

**CULTURAL INFLUENCES IN CORPORATE IDENTITY DESIGN:
INTEGRATING LOCAL HERITAGE WITH GLOBAL BRANDING
STRATEGIES**

Submitted By

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This Report Presented in Partial Fulfillment of the Requirements for the
Degree of Bachelor of Science in Multimedia and Creative Technology

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DAFFODIL INTERNATIONAL UNIVERSITY


DHAKA, BANGLADESH

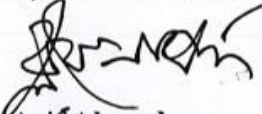
20TH AUGUST, 2025


APPROVAL


This Project titled “**Cultural Influences in Corporate Identity Design: Integrating Local Heritage with Global Branding Strategies**”, submitted by **NABANITA BARMAN DEENA, ID: 203-40-713** to the Department of Multimedia and Creative Technology, Daffodil International University, has been accepted as satisfactory for the partial fulfillment of the requirements for the degree of B.Sc. in Multimedia and Creative Technology and approved as to its style and contents. The presentation has been held on **20th August, 2025**.

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I hereby declare that, this project has been done by me under the supervision of **Mizanur Rahman, Assistant Professor, Department of MCT** Daffodil International University. I also declare that neither this project nor any part of this project has been submitted elsewhere for award of any degree or diploma.

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ABSTRACT

Bangladesh has a rich cultural heritage. Nakshi Kantha is one of these. It is a traditional embroidery art form and part of local Bangladeshi culture. This study explores how this stitch pattern can be used in modern brand design. This research looks at how Nakshi Kantha can be used in corporate identity design to create a strong brand image that is locally accepted as well as internationally recognized. The main aim of this study is to understand how cultural motifs like Nakshi Kantha can help brands build a unique identity. It also wants to achieve how these local patterns can be combined with modern branding ideas to attract both local and international customers. For this purpose, a visual survey was done by analyzing various types of Nakshi Kantha, visiting showrooms and attending cultural events. Interviews with designers and small brand owners in Bangladesh were also taken to understand their views. Analyzed Case studies of successful brands to get more ideas. The findings show that using cultural elements like Nakshi Kantha helps brands create an emotional connection with their audience. It also helps the brand to be different from other brands in the market. But for today's use, the best is to make the design simple and professional. The study shows that traditional art can be a strong influence on global branding if used in the right way. It encourages future designers to look at their own culture for inspiration in creating brand identities.

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CHAPTER 1

INTRODUCTION

Corporate identity design is essential for creating brands apart and building strong emotional bonds with customers in a global marketplace. To establish a unique and genuine identity there is a growing trend toward incorporating cultural heritage into design. Even many organizations follow global branding trends. Nakshi Kantha is a traditional hand-stitched embroidery art form with significant cultural symbolism and historical value. This is one example of this type of heritage element in Bangladesh. This study explores how modern corporate identity design may integrate Nakshi Kantha motifs, patterns and colors to create a brand that is both locally and globally recognizable. The main subject of this report is the brand "Lohori," which aims to integrate traditional design with modern branding techniques. And show how Nakshi Kantha can be used in global brand identity. So that there is respect for culture and it is also effective in the international market.

1.1 Background Study

Nakshi Kantha is a part of the traditional folk art of both India and Bangladesh. In 2008, the state of West Bengal in India received Geographical Indication (GI) status for Nakshi Kantha. Later, on July 17, 2019, Bangladesh applied to recognize Jamalpur's Nakshi Kantha as its 35th GI product. Finally, on February 15, 2024, Jamalpur's Nakshi Kantha was officially approved as a GI product of Bangladesh. This news was published on BSS News on Thursday. With this, the total number of approved GI products in Bangladesh has become 31.

1.2 Problem Statement

Cultural identity is now very important in branding in the global market. However, in this topic has not been much research on this yet. Nakshi Kantha is a traditional art of Bangladesh. There has been little research on how it can be used in corporate identity design. The main challenge is to use these complex and meaningful designs in modern branding. But while using it, it should also be kept in mind that its originality should

not be lost or the interest of the audience should not be reduced. The purpose of this research is to fill this gap.

1.3 Objectives

1. To introduce international audiences with the elegance and delicate design of Bangladesh's Nakshi Kantha.
2. To understand and analyze how cultural heritage influences brand perception and corporate identity design.
3. To identify strategies for effectively incorporating the historical and artistic value of Nakshi Kantha patterns into corporate identity while maintaining global appeal.
4. To develop a design approach that balances cultural authenticity and contemporary branding needs.

1.4 Scope and Limitations

The main topic of this research is how to integrate Nakshi Kantha with modern brand design. Here, a fictional company named “Lohori” is taken as an example, which deals with sarees and fashion items. The research shows how to create Lohori’s corporate identity using the traditional motifs, colors and designs of Nakshi Kantha. By adding the cultural features of Nakshi Kantha to the logo and overall presentation of the brand, it is possible to highlight local tradition and match it with the needs of modern brands. The Aarong Festival and KHUT Outlet visits provided the key data used in the study. Additionally, it makes use of secondary data from modern branding case studies, materials and the internet. But this project also has some limitations. It is a design-research project. The study does not evaluate the branding idea's practicality in business. It focuses primarily on visual identity and excludes non-visual marketing, distribution and price strategies.

1.5 Research Questions

1. How can the local culture and global brand designs integrate through design?
2. How may a modern business identity design successfully include the colors and themes of Nakshi Kantha?
3. How can corporate identity design properly communicate to audiences throughout worldwide the elegance and delicate design of Bangladesh's Nakshi Kantha?
4. In what ways does cultural heritage specifically Nakshi Kantha influence consumer brand perception and the effectiveness of corporate identity?

1.6 Structure of the Report

This report is organized into several chapters to clearly present the development process and findings of the project “Lohori”

- Chapter 1: Introduction – Provides the background study, problem statement, objectives, research questions, scope and limitations, structure of the report and gantt chart.
- Chapter 2: Literature Review – Discusses concepts and elements of corporate identity design, cultural influence in branding, historical and cultural overview of nakshi kantha, previous works linking local heritage with branding.
- Chapter 3: Methodology – Explains the research design, tools and software I used, step by step design process including concept development, design collection method and fieldwork and observations.
- Chapter 4: Analysis and Findings – In this chapter describes the whole project analysis and what did I find.
- Chapter 5: Design concept and Implementations – This chapter explains how I development my brand concept, how I design my logo and development process, uses of traditional motifs and shamuk par in my full project and design implementations.

- Chapter 6: Discussions – Describes how I integrate traditional design in modern brand identity design, cultural sensitivity and ethical considerations, comparison with global case studies.
- Chapter 7: Challenges and Conclusion – Summarizes key findings, challenges of the project, contributions of the project and suggestions for future work.

1.7 Gantt Chart

This Gantt chart shows that how a project progresses step by step. The project started in December 2024. First, research and fieldwork were done. The research work continued from December to February and the fieldwork was completed from December to January. Then, design work began in March 2025 and continued for a long time until July. Shortly after the design was completed, the report writing work began in June, which continued until August. Finally, the final evaluation of the project was completed between July and August. Overall, this chart shows that to successfully complete a project. All the steps have to be completed sequentially. First, research and data collection, second design, then report writing and finally evaluation.

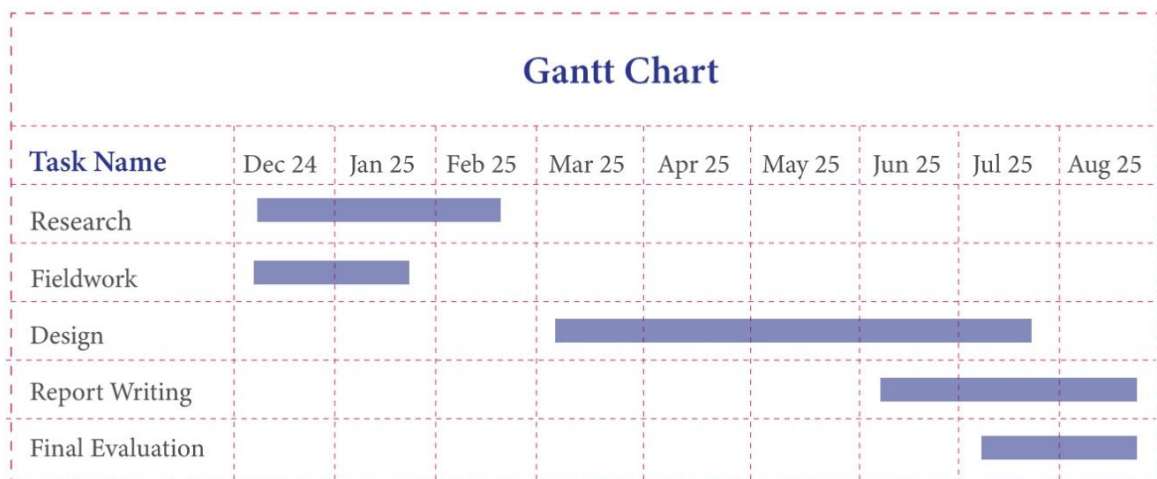


Figure 1.7: Gantt Chart

CHAPTER 2

LITERATURE REVIEW

2.1 Corporate Identity Design: Concepts and Elements

Corporate identity design is a strategy for how a business presents itself to the public, stakeholders, and customers. It encompasses visual elements such as logos, color, typefaces, and packaging, as well as crucial concepts such as brand values and personality (Olins, 2008). Proper corporate identity makes the brand recognizable, shares core values, and establishes emotional connections with consumers (Aaker, 1996). Key elements are consistency across various media, clarity of message, and relevance to culture. In the modern global marketplace, corporate identity must blend universal appeal with local relevance to remain competitive (Balmer, 2013).

2.2 Cultural Influences in Branding: Global Perspectives

Brands worldwide are increasingly incorporating cultural elements to appear authentic and resonate emotionally. Cultural branding involves the use of symbols, narratives, and rituals to make brands distinctive in competitive markets (Holt, 2004). Global brands that succeed tend to adapt their visuals and narratives to local cultures while maintaining a cohesive global identity (De Mooij, 2010). For example, brands such as Nike and Coca-Cola adapt packaging or campaigns to reflect local festivities or themes, producing a hybrid of local and global brand experiences (Robertson, 1995).

This approach aids in gaining consumers' trust and also assists in the conservation of culture through business channels.

2.3 Historical and Cultural Overview of Nakshi Kantha

The earliest mention of Bengali kantha is found in the medieval Bengali literature Chaitanya Charitamrita by Krishnadasa Kaviraja, written during the late 16th century. The Bengali poet Jasimuddin wrote the poem Nakshi Kanthar Math about Nakshi Kantha.

Nakshi Katha is a traditional Bengali embroidery art form known for its detailed hand-stitched designs featuring floral, geometric, and folkloric patterns. Practiced by rural women in Bangladesh and West Bengal historically, Nakshi Katha embodies cultural narratives, social histories and artisanal traditions transmitted across generations (Choudhury, 2012). The vibrant color and symbolic design of the embroidery convey regional identity and community values (Ahmed, 2016). In spite of modernization, Nakshi Katha continues to be an important cultural artifact and has gained growing acclaim in contemporary art and design spheres for its aesthetic and heritage value (Rahman,2019).

2.4 Previous Works Linking Local Heritage with Branding

Numerous research and design projects have demonstrated that the utilization of local heritage in corporate branding can create distinctive and meaningful brand identities. For instance, Indigenous designs have been successfully applied in Australian brands to convey authenticity and cultural pride (Smith, 2015). In Bangladesh, brands such as Aarong have utilized traditional crafts and designs to establish a strong cultural brand narrative, merging heritage with contemporary retail (Hossain & Karim, 2018). There is limited academic literature that specifically addresses how Nakshi Katha is employed in corporate identity, indicating a research gap in this field. Design initiatives that are respectful and ethical in their application of cultural elements are crucial to avoid cultural appropriation and to ensure sustainability (Jones, 2020).

CHAPTER 3

METHODOLOGY

3.1 Design Research

This research used a qualitative design-based approach. First, I attended an event in Aarong. There, I got the idea of Nakshi Kantha and other traditional designs through direct observation. I also looked at various design inspirations on the internet. Ideas were taken by looking at various branding examples, use of colors and font styles. The main goal was to understand how traditional art can be beautifully used in modern corporate identity design. By putting all the information and ideas together, I created a branding concept for a fictional brand named “Lohori”.

3.2 Design Collection Methods

- **3.2.1 Fieldwork & Observations**

When I decided my project topic, I started doing field work. I started attending programs where there were programs on Nakshi Kantha or Bangladeshi culture. In the meantime, Aarong organized an event which name was “**Aarong Winter Wonderland**” on Bangladeshi culture. When I went there, I saw that they had made a digital Nakshi Kantha. This nakshi kantha, measuring eighteen feet long and ten feet wide, took ninety artisans, working with Ayesha Abed Foundation in Sherpur and Jamalpur, three months to produce. It was unveiled at the 50th anniversary of BRAC and shows all the different programmes of the organisation. Nakshi kanthas are usable artworks, traditionally woven by women in rural Bangladesh as a way to document their lives. This kantha is a tapestry of stories, illustrating a single theme that the people of this land have the power to rise, even from the depths of absolute destruction.

I also visit the Bangladeshi brand **Khut** outlet to get an idea of the products. Khut is an exceptional and unique fashion brand where they cherish the chaotic yet flowing life of Bangladesh through our traditional, timeless, handmade crafts. ‘Khut’ is a Bengali word meaning flaw or imperfection. Khut’s core philosophy lies in embracing the beauty of imperfection.



Figure 3.2.1: Aarong festival visit

3.3 Tools and Software Used

I mainly used two professional graphic design softwares for this project. Adobe Illustrator and Adobe Photoshop. These two softwares played a very important role in the research of the project, creation of visual identity and presentation of the brand.

First, I created the visual concept of the brand using Adobe Illustrator. Here I created the brand logo moodboard, final brand logo and various traditional motif images. Also, all the essential elements for corporate branding such as letterhead, envelope, business card, ID card, mug, pen, USB drive, shopping bag, website landing page and calendar design. All were designed in vector-based perfection using Adobe Illustrator. Being vector-based, these elements can be used in any form and in any medium which is especially useful in building a brand identity.

Next, I created the brand's visual presentation and promotional materials using Adobe Photoshop software. Here I designed billboard ad, Facebook cover page design, X-banner design and Facebook ads (teaser, launching and follow-up campaigns). I also completed realistic mockup presentations of the created corporate identity designs in

Photoshop so that the overall image of the brand and its practical application could be easily imagined.

In this project, Adobe Illustrator helped me create perfect vector graphics and corporate identity elements. Adobe Photoshop helped me present them in real situations and transform them into advertising-oriented visual designs. By using the two softwares in combination, I was able to create a complete visual package for brand identity and promotion.



Figure 3.3: Software I used

3.4 Design Development Process

To start the design process, I create a brainstorming moodboard inspiration from traditional Nakshi Katha patterns, color swatches and existing cultural brand identities. By studying common motifs, I collected Nakshi Kantha reference images such as floral borders and the Shamuk Par, a recurring design in rural embroidery that represents prosperity and cultural pride. Experimented with simplifying and digitizing motifs so they would work effectively across modern branding applications from print stationery to digital platforms. Developed multiple logo sketches integrating cultural patterns followed by digital refinements to ensure scalability, clarity and brand connection.

Then I applied the finalized motifs and colors to Lohori's corporate identity elements, including the logo, stationery and promotional materials.

Concept:



নকশি কাথা ভারত ও বাংলাদেশের লোকশিল্পের একটি অংশ।

জামালপুরের নকশিকাথা	জামালপুর	হস্তশিল্প	১৭ জুলাই ২০১৯
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সন: ১৫ সেপ্টেম্বর, ২০১৪ (সন: ১৪) : বাংলাদেশের ঐতিহাসিক নিউজ (সিআই) পত্রিকা থেকে আরও ৩টি শব্দকে অন্তর্ভুক্ত করে দেওয়া হয়েছে।
 মন্তব্য: কোম্পানি তত্ত্ব, স্থানীয় স্থিতি পত্র এবং জামালপুরের নকশিকাথা, এ নিউজকে বাংলাদেশের ঐতিহাসিক নিউজ (সিআই) পত্রিকা থেকে অন্তর্ভুক্ত করে দেওয়া হয়েছে।

বিভিন্ন নকশা যার মধ্যে থাকে ফুল, নড়া, পাতা ইত্যাদি। পুরো বাংলাদেশেই নকশি কাথা তৈরি হয়, তবে জামালপুরে ময়মনসিংহ, রাজশাহী, ফরিদপুর ও যশোর নকশি কাথার জন্য বিখ্যাত। ২০০৮ সালে ভারতের পশ্চিমবঙ্গ রাজ্যে

যে গ্রন্থে নিউজ এবং নকশিকাথা সূচিকর্মের ২য় অংশে 'নকশি কাথা' নামকরণ করা হয়, যা শৈল্পিক নিউজকে নির্দেশ করে বাংলা শব্দ 'নকশা' থেকে উদ্ভূত হয়েছে। প্রারম্ভিক কাথাগুলির একটি যখন পটভূমি ছিল নীল, বাদামী এবং কালো সূচিকর্ম দ্বারা উল্লিখিত, পরে হলুদ, সবুজ, বাদামী এবং অন্যান্য রঙগুলিও অন্তর্ভুক্ত করা হয়েছিল।

Brand Color: Pink, Blue (Vibrant Color)

Reference:  



পদ্ম নকশা নকশি কাথাগুলোতে সবচেয়ে বেশি পাওয়া যায়।

সুন্দর করে শতদল বিভিন্ন ধরনের পদ্ম নকশা রয়েছে। পুরাতন প্রায় প্রত্যেকটা কাথিতে মাঝখানে একটি ফুটন্ত পদ্ম দেখতে পাওয়া যেত।

ময়মনসিংহে তখনো নকশিকাথাকে বলা হয় 'ফুলের কাথা'।

Brand Logo: Poddo (Icon/ Typography)
Version: Black, white, Multi - Color (Occasionally)
Brand Font: Not Confirmed
Brand Name: Not Confirmed (Bangla, English)

Figure 4.1: Project Brainstorming

CHAPTER 4

ANALYSIS & FINDINGS

Nakshi Kantha designs are deeply influenced by religious beliefs and culture. After stitching the plain Kantha, various designs are embroidered on it. Including flowers, leaves, birds, fish and animals with the sweetness of the mind. The lotus design is most commonly found in Nakshi Kantha. It also symbolizes cosmic union and the need for women. The lotus also embodies eternal order and the unity of sky, earth and water. It represents the life-giving power of water. Most Nakshi Kanthas have some form of border. The Shamuk Taga is one of these. Some Bangladeshi fashion brand also used motifs and various types of kantha border in their products. Initially, Kantha had a white background with red, blue and black embroidery. Later yellow, green, pink and other colors were also included. Blue and yellow color were also used more in that digital Nakshi Kantha of Aarong. To create the logo, I created logo moodboards for some national & international brands that work with culture. They usually create typography logo for their brands.

After analysis all of my research and I noticed during my field visit that most of the Nakshi Kantha works use bright colors like blue, yellow, green, pink. Because these colors express festival, joy and strength. Since most of the brands use Bangladeshi motifs & Nakshi Katha borders in their products, so I used Shamukh Par as my brand element. I also created a typography logo for my brand face. Nakshi Kantha motifs can be simplified and used in modern logos, brand patterns, visiting cards, letterheads or merchandise. However, since all motifs are complex, they are not clear when given in small designs (such as pens or cards). Therefore, the motifs need to be drawn minimally and simply. I have seen through my work that using the traditional colors and motifs of Nakshi Kantha not only makes the brand unique but also highlights its cultural identity.

CHAPTER 5

DESIGN CONCEPT & IMPLEMENTATIONS

5.1 Brand Concept Development

When I decided that I wanted to work with Nakshi Kantha, I started developing the concept. I started researching where Nakshi Kantha is famous and why. When did Nakshi Kantha in Bangladesh get recognized as a GI product. What motifs are used in Nakshi Kantha and why are they used? I started studying about brand colors, brand logo, brand font and what the brand name would be.

5.2 Logo Design process

The name Lohori Kantha comes from the Persian word “**Lohor**”. Lohor means **WAVE**. This Kantha is generally famous in Rajshahi. Lohori Kantha designs are usually divided into different patterns such as straight lines, snake hood (keuter khupi), diamond shapes (borfi), or star shapes (tara) including four-petal, eight-petal or large-petal designs. After stitching the plain Kantha various designs are embroidered on it including flowers, vines, leaves, etc.

When I decided on the brand name, I drew a rough logo based on typography in a sketchbook.

National Brand



International Brand

Mayamiko
(UK Brand)



fabindia
CELEBRATE INDIA

Figure 5.2.1: National & International brand logo moodboard



Figure 5.2.2: Lohori Logo Rough Sketch

Nakshi Kantha is made all over Bangladesh but Jamalpur, Mymensingh, Rajshahi, Faridpur and Jessore are famous for Nakshi Kantha. In the Mymensingh region, Nakshi Kantha is often called “Phuler Kantha”. The main designs in these quilts are different types, shapes and colors of flowers. Usually, the flowers are embroidered with colorful threads on a plain white background.

I took this flower motif from a “phuler kantha”.



Reference



Digital Version

Figure 5.2.3: Flower motif reference & illustration

I used the pen tool and ellipse tool in Adobe Illustrator software to create this logo and experiment with different colors.

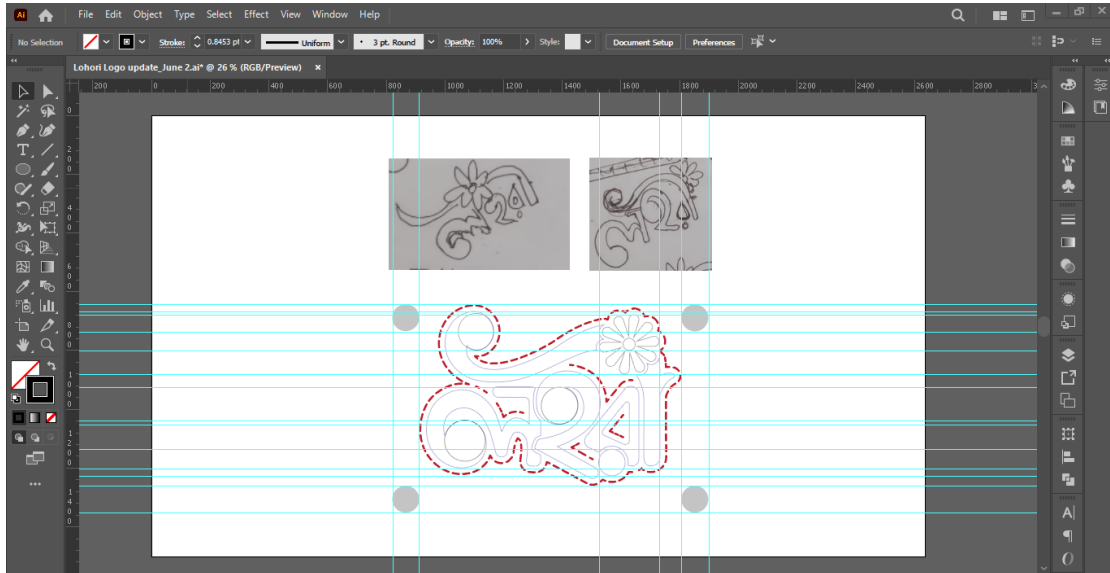


Figure 5.2.4: Logo Develop in Adobe Illustrator



Figure 5.2.5: Logo Typography and Color Experiment



Figure 5.2.6: Final Logo with Tagline

5.2.1 Logo color explanation

- The color #2d368e is a shade of dark blue. It is a deep, rich blue with a subtle hint of purple.

Blue has always been a symbol of wisdom, stability and trust. This color expresses peace of mind and depth of thought. Using this shade of blue in corporate or brand design conveys a dignified, serious and professional feel.

- The color #f89c1c is commonly called tangerine or pumpkin orange. It can also be described as a warm, vibrant shade of orange.

Orange is always a symbol of happiness, laughter, and vitality. This color makes people feel warm and friendly.

- The color #e72064 is a bright, vivid pinkish-red.

Pink is associated with femininity, tenderness, and creativity due to its pink undertones. In fashion and branding, this color is used to convey a bold, stylish, and modern feel.



Figure 5.2.1.1: Swatches of Brand Color

5.3 Traditional Motif Design

Different regions and cultures have their own unique traditions and customs that are reflected in their artwork. In Japan, traditional motifs such as cherry blossoms, pine trees and cranes are commonly used in artwork. These motifs often represent the beauty of nature and symbolize different aspects of Japanese culture.

Traditional Bangladeshi motifs like elephant, horse, lotus flower, bird, fish, hand fan, clay doll, ektara, drum and water pot are deeply rooted in the country's rural culture. These traditional motifs are popular in Nakshi Kantha because they reflect the soul of rural Bangladesh its beauty, beliefs and stories stitched lovingly into cloth.

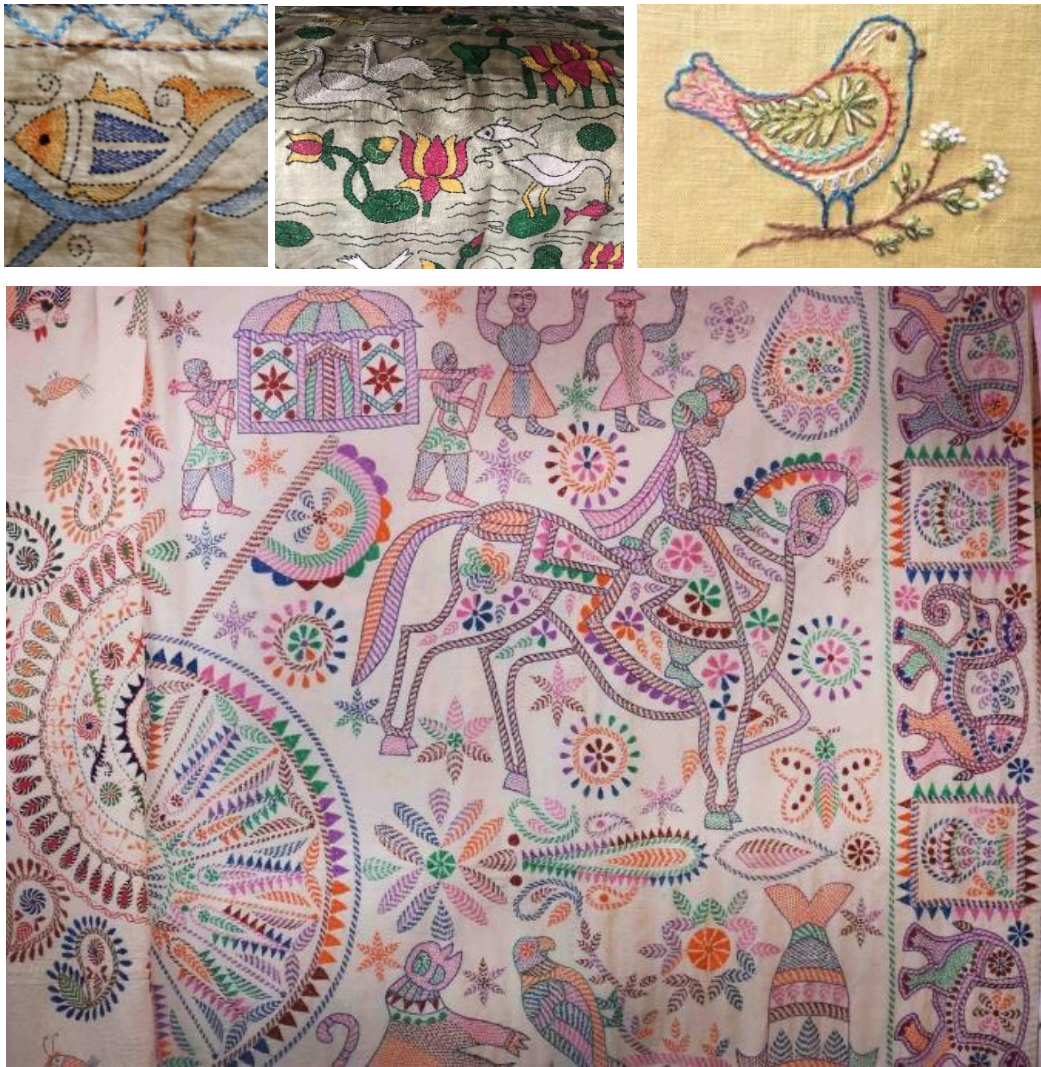


Figure 5.3.1: Traditional Motifs use in Nakshi Kantha

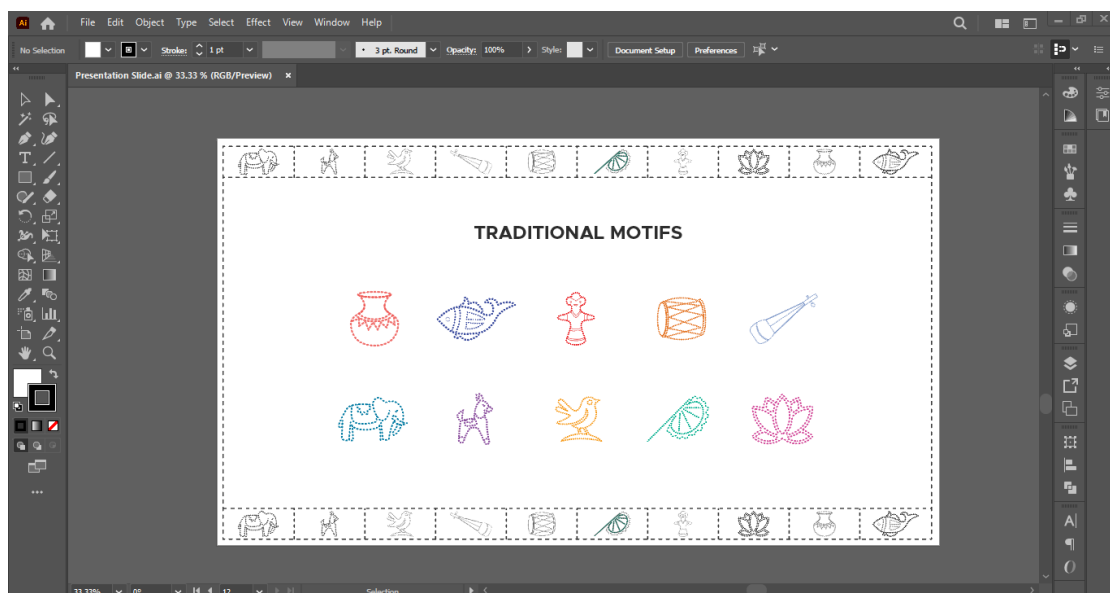


Figure 5.3.2: Traditional Motifs illustration in Illustrator

5.4 Shamuk Par Design

The par is the border area of a kantha. Most Nakshi Kanthas have some form of borders. Sometimes, the border of an old saree is reused as the kantha's border. Other times the border is created by stitching new designs directly onto the kantha. There are many types of borders used in Nakshi Kantha. The common borders found in kanthas are: Paddy Stalk or Date Branch (Dhaner Shish or Khejur Chari), Scorpion Border (Biche Par), Wavy or Bent Border (Beki), Diamond Border (Barfi), Eye Border (Chok Par), Amulet Border (Taabiz Par), Necklace Border (Mala Par), Ladder Border (Moi Taga), Gut Taga, Chick Taga, Nolak Taga, Fish Border (Maach Par), Panch Taga, Bisa Taga, Anaj Taga, Shamuk Taga, Wrench Border, Pen Border. Among the many beautiful types of kantha borders Shamuk par is also quite popular in dress.

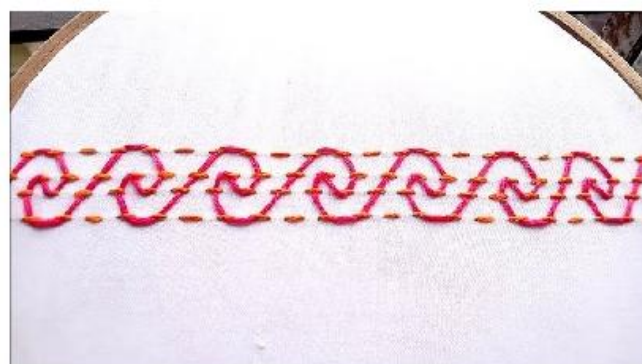


Figure 5.4: Shamuk Par inspiration & illustration

5.5 Logo mockup



Figure 5.5.1: Logo Mockup



Figure 5.5.2: Showroom Logo Mockup

5.6 Uses of Traditional Motifs

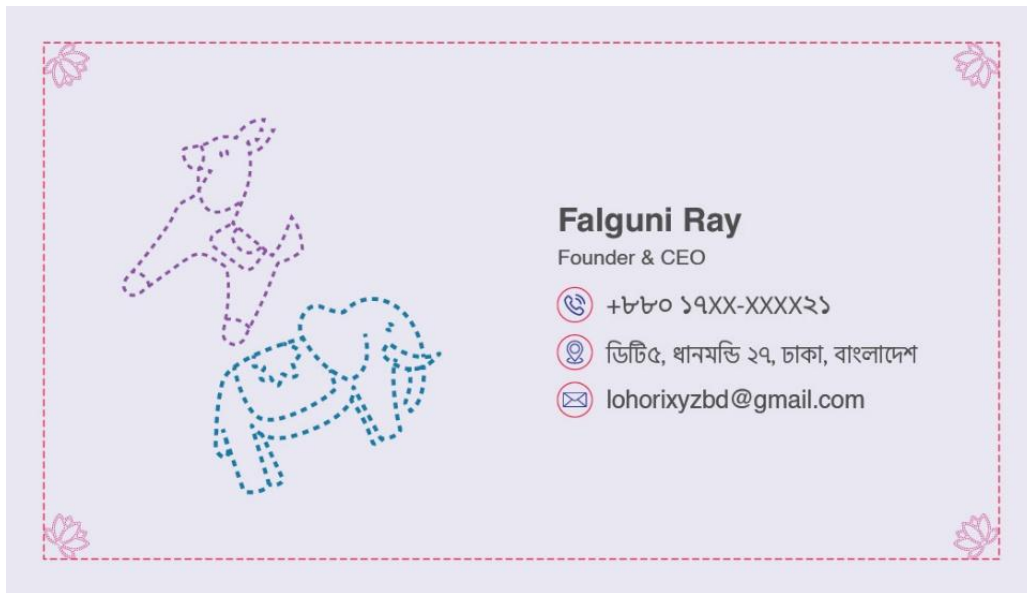


Figure 5.6.1: Traditional Motifs use in Business Card



Figure 5.6.2: Traditional Motifs use in Envelope



রূপাই,

নকশি কাঁথা হলো সাধারণ কাঁথার উপর নানা ধরনের নকশা করে বানানো বিশেষ প্রকারের কাঁথা। নকশি কাঁথা শত শত বছরের পুরনো ভারতের পশ্চিমবঙ্গ ও বাংলাদেশের সংস্কৃতির একটা অংশ। নকশি কাঁথা ভারত ও বাংলাদেশের লোকশিল্পের একটা অংশ।

সাধারণত পুরাতন কাপড়ের পাড় থেকে সুতা তুলে অথবা তাঁতিদের থেকে নীল, লাল, হলুদ প্রভৃতি সুতা কিনে এনে কাপড় সেলাই করা হয়। ঘরের মেঝেতে পা ফেলে পায়ের আঙ্গুলের সঙ্গে কাপড়ের পাড় আটকিয়ে সুতা খোলা হয়। এই সুতা পরবর্তীতে ব্যবহারের জন্য রেখে দেয়া হয়।

সাধারণ কাঁথা সেলাইয়ের পর এর উপর মনের মাধুরী মিশিয়ে ফুঁটিয়ে তোলা হয় বিভিন্ন নকশা যার মধ্যে থাকে ফুল, লতা, পাতা ইত্যাদি। পুরো বাংলাদেশেই নকশি কাঁথা তৈরি হয়, তবে জামালপুর, ময়মনসিংহ, রাজশাহী, ফরিদপুর ও যশোর নকশি কাঁথার জন্য বিখ্যাত। ২০০৮ সালে ভারতের পশ্চিমবঙ্গ রাজ্য জন্য নকশি কাঁথার ভৌগোলিক স্বীকৃতি পায়।

কাঁথা শব্দটির কোন উৎস স্পষ্টভাবে জানা যায়নি। সঠিকভাবে জানা না গেলেও ধারণা করা হয় কাঁথা শব্দটি পূর্বে উচ্চারিত হত "খেতা" বলে। বাংলায় ধানের ক্ষেতকে অনেক সময় "খেত" বলা হয়। নিয়াজ জামানের মতে, কাঁথা শব্দটি উৎপত্তি হয়েছে সংস্কৃত শব্দ "কঁথা" হতে। "কঁথা" শব্দটির বাংলা হলো ত্যানা বা কাপড়ের টুকরা।

অন্যান্য লোকশিল্পের মতো কাঁথার উপর দৈনন্দিন ব্যবহার্য জিনিস, আবহাওয়া, পরিবেশ ও অর্থনৈতিক প্রভাব আছে। সম্ভবত প্রথমদিকে কাঁথা ছিল জোড়া তালি দেওয়া কাপড়। পরবর্তীতে এটি থেকেই নকশি কাঁথার আবির্ভাব।

পাঁচশ বছর আগে কৃষ্ণদাস কবিরাজ রচিত শ্রী শ্রী চৈতন্য চরিতামৃত বইয়ে কাঁথার কথা সবার প্রথম পাওয়া যায়। পল্লীকবি জসীম উদ্দীনের একটি বিখ্যাত কাব্যগ্রন্থ নকশি কাঁথার মাঠ।

শুভেচ্ছান্তে,

শাক্ত

Figure 5.6.3: Traditional Motifs use in Letterhead

5.7 Uses of Shamuk Par



Figure 5.7.1: Shamuk Par use in Business Card



Figure 5.7.2: Shamuk Par use in Mug

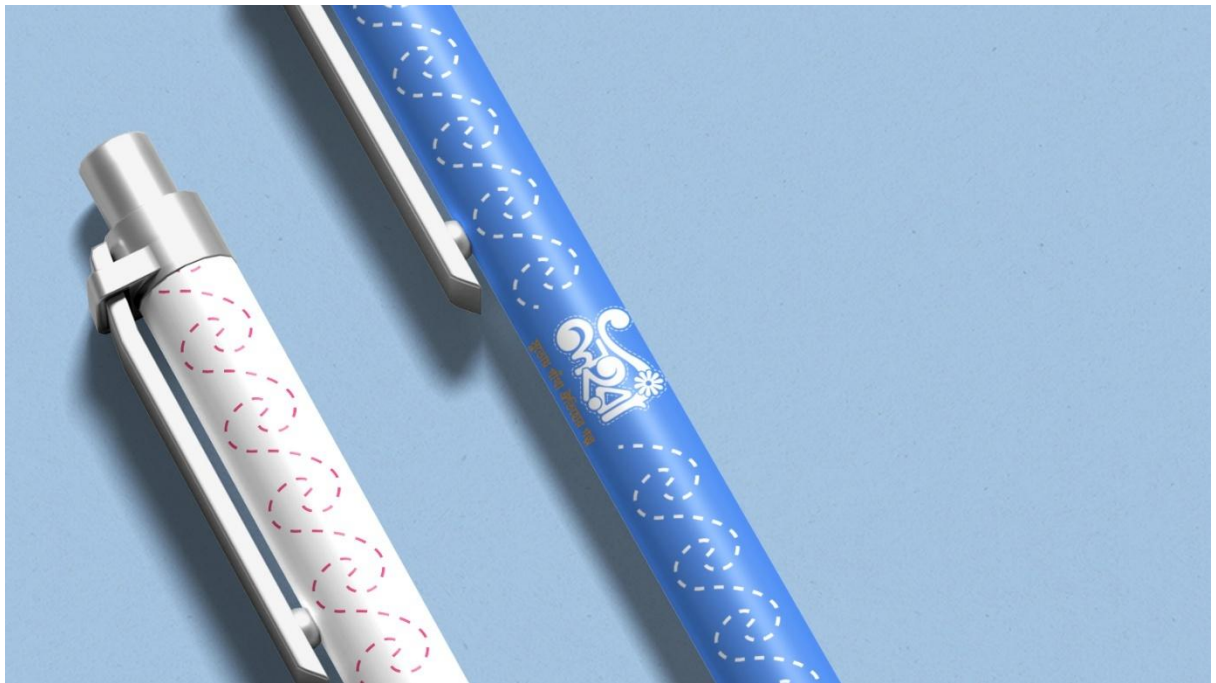


Figure 5.7.3: Shamuk Par use in Pen

5.8 Brand Identity Stuffs

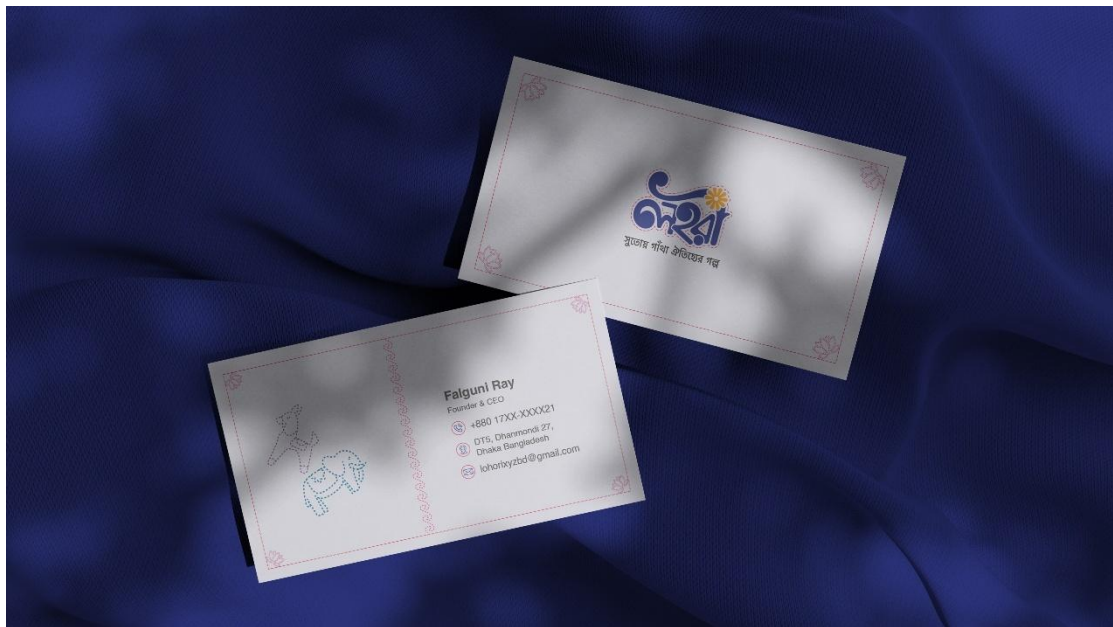
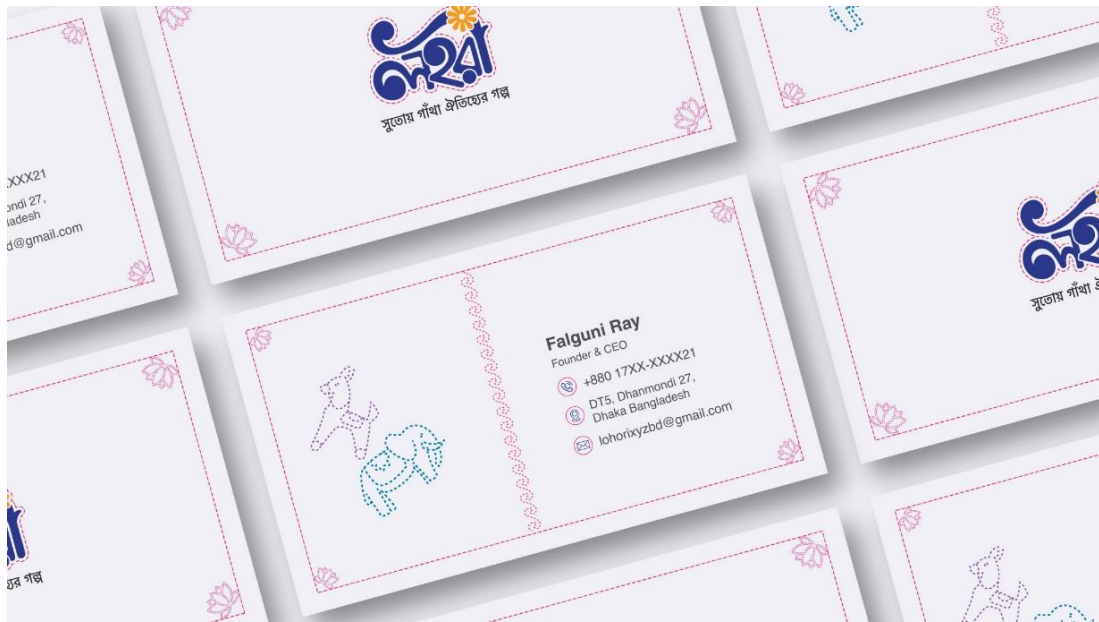


Figure 5.8.1: Business Card

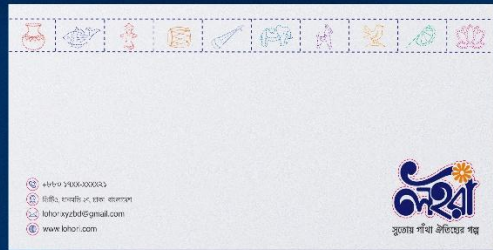


Figure 5.8.2: A4 Envelope



Figure 5.8.3: Pen Drive

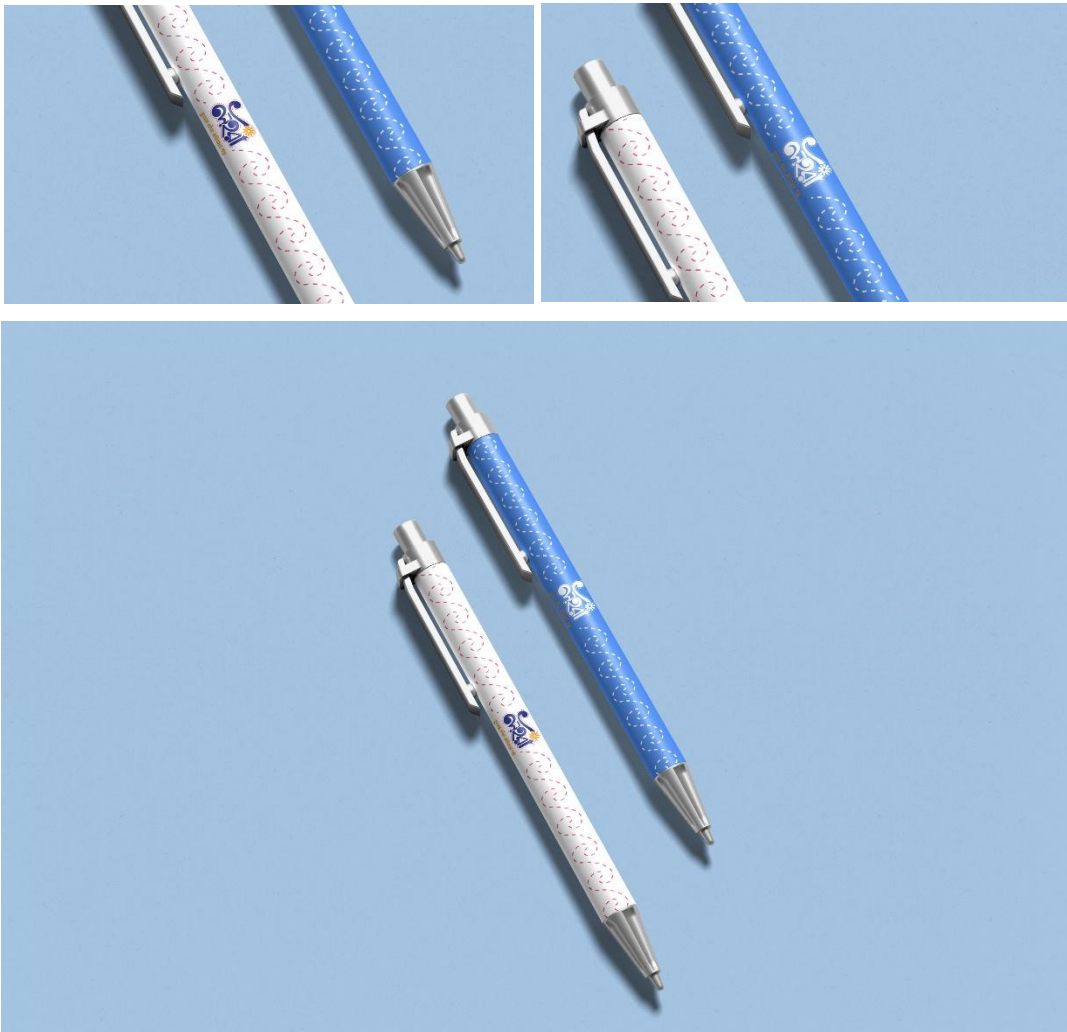


Figure 5.8.4: Pen



Figure 5.8.5: Mug

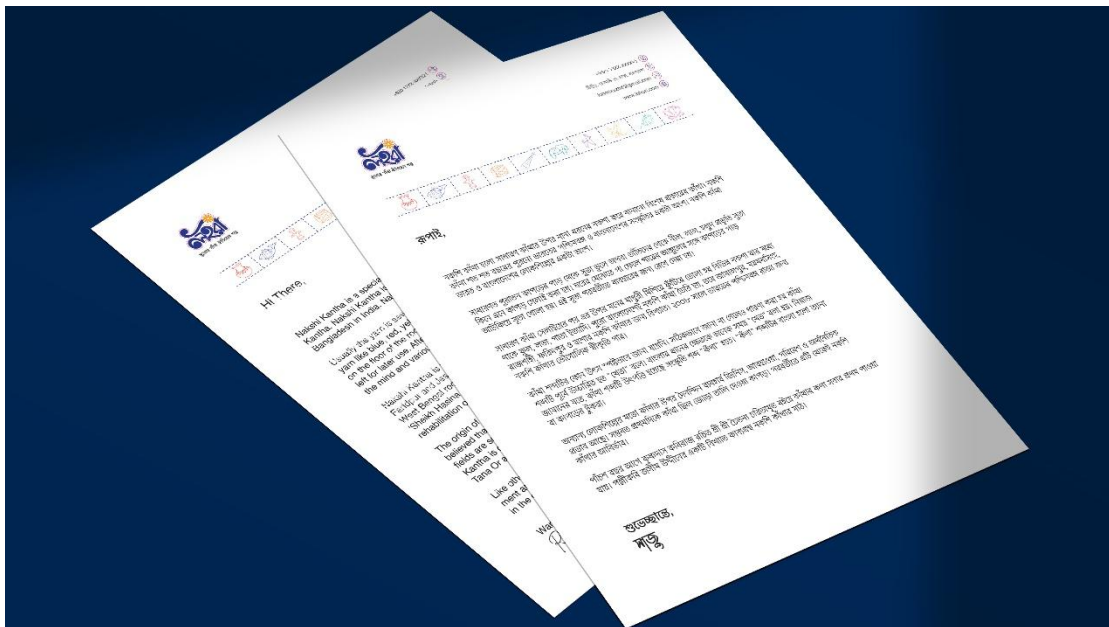


Figure 5.8.6: Letterhead



Figure 5.8.7: ID Card Ribbon



Figure 5.8.8: Desk Calendar Design

“সেই হতে গাঁর নামটি হয়েছে নক্ষী-কাঁথার মাঠ, ছেলে বুড়ো গাঁর সকলেই জানে ইহার করুণ পাঠ” - I have taken these two lines from famous Jasim Uddin's “Nakshi Kanthar Math”. The poet here presents Nakshi Kantha is not just as an artwork. He represents as a symbol of a deeply tragic story which all the people of the village know and feel.

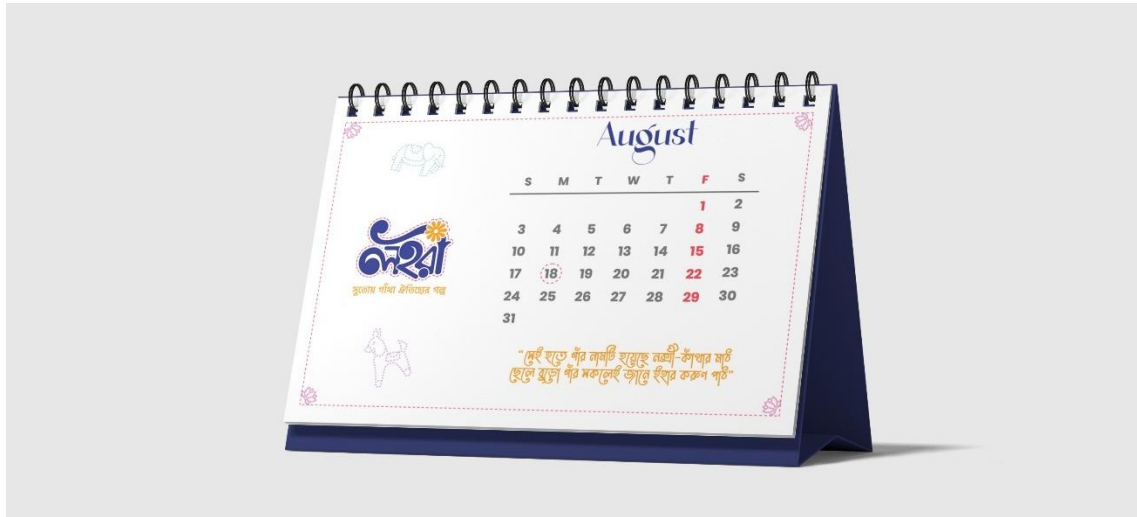


Figure 5.8.9: Desk Calendar Mockup



Figure 5.8.10: Shopping Bag

5.9 Brand Promotion Work



Figure 5.9.1: Teaser Ad Poster

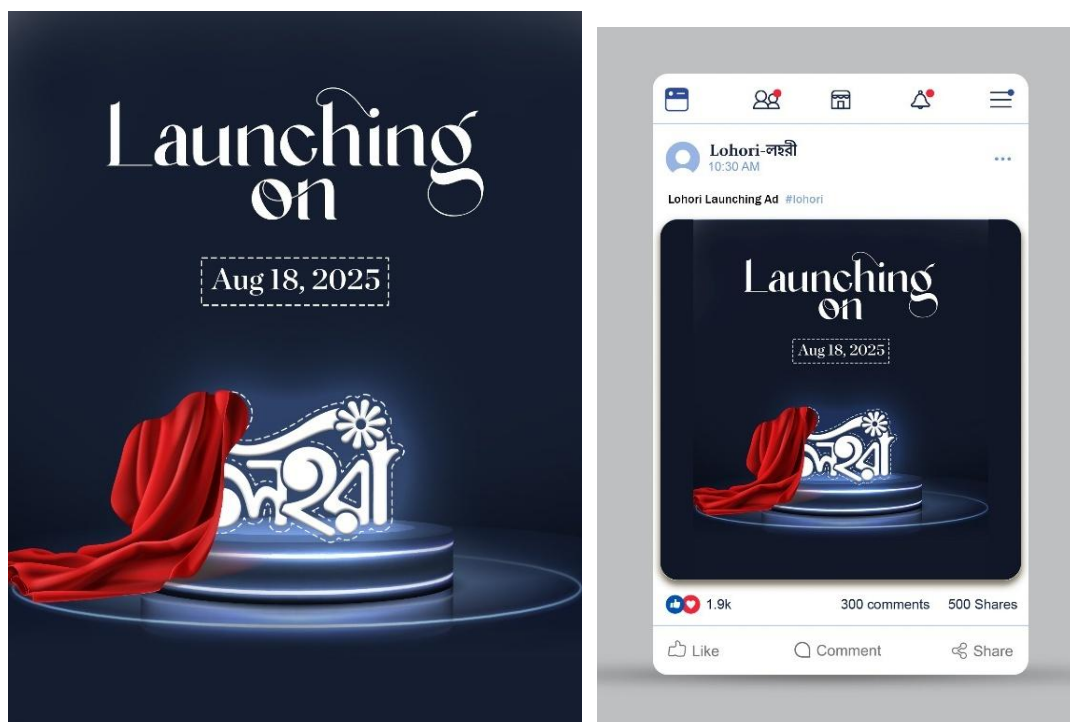


Figure 5.9.2: Launching Ad Poster



Figure 5.9.3: Follow up Ad Poster

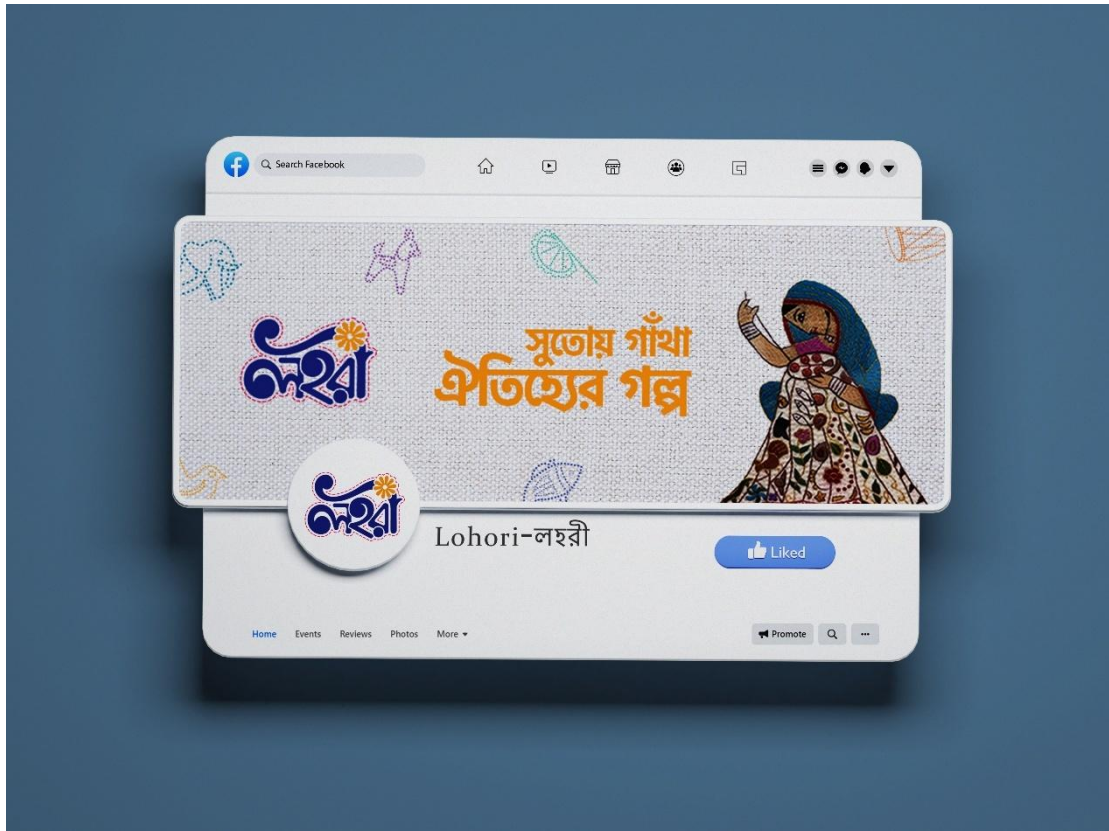


Figure 5.9.4: Facebook Cover

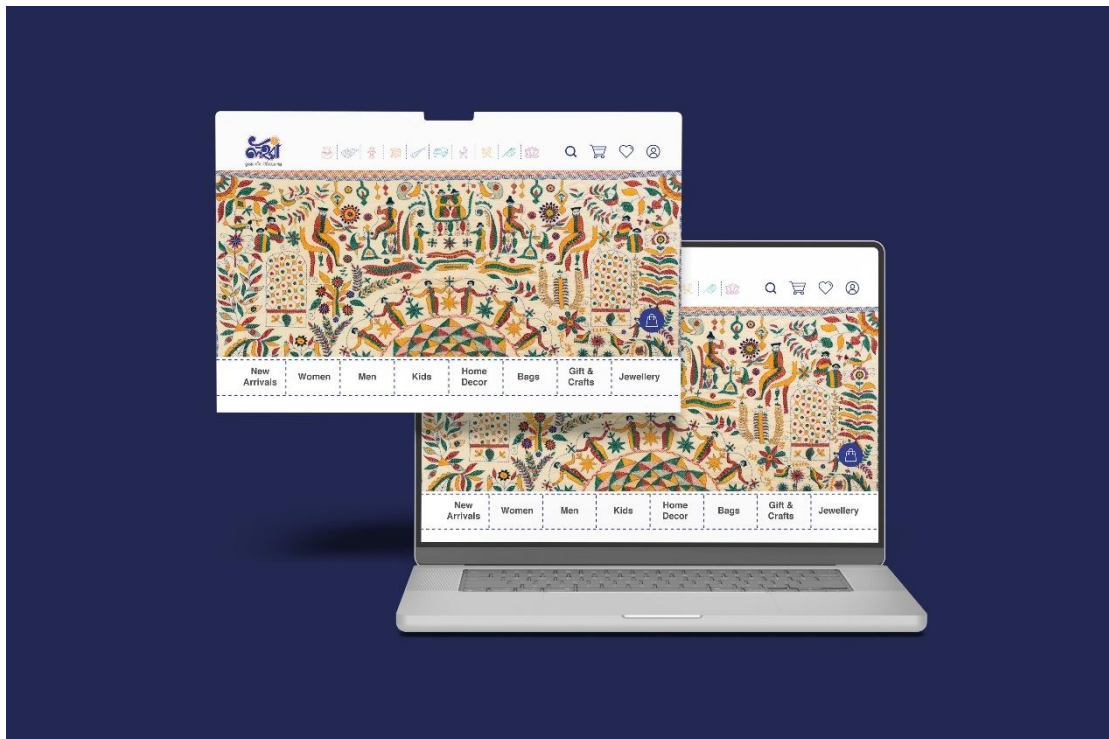


Figure 5.9.5: Website Landing Page



Figure 5.9.6: X Banner



Figure 5.9.7: Billboard Ad



Figure 5.9.8: Presentation Slide

CHAPTER 6

DISCUSSION

6.1 Integration of Tradition with Modern Design

The Lohori branding project shows how the traditional motifs of Nakshi Kantha can be used in modern corporate designs. And also shows how a brand can be branded globally. Here, cultural motifs and snail patterns have been used in simple vector forms. So that the design retains a cultural touch on one hand. On the other hand, it gets clean lines and easy usability for modern designs. The combination of dark blue, pink & warm yellow colors used together makes the brand sophisticated and attractive. Thus, it is seen that there is no need to discard tradition for modernity but tradition can be a great strength to differentiate the brand.

6.2 Cultural Sensitivity and Ethical Considerations

Cultural sensitivity is very important when using traditional elements in any branding. This avoids misunderstandings or insulting the culture. The motifs of the Lohori brand are taken directly from the original patterns of Nakshi Kantha. These patterns were collected through field work and research. This shows respect for the original source. The designs have been modified in a way that maintains their symbolic meaning. The motifs have not been distorted just for show. In addition, the project shows that the commercial use of such motifs will benefit the original artists. These artists have preserved this tradition for many generations. When done this way, branding is not only commercial but also ethical. It shows how culture can be celebrated and protected without being exploited.

6.3 Comparison with Global Brand Case Studies

The Lohori project fits in with today's global branding trend. Now many big brands are using elements of local culture and tradition in their identity. This makes the brand stand out. People can easily create an emotional connection with the brand. Lohori has

followed the same path. Here the tradition of Nakshi Kantha has been presented in a modern way. As a result, it has retained its local roots and is also suitable for the modern market. Such work shows that tradition and modernity can go hand in hand. Rather, tradition enhances the strength of the brand. It is also consistent with the global branding strategy.

Many international brands use local cultural designs in their logos, packaging or visual identities. Especially when they operate in countries with different cultures. This makes the brand more relatable. Customers feel a connection with the brand. At the same time, it shows respect for local traditions. As a result, trust and acceptance of the brand increases. For example:

- **Aarong (Bangladesh)**

Aarong is a leading lifestyle retail brand in Bangladesh. It was founded by BRAC in 1978. Aarong has shown how a brand can beautifully integrate local culture into its identity. Their designs, campaigns, and customer experience everything has the touch of Bangladeshi heritage. Aarong primarily empowers rural artisans especially women. They use traditional crafts like Nakshi Kantha, Jamdani, handloom, terracotta and rural embroidery. Each product is a reflection of Bangladeshi culture and the skill of the artist. Aarong has now become like a cultural symbol of Bangladesh. It is equally known at home and abroad. They have more than 25 branches, an online store and an international clientele. Aarong has been able to retain the trust of customers for generations.

- **Coca-Cola – Middle East & South Asia**

Coca-Cola has used Arabic calligraphy or Devanagari script on their packaging in the Middle East and South Asia. During the month of Ramadan, they use Islamic geometric designs and local imagery in their advertisements and labels. This creates an emotional connection with the local people. Because they respect religious and cultural sentiments. Due to this, Coca-Cola becomes closer to the consumers.



Figure 6.3.1: Coca-Cola poster design in Ramadan

- **PepsiCo – China**

PepsiCo released a special Chinese New Year limited edition with packaging to celebrate Chinese New Year. The design became more culturally meaningful to consumers during the festive season. It created collectibility during key shopping season.



Figure 6.3.2: PepsiCo-China New Year limited edition packaging

- **McDonald's – Global**

McDonald's often localizes store design and advertising visuals. In China, they use red/gold color symbolism and dragon motifs during Lunar New Year. McSpicy packaging uses local spice imagery and patterns. It helps the brand blend global familiarity with local flavor and symbolism.



Figure 6.3.3: McDonald's -China New Year packaging and Ad

Like these examples, Lohori shows that using heritage in branding strengthens cultural identity. At the same time, it also increases international appeal. However, many global brands borrow from multiple cultures. But Lohori has used only Bangladeshi Nakshi Kantha. This has made its identity clear. The brand feels more authentic and trustworthy.

CHAPTER 7

CHALLENGES & FUTURE WORK

7.1 Challenges

1. Balancing Tradition and Modernity: It was a big challenge to balance tradition and modernity. The designs of Nakshi Kantha are very delicate and complex. It was difficult to bring them into a simple vector format. Again, while simplifying, one had to keep in mind that the original cultural meaning should not be lost.

2. Color Adaptation Issues: There was also a problem in the use of color. Nakshi Kantha is usually made of thread and the color of the thread looks very different in reality. But it was difficult to portray it correctly in RGB/CMYK colors in digital design. Many tests had to be done to maintain the brightness of the color.

3. Cultural Sensitivity Concerns: It was important to maintain cultural sensitivity. Without distorting any motif, its original meaning and symbolic meaning had to be used. Again, it had to be adapted according to the rules of corporate identity. For this, special attention was paid to ethical aspects and research.

4. No Reference Work: No previous work was available on Nakshi Kantha branding. As a result, there were no references or examples. This work had to be started from a completely new angle.

Overall, working on this project meant creating something new, where an attempt was made to retain the original meaning while presenting tradition in a modern way.

7.2 Future Work Recommendations

This study proves that when used correctly traditional arts can have a powerful impact on global branding. In today's world, many brands want to succeed internationally but to stand out, they need to show their own identity. Traditional arts can highlight that different identity. Because it involves people's roots, history and emotions. Such work not only makes the brand attractive but also makes it more credible and culturally meaningful. It encourages future designers to look at their own culture for inspiration in creating brand identities. In this way, they will not only create a brand but also be able to showcase their country's art, heritage and identity to the world.

CHAPTER 8

CONCLUSION

Nakshi Kantha is a special type of Kantha made with various designs on ordinary Kantha. Most of the village women are skilled in this art. Usually, the village women sew Nakshi Kantha in their free time. There are many stories of laughter and tears behind each Kantha. In the afternoon or after dinner, the women sit together and sew each Kantha while talking. That is why it is said that Nakshi Kantha speaks the mind of each person.

The Lohori branding project shows that cultural heritage can give a brand a unique identity. It also creates a connection with emotions. The symbolic value of Nakshi Kantha is combined with modern design. It creates a bridge between tradition and the needs of modern branding. Field trips to the Aarong Festival and Khut outlets revealed how cultural elements are marketed and how people perceive them. Literature and visual research ensured the ethical use of motifs and colors. The final brand identity is both authentic and marketable. As a result, it is relevant to both local and international audiences. This project proves that embracing cultural heritage in branding strengthens the brand's distinct identity. It also helps in cultural preservation and global recognition. With further development, Lohori can become a brand that proudly presents Bangladeshi art to the world.

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