

Fashion Creative Practice Exploration Multi-dimensional Performance from Painting to Creative Design

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Abstract

Cultural spirit has become an important development trend in today's design. Traditional paintings constitute a mostly two-dimensional medium, with flowing, intangible, and casual language features. However, in the field of creative design, paintings possess strong extensibility and are thus suitable for the development of multidimensional forms. Through the exploration of the combination of multidimensional expressions of Oriental painting language and the design of fashion accessories, the languages of Oriental ink paintings are expanded to the multidimensional form with fashion inheritance. The article presents a creative design model using the "Items-Activation-Inheritance" method, which combines the theory and practice of interactive design and discusses the problem of understanding tradition and interactive creativity.

The "Items-Activation-Inheritance" creativity method is the understanding and redesigning of the inherited forms of traditional cultural and artistic ideas. It contains two layers: firstly, modern design works inherit elements of traditional culture. Secondly, innovation and development in the process of inheritance, the way of thinking that the harmony between human and nature in Eastern culture is applied to modern design and inherited and promoted. This model derives from the empirical study of the interaction between traditional culture and art creative design; it focuses on the creative process of creative practice and design work and allows the sustainable development of recycling between culture, art, and creativity.

Pattern decoration is the essence of apparel design; it is also the aesthetic spirit that spreads and promotes oriental culture concept. Therefore, designers should refine the language of ink painting, utilize the formal aesthetic rules to deconstruct and reconstruct the brush and ink effect in the artistic aesthetics, and combine the spatial form of the morphological cognition method with the creativity of ink language to design and realize the "lively spirit and charm" costume image. They must analyze the series of design cases derived from the practical creative design

model. The design works as a symbol to carry people's sustenance for spirituality and oriental aesthetics. People wear it to fulfill emotional needs. Interactions exist between traditional elements and innovative thinking, spreading cultural products through advanced science and technology, and communication between participants and designers. Knowledge is constantly transformed through creativity, resulting in economic benefits in the market, a positive cycle of creative combinations to optimize the experience of creative practice. Creativity is an important key to innovation; it becomes the driving force of fashion trends and forms an interactive design process.

Keywords: *Items-Activation-Inheritance, creative practice, multidimensional, creative design*

INTRODUCTION

Tracking the roots of creative design, the design process is not limited to the creation of a new object (McDonald, 2011). Contemporary creative designs in China focus on the inheritance of unsolved. We first learn the traditional cultural ideas and then use modern vision, ideas and attitudes to complete the creative design works. Embracing cultural elements in creative works has become an important development trend in today's design (Ruppert & Hawley, 2014; Geng, 2007). Creative design inherits the spirit of traditional humanistic thinking (Zhao & Zhao, 2012).

The development of ink painting in contemporary times is often entangled with traditional concepts, reflecting the status of the inheritance and development of Chinese painting (Hwang, 2010). Ink language is important because it is a unique aesthetic concept present in Chinese painting. Chinese painting stresses on the usage of calligraphy to "write" down a story using the brush. This is related to the abstract expression of calligraphy. Painting through ink aims to reflect the spirituality of life. The physical characteristics of the brush, the paper, and the ink itself determine the tendency to adopt an expressionist. The water on the tip of the brush and the ink of different shades are in direct contact with the paper. It is such directness that the painter seems to have an advantage that other art does not have. The original image of borrowing objective objects has been integrated into the expression of the abstract stage. The evolution of water and ink under the control of the painter produces ink-colored contingency, reaching the understanding of the nature of water and ink and then conducting free experiments. The main problem facing Chinese

painting in contemporary development is the synchronization of ink with contemporary aesthetic standards (Wang, 2016).

The aim of this study is to incorporate elements of Chinese traditional painting into the creative design process. In this study, we isolated ink language as the research object. The article presents a creative design model using the "Items-Activation-Inheritance" creativity method, combined with the inheritance form to effectively cycle the development of theory and practice, through improvement and adjustment in practice, explore the integration of cultural elements and modern design concepts, fashion innovation in design practice to enrich people's cultural life. From the multi-dimensional representation of painting to creative design, it has theoretical and applied research significance.

The problems that need to be solved include:

Q1: How to improve the quality of design works through the adequate integration of Chinese painting aesthetics?

Q2: Taking silk scarves as an example, how to achieve the combination of ink language and fashion creative practice?

The rest of the paper demonstrates the integration of Chinese cultural elements and modern design through the organization of auspicious patterns, the realization of patterns, the craftsmanship of production, and the study of modal systems. After the development of modern times and multi-dimensionality, it will move forward and become the continuation of the next heritage.

LITERATURE REVIEW

Key Concepts

Modern aesthetic: The method of aesthetics research differs from ordinary knowledge (Manovich, 2017), starting with the life activities of human beings, and then the accumulation of consciousness, the organization of aesthetic consciousness, the conscious construction of aesthetic consciousness, the role of aesthetic consciousness, the establishment of human subjectivity, the establishment of cultural subject and aesthetic subject (Duminskaya, 2015).

Although aesthetic experience is common in modern life, there has been no scientific and comprehensive theoretical explanation. We will present a large number of individual style works under modern aesthetics in practical creativity. Innovation and conceptuality provide a positive aesthetic experience. The challenge of artistic creativity is mainly driven by the need to meet. Abstract art and other concepts, cognitive challenges of complex and multidimensional stimuli need to extend previous empirical aesthetic methods.

Chinese culture displays characteristics of self-improvement, peace and tranquility, happiness in contentment, dedication, respect for etiquette and so on. For my cultural studies, the spirit of Chinese culture lies in the words “harmony” and “combination”. Harmony means harmonious, peaceful, and balanced; combination means integration, cooperation, and consolidation. In Chapter 42 of Lao Tzu’s *Tao Te Ching*, The Book of the Way, it is mentioned that the Tao produced One, One produce Two, Two produce three. Three produced all things. It is Lao Tzu’s theory of cosmogonies. In traditional Chinese culture, the emphasis is on “harmony between human and nature”, the recognition of the unity of man and nature, the unification of the relationship between the natural world and the spiritual world. Humankind is a part of the natural world, and we obey the law of nature. Heavenly principles, moral principles are consistent with natural laws, and life ideals are in harmony with nature.

Perception of Aesthetics

Oriental connotation and image temperament are

suitable for elegant natural dress styles and images. Comfort and satisfaction is attained through emotional satisfaction. Wearing a costume of ink and wash language is also a visual aesthetic process. It is a moving cultural language. It is a visual and overall experience of two and three-dimensional, visual image and body. The vitality of oriental culture lies in the inheritance and development of human beings. This inheritance and development is a kind of visual memory and storage. “Inheritance” is not only the modern people’s inheritance of traditional material and cultural forms, but also the creation of costumes belonging to this era, which will be passed down to future generations and will be influenced by traditional culture.

Art is the expression of the will of the artist in the context of society and a demonstration of the subjective initiative of the individual. Therefore, only the artist himself can grasp the source of his art, which is the loneliness and straightforwardness of art. Of course, for creative design works, there can be numerous interesting interpretations, appreciations, or reviews. One may even put it together and use it as a source of wisdom. This is a way of communicating with art and design in some way. The design is not motivated for self-expression, and its foothold is more focused on society. Solving the common problems that most people face in society is the essence of design. The problem-solving process is also the kind of value or spirit that human beings can feel together in the design process, as well as the emotions caused by it. This is the most attractive place for design (Hara, 2014).

ITEMS-ACTIVATION-INHERITANCE MODEL METHOD

Innovative research methods should be used to explore the presentation of traditional cultural elements in modern design (Craig & Diana, 1997). To better understand this process, the IAI creativity method was developed (as shown in Fig.1). The IAI model contains two layers. In the first layer, modern design works inherit the essence of traditional cultural elements (Chao Ying Ouyang & Ya Jie Xiong, 2014). In the second, the innovation and development in the process of inheritance, the harmony between human and nature is applied to modern

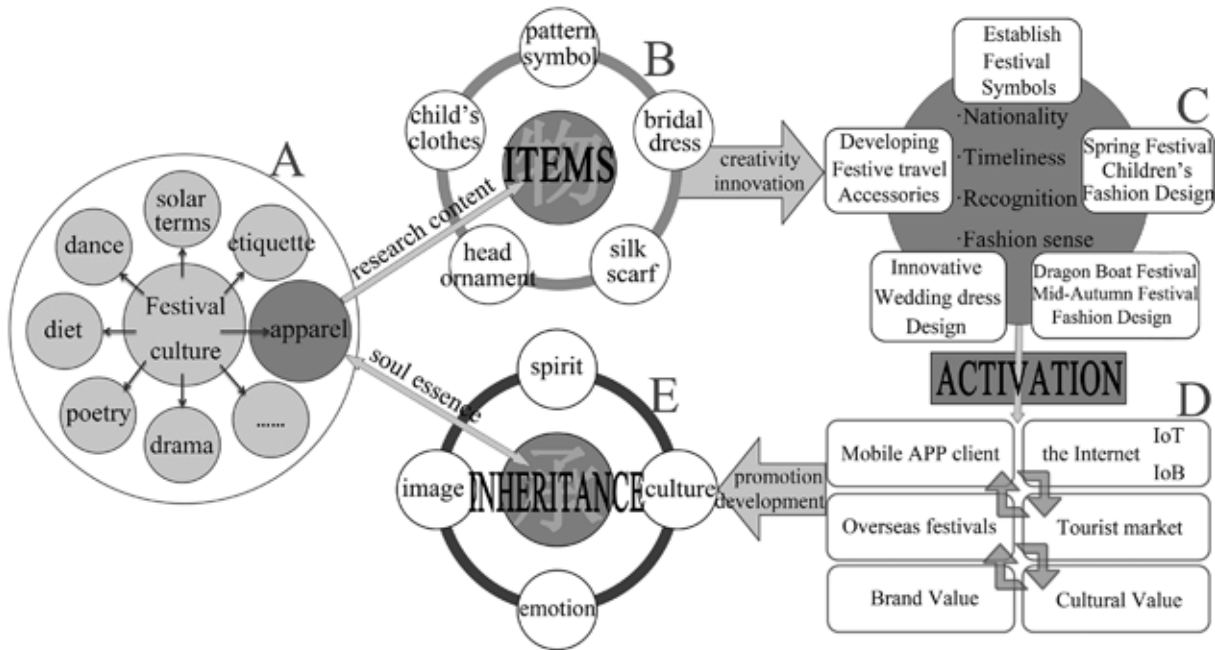


Figure 1: "Items-Activation-Inheritance" model

Source: The authors (2018)

design and inherited and promoted (Wu, Zhang, & Bao, 2008). This model is derived from the empirical study of the interactions between traditional culture and art creative design (Hsieh & Guan, 2014). It allows for the creation of feedback loops between culture, art, and creativity. The inheritance cycle serves as an essential bridge between traditional culture and acceptance by modern society.

- In A, upon the synthesis of the moors and customs associated with festivals (Kolko, 2011), apparels are presented as a tentative physical vehicle for the preservation and expression of traditional cultural elements (Chen, Kang, Zhang and Wang, 2014).
- In B, specific fashion items are created. The two main criteria for these items are that they need to be compatible with the tastes of modern society and they need to inspire interest for traditional themes in the most difficult to reach groups of society, i.e. usually the younger generation (Li, 2011). The difficulty lies in finding an appropriate way to transform the traditional element into an easily recognizable symbol while minimiz-

ing the loss of meaningfulness (Chang & Hsieh, 2015).

- In C, the different instances of items work jointly to create a sense of belonging, fashionability, and recognition within the consumers (Liaw, 2011).
- In D, a positive feedback loop through popular media leads to the popularization of traditional cultural themes in fashion and increased interest of the general public for traditional culture in general (Ko & Lee, 2011). This further increases the commercial value of the traditional cultural element (Almond & DeJordy, 2012).
- In E, the transient public interest develops to a horizontal spread of traditional culture, which stands in contrast to vertical inheritance between generations (Yu, 2010). The cumulated changes, which are transient until now, are thus distilled into a few elements that will be permanently added to the pool of common, inherited culture (Shin & Westland, 2017).

The IAI model recognizes the potential of tradi-

tional cultural themes to become a source of inspiration for popularization fashion items, which in turn contributes to the resilience and preservation of such themes.

MULTIDIMENSIONAL CREATIVE DESIGN PRACTICE

Fashion Creative Method: “Leave Blanks and Space” in Aesthetics

Clothing and accessories have played a vital role in the development of Chinese culture for more than a thousand years. The exploration of costumes is directly related to the perfection and innovation of art forms. Research on the expansion of traditional painting culture expression language has chosen to maintain the inheritance of the traditional language system and the inheritance of new forms of clothing (Steffen, 2010). “Leave blanks and space” is a special technique in Chinese painting. It is based on the creation of artistic imagination. “Leave blanks and space” enable endless imagination of the picture, while also conveying a sense of infinity. It means “there is no word, but the artistic conception of the picture conveys infinity”. Hua Lin, a paint critic of the Qing Dynasty, explains the technique a kind of painting expression in traditional Chinese aesthetics, which is expressed as a way of life. It can give people virtual and real mutual beauty of artistic conception, and space as the carrier of design language is the material basis of the design and the objective object of artistic creation.

In the apparel creative practice, leave blanks and space layout, coloring and other methods of blank space are combined with the reconstruction of fabric media. Fabrics and clothing give people space for imagination with simple and elegant charm, enhance the taste of the wearer, and interpret the multi-dimensional cultural expression of the painting art while walking. In traditional Chinese paintings, denseness and dispersion are all left blank layouts, and black and white are used as the two poles of tone, contrasting strongly, reaching the artistic conception of “fuzzy and definite mutual growth”. The “leave blanks and space” method can give people plenty of room for imagination. It is a concrete manifestation of the poetic expression and

aesthetic taste of Chinese traditional spiritual temperament. It is of great practical significance to combine this traditional painting concept with modern fashion design.

In the famous landscape painting of Chinese Northern Song Dynasty painter Guo Xi, the “Three Fars” method proposed in “Lin Quan Gao Zhi” is a special perspective method of Chinese landscape painting. There are three ways to express the mountain space, high-far: from the bottom of the mountain and looking up at the mountain peak (Fig. 2-1); far-reaching: the front of the mountain and the distant view of the mountain (Fig. 2-2); parallel far-near: the composition is viewed from a flat view, and the scenes appear in parallel to form a space (Fig. 2-3). “Three Fars” method is a kind of time and space view. It looks at the scenes in the painting with different viewpoints such as looking up, looking down, and looking far. It breaks the limitation of the general painting with a viewpoint, that is, the perspective of the scene. The important thing is to “leave blanks and space” to make the realization of space possible. As long as it is the sunlit place of mountains and stones (Fig. 2-1-B; Fig. 2-3-B), the smooth plane of the hillside (Fig. 2-2-B), and the open water and sky outside the picture, the clouds and space, the depths of the mountains (Fig. 2-1-S), the top of the trees, and the sky and water (Fig. 2-3-S). Smoke, places where clouds connect, roads, and sunlight (Fig. 2-2-S), all involve the leave blank technique. The beauty of traditional Chinese painting is the rich level of black ink in the water. In addition to this change, a “white” is added, and the black and white are more distinct and the whole picture is more harmonious. The “white” should not be too sporadic and repeatable. When using this method, we should make full use of the rich level of Chinese painting color, and the space in this time cannot be simply understood as white, but space is used to rationally arrange different colors, and the elegant and harmonious artistic conception on the fabric is allowed. Limited clothing produces unlimited imagination.

Traditional Chinese costumes always express the traditional culture and value orientation of the nation with a stylized wide-body plane cutting structure and decorative materials and techniques. The relationship between the human bodies, so the

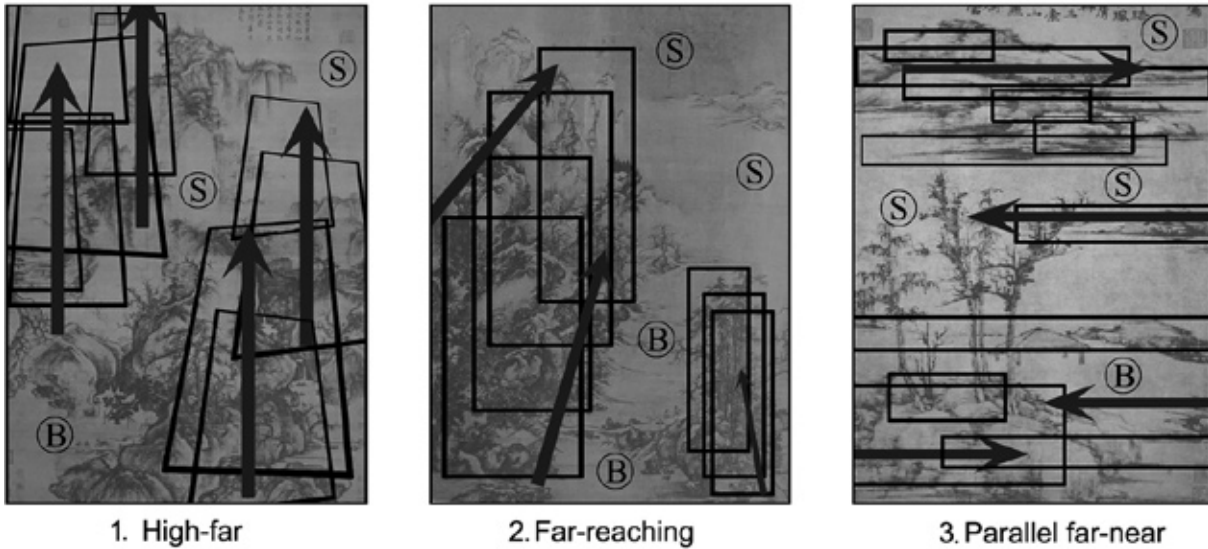


Figure 2: "Three Fars" method-Blanks and space (B-Blanks, S-Space)

Source: Chinese Northern Song Dynasty painter Guo Xi, the "Three Fars" method proposed in "Lin Quan Gao Zhi": high-far, far-reaching, parallel far-near.

effect is mostly symmetric and balanced composition, and the decoration is single. The expression of "Leave blanks and space" in the re-creation of fabrics, taking into account the momentum of the fabric due to the movement of the human body, and the use of real and virtual contrast to present the simplicity of modern beauty, giving traditional costumes a new vitality. The key lies in the expression of flexibility and artistic conception. To do this, the designer must first have a good taste and appreciation of the tradition.

Fashion Creative Practice 1. Ink Language Plate

After a long period of development, ink and wash have formed its own unique artistic language in painting, which is difficult to replace with other art forms and has profoundly influenced thoughts of Chinese contemporary designers. It has played a role in different levels and perspectives in modern creative practice. It reflects the unique thinking and unique style of Chinese traditional culture. In the practice of fashion creativity, we will explore the symbols of Chinese ink culture, refine the Chinese ink symbols from the artistic beauty, and enlarge the interpretation of the ancient charm and the delicate and meticulous multi-dimensional design.

In practice, observation is a skill which can be

sharpened, and the brain forms an illusory subjective image from what is seen. Consciously expressed by skilled hands, both the ink and the body should be embodied in the picture, as well as the subjective thoughts of the artist. There exists a need to read the works of the ancients and understand the way through which they express their ideas. Through the deconstruction of artistic language, in the sky where nature is changing all the time, mountains, plants, flowers, and creatures are on the plates of the ink language (Fig.3). Showing the multi-dimensional appreciation and aesthetics of wrapping and three-dimensionality.

The language of ink and wash is expressed in sentimental, intentional, rational, flesh-and-blood, and rhythmic emotions. This is a message that appeals to all bodily senses. The works and the authors present a unified beauty. The image that is repeatedly flowed and inspected possesses "the kind of gradually infiltrating beauty" mentioned by Nietzsche. In the practice of creativity, the front of the plate works is the artistic conception of Chinese culture, and the strong linguistic symbols bring endless imagination to the viewers and satisfy the spiritual comfort of different people in the ink language. The plate is a multi-dimensional space for presenting paintings. It is more amazing on the



Figure 3: Creative Practice of Ink plate

Source: Du, B. (2014) plate artworks "Travel, Towering, Cloud, Chang" from the "Li" Museum of Art in Daejeon, South Korea, "Shape and Quality" personal art exhibition.

back of the plate. With the change of the structure of the plate, the combination of the poetry, calligraphy, and painting in Chinese culture is used in the circular area at the bottom to transform, the bolder calligraphy symbol language. The small space of the circular area does not limit the momentum of the calligraphy symbol language, which is considered in the design.

In the process of creativity practice, we also study the likeness and dissimilarity, image and non-image, and formed a complete set of subjective mind language. More can freely play the theme of ink and wash language according to the subjective thoughts of the creators, not bound to the image and technology, which requires a rich guide of sensibility to create a meaningful form to achieve a personalized style. The forms are all adhering to the traditional Chinese culture. In fact, there is no absolute limit in the process of creativity. The key is to see whether the language in your works has the corresponding independence and the profound image. It is gradually forming its distinctive aesthetic value pursuit in various aspects such as modeling, color, and composition. Therefore, saying "ink and wash" is not only a language method

but also a spiritual carrier that can sharply record the emotional meaning of the creator and accurately convey its aesthetic judgment.

Fashion Creative Practice 2. Ink Paintings to Silk Scarf

As a symbol of Chinese civilization, silk carries people's sustenance for spirituality and oriental aesthetics. It is a good choice to combine silk scarves with ink paintings with oriental charm. Paintings focus on the unique perspectives of themes, reflections, and observations (Phan, Fu & Chan, 2018). Silk scarves as clothing accessories also need to show the theme and corresponding artistic beauty. Chinese painting and silk are the crystallization of Chinese wisdom, linking the two under the new era of aesthetics. It can enhance the value of silk scarves and spread Chinese traditional culture. The brushwork of Chinese painting has a strong subjectivity. It does not seek shape, but only the mood. Its formation is based on philosophy, because Chinese painting advocates simplicity, and it is reflected in the color science is black and white, which is the use of ink. Learn to use the spirit of ink and wash, to nourish people's body and mind through the



Figure 4: Creative Practice of Ink to the silk scarf

Source: Du, B. & Wang, M. (2016)

beauty of the color of ink and silk, and to spread and promote traditional culture and art. Silk scarves are picturesque and women can wear silk artworks and are unique. They can spread more individual pursuits of modern people through silk scarves.

Chinese painting is based on “ink” as the main body to express nature, subjectively summing up such the colors of nature with black and white. The pen and ink of Chinese painting are divided into five colors. The blend of flowing silky material and vivid ink language is suitable for expression. The practical work “Cloud Reflection” (Fig.4-1) starts from the modern people’s thinking about nature, and interprets the clouds and stars in ink language. The silk scarf is a separate piece of textile product. The design of the pattern is not limited by the width or cutting. It can be designed independently and made into a picture. The design of the scarf pattern is more flexible, and the pattern has certain freedom under the premise of conforming to the principle of composition. The layout of the overall figure fully considers the different wearing methods and formation effects of the scarf. The contrast between the corners is processed from the color; the density changes in the pattern, and the wearer’s temperament and taste are increased by the expression of the scarf.

The work “Spring Rain Forest Flower” (Fig.4-2) was inspired by the poet Du Fu’s poems in the Tang Dynasty. “The flowers in the woods are wet in the spring, and the color of the rouge is more intense”.

The pattern looks like flowers, but not flowers, and looks like rain and not rain. The dot-shaped figure suggests at desolation since there is a lack of people traveling. When making a silk scarf, several layers come together to form a superposition of patterns, and the color and ink of the Chinese painting are blended, light and dark so that the silk scarf is not so thin. The emphasis on the repetition of the unit structure can also be the repetition of other visual factors in the picture, such as texture repetition, color repetition, and point line repeating. Repeat to make the picture unified, forming a visual sense of rhythm in harmonious contrast and change. When wearing, different wearing patterns and different tying methods are superimposed to produce different visual layering; the clear and elegant expression of the water and ink reveals an elegant and harmonious artistic conception, which generates infinite imagination. Silk scarves and the human body “illusory and real”, the virtual and real design method is based on the traditional flat pattern design based on the sublimation. Treating people as entities, through the different ways of tying, the scarves pattern will have an infinite virtual and real space change with the human body.

“Mountain Rain” (Fig.4-3) is based on this concept and design to be worn as a scarf. It is a one-piece strip in the middle of the mouth, the basic shape is simple but the wearing style is rich. “Mountain Rain” (Fig.4-3) takes the mountain scenery in traditional ink as a basic element. Under the tradi-

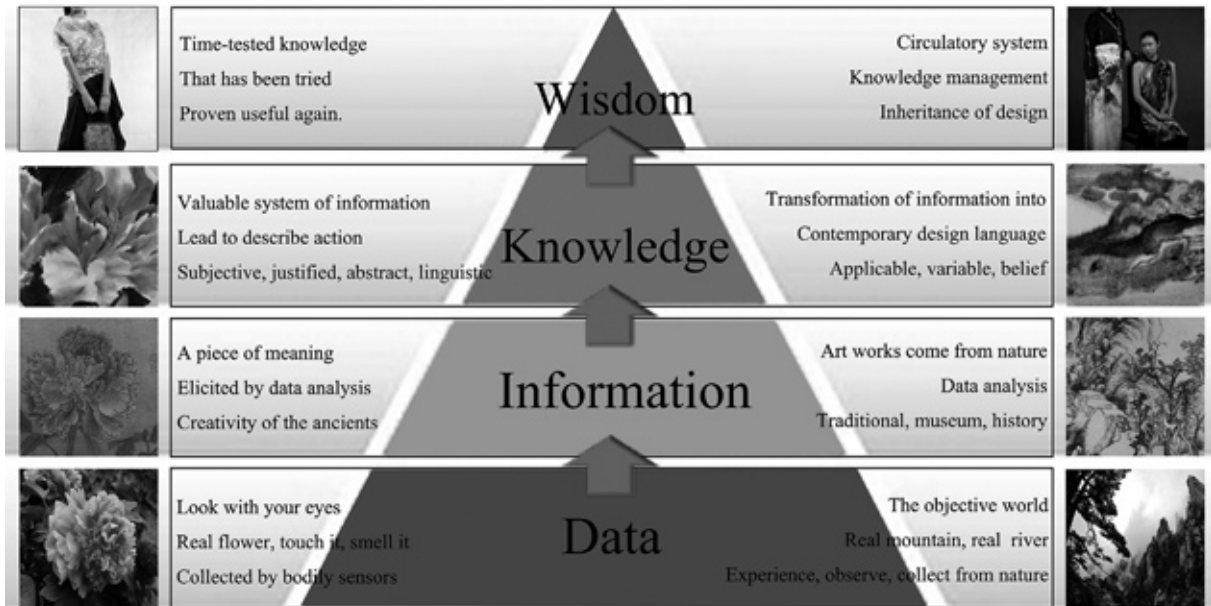


Figure 5: Knowledge Application Derivation of Ink Language

Source: The authors drew by the deduction model base on Knowledge Management.

tional concept that Chinese paintings are scattered and intensive, the two sides of black and white are used as the two poles of the color tone, and the contrast is strong, achieving the artistic conception of “virtual reality”. While worn, the silk scarf can be fully unfolded, which produces the maximum coverage of the upper body and maximizes the aesthetic beauty. If worn in the usual way, the side is not buckled, and the silk scarf pattern generates rhythm through the movements of the human body, thus reflecting the fuzzy beauty. Silk scarves can also be worn in traditional draping styles. The space left in the pattern itself can be used to create more fluidity through folding. The visual color sense of the “flower color” and the “base” in the pattern is balanced, blending into each other and showing the illusion of ink and wash.

Knowledge Application of Ink Language

Based on the multi-dimensional expansion design of Chinese traditional painting language, modern practice creation can bring economic and cultural value in a relatively short period of time. The design and research and development of clothing products containing oriental ink elements can promote the development of the cultural market and inject vital-

ity into the industry. The research on the inheritance form of ink and wash clothing has effectively promoted the design and positioning of the clothing design market. The development of this ink language is the use of modern ideas and methods to infer design, making it a “personal language” and a “cultural language”.

Design language derivation of ink elements is based on knowledge application system management. Combining traditional cultural elements with the new design themes enables the latter to become a vehicle for culture, to seek new support for traditional culture, and to apply imaginary abstract visual effects to creative design. In order to guarantee the inheritance of traditional culture, we must also study and design the practice through many themed costumes. Using the method of the knowledge management system, in practice, the cultural elements are continuously applied to the development of the clothing culture market and the creative industry and become the booster of the cultural creative industry. This is a process which is also applicable to other countries, because of economic globalization. In the cycle of knowledge management, cultural designs are constantly generated and affect people’s lives (Fig.5).

- Data collection is what people experience in nature. With the eyes, the body's senses are real, touch it, and smell it. It is the real mountain and river of the objective world, people experience, observe, and collect natural data.
- Information is organized through the analysis of people collecting data. Form your own understanding and become an expression of meaning. The data analysis leads to the creativity of the ancients, the expression of the natural art language, and the artistic works from the expression of nature painting language. For designers, it is a re-understanding of the history of traditional painting in museums.
- The acquisition of knowledge is the result of a valuable information system, leading to the formation of a description of an action which can be subjective, rational, abstract, and linguistic. Information is transformed into contemporary design language with a strong cultural identity, and the expression of language applies.
- Wisdom is time-tested knowledge, a transformation of knowledge and practice useful for creativity. The circular system of knowledge uses the management of knowledge to carry on the inheritance of the design.

In the design of clothing, the contingency of ink elements becomes the inevitable symbol language, making the objective carrier of design more cultural and more specific, and the final design works become the carrier of the spirit. The use of ink language in the development of clothing art forms and the development of future cultural markets has effectively promoted the advancement of the fashion design industry.

Innovation and creativity enrich the design, the culture, and people's lives while conveying culture, and promote the progress of the fashion design industry. Innovation and creativity will become a booster for the development of the apparel culture market and the creative industry.

FINDINGS

Design-based practical research combines empirical research with theoretical model-driven design, an important method of how to innovate, when and why it works in practice. Creativity based on innovative design embodies the relationship between human factors in design and practice. Design practice is the core of advanced theories that promote learning, create useful knowledge, and teach cognitive and interactive teaching in complex environments. Through design and adjustment, we can transform and improve this kind of meaning and spiritual image, become a fashion product that modern people can accept, and carry out inheritance innovation and promotion.

Design-based practice studies may also contribute to the reform of subsequent design education and the reserve of designer human capital. With increasing demands for spiritual and cultural life, design practices based on cultural festival activities are the most closely related to the residents' lives and participating in cultural expression.

DISCUSSION

How to combine traditional cultural elements with modern design? Traditional culture lies in the background and is an extension of modern design. The process of artistic creation and innovation is the process of refining traditional culture and life to achieve self-expression. Selective inheritance, critical absorption of traditions, making full use of modern science and technology, artistic concepts, design methods, and means, find the best contact points for traditional art and modern design, promote the development of modern design, and inherit the Chinese traditional costume art culture.

Traditional brushstrokes rely on skill, but also accumulate unique doorways and strength. Only after experiencing the objective existence of artistic language descriptions can we truly understand the process of rich creativity practice and innovative practice. Presently, it is very important to mobilize the enthusiasm of art workers to participate in the multi-dimensional performance of paintings and invest in the study of the development of brush and

ink. Fundamentally speaking, pen and ink itself is an abstract symbol that can be appreciated, and through the design of thematic creativity, the realizations to achieve the presentation of cultural objects.

A good design requires everyone's participation and immersion, with deep emotions to observe the details of life. Nowadays, we use clothing as a carrier to explore ways and means of "inherited". The great wisdom of the ancients, "Learn from nature" was transformed into the current festival costumes through the "inherited" form. This will, in turn, awaken the younger generation's interest in traditional cultural symbols. To study the relationship between the shapes, color, quality and internal culture of clothing and traditional Chinese solar terms and calendars. It concludes that the spiritual core of ethnic festival costumes is "Learn from the natural". The application of Chinese traditional elements in modern design through the inheritance and development of consciousness, the use and expansion of forms, the extraction and derivation of textures, and the grasp and inheritance of colors; and the theory guides the design practice to use the spirit of "Learn from the natural" uses the clothing as a carrier to carry out modern and contemporary design heritage.

IMPLICATIONS

Knowledge is a dynamic process in which our beliefs defend the truth. A system connects all elements of a whole. A design system is a series of interrelated behaviors that are facts. Looking back at the history of mankind, mankind is great, praiseworthy, magical, and incredible. Is the birth of humanity a necessity of the universe? All the wisdom creatures that are already known, only the human who can have the ability to order survive manner and learn from nature, and constantly discover new breakthroughs on the road to nature. The development of humankind is short-lived and it is the constant exploration of itself and the exploration of the universe.

Human creative thinking is infinite, like the vast universe. It is really the son of the universe; the son of nature. It is the space in which the universe gives humans unlimited exploration, and the infinite

possibilities to explore infinite space is the dialectical relationship between the human brain and the infinite universe with infinite thinking. The innovative thinking of human beings is also infinite, time is walking, and the innovativeness of human thinking continues for the next second.

"Learn from nature", Ancient Chinese people emphasized the unity of everyday life and aesthetics (Herman, 2000). The universal application of the dialectic of harmony has made the Chinese aesthetic wisdom pay special attention to understanding and handling the development and structure of aesthetic categories in terms of correspondence, blending, dialectic, and harmony. Thus, people respect nature and learn from nature. In aesthetics, the idea of "harmony between man and nature" and "learn naturalness and the laws" associated with harmonious poetics deeply impregnated the realm of aesthetic appreciation in ancient China. Based on the concept of green ecology in the study of nature in the Eastern culture, the practice of creative design research is carried out, and the possibility of the new design thinking concept under the change of design creativity and the concept of environmental protection is practiced.

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