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## **Cultural Dialogue Through Fashion: The Influence of Bangladesh and Chinese Cultural Exchange on Contemporary Clothing**

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### **Abstract**

This paper explores the dynamic and multidimensional dialogue between Chinese and Bengali cultures as manifested in contemporary fashion design. Moving beyond the traditional economic analyses of this two-way cultural relationship, the study positions fashion at the forefront as a significant tool for cross-cultural exchange and soft diplomacy. Utilizing an interdisciplinary framework that incorporates fashion theory, semiotics, and postcolonialism, it investigates how existing design vocabularies and indigenous craftsmanship are strategically reinterpreted and adapted within the context of globalized economies. By documenting its findings through material culture and ethnographic analysis, the research focuses on the resurgence of heirloom motifs, such as Bengal's Nakshi Kantha embroidery and Chinese symbolic flowers and animals, in modern sartorial contexts. It particularly emphasizes the colonial period's dominance of Bengali textiles and the ongoing revival of traditional Chinese concepts of beauty in global fashion. Through examples of designer collaborations, the paper highlights the conflicts and synergies between artistic creativity and cultural conservation. The evidence suggests that fashion serves not only as a bridge for mutual appreciation and discourse but also as a platform for hybrid design development that resonates with global consumers. This occurs amidst challenges of authenticity, appropriation, and commercial homogenization. Ultimately, the study asserts that fashion is a meaningful and underutilized avenue for enriching intercultural exchange between China and Bangladesh, while promoting culturally sustainable and participatory design paradigms on a global scale.

**Keywords:** Cross-cultural Exchange, Fashion Design, Cultural Diplomacy, Sino-Bangladeshi Relations, Textile Revival, Cultural Appropriation.

### **1. Introduction**

Fashion transcends its functional role as clothing to become an international language, a dynamic form of expression which brings together individuals from a diversity of cultures, pasts, and traditions. It is a living medium in which identity, heritage, and imagination are expressed and

conveyed (Entwistle, 2000; Kawamura, 2005). In this article, the growing discourse between China and Bangladesh is examined through the evolving life of fashion and textile design. While economic and trade relations between the two nations are usually in the limelight of international political discourse, this study points the spotlight towards the subtle and essential cultural exchanges in the arena of fashion, positioning it not just as an industry, but also a bridge to mutual understanding and a canvas for artistic cooperation (Niessen et al., 2003). Both Bangladesh and China have densely textured cultural heritages that still inspire and inform design practice in the present day. In Bangladesh, the tradition of nakshi kantha embroidery is much more than a technical craft skill; it is a narrative art (Zaman, 1993). Embroidered with meticulous designs symbolizing flora, fauna, folklore, and scenes from everyday life, nakshi kantha perpetuates collective memory and cultural identity, often conveying feelings and values transmitted across generations of artisans. Similarly, China's rich cultural heritage in all its forms, from the philosophical depth of its classical literature and poetry to the symbolic richness of its visual arts, provides a timeless source for creative innovation (Finnane, 2008). Motifs such as the chrysanthemum (symbolizing longevity), the crane (symbolizing peace and wisdom), or designs derived from ancient artifacts are national symbols, transmitting consensual values, continuity with the past, and distinctive aesthetic philosophies. This paper examines how these strong symbols are being reinterpreted and integrated into modern fashion. Chinese designers, for instance, infuse their collections with references to Tang dynasty poetry or draw inspiration from traditional designs of blue-and-white porcelain (Zhang, 2017). Bangladeshi designers, by contrast, apply nakshi kantha storytelling techniques to create garments that convey cultural or environmental stories, with embroidery providing a visual language (Ghuznavi, 2001). Above all, this conversation is two-way and dynamic a two-way exchange in which aesthetics, practice, and ideas flow from and to both worlds. Bangladeshi textiles can be decorated with Chinese silhouettes, and Chinese silhouettes decorated with Bangladeshi designs. These intermediaries respect tradition while engaging with global audiences today, showing how heritage can be applied in the modern creative economy (Maynard, 2004). At the heart of this research is the idea of Cultural Dialogue a continuous, mutually respectful exchange in which both countries give as they receive. Fashion acts as a gateway in this process, facilitating designers, wearers, and witnesses to interact with diverse cultural stories, functioning as a semiotic system as argued by Barthes (1967). This study aims to map and analyze this specific Sino-Bangladeshi sartorial dialogue, contributing to a deeper understanding of South-South cultural exchange in the global fashion landscape. This interaction breeds empathy, curiosity, and respect, showcasing how creativity transcends borders and builds people-to-people relations. To validate this question, the study uses an interdisciplinary research paradigm in gathering and analyzing examples from the two countries. It examines specific instances where national symbols both shared and distinct are incorporated into fashion collections, public performances, and consumer culture. By studying collaborative endeavors between Chinese and Bangladeshi designers and stand-alone items that showcase cross-cultural influence, the study highlights how fashion is an activity that is both collaborative and cross-cultural. Thus, from this point of view, the paper affirms the power of cultural discourse through design, taking fashion as a positive and material example of how art can bring people together in the world.

## 2. Literature Review

### *2.1 Cultures Talk Through Clothes: The Bangladesh-China Fashion Exchange*

Fashion acts as a dynamic site of intra-Asian dialogue, and the cultural exchange between Bangladesh and China challenges Western-centric fashion paradigms. This sartorial conversation is increasingly framed as an act of "Southern fashioning" in which Global South creators forge new aesthetic systems through direct collaboration that bypasses traditional Western hubs (Bhachu 2023; Ling & Islam 2024). This collaboration is now pivoting strategically on issues of sustainability. The integration of traditional craftsmanship, such as Bangladeshi nakshi kantha, into Chinese silk is not a design preference but rather an important branding strategy in line with the rising global demand for artisanal, traceable, and slow fashion (Chowdhury & Zhang, 2024). These co-created textiles are bestowed with value as tangible narratives of ecological and cultural preservation, appealing to a conscious consumer base (Mora et al., 2023).

The infrastructure enabling this exchange has itself evolved. While the cultural residencies continue to be vital, the virtual "Silk Road"-consisting of platforms such as Xiaohongshu and TikTok has become the primary contact zone for real-time inspiration and co-creation (Chen, 2023). Intersecting with this digital ecology are the soft-power aims of the Belt and Road Initiative, which has explicitly funded fashion-tech incubators, positioning cultural apparel as a key vector of 21st-century economic and diplomatic partnership (Hossain, 2023; Global Cultural Networks Report, 2024). Ultimately, this dialogue goes further than symbolic borrowing. It is a strategic, co-creative alliance that leverages heritage, digital tools, and sustainable values to inscribe together a powerful, shared identity within the global fashion landscape.

### *2.2 The Interweaving of Heritage: Bangladeshi Kantha and Chinese Symbolic Motifs in Collaborative Fashion Design*

The collaborative fashion dialogue between Bangladesh and China finds its most vivid expression in the direct interweaving of their tangible heritage, respectively, Bangladeshi kantha embroidery and traditional symbolic motifs of China. Such a fusion goes beyond superficial aesthetic borrowing into the deep, material synergy of two constructive grammars. Recent scholarship frames such collaborations in terms of "craftivism" and "tactile heritage," whereby the haptic engagement of stitches and fabrics becomes a mode of storytelling and soft diplomacy (Mithila 2023; Wang & Begum 2024). The dialogue is grounded in a shared language of symbolism. Chinese design contributes a set of motifs, including the phoenix/fenghuang for renewal and the peony for prosperity, deeply ingrained within its philosophical and artistic traditions. On the other hand, Bangladeshi kantha injects its own storytelling capacity, through which stitches have conventionally chronicled personal stories, folklore, and cosmological beliefs onto cloth. Innovation happens at the pointy junctures of these systems—for example, a Chinese dragon motif might be rendered using the nakshi kantha's distinctive running stitch, or a Bangladeshi 'tree of life' motif might be embroidered on luxurious Chinese silk to create a new hybrid iconography.

This material conversation is critically enabled by digital tools. Platforms like Pinterest and Xiaohongshu serve as vast, accessible archives, allowing artisans and designers from both countries to study and reinterpret each other's visual vocabularies with unprecedented speed and accuracy (Das, 2024). Moreover, such collaborations are increasingly valued in the global market not only for their aesthetics but also for their ethos. The hand-crafted, time-consuming nature of kantha embroidery, when applied in collaborative pieces, is marketed as a direct challenge to the homogenizing force of fast fashion. This fits into a growing consumer demand for "narrative-rich" apparel (Global Craft Monitor, 2023). Finally, the integration of the kantha and Chinese motifs goes beyond design. It is a strategic co-creation using tangible heritage for the production of distinctive cultural capital that positions both nations as leaders within the global landscape of sustainable and intellectually resonant fashion. Similarly, in industries such as shipping and fishing, sustainable practices are being increasingly recognized as essential for mitigating environmental impacts and promoting long-term ecological balance (Ibeh et al., 2025; Mohiuddin et al., 2024a; Mohiuddin et al., 2024b; Mohiuddin et al., 2024c). By drawing parallels between these industries and the fashion sector, it becomes clear that integrating sustainability into global trade and design practices can foster a more harmonious relationship between culture, commerce, and the environment.

### **3. Research Significance**

The proposed analysis of the sartorial dialogue between Bangladesh and China transcends the merely trend and textile analysis. It positions fashion as a valuable, yet hitherto under-researched, lens through which to analyze broader geopolitical, economic, and cultural processes. The research is significant three-fold, addressing salient issues in international relations, cultural studies, and creative industries.

#### *3.1 Strengthening International Friendship and Soft Power Diplomacy*

This paper explores the sartorial exchange between Bangladesh and China through the twin framework of International Friendship, or the development of mutual trust, respect, and understanding between nations beyond formal ties, and Soft Power Diplomacy, defined by Joseph Nye (2004) as the use of a nation's cultural appeal, political values, and foreign policies to shape the preferences of others. In the light of such frameworks, it can be shown that the integration of Chinese motifs with Bangladeshi Nakshi Kantha embroidery in contemporary fashion is not just an aesthetic fad but is, in fact, a calculated form of cultural diplomacy. According to Appadurai (1996), it is the global cultural flows that create "scapes" that allow the formation of new hybrid identities; in this context, fashion acts as the strong medium for building people-to-people connectives. When a Bangladeshi designer uses Chinese silk or a Chinese collection features Nakshi stitchwork, there is a sense of mutual appreciation tangible, which will increase the bilateral bonds on the grassroots level. According to Lynch (2013), this in itself is a process that transforms cultural products into instruments of soft power to improve the global image of both countries as innovative and collaborative. Therefore, this paper makes a case that the fashion atelier is a crucial diplomatic space where the act of producing clothing in

collaboration effectively weaves a more durable fabric of international friendship between Bangladesh and China.

### *3.2 Illuminating the Interplay of Policy and Creative Industries (China and Bangladesh Policy)*

The significance of this research lies in its explicit focus on shedding light on how policy and creative industries interact by investigating how state-level frameworks in China and Bangladesh directly enable or curtail transnational fashion collaboration. Designers are visible agents of cultural exchange, while their work is shaped by governmental agreements. This paper examines how specific instruments—trade policies around textiles tariffs, or cultural MOUs that facilitate artist residencies—are directly impacting the viability and character of co-created fashion. As elaborated by Higstein & Stone Sweet (2002), the identification of such mechanisms provides an evidence-based guide for policymakers on how strategic interventions can transform bilateral agreements into tangible creative and economic outcomes. It seeks to go beyond the aesthetic final product and provide practical recommendations on building a policy scaffolding for a deeper, more economically viable, and impactful cultural partnership.

### *3.3 Advancing Design Innovation through Cross-Cultural Hybridity*

This research advances the principle of cross-cultural hybridity, or the creative synthesis of distinct aesthetic traditions in the creation of innovative design outcomes. It specifically investigates the dynamic interplay between Chinese and Bangladeshi textile heritage, examining how canonical elements, like Chinese symbolic motifs—are being reinterpreted through the narrative embroidery of Nakshi Kantha and how traditional Bangladeshi patterns have been transformed through integration with Chinese silks and a contemporary design sensibility. The process moves beyond stylistic borrowing toward a synergistic dialogue that stretches the boundaries of conventional practice and compels designers to innovate beyond received forms. The resulting hybrid creations have a particular cultural resonance that amplifies their value within a global marketplace that prizes authentic narrative. Systematically documenting this generative exchange, this study makes a significant contribution to both design theory and practice, providing a tested model for sustained innovation through thoughtful integration of diverse cultural heritage.

### *3.4 Deepening the Understanding of China-Bangladesh Cross-Culture Through Motifs*

This research is important for deepening the understanding of China-Bangladesh cross-cultural relations via motifs through the conduct of a granular analysis of their symbolic dialogue. It moves beyond broad cultural comparisons to perform a semiotic examination of how specific, heritage-laden symbols, like the Chinese crane for longevity, the koi fish for perseverance, and the chrysanthemum for integrity, are materially and conceptually integrated with the narrative, nature-inspired patterns of Bangladeshi Nakshi Kantha. This process, which can be understood as a form of "cultural translation" (Asheroft et al., 2007), makes available how shared values like harmony, resilience, and natural beauty are encoded and re-articulated through a new, hybrid visual lexicon. By meticulously tracing the transformation of those motifs from their traditional

contexts into contemporary fashion, this study gives a nuanced, material-based insight into the evolving bilateral relationship. It offers a tangible record of how mutual appreciation and shared creative identity are actively constructed and negotiated at the most fundamental symbolic level, thereby rendering an abstract diplomatic relationship both visually legible and culturally resonant.

#### **4. Artistic Design Methods and References**

This research is grounded in a practice-based methodology, where the creation of artistic artifacts is the primary mode of inquiry. The process systematically moves from visual and symbolic fusion to material integration, culminating in a co-creative framework that transforms individual elements into a cohesive, hybrid design language. This methodological progression ensures that the final creations are not merely aesthetic composites but are embedded with deep cultural narrative and technical innovation.

##### *4.1 Narrative and Motif Fusion: A Symbolic Dialogue*

The foundational method involves the syncretic blending of culturally specific motifs through the principle of "symbolic resonance," moving beyond decoration to create a new visual language that narrates a story of cultural connection. The selection process is deliberate, drawing from canonical art forms like Chinese painting and the Bangladeshi nakshi kantha to pair symbols with complementary meanings. For instance, the fusion of the Nakshi Kantha's folk-embroidered flowers, representing a personal, feminine narrative of protection and heritage, with the Chinese Chrysanthemum, a literati symbol of longevity and integrity, creates a profound "textile dialogue" between folk-art storytelling and classical elegance. Similarly, the regal Chinese Pheasant, a symbol of nobility and good fortune, is placed amidst the handmade stitches of Kantha flora, forging a narrative where prosperity intersects with folk-art storytelling. This approach is exemplified in the work of designers like Ma Ke (Wuyong), whose "Floating" collection integrated intangible cultural heritage techniques from various cultures into profound artistic statements, demonstrating how motifs can communicate shared human values beyond their origin (China Daily, 2018).

##### *4.2 Textile Blending and Technical Cross-Pollination*

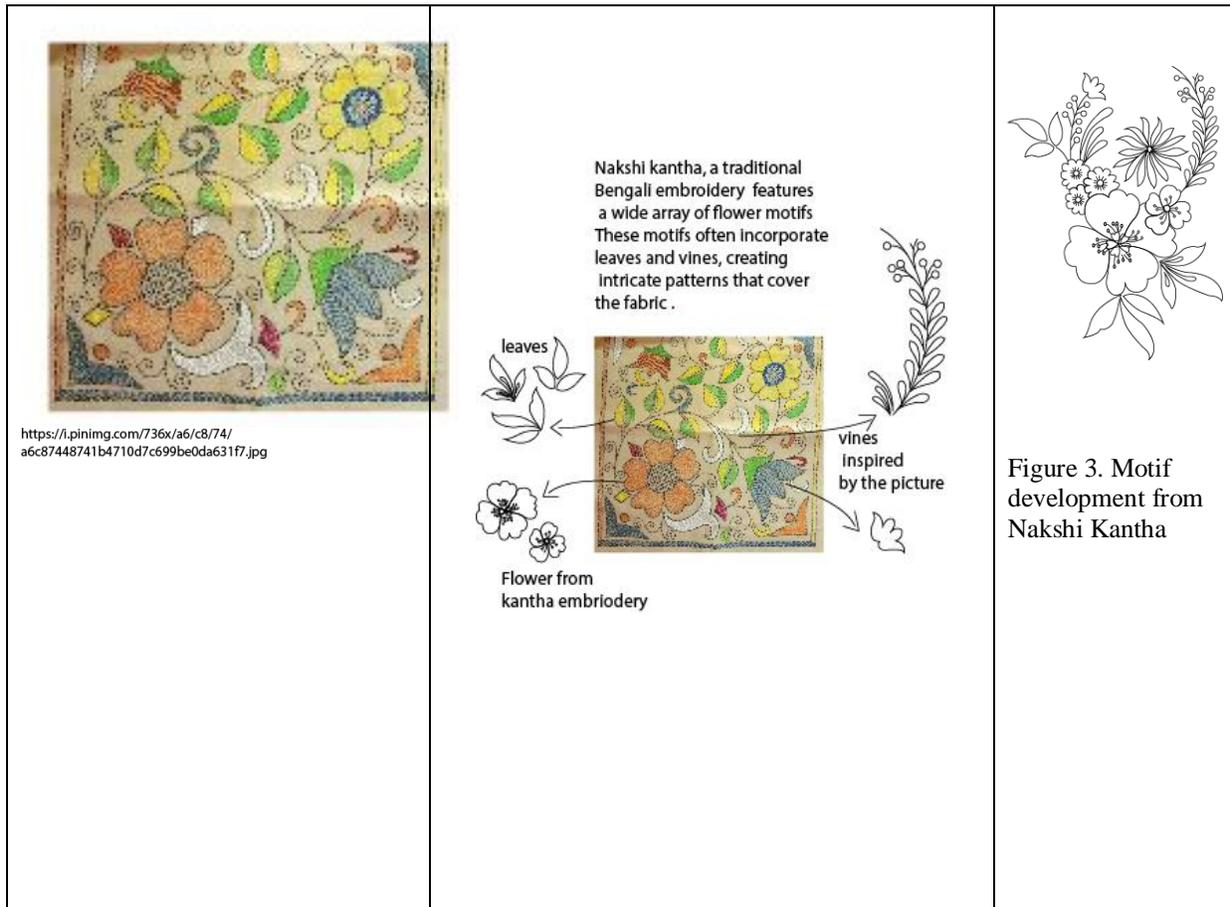
Building upon this symbolic dialogue, the second method focuses on the material and technical synthesis of textile traditions, translating narrative into tangible form. This involves pairing luxurious, fluid Chinese silks—historically a currency of the Silk Road—with the textured, storytelling stitches of Bangladeshi nakshi kantha embroidery, a material convergence noted in studies of global craft networks (Lynch, 2020). This technique goes beyond simple appliqué to a deeper adaptation of methods, such as using the fine, pictorial stitches of nakshi kantha to render a classic Chinese motif. Chinese designer Huishan Zhang is a master of this technique, praised for collections that fuse traditional Chinese craftsmanship like intricate embroidery and delicate lace with sharp, modern Western tailoring. His specific use of delicate embroidery on sheer silks,

reinterpreting imperial dragons for a contemporary audience, provides a clear model for technical cross-pollination with Bangladeshi textile artisans (Menkes, 2017).

#### *4.3 Collaborative Creation and Cultural Exchange*

The synthesis of narrative and material finds its most authentic expression in co-creation, a process that frames the design studio as a dynamic "collaborative creation and cultural exchange" where cultures meet and interact to produce innovative, hybrid outcomes (Pratt, 1991). This is not a solitary act of appropriation but a partnership involving joint brainstorming, shared sketching, and mutual decision-making between artisans and designers. This model is exemplified by international designers who pioneer cross-cultural fusion. For instance, Japanese designer Yuima Nakazato employs this principle in his "Bridging the Gap" project, where he collaborates directly with artisans from Kosovo, India, and Kenya, using digital technology to merge their traditional textile techniques with his avant-garde silhouettes, creating a new "sartorial language" for a global community (Vogue, 2023). Similarly, the British-Pakistani designer Osman Yousefzada has been celebrated for his collaborations with artisans in Bangladesh and India, creating contemporary pieces that feature intricate nakshi kantha and mirror work, thus re-contextualizing South Asian craft within a minimalist, modern aesthetic (British Council, 2021). This co-creative framework is also visible in the successful partnership between the Bangladeshi brand Aarong and Chinese designers, showcased in events like the "Silk Road Fashion Dialogue," which produced collections where traditional Jamdani saris were woven with colour palettes and layouts inspired by Chinese blue-and-white porcelain (Khan, 2018). Through these shared studios, the final garments become more than products; they are authentic testaments to a sustainable and equitable cultural dialogue.

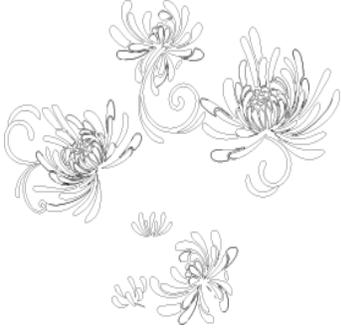
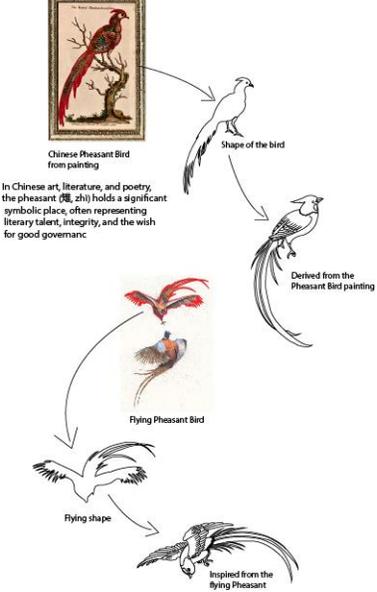
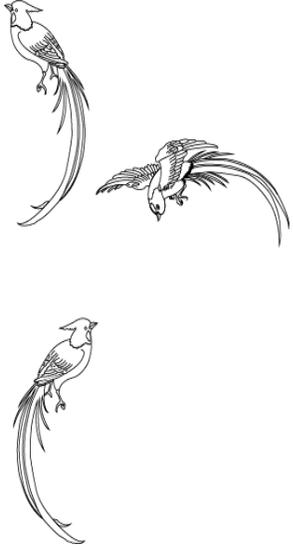


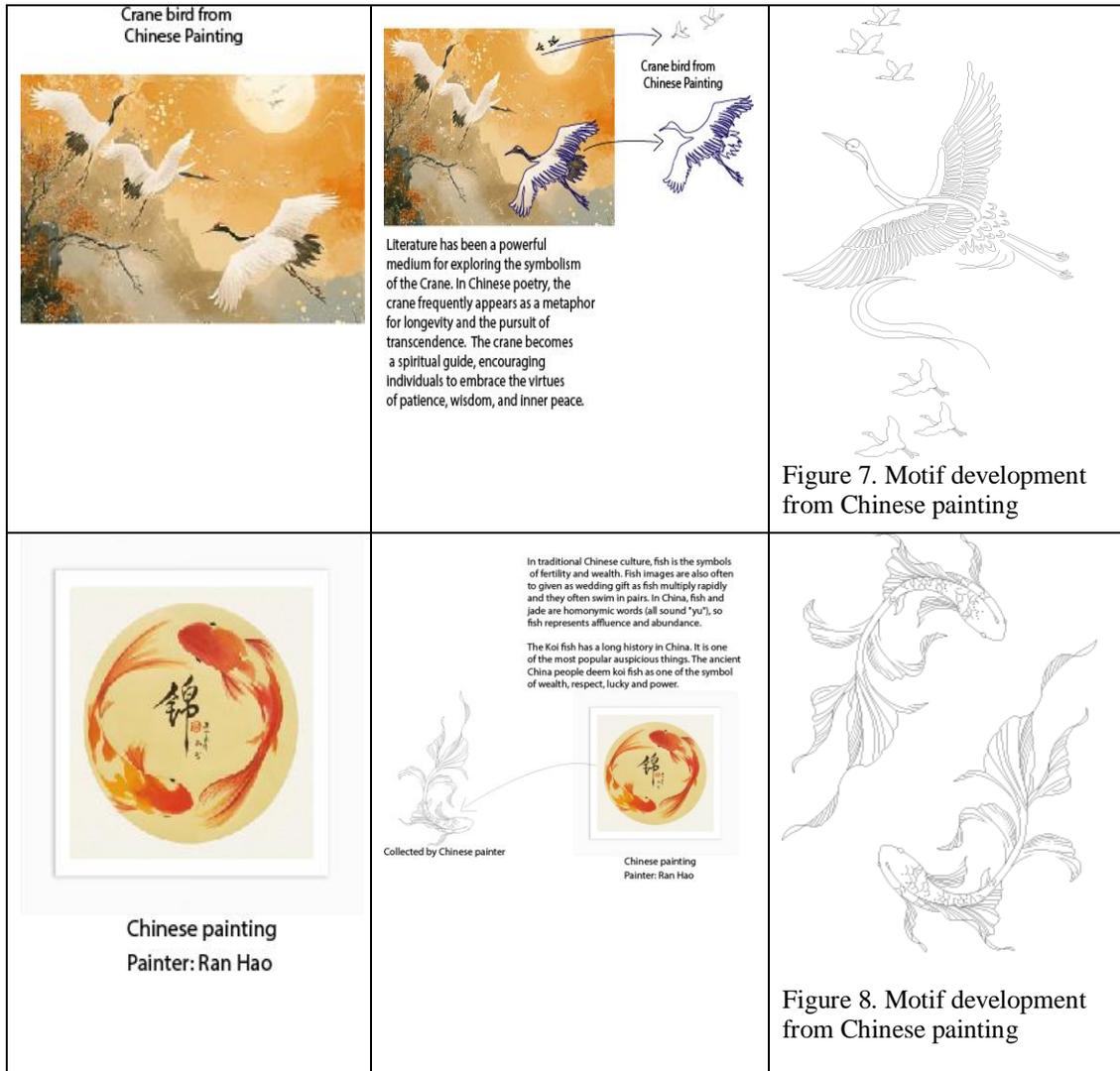


(All picture collected from Nakshi Kantha)

(All pictures drawn by author)

Table 2. Cultural elements picks from Chinese Paintings, literature, poetry

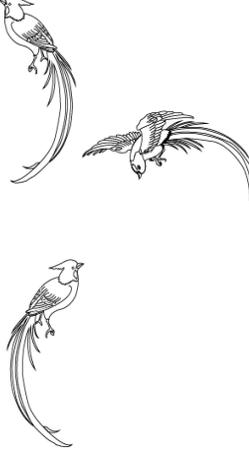
Original Picture from Chinese paintings	Motif origin and symbolism (China)	Motif Development from Chinese cultural elements (Drawn by author)
<p>Chrysanthemum collect from the Chinese painting</p> 	<p>Chrysanthemum collect from the Chinese painting</p>  <p>Collect from the Chinese painting</p> <p>In Chinese culture, the chrysanthemum is a powerful symbol . It represents longevity, nobility, and resilience . Chrysanthemums are frequently depicted in paintings, calligraphy, and poetry, symbolizing both beauty and virtue</p>	 <p>Figure 5. Motif development from Chinese painting</p>
 <p>Chinese Pheasant Bird from painting</p>  <p>Collected from Chinese painting</p>	 <p>Chinese Pheasant Bird from painting</p> <p>Shape of the bird</p> <p>In Chinese art, literature, and poetry, the pheasant (雉, zhi) holds a significant symbolic place, often representing literary talent, integrity, and the wish for good governanc</p> <p>Derived from the Pheasant Bird painting</p> <p>Flying Pheasant Bird</p> <p>Flying shape</p> <p>Inspired from the flying Pheasant</p>	 <p>Figure 6. Motif development from Chinese painting</p>



(All pictures collected from Chinese paintings)

(All pictures drawn by Author)

Table 3. Cultural Fusion of Bangladesh and Chinese motifs

Bangladeshi Motifs development (Drawn by Author)	Chinese Motifs Development ( Drawn by Author)	The fusion of Bangladesh and Chinese motifs in a descriptive way	Cross-Cultural motif Design (Create by Author)
		<p>The Nakshi Kantha's folk-embroidered flowers and leaves represent a deeply personal, feminine, and narrative tradition from Bengal, often symbolizing protection, heritage, and the natural world. By integrating them with the Chinese Chrysanthemum—a motif steeped in literati symbolism representing longevity, integrity, and elegance—the design creates a "textile dialogue."</p>	 <p>Figure 9.Chinese and Bangladeshi fusion motif development</p>
		<p>This combination creates a powerful narrative of beauty, prosperity, and cultural reverence intersecting with folk-art storytelling. The Chinese Pheasant (often associated with the mythical Fenghuang) is a potent symbol of nobility, beauty, and good fortune. Placing this regal bird amidst the handmade, narrative stitches of Nakshi Kantha's flowers and branches forges a symbolic dialogue. Both motifs draw deep meaning from the natural world to express hope and blessing.</p>	 <p>Figure 10.Chinese and Bangladeshi fusion motif development</p>

		<p>This fusion strategically pairs two profound symbols of longevity and virtuous life to create a layered, cross-cultural narrative. The Chinese crane, an immortal creature embodying wisdom, nobility, and eternal life, is integrated into the organic, folk-embroidery language of Nakshi Kantha's flora. This combination visually articulates a shared human aspiration for harmony and a blessed existence. The design elevates the personal, storytelling craft of Bengali women by placing it in dialogue with a classic symbol of Chinese myth, granting a new, dignified context to traditions.</p>	 <p>Figure 11. Chinese and Bangladeshi fusion motif development</p>
		<p>The lotus in Kantha symbolizes divine beauty and purity, while the koi represents fortune, ambition, and perseverance. Their fusion results in a composite symbol of enlightened prosperity—suggesting that true success is achieved through perseverance and moral integrity. The combination naturally integrates the aquatic environment of the koi with the watery habitat of the lotus. This creates a cohesive and fluid design where the Bengali folk art motif provides a vibrant, textured "pond" for the Chinese symbol to inhabit, symbolizing a shared life-giving element.</p>	 <p>Figure 12. Chinese and Bangladeshi fusion motif development</p>

(All picture drawn by author)

Table 4. Integrating Cross-Cultural Motifs in Contemporary Womenswear

Emphasizing the Color & Visual Impact of Cross-Cultural motifs (Create by Author)	Technical Drawing of Contemporary dress Design (Drawn by Author)	Choosing Colors to Cross-Cultural motifs in Contemporary dress design	Final Design (Create by Author)
 <p>Figure 13. Visual Impact of Cross-Cultural motifs with color</p>	 <p>Figure 17. Technical Drawing of Contemporary dress Design</p>	<p>Magenta embodies vibrant energy and joyful fusion. It captures the intense, life-affirming spirit found in both the rich petals of the Chrysanthemum and the bold threads of Nakshi Kantha. This color acts as the dynamic heart of the design, symbolizing the passionate exchange between cultures. Lavender introduces a note of spiritual elegance and modernity. It bridges the celestial serenity often associated with Chinese motifs with a contemporary, sophisticated feel. Green provides the essential foundation of growth and balance. Representing the leaves and stems, it symbolizes nature, renewal, and hope—themes universal to both cultures. It grounds the entire composition, ensuring the vibrant blooms feel organic and alive, and connects the garment to a shared natural world.</p> 	 <p>Figure 21. Apply Chinese and Bangladeshi fusion motif development in Contemporary dress design</p>



Figure 14. Visual Impact of Cross-Cultural motifs with color



Figure 18. Technical Drawing of Contemporary dress Design

**Burgundy (The Dress Color):**  
Acts as a rich, deep, and sophisticated canvas. It symbolizes depth, elegance, and a touch of traditional power. It provides a striking contrast that allows the brighter motifs to truly stand out.

**Sky Blue (from Bangladeshi Nakshi Kantha):**  
In Nakshi Kantha, sky blue often represents tranquility, vastness, and the divine. It echoes the open sky and life-sustaining water. Placed against burgundy, it creates a serene and balanced focal point, symbolizing peace and spiritual depth within the garment's elegant structure.

**Yellow (Shared by Both Motifs):**  
In Nakshi Kantha flowers, yellow is the color of the sun, prosperity, and joy. It symbolizes life, energy, and the promise of a good harvest.



Figure 22. Apply Chinese and Bangladeshi fusion motif development in Contemporary dress design



Figure 15. Visual Impact of Cross-Cultural motifs with color

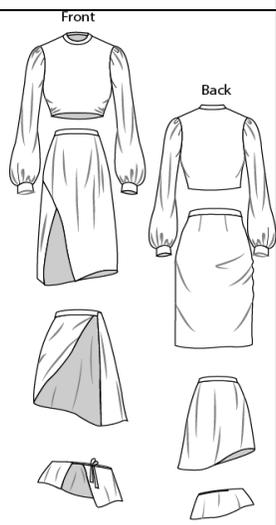
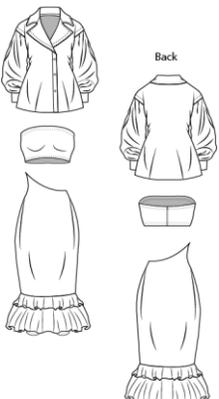


Figure 19. Technical Drawing of Contemporary dress

**Maroon serves as a foundational echoes the deep vermilion of Chinese lacquerware and the rich, earthy tones of Bengali soil and traditional textiles, grounding the design in a sense of heritage and strength. Pink reflects the soft blush of a Chinese peach blossom (symbol of longevity) and the vibrant hues found in Nakshi Kantha embroidery, bridging the elegance of Chinese motifs with the folk-life energy of Bangladesh. Sky Blue is a color creates a spacious, modern canvas that allows the intricate motifs to breathe, while symbolizing the harmonious spirit of the cultural exchange itself.**



Figure 23. Apply Chinese and Bangladeshi fusion motif development in

	Design		Contemporary dress design
 <p>Figure 16. Visual Impact of Cross-Cultural motifs with color</p>	<p>Front</p>  <p>Back</p> <p>Figure 20. Technical Drawing of Contemporary dress Design</p>	<p>Orange (Chinese Koi Fish): In Chinese culture, the orange or gold koi fish symbolizes wealth, success, courage, and perseverance. The belief that a koi can overcome obstacles to become a dragon makes it a powerful emblem of ambition. Its vibrant orange color demands attention, representing vibrant energy and good fortune.</p> <p>Pink (Bangladeshi Lotus): The pink lotus in Bangladeshi art signifies purity, spiritual awakening, and divine beauty. Unlike the white lotus, the pink hue carries a sense of gentle grace and is often associated with the highest enlightenment. It represents the heart's purity rising above the material world.</p>	 <p>Figure 24. Apply Chinese and Bangladeshi fusion motif development in Contemporary dress design</p>

(All picture drawn by author)

(All picture drawn by author)

### 6. Discussion and Findings:

This design research demonstrates that the deliberate integration of Bangladeshi and Chinese motifs in contemporary womenswear can facilitate a profound cultural exchange, moving beyond superficial appropriation to establish a new, hybrid fashion lexicon. The most significant finding is that successful integration is symbiotic; the narrative of one culture enriches the other without erasing its distinct voice. For instance, positioning the Chinese Pheasant (a symbol of nobility and prosperity) atop Nakshi Kantha branches serves as a potent metaphor for auspiciousness flourishing within a handmade tradition. Similarly, uniting the Chinese Chrysanthemum (representing longevity and elegance) with the life-affirming flora of Nakshi Kantha creates a pattern that speaks to a universal appreciation for beauty and resilience. Translating these paired motifs onto modern silhouettes such as minimalist tops, tailored skirts, and structured jackets was crucial, as it grounded this symbolic dialogue in the context of the contemporary world, making the cultural exchange both wearable and relevant.

However, the process also revealed significant challenges in cross-cultural design. A primary limitation is the risk of misappropriation or the dilution of sacred symbols when they are removed from their original context. For example, the Chinese dragon or specific religious

motifs from either culture carry deep meanings that can be trivialized if used merely for exotic effect. Furthermore, practical challenges emerged in technical execution, such as reconciling the flat, narrative-based stitching of Nakshi Kantha with the more sculptural and symbolic approach of Chinese embroidery. Sourcing authentic materials and ensuring equitable collaboration between artisans from different technical backgrounds also presented logistical and economic hurdles, highlighting that such projects require not just creative vision but also careful ethical and project management.

Despite these challenges, the project confirms fashion's potent role as a medium for cultural transmission. The harmonious synergy of the Chinese Koi Fish (perseverance) with the Bangladeshi Lotus (purity) builds a narrative where ambition is tempered by spiritual enlightenment. Ultimately, this research posits that when navigated with sensitivity and strategic methodology, cross-cultural fashion can become more than decoration. It functions as a form of storytelling, where each stitch weaves shared human values beauty, fortune, and balance directly into the fabric of our contemporary global identity.

### **Conclusion:**

In conclusion, this research succeeds in developing a practical platform for "wearable cultural dialogue" with the evidence that the synthesizing convergence of Bangladeshi and Chinese designs can yield rich narratives of common values such as harmony, prosperity, and resilience in contemporary womenswear. The venture is above shallow eclecticism since proof exists that meaningful cultural dialogue can truly be written into the visual vocabulary of fashion. Fortunately, the future of this project is wide open with potential; it lends itself to further research into ecologically responsible practices in textiles, such as the use of Bangladeshi handloom fabrics or Chinese silk, to further root the designs in their cultural heritage. Besides, the method could be built upon to include digital printing for complicated motif layering, proved across a broader range of garment constructions like structured outerwear or sustainable active wear, and even pursued further into contact with other global cultures. This paper is not an ending but the beginning of a new, energetic area of research in which fashion becomes a dynamic, ongoing canvas for intercultural dialogue, expanding the limits of both design creativity and cross-cultural knowledge. Most expansively, the model established here serves as a robust prototype for a much larger, global conversation. The principles of respectful synthesis and narrative-driven design are not confined to a bilateral exchange but can be pursued in dialogue with other cultures, fostering a multilateral sartorial discourse that explores interconnection on a global scale. Therefore, this paper is not an end point but a foundational prologue. It heralds the beginning of an energetic and vital new field of research, one in which fashion is re-envisioned as a dynamic, living, and ongoing canvas for intercultural dialogue. In this expanded realm, the discipline of design creatively dismantles cultural barriers, fostering a deeper, more empathetic global understanding and forever expanding the limits of what fashion can communicate and achieve.

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