

Research on the application of the art of patchwork in contemporary clothing

Yujun Ma* , Qi Guo

Northeast Normal University, Changchun, 130000, China

*Correspondence: 792697461@qq.com

Citation: Ma, Y. J., & Guo, Q. (2024). Research on the application of the art of patchwork in contemporary clothing. *Journal of Arts and Cultural Studies*, 3 (1), 1-16.
<https://doi.org/10.23112/acs24012206>



Received: November 05, 2023

Revised: December 23, 2023

Accepted: January 13, 2024

Published: January 22, 2024



Publisher's Note: KIHSS stays neutral with regard to jurisdictional claims in published maps and institutional affiliations.



Copyright: © 2023 by the authors. Submitted for possible open-access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

Abstract: *Background:* Bainayi is a Chinese garment made of scraps of fabric spliced together. Its history is 1,000 years old and still widely used today. Because of its practicality, in the development of thousands of years, immersed in the Chinese folk culture, it has long carried too much far beyond its function of the profound heritage and cultural connotation. Therefore, today's fashion field also has a wide range of applications. *Purpose:* This paper discusses the meaning and history of Bainayi, analyzes its cultural connotation from national wisdom, innovative spirit, and life attitude aspects, and discusses the various possibilities of inheritance and application in current fashion design. *Methods:* The literature on Bainayi is analyzed. The splicing art in Bainayi was defined and summarized to support the research. The effect of the splicing art in different fabrics is analyzed through comparative analysis. Also, the diversity of splicing art in the clothing design is analyzed. Finally, through a case study, this paper conducts an in-depth study on the artwork of splicing, and analyzes art's the common meaning, aesthetics, and design methods to provide experience for future research. *Results:* Through analyzing the application of splicing art, the designer presents unique designs and aesthetic ideas by using different colors, structures, and fabrics. The designs have a distinctive splicing art clothing style that enhances its artistic sense and practicality. It breaks the monotonous and boring fabric and creates a unique visual effect. *Conclusion:* The splicing art of Bainayi combined with today's clothing culture, the meeting point of the splicing art in modern clothing design is excavated, and the rules are summarized to guide practice. Splicing art is also the public's demand for clothing, personality, fashion, and other aspects. Throughout domestic and foreign fashion shows and press conferences, splicing art has become the mainstream trend in fashion design and has great design potential.

Keywords: Bainayi, Splicing art, Traditional culture, Fashion design, Historical inheritance

1. Introduction

1.1 Research Background

With economic globalization, the clothing cultures of the East and the West continue to exchange, spread, and integrate. Based on different cultures, the broadening of people's horizons, progress in ideas, and the gradual improvement in economic level, people are paying more attention to the internal demand for fashion. Recently, the fashion trend of clothing with splicing art has prevailed. The design point of modern clothing using splicing art is more needed. People wear clothing with splicing art to reflect modern personalities.

Wood Nowadays, the traditional splicing art also shines in fashion design. Combining different styles of splicing art forms with fashion design concepts shows the infinite charm of traditional splicing art. The traditional culture has been carried forward and inherited. The rise of modern splicing art clothing has also derived technology that can be added to modern clothing. When people cannot find traditional clothing with a

fashion sense, they use splicing art to splice a variety of fabrics together to form a new modern splicing art clothing.

Through the analysis and research of major shows and fashion trends, the design frequency of splicing art in the modern fashion industry is relatively large, especially since the style of young designers is serious. Moreover, modern splicing art clothing advocates casual freedom, showing the silhouette of the clothing with loose and flexible design details. This meets the aesthetics and needs of modern young people and gives designers a broad range of ideas. It opens up publicity and sales channels of the clothing industry and has greater development prospects in modern times and the future.

1.2 Research Purpose

By studying the historical origin and conceptual definition of Baijiayi, this paper sorts out traditional Chinese Baijiayi forms. It summarizes the changes in the cultural meaning of Baijiayi and provides theoretical guidance for garment splicing art. From the perspective of artistic aesthetics, this paper analyzes the cloth's color, material, and texture. It summarizes the artistic beauty of traditional clothes and discusses the various possibilities of the inheritance and cloth's application in current women's clothing.

1.3 Research Methods

Using various software and books, we queried the information on the splicing art of Bainayi in different periods. We analyzed the differences in the splicing art with different backgrounds and conducted in-depth research with Bainayi as the main body. Finally, the influence, historical development, and some correlation theories of the artstuffed art was analyzed and summarized. By collecting many shows and brand fashions, we conducted an in-depth analysis of the pictures and summarized the elements, patterns, and styles of the splicing process in the Bainayi.

1.4 Research Implications

Based on historical data on the splicing art on Bainayi, this paper visually analyzes the splicing, pattern, fabric, and other aspects of clothing. It explores and summarizes the style judgment and artistic characteristics of Bainayi art. Studying splicing art in traditional clothing can bring more ideas to modern clothing design. It integrates traditional humanistic values with modern trend ideas, making splicing art more diverse due to diversified design and material innovation.

2. Literature Review

2.1 A study of the art of stitching in The Hundred Clothes

The splicing art has been widely used in clothing design in recent years. Scholars have also applied it to different materials and clothing types. Judging from the literature and materials in hand, the earliest art of splicing the clothes of the hundred clothes is recorded in folk tales and poems, such as Su Shi's "Stone Pagoda Ring Clothing Inscription", "Yun He This magic robe, supplemented into a hundred clothes", Pu Songling's "Liao Zhai Zhi Wei Beggar Monk" chapter: "A monk in Jinan, I don't know who is also" Barefoot and clothed. Many records about the splicing art in ancient texts provide a theoretical basis for this research. When experts and scholars write works related to splicing art in modern times, they focus on Baina's cultural meaning and folk values. For example, Guo Songzhen mentions in his book that in the chapter on fertility, the author takes Bainayi as an example and gives a detailed discussion of the folk culture and specific production methods of Bainayi accompanied by many real-life photos (Hu, 2006). There is a profound social semantic system behind the splicing art and the auspicious concept of Bainayi. It summarizes the characteristics and beautiful meanings of Bainayi. It makes a deeper connection between people and Bainayi and

points out that the practical function of Bainayi has a certain effect on people's psychology (Lv, 2007). The two-dimensional flat clothing structure and the splicing art of this kind of clothing make people influenced by Confucianism and pursue the uprightness of people's mental state. It plays a positive role in the wearing effect of children's clothing and the constraints of children's daily behavior. It reflects the unique temperament and aesthetic personality of the Han people, who know aesthetics, emphasize education, and seek pragmatism. This paper provides strong theoretical support for studying Baina's aesthetics (Zhang, 2006). Analyzing the documentary records and excavated physical analyses summarize the history of the art of patchwork of Bainayi clothing, pointing out when and how fragmented garments appeared and how they spread (Wu, 2019). According to the repeated occurrence of Bainayi in different periods and places, this paper compares and analyzes the Baina from shape, type, material, technique, origin, implication, rheology, and compatibility. Although the Baina fabric has different properties and materials, it is realized by the technical means of sewing at the production time (Mao, 2018).

Based on the research and analysis of applying Bainayi's splicing art in clothing design. The article expounds on the transformation of Bainayi's artwork into modern fashion. It mentions that the development of artwork has become a trend that pays more attention to practicality and decoration, closely related to people's lives (Li, 2022). This paper analyzes the formal beauty, color beauty, and overall beauty of the composition of the splicing art. It summarizes the aesthetic characteristics of the art of splicing clothes and applies them to clothing design (Li, 2022). From an aesthetic point of view, it innovatively designs clothes' composition, color charm, and material texture. It helps the clothes meet the fashion trend without losing the essence of tradition. It is a new idea for design development to integrate such traditional elements with modern women's clothing design (Liu, 2018).

With the rapid development of economy, science, and technology, Baina's splicing art has been widely used in different production industries abroad. It is rapidly developing in the United States, Japan, South Korea, and Europe. People from all walks of life welcome and praise it. Splicing art has gradually become familiar to people. Shanghai has held several splicing art exhibitions and various patchwork exchange meetings. The world of the huge patchwork wall hanging "Wen Bird" is a special gift from the 2010 Shanghai World Expo organizers in Aichi, Japan. It has a height of 5m and a width of 8m. The Japanese splicers made the upper half, and the lower half was made by Chinese patchers, using more than 100,000 pieces of cloth. In Japanese culture, Boro has been passed down through generations. It is constantly patched and repaired from discarded cotton, like a Japanese version of American patchwork, but with a fusion of beauty (Fang, 2022).

Research on Innovative Design of Patchwork Art Based on the Concept of Sustainable Development (Take the Creation of "HUI Yu Men Ting" as an Example) focuses on sustainable development. It introduces the theoretical knowledge and methodological guidance of modern stitching art design. Taking the work Huiyumen Pavilion as an example, the author discusses the techniques of sustainable design research and use in waste denim to express the creativity of splicing. The author summarizes the history, craftsmanship, design style of denim clothing. The convergence points between denim fabrics and splicing provide new ideas for applying Baina craftsmanship in clothing (Jin, 2021). "Patchwork: The evolution of a Women's genre" mentions a social Xi when sewing quilts developed into a genre in the United States over the past three hundred years. The analysis and summary provide theoretical support for this paper's comparison of Eastern and Western crafts (Mulholland, 1996). In Eric Gansworth's *Mending Skins*, the author summarizes the splicing art concept in "Image as Text, Text as Image: Quilts and Quiltmaking". The author introduces three different stages of artistic creation involved in the process of making a quilt, including literature, "stitching patterns", and "hidden seams". This article first outlines the purpose and

significance of the study, then analyzes and summarizes the splicing techniques (Weagel, 2011). Patchwork designs for men mention the art of patchwork as the backbone of menswear this season, whether it's a patchwork suit and track jacket or patchwork trousers. The patchwork makes each garment slightly different and has unexpected changes. The research on garment splicing redesign and re-engineering in this paper provides new ideas and methods for splicing garments. The spliced and reassembled garments conform to the current aesthetics and have wearing value, thus positively impacting the clothing field (Hayes, 2012).

As a fashion element, the art of splicing has entered the vision of more people. The cultural connotation and research significance of China's art of splicing have also attracted the attention of many experts and scholars. Many designers have also applied Baina's splicing art to the fashion design field, creating many excellent works and providing a rich theoretical reference and practical basis for the research and topic selection.

2.2 The flow and analysis of the art of splicing in Chinese costumes in the past dynasties

Table 1: The rheology and analysis of Baijiayi in Chinese costumes in the past dynasties

Period of origin	Name	Sources and Expressions	peculiarity
Spring and Autumn period	"Colorful-Clothes"	"Twenty-four Filial Piety" - "Drama and Entertainment" "Lao Laizi wears colorful clothes and dances for the baby on the side of his relatives. "(Guo,2007)	It is brightly colored and made of numerous rags.
On the occasion of the Two Han Dynasty - the Tang Dynasty, and the Five Dynasties period	Monk's robe, 100 prayer towels, "robes", "dung sweeping clothes."	"Dunhuang Changing Texts: Vima Sutra Lectures" "Skillful tailoring, can embroider and mend, tattoo into a plate of phoenix beards and rain; "(Du,2000)	It is made by resetting and sewing old clothes from garbage dumps, cemeteries, and pieces of rags that have been picked up. (Dai,2022)
Tang Dynasty - Ming and Qing Dynasties	Paddy field clothing	Qing Dynasty Qian Daxin's "Ten Drivers Zhai Yang Xinlu Paddy Field Clothes" "Shizi uses a robe as a paddy field coat. "(Qian,1983)	In the early days, paddy field clothing was evenly arranged. The fabric was cut into squares and spliced regularly. With the development of the times, paddy field clothes freely use fabrics of shape and size to assemble at will, forming an irregular, gorgeous, and exquisite artistic beauty. (Dai,2002)
Ming dynasty	Rich clothes	Miao Liangyun's "Chinese Book of Clothes" category "Clothing and ornaments that play characters such as poor people and beggars in traditional dramas..... It is adorned with many variegated small tricuspid blocks, squares, and round blocks, indicating that it is broken. The people in the play wear these clothes, indicating that they will be noble in the future, so they are called rich clothes. "(Du,2000)	Composed of a black body, white sleeves and a large oblique collar, the rich clothes will be sewn with triangular and polygonal pieces of cloth, with red, yellow, blue, purple, and other colors scattered alternately. (Chen,2023)
Modern times	Children's 100 clothes, 100 clothes, handi-crafts	Most of them are children's clothing and ethnic minority costumes, or commemorative handicrafts and handicrafts.	Children's 100 clothes are a combination of splicing and embroidery. Each splicing cloth is embroidered with different patterns such as flowers, plants, melons, and fruits. It is a kind of clothing that is given special significance, while ethnic minority costumes are sewn with specific patterns, bright colors, and strong contrasts.

The dung-sweeping clothes are the clothing of Buddhist monks, who pick up the clothes that are washed, sewn, and repaired (Zhang, 2021). In addition, the "three-garment system" of "five strips of clothing", "seven strips of clothing", and "nine strips of clothing" formed. According to different clothing systems, different sizes and quantities of cloth strips are used to sew a hundred monks' clothes. The monk's clothes expression divides the fabric into rectangles or squares. Then, the clothes are formed by longitudinal and horizontal stitching. The article by Dai discusses splicing art on a hundred monk's clothes (Dai, 2022).

To study of the splicing art in paddy field clothing, all kinds of fabrics will be cut into the same square, rectangle, triangle, or other regular polygon. The arrangement and sewing of paddy field clothes have a unique meaning that other clothing does not have. It provides a strong theoretical value for the art of stitching in this paper (Zhao, 2020). This paper (Zhao, 2022) describes the splicing process of paddy field clothing in detail. It is no longer confined to the regular arrangement of the early days and adopts free shapes, fabrics of different sizes, and untidy patchwork. It forms a unique aesthetic and provides a theoretical basis for the design of the art of patchwork in women's clothing (Dai, 2022). In this paper, the differences between the traditional paddy field clothing and the later generations of paddy field clothing are proposed. The traditional paddy field clothing is compared with the later generations of rice field clothing. The traditional rice field clothing technology pays more attention to neatness and symmetry. The small pieces of fabric used for sewing are cut into rectangles and then follow a regular arrangement. This approach makes it flexible. The pieces of clothing used for sewing are of different shapes and sizes. Its summary has some references and inspiration for the splicing art of Bainayi and modern women's clothing design (Wang, 2017).

Regarding the induction of the splicing art in Bainayi, the article by Zhang summarizes the development of the splicing art in Bainayi from the very beginning to the present day, from the beginning of cloth sewing to the current style of Bainayi. It summarizes in detail the original intention and purpose of the emergence of Bainayi (Zhang, 2021). In the production process, the same piece of fabric can be achieved through different cutting methods and cutting directions, a more comprehensive analysis and interpretation of splicing art in Baijiayi (Wang, 2016). By comparing the splicing and fabrics of the 100 clothes of the poor and the rich, the splicing of the 100 clothes of the poor are/were simple, while of the rich and noble families are the opposite where both the structure and the fabric are made of fine satin (Tang, 2020). The research results provide a theoretical research basis for this paper. If we look at the comparison between the two from an open perspective and study it in a dynamic form in a multi-faceted way, it will improve the idea of integrating modern women's clothing into the splicing art in the future. It is mentioned in "The End of the Essays of the Pavilion - My First Master" that his 100 family clothes are "sewn from olive-shaped small pieces of silk of various colors, and they are not worn for non-festive events". This shows that large families are very particular about splicing and producing 100 items of clothing, which are used as very special clothing. (Lu,2016)

In his book, Miao Liangyun mentions the craftsmanship and shape of Fuguiyi. He/She gives a detailed introduction to the status and connotation of Fuguiyi (Du, 2000). "The costumes of characters such as poor men and beggars in traditional dramas..... It is adorned with many variegated small tricuspid blocks, squares, and round blocks, indicating that it is broken. The people in the play wear this dress, indicating that they will be noble in the future, so they are called rich clothes" (Liang, 2011).

The law of the splicing art of Bainayi in the flow of Chinese clothing can be seen as a process of continuous enrichment from "simple to complex", "inclusive", "from concrete to abstract", and "from practical to aesthetic". It all starts from the unintentional sewing by the Chinese ancestors to the later intentional design, which unintentionally or

intentionally reflects the transformation of the Chinese human race. It can be seen as the continuous progress of human history.

3. Method of creation

Ancient Bainayi was based on real-life situations at that time. It uses certain skills, Xi, and customs of the era to present people's thoughts and labor results, which come from real life. This chapter will describe the ancient period of typical Bainayi splicing and style characteristics. A detailed analysis is presented according to various splicing effects and the unique charm of the traditional clothing Bainayi.

Table 2: The method of creating the craftsmanship of the bainayi

Four elements	Common methods	Cultural connotation
Craftsmanship beauty	Tibetan stitch method, flat stitch method, needle method, inverted three stitch method, sewing method, quilting method, curling sewing and thousand bird stitching, contour embroidery, backstitching, cross-stitch, and grain embroidery.	Respect God and cherish things.
Pattern beauty	Single cloth block, heterogeneous fabrics, and traditional Chinese handicrafts.	Ascetic thoughts
Color beauty	Panels of different colors and fabrics of the same color.	Pray for good fortune and avoid it.
Style beauty	Both flat and three-dimensional.	Break

3.1 A variety of styles and splicing design methods

In China's feudal era, the flat structure of clothing was used to cover and decorate, it became a cultural symbol of the Chinese nation and a tool of feudal rule. This Qing Dynasty patchwork dark silk baina right blouse, as shown in Figure 1, is a baina shirt made of adult system and should be used by adults. The whole dress is rigorously crafted, with a large placket on the right side, no buttons, and a belt under the armpits.

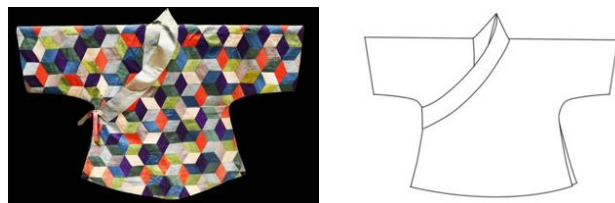


Figure 1: Qing Dynasty patchwork dark flower silk hundred-right women's shirt.
Source: <http://xhslink.com/ahbZvx>.

Widely seen in Chinese folk costumes with large robe sleeves, similar to the Ming Dynasty's efforts to restore the traditional costumes of the Han people. The Qing rulers used coercive means to promote Manchu costumes. They formulated the national clothing system according to their national costume culture. Its style is mostly collarless, the so-called shoulder of the folk, occasionally seeing long or short jackets. They are popular in Shanxi, Shaanxi, Gansu, Hebei, and Shandong, especially in northern China. There are also Xi customs in individual areas in the south, and the sewing methods differ from place to place. The biological instinct of human life is a natural requirement for the survival of raw rice and the continuation of the population (Fei, 1999).



Figure 2: Hundred clothes style two.
Source: <http://xhslink.com/ahbZvx>.

From the overall point of view of Figure 3, the shape of the traditional clothing is wide/loose. The overall longitudinal sense of draping will elongate the human body visually. The contrast of fabrics and patterns will emphasize the clothing's overall silhouette and outer contour, enriching the level of the whole garment and adding color to its dignified atmosphere. Moreover, the formation of this longitudinal decoration has an inseparable relationship with the garment's structure. Even the structure determines the direction of the decoration. The two are perfectly combined because the decoration is always implemented along the structural line, which is probably the charm of the cloth.

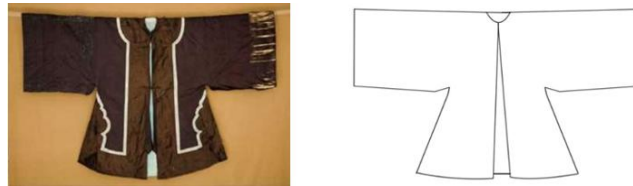


Figure 3: Hundred clothes style three.
Source: <http://xhslink.com/ahbZvx>.

3.2 Changeable color stitching design method

In many cases, we can see that the color of the patchwork is vibrant. The colorful fabrics are arranged to form traditional Baigu clothing with gorgeous colors (Liu, 2022). The contrast of the color splicing of traditional Baijiayi is very strong. The color of objective things does not restrict the color selection and has strong subjectivity. It is also influenced by the colors of the five elements, which in ancient times were positive colors.

When ancient people chose the color of their clothes, they sometimes chose through the psychological emotions of the masses reflected by the color and the definition of color at that time. Color is very important for people's psychological effects, including modern life. Therefore, people will use strong, bright colors to present auspicious Bainayi. As shown in Figure <mention number>, the color contrast is strong. Red, blue, green, and orange are all used in the Baijiayi, presenting a strong contrast. Figure 4 is a children's coat of the Republic of China, now in the Capital Museum. The vest is composed of various colors. Red is the most commonly used color by ancient folk to ward off evil spirits. It can drive away ghosts and eliminate disasters. Green is because it has the same sound as "stay", which means staying. Therefore, the ancient people believed that green could leave health, peace, and happiness, and it is an auspicious color. Therefore, the highly saturated colors in the clothes are a blessing to the people.



Figure 4: High saturation color set one.
Source: <http://xhslink.com/ahbZvx>.

As shown in Figure 5 on the left gossip pattern Bainayi, the rich colors are controlled in a unified tone. The color feeling is the opposite of the first two Bainayi, giving people a sense of generosity and comfort. It mainly presents blue, red, white, and yellow, of which blue is the most commonly used. It can be seen from the gossip pattern Bainayi that the ancient people of our country, China, have had an aesthetic sense of color for a long time. They often use contrasting colors to splice the same color. Therefore, the Bagua pattern Bainayi is elegant and calm. The picture shows that the placket on the right is a typical Han costume with a complex craft (Ren, 2016).The color

is similar to the patchwork and modern clothing. You need to look at it to know it is also an ancient hundred clothes.



Figure 5: High saturation color set two.
Source: <http://xhslink.com/ahbZvx>.

3.3 A variety of pattern stitching design methods

The appearance of the pattern splicing in the ancient traditional Baijiayi is a simple expression of art form. The ancient people's patterns on the Baijiayi are not stacked at will. Each pattern is successively spliced together, creating happiness and fullness. Behind the pattern is people's views and cognition of things, another interpretation of the auspicious meaning. The cloth patterns have changed over time and have their unique historical value. It has become a norm for people to express their daily lives using clothing patterns. It aligns with the original intention and essence of modern design.

The patterns in the garments appear in bold forms and strong color contrasts, having a strong visual impact. The patterns in the Baijiayi are closely related to the primitive worship and religious beliefs of the ancient people. The content includes animals, plants, flowers, birds and beasts, and natural scenes (Cui, 2014). Figure 6 shows the Qing Dynasty Yifu. This pattern is vibrant, among which the miscellaneous treasures, four seasons of flowers, Mianyang Prince, auspicious celebration, sea house, and more performances of children are present. People will make these on the clothes to drive away evil spirits and to bless the child with healthy intentions.



Figure 6: The Qing Dynasty was easy to serve.
Source: <https://www.xiaohongshu.com>

In ancient times, the art of splicing geometric blocks appeared. The people used to splice different colored cloth pieces together geometrically. Due to the ancient philosophical idea "the sky is round, and the place is round", ancient people used quadrilaterals or squares. The diamond shape was transformed from the quadrilateral. It has a strong sense of imbalance, bringing people a sense of movement when interspersed in clothing. In the Ming Dynasty, the Bainayi was known as the paddy field clothing. It was made of various colored rags stitched together. The whole garment was named because of the interlaced colors, such as the paddy field (Du, 2000). Figure 7 shows that the six-color satin embroidery trim with the narrow sleeves of the women's jacket is simple and generous.. The six-color diamond-shaped plain satin is stitched and sewn for the face. The gray and blue entangled flowers of Baina are the dark flower silk for the inside. The bat pattern embroidery trim of the entangled flowers adds softness and gentleness to the clothing. Also, the patchwork and embroidery process is amazing.



Figure 7: Six-color satin embroidered trimmed narrow-sleeved women's jacket.
Source: <https://www.xiaohongshu.com>

3.4 Dorki's approach to process splicing design

When making the clothes, the maker must master a good production process and use solid techniques to fully display the cloth's beauty. The traditional method of making Baina is to choose the appropriate stitching process to sew many pieces of Baina into a new whole and break them into pieces, which is amazing. Flat stitches, back stitches, hidden stitches, sparse stitches, and thousand bird stitches can be used for stitching. The makers can choose their stitches according to their needs and add contour embroidery, back stitch, chain embroidery, cross stitch, and grain embroidery (Wu, 2019).

Figure X is the Jiangnan water town cardigan. It belongs to Jiangnan's characteristic water town clothing in China, in which the traditional home-woven cloth and silk are narrow. The whole piece can not be formed when cutting. It can only be made with patching. The Chinese are industrious and frugal, often patching damaged parts to increase service life. When making new clothes, patch up the sleeves, elbows, shoulders, and collar areas.

The picture on the right is a Jiangnan Water Town cardigan. There's a patch under the collar, cuffs, and chest for blessing. The local men in southern Fujian mainly engage in fishing. It carries a slight, high risk. The family's women use this craft to express their feelings and wish the men in the family good luck, forming a unique clothing charm. In China's Ming and Qing dynasties, the complements of civil and military officials were decorated with compliments on the back and chest to represent China's crown dress system (Du, 2000).



Figure 8: Splicing style one.
Source: <https://www.xiaohongshu.com>

Fig. 9 shows a fabric made from strips of cloth, lace, and small pieces of cloth pasted on the surface and sewn together. As shown in Figure 16, it will generally form a pattern, pattern or three-dimensional and semi-three-dimensional pattern on the cloth surface. It is an ancient and simple Chinese folk. The price is relatively low, the material is easy to prepare, and it has a strong use value.

The picture on the right is the Chinese composting process. It has various forms, including monochrome, color composting, synthesis, and inlay compiling. Its decoration is sometimes rough and sometimes exquisite. In the picture, adjacent colors are used. A single layer is stacked to form a gradient rhythmic beauty in the case of harmonious and unified tones.



Figure 9: Splicing style two.
Source: <https://www.xiaohongshu.com>

The inlay is made of multi-colored fabric, inlaid according to the pattern, and then embroidered or sewn along the edge of the Figure. As shown in Figure 10, blue, red, and yellow are used to contrast each other. The colors are bright. The square and circle are combined, and the geometric patterns are composed of different animals and plants with special significance.



Figure 10: Qing Dynasty eighteen inlaid antique clothes.
Source: <https://www.xiaohongshu.com>

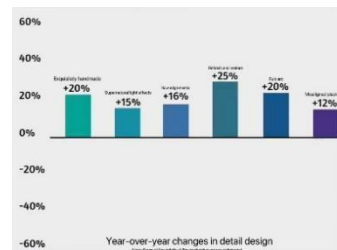


Figure 11: Year-over-year changes in detail design.
Source: <http://xhslink.com/P5aptx>.

4. The application of the art of stitching in modern clothing

4.1 The development of the art of stitching in Chinese brands

4.1.1 The specific expression of the art of stitching in the clothing of the Feng Chen Wang brand

Feng Chen Wang brand is one of the unique fashion brands in China. It was founded in 2015 by Wang Feng Chen in Shanghai, China. The brand is known for its genderless clothing that is structurally functional, has avant-garde design, and has a distinctly modern style.

Fang Chen Wang used irregular splicing in 2021 Spring/Summer collection to perfectly integrate Chinese charm and Chinese fabrics. It shows a minimalist and conceptual design with multi-layered transparent jackets and irregular fabric splicing and layering. Every detail echoes the concept of community union of "mutual agglutination and integration into one". In terms of color, the ice blue color of the sea and sky, the verdant agave green and the sandstone brownstone of the Gobi wilderness are selected. It combined the ancient and the modern, the natural and the synthetic, the in-teraghesion of the past, the present and the future, and the connection between people, and people and communities.



Figure 12: Feng Chen Wang Spring/Summer 2021.
Source: <https://www.xiaohongshu.com>

4.1.2 The specific expression of the art of stitching in the clothing of the Professor. E brand

The avant-garde brand Professor E (Professor. E) comes from Taiwan, China. It is a niche pioneer brand in China. Cheng Jun and them in 2017 have already cast a veil of mystery on themselves when they were founded. There is no common term for this brand as a "brand manager". This does not represent a designer but only a group role.

Professor. E's Spring/Summer 2022 collection continues its usual design style. It is loose and concise, splicing stripes and prints on various body parts through local embellishments to create a sense of mystery between light and darkness while walking. Professor. E used Levi's complex stitching and reproduction. It successfully combined black jacquard with indigo tannin fabric.



Figure 13: Professor. E Spring/Summer 2022.
Source: <https://www.xiaohongshu.com>

4.1.3 The specific expression of the art of splicing in the time interception (UNIX_T) brand clothing

UNIX_T was founded in 2019 by Yang Yu, one of China's top ten designers. It focuses on exploring splicing, reorganization, style mixing, matching clothing, combining modern design with classic fabrics and silhouettes, and blending dystopian temperament and artistic ideas, a trend attitude ahead of the times.

UNIX_T The Spring/Summer 2023 collection depicts a fantasy of the future set in the apocalyptic world, blending dystopian ideas and art to build an extraordinary future. As shown in Figure A, the asymmetrical cut and bold splicing contrast design, splicing and reorganization, style mixing, splicing and connecting different elements, choosing the color of desert dunes to echo, and the fabric is both rigid and soft, whether it is quaint denim or innovative fur, it embodies psychedelic realism.



Figure 14: Time cut-off (UNIX_T) Spring/Summer 2023.
Source: <https://www.xiaohongshu.com>

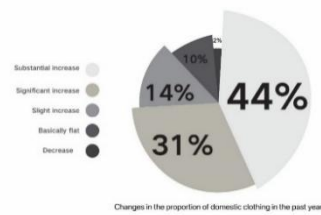


Figure 15: Changes in the proportion of domestic clothing in the past year.
Source: Vogue Business in China chart of the week.

4.2 The development of the art of stitching in foreign brands

Although the splicing process originated in China, compared with China, the use of foreign splicing design is more advanced and exaggerated in clothing design. The splicing process is naturally integrated into all aspects. A detailed analysis of foreign brands with clear splicing processes is presented further.

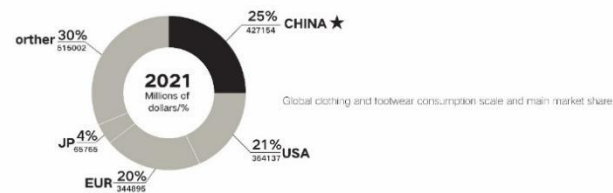


Figure 16: Changes in the proportion of domestic clothing in the past year.
Source: Vogue Business in China chart of the week.

4.2.1 The embodiment of the art of patchwork in the Maison Margiela brand clothing

Maison Margiela is a Belgian fashion designer born in Genk, Belgium. In 1988, he relaunched his brand. He is a renowned deconstruction geek and master of deconstructionism.

Maison Margiela's Spring/Summer 2022 uses a large number of patchwork mixes and matches. The deliberately left behind stitches reflect the sense of "unfinished" details. These unfinished things contain a large imagination space, which can arouse people's associations with things. The fabric uses a combination of wool, yarn, and leather. Asymmetrical cutting and splicing and the collision of colors make a three-dimensional design that is visually impactful.



Figure 17: Maison Margiela Spring Summer 2022.
Source: <https://www.xiaohongshu.com>

4.2.2 The art of patchwork is a concrete expression in Greg Lauren's brand clothing

Greg Lauren is an American fashion house. It was founded by Greg Lauren in 2011. The designer incorporates retro, military, and grunge elements to present a unique patchwork approach. The ready-to-wear garments are all handmade. The brand's

clothes have a unique look that resembles a patchwork. This makes Greg Lauren so appealing.

Greg Lauren's Spring/Summer 2023 collection showcases distressed denim, vibrant patchwork, loose-fit panels, and delicately textured fabrics. The Spring/Summer 2023 collection has been tweaked slightly from the previous design, replacing the obvious stitching with a more streamlined elegance. The color matching gives people an ingenious design method, and the whole is full and layered.



Figure 18: Greg Lauren Spring Summer 2023.
Source: <https://www.xiaohongshu.com>

4.2.3 The art of patchwork is embodied in Andersson Bell's clothing

Founded in Seoul in 2014, Andersson Bell founder Dohun Kim is inspired by vintage paintings and films, creating a delicate balance between eclecticism and minimalism.

Andersson Bell Fall/Winter 2022 showcases their signature innovative designs with classic denim jackets, belt detailing, and chic tweed panels. The plaid blazer is also made of different fabrics, and the denim maxi skirt is added with a camouflage print. This season's colors are a rainbow of reds and pinks, with an orange jacket paired with a cable-knit tunic. The shape, layering, and color make this collection popular.



Figure 19: Andersson Bell Fall-Winter 2022.
Source: <https://www.xiaohongshu.com>

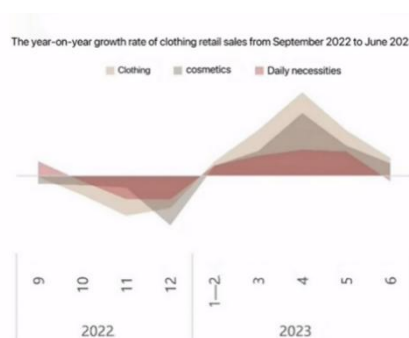


Figure 20: The year-on-year clothing retail sales growth rate from September 2022 to June 2023.

Source: National Bureau of Statistics, Central Bank of China, "2023 Tmall Apparel Industry Spring and Summer Trend White Paper".

5. Conclusion

As the material needs of human survival, clothing enjoys/holds/possesses a first place in clothing, food, housing, and transportation. The position of clothing in human survival and development is very important. In addition to its most basic practical function, clothing manifests and externalizes a person's spiritual pursuit. An in-depth study of Chinese traditional clothing also studies China's traditional culture. This article explores the development of the art of patchwork in the coat from ancient times to the present. The early people used the art of patchwork to meet the basic requirements of daily life: to be strong, durable, and affordable. This is why the splicing art is widely spread and widely. Many regions have formed unique splicing art techniques in the later period. Each combination of cloth pieces has its special feelings, including the appeal of adults to children's love. From it, we can understand the ancient Chinese life attitude, national wisdom, and innovative spirit. China's excellent traditional culture is constantly promoted worldwide in the data crisscrossing era. At the same time, it must continue promoting its creative transformation and innovative development. Modern people have their splicing methods in the patterns, colors, crafts, and fabrics in clothing, reflecting people's expectations and mentality of life from a certain level.

As an ancient Chinese clothing characteristic, it greatly influenced modern design regarding cultural connotation, art form, and production methods. In the modern era of personalization, Baijiayi caters to today's clothing trends to reduce waste through the patchwork and carries the connotation of China's excellent clothing culture. It helps perfectly integrate excellent traditional inheritance and clothing design innovation. In general, from the splicing of various clothing fabrics, it can be seen that the vigorous development of the present day embodies the progress of social and aesthetic culture and the emancipation of people's minds. At the same time, the splicing art of clothing can better reflect the spiritual needs of modern people, thereby expanding the scope of consumer groups, expanding design and production, driving economic development, and bringing a broad living space for the entire clothing industry. In today's era, excavating China's traditional clothing culture and drawing design inspiration from the collision of similar arts at home and abroad is more of a reflection of the world's cultural diversity.

In modern life, the splicing art clothes have penetrated every aspect of life. This technique has an artistic charm. It is active in the eyes of contemporary people. The clothing of the splicing art brings comfort in life and brings modern people full of aesthetic interest through rich layers. The art of splicing aligns with today's trend of do-it-yourself, integrating traditional Chinese crafts into modern aesthetics, making the art of splicing more valuable and reflecting the characteristics of the times.

Funding: This research received no external funding.

Acknowledgments: Not applicable.

Institutional Review Board Statement: Not applicable.

Informed Consent Statement: Not applicable.

Data Availability Statement: Not applicable.

Author Contribution Statements: The first author was responsible for the conception of the paper, collection of data, drafting the manuscript, and making decisions regarding the publication of the results. The other author significantly contributed to the improvement and refinement of the manuscript's text.

Conflicts of Interest: The authors declare no conflict of interest.

References

- Hu, P. (2006). *The Beauty of Covering: Chinese Female Red Culture*[M], Nanjing University Press. ISBN: 9787305046117.
- Lv, P. T. (2007). *Chinese Folk Art Concept* [M], Hunan Fine Arts Publishing House. ISBN : 978-7-5356-2739-0.

- Zhang, X. Z. (2006). *Folk Costumes (II) [M]*, Jiangxi Fine Arts Publishing House. ISBN:9787806909041.
- WU, X. X. (2019). Historical Development and Aesthetic Inheritance of Baiqu Fabrics. *Silk (12)*, PP.122-128. <https://link.cnki.net/urlid/33.1122.TS.20191111.1125.032>.
- Mao, H. W., & Xu, Z. (2018). A Comparative Study of Silk Road Fabrics. *Silk (02)*, PP.76-81. https://kns.cnki.net/kcms2/article/abstract?v=SDjqx_HoHgvAsJcVp58SVOQnPmnnwGJWnnoDmkbQvEptEAX44NuHeJ5cJESRx6pyJEa8qaIrScOUSR37owsww2FRbfDdXsTRok4EMKo9dHuHVZYMWzZjiMjftMkuW-86hrMzO6TILLMS6tgkWEXTbg=&uniplatform=NZKPT&language=CHS
- Li, M. M., & Bian, X. Y. (2022). Research on the Cultural Connotation and Fashion of Baigy Clothing. *Fashion Design-er(08)*, PP.66-71. https://kns.cnki.net/kcms2/article/abstract?v=SDjqx_HoHgv0q5GdIlhLNV2WDYtpQznPCtDDYFN2X3qh89hf0y7SXJMYpj7DAD3tuXsFFS-MhBNmMx37nfq6Uq1f2IP10GE4noO1D1HsWYt-erQpy3Pz-L293Vtzd4acD91U0ZyJEDms7OTxNCFyw=&uniplatform=NZKPT&language=CHS
- Li, M. Q. (2020). Research on the Aesthetic Characteristics of Traditional Chinese Baiwen. *Popular Colors(01)*, PP.92-93. https://kns.cnki.net/kcms2/article/abstract?v=SDjqx_HoHgubSIhd4uQsf9-I29xrBLKWiFvTu5WeRZkNwLPH7keDIALYtDQnrC9G8XwfsGtybRDJ_4VD7t4kWtr58qrhZC5iozdo5c888v1cSjVViRxeY7mdmxMhCVfmt2Ql5glyVLORkaoizmtw=&uniplatform=NZKPT&language=CHS
- Liu, Q. Y. (2018). *Master's Thesis on Modern Women's Clothing Influenced by the Formal Aesthetics of Baike*, Donghua University. https://kns.cnki.net/kcms2/article/abstract?v=SDjqx_HoHgunStPRryTwtEqvpb1M8_9pcdT0wx8pbKv2zb3bde3bLrsd8DgVVioeR-ryzE2srwajU8qmpuRGJL7WMEK9kuZ1uqKAKS_TTNBtaXE4hDo56kW5E41zuobEsObUcpcbQdBO1T9oLJ0b-eQ=&uniplatform=NZKPT&language=CHS
- Fang, C. L., Wu, Z. M., & Lv, Y. (2022). Application of Boro Elements in Contemporary Clothing Design. *Wool Spinning Science and Technology(05)*, PP.79-85. DOI:10.19333/j.mfkj.20210800907.
- Yuan, J. L., Wang, Y., Cheng, Y., Zhang, Y., Huiyi, W., & Yan, W. (2021). Research on innovative design of patchwork art based on the concept of Sustainable Development—Take the creation of “HUI Yu Men Ting” as an example. *Journal of Physics: Conference Series, 1790(1)*, 012026. <https://doi.org/10.1088/1742-6596/1790/1/012026>
- Mulholland, J. (1996). Patchwork: the evolution of a women's genre. *Journal of American Culture, 19(4)*, 57–69. https://doi.org/10.1111/j.1542-734x.1996.1904_57.x
- Guo, J. J. (2007). *Selected Poems of Twenty-four Filial Piety Poems[M]*, Shanxi People's Publishing House. ISBN: 2222222222
- Du, Y.Z., & Miao, L. Y. (2000). *The Book of Chinese Clothes[M]*, Shanghai Culture Publishing House. ISBN: 9787806460573
- Dai, H. Y., & Zhang, Y. Z. (2022). The Expression and Artistic Aesthetics of Traditional Baiqu Fabrics. *Tianjin Textile Science and Technology (06)*, PP.9-12. DOI:10.13518/j.cnki.tjst.2022.06.011.
- Qian, D. X. (1983). *“Ten Drivers Zhai Yang Xinlu” [M]*, Shanghai Commercial Press. ISBN : 7-80678-335-0
- Dai, H. Y., & Zhang, Y. Z. (2022). The Expression and Artistic Aesthetics of Traditional Baiqu Fabrics. *Tianjin Textile Science and Technology (06)*, PP.9-12. DOI:10.13518/j.cnki.tjst.2022.06.011.
- Du, Y. Z., & Miao, L. Y. (2000). *The Book of Chinese Clothes[M]*, Shanghai Culture Publishing House. ISBN: 9787806460573
- Chen, Y. L. (2022). *Master's thesis on the application design of “paddy field clothing” technology in modern Hanfu in the Ming Dynasty*, Anhui Polytechnic University. DOI:10.27763/d.cnki.gahgc.2022.000040.
- Zhang, Y. L., & Ji, X. F. (2021). Creation Consciousness and Sustainable Culture Concept of Chinese Baiqu Clothing. *Industrial Engineering Design(05)*, PP.46-52. DOI:10.19798/j.cnki.2096-6946.2021.05.008.
- Dai, H. Y., & Zhang, Y. Z. (2022). The Expression and Artistic Aesthetics of Traditional Baiqu Fabrics. *Tianjin Textile Science and Technology (06)*, PP.9-12. DOI:10.13518/j.cnki.tjst.2022.06.011.
- Zhao, J. (2020). “ The Integrity of “Broken”: On the Inheritance and Innovation of “Fashion” Paddy Field Clothing in the Ming Dynasty. *Journal of Suzhou Vocational and Technical College of Arts and Crafts (01)*, PP.24-27. <https://kns.cnki.net/k>

cms2/article/abstract?v=SDjqx_HoHgtT_UrM5dl_nPD6MLN0i50O7utYv7T-vWJIqzIIse1PH0H7acED1LWzjdJPE0p_spgvUGqn_oFYusDpkEUT0Ix-woLInZf6xJOTTbBWwWCVuoXY-RIe6uTQBxklpBSycVREVswp3j6gw==&uniplatform=NZKPT&language=CHS

- Wang, X.R. (2017). *Master's thesis on the application of Baiqu elements in the design of modern women's casual wear*, Tianjin University of Science and Technology. https://kns.cnki.net/kcms2/article/abstract?v=SDjqx_HoHgsKW1yXTP64S0UDMXJifRv7acB0Xrb_IbUm7QwQA1yGqYjEfQlBw4yCVM2zgGMvbNbsPefXO-uOkw9iTA-9MEZOn0OeMHqiyPpd4-vVgVb2try5uLkey6DiaHcui9XpeSVI_rlh6_Rxkw==&uniplatform=NZKPT&language=CHS
- Zhang, Y. L., & Ji, X. F. (2021). Creation Consciousness and Sustainable Culture Concept of Chinese Baiqu Clothing. *Industrial Engineering Design(05)*, PP.46-52. DOI:10.19798/j.cnki.2096-6946.2021.05.008.
- Wang, F. R., & He, L. (2016). A brief analysis of the craftsmanship of traditional Chinese patchwork: A case study of Baijiayi. *Textile Industry and Technology(05)*, PP.55-58. <https://link.cnki.net/urlid/45.1379.ts.20161027.1517.036>
- Tang, M., Dai, H. Y., & Jin, Y. T. (2020). Research on the artistic improvement of traditional clothing under the background of Baijiayi culture. *Advances in Textile Science and Technology (10)*, PP.51-52+59. DOI:10.19507/j.cnki.1673-0356.2020.10.013.
- Lu, X. (2006). *My First Master[M]*. People's Literature Publishing House. ISBN : 978-7-5705-1047-4
- Du, Y.Z., & Miao, L. Y. (2000). *The Book of Chinese Clothes[M]*, Shanghai Culture Publishing House. ISBN: 9787806460573
- Liang, H. E., & Xing, L. (2011). An Analysis of the Form of Baiqu Fabrics in Traditional Chinese Costumes. *Silk(10)*, PP.47-50. https://kns.cnki.net/kcms2/article/abstract?v=SDjqx_HoHgtAfzigmf14GXXK11ARO2iQbSBCdU1kP9UD_Rg6I9dMjIvqbTpeT0WSgDnEg-bCaJ1DVSn3BF2wmsJFWmw1pZY158pYUB8EKUDBsmpJsTRpV0KvmimNqLMOCB9HFx8SuF3UU=&uniplatform=NZKPT&language=CHS
- Liu, D. Y. (2021). *Master's Thesis on the Inheritance and Innovative Practice of Traditional Clothing Stitching Art*, Jiangnan University. DOI:10.27169/d.cnki.gwqgu.2021.001576.Link: <https://link.cnki.net/doi/10.27169/d.cnki.gwqgu.2021.001576>
- Ren, J. Y. (2016). *Master's thesis on the application of traditional Chinese patchwork technology in modern women's wear design*, Soochow University. https://kns.cnki.net/kcms2/article/abstract?v=SDjqx_HoHgu3boeJmoQ9uvaDVPru3M_qITs6AO6bFfPnvIWqDABVXiYgwTsvoKei3qC8iK0KTY87aES5aWVKTXcd9bH6LiGYsl7TPUywIoLmszJtweb_NS8DJByjmJWuLftzUYIKIpA6bkMzEA==&uniplatform=NZKPT&language=CHS
- Cui, H. C. (2014). *Folk art and investigation design[M]*. Tsinghua University Press. P.38. ISBN : 9787302383451

Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of KIHSS and/or the editor(s). KIHSS and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.