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**Author (s):** M. Bilal Ghaffar<sup>1</sup>, Nabeel Amin<sup>1</sup>, Umer Hameed<sup>1</sup>, Aqsa Fatima<sup>2</sup>, and Syed Ali Saqlain<sup>3</sup>

**Affiliation (s):** <sup>1</sup>Superior University, Lahore, Pakistan  
<sup>2</sup>National College of Arts, Lahore, Pakistan.  
<sup>3</sup>University of Education, Lahore, Pakistan

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# Sartorial Synthesis: Exploration Fusion Art of Pakistani Fashion – A Case Study on the Integration of Eastern Surface Patterns on Western Silhouettes

M. Bilal Ghaffar<sup>1\*</sup>, Nabeel Amin<sup>1</sup>, Umer Hameed<sup>1</sup>, Aqsa Fatima<sup>2</sup>, and Syed Ali Saqlain<sup>3</sup>

<sup>1</sup>School of Art and Design, Superior University, Lahore, Pakistan

<sup>2</sup>Department of Multimedia Arts, National College of Arts, Lahore, Pakistan

<sup>3</sup>Department of History, Arts and Cultural Heritage, University of Education, Lahore, Pakistan

**ABSTRACT** *Sartorial synthesis* is blending the elements of different cultures and traditions in fashion statements to create aesthetic and innovative designs. The study explores dynamic surface of cross-cultural fusion in Pakistani Fashion by focusing on the integration of *traditional surface patterns, motivations, techniques and acceptance of Pakistani culture on the western ready-to-wear silhouettes*. The literature expresses the identity of culture with design innovations and research gaps. It provides the understanding of various practices and perspectives of designers and artists working on the cross-cultural fusion fashion. The objectives include the identification of factors, reasons, key patterns and techniques used by the selected brand, i.e.: *Rastah, Nukta and Farmaish*. The acceptance of fusion fashion is analyzed by identifying the evolution, continuation or declination of the trend. Methodology involves the analysis of creative process, strategies, challenges and processes involved in cross-cultural fashion. For this purpose, qualitative method has been underlined with document analysis and convenience sampling by taking in-depth interviews. Data analysis includes examination of themes and codes to align data for key findings and results. The results of study reveal the importance of *cultural celebration, expression and acceptance* of the fusion concept in Pakistani Fashion industry. Consumer industrial aspect is also identified to indicate the continuation, evolution and declination of cross-cultural fashion. The study is a valuable insight as a transformation of sartorial synthesis that is shaping bridge of tradition and modernity adopted by the brands i.e.; Nukta, Farmaish and Rastah, presenting new era that is promoting *cultural heritage, creativity of designers and design innovation*.

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\*Corresponding Author: [bilalghaffar00@gmail.com](mailto:bilalghaffar00@gmail.com)

**INDEX TERMS** cultural hybridity, cross-cultural integration, eastern patterns, fusion, multifaceted craftsmanship, western silhouettes

## **I.INTRODUCTION**

Fashion has a huge canvas of expressions, cultural influences, aesthetics, tapestry of style, art, and history that compiles to create a diversity of fascination and artifacts of styles. The term sartorial has been derived from the Latin word Sartor, which means Tailor, and sartorial in terms of fashion refers to the style of dress, tailoring, and refined appearance. It has been widely used to describe the style, attention to detail, and emphasis on quality [1]. Today, the trends are emerging day by day in a series that are capturing the attention, and in the mainstream, the fusion of eastern patterns and western silhouettes is drawing the main attention.

Sartorial synthesis is the expression of stylistic tailoring that has preserved the remarkable evolution in the contemporary blend of fashion, using the traditional cultural pattern surfaces with the western silhouettes. It is evident from the multiple aspects of design creativity that include the clothing styles, fabrication, styling, and inclusivity of design. In history, the traditional clothing of Pakistan only includes shalwar kameez in both mens and womens fashion, with details of traditional surface patterns rich in embroidery and design specifications [2]. With the passage of time, a wide range of diversity and modernity has been seen due to the influence of the Western world.

The integration of the Western world changed the symbolic image of Pakistan as the evolution led towards the exposure of Western trends like pants, tops, and suits came through the interaction of media, cultural exchanges, and travelling that reshaped the landscape values of the sartorial image. Many of the designers have international recognition due to their artistic and stylistic craftsmanship of designs that are aesthetically appealing and blend Western ground with Eastern values. The aesthetic effect of sartorial synthesis not only shaped the trends of Pakistan but also built the image of expression and cultural identity at the global level [3].



**FIGURE 1.** Cultural transfusion on denim jacket & historic emerging influence of fusion fashion

The voice of this diverse style is quite vibrant, attaining a valuable stage of appreciation for the creative and artistic expression of fusion artwork. The main aspect of fusing the western silhouettes and eastern patterns is more than the experiment, as it highlights the identity of Pakistani cultural beauty by exploring multiple aspects of traditional values, which are serving as the notion of evolution for the dynamics of fashion, and also embraced by the global appreciation.

In the context of the historical overview, the concept of sartorial synthesis has great value to dilute the enrichment of the Pakistani Fashion Industry. The traditional range of clothing in Pakistan presents the intricate patterns and surfaces, vibrant colors, and creative techniques of textiles that have been the main virtual aspect of Sartorial, referred back to that time as the ground of working on the creative blend of eastern and western aesthetic design sensibilities. Eventually, these key elements were confined to the local value, but the current designers revolutionized this concept by globally marking their name with the fusion blend of western details in silhouettes with eastern aesthetics of cultural patterns [4]. The artistry of fusion in Pakistani design created by the designers has the delicate balance of modernity and tradition that provides the navigation route to creative opportunities and aesthetics in itself. The logic behind this design integration is to submerge the eastern and western values on a mutual ground in terms of silhouettes, patterns, surfaces, and traditional

embroideries. In this way, each garment can be considered as a symbolic element of cultural manifestation, which has a language of visual expression and a fusion of artwork.

Fusion art is generally described as the artistic style that includes cultural elements and techniques used in the form of expression, including the interplay of cultural and contemporary fashion. In this expression, the cultural and traditional surfaces of Pakistani art are integrated with Western art and design trends to represent the mixture or fusion of contemporary expression and cultural heritage. Pakistan is embedded with rich sources of culture and traditions that exhibit various art forms that include painting, handicraft, architecture, folk style, and calligraphy in different regions and sections [5]. These traditions are the foundation of signature elements for the culture of Pakistan that are widely used in fusion art forms to create contemporary arts and design surfaces. The creative artwork of fusing the eastern values with the western silhouettes is more than the aesthetics, and it contains a language of expression and identity to fill the gap between contemporary style and traditional base. In Pakistan, this trend is promoting the intersectionality of eastern and western grounds that is refining the concept of cultural identity and global forces to reflect and accept the fusion art as expression and identity.



**FIGURE 2.** Sustainable fusion fashion by Pakistani brands forging their way

The history of Western attire dates back to the colonial period, which continued to evolve with time, mainly in the urban areas. In the past few

years, Pakistan has developed into this segment of adding eastern surface patterns in the western clothing styles that highlight the rich handicraft of the Pakistani culture in the form of embroidery surfaces, patchwork work, and block printing. The cross-cultural concept and ideology serve as a vehicle to weave the threads of modern fashion and traditional surfaces as Tana Bana [6]. The image of cross-cultural artwork has the artistic expression of breaking the global boundaries by fusing Eastern and Western lines. Through creative expression, the fashion statements are also promoting the boundaries for other nations to serve as the platform of endless possibilities by merging the layer of innovation, change, and traditions. The concept of cross-cultural integration is not only a high-fashion statement, but the market is dynamically targeted to capture the attention of the general consumer according to their preferences and their valuable choices.

In terms of Sartorial synthesis, the key expression is the combination of historical patterns, traditional surfacing techniques, and contemporary art concepts that are valued to create the design ranges by mainly focusing on encapsulating the image of Pakistani culture in contribution to the global image of fashion. The roots of Pakistani culture have rich sources of artifacts, prints, patterns, and techniques that have set a benchmark of art expression, intimacy, and exposure towards cross-cultural trends around the globe, which is also empowering the image of regions in presenting the refined tailoring and surface experiences [7].

The concept of cross-cultural fusion in the fashion industry of Pakistan contains the influence of western silhouettes, containing the structured elements with minimalist intrusions, and the eastern surface patterns are highlighted through embroidering techniques, handcrafted motifs, and patterns. The image of cross-cultural fusion is balanced through tradition and modernity through silhouettes and patterns that are widely influenced by European and American styles due to clear and tailored fits [8]. The details of integrating the traditional surface patterns include the techniques of block, printing, chikankari, and floral patterns, mainly by adding the handcrafted work.

Designers like Aliya Khan and Hassan Malik played a vital role in the Sartorial details of creating the seamless collections that mainly integrate the essence of harmony for culture and tradition. The art form of fusion in developing fashion collections is just not confined to creativity but also opening the ways of cross-cultural exchanges and recalling the values to empower the image of the Pakistani industry on the global stage. Designer Farida Ahmed mainly empowered the transformation in merging the design elements of culture and traditions gathered from different regions of the country, and then distinctly detailed on the western garments as a statement on the international fashion houses. Another designer, Aisha Khan, contributed her skills by adding the patterns and surface techniques [9]; she symbolized the motifs of Pakistani culture on modernized cutlines of the West that presented a fresh exposure to the dynamic range of refined tailoring.



**FIGURE 3.** Surface development by the artists and workers – showcasing street fusion fashion

The urban cities like Lahore, Karachi, and Islamabad, embraced the cross-cultural fusion fashion as the cultural shift of modernity and expression. In fashion shows, social media campaigns, and exhibitions, the designers are playing a vital role in the promotion of the fusion trend as a new shape of customer perception to attract the needs of the young generation. Bridging the gaps and beyond the image of aesthetics, it contains a deep understanding of traditional cultural roots and regions to work on the details by overcoming the hurdles and exceptions to take risks and experience the

complexity of creative inclusion of cultural elements to fuse with the western silhouettes.

It is more likely to evolve due to advancements in technological use, customer needs, and more growth in the factor of sustainability. On the other hand, the sustaining future of the trend also has multiple dependencies on the ethical values, cultural authenticity, and fair running of the labor practices. In Pakistan, the fashion figures Ahmad and Khan empowered the constructive image of cultural tapestry in fashion and also overlaid the gaps between cultural and modern trends at the global level by contributing towards the traditional roots of Pakistan with western silhouettes as fusion [10].

The objectives of the study includes the interlinked perspectives and statements to examine the purpose of the study, it includes the identification of the *key elements and reasons* of cross-culture fusion in western silhouettes with eastern patterns, examination of the *western silhouette style and eastern patterns techniques* used in cross-culture fusion, analyzation of the image of *acceptance* of this cross-culture trend and examination of the prospect of this fusion trend for either *continuation, evolution or declination* in future.

## II. METHODOLOGY

In terms of theoretical underpinning, the concept of Sartorial synthesis in Pakistan has the focused integration of concept and cross-cultural blend. The research performed for the analysis was *document research*, which is social research in the context of *qualitative data analysis*. The method of document research analysis refers to the collection of data based on the physical sources to investigate based on written documents, social proofs, and public integration. In this regard, in-depth interviews have been conducted by choosing three brands of cross-cultural fusion. The standard procedures have been followed to investigate the main concept and the objective approach to collect and analyze the data afterwards [11].

In the methodology of the research, a *questionnaire* has been designed regarding the concept, ideology and valuable aspects of the research title and then 6 in-depth interviews have been conducted. The documentation of the interview questionnaire has been kept precise and clear to the objectives of the study to have the open-end discussion. In terms of the participant approach, *6 in-depth interviews* have been conducted with three selected

brands of cross-culture i.e.: *Rashtah, Farmaish and Nukta*. The documentation of the interview has been performed with the textile designers and fashion designers as co-founders and designers of the brands on the perspective of the cross-culture trend, their brand identity, history, strategy and future of growth to identify the key results.

The images attached below are from the brand *Rashtah* that represent their unique identity of craftsmanship in the details of their surfaces and silhouettes at the national and international level. The major production line includes *patchwork, champa techniques, Ikat weaving style, hand embroidery, block printing, and dyes* by elemental expression of the cultural motifs and patterns that includes impression of *floral, geometric and historic patterns of heritage style* [12]. The western elements used by the brand include *bomber jackets, casual and formal shirts, trousers, pants, and coats*.



**FIGURE 4.** Design articles by Rashtah clothing brand

The Images showcased below are from the brand *Nukta* that are transformative by working on the cross-cultural fusion art style. The key elements of eastern surface style used by the brand include *block printing, digital printing and stamp printing with traditional craftsmanship of dyes*. The patterns include the use of *floral elements, traditional carve patterns from the Mughal architecture of Pakistan and evergreen paisley art*. The western silhouettes style includes *denim jackets, coats, causal shirts and t-shirts*.



**FIGURE 5.** Design articles by Nukta clothing brand

*Farmaish* being new to the race is also marking the place in the cross-cultural fusion market by adding value to the demands of young customers into the details of patterns and techniques. The main impressions used by *Farmaish* include the use of *block printing, dyes and stamp printing* techniques that showcase the traditional surface patterns of *floral elements, geometric patterns from traditional carves of wood furnishings in Pakistan, paisley and Sindhi patterns*. The silhouettes style of the brand includes *Hoodies, casual shirts, sweatshirts and bomber jackets* [13].



**FIGURE 6.** Design articles by Farmaish clothing brand

In-depth interviews have been conducted for data collection to understand the key identification and analysis of the study. For this purpose, specifically three brands have been selected i.e.: *Rastah, Nukta and Farmaish* who are successfully working in of cross-culture fusion. With the designers of these

brands, in-depth interviews have been conducted to draw the analysis of the study for documentation of the research. *3 fashion designers* and *3 textile designers*, one from each brand have been interviewed. Main aspect is to analyze the data on convenience analysis to understand the strategies and concept [14]. For this purpose, the open-ended questionnaire has been designed for the collection of data. Each participant in the interview will be interviewed individually to analyze their perspectives and visions.

The inclusion criteria of the participants ensure the relevance of the study by understanding the insights of the research under ethical considerations and formal patterns of inclusion. For this purpose, the design team has been examined according to their expertise in the realm of cross-cultural fusion. The selected designers for the interviews are currently working at the chosen brands that will help in investigating their design philosophies, practices, and processes for a comprehensive understanding of design and production [15].

#### A. DATA ANALYSIS

To analyze the data, the *convenience sampling method* has been adopted to understand, investigate, and categorize the analysis with physical sources to draw the results. To examine the result with the document research method, the convenience sampling technique will help in ease of access and availability to gather the information through in-depth interviews. The key elements of identification include the perspective, vision, strategy, and growth factor of the brands in the context of cross-culture fusion which has the leading valuing of strengthening the cultural heritage of Pakistan.



**FIGURE 7.** Framework of patterns & codes in cultural fusion and authenticity

TABLE I  
THEMES AND CODES OF INTERVIEWS WITH FASHION  
DESIGNERS

Themes	Codes
Cultural Authenticity and Fusion	<ul style="list-style-type: none"> <li>• Adding eastern surface patterns on the western silhouettes style</li> <li>• Celebrating the cultural heritage and traditional enrichment</li> <li>• Balance of cultural traditions and modernity to maintain authenticity</li> </ul>
Consumer Engagement and Perception	<ul style="list-style-type: none"> <li>• Increasing factor of attraction among consumers towards cross-cultural trend</li> <li>• Shaping cross-cultural fashion according to customer engagement</li> </ul>
Quality and Craftsmanship	<ul style="list-style-type: none"> <li>• Paying emphasis on details and craftsmanship in production use of materials</li> <li>• Adding significance to preserve the cultural identity and heritage</li> </ul>
Community Engagement and Collaboration	<ul style="list-style-type: none"> <li>• Collaborating with the craftsmen and artisan to add value to the designs and brand identity</li> <li>• Promoting the inclusivity of designs, cultural exchanges</li> <li>• Considering the materials and design practices as factor of sustainability</li> </ul>
Sustainability	<ul style="list-style-type: none"> <li>• Ethically sourcing the environmental impact to utilize the materials</li> </ul>
Cultural Sensitivity	<ul style="list-style-type: none"> <li>• Respecting the norms of culture and traditions values to preserve cultural heritage</li> <li>• Adding meaningful communities of culture for the positive impact on designs</li> </ul>
Design Process and Techniques	<ul style="list-style-type: none"> <li>• Research on prints, patterns &amp; techniques of the traditional and cultural roots.</li> <li>• Collaboration with craftsmen &amp; artisans to add authenticity and craftsmanship in designs.</li> </ul>
Global Trends and Influence	<ul style="list-style-type: none"> <li>• Adopting international aesthetics of design techniques</li> <li>• Attention towards impact of global and cultural exchange in fashion industry</li> </ul>

On the basis of the *themes and codes* of the interview section and aligning them with the *objectives of the study*, the analyzed data in the context of

fashion designers exclaimed the *identity of cultural fusion and authenticity*, by using the eastern surface patterns of the Pakistani culture in fusion with the western silhouettes. According to the fashion designers, there are multiple *challenges and opportunities* that includes the aspect of cultural sensitivity, market needs and the aspect of innovation in the design process.

TABLE II  
THEMES AND CODE OF INTERVIEWS WITH TEXTILE DESIGNERS

Themes	Codes
Cultural Fusion and Heritage	<ul style="list-style-type: none"> <li>• Integration of the eastern surface patterns with western silhouette style</li> <li>• Blending traditional patterns, motifs &amp; techniques in western clothing style.</li> <li>• Exploring new materials, elements and techniques</li> </ul>
Creativity and Innovation	<ul style="list-style-type: none"> <li>• Experimenting with creative stitching details and surface techniques</li> <li>• Focusing on trends to create innovative designs with the western silhouettes</li> </ul>
Ethical and Sustainable Practices	<ul style="list-style-type: none"> <li>• Promoting the eco-friendly materials, labor practices and sourcing in designs</li> <li>• Maintenance of environment and social responsibility by minimizing waste</li> </ul>
Craftsmanship and Quality	<ul style="list-style-type: none"> <li>• Paying detailed attention towards the precision and execution of design</li> <li>• Focusing on the aesthetic appeal of the garments for durability</li> <li>• Active collaboration with the designers, artist communities and local artisans</li> </ul>
Cross-Cultural collaboration	<ul style="list-style-type: none"> <li>• Embracing the cultural identity by collaborating with cultural communities</li> <li>• Promoting cultural exchanges and global recognition of traditional surfaces</li> <li>• Adding vision and direction in creativity and innovation of textile surfaces</li> </ul>
Leadership and Vision	<ul style="list-style-type: none"> <li>• Inspiring the team to break the boundaries by fostering excellence in designs</li> <li>• Adding value to leadership in shaping the identity of culture</li> </ul>

On the basis of the data collected from the textile designers of *Rastah Nukta and Farmaish*, there are several aspects that have been explored to identify the key patterns and codes to analyze the data. According to the textile designers the fusion trend of cross-cultural fashion has a strong emphasis in blending the eastern surface patterns with the western silhouettes style mainly to represent the *cultural heritage of Pakistan as a cultural celebration*. In terms of *creativity and innovation*, the textile designers use to prioritize the creativity essence in their work by adding new techniques, materials and technologies to and push the boundaries of creativity and innovation in traditional craftsmanship of work. While in terms of *quality and craftsmanship*, the designers are focusing on the detail work, precision on the design execution process and excellence in refined production of the designs under variety of techniques, layers and developments of surface techniques.

TABLE III  
ILLUSTRATION WORK OF CROSS-CULTURE BRANDS

Themes	Rastah	Nukta	Farmaish
Cultural Heritage and Fusion	Blending of the traditional eastern surface patterns with the western silhouettes style	Adding traditional textile techniques of Pakistan into modern cutlines of Fashion	Fusing the traditional techniques of printing with contemporary elements of design
Creativity and Innovation	Adding innovative methods of stitching and materials	Experimenting printing technologies for visually appealing designs	Exploring sustainable practices into prints and patterns for environmental-friendly factor
Ethical and Sustainable Practices	Using organic materials for production	Using eco-friendly materials and methods to prioritize sustainability and ethical consideration	Commitment to fair labor practices and ethical sourcing

Themes	Rastah	Nukta	Farmaish
Quality and Craftsmanship	Keen attention to the details in the surface of embroideries and craftsmanship	Focusing on the precision and perfection of printing and surfacing methods	Valuing high quality standards for finishing and design techniques
Collaboration of Cross-Cultural aspect	Collaboration with local artisans to create or execute traditional craftsmanship	Partnership with local designers to add perspectives into design innovations	Collaborating with the cross-cultural communities to ensure authenticity in designs and details.

### III. RESULTS

After the data analysis, the results and findings have been composed out of the interviews among the fashion and textile designers to derive the results of the research study in the context of cross-cultural fashion. The key findings and results have been analyzed on the basis of the objectives of the study that underlies:

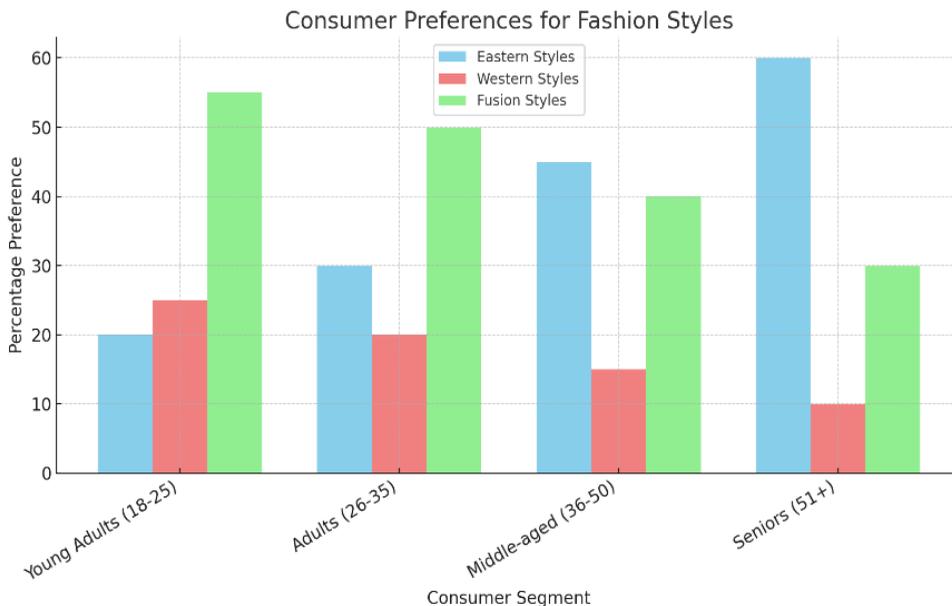
In terms of *craftsmanship and quality*, the fashion designer believes that paying main attention towards the details, authenticity of the elements can envision the significance of the production process to create designs. The fashion designer shared their words that they believe in prioritizing the use of high-quality material and techniques as quality standards to preserve the value and image of cultural heritage. The fashion designers also making effective *collaborations and community engagement* by working with the artisans, craftsmen and creative people of the cross-cultural integration for the design process and development [16].

In the aspect of *market trends*, the cross-cultural trend reflects the increase in demand of authenticity in designs. In *prospect future* of this trend to either *evolve, decline or continue*, the fashion designers are working hard to embrace the cultural identity of Pakistan and keep promoting cross-cultural fusion collections with the authenticity of designs and cultural aspects. In terms of the *evolution of the concept*, the interviews revealed that the designers and the cross-cultural brands are effectively collaborating with the local artisans and communities to sustain the cultural authenticity. About

70% of the response through the interviews comes in the reveal of using the material and techniques with sustainable practices to enhance the creativity and differentiation of the design [17].

TABLE IV  
DISTRIBUTION OF FASHION TRENDS ACROSS DIFFERENT  
CONSUMER SEGMENTS

Consumer Segment	Preference for Eastern Styles (%)	Preference for Western Styles (%)	Preference for Fusion Styles (%)
Young Adults (18-25)	20	25	55
Adults (26-35)	30	20	50
Middle-aged (36-50)	45	15	40
Seniors (51+)	60	10	30



**FIGURE 8.** Consumer preferences for fashion styles

The statistics reveal that younger consumers have a greater tendency towards fusion styles that bring together Eastern and Western beauty, while older generations reflect a stronger tendency towards classic Eastern fashion.

According to the interviews and data analysis, about 60% of the responses by the designers revealed that the designers are using the recycling and upcycling process in their design productions to reduce wastage. The main aspect that designers are targeting includes the gender-neutral fashion, inclusivity of design with size and body shapes as a cross-cultural aspect of fusion, and also offering consumer preferences in designs. In terms of the *continuation of the cross-cultural fusion fashion*, the fashion designers exclaimed that they are fostering the images of cultural appropriation through material and techniques [18].

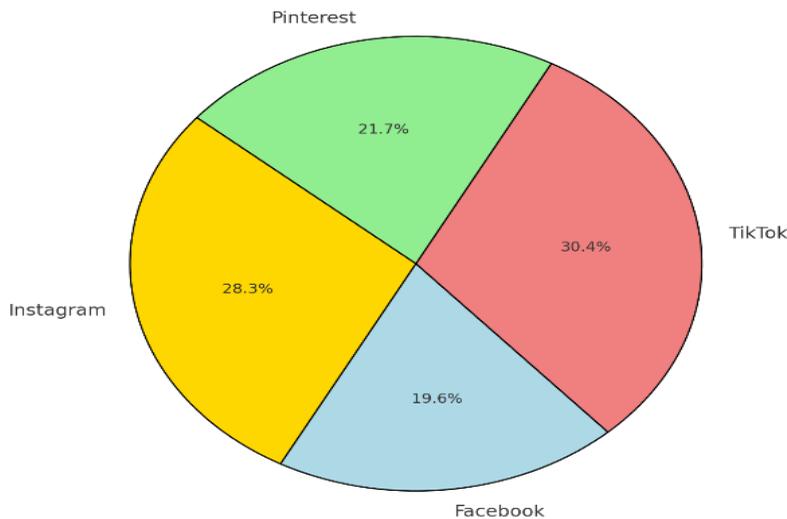
While in terms of *declination*, the analysis and experience of the designers show that about 30% of brands are selling only profit in the name of culture. Limited resources and access to sustainable practices are also making it challenging as 40% of the brands and designers are facing the challenge of eco-friendly fabrics and design techniques. About 50% of the designers in market-saturation race are facing the last of customer attractions towards their brands due to intense market competition and mass market in terms of pricing. As a brand, the textile designers are engaging their designs towards *customer preferences* to value the market. *Gathering feedback, preferred choices of customers, and adaptable designs* are under main consideration to evolve the value of needs and trends of the cross-cultural fashion through design and production details. As a team, the designers are also focusing on the active cultural communities and local artisans as a collaboration to break the geographical boundaries to transparently revolve their designs around the globe. Cross-cultural fusion fashion is more likely to involve *gender-neutral inclusivity, creativity, innovation, and positioning* of the brands [19].

In terms of *evolution*, the designers believe that it is an evolving trend due to the integration of creativity and innovation by adding both the cultural aspect and western style, which increases the enrichment and revolves as a cultural celebration of enrichment and heritage value. In terms of *continuation of the cross-cultural trend*, the textile designers highlighted the significance of preserving the cultural identity in fashion statement details, which is more likely to continue for a longer period. The designers are prioritizing the cultural celebration of traditional heritage with the western fusion of silhouettes to promote the value of Pakistani culture in textiles, surfacing as well as to preserve a valuable mark in the global market [20].

TABLE V  
INFLUENCE OF SOCIAL MEDIA ON FASHION CHOICES

Platform	Strong Influence (%)	Moderate Influence (%)	Low Influence (%)
Instagram	65	25	10
Facebook	45	35	20
TikTok	70	20	10
Pinterest	50	30	20

Impact of Social Media Platforms on Fashion Preferences



**FIGURE 9.** Impact of social media platforms on fashion preferences

The chart depicts that the social media sites such as Instagram and TikTok have the most influence over consumer fashion preferences, especially among young adults.

Meanwhile, in the data analysis of *declination of the cross-cultural trend*, the textile designers shared their opinions on the factors that can decline this trend in future. According to the textile designers, if there is a shift in designs due to trends or any reason that happened to be seen by the consumers, then it can be proved as the declining factor for this trend due to lack of craftsmanship and cultural identity [20].

#### IV. DISCUSSION

On the basis of the objectives of the study and the in-depth interviews with the fashion and textile designers of the cross-cultural brands leading in Pakistan i.e.: *Rastah, Nukta and Farmaish*, the fashion designers revealed broad area of *research and content* of surface patterns like *floral elements, paisleys, geometric patterns and Ikat* placed on the western silhouettes. In order to apply these patterns on western cuts, there are multiple techniques being used in our designs that includes *printing, embroidery and applique* to strike the visual appeal of the cultural elements [21].

In terms of presenting the *reasons for the spread of the cross-cultural fashion*, the fashion designers believed that promotion of the global identification of cultures, cultural beliefs, notions of fashion and traditional showcase at the international platform are the leading factors or reason for the popularity of the cross-cultural fashion. In the context of *techniques and silhouettes*, study revealed that main highlights of the western silhouettes include the use of *tailored blazers, slim fit and flared trousers as unisex elements, A-line dresses and major expression to minimalist detailing* in terms of silhouette style. In terms of design techniques, our studio productions are working on expressing the rich tapestry of cultural heritage with patterns and surface details revealing the traditional craftsmanship of *hand and machine embroidery, jacquard weaving and block printing*. The artisanal practices are quite high in cross cultural fashion that shows main techniques like *chikankari, kalamkari and zardozi* [22].

The interviews details added the *acceptance of cross-cultural trend* by expressing the market point for showing positivity of the cross-cultural fashion as mainly influencing the authenticity, uniqueness and cultural relevance in the fusion designs. The widespread acceptance of the cross-cultural fashion is also expressed through the famous hashtags on social media like *#crossculturalfashion and #eastmeetswest*. While in terms of *evolution, declination and continuation* of the cross-cultural trend, the designers believe that in the factor of *continuation* of the trend, the global market is increasing cultural exchanges due to consumer demands in terms of acceptance of the cross-cultural fashion trend. Collaborating at the national and international stage with the designers and artists, institutions and local artisans to fuel up the growth of this trend to express and reveal the rich tapestry of cultural heritage of Pakistan [23].

In terms of *evolution* of the trend, the designers believe that the theme of social integrations and responsibilities, inclusivity and sustainability are mainly encompassing the evolution of cross-cultural fashion in Pakistan. There is an increase in practices of the sustainable materials, ethical production of the designs and visual representation of the fusion elements are reclaiming a positive shift towards cross-cultural trends. In terms of *declination* of the cross-cultural trend, the fashion designers expressed in the interviews that there are few challenges in the growth of this trend that included the saturation of market and cultural appropriation for which there is a need to mitigate such risks.

Alignment of *results with existing literature*, especially on the development of Pakistani fashion based on cultural blending the findings indicate that Pakistani consumers fashion choices are migrating toward a *hybrid model* incorporating Eastern and Western components, as is the worldwide trend of cultural hybridity in fashion [3]. The strong demand for fusion styles by younger consumers mirrors the findings of Malik, who cited hybrid aesthetics as a prevalent trend among today's designers. The trend towards fusion styles indicates that Pakistani fashion is transforming into a *hybrid cultural identity*. This lends credibility to the belief that globalization leads to sartorial synthesis, mixing Eastern and Western elements together into a singular fashion language. [24]

The growing embrace of fusion fashion indicates a larger cultural transformation in which classic clothing is no longer regarded as distinct from current and international fashion but as part of the fabric of contemporary fashion expression. For instance, research by Rehman and Ali indicates that Pakistani young consumers are embracing global brands while retaining a sense of *cultural authenticity* through the use of traditional motifs, embroidery, and silhouettes in their contemporary clothing. Older people prefer classic trends, consistent with earlier research, which indicates that nostalgia for culture and preservation of heritage are important considerations in fashion tastes among middle-aged and elderly.

The massive influence of social media on fashion trends is in line with the results of Rehman, who pointed to the importance of digital platforms in determining sartorial choices. The power of *Instagram and TikTok* as drivers of fashion trends is consistent with earlier research identifying social media as a significant marketing tool among today's designers. Moreover, fashion bloggers and influencer collaborations with brands and online campaigns

have established a culture in which sartorial tastes are more and more influenced by what one sees online and not conventional fashion arbiters like runways and magazines. The "*see now, buy now*" phenomenon on these sites provides instant adoption of trends, and this induces a rapid fashion cycle in which Pakistani consumers readily incorporate international trends into their daily closets.

The findings also underpin the arguments presented about the evolution of Pakistani fashion through *globalization and digitalization*. The preference for fusion styles can be interpreted as an indication of a dynamic fashion scene where tradition is not discarded but reinterpreted within a contemporary context. This *hybridization* is seen in the growing convergence of Eastern and Western fashion houses, where modern silhouettes like gowns and structured jackets are now being blended with intricate embroidery, beading, and traditional motifs.

Most of the fashion brands are now incorporating high-tech materials, digital embroidery, and eco-friendly dyeing processes to give traditional clothing a modern twist without losing its cultural value. Designers like *HSY and Hussain Rehar* have been able to integrate international silhouettes into their collections without losing their cultural roots. This shows that Pakistani fashion is not just borrowing Western influences but working to engage in an ongoing exchange of ideas that are *recasting* modern fashion identity. The growing affordability of global brands, as well as the availability of local designer wear translated into ready-to-wear ranges, has brought fusion fashion within reach for more people.

Sartorial synthesis mainly withholds the concept of integrating the eastern surface patterns with the western silhouettes which is collectively desired to showcase the cultural and global understanding of fusion fashion in Pakistani brands and designers are promoting the cultural traditions as the symbolic representation of the state. The analysis of the research, the main key findings and results gathered by the in-depth interviews of the textile designers by the selected cross cultural brands i.e.: *Rashtah, Nukta and Farmaish* exclaims that as per the objective of the study to find the main key *elements and reasons* of the concept, the cross cultural fusion fashion celebrates the rich heritage of Pakistan with variety of techniques like *hand embroideries, patch work, rali work, chikankari and traditional Ikat weave patterns* with the modernize cutlines as western silhouette style as a homage to the artistry of the country.

In terms of examining the *eastern patterns style and techniques, and western silhouettes*, the textile designer expressed their experience with main techniques that include the use of ready-to-wear fashion style by making *suits, t-shirts, jeans and unisex silhouette style*. This categorization has been selected by taking into consideration the eastern sensibilities of using the surface patterns into the *layers of cuts, asymmetrical design lines, dimensions of structured and tailored garments and draperies*. While the eastern surface patterns include the use of cultural elements like *patch work, floral elements, block printing technique, thread work, champa work, hand embroideries and Ikat weaving style*.

In concept of *acceptance* of the cross-cultural trend, the textile designers added that they are using the diverse range of traditional and modern elements in their design details by appreciating the demographics of the consumers specially for fashion enthusiastic people who are looking for the statement pieces for their wardrobe as a mode of connectivity towards cultural heritage of Pakistan through clothing.

In terms of prospecting the cross-cultural trend for *continuation, evolution and declination*, the textile designers explained *continuation* of the trend in which the textile designers believe that the future is with the ongoing demand with the cross-cultural trend by having a creative potential of embracing the cultural craftsmanship and artistry that will sustain for a longer period of time with widespread vision of evolution. While in terms of *evolution*, the textile designer exclaimed that the cross-cultural trend is likely to evolve by collaboration with artists of Pakistan and with the *local artisan* community is also making the revolutionary changes in the advancements that is also playing a vital role in the enrichment of cross-cultural fashion trend.

In terms of *declination* of the concept, there is lack in the interest of people due to cultural shifts and loss of creativity in designs. The cross-cultural trend is more likely to survive on the opportunities and lack of navigation in designs and creativity will decline this trend. Survival is only possible though capitalizing the innovation and creative essence of the cross-cultural fusion in design surface patterns and silhouettes.

## **A. CONCLUSION**

Cross-cultural fusion is one of the powerful tools for the enrichment of cultural heritage in the region of Pakistan. The trend of cross-cultural

fashion has the worth of evolution in the key elements of *techniques, perceptions and future* outcomes in Pakistan that are receiving attention at the global stage of fashion by fusing the western silhouettes with the eastern surface patterns. In Conclusion, designers working in cross-cultural brands have valuable insights with key elements and reasons to apprehend this trend by honoring the craftsmanship of the country. This trend is fostering the image of *cultural empowerment and value to traditions* by leveraging the *craftsmanship of traditional embroideries, block printing, and weave patterns* for the visual appeal of garments in resonance with the culture. The designers are mainly aligning the consumer needs through culturally inspired fashion with fusion design that mainly offers a unique blend of cultural heritage to engage the audience towards efficient sales. The designers have gathered a platform for experimentation and innovation to express the culture with fusion by going beyond the boundaries to challenge the convention of fashion with conceptual and captivating designs of cross-cultural fusion.

### **B. RECOMMENDATIONS**

The fashion industry of Pakistan needs to prioritize the cross-cultural collections with authenticity of their cultural integrations to design the collections. Brands should work in promoting the cultural roots in their design patterns to strengthen the cultural heritage of Pakistan. Effective collaborations can also empower the cultural values of Pakistan by adopting innovation and experiments that are essential for the evolution of this trend. Printing the *positive image of the cultural heritage* of Pakistan through fashion can also bring social changes; therefore, it is important to promote the local community in terms of practice to create innovative patterns and designs to show the richness of culture. The embracement of *innovation, creativity, authenticity, and designer interaction* can help in the evolution of this trend in the future for the inclusivity of rich culture and fashion blend together. Keeping an eye on the adaptations and chasing market needs can evolve this trend with effective responses.

### **CONFLICT OF INTEREST**

The authors of the manuscript have no financial or non-financial conflict of interest in the subject matter or materials discussed in this manuscript.

## DATA AVAILABILITY STATEMENT

The data associated with this study will be provided by the corresponding author upon request.

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