

WOMEN'S OF THE TANG DYNASTY APPAREL ELEMENT IN MODERN FULL DRESS DESIGN UTILIZATION การประยุกต์ใช้องค์ประกอบเครื่องแต่งกายสตรีราชวงศ์ถัง ในการออกแบบชุดพิธีการสมัยใหม่

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Abstract

Background and Objectives: This study focuses on exploring the lifestyle patterns of people in the modern era, particularly the integration of contemporary fashion with visual art expressions and international fashion design techniques, and innovations rooted in ancient times. The primary objective is to examine the cultural elements of Han women's clothing during the Tang Dynasty, including garments, accessories, and makeup. The study emphasizes the analysis of clothing structure, embroidery techniques, and color usage.

Methods: The research involves collecting, organizing, and analyzing historical documents from the Tang Dynasty in China. It includes investigating and preserving the cultural elements of Tang-era clothing as a foundation for creative research. Data were gathered from digital museum resources, questionnaires, and interviews with industry experts. The findings led to the development of a fashion collection that interprets historical and cultural heritage through a modern perspective.

Key Findings: The study provided a profound understanding of cultural content and design inspiration, enabling the integration of Tang Dynasty fashion elements into contemporary design concepts. It also fostered an appreciation of New Chinese Aesthetics, a deeper understanding of traditional Han culture, and contributions to the promotion and artistic reinvention of *Hanfu* in a modern context.

Significance of the Study: Cultural elements should be selected with consideration of diverse materials and techniques to foster innovation. It is essential to grasp the "essence" of culture through its "external manifestations" in order to deeply understand traditional cultural values before applying them appropriately. Moreover, recognizing both the strengths and limitations of traditional attire and adapting it to meet the needs of modern consumers are crucial. The essence of design ultimately lies in responding to human needs and ways of living.

Conclusion and Future Directions: To ensure that research is efficient and beneficial in the long term, it is important to avoid biased approaches and maintain academic neutrality regarding national culture. Respect for the foundations of traditional culture and a comprehensive understanding of historical contexts are vital. The study should also remain open to new ideas that encourage creativity, using contemporary design language as a tool to communicate traditional cultural values. Modern techniques and processes should be employed to interpret and adapt cultural heritage to fit present-day contexts.

Research Article

Received: 28 October 2023

Revised: 10 March 2024

Accepted: 19 March 2024

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How to cite:

Lin, Y., Seo, M., & Khiaomang, K. (2025). Women's of the Tang Dynasty apparel element in modern full dress design utilization. *Fine Arts Journal: Srinakharinwirot University*, 29(1), 1-18.

Keywords:

Women's clothing in Tang Dynasty, traditional culture, modern dress design, apparel elements

คำสำคัญ: เสื้อผ้าสตรีในสมัยราชวงศ์ถัง; วัฒนธรรมดั้งเดิม; การออกแบบเครื่องแต่งกายสมัยใหม่; องค์ประกอบเครื่องแต่งกาย

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บทคัดย่อ

ภูมิหลังและวัตถุประสงค์: การศึกษานี้มุ่งเน้นไปที่การวิจัยรูปแบบการดำเนินชีวิตของผู้คนในยุคสมัยใหม่ การผสมผสานรูปแบบเครื่องแต่งกายยุคปัจจุบันและการแสดงออกทางทัศนศิลป์ เทคนิคการออกแบบเครื่องแต่งกายในสังคมสากล รวมถึงนวัตกรรมจากยุคสมัยโบราณและสิ่งที่เรียนรู้จากในยุคสมัยโบราณและปัจจุบัน โดยมีวัตถุประสงค์ศึกษาเนื้อหาที่เกี่ยวข้องกับวัฒนธรรมการแต่งกายของสตรีชาวฮั่นในสมัยราชวงศ์ถัง รวมถึงเสื้อผ้า เครื่องประดับ และการแต่งหน้า โดยเน้นการวิเคราะห์และศึกษารูปแบบโครงสร้างของเสื้อผ้า เทคนิคการปักลวดลาย และการใช้สี

วิธีการศึกษา: มีการค้นคว้า เปรียบเรียงและวิเคราะห์เอกสารทางประวัติศาสตร์ในสมัยราชวงศ์ถังในประเทศจีน ตลอดจนการสำรวจและการศึกษาเพื่ออนุรักษ์องค์ประกอบวัฒนธรรมเครื่องแต่งกายของราชวงศ์ถังเป็นพื้นฐานการวิจัยเพื่อสร้างสรรค์ การศึกษาค้นคว้าข้อมูลจากพิพิธภัณฑ์ดิจิทัล การสำรวจข้อมูลโดยใช้แบบสอบถามและการสัมภาษณ์ผู้เชี่ยวชาญในอุตสาหกรรม ซึ่งผลการวิจัยทำให้สามารถสร้างคอลเลกชันเครื่องแต่งกายผ่านการตีความจากมรดกทางประวัติศาสตร์และวัฒนธรรมในสมัยโบราณจากมุมมองที่ทันสมัยยิ่งขึ้น

ผลการศึกษาที่สำคัญ: สามารถเข้าใจเนื้อหาทางวัฒนธรรมและได้รับแรงบันดาลใจในการออกแบบอย่างลึกซึ้ง โดยสามารถผสมผสานองค์ประกอบทางวัฒนธรรมของเครื่องแต่งกายราชวงศ์ถังเข้ากับแนวคิดการออกแบบร่วมสมัยได้อย่างเหมาะสม อีกทั้งยังสามารถตระหนักถึงแนวคิดแบบจีนร่วมสมัย (New Chinese Aesthetics) เข้าใจวัฒนธรรมดั้งเดิมของชนชาติจีน (ฮั่น) และมีส่วนร่วมในการเผยแพร่และสร้างสรรค์คุณค่าทางศิลปะและวัฒนธรรมของ “ฮั่นฟู” (Hanfu) ในบริบทใหม่นำมาสู่การวิจัยที่สำคัญของการศึกษา: การเลือกใช้อุปกรณ์ประกอบทางวัฒนธรรมควรพิจารณาวัสดุและเทคนิคที่หลากหลายในการสร้างสรรค์นวัตกรรม โดยเน้นการทำความเข้าใจ “แก่นแท้” ของวัฒนธรรมผ่าน “ปรากฏการณ์ภายนอก” เพื่อเข้าถึงเนื้อหาและคุณค่าทางวัฒนธรรมดั้งเดิมอย่างลึกซึ้ง ก่อนนำไปประยุกต์ใช้อย่างเหมาะสม นอกจากนี้ ควรตระหนักถึงข้อดีและข้อจำกัดของเครื่องแต่งกายดั้งเดิม และปรับปรุงให้สอดคล้องกับความต้องการของกลุ่มผู้บริโภคในปัจจุบัน โดยไม่ลืมว่า “แก่นแท้ของการออกแบบ” คือการตอบสนองต่อมนุษย์และวิถีชีวิตของพวกเขา

สรุปผลและแนวทางการศึกษาในอนาคต: เพื่อให้การศึกษามีประสิทธิภาพและเกิดประโยชน์ในระยะยาว ควรหลีกเลี่ยงการศึกษาแบบมีอคติ และควรมีความเป็นกลางทางวิชาการต่อวัฒนธรรมชาติ เคารพในรากฐานของวัฒนธรรมดั้งเดิม และศึกษาลงลึกในบริบททางประวัติศาสตร์อย่างรอบด้าน พร้อมทั้งเปิดรับแนวคิดใหม่ ๆ ที่ส่งเสริมการสร้างสรรค์ โดยสามารถใช้ภาษาการออกแบบร่วมสมัยเป็นเครื่องมือในการถ่ายทอดคุณค่าทางวัฒนธรรมดั้งเดิม และใช้กระบวนการหรือเทคนิคสมัยใหม่ในการตีความและประยุกต์ใช้มรดกทางวัฒนธรรมให้สอดคล้องกับยุคปัจจุบัน

1. Introduction

Nowadays, China's economy and culture are developing rapidly. Thanks to the strong atmosphere of Chinese style and traditional culture, as well as the efficient information transmission in the Internet era and people's attention to traditional national culture. In recent years, the clothing styles such as "ethnic element clothing design" and "Han Chinese clothing with wide robes and large sleeves", "hanfu Social influence is growing increasingly" (Qin & Yao, 2022, pp. 97-102) are popular among the people.

Clothing is one of the carriers of culture. Looking back at the various dynasties in Chinese history, the Tang Dynasty is dazzling and special, "The Tang Dynasty clothing literature explains the specific, rich materials, a lot of discussion" (Shen, 2019, p. 8). It has rich and splendid traditional culture of the Han nationality and is a period of prosperity in China's feudal society. Influenced by the international environment at that time, culture and various ideological trends "such as women dressing up as men, of other ethnic groups such as the Hu people, women wearing plain clothes to ride horses" (Chen, 2019, pp. 154-158), open and bold women's clothing, the Tang Dynasty's clothing style, culture and art became inclusive, open and generous, generating the unique costume civilization of the Tang Dynasty in its heyday and even more representative women's costumes. Therefore, the women's costume culture in the Tang Dynasty is worthy of exploration and study.

As a ceremonial clothing, the dress is a relatively advanced representative among clothing types. It is a dress worn to attend various solemn and grand ceremonial activities, to visit guests and welcome guests. Being gorgeous and exquisite, it embodies a certain level of integration of social aesthetics and clothing art. The ceremonial clothing of women in the Tang Dynasty reaches a certain level of visual feast (Jia, 2018, pp. 116-118), which is reflected in the aspects of texture and color, silhouette and production technology, as well as matching methods. Based on the living habits and working methods of modern people, the final design inspiration is obtained by studying the Han costume culture in Tang Dynasty, classifying and summarizing its characteristics, extracting the craft structure and representative elements, and combining cultural elements with artistic design, and the new Chinese aesthetics is recognized from the design in combination with current forms and visual art expression techniques in dress design in the international society, carrying forward the apparel culture of Tang Dynasty in more modern forms among modern dresses, and meanwhile spreading and innovating the artistic and cultural value of Chinese Hanfu.

2. Objectives

Content related to the clothing culture of Han women in the Tang Dynasty, including clothing, accessories, and makeup, focusing on the analysis and study of clothing structure, embroidery technology, and color.

3. Research hypothesis

Modern dresses emphasize changes in style and color, which are very similar to Tang costume culture in development and changes. In order to cater to the solemn, luxurious and warm atmosphere, using silk fabrics, shiny satin, gold and silver interwoven silk, lace and other gorgeous and noble materials, decorated with embroidery, ruffles, beads and button rings. The organic combination of the above characteristics with the aesthetics of Tang costumes is of great exploratory significance in terms of costume aesthetics.

4. Scope of study

4.1 Scope of content: Study the clothing of Han women in the Tang Dynasty of China through reference literature and existing cultural relics, including clothing and accessories, makeup and styling.

4.2 Time range: Tang Dynasty from 618 AD to 907 AD.

4.3 Design Scope: Modern ceremonial costume design, as well as the techniques and materials used in the costume design process.

5. Methodology

This article uses methods such as literature research, Museum research and questionnaire surveys, as well as designing and creating physical objects.

5.1 Employ literature study method to study the culture and characteristics of women's clothing in the Tang Dynasty through online information, book materials, museums, historical document inspections, etc., and classify the collected literature materials, design information, embroidery techniques and other knowledge to analyze contemporary dress classification and design theory.

5.2 Conduct questionnaire surveys and result analysis among Hanfu enthusiasts and the general public, carry out interviews with traditional culture experts and professionals in the clothing industry, and perform preliminary investigations of this design plan, so as to increase the industry theory and professional technical support of this plan.

5.3 By referring to and combining the elements of women's clothing in the Tang Dynasty, extracting techniques such as structure and embroidery, and listening to the suggestions of mentors, experts or professionals, make design plans, practice creation, and then apply obtained inspiration elements to the design of the dress series. And to the finished products are on display.

6. Outputs and benefit

6.1 To learn and understand the clothing culture of the Tang Dynasty, and be able to combine cultural elements with artistic design.

6.2 To apply to the design of modern dress series, making this series of dresses have obvious visual characteristics of Tang and Han cultures.

6.3 Combine cultural connotations with practical properties to obtain a modern dress series that combines aesthetics and functionality and is suitable for various social etiquette occasions.

7. Results

7.1 Interviewing professionals, Get professional advice

In order to reflect the professionalism and comprehensiveness of knowledge in the study and design, the studier contacted clothing-related professionals through public contact information, teacher and friend introductions, etc., and used WeChat to conduct online interviews with a total of 4 professionals in the clothing industry. Their positions were design directors of clothing company, teacher in the clothing education industry, embroidery craftsman and Hanfu designer. Four to five questions were given to the interviewees to learn professional advice and knowledge from them. (Z Fenghua & H Kaimin, personal communication, June, 18, 2023)

Summary on interview: Through the interviews, it is learned that when studying national culture, we should avoid narrow subjectivism, maintain an objective mentality, and respect history. The use of elements should not be superficial, and more materials and techniques should be considered in innovation by figuring out the essence through phenomena, fully discovering the connotation of traditional culture, and applying them after learning. Pay attention to the advantages and disadvantages of traditional clothing and optimize them, center on the demands of such consumer groups, and never forget that the essence of design is to serve people.

7.2 Questionnaire for the general public, Data support was obtained

In order to explore the feasibility of Chinese traditional culture, Tang Dynasty Hanfu elements, etc. in fashion design, to understand their adaptability to the population and the popularity of the culture among ordinary people, to expand study analysis channels, and to enrich design reference data, etc., the author would use the “Wenjuanxing” software (an online questionnaire tool) to conduct a questionnaire survey on 200 ordinary people from different provinces (China) through “WeChat”. Among the 200 people who participated in filling out the questionnaire, 169 were women, accounting for 84.5%, and 31 were men, accounting for 15.5%. It can be concluded that the engagement level of women in this questionnaire is higher than that of men, and women are more concerned about topics such as “traditional elements and application in clothing design”.

The main group of people participating in the discussion is 25 to 35 years old, accounting for 47%. People from a total of 15 provinces across the country (China) participated, and most of them come from southern China. The occupation is set with 11 major categories of option, and the ones with the highest participation are teaching staff, students and freelancers.

53.5% of the respondents know something about the clothing culture of the Tang Dynasty, with the highest proportion at 48% knowing some basic knowledge. 40% of the respondents don't quite know the clothing culture of the Tang Dynasty, and 5.5% of the respondents are particularly familiar with it. It indicates that the knowledge popularity of the costume culture of Tang Dynasty in history among ordinary people is not high, which provides more practical significance for the study of this article.

In this survey, 50% of the respondents said they like the clothing culture of the Tang Dynasty very much, 49.5% of the respondents said they are neutral and have no feelings about it, and only 0.5% of them said they dislike it.

82% of them support the clothing designed to combine the aesthetic characteristics of Tang Dynasty clothing with modern fashion (Table 1), which provides sufficient realistic basis for the study of this article.

Table 1 Voting data (L. Yiqi, China, 2023)

Item	Subtotal	Proportion
Support	164	82%
Neutral and never mind	33	16.5%
Others	2	1%
Not support	1	0.5%
Number of valid entries for this question	200	100%

30.8% of them learn about the costume culture of the Tang Dynasty through movies, TV series, etc., 23.3% learn about it through online media and videos, 17.3% learn about it through historical books and materials, and 15.2% learn about it through museum exhibition halls, etc., and only 0.07% have no channels and don't know it.

59% of them believe that the costume culture of the Tang Dynasty should be vigorously promoted and innovated; 36% of them choose rational analysis and application; only a very small number of people (1%) think that no changes should be made.

Regarding the representative colors for Tang Dynasty clothing, red is chosen at a proportion of as high as 23.5%. The proportions of yellow, gold and green are 18.4%, 14% and 12% respectively. Through the verification of cultural relics such as famous paintings of the Tang Dynasty, for example, red is widely employed in the classic "Palace music map" "Palace music map" (Figure 1) series, and a combination of red and green are adopted in "the Night Revels of Han Xizai" (part) (Figure 2), etc., the study and

design plan is provided with effective references to get the design direction of using red as main color with green embellishments.



Figure 1 Palace music map (Tang Dynasty)
(Shen, 2019, p. 404)



Figure 2 Night Revels of Han Xizai (Part) (Tang Dynasty)
(Zhang, 2017)

Regarding the representative appearance characteristics of Tang Dynasty costumes, the proportions of those who chose “chest-high dress”, “elegant and thin dress”, and “gorgeous and exaggerated costumes” are 24.4%, 18.3% and 12% respectively. “Loose and huge cloak” and “bright and revealing clothing” are selected by 14% and 11.2% respectively. At that time, due to the influence of Hu culture in the Western Regions, women’s clothing in the Tang Dynasty was unprecedentedly bold and unrestrained, (Jia, 2018, pp. 124-126), which confirms that the public’s impression of the appearance characteristics of Tang Dynasty clothing is in line with historical facts, providing a silhouette reference for the study and design plan.

In terms of decorative patterns, flower and plant patterns are often chosen, accounting for 28.4% of the total effective times. Linear totem is the second choice, accounting for 21.8% of the total effective times.

In terms of craftsmanship, “embroidery craftsmanship with luxurious gold threads” option accounts for 39.1%, which complies with the craftsmanship and technical characteristics of clothing during the Tang Dynasty. At that time, embroidery craftsmanship was very developed, and gold threads were often used to enhance the gorgeousness of clothing (Wang & Zhao, 2012, pp. 63-64), becoming the main popular elements. The “colorful and diverse fabrics” option accounts for 35.9%, which is also in line with the craftsmanship and technical characteristics of clothing during the Tang Dynasty. Great attention was paid to the diversity of colors and categories for the clothing in the Tang Dynasty, and a variety of fabrics were often used to make clothing.

Regarding the application of Tang elements (Table 2), 40.5% choose “modern fashion with Tang costume elements”; it is followed by the improved clothing that generally conforms to Tang style, accounting for 36.5%; traditional Tang Dynasty costumes in historical format account for 21%; only a very small number of people said there was no need to change and just maintain the status quo. Therefore, modern fashion incorporating elements of Tang Dynasty clothing is a more popular trend at present. The design plan should conform to current living habits and usage scenarios, so that features such as culture, aesthetics, and convenience can be better integrated.

Table 2 Voting data (L. Yiqi, China, 2023)

Item	Subtotal	Proportion
Modern fashion with Tang clothing elements	81	40.5%
The improved clothes are generally in line with the Tang format	73	36.5%
Traditional Tang Dynasty clothing in a historical format	42	21%
There is no need to change the status quo	4	2%
Number of valid entries for this question	200	100%

Therefore, while preserving the traditional characteristics of Tang dynasty costumes, it is important to carry out reasonable modern transformations and innovations instead of just superficial modifications on the original clothing. Methods include using modern fabrics and technology, combining popular elements and fashion trends, focusing on practicality and comfort, etc. By combining the features of Tang dynasty costumes with modern aesthetics, the integration of Tang costume culture and fashion design not only carries cultural heritage significance but also meets the modern consumers' demands for fashion, quality, and personalization.

7.3 Creative ideas and finished products of design

After data analysis and summary according to the study results, the main color will be red, loose and elegant multi-layered styles will be used to increase the three-dimensional effect of the works, and asymmetrical structures will be adopted to change the overly symmetrical women's clothing in the Tang Dynasty. In terms of makeup and hairstyle, mainly refer to the red makeup of the Tang Dynasty and combine it with the current simple style. (Zuo, 2020, pp. 253-259). The pattern is mainly composite flower patterns to get the inspiration atmosphere and fashion trend reference.

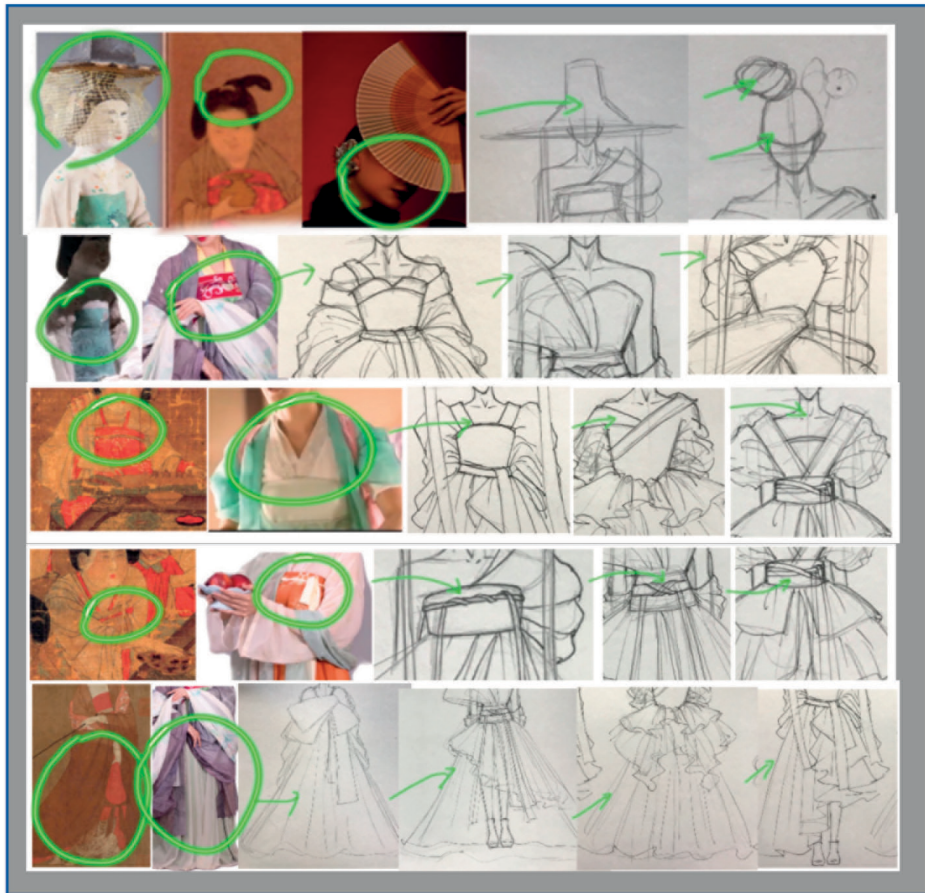


Figure 3 Series Design Draft.

(L. Yiqi, China, 2023)

Creatively process the curtain hat and simplify the hairstyle to create a mysterious feeling on the face. (Series Design Draft first line) (Shen, 2019, pp. 351-353).

The unique tube top shape of the Tang Dynasty is extracted and designed with structural changes to increase the segmentation and three-dimensionality. The style characteristics of the wide robe and large sleeves are partially retained. The sleeves of the gorgeous costumes in palace of the Tang Dynasty are very large (Zuo, 2020, pp. 022-023), so the overall weight of the costume is heavy. In order to make it easier for people to move or work, they would temporarily tie the sleeves with ropes on the tube top, waist and other places to ensure safety, which is also a unique feature of the era. It is simplified and used in the design to serve as functional decoration (Series Design Draft The second line).

Tang Dynasty clothing has several characteristics in terms of collars, including front opening, left lapels for men, right lapels for women, and round collars. These features are improved and used in the design of this series, resulting in the design details for tube tops, oblique lapels, and symmetrical plackets (Series design draft, the third and fourth lines).

The use and divergent design of stacked dress hemline and sleeves: During the Tang Dynasty, the more prominent the people are, the larger the sleeves of their clothing are, and the wider the tails of women's clothing are (Shen, 2019, p. 382, 399). On the whole, the clothing has a strong sense of stacking and uses more fabrics. The use of a large number of stacking produces its unique elegant, grand and gorgeous beauty (Series design draft, tail row).

Using the results of literature analysis and questionnaire survey conclusions as evidence and combining current fashion trends, fine-tune the brightness and saturation for the series, with red as the main color, mostly referring to the color tone of the famous historical cultural relics painting Entertainment in Palace of the Tang Dynasty, and decorate with classic lake green, so that we get the following color matching scheme (Figure 4).

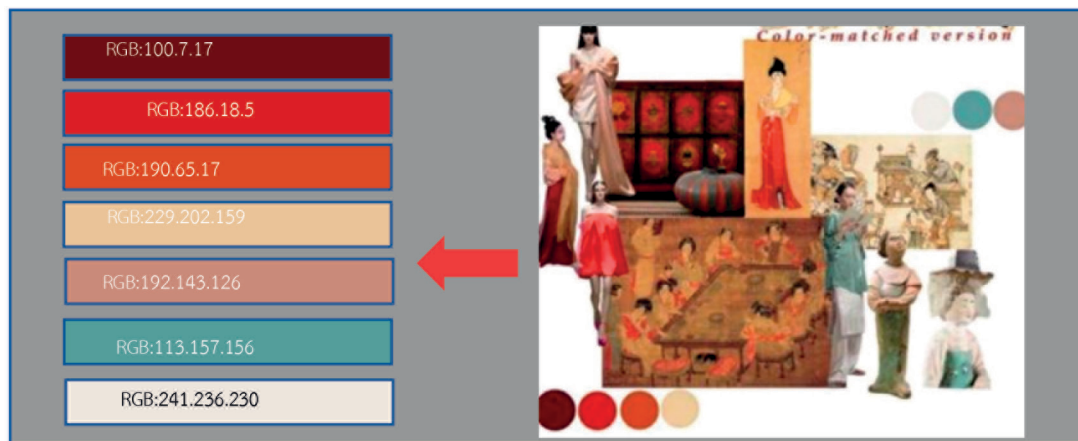


Figure 4 Color System and Color Matching Inspiration.

(L. Yiqi, China, 2023)

According to the color system, a complete series of hand-painted renderings are drawn: Tang Palace Beauty series (Figure 5).



Figure 5 Renderings for Tang Palace Beauty, first draft — renderings.
(L. Yiqi, China, 2023)

In terms of the decorative details, the embroidery and dyeing techniques of the Tang Dynasty are relatively unique, and plant patterns such as composite flowers and peonies are the most representative (Chen, 2019, pp. 176-177). Therefore, inspired by the embroidery techniques of Tang Dynasty, combine it with current French embroidery to make up for the generally flatness of Tang Dynasty embroidery, and incorporate three-dimensional embroidery to increase texture and visual richness, making the final design more textured. Select 4 relatively representative styles from the Tang Palace Beauty series to optimize the design details, and then continue with physical production.

Use ET clothing software to complete the plane structure drawing of the garment (Figure 6), and then apply white embryo fabric for three-dimensional cutting. During the cutting and pattern making process, unreasonable or difficult-to-implement parts in the design sketch can be optimized and improved.

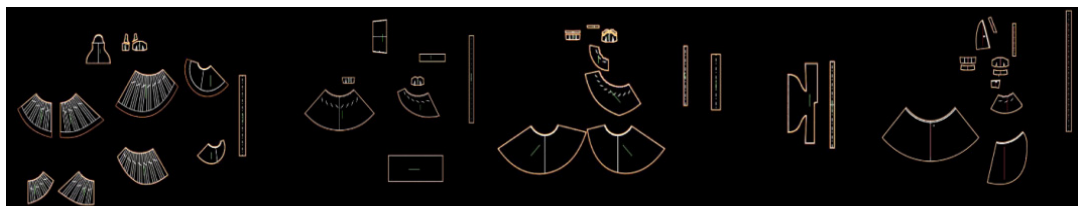


Figure 6 Plane Structure Drawing through ET Clothing Software.
(L. Yiqi, China, 2023)

Based on the overall inspiration pictures and design renderings mentioned above, as well as the white embryo cutting style (Figure 7), visit the fabric market to determine the final fabrics and get the fabric matching solutions.



Figure 7 The author is making and modifying the white embryo in the clothing studio.

(L. Yiqi, China, 2023)

Design and production of embroidery: Through the organization of previous data, the composite flower pattern and peony pattern are extracted to obtain individual pattern embroidery piece, as well as changed two-way continuous composite lotus piece and round flowers embroidery piece.

The main embroidery techniques are gold couching embroidery, gold wrapping embroidery and split stitch embroidery of the Tang Dynasty. The patterns are composed of Jiuxiao flowers, peonies, butterflies, lotus and others, and are later decorated with beads.

Decorate the embroidery piece with beads to perfect it, and place the completed embroidery piece on the white embryo garment to preview the effect. Produce corresponding matching accessories to promote the style of the series.



Figure 8 The author is working on beading embroidery Place the finished embroidery into the white embryo garment to preview the effect.
(L. Yiqi, China, 2023)

Finally, the finished products are photographed, exhibited.



Figure 9 The author in the process of the production process. The author was at the shooting work site.
(L. Yiqi, China, 2023)



Figure 10 Finished Garment of Final Design

(L. Yiqi, China, 2023)

8. Conclusion and discussion

During the study and creation process, the author mainly has following gains:

8.1 During the study process, I learned about the clothing culture and art under the historical background of the Tang Dynasty, classified and summarized the characteristics of women's clothing in the Tang Dynasty, and organized the data to extract the craft structure and representative elements.

8.2 I fully understood and obtained design inspiration, and was able to combine the cultural elements of Tang costumes with modern design, recognized the new Chinese aesthetics, understood the traditional culture of the Han nation, and spread and innovated the artistic and cultural value of Hanfu.

8.3 I received guidance and suggestions from relevant professionals and the general public, which became the extended study guidance and important reference for this article. The final products received effective comments from clothing industry experts. Furthermore, this type of study may be beneficial in the future to those interested in studying similar and related problems.

9. Suggestion

9.1 General suggestions:

When conducting study involving national culture, focus on the collection of primary data, conduct necessary feasibility analysis, and extract elements. At the same time, pay attention to the cultivation of academic ethics before establishing design study. We should also start from the historical origin of clothing, and not just stay in one-sided superficial phenomena, but explore the inner culture and the phenomena and meanings behind the culture.

9.2 Suggestions for future study:

Avoid entering the dead end of study due to parochialism, establish correct and objective stance of the studier, and maintain the objectivity towards national culture. Respect tradition and study it in depth especially in the context of historical background. Dare to innovate, use contemporary language to carry forward traditional culture, and adopt modern methods to interpret historical cultural heritage.

10. Acknowledgement

For the thesis study and creation, first of all, I would like to thank my mentor: Dr. Miyoung Seo for her careful teaching and patient guidance. She guided me step by step along the way, making my study from an absence to establishment and gradually perfected; then I would like to thank my teacher in the clothing major: Dr. Yuhua Zhang. She has given me great inspiration and guidance in the profession, as well as a lot of knowledge and perspective in the clothing profession; finally, I would like to thank my families and friends for their support in life, material, spirit and emotion during my postgraduate study!

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