]. The data on Mae Jam woven textile, in terms of development guidelines and characteristics of Mae Jam woven textile patterns across various aspects, are summarized as follows:

In the past, several local studies were conducted on cultural textile products from the northern part of Thailand with the purpose of increasing their commercial value. Those textile products at the time were made in typical styles, patterns, and colors that reflected local culture, used in religious ceremonies, and did not meet the satisfaction and lifestyle of new-generation consumers.

Currently, most of Mae Jam's ancient Teen-Jok woven textiles are produced as OTOP products or community products, including tube skirts and clothing, such as various patterned sarongs used by specific groups. The products are quite expensive because the production process is time-consuming and requires weaving skills. The guideline for developing local wisdom to suit current lifestyles should focus on methods that can incorporate the beauty of woven textiles into products that differ from the original form and serve other purposes.

[8] recommendations for preserving and developing Mae Jam woven textile for current use include adjusting the style to suit the tastes of people today, developing in many aspects by utilizing the beauty of Mae Jam woven textile, such as patterns, colors, materials, and others, and applying them to production that is easier and more convenient to use, using them to design new product forms, employing technology to assist in production, and using marketing methods as an important part of production and distribution.

2.1. Cultural Textile Products Can Be Summarized Into 2 Styles at Present as Follows

1. Traditional style: products produced in accordance with the popular style of local works in the past, using the same styles, techniques, production methods, patterns, colors, and materials as those produced in the past, such as local woven textiles, hand-woven textiles, or OTOP products that are produced as tube-skirts, clothing, and decorative products.

2. Contemporary style: products produced by applying traditional ideas, styles, production techniques, patterns, colors, or materials to new forms. The styles, colors, patterns, production techniques, or materials may be adjusted to suit current popularity or usage.

Lifestyle Products that consumers and product production [9]. "Lifestyle products are a group of items that are sought after by consumers and reflect their lifestyles, which have a certain appearance or personality. Types of lifestyle products, according to the attractive needs of consumers, include transportation, communication, and consumer operations.

Types of fashion products are divided into 2 major groups as follows [9].

1. Fashion products encompass a range of items, including clothing, fashion accessories, and decorative products used as dressing accessories, such as hats, bags, shoes, jewelry, and beauty products like cosmetics and perfumes, among others.

2. Lifestyle products have been divided into seven categories: furniture, gifts and souvenirs, home decorations, tableware and kitchenware, home textiles, toys, and stationery and office supplies.

2.2. Contemporary Cultural Product Design

Traditional Contemporary Design Concept According to Arunnart [9] summarized the concept of contemporary design: one important direction of design today is to apply traditional culture or wisdom to design [9]. Institute for the Promotion of Design and Innovation for Trade states that each country strives to incorporate cultural heritage and local wisdom into design and new creativity for products that respond to the lifestyles of today's consumers. Designers should have a role and duty to connect different eras by transferring traditional culture to the lifestyle of the new generation to create a contemporary style [10].

The researcher took the aforementioned questions and problems to study in order to create guidelines and samples for developing innovative lifestyle fashion products from cultural textile products, using original patterns from Teen-Jok woven textiles from northern Thailand to develop contemporary fashion.

3. Research Objective

To develop and design innovative lifestyle fashion products by integrating Teen-Jok woven textile patterns into contemporary fashion design, in order to enhance and extend Thai cultural identity through fashion products that resonate with the preferences of the new generation.

3.1. Scope of Research

1. To create a Collection prototype party fashion products which decorated with 5 patterns that have patents which were developed from the original patterns of Teen-Jok woven textile.
2. The target of the products is generations, aged between 18 and 35 years, who are interested in fashion products with cultural patterns.
3. Prototype products are party fashion wear of B-A levels

Table 1.

Research conceptual framework.

Research Title:

Designing and Developing Innovative Lifestyle Fashion Products from Patterns of Local Woven Textile.

| Independent Variables (Input) | Process (Development Method) | Output (Expected Results) | Target Group |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> - 5 patented Teen-Jok woven textile patterns - Knowledge of contemporary fashion design - Cultural elements of local textiles | <ul style="list-style-type: none"> - Assessment of Consumer Needs - Design and product development of party wear fashion -Applying cultural patterns in a modern fashion context - Prototype production process (B-A level) | <ul style="list-style-type: none"> - Integration of patterns, traditional Thai woven textile patterns into contemporary fashion - Collection prototype party fashion products - Innovative lifestyle fashion products that incorporate multifunctional usability, combining traditional Teen-Jok woven patterns with contemporary fashion design. | <ul style="list-style-type: none"> - Generation aged 18–35 - Interested in cultural fashion products |

3.2. Method

There are 3 steps of quantitative and qualitative evaluation in the research as follows:

3.2.1. First step; Assessment of Consumer Needs

Quantitative evaluation to target consumers in contemporary cultural fashion wear was carried out as follows [11].

1. Surveyed the markets for cultural fashion wear and used the obtained data to create cultural fashion wear in a contemporary style.
2. Studied and collected information on contemporary fashion styles.
3. Surveyed markets of cultural fashion wear in department stores and local fashion markets to study consumer demand. Data collection was conducted through observation and questionnaires targeting generations aged between 18 and 35 years who prefer cultural products, in order to gather information on their opinions and attitudes regarding preference patterns and styles.
4. Analyzed and made conclusions from the obtained information, and prepared questionnaires for the target consumers regarding their preferences and demands in fashion wear.

3.2.1.1. Group and Population of Samples

The group and population of samples that were taken to study and evaluate the behavior of consumers are 200 samples of consumers who are interested in cultural products and have ages ranging between 18 and 35 years from fashion markets in Bangkok. The data obtained was analyzed by means of statistics and standard deviation [12].

3.2.1.2. Evaluation Tools

[13] Tools used for evaluating consumer behavior include questionnaires on fashion wares and lifestyle products. These questionnaires aim to identify requirements and satisfactions related to style, patterns, colors, production, categories, material properties, price, etc.

3.2.1.3. Data Analysis

1. Quantitative data analysis was conducted on the obtained data to comprehensively analyze measurable quantitative aspects. The measured quantitative results were summarized using methods such as percentages, statistics, and standard deviation.
2. Qualitative Data analysis was carried out by taking the results of quantitative data analysis, requirements, consumer satisfaction, and the design theory of fashion to create guidelines for designing prototype cultural fashion products.

3.2.2. Second Step; Process of Designing

1. Take the results of the analysis on consumer preferences obtained from questionnaires to apply in the design of fashion wear and create the design process for prototype products. Define the style, details, patterns, and production techniques of the products to be made.
2. Select, developing and production techniques

3.2.3. Third Step; Prototype Fashion Product

Create a prototype product in a collection of fashion wear for parties. Take the improved and developed prototype products to create a collection of fashion wear for parties at the B-A level, targeting the new generation aged between 18 and 35 years who prefer and are interested in cultural fashion products [14].

4. Research Results

4.1. First Step: Assessment of Consumer Needs Results

The outcome of the analysis of the demands of target consumers from the survey of 200 consumer samples for the style of cultural fashion wear is shown below;

4.1.1. Demographic Information

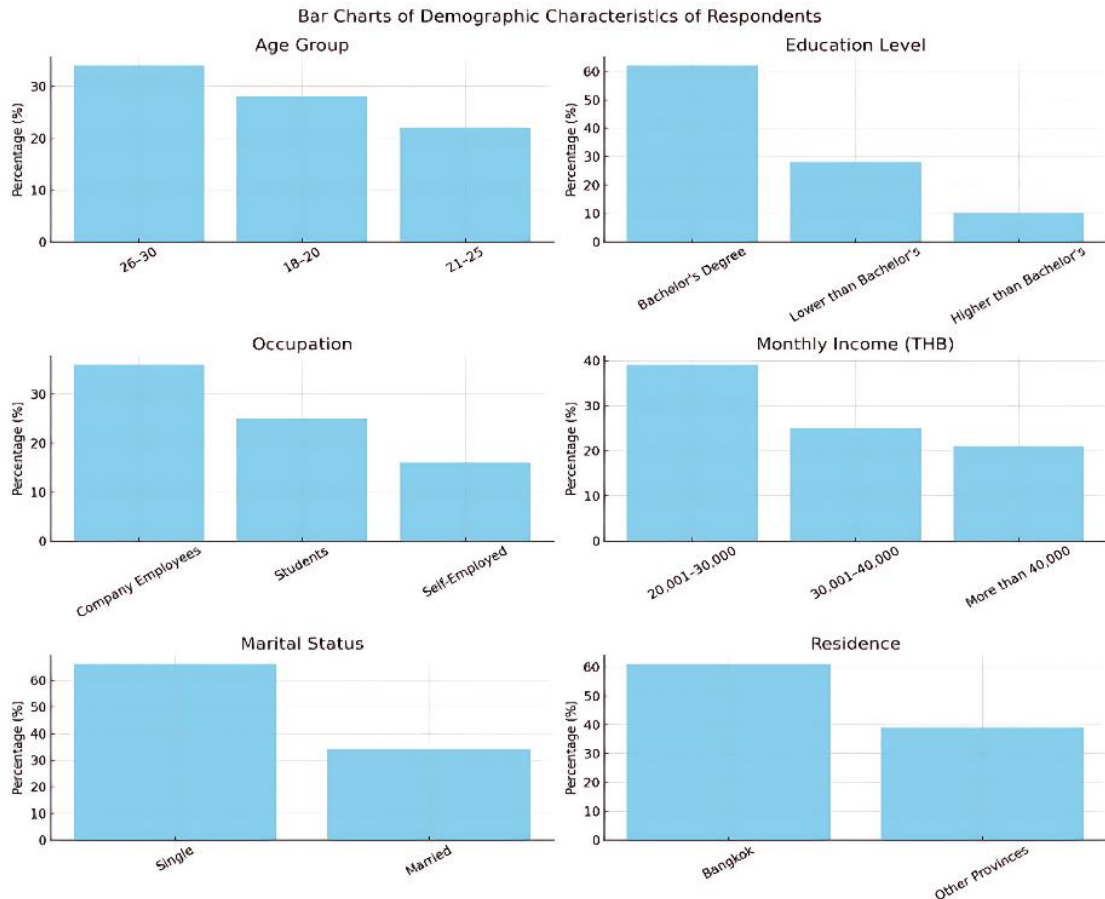


Figure 3.
Bar Charts of Demographic Characteristics of Respondents.

The bar charts illustrate the demographic characteristics of 200 respondents who participated in the survey on preferences toward cultural fashion wear. The data is presented in six key demographic dimensions: age group, education level, occupation, monthly income, marital status, and place of residence. These demographic variables provide essential context for understanding the target consumers' backgrounds and are foundational to interpreting their fashion preferences.

4.1.2. Evaluation of the Needs of Target Consumers toward Fashion Wear Styles

Based on the survey of 200 respondents, the analysis reveals the top three rankings in each category of consumer demand toward current cultural fashion wear styles. The findings can be summarized as follows:

1. Age Group: Most respondents were aged 26–30 years (34%), followed by 18–20 years (28%), and 21–25 years (22%).
2. Education Level: The majority held a bachelor's degree (62%), while 28% had qualifications below a bachelor's degree, and 10% had education above a bachelor's degree.
3. Occupation: The most common occupations were company employees (36%), students (25%), and self-employed individuals (16%).
4. Monthly Income: A significant portion of respondents reported a monthly income of 20,001–30,000 THB (39%), followed by 30,001–40,000 THB (25%) and more than 40,000 THB (21%).
5. Marital Status: Most respondents were single (66%), and 34% were married.
6. Place of Residence: The majority resided in Bangkok (61%), while 39% lived in other provinces.

These results provide an overview of the consumer profile, which is crucial for informing the design and development of cultural fashion wear products that align with the preferences and lifestyles of the target demographic.

4.2. Affective Domain

The affective domain related to cultural fashion wear products was assessed through a survey of a sample group of consumers, focusing on their levels of preference toward various styles of cultural fashion clothing. The evaluation results are summarized into three levels of preference, as detailed below [15].

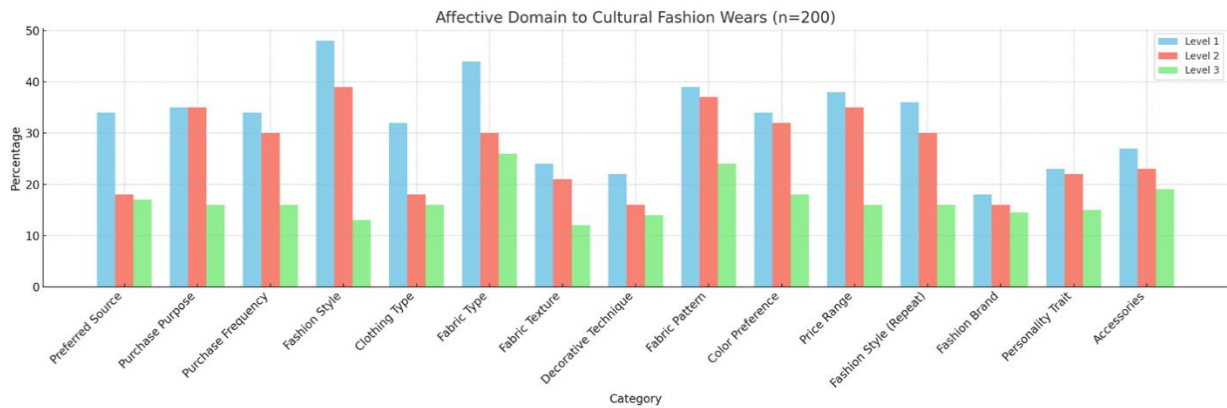


Figure 4.
Evaluation Results of Affective Domain Data on Cultural Fashion Wear Products.

4.2.1. Summary of Affective Domain Data on Cultural Fashion Wear Products

The research findings are presented through a grouped bar chart, illustrating the percentage distribution across three levels of preference for 15 items within the affective domain related to cultural fashion wear. This chart visually represents consumer attitudes and preferences regarding various factors such as purchasing behavior, fabric types, decorative techniques, fashion apparel brands, and popular fashion styles.

The affective data concerning cultural fashion wear products can be summarized as follows:

1. The preferred sources of cultural fashion wear products are department stores (34%), followed by tourist product distribution sources (18%), and OTOP (One Tambon One Product) outlets (17%).
2. The main purposes of purchasing fashion wear are to express personal taste (35%) and for beauty (35%), while daily use accounts for 16%.
3. Average frequency of purchasing fashion items is: every 1–3 months (34%), followed by 4–6 months (30%) and 7–9 months (16%).
4. Favored fashion styles are: contemporary (48%), modern (39%), and traditional (13%).
5. Popular types of clothing are: casual wear (32%), party wear (18%), and semi-casual party wear (16%).
6. Preferred fabric types are: natural fibers (44%), blended fibers (30%), and synthetic fibers (26%).
7. Favored fabric textures are: soft and thin (24%), soft and thick (21%), and smooth and thin (12%).
8. Popular decorative techniques are: printing (22%), decoration with various materials (16%), and embroidery (14%).
9. Preferred fabric patterns are: combinations of local and modern designs (39%), followed by modern patterns (37%), and local patterns (24%).
10. Favored color groups are: blend of local and modern colors (34%), followed by modern colors (32%) and trendy colors (18%).
11. Commonly purchased price ranges for fashion wear are: under 500 baht (38%), followed by 501–1,000 baht (35%), and 1,001–1,500 baht (16%).
12. Preferred fashion styles are: contemporary (36%), minimalist (30%), and trend-focused (16%).
13. Popular fashion brands are: Doi Tung (18%), Issey Miyake (16%), and Marimekko (14.5%).
14. Favored fashion personality traits are: casual and natural (23%), creative and out-of-the-box (22%), and simple (15%).
15. Commonly used fashion accessories are: bags (27%), shoes (23%), and scarves (19%).

The findings across these various aspects serve as essential insights for guiding the design and development of fashion products that align with the preferences and needs of the target sample group.

4.3. Factors Influencing the Decision to Purchase Cultural Fashion Wear

There are 5 levels of selection as follows:

- Level 1 has the least impact on the purchase decision
- Level 2 has a little impact on the purchase decision
- Level 3 has a moderate impact on the purchase decision
- Level 4 has a high impact on the purchase decision
- Level 5 has the highest impact on the purchase decision

Table 2.

Summary of Factors Influencing the Decision to Purchase Cultural Fashion Wear.

| Level of influence on purchasing decision | | | | | | | | | | |
|--------------------------------------------------|----------------------|-------------------|-----------------------|---------------------|--------------------|----------|-----------------------------|----------------|-------------|-----------------------|
| Topics | Highest 5 | High 4 | Moderate 3 | Little 2 | Least 1 | N | \bar{X} | Percent | S.D. | Interpretation |
| 1. Price | 26 | 49 | 125 | 0 | 0 | 200 | 3.51 | 70.10 | 0.71 | Moderate |
| 2. Utility | 129 | 52 | 19 | 0 | 0 | 200 | 4.55 | 91.00 | 0.66 | Highest |
| 3. Exquisiteness | 41 | 128 | 31 | 0 | 0 | 200 | 4.05 | 81.00 | 0.60 | High |
| 4. Unique local style | 41 | 131 | 28 | 0 | 0 | 200 | 4.07 | 81.30 | 0.58 | High |
| 5. Material type | 31 | 37 | 132 | 0 | 0 | 200 | 3.50 | 69.90 | 0.75 | Moderate |
| 6. Fabric color/pattern | 139 | 43 | 18 | 0 | 0 | 200 | 4.61 | 92.10 | 0.65 | Highest |
| 7. Design | 135 | 51 | 14 | 0 | 0 | 200 | 4.61 | 92.10 | 0.62 | Highest |
| 8. Product quality | 41 | 129 | 30 | 0 | 0 | 200 | 4.06 | 81.10 | 0.59 | High |
| 9. Fashion trend | 49 | 96 | 43 | 12 | 0 | 200 | 3.91 | 78.20 | 0.83 | High |
| 10. Brand/Trademark | 53 | 106 | 34 | 7 | 0 | 200 | 4.03 | 80.50 | 0.76 | High |
| Total | | | | | | | 4.09 | 81.73 | 0.68 | High |

The study analyzed factors that influence consumers' decision-making when purchasing cultural fashion wear. The evaluation was based on ten key criteria using a five-point Likert scale, ranging from the highest influence (5) to the least influence (1). The survey was conducted with 200 respondents, and the results are summarized in Table 1. The mean scores, percentage values, and standard deviations were used to determine the level of influence in each category. The interpretation of results is based on the criteria proposed by Sriyakul and Jermstittiparsert [12].

The findings revealed the following:

- Three factors were rated at the highest level of influence on purchasing decisions, with mean scores above 4.50. These included:
 1. Fabric colors and patterns (\bar{x} = 4.61, S.D. = 0.65),
 2. Design (\bar{x} = 4.61, S.D. = 0.62),
 3. Utility or functional usage (\bar{x} = 4.55, S.D. = 0.66).
- Five factors were evaluated as having a high level of influence, with mean scores between 4.00 and 4.49:
 1. Exquisiteness (\bar{x} = 4.05, S.D. = 0.60),
 2. Unique local style (\bar{x} = 4.07, S.D. = 0.58),
 3. Product quality (\bar{x} = 4.06, S.D. = 0.59),
 4. Fashion trend (\bar{x} = 3.91, S.D. = 0.83),
 5. Brand/Trademark (\bar{x} = 4.03, S.D. = 0.76).
- Two factors were interpreted as having a moderate level of influence, with mean scores between 3.00 and 3.99:
 1. Price (\bar{x} = 3.51, S.D. = 0.71),
 2. Material type (\bar{x} = 3.50, S.D. = 0.75).

The overall average score is \bar{x} = 4.09, with a standard deviation of 0.68, indicating that most factors influencing purchasing decisions are perceived at a high level.

The findings suggest that priority should be emphasized on aspects that received the highest and high levels of influence in designing and developing cultural fashion wear products, especially in designing, colors, patterns, and functionality, as well as considering other moderate factors such as price and material type that align with consumer expectations.

Summary of Consumer Perceptions Toward Cultural Fashion Wear Products

The study and analysis conducted on various aspects of cultural fashion wear products revealed that consumers generally hold positive attitudes toward products that reflect cultural identity and their pride in local culture, with emotional attachment and appreciation for aesthetic and unique qualities. Additionally, knowledge, understanding, and supportive attitudes toward the preservation and promotion of local culture significantly influence acceptance and the intention to purchase fashion products that incorporate cultural elements.

4.4. Second Step: Process of Designing

Designing was made on the concept of Deconstruction Style (Decon Style), which derived from the theory of Jacques Derrida, who is a French Philosopher [16]. Deacon style is a fashion style that does not follow the rules and practices generally accepted by aesthetic standards. In Deacon's style, aesthetic criteria are questioned. Proportions are asymmetrical, emphasized by increasing, irrational, and revealing the sewing process. The style and structure of clothes are more important than colors or patterns, and patterns are more complex than structures.

Decon is a style of fashion that does not adhere to traditional artistic rules. It features asymmetric, additive, unreasonable, and revealing cutting processes. The styles and complex structures of garments are more important than their color or patterns. Decon style has changed the view of typical fashion to the opposite. It emphasizes beauty in

mismatch and reverse patterns, showcasing the style and beauty of imperfection. Decon style influences perceptions and reveals new visions for creative ideas in fashion [17]. The designed fashion wear for parties from this research was made from the application of original patterns in local cultural woven textiles with lifestyle products to create the collection of “Thai Treat Collection,” which includes dresses, suits, robes, and shoes. Sleeves of dresses and pop-up accessories are multi-functional and can be adapted into several styles. The technique of design consists of the following five steps [18].

1. Sketch Design
2. Drafting the collections
3. Adjusting and developing patterns, materials and production techniques
4. Selecting the draft of collections
5. Finalizing details of the collections

4.4.1. Sketch Design



Figure 5.
Sample sketch design.

4.4.2. Drafting The Collections



Figure 6.
Drafting the collections, sample design draft and development 1.



Figure 7.
Drafting the collections, sample design draft and development 2.

4.4.3. Adjusting And Developing Patterns, Materials and Production Technique

4.4.3.1. Fabric Decoration and Textile Innovation [17].

4.4.3.1.1. Fabric Decoration Techniques

Fabric decoration to create patterns or textures on fabrics is achieved through various techniques that enhance the fabric or products made from fabrics, making them outstanding, beautiful, and interesting. There are several techniques for fabric decoration, as follows [19].

1) Decoration by techniques and materials, including various sewing methods, involves creating patterns on fabrics by using fabrics or other materials to sew over the fabric. There are many methods, such as fabric cutting, patching, sewing, etc., to create various forms, shapes, and patterns, including embroidery by various methods using different threads or materials to embroider patterns. Decorating patterns using these methods is a manual and industrial work that can produce 2- and 3-dimensional works [19].

2) Special surface decoration involves the use of materials with different colors, patterns, and textures to create novelty, such as sewing fabrics with varying colors and textures to add dimension. Cutting, overlapping, and assembling fabrics into 3D shapes are techniques used to create depth and unique textures in the fabric.

3) Special technique decoration refers to the use of scientific and innovative methods to create patterns based on a pre-designed prototype. This includes digital textile printing and laser cutting techniques, which are assembled into pop-up style designs.



Figure 8.
Experimentation with fabric decoration techniques using digital textile printing, embroidery, fabric editing, and pop-up fabric construction.

4.4.4. Selecting the Draft of Collections



Figure 9.
Sample design illustrations from the developed fashion collection.

5. Finalizing Details of the Collections

5.1. Define a Collection Name and Summarize the Collection Design

“THAI TREAT COLLECTION” Summary of designs and details of costumes in the collection.



Figure 10.
The costume design picture. "THAI TREAT COLLECTION" Summary of designs and details of costumes in the collection includes the costume style, pattern, and color way.

5.2. Design Patterns and Techniques



Figure 11.
The images show the pattern definition and design techniques, including digital printing, fabric pop-ups, and thread embroidery on the pattern to create texture and dimension.

5.3. Third Step: Prototype Fashion Products

Making prototype products, Creative design "Thai Treat Collection"

The design of the party wear fashion collection that can be Mix & Match consists of dresses, coats, and decorative elements such as sleeves and scarves that can be used in many ways.

Following pictures show the real collection of fashion wear for a party:



Figure 12.

Prototype product “THAI TREAT COLLECTION” Cultural fashion products inspired by local woven textile patterns, designed using the concept of Deacon style and various decoration techniques, designing a collection of party outfits that can be mixed and matched in many ways style.

6. Discussion and Conclusion

6.1. Discussion: Designing and Developing Innovative Lifestyle Fashion Products from Patterns of Local Woven Textile

Designing and developing was based on the concept of highlighting beauty in Thai local woven textiles to create lifestyle fashion for parties, applied with the concept of Decon Fashion Style, where the beauty derives from asymmetry and does not adhere to typical rules of art. From the aforementioned concept, a collection of contemporary-style wear has been created, consisting of 4 sets of dresses, 1 robe, 1 pair of sleeves, 1 pair of shoes (which can be used on both sides), pop-up accessories, and 1 pair of shoes. All sets in the collection can be mixed and matched.

Designing and developing innovative lifestyle fashion products from patterns of local weaving in this project aligns with the design concept derived from traditions, arts, culture, local wisdom, etc. It is a work with a contemporary style (Traditional Contemporary Design). According to Arunnart [9], who summarized the concept of contemporary design as an important direction of design today, is to apply culture or traditional wisdom to design. This aligns with the statement of the Institute for the Promotion of Design and Innovation for Trade that the world of design, where each country strives to draw from cultural heritage and local wisdom, incorporates new creativity in production to respond to the lifestyle of today's consumers. Designers should have a role and duty to bridge the gaps between eras by transferring traditional culture to the lifestyle of the new generation and creating contemporary works.

This research highlighted the uniqueness of beauty derived from original culture in designing contemporary cultural products. Original culture, lifestyle, and consumer preferences were analyzed, and products were created by integrating modern lifestyles and usage into the design concept [20]. The result of the analysis from this research revealed that the beauty of original weaving patterns on local woven textiles is due to their uniqueness in the composition of patterns and colors. The design of the products also adheres to the concept that cultural products must retain the soul of national culture [9]. Patterns that applied to the created products were from result of analysis in preference for targeted consumers.

6.2. Conclusion

This study presents a framework for developing contemporary fashion products rooted in local cultural heritage, focusing on the adaptation of traditional woven textile patterns into modern fashion design. The key findings are summarized as follows:

1. Conceptual Foundation (Utilizing the aesthetic beauty): The concept of design involves the reinterpretation of the aesthetic and cultural wisdom embedded in traditional woven textiles once reserved for special occasions or limited social groups into contemporary fashion pieces. This approach enhances the practical value of cultural heritage by transforming it into modern, functional products while preserving its original artistic essence.

2. Design Process (Reinterpreting): Consumer evaluation data was employed as a guideline for the design process in conjunction with new design concepts, by incorporating traditional motifs from Teen-Jok woven textile patterns. These patterns were adapted through the Decon Style fashion design framework. This method emphasizes asymmetry, deconstruction, and the recomposition of visual elements, as well as repetition, overlapping, and expansion of patterns to generate rhythm and dimensionality. The resulting patterns were incorporated into contemporary fashion designs suitable for party wear.

3. Production Techniques (Employing a combination): The production process integrated digital printing technology with handcrafted techniques such as embroidery and layered garment construction to achieve a three-dimensional, pop-up effect, while presenting them in a contemporary fashion context. Furthermore, the use of digital printing significantly reduced water and energy consumption, aligning with sustainable and environmentally conscious design practices.

4. Product Characteristics (Developing multifunctional): The resulting collection includes party wear such as dresses, robes, scarves, and accessories. These items were designed using pop-up techniques, enabling modularity and versatility in styling. For instance, detachable sleeves can be repurposed as headscarves or decorative elements, while double-sided printed scarves offer multiple styling possibilities.

In summary, this research demonstrates how traditional textile heritage can be innovatively reimaged within the contemporary fashion landscape. The integration of cultural identity, creative design processes, sustainable production methods, and innovative manufacturing techniques contributes to the creation of multifunctional fashion products with both cultural and commercial value. This model offers a viable pathway for promoting local wisdom through modern design, supporting both cultural preservation and sustainable economic development.

6.3. Suggestion

The research is a general concept in taking original cultural woven patterns, Buccieri et al. [21], which appear on original Thai local weaving textiles, to apply to contemporary fashion wear.

The research results reveal opportunities and approaches for applying cultural wisdom to the fashion industry. This research has developed the wisdom of weaving local fabrics in the northern part of Thailand into guidelines for designing new fashion [21]. In addition, the research results can be used as a guideline for designing and developing fashion products as follows:

1. Lifestyle product design and development results, consumer popularity data in various aspects, and consumer evaluations obtained from this project serve as guidelines for developing concepts in designing cultural textile products for those interested or entrepreneurs in other forms of cultural textiles to further develop and promote creative cultural products.

2. Lifestyle product design results can be developed for commercial production within an industrial system. This offers an alternative for consumers who prefer cultural products that are aesthetically pleasing, modern, and highly functional, aligning with current tastes and usage.

3. This research serves as a guideline for studying various types and styles of lifestyle products expected to become popular, with the aim of utilizing this knowledge to develop more diverse fashion lifestyle product designs and to expand market channels for cultural lifestyle products through alternative methods.

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