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CHINESE ANCIENT FOLK TRADITIONAL AUSPICIOUS PATTERNS IN MODERN CLOTHING DESIGN: AN EXAMPLE OF SU EMBROIDERY

Purpose. The paper explores how traditional Chinese auspicious patterns can be innovatively integrated into modern clothing design. It addresses maintaining cultural significance while adapting patterns to contemporary aesthetics, making them appealing to modern tastes through simplification, stylization, and updated color palettes.

Methodology. The historical and cultural analysis method, literature analysis method, and case study method are used to analyze the evolution process, cultural connotation, and design application of traditional Chinese auspicious patterns.

Results. The paper demonstrates that the integration of traditional Chinese auspicious patterns into modern clothing design can be achieved through innovative methods such as simplification and stylization. These approaches maintain the cultural essence of the patterns while making them relevant and appealing for contemporary fashion, thereby enhancing their practical value in modern design contexts.

Scientific novelty. The paper introduces innovative methods for adapting traditional Chinese auspicious patterns to modern aesthetics through simplification and modernization, preserving their cultural essence while making them relevant for contemporary fashion.

Practical significance. The study provides practical techniques for integrating these traditional patterns into modern clothing design, enhancing their appeal and usability in today's fashion industry.

Keywords: cultural heritage, traditional Chinese auspicious patterns, clothing design, Art, contemporary design, transformation, design practice.

Introduction. Traditional Chinese auspicious patterns are integral to China's cultural heritage, symbolizing aspirations and artistic values across history. Amid globalization and evolving fashion trends, these patterns need reinterpretation to align with contemporary aesthetics. This paper examines the integration of ancient Chinese auspicious patterns, focusing on Su embroidery, into modern clothing design. Su embroidery exemplifies how traditional art forms can be modernized for today's fashion industry. The study explores innovative methods to preserve the cultural essence of these patterns while adapting them to modern design principles through simplification and modernization. By analyzing their historical evolution and cultural significance, the research provides a framework for designers to creatively incorporate traditional elements into contemporary fashion, ensuring the

sustainability and relevance of cultural heritage in modern contexts.

Analysis of previous researches. Chinese traditional auspicious patterns have evolved over time, and the cultural background and social environment of each dynasty have had a profound impact on them. It's important cultural significance and significance in promoting unique costume culture have attracted the attention of many scholars and have done relevant research work.

In terms of historical and cultural research, China has organized a large number of experts and scholars to conduct detailed collection and analysis, accumulating solid foundation for the development and application of these patterns. The formal characteristics and connotations of patterns have always been the focus of pattern research, and relevant research results are also very rich.

The «History of Chinese Patterns» conducted a systematic and comprehensive study on the history and development of traditional Chinese patterns. It discusses in detail the origin and evolution of Chinese patterns, tracing back to the Neolithic Age, covering various historical periods such as the Shang and Zhou Dynasties, Qin and Han Dynasties, Tang and Song Dynasties, Yuan, Ming and Qing Dynasties. It conducts an in-depth analysis of the artistic value and cultural symbolism of patterns and elaborates on the application of patterns in religion, etiquette and daily life, revealing its important position in traditional Chinese culture. In addition, the inheritance and innovation of traditional Chinese patterns in modern design are also discussed [1]. «The Beauty of Chinese Patterns» from Lei G. Y. conducts an in-depth analysis of the composition characteristics, application of formal rules and aesthetic conception of traditional Chinese patterns [2]. Zhu G. K. combined domestic and foreign cases to discuss the origin in the «Principles of Pattern Design», he studied composition and pattern thinking of patterns in detail, which is an important theoretical basis for studying the formal characteristics of patterns [3]. «The Way of Decoration» from Li Y. Z. analyzed the relationship between decoration and function from the aspects of people and objects, people and nature, and people and society, revealing the cultural significance and social attributes of patterns as cultural symbols in decoration [4]. Liu Y. [5] systematically summarized the classification, meaning and expression of traditional auspicious patterns in his research, and conducted specific application research in the design, craftsmanship, reference and application of patterns, inheritance and development of high-end fashion customization. Li J. [6] discussed the deformation techniques of artistic deformation of traditional Chinese patterns, the deformation and emotion of patterns, and conducted separate research on the specific application of traditional patterns in clothing. Deng Y. [7]

explored the origin, characteristics and application and development of traditional Chinese auspicious patterns in the field of modern design in his research. By analyzing their generation and modeling characteristics, he summarized the laws of formal beauty and the laws of change, and explored their practical value in product, packaging, jewelry and clothing design.

The above analysis demonstrates a comprehensive study of the topic. Still, the research focuses mainly on historical and cultural aspects, such as the origin and historical significance, artistic value in specific historical periods, etc. Still, more attention should be paid to their adaptation to the conditions of modern design. In those studies that analyze the aesthetic and compositional characteristics of patterns, researchers focus on their classification and artistic transformation possibility, but the issue of integration into contemporary design remains unaddressed. Thus, the relevance of the presented study lies in the proposed innovative methods of adapting traditional Chinese ancient folk auspicious patterns to modern aesthetics, which contributes to their actualization and allows for increasing their practical value while preserving their semantic meaning.

Statement of the problem. Scholars' research on the application of traditional patterns in modern clothing is mainly limited to the analysis of single clothing elements such as embroidery and patterns, lacking a deep understanding of the historical evolution of traditional patterns and the exploration of the transformation of patterns into modern styles. Traditional Chinese auspicious patterns, known for their intricate details and culturally significant color schemes, are facing challenges in modern clothing design. Simplifying these patterns while retaining their core elements can make them more suitable for contemporary aesthetics. Additionally, stylizing the patterns into abstract or minimalistic forms can enhance their appeal to modern tastes. Updating the traditional color palettes to include modern and

trendy colors can also make these patterns more attractive to today's consumers while preserving their cultural significance. This paper will analyze, summarize, and conclude the innovative ways of traditional patterns in modern inheritance and attempt to put forward its views on the application of traditional patterns in modern clothing design.

Results of the research and their discussion. The birth and development of Chinese ancient folk traditional auspicious patterns are the crystallization of the wisdom of the ancient working people. They are closely related to people's daily life, customs and habits, as well as specific historical and cultural backgrounds. Auspicious culture originated from the early human worship and awe of nature and gradually evolved into a cultural form that conveys good wishes. In this process, people subjectively processed elements such as animals, plants, the sun, the moon, mountains, and rivers in nature and expressed them in art forms such as painting and sculpture, giving these elements special symbolic meanings, reflecting people's subjective reflection on objective nature [8].

Origin of Chinese ancient folk traditional auspicious patterns.

The history of traditional folk auspicious patterns can be traced back to the emergence of tribes at the end of primitive society. At that time, to pray for nature's protection, people began to carve ancient totems symbolizing auspiciousness on stones. For example, the "Double Dragons Playing with a Pearl" pattern is expected in the tomb murals of the Han Dynasty. This pattern uses the image of two dragons fighting for a pearl, symbolizing power, wealth, and auspiciousness. In traditional Chinese culture, dragons have always been regarded as symbols of power and dignity, while pearls represent preciousness and wisdom. Through auspicious patterns such as "Double Dragons Playing with a Pearl," it can be seen that ancient people placed their hopes for power, wealth, and wisdom.

In ancient society, auspicious patterns were not only the objects of artistic creation but also an important carrier of people's spiritual sustenance and cultural heritage. Auspicious patterns are so popular among people because they have the fundamental connotations of warding off evil, praying and congratulating, and their essential characteristics of "symbolism" reflect people's yearning and pursuit for a better life [9]. With the development of history, these auspicious patterns have been continuously integrated into people's daily lives and have become important elements in decorating objects, clothing, architecture, etc., gradually forming a unique folk art tradition that has been passed down to this day. These patterns not only beautify people's living environment, but also carry rich cultural connotations and historical memories, leaving precious cultural heritage for future generations.

Traditional Chinese auspicious patterns have taken on a variety of forms in different historical periods, from the thunder-tortoise pattern of the Shang Dynasty, the symmetrical composition of the Warring States Period, the complex patterns of the Qin and Han Dynasties, to the luxurious round flowers of the Sui and Tang Dynasties, the elegant flowers of the Song and Yuan Dynasties, and the festival patterns of the Ming and Qing Dynasties [10]. Each stage reflects the social culture and people's beautiful aspirations at that time, and has become an important part of the cultural heritage of the Chinese nation.

The visual language of traditional auspicious patterns in ancient Chinese folk.

With the development and evolution of the times, traditional auspicious patterns have formed a unique visual language in the process of continuous inheritance. These patterns are not only decorative, but also integrate the cultural connotation of auspicious meanings, giving them clear theme symbols, carrying the rich emotional expression and strong auspicious vision of the Chinese nation. In the process of the development of traditional

auspicious patterns, the themes are rich and the shapes are diverse. They are mainly divided into seven categories: animal patterns, plant patterns, text patterns, human patterns, geometric patterns, object patterns and combination patterns. Among them, animal patterns, plant patterns and human patterns are the most widely used [11]. These patterns integrate the auspicious culture, religious beliefs and folk customs in the development and evolution of dynasties in Chinese history. Through the artistic reprocessing of these traditional materials, people have made the traditional auspicious patterns with a sense of age show a unique visual language. The specific forms of expression can be summarized into several categories, namely homophonic representation, symbol representation, text representation and symbol representation. These methods not only enable auspicious patterns to convey their original beautiful meanings, but also can be widely used in modern design.

Homophonic symbolism. Chinese culture is extensive and profound. Homophonic symbolism uses the similarity of pronunciation of Chinese characters or words to imply auspicious meanings. In the visual language of traditional auspicious patterns, homophonic symbolism is often combined with patterns of auspicious animals and plants to draw patterns that convey good wishes [12]. There are many such examples in traditional auspicious patterns. The pattern composed of lotus and carp, "Year after year of abundance", implies a rich life and surplus every year. The pattern composed of pomegranate and persimmon, "Everything goes well", symbolizes everything goes well. Through homophonic symbolism, auspicious patterns in clothing and apparel design express people's good expectations and blessing visions for life.

Symbolic symbolism. As a typical rhetorical device, symbolism conveys abstract emotions and wishes through the image of specific things. In traditional auspicious patterns, symbolic symbolism can highlight

auspicious meanings through the form of specific objects or through their colors. For example, the pattern with lotus as the theme symbolizes purity and harmony; the pattern with carp leaping over the dragon gate symbolizes a successful career and rapid advancement; the peony is regarded as a symbol of wealth and prosperity because of its bright flowers; while pine and cypress symbolize longevity and tenacity. Through these symbolic techniques, traditional auspicious patterns in clothing design not only beautify the appearance, but also convey rich cultural connotations.

Textual representation method. Textual representation method is one of the most intuitive ways of expression in traditional auspicious patterns. By directly using auspicious words as patterns or repeating them, this method creates a strong visual impact. For example, the individual display of words such as "Fu", "Shou", and "Xi" conveys the beautiful vision of praying for blessings, longevity and joy. The "Hundred Blessings Picture", "Hundred Longevity Picture", and "Double Happiness Picture" enhance the visual expression and auspicious meaning through the repeated arrangement of words. In addition, the combination of auspicious words such as "plum, orchid, bamboo and chrysanthemum" and "Fu, Lu, Shou" further enriches the cultural connotation of the pattern. The direct use of textual representation methods not only conveys auspicious meanings in a concise and clear manner in clothing design, but also highlights the profound heritage of traditional culture.

Symbolic representation. The symbolic representation technique abstracts and simplifies the pattern materials with auspicious meanings to form symbolic patterns, while retaining their cultural connotations and auspicious meanings. As a traditional decoration, the Chinese knot, with its lines looping and interlacing, implies continuous vitality. Later, it was simplified into a symbolic form and widely used in clothing and jewelry

design. For example, auspicious patterns in symbolic form such as auspicious cloud patterns and ruyi patterns are not only beautiful, but also carry profound cultural connotations and auspicious meanings. The symbolic representation technique occupies an important position in the visual language of traditional auspicious patterns. Through simple symbolic forms, it conveys rich cultural connotations to the viewer. Traditional auspicious patterns carry people's good wishes and auspicious meanings through a variety of visual language expression methods. These methods not only enrich the artistic expression of the patterns, but also make these auspicious patterns glow with new vitality in modern clothing design, becoming an important bridge between cultural inheritance and innovation.

The role of ancient Chinese folk traditional auspicious patterns in the inheritance of traditional culture.

Folk auspicious patterns play a key role in the inheritance of traditional culture, and the cultural values they record and convey are particularly important for modern design art. These rich and diverse pattern materials provide a broad reference space for modern clothing design, which can not only select appropriate content for innovative re-creation, but also enable these historical treasures to continue and develop. For example, the auspicious pattern of "Fu Lu Shou" is used in jewelry design to pray for blessings, wealth and longevity. "Dragon and Phoenix" is used to express wishes for happiness and harmony. "Lotus Years" is used to convey the beautiful vision of abundance and prosperity. The design of folk auspicious patterns has always revolved around the consciousness and beautiful meanings of the traditional masses, providing valuable reference for modern clothing design.

In today's rapidly changing clothing design trends, taking the nationalization route is a very innovative strategy. For a country with a profound historical heritage like China, this route can give its design a unique influence and make it unique in international design ideas.

The use of folk auspicious patterns in modern clothing design can not only add classical national flavor and historical and cultural charm, but also is a perfect embodiment of the inheritance and innovative development of traditional culture. This is also the best strategy for Chinese fashion design to occupy an important position on the global stage. By combining modern design elements with traditional folk auspicious patterns, it can not only inspire creative and personalized design inspiration, but also enhance people's sense of identity and belonging to traditional culture, thereby promoting the inheritance and development of culture. This approach not only gives new vitality to traditional culture, but also opens up new creative space and market prospects for modern clothing design.

The problem of integrating ancient Chinese folk traditional auspicious patterns into modern clothing design.

There are still many problems in the practice of integrating traditional auspicious patterns into modern clothing design. First of all, the extraction of traditional auspicious pattern elements in the design is too similar and lacks innovation. This convergence phenomenon has led to the emergence of a large number of clothing works with the same design on the market, reducing consumers' sense of freshness and brand identity. In order to avoid this problem, designers should deeply explore the cultural connotation of traditional auspicious patterns and combine them with modern design concepts to create unique pattern designs. Secondly, the incompatibility between pattern color and clothing brand style is also a significant problem. Each clothing brand has its own unique development history and style positioning. This uniqueness allows it to occupy a place in the highly competitive fashion market. However, many designs fail to fully consider the existing style of the brand when applying traditional auspicious patterns, resulting in a mismatch between the color of the pattern and the overall style. This not only weakens the uniqueness of the brand, but may

also make the brand less recognizable in the market. Therefore, when designers select and apply traditional auspicious patterns, they must combine the brand's color system and style characteristics to ensure that the pattern is highly consistent with the brand image [13]. In addition, the matching of the layout and craftsmanship of auspicious patterns with clothing fabrics cannot be ignored. During the design process, some fashion designers failed to reasonably lay out the auspicious patterns, or failed to choose a process that matched the clothing fabrics, resulting in the aesthetics and practicality of the finished product being affected. For example, there are significant differences in material and weight between cotton clothing and knitted clothing, and the auspicious patterns applied to these two fabrics should also be different. Designers should flexibly adjust the layout and craftsmanship of patterns according to the characteristics of the fabric and the requirements of the style to avoid aesthetic disharmony. When applying traditional auspicious patterns in modern clothing design, it is necessary to comprehensively consider innovation, brand style compatibility, and matching between patterns and fabrics. By deeply exploring the connotation of traditional culture, innovating pattern design, ensuring the harmony and unity of pattern color and brand style, as well as rationally laying out patterns and selecting appropriate craftsmanship, modern clothing design can better utilize the aesthetic value of traditional auspicious patterns and enhance brand competitiveness. and market influence. These measures not only help solve current problems, but also inject new vitality into modern clothing design, making traditional culture shine in modern fashion.

The contrast between ancient Chinese traditional folk auspicious patterns and modern aesthetics.

Modern clothing not only emphasizes functionality and comfort, but also pays attention to the aesthetic performance of clothing, which is determined by consumers'

consumption concepts that change with the times. There is a great degree of difference between traditional aesthetics and modern aesthetics. The source of the difference comes from the different aesthetic consciousness and taste created by different eras. People in the same region will inevitably have different aesthetic characteristics under different social development backgrounds. An important factor in judging modern clothing design is the aesthetics of the design. As a broad expression of fashion elements, modern clothing design must take into account the aesthetics of the pattern when displaying traditional Chinese auspicious patterns. Traditional Chinese folk auspicious patterns are significantly different from modern patterns. Modern patterns emphasize realism and verisimilitude and strive to bring strong visual impact to consumers. Traditional Chinese auspicious patterns pay more attention to the symbolic meaning and beautiful meaning contained in the pattern, rather than realistic depictions of animals and scenery.

When integrating traditional auspicious patterns into modern clothing design, designers should focus on the aesthetic value of these patterns. First of all, ensure the composition and beauty of the auspicious patterns. Traditional auspicious patterns are often characterized by symmetry and balance, and these qualities can be integrated into modern clothing through clever layout and design. Secondly, the layout of the pattern needs to conform to modern aesthetic taste. Traditional patterns often focus on perfection and symmetry, but in modern clothing design, you can break these traditional layouts and introduce more dynamic and varied designs to make them more modern and visually attractive. Designers can draw on elements of traditional patterns, such as auspicious clouds, flowers and birds, and recombine and interpret them to give them new vitality in modern clothing. In addition, the main background of the development of the current era is also another major factor that designers need to

consider. This means that during the design process, designers must not only maintain the cultural connotation of traditional patterns, but also consider the aesthetic needs and fashion trends of modern consumers, creating clothing that conforms to modern aesthetics. Color matching, fabric selection, and adjustment of pattern size and position can make traditional auspicious patterns retain their symbolic meaning in modern clothing while complying with modern aesthetic standards. Therefore, integrating traditional Chinese folk auspicious patterns into modern clothing design requires designers to innovatively use these patterns on the basis of respecting traditional culture to meet the aesthetic needs of modern consumers. In this way, traditional auspicious patterns can not only be revitalized in modern clothing, but also enhance consumers' sense of identity and love for traditional culture.

The inspiration of traditional Chinese culture on the application of auspicious patterns in modern clothing design.

The traditional Chinese Taoist thought has the aesthetic idea of yin and yang harmony, which is mainly reflected in the three aspects of symmetry and balance, the use of natural elements and the harmony of colors. In addition, a series of moral requirements such as modesty, prudence and restraint are always implemented in Chinese traditional culture, so we can see the personality characteristics permeated by traditional culture in the formal beauty of clothing, in which the implicit beauty and the harmonious beauty coexist harmoniously [14]. This concept is reflected in the clothing pattern as a symmetrical and balanced composition. Traditional clothing patterns often adopt symmetrical layouts, such as symmetrical floral and animal patterns, which not only reflects the beauty of form, but also symbolizes the inner harmony. In modern clothing design, designers can use symmetrical pattern design combined with the cutting and lines of modern clothing to make clothing have both traditional harmonious beauty and modern simple and fashionable aesthetics.

Secondly, the harmonious beauty of nature is also proposed in traditional aesthetics, so natural elements are often incorporated into clothing patterns, such as flowers, birds, fish, insects, mountains, rivers and clouds. These natural patterns not only decorate clothing, but also express the concept of harmonious coexistence between man and nature. The lotus pattern in traditional clothing is not only beautiful, but also symbolizes purity and transcendence. Modern clothing designers can combine traditional natural elements with modern design elements to create unique patterns. For example, combining traditional cloud patterns and ripples with modern geometric patterns not only retains the connotation of traditional culture, but also adds modernity and novelty. Traditional Chinese intangible cultural heritage elements often contain profound historical connotations and emotional values, which provide designers with rich creative inspiration. Highlighting the value of intangible cultural heritage in the creative process helps to expand the aesthetic level and emotional resonance of the design [15].

Suggestions on the use of traditional Chinese folk auspicious patterns in modern clothing design.

In recent years, the development trend has gradually tended to show more of the cultural heritage contained in clothing, which has given a place to the traditional Chinese folk auspicious patterns. This also inspired fashion designers to constantly study the use of auspicious patterns in the process of designing clothing, correctly understand the meaning of folk auspicious patterns, integrate patterns under the perspective of modern aesthetics, and broaden their design ideas and innovative design concepts.

First of all, the deconstruction and reorganization method can be used to re-match and organize folk auspicious patterns, change the color composition, etc., so as to form different forms of expression. In the practice of modern clothing design, some elements of these patterns can be extracted,

and choices can be made according to design needs, and finally a bright and free display can be achieved. In the process of decomposition and combination of patterns, different patterns can be appropriately split and recombined to form decorative patterns that conform to modern design concepts. This method not only retains the beauty of traditional elements, but also gives them new vitality. Secondly, the simplification of patterns should be considered to adapt to modern design trends. For example, the auspicious patterns in the Ming and Qing dynasties were relatively complicated and could not meet the aesthetic requirements of modern clothing design. This requires simplifying the auspicious patterns with cultural connotations and trying to integrate them with modern clothing. Abstract deformation mainly follows the mainstream form of modern design using geometric techniques, using straight lines and curves to perform secondary processing on the patterns, and concisely summarizes them. Generalized deformation mainly refers to omitting and simplifying complex shapes, retaining the original main structure, making the auspicious patterns simple, and retaining the beauty of the original folk auspicious patterns. Finally, the principle of color and material coordination. In clothing design, the coordination of the color of auspicious patterns and the material of clothing is crucial. Different auspicious patterns often have their specific color meanings, such as red symbolizes joy and yellow symbolizes nobility. When designers choose the color of auspicious patterns, they should consider their coordination with the overall style of clothing. For example, when designing a dress with a phoenix pattern as the theme, you can choose symbolic colors such as gold or red, and match them with noble materials such as silk to enhance the overall beauty and cultural connotation of the clothing. In addition, clothing made of different materials also has different effects on the expression of patterns. For example, cotton and knitted clothing have different expressiveness of patterns. Designers should design patterns

according to the characteristics of clothing materials to ensure the overall harmony and beauty.

Inheritance and innovation of auspicious patterns in modern clothing design.

During the Spring and Autumn Period (770 BC-476 BC), Suzhou was the capital of the Wu Kingdom. The people of Wu generally engaged in sericulture and silk weaving. Suzhou embroidery had already appeared and gradually formed a scale during this period. According to Liu Xiang's book "Shuo Yuan", as early as the Spring and Autumn Period and the Warring States Period more than 2,500 years ago, there were "embroidered clothes and leopard furs" in Wu [16]. The combination of auspicious patterns with modern clothing design mainly involves brocade forms, embroidery forms, etc. The reasonable combination of patterns and these forms can better express the beautiful meaning and formal beauty of folk auspicious patterns.

The attainments of Chinese embroidery art have reached a peak in the development of thousands of years. The embroidery patterns used in traditional clothing have a wide range of themes, including flowers, clouds, auspicious animals, etc., as well as themes that symbolize good luck and ward off evil. Embroidery crafts fully reflect the imagination and creativity of ancient craftsmen. The southern region of China pays more attention to the sense of harmony of the work, and often pays attention to the free blending of colors, so that the embroidery will give people a bright visual feeling. Our modern clothing design can also make clothing products more vivid and have their own unique charm in this way.

In the process of inheritance and innovation of auspicious patterns, we must adhere to the principle of coordination between acceptance and innovation. After historical precipitation, folk auspicious patterns have become a rare and precious treasure in our traditional culture. Designers can not only retain the original design characteristics of their own country, but also inherit and carry forward

the artistic value of folk auspicious patterns by learning the origin and deep meaning of auspicious patterns. Folk auspicious patterns are the accumulation of history, and their development and evolution process are closely related to the social, economic, political and cultural background of a specific historical period. These patterns are not only art forms, but also a vivid reflection of the lifestyle and spiritual pursuit of the working people at that time. Every symbol and element in the auspicious pattern carries rich cultural connotations and reflects the wisdom and creativity of the working people. In the 2014 APEC meeting, the clothing of the leaders attending the meeting (Figure 1, 2, 3) is a perfect interpretation of the integration of ancient Chinese folk traditional auspicious

patterns into modern design. The overall idea of clothing design reflects the use of the past for the present, the combination of Chinese and Western, harmony and difference, and the focus on the future. The main garments are Song brocade fabrics with jacquard swastika patterns and tops with seawater and cliff patterns. There are four styles and five colors for one garment, and the colors use thick and generous traditional tones. In terms of patterns, the traditional auspicious patterns of seawater and cliff patterns and swastika patterns are combined to create patterns that represent the beautiful meaning of the interdependence of mountains and rivers and mutual assistance among the economies of the 21 participating countries.



Fig. 1, 2, 3. APEC leaders' clothing decorated with ancient Chinese traditional auspicious pattern of sea water and river cliffs [17]



Fig. 4, 5, 6. Dragon decoration on Gucci fashion in Gucci Brings Fantasy to Pre-Fall 2017 Collection

In terms of craftsmanship, a combination of Chinese and Western tailoring methods is used. The body of the garment adopts a stand-up collar design and a button-up element, and the more culturally representative traditional auspicious pattern of auspicious clouds is added to the hem. The ancient Chinese ancestors incorporated the beautiful patterns of nature into the patterns of clothing to achieve the purpose of communicating with the world and seeking virtue and blessings. Such beautiful meanings still have the same effect in today's society. Designers have revitalized traditional culture and applied it to modern design through creative transformation and innovative development of traditional auspicious patterns in ancient China, adding vitality to traditional Chinese culture while allowing these beautiful traditional patterns that have almost disappeared from the sight of modern people to regain new vitality.

Designers have revitalized traditional culture and applied it to modern design through creative transformation and innovative development of traditional auspicious patterns in ancient China, adding vitality to traditional Chinese culture while allowing these beautiful traditional patterns that have almost disappeared from the sight of modern people to regain new vitality.

The image of the dragon is formed by combining various totem imaginations. It is not only the symbol and emblem of the Chinese nation, but also the symbol of the emperor and the imperial power. Patterns related to the dragon all have auspicious meanings and contain the wish for infinite blessings [19]. This set of clothing from Gucci's 2017 early autumn series (Figure 4,5,6) cleverly combines modern and traditional elements.

The dragon pattern on the hem of the skirt is particularly noteworthy. As a classic symbol of Chinese traditional culture, the dragon pattern is endowed with the meaning of power, majesty and luck. The pattern uses

traditional embroidery techniques, with bright colors and exquisite details, showing superb craftsmanship. The use of blue, red and gold not only adds visual impact, but also contains auspicious meanings. The image of the dragon is lifelike and dynamic, reflecting a profound cultural heritage. By combining the dragon pattern with modern stripes, Gucci successfully integrates traditional cultural elements into modern fashion design, enhancing the artistry and cultural connotation of the clothing.

Conclusion. This paper has explored the innovative integration of traditional Chinese auspicious patterns, particularly through the lens of Su embroidery, into modern clothing design. By tracing the historical evolution and cultural significance of these patterns, the study has highlighted the enduring relevance of traditional motifs in contemporary contexts. The research demonstrates that through the methods such as simplification and modernization, these patterns can be adapted to meet the aesthetic demands of today's fashion industry while preserving their cultural essence.

The findings emphasize the importance of balancing cultural heritage with modern innovation. By employing methods that retain the symbolic meanings and artistic values of traditional patterns, designers can create fashion that is both culturally rich and appealing to contemporary consumers. This approach not only revitalizes traditional arts but also enhances the cultural depth and diversity of modern fashion.

In conclusion, the paper provides a framework for designers to creatively and effectively integrate traditional patterns into modern design, ensuring the sustainability and appreciation of cultural heritage. The practical techniques and insights offered in this research contribute to the broader discourse on cultural preservation and innovation in the fashion industry, paving the way for future studies and applications in this field.

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КИТАЙСЬКІ ОБЕРЕГОВІ ВІЗЕРУНКИ ТА ЇХНЄ МІСЦЕ В СУЧАСНОМУ ДИЗАЙНІ ОДЯГУ: ПРИКЛАД ВИШИВКИ «СУ»

Мета. У статті досліджується можливі шляхи інноваційної інтеграції традиційних китайських оберегових візерунків в сучасний дизайн одягу. Розглянуто питання збереження культурної значущості, адаптуючи візерунки до сучасної естетики, роблячи їх привабливими для сучасних смаків через спрощення, стилізацію та оновлену кольорову палітру.

Методологія. Під час проведення аналізу процесу еволюції, культурної конотації та дизайнерського застосування традиційних китайських оберегових візерунків використано метод історико-культурного аналізу, метод аналізу літератури та метод тематичних досліджень.

Результати. Стаття демонструє, що інтеграція традиційних китайських оберегових візерунків у сучасний дизайн одягу може бути досягнута за допомогою інноваційних методів, таких як спрощення та стилізація. Ці підходи зберігають культурну сутність візерунків, роблячи їх актуальними та привабливими для сучасної моди, тим самим підвищуючи їхню практичну цінність у сучасному дизайнерському контексті.

Наукова новизна. У статті представлено інноваційні методи адаптації традиційних китайських сприятливих візерунків до сучасної естетики через спрощення та модернізацію, що дозволяє зберегти їхню культурну сутність і водночас зробити їх актуальними для сучасної моди.

Практична значущість. Дослідження пропонує практичні методи інтеграції цих традиційних візерунків у сучасний дизайн одягу, підвищуючи їхню привабливість та зручність використання в сучасній індустрії моди.

Ключові слова: культурна спадщина, традиційні китайські візерунки, дизайн одягу, мистецтво, сучасний дизайн, трансформація, дизайнерська практика.

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