



Photo: Adnan Rahman
Model: Proma & Surjo
Wardrobe: Bene Bou & Siz by FF
Styling & direction: Sonia Yeasmin Isha
Makeup: Sumon
Hair: Nayon
Location: Zinda Park

Jamdani and Nakshi Kantha enter global conversations through design

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In her hands, Jamdani has now become a resource, turning into a memory bank with infinite second lives.
Both of the designers are aware of these textiles' luxury appeal. However, they are determined not to treat them as something untouchable but as a wearable statement; something that belongs in offices, universities, and social gatherings. In this way, both Jamdani and Nakshi Kantha are not being diluted, but they are being redistributed across the aesthetic spectrum.
Can these crafts reach the world?
The answer is yes, but not passively. Munmun shares details about how

foreigners keep returning to her stall at embassy fairs. "I have had clients who came back two or three times. They find the motifs and other small details very attractive, and this is why they keep recommending Jamdani to others."
She has been selected for an SME Foundation-supported fair in the UK, pending visa confirmation. For her, the one thing missing is not demand but proper infrastructure.
"Now, more than ever, we need a structured channel," she says plainly. "Buyer-seller meetings, international fairs, platforms where we know whom to approach and what global markets need."

According to her, without systematic export channels, especially those areas, living in remote will stay trapped in domestic volatility. Simply put, without cultural positioning, Jamdani and Nakshi Kantha will remain beautiful heritage products, but can never be globally competitive.

Both Subah and Munmun are clear about one fact: the path forward demands a thoughtful collaboration between local designers, weavers, and international platforms.
Nevertheless, on the brighter side, both Jamdani and Nakshi Kantha are transitioning from household objects and ceremonial gifts to evolving design languages that can move fluidly between climates and generations. And this reminds us that heritage survives when it learns to speak the language of the present.
By Ayman Anika