

# Study on the Path of Integration of Non-Fragrant Elements into Clothing Design--Taking Miao Paper Cutting as an Example

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**Abstract.** In order to realize the inheritance and revitalization of Miao paper-cutting, and to enhance the artistic and humanistic beauty of clothing design, with the modern application of Miao paper-cutting in clothing design as the purpose of the study, the inheritance of Miao paper-cutting profiles, pattern elements are analyzed and summarized through the Department of Literature and Research, field survey and other methods, and finally the story of Wine Curve of Miao paper-cutting is used as a blueprint, and its cultural connotations, visual elements are extracted, innovated and applied to the design process of clothing under the design principles of cultural respect, innovation and integration, and market orientation. Under the principle of cultural respect, innovation and integration, and market-oriented design, we extracted and innovated its cultural connotation and visual elements, and applied them to the design process of pattern, color, fabric and technology of the garment, and took the work "Wine Curve - Miao Wish" as the final research result, which provided a new path for the modernization of the application practice of Miao paper-cutting, and provided a new research perspective for the promotion of the revitalization of the Miao paper-cutting, and for the enhancement of the artistry of the garment design.

**Keywords:** Miao paper-cutting; clothing design; living heritage.

## 1. Introduction

Intangible cultural heritage profoundly affects the present and the future, and has significant cultural, spiritual, and creative values [1]. Miao paper-cutting is not only a bright pearl in the intangible cultural heritage, but also like a wordless history book, carrying the historical memory, cultural inheritance and collective consciousness of the Miao people. In the selection of topics, content, modeling and lines, etc., it shows a unique charm, giving people a strong visual impact and unique aesthetic feeling, and the mysterious primitive religious concepts, thinking methods and cultural symbols it contains have become an important window to understand the culture and spiritual world of the Miao people [2]. In order to realize the living inheritance, Miao paper-cutting must be daily, modernized and rejuvenated by combining with all kinds of industries [3]. In this paper, we comb and study the connotation of the pattern of Miao paper-cutting, the characteristics of the technique, and so on, and deeply excavate its cultural connotation and artistic characteristics, and use the clothing design as a medium, and on the basis of following the principles of cultural respect, innovation and integration, and market orientation, we transform the humanistic and artistic beauty of the Miao paper-cutting into the design of pattern, color, fabric, and process of the clothing, and finally design a set of clothing in line with the fashion trend and the public's aesthetics The final design is a set of clothing that meets the fashion trend and public aesthetics, and provides reference for the living inheritance of other intangible cultural heritage.

## 2. Overview of Miao Paper Cutting Inheritance

Miao paper-cutting was inscribed on the list of the first batch of national intangible cultural heritage extension programs in 2008, which mainly includes Qiandongnan type and Xiangxi type. Slightly different from Han paper-cutting, it can not only exist separately as a kind of decoration, but also is the basis of Miao embroidery, recording the migration of tribes, the progress of civilization and the change of production mode of Miao people for thousands of years through the pattern, and together with Miao embroidery, they form the sister culture of the Miao people, which

makes up for the defects of the Miao people's non-written way of record, and embodies the creativity, imagination, and wisdom of the ancestors of the Miao people [4].

At present, the number of non-genetic inheritors of Miao paper-cutting is in dynamic change, generally characterized by age, small number, low innovativeness, and even the existence of limited communication ability in Chinese. This leads to the shortcomings such as few results of visual transformation of Miao paper-cutting, low degree of rejuvenation, small scope of dissemination, and weak connection with the times [5]. This means that researchers should take the scientific research and social responsibility of cultural inheritance, and promote the deep integration of Miao paper-cutting with modern life through cultural interpretation, craft inheritance, and innovative design [6].

### **3. The Positive Significance of the Application of Non-Legacy Miao Paper-Cutting Elements in Clothing Design**

Theoretically, most of the domestic scholars' studies on Miao paper-cutting only interpret the formal beauty or cultural connotations from a certain perspective, and this study can fill the gap to a certain extent. At the same time, this research is a cross-over communication of many disciplines, such as design art, anthropology, etc. Studying and analyzing the Miao paper-cutting from the perspective of clothing design helps to deepen the understanding and inspire inspiration in the multiple perspectives.

From a practical point of view, Miao paper-cutting shows a strong visual tension with its unique childish beauty, which has a great potential for visualization and translation, and can provide reference for the design of patterns, colors, fabrics and other contents of clothing, which can realize the two-way combination of "cultural value" and "design value" [7]. It can realize the two-way combination of "cultural value" and "design value" [7]. At the same time, the diversified application enriches people's aesthetic experience and clothing needs, so that people can appreciate the beauty of Miao paper-cutting in different cultural contexts, thus attracting more young people to take the initiative to understand.

### **4. Miao Paper Cutting Elements**

The elements in Miao paper-cutting include all things in nature, both animate and inanimate, and everything in life can be skillfully used by the Miao people in paper-cutting. The most typical animal patterns are butterflies, dragons, phoenixes, cows and tigers; plant patterns include maple trees, pomegranates, peonies and cockscomb flowers; and geometric patterns are mainly circles, squares and triangles; unlike the intuitive nature of animal and plant patterns, geometric patterns are summarized by the sun, the moon, the stars, the mountains, the lakes and the seas [8]. In addition to natural patterns, there are also patterns based on mythological stories such as "the mouse marrying her daughter" and patterns based on characters such as "Moumou fine" and "Jiang Yang" [9].

### **5. Principles of Miao Paper-Cutting Elements Applied to Clothing Design**

#### **5.1 Principle of cultural respect**

Before integrating Miao paper-cutting elements into clothing design, designers must thoroughly study the cultural connotations, historical stories, symbolism and production techniques of Miao paper-cutting. Ensure that the cultural essence of Miao paper-cutting is accurately conveyed in the design, rather than simply piling it up as a decorative element. At the same time, there should be full communication and cooperation with non-genetic inheritors and cultural experts to ensure that the design is in line with the background and meaning of the culture and to avoid offenses caused by cultural differences [10].

## 5.2 Principles of innovation and integration

Combine the Miao paper-cutting elements with modern clothing design concepts and aesthetic trends, and make full use of modern technology, fabric materials and color matching to give new vitality to the non-heritage elements [11]. In addition, in the design, we should not only pay attention to the decorative nature of the non-heritage elements, but also consider the functionality and practicality of the clothing, and reasonably and skillfully integrate the Miao paper-cutting elements into the structural design of the clothing, fabric selection, etc., so as to make the clothing both beautiful and comfortable, and to satisfy the needs of the modern people's life [12].

## 5.3 Market-oriented principle

Clothing as a product, in the process of design must be in advance through market research and analysis, to understand the fashion dynamics, accurate user portrait, fully understand the needs and preferences of the target consumers, to determine the degree of acceptance of consumers on the Miao paper-cutting elements and the demand point, in order to design a clothing product by the emotional identity of consumers, in line with the market demand [13].

# 6. The Path of Incorporating Non-Heritage Hmong Paper Cutting into Clothing Design


## 6.1 Understanding culture



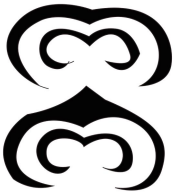


After consulting Mr. Yang Jinqiu, the inheritor of Diping Miao paper-cutting in Liping County, and Mr. Yang Wenbin, a scholar of Miao culture, this research was based on the creation of Diping Miao paper-cutting patterns in Liping County, and the story "Wine Song" from Miao paper-cutting was chosen. The story of "Wine Song" tells that: the lower cottage man, Pui Fierce (a Miao), envied the people of the upper cottage in the sky for having a full range of grains and full tanks of wine, and in order to have grains to eat and wine to drink for the sake of his children and grandchildren, he tried to find a way to get the grains and the wine song to come to the earth of the lower cottage, and he asked for help from his good friend, Forbidden Gold, who lived in the upper cottage of the heavenly cottage, who generously and kindly gave him the grains and the wine song at the time of the festival of the Lusheng Festival of the heavenly cottage, and Forbidden Gold gave him grains and the wine song [14]. It not only conveys the good qualities such as the bravery of Pouring Fierce, the trustworthiness of Forbidden Gold, and the diligence of the Miao people, but also lets us see the Miao people's reverence for their ancestors and their love for grain, which is a mapping of the beauty of the Miao people's humanity and culture.

## 6.2 Pattern design

In the design of the pattern, the butterfly, grain, the old gold, inverted evil, bats, rats, six elements, including the previous statement of the animals, plants, mythological stories, characters, four types of pattern type, the starting pattern meaning to understand the pattern pattern design principles to follow the innovation (see Table 1):

Table 1. Pattern Design (author's own)

Type of pattern	name (of a thing)	icon	hidden meaning	Design approach
	dragonflies		Blessing the Hmong with good weather, abundant harvests, peace and prosperity.	process of simplifying and modifying a text

animal print	mice		Auxiliary patterns, often appearing together with the grain, enrich the form of the picture, the story connotation	method of adding finishing touches
	bat		Harmonized with "Fu", auspicious pattern, blessing the Miao people to live and work in peace and happiness.	borrow an allegory to modify a text
botanical pattern	grain		Brewing raw materials to ensure that the Miao people have enough food to eat and wine to drink	process of simplifying and modifying a text
figure	unlucky		Brave and hardworking, care about the Miao people	process of simplifying and modifying a text
	old gold		Keeping Promises, willing help others	process of simplifying and modifying a text

**6.3 Color selection**

With their own unique interpretation of color, the Hmong people have given different symbolic meanings to black in their thousands of years of color application and practice. In their early years, the ancestors of the Miao hunted in the mountains, and in order to protect themselves, they chose black, which is the same as the environment, as the color of their clothing to protect themselves, and some Miao people believe that black is the color of magpies, and therefore symbolizes festivity and joy. Under the influence of various factors, black is defined by the Miao people as joyful and blessed, and a symbol of courage and strength. In paper-cutting, unlike the red color preferred by the Han Chinese, black is very common in Miao paper-cutting, therefore, this series of clothing design takes black as the main color.

**6.4 Fabric selection**

In the choice of fabrics, on the one hand, to ensure the perfect presentation of the pattern; on the other hand, drawing on the ancient wisdom of the Miao paper-cutting of the combination of reality and reality. The use of black gel denim fabrics, space fabrics, brocade fabrics and such fabrics with a certain sense of volume, a sense of weight to reflect the "real". Organza and nylon fabrics, which

are lighter in weight, reflect "emptiness". Fabrics are not only light and heavy, but also bright and dark color, smooth and rough texture, interlaced, complement each other, both in the first visual, or after contact with the feel, have formed a rich sense of experience, to meet the current consumer demand for diversification of clothing, fashion [15].

### 6.5 Process selection and location

In order to make the pattern clearly presented, the laser is chosen as the skeletonization process, laser skeletonization is the use of laser high energy density characteristics, in the form of light beams irradiated to the surface of the product, less restriction on the fabric, in a variety of fabrics in the rendering effect is stable, delicate and exquisite [16]. It can perfectly convey the formal beauty of Miao paper-cutting itself, reproduce the visual language of the pattern, and further convey the cultural connotation; it can also make the ancient technique of Miao paper-cutting link with modern technology, so that modern technology can bloom the value of the times in the vivification of traditional culture, and it can also embody the fashionable flavor of contemporary clothing design. Specific hollowing positions are presented according to the style characteristics of different garments, and then neckline, shoulder, back, cuffs, trouser seams, hemline, etc., which ensures the rhythmic, aesthetic and functional coexistence of the garment styles.

### 6.6 Specific design

The specific research results of this article are as follows (see Figure 1).



Fig. 1 The Application of Miao Paper Cuttings in Fashion Design —— 《Jiuqu · Miao Yuan》

### Conclusion

Miao paper-cutting skill is the crystallization of wisdom accumulated and inherited by the Miao people in the long-term production and life, how to live the inheritance is the focus of attention of the modern society, clothing as an important product, commodity, is not only an important cultural carrier, but also a very good way of dissemination and economic products, the combination of the two, can be from the cultural, practical and aesthetic three aspects of the realization of the cultural value, economic value and aesthetic value. In order to increase the cultural connotation of clothing, visual effect, but also to enhance the value of young people's identity and cultural self-confidence, and take the initiative to become the inheritor and innovator of the non-legacy Miao paper-cutting.

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