

From Tradition to Innovation: Sino-Thai Buddhist Plant Motifs in Art, Philosophy, and Cross Cultural Design Exchange

Xinxuan Xie^{1,,a*}

1.School of Network Communication, Zhejiang Yuexiu Foreign Languages Institute, Shaoxing, 312030, Zhejiang, China

^aEmail: 13958840207@163.com

Received: 25/12/2025 Accepted: 22/02/2026 Published: 28/04/2026

Abstract

This manuscript examines the historical development, philosophical meanings, and contemporary design potential of Sino-Thai Buddhist plant motifs. It argues that plant ornament in Buddhist visual culture should not be understood merely as decorative embellishment but as a dense symbolic language through which religious teachings, aesthetic values, and intercultural relationships are materialized. Focusing on lotus, peony, baoxiang, vine-scroll, and related floral forms, the study traces how Buddhist plant imagery moved across Chinese and Thai artistic systems and how it was transformed through local interpretation rather than passively imitated. The manuscript further proposes that the encounter between Chinese and Thai visual vocabularies produced a hybrid field of design exchange shaped by trade, temple culture, elite taste, mural practice, ceramics, and contemporary heritage-based design.

Methodologically, the manuscript synthesizes historical, comparative, art-historical, and design-oriented scholarship, with particular attention to studies on Bangkok-period Thai Buddhist ornament, Chinese floral symbolism, Buddhist mural comparison, and the adaptation of traditional motifs in contemporary design. The discussion demonstrates that Chinese Buddhist floral systems entered Thailand not as isolated patterns but as philosophically charged ornamental structures already linked to purity, enlightenment, auspiciousness, hierarchy, and harmony. In Thailand, these motifs were reworked within an existing visual culture in which lotus symbolism, temple ornament, and cosmological interpretation were already deeply embedded in religious and social life.

The study concludes that the most productive way to understand Sino-Thai Buddhist plant motifs is through the concept of **adaptive continuity**. In this model, tradition is neither frozen nor discarded; instead, inherited motifs are selectively translated across media, contexts, and cultural frameworks. This perspective helps explain historical transformation and also offers a foundation for contemporary cross-cultural design practice that is both innovative and ethically grounded in heritage knowledge.

Keywords: Sino-Thai art; Buddhist motifs; plant ornament; lotus symbolism; baoxiang pattern; cross-cultural design exchange

1. Introduction

The history of Buddhist art in Asia is also a history of visual translation. Motifs, architectural forms, narrative devices, and ornamental conventions traveled with monks, merchants, court networks, and craft communities, but their movement never resulted in exact duplication. Instead, mobile forms were repeatedly reshaped by local material cultures, symbolic systems, and design preferences. Sino-Thai Buddhist plant motifs provide a particularly revealing case of this process because they sit at the intersection of religion, ornament, philosophy, and transregional cultural exchange 1 2.

Plant forms such as the lotus, peony, vine scroll, and composite floral medallion occupy a privileged place in Buddhist visual language. In both China and Thailand, these motifs function as more than botanical representations. They condense ideas of purity, enlightenment, prosperity, rebirth, harmony, sacred order, and cosmic unfolding into highly stylized forms that can be adapted across murals, sculpture, architectural decoration, ritual furnishings, lacquer, ceramics, textiles, and contemporary design 3 4 5. Their persistence across centuries suggests that ornament in Buddhist art should be treated as a form of visual thought, not merely as surface embellishment.

The Sino-Thai case is especially important because Thai Buddhist art developed through long-term interaction with Indian, Khmer, Mon, Sri Lankan, and Chinese influences, while Chinese Buddhist floral systems themselves had already emerged from earlier encounters among Chinese, Central Asian, and Indian traditions 6 7 8. When floral motifs associated with Chinese Buddhist and decorative art entered Thai visual culture, they were absorbed into a local artistic world that already possessed strong lotus symbolism, richly layered temple ornament, and a sophisticated relationship between sacred narrative and decorative rhythm 9 10. The result was not stylistic replacement but selective adaptation.

Recent scholarship has begun to identify this process more directly. Studies of Bangkok-period Buddhist plant motifs, Sino-Thai mural exchange, Chinese floral symbolism, Thai decorative ornament, and heritage-based design applications all suggest that cross-cultural borrowing in Buddhist art involves transformation through context, medium, and symbolic reinterpretation rather than mechanical imitation 1 2 7 11 12. Yet the literature remains fragmented. Historical studies often isolate murals from objects, symbolism from design practice, or philosophy from ornament analysis. This manuscript addresses that fragmentation by bringing these dimensions into one interpretive framework.

The central argument of this study is that Sino-Thai Buddhist plant motifs are best understood as a system of **adaptive continuity**. Through this lens, tradition becomes an active design resource rather than a static inheritance. To support this argument, the manuscript first examines the religious and philosophical foundations of plant motifs in Chinese and Thai Buddhist art. It then analyzes the historical channels through which motifs moved across artistic systems, including temple murals, ceramics, decorative interiors, and courtly taste. Finally, it considers how these motifs can inform contemporary cross-cultural design without erasing their religious and cultural specificity.

2. Methodological and Theoretical Framework

This manuscript adopts an interdisciplinary qualitative approach combining literature synthesis, comparative art history, visual-semiotic interpretation, and design analysis. The method does not attempt to establish a single line of influence for every motif. Instead, it reconstructs a field of interaction by comparing how similar floral forms function within Chinese and Thai Buddhist contexts, how scholars describe their symbolic roles, and how modern designers reinterpret them in contemporary applications 1 2 4 11.

The first analytical level is historical. Here, the manuscript draws on studies of Bangkok-period Thai murals, Sino-Thai ceramics, temple decoration, and broader accounts of Chinese artistic influence in Thailand. These sources help explain when cross-cultural interaction intensified, which media carried motifs across cultural boundaries, and why specific forms became attractive to Thai patrons and artists 4 5 13 14.

The second level is semiotic and philosophical. Rather than treating the lotus or baoxiang motif as self-evident symbols, the manuscript asks how form and meaning are linked within Buddhist visual culture. Semiotic interpretations of composite floral patterns show that a motif can operate simultaneously as decorative structure, religious sign, and cultural memory. This approach is particularly useful for comparing Chinese composite motifs with Thai lotus-centered symbolism, where similar formal elements may carry overlapping but not identical meanings 3 7 15.

The third level is design-oriented. Several recent studies explicitly connect Buddhist plant patterns to contemporary applications in architecture, painting, jewelry, furniture, and tourism branding 11 16 17 18. These works suggest that traditional motifs remain generative because they provide design systems rather than isolated images. Such studies also reveal the risks of superficial borrowing, especially when sacred motifs are detached from their symbolic or ritual frameworks.

To clarify the manuscript's analytical architecture, **Figure 1** presents the conceptual ecology of Sino-Thai Buddhist plant motif exchange. The figure shows that motif transformation occurs through the interaction of religious philosophy, material circulation, artistic mediation, local

adaptation, and contemporary innovation. This framework allows the discussion to move beyond simple origin stories toward a richer account of cross-cultural design exchange.

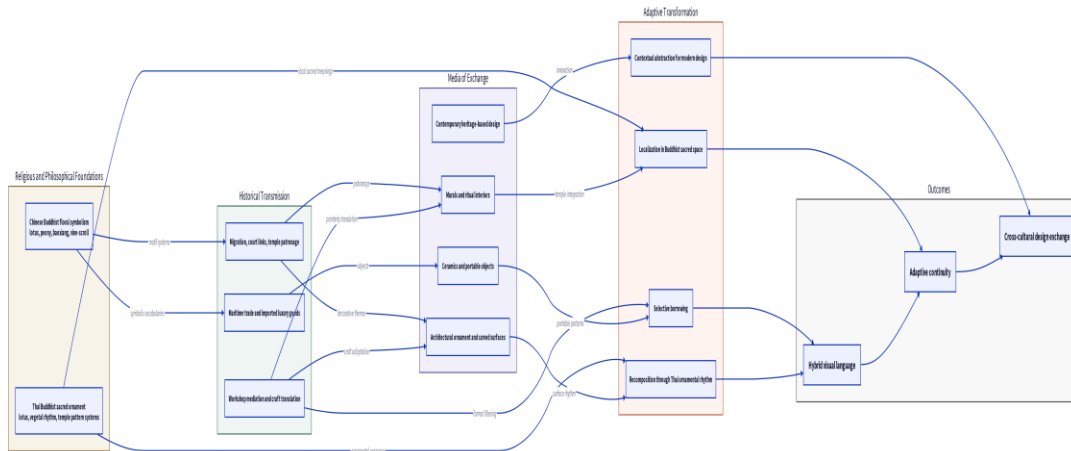


Figure 1. Conceptual ecology of Sino-Thai Buddhist plant motif exchange.

3. Buddhist Plant Motifs as Visual Philosophy

In Buddhist art, plant motifs often function as compressed forms of doctrine. The lotus is the clearest example. Across multiple Buddhist traditions, the lotus signifies emergence from impurity into purity, the unfolding of spiritual realization, and the coexistence of worldly rootedness with transcendence. Scholarship on Thai religious art emphasizes that the lotus became deeply embedded in religious life, architecture, sculpture, ritual practice, and everyday visual culture, making it one of the most powerful symbolic bridges between doctrine and ornament 6 9.

Chinese scholarship on floral symbolism similarly shows that Buddhist meanings entered and transformed existing visual traditions. The lotus in Chinese art came to intersect with Confucian moral imagery, Daoist natural philosophy, and broader auspicious symbolism, creating a multivalent visual language rather than a narrowly doctrinal one 3 19. This helps explain why Chinese Buddhist floral motifs became especially portable: they could operate at once in temple, courtly, literary, and decorative contexts.

The baoxiang flower offers an even more revealing example of visual philosophy. Studies of Tang Dynasty baoxiang forms describe them as composite patterns that synthesize lotus, peony, vine, and other floral elements into a symmetrical ornamental system shaped by Buddhist exchange and broader cultural cosmopolitanism 7 15. In this sense, the baoxiang motif does not

depict a single plant. It stages a philosophical ideal of perfected floral form, where order, abundance, sacred beauty, and transcendence are condensed into a single ornamental structure.

Thai Buddhist ornament operates through a related but distinct visual logic. Lotus imagery in Thai art has long been associated with sacredness, innocence, ritual offering, cosmological order, and meditative ascent. At the same time, Thai ornament frequently emphasizes linear rhythm, layered curvature, repeated growth patterns, and integration with architectural surfaces 6 10 12. This means that when Chinese floral forms entered Thai contexts, they were received by artists already practiced in converting vegetal imagery into rhythmic sacred ornament.

The philosophical importance of these motifs lies in their ability to mediate between **representation** and **abstraction**. A flower remains recognizable as a flower, but it also becomes a sign of moral cultivation, enlightenment, cosmic harmony, social prestige, or transregional identity. This layered function is why plant motifs could travel so successfully across Buddhist Asia. Their visual flexibility allowed them to be adapted without entirely losing their symbolic force.

4. Historical Channels of Sino-Thai Motif Exchange

Historical exchange between Chinese and Thai visual cultures took place through many channels, including maritime trade, migration, court patronage, temple construction, interior decoration, imported luxury goods, and workshop adaptation. The Bangkok period, especially the reigns of King Rama II and King Rama III, has been identified as a major moment of intensified Chinese influence in Thai Buddhist art 4 13. During this period, Chinese decorative objects, architectural details, ceramic forms, and ornamental scenes entered temple environments in highly visible ways.

Studies of King Rama III-period murals show that Chinese influence appeared not only in isolated motifs but in larger decorative systems. Murals included Chinese furniture, vases, mirrors, flowers, fruit, and display arrangements, suggesting that Thai artists adapted visual principles associated with Chinese domestic and elite interior culture and relocated them into Buddhist temple settings 4. This observation is significant because it shows that motifs moved together with habits of arrangement, framing, and ornamental composition.

Ceramic exchange provides further evidence of sustained motif transfer. Research on Sino-Thai ceramics demonstrates that many wares were produced in China for Thai use and adapted to Thai preferences, especially in the cases of Bencharong and Lai Nam Thong. Such objects reveal that plant ornament circulated not only through murals but also through ritual and courtly material culture 5. When floral motifs appear across temple painting, ceramics, textiles, and architectural details, they should be understood as part of an interconnected design ecology rather than as isolated stylistic borrowings.

Comparative studies of Chinese and Thai Buddhist murals likewise show that shared Buddhist concepts were consistently translated through local visual systems. Similar cosmological or devotional themes could produce different treatments of color, composition, figural style, and ornament depending on local traditions 2. Plant motifs participated in this process by providing flexible visual units that could support both narrative framing and surface enrichment.

These historical conditions are summarized in **Table 1**, which maps the principal channels, media, and functions of Sino-Thai motif exchange. The table demonstrates that Buddhist plant motifs spread through overlapping rather than singular routes. The importance of this finding is methodological as well as historical: tracing motif movement requires attention to networks of objects, spaces, and practices, not only to iconographic similarity.

Table 1. Historical channels of Sino-Thai Buddhist plant motif exchange

Channel of exchange	Primary media	Main actors or settings	Typical motif effects	Scholarly relevance
Maritime trade and imported luxury goods	Ceramics, lacquer, textiles, furnishings	Merchants, courts, urban elites	Transfer of floral vocabularies, color systems, and decorative expectations	Demonstrates material foundations of exchange 5 13
Temple patronage in Bangkok period	Murals, architectural ornament, ritual interiors	Royal and aristocratic patrons, temple workshops	Recontextualization of Chinese decorative forms in Buddhist sacred space	Shows adaptive localization rather than imitation 1 4
Craft workshop translation	Painting, carving, stucco, metalwork	Local Thai artisans and mixed craft networks	Stylistic hybridization and transformation of motif structure	Explains formal change across media 10 12
Religious circulation and Buddhist symbolism	Lotus, vine, composite floral emblems	Monastic, ritual, and pedagogical settings	Persistence of purity, enlightenment, auspiciousness, and sacred order	Connects ornament to doctrine 2 6 7
Contemporary design reinterpretation	Jewelry, product design, painting, architecture	Designers, academics, cultural institutions	Heritage-based innovation and cross-cultural branding	Extends historical motifs into modern practice 11 16 17

5. Chinese Plant Motifs in Thai Buddhist Adaptation

The adaptation of Chinese plant motifs in Thai Buddhist art should not be reduced to the simple borrowing of external forms. Thai artists and patrons selected elements that could be absorbed into local aesthetic and religious systems. The most successful borrowed motifs were those capable of participating in Thai ornamental rhythm while also resonating with Buddhist symbolism already legible within Thai culture 1 6.

Chinese floral systems offered several qualities that made them especially adaptable. First, many Chinese Buddhist and decorative motifs had already been stylized into balanced, repeating, architecturally compatible structures. Second, motifs such as the lotus, peony, and baoxiang could carry auspicious, sacred, and courtly meanings simultaneously. Third, Chinese ornament often operated through modular repetition and framing devices, making it suitable for translation into Thai mural borders, window panels, ceramics, and carved details 3 4 7.

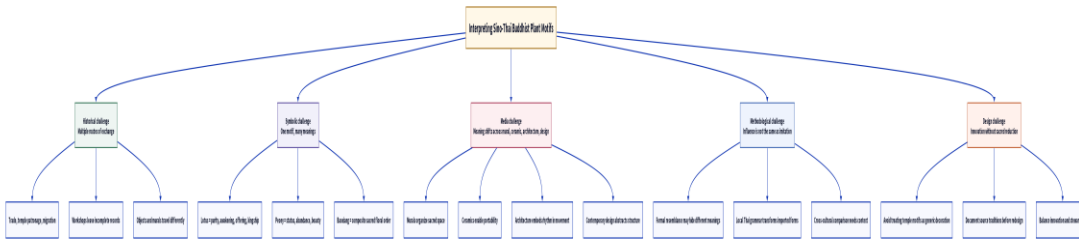
Thai adaptation, however, altered the meaning and appearance of these motifs. In Thai contexts, floral ornament frequently became more integrated with temple architecture, narrative framing, and the linear dynamism of Thai decorative composition. Thai artists often privileged flow, movement, and surface rhythm, so even when a motif retained Chinese inspiration, it was transformed by local compositional grammar 10 12. This distinction is crucial because it prevents the mistaken assumption that formal resemblance proves passive dependence.

Recent research on Bangkok-period Buddhist plant motifs explicitly argues that Chinese influence contributed to the development of Thai Buddhist floral patterns while preserving clear distinctions between the two traditions 1. The same study also notes that Buddhist plant motifs served as visual tools for disseminating religious thought and facilitating cultural exchange. This dual function helps explain why plant motifs were particularly effective vehicles of adaptation: they were both visually attractive and doctrinally meaningful.

Figure 2 models this adaptive process by showing how Chinese source motifs were translated through Thai religious space, artistic grammar, and material practice. The figure emphasizes transformation through selection, recomposition, and contextualization. It rejects a one-directional diffusion model and instead presents adaptation as a negotiated artistic process.

Figure 2. Layered challenges in interpreting Sino-Thai Buddhist plant motifs.

6. Motifs Across Medi



a: Murals, Ceramics, Architecture, and Design

One limitation of earlier scholarship is the tendency to study motifs in only one medium. Yet Sino-Thai Buddhist plant ornament is fundamentally transmedial. Floral forms appear in murals, ceramics, carved wood, lacquer, textiles, stucco, ritual objects, and later design applications. This spread across media matters because each medium reshapes the relationship between symbolism, tactility, scale, and visibility 4 5 14.

In murals, plant motifs often function structurally. They divide scenes, articulate borders, frame windows, mark sacred thresholds, and reinforce cosmological hierarchies. In the Bangkok period, murals with Chinese decorative themes show that flowers and fruit were embedded within larger systems of display, interiority, and elite taste 4. Here, the floral motif becomes part of a spatial language as much as an iconographic one.

In ceramics, motifs are constrained by vessel form, glaze, firing technique, and portability. Yet these constraints can increase circulation. A ceramic bowl, plate, or ritual container can carry stylized floral systems from one cultural setting to another more easily than a mural can. Sino-Thai ceramics thus provide evidence not only of design preference but of repeated cross-cultural contact and specification 5.

Architectural ornament offers another form of transformation. Studies of lotus patterns in Chinese architectural decoration and Thai ornamental design suggest that floral motifs become systems of surface organization when adapted to buildings 10 11. They guide rhythm, symmetry, hierarchy, and sacred emphasis. This architectural dimension is important because Buddhist plant motifs often derive their force not from isolated viewing but from repeated immersion across temple space.

These relationships are synthesized in **Table 2**, which compares how major media transform motif meaning and visual function. The table clarifies why a cross-media approach is necessary for both historical interpretation and contemporary design application.

Table 2. Cross-media transformation of Buddhist plant motifs in Sino-Thai exchange

Medium	Dominant visual function	Typical plant-motif behavior	Main consequence	interpretive	Example scholarly support
Murals	Spatial framing and narrative atmosphere	Floral forms structure borders, interior scenes, and cosmological zones	Motifs become part of sacred and interiority	storytelling and architectural	2 4
Ceramics	Portable ornament and courtly-ritual display	Repeated floral motifs circulate through objects made for Thai use or taste	Motifs materially standardized through production	travel and are	5 13
Architecture	Surface rhythm and sacred hierarchy	Lotus and floral medallions organize facades, panels, roofs, and interior details	Motifs embodied through sacred space	shape movement	10 11
Decorative arts and furniture	Elite taste and domestic-sacred crossover	Floral motifs combine with display systems, vessels, and luxury aesthetics	Exchange occurs through domestic as well as temple visual culture		4 14
Contemporary design	Heritage translation and symbolic branding	Traditional motifs are abstracted, recomposed, or hybridized for new products	Innovation depends on ethical and contextual reinterpretation		16 17 18

7. Tradition, Innovation, and Cross-Cultural Design Exchange

Contemporary design scholarship increasingly treats traditional motifs as dynamic resources for innovation rather than as fixed heritage artifacts. This tendency is particularly visible in work on Buddhist lotus patterns in architecture, cross-cultural painting, jewelry design based on Chinese and Thai plant motifs, and reinterpretations of historical ornament for modern products 11 16 17 18. These studies do not merely revive old images. They transform motif systems into methods for composition, identity formation, and intercultural communication.

The value of Sino-Thai Buddhist plant motifs for contemporary design lies in three interconnected qualities. First, they provide a rich symbolic vocabulary with long-term recognition across Asian visual cultures. Second, they offer highly developed formal systems of symmetry, curvature, repetition, and modular adaptation. Third, they embody histories of contact

and mutual transformation, making them well suited for design projects concerned with dialogue rather than isolated authenticity 7 12 17.

At the same time, innovation in this field raises ethical and methodological challenges. When sacred motifs are removed from their ritual or philosophical context, they risk becoming empty style. When designers equate hybridity with indiscriminate mixing, they may erase the historical asymmetries and local meanings that made the motifs significant in the first place. Heritage-based innovation therefore requires what may be called **contextual abstraction**: the designer may transform the motif formally, but should remain accountable to its symbolic history and cultural setting 11 16 18.

This principle is visualized in **Figure 3**, which presents a multi-level model for translating historical motifs into contemporary cross-cultural design. The figure distinguishes among symbolic integrity, formal adaptation, media translation, user interpretation, and ethical curation. Its purpose is to show that successful innovation depends on maintaining relations among these levels rather than treating tradition as a library of detachable shapes.

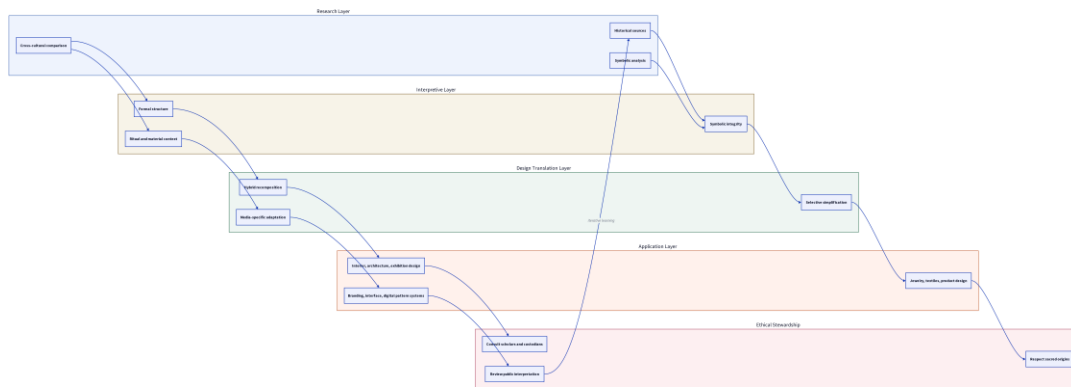


Figure 3. Multi-level model for translating Sino-Thai motifs into contemporary design.

Figure 3. Multi-level model for translating Sino-Thai motifs into contemporary design.

The design implications are further detailed in **Table 3**, which outlines a practical framework for heritage-informed cross-cultural design using Sino-Thai Buddhist plant motifs. The table is intended not only as a summary of the literature but as a working model for scholars, designers, and cultural institutions.

Table 3. Design framework for heritage-informed Sino-Thai motif innovation

Design stage	Core question	Recommended practice	Main risk if ignored	Relevant sources
--------------	---------------	----------------------	----------------------	------------------

Symbolic identification	What does the motif signify in Chinese and Thai Buddhist contexts?	Map doctrinal, ritual, and cultural meanings before sketching	Decorative reductionism	3 6 7 19
Formal analysis	Which structural features define the motif?	Study symmetry, rhythm, petal logic, and framing systems	Superficial stylistic imitation	7 10 12
Media translation	How will the motif behave in a new material or scale?	Adapt motif structure to surface, object, interface, or space	Loss of legibility or symbolic coherence	5 11 16
Cultural positioning	Who is the design for, and what exchange does it stage?	Clarify audience, context, and cross-cultural narrative	Tokenized hybridity	2 17 18
Ethical curation	How will sacred heritage be represented responsibly?	Collaborate with historians, artists, and custodians where possible	Cultural extraction and misrepresentation	1 4 16

8. Toward a Model of Adaptive Continuity

The concept of **adaptive continuity** proposed in this manuscript offers a way to connect the historical and contemporary dimensions of Sino-Thai Buddhist plant motifs. It suggests that motifs persist not by remaining unchanged but by retaining enough symbolic and structural continuity to be recognized while undergoing selective transformation in response to new contexts. This perspective helps reconcile two often opposed positions in heritage discourse: preservation and innovation.

Adaptive continuity can be observed historically in the Bangkok-period localization of Chinese decorative themes within Thai temple spaces. It is visible again in the circulation of floral motifs across ceramics, murals, architecture, and furnishing systems. In each case, continuity does not mean exact replication. Instead, it means that core symbolic, formal, or compositional principles survive through translation 4 5 13.

The same model is relevant philosophically. Buddhist plant motifs are especially suited to adaptive continuity because they already operate through transformation metaphors: growth, unfolding, blooming, purification, cyclic return, and rebirth. The lotus, in particular, offers a visual theology of transformation that mirrors the motif’s own historical mobility. A form that

symbolizes emergence and awakening is also a form capable of absorbing new contexts without losing its conceptual depth 6 9 19.

For design practice, adaptive continuity means that innovation should emerge from disciplined engagement with inherited systems. Designers working with Sino-Thai Buddhist motifs should study not only visible pattern units but also the relations among symbolism, rhythm, medium, and use-context. When this occurs, cross-cultural design exchange becomes more than aesthetic fusion. It becomes a reflective practice of historical translation.

Figure 4 concludes the visual argument by showing an iterative cycle through which research, interpretation, design translation, feedback, and cultural stewardship can sustain motif innovation over time. The model treats tradition as a living interlocutor rather than a fixed archive.



Figure 4. Iterative cycle of tradition, innovation, and stewardship in Sino-Thai motif exchange.

Figure 4. Iterative cycle of tradition, innovation, and stewardship in Sino-Thai motif exchange.

9. Discussion

The preceding analysis suggests that Sino-Thai Buddhist plant motifs occupy a distinctive position in Asian art history because they combine doctrinal symbolism, ornamental sophistication, and transregional adaptability. Unlike motifs that are bound to a single iconographic event, floral Buddhist forms are both structurally flexible and semantically dense. This combination made them effective carriers of cross-cultural exchange across long durations 1 2 7.

The manuscript also shows that influence is too narrow a concept if used without qualification. Chinese artistic impact on Thai Buddhist art was real and at times highly visible, particularly in the Bangkok period, but Thai adaptation was never passive. Local artists and patrons filtered imported forms through Thai cosmology, temple aesthetics, craft practice, and ritual habit. What emerged was not a derivative art but a hybrid visual language with its own formal logic 4 10 12.

A further implication concerns the study of ornament itself. In many art-historical narratives, ornament is treated as marginal or secondary to iconography and narrative representation. The Sino-Thai case demonstrates the opposite. Ornament can act as a primary site of philosophical communication, cross-cultural negotiation, and design innovation. Plant motifs are especially revealing because they move easily between surface decoration and metaphysical signification 3 6 15.

Finally, the manuscript contributes to current debates on heritage and contemporary design. Rather than treating tradition as a limit on innovation, the Sino-Thai material suggests that historical motif systems can generate new creative methods when studied seriously. Yet innovation becomes intellectually credible only when it acknowledges the symbolic histories and asymmetrical exchanges that shaped these motifs in the first place 11 16 18.

10. Conclusion

This manuscript has argued that Sino-Thai Buddhist plant motifs should be understood as historically mobile, philosophically rich, and creatively generative forms of visual culture. Their significance lies not only in their beauty but in their capacity to condense religious meaning, cultural memory, artistic exchange, and design intelligence within adaptable ornamental systems.

By comparing Chinese floral symbolism, Thai lotus-centered sacred ornament, Bangkok-period mural adaptation, ceramic circulation, and contemporary design reinterpretation, the study has shown that motif exchange between China and Thailand operated through translation rather than simple borrowing. Floral forms moved across space, medium, and social context because they were able to carry layered meanings while accepting formal transformation.

The proposed concept of adaptive continuity helps explain both the historical endurance and the contemporary relevance of these motifs. It emphasizes that innovation grounded in heritage does not require the abandonment of tradition. Instead, it requires close attention to the symbolic, material, and compositional logics that made traditional motifs meaningful in the first place.

Future research may deepen this model through object-based comparison, workshop history, digital pattern analysis, and ethnographic study of contemporary designers working with Buddhist ornament. Even in its present form, however, the Sino-Thai case demonstrates that cross-cultural design exchange is most compelling when it preserves difference within relation, allowing inherited motifs to become active participants in new creative worlds.

References

- 1 Xie, X., & Sirinkraporn, S. (2025). *The influence of Chinese plant patterns on the development of Thai Buddhist plant patterns: A case study of the Bangkok dynasty period*. Available at 1.
- 2 Feng, J., Suaysuwan, P., & Somthai, P. (2024). *China-Thailand Buddhist mural research: To create the visual art work of the "Three worlds"*. Available at 2.
- 3 Tay, S. C. (2005). *Flowers as symbols and metaphors in Chinese culture*. Available at 3.
- 4 Achirat Chaiyapotpanit. (2013). *King Rama III-period murals and their Chinese home decoration theme*. Available at 4.

- 5 Brown, R. (n.d.). *Sino-Thai ceramics*. Available at 5.
- 6 Phonpho, S. (2014). *The relationship of lotus to Thai lifestyle in terms of religion, arts and tradition*. Available at 6.
- 7 Zhong, L., Punyalikhit, R., et al. (2025). *Decoding symbolism in Tang Dynasty Baoxiang floral patterns: A semiotic and art historical study*. Available at 7.
- 8 Brock, E. J. (n.d.). *Buddhist art styles and cultural exchange along the Silk Road*. Available at 8.
- 9 Bovornkitti, L. (n.d.). *The influence of Buddhism in historical Thai art*. Available at 9.
- 10 Wanviratikul, S. (2015). *Traditional Thai decorative ornament: From the perspective of motif design*. Available at 10.
- 11 Liu, Z., & Buranaut, I. (2024). *Applying traditional Buddhist lotus patterns to Chinese architectural decoration*. Available at 11.
- 12 *The design of lotus ornament from Egyptian to Thai: A comparative design study of the formation and structure on traditional Thai decorative ornament*. (n.d.). Available at 12.
- 13 Patterson, J. L. (2009). *Temples of trade: Chinese art in Bangkok, 1824–1851*. Available at 13.
- 14 Seviset, S. (2014). *The role of Chinese art in influencing Thai traditional cupboard furniture designs*. Available at 14.
- 15 Wang, L. (2021). *A study on the Baoxiang flower pattern in the decorative art of Tibetan carpets*. Available at 15.
- 16 Xie, X. (2025). *A study on the application of Buddhist-inspired Chinese and Thai plant patterns in jewelry design taking the Tang Dynasty in China and the early Rattanakosin period in Thailand as examples*. Available at 16.
- 17 *Integrating Thai and Chinese cultural symbols in contemporary painting: A cross-cultural artistic creation model*. (n.d.). Available at 17.
- 18 Zou, Y. (2020). *Fashion design in cross-cultural communication: Case study on Thailand Naga and China LONG*. Available at 18.
- 19 Jun, W. S. (2025). *Chinese lotus painting from a multi-dimensional perspective: Symbolic meanings in Confucianism, Buddhism, Taoism and folk culture*. Available at 19.

20 Xie, X., & Sirinkraporn, S. (2025). *The development of Buddhist botanical patterns in China and Thailand*. Available at 20.

21 Phonpho, S. (2014). *The relationship of lotus to Thai lifestyle in terms of religion, arts and tradition*. Available at 21.

22 *Cultural iconography in Tang Dynasty floral pattern*. (n.d.). Available at 22.

23 Cao, Z. (2021). *Chinese-Thai cross-cultural communication: Case study on zodiac typographic design*. Available at 23.

24 *Comparison and application of auspicious cloud patterns between Chinese and Thai Buddhist paintings*. (n.d.). Available at 24.

25 *Understanding Thai Buddhist architecture*. (n.d.). Available at 25.