

# Research on the Innovative Design of Ancient Costumes in Chinese Film and Tv Plays in the New Era

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**Abstract:** In the current new era, people's requirements for film and television works have changed dramatically, and they have gradually developed into a full range of visual needs for film and television works. As an important part of ancient film and television dramas, fashion design can not only reflect the fashion designer's art. Catharsis, but also has a very important aesthetic value. However, as far as the current situation is concerned, there are still a series of problems in the design of ancient costumes in China's film and television dramas, such as the history of particulars, the lack of emphasis on the combination of classical and avant-garde and the combination of virtual and real. To this end, this paper first analyzes the role of ancient costume design in film and television works, and then puts forward innovative design measures based on the problem, in order to improve the ancient costume design level of China's film and television drama works.

## 1. Introduction

As China attaches more importance to traditional culture, historical film and television dramas have developed rapidly and presented a trend of popularity. According to the "China TV Drama Industry Development Report 2019" data, there are 323 TV dramas that have been produced and licensed in 2018, and historical dramas account for about 50%. As an important part of China's film and television dramas, historical film and television dramas carry the heavy responsibility of spreading the spirit of the nation and the times. Under the hot drama of historical film and television dramas, many historical costumes have entered the eyes of people and become a hot topic for people to talk about. However, many ancient film and television dramas have been discovered, and many problems have been found. If they are not valued and actively innovated, it will not only affect the people's misunderstanding of traditional Chinese costume culture, but also greatly affect the quality and ratings of film and television dramas. . Therefore, in the context of the new era, it is of great practical significance to strengthen the research on the innovative design of ancient costumes in China's film and television drama works. The specific analysis is as follows.

## 2. The Role of Ancient Costume Design in Chinese Film and Television Drama Works

### 2.1 Setting Off Historical Background

China has a long history, and the clothing worn in different historical periods is completely different. For example, the Han Dynasty costumes pursue the atmosphere on the pattern, and require simple and clear, and have strong mythological features. This can be seen from the costume of the Daweixian Guardian Zifu Zhongweizifu; in the Tang Dynasty, because of the economy It is more prosperous, so the costumes are obviously gorgeous, and the standard is bold. This is well reflected in the "Wu Mei Niang Legend"; the Qing Dynasty costumes are relatively familiar to everyone, and the flag suits are ambiguous, confrontational and amnesty. It matches pants and skirts. Manchu women's clothing is mainly cheongsam, flag shoes, flagpoles. In the film and television drama, the most important example is the "Hou Gong Biography" <sup>[1]</sup>. In the film and television drama "The Golden Flower in the City", the designer refers to the fabric style of the Tang Dynasty in the design of the costumes, and applies the golden color to the costumes, which fully reflects the nobleness of the aristocrats of the Tang Dynasty. luxurious.

Table 1 Characteristics of Ancient Costumes in Different Historical Periods

dynasty	特点 Characteristics
Han Dynasty	Pursuit of the atmosphere, concise and bright
Tang Dynasty	Gorgeous, bold in style
Qing Dynasty	Diversified styles, culottes, cheongsam, flag shoes, flagpoles

## 2.2 Shaping the Character Image

Most of the film and television drama works are based on the characters in the script to set the color, style and pattern of the costumes. The aim is to better support the characters, so that the audience can understand the character by seeing the image. For example, the film “The New Condor Heroes” is very successful in shaping the image of Li Mozhen and Xiaolong, and the costume design has great merits. In the play, when Li Mozhen was just out of the ancient tomb, the color of the costumes was yellow and blue. At this time, Li Mozhen was very naive. As the plot was deduced, its costumes also turned into deep purple, showing Li Mozhen’s heart and soul. The little dragon girl has always been white fluttering, reflecting its pure and temperamental temperament. Another example is “Water Margin”. If there is no role in costumes, then we must be difficult to remember and distinguish so many characters. When escorting the birth plan, everyone got off the red strip, and Wu used the full show to dress up, which also shows that he is very valued for his image, but also shows that his character is more cautious.

## 3. Problems in the Design of Ancient Costumes in the Works of Chinese Film and Television Dramas in the New Era

At present, the ancient costume design in China's film and television drama works is more diversified, but there are still some problems, mainly in the three aspects of the history of detention, too avant-garde, and not paying attention to the combination of virtual and real (as shown in Figure 1):

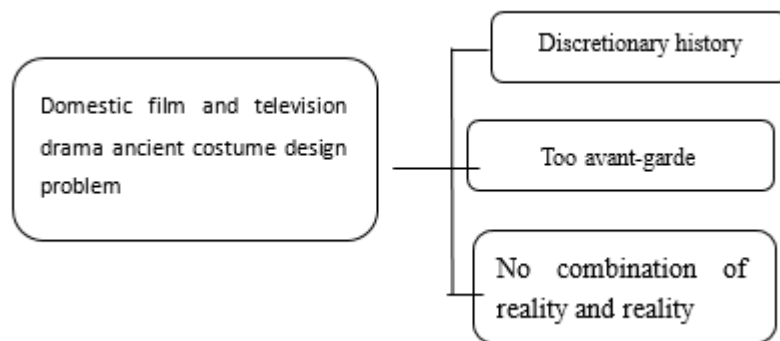


Fig.1 Problems in the Design of Ancient Chinese Tv Dramas

### 3.1 Discretionary History

At present, one of the most prominent problems in the design of ancient costumes in China's film and television drama works is that it is too rigid and has a degree of reduction. It fails to fully consider the aesthetic characteristics of the audience in the new era and cannot effectively control the historical copying degree. Then, in the actual costume design, it failed to strengthen communication with all aspects, and worked hard. Although it takes a lot of time and effort, it is difficult to achieve the desired results. Because film and television dramas have strong performance and entertainment, they are not archaeology.

### 3.2 Too Avant-Garde

In the new era, some of the ancient costumes in China's film and television dramas are too open, too individualistic, and then the audience remembers the story after watching the drama. They don't know which dynasty story they are watching. It happened in the film and television drama of

deification and plot fiction [2]. In fact, this kind of film and television dramas test the ability of fashion designers to ask them to carefully verify on the basis of understanding the original work, and then boldly innovate. However, many fashion designers ignore the careful verification and directly innovate. They do not pay attention to the combination with classical, and ultimately can only fail.

### 3.3 No Combination of Reality and Reality

Virtual reality is the focus of ancient costume design in China's film and television drama works, but many apparel designers often ignore the combination of the two, but unilaterally focus on one point. Some designers pay attention to cultural relics and ancient books, emphasizing the essence of traditional culture. Although the film and television dramas produced in this way are in line with historical realities, it is difficult to attract the attention of the audience; some designers only pay attention to their own imagination and interspersed with each other. Modern elements, this will affect the overall value of the film and television drama, so that the audience is watching the lively, forgetting after reading.

## 4. Research on the Innovation Design of Ancient Costumes in Chinese Film and Tv Plays in the New Era

In the new era, people's thinking styles and aesthetic concepts have undergone great changes. The traditional film and television drama ancient costume design model is difficult to meet the actual needs. The film and television dramas of costumes have always been an important part of the type of film and television dramas in China, and from the current situation, it is still a major trend in China's film and television drama industry. In the film and television drama, the ancient costume design is the most important, not only helps the historical background, shaping the character image, but also can promote the development of the plot. Under the background of the new era, the problems in the design of ancient costumes in China's film and television dramas are more and more prominent, which seriously hinders the role of clothing. Therefore, we must actively carry out innovations. The specific analysis is shown in Figure 2:

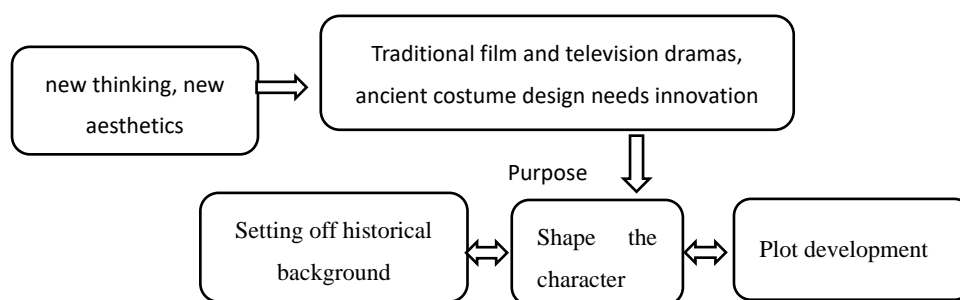


Fig.2 Innovative Design Ideas of Ancient Costumes in Chinese Film and Television Dramas

### 4.1 Respect for History is Not Muddy

In the process of shaping and creating artistic image, we should not be too prototyped, but should display the fullness, flexibility and freedom of the artistic image in order to better complete the shaping of various elements in the film and television drama. As far as the current situation is concerned, some of the film and television drama works are rigorously referenced in the clothing design, which will not only lose some aesthetic conception, but also give the audience a sense of uniformity [3]. To this end, in the context of the new era, the ancient costume design of China's film and television dramas should be respected in history, and more perspectives should be sought for costume design, giving the audience a refreshing feeling. For example, the film dramas such as "Palace Locks", "Biography" and "Step by Step" have been popular, and the costumes not only have historical basis, but also include the author's deepening and understanding of the script. For

example, the key to the success of “Biography” is the artistic re-processing of the director, rather than simply restoring the ancient court life, which in turn makes the audience “crazy imitation” outside the play, which is a large number of “same money” from the shopping network. It can be seen that the “squat” and “small money” directly rise to a fashion. In addition, the innovative design of ancient costumes can also be reflected in the application of fabrics. Cotton, hemp, satin and other rich Chinese characteristics play a very important role in China's film and television dramas. For fashion designers, it is possible to increase the chemical fiber, wool, etc. on the basis of applying these fabrics, which can enhance the chroma and crispness of the fabric and achieve the encouragement of respecting history. This innovation not only respects tradition and history. At the same time, it can correctly convey the charm of Chinese culture and enhance the quality of film and television productions.

#### **4.2 Focus on Avant-Garde and Classical Fusion**

In the current new era, people's aesthetic needs have undergone great changes, and the requirements for all aspects of film and television dramas are getting higher and higher, especially in apparel design. Therefore, in the process of ancient costume design, China's film and television drama works not only need to conform to the historical reality, but also need to meet the aesthetic cognition of modern people. Coupled with the long history, it is impossible for costume designers to completely restore the ancient complex, and this requires the ancient costume designers to actively innovate on the basis of respecting historical facts. Taking the new version of “Water Margin” as an example, the broadcast of the film and television dramas caused a heated discussion. Many netizens rated Liangshan heroes as “the most fashionable” and “the least reliable.” In-depth analysis, the costumes of the film and television works also have a lot of shining points, because it does not directly direct the heroes of the Minamata, but a unique perspective to interpret and play traditional culture, and both avant-garde and classical. On the one hand, from the point of view of character design, both the Beatles and the Scarf Party have historical records. For details, see “The Riverside Scene at Qingming Festival” and “Tokyo Dreams”; on the other hand, the film and television works are integrated. A lot of fashion, animation and modern elements make the heroic image of the Minamata more vivid and realistic, and more recognized by the audience<sup>[4]</sup>. In this process, the fashion designer should also strengthen communication with all aspects, clarify the intention of the writer and the director, and understand the actors' understanding of the role. Then combine the temperament of the actor to carry out the fusion of avant-garde and classical, and give full play to the role of clothing to promote the development of the plot.

#### **4.3 Combination of Virtual and Real**

In the context of the new era, the design of apparel in China's film and television dramas should pursue an innovative concept of “extraordinary and expensive”. The “real” mainly refers to the full expression of history and nature, and the “virtual” refers to the enhancement of the appeal of costume art. The combination of the two can create a better film and television effect. Therefore, in the innovation of fashion design, it should not only be limited to the prototype, but should fully consider the various factors in the film and television drama, deeply explore the essence of traditional culture, and carry out integration and combing, this is “real.” This is reflected in the film and television dramas such as “Night Banquet”, “Red Cliff” and “Water Margin”. The “virtual” needs to be applied reasonably on the basis of “real”, so that the film and television costumes not only conform to the historical real situation, but also fit the modern people's aesthetic cognition. For example, in the film and television drama “Da Ming Gong Ci”, the characteristics of the Tang Dynasty costumes have been fully reflected, and the details of the costumes are particularly prominent. In the original simulation, the romantic charm is also revealed. This is actually “real”. On the basis of the integration of “virtual”. Another example is the color design of the costumes in “Hero”, which is constantly changing according to the changes of the fate and emotions of the characters. This can effectively distinguish the pace between the characters and the relationship, which also reflects the reality. Combine. In short, the combination of virtual and real can not only bring a beautiful visual experience to modern people, but also respect history, and finally achieve

the purpose of traditional cultural heritage.

## 5. Conclusion

In summary, the ancient costume design in the film and television drama works is a key part of the film and television works, with very important social significance and aesthetic value. It not only helps to set off the historical background of the film and television drama works, but also can shape the characters. To this end, in the context of the new era, relevant personnel should face up to the problems in the design of ancient costumes, and actively carry out innovation on this basis, specifically from the respect of history is not muddy, pay attention to the combination of avant-garde and classical and the combination of virtual and real. In order to better solve the problem, the ancient costumes in China's film and television drama works are more in line with the aesthetic needs of the new era, and the quality of China's film and television dramas is effectively improved, and the further development of China's film and television dramas is promoted.

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