

Traveling from the past to the present - the significance of western Han printed colorful yarn patterns in the creation of contemporary women's clothing

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Abstract—The printed colored gauze of the Western Han Dynasty is one of the important cultural relics unearthed from the Mawangdui site of the Western Han Dynasty. Its patterns and painting techniques have specific characteristics and cultural meanings of the times. Taking inspiration from this, combining contemporary fashion women's clothing and accessory design may achieve the goal of extracting essence from traditional cultural factors. Based on a systematic search of literature on printed colored gauze from the Western Han Dynasty, this article focuses on the dissection of physical objects unearthed from the Mawangdui Han tomb, extracting their artistic combination forms, and synchronously analyzing them using human factors engineering research methods. The concept of high design perception is applied to women's clothing and accessories. On the basis of systematic research, combined with the extraction and application of elements from printed colored yarn, we aim to explore new paths for the inheritance and innovation of traditional Chinese clothing; Through design practice and the "human factors research selection method", verify the application of cultural innovation in clothing design innovation.

Keywords—printed colored yarn, pattern design, fashion clothing, human factors research selection, design innovation

I. INTRODUCTION

In recent years, the state actively advocates the innovation of traditional dress culture, in the dual context of 'tradition and modernity' and 'inheritance and innovation', it is indispensable to explore the source and the analysis of the basic constituent elements, and break through the

boundaries under the strong pointing to build a new Foundation.^[1] Many scholars who study the Han Dynasty dress culture believe that the national treasures of the printed colourful yarn pattern has a high artistic value, which is attributed to the dress system and aesthetic taste in the context of a specific era. Mawangdui Han Tomb No. 1 unearthed in the printing of coloured yarn, that is, in the yarn fabric to achieve a combination of printing and colouring, the use of direct printing instead of laborious and time-consuming method of underlining hand-drawn, and 'colouring' is the meaning of the painting, such cultural relics strongly support the *Zhou Li - Kaogongji* mentioned in the 'where the painting thing after Su Gong' related to the 'painting clothes' record. *Zhouli - Kaogongji* mentioned in the "where painting and drawing, after Su Gong" related to the "painting clothes" records. Printing and

colouring yarn pattern of the physical category statistics, generation determination and other areas of results have gradually appeared, the current research related to this is limited to the 'ancient to see the present' research perspective, such as the early 1975 Wang Shoudao on the X-ray physical analysis of its pigments, and then, the Hunan Museum of the Nanjing Yunjin joint research institute for more than two years this year, completed the study. After that, Hunan Museum and Nanjing Yunjin Research Institute spent more than two years to complete the rescue and restoration work this year; however, few people have paid attention to the research innovation perspective of 'viewing the past from the present', therefore, this study takes the printed colourful yarn pattern as an example, and collects and analyses the user's physiological indexes and emotional feedbacks through the data-assisted driven experience design to summarize people's views on cultural relic pattern design. This study summarises the tendency of people's perceptual choice on the design mechanism of heritage patterns, so as to better understand and meet the emotional aesthetic needs of contemporary consumers.

This paper will start from the perspective of history, design and other multidisciplinary angles, selecting the printing and colouring yarn patterns - from its process, colour, connotation elements and other aspects of the study, to reveal the combination of their logic, to explore the pattern in the different modules presented in the beauty of the law. The beauty of printed and coloured patterns does not depend on a single attribute, but on the artistic presentation of multiple combinations. Based on the existing research results, this paper will make use of the simultaneous analysis method of human factors research to carry out cultural factor innovation. The aim is to rapidly generate and iterate design solutions.

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II. RESEARCH OVERVIEW







The cultural factor of the Western Han printed and coloured yarn pattern contains dual attribute expression, namely, through the ‘internal’ in the cultural attribute and namely, through the ‘internal’ in the cultural attribute and ‘external’ visual representation to highlight; in the social background and under the clothing system at that time, the same period of dress pattern must have commonality and The individuality of the pattern is a factor of commonality and individuality. In order to clearly explain the design mechanism of the cultural genes of the Western Han printed and coloured yarn patterns, this study interprets them with the help of field research and literary and historical data. This paper takes the relevant cultural relics unearthed in Mawangdui Tomb No. 1 as an example to explore the beauty of the ‘profound and majestic’ Han art reflected in them, and adopts the ‘focused observation’ horizontal cultural factor research, supplemented by the ‘focal point emission’ longitudinal research, in order to further explain the design mechanism of Western Han print and coloured yarn patterns. It also adopts ‘focused observation’ horizontal cultural factor research, supplemented by ‘focus emission’ vertical research, so as to clarify how its design culture gene shows its artistic concept through the language of ‘internal’ and ‘external’.

A. Hidden Cultural Factors of Patterns—Style and Design

Xin Zhui as an upper-class noble lady, also the pursuit of fashionable and gorgeous clothing, trying to ‘pleasing to the eye’. Han Dynasty scholar Liu Xi in the *interpretation of the name - interpretation of the clothes* mentioned ‘bract, underwear.’ The Han Dynasty scholar Liu Xi in the ‘interpretation of the name - interpretation of the clothes’ mentioned ‘bract, underwear.’^[2] Therefore, Mrs. Xin Zhou of the three printed colourful yarn cotton robe (329-12, 13, 14) may be worn as a regular dress, with a plain single garment. The production process of the cotton robe worn by the innovative and sophisticated, in order to meet their own aesthetic needs and highlight their status as a noble, the exquisite degree of their own clothing requirements are high, clothing patterns in the style of the first to show a gorgeous and elegant style.

From the overall in-depth to local observation, we can see that the printed colourful yarn robe pattern structure on the overall effect of harmony and unity, the surface pattern and the bottom layer of the pattern with harmony, complement each other. The overall image of simple and concise and pattern trend flying flow, detail level and changeable, aesthetic tendency embodies the pattern of rhythmic beauty and delicate sense of another feature, implicit and implicitly show its elegance, the beauty of the great. Due to the special relationship between the Chu and Han cultures, driven

by the conditions of the times and the inherent need, the craftsmen took the method of grafting elements to combine the elements of natural objects, and in the composition of the unit pattern is not confined to a figurative plant archetype, but to pay attention to the overall flexibility of the performance, and at the same time, with the design of the overall regularity. Pattern unit accounted for less than the Chu coverlet, but compared to the large pattern unit does not lose the visual impact, up and down through the creation of a tendency to perfection, idealisation, imagery of the pattern image of unity. Mawangdui excavated several representative robes are inherited from the romantic Chu culture characteristics of the Warring States culture, and its social fashion and cultural connotations. These sheer robes are embroidered with exquisite decorations (see Table 1), printing perfumed coloured yarn painted patterns on the expressive power is no less than the embroidery brought about by the decorative effect. Patterns in the overall composition of the form of deformation of the vine undergraduate plants as its skeleton, points and strips of abstract patterns interspersed between the levels of overlapping, up and down the cycle, left and right through the composition of rhombus-shaped units. In terms of organisation and form, this is the result of the plane composition of the plant pattern which has been exaggerated, abstracted, deformed and combined and reconstructed. Each unit is arranged as a regular scattering, with size changes and dislocation interspersed, from the overall view of continuous reproduction, local zoom in a variety of details. The viewer looks for known patterns in the random structure of low information content, which is similar to the psychological phenomenon of ‘Pareidolia’ in terms of visual presentation, i.e. the perception of vague, random stimulus information as meaningful. In a natural response to optical illusions, the human brain system sorts out balanced and uniform shapes, perceiving irregularities as regular outlines and assigning artificial meanings to them based on factual experience, a phenomenon that can also be explained by ‘Gestaltist’ psychology.

Serial number	Name of Sheep Robe	Actual picture	Clothing Size	material	Pattern Craft	Pattern Structure	Characteristics of the decoration	motif
1	Yellow gauze printed silk robe with colourful train		Length 132cm, sleeve length 228cm.	silk	Printed & Painted Combination		Composed of branches, buds, flowers and spikes and leaves, slightly rhombic in outline, continuous in all directions, intricately arranged	Metamorphic patterns of lianas
2	Brown diamond-patterned, ribbed-ground ‘Shinsei’ embroidered red silk robe		Length 155 cm, sleeve length 243 cm.	faile	embroideries		Thick and thin lines intertwine to form a diamond-shaped pattern of light and dark, overlapping sizes to form a symmetrical pattern.	Flora and fauna (streamers, curls and long-tailed birds)
3	Silk robe with longevity embroidery		Sleeve length 232cm, body length	Spun silk	embroideries		Filled with earthy yellow clouds between spiky streamers, one section of	The evolution of abstraction in



	on silk ground		130cm.				the unit with a ruyi-shaped floral pattern
4	Cinnabar-red diamond-patterned silk robe		Length 140cm, sleeve length 245cm, waistwidth 52cm.	faile	Manufactured by weaving		The pattern is in the shape of a long, thin diamond, with distinctive lines, arranged in two rows.

Table 1. Comparison of Representative Robe Pattern Styles Unearthed at Mawangdui

B. Explicit Cultural Factors in Patterns—Patterns and colours

In *Shangshu Yiji*, there is an account of ‘making clothes in five colours with five picks’, which is the source of the later regulation of ‘painting clothes and embroidering them’. In the *Zhouli - Dongguan Kaogongji*, the ‘work of setting colours’ is defined as the five types of work, namely, ‘painting, drawing, bells, baskets and mang’; Han Dynasty *interpretation of the name said* ‘the queen of the above clothing is said to be a queen of ceremonial clothing, painting the Album Pheasant of the text in the clothes also,’ the above ‘painting’ refers to the fabric depicted on the pattern, the ancients said ‘dress colour’.

Anhui wuwangdun chu tomb found in a more advanced silk varieties, called plain warp brocade. The geometric pattern on it is a diamond pattern with traces of stitching, which is presumed to have come from a fragment of a dress. Under the influence of the Chu culture, printing and colouring yarn pattern by the branches, buds, flower spikes and leaves composed of deformed abstract vine plants, unit area is small, the pattern organised in the form of quadrilateral continuous, virtual and real overlap arrangement, the outer contour of the same slightly as the rhombus with the romantic graphic changes in the style of the embodiment of respect for the sky, the concept of virtue. Its pattern adopts a combination of printing and painting method. Ancient painting techniques often ‘grass and stone and’, that is, the first plant dyeing liquid dye base, and then applied to the colour mineral pigments to depict the pattern, and finally borrowed white pigment outlining embellishment details, roughly 6 procedures (see Table 2). The lines printed in the pattern are smooth, mainly in the form of distinctive curves, and the composition is meticulous, which is quite similar to the legacy of the Warring States, and completely breaks through the limitations of the scale of the ancient embroidery pattern. In addition, the research process found that the printing of colourful yarn pattern and the same excavated silk cornelian pattern remnants of the two have more in common, the latter the overall shape of the flower head has 2 to 4 forks, under the curved flower stalks, branches and branches of the square fold (see Figure 1). The *Xijing Miscellany* has: ‘...wearing cornelian cherry, eating pong bait, drinking chrysanthemum wine, make people live long.’ [4] To sum up, we can perceive the aesthetic orientation of the Han Dynasty in the printed and coloured yarn pattern, and its

important orientation is the ‘nature’ of the object, which makes the vine pattern become a combination of art and technology with a kind of natural thought, and mixes with all or part of other natural patterns.


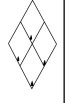
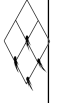





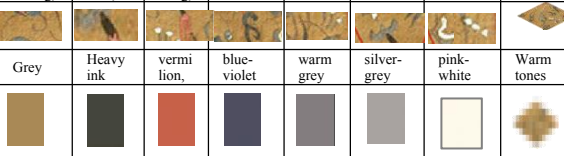
Analysis of Western Han Printed and Coloured Yarn Patterns	steps	step1	step2	step3	step4	step5	step6	step7	step8
	Pattern Craft								
	Printing method	Printing out the background (printing)	Printing out the Stems (Painting)	Printing the flowers (painting)	Printing the leaves (painting)	Printing the leaves (painting)	Printing the leaves (painting)	Printing the leaves (painting)	Unit motifs
colour	Grey	Heavy ink	vermillion	blue-violet	warm grey	silver-grey	pink-white	Warm tones	

Table 2. Analysis of printed coloured yarn patterns



Fig. 1. Fabric excavated from Wuwangdun (left), Stamped and coloured yarn and silk ground cornelian embroidery (right)

A history of colour is also a history of culture. The *Zhou Li - Kaogongji* recorded that ‘the painting of the matter, multi-colour.’ ‘Miscellaneous five colours, the East is called green, the South is called red, the West is called white, the North is called black, the sky is called Xuan, the earth is called yellow.’ [5] In *The Book of Songs - Bin Feng - July*, it is written, ‘The yellow is carried in Xuan, I am Zhu, Kong and Yang, and I am dressed for the Duke’. This shows the people’s pursuit of colour diversity in clothing during the Western Zhou period; influenced by the ideas of ‘yin and yang’ and ‘five elements’ at that time, *the Book of Han - Suburban Sacrifice Zhizhi* mentioned that ‘At the beginning of the Han Dynasty, when the common people’s affairs were in the early stage of creation, only Shusun Sheng decided on the rituals of the court. If it is the matter of the proper shuo, the colour of the clothes, and the outlook of the countryside, several generations have not yet been chaptered... In the Xiaowu era, the article was prevalent, and the system was changed in the beginning of the reign, while Kuan, Sima Qian, etc. were still following the words of the ministers and Yi, and the colour of the clothes was changed several times, so that they were in line with the Yellow Virtue.’ Can be seen, the early Western Han Dynasty, ‘five-colour view’ concept has been initially formed, Han Wu Di adopted the Han for the views of the soil, which is marked by too early to change the calendar, officially announced that the Han Dynasty for the soil, revering the yellow, with the potential for supremacy

means. Because of the Chinese ‘five-colour view’ of the product, so in the shape and colour matching presents a rhythm and balance, rich and light and the pursuit of tonal unity and harmony of the characteristics.

In order to visualize its colour composition, through Adobe Photoshop software on a single group of rhombic cell pattern image lattice processing, to get its general colour composition, the fabric base colour to ‘neutral colour’ of ‘yellow’ as the main, patterns to The base colour of the fabric is ‘neutral’ ‘yellow’, the pattern is ‘simple and solemn’ grey printing pattern, blue-black pattern, slow grey pattern, supplemented by silver grey pattern made by lead sulphide and mercury sulphide, the highlight is white natural mica (sericite) and vermilion cinnabar (mercury sulphide) as the accent colour, and the ink-black ‘charcoal’ is the ‘oil’ mixture^[6]. From the Chinese traditional colour view and visual system, the combination of different levels, brightness, purity, neighbouring colours and contrasting colours can be borrowed from the tattoo colours. In ancient China, yellow has its own unique symbolic connotation: yellow is ‘the colour of the earth’ and ‘the colour of the centre’, with noble and auspicious cultural meanings.

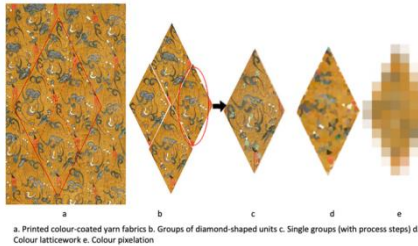


Fig. 2. Colour factor analysis of the printed coloured yarn pattern

III. RESEARCH THEORY AND METHODOLOGY BASED ON HUMAN FACTORS SELECTION ANALYSIS

A. Ideas underpinning the research programme

In this paper, a comprehensive ‘triple evidence method’ is carried out to collect and sort out the relevant information for the printed colourful yarn pattern, and to explore the key elements of its ‘inner’ and ‘outer’ cultural factors at different levels. The four levels of cultural factors, namely, connotation, shape, line and colour, are mainly composed of four parts. On the basis of the four levels, it is gradually subdivided and extended, and progresses step by step, so as to achieve the precision of factor analysis, combined with the user (consumer)-centred human factors research and selection method for the formulation of the programme and factor screening, emphasizing the consideration of user needs, habits and preferences in the design process, so as to facilitate the understanding of the target user groups, and to achieve the effectiveness of the design and innovation. The innovation process is transformed into

modern design language through different forms of expression, such as abstraction, simplification, deformation, combination, etc., and secondary, or even tertiary, design innovation is carried out on the screened cultural factors, so as to create a product design that better meets users' expectations. This process requires a combination of scientific design theories and popular subjective aesthetic principles to ensure that the extracted elements not only retain the essence of traditional culture, but also adapt to the needs of modern design. Details of the research design framework diagram are shown in Figure 3.

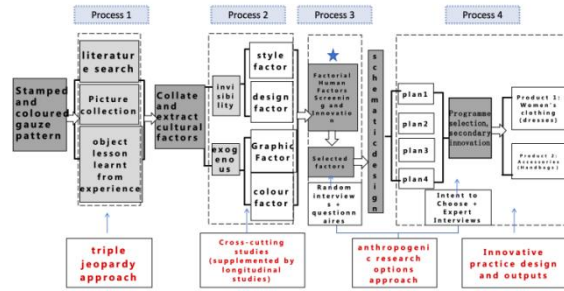


Fig. 3. Framework for research along the creation of cultural factors based on printed colourful yarns

B. Experimental development of cultural factors

The initial screening of cultural factors is summarised through the samples, based on the collation of the design factors of the printed Shijiazhuang yarn pattern, using the questionnaire to vote for the most popular cultural factors, the initial screening of the factor characteristics and then subdivided, refined secondary screening of the factor characteristics of the innovative design of the factor characteristics of the design of three or more sets of programmes used in the design of fashionable clothing (see Figure 4). The questionnaire was combined online and offline, and the main body of the research consisted of 79 people in the age group of 20-25 years old. The design audience is young women, but in consideration of the overall feeling of the design of the presentation of the comprehensiveness of a small number of male aesthetic judgement perspective, combined with the different perspectives of the two sexes to conduct the actual test, so the male to female ratio of 1:6, the voting effectiveness rate of 85.7% (individual respondents whose age exceeded the requirements of the research). After the results of the statistics can be obtained, the final style factor received the highest number of votes, accounting for 78.95% of the total number of votes, geometric pattern unit performance from the pluralistic to the whole, this same kind of different type of element modelling and the overall style of the unity of the overall style of the style design with the means of refining, changing, integrating, deconstructing, abstracting and other means of style design of rattan family plant motifs, so that the two in the appearance of the existence of connotative correlation^[8]To sum up, choosing the most style factors becomes a key part of realising the

cultural design inheritance of the printed Shiki coloured yarn pattern, so its style factors are taken as the first choice for inspiration creation.

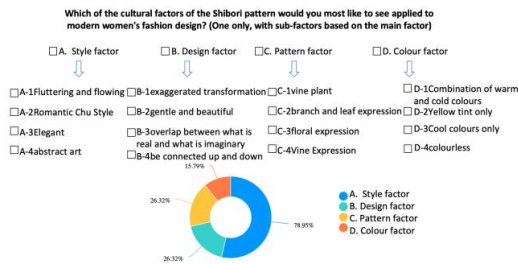


Fig. 4. Content of questionnaire voting options and composition of results

IV. INNOVATION PATHWAYS

A. Elemental factor extraction

Through the preliminary research, the cultural factor was selected as the initial source of inspiration. Considering that the design crowd is fashionable young women, the daffodil was selected as the extension object of the style factor among the plant elements, with white petals and yellow centre, symbolising the purity of a young woman and the beauty of being uncontaminated by the world, which is aptly used as its ‘meaning’. It is appropriate to use its ‘meaning’ and take its ‘expression’. In the scheme design, the shape, lines and colours of daffodil petals are extracted as the fit point of the abstract pattern.

Firstly, three experts with relevant research backgrounds were first invited to give an assessment of the abstract artistic and innovative values in the tattoo style factor to ensure the feasibility of its value. Secondly, according to the A-style elements expressed in the pattern factor to be disassembled and analysed, found that it contains A1, A2, A3 and A4 of different branches of artistic expression, different subdivided factors are more different, which is conducive to make a reasonable intention to select; after another questionnaire voting and expert advice, the tendency of abstract art style is higher, and the voting rate accounted for more than 80% of the total ratio, therefore, this design will be on the degree of expression of the abstract art design subdivided, to extract the inner design mechanism. Therefore, this design proposal will design the subdivision of the expression degree of abstract art and extract its inner design mechanism. Add to the burden of this freedom the fear of being watched, talked about, and recorded, and it becomes clear what kind of tenacity it takes to stay grounded in today's artistic freedom.

B. Initial reorganisation evolution

After the preliminary pattern experiment, control the abstraction degree variable, take the abstract evolution process of Picasso's Bull as an example, and classify the abstraction index according to the image

performance roughly, the principle is the same as that of the control degree performance of the design technique of the pattern. Metamorphosis and exaggeration can be summarised as the regular enlargement or extension of the natural image, and the creation of an ideal tattoo image. It is clear that it must satisfy the Chinese aesthetic of ‘writing God in form’. It is found that the abstraction index of the progressive evolution method reaches more than 80%, and the basic unit obtained will lose the classic skeleton structure and morphological characteristics of the original pattern, making it difficult to identify the original attributes of the pattern; if the abstraction index is lower than 40%, the pattern pattern is somewhat close to the figurative form, and loses the beauty of the abstract art, so in order to ensure the design effect of this method, the abstraction index is controlled between 50% and 70%, in order to achieve the appropriate acceptance degree, the abstraction index is selected to meet the Chinese aesthetic ‘writing God in form’. In order to achieve the appropriate degree of acceptance, the abstract index is selected to accept the range of the compromise value, that is, the index is 60%, both to ensure that the basic characteristics of the original pattern and the richness of the innovative pattern, but also can be used in the external framework and the internal filler pattern of the common changes in the method. On this basis, the features of the shape are highlighted, and the movement gestures and demeanour are exaggerated, so as to obtain an unusually simple and extraordinary overall artistic image (see Fig. 5).

Abstract index	10%	20%	30%	40%	50%	60%	70%	80%	90%
Sample images									
Programme a									
Programme b									
Programme c									

Fig. 5. Daffodil Abstract Pattern Design Scheme Presentation

The initial reorganisation evolution is the first process of deduction of the initial style1 based on specific rules, according to Rudolf Arnheim's *Art and Visual Perception*, ‘Abstract art must have drawn from the largest collection of phenomena the form or principle of the most universal significance, and thus encompassed all human experience.’ [9] Thus, in the principle of programme design, attention is paid to balance the subjective and objective tendencies. In this design case, the shapes, lines and textures of daffodils are mainly extracted as the basis of the abstract pattern, and these elements are abstracted, simplified into basic geometric shapes and lines and re-combined into a

new pattern; in the evolutionary development of the scheme, the progressive evolution method is used, which is to arrange and reorganise a complete pattern unit in accordance with the rules of evolution, and the degree of stylistic evolution can be chosen according to the selection of the human factor as the guide, so as to obtain at least three kinds of patterns. This method is to arrange and reorganize a complete pattern unit according to the evolutionary rules, and the degree of style evolution can be selected according to the human factors selection as the guide, so as to obtain at least three initial schemes, which are scheme a, b, and c respectively (see Fig. 6).

Programmes	Unit pattern	Hieroglyphic patterns(groups)	Pattern effect	Design form
Programme a				asymmetrical
Programme b				panning
Programme c				strewn at random

Fig. 6. Sampling art based on different abstraction index image presentation

C. Selected innovative programmes

The application of traditional pattern elements to the design of modern fashionable women's clothing must take into account the practicality, comfort and fashionability of the clothing. According to the proven method of extracting the style factors in the pattern of printed dress yarn, it should be noted that these style factors often differ in style and connotation, so in order to help the later design application, the hierarchical analysis method defined by Yang Baoan et al. is used to subdivide the genes influencing the cultural factors of the pattern of printed dress yarn, and the style factors are regarded as the most representative factors in the design application for the analysis^[10]. The multilevel analysis of style factors is for the tester to make an importance position between two or more design factors of the same level provided based on the importance of the superior factors, and to construct an evaluation index judgement. The test group consists of several people who have a deeper understanding of traditional Chinese dress and students with undergraduate and academic degrees in different majors, and adopts a '1-to-1' way of recording conversation, which conveys the subject's information through language and images, through the variability and imperfections of the feelings of different evaluation subjects, and the change of Frege's establishment of the language. The trajectory is slightly the same as Frege's change in the establishment of language, i.e., 'sensory impression-memory image-symbol-conceptual text', which is a

formal language that satisfies the reasoning of conceptual text, and at the same time, 'sensory impression-memory image-representation-symbol' is also established. At the same time, it also establishes the trajectory of 'sensory impression-memory image-representation-symbol', which is an everyday language that satisfies the need for emotional expression.^[11]

V. DESIGN PRACTICE

A. Clothing Innovation Practice Design--Dress

In this design, the human factors selection research method is used in the front-end to screen the cultural factors, and combined with the efficient and convenient oriented design, the products can be produced more accurately in line with the market, and then the effective value of the design can be maximised. In the selection of the inspiration source of the pattern, the law of 'taking from nature' is adopted, and the characteristics of daffodils are transformed into abstract forms, meaningful information symbols are extracted, and the fuzzy and random stimulus information perception is regarded as meaningful, which is arranged and combined to form an innovative pattern of visual illusion arrangement. Basic abstract flowers in the visual stimulation of the unconscious consciousness to change the nature of the pattern, generate similar to other categories of characters or images of things, such as pattern elements of the curved lines through the combination of the curved lines and become concave and convex, the consciousness associated with the delicate curves of the female body, in line with the gender attributes of the consumer population, this tendency to abstract and with the imagination of the style of the 'imaginary' works. This kind of work tends to be abstract and has an imaginative style, which is more favoured by contemporary young people. In the bottom of the picture (i.e. fabric base colour) the choice of low saturation colour is the main colour, and the pattern colour to form a contrast of brightness, the overall lowering of the colour to create a calm, gentle atmosphere of life and attitude to life, the effect of the garment is shown in Figure7.

B. Accessories Innovation - Handbags

Bags have been in various styles since ancient times, and nowadays they are also indispensable items for women to decorate their overall outfits. In order to make the presentation of bags more artistic and aesthetic, to find a point of convergence between traditional and modern, the continuation of the decorative function of the traditional pattern, will be used in the modern women's bags, the pattern and the original colour of the bag in the ratio of about 1:3, mainly used in the bags of the local pattern combinations of the layout of the complex abstract pattern and the leather texture of the bag to form a multi-faceted contrast of colour, density, visual

balance, and so on, close to the Gestalt school of creative thinking, that is, to break the breakthrough of the overall wear of the practical items, is also an integral part of women's decoration.

Therefore, this practice helps the public to better understand the nature of design with regard to the similarity and continuity of figure-ground relationships in design. In order to facilitate the audience to understand how the design affects the emotional response, how to effectively construct the visual hierarchy and organise the information in an orderly manner^[12], the creatively generated abstract style of daffodil design is placed on the second layer of the outer side of the bag folding, to convey the emotion in an introverted way; the use of the combination of patterned embroidery and printing technology, as well as the colours of Chinese red and blue, to convey the unique traditional flavour, and the effect of the product is shown in Figure 7. Drawing nutrients from traditional culture that are suitable for our own development, enriching the external expression and internal charm, we create design works with Chinese connotation^[13].

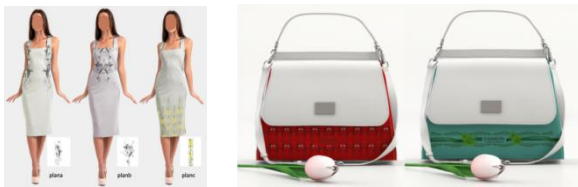


Fig. 7. Outputs based on the style factor of printed coloured gauze patterns

CONCLUDING REMARKS

In order to explore the basis of conforming to the laws of contemporary aesthetic design, this paper, based on professional research and scientific analysis, initially discusses the innovation of cultural elements of traditional Chinese clothing and other related issues, specifically taking the print-coloured veil pattern as an example to study its cultural factors, design mechanism and how to apply it to the innovative design of contemporary fashionable women's clothing, which provides some suggestions for the research on the re-innovation of this traditional pattern. Due to the limited experimental sample size, there are some limitations in the applicability of the design mechanism to each type of apparel, but the intervention of the human factors selection research method expands the practical path of the innovation of traditional patterns and pays more attention to the consumer's intentional emotional choice. Creating a 'living culture' that is jointly constructed by theory and practice, art and craft, form and function can activate the key functions of cultural inheritance, aesthetic output and value conversion, so as to build a 'traditional culture-designer-consumer-market-value-dynamic inheritance' process. It can build a communication channel of 'traditional culture-designer-consumer-market-value-dynamic

inheritance'. When exploring traditional Chinese dress patterns from the multi-dimensional perspective of the present and the past, it provides broad, diverse and novel perspectives and ideas. This will not only help us to better understand traditional culture, but also inspire new ideas and designs, ensuring that traditional Chinese dress culture continues to flourish in modern society and contributes to global cultural diversity.

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