

# Research and Innovative Design of Yi Ethnic Costume Patterns in Huanzhou Village, Wuding

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**Abstract:** Focusing on the costume patterns of the Yi ethnic group in Huanzhou Village, Wuding, this study explores their contemporary aesthetic significance and potential for cultural innovation. It aims to enrich modern design practices with deeper cultural meaning and to address market demands for innovative products rooted in intangible cultural heritage. Grounded in design studies and centered on the continuity and reinterpretation of ethnic culture, the research employs field investigation and firsthand data to systematically analyze the artistic characteristics of these local patterns. Through design strategies including Thematic Development, Compositional Design, Color Reconstruction and Formal Innovation, the traditional patterns are reinterpreted from a contemporary perspective. Both theoretical and practical outcomes demonstrate that such innovative reconstruction contributes to the revitalization of traditional culture and offers a viable approach for the sustainable preservation of intangible heritage. Integrating these Yi patterns into modern product design not only enhances artistic expression and visual impact but also improves market reception and strengthens the communicative efficacy of culturally innovative products.

**Keywords:** Yi Ethnic Costume; Innovative Design; Costume Patterns; Huanzhou Village; Wuding

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## 1. Introduction

With the development of globalization and cultural convergence in today's society, how to protect or inherit ethnic culture has been paid close attention to by many scholars. In this regard, traditional costume patterns are considered an important part of ethnic costumes, as symbols of intangible culture, carrying the group's historical memory and aesthetic concepts. But their successful application to modern architecture poses some challenges. New government initiatives encourage modern design practices in order to renew the culture, generating new possibilities of bringing ethnic factors to bear on contemporary issues<sup>[1]</sup>. The Násu Yi living in the village of Huanzhou have a unique costume pattern with clear regional characteristics and strong ethnic color reflected by its ornamental patterns, colors, patterns, and styles. As such, their costumes are also significant sources to study the costume culture among the southwest Yi people. The existing research mainly focuses on culture and general comparison of Yi clothing, with scholars like Mu Liangyun, Yan Quanji, Yang Jun, and others who have carefully studied its history, cultural elements, and the religious connotations, society functions, and nationality symbols existing in Yi costumes<sup>[2][3]</sup>. At the same time, designer Zhang Ying carried out a systematic comparison and study on color systems, clothing shapes, and ornamental elements used in Yi clothing in Southwestern China<sup>[4]</sup>. These studies provide important

background to understanding the broader cultural context of Yi traditional dress, but the systematic documentation and study of patterns on a local scale is needed, especially those investigations based on direct field observations and rigorous design evaluation frameworks.

This paper mainly takes the folk costume pattern of the Yi nationality as the research object, and combines the characteristics of design practice to conduct a large number of field investigations and visual analysis. It captures, describes, or analyzes their beauty (artistic features). Then, we propose a new mode for the pattern renovation, which consists of four stages: "Thematic Development-Compositional Design-Color Reconstruction-Formal Innovation". Finally, it is applied to two cases (a cultural product and a home-furnishing fabric) to test its effectiveness. This research aims at exploring some possibilities in the renewal design of traditional ethnic costume patterns, which also provides a reference on how to protect and innovate Yi costume culture.

## **2. Research Location and Methodology**

### **2.1 Geographical Context**

The majority of the Yi in Huanzhou Village are members of a subgroup known as the Heiyi or Násu. The name Huanzhou Village comes from its former status as a military garrison town with 360 families: houses one of the most historically important Yi settlements, situated on what was conventionally considered a boundary between the prehistoric Luǒwǔ and Huángzhú tribes. The area's long-standing physical isolation and inadequate transportation systems, which in turn have helped to insulate it from external cultural influences. This isolation has preserved for them their language and customs, and their unique costume tradition. Particularly, the maintenance of their traditional pattern on textiles shows clear implications about respect towards ancestors and nature, which has been extensively researched by scholars, indicating that these patterns are influenced by daily life activities. Most pattern motifs originate from everyday observations, commonly featuring animal imagery such as tigers, butterflies, dragons, phoenixes, and fish, alongside plant elements like pomegranate flowers, peonies, and chrysanthemums. These patterns not only reflect aesthetic preferences but also embody auspicious symbolism and religious connotations.

### **2.2 Research Methods and Process**

This paper aims to study and analyze the clothing pattern of Yi national costumes in Huanzhou Village, Wuding County, Yunnan Province. Based on the layout rules, pattern structure, and color semantics, this paper analyzes not only the aesthetic value but also the cultural connotation behind patterns in a comprehensive way, including theoretical study as well as design practice. mixed methods research design, including qualitative and artistic practice.

**Methodology:** In situ research was conducted between September 2021 and February 2023 in Huanzhou Village, including but not limited to its history museum, neighboring cultural institutions, traditional craft practitioners, and Yi women across different generations. The data were gathered using participatory observation, semi-structured interview method, and photo documentation as a technique for exploring the culture of dress clothing and its uses.

**Aesthetic analysis:** A group of researchers collect samples that represent the major components of clothes, like accessories, hats, skirts, handmade shoes, and patches. Data acquisition was done via image collection, sketches, drawings, or plans, and measurements. We grouped more than 20 different styles, including geometric figures, botanical motifs, fauna, calligraphy, and nature events. The collected data can be used to support the next design research and creative reuse.

**Color Analysis:** In order to obtain the colors of clothes on each population, we use some software, such as Adobe Photoshop, to get the dominant color shades of these populations' outfits. We develop an online database using RGB codes to analyze the color balance principles and symbolism reflected in this kind of dress.

**Application Design:** Based on the analysis of the primary research findings, the findings were applied to real product design work; these applications were tested and refined through small-scale showcases and user feedback.






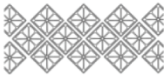









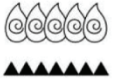












## **3. Artistic Features of Yi Ethnic Costume Patterns in Huanzhou Village, Wuding**

### **3.1 Shape Characteristics**

The traditional dress of Yi Ethnic Costume Patterns in Huanzhou Village, Wuding, has various patterns and colors. The

patterns are mainly found on garments (gowns, skirts, and other clothing such as hats, trousers, and garments covering the lower part of the body), handbags, and ornamental shoes. Meanwhile, these patterns have different appearances depending on where they are applied on a garment, and how they were produced, which are influenced by regional cultures, tastes, and traditions. The patterns were developed alongside these activities, spiritual beliefs, and habits, which serve not only decorative functions but have profound meanings and symbolisms attached to them as well. As regards their content and style, they belong to several categories, such as the geometric forms, flora, fauna, human figures (clothing styles), and descriptions about the surrounding environment.

Figure 1. Types and Cultural Connotations of Yi Ethnic Costume Patterns in Huanzhou Village, Wuding (Selected Examples)

Type	Pattern Name	Pattern Symbol Form	Cultural Connotation
Geometric Patterns	Swastika-derived	 	Symbolizes fortune, longevity, and enduring continuity.
	Human Dance Pattern	 	Related to the Yi people's hand-in-hand migration, symbolizing unity; also used to represent the traditional Yi "Left Foot Dance" custom.
	Cross Flower Pattern	 	Simple, neat, orderly arrangement, and widely favored.
	Circular Longevity Character Pattern	 	Represents the yearning and pursuit of health and longevity.
Animal Patterns	Bird Pattern	 	Symbolizes celebration and good fortune.
	Butterfly Pattern	 	Butterflies are prolific, symbolizing reproductive worship.
	Tiger Pattern	 	Implies warding off evil, inviting good luck, and ensuring peace and smoothness.
	Dog Tooth Pattern	 	Also known as dog tooth edge; signifies warding off evil spirits and demons, praying for safety.
Plant Patterns	Pomegranate Flower Pattern	 	Symbolizes abundant offspring and blessings.
	Azalea Flower Pattern	 	Symbolizes auspiciousness, bravery, happiness, and love.
	Vine Stripe Pattern	 	Symbolizes prosperity, beauty, and auspicious celebration.
Character Patterns	Swastika (卐) Pattern	 	Symbolizes "the character ends but the line continues," representing unbroken good fortune.
Natural Phenomenon Patterns	Water Ripple Pattern	 	Symbolizes love and yearning for water.
	Sun Pattern	 	Symbolizes light, expressing worship of nature and prayers for protection and blessing.

Geometric patterns appear in the design and style of traditional clothing worn by local Yi people, which contains, for example, a very common cross-stitch flower pattern. These patterns are simple to understand and easy to make, and are commonly used in clothes such as aprons, leg guards, etc. Although this “longevity” character (shou) is originally taken from Han culture, many other nations also believe that it can bring them health or longevity. It becomes an ornamental font used in Yi embroidery as follows, are frequently placed on cockerel caps, and grouped into circles. In terms of animal motifs, fish, dragonfly, bird, and dog’s teeth are common decorative elements. Butterfly motif is especially common in the costumes from Huanzhou Village, with various compositions from realist to more abstract ones that show its range. The dog-teeth (also called the hook flower and the dog’s teeth) border is another typical geometric form that can be found frequently in the folk crafts of Huanzhou village. It uses the zigzag line as its basic shape, ordered so that they form two parallel rows, creating the shape of a long strip with strong periodicity. This pattern does not stand alone; rather, it is more commonly used in floral and bestial designs as an ornamental element, thus enhancing the visual effect of the whole design pattern<sup>[5]</sup>.





















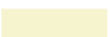















The most common motif is a floral pattern, which has great significance in the traditional clothing of the area. This represents the respect that the Yi people have towards nature and how they can adapt it into beautiful artistic shapes<sup>[6]</sup>. Some plants commonly represented are camellias, azaleas, and peonies, with additional ornamental motifs like ferns, flowers of the mums, and vine tracery. Rather than be represented realistically, the motif is intentionally stylized using one of many different design strategies, through recomposition, hyperbole, and deformation into an astonishing variety of startling forms. In other words, these patterns both reflect the natural environment and embody the aesthetic taste and complex culture of the Yi people. In terms of ornamental motifs, the swastika (卍) motif carries specific cultural symbolism. To the Yi, a “broken figure but not broken spirit” means endless luck, eternal rejuvenation. The talisman draws from both mysticism and the native shamanism, a wish to be protected by ancestors’ forces: longer lifespans, and general well-being. This fabric style also contains some nature-derived patterns, such as waves. The wave pattern is often used in embroidery on the front part of caps, which are shaped like roosters: this style is similar to a set of waves on the surface of the water, or blooming flowers, reflecting not only the geography, but also the aesthetic taste of the Yi people who live in Huanzhou Village, Wuding (Figure 1).

### 3.2 Color Characteristics

Color is one of the most expressive elements in the traditional costume, which reflects humans’ aesthetic system and cultural connotation. The different ethnic groups express their own unique taste of aesthetics and characteristics by using different colors. The colorful costume culture of the Yi people’s clothing in Huanzhou Village has been formed and developed by a variety of factors, including religious beliefs, social context, geographic environment, and common sense of beauty, but also has a strong social semiotic meaning and representation value. The use of colors in this ethnic costume can be analyzed from the following two aspects: first, the selection and combination of primary colors in garments, and secondary colors.

The second factor is the balance relationship between the base color of clothing and the embroidery pattern on it. The main part of clothing’s appearance is: the clothing is colorful with striking patterns which reflect aesthetic values as well as symbolism; Huanzhou Village’s Yi ethnic clothes’ color choice is mainly derived from the colors of natural objects, and it can no longer be used simply to indicate age. not just a matter of social standing, or tribe hood, but of tribal aspiration to prosperity and success. In that culture, black is especially sacred<sup>[7]</sup>. The general background of clothes worn by elderly women is dark blue and black, while that for the young ladies tends to be a light red with dense embroidery. There is an old saying, “Yellow flesh and purple flowers, red horse and green blanket,” which vividly captures how they valued dramatic combinations of colors in their embroidery, as well as showing that in terms of color, the clothing and accessory colors are tailored to suit the personal preference of individuals from different households in the Yi village of Huanzhou<sup>[8]</sup>(Figure 2).

Figure 2. The color characteristics of Yi Ethnic Costume Patterns in Huanzhou Village, Wuding







Garment		Headdress		Embroidered Shoes		Embroidered Patch	
							
Color Block	RGB Value	Color Block	RGB Value	Color Block	RGB Value	Color Block	RGB Value
	R:000 G:000 B:000		R:026 G:048 B:123		R:218 G:115 B:070		R:157 G:041 B:076
	R:054 G:024 B:014		R:065 G:073 B:120		R:240 G:222 B:096		R:200 G:102 B:127
	R:218 G:115 B:070		R:102 G:158 B:171		R:212 G:053 B:049		R:228 G:140 B:165
	R:240 G:218 B:158		R:080 G:210 B:099		R:211 G:083 B:140		R:224 G:165 B:197
	R:250 G:245 B:207		R:179 G:208 B:128		R:240 G:210 B:208		R:228 G:157 B:155
	R:184 G:066 B:062		R:157 G:041 B:076		R:068 G:083 B:070		R:065 G:073 B:120
	R:212 G:053 B:049		R:207 G:099 B:123		R:179 G:208 B:128		R:127 G:158 B:090
	R:211 G:083 B:140		R:224 G:165 B:197		R:216 G:232 B:187		R:216 G:232 B:187

### 3.3 Compositional Forms

In the pattern design of local female costumes from Huanzhou Village, most are symmetrically and evenly arranged patterns, giving them an orderly appearance. The traditional motifs give these objects a sense of rhythm and order by, for example, arranging elements in layers, the balanced allocation on the plane, the relationship between heavy and light lines, and the regulated use of decoration. This meticulous layout makes these designs seem to be both coherent and orderly in appearance, giving a sense of unity and harmony, which is also consistent with the local Yi aesthetics, which are devoted to “diversity-in-structure.” The hierarchical structure of these fabrics demonstrates an overall integration and arrangement in space of basic visual units—namely points, lines, curves, and shapes—especially on how to develop figures’ styles within an image space (2D). Thus, this approach generates patterns that are dense but not overcrowded.

The overall pattern does not look messy; the basic forms and decorative motifs are not placed on top of each other, but interact with one another by their degree of filling, between black and white spaces, as well as the use of other artistic methods to create a coherent visual style with different planes and appropriate spatial relations. Whether it is natural abstract forms or geometrical shapes, these women of Huanzhou Village have a great skill at integrating various components to form images, has a stronger capability of combining patterns. In addition, symmetric geometrical patterns achieve an ideal combination of simplicity and intricacy, uniformity and variety, by repeating these lines rhythmically using different line thicknesses, widths, joining methods etc., giving a sense of gravitas and elegance as the overall outcome; these rules are indicative of the Yi people’s respect to structured beauty in art, which is also an accumulation of life experience. As Engels observed, lines, plane figures, polygons, rectangles, squares, triangles, circles, and spheres are all based on our observation of real objects around us<sup>[9]</sup>. Our hypothesis can be verified empirically by looking at the geometric structure of typical garment patterns in this ethnic group (Figure 3).

Figure 3. The compositional characteristics of Yi Ethnic Costume Patterns in Huanzhou Village, Wuding

Composition Technique	Basic Elements	Structural Analysis
Symmetry and Balance		
Point, Line, and Plane Combination		
Order and Repetition		

## 4. Construction and Practice of an Innovative Design Methodology

As a treasure in Chinese arts and culture, Yi costume patterns deserve systematic studies. The paper has conducted comprehensive field investigations for detailed analysis of the history, symbolism, and design expression of the costume pattern in Huanzhou Village, Wuding. We carefully examined and classified them by aesthetics regarding composition, color palette, and spatial patterns. According to “using ancient things as modern materials, introducing alien things into Chinese features by selecting and changing them,” we introduced new patterns from four angles: Thematic Development, Compositional Design, Color Reconstruction and Formal Innovation. Secondly, it explored whether or not this type of pattern in traditional Huanzhou Yi costumes could be applied to modern creative design, seeking to leverage practical design to promote and revitalize traditional culture.

### 4.1 Design Approaches

Based on the detailed study of the design language of the Yi national pattern of clothing in Huanzhou Village, Wuding, we transform the Yi national patterns into digital forms and propose a “Theme-Composition-Color-Form” design method. The traditional culture is then creatively designed according to the new design methods into a new product which can be used for people’s aesthetic taste and needs in terms of use function.

#### 4.1.1 Thematic Development

The earth whose bones became hills, and its blood rivers,” this myth suggests that tigers were held as sacred animals by the Yi people: symbolizing the source of everything else. Moreover, the Yi’s respect and worship of fire can also be found in their fire pattern, that were linked to fire, light, and the power of dispelling darkness and evil.

The existing field survey records a large number of the classic Yi pattern types. The content is mostly about the totems or myths. In terms of floral and fauna patterns, the insect flower patterns are very rich. “Pomegranate flower pattern”, symbolizing auspicious fertility and wealth, is often worn on them. The tiger motif (which occurs in many variants—from naturalistic to more stylized depictions, including forms and colors) and color combinations and styles is definitely the most common of all such animal motifs. Apart from the visual aspect, the tiger is the lucky animal; it brings good luck and drives away bad luck. According to the Yi origin story Axide Xianji (The Ancestors of the Axi): “In the beginning, there was nothing but the universe. There was one great tiger which lived in the world; his two eyes were stars, his skin earth, his bones mountains, his blood rivers.” The tiger is therefore viewed as being responsible for creating all things. Thirdly, there are fire-related symbols symbolizing life, brightness, and defeating evil spirits in the Yi’s worship of fire.

Mythologically speaking, parts of the body of this heavenly tiger became stars and constellations; his stripes made the

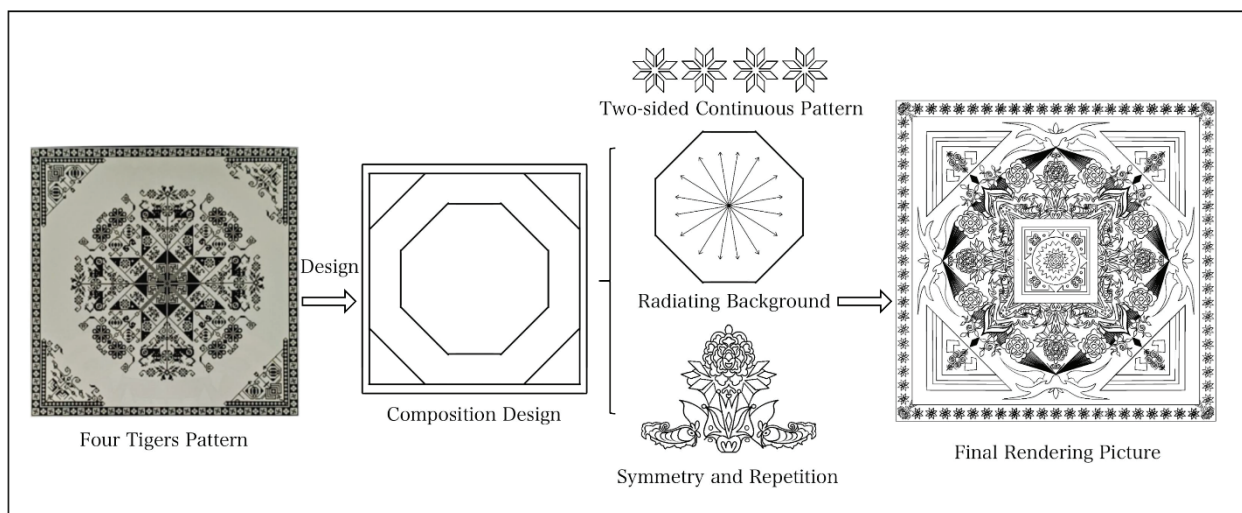
Milky Way, from which were born oceans from their viscera, mountains from their bones, plants from their hairs<sup>[10]</sup>. Here is a creation myth in which the tiger is a god. Moreover, natural elements such as the sun or the moon often appear on local costumes of Huanzhou village, such as “tornado pattern”, which is derived from lightning and sun patterns that symbolize light, which are associated with protection and goodwill. On this basis, I gathered patterns as well as reinterpreted them in a creative way, integrating the classic Yi ethnic style in Huanzhou Village and modern fashion elements, creating new themes; this innovation is mainly divided into three aspects: auspicious meaning, myths, and nature. In particular, lucky patterns include geometrical designs or natural shapes with positive meanings. The iconographic type also includes references to celestial symbols as well as portrayals of both divine and human worship. In turn, the naturalism motif is mostly represented by typical elements like pomegranate flowers, plants, birds, etc., all alive with the spirit of life.

**4.1.2 Compositional Design**

Huanzhou Village Yi Ethnic Group’s clothing patterns are generally divided into symmetric balance layout style and regular rhythm layout style. The layout design is neat. The shapes usually have some kind of symmetry, as well as location within space (vertical/horizontal, position (e.g., lateral or medial), hierarchy of patterns, size ratio, and density of pattern with certain rules in order. The designer can cut and paste patterns for a change in the composition. These methods support creative development of artworks derived from the traditional “Four Directions and Eight Tigers” pattern, with restored solar, fish (piscine), and rhododendron patterns occurring regularly on both sides of the center. Most edges are decorated with eight-pointed stars (octagons), based on planar and 2D images.

The system uses advanced techniques in 4D smoothness for expressive representation of regularity’s beauty: a radial emanation layout, with the composition of concentric circles to highlight hierarchy, and decorations consist of some typical patterns on the traditional clothes of Huanzhou Yi nationality. such as four-petaled flower forms, ferns, flames, etc. The traditional elements are creatively transformed into simple geometry and abstracted lines, which lead to new patterns of design<sup>[11]</sup>. By organizing them with a focus on balance, rhythm, and repetitiveness, and balance, the structure of the building is more harmonious to create a feeling of steadiness. It also suits contemporary taste in symmetry and regularity. Also, it can combine the basic components of patterns and modern needs in a new way by recombination and space transformation (Figure 4).

Figure 4. Redesign Evolution Process and Line Drawings of Yi Costume Patterns from Huanzhou Village, Wuding

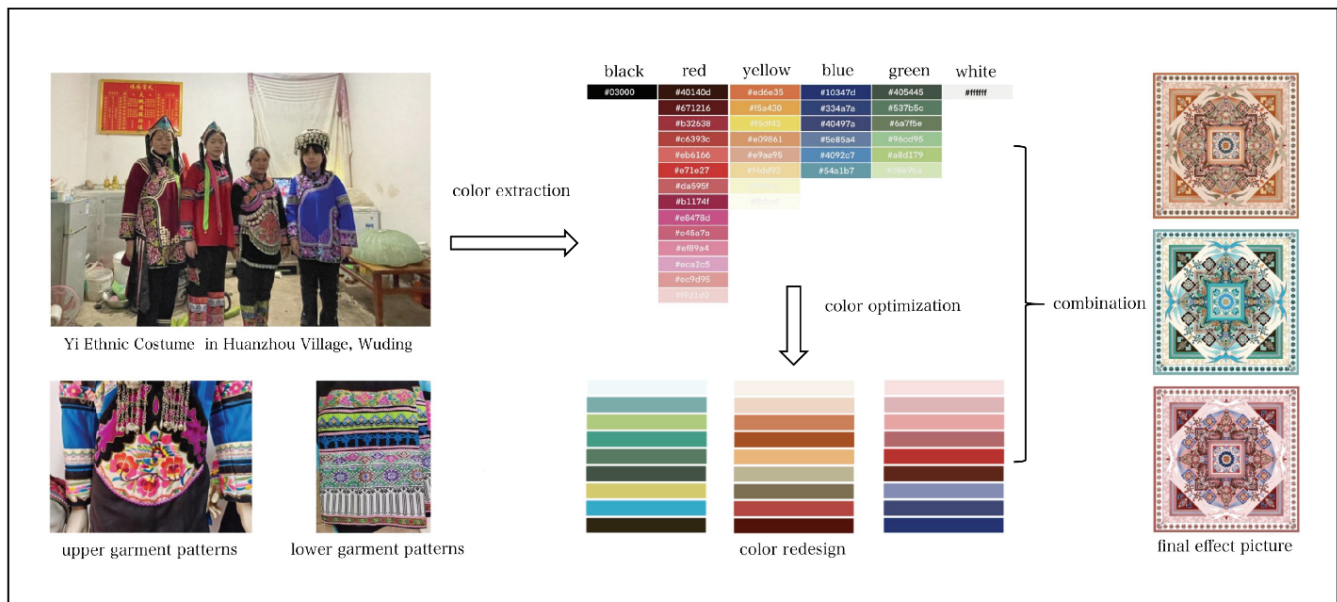


**4.1.3 Color Reconstruction**

Based on a comprehensive analysis of Yi ethnic clothing patterns in Huanzhou Village, this paper focuses on two aspects for color innovation design research: the symbolic meaning explanation and color space mining methods. On the issue of symbolic meaning explanation, the focus was more on the symbolic value of colors (which remained culturally significant) and on the “synesthesia of color” as an expressive device. The Yi people live mainly in an agrarian society; they love to admire nature that reflects their aesthetic concept of harmonizing man and nature, or even the whole universe. Especially in

the community, they prefer to use black, red, and yellow to express their philosophy of life and cognition of the universe, with yellow, blue, and white being commonly used to complement each other<sup>[12]</sup>. The second is the color spectrum extraction technology, which refers to extracting colors of normal patterns through computerized image processing and generating an appropriate digital color palette. The initial set of colors is filtered, grouped, and arranged to be used as a modern design. The new color combinations in such designs do not necessarily correspond exactly with the colors used for the conventional ethnic colors, but can better reflect the basic elements of traditional color schemes and maintain their unique cultural features. Taking inspiration from the patterns of Yi ethnic costume fabrics in Huanzhou Village, the dominant color scheme is a red tone with many variations on the theme of red. With symbolical color change operations applied to it, the brightness of traditional ethnic colors is adjusted, and thus various shades of reds are generated from different intensities and saturations that retain a sense of historical color and simultaneously appeal to contemporary sensibilities. Black, blue, and yellow colors have been considered by extracting those two colors for highlighting the traditional patterns' cultural values. The holistic design uses warm and cool colors, as well as light and dark tones, for contrast: producing an aesthetically vibrant, culturally diverse display. The colors have vitality, with the appropriate ratio of cold and hot colors (Figure 5), which overcomes the traditional Yi color composition, and is applied to a new color style in modern design: for the re-visualization of culture, and to open new ways of expression.

Figure 5. Steps in the Color Evolution and Integration of Yi Ethnic Costume Patterns in Huanzhou Village, Wuding

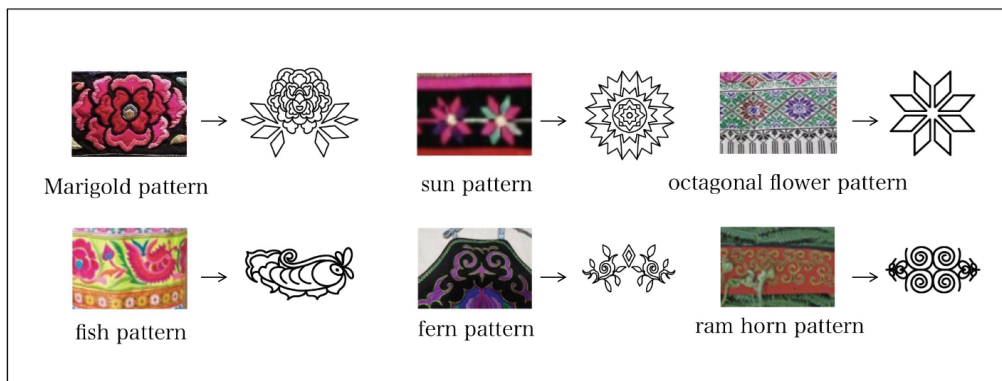


#### 4.1.4 Formal Innovation

The composition style of traditional Yi patterns in Huanzhou Village is very rich and diverse. In the inheritance of traditional Yi patterns, simplification, deformation, division, and combination, etc., are used for modifying the appearance of Huanzhou Village patterns in order to meet current aesthetic demands. As shown in the following examples, such a style renewal process can be used to simplify the traditional floral pattern of the rhododendron flower or sun by employing intentional curves. Triangular, polygonal shapes are used for stylized leaves of flowers, rays of sunlight. The ornament is based on basic graphic symbols: points, strokes, and planes, to produce new design ideas that reflect contemporary trends. The pattern of the fish in Huanzhou Village is relatively complicated, which can be simplified by extracting its basic contour as follows: then slowly disassembling it to build up a pattern that is genetically related but different from the original fish image<sup>[13]</sup>. Combined with fern-like shapes, with the use of planarity and symmetry, etc., new pattern forms are designed; the traditional fine-scale octagon pattern is simplified in terms of geometry to be applicable, emphasizing conceptual importance, and stylized depiction<sup>[14]</sup>. Taking advantage of the modularity of this base component, we replicate it in order to obtain decorative edges: into a coherent piece, orderly arranged. Next, we apply a variation algorithm to this basic pattern, which exaggerates and extends the entangled and compact features in vine patterns with simple contour lines, successfully illustrating

compositionality and layout (Figure 6).

Figure 6. Formal Innovation Evolution Process of Yi Ethnic Costume Patterns in Huanzhou Village, Wuding



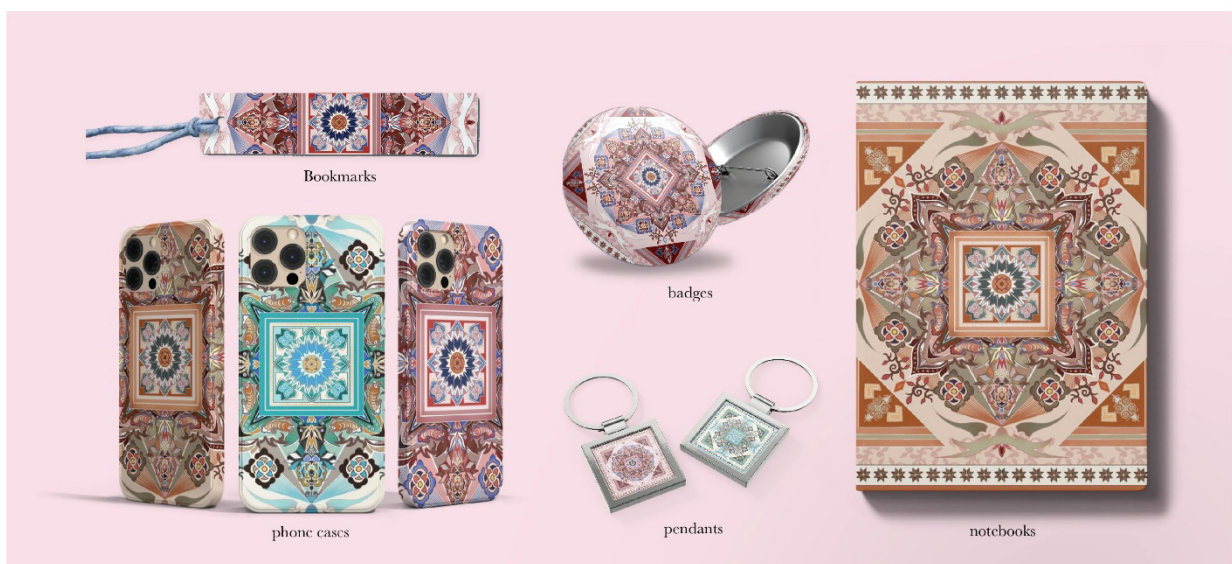
## 4.2 Design Application

The use of new design concepts based on indigenous ethnic patterns must take into account their original meaning and information, as well as the technical advantages, usefulness, and modernity of the final piece. The main tools for this art form are folk objects or fabrics from home life. Through the combination of special style elements such as those found in Huanzhou Village, Wuding, along with suitable construction materials and methods, this approach is a way of incorporating culture as part of conscious creation, with the result being attractive objects for use [15].

### 4.2.1 Cultural and Creative Design

Traditional patterns are one of the most typical forms to reflect Chinese ethnic culture. They were widely used in today's cultural and creative products. In addition to utility value and aesthetic appeal, modern consumers expect cultural identity from these goods [16]. For example, using the design pattern of the Yi nationality in Huanzhou Village, Wuding, for creative design on products such as cellphone shells and so on, greeting cards, and stationery items. In such applications, the classical patterns go beyond just decoration and become the main narrative vehicle of the product. Aesthetic is balanced against functionality without excessive decoration; through the use of patterns, the collection of products is highly diverse, with interesting characteristics [17]. Applying the pattern of Huanzhou Village Yi to the project of cultural creativity is an important junction point for the protection of traditional culture and new design thinking in contemporary times. It enables the intermural composition, the expression of tradition and culture, as well as the role of improvement, allowing the traditional pattern to break free from its historic-geographic limits, finding its expression also in the dynamics of contemporary lifestyles (Figure 7).

Figure 7. Application in Cultural and Creative Products



### 4.2.2 Home Textile Design

Nowadays, the “Guochao” (China-chic) trend has gained increasing popularity in customers’ choices due to growing national pride as well as their demands for personalized consumption, which has promoted the application of traditional patterns to household textiles. Textile design based on the patterns from Huanzhou Village Yi ethnic group is not only an inheritance and development of the culture, but also meets the new requirements for the market. With the application of these traditional patterns in contemporary fabric and new design methods, designers avoid a lack of diversity among products; use proper modern production techniques and materials to ensure that regenerated designs conform to today’s requirements for aesthetics and utility. As shown in Fig. 7, regenerated designs of Yi motifs from Huanzhou Village are used on fabric products. The new patterns show clear composition and strong color contrast after color restructuring, bettering their marketability.

The design meets the taste of today’s youth and shows a home in which timeless style is combined with comfort. It is produced using inkjet print, which perfectly expresses the complex patterns and colorful motifs from those traditional designs, representing the combination of tradition and modern technology. Besides technology, careful attention to material selection. Organic cotton, linen, or silk for a better feel as well as eco-friendliness, matching today’s green buying trends. Going forward, through innovative design strategies, collaboration with other fields, and technology application, domestic textile products could be a successful combination of culture, comfort, ecology, and intelligence, facilitating the exportation of “National Trend Home Textile” (Figure 8).

Figure 8. Application in Home Textile Products



Silk scarves

home textile designs

## 5. Conclusion

The innovative development of the ethnic costume pattern is one of the important aspects that need to be studied regarding the inheritance of intangible culture, promoting the function of design in transmitting culture, etc., which can be regarded as the breakthrough point for contemporary design innovation. After hundreds of years of evolution and development, the Yi ethnic group’s ornament patterns in Huanzhou Village, Wuding, have formed their own unique style features, colors, patterns, and forms, which express their animism, religious beliefs, and the accumulated life philosophies.

Based on primary field survey materials, this paper analyzed systematically the ornamental characteristics and classification model of Yi national costume patterns in that region; On this basis, the research proposed an innovative design system to support creative patterns creation in which “Idea-Plan-Color-Style.” is used as its core structure.” Through digitization technology and new interpretation, we managed to incorporate these traditional patterns in cultural products and home fabric design,” thus proving that elements from redesigned traditional costumes can be useful for current purposes. This suggests that this approach can be beneficial in both maintaining the heritage value while simultaneously making it more attractive and recognizable for modern consumers.

The present research has some limitations that need to be noted here: this research is based on a single village and thus cannot expand the comparison between cultural patterns in future research; it would be helpful if there were more attention paid to differences of patterns across various Yi groups in further research; considering the use of digital technology, applying sustainable design strategies. The above research directions will help build the theoretical basis and methods of protection and creative re-design of ethnic traditional costume patterns.

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No

## Conflict of Interests

The authors declare that there is no conflict of interest regarding the publication of this paper.

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