

# Research on the Application of Ethnic Costume Patterns in the Teaching of Fashion Design

Zheng Yiyi

Sichuan University of Media and Communications, Chengdu, China

**Keywords:** Minority costumes, Patterns, Fashion design, Teaching.

**Abstract:** Minority culture has great research value, and minority costume patterns are the external manifestation of national culture. With the development of the times, minority costume patterns have gradually become the source of inspiration for domestic and foreign fashion designers. In the field of clothing design teaching, the application of ethnic costume patterns has gradually occupied a large proportion. This paper analyzes the aesthetic value of minority costumes in the design of clothing design. The application of minority costume color, meaning and symbol, pattern modeling and craft in the design of clothing design was explained. This paper proposes to increase the time of minority culture courses, pay attention to the role of teaching environment, actively use multimedia teaching methods and network resources, etc., in order to realize the application of ethnic costumes in the design of clothing design.

## 1. Research Background

### 1.1 Literature review

Starting from the traditional costumes and costume art of ethnic minorities, Nong and Deng elaborated on the history and development of Miao silver ornaments, pattern patterns and totem worship, cultural connotation and national spirit (Nong and Deng, 2017). Cao and Li analyzed the feasibility of practical teaching, and made specific explanations on the application of “batiking” to the clothing design profession through the three stages of teaching design, teaching practice and evaluation (Cao and Li, 2018). Tang and Hu mainly discussed the conception, modeling and color of minority costume design, and proposed countermeasures for integrating graphic design and minority costume design, in order to promote the application of graphic design technology in minority costume patterns (Tang and Hu, 2014). . Yu and Li analyzed the aesthetic value of Lingnan minority costume culture and put forward the innovative application of Lingnan minority costume culture in costume design teaching (Yu and Li, 2014). Duan and Liu believe that the effective combination of modern fashion and ethnic costumes can create a new opportunity for fashion design (Duan and Liu, 2016). Zhang and Lin analyzed the ethnic costumes of Jinping, from the aspects of clothing elements, accessories and handicrafts, and proposed the application of national elements to study national history and culture and apply thinking to clothing creation (Zhang and Lin, 2016).

### 1.2 Purposes of research

At present, fashion styles with Chinese style are prevalent throughout the world. The characteristic pattern culture of ethnic minority costumes has also attracted the attention of designers at home and abroad. Therefore, when teachers conduct clothing design teaching, it is of vital importance to learn the patterns of ethnic costumes, culture, and admiration, so that students can effectively use the learning content in the modern design process. Based on this, this paper comprehensively expounds the aesthetic value of minority costumes in the design of clothing design, and analyzes the application of minority costume color, meaning and symbol, pattern modeling and craft in the design of clothing design, and puts forward the teaching in fashion design. The coping strategies of ethnic minority costumes are incorporated.

## **2. The Aesthetic Value of Ethnic Costumes in the Teaching of Fashion Design**

Ethnic costume patterns have a long history since their creation. In the development of minority costume patterns, the history, religious beliefs and cultural practices of ethnic minorities are constantly enriched (Chang and Huang, 2017). Most ethnic minorities have different spiritual worlds, and the patterns also reflect different spiritual connotations. National costume patterns use techniques such as thorn, painting and embroidery. Minority costume patterns record the development of ethnic minorities. The national costume pattern can reflect the worship of ethnic costumes and the aesthetic psychology and artistic design level of ethnic minorities (Ge and Niu, 2015). By flipping through the patterns of ethnic costumes at different times.

The charm of ethnic costumes is not only reflected in the pattern, but also in its distinctive color matching. At the same time, the unique spiritual connotation produced by the color matching of patterns is also the unique charm of minority costumes. Ethnic costumes use bright colors for color matching, creating a bright and beautiful tone that makes the costumes vital. The visual characteristics of ethnic minority costumes are not obvious and can be felt, but need to be examined with an artistic eye. The change in color gives the viewer a wealth of fantasies, such as gorgeous rainbows, such as flying butterflies. The colors in ethnic costumes are rich and varied, and they are refined and summarized or contrasted to make the national costumes more natural, authentic and colorful. This method has greatly promoted the aesthetic value of national costumes.

There are three purposes for the design of costume design. The first is to promote students' attention to the aesthetic value of minority costumes, to improve students' aesthetic ability, and to make students fully feel the cultural and spiritual connotations of ethnic minorities. The second is to promote students' ability to understand the beauty and enhance students' ability to use design elements. The third is to deeply understand the importance of ethnic costume patterns to design, and to use ethnic cultural elements in modern design. Flexibility to express the beauty and meaning of ethnic patterns. For example, in the design of clothing, the "information space" of the pattern is a kind of ideological, fictional, Abstract and unrealistic space. Designers can get the inspiration of the aesthetic sense of the "intelligence space" from the patterns of many ethnic costumes, and get the direction of design work. For example, in the Miao costume pattern, the butterfly appears frequently. Not only does the design have a unique personality, but also makes the clothing pattern have the vitality of life, giving people a strong sense of national atmosphere. In national costumes, many lines of different colors are used to express different spiritual meanings, such as the use of colored curves to represent the meandering rivers and rolling mountain roads, giving the Miao people memories of the historical migration and expectations for the future.

## **3. Application of minority costume patterns in the teaching of fashion design**

### **3.1 Application of Ethnic Costumes in Fashion Design Teaching**

In the design of clothing, it plays an extremely important role in the use of color, and is also a must-have ability for designers. At the same time, the different performances of different colors have different meanings. For the color expression of national costume patterns, different designers will have different feelings and stimulate different design inspiration. At present, most people use computer means to absorb the color of ethnic life elements and apply them to their own designs. In addition, some people adopt the form of gradual change, and combine the colors in the minority costume patterns to form a new design color match. In the teaching of clothing design, teachers can teach students the skills and abilities of using color while teaching students' professional knowledge. If necessary, they can also increase the teaching of corresponding technical means. Enable students to creatively combine colors according to their own understanding.

### **3.2 The Appearance and Symbolism of Ethnic Costumes in the Teaching of Fashion Design**

The meaning and symbolic application refers to the use of the implication and symbolic meaning of minority costume patterns in fashion design. Different ethnic minorities have different national aesthetic and spiritual pursuits, and they also have different historical development backgrounds.

Cultural manifestations are also different. Taking the Miao costume pattern as an example, the Miao costumes indicate that the bird's pattern is rich in free spiritual connotation, indicating that the pattern of the flower represents the girl in the flower season, indicating that the pattern of the pomegranate represents the prosperity of the person. Therefore, when designing modern clothing, students should thoroughly understand the meaning and symbolism of the patterns, understand the artistic characteristics of different national costumes, absorb the symbols and aesthetics of different ethnic minority costumes, and form their own unique aesthetics.

### **3.3 Application of Ethnic Costume Patterns in Fashion Design Teaching**

Ethnic costumes are rich in variety and rich in connotations. National costume patterns play an extremely important role in traditional Chinese art. In the design of clothing design, teachers usually assist in the use of modern science and technology to help students use ethnic costume patterns in the design process. In the design of clothing, the application of ethnic costume patterns is generally carried out by means of creative transformation, exaggeration, simplification or complication. In this way, the design is integrated to make it appear in modern fashion design.

The application of minority costumes in the design of clothing design From a technical point of view, Chinese minority costumes mainly use techniques such as embroidery, picking and weaving. Embroidery refers to the design of the fabric, using the embroidery needle to puncture up and down, forming a variety of pattern patterns. The finger is designed to design the mesh of the fabric itself as a reference grid, and various patterns are selected through color lines such as silk. Weaving refers to the different colors of the lines formed by the loom to form different patterns. Apparel patterns formed using different techniques have different design styles and different artistic styles. Therefore, in the design of clothing design, in order to enable students to master the design techniques of clothing, and make full use of the minority design process, it can be fully applied in modern clothing design work by combining computer technology and technical processing means of design tools.

## **4. Strategies for incorporating minority costume patterns into the design of clothing design**

### **4.1 Increase the time course of minority culture courses**

In order to encourage students to use the elements of ethnic costumes flexibly, to avoid the random combination of students' distinctive patterns of different national costumes, and to cause problems of uncoordinated style or symbolic meaning conflict, teachers should emphasize the importance of understanding the historical origins of national costume elements in the teaching process. Sex. Students can deepen their understanding of ethnic minorities in the classroom. At the same time, after class, they can conduct after-school study and gain an in-depth understanding of the national costume design connotation. In the design process, it is necessary not only to understand the connotation of national costume design, but also to have a certain understanding of minority costume culture, spiritual pursuit and ethnic worship. Under the premise of fully grasping the background knowledge, the efficient and rational use of minority design elements can be realized. . In the design of clothing design, teachers should increase the opportunities for students to contact minority cultures, so that students can fully understand the unique connotations of different national costumes of different ethnic groups.

### **4.2 Use of the domestication of the teaching environment**

The teaching environment has a huge domestication effect on people. The environment affects people's habits and abilities during the design process. In the process of teaching, teachers can enhance the students' familiarity and appreciation ability with the design elements of ethnic minorities by creating a cultural atmosphere of ethnic minorities and subtly imposing the environment. Teachers can contact minority areas to carry out teaching in areas where ethnic minorities gather. In the process of practice, they can understand the cultural characteristics of ethnic minorities, the original intention of costume design, close contact with minority costume

patterns, design authors, costume making tools, and costumes. Production process. In this way, in the environment where the rich ethnic minority design elements gather, the students' ability to use the elements of ethnic costumes is strengthened, and their design inspiration is stimulated to enhance the recognition of minority cultures.

#### **4.3 Active use of multimedia teaching methods and network resources**

Different regions, different schools, and different economic capabilities will limit the smooth development of teaching work, and will also be restricted to a certain extent in the distribution of educational resources. As a result, most teachers do not have the ability to create an opportunity for students to study in a minority gathering place, or to be able to carry out this activity, but cannot be implemented due to various restrictions. In order to solve this problem, universities around the country actively develop multimedia teaching technology and use network resources. Through multimedia means and network resources, teachers can bring students in-depth knowledge and close contact with the minority in the classroom. The network's rich teaching resources, documentaries, photographic images, costume models, etc. can all be displayed in the classroom through multimedia means, so that students can intuitively feel the charm of minority costume design in the classroom.

#### **4.4 Cultivate students' innovation and reference ability**

Ethnic costumes are rich in heritage memories of ethnic minorities for thousands of years. The lines, lines and dyeing on the patterns all have unique definitions of ethnic minorities. The flexible use of ethnic costumes not only can revolutionize the design of fashion, but also promote the traditional culture of Chinese ethnic minorities, which is conducive to the world's recognition and understanding of Chinese minority culture. Teachers should strengthen students' artistic reference ability, let students imagine the minority costume culture, and combine their own understanding to make it a design work full of new ideas and modernization.

### **References**

- [1] Nong Q.D., Deng Y.P. (2017). Analysis of the Application of Miao Silver Elements in Modern Clothing Design, *Western Leather*, 39 (14), 103-104.
- [2] Cao H., Li Y.R. (2018). The Application of Minority Folk Batik in the Practical Teaching of Secondary Vocational School--Taking the Fashion Design Major as an Example, *Art Grand View*, 31 (7), 138-139.
- [3] Tang F., Hu W.J. (2014). Research on Graphic Design Technology in the Design of Minority Costumes, *Guizhou Ethnic Studies*, 36 (1), 71-73.
- [4] Yu M., Li X.Q. (2014). Inquiries into the Integration of Lingnan Minority Costume Culture into Costume Design Teaching, *Textile and Apparel Education*, 29 (6), 538-540.
- [5] Duan R., Liu X.G. (2016). The Application of Ethnic Costume Elements in the Design of Digital Clothing, *Guizhou Ethnic Studies*, 38 (10), 127-130.
- [6] Zhang Z.Q., Lin Y.N. (2016). The Application of Jinping Minority Costume Elements in Fashion Design, *Western Leather*, 38 (4), 53-53.
- [7] Chang R., Huang Y.M. (2017). The Application of Zhuang Pattern Based on Digital Printing Technology in Fashion Design, *Northern Literature*, 68 (29), 161-163.
- [8] Ge R.X., Niu X.F. (2015). On the Application of the Button Element in Modern Clothing Design, *Modern Decoration (Theory)*, 31 (5), 92-93.