

# Preservation and Promotion of Champa Cultural Values in the Modern World: From Hoa Lai Style Champa Sculpture to Contemporary Fashion in Vietnam

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## Abstract

Champa culture refers to the rich civilization of the ancient Hindu-Buddhist maritime kingdom of Champa, which flourished in what is now central and southern Vietnam from the 2<sup>nd</sup> to the 17<sup>th</sup> century. Renowned for its unique blend of Indian and indigenous Southeast Asian influences, it left behind an incredible legacy of art, architecture, and spiritual syncretism. Monuments such as the ‘My Son Sanctuary,’ recognized by UNESCO as a World Cultural Heritage Site in 1999, serve as a testimony to the unique artistic and historical significance of this culture. However, the deterioration of architectural works and sculptural decorations of Champa heritage poses significant challenges for conservation and sustainable development. The decorative art of Champa sculpture, when applied to fashion design, not only helps preserve the heritage but also connects with the younger generations, contributing to the international promotion of Vietnamese culture. The intricate patterns and symbolic meanings embedded in Champa sculpture, when applied to contemporary fashion, can play a crucial role in preserving, and revitalizing this cultural heritage. While there is considerable research on Champa in the fields of history, culture, religion, and sculpture, the application of Champa sculpture in visual arts, especially contemporary fashion design, is under-explored. In this context, this paper examines the issue of preservation of Champa cultural values in developing the national culture in Vietnam.

It employs case studies as a research methodology and carries out a task of designing several fashion garments within the ‘research by design’ paradigm. To begin with, it engages in observations of the motifs and patterns, and recording using a photographic survey as data gathering techniques. Afterwards, selected motifs and patterns were used to create fashionwear which were put on a display and people’s responses were obtained through a survey. It concludes that a dialogue between heritage and contemporary creativity could contribute to the promotion of Vietnamese culture globally.

**Keywords:** Champa cultural heritage, preservation and promotion of traditional values, Decorative sculpture, Hoa Lai style, artistic application,

## Introduction

Champa culture, with its distinctive characteristics, forms an integral part of the diverse cultural landscape of Vietnam. Monuments such as the My Son Sanctuary, recognized by UNESCO as a World Cultural Heritage Site in 1999, serve as a testimony to the unique artistic and historical significance of this culture. However, the deterioration of architectural works and sculptural decorations of Champa heritage poses significant challenges for conservation and sustainable development. There is thus a dire need for the reservation and promotion of Champa cultural values. If done, they not only contribute to the development of national culture but also align with the orientation of building a culturally rich identity.

In the context of global cultural integration, the preservation and promotion of traditional values are key to asserting national identity. In fact, the decorative art of Champa sculpture, when applied to fashion design, can help preserve the heritage and can also appeal to the younger generation. Further, it can contribute to international promotion of Vietnamese culture. Indeed, the intricate patterns and symbolic meanings embedded in Champa decorative sculpture, if creatively applied to contemporary fashion, can play a crucial role in preserving, revitalizing, and honoring this cultural heritage.

While there is considerable research on Champa in the fields of history, culture, religion, and sculpture, the possibilities of applying the principles of Champa decorative sculpture in visual arts, especially contemporary fashion design, remains under-explored. In this context, this study examines the possibilities of preserving and promoting Champa cultural values in the modern world.

The research aims to promote the cultural and artistic values of Champa decorative sculpture, particularly the Hoa Lai style motifs, by integrating them into contemporary fashion design. It seeks to propose a project to harmonize tradition and modernity, contributing to the preservation and celebration of Champa cultural heritage while creating unique fashion designs imbued with Vietnamese cultural identity.

It is based on the following hypothesis

- **Hypothesis 1:** Decorative motifs in Champa sculpture of the Hoa Lai style are an important part of Vietnam and the cultural heritage of Southeast Asia's with a unique aesthetic language rich in symbolism. These motifs can serve as a creative resource for developing culturally and historically inspired fashion design.
- **Hypothesis 2:** Hoa Lai motifs can be effectively applied to contemporary fashion design, provided that technical, aesthetic, and material elements are appropriately adapted to the fashion context.
- **Hypothesis 3:** Evening gown designs based on Champa motifs in the Hoa Lai style have the potential to preserve and promote Cham cultural values, capturing public attention—especially among the younger generations. Telling cultural stories through fashion can generate positive awareness, contributing to heritage preservation and the dissemination of Cham cultural values in the modern society.

Its objectives are as follows

- To research and analyze the decorative motifs of the Hoa Lai style of Champa sculpture in terms of origin, cultural significance, and aesthetic values.
- To select suitable motifs for application in contemporary fashion designs, ensuring a harmonious blend of the traditional and modern elements.
- To implement the creative process from motif selection, fabric experimentation, sewing techniques, to collection development, and assess feasibility and market demand.
- To develop an effective communication strategy to introduce the fashion collection, collect feedback, and propose enhancements to its values in the future.

## Theoretical Framework

This research deals with the issue of preservation and promotion of a unique form of cultural heritage of Vietnam. It explores the values of Champa culture and its popular patterns that exist in sculpture and built-structures which can be re-introduced in a different manner to fashion design, in order to contribute to the preservation of values and patterns of this culture. Thus, it deals with a number of theoretical ideas such as 'cultural heritage,' 'art and crafts,' 'aesthetics and patterns,' as well as 'research by design,' as a research paradigm.

Heritage consists of numerous physical and non-physical entities, both natural and manmade. The selection process is frequently based on a set of predefined guidelines, such as the Outstanding Universal Value (OUV). The OUV is shaped by various aspects of each type of heritage, such as tangible or intangible; natural or cultural, and so on. Outstanding Universal Value (OUV) is defined as the significance of heritage that transcends national borders, making heritage vital to all the present and future generations (Outstanding Universal Value - World Heritage, n.d.). Natural heritage refers to naturally occurring bodies, whereas cultural heritage refers to man-made entities (Lowenthal & Olwig, 2006).

As is known, preservation of cultural heritage has been articulated by several international bodies (NARA & UNESCO) as well as well-known theoreticians. As Lowenthal (1998), and Jokilehto (2006), point out, the concept of authenticity plays a major role in heritage conservation. Historically, authenticity has been defined primarily by material integrity and originality, but this understanding has evolved as conservation practices have moved beyond Eurocentric frameworks to embrace a more global view of cultural diversity. For instance, Jokilehto (2006) notes that the concept of authenticity expanded as the field recognizes the need for broader cultural inclusivity, marking a pivotal shift in how authenticity is understood and applied across different contexts. This evolution also ties into the rise of cultural relativism, which calls for authenticity to be viewed as a dynamic, context-dependent construct rather than a fixed, universally defined attribute (Smith, 2006). Thus, in preservation and conservation of cultural heritage, authenticity of what is preserved is of utmost importance.

Adding to this, Smith (2016) emphasises the importance of value-based conservation in heritage management, arguing that it is critical for preserving the authenticity of heritage sites together with their values. She believes that value-based conservation can help promote community engagement and ownership of cultural heritage, which is critical for their long-term sustainability.

Value-based conservation is a strategy that emphasises the values associated with natural and cultural heritage rather than their physical characteristics or historical significance. In fact, value-based conservation seeks to preserve the unique qualities and characteristics that make cultural heritage truly exceptional in the context of 'Outstanding Universal Value' for Authenticity in conservation and heritage management. It aims to make sure that these values are appropriately reflected and protected for future generations by including the stakeholders in determining relevance, devising conservation strategies, and in monitoring and evaluating progress.

Some of the most significant cultural heritage comprises 'arts and crafts,' that have been sustained through traditions across generations. Traditional arts and crafts are reflections of a people's cultural heritage and identity. They are not merely artefacts of the past but living treasures of our present and the future. Two international documents are significant in this regard:

- UNESCO Convention for Safeguarding the Intangible Cultural Heritage, which highlights the importance of preserving cultural practices and expressions.
- Sustainable Development Goals (SDG 4 & 8), which promote inclusive and equitable quality education and decent work for all, recognizing the value of traditional crafts in economic and social development.

While engaging in such preservation or conservation practices dealing with arts and crafts, careful attention must be paid to identify the patterns that have come into being in the making of such crafts. Chen (2025) points out that since ancient times, decorative patterns have been imbued with rich cultural connotations and symbolic meanings, embodying human

wisdom and creativity in the pursuit of a better life. In the distant past, people have left the first decorative patterns on rock paintings and pottery. In fact, according to Zeng (2022), these simple geometric compositions and biomorphic designs not only reflected the aesthetic pursuits of the time but also carried rich religious beliefs, mysticism, and reverence for Nature. As civilizations evolved and cultures intermingled, decorative patterns gradually transformed and assimilated more ethnic characteristics and artistic elements, becoming iconic symbols of cultural identity and aesthetic principles.

Preservation and promotion of such cultural arts, values and their established patterns are not easy. In this regard, Hartsfield et al. (2026) articulate an interesting experiment in designing outdoor apparel brands for USA, employing the 'research by design' paradigm. They demonstrate that it is possible to spark consumer engagement in the fashion clothes and draw attention to their cultural values that have come from other traditional arts.

These theoretical ideas provide the theoretical framework for the examination of the potentials of preserving Champa Cultural art through transformation of their patterns in fashion garments. Such deeper understanding of the nuances of the meanings are invaluable in understanding Champa culture as well as this research.

## Review of Literature

Recently, Champa culture has received serious attention of the academia and hence much research exists. Among them, Momoki (1996) & Southworth (2004) stand out. Southworth (2004) introduces Champa culture and its history and says that the early Champa culture is identified with the Cham ethnic group, who belong to the Western Malayo-Polynesian branch of the Austronesian language family. This is a branch which also includes the native people of the Philippines, Borneo, Malaysia and most of the Indonesian archipelago. Their cultural ties have been maintained into the modern era. Notably, Mamoki (1996) offers a short introduction to Champa studies and says that for a long time, Champa history and culture have been studied in the framework of the 'Indianized States'. However, new insights have come from France. He points out the following.

1. Archaeological studies on Sa Huynh culture, famous for jar burials and ling-ling-o type ear rings have been developing.
2. The old image of Champa, such as 'an Indianized state' of Cham nation', located on the 'Central coast of Vietnam', is no longer adequate.
3. Little is known about agriculture of Champa, although Champa rice is famous in Chinese history. It is said to have grown without enough rainfall or irrigation. In fact, there is a widespread view that Champa agriculture was insignificant.
4. Archaeologists have found many Champa settlements with remains such as pottery and ceramic sherds. They are very interested in making large-scale archaeological research on walled centers which are located on the alluvial plains, usually served as political centers.
5. Vietnamese scholars are now interested in the relations among political centers, port cities and religious centers. Though some religious sites in the southern provinces as Binh Dinh, Phu Yen, Khanh Hoa, Binh Thuan, are located near the coast, scholars now emphasize a prevailing model of riverine polity, in which a religious center, a political center (on the alluvial plain), and a port city were linked each other by water.
6. The framework of Indianization has resulted in overlooking many aspects such as the close relation between Champa and China, which the development of the trade routes from Canton and Fukien via Champa coast to the strait of Malacca guaranteed.
7. There remain many problems and topics to study Champa: Chain society in Ninh Thuan-Binh Thuan area (Panduranga) with more than 60,000 population, for instance, has already attracted historians and ethnologists, linguists, specialists of culture and literature. However, little attention has been paid about the ecological aspects or the other aspects. As Momoki (1996) shows, there is noteworthy research on Champa in the fields of history, culture, religion, and sculpture. However, their application in visual arts, especially contemporary fashion design, is hard to come by.

## Research Methodology

This research employs case study as a method. It carries out a survey of Champa Art and focuses on the decorative motifs found in Champa sculpture, specifically those belonging to the Hoa Lai style. It specifically examines motifs from architectural sites including the Hoa Lai tower complex, Po Dam tower, and towers F3, A2 and C7 at My Son Sanctuary.

To gather data, it employs observations and a photographic survey to record the motifs, expressions and intricate patterns present in the Champa towers surveyed. It then analyses this data and identifies the delicate expressions, motifs and patterns that can be introduced into fashion garments. Subsequently, by employing the 'research by design' paradigm, selected motifs are applied in the design of an evening gown fashion collection. Afterwards, selected motifs and patterns used to create fashionwear were put on a display by five fashion models. People's responses to the display were obtained through a survey.

This process reveals the validity or invalidity of the hypothesis presented in the introduction and helps achieve the objectives listed therein.

## Introduction to the Case Study

### The Champa Kingdom: Formation and Development of the Champa Kingdom

According to history, Champa, an ancient kingdom located in central Vietnam, has been established by the inhabitants of the Southeast Asian peninsula who had merged with the indigenous people at that time. Today, the Cham people primarily reside in Ninh Thuan, Binh Thuan, the Mekong Delta region, and the Central Highlands. There constitute a population of 161,729 according to the 2009 national census (Ethnic Committee Electronic Portal, 2016).

History records that Champa originated as the state of Lâm Ấp in 192 A.D under the leadership of Khu Liên, who gained independence from China. Thuy Kinh Chu So (2005) says "that state was established starting at the end of the Han dynasty... calling itself the kingdom of Lam Ap". Initially, Lam Ap has been located in the regions of Quang Nam and Quang Ngai (An Nam Chi Luoc, 2009).

From the 7<sup>th</sup> to 10<sup>th</sup> centuries, Champa has expanded its territory from the Hoanh Son mountains to Binh Thuan, the Central Highlands, and the East Sea, including important ports such as Hoi-An and Nha Trang (Nguyen Duy Hinh, 2010). At its zenith from the 10<sup>th</sup> to 12<sup>th</sup> centuries, Champa has been a major center of commerce and culture.

From the 13<sup>th</sup> century onwards, Champa has weakened due to pressure from Dai Viet and the Khmer Empire. In 1471, King Le Thanh Tong has conquered Vijaya, significantly reducing Champa's territory to Panduranga, the last remaining Cham region, which has been eventually annexed into Dai Viet in the 17th century (Ngo Si Lien and Dai Viet Su Ky Toan Thu, 1998).

## Culture, Architecture and Sculptural Art of Champa:

### Champa Culture

Cham people have inherited a polytheistic belief system from the Sa Huynh culture, venerating natural deities such as trees, stones, water, wind, and fire, and maintaining rituals for crop fertility and protection of Nature. Indeed, matriarchal worship, including reverence for the 'Mother of the Land' and ancestors have played a vital role. Cremation rites have reflected the beliefs in the rebirth and immortality of the soul.

According to Ngo Si Lien and Dai Viet Su Ky Toan Thu (1998), after gaining independence, the Chams have rejected the Chinese cultural model and have absorbed and developed Indian culture and religion to form their unique identity. However, according to Nguyen Dinh Tu, "Indian culture penetrated, integrated, and developed into a dominant religion influencing the spiritual life of the Cham people." In central Vietnam, Indian culture has thus flourished, especially evident in temple architecture and sculpture, as it was less influenced by the Chinese culture.

In fact, Champa architecture reflects a harmonious blend of Hinduism, Buddhism, and indigenous culture, creating refined aesthetics imbued with rich historical values.

## Findings

### Champa Architectural Art

The research reveals that Champa architecture has developed through four distinct phases as follows.

- **7th–8th centuries:** The My Son E1 temple, characterized by low brick architecture, preserves the original religious style.
- **8th–9th centuries:** The Hoa Lai complex stands out with intricate motifs and the initial use of sandstone for decoration.
- **9th–10th centuries:** The peak period marked by Mý Son A1 temple, distinguished by unique decorative art and structural design.
- **11th–16th centuries:** Monumental constructions symbolizing political power emerged, followed by decline resulting in smaller-scale architecture with simpler decorations.

In fact, Champa temple architecture is noted for its historical and religious artistic values. According to Ky Phuong (2021), Champa temples combine craftsmanship, creative intellect, and religious faith. As he says,

"A Champa temple is a perfect work of art: Truth is the physical existence, Goodness is the representation of deities, Beauty is the architectural and sculptural aesthetics"

Tran Ky Phuong, 2021:41

There are 64 surviving temples and towers across 16 provinces in central Vietnam and the Central Highlands. They are listed below in the Table 1.

**Table 1:** Overview of Champa Towers  
Source, Le Dinh Phung, Pham Van Trieu 2021

No.	Name of the Tower	Quantity	Location
1	Lieu Coc	2	Thua Thien Hue
2	My Khanh	1	Thua Thien Hue
3	Bang An	1	Quang Nam
4	Chien Dan	3	Quang Nam
5	Khuong My	3	Quang Nam
6	My Son	20	Quang Nam
7	Banh It	4	Binh Dinh
8	Thu Thien	1	Binh Dinh
9	Phu Loc	1	Binh Dinh
10	Binh Lam	1	Binh Dinh
11	Canh Tien	1	Binh Dinh
12	Duong Long	3	Binh Dinh
13	Thap Doi (Twin Towers)	2	Binh Dinh
14	Thap Nhan	1	Phu Yen
15	PoNaga	3	Khanh Hoa
16	Hoa Lai	2	Ninh Thuan
17	Po Klaun Girai	4	Ninh Thuan
18	PoRome	1	Ninh Thuan
19	Phu Hai	3	Binh Thuan
20	Po Dam	6	Binh Thuan
21	Yang Prong	1	Dak Lak
	<b>Total:</b>	64	

Among them, the My Son Sanctuary has been recognized as a UNESCO World Cultural Heritage Site in 1999. An image of this is presented as Fig. 01.

### Champa Sculptural Art

Developed from the 7th to the 15th century, Champa sculptural art is closely associated with temple architecture. Primarily carved from sandstone, the sculptures depict Hindu and Buddhist religious themes with great intricacy and detail. According to Stern (2022), Champa sculpture exemplifies the cultural interactions between Cham traditions and Indian art, resulting in a distinctive stylistic identity. Stages and Representative Styles of Champa Sculpture are as follows.

#### My Son E1 Style (7th–8th Centuries)

This style bears a strong Indian influence, featuring motifs such as lotus flowers, climbing vines, and mythical creatures. The designs convey a sense of solemnity and sacredness (Figure 1).



**Fig. 1.** My Son E1 Shrine, a representative example of the My Son E1 style (late 7th century – mid 8th century).  
Source: redsvn.net

#### Hoa Lai Style (9th Century)

This style is characterized by distinctive features; detailed analysis is presented in the later sections of the study (Figure 2).



**Fig. 2:** Scroll leaf motif carved on the archway of Hoa Lai tower, Ninh Thuan.  
Source: Author

### **Dong Duong Style (9th Century)**

Influenced by Mahayana Buddhism and characterized by robust and heavy anthropomorphic features, this style is typical of Cham art (Figure 3).



**Fig. 3:** Statue of Bodhisattva Tara, a representative example of the Dong Duong style (late 9th century).

Source: tuoitre.vn

### **My Son A1 Style (10th Century)**

This style depicts the pinnacle of artistic achievement. It is characterized by elegance, gentle facial expressions, and freely posed dance postures. A representative example of this style is the pedestal statue from Tra Kieu (Figure 4).



**Fig. 4:** The Tra Kieu altar and the Tra Kieu dancer, representative of the My Son A1 style (10th century)

Source: danangfantasticity.com

### Binh Dinh Style (11th–14th Centuries)

This style reflects featuring fleeting melancholy expressions and intricate patterns that lack vitality. It appeared during a period of decline of the art. (Figure 5)

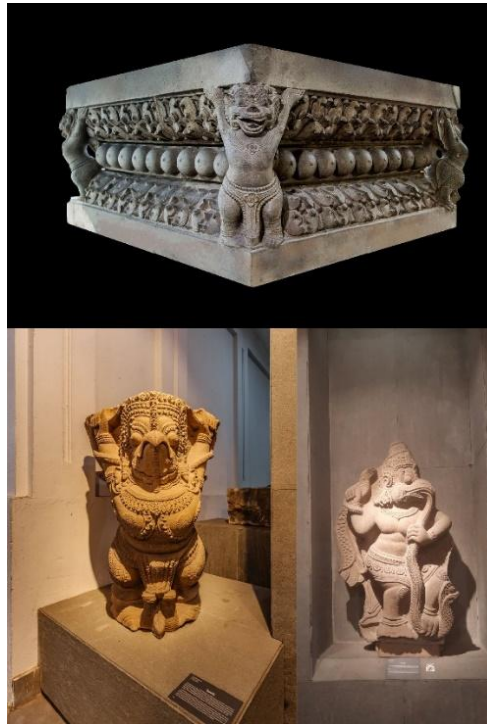


Fig. 5: Shrine at Thap Mam, statue of the Garuda deity, representative of the Thap Mam–Binh Dinh style (11th–14th centuries).

Source: danangfantasticity.com

### Late Style (14th–17th Centuries)

This is a style possessing simplified details and repetitive motifs. However, it depicts that the art was gradually losing harmony while creativity declined (Figure 6).



Fig. 6: Kosa Linga, a representative example of the late style (14th–17th centuries).

Source: <https://www.vietnammonpaysnatal.fr/>

### Hoa Lai Style in Champa Sculptural Art

The Hoa Lai style (early 9<sup>th</sup> century) is distinguished by decorative elements on temples and towers rather than sculpted statues. It prominently features motifs such as lotus flowers, climbing vines, and scroll leaves, creating a harmonious fusion between religious art and Nature. Hoa Lai architecture is highly regarded for its balanced beauty, characterized by decorated columns, arched doorways, and distinctive ornamental patterns.

According to Ky Phuong (2021), the Hoa Lai towers are comprehensively decorated and considered a ‘perfect work of art’ with ‘shallow and deep carvings rhythmically highlighting the decorative themes’ (Ky Phuong,2021:141).

### Main Characteristics of the Hoa Lai Style: Lotus Flower

One of the main characteristics of the Hoa Lai Style is represented by the Lotus flower, often delicately carved on roof eaves and doorways, symbolizing protection and purification of sacred spaces, as shown in the Figure 7.

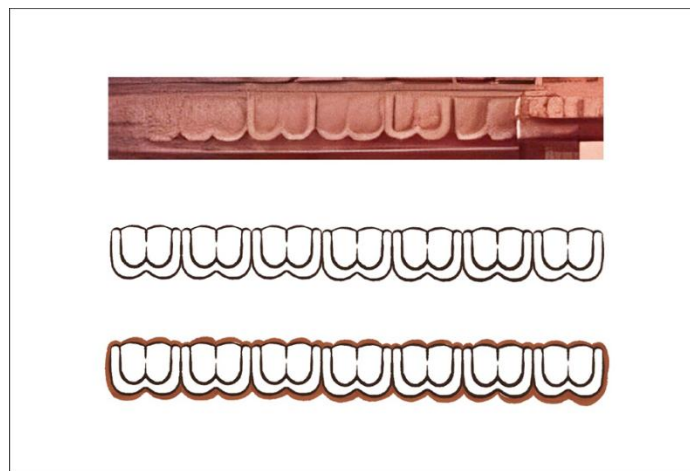


Fig. 7. Lotus Flower motif.  
Source: Author

### Stylized Floral Motifs

This motif possesses gently flowing curves which symbolize growth and the connection between human beings and Nature, as shown in the Figures 8 and 9.

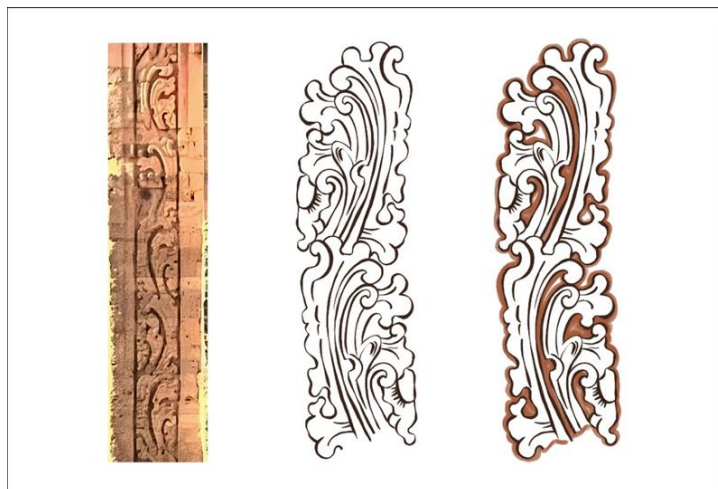


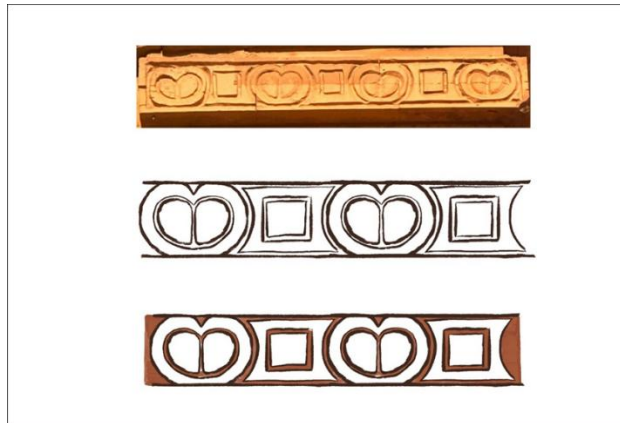
Fig. 8: Stylized foliage motif – Pattern 1.  
Source: Author



**Fig. 9:** Stylized foliage motif – Pattern 2.  
Source: Author

### Geometric Patterns

In this geometric pattern, diamond shapes, circles, and symmetrical spiral hooks have been used to decorate the wall borders and the temple ceilings as shown in the Figures 10 and 11.



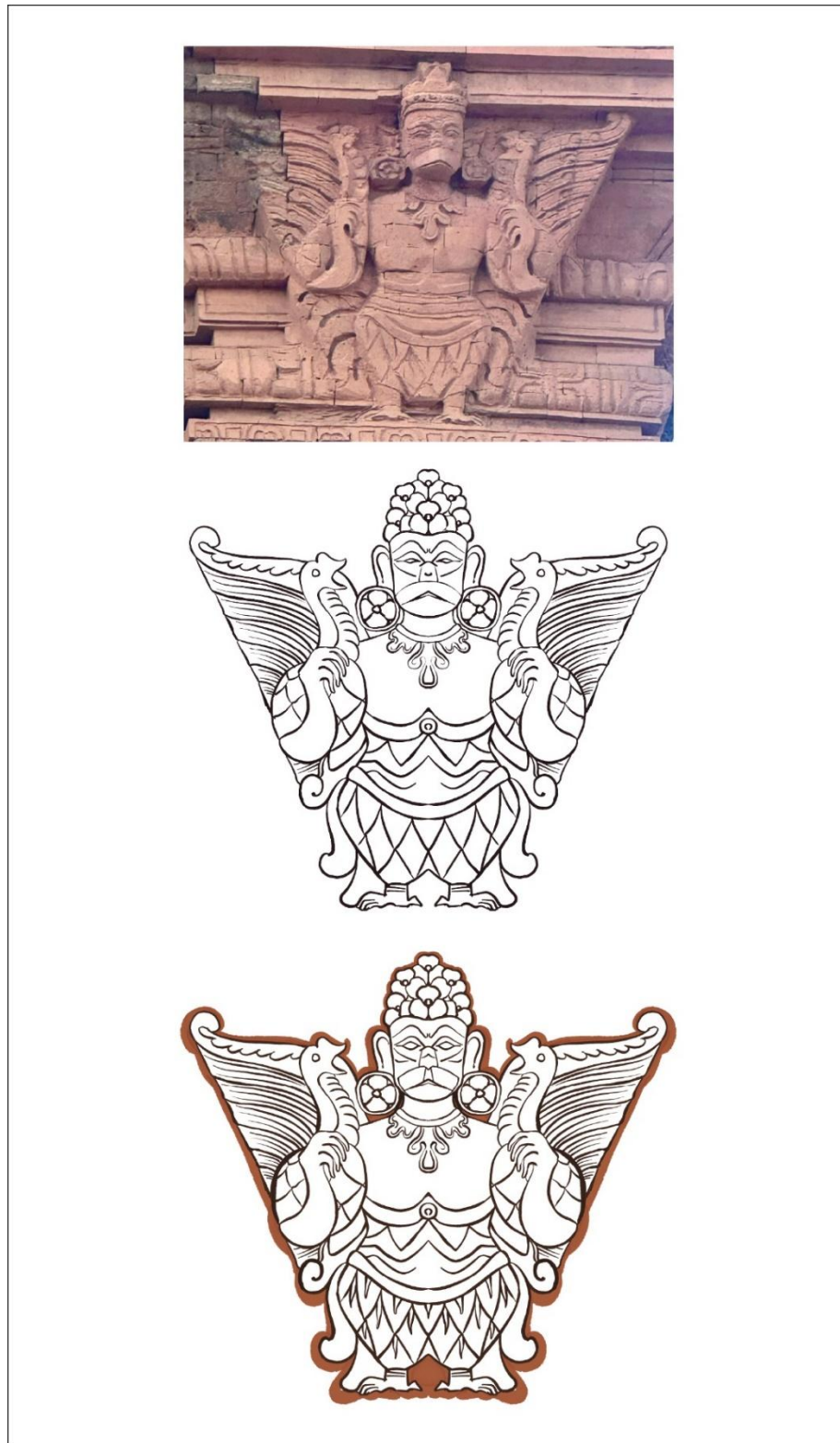
**Fig. 10:** Geometric motif – Pattern 1.  
Source: Author



**Fig. 11:** Geometric motif – Pattern 2.  
Source: Author

### Divine Bird Garuda

This motif acts as a symbol of strength and protection, and is often carved on altars or main gates, representing the majesty of the deities (Figure 12).



**Fig. 12:** Divine bird Garuda motif.

Source: Author

## Elephants and the Serpent Deity Naga

These are symbols of nobility and prosperity. They are created in situations that require such expressions (Figures 13 and 14).

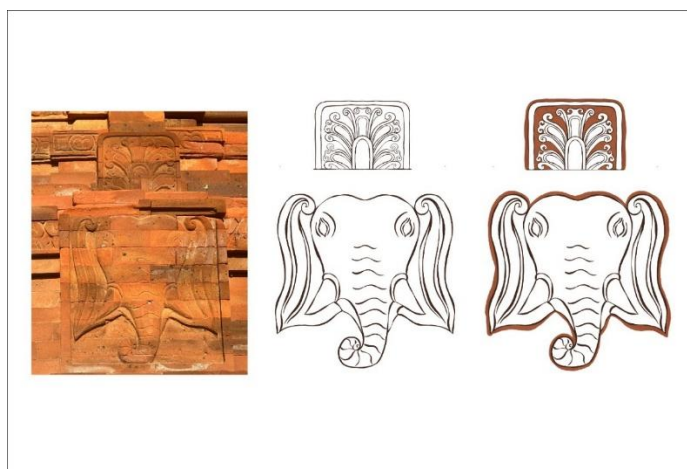


Fig. 13. Elephant motif.

Source: Author

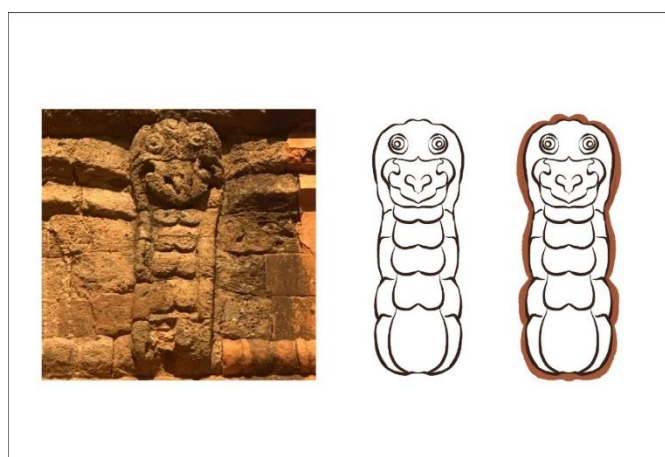


Fig. 14. Naga serpent motif.

Source: Author

## Evaluation of Survey Results

As presented under research methodology, some of the selected motifs and patterns that had existed in Champa sculptural art found on the temples, were employed to create fashionwear. Once created, they were displayed by a group of fashion artists to an audience, who were subsequently administered with a questionnaire survey to ascertain their responses and evaluations with regard to the effectiveness of reproducing the motifs and patterns as part of the fashion art. Following outlines the responses.

## Necessity

It was overwhelmingly recognized that the integration of Hoa Lai-style motifs into eveningwear serves not only to preserve, promote, and disseminate the cultural and artistic values of Champa heritage, but also to enhance public aesthetic appreciation through consumer products.

## Relevance

Most respondents agreed that Modern eveningwear that incorporates Champa motifs establishes a harmonious connection between traditional cultural values and contemporary aesthetic demands.

## Effectiveness

With regard to effectiveness, the audiences differed as follows.

- For Vietnamese audiences: The products allow the users to appreciate the beauty of fashion while fostering pride in national cultural identity.
- For international audiences: The designs offer opportunities to explore and gain deeper insights into Vietnamese culture.

## Distinctiveness

All the respondents stressed that eveningwear designs require uniqueness, with a focus on material selection, comfort, and compliance with modern fashion standards.

## Adaptability and Usability

It was recognized that These garments are suitable for a variety of events and customer segments, demonstrating versatility in both form and function.

## Scalability

It was agreed that the integration of Champa culture into fashion not only enhances the value of eveningwear products but also shows potential for adaptation in ceremonial attire and uniforms for the Cham community, thereby expanding the target customer base.

The Figures 15–18 below present the prototypes modeled to demonstrate how motifs such as the lotus, garuda, and naga influence the placement of trims, panels, and accessories.



**Fig. 15:** Five models and the designer in gold-toned designs inspired by Champa motifs  
Source: author 2024.



**Fig. 16:** Group image of the five models in gold-toned designs with intricate Champa-motif embellishment  
Source: author 2024.



**Fig. 17:** Gold-toned strapless mini dress with a corset silhouette and raised Champa-inspired appliqué  
Source: author 2024.

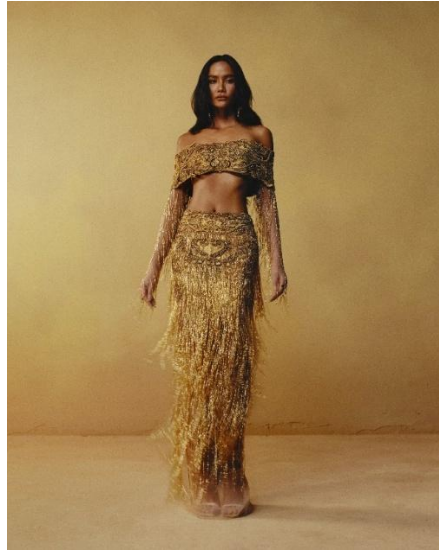


**Fig. 18:** Sheer gold-bronze evening gown with Champa-inspired embellishment and a long tulle cape  
Source: author 2024.

The Figures 19–20 below show the group presentations from the final collection, evidencing a coherent collection-level approach: motif families, color palette, and material selection work together to form a unified yet contemporary visual language.



**Fig. 19:** Gold headdress and bodice with Champa-inspired bas-relief detailing  
Source: author 2024.



**Fig. 20:** Off-shoulder gold ensemble with Champa-inspired embroidery and cascading beaded fringe  
Source: author 2024.

## **Research Outcome Evaluation Feasibility and Cultural Value**

On the basis of the above research data and evaluations, the study confirms that applying Hoa Lai-style Champa motifs in contemporary fashion design is both feasible and culturally rich. Motifs such as stylized lotus flowers, foliage, and deities not only contribute uniqueness but also carry symbolic meanings, enhancing both the depth and appeal of the garments.

## **Effective Fusion of Tradition and Modernity**

In fact, the combination of Champa sculptural art and contemporary design results in a harmonious blend of tradition and innovation. Modern silhouettes integrated with traditional motifs honor cultural heritage while meeting contemporary aesthetic standards, making them suitable for evening events and leaving a strong impression on audiences.

## **Practical Application and Market Accessibility**

The designs have been tailored to cater to a wide range of customers, from those who appreciate traditional culture to those seeking elegance and uniqueness. The products offer both high aesthetic value and practical application, targeting the high-end fashion markets domestically and internationally.

## **Conclusions**

This study explores and applies the sculptural art of the Champa civilization, specifically in the Hoa Lai style, to contemporary fashion design. It establishes a creative connection between traditional cultural values and modern trends. This approach not only represents a step forward in preserving the cultural heritage of Champa but also revitalizes and transforms traditional elements by seamlessly integrating them into contemporary life through art and design. By reinterpreting ancient sculptural motifs on modern garments, the research promotes the aesthetic and artistic spirit of Champa culture to both domestic and international audiences.

In fact, the findings validate the initial hypothesis as follows.

- Hypothesis 1 was validated: Decorative motifs in Champa sculpture of the Hoa Lai style are an important part of the cultural heritage of Vietnam with a unique aesthetic language rich in symbolism. These motifs can serve as a creative resource for developing culturally inspired fashion design.

- Hypothesis 2 was validated: Hoa Lai motifs can be effectively applied to contemporary fashion design, provided that technical, aesthetic, and material elements are appropriately adapted to the fashion context.
- Hypothesis 3 was also validated: Evening gown designs based on Champa motifs in the Hoa Lai style have the potential to preserve and promote Cham cultural values, capturing public attention—especially among the younger generation. Telling cultural stories through fashion can generate positive awareness, contributing to heritage preservation and the dissemination of Cham cultural values in the modern society.

Its key contributions are as follows

- **Artistic and Cultural Value:**  
This research produced a detailed analysis of Champa motifs that reveals their deep historical and aesthetic significance, providing a rich source of inspiration for modern design. These intricate patterns serve as a foundation for bridging ancient cultural heritage with contemporary fashion language.
- **Integration of Tradition and Innovation:**  
The unique designs it produced combine classical motifs and traditional craftsmanship with advanced technologies such as 3D printing and laser cutting. This fusion has resulted in high-end fashion products that meet the demands of modern aesthetics.
- **Cultural Mediation:**  
These designs function not only as garments but as cultural artifacts that convey national identity. They help disseminate Champa heritage on the global stage and contribute to enhancing the international presence of Vietnamese fashion.
- **Design Innovation:**  
The combination of handcrafted techniques with modern technology enables the accurate reproduction of complex motifs, while optimizing production processes, improving quality, and enhancing commercial potential.

Hence, it is fair to claim that the research achieved the objectives it declared in the introduction as follows.

- It researched and analyzed the decorative motifs of the Hoa Lai style of Champa sculpture in terms of origin, cultural significance, and aesthetic values.
- It selected suitable motifs for application in contemporary fashion designs, ensuring a harmonious blend of traditional and modern elements.
- It implemented the creative process from motif selection, fabric experimentation, sewing techniques, to collection development, and assess feasibility and market demand.
- It finally developed an effective communication strategy to introduce the fashion collection, collect feedback, and enhance its value in the future.

Accordingly, this research contributes to a deeper understanding of the cultural and artistic values of Champa decorative motifs in the context of national art history. It clarifies the historical significance and unique visual language of ancient Cham artisans. The study also offers high practical applicability by incorporating Champa motifs into evening gown design, producing culturally and historically inspired fashion pieces that meet contemporary aesthetic tastes. In doing so, the project not only aids in the preservation and development of Champa cultural heritage but also promotes Vietnam's traditional art to international markets.

The research is not without limitations. In fact, it is limited to the Hoa Lai style period, dated from the mid-8th to mid-9th centuries. It is therefore suggested that future research replicate this study to ascertain if the same would be valid for other motifs and patterns of Champa art.

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**Ethical Considerations:** This research involved mainly observations. The fashion design participants took part voluntarily and understood their roles. No force was brought upon them and they had the freedom to leave the research tasks anytime. No identification is made of any participants.

**Data Availability:** This paper presents only some of the data gathered in the study. Other data can be provided upon a formal request to the corresponding author.

**Conflicts of Interest:** The author declares no conflicts of interest.

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