

## The Path of Development with Chinese Characteristics

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**Keywords:** Chinese characteristics, Clothing design, National culture, Intangible cultural heritage

**Abstract:** Chinese traditional culture is interwoven with 56 ethnic groups, which are the basis of the continuous development of Chinese civilization. In the vast river of history and culture, Chinese traditional culture is constantly innovating and integrating, forming a national culture that ADAPTS to the development of the new era. They continue the wisdom of their ancestors, and these beautiful things are gradually forgotten by the world. With the blending and collision of eastern and western cultures, the forgotten Chinese characteristics are waking up slowly in the development of The Times. After learning the seminar of “discussing the way of clothes -- constructing contemporary Chinese fashion design”, I had a new understanding of the combination of the present and the future of Chinese style design in the collision of ideas between designers and professors.

### 1. Introduction

In recent years, Chinese style has been widely used in various categories. This, of course, also includes clothing and clothing design. In the fashion industry, design with Chinese characteristics has gradually entered the world stage. On a variety of world stages, clothes with Chinese style have emerged frequently, and more Chinese independent designers have gradually stepped onto the screen of the world. Chinese style not only does not adhere to the shackles of traditional culture, but also more diverse development and innovation. Still, the style of clothing with Chinese characteristics faces some tests.

### 2. The Chinese Characteristic

#### 2.1 Contemporary Malpractice of Chinese Characteristics

From the seminar given by professor wu haiyan from China academy of fine arts, it is known that promoting artisan spirit is the theme today. Artisans continue to be skillful and skilled. However, there are some small minority embroidery niang full of skills have good skills but do not know the meaning of their work; On the show, many works [1]with national style on the surface do not necessarily have a deeper connotation. Many designers deliberately imitate, mechanically copy, just blindly will look good on the traditional pattern decoration printed on clothing, to make visible and lifeless “Chinese style”, these works can be said to be missing the soul. History and culture are the treasure of creators, not the heavy burden of creativity. Works with Chinese characteristics are not blindly following the ancient, but need to forge ahead in innovation. In the face of this problem, we must follow professor wu haiyan said access - into the feelings, into the art, into the reason, into the scene, entry. To think what others have never thought, one has to say and feel and get a theory. Need to develop a school of one's own, have their own brand characteristics, creative and soul. The academic side says every sentence is reasonable. Optimize the way of thinking, optimize the creative design, through the collision of academic and design, can deduce the real Chinese style.



Fig.1 Miaoxiu

An excellent work of Chinese style can only be completed after continuous adjustment and improvement, and there must be profound connotation behind the work. The “Chinese style” that the design circle has been keen to talk about for the past ten years is the inheritance of civilization and the interpretation of modern fashion. Chinese elements, in the western fashion design of the main performance, formally stand collar, plate buckle[2], ruyi knot; Color is red, green; The most typical fabric used is silk[3]. These elements can be said to be the initial “impression of China”. With the gradual popularity of Chinese style and the development of popular music, film and subculture, more and more Chinese elements can be applied in design.



Fig.2 Nese Plate Buckle



Fig. 3 Women's Clothing in Ancient China

The popularity of yanxi palace TV series makes the dress of elegant of exquisite modelling[4], color in the drama become a kind of tide[5]. The embroidery stitch of costume of character in drama is very diversiform also, have complex hand to push embroider, dozen seed embroider, pan gold embroider, bead embroider to wait. Well-dressed, with great respect for history. Armani2015 spring and summer advanced custom series with bamboo elements throughout, hantang xiuqun, suzhou embroidery and enamel pinching silk as the design elements, to show the Oriental wind. Chinese style dress is not only so-called big red big green, more have pure and fresh quietly elegant, contracted and atmospheric elegance colour. Wearing Chinese style on the body, we should not forget the fundamental, more not fall into convention, the Chinese style clothing in a more novel way to present in front of the world.



Fig.4 Anxi Palace Headdress



Fig.5yanxi Palace Headdress

## 2.2 Intangible Cultural Heritage with Chinese Characteristics

Intangible cultural heritage is an important part of Chinese traditional culture. Intangible cultural heritage is a precious treasure inherited from generation to generation and closely related to our life. Everything in the world is born, grows, continues and dies. In the future, the development of intangible cultural heritage is also in such a dynamic process, and many intangible cultural heritage are in a state of gradual disappearance. In order not to let the intangible cultural heritage die out, there are many designers in China adhere to the development and inheritance of intangible cultural heritage. Under the introduction of two designers, cheng yingfen and qu tingnan, I studied the knowledge of intangible cultural heritage in depth and explored the connection between it and contemporary clothing and crafts. For example, the patterns of the silk patterns of the edles in xinjiang[6] are a belief of the uyghur people. The gauze also went through a number of complicated processes to be formed. Every one is precious. However no matter cheng yingfen's Ed rice silk[7], or qu tingnan gauze, know the people are few and few, let alone inheritance and development. There are too few designers like cheng yingfen and qu tingnan who insist on inheriting and developing intangible cultural heritage. How to promote and pass on the traditional culture that lives in the cracks is a big problem. For this, I believe that the smart Chinese get it and do it quickly and well. Now more and more designers have integrated intangible cultural heritage with modern technology and new materials, giving intangible clothing a sense of fashion and modernity. At the same time, it also makes these precious treasures available to more people. I believe that the cultural connotation brought to us by intangible cultural heritage will surely be explored.

Along with the progress of civilization and the enhancement of national strength, the eastern and western clothing cultures are also further exchanges and integration. The collision of west wind and east wind produced many sparks. China and the west integrate and absorb each other, absorbing the connotation artistic conception and expression technique in the traditional Chinese culture, and then integrating into the western proportion law and idea thinking mode, for mutual use. Only when beauty and beauty are united can we face life, the present and the future.



Fig.6 Les Silk Patterned Handbag



Fig.7 Embroidered Garment of Cambric

In today's era when art design emphasizes integration and transboundary, the research and development of Chinese national costume brings persistent resource pool and source of inspiration. The application of Chinese elements[8] in fashion design should be more extensive. The inheritance of civilization is the gene flowing in the blood, and it is also the responsibility and mission of the Chinese people. In the present and future, we will do meaningful and soulful Chinese style clothing design, so that more people can discover, carry forward and inherit high-quality Chinese style.



Fig.8 Cloud Shoulder

### 3. Conclusion

In the future world stage, the popular element that contains Chinese characteristic can appear gradually. Chinese style should be balanced with innovation on the basis of tradition. It is necessary to continue to explore the beauty of traditional Chinese culture, and transfer these traditional beauty to clothing or products with new means, and continue to promote the research, protection and excavation of intangible cultural heritage.

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