

# The Historical Evolution and Modern Innovative Design of Baoxiang Flower Patterns in Tang-Dynasty Hanfu

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**Abstract:** *This study investigates the historical evolution and contemporary application of Baoxiang flower patterns in Tang Dynasty Hanfu and modern fashion design. Employing a mixed-methods approach, the study assesses how traditional elements can be adapted to modern aesthetics without losing their cultural essence. The findings indicate a strong consumer preference for designs that integrate traditional motifs with modern techniques, highlighting the importance of craftsmanship and market positioning in contemporary fashion. The research concludes with recommendations for optimizing traditional patterns in modern design, thereby bridging the gap between historical significance and contemporary relevance, and paving the way for the innovative use of cultural motifs in the global fashion industry.*

**Keywords:** Baoxiang Flower Patterns, Tang Dynasty Hanfu, Modern Fashion Design, Design Innovation

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## 1. Introduction

The Baoxiang flower, as a traditional decorative pattern, originated from Buddhist art and was later widely applied in clothing (Zhang & Krotova, 2024). Typically based on the lotus flower, it symbolizes purity and auspiciousness. Its unique artistic expression and profound cultural connotations held a significant position in Tang Dynasty attire (Cui, 2019). During this period, Baoxiang flower patterns were not only used in clothing but also extensively appeared in silk paintings, ceramics, and architectural decorations, reflecting the era's pursuit of beauty and the influence of religious culture.

This study primarily explores the evolution of Baoxiang flower patterns in Tang Dynasty Hanfu and analyzes their innovative applications in modern fashion design. The research focuses on how to adapt and integrate traditional cultural elements into modern design contexts while preserving their cultural authenticity and aesthetic continuity. Ultimately, it aims to reveal the practical use of traditional patterns in modern design practices and how such practices contribute to the inheritance and innovation of cultural heritage, thereby enhancing cultural confidence and promoting international cultural exchange.

## 2. Literature Review

The Baoxiang flower, also known as the Baoxian flower, was originally designed to symbolize the "Twelve Baoxiang" in Buddhist teachings and later evolved into decorative art representing

auspiciousness and prosperity. The Baoxiang flower is an artistic amalgamation of elements derived from various flowers such as lotus, pomegranate, peony, and chrysanthemum. These elements, including petals, buds, and leaves, are creatively processed and integrated into a cohesive design (Yan & Mokhtar, 2023).

The basic structure of the Baoxiang flower typically features intricate petal arrangements and highly decorative patterns (Chen & Suh, 2021). At the center, a 'pearl' or a similar round motif is often placed, surrounded by auspicious flowers like lotus and peony. The patterns of Baoxiang flowers have varied across different periods, adapting to diverse demands. These patterns can be transformed into various forms, displaying a wide range of vibrant and colorful designs (Peng & Krutasaen, 2022).

The Baoxiang flower held a prominent position in Tang Dynasty attire, with its design and application reflecting the cultural and aesthetic values of that era (Wang, 2023). During this period, Baoxiang flower patterns were not only used in royal and religious garments but also widely incorporated into everyday clothing and festive decorations among the common people, showcasing their deep cultural significance and extensive societal influence (Qi, 2018). With cultural globalization, Baoxiang flower patterns have been reinterpreted and applied in modern design (シユ, 2022). Research shows that contemporary designers have not only preserved the traditional elements of Baoxiang flowers but also incorporated them into modern fashion, interior design, and even product packaging through advanced technology and creative thinking. This cross-era design practice has not only revitalized the artistic value of Baoxiang flowers but also endowed them with new market vitality (Zhang, 2020).

However, the exploration of the adaptability of Baoxiang flower patterns in modern design remains insufficient. Existing research has not fully addressed the tension between tradition and modernity. Some scholars emphasize that traditional patterns in modern design should maintain their authenticity, arguing that designers should strictly adhere to their historical styles (Riegl & Castriota, 2018). Others advocate for creative transformations to make traditional culture more aligned with contemporary aesthetics and market demands.

This study aims to explore innovative pathways for Baoxiang flower patterns in modern design through case analysis and design practice (Khynevyeh, 2024). Such cross-cultural design practices not only offer new perspectives for examining traditional patterns but also challenge designers to strike a balance between preserving cultural heritage and fostering innovation (Song et al., 2024).

### **3. Methodology**

This study employs a mixed-method approach, integrating both qualitative and quantitative research methods to explore the application and acceptance of the Baoxiang flower pattern in modern fashion design (Nanthagopan, 2021). A literature review was conducted to trace the historical evolution and artistic characteristics of the Baoxiang flower pattern, establishing a theoretical foundation for the research. In the design practice section, the study focuses on the Baoxiang flower as a core element, combined with modern fashion design needs, and has created eight fashion samples. These samples cover various application scenarios, from casual wear to formal attire, showcasing the diverse applications of the Baoxiang flower pattern in modern clothing. The design process emphasizes pattern innovation, craftsmanship, and market positioning, striving for design innovation by combining various techniques and modern color matching while inheriting traditional aesthetics.

The quantitative part evaluates consumer acceptance of modern fashion designs featuring the Baoxiang flower pattern through a survey (Chen et al., 2021). The questionnaire is designed based on the Likert scale, covering three evaluation dimensions: pattern innovation, craftsmanship quality, and market positioning (Meera & Vinodan, 2024). The survey sample includes 100 consumers from diverse genders, ages, and occupational backgrounds to ensure the diversity and representativeness of the sample. After data collection, the mean scoring method is used for quantitative analysis, supplemented with qualitative evaluations to further explore consumer preferences and market demand. Through these methods, this study investigates the application value and optimization paths of the Baoxiang flower pattern in modern fashion design from both theoretical and practical perspectives, providing references for cultural heritage and modern design innovation.

#### 4. Evolution of the Baoxiang Flower Pattern in Tang Dynasty Hanfu

During the Tang Dynasty, the variety of clothing reached an exceptionally high level of artistic and aesthetic value. Women's garments in the Tang Dynasty were particularly luxurious, featuring a diverse array of decorative patterns (Chen, 2017). Tang Dynasty clothing patterns encompassed real flowers, grasses, fish, and insects as themes, while traditional dragon and phoenix motifs were also included, influenced by the divine right of kings. The design of clothing patterns during this period tended towards a style that expressed freedom, fullness, and robustness. Among the most renowned patterns in Tang Dynasty garments was the Baoxiang flower pattern.

The Baoxiang flower pattern is a traditional decorative motif in Han Chinese clothing. It involves artistically transforming the heads of natural flowers, primarily lotuses, into stylized and formalized patterns. This pattern is also the most classic and representative fabric design found on women's clothing in Tang Dynasty figurative paintings (Psarras, 2020). For instance, in Zhou Fang's "Painting of Ladies with Flowers in Their Hair", the noblewoman gently lifting her collar wears a long robe adorned with the Baoxiang flower pattern, where the circular motifs are slightly staggered in their arrangement.



Figure 1: Zhou Fang's "Painting of Ladies with Flowers in Their Hair"

##### 4.1 Evolution of the Baoxiang Flower Pattern's Structure

In the early Tang Dynasty, the structure of the Baoxiang flower pattern was primarily centered around a "cross" shape, embodying the beauty of axial symmetry (Zhang & Krotova, 2024).

Designs during this period were relatively simple, primarily employing a bidirectional continuous filling method. This involved extending the pattern either vertically or horizontally, creating a basic symmetrical visual effect.

As people's pursuit of beauty evolved, they were no longer satisfied with the basic "cross" structure or the simple bidirectional filling method. Designers began to add auxiliary flowers around the main flower, gradually developing into a four-directional continuous design and ultimately evolving into an eight-directional surround. This meant filling patterns around the main flower to create an endless, more complex, and continuous design. Additionally, the circular nature of these Baoxiang flower patterns symbolized unity and strength, complementing the contemporary aesthetic preference for plumpness and thus achieving a more pleasing aesthetic effect.

By the late Tang Dynasty, with the increasing demand for loose and long garments, the use of Baoxiang flower patterns became more extravagant and intricate. During this period, the Baoxiang flower often featured a "rice" character structure. Although lavish and grand, they did not reach the aesthetic pinnacle of the circular structures seen in the prosperous Tang period. This reflects a maximal pursuit of complexity and ornamentation in the later designs of the Baoxiang flower, as illustrated in Table 1.

**Table 1: Structure of the Baoxiang Flower in Tang Dynasty Hanfu**



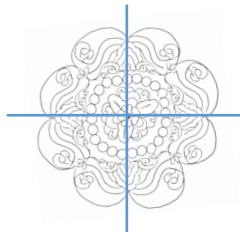

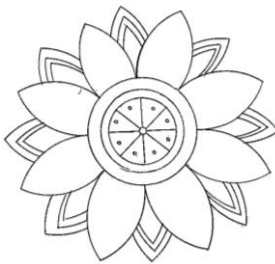
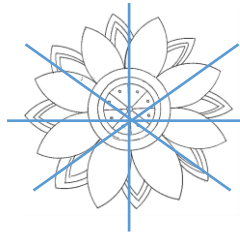
Period	Tang Dynasty Hanfu	Restored Baoxiang Flower Image	Baoxiang Flower Structure Diagram
Early			十字型 
Late			米字型 

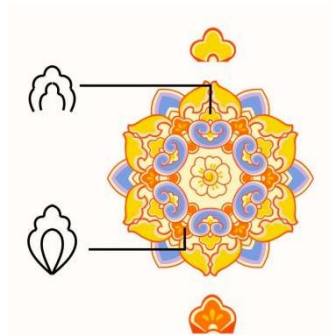
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#### 4.2 Evolution of Petal Shapes in Baoxiang Flowers

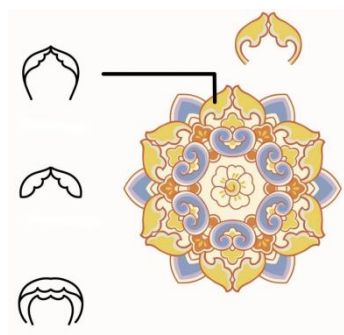
The Baoxiang flower pattern is an abstract and stylized design, with its petals divisible into three types: rolled petals, cloud-curved petals, and hook-shaped petals. Typically, a Baoxiang flower will predominantly feature one type of petal but may include multiple combinations and overlapping layers, occasionally exhibiting some variations. Rolled petals are further classified into side-rolled petals and upright-rolled petals. Side-rolled petals resemble the side profile of two petals joined together at the tips; upright-rolled petals appear as the front profile of petals, with tips curling inward and featuring cloud-like curves. Cloud-curved petals showcase the



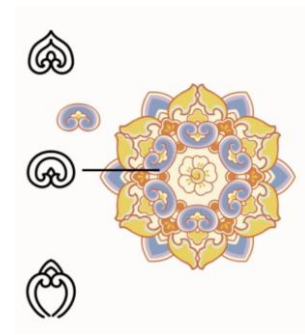
front profile of petals with cloud-like curves, but without inward curling. Hook-shaped petals consist of band-like segments that curl inward to form a hook shape, as illustrated in figures 2-4.



**Figure 2: Cloud-Curved Petal**



**Figure 3: Rolled Petal**



**Figure 4: Hook-Shaped Petal**

During the early Tang Dynasty, the petals of Baoxiang flowers were diverse and unique, formed from basic mother patterns. The shapes of the petals carried distinct characteristics of early Tang pomegranate lotus flowers and large lotus algae well designs. These petals expanded outward in layers, arranged radiantly or interlocking in overlapping patterns, creating a multitude of varied forms. Petals were arranged around a central point, with the extending units not leaning on or connecting to each other, resulting in a pattern structure that was sparse and relatively simple.

In the mid-Tang period, there was a significant change in the shape of Baoxiang flower petals. The development focused on different floral varieties, leading to shapes such as upright curved petals and upright rolled petals. These shapes not only showcased the natural beauty of the flowers but also had distinct inheritability and transitionality. Structurally, a cluster-emission structure was adopted, which is a composite of the "rice" character base and circular wheel structure. Patterns expanded from the center outward in layers, ultimately forming a circular radial structure. Although this design was rich in content and complex in internal organization, it maintained an orderly state of being elaborate without chaos. Through such structural evolution, the Baoxiang flower visually displayed greater dynamism and layering, reflecting the advanced stage of mid-Tang art and craftsmanship.

In the late Tang period, petal design became more stylized, with central flowers often featuring a front-facing lotus or a small cluster of camellia. The outermost layers were surrounded by realistic flowers. The middle petals were decorated with camellia-patterned cloud-curved petals, giving the overall shape the appearance of a blooming flower. The border patterns featured camellia motifs, presenting in inner triangles and outer pentagons, showcasing the final prosperity of the late Tang. The radial structure of the Baoxiang flower from the center outward was no longer the only choice, showing the evolution from nascent form to maturity and then to grandeur, before returning to simplicity.

## **5. Modern Innovations in Baoxiang Flower Design**

### **5.1 Baoxiang Flower Design Steps**

In modern design practice, the Baoxiang flower pattern has undergone a series of innovations aimed at incorporating this traditional element into contemporary fashion design to meet current aesthetic and functional demands. Here are several innovative design methods categorized by the structural form of the pattern, with specific examples: The design of the

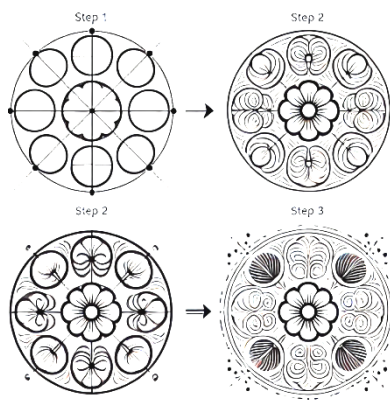
Baoxiang flower pattern can be carried out in four core steps, designed to provide readers with a systematic and easy-to-understand method, as illustrated in Figures 5 and 6.

**Step 1: Basic Construction** The first step involves drawing a basic shape (primarily a circle, but a square can also be used) to serve as the main framework of the pattern. Inside the basic shape, draw a proportionally reduced figure to act as the core of the pattern. Then, from the center, evenly draw multiple straight lines out to the circumference, dividing the basic row into several equal parts, forming a "cross" or "rice" structure. At the intersections of these lines, draw additional shape units to create a pattern framework that surrounds the center.

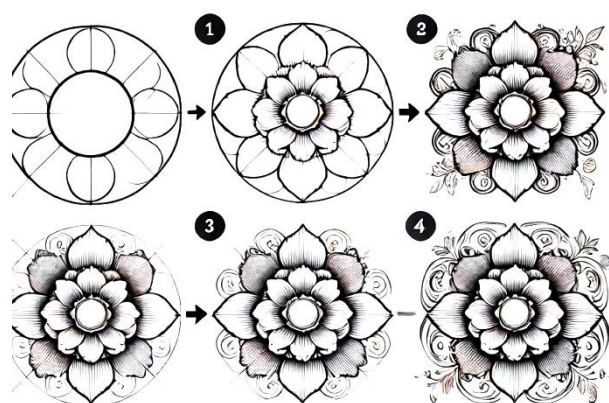
**Step 2: Preliminary Pattern Drawing** After completing the basic construction, proceed with the preliminary drawing of the pattern. In each area of the "cross" or "rice" structure, outline the initial floral patterns following principles of symmetry. Start from the center and expand outward to the periphery, evenly arranging petals in every direction to ensure overall balance and aesthetics.

**Step 3: Detail Enhancement** Based on the preliminary drawings, enhance the details of each pattern. While maintaining basic symmetry and structure, add more floral details, such as layers and textures of petals. Refine each part to enhance the pattern's visual depth and attractiveness.

**Step 4: Addition of Decorative Elements** Add some decorative patterns at the edges of the figure to enhance the complexity and beauty of the pattern. These decorative elements not only enrich the details of the pattern but also enhance the overall visual appeal. Ensure that all decorative elements are evenly distributed to maintain the pattern's symmetry and harmony. Following these steps will allow you to create a sophisticated and layered Baoxiang flower pattern.



**Figure 5: Example 1 of Baoxiang Flower Design Steps (Designed by the Author)**



**Figure 6: Example 2 of Baoxiang Flower Design Steps (Designed by the Author)**

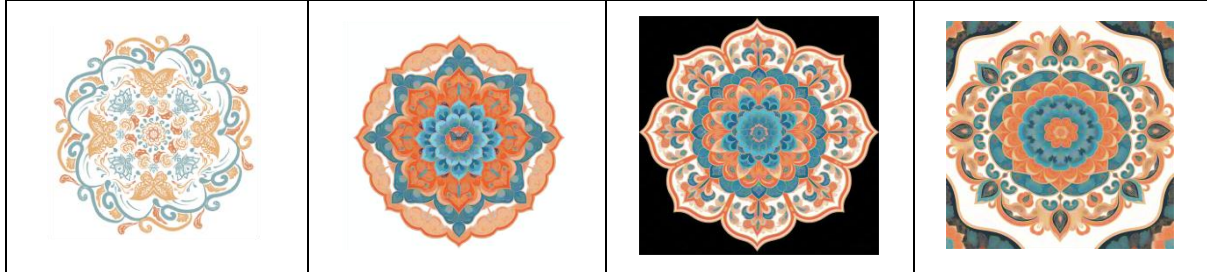
## 5.2 Baoxiang Flower Innovation Design Series Practice

### 5.2.1 Suitable for Innovative Pattern Design

Inspiration for this innovative design series comes from commonly used motifs within Baoxiang flower designs, such as butterfly patterns, vine patterns, treasure lotus patterns, and wind-cloud patterns. The butterflies and treasure lotuses intertwine to form rings that serve as the main visual center of the independent pattern, while vine patterns with sprouting branches and fan-shaped petals act as sub-elements. The pattern is symmetrical in form, adopting an additive design method that inherits and improves the organizational form suitable for the original Baoxiang flower patterns. With the addition of richly detailed cloud patterns, classic multi-petaled flowers, and the connection between butterflies and lotuses, a complete and

independent pattern is formed. This is demonstrated in Table 2. The overall style is grand and exquisite, with a very smooth circular flow that provides an excellent visual effect. This design is suitable for restoring Tang-style Hanfu or contemporary Chinese fashion garments, among other clothing categories.

**Table 2: Suitable for Innovative Pattern Design (Designed by the Author)**



### 5.2.2 Bidirectional Continuous Innovative Design

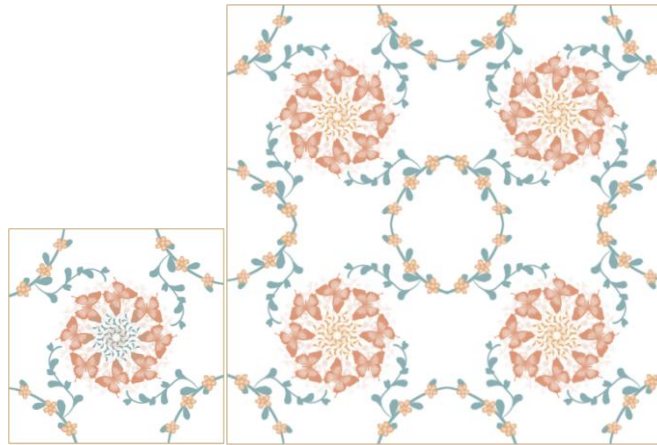
This design features Baoxiang flower motifs commonly represented by orchid patterns and cloud-smoke patterns, incorporating modern styles with star and rose motifs. The pattern adopts a bidirectional continuous form, with a combination of geometric shapes and orchids as the main body of the bidirectional pattern, while cloud-smoke, stars, and roses serve as auxiliary elements. This approach uses additive and scatter methods to break away from the traditional organizational forms of Baoxiang flower suitable patterns. Due to the incorporation of breakthrough cloud patterns, which are scattered at the four corners of the Baoxiang flower's main body, and the connections between roses and stars, a complete bidirectional continuous pattern is formed, as shown in Figure 7. The overall style is retro with a touch of avant-garde, making it uniquely stylish. This design is suitable for contemporary Chinese fashion or clothing categories that incorporate Han elements.



**Figure 7: Bidirectional Continuous Design (Designed by the Author)**

### 5.2.3 Quadrilateral Continuous Innovative Design

The theme for this design is based on butterfly and vine motifs. It utilizes a quadrilateral continuous pattern format, employing additive and transformational linking design techniques. This approach breaks away from the traditional Baoxiang flower pattern's organizational forms. By incorporating innovative vine motifs that interconnect with each other, a complete quadrilateral continuous pattern emerges. This pattern features butterflies encircling the floral center as the primary motif, with branching vine patterns serving as secondary elements, as shown in Figure 8. The overall style is cultured and refined, subtle yet exquisite, making it suitable for modern adaptations of Tang attire or clothing incorporating Han elements.



**Figure 8: Quadrilateral Continuous Design (Designed by the Author)**

## **6. Innovative Applications of the Baoxiang Flower Pattern in Modern Fashion**

The exploration of innovative applications of the Baoxiang flower pattern in fashion design involves not only delving into its cultural significance but also revolutionizing the design thinking. This requires a multi-directional, divergent thinking approach to find new ways to utilize the Baoxiang flower pattern.

Innovations in the styling of the Baoxiang flower pattern in modern fashion demand that its use transcends traditional forms. Given the unique nature of clothing as a medium, the application of this pattern should involve flexible and transformative techniques. Additionally, the Baoxiang flower is a typical pattern of regular decoration, characterized by its tight structure, elaborate flower shapes, and layered richness, conveying an aura of luxury.

Innovating the types of garment styles that use the Baoxiang flower pattern marks a significant shift. In an era where traditional design concepts are diversified, the pattern is typically considered for women's clothing. However, some designers have broken the mold by incorporating traditional floral designs into men's sportswear, previously a rarity. This has been exemplified by the design of attire for Chinese athletes representing China at sports events and award ceremonies, successfully integrating traditional Chinese patterns into such contexts. This demonstrates that traditional patterns can indeed be applied to sportswear, pointing towards new directions for innovative applications of the Baoxiang flower pattern.

The Baoxiang flower pattern can also be applied to various types of clothing including sportswear, suits, down jackets, denim wear, jackets, and hoodies. In different style categories, the Baoxiang flower can clash culturally with other styles, sparking new creative sparks in the design field. This allows the traditional pattern not only to maintain its cultural essence but also to engage dynamically with contemporary fashion trends, thereby broadening its appeal and applicability.

### **6.1 Specific Design Examples of Baoxiang Flower in Modern Apparel**

The application of the Baoxiang flower pattern in modern clothing design is primarily demonstrated through casual everyday wear and formal attire. These designs skillfully incorporate traditional cultural elements into modern garments, preserving the essence of traditional aesthetics while showcasing the innovation and practicality of contemporary fashion design, as shown in Table 3.



### 6.1.1 Application of Baoxiang Flower in Clothing Placement









The placement of the Baoxiang flower pattern in clothing is manifested in two main ways. The first type is more concentrated, appearing as localized prints on prominent parts of the garment, such as the chest, cuffs, or sides. For example, in casual everyday wear Sample 1: a black long dress, the Baoxiang flower pattern is located at the cuffs and the side of the skirt, featuring a simple yet sophisticated design. Samples 2 & 4: hoodies, use Baoxiang flower prints on the chest and sleeves, distributing the pattern evenly to add a lively visual effect.

The second type of placement focuses more on the overall layout of the pattern and the harmonious matching of colors. The Baoxiang flower pattern typically covers a larger area of the entire garment. For instance, in formal attire Samples 5 & 6: these two gowns feature patterns that extend downwards from the collar; Samples 7 & 8: the patterns cover from the chest to the hem, often extending from the upper part of the dress to the lower hem, creating visual continuity.

### 6.1.2 Application of Baoxiang Flower in Clothing Techniques

Common techniques include thermal transfer, digital printing, and hand embroidery, which can precisely handle the details of the pattern, making the colors vivid and the garments durable. Casual clothing often uses techniques such as thermal transfer and digital printing. For example, the hoodie in Sample 2 utilizes thermal transfer technology, resulting in a pattern with bright colors and clear detail layers. Samples 5 & 6, these two gowns use digital printing technology, which enriches the colors of the Baoxiang flower pattern and ensures a natural transition, elegantly combining static and dynamic beauty.

**Table 3: Application Examples of Baoxiang Flower in Clothing**

Sample 1	Sample 2	Sample 3	Sample 4
			
Sample 5	Sample 6	Sample 7	Sample 8
			

Through these specific samples, we can see how the Baoxiang flower pattern has been skillfully integrated into modern clothing design, preserving traditional cultural characteristics while meeting the aesthetic and practical needs of contemporary consumers. This design strategy not only demonstrates the designers' profound understanding of blending tradition with modernity but also introduces new visual and cultural experiences to the modern fashion market. This approach enriches the garment industry, offering unique products that stand out for their cultural depth and stylish relevance.

## 6.2 Consumer Acceptance Survey of Baoxiang Flower Usage in Modern Clothing

### 6.2.1 Survey Methodology and Sample

This study utilized the Likert scale to conduct a consumer preference survey to assess the acceptance and preference for the Baoxiang flower pattern in modern clothing. The survey included three main aspects, with the scoring indicators as follows: 5 points for "like very much," 4 points for "like," 3 points for "neutral," 2 points for "dislike," and 1 point for "dislike very much." A total of 100 questionnaires were distributed, with valid responses gathered from consumers of varying ages, genders, professions, and cultural backgrounds to ensure the diversity and representativeness of the sample.

### 6.2.2 Survey Results and Analysis

After statistical analysis of the 100 valid questionnaires, findings regarding consumer acceptance and preferences for the Baoxiang flower pattern in modern clothing applications were obtained. Table 4 below displays the average scores for each design approach in three aspects: pattern innovation, pattern craftsmanship, and pattern positioning.

**Table 4: Evaluation Data**

Sample	Pattern Innovation	Pattern Craftsmanship	Pattern Positioning	Average Score
Sample 1	3.45	3.60	3.55	3.53
Sample 2	3.30	3.25	3.20	3.25
Sample 3	3.05	3.25	3.10	3.13
Sample 4	2.95	3.15	3.00	3.03
Sample 5	4.00	4.10	4.00	4.03
Sample 6	3.75	3.80	3.70	3.75
Sample 7	3.80	3.65	3.75	3.73
Sample 8	3.85	3.55	3.60	3.67

From the survey results, Sample 5 received the highest average score of 4.03, indicating that it was highly rated in terms of pattern innovation, craftsmanship, and positioning. This suggests that consumers have a high overall acceptance of the design of Sample 5. On the other hand, Sample 4 received the lowest average score of 3.03, indicating deficiencies in pattern innovation, craftsmanship, and positioning. This shows that consumers have a lower acceptance of the design of Sample 4. A detailed analysis is as follows:

**Pattern Innovation:** Sample 5 scored the highest in pattern innovation with a rating of 4.00. Consumers felt that this design successfully simplified the intricate details of the traditional Baoxiang flower pattern, infusing new life into the pattern with smooth geometric lines and modern contrasting colors of orange and blue. The pattern is cleverly positioned at the center of the bodice and hem of the gown, enhancing visual impact and elegance. In contrast, Sample 4 received the lowest innovation score of 2.95. Its design was too conservative, failing to modernize traditional elements, appearing complex and lacking freshness, which made it less appealing to consumers.

**Pattern Craftsmanship:** Sample 5 also scored highest in craftsmanship with a 4.10, indicating that its level of craftsmanship was universally recognized by consumers. The design incorporated digital printing and hand embroidery, presenting a rich sense of layering and texture, particularly the embroidery details which demonstrated high-end craftsmanship. In contrast, Sample 4 scored only 3.15, indicating a more ordinary level of craftsmanship, possibly using only basic printing techniques, resulting in a pattern that lacked texture and appeal.

Pattern Positioning: Sample 5 scored 4.00 in pattern positioning, with a clear market positioning suitable for formal occasions such as weddings and banquets, while balancing traditional culture with modern fashion, attracting consumers from various levels. In contrast, Sample 4 scored 3.00 in positioning. Its design failed to effectively integrate modern aesthetic demands; its traditional blue and white color scheme appeared too common and less appealing. The survey results indicate that Sample 5 excels in pattern innovation, craftsmanship, and positioning, making it the most popular design among consumers and worthy of focused promotion. Meanwhile, Sample 4, with the lowest scores, needs optimization in pattern design, craftsmanship, and market positioning. The successful experience of Sample 5, such as pattern simplification, craftsmanship enhancement, and clear market positioning, provides important references for optimizing other samples.

## **7. Conclusion and Discussion**

### **7.1 Consumer Preference Analysis**

#### **7.1.1 Importance of Pattern Innovation to Consumers**

According to the survey data, Sample 5 scored the highest in pattern innovation (4.00), indicating that consumers prefer designs that modernize and simplify traditional Baoxiang flower patterns. The simple and smooth geometric lines along with modern color schemes (such as the contrasting orange and blue) are highly recognized, fulfilling the consumer demand for compatibility between traditional culture and modern aesthetics. In contrast, designs that are complex and lack innovation, like Sample 4 which scored 2.95, did not win consumer favor, suggesting a preference for more modernized and simplistic visual expressions.

#### **7.1.2 Consumer Focus on High-Quality Craftsmanship**

Sample 5 received the highest rating in craftsmanship (4.10), demonstrating that consumers have high expectations for the level of detail and sophistication in craftsmanship. The combination of exquisite embroidery and digital printing techniques has adequately highlighted the design's depth and texture, significantly increasing consumer satisfaction. On the other hand, Sample 4's lower score in craftsmanship (3.15) is primarily due to ordinary craft details lacking high-quality presentation, further indicating that consumers prefer fine and sophisticated manufacturing processes.

#### **7.1.3 Preference for Designs with Clear Market Positioning**

Sample 5 scored 4.00 in pattern positioning, showing that its market positioning is very precise. The design meets the needs of formal occasions such as weddings and banquets well and attracts a wide consumer base through a balance of modern and traditional elements. In contrast, Sample 4 scored the lowest in pattern positioning (3.00), reflecting its vague market positioning, failing to clearly target specific consumer groups, resulting in a lack of appeal in the design.

These insights demonstrate the importance of combining traditional elements with modern design principles, high-quality craftsmanship, and clear market positioning to meet contemporary consumer preferences and expand the appeal of traditional patterns in modern fashion.

### **7.2 Design Optimization Recommendations**

Based on the analysis of consumer preferences, the following optimization suggestions are proposed to enhance the market acceptance of the Baoxiang flower pattern in modern clothing design:

### **7.2.1 Optimization of Pattern Innovation**

Adapt the complex traditional Baoxiang flower patterns into more modern geometric forms while retaining their core cultural connotations. For example, smooth lines could outline petal contours, avoiding intricate details that may clutter the visual experience. Traditional blue and white color schemes, although classic, lack visual novelty. It is advisable to experiment with contrasting modern color schemes (such as orange-blue, gold-black, red-gold) to enhance the visual appeal of the patterns and cater to the aesthetic needs of younger consumers.

### **7.2.2 Enhancement of Craftsmanship Quality**

Enhance the layering and texture of patterns through the combined application of digital printing and hand embroidery. For instance, embroidery could be used to emphasize focal areas (such as the center of the flower or the edges) on a large-scale printed base, lending a high-end feel to the design. Refine craftsmanship details, such as using gradient colors or three-dimensional embroidery techniques on the textures of petals and leaves, to make the patterns more vivid. Opt for high-quality materials like silk or cotton-linen blends to improve the color expression of the patterns and increase the comfort and luxury of the clothing.

### **7.2.3 Clarification of Market Positioning**

Refine the application scenarios of designs based on consumer needs for formal occasions, such as wedding gowns and festival attire. In casual wear designs, small-scale patterns can be used to add interest, while formal attire might feature large-scale Baoxiang flower patterns to underscore formality. Integrate cultural stories associated with the Baoxiang flower into hang tags, packaging, or promotional materials to communicate the cultural background and design inspiration to consumers, enhancing their identification with the product.

### **7.2.4 Design Strategies Targeted at a Diverse Audience**

Design different styles of products for various consumer groups (such as young, fashionable groups or cultural enthusiasts). For instance, younger consumers might prefer simple, innovative designs, while cultural enthusiasts may favor designs with rich traditional motifs. Offer customization services, such as allowing consumers to choose different pattern details or color schemes, to meet individualized needs.

By optimizing pattern design, enhancing craftsmanship, clarifying market positioning, and formulating diverse design strategies, it is possible to better meet consumer needs and enhance the competitiveness of the Baoxiang flower pattern in modern clothing design. This not only helps preserve traditional culture but also enables brands to tap into a broader modern fashion market.

In conclusion, this study not only deepens our understanding of the Baoxiang flower pattern's rich heritage from the Tang Dynasty but also illuminates its vibrant application in modern fashion design. By bridging traditional art with contemporary aesthetic demands, the research highlights the potential for cultural motifs to enrich modern design practices while retaining their intrinsic values. The strategic integration of these historical patterns into today's fashion not only preserves cultural identity but also enhances the global appeal of modern apparel, suggesting a promising direction for future explorations in cultural heritage within the design industry.

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