

The Modern Translation of Eastern Aesthetics: Design Expression Mechanisms of Tianren Heyi, Zhongyong Zhi Dao, and Implicit Beauty in New Chinese-Style Fashion

Zheng Wang^{1,2*}, R. A. A. Raja Ahmad Effendi^{1*}, T. W. Allan Whitfield³, Deirdre Barron⁴, Azhari bin Md Hashim⁵, Irwan Syah Md Yusoff⁶, Khairul Manami Kamarudin¹, Wei Ni⁷

¹ Faculty of Design & Architecture, University Putra Malaysia, Serdang, Selangor, 43400, Malaysia

² Zhengyuan University of Technology, Zhengzhou, 451191, China

³ Faculty of Health, Arts and Design, Swinburne University of Technology, Melbourne VIC 3181, Australia

⁴ College of Design and Innovation, Tongji University, Shanghai, 200092, China

⁵ Faculty of Art and Design, University Technology MARA, Serdang, Selangor, 43400, Malaysia

⁶ Faculty of Human Ecology, University Putra Malaysia, Serdang, Selangor, 43400, Malaysia

⁷ Institute of Advanced Functional Materials, ANSTEEL Research Institute, Chengdu, 610300, China

*Corresponding author

DOI: <https://dx.doi.org/10.47772/IJRISS.2025.906000391>

Received: 12 June 2025; Accepted: 19 June 2025; Published: 19 July 2025

ABSTRACT

In recent years, driven by national initiatives to promote traditional culture and the rise of the guochao (national trend) movement, New Chinese-style fashion has emerged as a significant cultural and commercial phenomenon. According to the China National Textile and Apparel Council, the market size of this sector surpassed 1 billion yuan in 2023. Despite notable progress in product design and brand development, a lack of design innovation continues to constrain the industry's sustainable growth amid intensifying market competition. The New Chinese-style fashion industry faces challenges such as aesthetic homogenization, limited originality, and superficial engagement with traditional cultural values. This study employs literature review and case study methodologies to examine the philosophical and aesthetic principles embedded in traditional Chinese dress culture—specifically, Tianren Heyi (the unity of heaven and humanity), Zhongyong Zhi Dao (the Doctrine of the Mean), and Implicit Beauty. By clarifying the intrinsic connections between traditional cultural values and contemporary design strategies, the research underscores the importance of cultural internalization and reinterpretation, rather than surface-level appropriation or symbolic replication. The study proposes a framework of “cultural philosophy – design language – visual communication” to explain the mechanism of cultural transformation in fashion design. It argues that the meaningful expression of traditional values requires reconfiguration and translation of Chinese traditional cultural concepts into contemporary design languages. The findings contribute to the creative transformation of traditional Chinese culture and its deeper integration into the fashion industry. They offer theoretical insights into culturally embedded design and provide practical guidance

for promoting innovation and sustainability in the New Chinese-style fashion sector.

Keywords: New Chinese-Style Fashion, Fashion Design, Eastern Aesthetics, Traditional Chinese Culture, Cultural Translation

INTRODUCTION

In recent years, driven by national efforts to revive traditional culture and the widespread popularity of the guochao (national trend) movement, New Chinese-style fashion has rapidly emerged as a prominent sector within China's contemporary fashion industry. According to Baidu Index data, since late 2022, searches related to "New Chinese-Style Fashion" have surged, establishing it as a leading force in cultural consumption (Yuan, Tian, & Feng, 2023). The 2024 Douyin (Tiktok) E-commerce Women's Consumption Trend Report shows a 195% year-on-year increase in women's orders for New Chinese-style fashion (Tan & Xu, 2024), while keyword searches on major e-commerce platforms such as Tmall and JD.com have more than doubled (Ke, 2024). Moreover, the China National Textile and Apparel Council (CNTAC) reports that the market size for New Chinese-style fashion exceeded 1 billion yuan in 2023, highlighting its commercial vitality and cultural resonance.

While the rise of this fashion genre meets growing consumer demand for aesthetic diversity and cultural identity, it also serves as a platform for the contemporary reinterpretation of traditional Chinese culture. However, despite achievements in branding and visual presentation, the industry continues to grapple with aesthetic homogenization, limited originality, and superficial cultural integration. Design practices often rely on the replication of traditional motifs without adequately addressing the deeper cultural narratives and philosophical underpinnings. In addition, stylistic expression remains narrow, structural innovation is lacking, and adaptability across diverse usage contexts is limited. These issues hinder both the cultural communicative function and long-term development of New Chinese-style fashion.

Although prior research has explored traditional elements, techniques, and materials in New Chinese-style fashion design, it largely emphasizes visual and technical dimensions. There remains a lack of systematic inquiry into how the core philosophical concepts of traditional Chinese culture can be embedded within design thinking and methodology. In particular, the internalization and theoretical articulation of ideas such as Tianren Heyi, Zhongyong Zhi Dao, and Implicit Beauty have received limited attention. This study addresses that gap by using these core concepts as a theoretical lens. It examines their intrinsic connections with contemporary design methods and aesthetic systems, aiming to propose culturally grounded innovation strategies. This approach enhances the cultural depth and theoretical construction of New Chinese-style fashion and supports its sustainable development.

This study explores the philosophical and aesthetic concepts embedded in traditional Chinese dress culture—specifically, Tianren Heyi (the unity of heaven and humanity), Zhongyong Zhi Dao (the Doctrine of the Mean), and the principle of Implicit Beauty. It aims to investigate how these concepts can be reinterpreted and applied within the framework of contemporary design. Through literature review and case study methodologies, the research examines the mechanisms by which traditional cultural values are embodied and transformed in New Chinese-style fashion. The study seeks to clarify the internal logic connecting traditional philosophies to modern design thinking, thereby identifying pathways for meaningful integration. This approach offers theoretical insights and practical strategies for advancing the creative transformation of traditional culture, supporting cultural heritage and industrial innovation, and contributing to a contemporary design system grounded in Chinese cultural identity.

LITERATURE REVIEW

Definition and Development of New Chinese-Style Fashion

As a design style that fuses traditional culture with modern aesthetics, New Chinese-style fashion reflects both the modernization of traditional Chinese cultural expressions and the rise of cultural self-awareness in the contemporary Chinese fashion landscape. The term gained more formal recognition at the 2014 APEC summit in Beijing, when the China Fashion Designers Association (CFDA) collaborated with 11 local design teams to launch garments combining Chinese cultural elements and modern styles. This marked the initial academic and industrial articulation of the concept (Hu & Yan, 2024).

In terms of design language, New Chinese-style fashion does not mechanically replicate garments such as the qipao or hanfu. Instead, it represents a process of creative reconstruction that draws on traditional elements while responding to modern aesthetic preferences and lifestyle needs. Features such as the stand-up collar, lapel, and plate buckle are preserved but reinterpreted through innovations in silhouette, tailoring, materials, and craftsmanship (Lai & Hu, 2023). This style is not merely a modern manifestation of traditional dress but also reflects a holistic design philosophy rooted in Chinese cultural values. It embodies the synthesis of Eastern and Western aesthetics, emphasizing both the inheritance of Chinese traditions and the incorporation of global design and technology frameworks. This direction addresses the dual demands of cultural identity and aesthetic refinement, while showcasing Chinese fashion design's cultural confidence and creative capacity on a global stage. Historically, New Chinese-style fashion has evolved through stages, from "Chinese-style" garments to Tang suits, and more recently to contemporary New Chinese-style fashion. During the late Qing Dynasty and early Republic era, hybrid garments combining traditional features (e.g., stand-up collar, lapel, plate buckle) with Western styles began to emerge. The 2001 APEC summit in Shanghai spotlighted Tang suits as modernized traditional attire on the international stage. The 2014 APEC summit in Beijing marked the formal introduction of the "New Chinese-style fashion" concept, with designs incorporating stand-up collars, plackets, one-piece sleeves, and traditional motifs such as seawater-and-rock patterns and floral imagery (Zhou, 2023). These designs emphasized systematic innovation across structure, fabric, pattern, and color.

In summary, New Chinese-style fashion is not only a stylistic category but also a cultural expression rooted in tradition and oriented toward the future. It signifies a modern translation of national dress aesthetics and illustrates the cultural positioning and design logic of Chinese fashion in a global context.

Transformation of Traditional Culture in Fashion Design: Current Trends

To identify relevant studies on the three traditional Chinese cultural concepts—Tianren Heyi, Zhongyong Zhi Dao, and Implicit Beauty—five academic databases (Scopus, Web of Science, ScienceDirect, JSTOR, and ProQuest) were systematically searched. The results indicate that existing research primarily focuses on the interpretation and understanding of these cultural philosophies. However, no studies were found addressing their application or transformation within the field of fashion design.

A systematic review of literature from the China National Knowledge Infrastructure (CNKI) reveals that domestic research on integrating traditional Chinese culture into New Chinese-style fashion design primarily addresses three areas: the visual expression of traditional motifs, the application of traditional craftsmanship, and the use of traditional textile materials. These areas provide a foundational theoretical and aesthetic framework for the development of New Chinese-style fashion. However, most existing research tends to emphasize material and formal dimensions, often prioritizing surface-level visual and technical integration. In contrast, explorations of the philosophical, symbolic, and spiritual aspects of traditional culture remain limited, highlighting a gap in

the cultural depth and conceptual innovation needed in current scholarship.

Research in this area primarily draws from three visual sources: traditional Chinese paintings, historical decorative motifs, and ethnic cultural symbols. One key area of study focuses on the transformation of elements from traditional Chinese paintings into fashion design. For example, Wang (2025) applies a deconstructive design approach to reinterpret bird-and-flower paintings, integrating traditional imagery with contemporary visual language. Similarly, Yu and Li (2022) explore how the color schemes and textures of such paintings inform modern fashion aesthetics. Other studies have examined how compositional principles and visual effects of landscape and ink-wash paintings are adapted in fashion contexts (Wei, 2025; Liu, 2024; Zhao & Chen, 2023). Research on historical patterns and motifs often uses specific periods as points of departure. Xia and Xiao (2024), for instance, investigate the transformation of Tang Dynasty botanical motifs in contemporary design. Zhao and Liu (2024) analyze the use of Baoxiang floral patterns from the Tang period, while Zhou and Peng (2024) examine the abstract reconstruction and chromatic reinterpretation of seawater-and-rock motifs in modern garments. In addition, Sun (2025) uses the Miao butterfly pattern as a case study, analyzing its cultural symbolism and proposing strategies for its integration into New Chinese-Style fashion design.

Studies on the revitalization of traditional craftsmanship in New Chinese-Style fashion design focus on intangible cultural heritage techniques such as tie-dye (zhānrǎn), embroidery (cìxiù), batik (lǎrǎn), plant-based dyeing (cǎomù rǎn), and tea dyeing (chá rǎn). These techniques not only serve as aesthetic resources but also function as cultural carriers. Scholars such as Zhang X. and Wang H. (2024) and Wang B. (2023) examine how tie-dye's distinctive patterns and layered coloration can be innovatively adapted to contemporary aesthetics. In embroidery research, Han J. (2021), Li Z. and Chen Y. (2020), and Zhu B. (2018) focus on regional techniques such as Yang embroidery (Yángxiù) and Bian embroidery (Biànxìu), exploring how they can be integrated into modern garment design in both form and technique. Research on batik, plant-based dyeing, and tea dyeing emphasizes their ecological benefits and their resonance with Eastern aesthetic and philosophical principles. Zhang M. (2025), Zhang Z. and Liu C. (2025), and Sun W. and Zhao M. (2025) offer comprehensive analyses of these crafts' aesthetic features, environmental value, and experimental applications in fashion practice.

At the material level, research primarily focuses on the innovative application of culturally significant traditional fabrics such as silk, Xiangyun silk (xiāngyún shā), and Song brocade (Sòngjīn). Zhu Q. and Jiang X. (2024) explore how silk fabrics can be revitalized in contemporary fashion through reinterpretations of traditional aesthetics and structural design. Chen Z. (2023) conducts a systematic study on Xiangyun silk—an iron-rich fabric dyed with Dioscorea juice—analyzing its material qualities, design expression, and cultural significance. Zhao L. and Zhu X. (2024) further examine Xiangyun silk's alignment with the traditional Chinese philosophical concept of Tianren Heyi, framing it within sustainable design practices and affirming its ecological and cultural relevance in contemporary fashion.

Design Transformation Mechanisms of Core Cultural Concepts

The Aesthetic Concept of Tianren Heyi (The Unity of Heaven and Humanity) in Traditional Chinese Attire

In contemporary New Chinese-style fashion design, the traditional philosophical concept of Tianren Heyi (the unity of heaven and humanity) serves not only as a source of creative inspiration but also as a cultural foundation for shaping a distinctly Chinese design language. As a key tenet of traditional Chinese philosophy, this idea emphasizes the harmonious coexistence of humans and nature (Xinzhong, 2014; Shen zhi, 1999). Originating during the pre-Qin period and deeply embedded in both Confucian and Daoist thought, it has shaped a unique cosmology and ecological worldview. Zhuangzi's *Qi Wu Lun* (On the Equality of Things) states, "Heaven and Earth were born with me; all things are one with me." Later, Dong Zhongshu systematized this concept within a

Confucian framework, affirming its central place in the Chinese intellectual tradition. This worldview significantly influenced the aesthetics and construction of traditional attire. Classical garments often reflect Tianren Heyi through abstracted representations of natural forms. Their loose, straight silhouettes create spatial openness and balance—not only between the garment and the body, but also between the wearer and the external environment. Such restrained forms, which avoid accentuating bodily curves, express Confucian ideals of propriety and self-restraint, while cultivating a spiritually elevated visual language (Chun, 2012).

The correspondence between humans and nature also manifests in color and decorative motifs. Traditional garments frequently adopt natural tones and symbolic imagery—such as flowers, birds, landscapes, clouds, and waves—not merely for ornamentation, but as bearers of auspicious meaning and cultural significance. The abstraction and stylization of these elements transform them into symbols that mediate the relationship between nature and human society. Material selection and craftsmanship likewise embody ecological values. Natural fibers like silk and hemp, along with eco-conscious techniques such as plant-based dyeing and batik, demonstrate a respect for natural processes. These practices align with a design philosophy centered on sustainability and coexistence. The comprehensive embodiment of Tianren Heyi in traditional dress thus offers a valuable model for ecological aesthetics and provides meaningful guidance for innovation in New Chinese-style fashion.

The Aesthetic Principle of Zhongyong Zhi Dao (The Doctrine of the Mean) in Traditional Chinese Attire

The principle of Zhongyong Zhi Dao (Doctrine of the Mean) emphasizes moderation, balance, and harmony (Plaks, 2014; Ding, 2021; Rongjie & Chan, 1993). As a foundational value in traditional Chinese philosophy, ‘Medium’, i.e. neutral and moderate, is a philosophy extracted from natural phenomena by the pre-Qin sages (Li, C., & Li, C. 2020). Such as “when the sun reaches its zenith, it begins to decline; when the moon is full, it begins to wane”—and advocates for acting in accordance with natural rhythms and maintaining appropriate measure. This principle has influenced both the structural logic and decorative choices of traditional Chinese attire. In form, Zhongyong Zhi Dao encourages symmetrical structures, axial composition, and balanced silhouettes (Li & Zhu, 2020; Pu, 2009). Traditional garments often utilize central-axis symmetry to achieve visual equilibrium. Color palettes favor coordination and restraint, rather than stark contrast. Ornamentation is minimal yet symbolically meaningful, reflecting an aesthetic of clarity and moderation.

The extended concept of Gui He (valuing harmony), which arises from Zhongyong, highlights the importance of interpersonal and ecological balance (Li, C., & Li, C. 2020). Traditional garments, therefore, function not only as visual artifacts but also as expressions of social order and harmony. Through this philosophical lens, clothing embodies values of stability, modesty, and dignity—principles that remain relevant for contemporary designers seeking balance and coherence in New Chinese-style fashion.

The Aesthetic Notion of Implicit Beauty in Traditional Chinese Attire

Implicit Beauty is a central concept in traditional Chinese aesthetics, reflecting values of restraint, subtlety, and inner cultivation (Wan, 2015; Reiter & Geiger 2018). Rooted in Confucian ethics, it emphasizes the expression of moral character and internal disposition through clothing. As Lin Yutang observed, “The philosophical difference between Chinese and Western attire is that the latter highlights the human figure, while the former seeks to conceal it.” This distinction illustrates differing perceptions of the body and beauty in the two cultures.

Confucian ideals of De (virtue) and Li (ritual propriety) informed the modest, dignified forms of traditional dress. Garments typically feature wide sleeves, loose silhouettes, and floor-length hems, creating a sense of calm and formality that embodies moral restraint. Women's attire further emphasizes decorum through design elements such as crossed collars, knotted buttons, and layered structures, which reflect both societal expectations

and cultivated femininity.

Structurally, traditional Chinese clothing employs flat-cutting techniques and favors a balance between what is shown and what is implied (Wan, 2015). This imagistic construction avoids overtly sculpting the body, instead treating it metaphorically. In this sense, clothing becomes a medium for expressing emotional states and moral values, aligning with the Confucian ideal of “conveying the Dao through dress.” The continuation and reinterpretation of Implicit Beauty in contemporary New Chinese-style design is essential to sustaining and modernizing the spiritual core of traditional aesthetics.

This section has examined three core cultural concepts—Tianren Heyi (the unity of heaven and humanity), Zhongyong Zhi Dao (Doctrine of the Mean), and Implicit Beauty—that together form the philosophical and aesthetic foundations of traditional Chinese dress. These ideas offer not only a deep cultural framework for the development of New Chinese-style fashion but also a sustainable pathway for integrating national cultural identity with global design discourse.

Traditional Cultural Design Concepts in Contemporary Expression: Case Studies of New Chinese-Style Fashion

Interpreting Tianren Heyi: Case Study of the Brand EXCEPTION de Mixmind

Founded in 1996 by designers Mao Jihong and Ma Ke, EXCEPTION de Mixmind is among the pioneering brands in China’s original designer fashion industry. The brand’s philosophy—“clothing as a medium of self-expression”—reflects a synthesis of Eastern philosophy and contemporary aesthetics. Through the use of loose silhouettes, natural fibers, and subdued colors, the brand constructs an aesthetic of simplicity and spiritual connectedness with nature.



Figure 1. EXCEPTION de Mixmind's Summer 2025 Collection—Dye of the Sun

Among its various collections, the 2025 summer collection titled Dye of the Sun (see Figure 1) exemplifies the philosophical concept of Tianren Heyi (The Unity of Heaven and Humanity). This collection features a traditional plant-dyeing technique known as persimmon dyeing (shiran-zome), which produces organic and irregular patterns through the natural chemical interaction between plant-based dyes and fabric fibers. The dye is extracted from naturally ripened persimmons and undergoes multiple processing stages. As the garment is worn and exposed to sunlight over time, its color gradually deepens, metaphorically capturing the passage of time and the rhythms of nature. The evolving textures and tones serve as a material record of environmental interaction

and lived experience. In this way, Dye of the Sunembodies an Eastern philosophical understanding of time, transformation, and ecological interconnectedness.

This collection also aligns with principles of ecological sustainability in both material selection and production methods. From the outset, the brand employs plant-based dyes and environmentally responsible processes to minimize ecological impact. EXCEPTION de Mixmind thus demonstrates a comprehensive application of Tianren Heyi not only as an aesthetic concept but also as a design ethos. By integrating traditional dyeing and weaving techniques with sustainable values, the brand seeks to reduce chemical pollution and encourage responsible production. Emphasizing durability, functionality, and simplicity, EXCEPTION de Mixmind promotes moderate consumption and avoids excessive ornamentation and material waste. This holistic approach—from material sourcing and craftsmanship to design philosophy—reflects the brand’s systemic commitment to the principle of Tianren Heyi, offering a model for the contemporary reinterpretation of traditional Chinese clothing culture and the harmonious integration of wearer, garment, and environment.

Contemporary Practice of Zhongyong Zhi Dao (The Doctrine of the Mean): A Case Study of MUKZIN’s New Chinese-Style Fashion

Established in 2014 by Kate Han and George Feng, MUKZIN is a prominent voice in the New Chinese-style movement. With a mission to reinterpret traditional culture through contemporary design, the brand targets younger consumers, integrating cultural heritage with individual expression. The New Ode to Summer (Xin Xia Fu) collection, released in Summer 2025 (see Figure 2), provides a contemporary interpretation of Zhongyong Zhi Dao. Grounded in principles of moderation, balance, and harmony, the collection fuses traditional Chinese elements with modern design language, offering a refined expression of this philosophical tradition.



Figure 2. MUKZIN’s New Summer Song (New Summer Fortune) collection of garments released in summer 2025

In its visual presentation, the collection avoids decorative excess, instead highlighting moderation in the use of embellishment. Embroidery is refined and understated, and detailing remains subtle while rich in cultural meaning, reflecting the Confucian concept of harmonious beauty (zhong he zhi mei). Rather than pursuing visual intensity, the collection embraces composure and introspection, aligning with the core aesthetic values of traditional Chinese philosophy. Structurally, the garments draw on traditional loose-fitting Chinese silhouettes, subtly integrating contemporary tailoring methods. The design achieves a balanced relationship between function and form. Garments employ non-contouring structures that are neither overly fitted nor excessively loose. Features such as moderately relaxed shoulders allow for ease of movement while preserving a natural

silhouette. This structural balance conveys both poise and order, visually expressing the philosophical ideals of Zhongyong Zhi Dao—propriety, moderation, and equilibrium. In terms of color usage, the collection primarily adopts soft yellow tones that are neither ostentatious nor dull, producing a composed and elegant visual atmosphere. Subtle accents—such as light pink Chinese-style frog buttons and sleeve cuffs—add layered complexity to the color scheme, embodying the principle of harmony with diversity (he er bu tong). This color strategy enhances the garments' Eastern aesthetic while reinforcing Zhongyong Zhi Dao as a central conceptual anchor—balancing diverse elements within a unified whole.

Overall, through its careful treatment of materials, form, and color, the New Ode to Summer collection achieves a nuanced integration of traditional philosophical values and contemporary design expression. MUKZIN's approach to New Chinese-Style fashion not only reflects aesthetic and cultural inheritance but also serves as a modern reinterpretation of classical philosophical thought. By responding to contemporary consumers' desire for cultural identity, individuality, and value orientation, the collection vividly demonstrates the ongoing relevance of Zhongyong Zhi Dao in today's fashion design landscape.

DISCUSSION

This study examined the contemporary articulation and transformation of three core traditional Chinese cultural philosophies—Tian Ren He Yi (the unity of heaven and humanity), Zhongyong Zhi Dao (the doctrine of the mean), and Implicit Aesthetics—within the context of New Chinese-Style clothing design. By integrating literature review and case study analysis, the findings suggest that these traditional cultural concepts inform not only visual and stylistic elements, but also influence underlying design logic, creative approaches, and brand value construction.

The results underscore that contemporary expressions of traditional culture in fashion should move beyond surface-level appropriation or direct replication of symbolic motifs. Instead, effective integration requires an internalized reinterpretation of cultural values. This process of “cultural re-creation” involves reconfiguring and translating philosophical principles into a design language that resonates with contemporary sensibilities while maintaining cultural depth and conceptual coherence. Through this approach, New Chinese-Style clothing evolves from a mode of stylistic imitation into a medium of cultural storytelling.

In contrast to prior research that predominantly emphasized aesthetic form, this study proposes a systematic framework encompassing “cultural philosophy – design language – visual communication.” This model illustrates how cultural meaning is embedded in the design process and how it generates a coherent system of expression. The framework also elucidates the cultural logic that informs design strategies, offering theoretical support for design methodologies rooted in traditional values. At the practical level, the findings advocate for the integration of cultural worldviews as guiding principles, rather than treating traditional elements merely as decorative references. Engaging with the philosophical essence of traditional culture may contribute to the enhancement of spiritual depth and cultural identity in New Chinese-Style fashion. Additionally, the emotional resonance between cultural narratives and consumer perception warrants further attention, as it plays a significant role in fostering brand value and consumer engagement.

While the study maps key pathways for the transformation of cultural philosophy into design practice, it is limited by the absence of empirical analysis concerning user reception and interpretive responses. Future research may benefit from incorporating quantitative surveys or in-depth interviews to explore how different consumer groups perceive and engage with cultural symbols in New Chinese-Style fashion. Such investigation would provide valuable insight into audience interpretation and help refine culturally responsive design strategies.

CONCLUSION

This research explored how Tianren Heyi, Zhongyong Zhi Dao, and Implicit Beauty—three core cultural philosophies—are transformed and expressed within New Chinese-style clothing design. Based on theoretical and case study analysis, several conclusions are drawn: First, traditional cultural philosophy forms the conceptual foundation for New Chinese-style fashion, shaping not only stylistic choices but also design logic and creative values. Second, the transformation mechanism of “cultural philosophy – design language – visual communication” provides a robust framework for analyzing and guiding culturally embedded design. Third, New Chinese-style fashion is not defined by the replication of historical forms, but by the reinterpretation of cultural spirit through symbolism, restraint, and resonance. Theoretically, this study offers a philosophical perspective that enriches the discourse on fashion and culture. Practically, it provides a strategic model for integrating cultural values into design and brand development. The findings affirm that meaningful cultural engagement—not superficial styling—is essential for the sustainable evolution of Chinese fashion. Future studies may benefit from interdisciplinary approaches to further explore the dynamic integration of cultural heritage within contemporary design contexts.

REFERENCE

1. Chen, Z. (2022). Research on the innovative design of Xiangyunsha in New Chinese-Style clothing (Master's thesis, China Academy of Art). <https://doi.org/10.27626/d.cnki.gzmsc.2022.000554>
2. Chun, S. (2012). The Spirit of Chinese Philosophy. In: Major Aspects of Chinese Religion and Philosophy. Springer, Berlin, Heidelberg. https://doi.org/10.1007/978-3-642-29317-7_10
3. Ding, M. Y. (2021). “Equilibrium and harmony” and “perfect sincerity”—On the formal aesthetics in Zhongyong. In *Computational Social Science* (pp. 431-435). CRC Press.
4. Han, J. (2021). Application of embroidery elements in New Chinese-Style fashion design. *Art Education*, (11), 199–202.
5. Hu, Y., & Yan, L. (2019). A theoretical and design study of "New Chinese Suit": From the modern Zhongshan suit. *The Journal of Fashion Design and Engineering*, 000(1), 6–12.
6. Ke, X. (2024). New Chinese style: Integration of cultural confidence and market innovation. *Creativity*, (12), 20–25.
7. Lai, J., & Hu, X. (2023). Current status and development strategy of New Chinese-Style clothing. *Chemical Fiber & Textile Technology*, 52(7), 113–115.
8. Li, C., & Li, C. (2020). Concepts of Zhong and Zhongyong in the Pre-Qin Classics. *Zhong and Zhongyong in Confucian Classics*, 1-22.
9. Li, C., & Li, C. (2020). Zhong and Zhongyong in the Discourse of the Philosophy of Mind. *Zhong and Zhongyong in Confucian Classics*, 49-60.
10. Li, Z., & Chen, Y. (2020). Application of Yangzhou embroidery in New Chinese-Style clothing. *Light Industry Science and Technology*, (12), 3.
11. Liu, Y. (2021). Research on the fashionable design and application of Xiangyunsha clothing (Master's thesis, Wuhan Textile University). <https://doi.org/10.27698/d.cnki.gwhxj.2021.000037>
12. Liu, C. (2023). A study on the translation of Song Dynasty landscape painting schemes in New Chinese-Style clothing design (Master's thesis, Zhejiang Sci-Tech University). <https://doi.org/10.27786/d.cnki.gzjlg.2023.000150>
13. Plaks, A.H. (2014). The Daxue (Great Learning) and the Zhongyong (Doctrine of the Mean). In: Shen, V. (eds) *Dao Companion to Classical Confucian Philosophy*. Dao Companions to Chinese Philosophy, vol 3. Springer, Dordrecht. https://doi.org/10.1007/978-90-481-2936-2_6

14. Pu, P. (2009). The doctrine of the mean (Zhongyong) and division into three. *Contemporary Chinese Thought*, 40(4), 10-23.
15. Reiter, A., & Geiger, I. (2018). Natural beauty, fine art and the relation between them. *Kant-Studien*, 109(1), 72-100
16. Rongjie, C., & Chan, W. T. (1993). An Exploration of the Concept of Zhong in the Teachings of Confucianism. *Chinese Studies in Philosophy*, 24(3), 72-100
17. Shen zhi, L. (1999). "Reflections on the Concept of the Unity of Heaven and Man ("Tian Ren He Yi")". In *Chinese Thought in a Global Context*. Leiden, The Netherlands: Brill. https://doi.org/10.1163/9789004501676_009
18. Sun, W., & Zhao, M. (2025). Design application of Lishui Songyang tea-dyeing craft in New Chinese-Style clothing. *Jiangsu Silk*, 54(1), 29–34.
19. Sun, C. (2025). Innovative application of Miao butterfly patterns in New Chinese-Style fashion design. *West Leather*, 47(3), 77–79. <https://doi.org/10.20143/j.1671-1602.2025.03.077>
20. Tan, W., & Xu, X. (2024). Culture as the background of the popularity of "New Chinese-Style" clothing. *Managers Journal*, (5), 110–111.
21. Wan, L. (2015, September). The Implicit Beauty and Open Beauty of Tang Dynasty's Aesthetic Taste from Tang Dynasty Noble Women's Clothing Features. In *2016 International Conference on Contemporary Education, Social Sciences and Humanities* (pp. 352-355). Atlantis Press.
22. Wang, Y. (2025). Application of traditional Chinese bird-and-flower painting elements in New Chinese-Style fashion design. *China Dyeing & Finishing*, 51(5), 84–87.
23. Wang, K., Wan, Y., & Wen, L. (2023). Application of landscape patterns in New Chinese-Style women's clothing. *Liaoning Tussah Silk*, (2), 36–37.
24. Wang, B. (2023). Innovative application of tie-dye craft in New Chinese-Style fashion design. *West Leather*, 45(20), 103–105.
25. Wei, Q. (2025). Application of Chinese landscape painting elements in New Chinese-Style fashion design. *China Dyeing & Finishing*, 51(2), 90–93. <https://doi.org/10.3969/j.yinran.202502018>
26. Xia, Q., & Xiao, H. (2024). Study on the modern transformation design method of Tang Dynasty botanical costume patterns. *Textile Dyeing and Finishing Journal*, 46(12), 105–107.
27. Xinzhong, Y. (2014). An Eco-Ethical Interpretation of Confucian Tianren Heyi. *Frontiers of Philosophy in China*, 9(4), 570-585. <https://doi.org/10.3868/s030-003-014-0047-6>
28. Yu, J., & Li, C. (2022). Application of traditional bird-and-flower elements in New Chinese-Style clothing. *Fashion China*, (11), 92–97.
29. Yuan, M., Tian, C., & Feng, L. (2024). Inheritance and innovation methodology of "New Chinese-Style" clothing culture. *Textile Reports*, 43(1), 125–128. <https://doi.org/10.3969/j.issn.1005-6289.2024.01.040>
30. Zhao, G., & Chen, H. (2023). Innovative design and application of ink painting elements in New Chinese-Style clothing. *China Dyeing & Finishing*, 49(7), 98–99.
31. Zhao, F., & Liu, S. (2024). Application of Tang Dynasty "Baolianghua" patterns in modern New Chinese-Style clothing design. *West Leather*, 46(14), 110–112.
32. Zhang, Z., & Liu, C. (2025). Application of plant dyeing techniques in New Chinese-Style fashion design. *The Journal of Fashion Design and Engineering*, (1), 38–40.
33. Zhang, X., & Wang, H. (2024). Innovative application of tie-dye art in New Chinese-Style fashion design. *West Leather*, 46(1), 102–104. <https://doi.org/10.20143/j.1671-1602.2024.01.102>
34. Zhang, M. (2025). Application of batik patterns in New Chinese-Style fashion design from the perspective of cultural symbols. *Shanghai Fashion*, (1), 38–40.
35. Zhou, Y. (2023). Innovative application of traditional Chinese color in New Chinese-Style fashion design: A case study of five-element colors. *Color*, (12), 83–85.
36. Zhou, T., & Peng, X. (2024). Application of the "Sea and Cliff" pattern in New Chinese-Style

- clothing. *West Leather*, 46(21), 99–101. <https://doi.org/10.20143/j.1671-1602.2024.21.099>
37. Zhu, B. (2018). A study on the application of Bian embroidery in New Chinese-Style clothing design (Master's thesis, Zhongyuan University of Technology). <https://doi.org/10.7666/d.D01429979>