



# Research on Service Design on the Basis of *Huafu* Experience

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**Abstract.** By utilizing the service design as the predominant core, this paper conducted a detailed analysis of the relevant concepts of the *Huafu* experience, as well as two examples of “*Yungang*” and “The Return of Millennium Tang Music” of the HEMU brand show. At the same time, it has been pointed out that the former will allow the audience to become an aesthetic experiencer after visual enjoyment by effectively breaking through the noumenon of *Huafu* which integrates historical religious culture with modern beauty. Correspondingly, the latter utilizes the music as a carrier and enables the audience to emerge as the enjoyer and potential consumers of the aesthetic experience of *Huafu* through the multi-dimensional experience. The purpose of this paper is to combine these cases to reflect the service design in the *Huafu* experience.

**Keywords:** Chinese Clothing · Experience · Service Design

## 1 Introduction

As a Chinese costume, *Huafu* has gone through prosperity and gradual decline. Now it has become more and more important because of people’s attention of culture, and gradually formed an industry with a certain influence. In the era of rapid economic globalization, the development of global trade will inevitably contribute to an immensely crucial role in the development of China’s economy. Hence, the *Huafu* industry will also unavoidably encounter the challenge of globalization. As such, how to better inherit and develop the *Huafu* culture has eventually emerged as a critical issue. Therefore, in such a context, we must effectively strengthen the study of *Huafu* culture. Simultaneously, this kind of unique cultural consumption, which combines aesthetic economy and experience economy, is the product of today’s economic development. Correspondingly, its predominant core is focused on being people-oriented and pursuing spiritual enjoyment. Similarly, it is also the current new cultural consumption mode. In addition, in the era of the aesthetic economy, experiential consumption has become popular in everyday economic life. At the same time, unlike the traditional economy, the development of experiential aesthetics is not only an inheritance of traditional culture but also allows more prominence to the aesthetic experience in economic activities. Hence, in the current market environment, the aesthetic economy has inevitably allowed the consumers to

become the beneficiaries of experiential aesthetics and the *Huafu* experience consumption has ultimately become the best market representation of experience aesthetics. As a result, this paper tend to discuss the relationship of the construction of service design to *Huafu* and the important significant of service design to the developments of *Huafu*.

## **2 Experimental Value and Service Design of *Huafu***

### **2.1 Relevant Concepts**

#### **2.1.1 *Huafu***

“*Huafu*”, represents the Chinese Costume. In this case, “Hua” stands for a nation with Chinese culture while “Fu” refers to the external manifestation of Chinese Ideology [1]. The Chinese costume is an immensely crucial component of the traditional culture of the Chinese nation, while *Huafu* is a set of characteristic national costumes, hence, the Chinese costume should act as the physical embodiment of the spiritual aspect and cultural tradition of the Chinese nation. At the same time, it will also portray as the image symbol of the spirit of the Chinese nation and should be the physical carrier of the spirit of the Chinese nation. Therefore, it shall be able to satisfy the aesthetic habits and psychological identity of the Chinese nation, so as to achieve a cultural identity with Chinese characteristics, distinctive personality, Chinese style of dress rules and symbolic features that are different from and can be easily distinguished from other countries and nationalities [2].

#### **2.1.2 Experience Economy**

Experience economy refers to a form of socio-economic activity that allows consumers to be effectively guided by services to satisfy their individual needs through comfortable experiential activities by utilizing the sale of products as props to immerse customers and utilizing experiences to suit the consumer needs, thus successfully increasing the value of the products.

### **2.2 A Combination of Experiential Value and Service Design of *Huafu***

Experiential value is a significantly important tool in modern business marketing as there are various different types of goods or services that are presented to the consumers. Hence, it is challenging for them to make a choice. In experiential marketing, various companies will effectively utilize products, services, and other carriers to provide customers with experiences that will stimulate the consumers’ desire to purchase which will eventually lead to the promotion of sales. The carrier of experiential value belongs to the new economic provider, and it is derived from and acts on customer value. Therefore, the price generated by this experience will unavoidably become part of the customer value. Correspondingly, the customer experience will act as the best expression of the company’s brand value.

Therefore, by adopting experiential marketing, firstly, customers will be able to determine in the short term which components of the products are valuable to them.

Subsequently, the consumers will be able to experience emotional satisfaction in the process of consumption, and also experience happiness in the process of purchase. Eventually, through this emotional satisfaction, the consumers' satisfaction with the brand can be successfully enhanced.

At the same time, it is this core concept of experiential marketing where the consumer attains value while the company will also be able to acquire more revenue, and the latter is the true essence of experiential sales value. For the company, it is conducive to the marketing of its products and business. Simultaneously, it also helps the company to be able to swiftly respond to changes in the external environment and in this way actively drives and encourages the company's outward development. Hence, it will inevitably create and strengthen the company's ability to sustain itself in market competition. Similarly, the so-called "Huafu experience and high-value service design" refers to the technical activities that enable the users to attain the best value services through reasonable design and selection of the environment, facilities, skills, talents and related requirements involved in service with the predominant business objective of enhancing the users' feelings. Also, these could reflect the integrity of the country, which build up the confidence of Chinses traditional clothes [3]. The following will take the "Yungang" brand show by HEMU and the Return of millennium Tang Music as examples to analyze the service design in the process of the Huafu service experience.

### 3 Relevant Case Analysis

#### 3.1 The "Yungang" Brand Show by HEMU

*Yungang* Grottoes is a bright pearl in the history of world grotto art, the most precious historical and cultural heritage of mankind, and the peak of Chinese Buddhist art. The design inspiration of Dream Back to *Yungang* comes from *Yungang*, which demonstrates art and design promote the innovative transformation of traditional cultural resources – *Huafu*. By utilizing the oriental elements and traditional humanistic emotions as the origin of the brand design, HEMU has always been adhering to the belief of advocating oriental culture and is significantly committed to establishing itself as a world-class Chinese domestic original designer brand. Hence, by utilizing China's vast ancient traditional humanities and arts as the source of creation, adhering to the brand design attitude of low-key, complex and simple, as well as utilizing the Chinese local weaving and hand-made technology, on the basis of presenting historical accumulation, HEMU has been able to prominently portray a style of integrating classical and modern such that the world will be able to witness the beauty of Oriental clothing.

On April 11, 2021, the AW2021 Shanghai International Fashion Week show of the HEMU brand was successfully held in Xintiandi Taiping Lake show. The design theme of this season's HEMU brand show was focused on creating the "Dream back to *Yungang*". As such, a spectacular show with strong Chinese elements left all the guests in awe, as if they were all able to experience the holy land of *Yungang* thousands of years ago. Between time and space, the T platform in front of the audience seemed to portray a long river carrying the soul of Chinese culture, extending from ancient times to Shanghai in 2021. At the same time, desolation and prosperity, ancient and modern, silence and rejuvenation, all the various different elements are perfectly integrated into

the HEMU brand show in this instance. The *Yungang Grottoes*, which represent the jewel of Chinese Buddhist art, are the most precious historical and cultural treasure of mankind. Concurrently, the *Yungang Grottoes* have been a blend of Chinese and Western cultures which symbolises the national ethos of the Northern Wei dynasty and the spiritual epitome of traditional Chinese civilisation. Hence, statue art is at its peak, and the stone carving works are magnificent and ingenious. And its design emphasizes the combination of reason, pays attention to the harmonious unity of man and nature. Therefore, its clothing is in harmony and unity, and the aesthetic concept of Taoist nature goes beyond the form of cultural content [4].

In terms of details and as a whole, the designer had adopted the thousand-year-old patterns on the cliff walls of the grottoes, the honeydew lotus beads pattern, the statues of thousands of Buddhas on the cliff walls of the grottoes, the caisson of the grottoes of *Yungang*, and various other patterns in the costume creation for the performance. Similarly, in terms of the costumes, the designer also attempted and interpreted the traditional Hu Feng Han rhyme. As such, the Eastern and Western civilisations, traditions and innovations collide and integrate in a mesmerizing and exciting manner. Furthermore, the redesign of the patterns of the *Yungang Grottoes*, the fusion and reinvention of Northern Wei dress forms and the reinterpretation of Chinese colours are prominently visible in the work. Hence, it is able to bring about a new vitality and a huge spatial leap for all participants. Ultimately, it has been an innovative and practical reform of Chinese costume, rather than a uniformly retro design to express the Chinese own costume culture.

In addition to this, in the HEMU brand show “*Yungang*”, the HEMU brand’s work has been primarily segregated into five different series, of which the “WU | VAN” series is inspired by the pioneering oriental art style where it has successfully integrated the modern fashion trends and created an artistic and trendy dress style with deconstruction and unique design techniques. “WU” is the pursuit of independence and freedom. Therefore, in order to connect and promote more with young consumers, HEMU adopts Chinese elements through young consumers’ interpretation to reflect the tension of the times. As such, the “WU | VAN” series has been significantly favoured and adored by a substantial amount of young people. The traditional culture needs to be more integrated with modern fashion such that it will be able to vividly reflect and express, in order to allow more people to comprehend and explore the connotations of Chinese traditional culture and to possess the opportunity to promote and spread it. Furthermore, HEMU actively maintains linkage cooperation with celebrities and artists, and what has been enhanced and strengthened is the promotion and dissemination of the Internet such as on predominant fashion mainstream new media which comprise Weibo, RED, Instagram, various live streaming platforms and so on. Ultimately, the integration and combination of these and modern elements is the underlying logic of HEMU’s “*Dream back to Yungang*” fashion show. At the same time, the antique innovation combined with aesthetic service design is the underlying logic that helps win consumers over to experiential consumption. With its unique design approach, HEMU successfully integrates traditional oriental culture with fashion, catering to the pursuit of modern women’s independent, free and unrestrained hearts. Simultaneously, by blending the *Huafu* dress culture into a multimedia platform, it allows the consumers to immerse themselves in the unique experience. Concurrently, the famous internet celebrity, Ding Zhen is also specially invited to

deconstruct the open cultural experience of the masculinity of women's clothing, making cultural consumption unique into a multi-dimensional experience of sight, sound and touch. Hence, it has successfully created an unforgettable and mesmerizing consumer experience for the brand's unique mark. As a result, HEMU's *Huafu* is a more innovative and practical reform of the other *Huafu* when compared with the same old retro design as it is able to prominently express the Chinese people's own dress culture.

### 3.2 The “Return of Millennium Tang Music” Concert

Another case that can help people deeply understand the process and value of the Chinese service experience is the Return of millennium Tang Music. In this concert, the role of *Huafu* is a unique symbol of a nation, which is the display of occasions that show ethnic differences [5]. On April 16, 2022, a national music feast – the 2022 Nanning “Return of Millennium Tang Music” concert commenced at the Nanning theatre. The Tang Dynasty Ritual Music Restoration Group, established in 2014, has so far restored and produced various instruments utilized in Tang music based on the existing Tang dynasty instrument relics and documents. At the same time, it has also restored the original Tang dynasty costumes and restored makeup based on the existing Tang music scores and ancient dance scores in a comprehensive restoration performance team. Similarly, the costumes worn by the members of the Tang Ritual Restoration Group are mainly restored and replicated on the basis of heirloom passing down or excavated textile artefacts from the Tang Dynasty, and their fabric patterns and designs have all undergone an extensive amount of academic examination. The “Return of Millennium Tang Music” concert is a multi-dimensional experience that utilizes music as the carrier to allow the audience to become the enjoyer and potential consumers of the aesthetic experience of *Huafu*. In addition, by allowing the Tangfeng *Huafu* to bloom its unique and distinctive aesthetic multi-sensory experience in the music, it has successfully created an audio-visual feast that integrates the traditional culture and modern popular elements with a multi-dimensional experience of serving the consumers. As such, it has successfully made the consumers indulge in this extreme experience and it is obviously a service design that is based on the experience of *Huafu* which has been carefully planned by the organizer.

The above two cases are not limited to the costume itself, but the culture experienced in the activities and the service design displayed in it. HEMU is innovation and the concert is restoration, through the comparison of the two, we might well understand the importance of the experience value of *Huafu*. Additionally, according to the cases analysis, it shows that service design is of great significance in the development of *Huafu* industry.

## 4 Conclusion

This paper presents the service design aspects of the *Huafu* experience as follows where the customer service design is a customer-focused service design process with the customer as its core and satisfies the demands of the users through the services it creates. At the same time, its definition of customers and customer experience design are completely different from the service concepts in various other fields. In the field of user services,

when one mentions the “user” of a service, we are almost always referring to the customer or at least the end-user “outside the service”. Therefore, it is immensely vital that the service designers gather not only the experiences and needs of their customers but also collect the feelings and needs of the users ‘inside’ the service.

At the same time, they will also be required to actively work with the client-side and service-side stakeholders to create possible solutions and service enhancements that will significantly increase customer satisfaction. The most predominant reason is that employees will also interact with their own touchpoints when delivering services, and the quality of their experience with these touchpoints and the ease of their journey around the ‘backend of the service will also possess an extensively substantial impact on the final quality of the customer experience. In addition, service design is the activity of planning and organising a company’s resources which consists of people, props and processes, with the aim of directly enhancing the experience of employees and indirectly improving the experience of the customers.

Correspondingly, in addition to designing for users on the client and server side, service design also thoroughly examines the internal organisation of the system itself where it will search for opportunities to redesign cooperation relations or rearrange usage journeys. As such, one will be able to clearly refer to service design as being both user-centred and system-centred. Furthermore, service design will link the content of the service proposition to the actual demands of the customer and the service user. Hence, it will be able to map out how to effectively reduce the time journey between the customer and the system contact point. Ultimately, the service design of the *Huafu* experience must be properly designed to give consumers a substantial impact with artistic visual design. Thus, it will be able to efficiently form trust and reliance on the connotation of the *Huafu* and the service goods themselves. Eventually, it will inevitably be successful in forming loyal consumers of the aesthetic experience consumption services.

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