
Research on the Inheritance and Development of Profile Structure of Women's Costumes in “Pianmiao” in Longlin Area

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Abstract: The costume culture of ethnic minorities has a long history and rich connotations, and along with the revitalization of the nation, the costume culture of ethnic minorities has been continuously valued. Ethnic minorities in Guangxi are widely distributed, among which the Longlin area is dominated by the Miao ethnic group, with six major branches. In order to further strengthen the cultural gene of national costumes, innovate and inherit the design and development. Enhance the cultural connotation and value of national clothing brands of women's costumes in Pianmiao, taking the profile structure of women's costumes in Pianmiao as the access point, through field research, theoretical analysis and experimental creation, the design characteristics of the profile structure of Pianmiao women's costumes in Longlin area and the needs and expressions of modern people's inner feelings are explored. The excellent traditional ethnic costumes profile structure is skillfully combined with modern costumes design, inheriting and carrying forward excellent ethnic costumes culture, and improving the structure design of national costumes. It provides more suitable reference and choice for modern costume structure design, enhances the current costume structure design and cultural connotation, enhances the added value and inheritance path of costume national culture, and enriches the treasure house of costume cultural gene.

Keywords: Longlin, Pianmiao, Women's Costumes, Profile Structure, Innovative Design

1. Introduction

The modern costumes structure design presents the development trend of diversification, omni-directional and three-dimensional. Nowadays, the application of Chinese traditional culture and ethnic minority elements in costume design has become more and more common. No matter in international shows, famous designers, minority brands or other design fields, these ancient and time-honored ethnic elements are gradually favored and sought after by the masses. At present, the extraction of ethnic costumes elements is mainly based on patterns, colors and fabrics as auxiliary materials, and the pattern structure is mainly Western. At present, there is still relatively little research on the “costume profile structure” of ethnic groups. Therefore, the research and innovative application of the basic costume profile structure of ethnic groups are of great significance and value to the future development of costume. In the *Historical Value of the Study*

on the Structure of Tibetan Robes in the Pedigree of the Structure of Chinese Traditional Costumes, Liu Ruiyu made a comparative study on the structure of Tibetan robes and the structure of multi-ethnic costumes. And constrained by the sorting out of the structure pedigree of Chinese traditional costumes, the paper explored the important historical value and structural features of Tibetan robe structure in the structure pedigree of Chinese traditional costumes [1]. Liang Yingchun deeply explored the further integration of costumes structure changes and modern costumes design in *The Fusion Application of Tibetan Costumes Sleeve Structure in Modern Costumes*, providing more inspiration and refinement for modern costumes structure design. Costumes is a specimen and name card of a nation, but also a component of national culture, which needs attention and innovative development to promote the development of local economy [2]. This project

takes the national traditional costumes culture as the starting point, deeply explores the outline structure design of Pianmiao women's costumes in Longlin, Guangxi, and analyzes the outline characteristics and structural characteristics of Pianmiao women's costumes and the needs and expressions of modern people's inner feelings. It seeks to combine the excellent traditional costume profile structure with modern costume design, inherit and carry forward the excellent traditional costume culture, and combine the Oriental national costume art and culture with modern fashion internationally.

2. Present Situation of Minority Costume Development in Longlin Area

Longlin Area, located in the northwest of Baise City, is subordinate to Baise City, Guangxi Zhuang Autonomous Region. There are Miao, Yi, Gelao and Zhuang nationalities, among which the Miao people are the most widely distributed, accounting for 26% of the total population. Miao costume is one of the important contents of the Chinese national costume system, and its clothing symbols express the outlook on life of ethnic groups as a way of expressing characteristic culture, and Longlin Miao costume culture reflects the characteristics of the epitome of the original culture [3]. The Miao people in Longlin can be divided into six branches, namely, Pianmiao, Baimiao, Qingshuimiao, Hongtoumiao, Sumiao and Huamiao. The costumes of each branch are different under the influence of regional environment and life style, and they compete for a long time. The Miao nationality is a nation without a common script, and the clothing pattern is the material form and spiritual sustenance derived from the Miao people in their lives, with a distinct inheritance context and long-term accumulation of form changes [4]. Each branch has its unique costume color, structure and other cultural characteristics, reflecting the pursuit of life and national emotion and other cultural characteristics of the branch. There are various types and styles of ethnic minority costumes in Longlin, but their development is relatively closed due to their wide distribution, constant communication and transportation. Ethnic costume and dance competitions are held regularly in Longlin every year, but limited by economic conditions, a remote and economically backward area is often unable to participate, which has influenced the development and promotion of ethnic costume in Longlin area to varying degrees.

3. The Profile Structure and Cultural Background of Pianmiao Women's Costumes

3.1. The Cultural Background of Pianmiao Women's Costumes

As an important embodiment of national culture, costume is not only a practical necessity for people's production and life, but also a spiritual carrier to convey the rich inner

emotions of folk art and producers. It explains the complex feelings of folk producers, such as seeking beauty, expressing love, seeking good fortune and avoiding evil, and worship of reproduction, which are shown out of inner self-esteem and establishing their own status through costume [5]. As a very representative garment among many ethnic costumes, "Miao costumes" usually leave the impression of rich colors and flamboyance, especially the headwear, which is made of all silver, is extremely luxurious and exaggerated. The costumes as a whole maintains the color, pattern, embroidery and other techniques of Chinese minority traditional costumes, showing distinctive national artistic characteristics. As an important way to highlight the cultural characteristics of China's clothing, on the one hand, it is necessary to keep up with the fashion and conform to the aesthetic trend of the times, on the other hand, it must actively absorb the elements of national clothing, and lay the foundation for the formation of diversified styles of modern clothing through innovative applications [6].

"Pianmiao", as a branch of Miao culture in Longlin, Guangxi, is obviously different from other Miao people. The most obvious aspects are costumes color, outline structure and accessories. In terms of color, there are no other bright and rich colors of Miao people, and the overall color is dark, with dark blue and navy blue as the main part of the local color embroidery embellishment. The patterns of Pianmiao are not as delicate as the Miao people generally think. The pattern is presented in simple geometry and lines. In terms of profile structure, it is generally simple and exists in geometric shape. Both the blouse and the skirt are simple and clear without very complex structure design. As for accessories, especially headwear, is also a simple cloth that changes its shape through different folds to achieve different effects. Influenced by the regional environment, its distinctive way of wearing, costumes profile structure and style are its unique characteristics. Women's costumes in Pian with its unique tailoring form a simple, tough dress style, and other branches are connected but different, forming a unique dress culture.

3.2. The Characteristics of Costumes Profile Structure of Women in Pianmiao

3.2.1. Structural Features of Headscarf

Among the various branches of Miao People, the turban is an exquisite part of the women's costumes, which is not only decorative but also representational (as shown in Figure 1). Unmarried women with woven flower scarf head, married women and middle-aged and old people like to wear multi-fold disc shaped black cloth scarf. From a purely aesthetic point of view, the shape features of the scarf fit the overall dress profile, but the overall thickness of the scarf is too large. As an important component of national culture system, costumes culture is the most direct symbol for a nation to distinguish itself from other nations in visual sense. Miao costumes is a special material representation of Miao people's life mode and cultural tradition. Through the research on the change of Miao costumes culture, it can

reveal the communication and interaction between the ethnic group and other cultures besides the cultural system and its own value trend in the process of social development [7]. From the perspective of historical anthropology, it is also more in line with the survival, inheritance and development needs of ethnic minorities, which is a favorable demonstration of fertility. From another perspective, this further shows that the women's costumes of Pianmiao profoundly reflects people's spirit, emotion and life. "Pianmiao costumes" is a speechless historical recorder, writing the past and future of women in Pianmiao, integrating the living conditions and emotional sustenance of people in previous dynasties, and is closely related to people's production and life as the embodiment of the nationalization of costumes.



Figure 1. Scarf decoration of women's costumes.

3.2.2. Costumes Profile Characteristics

Through the understanding of relevant materials, combined with the author's field investigation of Pianmiao in Longlin area and the study of historical museums, it is found that the overall external profile of women's costumes in Pianmiao in Longlin area is basically A-type and H-type (as shown in Figure 2). The profile and cutting of women's coats of Pianmiao are different from those of other Huamiao, Sumiao and Qingshuimiao. There is no shoulder seam in women's costumes in Pianmiao. The dividing line is mainly straight and presents a triangle. Different from other branches and ordinary clothes, the left and right sides are different and asymmetrical. Based on the survey, it is known that the minority nationalities in the mountains are hard-working and thrifty due to the influence of production means and living environment. Therefore, in order to save materials, their clothes are mostly cut in plane straight lines. Therefore, the overall outline of the women's coats in Pianmiao is trapezoidal.



Figure 2. Women's costumes profile in Pianmiao.

3.2.3. Structural Features of Coats

The author combined the field investigation of Pianmiao in Longlin with museum research, and carried out structural anatomy of women's coats in Pianmiao through modern software technology (as shown in Figure 3). Women's costumes in Pianmiao show an overall upper and lower structure, that is, the top and the bottom skirt, the top profile is A-shaped, the shoulders are fit, and the hem is naturally open. In structure, the coat has no collar and the length only reaches the waist. The side slit on the left and right sides is about 3cm under the armhole. The sleeve is composed of three pieces of rectangular fabric and splices with the side slit. The way to wear the coat is to put the left placket on the right placket, open the right placket, without buttons, and set a thin strip in the left placket edge and right lower armpit (according to the Pian people, this can be adjusted with climate and body shape changes, easy to wear and take off) The placket is crossed from side to side, the beginning is deep, the bosom shows the underwear, forming a long triangle, half open and half closed, on the one hand is affected by the local climate, on the other hand reflects the romantic and free feelings of ethnic minorities. The flowing of the ribbon presents a relaxed and natural state, the overlapping of the left and right plackets is natural and loose, and the overall costumes is simple and natural. This relaxing and natural feeling of simple structure is also a kind of design style that is on the rise in the costumes industry in recent years -- a lazy, zen and simple style.

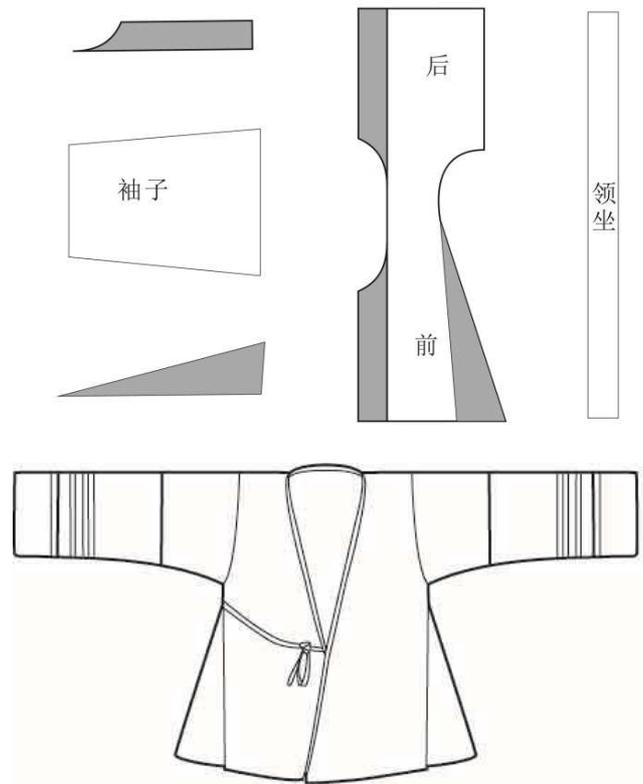


Figure 3. Style structure effect and structure cut decomposition of Pianmiao women's costumes.

Due to the influence of various factors such as mountain,

labor and so on, the temperature varies a lot. On weekdays, two or three coats of the same style are worn superimposed on each other, increasing or decreasing according to the temperature and the actual situation. The length of each overlapping piece is different, and the color will also be different. Generally, the longer the inside, the more gradually decreasing. Roll the sleeves around the cuffs so that the hem and cuffs can show the color of the layers. The ties are tied outside together. It is not difficult to see that women's costumes in Pianmiao has been fully designed and considered in terms of its function and beauty.

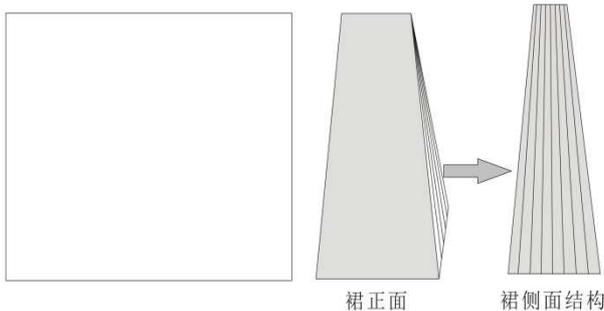


Figure 4. Structural effect of the skirt suit.

3.2.4. Structural Features of the Skirt

The skirt worn by Pianmiao women is "pleated skirt", but the overall structure is a rectangular piece of cloth. Different from other branch pleated skirt, women's skirt in Pianmiao adopts the simplest square piece of cloth to achieve the three-dimensional pleated effect after wearing by the form of pleating and stacking (as shown in Figure 4). The skirt board type is a rectangular cloth block. When wearing, sew the short side of the cloth block, insert the body into the cloth tube, form a cylinder and wear the drawstring at the waist position on the side. When the front stretch of the "fabric" reaches the amount of fitting the human body, its side is pulled tight by the pulling rope, and about 6-7 longitudinal

pleats are formed on both sides of the waist. Finally, the drawstring is knotted at the waist to form the final profile effect (women's skirt in Pianmiao weighs several kilograms, and it often needs two people to cooperate to complete it successfully), and the waist and skirt of the costumes form the T-shape effect. Due to a large number of pleats after folding the side, the overall skirt volume is increased, so that the lower part of the body can move freely without restrictions, accompanied by constant changes when walking, the overall style feels free and clever do not break free and easy. Women's costumes in Pianmiao is their own textile coarse fabric, so the fabric is thick and broad, the overall effect of the skirt appears three-dimensional and tough, and then gives a person a strong female image.

The "pleated skirt" of women's costumes in Pianmiao is natural and easy, narrow at the top and wide at the bottom, and varied with the size of the waist, with T-shaped and H-shaped transformation. Women's "pleated skirt belt" is extremely long, hanging down the same length as the skirt, the color also changes with the embroidery, batik pattern color on the skirt. The top section of the skirt is a 4-inch long batik pattern like "fields and paths", followed by 1-inch wide embroidered stripes made of colored thread. The middle part is about 5 inches of black cloth, the lower part is about 1 inch and a half wide five color horizontal wreath strips, and the lower part is black cloth (as shown in Figure 4). Compared with other branches of Miao people, although the silhouette structure of women's dresses is relatively simple and the colors are not so rich, the diligence and love of beauty of women in women's costumes of Pianmiao people are also revealed in the details.

4. Innovative Design and Application of the Silhouette Structure of Women's Costumes in Pianmiao

"Profile structure" is the external form and internal support of costumes, similar to the external shape and internal frame of architecture, and is the key link to determine whether the design concept can be realized. The process of costumes design includes inspiration extraction, structure design and physical production. It can be seen that the profile structure design plays a connecting role in the whole link. With the prosperity and rejuvenation of the country, "national fashion" has become a hot spot in the current fashion field. Studying the contemporary value of ethnic minority culture and mining its design and cultural elements is of great significance to inheriting national costume culture and promoting the harmonious development of society [8]. The improvement of national costume and the integration of modern costume have become an important way for the diversified development of costume [9]. Ethnic minority costumes are the crystallization of the wisdom of the working people in the region, and an important embodiment of life, recording the past and emotional expression of the ethnic group and the region. The integration of Chinese ethnic minority costume elements and

modern costume design is helpful to enhance the status of China's garment industry in the international garment industry [10]. The profile structure design Pianmiao costumes is relatively simple as a whole, but the structure is special. The segmentation and combination of different positions are ingenious and unique. The unique profile structure design expresses the distinctive life concept of women's costumes in Pianmiao. The application of ethnic costumes in modern costumes can be divided into five aspects, including pattern, color, jewelry, craft and fabric. However, the research on the structure of ethnic costumes needs to be further deepened [11]. Therefore, the combination of the innovative design of Pianmiao costumes profile structure and modern fashion will help to enhance the cultural added value of the costumes brand, enhance the influence of national costume culture, and protect and inherit the structural characteristics of Pianmiao women's costumes.

4.1. Design of Garment Profile Structure

The silhouette structure of women's costumes in Pianmiao becomes a planar shape before dressing. After dressing, the planar effect of costumes itself is changed through stacking, deformation and lacing, and a natural three-dimensional shape effect is formed along with the changes of human body structure and movement. Therefore, the costumes profile structure and dressing style are important factors to determine the artistic form of women's costumes. With the trend of the new era as the reference, the design needs of different styles,

styles and seasons are combined. With the Pianmiao profile structure and style as the main body, the design not only meets the needs of modern fashion, but also has the connotation of national style of costumes.

4.1.1. Sleeve Division Design Method

In the design of coat, the split structure of Pianmiao garment coat is combined with the structure design of modern costumes, and the zipper or button on the placket makes it more convenient to wear the placket. The "shoulder" reduces the angle and fits more closely with the shoulder shape of the human body, and the sleeves are integrated with raglan sleeves. The "sleeve design" raglan sleeve structure design is very similar to the current off shoulder sleeve design, which not only reduces the production process, but also increases the profile effect. "Underarm" adds armhole, lowers the side vent, reduces the vent height and increases the overall sleeve fat for easy movement. The function of "belt" is mainly decorative, and the front and back pieces adopt the linear cutting and stitching idea of Pianmiao to reduce the waste of fabrics and reduce the production process. The multi-level effect of neckline, cuff and bottom pendulum is designed based on the idea of multiple layers of Pianmiao. In terms of "neckline" design, on the basis of the deep V structure of women's costumes, modern fashion elements and necklines are combined to innovatively design different structural necklines and patterns (as shown in Figure 5).

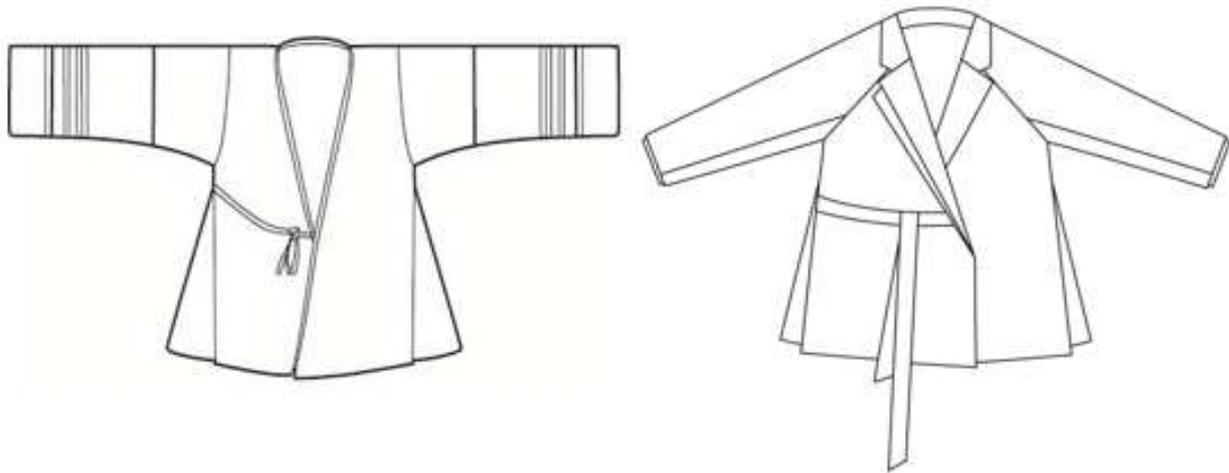


Figure 5. Structure Design of Sleeve Insertion Segmentation Method.

4.1.2. Furbelow Margin Decomposition Method

In the dress design, combined with the waist structure design of modern dress, the difference between waist and skirt can be regularly distributed to both sides, forming the effect of fan-shaped expansion. The pleats on the side of Pianmiao pleats skirt can also be decomposed in advance according to the waist size of the human body, and elastic belt can be added to make it adjustable, eliminating the need for complicated

wearing methods, and the effect is more natural and free. The fabric is changed into stiff and broad but light fabric, so that it does not lose the unique three-dimensional sense of Pianmiao women's costumes but not too heavy. For example, lace, light yarn, leather, etc., are splicing together in structure to make the overall costume effect meet the needs of modern society without losing the connotation of national culture (as shown in Figure 6).



Figure 6. Design and Demonstration of Furbelow Margin Decomposition Method.

4.2. Innovative Design and Integrated Application

In view of the application of national costume culture in modern design, it is usually divided into two kinds. The first is direct application, which directly combines ethnic costumes cultural elements pattern patterns, crafts, fabrics and modern costumes styles. This method is mainly oriented to the inheritance and protection of ethnic culture. The other is the extraction of internal culture and the re-application of innovative transformation design, which extracts, transforms and reconstructs traditional national culture, changing its shape, material and connotation to subtly integrate with modern design needs [12]. This paper combines the previous analysis of Pianmiao costumes profile, cultural research and style drawing of Pianmiao, extracts the unique design points and intrinsic cultural value of Pianmiao women's costumes, integrates the current fashion art trend, and carries out "innovative design". Through making fabric samples, experimental analysis and internal emotional analysis, the outline structure and cultural connotation of Pianmiao women's costumes are transformed and designed. The unique design points of Pianmiao are innovatively applied to the physical production, so that the classic profile structure style of Pianmiao is integrated with the needs of modern costumes culture design.

4.2.1. Style Innovation and Fusion Application

Guangxi Longlin Miao is a nation with many branches, and its unique regional, social, historical and other forms form its unique Longlin Miao costume art [13]. Based on the interpretation and innovative design of styles, fabrics and colors in line with the modern aesthetic needs, the traditional colors of Pianmiao are mainly dark navy blue and gray cloth, which fully shows the simple, generous and thick emotion of Pianmiao. On the fabric, because the traditional homesick fabric is hard and unchanged, it does not meet the modern pursuit of soft and comfortable needs. Therefore, the designer transforms the fabric. Based on the environment-friendly material, the texture effect of the fabric is changed, and the color selection is softer. In terms of style, the excessive accumulation is abandoned, and the lightweight fabric is selected to achieve the three-dimensional effect of accumulation through pleating. The silhouette is still based on

type A and type H, the costumes theme is grey and black, and the three-dimensional effect is increased by stacking and pleating. Such a design is more pursuit of modern aesthetics, but it can also reflect the silhouette style and style of Pianmiao (as shown in Figure 7).



Figure 7. Sample Costumes Display of Pianmiao Costumes Style Integration and Innovation Design.

4.2.2. Emotional Innovation Fusion Application

The clothing elements of the Longlin Miao people come from the expression of the natural environment in the migratory memory, the expression of the relationship between man and nature, and the creation of one's own natural aesthetic experience [14]. Compared with innovative design, how to integrate precious Pianmiao costumes into modern life and fashion design is the key. "Innovative design can be regarded as the premise of integration, and fusion application is the ultimate goal". The so-called "fusion", as far as costumes creation is concerned, needs to enter the life of the consumer object, subtly, and give people emotional feelings. Designers in the design of works, design concepts, elements into the design works, that is, born in the accident, and rhyme in the image. Figure 8 shows some works of Huang Yu, a postgraduate of Guangxi Academy of Arts, in his series of *I*. The form of Pianmiao women's costumes is flexibly integrated into the modern costumes design. The designer did not transplant the Pianmiao style into men's wear, but the

Pianmiao lacing, pleated, square plane cutting into the men's version. In terms of tailoring, the western three-dimensional tailoring is not adopted, but the flat tailoring is adopted, which makes the natural irregular internal space formed between this non slim tailoring method and the undulating curve of the human body when wearing, more in line with modern people's emotional needs for natural comfort. Visually, the white coarse line pattern with obvious contrast increases the overall effect. The integration of simple straight line profile structure and lines not only contains the style of Pianmiao costumes, but also conveys modern people's attitude and pursuit of simplicity, introduction, nature and comfort. Segmentation and asymmetry of some pieces are combined to achieve the beauty of overall harmony. As a cultural phenomenon, clothing has a long history of evolution and integration and development, and every time the era changes, along with the integration of nationalities, the external shape and cultural connotation of clothing have undergone major changes and innovations [15].



Figure 8. I Series (data source: provided by the designer).

5. Conclusion

This project selects "Piaomiao", a branch of the mysterious Miao people as the object, and studies the relationship between Piaomiao costumes outline structure and modern design from the perspective of costumes culture inheritance and innovation, starting with the most basic outline and structure design of costumes. At the same time of protecting and developing the excellent national traditional culture, the author digs the essence of minority costume culture in southwest China, combines the excellent outline structural elements of Pianmiao costumes with modern costumes design, analyzes the structural and cultural characteristics of Pianmiao costumes from the internal frame structure, and designs works that have a sense of the times and conform to modern fashion trends. The continuous development and growth of the branch, Pianmiao, can not be separated from the inheritance, development and innovative application of historical culture. It is hoped that this research can further promote the inheritance, innovation and development of Pianmiao costumes, and provide reference for relevant research.

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