

## High-end Fashion from Traditional Cultural Heritage in Bangladesh: An Insightful Future Propositions of “The Tangail Handloom Tant”

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### **Abstract**

The purpose of this study is to investigate the traditional Tangail handloom techniques with future propositions to modern fashion design. Tangail handloom emphasizes sustainability while preserving the region's rich legacy by focusing on traditional concepts of cultural preservation, environmental awareness, workmanship, natural materials, minimal disposal, and fair trading. The different facts of the Tangail handloom are examined in this study, including its historical background, manufacturing procedure, design motifs, and prospective applications in contemporary fashion design practices. This inquiry intends to support the preservation of this traditional art form and stimulate its adaptation in the international fashion business by looking at how “Tangail Handloom Tant” is used in modern clothing. A series of collections were made at the end of the study to demonstrate a new approach to design techniques let unknown people from the region's outskirts will find source of inspiration for their ideation and concept of fashion design practice.

**Keywords:** *Fashion, Handloom, Craftsmanship, Preservation, Sustainability, Motifs.*

### **Introduction**

One of Bangladesh's traditional cottage industries is handloom weaving. It is the second-largest source of employment and revenue in rural areas, after agriculture. Bangladesh's weaving industry has a lengthy history(Sharmin & Tousif Hossain, 2020). The Tangail district carries on the customs of earlier times, just as other areas of Bangladesh do. Tangail's experienced craftspeople have been producing different kinds of cloth for centuries, since the dawn of civilization. Due to the sarees made there, Tangail's reputability is now recognized beyond national lines. Tangail revolutionized the weaving industry with his soft silk and cotton sarees. This saree has a remarkable weave and pattern. The border or edge work is a defining feature of Tangail saris. Lungis and silk cotton blend sarees are available. In addition to this, the Tangail weavers create sarees, lungis, towels, and chadors. It is reported that muslin sarees were traditionally woven by Tangail workers. This muslin once traveled freely between the royal house in Britain and the

Mughal court in Delhi. The muslin cloth was victimized by the machinations of international business circles and lost in the course of time. Still, Tangail's Jamdani, Benarasi, and Tant sarees continue to exist as their deserving replacements (Swazan & Das, 2021). Muslims who weave were known as Zola. These Zola weavers were concentrated in the Tangail, Kalihati, and Gopalpur regions. Again, Nathpanthi and Debnath are used as Kaulik titles for Yugis or Jungis. They were the only ones who could weave coarse cloth. Every family owned a spinning wheel, and sons and daughters, as well as fathers and mothers, spent the entire day spinning and weaving cloth. In the Tangail Kalihati and Gopalpur localities, Yugi community members settled. In terms of producing kshaum, towels, and mosquito nets, the Yugis were almost self-sufficient. It is also common knowledge that the Hindu weavers of Tangail go by the surname Basak. They are concentrated in the villages of Bajitpur and Nalsunda. However, there aren't many Muslim artisans (zola) in Balla and Ratanganj. But in Balla and Ratanganj, the number of Muslim artisans (zola) is a few thousand, and many are quite wealthy. The captivating sound of spiders can be heard day and night coming from all these communities. Aside from the spiders' snarling, it's also really endearing to see the weavers working with their hands to create the Nipur saree. The handlooms of Tangail are a source of income for around five lakh people (Islam et al., 2012). And Tangail is home to thousands of looms. These millions of looms do not all manufacture Tangail sarees. Less than 20,000 of these looms are present in Tangail. And the villages of Bajitpur, Patrail, Nalsunda, Chandi, Bishnapur, and Binnaphair are where this traditional saree is primarily created. Tangail weave sarees are handcrafted in a very delicate and lovely way, with great care and a strong emotional connection. Men use looms to weave, and domestic women assist with spinning, dyeing, and lacemaking. The weavers mix colors to create various motifs or artistically doodle designs on the fabric of the saree, such as flowers.

The border or edge work is a defining feature of Tangail sarees. There are two different kinds of saree weaving looms in Tangail: the Chittaranjan (Mihi) loom and the Pitlum (Khatkhti) loom. These two different kinds of looms are utilized to create sarees in a variety of hues and patterns. A few examples include Jamdani or Soft Silk, Half Silk, Tangail BT, Baluchari, Uzvarad, Hazarbuti, Sutipard, Katki, Swarnchur, Ikkat, Anarkali, Devdas, Kumkum, Sananda, Nilambari, Mayurkanthi, and sarees of general good quality. Different brands and sarees of various qualities, handiwork, colors, and textures are sold, with costs ranging from 200 taka to 50,000 taka. Jamdani, or delicate silk, is the most expensive of these. International standards are followed in the production of Jamdani sarees. This saree is made by weavers using 100-count Japanese yarn. Other sarees are also made with 100-count thread in addition to this one. Occasionally, Narayanganj-produced 80, 82, and 84-count yarns are also utilized (Promee et al., 2021).

The Tangail weavers' sari bazaar used to be in Kolkata before the country was divided. From Charabari Ghat, Porabari Ghat, Nalchia Ghat, and Subarkhali Harbour, weavers would go by steamer launches and ships to Calcutta from various parts of Tangail. These exquisitely crafted

loom sarees were once purchased by the sari traders of Kolkata and West Bengal. Since the country was divided, Bajitpur in Tangail has served as the primary market for Tangail weaving. One and a half kilometers south of Tangail's main place is Bajitpur Hat. Every Monday through Friday of the week, there are markets. Here, the haat begins early in the evening, and the hustle and bustle until 9 or 10 a.m., the haat is still busy. Moneylenders make up the majority of the market's buyers. From this market, moneylenders purchase clothing at wholesale prices and distribute it to numerous large marketplaces, shopping centers, and fashion companies across the nation. Table 1 shows the different elements and material terminology used in this study.

TABLE 1: Study elements & materials terminology.

<b>Particulars</b>	<b>Issue</b>	<b>Technical explanation</b>	<b>References</b>
Material	Handloom	Handloom is a wood or iron (some portion) made device, used for producing woven fabric. It is generally run by man with hand and foot without any electric motor.	(Durlov et al., 2014; Sharmin & Tousif Hossain, 2020)
	Jamdani	Jamdani is a fine muslin textile produced for centuries in South Rupshi of Narayanganj district in Bangladesh on the bank of Shitalakhwa River. Whether figured or flowered, jamdani is a woven fabric in cotton. This weaving method uses supplemental wefts in addition to the usual weft used to hold the warp threads together, which creates the decorative patterns.	(Ashmore, 2018; Mitra et al., 2015; Sharmin & Tousif Hossain, 2020)
	Muslin	Originally, only cotton was used to make muslins. These textiles were incredibly thin, transparent, delicate, and light as a feather. Some varieties of muslin were so thin that they could even pass through the aperture of a lady finger-ring.	(Ashmore, 2018)
Fabric	Banarasi Saree	A Banarasi sari is one that was created in Varanasi, a historic city also known as Benares (Banaras). The saris are renowned for their luxurious needlework, exquisite silk, and gold and silver brocade or zari.	(Mitra et al., 2015)
	Katan Saree	Katan was a scrap of silk fabric. Its warp and weft were both made of double-twisted, pure silk threads.	[7]

	Tant Saree	Tant sarees are made of cotton strands and are characterized by their transparency and lightness. Given the hot and humid atmosphere on the Indian subcontinent, it is regarded as the most comfortable saree.	(Durlov et al., 2014)
Art	Kalka	A curving textile motif or pattern from Mughal periods is called kalka. There are several theories about the Kalka's beginnings. Its shape has been compared to that of a mango.	(Ahosanul Karim et al., 2021)
	Shotoranji	Shotoranji's weaving style is comparable to that of a contemporary tapestry. It was a royal family insignia that was utilized as a carpet, wall mat, sitting cover, and other fashionable goods.	(Hasan et al., 2021)
Festival	Pohela Boishakh	Boishakh is the first month of the Bengali calendar, while Pohela is Bengali for "first." Bengali speakers refer to the Bengali New Year as Nobo Borsho, where Nobo stands for new and Borsho for year.	(Ahosanul Karim et al., 2021)

### **Research Background**

An industry-wide paradigm shift in design techniques is necessary as sustainability has become a crucial worldwide issue. There is an increasing need for sustainable design solutions that not only solve environmental problems but also safeguard cultural heritage as social injustices and environmental challenges worsen (Crane & Bovone, 2006; Paras, 2023; Peake & Kenner, 2020). Due to their innate eco-friendly methods, longevity, and cultural value, traditional crafts have come to be recognized as excellent resources for sustainable design (Bleibleh & Awad, 2020; Diaz Soloaga et al., 2023). A fascinating case study for examining the possibility of sustainable design methods drawn from traditional craftsmanship is the Bangladeshi Tangail handloom, a traditional weaving process. Fashion design and the production of clothing nowadays are evolving daily. Modern fashion designers are attracted to experimenting with novel fabrics, hues, trends, patterns, and cut lines (J. H. Lee et al., 2023; Lungu et al., 2021; Pistilli, 2018). According to this theory, certain fashion designers in Bangladesh are currently producing western clothes from traditional Tangail weaving industry saree materials. The Tangail weaving industry may play a role in preserving tradition and heritage.

### **Research Objective**

To explore the potential integration of Tangail handloom in fashion design. The integration of Tangail handloom in fashion design can offer a unique and culturally rich aesthetic to contemporary fashion. It is a renowned handloom weaving tradition from Bangladesh, specifically from the Tangail district. It is characterized by its intricate motifs, vibrant colors, and fine craftsmanship. The ultimate objectives are enlisted as follows-

- Preservation of the Tangail weaving tradition while introducing modern, inventive designs.
- Contemporary fashion design practice can use Heritage as their source of inspiration.

### **Methodology**

Primary and secondary data are analyzed to complete the study. Qualitative data from the literature uses to explore for in depth understanding of culture and heritage of Tangail district, Bangladesh where remarkable number of loom industries are located. The author conducted interview with the artist, supplier & seller to examine the process of design to consumption. The outcome of this research exposed through high-end fashion from the heritage materials in order to protect the tradition and explore new wings for fashion design practice. The design processes initiated from the research of trend materialized through Mind mapping, research board & final range. Contemporary trend has been analyzed through WGSN to design high-end fashion with the blending of material, fabric, art of “Tangail Handloom Tant”. Though the ideation generated manual method of drawings the digital software (Adobe Illustrator, cs6) also used to draw the final range. The color, silhouette, fabrication, surface are designed based on the trend report. The findings of this research can play significant rule in further design practice and design education nationally and global

### **Tangail Handloom; History of Cultural Heritage**

The handloom industry in Tangail had an explosion in the last few decades of the 19th century. The Tangail weavers took over from those who created the highly loved Muslin variety of fabrics. They mainly originated from Dhaka's Chowhatta and Dhamrai Bangladeshi populations. The zamindars (landlords) eventually extended an invitation to the weavers to live in Tangail village. During the struggle for independence, Mahatma Gandhi advocated for a widespread boycott of imported cotton textiles, which led to a boom in the handloom industry in East Bengal of the then-divided India (now Bangladesh) (Ko et al., 2011). The Tangail saree has developed further since then. There have been many periods in the social and political history of Bengal.

History has shown that the weavers of the Basak group are the original Tangail weavers, that is, they are members of the Tantubai tribe. They can be classified as a class of nomads because they first arrived in West Bengal's Murshidabad from the Indus basin and began weaving there. They migrated to the Rajshahi district of Bangladesh after realizing that the climate there was not

improving the quality of the saree. Because of the adverse weather conditions, the squatters split into two groups and relocated to Bajitpur in Kishoreganj and Dhamrai in Dhaka, respectively. However, several of them stayed in Rajshahi due to their connections to the silk industry. The Basaks got into arguments before they started working in Dhamrai. As a result, many Basaks split up and moved to the neighboring country's Chohatta region. Following this, Chauhatta and Dhamraiya were the two groups into which the Basak weavers were permanently divided. The manufacturing of fiber was progressing well at Chauhatta and Dhamrai. However, numerous migrants arrived in Tangail and established themselves there in pursuit of a better position. They're weaving since the climate here is unpleasant for them. Generation after generation has used weaving looms in Tangail. The Basak class once resided in Tangail, where they oversaw the quality of textiles through the Basak Samiti and instructed novice weavers. Many Basak weavers went to India following the War of Independence in 1971 and Partition in 1947(Sarkar, 2017). Other communities, besides the Basaks, also got very interested in the weaving industry at this time. They improved to the level of Basak weavers.

### **Influence of Cultural Heritage on Modern Fashion Design Strategies**

The fabric and weaving process known as Tangail Handloom originates from the Bangladeshi district of Tangail. It has grown in prominence in the fashion sector as a result of its distinctive designs and excellent construction. Tangail handloom fabric is appreciated for crafting gorgeous clothing because of its unique patterns and vivid colors. In fashion design, Tangail handloom fabric is highly valued for its versatility and cultural significance. Designers often incorporate this fabric into their collections to add a touch of traditional elegance and showcase the rich heritage of Bangladesh. The fabric can be used to create various types of garments, such as sarees, salwars, suits, tunics, shirts, gowns, Panjabi, fashionable dresses, and accessories. Designers may choose to use Tangail handloom fabric in its pure form or combine it with other textiles to create innovative designs. The lightweight and breathable nature of the fabric makes it suitable for both casual and formal wear, making it a popular choice among fashion enthusiasts. Tangail handloom fabric is known for its durability and longevity, making it a sustainable choice in fashion design. The weaving process involves skilled artisans operating handlooms, preserving traditional techniques that have been passed down through generations. This focus on craftsmanship and ethical production methods aligns with the growing demand for sustainable and ethical fashion(Min et al., 2017). Overall, Tangail handloom plays a significant role in the fashion industry, representing a fusion of tradition and contemporary design. Its unique patterns, vibrant colors, and cultural significance make it a prized fabric among fashion designers who seek to create garments that are not only stylish but also celebrate heritage and craftsmanship.

### **The Way Forward: High-end Fashion from Tangail Heritage**

Traditional handmade tapestries from Bangladesh known as Tangail handloom are prized for their intricate designs and bright colors. It is typically used to produce sarees, but due to its adaptability, it may also be used for novel designs in clothing and other fashion design innovations. Tangail handloom cloth can be used in fashion design in the following ways:

#### ***Dress Silhouettes***

Dresses in multiple styles, such as A-line, fit and flare, or sheath dresses, can be created with Tangail handloom cloth. Because of the fabric's light weight and drape ability, flowing, feminine designs can be created with it.

#### ***Pattern Mixing***

Tangail handloom cloth is identified by its unique geometric motifs and patterns. By integrating various Tangail patterns into a single outfit, designers can practice pattern mixing. This results in a dynamic and visually appealing appearance.

#### ***Color Blocking***

A broad variety of brilliant colors are available for Tangail handloom fabric. This feature can be used by designers to produce eye-catching color-blocked outfits. They can produce striking, contemporary designs by blending the fabrics complementary or opposing hues.

#### ***Embellishments and Trims***

Dresses can be trimmed or embellished with Tangail handloom cloth. Small pieces of the fabric can be included in the dress by the designer, for example, as waistbands, collars, or sleeves. This gives the overall design a little roughness and individuality.

#### ***Layering***

The lightweight and translucent nature of handloom fabric makes it perfect for layering. Designers may use fabric as a top layer or add panels over top of garments to give the design depth and volume. This enables innovative experimentation with transparency and opacity.

#### ***Fusion Designs***

For creating fusion designs, Tangail handloom fabric can be combined with various fabrics. For example, mixing silk, chiffon, or organza with Tangail fabric can produce attractive and modern clothing designs that combine classic and modern elements. To guarantee the quality and originality of the patterns, work with experienced artisans that specialize in working with Tangail

handloom fabric. You can make avant-garde garments that reflect the heritage and artistry of Tangail handloom textiles by using this special fabric in fashion design.

### Fashion Design Practices in Bangladesh

During the design process designer should keep in mind the ecological, sustainable and ethical understanding of fashion in terms of its production, design and consumption(Garelick, 2022). Though the design process will demonstrate a sequence of analyzing states through research, ideation, sketch, pattern, final production. Each state of the analysis reflects the findings of this study. At the end of this process, the author will illustrate a series of flats ketches design to understand the method and result.

### Mind Map

The Mind mapping process has expressed the way of thinking regarding the particular topic. Initially the keyword that comes to the mind.

after hearing the theme have been scattered into a frame through creative manner (Ko & Lee, 2011)(Omwami et al., 2020). The elements that will apply and popular related to the creation have been given priority. Figure 1 illustrates the outcome of concept regarding the collection.



Fig. 1: Mind map of the collection development

### Research Board

The research board illustrate the design analysis scheme from silhouette, color, texture, motif, fabrication & styling (Pistilli, 2018). Mainly the contemporary design practice has been examine to understand the fashion trend globally. Figure 2 demonstrates the integration of design elements relating to the study collections.





*Fig. 2: Research board of design elements*

### *Final Range*

There are six high-end dresses designed based on the traditional heritage of Tangail handloom. Basically the color, motif, fabrication are the key factor of this following series. The silhouette has taken from the trend report analysis and accessories are made of heritage materials. Western cutline of dresses gives a fusion look to the entire range. Figure 3 depicts the possible outcome of this study.



*Fig. 3: Final range*

***Design Production Method (Bespoke)***

Bespoke or individual dress making process chain from the heritage are illustrate through the following table. The design idea are used to describe with the client for their better understanding regarding embellishment, fabric performance, durability, fit and care. Sometime client opinion are also incorporated with the ideation for further development. This method is suitable for personal measurement rather than standard. Table 2 shows the production process (Bespoke) flow of collection.

TABLE 2: Design production method (Bespoke)

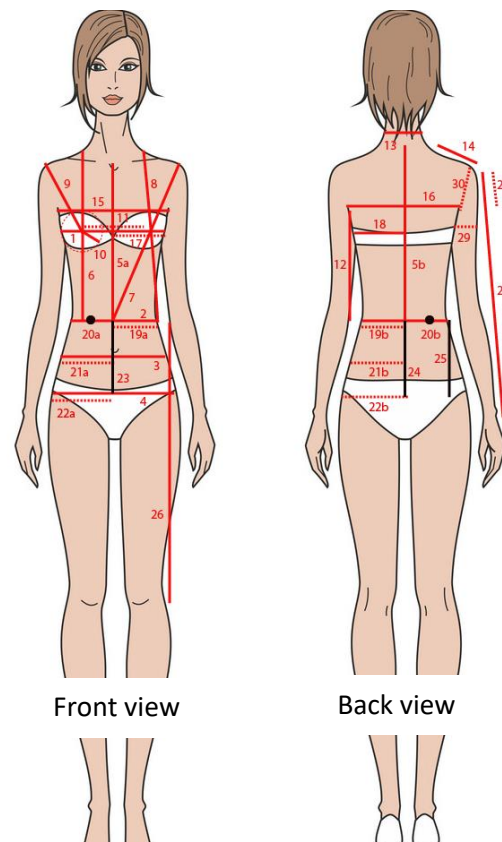
<b>Process Sequence</b>	<b>Main Tasks</b>
Design illustration digital/manual	Ideas, fabric, style, embellishment are discussed with the client.
Specification sheet preparation	Once the design is chosen, fabric are sourced and measurement recorded from the customer.
Pattern creation	According the measurement the basic bodies are drafted through manually on pattern paper or digitally using CAD. The bodies are adapted the design.
Proto sample development	Proto type sample are developed through muslin fabric or actual fabric to check out styling features and measurement.
Modification or sample review	Based on the fitting and appearance modification are done on to the pattern. Muslin may recut and second fitting sample done before the next stage.
Final garment cut and basted for fitting	Actual fabric cut based on second review and assembled for basting. Final fit checked on client with possible adjustment made for proportion.
Final garment production	Machine or manual sewing technique applied to assemble of different parts based on fabric properties.
Finishing	Unexpected materials cut and removed from the garments and adopt necessary fastening trims with finished garments.

***Measurement Directives***

The measurement directives depicts the specification of body dimension which has relevance for pattern drafting also needed to adapt the styling features of a design. The net measurement without ease allowance incorporated in the directives. Additional ease can be added or subtracted based on styling features. The front view and Back view of the model inserted to understand the body proportion. Design of this study adopted with the pattern as per following specification directives by adding wearing ease as well as designing ease allowance. Table 3 presents the measurement directives of pattern development and Figure 4

TABLE 3: Measurement directives of pattern

Code	Body measurements	Value (cm)
1	Bust	91.5
2	Waist	70
3	Abdomen	86.5
4	Hip	95.25
5a	Front neck drop to waist	37.10
5b	Back neck drop to waist	42.5
6	HSP to waist	17.6
7	STP to waist	45
8	New strap	45
9	Bust depth	24.100
10	Bust radius	7.60
11	Bust span	10
12	Side length	21.30
13	Back neck	10
14	Shoulder length	13.30
15	Across front	17.10
16	Across back	17.80
17	Bust arc	25.4
18	Back arc	21.90
19a	Waist arc front	17.80
19b	Waist arc back	16.80
20a	Dart placement front	8.25
20b	Dart placement back	8.25
21a	Abdomen front arc	21
21b	Abdomen back arc	21.5



**Fig. 4: Female dummy, size 10**

22a	Front hip arc	23.20
22b	Back hip arc	24.5
23	Front hip depth	20.30
24	Back hip depth	20
25	Side hip depth	20.60
26	Waist to knee	58.50
27	Sleeve length	55.9
28	Cap height	14.60
29	Bicep	33
30	Armhole straight	19

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### **Bangladesh's Fashion and Clothing Design Statement**

Individual cultures typically have their own customs and clothing that show the vibrant heritage of their culture from ancient times to the present (Garellick, 2022). Contemporary fashion designers frequently take influence from heritage, but they also update and modify conventional clothing. Although Bangladesh is a small country it has enough resources to resurface the contemporary fashion design system through cultural heritage (Board et al., 2013) (Y. K. Lee, 2022). This study mainly examines four important criteria to analyze the fashion design process of Bangladesh: mainly silhouette, color, pattern and fabrication. Basically the Bangladesh fashion system is occasion driven (Bhui et al., 2008). Traditional Bangladeshi costumes are characterized by stripes, geometric and various floral patterns and motifs.

Apart from a few traditional motifs "butidar" (small floral motifs) and "kalka" (paisley motifs), animal portraits, sotorangi, Angti, Shamuk, Moyur Pekhom, Tajel, Kajal lata, Sandesh, Panki, Panpata are offered and applied on dresses, embroidery, appliqué or print format. And the design of the texture is divided into three parts: Buta, Jaal and Tesri. Among the textures, Hajar Tara, Motor Dana, Noyon Sukh, Moyur Jora, Kadam Bahar, Jibon Tara, Sankhmati, Kalsi Ful, Goj Moti, etc. are also notable. Names of several tribal motifs and fabrics such as Anaj (pineapple), Azathang (duck's feet), Bangal Chabugi (small flower), Bago choke (tiger's eye), Begum bichi (seed of eggplant), Bourgogaw (like Bangla alphabet letter), Chaba Kangel (snake twist), Choriphool (design on clay water pot), Kanjal (snake curve), Kangara (crab), Padicabanggach (king of design) etc.

Bangladesh conventional clothing items kamiz, fota, Panjabi, kurti are likely straight fit "H" silhouette. The coat, shirt, jacket, waist coat are following "X" silhouette. The skirt, palazzo, trouser, lehenga are of them seem in "A" shape. While there is no specific color that can be considered the traditional color for fashion in Bangladesh, there are certain colors that are commonly associated with the country's traditional attire and festivals (Amin & Miah, 2017). Here

are a few colors that are often seen in traditional Bangladeshi fashion. Red, Green, white, Yellow, Black and Blue. Red is a popular color in Bangladeshi fashion and is often associated with celebrations and festivities (Bari & Jin, 2020). It is commonly worn during weddings, religious ceremonies, Independent day, Pohela Boishakh (Bengali New Year) and other joyous occasions. White is considered an auspicious color in many South Asian cultures, including Bangladesh. It is often worn during religious festivals and ceremonies, International Mother Language day as well as for formal occasions. Yellow is a vibrant and cheerful color that is commonly seen in Bangladeshi fashion. It is often worn during festivals like Pohela Falgun (the first day month of spring) and Eid, as well as during (Holud) wedding ceremonies. Green holds a special significance in Bangladesh as it represents the country's natural beauty and agriculture (Rahman et al., 2023). It is often associated with rural life and is a common color in traditional Bangladeshi textiles and garments. Blue is another color commonly found in traditional Bangladeshi fashion. It is often seen in textiles like jamdani and is worn during various cultural and religious events.

Traditional Bangladeshi fabric includes a variety of textiles that are woven or produced in Bangladesh using traditional methods. These fabrics often showcase the rich cultural heritage of the country and are known for their vibrant colors, intricate designs, and skilled craftsmanship. Traditional Fabric in Bangladesh are Jamdani, Muslin, Khadi, Tangail (Tant Hand-loom), Rajshahi Silk, Baluchari and Nakshi Kantha.

### **Consequences of the Bangladesh fashion system: economic and Symbolic:**

For several reasons, it is crucial to maintain ancient handloom techniques like tangail weaving. Let's investigate some of the main arguments for and against of tangail handloom preservation and promotion.

#### ***Cultural Heritage***

Bangladesh's cultural history is firmly anchored in Tangail handloom weaving. It is a representation of the regional cultures' artistic creativity, handiwork, and customs. By safeguarding Tangail handloom techniques, we make sure that this rich cultural history is transmitted to subsequent generations, generating a sense of pride and identity.

#### ***Economic Empowerment***

Numerous artists and weavers sometimes rely on handloom weaving, including Tangail, for their living, especially in rural areas. By supporting and protecting cultural customs, we strengthen the regional economy, provide opportunities for employment, and give makers more financial power. It supports sustainable development, raises living standards, and lowers poverty.

### *Sustainability and Environment*

Handloom weaving is generally considered to be an eco-friendly and sustainable practice compared to mass production methods. It utilizes natural fibers, such as cotton or silk, and relies on manual labor instead of machines. Preserving Tangail handloom practices promotes sustainable fashion and reduces the environmental impact caused by the textile industry.

### *Unique Craftsmanship*

Tangail weaving is known for its intricate patterns, vibrant colors, and fine craftsmanship. Each piece created through this technique is unique and represents the skill and creativity of the weaver. Preserving this craftsmanship ensures that the artistry and skills involved in Tangail weaving are cherished and recognized worldwide.

### *Cultural Exchange and Tourism*

Sarees, shawls, and other handcrafted textiles from Tangail have become more well-known both domestically and abroad. We promote cross-cultural dialogue and draw visitors interested in discovering the region's history and workmanship by maintaining Tangail handloom traditions. As a result, the economy as a whole, local companies and tourism are all boosted.

### *Identity and Fashion*

Tangail handloom products have become an integral part of the fashion industry, representing the distinctive style and identity of Bangladesh. Preserving Tangail handloom practices ensures that traditional textiles and designs remain relevant in the contemporary fashion world. It allows for the fusion of traditional and modern aesthetics, creating a unique and globally recognized fashion statement

### **Conclusion**

A variety of theoretical approaches have been applied to the study of fashionable clothing but the influential factors remain unimportant as the subject have come from many different disciplines. The heritage can be a major source of resource to design fashionable clothing as a result the subject will get proper priority. To protect the cultural heritage, empower craftsmen, advance sustainable practices, and boost the economy, Tangail handloom practices must be preserved. Support a thriving and diversified global textile sector while preserving the craftsmanship and artistic history by appreciating and promoting ancient handloom weaving. The marriage of traditional crafts and ecological design concepts is best seen in Tangail handloom. Tangail handloom contributes to a more ecological and ethical approach to design through using natural materials, supporting regional production, maintaining cultural history, and promoting fair trade principles. The cultural, economic, environmental, and social consequences of Tangail handloom investigation are

important. It promotes sustainable livelihoods, aids in the preservation of traditional knowledge, and advances cultural heritage. The modern dress design technique influenced by such an insightful heritage can play vital role for new innovation as well as design education and research.

### Disclosure Statement

No potential conflict of interest was reported by the author(s).

### Authors Contributions

MM & OJP: Conceptualization, methodology, investigation, writing original draft. RA: Conceptualization, analysis, data curation, reviewing & editing. RM & RUM: Editing & reviewing.

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