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ANCIENT CHINESE WOMEN'S UNDERWEAR SHAPE DESIGN AND CULTURAL AESTHETIC CONCEPT

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The shape design and artistic characteristics of ancient Chinese women's underwear have a profound impact on the design of modern women 's underwear, and have a high aesthetic value. This paper takes ancient Chinese women 's underwear as the research object and analyzes the historical evolution, structural design characteristics and cultural aesthetic concepts of ancient women 's underwear through literature analysis, induction and summary. From the appearance of modelling and cutting forms, it can be seen that the ancient Chinese underwear in the shape of the design of "moral beauty" as the highest criterion, manifested in the human body shape is the "subtle".

Key words: *women's underwear, shape design, structural form, traditional culture, aesthetic concepts.*

INTRODUCTION

Ancient Chinese lingerie culture was born in the Chinese clothing civilisation, and ever since it appeared in women's lives, it has possessed the characteristics of accommodating the natural attributes that fit the human body's attire with the social attributes stipulated by social customs and has reflected the culture, thoughts and concepts of a particular period. In ancient times, although we can't see the underwear itself, both in the East and in the West, the shape of the human body that women's underwear can shape, as well as the philosophical and aesthetic ideas embedded in the underwear have always influenced people's aesthetic understanding of it. Ancient Chinese women's underwear is an important symbol that carries the era style and cultural connotation of the society at that time, reflecting the unique charm of traditional Chinese aesthetic concepts and women's aesthetics.

PURPOSE

The purpose is to explore the design characteristics of ancient Chinese women's underwear form and its cultural aesthetic concepts, to provide theoretical support for modern underwear design, and to gradually form the unique cultural characteristics of women's underwear in the Chinese nation.



RESULTS AND DISCUSSION

As a special form of clothing, lingerie has a unique cultural origin in the thousands of years of clothing development in China, and its evolutionary history is full of emotional intertwining. Ancient women's underwear and outerwear did not differ much at the beginning. With the gradual distinction of use functions and the improvement of textile technology, real clothes were later produced.

According to the available information, the naming of women's underwear began in the Han Dynasty. Women's underwear in the Han Dynasty was called "Xinyi", in the Jin Dynasty was called "Liangdang", in the Tang Dynasty was called "Hezi", in the Song Dynasty was called "Moxiong", in the Yuan Dynasty was called "Hehuanjin", the Ming and Qing Dynasties were called "Zhuyao" and "Dudou", respectively. In the early years of the Republic of China, women began to wear "Xiaomajia" (cotton cloth), which wrapped the chest and waist tightly, and the modern appellation was known as "bra" or "corset". The change of the appellation of lingerie in ancient times reflects the constant change in women's aesthetic taste of the body. Although the appellations are different, their shapes are basically the same. Except that the front and rear bodies of "Liangdang" are connected by cloth strips on the shoulders or side seams, most of the others are covered in the front and the back is basically exposed.



Fig.1. The "Shuitianyi" Dudou (Qing Dynasty)

In ancient China, women's underwear used straight-cutting techniques in its design, with geometric segmentation of flat shapes as the main structure, pursuing a two-dimensional spatial effect. Its simple and summarized form has the characteristics of being implicit, introverted, and inclusive. For example, in the late Qing Dynasty, the "Shuitianyi" Dudou was designed in a square shape with diagonal angles, with the upper corner cut off to form a concave shallow semi-circular shape and the lower corner curved. It adopted a flat-cutting form, based on manual embroidery, with smooth stitching, and harmonious colour matching, and emphasized the splicing effect of different colour block fabrics (Fig.1). The main function of the Dudou is to cover up the shyness of the body, and does not have the characteristics of the shape of the body, and because of the ties or winding to the



human body, especially the chest directly from the front of the pressure exerted by the role of the chest than the formation of the natural human body chest curves but also the gentle lines of the body, artificially weakening the natural physiological characteristics of women, and directly to the three-dimensional human body bound into a flat state with no ups and downs [1]. In addition, a Ming Dynasty female body-wrapped garment called a corset, was discovered in cultural relics unearthed in Jiangsu. It has a similar appearance to a vest, but the waist and back are a whole piece. The front body is separated by hooks and shoulders on both sides, and a strap is also attached 35cm downwards, located just below the breast. This artificial lingerie design not only deprives women of their sexual characteristics, but also directly affects their physical development.

Since ancient times, China has been known as the "King of Dress" and the "State of Manners", and one of the important elements of the culture of manners is the culture of dress and the system of dress. Confucianism as the mainstream of the feudal concept of etiquette greatly restricted people's freedom of dress, as well as the importance of the social and ethical function of clothing, and directly stipulates that the dress must play a role in covering the physical characteristics of the shelter, which has a direct impact on the formation of the concept of human aesthetic shelter [2]. People in traditional Chinese society have always maintained a kind of Eastern-style reserve, covering the human body with clothing to achieve the moral requirements of Confucianism, focusing on the expression of the human spirit, temperament, the beauty of the spirit, and does not emphasise the human body, much less bare skin (except for the Tang aristocratic women's clothing). Therefore, in treating the treatment of underwear modelling, the traditional underwear of ancient China takes a subtle, astringent attitude, in the form of a corset. Therefore, in the design of lingerie styles, traditional Chinese lingerie adopted a subtle and restrained attitude, appearing in the form of a corset. This body-binding method not only conforms to the ethical order of ancient China, but also conforms to the Confucian emphasis on social etiquette and hierarchy, advocating for "harmony" and "moderation" in human nature. It is manifested in clothing that is moderate, unified, and inclined towards spiritual appreciation of clothing beauty.

Under the traditional society of ancient China, exposing the structure of the human body or the curves of the human body was mostly regarded as a violation of social morality, therefore, the traditional clothing did not focus on the expression of the beauty of the human form, but rather on the expression of the beauty of the inner spirit of the human intellect, faith and so on, and it was not important as to whether or not the natural form of the human body was perfect and proportional. Plane-cut underwear is based on weakening the body shape, and its aesthetic style is always created around political hierarchy and ethical order. Due to the role of the "ritual system", the traditional concept makes people very taboo on the body of exposure, the body to cover not only reflects the conservative nature of the human body aesthetic concept, but also affects the human body aesthetic consciousness of the generation and formation of the concept of shelter. As a form of "collective unconsciousness", "rite" is accumulated in the deep layer of national cultural psychology [3]. As Mr. Peng Fuchun said: "Chinese art does not directly express



the body, so there is no nude art. This is because Chinese traditional thought has an insurmountable sense of shame for the body. For Chinese art, the body can only be covered, and can not appear." [4] Under the guidance of this concept, clothing rarely highlights the sexy beauty of the body itself, underwear is no exception, they are more emphasis on the spirit beyond the earthly and physical inner eternal, the realm of the actual situation, but also to create a set of unique aesthetic categories, such as artistic conception, charm and so on.

CONCLUSIONS

The design of ancient Chinese women's underwear was not aimed at pursuing external body curves, except for the Tang Dynasty, which had been popular for nearly a hundred years and focused on "chest opening". In China's long hierarchical society, women's clothing has always appeared in a rigorous and conservative style, which is consistent with traditional clothing styles. Although early lingerie had similarities with modern body underwear in terms of wearing awareness and personality expression, its function only served as a cover-up, without any beauty or slimming functions. The traditional flat underwear design in China not only reflects a social aesthetic but also embodies a spiritual connotation bestowed upon the attire by society, emphasizing the subtlety under the "bundle shape".

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ДИЗАЙН ФОРМИ ДАВНЬОКИТАЙСЬКОЇ ЖІНОЧОЇ СПІДНЬОЇ БІЛИЗНИ ТА ЇЇ КУЛЬТУРНО-ЕСТЕТИЧНА КОНЦЕПЦІЯ

Дизайн форми та художні характеристики давньокитайської жіночої білизни мають глибокий вплив на дизайн сучасної жіночої білизни та втілюють високу естетичну цінність. В роботі розглянуто історичну еволюцію, конструктивні особливості дизайну та культурні естетичні концепції давньокитайської жіночої білизни. В результаті аналізу зовнішнього вигляду, моделювання та форм крою встановлено, що для давньокитайської нижньої білизни характерна форма дизайну «моральної краси» як найвищого критерію, що проявляється у відповідності формі людського тіла, і визначається як «витончена».

Ключові слова: жіноча білизна, дизайн форми, конструктивна форма, традиційна культура, естетичні концепції.