

## Modernizing Iranian Traditional Clothing: Strengthening the Value Chain and Reimagining Tradition through East Asian Experiences

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### Original Article

#### Abstract

**Background and Aim:** Despite the significance of traditional clothing (TC) as a core symbol of local identity, its modernization in Iran has achieved limited success. This article conceptualizes modernization of TC through the lens of cultural and creative industries (CCIs). It aims to identify strategies that can enhance the design and production links within Iran's TC modernization value chain, drawing upon the experiences of select East Asian nations, such as China, South Korea, Japan, Malaysia, and Indonesia. These countries have effectively modernized their traditional clothing as symbols of identity during the glocalization process.

**Data and Method:** This qualitative research combines existing empirical data with information obtained through comprehensive library and documentary methods.

**Findings:** The findings reveal that successful East Asian countries (SEACs) have leveraged modern educational systems and aligned with global fashion industry demands. They have implemented integrated approaches to diversify design and pricing, allowing their TC to adapt to the global fashion market. Additionally, these nations have employed various marketing and promotional strategies, supported by both direct and indirect governmental and international.

**Conclusion:** Policy interventions should aim to strengthen the TC modernization value chain by leveraging domestic cultural assets and capital while actively engaging with international capacities.

**Keywords:** Fashion policy, Iranian modernized traditional clothing, Cultural and creative industries, Value chain, Glocalization.

**Key Message:** To successfully modernize its traditional clothing, Iran can gain valuable insights from the experiences of SEACs. This requires reinforcing the design and production value chain through a synergistic approach that includes educational reform, a global market orientation, diversified marketing strategies, strong government support, and a transformative fashion policy that aligns domestic cultural heritage with international capacities.

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## Introduction

In the contemporary era, clothing, as a symbol of individual and social identity, is changing increasingly in tandem with the broader identity-forming components of society. These transformations are exemplified by lifestyle shifts, including rapid urbanization, the emergence of new occupations with distinct dress-code requirements, and rising female employment. Concurrently, these societal changes have imposed limitations on the daily adoption and consumption of traditional clothing (TC), including constraints on freedom of action alongside specific legal or cultural restrictions. Furthermore, the transformations in clothing reflect changes in semantic systems, social preferences, and cultural capital within society (Jafarzadehpour & Heidari, 2025: 259). These cultural and identity shifts stemming from globalization have accelerated the declining inclination to wear TC in daily life, increasingly confining its utility to performative, decorative, nostalgic, and ceremonial applications.

Consequently, preserving TC as an identity marker has emerged as a significant challenge across various nations, including Iran. In response, relevant institutions have prioritized fashion policies and strategic frameworks to strengthen and localize the clothing industry over recent decades (Ashna & Mehrabanifar, 2013: 35). However, the policies implemented in this domain have largely failed to significantly stimulate consumer inclination toward TC. Instead, they have frequently provoked cultural conflict and created social issues. These top-down interventions have inadvertently catalyzed the formation of social movements that, while consolidating solidarity within opposing and supporting factions, have simultaneously eroded the state's social capital and strained the state-society relationship (Bicharanlou & Aref, 2022; Arab Khorasani et al., 2024).

Crucially, these policy conflicts have not translated into increased public interest in TC or its modernization. Conversely, Western fashion has gained greater popularity among Iranian consumers since the turn of the century, persisting through recent decades of socio-cultural friction (Nabavi & Shahriari, 2012; Ghanavati, 2014: 4–6; Bakhshizadeh Borj & Deylami Moezzi, 2020: 474). Consequently, experts view the declining domestic interest in TC as a dual threat to national cultural identity and the domestic economy (see, e.g., Supreme Council of the Cultural Revolution, 2024).

Several critical failure factors in Iranian fashion policies have been identified in previous research, which can be categorized as follows:

- **A) Managerial factors:** these encompass the inadequate allocation of financial resources (Ashna & Mehrabanifar, 2013); a reliance on short-term implementation

strategies that fail to provide sustainable solutions (Afrough & Mehrabanifar, 2017: 21; Javadi Yegane & Hatefi, 2008; Khorshidian et al., 2015); and insufficient or ineffective media campaigns to promote Islamic-Iranian fashion products. This is further compounded by "the lack of a shared discourse among actors and policymakers in this field" and a structural "disjunction and lack of coherence among the various segments of influential policy-making, executive, and operational bodies" (Supreme Council of the Cultural Revolution, 2024).

- **B) Educational and research factors:** including a deficiency in up-to-date academic curricula and their misalignment with the operational needs of the fashion industry (Abdollahi, 2016: 164; Mohammadi et al., 2015: 25), alongside pervasive ambiguity in defining and operationalizing the indicators, concepts, and archetypes of Islamic-Iranian fashion (Afrough & Mehrabanifar, 2017: 21).
- **C) Artistic factors:** such as a lack of diversity in design and product offerings coupled with a mismatch between contemporary consumer needs and available styles (Moridi & Rahgozar, 2017: 105), which fosters a prevailing tendency among domestic designers and manufacturers to replicate Western designs, due to the reluctance of consumers to domestic designs (Zare & Shadghazvini, 2020).

In contrast, TC modernization processes have gained increasing importance within the framework of glocalization across numerous global contexts, particularly within several Asian nations. For a country like Iran, which possesses a rich, ancient cultural heritage and shares socio-religious commonalities with some of these regions, leveraging the institutional experiences of successful nations offers a highly cost-effective and strategic pathway. Consequently, examining these international models serves as an essential prerequisite for robust domestic policy planning.

In light of this necessity, the present study addresses the following research question: *What strategic methods and measures can be implemented within the domains of design and production to strengthen the value chain of traditional clothing modernization in Iran?* To achieve this objective, this article analyzes the documented experiences of five successful East Asian countries (SEACs) as empirical evidence of TC modernization, focusing specifically on the design and production links of the value chain.

It is necessary to clarify that this research conceptualizes "tradition" as a dynamic heritage rooted in the historical culture of Iran's diverse regions and ethnic groups—one that serves as vital cultural capital for clothing design and production. Harnessing this capital has the potential to fortify national identity, social cohesion, and social capital. However, as underscored by the focus on "TC modernization," utilizing this capital does not imply an uncritical return to the past that ignores contemporary transformations. Instead, it signifies

value creation by integrating traditional aesthetic and functional characteristics into modern clothing lines that align with contemporary lifestyles. In other words, the objective is to explore methodologies for weaving the cultural and identity values of TC into the modern fashion value chain, thereby generating modernized TC suitable for diverse spheres of life, including both private and formal public contexts. Consequently, this article explicitly eschews a selective or prescriptive approach to tradition. Such prescriptive frameworks—by focusing exclusively on the formal public sphere and eliminating traditional elements deemed inconsistent with rigid institutional symbolism—fail to recognize a highly valuable portion of the nation's cultural capital, which is otherwise essential for diversifying domestic fashion design and production.

While design and production represent two critical links in the modernized TC value chain, the remaining domains—distribution and consumption—similarly demand careful attention to consumer diversity. Reinforcing this entire industrial cycle necessitates the application of contemporary scientific methodologies, such as consumer-centric, multicultural, and social marketing frameworks (Jafari Haftkhani & Mohseni, 2020; Jung et al., 2020; Heim, 2022; Roustakhiz et al., 2022; Roustakhiz & Kazemi, 2025), to strengthen these components.

### Theoretical Considerations

According to Pierre Bourdieu's definition of cultural capital, creative cultural industries and commodities—such as clothing and styling behaviors, can be viewed as forms of cultural capital (Almila, 2015: 7). Cultural capital acts as a competitive advantage, generating both cultural and economic value (Bourdieu, 1986: 20; Throsby, 1999: 8). Consequently, in the past two decades, economic capital influenced by the expansion of cultural capital derived from creative cultural industries has also increased (Boccella & Salerno, 2016: 292-293). Furthermore, as noted by Isabel Durant, the Deputy Secretary-General of UNCTAD (2021), these industries leverage individual and collective creativity, along with the cultural and artistic capital of their creators, to promote cultural diversity. They also play a crucial role in sustainable development, entrepreneurship, innovation, productivity, and the enhancement of services. Thus, engaging with these industries enhances a society's cultural and symbolic capital, leading to increased self-esteem and improved public taste.

The success of creative cultural industries, like other sectors, depends on the effectiveness of their value chains. The value chain concept refers to the added value at various stages of the essential activities involved in production and distribution (Hearn et al., 2007: 4). In the context of creative cultural industries, the value chain comprises six key components that create value: culture and ideation as supportive elements, and design, production, branding, and distribution channels as the primary activities within the chain. Therefore, “cultural product design is a process of rethinking, reviewing, and redefining cultural features [as the

ideation context]” (Horng et al., 2015: 199). Cultural diversity is a vital foundation for creativity, innovation, and idea generation. Ideas evolve into tradable commodities, products, and cultural services within the production sector (Horng et al., 2015: 199). From this perspective, and building on David Throsby's (2001: 42) articulation of cultural value sources, one can argue that in the fashion sector of the creative industry, the components of a nation's cultural capital—operating within the cycle of modernizing traditional crafts, which encompasses design, production, distribution, and consumption—can enhance the value chain, provided there is sustained engagement. Throsby (2001: 42) outlines that the components of cultural capital include the production and application of traditional crafts, the cultural identity and symbols embedded in these garments, as well as the ethnic and cultural diversity that enrich this context. This article elucidates the process of strengthening this value chain by drawing on the experiences of Southeast Asian countries in modernizing traditional crafts. Furthermore, it evaluates the policy measures implemented by these nations and assesses the feasibility of adopting similar strategies in Iran to enhance practical interventions within the country.

### Methods and Data

The present qualitative research employs a case study methodology to examine the documented experiences of five successful East Asian countries—China, Japan, South Korea, Malaysia, and Indonesia—in their efforts to enhance the value chain of TC modernization. The analysis is grounded in empirical evidence derived from a comprehensive examination of secondary research sources alongside the analysis of raw data presented in reports and stakeholder interviews pertinent to this field, which are accessible across various online platforms. The study employed a systematic review method to identify relevant sources, incorporating a diverse array of materials, including books, policy documents, news articles, interviews, and statistical data. A range of databases—including Google Scholar, Web of Science, Scopus, ResearchGate, and Academia—were utilized, in addition to reputable foreign websites, such as governmental and news portals. The search strategy incorporated a combination of keywords closely associated with the research objectives and themes, including “designing modernized traditional clothing,” “producing modernized traditional clothing,” “clothing policy,” “fashion policy,” and “modernizing traditional clothing.” Selection criteria for these sources were based on their relevance to the research topic and their reliability.

Following the identification of these sources, an evaluation of the feasibility of implementing such methodologies within the Iranian context was conducted, focusing on strategic and value-creating objectives in the design and production sectors. To assess the feasibility of integrating the experiences of Southeast Asian countries (SEACs) in Iran, pertinent data were gathered, reviewed, and analyzed through library and documentary

methods. This phase involved a systematic search for relevant keyword combinations across Iranian databases, including Magiran, Noormags, Irandoc, the Islamic Parliament Research Center of the Islamic Republic of Iran, the Cultural Monitoring Center, as well as credible news and governmental websites. Data were subsequently subjected to thematic analysis, focusing on strategies to enhance the design and production value chains associated with the modernization of traditional clothing. This analytical process synthesized insights derived from both the documented experiences found on relevant platforms and the authors' own observations, in conjunction with empirical data from prior research. Key focus areas include the advancement of education and research, diversification in design, application, and pricing, as well as the provision of financial and welfare support. Furthermore, the study explores the utilization of international capacity and evaluates the effectiveness of advertising and marketing strategies within this domain.

## Findings

### 1) Challenges and Solutions for Designing and Producing a Modernized TC

The resurgence of interest in modernized TC among the Southeast Asian Cultural and Societal Entities can be attributed significantly to the flexibility and creativity of TC designers. However, the integration of TC into contemporary consumer markets faces three primary obstacles: (a) the limited diversity of available products, (b) the impracticality of these garments in modern contexts, and (c) the prohibitive costs associated with their acquisition. Furthermore, several factors contribute to the challenges observed in production, which can be articulated as follows: (a) insufficient budgets for the procurement of raw materials; (b) inadequate financial and welfare support for employees, resulting in workforce attrition; (c) excessively high production costs leading to a decline in consumer purchasing power; and (d) a lack of a well-trained and knowledgeable workforce. The SEACs have implemented specific solutions to address these challenges, outlined below.

### 2) Education Development

Education acts as a fundamental pillar for value creation within the reproduction cycle of modernized TC. Examples of initiatives in this field include the establishment of vocational schools in Japan, designed to impart practical knowledge from experienced educators (Yoko, 2007: 14). Additionally, the creation of business colleges and non-profit institutions under the auspices of the Ministry of Commerce of Japan has facilitated practical education in design, production, and distribution, thereby enhancing the multi-layered structure of the Japanese fashion industry. These institutions also offer foreign language courses to align with globalization objectives (Yoko, 2007: 14).

Similarly, the South Korean government has instituted a comprehensive fashion education system and established research and design centers that provide scholarships for historical studies of TC, as well as organizing national design competitions (J. T. Lee, 2017: 5). In Malaysia, public lectures and training courses focused on batik sewing are routinely conducted (Clark, 2013: 408). Furthermore, innovative technologies such as digital gamification and augmented reality (AR) have been utilized in Malaysia and Indonesia to enhance the appeal of fabric printing among younger people (Syed Shaharuddin et al., 2021).

In Iran, higher education in fashion design at public universities predominantly emphasizes design principles. However, while educational policies focus on traditional Iranian decorative embroidery, the instruction of pattern-making is largely based on Western paradigms. While it is crucial to understand Western knowledge in design and pattern-making is necessary as a tool for fostering creativity and competitiveness, the insufficient focus on the design principles of historical TC and the clothing traditions of Iranian ethnic groups results in a failour to adequately utilize a part of the value-adding componants within the ideation phase of the value chain within the cultural creative industry of clothing and fashion. Furthermore, a significant educational shortcoming lies in the minimal emphasis on production, particularly regarding the interplay between design and production in both educational policymaking and practice, as evidenced by the curricula in textile and fashion design available on the website of the Ministry of Science, Research, and Technology<sup>1</sup>.

Designers who lack proficiency in production-related technical requirements are unable to deliver actionable designs. The limitations of Iran's higher education institutions—intended to enhance practical skills—can be attributed to a variety of factors, including the absence of robust legal frameworks to facilitate collaboration between educational institutions and the labor market, a lack of standardization in evaluation systems and educational resources (Abdollahi, 2016: 164), and inadequate needs assessments in the design and execution of curriculum content (Mohammadi et al., 2015: 25). Nonetheless, several initiatives have been undertaken that, if effectively sustained and expanded, could yield positive outcomes. For instance, the dispatch of Iranian designers to international festivals and the organization of Tehran Fashion Weeks by the Line private institute in collaboration with foreign universities may significantly enhance designers' expertise and professional networking opportunities. Sustained and diversified initiatives of this nature hold substantial promise for strengthening the connection between education and industry. The latter initiative provides designers with opportunities to learn innovative techniques from international experts through workshops and live fashion showcases (IRIB News, 2016).

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<sup>1</sup>. [www.msrt.ir/fa/grid/283](http://www.msrt.ir/fa/grid/283)

Furthermore, competing in the global fashion industry requires acquiring specialized knowledge across a range of relevant disciplines. These disciplines include, but are not limited to, fashion photography, fashion press, fashion advertising, and fashion graphics, as well as fashion management, fashion economics, fashion sociology, and the anthropology of fashion and art (Yasini, 2017: 280). A summary of these solutions is shown in Table 1.

**Table 1.** *Solutions for Educational Development in the Modernization of TC*

Domain	Implemented Solutions in SEACs
<i>Design</i>	<ul style="list-style-type: none"> <li>• Development of the fashion education system and utilization of modern educational technologies</li> <li>• Development of research and design centers</li> <li>• Increasing financial support for research</li> <li>• Dispatch top domestic designers to international festivals</li> <li>• Utilizing the courses and experiences of international fashion designers</li> </ul>
<i>Production</i>	<ul style="list-style-type: none"> <li>• Establishment of various schools and academies</li> <li>• Employment of instructors with up-to-date, practical experience in production</li> </ul>

*Note.* Research findings.

### 3) Utilization of Current Knowledge

The ongoing advancements in knowledge and technology present significant opportunities and resources that enhance the creative processes and ideation of fashion designers, subsequently facilitating the effective realization of their concepts and augmenting the value of traditional costumes (TC). A pertinent example can be observed in the work conducted by researchers in China, who employed generative adversarial networks (GANs) to derive fashionable clothing designs inspired by the artistic motifs of the Dunhuang period in Chinese history (Wu et al., 2021). Furthermore, in 2016, at the Beijing Fashion - Create and Enjoy the Future Conference, Chinese designers showcased the production of innovative qipaos through 3D printing, an endeavor that involved an interdisciplinary team comprising fashion designers, architects, industrial designers, and specialists in 3D scanning, modeling, and printing (Huang, 2022: 33).

In addition to the incorporation of 3D printing, this interdisciplinary approach also integrated the research findings of the Advanced Functional Materials Group (AFMG) with the development of various innovative material systems, such as electrochromic, electroluminescent, and activator materials, utilizing advanced processing technologies such

as laser cutting. This synergetic methodology proved effective in both design and production realms. Moreover, the integration of thermochromic composite materials, which change color at ambient temperatures, facilitated the creation of layered visual effects in garments. Furthermore, the application of nanomaterials not only enhanced the shine of the clothing but also contributed to a three-dimensional aesthetic, thereby resonating with traditional oriental intellectual paradigms (Huang, 2022: 59).

In South Korea, the establishment of the Hanbok Creative Center has led to the development of an innovative digital platform, which encompasses three essential functionalities: the production and management of hanbok samples and patterns; the provision of design guidance for individuals seeking to create their own hanboks; and the facilitation of the establishment of hanbok-related startups. Additionally, technology has been harnessed to design and produce batik fabrics and clothes. For instance, advancements in digital printing have enabled precise application of wax and paint in traditional batik processes, thereby minimizing waste and enhancing the durability of designs. This modernization has resulted in increased production efficiency while simultaneously reducing both production and consumption costs. Moreover, the utilization of plant-derived pigments coupled with innovative water recycling technologies has incentivized environmentally-conscious consumers to opt for these sustainable fabrics (Xiao, 2024: 64; Ningsih & Aryani, 2022).

Conversely, in Iran, the application of contemporary scientific advancements has largely been confined to the domain of nanotechnology-enhanced textiles. Regrettably, these innovative developments have not yet been fully harnessed to redesign or modernize traditional costumes. A summary of the abovementioned solutions is presented in Table 2.

**Table 2.** *Solutions for Leveraging Current Knowledge in the Modernization of TC*

Domain	Implemented Solutions in SEACs
<i>Design and Production</i>	
	<ul style="list-style-type: none"> <li>• Using up-to-date technologies</li> <li>• Leveraging interdisciplinary expert collaboration</li> <li>• Employing a combination of various up-to-date technologies</li> <li>• Using up-to-date, technological, and environmentally friendly raw materials</li> <li>• Creating educational platforms and networks for design and production</li> </ul>

*Note.* Research findings.

#### 4) Creating Diversity in Designs

In recent years, cultural shifts have somewhat increased consumer interest in clothing that embodies distinct cultural characteristics. However, factors such as geographical influences,

cultural contexts, and socio-economic classes continue to significantly shape consumer preferences and the acceptance of diverse clothing designs, particularly within the multicultural landscape of Iran. Consequently, the infusion of diversity into clothing design and production not only preserves cultural variety as a manifestation of cultural capital but also enhances consumer acceptance of these reimagined garments.

The approach to enhancing diversity in the design of SEAC's modernized TC involves integrating various design methodologies, as illustrated in Table 3.

**Table 3.** *Solutions for Diversifying Design in the Modernization of TC*

Domain	Solutions Implemented in SEACs
<i>Design</i>	<ul style="list-style-type: none"> <li>• Incorporating TC designs and elements with modern fashion patterns</li> <li>• Utilizing fabrics from TC, or those with similar patterns and colors, in combination with Western design patterns</li> <li>• Blending elements from several TC and adapting them to a Western style</li> <li>• Using motifs from other heritage arts</li> <li>• Employing traditional printing techniques</li> </ul>

*Note.* Research findings.

#### **4-1. The Integration of Traditional and Contemporary Designs**

A primary method for fostering diversity in fashion involves the integration of TC elements with contemporary design aesthetics. This approach effectively translates historical clothes into modern fashion, encouraging consumers to wear them more frequently. For instance, combining components the amalgamation of traditional Japanese kimono details with Western fashion capitalizes on the kimono's rich cultural identity, thus offering a unique aesthetic dimension to the clothing. This mutually beneficial strategy permits increased diversity in collections from both Western and Japanese designers (Stevens & Vada, 1996). Similarly, Korean and Chinese designers draw upon traditional ethnic clothing, incorporating traditional motifs, lines, colors, and patterns into their modern creations (Kim & Mouat, 2016; Song et al., 2023). Notably, some Chinese designers, such as Angel Chen, explicitly fused elements from Western, Eastern, and traditional Chinese attire, exemplified in her "Shan Hai Ching" collection from 2017 (Bai, 2022: 22; Yang, 2022). Despite the global application of this methodology, Iranian designers have been relatively disadvantaged, often reflecting Western patterns and sewing techniques while neglecting the incorporation of distinctive traditional Iranian design elements. Such oversight results in garments that lack the unique structural and pattern-based identities inherent in Iranian TC.

#### ***4-2. The Integration of Traditional Textiles with Western Designs***

A prevalent design approach in contemporary fashion involves the incorporation of TC fabrics, or textiles exhibiting similar motifs and color schemes, alongside Western design patterns. For instance, Korean designers frequently integrate traditional Korean woven textiles within Western fashion models (J. T. Lee, 2017: 248-249). This design strategy is similarly observed among Indonesian and Malaysian designers (Poon, 2017: 52; Xiao, 2024). While this methodology is also applied within the Iranian context, the selection of traditional fabrics is often restricted to a narrow range, predominantly featuring options such as Termeh. Interestingly, within Japanese fashion, an inversion of this method is manifested, whereby contemporary Western styles are infused with traditional Japanese artistic motifs, often applied to garments that retain the cut of traditional kimonos (Bincsik et al., 2022: 31).

#### ***4-3. Creating Gender-neutral or Multi-gender TC***

This approach entails a reinterpretation of traditional gender roles in clothing through the synthesis of elements from both men's and women's historical garments into singular pieces, or by reallocating traditional menswear for female use. Contemporary Korean designers exemplify this practice by merging features of both male and female hanbok styles within their modern designs. Similarly, the haori, once a traditional Japanese jacket exclusively for men until approximately 1985, has been adopted into women's fashion (Goronga, 2019: 1). Despite the diminishing distinctions between men's and women's clothing in Iran under the influence of Western fashion, the cross-utilization of traditional men's TC by women and vice versa remains relatively unremarkable. This phenomenon becomes particularly sensitive concerning the TC of ethnic groups within Iran. A case in point involves the appropriation of the Bakhtiari men's Chogha design for women's manteaux, which incited protests from this ethnic community (Khouznews, 2014). Consulting cultural elites from diverse ethnic groups, along with experts in anthropology, sociology, and history, prior to implementing this strategy in clothing design could help mitigate potential challenges and foster innovative ideas through collaboration among designers, ethnic communities, and researchers. Nonetheless, prevailing policies underscore a "commitment to sexual norms (differences between men and women)" (Supreme Council of the Cultural Revolution, 2024). The ambiguity surrounding the indicators related to this matter further exacerbates the confusion faced by designers and producers. Notably, certain traditional men's garments, like those worn by men during the Qajar era or specific ethnic trousers, may feature characteristics that align with Islamic criteria for women's attire.

#### ***4-4. Using Motifs of Other Traditional Arts in Fashion Design***

Korean and Chinese designers frequently draw upon motifs from various traditional arts, integrating not just patterns but also color palettes and design techniques. This practice is

exemplified through designs that incorporate patterns and hues inspired by architecture, as well as elements from their respective national alphabets, calligraphy, and traditional painting forms (Y. Lee, 2017: 10; Song et al., 2023). Notably, this approach appears to be more prevalent in Iran compared to other design methodologies. However, Iranian designers primarily focus on experimenting with novel combinations of traditional motifs, applying them to different aspects of modernized TC. The inspiration derived from the patterns and structural principles of traditional arts in the development of clothing patterns has been relatively limited. Despite this, some designers, such as the Iranian-American fashion designer Jila Saber, have successfully harnessed these traditional patterns and principles within their contemporary fashion designs (see: Jilaatelier Instagram, 2025).

#### **4-5. Using Traditional Prints**

The integration of traditional prints within contemporary fashion design reflects a global movement towards incorporating cultural heritage into modern aesthetics. For instance, in Malaysia and Indonesia, the sarong, an essential element of traditional attire, has historically been crafted from batik— a textile of substantial cultural significance. Contemporary reinterpretations employ either the original textiles or fabrics featuring similar motifs (Poon, 2017: 52). Similarly, the use of traditional prints is also prevalent in contemporary Iranian fashion design. A notable example is the brand "Mahboub," which employs the traditional Kalamkari (block-printing) technique to embellish garments that are constructed with Western and, at times, Chinese design elements (see: Mahboubstyle Instagram, 2025).<sup>1</sup> This synthesis of traditional craftsmanship with contemporary design frameworks exemplifies the dynamic dialogue between cultural preservation and the influences of globalized fashion.

#### **5) Diversification Based on Function**

Clothing serves an intrinsic functional role within society. However, shifts in societal norms have led to the diminished practical utility of many traditional clothing items, thereby undermining their value chain. Therefore, it is crucial to consider strategies for re-functionalizing these TC items to strengthen this chain. The methods identified for enhancing the functional value of TC in the SEAC, as outlined in Table 4, are as follows: 1) creating variations based on the TC's intended use; 2) minimizing the number of components involved in TC; 3) exploring the use of innovative fabrics; 4) simplifying design elements and the underlying principles associated with TC; and 5) focusing on the design of local fashion.

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<sup>1</sup>. For further discussion on creative design methods in Iran, see Zare' and Shadqazvini (2019).

**Table 4.** *Solutions for Creating Variety in the Modernization of TC Based on Function*

Domain	Implemented Solutions in SEAC
<i>Design and Production</i>	<ul style="list-style-type: none"> <li>• Diversifying designs in accordance with the variety of clothing's intended use</li> <li>• Reduction and consolidation of multi-piece clothing components to optimize production complexity</li> <li>• Integration of innovative textile science and sustainable smart fabrics</li> <li>• Simplification of designs and principles of clothing use</li> <li>• Designing local fashion</li> </ul>

*Note.* Research findings.

As SEACs has experienced (see Ningsih & Aryani, 2022), various modernized TC should be designed to suit a range of contexts, including formal, casual, and ritual settings. In Malaysia, there exists a clear distinction between formal and informal modernized TC particularly regarding traditional designs, patterns, and the degree of body coverage (Poon, 2017: 51). In countries like Japan and South Korea, traditional forms of clothing are preserved for specific occasions and rituals; however, these garments have also been simplified to better align with contemporary fashion (see: Valk, 2017: 22; Y. Lee, 2017: 8). This simplification represents a global standard that can create sustainable diversification (Kim & Kwon, 2023: 1). A study utilizing big data on modernized TC in China indicates that consumers prefer simpler and more comfortable clothes (Zhao, 2024: 12). Similarly, research conducted in Iran reveals a preference among consumers for simpler designs (Bakhshizadeh Borj & Deylami Moezzi, 2020: 475). Additionally, the appeal of the national fashion trend known as “Guochao” among Chinese consumers can be attributed to the compatibility of its garments with the body types typical of the Chinese population, which differ from Western physiques (Tomašić, 2023: 68). This observation emphasizes the importance of creating diversification that takes into account the body types of target consumers.

The application of modernized TC in diplomatic settings is another strategy that can be adapted in Iran. For example, in South Korea, President Park Geun-hye had her hanbok redesigned to suit particular events and foreign dignitaries (Lee, 2015). Likewise, China's First Lady, Madam Peng Liyuan, has utilized fashion diplomacy to enhance the significance of modernized TC (Shi, 2024: 120-121). Iran holds considerable potential for a similar initiative, given its rich diversity of local TC and shared cultural elements with various nations. This extensive cultural heritage could be leveraged to showcase Iran's identity and its common cultural capacities with other countries.

While there are references to the use of cultural diplomacy within Iran's clothing-related policies, these references tend to be superficial, ambiguous, and lack clear indicators. As a result, it is likely that they will be subject to arbitrary interpretation in practice, leading to minimal operational outcomes. Emphasizing cultural diplomacy is essential not only for enhancing international cultural interactions but also for promoting modernized traditional Iranian clothing on a global scale. Additionally, this strategy plays a crucial role in reinforcing national identity, encouraging domestic consumers to wear these clothes, and fostering social capital while strengthening the state-nation relationship. However, in implementing this strategy, it is important to consider official restrictions on the types of clothing worn by officials. Furthermore, to avoid the perception that officials are favoring a specific ethnic community, it is essential to incorporate traditional clothing from various ethnic groups in appropriate contexts. Alternatively, clothes can be designed that reflect shared cultural elements common to all Iranian ethnic groups.

A notable strategy observed in SEACs, particularly in China, is the development of local fashion. Consumers who favor local fashion often avoid contemporary global fashion styles due to a perceived conflict with the values of their communities. In response, Chinese designers are creating localized versions of global fashion for this consumer base (Chew, 2007: 157). In contrast, in Iran, adopting global fashion is sometimes viewed as a pathway to social mobility. This phenomenon may stem from a lack of recognition or appreciation for national identity, or a sense of disconnection from it among certain Iranian citizens. These reasons have also led to residents of villages and small towns being labeled as "unfashionable" or "tasteless" by their urban counterparts. As such, it seems that the localization strategy may struggle to gain traction in Iran without first strengthening national identity.

## **6) Creating Price Diversity**

The high cost of TC typically stems from several factors: the use of expensive fabrics, the large amount of material required by specific multi-piece patterns, and the inclusion of labour-intensive handicrafts such as needlework for decoration. In SEAC, factors such as using fewer and less expensive decorative elements and more affordable fabrics have increased people's purchasing power. Concurrently, fashion designers have modified TC patterns to reduce the amount of fabric needed. Totally, these designers and manufacturers have successfully calibrated production across diverse price points to accommodate a highly stratified consumer market (see Chew, 2007: 155; Hall, 2017: 15). Within the Iranian domestic market, to facilitate fashion trend diffusion across socio-economic strata, lower-quality copies of popular designs are mass-produced and commercialized at affordable prices in the market. For example, TC featuring traditional art motifs is made with lower-quality fabric, printing, and sewing to sell at a lower cost.

In the realm of hand-embroidered embellishments, removing or mechanizing their sewing significantly reduces the clothing's value. The SEAC implemented the appliqué technique as a solution. For example, in South Korea, TC embroidered pieces from other garments are restored and reused to replace worn-out sections, while traditional hair ribbons are used to mend frayed textile areas. The cultural and spiritual beliefs associated with this technique have facilitated its widespread consumer acceptance and popularity (Suh, 2006). Furthermore, as mentioned earlier, some designers convert old but unused men's hanboks into women's hanboks by reducing the number of elements and altering the patterns (Gwak et al., 2021). In a different and organized way, in Indonesia, producers collect second-hand clothing from across the country and combine the pieces to create new garments (Clark, 2013: 412–413). Such initiatives not only lead to design diversity but also reduce costs in the supply chain, which lowers the final price and generates a significant added value for the producers. This approach is also considered environmentally friendly, though proper hygiene is crucial.

A similar practice, once common in Iran, involved converting parents' or older siblings' clothes into clothes for a younger child. Another common indigenous Iranian practice with environmental and cost-saving benefits in the past was the production of mats or quilts called "Çehelteke" from leftover fabric scraps and old garments. If this method were combined with the creativity of modern designers and contemporary marketing techniques, it could offer multiple benefits: preserving and reproducing native clothing culture, increasing consumers' purchasing power, and ultimately increasing the added value for producers. The nostalgic nature of this technique also enhances the cultural content and value of the clothing. The appliqué technique is particularly valuable for expensive local TC that use costly materials and decorations, provided the price is not unjustly inflated by claiming a piece is "vintage." However, to protect the knowledge of producing these hand-stitched decorations, which are a form of cultural heritage, their use must be systematically continued within the framework of creative cultural industries. This ensures that their value can be enhanced through other methods, such as marketing and branding.

In production, minimizing the physical and logistical distance between disparate components of the production cycle is essential to reducing the final retail price. In Japan, for instance, bespoke kimono tailoring is offered at the same place where the kimono fabric is sold (Valk, 2017: 28). This Direct-to-Consumer (DTC), offers additional advantages, including: improving the clothing quality, gaining direct market insights by designers, the possibility of influencing trends and fashion by designers; and increasing the role of the customer in production. In contrast, the few Iranian boutiques adopting this method often increase the prices due to the customization involved in tailoring rather than reducing it. In addition. Additionally, in Malaysia, the spatial clustering and geographical concentration of traditional clothing industries within a single specialized region has exponentially catalyzed production

throughput (Clark, 2013: 408). If Iran's plans to establish clothing towns or a cultural and technological park for fashion and clothing were to be implemented, a stronger supply chain would emerge. This infrastructural consolidation would result in the production of better-quality, more affordable products, leading to increased consumption of modernized TC. A summary of the strategies discussed can be found in Table 5.

**Table 5.** *Solutions for Creating Price Diversity in the Modernization of TC*

Domain	Implemented Solutions in SEACs
<i>Design</i>	<ul style="list-style-type: none"> <li>• Modifying designs to require less fabric</li> <li>• Creating clothing at various costs</li> </ul>
<i>Production</i>	<ul style="list-style-type: none"> <li>• Use of more affordable fabrics</li> <li>• Using the Direct-to-Consumer (DTC) strategy</li> <li>• Integrating manufacturers and retailers</li> <li>• Producing clothing with varying levels of quality and corresponding prices</li> <li>• Centralizing industries related to the modernization of TC in a single region</li> </ul>

*Note.* Research findings.

## 7) Financial, Legal, and Welfare Supports

Among the indirect measures taken by SEACs are the exemption of designers from taxation by the South Korean government (Webb, 2020) and the provision of targeted support for entrepreneurs in the hanbok production sector (Lee & Yun, 2022). Most of the interventions executed by these governments in the production sector have focused on providing financial support commensurate with the needs of both producers and production workers. For example, the high satisfaction of Indonesian workers within the Malaysian batik production sector—driven by an equitable balance between labor and wages, alongside the provision of welfare facilities for their families—has been a major contributing factor to the prosperity of this modernized TC industry in Malaysia (Clark, 2013: 409–410). In addition, SEAC governments provide financial, legal, and promotional support to both small-scale and large-scale producers, adopting a policy of supervision without direct interference (see Smith, 2022; Noburu et al., 2020). In Iran, however, legal and financial challenges have left many projects unfulfilled, including the permanent clothing exhibition titled the “Cultural Park of Fashion and Clothing Technology” (“The Launch of the Fashion”, 2014).

Furthermore, in Iran, the diverse, ambiguous, often prohibitive, and occasionally contradictory policies focus heavily on the politicization of clothing and the assignment of complex symbolic meanings to it (cf. Islamic Consultative Assembly, 2024; Supreme Council of the Cultural Revolution, 2024; Islamic Parliament Research Center of the Islamic Republic of Iran, 2005), thereby disregarding public demands in this domain (Emami, 2023). This situation leads to confusion and demotivation among actors involved in the domestic TC modernization cycle, including designers, producers, distributors, consumers, and even policy implementers. Moreover, these policies diminish the social capital of the state and reduce public demand for clothing that is perceived by consumers as an ideological symbol of the state (Arab Khorasani et al., 2024). The ultimate outcome of this reduced consumer demand is a lack of economic justification, which subsequently decreases motivation for both producers and designers.

Despite these domestic challenges, which are compounded by severe economic obstacles, the competitive imbalance of Iranian designers and producers against their global counterparts—who benefit from extensive and strategic international support programs (see Table 6)—is continually exacerbated. The consequence of this disparity is the absolute dominance of apparel designed based on Western and Far Eastern fashion trends within the Iranian consumer market, leading to the further isolation of modernized Iranian TC.

**Table 6.** *Solutions for Leveraging Financial, Legal, and Welfare Support in the Modernization of TC*

Domain	Objective	Implemented Solutions in SEACs
<i>Design</i>	Indirect support	<ul style="list-style-type: none"> <li>• Exemption of designers from paying taxes</li> </ul>
<i>Production</i>	Direct support	<ul style="list-style-type: none"> <li>• Provision of commensurate financial support</li> <li>• Promotional support</li> <li>• Providing welfare facilities for production workers</li> </ul>

*Note.* Research findings.

## 8) Using International Capacities

In addition to employing the previously mentioned fashion diplomacy, key international initiatives include institutional efforts to register *batik*—the Indonesian traditional fabric and TC, along with its related techniques, symbols, and rituals—on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity (UNESCO, 2009), followed by a similar

push from Japan to register the *kimono* (Rodriguez, 2021: 18). Another strategy involves establishing regional alignment within the fashion sector, whether through competition or regional alliances. The governments of Malaysia, Indonesia, China, and Singapore have utilized this approach to strengthen their competitive positioning against Western fashion design (see Clark, 2013; Chew, 2007: 147). One such tactic is Malaysia's strategic utilization of skilled Indonesian *batik* artisans, which creates a productive competitive dynamic and helps promote and elevate *batik* craftsmanship (Clark, 2013: 408). This approach fosters the development of regional fashion discourses and brands capable of being exported to other regions.

Within this framework, SEAC policymakers deploy financial and media support to generate opportunities for the widespread domestic and international production and distribution of cultural and creative industries, thereby modernizing their nations' TC. Iranian laws and policies have also emphasized the imperative of global interactions with countries that share religious, linguistic, and other cultural commonalities with Iran (for example, see Salehi Amiri & Azimi Doulabadi, 2008: 204). While international measures, such as hosting international festivals within Iran and delegating domestic designers to international festivals, have been implemented in the field of fashion design to achieve these goals, these efforts appear to have been either insufficient or lacking in the necessary qualitative standards. Table 7 summarizes these solutions.

**Table 7.** *Solutions for Using International Capacities in the Modernization of TC*

Domain	Implemented Solutions in SEACs
<i>Design</i>	<ul style="list-style-type: none"> <li>• Fostering international regional unity in design</li> <li>• Attracting UNESCO support through the submission to the World Heritage List</li> </ul>
<i>Production</i>	<ul style="list-style-type: none"> <li>• Fostering international regional unity in production, importing skilled labor</li> </ul>

*Note.* Research findings.

## 9) Marketing Strategies

In SEACs, the introduction of TC elements into collections by both domestic and international designers, alongside the creative inspiration drawn from them, has significantly raised designers' awareness of the latent potential of TC for new design (Chew, 2007: 146; Bai, 2022: 15). While creative design is effective in increasing the consumption of traditional-based apparel, these innovative designs will fail to gain proper market recognition without strategic marketing frameworks.

Actions by fashion commentators—such as highlighting the names of global designers who have integrated modernized TC into their collections or, as observed in China, local commentators magnifying the popularity of TC in Western markets—serve as effective mechanisms to sensitize domestic audiences to the objective value of their identity signs among other nations (Chew, 2007: 153–154). Exploiting the reciprocal exchange generated by globalization, South Korean designers have introduced their designs into Paris fashion collections in exchange for major European and American fashion brands entering the domestic Korean market (Y. Lee, 2017: 9–10).

Gradually cultivating a professional reputation for designers through media channels or using personal branding increases public attention to their designs and adds substantial value to their creations. Initial familiarity of designers with foundational marketing principles—such as precisely segmenting the target market and utilizing advertising slogans that appeal to audiences' sentiments of patriotism and nostalgia—constitutes an essential element that designers in several SEACs effectively utilize (Chew, 2007: 151). Additionally, the deployment of fashion diplomacy and the international media exposure of diplomatic figures dressed in modernized TC can generate considerable national and international equity for both these garments and their designers.

Furthermore, to leverage media support for branding and marketing modernized TC designs, Chinese, Korean, and Indonesian designers have focused on ethical and cultural value-addition by designing apparel specifically for television series, films, and commercial advertisements. To cultivate this value within media representations, the wearers of modernized TC are frequently cast in popular roles, thereby drawing the audience's attention to the potential richness and diversity of historical dress by showcasing various modernized TC iterations (Thadi & Novaldi, 2019). A summary of abovementioned solutions can be found in Table 8.

**Table 8.** *Marketing Strategies in the Modernization of TC*

Domain	Implemented Solutions in SEACs
<i>Design</i>	<ul style="list-style-type: none"> <li>• Introduction of TC elements into collections by domestic and international designers</li> <li>• Actions by fashion commentators to highlight global designers who have used the country's heritage designs in their collections</li> <li>• Bilateral interaction with famous fashion collections</li> <li>• Brand creation for designers</li> <li>• Identifying the target market and designing accordingly</li> <li>• Use of advertising slogans appropriate for the target market</li> <li>• Unification of designers</li> <li>• Centralization of certain cities in the country as national centers for trade and fashion</li> <li>• Value creation for the reimagination of TC designs by utilizing the media</li> <li>• Value creation for TC designs by leveraging the brand value of popular personalities</li> <li>• Value creation through the use of foreign media and popular figures</li> <li>• Holding national and international design competitions</li> <li>• Holding fashion weeks</li> </ul>
<i>Production</i>	<ul style="list-style-type: none"> <li>• Activities of cultural elites in the field of production</li> <li>• Use of modernization of TC designs in popular films and television series</li> </ul>

*Note.* Research findings.

In Iran, while the cinematic representation of diverse apparel has gradually increased since the early days of the Islamic Revolution (Yasini & Bicharanlou, 2019), there remains a systemic neglect of TC design for media actors. In the rare instances where apparel designed by prominent creators has been utilized in Iranian television series, there has either been a critical lack of diversity or the designs have inadvertently promoted Western fashion paradigms rather than traditional Iranian clothing styles.

## Conclusion and Discussion

Based on the framework of cultural values that David Throsby attributes to cultural and artistic goods, apparel design is conceptualized as the primary domain for constructing aesthetic value. Within the modernization TC, this aesthetic dimension—which constitutes the

intrinsic value of the garment—fundamentally relies on other value vectors discussed by Throsby—namely social, symbolic, spiritual, and historical values, as well as authenticity (Throsby, 2001: 84–85). The extent to which these other values inform and enrich the aesthetic domain directly enhances the intrinsic value of clothing as a creative and cultural industry.

However, the realization of aesthetic value remains unattainable without the precise execution of designs by manufacturers. This rigorous execution requires a shared technical language between designers and manufacturers, implying a mutual, practical understanding of each other's work. Such operational understanding is directly produced through targeted vocational training. Furthermore, integrating advanced technologies—including digital media technologies—into creative and cultural industries like fashion significantly augments designers' creative capacity and enhances the technical feasibility of their designs, thereby strengthening the overarching fashion value chain. With growing concerns about the environmental impacts of fashion production, using innovative methods and current knowledge to mitigate these outcomes has become a key factor in strengthening the fashion value chain of modernized TC.

The use of the aforementioned knowledge and technologies concurrently necessitates updated macro-policies across education, technology, and media sectors. An up-to-date educational system must not only cultivate creativity and design skills but must also impart deep knowledge about the society's culture and needs, as well as the requirements for practical and executable design. Such a research-based and dynamic system must encompass all structural components of the TC modernization cycle, thereby preserving existing cultural assets while generating novel values.

Moreover, as consumer cultural tastes are constantly changing in the era of globalization, educational and media policies must aim to direct these preferences by synthesizing domestic and global cultural capital. Since clothing as a form of cultural capital is deeply related to people's cultural tastes, if it is not updated in accordance with these changing tastes, it will not only weaken the clothing value chain but will also lead to a decline in society's cultural capital. Conversely, the diversity resulting from cultural heterogeneity can be used as a foundation for artistic innovation, subsequently reinforcing the value chain of creative and cultural industries. This is a practice that SEACs have effectively used in modernizing and “globalizing” their modernized TC, and given the significant cultural diversity in Iran, it is also well suited for domestic implementation.

Thus, these value-creation methods primarily rely upon foundational cultural values. This systematic reliance positions the modernization of TC not as a passive, alienated outcome of globalization, but as a formative force to the phenomenon of “glocalization”. As a result,

modernizing TC enhances not only the domestic cultural capital of SEACs but also enriches global cultural capital by introducing structured diversity into global fashion design. Although the aforementioned value-creation methods for modernized TC may increase its economic value for consumers who highly prioritize their culture and cultural identity, disparate socio-economic strata, varying levels of economic and cultural capital, and distinct aesthetic values among individuals also lead to a variety of cultural tastes and essential needs.

Therefore, in addition to creating diverse designs to satisfy the demand for variety stemming from diverse cultural tastes, designers and producers in SEACs, and to some extent in Iran, have actively addressed the demand for diversity in the economic value of modernized TC. They have achieved this by using various methods to reduce the finished price. In addition to these twin requirements for aesthetic and economic diversity, designers in SEACs have adapted the designs of modernized TC to correspond with various uses and occasions—an operational approach that is entirely feasible to execute within the Iranian context.

Economic value creation is likewise fundamentally linked to the production sector. The strategies of SEAC in this area have primarily focused on reducing the physical and logistical distance between the different components of the production cycle to eliminate redundant overhead costs. Direct and indirect governmental, legal, and economic subsidies granted to designers and manufacturers directly optimize the product's final economic value; simultaneously, this infrastructure indirectly fosters a conducive environment that promotes designers' creativity, thereby enhancing the product's cultural value. Utilizing international capacities—such as skilled foreign labor, cultural support, and creating a regional fashion networks among countries with shared cultures—and introducing designers, modernized designs, and the cultural values of the production context—can similarly be classified as effective “glocal” strategies.

Overall, analyzing the industrial experiences of SEACs in the modernization of TC shows that they have adopted comprehensive managerial strategies encompassing financial, legal, and welfare supports, promotion and strategic marketing, and the use of international capacities. They have likewise implemented educational strategies centered on the development of education and research, and artistic strategies focused on maximizing structural and design diversity. Within all the above strategies, institutional policymaking plays a role as a management strategy. These public policies have been formulated in response to public demands for modern clothing, while simultaneously focusing on strengthening national identity and increasing cultural capital through targeted support across all segments of the TC modernization cycle. However, despite the significance of these macro-managerial strategies, the role of other stakeholders—particularly designers acting as creative artists within the realm of artistic strategies—cannot be overlooked.

In sum, Iran—with its extraordinary richness in cultural diversity and its social, symbolic, spiritual, historical, and authentic values serving as core content assets, alongside a highly creative workforce—possesses significant potential for modernizing TC as an innovative cultural industry. The implementation of most strategies utilized across SEACs is possible in Iran; however, this depends on a fundamental revision of macro cultural and economic policies. This policy reorientation necessitates considering public demand, reducing authoritarian and restrictive approaches, and avoiding the politicization of the clothing issue. Furthermore, the focus on traditional clothing must not be restricted to formal or administrative wear but must encompass the diverse everyday contexts of contemporary clothing consumption. Finally, policymaking within this domain requires the simultaneous consideration of all constituent components of the clothing production cycle, utilizing contemporary scientific methodologies across all sectors—spanning from initial ideation and design to industrial manufacturing, distribution logistics, and the active cultivation of consumer inclinations. Consequently, this holistic approach will mitigate the existing gap in the state-nation relationship caused by current clothing policies, thereby expanding the community's social and cultural capital while strengthening the modernization cycle of TC by maximizing the value generated by this capital within the TC value chain.

## Ethical Considerations

### Compliance with Ethical Guidelines

All ethical considerations, including confidentiality, trustworthiness, and citation accuracy, have been taken into account by the researchers.

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### Authors' Contributions

Behrouz Roustakhiz; Research design, data collection, data analysis and writing. Somayeh Kazemi; Data collection, data analysis and writing.

### Conflicts of Interest

The authors declared **no** potential conflicts of interest.

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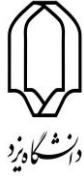
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## بازتولید امروزی پوشاک سنتی ایرانی: تقویت زنجیره ارزش و بازآفرینی سنت با بهره‌گیری از تجربیات آسیای شرقی

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### مقاله پژوهشی

#### چکیده

**زمینه و هدف:** با وجود اهمیت پوشاک سنتی به‌عنوان نماد هویت بومی، عواملی موجب ناکامی در بازتولید آن در ایران شده است. این مقاله با در نظر گرفتن صنعت تولید و بازتولید پوشاک سنتی به‌عنوان صنعتی خلاق و فرهنگی و با هدف دستیابی به راهکارهایی برای تقویت زنجیره ارزش در دو بخش طراحی و تولید از چرخه بازتولید لباس سنتی در ایران، از تجربیات کشورهای شرق آسیا - که در این زمینه توفیقاتی کسب نموده‌اند - استفاده کرده است.

**روش و داده‌ها:** پژوهش حاضر از نوع کیفی و مبتنی بر رویکردی توصیفی-تحلیلی بوده؛ و با توجه به هدف آن، از روش‌های کتابخانه‌ای، اسنادی و رجوع به داده‌های تجربی استفاده شده است.

**یافته‌ها:** زنجیره ارزش بازتولید لباس‌های سنتی در ایران با چالش‌هایی مانند تنوع اندک، غیرکاربردی بودن، هزینه‌های بالا، و کاهش قدرت خرید مصرف‌کنندگان روبه‌روست. در مواجهه با چالش‌هایی مشابه، کشورهای مورد بررسی با تکیه بر نظام آموزشی به‌روز و فناوری‌های جدید، در جهت تنوع‌آفرینی در طرح و قیمت و متناسب‌سازی کاربرد لباس‌های سنتی با صنعت مد جهانی گام برداشته‌اند؛ افزون بر این، روش‌های مختلف بازاریابی و نیز مجموعی از سیاست‌های حمایتی را در این امر به کار بسته‌اند.

**بحث و نتیجه‌گیری:** نظر به آن که ذائقه فرهنگی مصرف‌کنندگان لباس همواره دستخوش تغییر است، ضروری است سیاست‌های آموزشی و رسانه‌ای جهت‌دهی به این ذائقه فرهنگی را براساس ترکیبی از سرمایه‌های فرهنگی داخلی و جهانی مدنظر قرار دهند. اتکا به ارزش‌های فرهنگی، موجب می‌شود بازتولید لباس سنتی نه تابع از خودبیگانگی جهانی شدن، بلکه شکل‌دهنده به پدیده جهان‌محلی‌گرایی باشد که با ایجاد تنوع در طراحی مد جهانی، نه تنها سرمایه فرهنگی داخلی کشورها، بلکه سرمایه فرهنگی جهانی را ارتقا می‌بخشد.

**واژگان کلیدی:** سیاست مد و لباس، بازتولید لباس سنتی ایرانی، صنایع خلاق فرهنگی، زنجیره ارزش، جهان‌محلی‌گرایی.

**پیام اصلی:** با درس‌آموزی از تجارب کشورهای شرق آسیا، می‌توان نتیجه گرفت که بازتولید امروزی لباس‌های سنتی در ایران مستلزم بازاندیشی در سیاست‌های حوزه مد و لباس، تقویت زنجیره ارزش طراحی و تولید از طریق ترکیبی از اصلاحات آموزشی، نظرداشت مقتضیات بازار جهانی، استراتژی‌های متنوع بازاریابی و در مجموع، رویه‌هایی است که سنت‌های فرهنگی ملی را با ظرفیت‌های بین‌المللی پیوند دهد.

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