

Chinese Traditional Patterns in Luxury Ready-to-Wear: Exploring Design Ethics and Cultural Appropriation

Wang Xinyue^{1,2*}, Asliza Aris¹, Hou Jinyue^{1,2}, Yao Sidian^{1,2}

¹ College of Creative Arts, Universiti Teknologi MARA, Selangor, Malaysia

² Chengdu Textile College, Chengdu, China

* Corresponding Author: 2022950443@students.uitm.edu.my

Received: 25 October 2024 | Accepted: 2 December 2024 | Published: 31 December 2024

DOI: <https://doi.org/10.55057/ajress.2024.6.8.4>

Abstract: *This study explores the design ethics and cultural appropriation issues involved in luxury brands' use of traditional Chinese patterns in ready-to-wear design. As a qualitative study, this study adopts a case study method to conduct a thematic analysis of ready-to-wear pictures related to this topic from several well-known luxury brands, and summarizes the luxury brands' strategies for retaining, innovating, and adapting traditional Chinese patterns in cross-cultural design. The results show that the creative interpretation of traditional Chinese patterns by luxury brands in ready-to-wear has played a certain role in promoting the global promotion of traditional Chinese culture. However, some design works have caused controversy over cultural appropriation due to intentional or unintentional neglect of cultural sensitivity, which violates the purpose of cross-cultural design. This study provides suggestions for luxury brands on how to effectively use traditional Chinese cultural elements in ready-to-wear design in the context of globalization, and proposes that as a medium for conveying cultural information, the visual cultural elements presented by clothing must reflect the most basic cultural respect.*

Keywords: Luxury brands, ready-to-wear, cultural appropriation, traditional Chinese patterns

1. Introduction

As the world's fashion center, Europe has produced a large number of branded clothing since the beginning of the eighteenth century. With the deepening of the integration of world cultures, the design elements used by European branded clothing have gradually shown a diversified trend (Zhang Wei, 2018), including the use of traditional cultural elements such as traditional Chinese patterns. For example, the clothing in the autumn and winter show of Yves Saint Laurent Rive Gauche in 2004 used a large number of traditional Chinese patterns such as Loong patterns and cloud patterns, reflecting the application of cross-cultural design in the field of clothing. However, people from different cultural backgrounds have differences in perception, cognitive style, thinking mode, language use, color interpretation and emotional expression. Therefore, in-depth understanding of these cultural characteristics in the design process is crucial to achieve cross-cultural design (Plocher et al., 2021). Culture, as a part of human life, runs through daily life. Tradition and human sociality give everything a specific cultural pattern. People from different cultural backgrounds have different ways of thinking and expression. A closer look reveals that these differences extend far beyond the use of language. Cultural differences also exist in values and attitudes, social relationships, communication methods, visual preferences, and cognitive styles (Plocher et al., 2021).

In recent years, traditional Chinese patterns have become increasingly popular among luxury brand designers. At major fashion weeks, clothing with traditional Chinese patterns frequently appears, and even traditional Chinese colors and styles are often borrowed and used. However, with the popularization of this cross-cultural fashion design, design ethics issues are becoming increasingly apparent, especially in terms of cultural misunderstanding and cultural appropriation. Luxury brand designers need to pay special attention to cultural respect and reasonable use when choosing traditional Chinese patterns for clothing design. Because, as a treasure of the Chinese nation, traditional Chinese patterns have a wide range of themes, diverse shapes, rich content and a long history. They cannot be replaced by other art forms and are also valuable assets in Chinese traditional culture (Dong Fang, 2014). The expression of the cultural significance of traditional Chinese patterns depends on the designer's knowledge and understanding of the culture itself, as well as the extraction, processing and reconstruction of the culture (Peng & Chen, 2008). Therefore, when luxury brand designers use Chinese traditions for pattern design, they must have sufficient cultural sensitivity, profound cultural understanding and a high degree of design ethics awareness to avoid one-sided or even wrong interpretation and dissemination of the cultural connotations behind the patterns, thereby triggering controversy over cultural appropriation. Chinese traditional patterns not only carry China's long history and cultural values, but are also important symbols of national identity and cultural identity. Culture has a subtle influence on people, so the design process needs to comply with design ethics. This attitude of cultural respect not only helps to avoid cultural misappropriation, but also enables the correct communication and continuation of Chinese traditional culture in design.

2. Problem Statement

This study focuses on the design ethics and cultural appropriation issues involved in the use of traditional Chinese patterns in luxury ready-to-wear design under the background of the prevalence of cross-cultural fashion design. Luxury ready-to-wear frequently uses traditional Chinese patterns, which has become one of the important ways to spread Chinese traditional culture globally. However, whether the results of this communication method are effective and complete still needs in-depth thinking. At the same time, the issues of design ethics, cultural appropriation and incorrect cultural communication caused by this phenomenon also need special attention. First of all, whether designers respect and understand the cultural symbols used in cross-cultural design, that is, traditional Chinese patterns. Traditional Chinese patterns are not only visual decorative symbols, but the cultural connotations and meanings behind them are unique and indispensable components of traditional Chinese patterns. If traditional Chinese patterns are only used as visual decorations without due respect and explanation for the pattern culture, it may violate design ethics and also cause controversy over cultural appropriation. Because many designers blindly use traditional Chinese patterns without a deep understanding of the cultural connotations behind them, their purpose may be just for commercial interests or to trigger fashion topics, which leads to cultural distortion and affects consumers' understanding of the original culture.

These problems show that when designing cross-cultural clothing, luxury ready-to-wear designers need to find a balance between design innovation and cultural respect to avoid problems such as cultural appropriation and cultural misunderstanding, and ensure the effectiveness of cultural communication through the "language" of clothing.

3. Literature Review

The theory of cross-cultural adaptation provides a rich theoretical basis for exploring the rational use of traditional Chinese patterns by luxury brand designers in ready-to-wear design. There are many different definitions of culture. Kroeber and Kluckhohn summarized this concept as follows: "Culture consists of behavioral patterns, which are explicit and implicit, acquired and transmitted through symbols, and constitute the unique achievements of human groups, including their embodiment in objects; the essential core of culture is composed of traditional (i.e. historically derived and selected) ideas, especially the values attached to these ideas; the cultural system can be regarded as a product of action on the one hand, and as a conditional element of future action on the other hand" (Kroeber, 1952). Based on this view, culture exists not only in groups, but also in our hearts. Culture is both visible and invisible. Berry has always advocated "cross-culture" to get rid of the cultural constraints inherent in a single case (Berry, 1969; Berry & Ward, 2006). Cross-cultural fashion design embodies this "cross-cultural" spirit. The designer's design concept may change with the change of cultural background. Understanding the cultural background of design has become an important factor in fashion design. In today's fashion industry, a skilled fashion designer plays not only the role of a designer but also the role of a cultural interpreter and communicator (Jin, 2004).

Young Yun Kim's Cross-Cultural Adaptation Theory proposes that individuals gradually adapt to and integrate into a new cultural environment through psychological and behavioral adjustments, thereby developing cross-cultural understanding and communication skills (Kim, 1988). This theory is mainly used in cross-cultural communication and immigration research. As more and more designers choose cross-cultural design, more and more design studies have begun to draw on the framework of cross-cultural adaptation theory to analyze how designers adapt to different cultural backgrounds. Young Yun Kim also elaborated on the process of cross-cultural adaptation and pointed out that cultural understanding is the core element of achieving cross-cultural adaptation (Kim, 1988; Kim, 2001). Then, in luxury ready-to-wear design, designers also need to follow this process and use traditional Chinese patterns for fashion design based on understanding and adapting to culture, so as to avoid the controversy of cultural appropriation.

Several researchers have explored the study of cultural symbols and applications in cross-cultural fashion design (Ren Li & Ye Chenyi, 2022; Shukla & Park, 2023; Zhi, 2022; Zou & Joneurairatana, 2020a, 2020b). These researchers explored cross-cultural phenomena in the field of fashion. Traditional culture has important multi-faceted meanings, can express different cultural connotations, and can reflect the expectations and aspirations of people in different eras. Some people believe that the continued trend of cross-cultural phenomena in fashion, as a hybrid trend, focuses on the cross-cultural integration of luxury brands and traditional culture, and traditional culture has become a new source of inspiration for designers in the fashion industry (Shukla & Park, 2023). In addition, cross-cultural fashion design can also be carried out through the use of cross-cultural design methods to explore the perspective of cross-cultural communication. For example, the application practice of similar patterns in different countries and regions (Zou & Joneurairatana, 2020a, 2020b).

4. Methodology

This study is a qualitative study that uses case analysis to code relevant pictures. It is descriptive and historical in nature, and the results are written in text format. The specific data analysis is done by collating and collecting photos of luxury ready-to-wear clothing on the firstview

website, and coding and summarizing the traditional Chinese pattern elements and details. Literature analysis is then used to reveal whether the cultural connotations behind the traditional Chinese pattern elements are suitable for the overall design of clothing.

Since the researcher is particularly interested in traditional Chinese culture, he has been committed to studying it. When he first tried to conduct research in this field, he preferred to use qualitative research methods, because descriptive research or grounded theory is more often used in cultural research. Qualitative research aims to reveal "how people interpret their experiences, how they construct their world, and the meaning they give to their experiences" (Merriam & Tisdell, 2015). One of the main goals of the researcher is to spread traditional Chinese culture with correct identification symbols and through appropriate media. Avoid the occurrence of ethical issues and phenomena such as cultural misunderstandings, cultural conflicts, and cultural appropriation during the communication process.

Luxury Ready-to-Wear is a high-end clothing series designed, produced and sold by well-known luxury brands. Although different from Haute Couture, the ready-to-wear series can still reflect high-level design, exquisite craftsmanship and high-quality materials. Among them, the most representative brands are Gucci, Dior, Giorgio Armani, etc.

The main goal of this study is to gain a deeper understanding and analysis of the traditional Chinese patterns that appear in luxury ready-to-wear. Through this understanding and analysis, based on the actual cultural connotations and usage requirements of traditional Chinese patterns, luxury ready-to-wear designers and even more related designers are given some reminders and suggestions when applying traditional Chinese patterns for design, so as to avoid the phenomenon of cultural appropriation. The selected cases are analyzed from the aspects of design elements, clothing styles, pattern proportions and positions, design styles, pattern symbolic meanings and application requirements using the data coding method.

This study adopts the qualitative data method because the goal is to use case studies to analyze and test the data. After coding using multiple data sources according to the methods listed in Table 1, the visual data will be included in the findings of this study.





Table 1: Data Collection

Data	Data source	Data type	Instrument	Location
Documentation	Internet/library	Books/journals/etc	Computer/WIFI	Online
Observational data	Internet (firstview)	Electronic images	Computer/WIFI	Online
Interview	Interviewee	Recording and notes	Recorder/mobile phone/notebook	Offline (China)

Based on the above research methods, the researchers mainly collect online data on the Internet, and the websites selected are all authoritative official data websites. Textual literature data such as books and journals have laid a solid theoretical foundation for this study, and the electronic pictures on the firstview website will lead to the main findings of this study, as shown in Figures 1 to 6. Based on the collected evidence, the researchers will analyze the relevant data in Tables 2 to 3 and draw conclusions based on Young Yun Kim's cross-cultural adaptation theory.

5. Data Analysis

Table 2: Initial Impressions

Visual	Chinese traditional pattern elements	Usage location	Clothing style	Cultural symbol
 <p>Figure 1: From Gucci Description : Gucci - Ready-to-Wear - Runway Collection - Women Spring / Summer 2017</p>	Gucci's 2017 spring and summer women's ready-to-wear collection clearly uses Loong patterns, with gold as the main color.	In the middle of the front piece of the shirt, there is a Loong pattern element, which almost fills the entire front piece of the shirt and forms a visual focus.	Top and bottom styles. The top is similar to a suit style with a full placket. The bottom is suit-style shorts.	The Loong pattern symbolizes power and majesty.
 <p>Figure 2: From Gucci Description : Gucci - Ready-to-Wear - Runway Collection - Women Fall / Winter 2016</p>	Gucci's 2016 Fall and Winter women's ready-to-wear collection uses the phoenix pattern on women's clothing in colors such as blue and red.	The phoenix pattern is located on the hem of the skirt. The overall proportion of the pattern is relatively large, occupying about 1/2 of the front piece of the garment.	Similar in style to the Chinese cheongsam, it has a floor-length skirt, a cheongsam collar, and three-quarter or eight-quarter sleeves.	The phoenix pattern symbolizes auspiciousness and luxury.
 <p>Figure 3: From Louis Vuitton Description : Louis Vuitton - Ready-to-Wear - Runway Collection - Men Spring / Summer 2016</p>	Louis Vuitton's 2016 spring and summer men's ready-to-wear collection uses crane patterns in its design, with white being the main color.	The front piece of the shirt has two mirrored crane patterns symmetrically on the left and right, near the chest area.	Men's casual wear, top is a Yokosuka jacket style with a full placket, bottom is a casual suit-style trousers.	The crane pattern represents longevity and good fortune.
 <p>Figure 4: From Ralph Lauren</p>	Ralph Lauren's 2011 Fall and Winter women's ready-to-wear collection incorporates traditional Chinese Loong patterns, with the color chosen being black, which is consistent with the main body of the garment.	The Loong pattern is on the back of the dress and appears in the form of lace crochet.	A fitted dress similar to a cheongsam style, floor-length, with a cheongsam collar and sleeveless.	The Loong pattern symbolizes power and majesty.



Description : Ralph Lauren - Ready-to-Wear - Runway Collection - Women Fall / Winter 2011				
 <p>Figure 5: From Dior Description : Dior - Ready-to-Wear - Runway Collection - Women Fall / Winter 2022</p>	Dior's 2022 Fall/Winter women's wear uses traditional Chinese flower and bird patterns in the ready-to-wear series, with colors including black, purple, etc.	The floral and bird pattern appears on the skirt and almost covers the entire skirt.	The top is a waist-hugging coat made of woolen plaid fabric, and the bottom is an A-line mid-length skirt.	There are many types of flower and bird patterns. Different patterns have different meanings, but they all represent auspiciousness.
 <p>Figure 6: From Giorgio Armani Description : Giorgio Armani - Ready-to-Wear - Runway Collection - Women Spring / Summer 2005</p>	Giorgio Armani's 2005 spring and summer women's clothing series directly uses Chinese characters in black calligraphy.	The text patterns are used directly and spread all over the suspender dress, including simplified and traditional Chinese characters, including Zhi (志), Fu (福), Shun (順), Sheng (聖), etc.	Sling dress with a cuff-style skirt.	The text patterns express different meanings depending on the characters, for example, "Fu" represents good fortune and blessing; "Shun" represents smoothness and success.

Table 2 selects 6 representative luxury ready-to-wear garments with traditional Chinese pattern elements. Through the analysis of pattern types, color matching, location on clothing, clothing styles, and preliminary cultural symbolic meanings, we have a preliminary impression and understanding of these 6 ready-to-wear garments. This step is very critical for this study. It is the beginning of this study and the basis for discovering the research questions. The content of this part provides guidance and direction for subsequent coding and induction, which can find the core issues and research focus of this study and ensure the rigor of the research process.

Table 2: Coding of Traditional Chinese Patterns

Image number	Pattern type	Pattern color and expression	Pattern position and proportion	Clothing style integration	Cultural symbolism of the pattern
Figure 1	Loong pattern	The pattern is presented in gold and is mainly in the form of surfaces.	The pattern is located on the front piece of the top, occupying about 1/3 of the entire front piece of the	Western clothing cutting is combined with traditional Chinese patterns.	The Loong pattern is one of the twelve patterns in ancient China. Each pattern has its symbolic meaning. The twelve patterns gradually became the exclusive decoration of various places in China and the symbol of the royal power in ancient China. The Loong and phoenix in the twelve patterns were also gradually used exclusively by

			garment, becoming the visual focus.		the emperor, and the Loong became the symbol of the emperor. The clothing pattern became a symbol of the official rank, which was particularly obvious in the clothing of the Ming and Qing dynasties. For example, officials and civilians were not allowed to wear python Loong patterns. The most influential is the Loong, the symbol of the Chinese nation. This mythical animal most worshipped by the Chinese is a complex of snake body, fish scales, lion head and tail, deer horns, eagle claws, ivory, etc. There are also many forms such as coiled Loong, sitting Loong, descending Loong, flying Loong, etc., and there is a saying that the Loong gives birth to nine sons (Gao Shan, 2003). The color matching of traditional Loong patterns varies in different historical periods and materials. The main colors include jade green, chrome yellow, cobalt blue, vermilion and turquoise green.
Figure 2	Phoenix and floral patterns	The patterns include blue, red, yellow, etc., and are mainly expressed in the form of lines and surfaces.	The combination of phoenix and floral patterns almost fills the front of the garment, creating a strong visual appeal.	The Chinese cheongsam style is combined with traditional Chinese patterns.	The Loong and phoenix in the twelve chapters of the pattern gradually became exclusive to the emperor, and the phoenix became the representative of the supreme woman (Gao Shan, 2003). The phoenix pattern is the image of a colorful divine bird and is the most common pattern in traditional Chinese clothing. The phoenix pattern implies nobility, elegance, auspiciousness, magnificence, vitality and love (Xu Juanfang et al., 2013). The color matching of traditional phoenix patterns varies in different historical periods, but generally it is dominated by bright and contrasting colors. For example, gold and blue were often used during the Spring and Autumn Period and the Warring States Period; red and gold were often used in the Tang Dynasty; and soft blue and white were mainly used in the Song Dynasty.
Figure 3	Crane pattern	The pattern colors include white, red, yellow, etc., and are mainly expressed in the form of	The pattern is located on the front of the shirt, with a crane pattern on each side, occupying 1/2 of the	Western clothing style cutting combined with traditional Chinese patterns.	The theme patterns of the imperial seals in the Qing Dynasty symbolize the requirements and ranks of official positions. The patterns on the official uniforms of civil and military officials are different. The first-rank civil officials wear cranes, which symbolize nobleness and elegance (Tang Yunqi et al., 2021). The colors

		lines and surfaces.	front of the shirt.		of traditional crane patterns mainly include white, red and black.
Figure 4	Loong pattern	The pattern is black and mainly in the form of lines.	The pattern is located on the entire back of the skirt, accounting for 1/3 of the entire back of the skirt.	The Chinese sleeveless cheongsam style is combined with traditional Chinese patterns, and the patterns are presented in sheer lace.	The same cultural symbolic meaning as the pattern in Figure 1.
Figure 5	Flower and bird pattern	The pattern colors include brown, black, etc., and are mainly expressed in the form of dots, lines and surfaces.	The pattern is located on the skirt of the lower garment, and is close to the expression form of Chinese fine-brushwork, covering almost the entire group of pieces.	A combination of Western-style cutting clothing styles and traditional Chinese patterns.	During the late Tang Dynasty in China, the patterns of women's clothing changed greatly. During this period, peony and flower and bird patterns became popular (Xu Yixin & Luan Hailong, 2020). There are many types of flower and bird patterns, which usually express auspiciousness, beauty, blessings and other meanings. The color matching of traditional flower and bird patterns is usually based on natural colors, emphasizing harmony and beauty, including green, blue, red, etc.
Figure 6	Chinese character pattern	The pattern is black, the Chinese characters are written in thicker strokes, and are expressed in the form of surfaces.	The pattern is spread all over the suspender cake skirt, and proportionally accounts for roughly 1/2 of the entire garment.	The Western-style A-line suspender cake skirt is combined with traditional Chinese character patterns.	Traditional Chinese character patterns are mostly auspicious and positive words or poems (Zhu Siyan & Zhou Jie, 2020). The meaning of the words can be understood by the literal meaning. The color matching of Chinese character patterns is mainly based on the traditional white background with black characters.

Table 3 completes the coding of traditional Chinese patterns in luxury ready-to-wear based on Table 2. The focus is on the analysis of the color and expression of the pattern, as well as the further elaboration of the cultural symbolic meaning of the pattern, in preparation for the following summary and discussion. Therefore, the cultural appropriation of traditional Chinese patterns in luxury ready-to-wear is mainly examined and discussed through the cultural symbolic meaning of the pattern.

6. Results and Discussions

The six luxury ready-to-wear selected for this study cover a variety of traditional Chinese patterns, including Loong, phoenix, and crane patterns, which are typical representative patterns of traditional Chinese patterns. Traditional Chinese patterns have their specific symbolic meanings and historical status in Chinese culture.

The Loong pattern mentioned in Table 3 is the symbol of the ancient emperor and is exclusive to the emperor. Looking at Figures 1 and 4, from the perspective of identity, the Loong pattern is not suitable for women's clothing design, and is even less suitable for backless treatment. In addition, the color matching of traditional Loong patterns is different in different historical periods. The main colors include jade green, chrome yellow, cobalt blue, vermilion and turquoise, etc., while Figures 1 and 4 show that the colors of the Loong pattern use gold and black. The use of gold is in line with the tradition of Loong patterns, but the black Loong pattern is probably a manifestation of modern design techniques. In terms of the position of the pattern, the Loong pattern in Figure 1 is on the chest, which is relatively in line with tradition, but the Loong pattern in Figure 4 is on the back, and the back position outside the Loong pattern is treated in perspective. This is a manifestation of sexy beauty, but it forms a strong contrast and contrast with the majesty and solemnity of the Loong pattern itself. In summary, it can be reflected that the cultural connotation of the Loong pattern is not fully and accurately reflected in these two luxury ready-to-wear. The designers pay attention to the visual effect of the clothing, but the respect for traditional culture is still not in place. This will cause controversy over cultural misunderstanding and cultural appropriation, and will convey the wrong message that Loong patterns are a symbol of femininity or that Loong patterns can appear on sexy women's clothing.

The phoenix pattern in Figure 2 is used in women's clothing, and the style of women's clothing is similar to that of Chinese cheongsam. The phoenix pattern represents the supreme woman. The base colors of the ancient queen's clothing include bright yellow, red, stone blue, etc. The clothing in Figure 2 is based on black, with phoenix patterns, and the color matching of the phoenix pattern also follows the color matching method of traditional Chinese phoenix patterns. From this perspective, this design basically follows the application requirements of the phoenix pattern. At the same time, the overall effect of the clothing gives people a sense of luxury and auspiciousness, so the cultural appropriation problem of this design can be almost ignored.

The crane pattern in Figure 3 is located on the left and right chests of the front piece of the Yokosuka jacket. The crane pattern is an ancient patch pattern. The first-rank civil official is a crane, which symbolizes nobleness and elegance. It is located in the middle of the chest of the front piece of the clothing, which is a display and symbol of identity. The cranes in Figure 3 appear in pairs. Although they are used in men's clothing, the historical background of the Yokosuka jacket is closely related to the stationing of the US military and Japanese embroidery technology (Wang Yiran, 2018). Therefore, the application of the crane pattern on this product still cannot escape the question of cultural appropriation. The crane pattern is only used as a decorative symbol without understanding its true cultural connotation, and the symbolic meaning of the crane pattern in traditional Chinese culture and the identity requirements of the wearer are ignored. Such superficial application will lead to consumers' misunderstanding of traditional Chinese cultural symbols, weaken the cultural value of traditional Chinese patterns, and thus trigger a series of discussions on design ethics issues.

The use of Chinese flower and bird patterns in Figure 5 will generally not cause the topic of cultural appropriation, because animal patterns that symbolize identity, such as cranes and peacocks, are not used. There are many types of traditional Chinese flower and bird patterns, all of which express the meaning of auspiciousness, beauty, and blessings. In addition to a few special flower and bird patterns, other common patterns such as peony and plum blossoms do not have too many requirements for the identity of the wearer.

Figure 6 shows Chinese character patterns, and they are expressed in intuitive simplified and traditional Chinese characters. The background color of the clothing is white, and the Chinese character patterns are black, which is consistent with the black characters on a white background in Chinese calligraphy. The Chinese characters in the clothing in Figure 6 include Zhi, Shun, Fu, Sheng, etc. The literal meanings of these Chinese characters all express the meaning of beauty and perfection. There are not too many requirements for the use of Chinese character patterns. If they are used directly, the concept of visual symbols will be greater than the cultural connotation. Therefore, the use of traditional Chinese patterns in this ready-to-wear will generally not cause controversy, but the expression of its cultural connotation may be weakened or even diluted.

The above analysis of the application examples of traditional Chinese patterns in luxury ready-to-wear clearly shows that when luxury ready-to-wear designs use traditional Chinese patterns, it is sometimes difficult to completely avoid cultural misunderstanding and cultural appropriation. Especially for the application of some representative and special patterns, it is very easy to touch on the issues related to design ethics. Some designs ignore the respect for traditional culture while focusing on visual effects. The use of traditional Chinese patterns by luxury brands in ready-to-wear is actually to spread traditional Chinese culture through the language of "clothing", which is also the embodiment of cross-cultural design in clothing. Designers need to uphold cultural sensitivity in the process of cross-cultural design, deeply understand the cultural connotations of the foreign cultural elements used, and make effective and correct cultural information dissemination.

7. Conclusion

Through this study of traditional Chinese patterns in luxury ready-to-wear, it can be concluded that luxury ready-to-wear often involves design ethical issues such as cultural appropriation when applying traditional Chinese patterns, and it is not easy to avoid this problem. This study uses the case study method to identify some representative and special traditional Chinese patterns and their cultural connotations, so as to avoid using traditional Chinese patterns only as a visual decorative symbol when conducting cross-cultural fashion design. Nowadays, cross-cultural fashion design appears more and more in luxury ready-to-wear design. The abstract concept of culture is often simplified into visual symbols when applied, which leads to a lack of respect for the original culture in the design. Therefore, before designing, designers can consult relevant literature and field research to gain a deeper understanding of traditional Chinese culture, and maintain a heart of respect and awe for traditional Chinese culture in the design process. On this basis, the correct cultural information can be disseminated through the presentation of clothing, so as to truly realize cross-cultural design and communication. This study has important guiding significance for the correct application of cross-cultural adaptation theory in future clothing design.

Acknowledgement

The authors would like to thank the College of Creative Arts (CCA) of Universiti Teknologi MARA (UiTM) for providing the supports for this study.

References

Dong Fang. (2014). A brief analysis of the application of traditional Chinese patterns in modern clothing design. Hebei Normal University.

- Gao Shan. (2003). A brief discussion on the artistic characteristics of traditional Chinese clothing patterns
- Ren Li, & Ye Chenyi. (2022). Research on the cross-cultural design path of Chinese independent fashion designers. *Design Art Research*, 12(03), 4-8.
- Tang Yunqi, Hui Xue, Wei Xiaohong, Zou Lingqiu, Liang Peiyao, Li Chenyang, & Wang Yunyun. (2021). Extraction of Qing Dynasty patch pattern elements and preliminary application in sports shoe design. *Leather Science and Engineering*, 31(6), 59-63.
- Wang Yiran. (2018). Research on the design of embroidery patterns on jackets in Yokosuka, Japan. Donghua University.
- Xu Juanfang, Zhang Sanyuan, & Dong Zhanxun. (2013). Cultural composition and typicality of phoenix patterns on traditional clothing. *Journal of Textile Research*, 34(7), 6.
- Xu Yixin, & Luan Hailong. (2020). Innovative application of Tang Dynasty women's clothing patterns in modern clothing design. *Design*, 5, 19.
- Zhang Wei. (2018). The influence of Chinese traditional clothing cultural elements on European brand clothing. *Journal of Beijing Institute of Graphic Communication*, 26(6), 79-81.
- Zhu Siyan, & Zhou Jie. (2020). Hakka clothing patterns and their cultural characteristics. *Basic Science Journal of Textile Universities*, 33(1), 6.
- Berry, J. W. (1969). On cross-cultural comparability. *International journal of Psychology*, 4(2), 119-128.
- Berry, J. W., & Ward, C. (2006). Commentary on “Redefining interactions across cultures and organizations”. *Group & Organization Management*, 31(1), 64-77.
- Jin, B. (2004). Apparel industry in East Asian newly industrialized countries: Competitive advantage, challenge and implications. *Journal of Fashion Marketing and Management: An International Journal*, 8(2), 230-244.
- Kim, Y. (1988). Communication and cross-cultural adaptation: An Integrative Theory. *Multilingual Matters*.
- Kim, Y. Y. (2001). *Becoming intercultural: An integrative theory of communication and cross-cultural adaptation*. Sage.
- Kroeber, A. L. (1952). *Culture: A critical review of concepts and definitions*. Peabody Museum.
- Merriam, S. B., & Tisdell, E. J. (2015). *Qualitative research: A guide to design and implementation*. John Wiley & Sons.
- Peng, R., & Chen, Y. (2008). The cultural concept of “Beijing Olympics” and semantic component of the elements in traditional Chinese culture. 2008 9th International Conference on Computer-Aided Industrial Design and Conceptual Design,
- Plocher, T., Rau, P. L. P., Choong, Y. Y., & Guo, Z. (2021). Cross - Cultural Design. *Handbook of human factors and ergonomics*, 252-279.
- Shukla, A., & Park, H. (2023). Characteristics of Indian Traditional Costumes and its Application in Contemporary Fashion Design as a Cross-Cultural Phenomenon. *International Journal of Costume and Fashion*, 23(2), 27-44.
- Zhi, Y. (2022). The practice of combining chinese and english culture in fashion design in cross-cultural context. *Open Journal of Social Sciences*, 10(1), 324-354.
- Zou, Y., & Joneurairatana, E. (2020a). Apply of traditional cultural symbols into fashion design based on Cross-cultural communication. *E3S web of conferences*,
- Zou, Y., & Joneurairatana, E. (2020b). Fashion design based on cross-cultural communication. *Advances in Physical, Social & Occupational Ergonomics: Proceedings of the AHFE 2020 Virtual Conferences on Physical Ergonomics and Human Factors, Social & Occupational Ergonomics and Cross-Cultural Decision Making*, July 16–20, 2020, USA,