Vol.5 Iss.2 2024
https://doi.org/10.37420/j.adr.2024.016

Study On The Architectural Characteristics Of Miao Nationality In PingBian, YunNan

Pingfan Xiao
Yunnan Huisen Construction Technology Co., Ltd, Kunming, Yunnan, China.
***Corresponding author,E-mail: 289342808@qq.com**

Abstract:
Pingbian is the inhabitation place of the Miao people. There are many Miao culture in Pingbian, which has a long history and rich heritage. A number of ancient and ethnic characteristic buildings are preserved in Pingbian, which highlight the unique regional color of the local area, reflect the aesthetic taste of the Miao people, and have profound cultural connotation and high artistic value. This paper selects the ethnic culture of the Miao nationality in Pingbian for analysis, studies the composition characteristics of the Miao architecture in Pingbian, and puts forward the Miao architectural style in Pingbian, aiming at promoting the inheritance and development of Miao architectural characteristics.

Keywords:
Ping bian; Miao culture; Miao architecture culture; feature

1 Research background

In the context of globalization, the boundaries between countries and regions are blurred, presenting a phenomenon of international integration and regional cultural convergence. Faced with similar urban landscapes around the world and assimilated regional characteristics, people's sense of ethnic belonging is decreasing. It is necessary for us to attach importance to "regionalization" and "internationalization", and to promote the regional culture of our own nation, implementing the principle that "the more national and regional, the more global"[1]design concept.

In the process of urbanization, the ecological environment is facing enormous challenges, and the regional architectural culture based on ethnic culture is also rapidly declining. The Miao ethnic group has a migration history of 5000 years, traveling thousands of miles to take root and sprout in Pingbian, ultimately forming the unique Miao culture in Pingbian. Studying the unique architecture of Pingbian under the influence of Pingbian Miao culture has certain reference and guiding significance for the design and research of ethnic architecture in Yunnan region.

2 Research on Miao Culture

2.1 Overview of Miao Culture

The study of Miao culture in contemporary China can be roughly divided into three stages: the first stage

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

is the large-scale social and historical investigation of ethnic minorities organized in the 1950s. The second stage is to compile "A Brief History and Records of the Miao Ethnic Group" based on field investigations. The third paragraph is a clear proposal and in-depth study of the discipline of Miao studies. The official establishment of various Miao research associations and institutes, as well as the publication of Miao research journals, are important symbols of this[2].

The Miao ethnic group is one of the ancient ethnic groups with a long history in China. In ancient times, the "Jiuli", "Sanmiao", "Nanman", and "Jingman" were the ancestors of the Miao ethnic group in different periods. On the basis of the overall commonality of the Miao ethnic group, different branches of the Miao ethnic group have their own distinct personalities: language differences, customs differences, and clothing differences[3]. Pingbian County is located at 23 ° north latitude and is one of the five single ranked ethnic autonomous counties in China. The Miao ethnic group in Pingbian has five branches, namely Qingmiao, Huamiao, Baimiao, Lvmiao, and Hongmiao. Most of them lived in mountainous and semi mountainous areas, and historically relied on agriculture for their livelihood. After the Qing Dynasty, when the thatched houses with earthen walls were converted to traditional Chinese, the Miao people began to use the Han surname. The top three surnames of the Pingbian Miao ethnic group are Xiong, Yang, and Tao[4].

Due to different historical experiences and real-life situations, Pingbian's unique Miao culture has been formed: Architecture - The representative architectural features in Pingbian County mainly include urban buildings with Pingbian Miao style as the characteristic and traditional villages in Saka Village with traditional architecture as the characteristic(Figure 1).Festivals - The traditional Miao festivals in Pingbian are quite different from those in Guizhou. In addition to celebrating the Miao New Year and Huashan Festival, the more distinctive ones are the weekly street rush day on Sundays, as well as the annual county and state festivals. During this time, ethnic activities such as mountain songs, flower mountain stomping, bird fighting, chicken fighting, bullfighting, and chicken feather playing are held; Clothing - Pingbian Miao ethnic clothing has diverse styles for men and women, with a variety of styles. Among them, men's clothing is simple in style and single in color, mostly consisting of a waistband with only the front facing, without headwear; Women's clothing is relatively rich, divided into three types: casual wear, formal wear, and comprehensive clothing, ranging from simple styles and relatively conservative colors to complex craftsmanship, vibrant colors, numerous accessories, and rich pattern composition.

2.2 The Value of Miao Culture

Throughout history, Pingbian has been located on the border and has received low attention from the local Miao culture. The study of Pingbian Miao culture will enrich the territory of Miao culture in Yunnan region, improve the historical changes of Miao ethnic history, and have a significant promoting effect on local tourism and economy. The ancient Nine Li and Three Miao ethnic groups have long disappeared, and the subsequent Miao culture has migrated thousands of miles and traveled to the southwestern border of Pingbian. However, the Miao culture has influenced the southwestern region and even spread to the whole country and Vietnam.

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)



Note: The image is sourced from the Housing and Urban Rural Development Bureau of Pingbian County

Fig. 1 The architectural style of traditional villages in Saka Village

3 Research on Miao Architectural Culture

3.1 Water Bridge Culture

"There are many rope bridges in the deep valleys of the mountain stream. The stakes are tied at both ends of the ropes. The distance between the upper and lower ropes is about four feet, and travelers climb and step down to overlook the Wanchu Deep Gully. The Miao people are not afraid"[5], the Records of Liu Xifan, a Modern Man.After long-term migration in history, the Miao people mostly lived in areas with high mountains and turbulent water currents. Due to the influence of natural environment, bridges have become an important transportation facility. There are three main types of bridges in the Miao ethnic area: stone bridges, wooden bridges, and rope bridges.

The terrain in Pingbian is high in the north and low in the south, with a total length of 34.5 km. The water flow is fast, the drop is large, and the terrain is extremely complex. The high mountains stretch across and there are many "V" shaped valleys. The Yunnan Vietnam Railway shuttles through the long and steep mountains. As early as more than 100 years ago, a French female designer designed a pedestrian bridge here, which is known as one of the three wonders of the world. The bridge architecture art of Pingbian is very exquisite, among which the architectural art of "hanging foot bridge" is the most distinctive. It is not only a passage for pedestrians on both sides of the river to cross the moat, but also a place for pedestrians to take shelter from wind and rain, and rest in the cool, so it is also called the "Wind and Rain Bridge" or "Huilong Bridge". Micro suspended foot bridges are often built on small streams in the village or on difficult dry ditches near the village. In addition to providing convenient walking for pedestrians, they can also be used as a place for villagers to cool off and chat, as well as a place for girls to weave flower ribbons and embroider flowers. In some places, they are also used as a place for young men and women to "visit" at night, so they are called

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

"flower sedans". At both ends of the bridge, there are pagoda shaped houses with two or three floors of double eaved flying pavilions, which are exquisite and exquisite, seamlessly integrating the entire bridge.The suspension bridge and the spirit of the production and living places of the Miao ethnic group are living fossils of folk culture, reflecting the diversity and locality of the nation, and have high academic and cultural value. Extracting water bridge culture and applying it to regional architectural design not only has distinct uniqueness and characteristics, but also provides ideas for urban renewal and design.

3.2 Miao style architectural culture

Pingbian characteristic architecture includes a series of adaptable and ethnic style residential and public buildings.

There are roughly three types of Miao ethnic residential buildings: dry railed buildings with wooden structures in waterfront areas, flat houses with tiled or brick wood structures in mountainous areas, and half sloped hanging foot buildings with tiled or brick wood structures. Saka Village, Shengli Village Committee, Baihe Township, Pingbian County, has been selected for the third batch of China's traditional village list, preserving the relatively intact architectural characteristics of the Banpo Miao ethnic group. The building structure is mostly civil engineering, supported by a wooden beam and column framework. The roof truss is in the form of a through bucket structure, and the walls are enclosed by adobe walls; The main building materials include cedar, wild wood, loess, and black soil; The roof form of the building is a tiled sloping roof. Public buildings have distinctive ethnic characteristics, such as village gates, public water mills, and water trucks; Rope suspension bridges, wind and rain bridges, and drum towers on the river. The construction of stilted buildings, bridges, pavilions, pavilions, and drum towers in architectural art is the most ethnic characteristic[6].

The stilted building is the most distinctive building in the local area. The terrain of Pingbian is mostly mountainous slopes and valleys. In order to adapt to the terrain and save costs, local residents have excavated the slopes into two layers, forming a hanging foot building style with a suspended bottom and upper floors for residents. The part of the fence corridor in front of the gate is extended outward by supporting hands, and a long backrest chair, also known as a daughter's backrest facing the gate, is installed for family members to rest or guests to visit and rest. Bamboo or wooden poles are erected outside the eaves of the fence corridor on both sides for drying clothes or hanging grains. The Hanging Foot Tower demonstrates the superb architectural craftsmanship of the Miao ethnic group, embodying high artistic and historical cultural value in architecture.

The unique natural climate (humid and rainy), terrain (gullies and valleys), production and life (spinning linen and weaving), and socio-economic (difficult conditions) in Pingbian have absorbed the essence of traditional Han architecture on the basis of the original Miao architectural culture, gradually forming a unique architectural culture that is different from other Miao inhabited areas, abbreviated as "Pingbian Miao style". Pingbian Miao style is an architectural style characterized by sloping roofs, small green tiles, beige walls, stilted buildings, Miao totems, wooden lattice windows, and a moderate combination of small green brick lines(Figure 2).

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)



Fig. 2 Renderings of Pingbian Miao Palace (left), and Pingbian Yunti Hotel (right)

4 Conclusion

The Miao culture is eye-catching for its ancient simplicity and vicissitudes, and as one of the five single row Miao autonomous counties in China, Pingbian has achieved certain results in its urban characteristic landscape in the early construction and development, which is worth exploring and researching.

Due to the lack of systematic refinement and excavation of its architectural style, it was unable to fully interpret the regional characteristics of Pingbian. I hope this study can provide reference for the study of regional architectural styles in ethnic regions and inspire the design of characteristic urban architecture.

Note: Unless otherwise specified, all images in the text are drawn or taken by the author

References

[1] Zhang Jinfeng, Xu Yue (2004). Correctly understand the important position and role of advanced ideological and moral culture in contemporary China Higher Agricultural Education (12), 30-32

[2] Li Tinggui, Zhang, Shan,&Zhou Guangda (1996) History and Culture of the Miao Ethnic Group.

[3] Chen Yucheng (2007) Ethnological Research on Chinese Miao Culture (Doctoral Dissertation, Central University for Nationalities).

[4] Zhu Weichen (1990). Ethnography of Pingbian Miao Autonomous County. Yunnan University Press.

[5] Liu Jie (1928) Miao Huang Xiaoji.

[6] Li Tinggui, Zhang, Shan,&Zhou Guangda (1996) History and Culture of the Miao Ethnic Group.

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)