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중국 티베트족 복식을 응용한 텍스타일디자인 연구

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Research of the Textile Pattern Design based on the Tibetan Traditional Costumes

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ABSTRACT

With the rapid development of China's economy, traditional culture's inheritance and development have become a hot topic. As a product of national culture, costumes intuitively reflect the material and spiritual culture of a nation. This study explores the historical background of Tibetan culture; the Gesang Flower as the symbol of Tibetan culture; the shape, fabric, color, and pattern of Tibetan women's costumes; and modern fashion designs of Tibetan costumes as a theoretical background, using Tibetan costumes as research objects. The design of the Gesang Flower textile pattern is based on the theory of Tibetan traditional costumes. First, we selected the colors of Tibetan traditional clothing. Second, we extracted the colors of Tibetan traditional costumes for textile pattern design. Thirdly, we did textile pattern design using Gesang flowers and demonstrated five resulting textile pattern designs. Finally, we showed the application of these textile pattern designs in clothing. The aim of this research was to create textile designs by combining the shape of the Gesang Flower with the colors of Tibetan traditional costumes. Our study also gives a view of the future study of modern fashion design.

Key words: Gesang Flower, textile pattern design, Tibetan traditional costumes

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I. Introduction

Recently, Chinese fashion designers have paid more and more attention to the traditional costumes of ethnic minorities. As a result, many fashion designs have emerged that combine the traditional costumes of ethnic minorities with modern fashion design elements. Chinese fashion designers have extracted the essence of ethnic minority traditional costumes and combined them with modern awareness to explore the path of fashion design with Chinese characteristics. For example, the PRONOUNCE 2021 S/S collection during London Fashion Week and the Lanyu 2019 S/S Haute Couture collection in New York. This focus on traditional costumes is not only an opportunity to introduce the traditional culture of ethnic minorities to the younger generation, but also a connection between people and ethnic cultures. In particular, ethnic minority costumes are an important form of national unity, so the publicity of traditional costumes are an important way to pass on traditional culture of ethnic minorities. In this study, the characteristics of Chinese Tibetan women's costumes are combined with the Gesang Flower textile pattern design to create clothing and textile designs that are both traditional and modern.

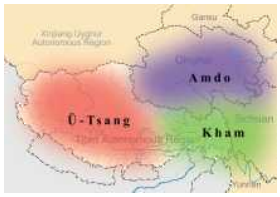
Tibetan is one of the oldest ethnic groups in China and South Asia. Tibetan costumes with their long history are carriers and characteristics of Tibetan material culture and spiritual culture, which are of rich symbolic meaning and high research value. Based on previous research and document review, the history of Tibetan culture and costume is first understood. Then, the costumes of Tibetan women are analyzed from the aspects of shape, fabric, color and pattern based on Chinese and Korean documents and images. In addition, this study also examines the fashion shows of Tibetan costumes of Chinese clothing brands and International Fashion Week from 2015 F/W to 2021 S/S, and compares and analyzes modern Tibetan costume designs and traditional Tibetan costume textile patterns at the fashion shows. Finally, the colors of Tibetan traditional costumes are extracted and the shape of Tibetan cultural symbol "Gesang Flower" is used to create textile designs that can be adapted to modern clothing. Also, show how textile patterns are used in fashion design.

II. Theoretical background

1. Tibetan history

As shown in 〈Fig. 1〉 (A distribution map of ethnic minorities in China), Tibetan in China is found in southwestern China, the peach-pink area in the figure. Tibetan is one of the oldest ethnic groups in China and South Asia, and Tibetan history is an integral part of Chinese history. After the establishment of the Tubo regime (Tibetan regime in ancient China) in the early 7th century, contact between the Tubo and the Tang Dynasty became more frequent. From the 10th to the 16th century, ancient Tibetan culture flourished. In 1951, Tibet was peacefully liberated. In September 1965, the Tibet Autonomous Region was formally established, marking the beginning of the comprehensive practice of the system of regional national autonomy in Tibet. According to the China Statistical Yearbook 2021, the total population of Tibetan is 7,060,731(China Statistical

〈Fig. 1〉 A Distribution Map of Ethnic Minorities in China (Image Baidu, 2017)



〈Fig. 2〉 Tibetan Dialect Map (Tibet, n.d.)

Yearbook,2021).

According to the article by Park & Cho (2002) Tibetans have their own language and script. The Tibetan language belongs to the Tibetan branch of the Tibeto-Burman languages, Sino-Tibetan languages. According to the dialects, Tibetan areas in China can be divided into Ü-Tsang (the red area in 〈Fig. 2〉), Amdo (the purple area in 〈Fig. 2〉), and Kham (the green area in 〈Fig. 2〉). Ü-Tsang refers to Lhasa and Shigatse in Tibet; Amdo refers to Other Tibetan areas in Qinghai except for Yushu Tibetan Autonomous Prefecture, Gannan Tibetan Autonomous Prefecture in Gansu, and part of Tibetan Qiang Autonomous Prefecture of Ngawa in Sichuan; and Kham refers to Qamdo in Tibet, Garzê Tibetan Autonomous Prefecture, Yushu Tibetan Autonomous Prefecture in Qinghai and Diqing Tibetan Autonomous Prefecture in Yunnan.

2. The symbol of Tibetan culture - Gesang Flower

The Gesang Flower, which symbolizes beauty and happiness, is the symbol of Tibetan culture and the most beautiful flower in the hearts of Tibetans. The word "Gesang" means "good time" or "happiness" in Tibetan. The Gesang Flower is considered the flower of love and happiness by Tibetan people and is also called the flower of happiness. According to the study by Su, Chen, Zhou, Shi, & Ding(2020), Gesang Flower is identified as Potentilla fruticosa L., and is common in the harsh alpine environment up to 5,200m above sea level. Potentilla fruticosa L., the most widely distributed tree on the Qinghai-Tibet Plateau, can adapt to the beautiful but barren environment and has strong vitality, symbolizing the character of the Tibetan people who are determined, strong, industrious and simple, not afraid of cold and tiugh(Su et al., 2020). From 〈Fig. 3〉,〈Fig. 4〉and 〈Fig. 5〉, it can be seen that Potentilla fruticosa L. has the

〈Fig. 3〉 Gesang Flower (Dengqian, 2019)

〈Fig. 4〉 Gesang Flower (Baidu baike, n.d.-a)

〈Fig. 5〉 Gesang Flower (Yanquecao, n.d.-a)

〈Fig. 6〉 A Woman in Tibetan Robe (China Tibetan Costume Editorial Committee[CTCEC], 2002, p. 46)

〈Fig. 7〉 Woman in Bangdian (CTCEC, 2002, p. 21)

〈Fig. 8〉 Tibetan Boots (CTCEC, 2002, p. 4)

shape of five petals with a bright yellow color and a unique internal shape.

3. A study on Tibetan women's costumes

1) Analysis of Tibetan women's costumes

There are more than 200 types of Tibetan costumes, the largest among ethnic minorities. In Tibet, besides casual dress, female costumes for festivals and celebrations are more numerous than usual, and there are also various kinds of costumes for coming-of-age ceremonies and weddings.

Depending on the region, Tibetan costumes can be roughly divided into Kham costumes, Amdo costumes, and Ü-Tsang costumes. According to the article by Park(2004) "The basic costumes of Tibetan people are similar in category, including Tibetan robe, Bangdian (Tibetan women's ornaments around the waist), the shirt (a short garment worn under the Tibetan robe), Tibetan boot, ornament, etc." Among them, the Tibetan robe is the most representative of Tibetan costumes. As shown in 〈Fig. 6〉, wide waist, long sleeves and wide front are typical structures of Tibetan costumes. Bangdian, one of the decorative pieces of Tibetan women's costumes, is an apron woven with colorful pulu (a type of wool handmade by the Tibetan people), as shown in 〈Fig. 7〉. Tibetan women's robes reach to the ankles, the belt is tied higher, and the lower skirt takes up most of the body, making women's costumes look solemn and elegant. Tibetan boots in 〈Fig. 8〉 are indispensable for people living in rural areas. Tibetan boots are made of pulu and cowhide and have a rich design. In areas where livestock are raised, there is no difference between the left and right sides of the boots. The soles are thick and the upper is embroidered(Park & Cho, 2002).

According to the article by Li(2009), although Tibetan costumes vary in different regions, they are very consistent in the choice and identification of colors, namely, the five colors of Tibet: white, blue, red, yellow, and green. Tibetan costumes are characterized by high purity and bright colors, which are almost all primary colors. The fabrics of Tibetan costumes are very rich and can be divided into four types based on texture, sense of sight, and sense of touch. The first type is woolen fabrics, including pulu, mubuu, woolen cloth, etc. The most widely used ethnic clothing on the Tibetan Plateau is pulu, a handmade woolen fabric made by Tibetans. The second type is silk fabrics, including kesi fabrics and silk fabrics. The third type is fabrics made of chemical fibers or natural blends. The fourth kind is animal skins, includ-

〈Fig. 9〉 Pattern of Rhombus
(CTCEC, 2002, p. 21)

〈Fig. 10〉 Lucky Knot
(CTCEC, 2002, p. 54)

〈Fig. 11〉 Patterns of 卍or卐
(CTCEC, 2002, p. 46)

〈Fig. 12〉 Luxurious Hair Ornaments with Turquoise and Coral
(An & Li, 2001, p. 7)

〈Fig. 13〉 Woman's Hair Ornaments Inlaid
(An & Li, 2001, p. 8)

〈Fig. 14〉 Luxurious Chest Ornaments
(An & Li, 2001, p. 16)

〈Fig. 15〉 Ring
(An & Li, 2001, p. 18)

ing sheep skin, cow skin, otter skin, tiger skin, leopard skin and so on. The patterns of Tibetan costumes contain many dialectical thoughts about the nation. Tibetans attach importance to a balanced and dynamic culture. Some patterns are both symmetrical and dynamic, representing the dialectical unity of movement and stillness, such as the rhombus in 〈Fig. 9〉, the lucky knot in 〈Fig. 10〉, the swastika (卍or卐) in 〈Fig. 11〉, etc. According to the article by Chen & Suh(2014), Tibetans mainly wear high-purity black, red, yellow, white, blue, green and other colors.

Tibetan ornaments are very developed. There are headdresses, hair ornaments, necklaces, chest ornaments, waist ornaments, earrings, ring, etc. The materials are gold, silver, copper, shells, agate, turquoise, jade, coral, pearls, etc.(Park & Cho, 2002). Tibetan ornaments come in different types and unique styles. 〈Fig. 12〉 and 〈Fig. 13〉 show Tibetan women wearing hair ornaments. 〈Fig. 14〉 is a picture of chest ornaments and 〈Fig. 15〉 shows a Tibetan girl wearing a ring. Ornaments are usually made of precious stones such as coral and amber, but also jade, shells, gold, and silver. Tibetan ornaments are also very varied in shape, for example, regular geometric figures. Tibetan people are also freely combine the shapes of the ornaments according to their preferences.

2) The comparative analysis of Tibetan costumes textile patterns in modern fashion design works

This study examines Tibetan traditional costume fashion shows of Chinese clothing brands and international fashion week from 2015 S/S to 2021 S/S, including AYOU 2015 S/S, AYOU 2015 F/W, AJ-NAMO 2017 F/W, AJ-Namo 2020 F/W, Lanyu 2019 S/S and PRONOUNCE 2021 S/S and selects representative images from the show for comparison with Tibetan traditional costume textile patterns.

AYOU fashion, a Chinese clothing brand

〈Table 1〉 AYOU Fashion Design Works Comparison

Modern fashion design works (pictures/details)		Tibetan costumes textile pattern
 〈Fig. 16〉 AYOU Fashion 2015 s/s (Ayoufashion, n.d.-a)	 〈Fig. 16-1〉 Details of 〈Fig. 16〉	 〈Fig. 7〉 Women in Bangdian (CTCEC, 2002, p. 21)
 〈Fig. 17〉 AYOU Fashion 2015f/w (Ayoufashion, n.d.-b)	 〈Fig. 17-1〉 Details of 〈Fig. 17〉	 〈Fig. 18〉 Tibetan Women's Back Ornaments (CTCEC, 2002, p. 95)

(Table made by authors, 2022)

〈Table 2〉 AJ-NAMO Fashion Design Works Comparison

Modern fashion design works (pictures/details)		Tibetan costumes textile pattern
 〈Fig. 19〉 AJ-NAMO (Baijiahao.baidu, n.d.-a)	 〈Fig. 19-1〉 Details of 〈Fig. 19〉	 〈Fig. 20〉 Traditional Patterns (An & Li, 2001, p. 39)
 〈Fig. 21〉 AJ-NAMO (Baijiahao.baidu, n.d.-b)	 〈Fig. 21-1〉 Details of 〈Fig. 21〉	 〈Fig. 22〉 A Woman in Tibetan Dress (An & Li, 2001, p. 57)

(Table made by authors, 2022)

founded in Beijing in 1996, is committed to "expressing the pursuit of a natural and simple, healthy and eco-friendly life with a friendly humanistic temperament." With its unique and strong style, full of ethnic and exotic features. In 2015 S/S and F/W, the brand shot a series of films with the themes "Exploring Shambhala" and "Returning to Shambhala" respectively. As 〈Table 1〉 shows, the clothing in the AYOU fashion collection adopts the bold profile of Tibetan robes. The Bangdian of the Tibetan costumes in 〈Fig. 7〉 is used in 〈Fig. 16〉, and the waist ornaments in 〈Fig. 18〉 are used for the Tibetan robe in 〈Fig. 17〉. The bright color contrast and the use of traditional ornaments and patterns fully bring out the Tibetan costume culture.

AJ-NAMO is a Tibetan fashion brand founded in 2015, the first ethnic minority brand to participate in the International Fashion Week, the cultural industry demonstration brand of the Tibet Autonomous Region, and "The Belt and Road" cooperation brand in 2017. Ajanamu, a member

〈Table 3〉 Lanyu 2019 S/S Fashion Design Works Comparison

Modern fashion design works (pictures/details)		Tibetan costumes textile pattern
 〈Fig. 23〉 Lanyu 2019 S/S (New york style guide, n.d.-a)	 〈Fig. 23-1〉 Details of 〈Fig. 23〉	 〈Fig. 26〉 Tibetan Language (Baidu baike, n.d.-b)
 〈Fig. 24〉 Lanyu 2019 S/S (New york style guide, n.d.-b)	 〈Fig. 24-1〉 Details of 〈Fig. 24〉	 〈Fig. 27〉 Bangdian (CTCEC, 2002, p. 48)
 〈Fig. 25〉 Lanyu 2019 S/S (New york style guide, n.d.-c)	 〈Fig. 25-1〉 Details of 〈Fig. 25〉	 〈Fig. 28〉 The Eight-Treasure Image of Chinese Tibetan (Baidu baike, n.d.-c)

(Table made by authors, 2022)

of the Aja Group, is the founder and chief designer of the brand. As shown in 〈Table 2〉, In 〈Fig. 19〉, traditional Tibetan patterns in 〈Fig. 20〉 are used, and in 〈Fig. 21〉, the basic materials of Tibetan costumes in 〈Fig. 22〉 are used.

Designer Lanyu, who founded his studio in 2005, is known in China for designing wedding dresses. At the official invitation of New York Fashion Week, he presented his latest collection for the 2019 S/S Haute Couture in New York for the fifth time, using Tibetan costumes as design elements. As exhibited in 〈Table 3〉, in 〈Fig. 23〉, Tibetan language elements in 〈Fig. 26〉 are used; in 〈Fig. 24〉, Bangdian in 〈Fig. 27〉 is used as a design element; in 〈Fig. 25〉, the Tibetan Eight-treasure pattern of Chinese Tibetan in 〈Fig. 28〉 is used for clothes.

PRONOUNCE is a menswear brand founded in Milan in 2016 by two Chinese designers, Li Yushan and Zhou Jun. The design of the brand is fun. The two designers expressed a desire to design gender-neutral clothing made from a blend of fabrics of different materials, with clean workwear silhouettes that soften the inherent hard style of menswear and show amorous and playful traits resulting from changes in fabrics that are not present in traditional menswear. In 2021, they designed clothes with the theme of Tibetan traditional costumes. As shown in 〈Table 4〉, traditional patterns of waist ornaments on the back in 〈Fig. 31〉 and the lotus pattern of the Tibetan Eight-treasure image in 〈Fig. 32〉 are added as decoration to 〈Fig. 29〉 and 〈Fig. 30〉, merging Eastern and Western cultures.

In the modern fashion design show with

〈Table 4〉 PRONOUNCE 2021S/S Fashion Design Works Comparison

Modern fashion design works (pictures/details)		Tibetan costumes textile pattern
〈Fig. 29〉 PRONOUNCE 2021 S/S (Showstudio, 2020-a)	〈Fig. 29-1〉 Details of 〈Fig. 29〉	〈Fig. 31〉 Waist Ornaments on the Back (CTCEC, 2002, p. 21)
〈Fig. 30〉 PRONOUNCE 2021 S/S (Showstudio, 2020-b)	〈Fig. 30-1〉 Details of 〈Fig. 30〉	〈Fig. 32〉 The Eight-treasure Image of Chinese Tibetan (Baidu baike, n.d.-d)

(Table made by authors, 2022)

Tibetan traditional costume patterns, it can be seen that the designers added Tibetan cultural symbols to the fabrics and repeated or enlarged the patterns on the clothes. Therefore, this study combines the Tibetan cultural symbol Gesang Flower with the colors of Tibetan traditional costumes to develop and design textile patterns.

III. Research result

1. Textile pattern design

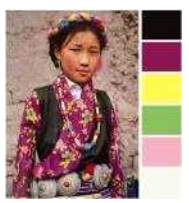
The Gesang Flower as a symbol of Tibetan culture often appears in the titles of films, TV shows and songs, but rarely in fashion design creations. Therefore, based on the Gesang Flower, this study integrates cultural symbol plants into design.

For color extraction and color mapping, we selected 5 images of Tibetan traditional costume from CTCEC(2002). The colors (Pantone color numbers) of 〈Fig. 46〉 from top to bottom are purple (PANTONE 19-3838TCX), green (PANTONE 18-0135TCX), yellow (PANTONE 13-0858TCX), beige (PANTONE 13-0907TCX), red (PANTONE 19-1554TCX), blue (PANTONE 19- 3951TCX). The colors(Pantone color numbers) extracted in the 〈Fig. 47〉 are black (PANTONE 19-3911TCX), purple(PANTONE 19-2432TCX), yellow (PANTONE 12-0643TCX), green (PANTONE 14-0244TCX), pink(PANTONE 13-2008TCX), white(PANTONE 11-4302TCX). The colors (Pantone color numbers) extracted in the 〈Fig. 48〉 are dark brown(PANTONE 19-1018TCX), pink(PANTONE 18-1761TCX), yellow (PANTONE 14-0754TCX), green (PANTONE 19-5420TCX), blue (PANTONE 19-3847TCX), red(PANTONE 19-1758TCX). The colors(Pantone color numbers) extracted in the 〈Fig. 49〉 are pink(PANTONE 18-2436TCX), beige (PANTONE 11-0510TCX), green (PANTONE 18-6028TCX), blue(PANTONE 19-3952TCX), yellow (PANTONE 13-0746TCX), red (PANTONE 18-1657TCX). The colors(Pantone color numbers) extracted in the 〈Fig. 50〉 are blue (PANTONE 19-3847TCX), red (PANTONE 19-1555TCX), white (PANTONE 11-1302TCX), light brown (PANTONE 18-1137 TCX), yellow (PANTONE 13- 0757TCX), blue (PANTONE 19-4045TCX).

1) Textile pattern design 1

〈Table 5〉 shows the first textile pattern design. Using Adobe Illustrator, the motif design was first taken from the shape of the 〈Fig. 3〉 Gesang Flower petals and stamens, and then the main color was red (PANTONE 19-1554TCX) from Tibetan traditional costumes. Green (PANTONE 18-0135TCX) was also utilized to create a dramatic contrast with the red. The colors are displayed in the color column according to the

〈Fig. 46〉 Color Map 1

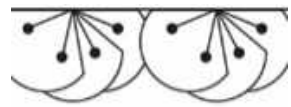

〈Fig. 47〉 Color Map 2

〈Fig. 48〉 Color Map 3

〈Fig. 49〉 Color Map 4

〈Fig. 50〉 Color Map 5

〈Table 5〉 Textile Pattern Design 1

Step 1	Motif image	Motif design
	 〈Fig. 3〉 Gesang Flower (Dengqian, 2019)	
Step 2	PANTONE color no.	Artwork
	 19-1554TCX 18-0135TCX 13-0907TCX 13-0858TCX 19-3838TCX 19-3951TCX	
Step 3	Textile pattern design	The textile patterns in clothing design

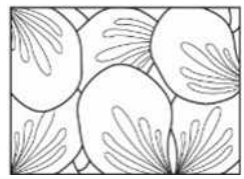
(Table made by authors, 2022)

amount of color used, with the corresponding color number noted on the back.

2) Textile pattern design 2

〈Table 6〉 displays the textile pattern design 2. The shape of the 〈Fig. 51〉 Gesang Flower petals, as well as the texture of the petals, were used to create the design of the theme. The artwork is then created by evenly arranging the petals and their textures. White (PANTONE 11-4302TCX) and black (PANTONE 19-3911 TCX) were chosen as the main colors.

〈Table 6〉 Textile Pattern Design 2

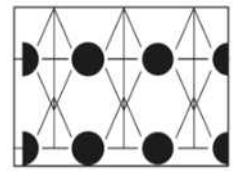
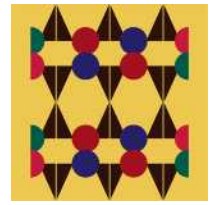
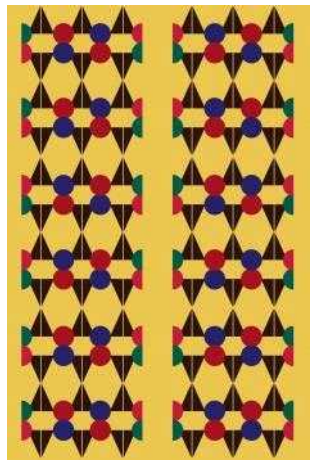
Step 1	Motif image	Motif design
	 〈Fig. 51〉 Gesang Flower (Baidu baike, n.d.-e)	
Step 2	PANTONE color no.	Artwork
	 11-4302TCX 19-3911TCX 13-2008TCX 19-2432TCX 12-0643TCX 14-0244TCX	
Step 3	Textile pattern design	The textile patterns in clothing design

(Table made by authors, 2022)

3) Textile pattern design 3

〈Table 7〉 shows the textile pattern design 3. The motif design was first derived from the shape of the 〈Fig. 52〉 Gesang Flower petals and stamens to draw circles and triangles, which were then combined into a work of art. The artwork is then used in a textile pattern with symmetry and repetition. The main colors in this design are yellow (PANTONE 14-0754TCX) and dark brown (PANTONE 19-1018TCX).

〈Table 7〉 Textile Pattern Design 3

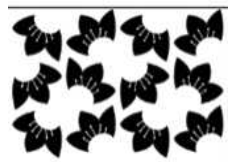
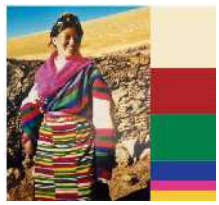
	Motif image	Motif design
Step 1	 〈Fig. 52〉 Gesang Flower (Yanquecao, n.d.-b)	
	PANTONE color no.	Artwork
Step 2	 14-0754TCX 19-1018TCX 19-3847TCX 19-1758TCX 18-1761TCX 19-5420TCX	
	Textile pattern design	The textile patterns in clothing design
Step 3		

(Table made by authors, 2022)

4) Textile pattern design 4

〈Table 8〉 shows the textile pattern design 4. Initially, the motif design was derived from the shape and texture of 〈Fig. 53〉 Gesang Flower petals. The artwork shows a four-flowered shape in the center, around which four other flowers are evenly spaced. The opacity of the petals is reduced for the embellishments at the four corners of the artwork. The main colors in this design are beige (PANTONE 11-0510TCX) and crimson (PANTONE 18-1657TCX) which come from Tibetan traditional costumes.

〈Table 8〉 Textile Pattern Design 4

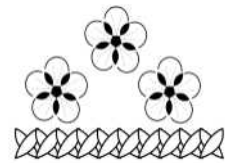
Step 1	Motif image	Motif design
	 〈Fig. 53〉 Gesang Flower (Penzai, n.d.)	
Step 2	PANTONE color no.	Artwork
	 11-0510TCX 18-1657TCX 18-6028TCX 19-3952TCX 18-2436TCX 13-0746TCX	
Step 3	Textile pattern design	The textile patterns in clothing design

(Table made by authors, 2022)

5) Textile pattern design 5

〈Table 9〉 shows the textile pattern design 5. The motif design was initially derived from the shape of the petals and leaves surrounding the petals of the 〈Fig. 54〉 Gesang Flower. The artwork shows a flower in the center with leaves evenly distributed on all four edges. We chose the brown (PANTONE 18-1137TCX) of the Tibetan traditional costume as the main color tone.

〈Table 9〉 Textile Pattern Design 5

	Motif image	Motif design
Step 1	 〈Fig. 54〉 Gesang Flower (Mafengwo, n.d.)	
	PANTONE color no.	Artwork
Step 2	 18-1137TCX 13-0757TCX 19-3847TCX 19-4045TCX 11-1302TCX 19-1555TCX	
	Textile pattern design	The textile patterns in clothing design
Step 3		

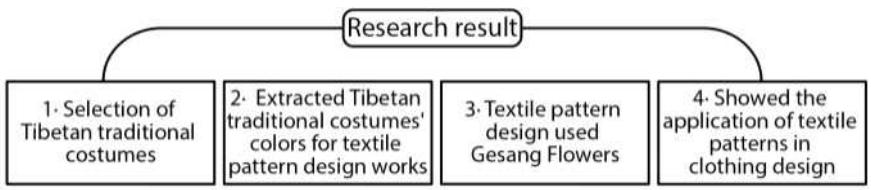
(Table made by authors, 2022)

2. The application of the textile pattern design in clothing

The use of textile pattern designs in clothing is in 〈Fig. 55〉. Tibetan traditional costumes, such as Tibetan robe, Bangdian, and shawl, are used to fashion design. In the future, the five textile patterns developed could be used into modern fashion design, and design works combining traditional culture and modernity could be created.

The research method of the study is shown in 〈Fig. 56〉. First, selected the Tibetan traditional costumes. Second, we extracted the colors of the Tibetan traditional costumes for the design of the textile patterns. Third, we did the textile pattern design using Gesang Flowers. Forth, we showed the case for textile patterns in clothing design.

〈Fig. 55〉 The Application of the Textile Pattern Designs in Clothing



〈Fig. 56〉 Research Result Flow Chart

IV. Conclusion

Tibetan, as one of the oldest ethnic groups in China and South Asia, have a long history of costumes that reflect the rich material and spiritual culture of Tibetan. This study looks at the form, color, pattern, and ornamentation of Tibetan women's costumes after the 1950s, as well as textile patterns in modern fashion design work. Tibetans value a culture that is both balanced and active. Some designs are both symmetrical and dynamic, expressing the dialectical unity of movement and stillness. Tibetan traditional costumes are characterized by bright colors and great contrasts. Designers have added Tibetan cultural symbols to fabrics, duplicated the patterns, or enlarged the designs on the garments in current fashion design by using Tibetan costume patterns. This study is based on theoretical analysis. The colors for the design of textile patterns were extracted from 5 images of Tibetan traditional costumes. The symbol of Tibetan culture, the Gesang Flower, is abstracted and flexibly applied to the textile design of the textile patterns. The result of the research is five textile patterns, and we have demonstrated the use of textile patterns in fashion design. Finally, this research showed that it is possible to create works with a personal design and a contemporary setting. It also served as a harbinger for the study of current fashion design in the future. Since the diversification of traditional costumes of China's 55 ethnic minorities is a current issue, We hope that this study will serve as a model for research on the modernization of traditional costumes in terms of preservation and transmission minority costume culture.

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