

# The Blending of Architectural Context and Clothing Art in Set of Etiquette System

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**Abstract—** *The culture of the Confucian "set of etiquette" has always had an impact on the development of Chinese traditional art. All dynasties placed a high value on the hierarchy of superiority and inferiority, which is reflected in ancient architectural and clothing art. Ancient architectural art and ancient clothing art are two distinct art forms, but they share some similarities in terms of design thought and layout structure. Architectural art and clothing art share artistic characteristics of the times, especially when influenced by the architectural context and set of etiquette. It also strictly adheres to the order of hierarchy in the standardization of art. The roof level of buildings and the crown shape of clothing are not only complementary, but also suggest people's reverence for heaven and earth. Architecture and clothing have evolved in tandem over the course of history.*

## I. "SET OF ETIQUETTE" PERVADES THE ENTIRE PROCEDURE.

Chinese culture is broad and profound because each dynasty inherits, retains, and carries forward the culture of the previous dynasty, and Chinese culture develops forward in continuous inheritance. Although each dynasty will reform according to its own political system, there are rules to follow.

The profound and subtle Chinese culture has a rich etiquette connotation that has been passed down through the ages. Etiquette affects every aspect of life in China. The standard regulations of houses, clothing, and etiquette vessels in previous dynasties demonstrate the significance of "ceremony" to China. In ancient times, "etiquette" was a rule that had to be followed by everyone, from the emperor to the common people. If there were any behaviors that did

not follow "etiquette," they would be regarded as "great disrespect."

In China, sacrificial rites are extremely important. Many suburban hills, ancestral temples, gods of earth and grainstate built for "sacrifice" in history have been etiquette buildings. Many architectural elements erected for "Etiquette," such as the que tower, bell tower, Drum Tower, Huabiaoornamental column erected in front of palaces, and so on, were initially regarded as etiquette vessels required in etiquette. Since ancient times, the Chinese people have worshiped heaven and earth out of genuine respect and gratitude. It is a simple thought from soul and heart that is dependent on survival.

The scale, content, shape, and pattern of architecture are all affected by the set of etiquette, which cannot be overlooked in the history of Chinese architecture. The

etiquette architecture is small in scale and built to meet the sacrificial needs of people to hold ceremonies, convey people's sincerity and goodness to heaven and earth, and highlight God's majesty and mystery.

The set of etiquette also has a profound impact on China's ancient clothings. The thought of set of etiquette is the basis for the establishment of China's public service system. "Three etiquette" is an important ancient book to record ancient Chinese etiquette. It records a compilation of etiquette from Zhou, spring, and autumn to the Western Han Dynasty. The book of etiquette is a classic for conveying Confucianism. "Etiquette" was originally used to describe worship and sacrifice to gods, but it later evolved into the embodiment of an ancient patriarchal blood relationship. "Ceremony" was first expressed as a diet, and then as a ceremony, a grand ceremony to pay homage to heaven, earth, and God. This type of ceremony is embodied not only in the ceremony, etiquette utensils, and architecture, but also in the ceremony's dress system. The clothings of suburban heaven worship places, for example, are very different from those of adult etiquette, weddings, or funerals. The six crowns placed in Zhou Li, Chun Guan, and Si Fu are the most visible manifestations of the etiquette ceremony. This paper clearly demonstrates the connection between the six crowns and the etiquette ceremony's content.

## II. HAT ART

The patriarchal and hierarchical systems in ancient Chinese society were clearly reflected in the patriarchal and hierarchical systems, which respected the Confucian way of governing the country and ruled the world with "Etiquette." The form of the roof is the most visible manifestation of the level of architecture. The material and decoration of clothing are the most visible manifestations of its grade. Crown clothes are clearly graded and strictly graded from the perspective of Chinese crown clothes, with a distinctive symbol of "etiquette," which intuitively presents an extremely strict hierarchy.

The roof of ancient Chinese architecture is referred to as "the crown of ancient Chinese architecture," indicating that the roof form is a symbol of ancient architecture. The roof forms are classified as hipped roof with double eaves, gable and hip roof with single eave, hard mountain top, peaked roof, rolling shed roof, and pitched roof. The roof of

the double eaves veranda hall is the highest-level roof form of ancient Chinese architecture. Only the most supreme and extremely noble royal buildings, such as Beijing's Taihe Hall of the Forbidden City, can have this type of roof. During the Shang Dynasty, the veranda roof first appeared. It was a type of roof with drainage on all sides during the Han Dynasty. Some of them were known as "Wu Dian roofs," or "si'a Dian roofs." During the Ming and Qing dynasties, it was changed to "hipped roof." The Xie peak is one level lower than the veranda peak, and the majority of the main structures are general palaces or temples. For example, the sacrificial hall used for sacrificial etiquette at the Yuhuang temple in Fucheng, Shanxi Province, is the peak with a single eaves. The grade of hanging mountain top is lower than that of gable and hip roof, which is common in temple and palace auxiliary hall buildings. For example, the East-West side halls located on the central axis of the temple, such as the Manjusri Hall of Shanxi Foguang temple, are mostly suspended on the top of the mountain. The most common type of roof is hard mountaintop, which occurs most frequently in ancient buildings. It is most found in residences, temples, and palaces. Such structures include the residences of palace maids and eunuchs. The roof is folded, warped, warped, and the eaves and corners that extend around the building create a stark contrast between the massive volume of the building and the soft curve of the roof.

Each dynasty and generation in ancient Chinese clothings had extremely detailed regulations on crown clothes. The first service occupies an important position in the annals of public service in previous dynasties and is the most distinctive and important symbol of the hierarchical system. There are dozens of ancient crowns and hats that have been recorded, including the crown, long crown, martial crown, Dharma crown, beam crown, Tongtian crown, Jinxian crown, fan Kuai crown, and so on. According to "Records of Public Service in the Book of the Later Han Dynasty," "the son of heaven, Sangong, Jiuqing, etc. worship the heaven and earth Mingtang, all crowned with diaos, and their clothes are mysterious." All officials' deacons, who wear long crowns, only serve. Those who are not all officials' deacons frequently serve with mysterious crowns to follow." The article specifies who wears which crown when and where. During sacrifice, the emperor, princes, and ministers all wore crowns. The Han Dynasty

crown is seven inches wide and one foot two inches long. It has a rounded front and back. The Miandiao is four inches long in front and three inches long in back. The crown of the son of heaven is made of twelve diaos, and white jade is made up of beads. Three princes are seven diaos, and sapphire is pearl; a Qing Dynasty official is five diaos, and black jade is pearl. Long crowns are mostly worn by eunuchs, but nobles wear them as well when sacrificing to the ancestral temple. Civil servants wear the beam crown, and the number of beams decreases with civil servant grade, including the Jinxian crown, Yuanyou crown, and Tongtian crown.



天坛 祈年殿

The shape of the cap is similar to that of ancient architecture. The roof of the building is shaped like a crown and hat, with similarities and differences. The Qing Dynasty crown, for example, is very similar to the double eaves and spires of Beijing's Temple of Heaven Prayer Hall (see the figure below). The level of Zan spire is higher in ancient Chinese architecture, which is common in the architecture of sacrificing heaven and earth. The Qing Dynasty's imperial crown can only be worn by the Qing Dynasty's emperor. It is extremely noble in rank, so it is corresponding in shape and conforms to Qing Dynasty etiquette regulations. The roof of the prayer hall and the crown of the imperial crown face heaven, implying that the monarchy is bestowed by God; the roof of the hall for praying for the new year is a three-story spire, representing the natural harmony of heaven, earth, and man, and demonstrating the breadth and thickness of "heaven and earth." The Qing

emperor's summer crown is divided into two layers, symbolizing people's reverence for heaven and earth.

### III. CLOTHING AND ARCHITECTURE SYNERGY

Clothing and architecture fall under the purview of the practical plastic arts. They create specific images by combining points, lines, surfaces, shapes, and colors, and they determine the concrete form and function through the interaction of people and their surroundings. China's ancient clothing and architecture are subject to stringent regulations and technological standards. They are the epitome of ancient thought and social culture, and they reflect the political, economic, ideological, and cultural social forms of different Chinese dynasties.

#### 3.1 Distinctive Sense of The Times

Architecture and clothing are unavoidable byproducts of human evolution. Its evolution is inextricably linked to the cultural characteristics and customs of each era. It is an essential component of production and life, and it reflects the times.

It not only reflects the level of ancient civilization and society, but also reflects the level of ancient architecture at that time. Although in the development process of human civilization, clothing and architecture will collide with the thoughts of the current era, and often examine the spietiquette civilization of the current era with a critical eye, it is the tangible physical form of clothing and architecture that carries the civilization achievements of the past dynasties, accumulates the essence of national integration of the past dynasties, and emits a strong historical flavor. Their existence is engraved with the eternal root of the Chinese nation, and their development is branded with the eternal soul of the Chinese nation.

#### 3.2 Standardization of Design

In Chinese traditional thought, there is a fundamental design idea for the construction of things related to people's life, such as houses, buildings, handicrafts, etiquette vessels, etc., that is to adopt a universal design and production, which is a universal design with great flexibility. For example, although the paradigms followed by clothing and architecture at the beginning of design are different, they all have "prototypes", which are developed from their "prototypes".

What is a prototype? "Prototype" refers to the original

model or type, which generally refers to people, things, and things in real life. It can be understood as a standardized design summarized and refined by people, things, and things in real life. "The basis of standardization is 'universal design', and the purpose of universal design is to adapt to any use, or any way of use, as far as possible."

From some aspects, in terms of layout and form, ancient Chinese architecture has always followed some common composition principles, that is, to follow the principle of "ceremony". In "Chinese craftsman - Analysis of the design principles of Chinese classical architecture", Mr. Li Yunyu drew a conclusion by comparing the eight architectural forms in the comparison chart of Chinese architectural configuration forms, "Although there are eight types of buildings listed, there is only one type, because these buildings are developed from the same prototype, with certain regulations and systems, and even most of them are built by the official, or they are typical Chinese 'formal' buildings. 3"

According to the form, Chinese architecture can be roughly divided into eight categories: residence, government office, Mausoleum, martial temple, Confucian temple, Taoist temple, Buddhist temple and palace. It is an undeniable fact in the history of Chinese architecture that different types of buildings show roughly the same layout and form. Its configuration form is generally: the middle is a large house reflecting the main functions, bounded by the central axis, and the buildings on both sides of the vestibule are symmetrical. The reason why there are so similar architectural forms is that they evolved from the same "prototype". From these "prototypes", the standardized design of Chinese architecture has gradually evolved.

China's ancient clothing is a huge Han clothing system, in which the coat and lower garment is the first style of the Han clothing system, which developed into the traditional shape of Chinese clothes in the later stage. The top and bottom garment system has been the principle followed by Chinese clothing for thousands of years. Since the establishment of the crown clothing system in the Zhou Dynasty, no matter which dynasty, no matter what kind of public clothing reform, they have inherited and developed the coat and lower garment. From the appearance of "black clothes" to "deep clothes" in Mianfu, from robes to Ru skirts, from the miscellaneous train hanging clothes of large sleeved and wide shirts to chest length Ru skirts, in the Han

Dynasty clothing system, the system of top and bottom clothes has always been the "prototype", and all ancient clothing consciously and autonomously follow this "prototype" and continue it. Therefore, Jacket and lower garment became the standardized design of ancient Chinese clothing. The top and bottom clothes not only represent the ancient craftsman's "fashion Sutra" 4, but also represent the continuation of China's 5000 year set of etiquette. It has a variety of beauty, but it has been prosperous for thousands of years.

### 3.3 The Art of Standardization

Chinese ancient clothing's and ancient architectural layout have their own rules, and their normative requirements are deeply integrated into the Confucian etiquette thought. Ancient Chinese architecture faces south, with obvious central axis and east-west symmetry; Chinese ancient clothings have neat middle seams and pay attention to plane symmetry. Their design concepts are consistent, their production principles are similar, and their specifications are consistent.

The layout of ancient Chinese architecture pays attention to the beauty of clear primary and secondary, symmetrical, and balanced, such as ancient palaces, monasteries, or tombs. A central axis connects one into two courtyards, forming a seemingly closed courtyard, but a space for mutual exchange. In the layout of the ancient capital, according to the principles of "the former dynasty and the later market, the left ancestor and the right society", the main palaces are arranged on the central axis, while other secondary palaces are distributed on both sides of the central axis and symmetrically. There are many such ancient capitals, such as the Forbidden City of the Ming and Qing Dynasties, the ancient capital Xi'an, the ancient city of Pingyao, Shanxi, and so on. Regardless of the size of the capital or the age of the buildings, they all pay attention to the layout regulation of "central axis symmetry". In addition, such as "left bell and right drum" or "left Pavilion and right Tibet", it is also a typical symmetrical layout. Such layout regulation is the profound influence of etiquette thought on architectural art.

Due to the long-term influence of traditional etiquette thought, there are strict regulations on the production of ancient Chinese clothings. When making, the style follows the system of coat and lower garment. When cutting, it pays attention to plane symmetry. The pattern adopts two-way

continuous or four-way continuous and symmetrical distribution. It pays attention to the beauty of balance in design and standardized production in structure. On the one hand, it emphasizes the formal beauty of harmony and unity, and on the other hand, it implies the meaning of ancient "ceremony" in details. Take the ancient Hanfu robe as an example. The collar is the right Lapel cross collar, which is crossed in front of the chest and looks like a square shape, which represents that people must be square and square; The sleeve is wide and round, which means that people should abide by the rules of life; The middle seam of the back garment extends vertically, which means that people must be magnanimous and upright and stick to the rope in their hearts; The lower garment is wide and the skirt is flat, which represents the meaning of balancing the world with power.

Overall, ancient clothings pay attention to balance, broadness and massiness, and there is almost no asymmetric sense of inclination, which coincides with the layout paradigm of ancient buildings. The reason for this "coincidence" is that the thought of set of etiquette has long been deeply rooted in our ancient society.

### 3.4 Wonderful Use of Numbers

Numbers appear with human life practice. In the process of social evolution, numbers are endowed with deeper and broader cultural connotation. Numbers are divided into odd and even numbers, as well as Yin and Yang. Odd numbers are Yang and even numbers are yin. Numbers are used in many designs, especially in clothing design and architectural design.

"Nine" is the number of extreme Yang, which is the number of days. The world-famous Temple of heaven in Beijing, the three main buildings are cleverly designed with the number "9". For example, the Circular Mound Altar has four steps of 9 levels. The altar surface is paved with stone slabs from the center of heaven, from the first circle to the 27th circle, 9, 18, 27... Are paved in multiple of 9.

Ancient Chinese architecture is classified by numbers. The records of architectural system in the book of etiquette are as follows: "seven temples of the emperor, three Zhao and three mu, and seven with the temple of Taizu; five temples of princes, two Zhao and two mu, and five with the temple of Taizu, three temples of doctors, one Zhao and one mu, and three with the temple of Taizu, and seven one temple, and common people sacrifice in their beds."

According to the rules of the common people's temple, the number of the common people should be used to descending to the temple.

From ancient times to the present, "modular" design has been used in ancient Chinese architecture. The column grid is the structural foundation of the house, the number of "rooms" and "frames" are used to show the scale of the building, and the building grade is clearly indicated by numbers. According to the records in the book of the new Tang Dynasty, "the third grade hall has five rooms and nine shelves, and the door has three rooms and five shelves; the fifth grade hall has five rooms and seven shelves, and the door has three rooms and two shelves; the sixth grade and seventh grade hall has three rooms and five shelves; the common people have four shelves, and the door has one room and two shelves".

In ancient clothing, numbers are also widely used. The numbers on the clothings reflect the thought of man and nature, follow the tradition of "odd and even numbers", and specify the etiquette and grade of clothings through Yang numbers such as "one, three, five, seven and nine". Nine dragons are embroidered on the emperor's Dragon Robe, which is known as the "Kowloon imperial dress", which is the symbol of the supreme of the ninth five year plan. Another example is deep clothes. From the structural point of view, the top is divided into four pieces before and after cutting, which is referred to as "the length of four seasons", and the lower garment is divided into twelve pieces, corresponding to "December".

The crown of the Han Dynasty is also called pingtian crown. There are strings of colored beads under the crown, and the color and quantity of colored beads are used to distinguish different grades. The crown of the three princes in the flat sky is green jade beads in seven diaos, and the crown of the Qing officials in the flat sky is black jade beads in five diaos. In addition, the Jin Xian crown of the Han Dynasty was worn by literati and refined scholars, and their identities were distinguished according to the number of beams on the crown.

In the coronal dress system of the Zhou Dynasty, there were strict regulations on the application of the twelve chapter pattern. The emperor must dress ceremoniously, and dress differently on different occasions. According to the importance of the occasion, it is divided into six crowns, of which nine chapters are used to enjoy the crown of the



former king; Enjoy the first public service crown, with seven chapters; There are five chapters for sacrificing mountains and rivers, clothing, and crowns; Three chapters are used to offer sacrifices to the state and wear a crown; The sacrificial group's small clothes and xuanmian, with a chapter.

#### IV. ANCIENT ARCHITECTURAL CULTURE AND CLOTHING CULTURE COMPLEMENT EACH OTHER

Architecture is the "dress" of society, and dress is the constantly moving "building". The design concepts of architecture and clothing are basically the same. Through their respective professional technical means, they skillfully combine the practical function and aesthetic function, produce rich cultural connotation, and show their unique style charm. With the passage of years, clothing has evolved in the context of architecture. The integration of clothing and architecture is the result of social and cultural development.

##### 4.1 Complement Each Other

Since ancient times, Chinese architectural culture has been extensive and profound, and many ancient buildings have become precious cultural heritage. Under the background of the times, clothing and architecture blend and develop. At the same time, if the Korean situation is stable and the economy is prosperous, large-scale construction will be carried out and outstanding architectural achievements will be made. Accordingly, the development of clothing will be richer and diversified, and the clothing culture will be colorful.

The blending development of clothing and architecture was most obvious in the Tang and Song dynasties. In Chinese history, the Tang Dynasty is a strong and powerful Dynasty. It is also the most mature period for the development of ancient Chinese architecture and ancient clothings. Its buildings are large-scale, vigorous, and heroic, and its clothings are novel, rich, luxurious, and dazzling.

Although the architecture of the Song Dynasty did not have the momentum of the architecture of the Tang Dynasty, it adopted the paradigm requirements of "standardization" and "modularization" in the architectural structure and promulgated the world-famous technical specification monograph "building French style" in the architectural

history. The simplified architectural structure of the Song Dynasty shows the clue. After experiencing the ruggedness of the Tang Dynasty, the architecture of the Song Dynasty tends to be exquisite, elegant, and compact. Therefore, the clothing of the Song Dynasty tends to be formal, conservative, elegant and quiet.

Under the same era and cultural background, ancient architecture and ancient clothing art complement each other, and the structure of clothing and the construction of architecture complement each other.

Just like ancient clothings, although there is no deliberate emphasis on the trend of lines, they are very natural to wear, and the folds naturally formed following the lines are more intriguing.

##### 4.2 Integration of "Etiquette"

From beginning to end, "Etiquette" have always existed, run through China's historical context, and integrate with Chinese traditional thought. The Confucian "set of etiquette" has been continuously integrated with the "Tao" in the process of development and has a deep impact on the establishment of the system of ancient architecture and ancient clothing. They express the ancient society with orderly dignity and inferiority through their own language.

Mr. Hou Youbin once mentioned in Chinese architectural aesthetics that there are two kinds of "principles" in Chinese architecture, one is Confucian "ethics", and the other is "taking things as law". The former emphasizes that under the restriction of the set of etiquette, we should strictly abide by the architectural hierarchy of "the system of the first king", while the latter pays more attention to the tradition of "valuing and following the trend" of adjusting measures to local conditions, using materials, and making good use of the situation. These two rational spirits seem to be unrelated to each other, but in fact they blend with each other and are inseparable.

In the Zhou Dynasty, the order of dignity and inferiority was an "integration of etiquette and music" under the interaction of "unity of heaven and man" and "induction between heaven and man". The order of hierarchy was clarified by the sense of "music" and the distinction of "Etiquette". "Changing zhengshuo and changing clothes color" is an important ceremony to clarify the hierarchical order of each dynasty. China's crown service system was basically improved to the Zhou Dynasty, and the hierarchy of clothes became more and more clear. For example, there

were clear regulations on the color of court clothes in the Zhenguan period, such as purple for more than three grades, Fei for less than five grades, green for less than six grades and seven grades, and so on. Apart from the grading of colors and patterns, tracing the origin of clothing colors and patterns is also inseparable from the law of Taoism following the laws of nature.

"Ceremony" has been running through the system of ancient Chinese architecture and ancient clothing. The "number", "quality", "text" and "position" of ancient architecture relate to the "number", "quality", "pattern" and "color" of ancient clothing. They are all symbols of users' identity and status.

## V. SUMMARY

To sum up, ancient architecture and ancient clothing are very valuable cultural heritage in China. By studying the similarities between them and refining the ancient architectural design thought and ancient clothing design thought, we can see that they are deeply influenced by Chinese Confucian culture and the set of etiquette runs through.

Ancient buildings and ancient clothings continue the cultural heritage of the "etiquette" in China, and strictly abide by the order of "etiquette". In terms of design, ancient architecture and ancient clothings are derived and changed from an architecture or clothing prototype, but all changes are inseparable. In art, the two follow the law of formal beauty, inherit the artistic characteristics of the previous dynasty based on "ceremony", and tend to develop in a standardized way along the historical styles of different dynasties. Ancient Chinese architectural roofs and dress crowns require the same level. From the use of numbers, we can clearly know the ancient architectural specifications of different levels and the dress changes of different official figures in ancient China.

From the design standardization, art standardization and digital application of ancient architecture and ancient clothing, they all show the distinctive characteristics of "set of etiquette". The architectural context contains the cultural characteristics of set of etiquette. Under the restriction of Chinese Confucian set of etiquette, clothing is deeply reflected and integrated with the ancient architectural context.

In the architectural context, clothings develop

harmoniously, and "Etiquette" coexist. In different times, the dignity and inferiority of "Etiquette" have always remained unchanged, integrated into the development, and change of architecture and clothing, and clothing is also common and integrated with it in the context of architecture.

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