

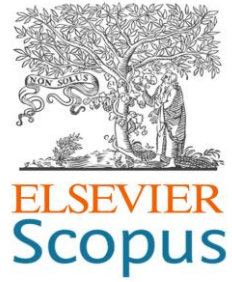


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Cultural Development of Modern Costume Art Using Traditional Painting Art: A Case Study in Hangzhou City, Zhejiang Province

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Abstract: Modern fashion design is rapidly developing and growing. Therefore, it is important to focus on the research and development of modern costume art using paintings and Hangzhou's traditional culture. Zhejiang Province. This research has three objectives: (1) to study the artistic characteristics of costumes using traditional painting art. (2) Study and analyze the development of contemporary costume art using traditional painting art. (3) Exploring the sustainable development of traditional costume art and costume characteristics in modern society using a combination of qualitative and quantitative research methods. The tools for this research were in-depth interviews and the collection of basic information from participants through surveys using questionnaires, as well as analyzing and synthesizing data using statistics. The results of the study and the research from the sample showed that the general data of the respondents were between 25-35 years old, with undergraduate colleges (35%), junior colleges (30%), and vocational high schools (20%). The respondents lived and worked in the following areas: other cities (55%), Suzhou (40%), and Hangzhou. (25%). If an overall study of the artistic characteristics of costumes using traditional culture is considered, it is found to be at a very high level, with averages and standard deviations (2.09 ± 0.96). The development of costume art using traditional costume art as a whole was found to be very high,



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with averages and standard deviations (2.58 ± 1.19). The sustainable development of traditional painting and contemporary costume characteristics as a whole was very high, with average values and standard deviations (1.46 ± 0.49). Similarly, in-depth interviews revealed a sustainable strategy for developing costume art in the traditional painting style of the contemporary Tang Dynasty. Case Study of Costume Art Design in Hangzhou City, Zhejiang Province. It can also design online and offline trading platforms as well as recommendation services that use payment methods, which are prominent and novel in this research.

Keywords: traditional Chinese painting art; sustainable development model; new way of life; contemporary art; styles of art

传统绘画艺术与现代服饰艺术的文化拓展——以浙江省杭州市为例

摘要：现代服装设计正在迅速发展壮大，因此，研究和发展利用绘画和杭州传统文化的现代服装艺术具有重要意义。浙江省。本研究有三个目标：（1）研究利用传统绘画艺术的服装艺术特征。（2）研究和分析利用传统绘画艺术的当代服装艺术的发展。（3）采用定性和定量相结合的研究方法，探索传统服装艺术和服装特征在现代社会的可持续发展。本研究的工具是深入访谈，通过问卷调查收集参与者的基本信息，以及使用统计学方法分析和综合数据。研究结果和样本研究显示，受访者的一般数据在25-35岁之间，其中本科（35%），大专（30%）和职业高中（20%）。受访者居住和工作在以下地区：其他城市（55%），苏州（40%）和杭州（25%）。如果从整体上研究利用传统文化进行服饰艺术特征的研究，发现处于很高的水平，平均值和标准差为（ 2.09 ± 0.96 ）。利用传统服饰艺术进行服饰艺术整体发展水平很高，平均值和标准差为（ 2.58 ± 1.19 ）。传统绘画与当代服饰特征整体可持续发展水平很高，平均值和标准差为（ 1.46 ± 0.49 ）。同样，深度访谈揭示了当代唐代传统绘画风格服饰艺术可持续发展的策略。浙江省杭州市服饰艺术设计案例研究。还可以设计线上线下交易平台以及使用支付方式的推荐服务，这是本研究中突出和新颖的。

关键词：中国传统绘画艺术；可持续发展模式；新生活方式；当代艺术；艺术风格

1. Introduction

The thousand-year history of China has profound cultural implications. If we go back in the past, many periods were masterpieces of various design arts in many different styles during the Tang Dynasty. The art of stocking is one of the works that emerged in the Tang Dynasty as well as politics. China's economy and culture are more prosperous than ever before [1]-[3]. The prosperity of this era caused the hoarding of murals to peak. The Donhuang mural has a decorative style and technique that is valuable in historical literature and has a unique artistic aesthetic [4].

Similarly, a constructive analysis of decorative significance of Caisson patterns in the Tang Dynasty Dunhuang Frescoes showed that the decorative function of the pattern developed during the Tang Dynasty. Mural painting is one of the most interesting paintings that demonstrates the proper placement of the layout of various components in an image, despite its complexity and diversity [5]-[6]. However, during the

early Tang Dynasty, the central government adopted a more diverse design. These different styles are decorated by dividing them into different styles such as grape and pomegranate patterns [7]. These patterns have a circular structure with a coherent pattern, and are mainly based on the proportion of gold. The style of these images provides a sense of aesthetics in the design, which shows perfect proportions. Figures 1 (a), (b), and (c) show that during the prosperous period of the Tang dynasty, the overall structure of these patterns was designed to be perfectly harmonious [8]. Therefore, the overall style is rich, although complex in a flourishing scene, solemn, and tidy.

If we consider and analyze the decorative importance of the royal curling style. The curling style is a common decorative style of the Tang dynasty and is mostly used in Halo, Caisson, and the background. This structure uses the principle of unity supported by Buddhism, which is representative of the structure [9]-[10].

An effective combination of various elements in the

curly pattern adds to the charm of the poem.

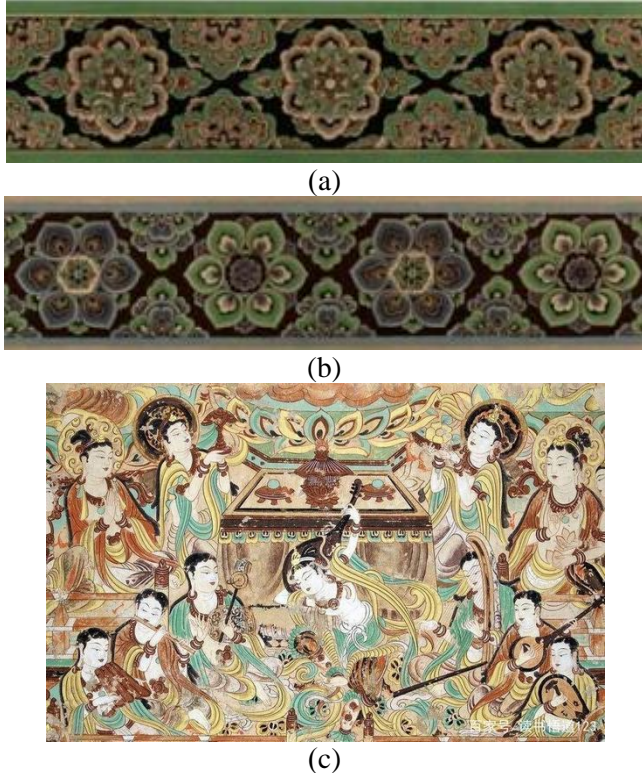


Figure 1. Mural of Tun Huang Cave
(Source: <https://www.asiaculturaltravel.co.uk/the-mogao-caves/>)

In addition, while the people of the Tang Dynasty loved flowers, decoration with different plants was the leading decoration style at that time. The grass curl pattern during the Tang Dunhuang Dynasty frescoes exhibited a dynamic pattern [11]-[12]. The curved lines provide mural flexibility to decorate the edges. Most of the plants and flowers depicted on the curves are symbolic, indicating the good intentions of the people, such as the lotus flower pattern commonly seen in the royal family. These murals are symbols of Buddhism's pure land. The phoenix and bird are symbols of nobility and royal elegance, respectively.

The application of Dunhuang elements in modern and contemporary fashion design has recently become a popular topic. Some designs use Dunhuang elements in fashionable clothing, such as oval or circular designs. However, if technology is used to design costumes, it may not be possible to do so. This is because the correct design for clothing styles must be specific. As some patterns may be better representations, embroidery was used. To consider the cost of some designers, they may use technology because of its relatively low cost, which significantly reduces the various effects. However, not all fabrics are considered for use in the design.

2. Literature Review

This topic is explained in the literature related to

research on the development of contemporary costume art in the traditional painting style of the Tang Dynasty, which is detailed as follows:

2.1 Modeling of Costume Decorative Parts

Structural modeling of the costume was performed using the 3D sewing modeling mode. Analysis of the structural characteristics of selected objects in the Tun Huang murals of the Tang Dynasty. The structural pattern was combined with structural modeling of the garment [13]. The unity of the clothing structure model can provide the feeling that the costume model is realistic. Lawrence Xu designed a series of Dunhuang costumes in the Spring and Summer Paris Fashion Week in 2015, Lawrence Xu designed a series of Dunhuang costume, some of which were useful for structural modeling. In the design of this structure, the waist of the costume uses the virtual modeling characteristics of the petals of the lotus flower as a reference. The expansion of this clothing set in a three-dimensional modeling manner resulted in the creation of costume models with multiple layers (Figure 2).



Figure 2. Lawrence Xu's Dunhuang Dress Clothing Design
(Source: Hong Zhanghe' elaboration)

2.2 Application of Costume Design Innovation

Fabrics used in apparel production are used to recreate and create new contemporary costumes. Therefore, the basic methods of fabric modeling are of great importance for strengthening costume layers [14]-[15]. Strengthening this layer of costumes can strengthen the visual effect and amplify the expressive power of modeling. The use of fabric to aid in modeling is a new expressive power that makes operations based on the use of modeling elements with dimensions of shapes, spaces, and structures. Fabric molding, or the use of color blocks and layers of patterns, can be enriched by sewing, hollowing, stacking, embedding, and other basic modeling techniques. Therefore, the new fabrics used to design the costume were created using decorative elements of various patterns. Bring them together.

Hollowing is a technique that is commonly used in modern women's dresses. Using this technique will enhance women's charm and sexiness by hollowing out some of their clothes. Currently, the most common hollowing technique is applied to lace fabric. Many fashion designers tend to prefer light but not overly revealing design styles and styles [16]-[17]. Similarly,

movable apsaras and other traditional decorative motifs in the Tang Dynasty's hoarding murals are appropriate for presenting hollowing techniques.

Overlay is a modeling technique that adds materials to the overall apparel design. To make the shape of the costume fuller, more dimensional, concave, and convex parts are added. If poorly designed, this overlay can lead to clutter [18]. Similarly, specific materials can be used in conjunction with the characteristics of the selected objects of the Tang Dynasty stock murals, such as overlays applied to the costumes designed by Lawrence Xu, as shown in Figures 3 (a) and (b).

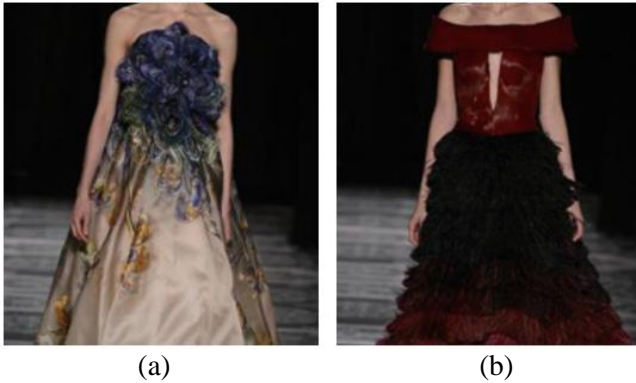


Figure 3. Lawrence Xu's clothing design
(Source: Hong Zhanghe' elaboration)

Figure 3 (a) shows the use of three-dimensional patches for stacking into a circular design. Figure 3 (b) shows the use of a woven rope for stacking, which is often used by other designers [19]. A famous Chinese designer who uses an overlay on a costume is shown in Figure 4.



Figure 4. Vivienne Hu's clothing designs
(Source: Hong Zhanghe' elaboration)

Similarly, Inlays on a designed costume can add a sense of three-dimensional style and layering [20]. After learning the decorative styles in Dunhuang during the Tang Dynasty, various gemstones of different shapes and colors could be arranged to create decorative patterns of embroidery on the costumes (Figure 5). As shown in Figure 5, other materials such as embedded pearls can also be used [21]. This embedding technique is not too complicated, but it is worth focusing on the beautiful feeling of the inlay

material in the costume.

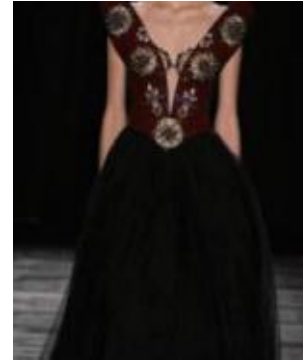


Figure 5. Embedding to add a layered feel to the costume.

(Source: Hong Zhanghe' elaboration)

2.3 Color Combinations

Color is an important factor in the design of costumes. It is important to analyze and understand the applications and principles of color depth. The application of color to harmonious costume design is the first step in determining the basic color scheme of a costume. In the past, the application of the color of the Tun Huang murals during the Tang Dynasty was very mature [22]. Therefore, learning how to apply colors should strictly follow color extraction, recombination, and innovation. In murals, there are contrasting colors such as cinnabar, stone green, and earthy red. One important method is to choose one color as the primary color scheme and the others as the secondary color scheme [23]. The second method is to reduce the purity between contrasting colors, such as by adding colors to reds and greens to increase or decrease the brightness and reduce the contrast between colors [24]. The third method emphasizes the importance of white and black in the contrasting color separation image with shades of black, white, or colorless gray to reduce the contrast between these colors. Considering the Dunhuang dress designed by Xiong Ying, as shown in Figure 6, white was used as the background color, although cinnamon bars and indigo were used [25]. However, the two colors are separated by white, and there is no difference between red and indigo, which makes this dress delicate and elegant.



Figure 6. Dunhuang series designed by Xiong Ying
(Source: Xiong Ying' elaboration)

2.4 Embodiment of Apparel Technology

The limitations of fabric styles, tailoring, crafts, etc., have changed the progress of traditional costume

design in science and technology in the modern era [26]. Therefore, technology and methods of apparel production have entered a new era of development along with the high-speed dissemination of fashion trend information [27]. However, disseminating information about fashion trends is not merely decorative. However, this is a personal application. Costumes are all about personal emotions and personalities; therefore, nowadays, fashion designers are paying more attention to creativity when designing patterns.

Digital printing first appeared in the 1990s, and digital technology was the fastest way to obtain personalized apparel. Customers can choose fabric and pattern folds within 1–2 h, and the costume is ready for them [28]. This is the best way to meet personal needs and improve the quality of life. Digital printing has many colors, of which four colors plus spot colors are used and can also be printed in 16.7 million colors. For fashion designers, digital printing is often an effective way to express creativity and personal talent [29]. Fashion designers can transform their ideal work into a practical outfit. Moreover, when using digital printing, the dye is added directly to a special box and sprayed onto the fabric without waste or water pollution. This avoids the release of dyes used in traditional processes, ensures no pollution in the printing process, and reduces material waste. This technology can also be combined with the Tang Dynasty's Dunhuang murals and applied to traditional Chinese decorative-style costumes; the traditional gorgeous decoration style will be better inherited and developed [30].

However, costume design requires printing and staining elements. Printing and dyeing are also known as staining and finishing processes, respectively. Dyeing and finishing are general terms used for processing methods, including dyeing, printing, and water washing. During the Neolithic period, approximately 6,000–7,000 years ago, ancestors used hematite powder to make the sackcloth red. Dyeing skills continued to improve during the Shang and Zhou dynasties. In imperial workshops, special officers are responsible for managing dyeing and the number of available paints is constantly increasing. During the Han Dynasty, dyeing techniques reached a relatively high level [31]. Printing and dyeing can be divided into four types: tie dyeing, batik, clip dyeing, and grey dyeing. Dye sources were divided into mineral and vegetable pigments. Essentially, they are both natural and, thus, a kind of environmentally friendly craft. Tying uses a fabric tie line to print and dye the fabric, then puts it into a dye tank to print and dye, and then removes the tie line. A tie line can be arranged in more than 100 ways, with different characteristics. The dyed pattern had a rich and natural color. Unique artistic effects cannot be achieved simply using mechanical

printing and dyeing technologies. To support the sustainable development of materials, tie-dye technology will continue to arouse increasing interest.

Currently, there is a new technology, known as laser engraving. Laser engraving is built at the level of numerical control technology through laser and media processing methods. The physical changes of instantaneous gasification and melting of materials in the laser resulted in a new process with higher and faster processing precision. In the process of designing costumes using laser engraving, many complex patterns can be accurately created and there is no need to leave blank materials for continuous cutting [32]. There were a variety of patterns in the Tang Dynasty's Tun Huang murals. Therefore, traditional technology cannot achieve good results when complex patterns are produced. Laser engraving can also be used to solve this problem by drilling holes or arranging and cutting fabrics according to different styles, without the need for subsequent modifications. Currently, this technology can be used for special textiles.

The literature described above shows that the development of costume design has used traditional culture to coexist with modern fashion design. The next section describes the research methodology. The results, discussion, research findings, and conclusions are presented in the following order.

3. Methodology

This paper describes a research methodology linked to the Cultural Development of Modern Costume Art Using Traditional Painting Art: A Case Study in Hangzhou City, Zhejiang Province. (1) Study the artistic characteristics of costumes using traditional culture. (2) Study and analyze the development of contemporary costume art using traditional culture. (3) Exploring the sustainable development of traditional costume art and costume characteristics in modern society. However, this study uses a combination of qualitative and quantitative research. The tool for this research was to use in-depth interviews, collect basic information of the participants through surveys using questionnaires, and collect all the data to be analyzed and synthesized using statistics.

This study involved interviews with personnel related to the research topic; the interviewees were general designers, contemporary fashion designers, general painting artists and traditional culture painting artists.

The research process was divided into three main stages.

Step (1) In-depth study of the artistic characteristics of costumes using traditional culture. Starting with the preparation of a research plan, the report provides an in-depth study of the artistic characteristics of costumes using the traditional culture of the contemporary Tang

Dynasty and a study area in Hangzhou City, Zhejiang Province. This includes the unique artwork of painting, style of art, historical significance, etc.

Step (2) Study and analyze the development of contemporary costume art using traditional culture. This step began with a study on how to create a mechanism for the development of contemporary costume art using the traditional culture of the Tang Dynasty. This includes the inheritance of skills and dissemination of knowledge to ensure that the development of contemporary costume art using the traditional culture of the Tang Dynasty is effectively inherited.

Step (3) explored the sustainable development of traditional costume art and costume characteristics in today's society. Exploration of the concept and method of developing traditional costume art and the development of contemporary costume characteristics in modern society. The next step is to explore the apparel design and manufacturing industry chain, as well as the sourcing of raw materials, such as fabrics and paints used in production, design and development, marketing, and other links.

3.1 Population and Sample

This study is a combination of qualitative and quantitative research, as follows:

3.1.1 Qualitative Research

This study combines research conducted in the form of an analysis of articles, books, documents, and online media information. This mixed data analysis and synthesis used a correlation model related to the Cultural Development of Modern Costume Art Using Traditional Painting Art: A Case Study in Hangzhou City, Zhejiang Province. General Costume Art Designer Contemporary Fashion Designer General Painting Artists and Traditional Culture Painting Artists.

3.1.2 Quantitative research

This part of the study involved interviews with general designers, general costume art designers, contemporary fashion costume art designers, general painting art designers and traditional culture painting art designers working and living in the City This sample used interviews, divided into two groups: a group of experts in general costume art design. The other group comprised contemporary fashion costume art designers, general painting art designers, and traditional cultural painting art designers who work and live in Hangzhou. However, for the individuals used to interview both groups, only 20 were interviewed.

3.2 Research Tools

The tool for this study was to design a questionnaire

with multiple choices and subjective questions. The main question for the cultural development of modern dress art using traditional painting art: A case study in Hangzhou City, Zhejiang Province. The questionnaire was distributed online and collected from 200 participants. This questionnaire had three main factors: general information and artistic characteristics of costumes using traditional culture. Development of costume art using traditional culture: Sustainable development of traditional paintings and clothing styles in today's society. However, the accuracy of the questionnaire was evaluated to be consistent between the question and the objective, with the index of item objective congruence (IOC) meeting the average standard between 0.6-0.8, which is considered acceptable and reliable.

3.3 Data Analysis

This quantitative research collects basic information about participants through surveys using questionnaires, and analyzes and synthesizes the data. However, this study uses the results analyzed the results in a stratified manner to meet the intended objectives. Based on quantitative and qualitative analyses of each variable, the objectives and overall framework of the cultural development of modern dress art using traditional painting art were carried out through a case study in Hangzhou City, Zhejiang Province. Data analysis used frequency distribution descriptive statistics to analyze the mean and standard deviation and to compare and evaluate the cultural development of modern dress art using traditional painting art: a case study in Hangzhou City, Zhejiang Province as a whole.

4. Results and Discussion

This section describes the research results and discusses the results of the cultural development of modern dress art using traditional painting art through a case study in Hangzhou. This research has three objectives with the following detailed findings. Objective (1) From the study of the artistic characteristics of costumes using traditional painting art, the research results show that in Hangzhou, more modern dress art has been developed by combining traditional culture and painting art with contemporary art to inherit the intention of traditional culture to remain more contemporary. Similarly, Objectives (2) According to in-depth studies and analyses, traditional painting art has become increasingly socially active in different areas of Hangzhou City. At the same time, Dunhuang murals and Dunhuang Cave murals, as well as Xiangyun dragon seed paintings, have been designed for fashion and clothing in various contexts. The objective of item (3) was to explore the development of traditional costume art and costume characteristics in

modern society. The results show that the development of modern dress art culture using traditional painting art in Hangzhou needs to systematically formulate a strategic approach to cover all dimensions, while setting a goal that focuses only on the sustainable development of contemporary costume art in the traditional painting style of the Tang Dynasty in Hangzhou. Simultaneously, more interdisciplinary research methods should be applied to collect art history, painting, traditional painting styles of the Tang Dynasty, economics, cultural heritage, marketing, and other disciplines to accompany research.

However, in-depth studies and analyses of the history and culture of traditional painting art have also been conducted. The researcher designed a line painting that combines traditional painting and painting with contemporary art. The designs of the paintings, patterns, lines, cotton, and linen, as well as the use of these fabrics to design contemporary costumes, are shown in Figures 7 and 8.

Similarly, when line painting is brought into the process of embroidery, it is embroidered on two types of fabrics consisting of cotton and linen, which have the fibers and elasticity of the fabric in different forms (Figures 7 (a)–(f)).



(a)



(b)



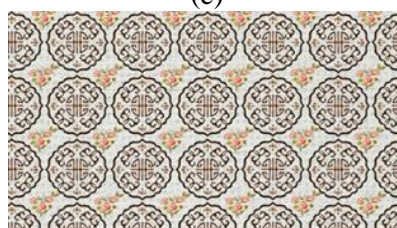
(c)



(d)



(e)



(f)

Figure 7. Drawings of lines embroidered on cotton and linen fabrics
(Source: developed by the authors)

However, if applied to contemporary fashion design, combined with the line image of contemporary popular dresses, it can be found to be distinctive and to create a new innovation that fits the current era very well. Similarly, based on in-depth interviews and questionnaires, it was found that traditional Chinese paintings should be inherited by the government and promoted and publicized as much as possible (85%). At the same time, networking platforms should be used to promote and publicize the second most popular painting (83%), and it is recommended to establish a working group to protect and preserve traditional painting and painting to be contemporary (65%).



Figure 8. Contemporary fashion design is combined with stripes on contemporary dresses
(Source: developed by the authors)

However, this study used literature research methods, development methods from field surveys, data analysis methods, and case-study methods. The above methods were used in both qualitative and quantitative studies to analyze the data, which are detailed as follows.

4.1 Research Strategy

This strategy developed a culture of modern dress art using traditional painting art from the Tang Dynasty in Hangzhou City, Zhejiang Province. It aims to affirm the use of modern dress art and the development of historical and cultural resources for sustainability. This strategy covers many dimensions, including protecting the traditional painting art of the Tang Dynasty, inheriting skills, promoting culture, developing industries, and engaging socially.

4.2 Creation of a Database of Traditional Painting Arts of the Tang Dynasty

The creation of the Tang Dynasty Traditional Painting Art Database revealed that it is a project that can promote the inheritance and protection of the Tang Dynasty's traditional painting art in Hangzhou City, Zhejiang Province, which promotes academic research and adjusts the public's attitude and understanding of the Tang Dynasty's traditional painting art in Hangzhou City. However, it was also found that the establishment of the Tang Dynasty's traditional painting art database in Hangzhou required a lot of efforts and cooperation in various fields. These efforts and cooperation will result in the creation of a high-quality database of traditional Tang Dynasty painting art in Hangzhou, strengthening the traditional Tang Dynasty painting art in Hangzhou. Similarly, it has also resulted in the development of costume art in the traditional painting style of the contemporary Tang Dynasty in Hangzhou, which is a new and more interesting fashion.

4.3 Promotion Strategy: As Part of the Promotion Strategy

The company created a costume art network platform based on the traditional painting style of the contemporary Tang Dynasty in Hangzhou. It was found that a buying and selling strategy on the platform should be promoted to be more convenient. Similarly, when combined with other channels and methods, such as online and offline sales services, and continuously increasing visibility, this will make it more convenient for users to access and use the service. Consequently, the development of costume art in the traditional painting style of the contemporary Tang Dynasty in Hangzhou City, Zhejiang Province, has become a new fashion that is more attractive throughout the country.

Similarly, improving brand awareness, increasing website traffic, and product promotion also make it possible to expand the market share.

However, the qualitative and quantitative research processes collected the basic data of the participants through surveys using questionnaires, and analyzed and synthesized the data using statistics. The results of the study and research from the sample showed that the general information of the respondents was that they were between the ages of 25-35 years old, with an undergraduate college (35%), junior college (30%), and high school, vocational schools (20%), and lived and worked in the following areas: other cities (55%), Suzhou (40%), and Hangzhou (25%). Similarly, if considered according to the objectives, the following points can be summarized:

A study of the characteristics of costume art using traditional culture found that participants went through a survey using questionnaires to answer three important questions. (1) The search for information on traditional costume design revealed that the search for design style was the most important. Historical background (31.0%) and commercial value (2%). (2) Traditional design (54.5%) and modern design (44.5%). Least combinations of traditional and modern designs (1%). (3) The issue of inheritance of traditional Chinese painting art was inherited by most propaganda (45.5%). Inherited by using Network platforms were used to create scientific popularity (26.5%) and set up the least specialized defense team (24.0%).

The development of costume art using traditional costume art revealed that participants answered three important issues through a survey: (1) Interest in traditional culture and art found that they were most interested in traditional art paintings (49.6%). Landscape (26.5%) and porcelain (23.9%) paintings. (2) The problem of developing modern costume styles was found to be insufficient experience in using technology (53.5%). Financial support was insufficient (27.5%). Insufficient public transportation and logistics was the least common problem (19.0%). (3) The development of modern Chinese costumes in Hangzhou revealed that the production capacity of traditional costume paintings increased as much as possible (65.2%). Improve the industrial chain and significantly expand production capacity (30.4%), increase the number of employees to improve product quality, and add a small large enterprise (4.4%).

The sustainable development issues of traditional painting and contemporary costume characteristics found that participants went through a survey using questionnaires to answer three important issues: (1) Traditional paintings and contemporary costume characteristics met the needs of all occasions, and were found to be the most satisfied (75.6%). Very satisfied (22.5%) and dissatisfied (1.9%). (2) The design had a

modern style according to the modern Chinese style, and it was found to have the most modern Chinese style (65.2%). It had a general style of modernity (24.4%) and was outdated (10.4%). (3) Costume quality and usability found that the costumes were of the highest quality and comfortable to wear (81.2%). Costumes were of high quality and less uncomfortable to wear (23.4%). Costumes were of poor quality and least uncomfortable to wear (4.6%).

Similarly, if the overall study of the artistic characteristics of costumes using traditional culture is considered, it is found to be at a very high level, with an average of 2.09 and a standard deviation of 0.96. The development of costume art using traditional costume art as a whole was found to be very high, with an average of 2.58 and a standard deviation of 1.19. The sustainable development of traditional painting and contemporary costume characteristics as a whole was found to be at a very high level, with an average of 1.46 and a standard deviation of 0.49. Similarly, in-depth interviews revealed a sustainable strategy for developing costume art in the traditional painting style of the contemporary Tang Dynasty. Through costume art design, a case study in Hangzhou City, Zhejiang Province can design online and offline trading platforms. Includes tour guide services that use the payment methods available for this purpose.

5. Conclusion

The development of costume art in the traditional painting style of the contemporary Tang Dynasty: A case study in Hangzhou City, Zhejiang Province. Costume art, in the traditional painting style of the Tang Dynasty, is an important artistic, cultural, and historical heritage of Hangzhou, Zhejiang Province. Currently, the protection of costume art and sustainable development have received considerable attention. This important Tang Dynasty traditional painting-style costume art has been carefully strategized to ensure long-term prosperity. This sustainable development strategy of costume art in the traditional painting style of the Tang Dynasty focuses on three main aspects: (1) study the characteristics of costume art using traditional culture, (2) study and analyze the development of contemporary costume art using traditional culture, and (3) explore the sustainable development of traditional costume art and costume characteristics in today's society. From the three main points, the importance of education and research can be summarized as follows: First, for the study of the artistic characteristics of costumes using traditional culture, the research focuses on the protection of costume art with the application of modern technology in management. This study and research can preserve the traditional painting style of Tang Dynasty costume art data as a digital asset for Hangzhou. It also

increases the public's understanding of and preference for the traditional painting style of the Tang Dynasty through advertising and online and offline trading. Second, the survey found that the combination of contemporary costume art with the traditional painting style of the Tang Dynasty promoted tourism in Hangzhou. According to this research, it is important to realize the economic value of contemporary costume art in the traditional painting style of the Tang Dynasty. Careful planning, tourism development and promotion projects, and the use of contemporary costume art resources in the traditional painting style of the unique Tang Dynasty can create a tourism label with local characteristics, flourishing the economy. The establishment of a sustainable development mechanism for contemporary costume art in the traditional painting style of the Tang Dynasty is also an important link in strengthening Hangzhou's long-term prosperity. Similarly, a variety of forms of participation can encourage governments to enterprises, and all sectors of society have participated in the inheritance of contemporary costume art in the traditional painting style of the Tang Dynasty. In general, these strategies aim to promote the sustainable development of contemporary costume art in the traditional painting style of the Tang Dynasty in an all-round manner, which has created a vibrant shine in modern society.

However, based on this research, there are suggestions for the sustainable development of contemporary costume art in the traditional painting style of the Tang Dynasty.

5.1 In-depth Inquiry and Research on Contemporary Costume Art in the Traditional Painting Style of the Tang Dynasty

Contemporary costume art in the traditional painting style of the Tang Dynasty is an important artistic and cultural heritage. This will allow these contemporary costume artworks in the traditional painting style of the Tang Dynasty to provide more comprehensive information about their artistic background, history, technology, social influence, and other perspectives. To serve as the artistic, historical, and cultural foundation of contemporary costume art, the traditional painting style of the Tang Dynasty was stable for sustainable development.

5.2 Strengthening Training and Team Building

Protecting and inheriting contemporary costume art heritage in the traditional painting style of the Tang Dynasty required a team of art designers. Fashion art designers with professional knowledge enrich their knowledge through training. This knowledge enhancement and training will help to cultivate professional skills and knowledge of contemporary costume art in the traditional painting style of the Tang

Dynasty to guarantee a strong ability for the sustainable development of contemporary costume art in the traditional painting style of the Tang Dynasty in Hangzhou.

5.3 Raising Public Awareness and Participation

Continuing contemporary costume art in the traditional painting style of the Tang Dynasty in Hangzhou City requires extensive public participation and support. Therefore, strengthening public relations and educational work to improve public awareness and awareness of the preservation of contemporary costume art in the traditional painting style of the Tang Dynasty with the exhibition of contemporary fashion will attract more public attention.

Finally, we aim to promote the sustainable development strategy of contemporary costume art in the traditional painting style of the Tang Dynasty in Hangzhou City, Zhejiang Province. It should begin from many perspectives, including artistic identity and contemporary costumes in the traditional painting style of the Tang Dynasty, for the economic benefit of Hangzhou. It is necessary to deeply explore and analyze contemporary costume art in the traditional painting style of the Tang Dynasty by effectively exploiting its economic potential. It continuously promoted its influence and devised measures to protect contemporary costume art in the traditional painting style of the Tang Dynasty. To achieve the ultimate expression of the value of contemporary costume art in the traditional painting style of the Tang Dynasty and to comprehensively increase the economic value and disseminate the value of contemporary costume art in the traditional painting style of the Tang Dynasty.

However, this study provided data from in-depth surveys and studies in Hangzhou City, Zhejiang Province, which can be used for sustainable development. Further studies should be conducted by integrating these into an interdisciplinary model. Collect art history, painting, and the traditional painting style of the Tang Dynasty as a valuable cultural heritage of the People's Republic of China.

Declarations

Author Contributions

Conceptualization, Y.J.; methodology, T.K.; validation, Y.J.; formal analysis, T.K.; investigation, T.K.; resources, Y.J.; data curation, T.K.; writing—original draft preparation, all authors contributed equally; writing—review and editing, Y.J.; visualization, T.K.; supervision, Y.J.; project administration, Y.J. All authors have read and agreed to the published version of the manuscript.

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The data presented in this study are available on request from the corresponding author.

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Informed consent was obtained from all subjects involved in the study.

Conflicts of Interest

The authors declare that there is no conflict of interests regarding the publication of this manuscript. In addition, the ethical issues, including plagiarism, informed consent, misconduct, data fabrication and/or falsification, double publication and/or submission, and redundancies have been completely observed by the authors.

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