

# The Application of Traditional Bian Embroidery in Modern Fashion Design

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**Abstract:** Against the backdrop of the revival of traditional Chinese culture, the protection of intangible cultural heritage has become a consensus. As a cultural product with both commercial and artistic attributes, the art of Bian embroidery has attracted attention as intangible cultural heritage. Therefore, this research project selects traditional Bian embroidery as the research object, focusing on the thematic patterns, color schemes, and stitching techniques of Bian embroidery. The aim is to explore the unique features of traditional Bian embroidery art and its application and transformation principles in modern fashion design. Multiple research methods, including historical documentation analysis, case studies, and data analysis, were employed to systematically study the elements of traditional Bian embroidery art. Finally, practical production was used to validate the feasibility of the application and transformation principles, with the goal of providing new ideas and directions for the application and sustainable inheritance of traditional Bian embroidery in modern society. Such research contributes to supplementing the appropriate and conscious forms of application for contemporary traditional Bian embroidery products, while promoting the value transformation of traditional Bian embroidery in contemporary society.

**Keywords:** Traditional Bian embroidery; modern; clothing design

## 1. Introduction

Bian embroidery originated in Bianjing, ancient China (now Kaifeng, Henan Province), and thus acquired its name "Bian embroidery". The development of Bian embroidery can be traced back to the period of the Northern and Southern Dynasties (420-589 AD). Bianjing, the capital of the Northern Wei and Northern Zhou dynasties, was a political, economic, and cultural center at that time. Initially, Bian embroidery existed as precious adornments and gifts for the imperial court and noble classes, used to embellish and decorate garments. Over time, the craftsmanship of Bian embroidery gradually developed and improved. The Tang Dynasty was a significant period for Bian embroidery. During this time, Bian embroidery was renowned for its concise lines, intricate patterns, and vibrant colors. Skilled Bian embroidery artisans adeptly utilized needlework to embroider lifelike flowers, birds, figures, and scenery. These works not only spread widely within China but also traveled to various parts of the world through the Silk Road. During the Song Dynasty, Bian embroidery gradually formed its own unique style and techniques<sup>[1]</sup>. With its delicate, elegant, and profound artistic charm, Bian embroidery gained great acclaim. Artisans of Bian embroidery drew inspiration from painting compositions and color expression techniques, combining the art of painting with embroidery techniques to create artworks that were artistic and expressive. "Along the River During the Qingming Festival" is one of the representative works of Bian embroidery during that period, known for its intricate needlework, exquisite detailing, and rich colors. In the Ming Dynasty, Bian embroidery emphasized even more on expressive power and decorative effects<sup>[2]</sup>. The patterns became more diverse, and the needlework became even more meticulous. At the same time, the production techniques of Bian embroidery gradually extended to the general population, allowing ordinary people to learn and create Bian embroidery works. During this period, Bian embroidery further enriched the content and forms of Chinese embroidery art. In modern times, with social changes and economic development, Bian embroidery experienced a period of decline. However, in the wave of revival of traditional Chinese culture, Bian embroidery has once again received attention, protection, and inheritance.

## 2. Research Background

In recent years, the protection of traditional cultural heritage has become a shared global understanding. Countries have successively enacted a series of policies for safeguarding intangible cultural heritage, providing new development opportunities for traditional craftsmanship. Xia Xing once pointed out. "The disconnect between our traditional culture and practical social practices hinders the progress of the Chinese socialist cause. Therefore, it is necessary to change this situation and enhance the creativity of outstanding traditional culture. Only through this way can China achieve greater accomplishments." Today, the world's attention is focused on the exceptional traditional culture of the Chinese nation, and traditional Bian embroidery is worth exploring<sup>[3]</sup>.

Bian embroidery, known as a "national treasure," has received high praise from ancient literati who hailed its artistry as "flowers and birds in the embroidery studio come to life, colors vivid and lifelike. Who can rival its realism? Xiqian's artistic conception makes it the embroidery deity." This exceptional recognition has left a profound mark in the history of Chinese embroidery. Traditional Bian embroidery possesses remarkable artistic value and profound cultural connotations, representing a perfect fusion of artistry and aesthetics. Despite its thousands of years of history, Bian embroidery continues to be revered in contemporary times for its aesthetic characteristics rooted in the Song Dynasty's simplicity. As a representative of the Central Plains embroidery, Bian embroidery carries a rich heritage of history and regional cultural features. In the 1982 China Arts and Crafts Hundred Flowers Awards, it was honored as the "Fifth Major Embroidery of China"<sup>[4]</sup>. From 2006 to 2008, it was included as one of the first intangible cultural heritages of Henan Province and the second batch of national intangible cultural heritages under the folk art category. Although Bian embroidery holds a significant position in the realm of Chinese embroidery, it still lags behind the influence of the four famous embroidery styles.

## 3. Purpose and significance of the study

### 3.1 The purpose of the research topic

As an ancient art form, Bian embroidery has witnessed the changes of time. Different eras have endowed it with unique cultural connotations and aesthetic interests, and it is our responsibility to inherit and promote this tradition. In contemporary society, how to integrate traditional Bian embroidery art with modern fashion trends in order to meet people's current aesthetic needs becomes a crucial step in realizing the value transformation of Bian embroidery in the modern society.

The main research objectives of this study are as follows: Firstly, to systematically analyze the form and cultural connotations of traditional Bian embroidery, and summarize its unique characteristics, in order to provide theoretical references for the innovative application of traditional Bian embroidery<sup>[5]</sup>.

Furthermore, it is necessary to summarize the application and transformation patterns of traditional Bian embroidery elements in contemporary mass apparel design, in order to further develop and provide new ideas and directions for the future of traditional Bian embroidery in modern apparel design.

Thirdly, we need to combine the current trends and aesthetic demands to analyze the embodiment of traditional Bian embroidery art in modern aesthetic preferences. At the same time, this injects rich cultural connotations into the modern fashion industry and brings new opportunities for the inheritance and development of traditional craftsmanship through innovation.

### 3.2 The research significance of the topic

With the progress of time, the outstanding traditional craftsmanship of the Chinese nation is stepping onto the global stage and gaining love and admiration from people at home and abroad. Therefore, it is crucial to contemplate on how to integrate the unique traditional art element of Bian embroidery with modern popular elements, in order to revive the past glory in a fresh form.

The research significance of this topic is as follows:

(1) There is a relatively limited literature on the transformation patterns of traditional Bian embroidery in modern fashion. Therefore, this study aims to conduct in-depth research from the perspective of design, with the purpose of providing convenience for subsequent design practices and theoretical research, as well as contributing to the inheritance and development of traditional handicrafts.

(2) By analyzing and drawing lessons from successful applications of other traditional embroidery

techniques, new ideas and methods are provided for the development of Bian embroidery, expanding the possibilities for the future path of traditional Bian embroidery art.

(3) By refining the unique artistic form and cultural connotations of traditional Bian embroidery, and combining them with contemporary popular colors, patterns, and fabrics, the traditional elements of Bian embroidery can be better integrated into the modern fashion market. This approach not only increases the diverse representation of traditional Bian embroidery in the market but also facilitates the successful transformation of traditional Bian embroidery into contemporary value<sup>[6]</sup>.

#### **4. The unique charm of Bian embroidery art**

##### **4.1 The artistic features of Bian embroidery**

###### **4.1.1 Color matching characteristics**

Through comparative research on numerous Bian embroidery works, it is evident that traditional Bian embroidery exhibits unique characteristics in terms of color application. Overall, the color selection in Bian embroidery is relatively subdued, presenting a style that is antique, elegant, harmonious, and understated, with minimal use of vibrant and contrasting color combinations.

Based on conversations with Ms. Cheng Manping, Deputy Director of the Kaifeng Bian Embroidery Institute, it is understood that Bian embroidery mainly focuses on replicating famous paintings, establishing its artistic style as antique and elegant. "Along the River During the Qingming Festival" is one of the classic representative works of Bian embroidery, widely recognized in the market for its rich depiction of characters, diverse landscapes, intricate stitching techniques, and vibrant colors, thus becoming a representative masterpiece of Bian embroidery. Compared to the Suzhou embroidery version of "Along the River During the Qingming Festival," Bian embroidery is more widely acknowledged in the market, with its unique charm manifested in its color application<sup>[7]</sup>. Through careful observation and comparison of similar works between Bian embroidery and Suzhou embroidery, it is easy to perceive that Suzhou embroidery showcases a more refined and lively color palette, exuding the unique charm of the Jiangnan region. On the other hand, Bian embroidery works possess a more rustic and elegant character, encapsulating the historical sedimentation and a sense of weight. A comprehensive analysis reveals that the color characteristics of Bian embroidery and Suzhou embroidery are closely related to their respective regional environments, where the cultural environment of different regions influences people's aesthetic perceptions. The color perception in traditional Bian embroidery is rooted in the perception of color in the Central Plains region, aligning with the artistic presentation pattern of "Northern magnificence and Southern elegance" in China.

To validate this viewpoint, objective practices were conducted and practical data was utilized to support the argument. The representative masterpiece chosen for this analysis was "Along the River During the Qingming Festival" in traditional Bian embroidery. The Pantone colorimeter was used to measure the main colors of the artwork, and the extracted numerical values were analyzed to determine the color characteristics of Bian embroidery<sup>[8]</sup>.

Before the color measurement, the colors in the entire artwork were categorized. The river and ground were classified as shades of brown, the architectural structures as shades of bluish-gray, and the plants as shades of green. Other small areas of color were disregarded. The Pantone colorimeter was then used to measure the data for each color category, focusing on the values representing the larger areas. The analysis revealed that the dominant color tone of the artwork was a light brown, with RGB values of (158, 157, 159). The secondary color was a bluish-gray with RGB values of (157, 172, 157), and the contrasting color was a grayish-green with RGB values of (128, 134, 110). Through the study of these sets of numerical values, it was observed that the color palette of traditional Bian embroidery leaned towards neutral colors. When compared to the popular Pantone color "Marsala," it was found that both shared a similar color tone and belonged to low saturation colors. The use of color combinations in Bian embroidery demonstrated natural and harmonious transitions, presenting an overall unified effect without appearing abrupt<sup>[9]</sup>.

The same analysis method was applied to color extraction in the artwork "Five Oxen," yielding similar results. This piece primarily employed intermediate color tones and seldom used vibrant silk threads. As antique painting reproductions aim to restore historical masterpieces, "Five Oxen" and other historical scrolls, including "Along the River During the Qingming Festival," were typically executed on yellow hemp paper, which established the color foundation of Bian embroidery. Extracting and analyzing

the main colors of representative Bian embroidery works using a color measuring device provided a reference basis for subsequent practical design<sup>[10]</sup>.

In conclusion, traditional Bian embroidery has carried forward the influence of Song-style minimalist aesthetics, particularly in terms of color perception influenced by Song dynasty literati painting. The connection between embroidery and painting is an unavoidable topic. As a derivative of Chinese painting, Bian embroidery is deeply influenced by the color perception in Chinese painting. By observing the color application characteristics in Bian embroidery works, it is evident that they share similarities with the distinct and comprehensive expression of color in Chinese painting. For instance, both do not simply depict natural colors but instead base their color relationships on subjective emotions, symbolically representing the connection between nature and humanity. This characteristic is primarily influenced by traditional Chinese philosophy and culture<sup>[11]</sup>. The concept and system of colors in Chinese painting were developed based on philosophical and aesthetic ideas from Confucianism, Taoism, Zen Buddhism, and other schools of thought, emphasizing the harmonious unity of heaven, earth, and humanity. Consequently, the color characteristics in traditional Bian embroidery also possess this trait and are influenced and constrained by factors such as specific political changes and cultural traditions of different eras, each showcasing unique features<sup>[12]</sup>.

#### ***4.1.2 Stitching techniques and material characteristics***

Embroidery is a practical creation that highly integrates "technique" and "art," with stitch techniques being another important factor. Stitch techniques encompass elements such as rhythm, harmony, proportion, and contrast, thus presenting diverse artistic effects. The artistic effects of stitch techniques can evoke various emotional changes in viewers, such as a sense of openness, joy, tranquility, or sadness. Therefore, stitch techniques hold significant importance. Through researching and comparing stitch techniques with other embroidery styles, it is found that while there may be naming differences for basic stitch techniques among various styles, they are generally similar in essence. However, each embroidery style possesses unique stitch techniques and application practices.

Regarding the stitch techniques in Bian embroidery, it first inherits the basic stitch techniques of "Song embroidery" and incorporates and learns from stitch techniques of other embroidery styles like Su embroidery. Bian embroidery embraces and assimilates different techniques, forming a unique spectrum of stitch techniques. During the creative process, Bian embroidery artisans should not rigidly memorize stitch techniques but rather apply them flexibly and develop a poetic imagination to gain a deeper understanding of the artwork.

In conclusion, as the fundamental means of expression in embroidery, stitch techniques may be easy to grasp but require flexible mastery that comes with practice. Wei Jian, former Vice Director of the Former Bian Embroidery Research Institute, summarized the characteristics of Bian embroidery, emphasizing principles of flatness, neatness, brightness, softness, smoothness, and lifelike representation. This principle is considered a guideline in the embroidery community, and thus, traditional Bian embroidery adheres to this standard and principle when selecting appropriate stitch techniques<sup>[13]</sup>.

#### ***4.2 Analysis of the Artistic Medium and Expression in Bian Embroidery***

##### ***4.2.1 Craftsmanship in Traditional Costumes***

The art of Bian embroidery originated as a means of embellishing and beautifying garments, symbolizing social status and identity. However, over time, it has evolved into a splendid embroidery culture. The technique of Bian embroidery is widely applied to various articles of clothing, including cloud-shaped shoulder ornaments, hats, wide lapels (as shown in Figure 1), horse-faced skirts (as shown in Figure 2), sleeves, bellybands, vests, and tiger-headed shoes. This has led to the development of specific decorative areas and patterns. These applications have turned Bian embroidery into a cultural medium that carries profound cultural connotations.



Figure 1 Traditional Cotton Padde Jacket.



Figure 2 Horse-Face Skirt

#### 4.3 Current aesthetic trends

With the development of modern art, new artistic thinking and techniques continue to emerge, influencing and limiting people's aesthetic trends. Taking the popular Morandi paintings as an example, they bring an oriental aesthetic to viewers through their concise forms and light color tones. In terms of composition, the pursuit of minimalism can weaken or simplify the three-dimensionality of objects. It is not about mere realism but rather about breaking down objects into basic flat shapes and maintaining harmony among these shapes. It may even involve distorting object shapes to maintain a sense of harmony in the artwork. Nowadays, an increasing number of young people are pursuing minimalist designs that are rich in meaning. Influenced by this aesthetic trend, the pattern selection and color application in Bian embroidery have become more concise and clear, aligning with current aesthetic trends and market demands.

#### 4.4 Embodiment in traditional everyday objects

Traditional Bianxi embroidery has been the symbol of luxurious life of noble class, however, with the innovation, development, popularization and perfection of skills, Bianxi embroidery has gradually entered the daily life of ordinary people. It has rich subject matter and various kinds, including belly pocket, purse, glasses bag, folding fan bag, business card bag, hairluck bag, ear warmer, etc. The emergence and development of Bianxi embroidery originated from the scarcity of material life, so it is a practical item needed for life or necessary for families, so the main purpose of Bianxi embroidery skill is practical, and the appreciation is only an additional value of practical function.

Traditional Bian embroidery, as a daily item, is reflected in the following aspects:

**Practicality:** Traditional Bian embroidery products, such as bellybands, purses, eyeglass cases, folding fan bags, business card holders, hairpin pouches, ear warmers, etc., have practicality. They meet people's daily needs, such as storing items, protecting eyeglasses, organizing business cards, etc. Bian embroidery pays attention to details and durability, making these daily items more convenient and reliable in practical use.

**Artistry:** While practicality is the main purpose of Bian embroidery, its works also have artistic value. Bian embroidery is known for its exquisite embroidery techniques and unique design styles. Embroiderers skillfully incorporate traditional patterns, flowers, birds, and figures into daily items through delicate stitches and rich colors. This transforms Bian embroidery daily items into not just practical tools but also artistic pieces that add beauty to life.

**Preservation of Traditional Culture:** Bian embroidery, as one of the treasures of Chinese traditional culture, continues the tradition by making daily items. The common patterns and motifs in Bian embroidery often revolve around traditional Chinese culture, such as longevity characters, blessings, dragons, phoenixes, etc. These patterns carry people's wishes for a good life and happiness. By using

Bian embroidery daily items, people can experience the charm of traditional culture and integrate it into their own lives.

**Handcraft Heritage:** Bian embroidery is a purely handmade craft that requires embroidery to perform needlework with patience and precision. The transmission of this handcraft is an important part of Bian embroidery. Through generations, the skills are passed down and developed. During the process of making Bian embroidery daily items, embroiderers can continuously improve their skills through practice and pass them on to future generations, ensuring the preservation of Bian embroidery techniques.

In summary, traditional Bian embroidery as a representation of daily items showcases practicality by meeting people's everyday needs, displays artistry through exquisite craftsmanship and design, continues the legacy of traditional culture by incorporating cultural motifs, and preserves the handcraft heritage by passing down skills through generations.

## 5. Application of traditional Bianxi embroidery in modern dress design

As the times evolve, life and society take on a diverse look, which drives the constant changes in fashion trends. By studying popular aesthetics, social environment and personalized preferences, researchers predict the fashion trends for the coming years, providing designers with more inspiration and guidance. According to the trends observed in the fashion industry in recent years, internationally renowned brands have taken hand embroidery to new heights, and hand embroidery can be seen on various high-end fashion shows. Hand embroidery is gradually becoming a cultural symbol of vintage luxury, deeply engraved in the contemporary fashion world.

From the Fall/Winter 2020 collection of "Classic and Nostalgic" by Toni Berger, there is a modified version of the men's suit with softer lines. The fabrics are a combination of elegant velvet and cotton jacquard, with embossed embroidery and ruffles throughout the collection. In addition, details full of geometric forms complemented the flowing fabrics, blending modern style with historical elements. Also, in the Louis Vuitton Spring/Summer 2020 menswear show, a stunning grey and blue embroidered suit. The ultra-long trench coat was ethereal and handsome, with a matching grey-blue embroidered suit inside, revealing an air of mystery. The colorful embroidery patterns gave the menswear a feminine quality that was appreciated by fashionistas. Secondly, Valentino's Spring/Summer 2020 menswear collection is also worth mentioning. The hand-embroidered patterns created an exotic and utopian atmosphere, which was exquisite and conquered the hearts of countless people. Finally, Alexander McQueen's Fall/Winter 2020 menswear collection is as smooth as a flowing stream, with a slim fit, stiff fabrics, gorgeous heavy embroidery and metallic graffiti and color clashing designs that reproduce the subtle elegance of modernism.

For the innovative practical application of traditional Bianxi embroidery patterns on modern clothes, we have carried out a lot of practice. First of all, we tried the theme design to better show the characteristics of Bianxi embroidery, and the overall style is more towards dignified and elegant. The inspiration of this series comes from our first meeting with traditional Bianxi embroidery, when we admired the breathtaking exquisite works in the ancient Bianxi embroidery showroom, we were deeply attracted by the "beauty", "longevity" and "shock" brought by them. We selected a few of our favorite and most impressive works for innovative application, namely "Buddha's Hand Flower", "Ink Lotus", "Fish Playing with Lotus Leaves" and "Ginkgo Falling Fish". We named this series "First Look" to express the beautiful emotions people feel when they first see them. We have "deconstructed" the patterns of these four pieces and applied them to each of the four outfits.

Deconstruction is one of the common design innovation methods in modern society. "Deconstruction" means to separate and dismantle, emphasizing breaking and reorganizing, focusing on the value of individual parts themselves. For pattern innovation, deconstruction is a design idea and an experimental practice. The usual expression is to divide the picture into points, lines and surfaces, and use each part as a basic unit to form a new pattern, transforming the traditional pattern in a modern aesthetic way. By deconstructing traditional patterns and incorporating modern popular elements, it can be better combined with clothing styles.

The first set starts with a "deconstruction" of "Buddha's Hand and Flower", separating and recombining the Buddha's hand and the flower, focusing on the contrast between thick and thin lines, rigidity and softness. The simple and delicate lotus flower is placed at the neckline, while the Buddha's hand is used as the decoration of the abdomen, echoing each other. The second set chooses the ink and ink mood of the Chinese painting style work "Ink Lotus", which gives a fresh and airy feeling. The

combination of agile and hazy lines and plain light ink forms an exquisite and superb pattern. The artistic effect shown by Bianxi embroidery with needle instead of thread is comparable to painting, and we simplify it into a decorative pattern with simple style and apply it to the chest position. In the third set, we chose "Fish Playing with Lotus Leaves", which is full of leisurely mood, and similarly, we extracted, broke and recombined the original embroidery patterns, and applied them to the hem of the backless dress to make it more elegant and swaying. For the fourth set, we chose the poetic and pictorial "Gingko Falling Fish", in which we selected decorative gingko branches and leaves to decorate the waist of the jumpsuit and placed playful koi on the opening of the pants. The rhythm of color and shape echoes the style, creating a dynamic embroidered garment. For this series, we chose light and airy silk fabric, used tough sewing thread for embroidery, and digital printing for embroidery patterns to save the time and cost of the embroidery process.

The creation of the second series is inspired by thinking about the innovative application of Bianxi embroidery stitches. We think about how to combine the Bianxi embroidery stitches that are put in high pavilion with the structure of garments, which not only play a functional role but also have a decorative effect. Therefore, in terms of stitches, we plan to choose chain embroidery, braided embroidery or pan gold (silver) embroidery with decorative effect for practice. The theme of this series is "A Dream in the Garden", through being in the Qingming Shanghe Garden and expressing the contemporary young people's understanding of the Qingming Shanghe Garden with their own observations and feelings. In terms of fabric selection, we plan to use ultra-thin TPU material combined with silk fabric. For color matching, we mainly chose three colors. Firstly, we based on the color tendency extracted by Pantone colorimeter in the Qingming River Garden, and then we referred to the popular colors released in 2020-2021 for blending. We chose daylight yellow as the main color, leek and onion green as the secondary color, and bright white as the contrast color, keeping the overall color palette ancient and harmonious. Finally, in terms of garment structure, we plan to use the decorative stitch of Bianxi embroidery, which not only increases the layering of the garment, but also makes the innovative application of Bianxi embroidery.

The third series is inspired by the work of Russian artist Lisa Smirnova, "Artist At Home". The theme of this series is "nostalgia", a casual and natural way of presenting the state of life in the artwork. Under the concept of energy saving and environmental protection, the transformation of old clothes becomes more valuable in practice. Through the process of transformation, we not only experience the fun and sense of achievement of turning waste into magic, but also call for more people to participate in the inheritance of Bianxi embroidery, and practice and experience the true meaning of inheritance is embedded between you and me.

Hand embroidery techniques need to be accumulated over time, and creating exquisite works requires both superior embroidery skills and careful observation and experience of real life. Therefore, in this practice, I combine my actual embroidery level, design according to my personal strengths, and combine the expression of hand-painting. First, use acrylic paint to blend gray as the base color, which is in line with the ancient and elegant characteristics of Bianxi embroidery. Then, we use fine thread to outline the pattern for embroidery, and the overall design adopts a simple style, and the pattern chooses a simple horseshoe lotus. The overall design is simple, and the pattern is simple horseshoe lotus. In terms of stitching method, it mainly uses flush embroidery, loose set embroidery and joint embroidery, and it is accompanied by the simple and fresh Chinese characters "Bianxiu has me" to highlight the theme. Finally, a light blue dragonfly is designed on the chest, echoing with the horseshoe flower on the back to enhance the correlation between the patterns.

The second piece of clothing is a small black suit jacket that shows off a yuppie style and is highly functional. The back of this jacket uses a minimalist version of "Qingming Shanghe Tu" as the pattern. Our main purpose of choosing this picture is because it is the most representative work in Bianxi embroidery, and we want to experience the embroidery process of "Qingming Shanghe Tu" personally. Therefore, we designed a small embroidery with a diameter of 20 cm and boldly tried various stitches such as Silky City Embroidery, Qi Needle Embroidery, Rolling Needle Embroidery, Monk's Needle Embroidery, Chain Embroidery, and Reverse Counterpoint Embroidery. Since this was our first time to embroider such a complicated work and we used silk thread for embroidery, it took a long time. The figures and objects are rather abstract when viewed up close, and the similarities can only be seen when viewed from a distance, and the detailing needs further refinement. In order to apply our own embroidered work to the garment, we had to add a layer of protection to it. Therefore, the focus of the entire jacket design was on the back. In order to break the dullness of the original embroidery pattern, we added an irregular border around the pattern with the Chinese characters of "Bianxiu has me" to add a lively feeling. Finally, in the collar part, we embroidered a small green flower as the decoration of the

brooch.

## 6. Conclusion

By adopting various practical methods such as field surveys, literature review, case analysis, data comparative analysis, and physical verification, this study explores the application and transformation of traditional Bian embroidery in modern fashion design, under the theme "The Application and Transformation of Traditional Bian Embroidery in Modern Fashion Design." The following conclusions are drawn.

In order to ensure the long-term development of traditional Bian embroidery art in the future, continuous efforts are needed to enhance the conceptual essence of traditional design and increase its cultural value. Through a thorough understanding of the unique charm and cultural connotations of traditional Bian embroidery art, active exploration, synthesis, integration, and innovation are necessary to promote the innovation and development of traditional culture.

The integration of traditional Bian embroidery art into people's daily lives requires keeping up with the times and gradually incorporating it into the modern technological civilization. Utilizing modern technological means effectively, traditional embroidery can become more convenient, youthful, fashionable, and practical.

For traditional Bian embroidery art to enter the realm of fashion, it needs to constantly integrate modern trends while preserving its traditional heritage. By narrowing the gap between tradition and modernity, expanding the target audience, and achieving better preservation and promotion of traditional art.

In summary, innovation does not exclude tradition but aims to facilitate the integration of outstanding traditions into the lives of younger generations. By breaking away from rigid traditional patterns, we can meet the market demand for novel products and successfully transform traditional Bian embroidery art into a valuable contemporary form.

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