

Research and Survey on Butterfly Patterns in Miao and Han Ethnic Clothing

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Abstract:

This study examines butterfly motifs in Miao and Han ethnic clothing through comparative analysis, exploring cultural significance, stylistic features, color application, and embroidery techniques across multiple dimensions. Through literature review and field research, the study reveals: Miao butterfly motifs originate from the myth of the “Butterfly Mother,” embodying strong totemic worship and life symbolism. Their designs are free-form and varied, featuring intense, vibrant colors, with compositions often combining symmetry and balance. Han butterfly motifs, conversely, are predominantly associated with auspicious connotations and natural aesthetics. Their forms tend toward realism and symmetry, featuring fresh and elegant colors that reflect a reserved and understated cultural character. Significant differences exist between the two in historical context, cultural connotations, and artistic expression, collectively enriching the cultural diversity of Chinese ethnic clothing. This paper aims to provide theoretical foundations and practical references for the contemporary inheritance and innovative application of traditional patterns.

Keywords:

Butterfly Pattern, Miao Ethnic Costumes, Han Ethnic Costumes, Intangible Cultural Heritage

1. Introduction

Hailed as “the beauties of the insect kingdom” [1] butterflies boast dazzling patterns on their wings. Since ancient times, they have been imbued with rich cultural significance as insects. In China’s diverse ethnic cultures, butterflies often appear as motifs on clothing, ceramics, paper cuttings, and silver ornaments. This paper aims to explore the similarities and differences in form, color, and symbolism of butterfly motifs in Miao and Han textile arts through comparative analysis. Additionally, it will examine the cultural connotations and historical contexts reflected by these variations.

2. The Cultural Significance of Miao Butterfly Patterns

The Miao are one of China’s many ethnic minorities with a large population and a rich cultural heritage. Throughout their long history, they have undergone multiple migrations, assimilations, and developments, forging a unique and rich cultural

identity. Living in relatively remote regions, they have remained relatively isolated, enabling them to preserve their original ethnic culture remarkably well. Without a written language, they have passed down myths, legends, ballads, and other oral traditions through the generations. These folk linguistic traditions are vital for transmitting the Miao people's spiritual beliefs and collective memory. Ancient Miao songs are an integral part of this oral literature. Passed down through generations of singing, much like Miao embroidery, these songs weave the people's history and homeland into their clothing. Thus, attire becomes a cultural vessel for the Miao—a living history book worn on the body—granting Miao embroidery its profound significance.

The Miao people regard butterflies as auspicious symbols representing the cycle of life and prosperity. At the Kaili Folk Culture Park in Southeast Guizhou, we spoke with Ms. Pan Yuzhen, a master of Miao embroidery and a bearer of intangible cultural heritage, about the legend of the Miao Butterfly Mother. She shared with us an excerpt from ancient Miao songs she had transcribed. The term “Butterfly Mother” originates from the ancient Miao song “Mei Bang Mei Liu”: “The maple tree bears Mei Bang, The maple tree bears Mei Liu, We praise her, we sing her praises. The maple tree bears Bang Liu, With the old mother, There is you and me, We should sing her song.”[2]. In the Miao language, “Mei” (mais) means “mother,” while “Bang Liu” (gangbax lief) means “butterfly”. Together, they form “Butterfly Mother.”

The story of Butterfly Mother is preserved in ancient Miao songs. The Miao Epic: The Birth of Butterfly Mother also records: “Let us sing the song of Butterfly Mother's birth. Butterfly Mother conceived within the maple tree. Who will open the gate? Open the gate to let her rise? The longhorn beetle came to open the gate, Opening the door to let her rise. The great woodworm king opened the gate, Clearing the passage for Mother Butterfly to emerge. Mother Butterfly gently lifted her head. Your song has ended, We now follow in succession. Who came from the east, Pecking through the wood to eat the woodworms?...” According to the ancient song's tradition, the “Butterfly Mother” was born from the heart of a maple tree, laying twelve eggs. One of these hatched into Jiang Yang, the ancestor of the Miao people. Butterflies are revered as the mother of all things, giving birth to creation. Thus, the butterfly motif embodies the ancient spiritual consciousness of the Miao people.

3. The Cultural Significance of the Han Ethnic Group's Butterfly Pattern

Nüwa is a pivotal figure in ancient Chinese mythology, typically depicted with a human head and serpentine body—a symbol of her mystique and power. She is not only the creator goddess of the Huaxia people but also a benevolent deity who bestows blessings upon the nation. Legend recounts how Nüwa fashioned humanity from yellow earth in her own image, thereby initiating the chapter of human civilization. (Figure 1)

In comparison to the enigmatic origins of the Miao butterfly motif, the history of the Han butterfly pattern is characterized by greater diversity and extent. In the context of Han culture, butterflies have been a recurring motif in art and literature, symbolizing qualities such as love, beauty, and freedom. These lepidopterans, with their inherent beauty and fleeting existence, have been intertwined with human concepts of passion and liberty throughout history. For instance, the traditional theme of “Butterfly Loves Flower” symbolizes the enduring fidelity and beautiful aspirations

of love. In Chinese, the character for butterfly is homophonous with “fortune” and “wealth”, thus serving as a symbol of good fortune and prosperity. Moreover, butterflies have been incorporated into various crafts and decorative arts due to their elegant form and vibrant colors, thereby contributing to a distinctive Han Chinese butterfly motif culture.



Figure 1. Manuscript of Excerpts from Ancient Miao Songs.

According to A History of Chinese Ornamental Patterns, the initial appearance of butterfly motifs is attributed to the Tang Dynasty, when they were predominantly utilized for decorative purposes on textiles, bronze mirrors, and gold and silverwares, as illustrated in Figures 2 and 3. The Tang Dynasty marked the zenith of China's feudal society, characterized by “unity, ascendance, confidence, and openness”. From this era onward, Chinese art departed from the rustic simplicity of the Shang, Zhou, and Six Dynasties periods, embracing elements of modern decorative style. Tang Dynasty butterfly patterns featured meticulous yet natural designs, dominated by fluid curves that created rounded, full forms with strong decorative impact. These motifs flourished during the Song Dynasty, where they evolved into more restrained, elegant shapes with graceful lines compared to their Tang predecessors. They reached their zenith during the Ming and Qing Dynasties—the late feudal period—when matured productive forces fostered designs adhering to the principle that “every image must carry meaning, and every meaning must be auspicious.” Historical contexts and aesthetic sensibilities across different eras shaped distinct characteristics in butterfly motifs. Their forms exhibit pronounced features influenced by varying artistic philosophies. Whether in the Tang, Song, Ming, Qing dynasties, or modern times, butterfly patterns—pervasive in Chinese folk art—endure to this day through their rustic aesthetic appeal, auspicious symbolism, and infinitely varied forms [3].



Figure 2. Tang Dynasty Flying Butterfly and Peony Pattern (Image Source: History of Chinese Patterns).



Figure 3. Bronze Mirror with Intertwined Knot Design Carried by Birds (Image Source: History of Chinese Ornamental).

4. Embroidery Techniques

4.1. Miao Ethnic Group

Embroidery serves as one of the spiritual pillars of the Miao people. Miao embroidery is linked to the ancient practice of tattooing and body modification among minority ethnic groups known as the “barbarians.” The Southern Barbarians invented sericulture, and tattooing evolved into a decorative art form. With the advent of bone needles, copper needles, bone looms, and copper looms, this art further developed into embroidery and weaving techniques. During the Zhou Dynasty, the introduction of iron needles spurred rapid development in embroidery techniques, which continued to evolve into chiseling and stitching. By the Spring and Autumn and Warring States periods, Xiang embroidery and Man embroidery had emerged. The Xiang clan, descendants of the Bo people in the Xiang River basin, elevated Xiang embroidery to a realm of realistic artistry. After the fall of Chu, they assimilated into the Huaxia civilization, eventually forming the Han ethnicity through the Qin and Han dynasties. Meanwhile, the Man clans of the Liu Man and Qi Rong tribes in the Yuanjiang and Wujiang river basins elevated Man embroidery's chiseling, stitching, and weaving techniques to a realm of fantastical artistry. They preserved the symmetrical pattern structures of embroidery, stitching, and weaving inherited from the descendants of the Bo people, forging a distinctive ethnic art form.

According to *A History of Chinese Embroidery*, Miao embroidery encompasses over 20 distinct needle techniques and methods, including categories such as painted flowers, chiseled flowers, paper-cut appliqué, pasted flowers, drawn flowers, lifted flowers, woven flowers, and carved flowers. Specifically regarding Miao embroidery stitches, these can be further subdivided into over a hundred types, including flat embroidery, braided embroidery, knotted embroidery, wrapped embroidery, crinkled embroidery, coiled embroidery, and picked embroidery. Each of these embroidery methods incorporates multiple techniques. Among these, double-needle lock stitching, crinkled embroidery, braided embroidery, broken-thread embroidery, silk-flock appliqué, and tin embroidery represent particularly distinctive Miao techniques. Figure 4 shows a comparison of split-thread embroidery from the late Qing Dynasty and modern times.



Late Qing Dynasty



Modern

Figure 4. Broken-Line Embroidery Shidong, Guizhou (Image Source: *A book on Miao embroidery collection and appreciation*).

The left side displays a butterfly pattern from the late Qing period, created by manually dividing a single thread into 8-16 fine colored strands. In contrast, the modern silk thread on the right no longer primarily originates from silk cocoons as in the past. Nowadays, both the source and structure of the thread have changed. When

split, the thread is divided only into two or three strands, resulting in a less lustrous, supple, and compact appearance compared to the late Qing Dynasty.

4.2. Han Ethnic Group

Embroidery stands as one of the Han ethnic group's outstanding traditional crafts. Han embroidery encompasses a diverse array of art forms, with common techniques including flat embroidery, gold thread embroidery, seed stitching, appliqué, beadwork, cutwork, lockstitch embroidery, and cross-stitch embroidery. These embroidery techniques, through unique stitches, material selection, and the treatment of raised threads, recessed fabric, and stitch textures, exhibit a distinct texture, luster, and spatial quality unlike other visual arts [4]. Suzhou embroidery, one of the most renowned, was recorded in *A History of Chinese Patterns* as one of the Four Great Embroideries during the Qing Dynasty. In crafting its butterfly motifs, artisans employ multiple stitches and techniques. The flat stitch outlines the butterfly's silhouette and wing textures; the seed stitch fills the body sections, creating a fuller, three-dimensional effect; while the gold-thread coil stitch adorns the antennae and wing edges, adding a touch of splendor. The integrated use of these stitches endows Suzhou embroidery butterfly motifs with unique artistic charm. As seen in Figures 5 and 6, the Qing Dynasty floral-butterfly motifs feature lifelike butterfly forms and meticulous embroidery. Employing the compositional, structural, and stylistic methods of traditional Chinese painting, the scenes exude an elegant simplicity with serene, refined colors, leaning toward the rendering effects characteristic of ink wash painting.



Figure 5. *Qing Dynasty Suzhou Embroidery: Flower and Butterfly Design.*



Figure 6. *Qing Dynasty Beige Jiang Silk Ground Suzhou Embroidery Butterfly Design.*

5. Comparison of Stylistic Characteristics

5.1. Miao Ethnic Group

The Miao people venerate butterflies as a totem, transforming them into a symbolic motif applied across various contexts. Miao embroidery employs several compositional techniques: symmetrical, balanced, combined symmetrical-balanced, and hybrid approaches. Balance, also known as equilibrium, represents the formal evolution of symmetrical structures. It transforms symmetrical forms into a symmetry of 'force' within the composition, manifesting as an external form of 'unequal yet equivalent shapes.' This means that while the left and right sides may differ in design, color, and texture, they visually create a sense of equilibrium [5]. As shown in Figure

7, this late Qing Dynasty butterfly motif from Taijiang, Guizhou, predominantly features red and green hues. The composition employs central symmetry, with the butterfly as the central motif. Its wings are adorned with floral and botanical elements, while the openwork areas beside the antennae are decorated with butterfly motifs. Small circular patches are irregularly interspersed within the negative space. The composition achieves both harmonious unity and rich visual depth. As seen in Figure 8, while the butterfly's body often displays symmetrical patterns, its wings exhibit unique variations in form. Yet the overall design maintains a balanced harmony. This balanced design skillfully integrates core elements of formal beauty, endowing the composition with stability without sacrificing vitality; it possesses striking decorative effect while retaining flexible adaptability. Additionally, some butterflies feature wings that are identical in size and shape, differing only in their internal patterns. Figure 9 shows a detail from an embroidered garment from Shidong, Guizhou, dating to the late Qing Dynasty. It depicts a combination of butterflies and birds, with bird motifs adorning both sides of the butterfly patterns. The birds and butterflies coexist harmoniously within the same space, embodying a sense of balanced beauty.



Figure 7. Mourning Embroidery from the Late Qing Dynasty, Taijiang, Guizhou (Image Source: *A Book on Collecting and Appraising Miao Embroidery*).



Figure 8. Symmetrical and Balanced Combined Composition (Image Source: *Artistic Oddities: Interpreting Miao Embroidery*).



Figure 9. Late Qing Dynasty Fragmented Embroidery, Shidong, Guizhou (Image Source: *A Book on Miao Embroidery Collection and Appreciation*).



Figure 10. Late Qing Dynasty Fragmented Embroidery, Shidong, Guizhou (Image Source: *A Book on Miao Embroidery Collection and Appreciation*).

Beyond the diversity of compositional forms, Miao butterfly motifs also exhibit rich variety, vivid and playful designs that are freely imagined—drawing inspiration from nature yet unconstrained by natural forms. Butterfly designs are boldly reimagined, deconstructing animal bodies and combining them with butterfly parts to create entirely new forms. Some feature ancestral temple architecture as butterfly heads and antennae, others incorporate human heads with butterfly bodies, and still others blend human figures with butterfly wings. Figure 10 displays a Miao embroidery from the late Qing Dynasty, featuring a human body with butterfly wings. This vivid design is

complemented by surrounding motifs of dragons, birds, and zigzag patterns. This exemplifies the Miao people's unique and liberated interpretation of beauty, expressing their inner thoughts and emotions. Through accumulated experience, they have developed their own distinctive style.

5.2. Han Ethnic Group

As the final period of feudal society, the early Qing Dynasty witnessed a recovery in agriculture and handicrafts, leading to economic growth. In terms of ideology, it entered a phase of synthesizing classical aesthetics. By the 37th year of the Qianlong reign (1772), a strict system was established, imposing rigid hierarchical distinctions on patterns, colors, and fabrics, gradually diverging into two major streams: court and folk [6]. However, due to its isolationist policy, the Qing Dynasty refused cultural exchange with foreign nations, resulting in a lack of innovation in its patterns. Despite this, butterfly motifs reached a peak of development during the Qing Dynasty, characterized by diverse forms, exaggerated structures, vivid colors, and extensive application, possessing strong decorative significance.

In Han Chinese Qing dynasty attire, butterfly motifs predominantly appeared in realistic or symmetrical forms. Figure 11 depicts a late Qing blue satin women's robe with wide sleeves, featuring multicolored embroidery of twelve medallions and human figures. featuring a central motif of twelve clusters, ten groups of butterflies, seventeen groups of flowering branches, and seventeen groups of globeflowers arranged in a symmetrical, scattered pattern on both sides of the garment [7]. The butterfly motifs are rendered in a free, realistic style. With long antennae, their wings are embroidered in colors corresponding to the patterns on their wings. They adorn the periphery of the main subject, their forms exquisitely beautiful and full of rhythmic movement, embodying a phenomenon of harmonious coexistence.



Figure 11. Blue Satin Embroidered Women's Coat with Twelve-Panel Embroidered Motifs and Wide Sleeves, Late Qing Dynasty (Image Source: National Costume Museum).



Figure 12. Late Qing Dynasty Blue Satin Embroidered Women's Coat with Twelve-Panel Embroidered Motifs and Wide Sleeves <Detail Image> Image Source: National Costume Museum.

As shown in Figure 13, this Qing Dynasty Han Chinese traditional horse-face skirt features a pink silk panel belt embroidered with melon, butterfly, longevity, and fortune motifs. The lower section of the horse-face skirt is adorned with a panel belt embroidered with melon, butterfly, and continuous longevity patterns. The butterfly motifs are outlined with thread embroidery, presenting a simple and elegant form arranged symmetrically in a continuous quadrilateral pattern. Han Chinese butterfly motifs are often combined with floral and plant elements in decorative arrangements. This harmonious pairing of solid and void elements creates an exceptionally splendid and magnificent aesthetic.



Figure 13. *Pink Silk-Lined Decorative Belt with Embroidered Melon and Butterfly Motifs, Lantern-Style Skirt (Image Source: National Costume Museum).*

6. Color Contrast Application

6.1. Miao Ethnic Group

Miao ethnic patterns largely follow nature, employing natural color combinations. The color application of Miao butterfly motifs is characterized by richness and contrast. In color selection, these patterns typically use vibrant hues like red, yellow, blue, and green. These colors not only create visual impact but also carry symbolic meanings. Red represents life and deities in Miao culture, symbolizing passion and vitality. Yellow represents harvest and prosperity, while blue symbolizes tranquility and depth. In color coordination, Miao butterfly patterns skillfully employ contrasting hues—such as red with green, or yellow with purple—creating striking visual effects. This use of contrasting colors not only enhances the patterns' three-dimensionality and layering but also reflects the Miao people's unique perspective on life and their aesthetic pursuits. As seen in Figure 14, the late Qing Dynasty embroidered garment from Shidong, Guizhou, and Figure 15, the late Qing to early Republican-era embroidered garment from Shibing, Guizhou, employ red and black as primary hues. These are interspersed with pink and highly saturated blues and greens, achieving decorative color separation through large areas of dominant colors and smaller areas of skin tones. To achieve a refined and delicate effect, complementary colors like green-blue and yellow-purple are frequently employed to enhance contrast. This approach highlights the central motif while creating a visual tension from opposing hues, yet maintains a cohesive overall harmony. The dense patterns of Miao embroidery further accentuate its vivid, intense, and splendid colors; the brightness and vibrancy of these shades often evoke a sense of refreshing warmth and passion. Overall, the color application of Miao butterfly patterns reflects their unique ethnic culture and aesthetic values. Through rich hues and ingenious combinations, they express the Miao people's passion for life and their yearning for beauty.



Figure 14. Embroidery Design of a Broken-Line Embroidered Garment from Shidong, Guizhou, Late Qing Dynasty (Image Source: A Book on Miao Embroidery Collection and Appreciation).



Figure 15. Elaborately Embroidered Garments from Shibing, Guizhou, Late Qing to Early Republican Period (Image Source: A Book on Miao Embroidery Collection and Appreciation).

6.2. Han Chinese

The color application of Han Chinese butterfly patterns is primarily characterized by their fresh and elegant style. Compared to the vivid and colorful hues of Miao butterfly motifs, Han designs emphasize softer and more harmonious tones. Typically, the colors in Han butterfly patterns are gentle, avoiding excessive intensity or brightness. This color scheme evokes a sense of tranquility and comfort, aligning with the Han tradition of pursuing a peaceful and restrained aesthetic. For instance, in late Qing dynasty Han women's attire (Figure 16), realistic butterfly motifs embroidered in a gradient from light to dark blue complement peonies, chrysanthemums, magnolias, and peach blossoms. The overall palette remains fresh and understated, creating an elegant atmosphere. In Figure 17, the butterfly motifs on the rose-red satin women's jacket with multicolored embroidery, twelve-panel gold-trimmed ruyi decorations, and rose-red plain satin border feature colors like yellow, green, and purple, exuding luxury. These hues complement and harmonize with the rose-red satin, presenting a sense of balance.



Figure 16. Late Qing Dynasty Han Ethnic Group Brick-Red Brocade Women's Coat with Three-Blue Seed-Stitch Embroidered Butterfly Motifs and Rolled Sleeves (Image Source: National Costume Museum).



Figure 17. Women's Coat in Rose-Red Satin with Multicolored Embroidery, Twelve-Panel Collar, and Gold-Edged Ruyi Ornaments (Image Source: National Costume Museum).

The color schemes of Han Chinese butterfly motifs often draw inspiration from nature, replicating the butterflies' original hues in the natural world. Such color combinations not only offer aesthetic pleasure but also reflect humanity's reverence and awe for nature. For instance, the late Qing Dynasty Han Chinese black jacquard satin women's jacket with three-blue embroidered trim (Figure 18) employs three colors and two techniques to depict a rich scene of ladies strolling in the garden. This color scheme appears particularly fresh and moist, not dazzlingly bright and saturated, but rather choosing elegant blue as the primary hue. The varying shades of the same color family form the dress's colors and patterns, creating a quiet beauty all its own. Butterflies rendered in blue, white, and black, combined with floral motifs, are also known as "flower-butterfly patterns." The butterflies fluttering among the blossoms convey a serene beauty. Historically, the coloration of butterfly motifs in Han Chinese designs also carried class distinctions. Different social classes employed distinct butterfly pattern colors in their attire. During the Ming Dynasty, butterfly motifs became increasingly decorative, evolving from realistic depictions into stylized and exaggerated designs widely used in textiles. Imperial nobility sought exquisitely intricate butterfly embroidery on garments, while commoners typically used simpler colors and patterns.



Figure 18. Black Jacquard Satin Women's Jacket with Triple-Blue Embroidered Trim (Image Source: Folk Costume Museum).

In summary, the color characteristics of Han Chinese butterfly motifs primarily manifest in fresh and elegant tones, a return to nature, and distinctions based on social hierarchy.

7. Conclusions

A comparative study of Miao butterfly motifs and Han butterfly motifs reveals significant differences and distinctive characteristics in their historical origins, artistic features, cultural connotations, and applications in modern design. These variations not only reflect the distinct cultural traditions and aesthetic concepts of the two ethnic groups but also showcase the diversity and richness of Chinese culture.

Symbolically, both cultures share common ground in viewing butterflies—creatures of strong reproductive power and vitality—as embodying auspicious wishes for the proliferation of descendants. Additionally, butterflies' beautiful appearance resonates with humanity's innate pursuit of beauty. The difference lies in the Miao people's belief that butterflies are their ancestors, whereas the Han Chinese have their own ancestral legends. Thus, in terms of form, both cultures employ both realistic and exaggerated styles to depict butterflies from real life, often combining them with flowers, plants, and trees to express harmony with nature, representing an auspicious pattern. Both also utilize symmetrical composition. The distinction lies in the Miao's compositional approach, which extends beyond symmetry to include balanced and

composite arrangements. Miao butterfly designs are richly diverse, whereas Han butterflies primarily adopt natural forms, resulting in a more uniform style. The Miao, however, can harmoniously integrate butterflies with all manner of earthly elements—be it animals, plants, figures, natural phenomena, or abstract symbols—all coexisting within a single space. Within the same plane, creatures that fly in the sky, run on land, or swim in water can all be combined with butterflies, coexisting harmoniously in a single scene. In terms of color, Han butterfly patterns primarily feature fresh and elegant hues with softer tones, typically using light blue, pink, pale yellow, and similar shades, evoking a sense of tranquility and comfort. In contrast, Miao butterfly patterns exhibit exceptionally high color purity and vibrancy. They frequently employ intense hues like red, yellow, and blue, using contrasting color combinations to make the designs vivid and striking. This bold use of color not only enhances visual impact but also expresses the Miao people's passion for life and their yearning for beauty.

Future research and application of Miao and Han butterfly motifs should prioritize uncovering their underlying cultural connotations and symbolic meanings to better preserve and develop this valuable cultural heritage. Amidst heightened awareness of intangible cultural heritage preservation, butterfly-related festivals, sacrificial rituals, and customs should be protected and promoted to fully appreciate their cultural charm. Concurrently, courses on Miao and Han butterfly patterns should be established to cultivate students' interest and skills, combining practical training with theoretical learning to deepen their understanding of the historical, cultural, and technical characteristics of butterfly pattern embroidery. Today, modern technologies such as digital documentation and virtual reality should be judiciously employed to meticulously record and showcase butterfly pattern embroidery techniques, enabling broader appreciation of this traditional art form. In contemporary design, Miao and Han butterfly patterns can be integrated into cultural and creative product design. Develop themed series of home décor, stationery, and apparel accessories featuring butterfly motifs. Simultaneously, foster collaborations between butterfly patterns and fashion, tourism, and film industries to expand application domains and market opportunities, thereby promoting the dissemination of butterfly patterns while stimulating local economic growth. At the level of cultural exchange and outreach, butterfly pattern-related works can be showcased in international cultural events, international exhibitions, and cultural exchange activities, allowing the world to recognize the unique charm of Chinese embroidery art. Collaborations with foreign designers and artists can also be pursued to create butterfly pattern embroidery works with international influence, further expanding their application and market potential through cross-disciplinary integration with fashion, art, and other fields. Furthermore, strengthening cooperation with international organizations is essential. Through sharing experiences and mutual learning, we can jointly advance the protection and transmission of intangible cultural heritage, fostering coordinated development among nations in this field. Ultimately, creating more designs that blend contemporary sensibilities with innovation will contribute greater wisdom and strength to the inheritance and development of Chinese culture.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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