



REVITALISING INNOVATIVE DESIGNS BASED ON AESTHETIC CHARACTERISTICS FOR XI
LAN KA PU FROM YOUNG DESIGNERS' PERSPECTIVES



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)

Graduate School, Silpakorn University

Academic Year 2021

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Title REVITALISING INNOVATIVE DESIGNS BASED ON AESTHETIC
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PERSPECTIVES
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for the Doctor of Philosophy

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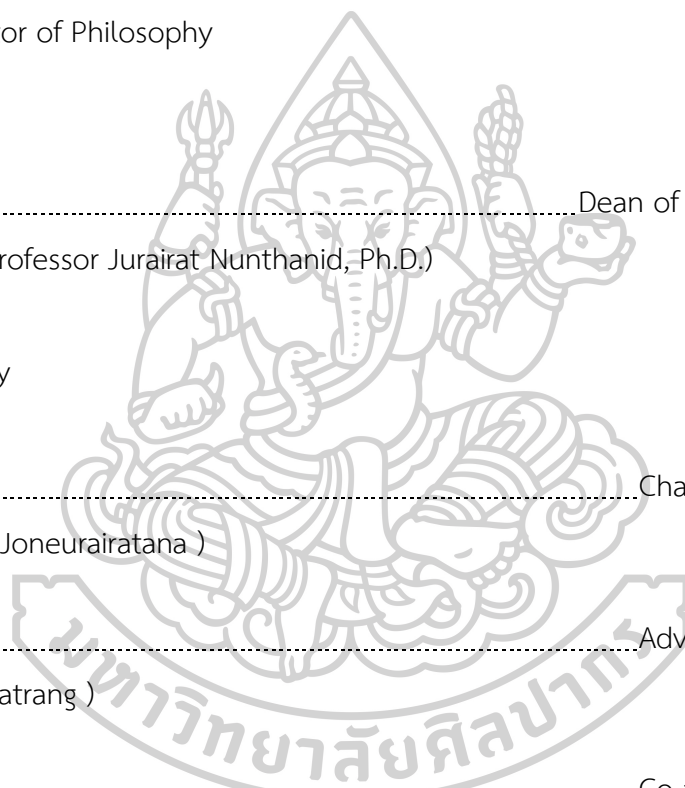
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MISS ZHAO LI : REVITALISING INNOVATIVE DESIGNS BASED ON AESTHETIC CHARACTERISTICS FOR XI LAN KA PU FROM YOUNG DESIGNERS' PERSPECTIVES THESIS
ADVISOR : SONE SIMATRANG

Xi Lan Ka Pu has experienced several centuries of flourish and decay as a traditional Chinese intangible cultural heritage. This subject wants to revitalize it through youth designer innovative design practices.

During the research process, firstly, through literature and survey research method, analyzed the geographic environment, folk customs, worship, living philosophy of Tujia people. Based on this, emotional characteristics were summarized.

Then, the design elements of Xi Lan Ka Pu were analyzed in the icon, color combination, composition aspects, three sets of design semantic vocabularies were given by experts. Through linking with youth group aesthetic, found that it can be used in Moe, less is more, G-street, and ethnic styles. It was shown on the "Xi Lan Ka Pu inspiration manual for young designers" .

Thirdly, through continuous plan propose, practice, supplement, and refine, the "relationship schema between Xi Lan Ka Pu and youth designers" was made sure. The formation of a friendly relationship between Xi Lan Ka Pu and young designers will significantly contribute to the subsequent role-playing design process.

Finally, through the co-creation design method, 50 young designers participated in the "If I am a weaver" workshop, 190 pieces works were finished and analyzed, summarized out the "culture inherited design guidelines". All phases' behaviors were gathered, sorted, and summarized to be the A. I. E (Attract, Interact, Empathize) design for emotion innovative mode.

On these finding bases, combined with the emotional need of the young generation, a series of blessing theme designs were made and applied on pillow products. This received good reviews from young audiences.

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TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS	E
TABLE OF CONTENTS	F
LIST OF TABLES	L
LIST OF FIGURES	M
Chapter 1 Introduction	1
1.1 Background of the Research	1
1.2 Statement of the Problems	2
1.3 Objectives of the Research	3
1.4 Questions of the Research	3
1.5 Scope of the Research	3
1.6 Significance of the Research	5
1.7 Definition Terminology	5
1.8 Overview of the Thesis	7
Chapter 2 Literature Review	8
2.1 Tu Jia Minority	8
2.1.1 The Geographical Environment of Tujia Minority	8
2.1.2 Folk Customs of Tujia People	10
2.1.3 Worship of Tujia People	12
2.1.4 Living Philosophy of Tujia People	16
2.2 Xi Lan Ka Pu	20

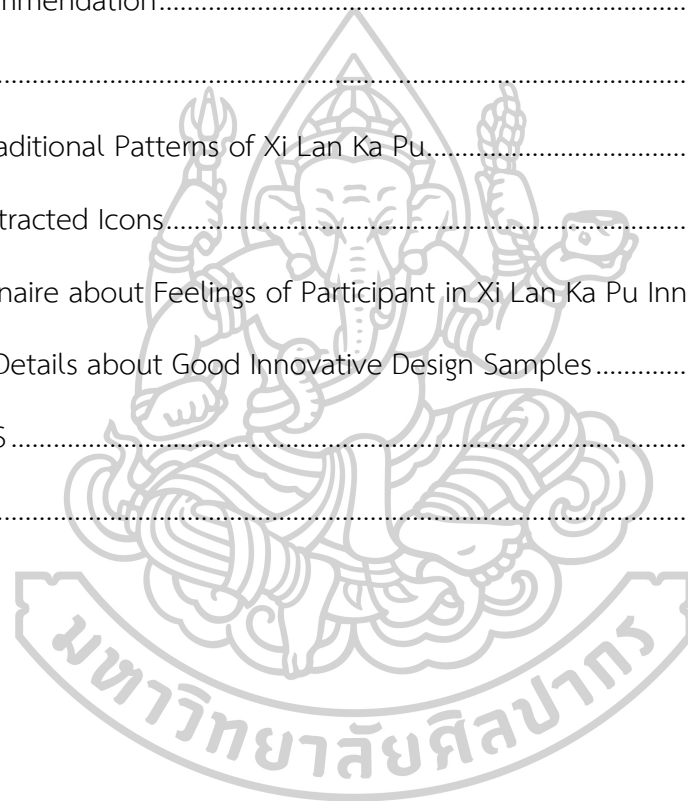
2.2.1 The Development of Xi Lan Ka Pu	20
2.2.2 Traditional Patterns of Xi Lan Ka Pu	23
2.3 Emotions Contained in Xi Lan Ka Pu	26
2.3.1 Emotions about Life and Procreation.....	26
2.3.1.1 <i>Praying for Happy Marriage</i>	26
2.3.1.2 <i>Praying for Pregnancy</i>	27
2.3.1.3 <i>Praying for Children's Safety</i>	29
2.3.2 Praying for Blessings and Fortune.....	31
2.3.3 Hoping the Family and the Tribe Flourish.....	33
2.3.4 Summary.....	35
2.4 How Design Communicate Emotion.....	36
2.4.1 What is Emotion?.....	36
2.4.2 How to do Emotion Generate.....	38
2.4.3 Important Criterion of “Design for Emotion”	38
Chapter 3 Research Methodology.....	41
3.1 Research Framework	41
3.2 Research Method	42
3.2.1 Literature Research Method	42
3.1.2 Survey Research Method	42
3.1.3 Analytical Method.....	42
3.1.4 Co-creation Design Method	42
3.1.5 Hypothesis Testing Method	42
3.3 Research Respondents.....	44
Chapter 4 Aesthetic Characteristics of Xi Lan Ka Pu	45

4.1 The Aesthetic Characteristics of Color Combinations.....	45
4.1.1 Icon Extraction.....	45
4.1.2 Icon Design Language Acquisition.....	48
4.2 The Aesthetic Characteristics of Color.....	52
4.2.1 Main Color Classification and Analysis	53
4.2.2 Color Extraction.....	54
4.2.3 Characteristics of Hue, Saturation, and Brightness.....	56
4.2.4 Color Combination Design Language Acquisition.....	58
4.3 The Aesthetic Characteristics of Composition.....	60
4.3.1 Composition Extraction	60
4.3.2 Composition Type Classification.....	60
4.3.3 Composition Design Language Acquisition	62
4.4 Design Characteristics of Xi Lan Ka Pu in Youth Group Aesthetic.....	63
4.4.1 Summarize of Xi Lan Ka Pu Aesthetic Characteristics.....	63
4.4.2 Contemporary Youth Aesthetic	63
4.4.3 Correspondence of Xi Lan Ka Pu Aesthetic Characteristics and Popular Design Style.....	65
CHAPTER 5 Relationship Establishment between Xi Lan Ka Pu and Young Designers	68
5.1 Conditions for Relationship Establishment.....	68
5.1.1 Physical proximity.....	68
5.1.2 Voluntary interaction	68
5.1.3 Key Factors Affecting Attractiveness.....	68
5.1.2.1 Familiarity Principle	69
5.1.2.2 Similarity Principle.....	69

5.1.2.3 Principle of Liking Reciprocity	70
5.1.2.4 Appearance Attractive	70
5.2 Relationship Schema between Young Designers and Xi Lan Ka Pu	70
5.2.1 Trial Relationship Schema Design.....	70
5.2.1.1 Trial Plan Process.....	70
5.2.1.2 Trial Plan Result	71
5.2.2 Relationship Schema Implement and Feedback	72
5.2.2.1 From Initial Impression to Precise Cognition	72
5.2.2.2 Plan Supplement and Refinement	73
5.2.3 Establishment of Friendly Relationship between Young Designers and Xi Lan Ka Pu	75
5.2.3.1 “Inspiration Manual” for Youth Designer	78
5.2.3.2 Emotional Feedback	80
5.2.3.3 Relationship Schema between Xi Lan Ka Pu and Youth Designer	81
Chapter 6 Development of Aesthetic and Emotion Characteristics of Xi Lan Ka Pu ...	83
6.1 Empathy Pattern Innovation Design	83
6.1.1 “If I am the Weaver” ---Xi Lan Ka Pu Role-playing Innovation Design Practice Workshop.....	83
6.1.2 New Works formed by the Application of Xi Lan Ka Pu Aesthetic Characteristics	87
6.1.2.1 Moe Style Works Design Elements Application	87
6.1.2.2 Less-is-More Style Design Elements Application	88
6.1.2.3 Ethnic Style Design Elements Application	89
6.2.2.4 G-street Style Design Elements Application	89

6.2.3 The “Culture Inherited Design Guidelines”	90
6.3 Design and Conduct Guidelines	92
6.3.1 Summarize of “Culture Inherited Design Guidelines”	92
6.3.2 Establishment of “Practical Design Guidelines”	93
6.3.3 A. I. E (Attract, Interact, Empathize) Design for Emotion Innovation Mode	95
6.4 Pattern Innovation Design of Xi Lan Ka Pu	96
6.4.1 Determination of Design Theme	96
6.4.1.1 <i>The Youth Psychological and Emotional Needs</i>	96
6.4.1.2 <i>The Emotion Communicate Design Theme</i>	100
6.4.2. Designing Process	101
6.4.2.1 <i>Shi Lai Yun Zhuan</i>	101
6.4.2.2 <i>Tong Zhou Gong Ji</i>	104
6.4.2.3 <i>Zhu Lian Bi He</i>	105
6.4.2.4 <i>He Jia Mei Man</i>	107
6.4.2.5 <i>Kai Tai Luo Gu</i>	109
6.5 Productization of Design Works	111
6.5.1 Product Type	111
6.5.2 Product Technical Indicators	111
6.5.3 Improvement of the Product	115
6.5.4 Product Show	117
Chapter 7 Conclusions and Recommendations	145
7.1 Conclusion	145
7.1.1 Summary of Research Background	145

7.1.2 Discussion of Research Objectives and Outcomes	146
7.1.2.1 Xi Lan Ka Pu Aesthetic Characteristics Identification	147
7.1.2.2 Relationship Establishment between Xi Lan Ka Pu and Youth Designers	147
7.1.2.3 Development of Aesthetic and Emotion Characteristics of Xi Lan Ka Pu	148
7.2 Recommendation	150
Appendix	151
List of Traditional Patterns of Xi Lan Ka Pu	152
List of Extracted Icons	159
Questionnaire about Feelings of Participant in Xi Lan Ka Pu Innovative Design	174
Analysis Details about Good Innovative Design Samples	176
REFERENCES	200
VITA	203



LIST OF TABLES

	Page
<i>Table 1 Semantics about triangle shape icons</i>	50
<i>Table 2 Icons shapes classification and semantic vocabularies</i>	50
<i>Table 3 Color data about hue, saturation, and lightness</i>	55
<i>Table 4 Color combination of adjacent color scheme</i>	56
<i>Table 5 Color combination of comprehensive color scheme</i>	56
<i>Table 6 Color combination and semantic vocabularies</i>	58
<i>Table 7 Composition type classification method</i>	61
<i>Table 8 Composition type classifications</i>	61
<i>Table 9 Yong generation popular design style</i>	63
<i>Table 10 Analysis of design sample 1 of Moe style</i>	91
<i>Table 11 Summary of the correlation between the life trend of Chinese youth</i>	97
<i>Table 12 Yarn color card selection</i>	112
<i>Table 13 Pillow material quality indicators</i>	114

LIST OF FIGURES

	Page
Figure 1 Research scope.....	4
Figure 2 Map of Tujia minority residential area.....	8
Figure 3 Living environment of Tujia people.....	9
Figure 4 Tujia woman weaver.....	10
Figure 5 Xi Lan Ka Pu dowry of a Tujia girl.....	11
Figure 6 Welcoming the bride brocade.....	12
Figure 7 Weeding song.....	13
Figure 8 The “Sun” pattern brocade.....	14
Figure 9 Tiger button musical instrument.....	15
Figure 10 "Tai Tai" brocade cover quilt used by children.....	15
Figure 11 Ti Ma hold a sacrificial ceremony.....	17
Figure 12 Sawastika icons and its application in Xi Lan Ka Pu.....	18
Figure 13 The weaving process of Tujia brocade.....	22
Figure 14 Crickets.....	24
Figure 15 Plum blossoms.....	24
Figure 16 Boats.....	24
Figure 17 Boxes with eight hooks.....	25
Figure 18 Eight lions lift seal.....	25
Figure 19 Shizi Gun Xiu Qiu.....	26
Figure 20 Er Long Qiang Bao.....	26
Figure 21 Dragon/phoenix /man / horse.....	27

Figure 22 Tujia wedding	27
Figure 23 <i>Uncaria</i> plants and “hook icon”	28
Figure 24 Eight hooks icon.....	28
Figure 25 Forty-eight hooks pattern	29
Figure 26 Tai Tai Hua (little tiger).....	29
Figure 27 Bubi Huo (small boat).....	30
Figure 28 Tiger face.....	30
Figure 29 Ze Oh Li (water wave)	30
Figure 30 Xiang Yun Teng Long (little dragon)	31
Figure 31 Da She Hua (big snake).....	32
Figure 32 Gourd flower.....	33
Figure 33 Eight tigers offer the seal	35
Figure 34 The emotions in the Xi Lan Ka Pu icons.....	36
Figure 35 Research framework.....	43
Figure 36 Eight-petal flower icon extract method.....	45
Figure 37 Continuous swastika icon extract method.....	46
Figure 38 Double phoenixes and peony icon extract method.....	47
Figure 39 Yang Que birds auxiliary icons extract method.....	47
Figure 40 Dog footprints, tiger footprints, and cat footprints icon extract method....	48
Figure 41 Experts in Xi Lan Ka Pu art & design.....	50
Figure 42 The colors used in traditional brocade	53
Figure 43 Frequency of color occurrence	53
Figure 44 The relationship between primary colors	54
Figure 45 Brocade sample and color area percentage	55

Figure 46 Color angle of hue	55
Figure 47 Final cluster center of saturation data.....	57
Figure 48 Number of cases in each cluster of saturation data.....	57
Figure 49 Number of cases in each cluster of lightness data.....	58
Figure 50 Composition of sample brocade.....	60
<i>Figure 51 Design semantics vocabularies about Xi Lan Ka Pu visual design elements</i>	63
<i>Figure 52 Young people degree of different popular styles preference diagram.....</i>	64
<i>Figure 53 Correspondence of Xi Lan Ka Pu traditional aesthetic and popular design style</i>	66
<i>Figure 54 Screenshot of original chat during the research process</i>	71
<i>Figure 55 Young person's secondary design patterns</i>	72
<i>Figure 56 Plan roadmap</i>	75
<i>Figure 57 Xi Lan Ka Pu patterns</i>	76
Figure 58 Icons decompose and analysis.....	76
Figure 59 Color combination extract and analysis.....	77
<i>Figure 60 Covers of inspiration manual</i>	78
<i>Figure 61 Table of contents of inspiration manual</i>	78
Figure 62 Contents samples of inspiration manual.....	80
<i>Figure 63 Relationship schema between Xi Lan Ka Pu and young designers</i>	81
Figure 64 Record of the web conferences and QQ group chatting.....	84
<i>Figure 65 "If I am the weaver" ---empathy map</i>	86
<i>Figure 66 Some of the Moe style design works</i>	87
<i>Figure 67 Some of the Less-is-more style design works</i>	88

<i>Figure 68 Some of the ethnic style design works</i>	89
<i>Figure 69 Some of the G-street style design works</i>	89
<i>Figure 70 Design sample 1 of Moe style</i>	90
<i>Figure 71 The “Culture Inherited Design Guidelines”</i>	92
<i>Figure 72 “Practical design guidelines” of Xi Lan Ka Pu innovation design</i>	93
<i>Figure 73 A. I. E (Attract, Interact, Empathize) design for emotion innovation mode</i>	95
<i>Figure 74 Moe style store display</i>	98
<i>Figure 75 Street artic</i>	98
<i>Figure 76 Less-is-more lifestyle</i>	98
<i>Figure 77 The relationship between design theme, Xi Lan Ka Pu emotion, and youth group psychological needs</i>	101
<i>Figure 78 Icons design of “Shi Lai Yun Zhuan”</i>	102
<i>Figure 79 Source of color inspiration</i>	103
<i>Figure 80 Pattern of “Shi Lai Yun Zhuan”</i>	103
<i>Figure 81 Icons design of “Tong Zhou Gong Ji”</i>	105
<i>Figure 82 Pattern of “Tong Zhou Gong Ji”</i>	105
<i>Figure 83 Icons design of “He Jia Mei Man”</i>	107
<i>Figure 84 Pattern of “Zhu Lian Bi He”</i>	107
<i>Figure 85 Icons design of “He Jia Mei Man”</i>	108
<i>Figure 86 Pattern of “He Jia Mei Man”</i>	109
<i>Figure 87 Icons design of “Kai Tai Luo Gu”</i>	110
<i>Figure 88 Pattern of “Kai Tai Luo Gu”</i>	110
<i>Figure 89 Embroidery design pattern by Wilcom embroidery software</i>	112
<i>Figure 90 Pattern of the square pillow</i>	114

Figure 91 Pattern of the candy pillow.....	114
Figure 92 "Shi Lai Yun Zhuan" pattern before adjustment.....	115
Figure 93 "Shi Lai Yun Zhuan" pattern after adjustment.....	115
Figure 94 "Kai Tai Luo Gu" pattern before adjustment.....	116
Figure 95 "Kai Tai Luo Gu" pattern after adjustment	116
Figure 96 Design Works on Exhibition Show.....	144
Figure 97 Research objectives and corresponding outcomes	146



Chapter 1 Introduction

1.1 Background of the Research

Xi Lan Ka Pu is one of the five traditional Chinese brocades. From the original weaving of the indigenous people, to the “Cong cloth¹”, the “Langan fine cloth²”, the “Xitong cloth³”, and to the final shape: the Tujia brocade. This process took thousands of years and witnessed the Tujia people's transition from primitive to modern time. (Chang Qu, Liu Lin. 1984; Tuo tuo. 1977; Song Fu. 2011)

With the development of society and advanced science and technology, national traditions and living customs have been impacted by modern civilization. As a traditional handicraft product, "Xi Lan Ka Pu" is a family tradition that passes on generation-to-generation, learning mode, self-weaving, and self-use, which meets the aesthetic and living needs of ethnic groups. However, its gradual and continuous loss of supporting survival ecosystem has shown its trend of decline and transformation. At present, the evaluation and protection of historical and cultural heritage are being carried out worldwide to advocate for cherishing the historical culture.

Many ambitious artists and designers hope to inherit, develop, and push the aesthetics of the Xi Lan Ka Pu pattern to a new height importunately. The inheritors of Xi Lan Ka Pu skills, Liu Daie and Ye Shuiyun, insist on the perfection of the traditional Xi Lan Ka Pu patterns from the perspective of traditional handicrafts. Early Xi Lan Ka Pu researchers and folk artists, such as Tang Hongxiang, and Tian Danian, devoted to the inheritance and protection of Xi Lan Ka Pu for many years and tried to integrate modern Han aesthetics into Xi Lan Ka Pu from the perspective of arts and crafts. Some outstanding contemporary designers, such as Yang Fang, incorporated Xi Lan Ka Pu geometric elements into fashion design. A series of works from her won the global "Social Influence Gold Award" at the Jinzhi Cannes International Creativity Festival. Some art educational researchers try to conduct

¹ Cong cloth, "Ci Hai" explained: "Cong, the name of the tribute tax paid by the ethnic minorities in Sichuan and Hunan in the Qin and Han dynasties, the money cloth is called the Cong, and the cloth is called Cong cloth.

² Langan fine cloth, Liao nationality merged into the Tujia ancestors in the Youshui River Basin. During that period emerge the famous "Langan mustlin cloth".

³ Xitong cloth, "Xitong" is historically known as "jiu xi shi ba dong" (Chinese: 九溪十八峒). This is a unique title for Youshui River Basin, for this place produced Cong cloth with local characteristics, so it is named as "Xitong cloth" or "Xi cloth".

graphic design research in combination with modern aesthetics from art education. In this study, integrating modern visual design style into traditional folk custom pattern design is an effective way to inherit and develop the aesthetics and culture of Xi Lan Ka Pu brocade.

1.2 Statement of the Problems

As more and more artists and designers took part in the innovative design of Xi Lan Ka Pu patterns, it has become possible for Xi Lan Ka Pu to be inherited, and the ways of inheritance become more diversified. However, designers with different designs and cultural literacy will bring a variety of works. Some of these works have the following problems:

(1) There are still many formal and conceptual works in Xi Lan Ka Pu's pattern design that combines with modern aesthetics. In the context of the design industry's pursuit of efficiency, many designs borrow the name of folk art and understand the whole Xi Lan Ka Pu by one or two pieces of brocades without deep analyzing its design elements characteristics. Under this comprehensively partial understanding, the works were often only blind combinations of appearance.

(2) Before designing, the designers did not have a deep understanding of the geographical and humanistic background that Xi Lan Ka Pu has gradually formed over centuries, as a result. The emotional appealing the Tujia people had been ignored and focused on the designer's feelings. In this case, the works designed were often prone to cultural and emotional misunderstandings. It led to the non-positive direction of inheritance.

(3) The designer's work was mainly for its target audience, people between 40-60, and more likely to prefer folklore aesthetic designs, and is the backbone of Xi Lan Ka Pu's consumption and inheritance. This ignores the cultivation and expansion of potential consumers, that is, the younger generation who are in the mainstream, so it is tricky for them to accept the folklore aesthetics

of Xi Lan Ka Pu in an instant. This situation can cause the broken of Xi Lan Ka Pu's inheritance from generation to generation. Therefore, the Xi Lan Ka Pu aesthetic cultivation and integration of potential inheritance groups should be and urgently needed to be done now.

In the case of an in-depth analysis of outer design elements and inner cultural and emotional elements of Xi Lan Ka Pu, the targeting youth groups carry out aesthetic dissemination and integration to achieve the goal of Xi Lan Ka Pu's inheritance as the primary research direction of the subject.

1.3 Objectives of the Research

1.3.1 To identify the aesthetic and emotional characteristics of traditional Xi Lan Ka Pu patterns.

1.3.2 To experiment with the way of establishing the relationship between Xi Lan Ka Pu and the young generation.

1.3.3 To propose innovative pattern design guidelines with aesthetics and emotional characters of Xi Lan Ka Pu.

1.4 Questions of the Research

1.4.1 What are the aesthetic and emotional characteristics of traditional Xi Lan Ka Pu patterns?

1.4.2 How to experiment with the relationship between Xi Lan Ka Pu and the young generation through design practices?

1.4.3 How to propose innovative pattern design guidelines with aesthetic and emotional characters of Xi Lan Ka Pu?

1.5 Scope of the Research

The research started with the cultural study of Xi Lan Ka Pu, and used design practices as a way, tried to establish a connection between traditional brocades and youth audiences.

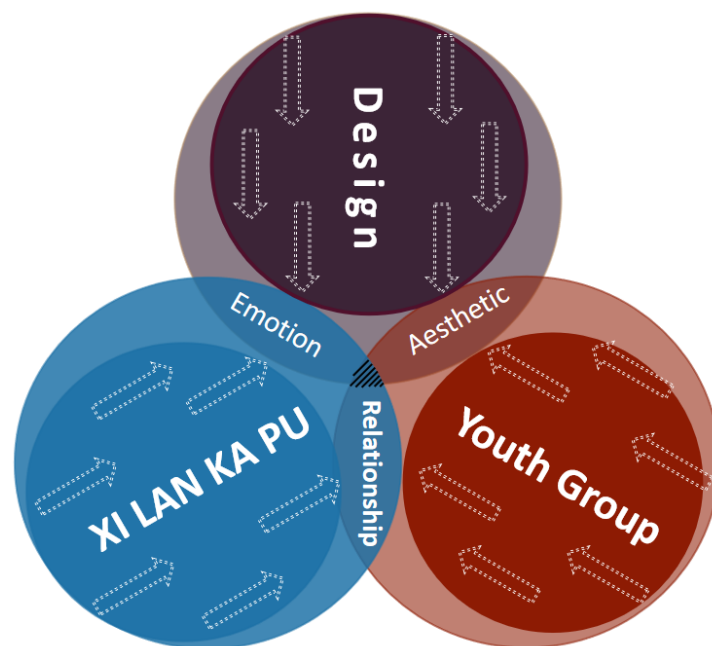


Figure 1 Research scope

(Made by Zhao Li , 2021)

1.5.1 The Research scope about Xi Lan Ka Pu

"Xi Lan Ka Pu"(Chinese: 西兰卡普) is the Tujia brocades, it means "Tujia bedding". Tujia people mainly live in the Xiangxi Tujia and Miao Autonomous Prefecture in West Hunan and Enshi Tujia and Miao Autonomous Prefecture in Hubei. For geographical scope, this research primarily focused on representative Xi Lan Ka Pu production counties and cities such as Longshan, Yongshun, Baojing, Laifeng, and Enshi.

1.5.2 The Research scope about youth group

The target group is the youth group. There are different definitions of the youth in the world. Considering the differences in cultural understanding, aesthetic characteristics, and emotional needs of people of different ages, the target group's age are finally set at 15-26 years old. This research requires youth groups to participate in design practices. According to the preliminary experiment results, the final selection of participants is the college students and young designers in the age range and have specific design knowledge (such as fashion design, graphic design, home textile design, media design, etc.).

1.5.2 The Research scope about design

The research scope of design mainly includes two aspects: design aesthetic and design emotion. The design aesthetic analyzed the design elements of Xi Lan Ka Pu and the trend of design style from the elements of icon, color combination, and composition.

On the one hand, the emotional research studied the emotional sustenance in the Tujia Weaver Girl on traditional Xi Lan Ka Pu patterns for life and relatives; on the other hand, it summarized the emotional needs of contemporary youth groups.

1.6 Significance of the Research

1.5.1 To in-depth analyze the external design elements of Xi Lan Ka Pu; to provide more and more direct sources of design elements for the innovative design of Xi Lan Ka Pu.

1.5.2 To find some design rules and provide a feasible relationship establish mode for Xi Lan Ka Pu's innovative design.

1.5.3 To incorporate youth aesthetics into innovative pattern design for making the patterns containing the emotion and aesthetic characteristics of Xi Lan Ka Pu accepted by more potential youth groups.

1.7 Definition Terminology

(1) Tujia Minority

Tujia, the primary descendant of the ancient Ba people, is a minority with a long history. Their ethnic language in the Tibetan-Burman language family has no ethnic words, and only Chinese words are commonly used.

The Tujia people are mainly scattered in the Wuling mountainous area at the junction of Hunan, Hubei, Chongqing, and Guizhou.

In October 1956, the National Ethnic Affairs Commission adopted ethnic identification and identified the Tujia as a single ethnic group. (Baidu baike, <https://baike.so.com/doc>)

(2) Xi Lan Ka Pu

Xi Lan Ka Pu (Chinese: 西兰卡普) is Tujia language; Xi Lan refers to the covering on the surface or bed, and Ka Pu means flower literally, but pattern is its

actual meaning. As its name implication, Xi Lan Ka Pu means Tujia jacquard fabric used for the surface or bed covering. It is a traditional brocade craft handed down by Tujia people (Wang Weiyi, Tian Shunxin, Tian Danian. 2008).

(3) Emotion

A mental state that occurs spontaneously rather than through conscious effort, is usually accompanied by physiological changes or the qualities associated with them, especially in contrast to reason: a decision based on emotion rather than logic. Desmet distinguished four different “emotional states”: feeling, mood, sentiment, and Personality trait. (Desmet. P.R. 2002).

(4) Young Designer

Though youth is commonly referring to as the period of being young. Its definition is continuously changed according to the political economy and social and cultural environment.

United Nations Secretariat (UN ST)/United Nations Educational, Scientific and Cultural Organization (UNESCO)/International Labor Organization (ILO) designated youth as between 15 and 24 years old. World Health Organization (WHO) defined youth as between 18-65 years old in 2020. United Nations Human Settlements Program (UN-HABITAT) defined the youth as between 15-32 years old.

It can be understood that the definition of age for youth is different from the perspective of consideration. This research starts with the study from the viewpoint of the cultural understanding, aesthetic characteristics, and emotional needs of the youth group; therefore, the designation of UNESCO is adopted. In this research, young designers refer to designers within the age range.

(5) Aesthetic

Aesthetic is the appreciation of beauty, the discovery, and the surprise of the phenomenon of beauty. The phenomenon of beauty is specific, such as natural beauty, social beauty, and artistic beauty. Aesthetic activities are not only conscious activities, cognitive activities, but also human existence activities. The aesthetic is the discovery and surprise of the aesthetics of the truth of existence, and it is the state of freedom and no-utilitarian pleasure that people enter. (Peng Fuchun. 2005)

1.8 Overview of the Thesis

Chapter 1 states the background, questions of the research. Based on this, the research objectives and significance of the subject were established.

Chapter 2 makes basic theoretical research from Xi Lan Ka Pu through literature review. From the humanistic point of view, this chapter also analyzes the aesthetic characteristics and the emotional expressions of Xi Lan Ka Pu.

Chapter 3 described the research methods, research respondents, and implementation process of the research.

Chapter 4 analyzed the traditional patterns of Xi Lan Ka Pu in the icon, color, and composition three aspects from the perspective of design, uses the semantic method to obtain its aesthetic emotional language. And combined with the aesthetic preferences of the youth group to make different design elements match the modern design style.

Chapter 5 tried to establish the relationship between Xi Lan Ka Pu and the young generation. After continuously planning, practicing, supplementing, and refining, the “relationship schema between Xi Lan Ka Pu and youth designers” was made sure. The friendly relationship between Xi Lan Ka Pu and the young designer will significantly contribute to the subsequent role-playing design process.

Chapter 6 carried out innovative pattern design through the co-creation design method by young designers. Through analysis of the most popular design works, the “culture inherited design guidelines” were obtained. Then all phases’ behaviors were gathered, sorted out, and summarized to be the A. I. E (Attract, Interact, Empathize) design for emotion innovative mode. Based on this, and combined with the emotional need of the young generation, a series of blessing theme Xi Lan Ka Pu innovative designs were made and applied on pillow products.

Chapter 7 summarized and found out the problems in implementing the project and proposal available future research directions.

Chapter 2 Literature Review

2.1 Tu Jia Minority

2.1.1 The Geographical Environment of Tujia Minority

The Tujia people are a group of people who live in concentrated communities and rarely emigrate. Several generations of Tujia people have lived in the Wuling Mountain area at the junction of Hubei, Hunan, Guizhou, and Chongqing. Tujia people mainly live in the Xiangxi Tujia and Miao Autonomous Prefecture in West Hunan and Enshi Tujia and Miao Autonomous Prefecture in Hubei.

Xiangxi Tujia and Miao Autonomous Prefecture are distributed in Longshan, Yongshun, Baojing, Guzhang, Jishou, Huxi, Fenghuang, Huayuan, Zhangjiajie, Shimen, Sangzhi, Wuling Garden, Cili, and other places, with a total area of more than 10,000 square kilometers. Enshi Tujia and Miao Autonomous Prefecture are mainly distributed in Badong, Jianshi, Lichuan, Xuan'en, Laifeng, Xianfeng, Hefeng, and Enshi counties and cities.

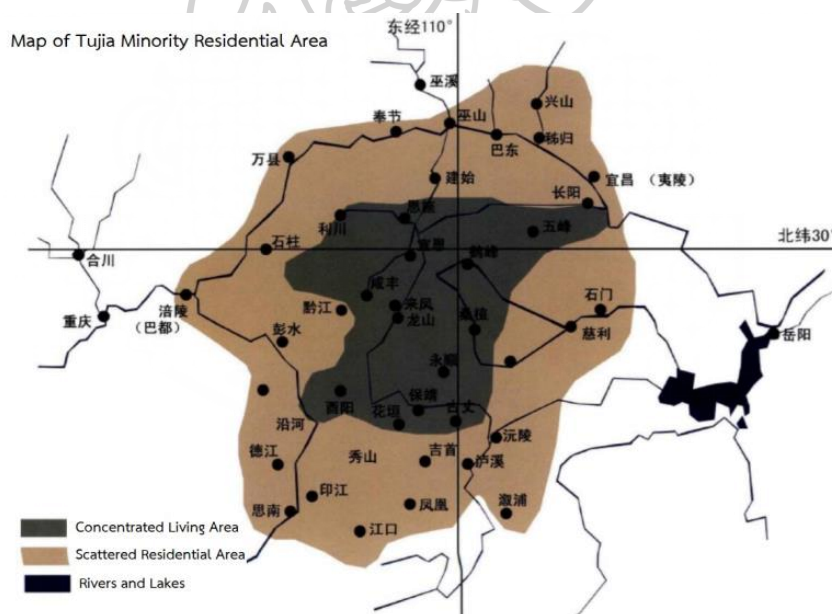


Figure 2 Map of Tujia minority residential area

(Shi Hongling, *Xi Lan Ka Pu's Multi-value Evaluation and Preservation-based Approach to Inheritance*, 2017)

Mountains and water surround the Tujia communities. For generations, the Wuling Mountains, Qingjiang River, Wujiang River, and Youshui River Basin have

nurtured Tujia people. The area is vast, with dense forests, dense vegetation, and numerous rivers. Mountains are the central terrain there, and the main features are steep slopes and deep canyons.

The crisscrossing of mountains and terrain has also caused the inconvenience of land transportation of the Tujia people. This closed geographical environment has created the honest folk customs of the Tujia people. It has enabled the traditional culture of Xi Lan Ka Pu to be effectively preserved.

The climate of the Tujia Minority Residential Area belongs to the subtropical humid monsoon climate. The temperature, precipitation, and sunshine in the Tujia area vary greatly in the morning and evening. The weather is warm in winter and cool in summer, which is very suitable for living. The temperature in the Tujia area belongs to the low-temperature type in the south, and the soil of the Tujia Mountains is fertile, so it is very suitable for the planting and growth of cash crops such as trees and fruits. The Tujia people's food crops are mainly rice, corn, barley, wheat, sorghum, various beans, etc. The planting area is large, and the yield is high. The economic crops include tea, tung seeds, lacquer, tobacco, cotton, and so on. Agriculture occupies a vital position in the daily life of the Tujia people.

In addition, the Tujia area is also affluent in water resources. Youshui and Qingjiang almost run through the residential area of the Tujia minority. Therefore, fishing and hunting are also important ways of life for the Tujia people. This kind of living environment and lifestyle creates a beautiful and unique Xi Lan Ka Pu.



Wuling Mountain



Youshui River

Figure 3 Living environment of Tujia people

(Enshi News, <http://www.enshi.cn/>, 2021)

The Tujia people live in are mainly subtropical mountainous areas, with a mild climate and abundant rainfall. They are rich in hemp, silk, cotton, and various natural plant dyes. Such natural conditions provide an excellent environmental foundation for the weaving of brocade. This self-sufficient economic model gives Tujia women plenty of time to weave their colorful dreams and hopes. Therefore, the Tujia women living in this land developed the custom of spinning, brocade, and embroidering very early after farming. In the Tujia area, it can be said that "every family has a machine tool, and every family has the sound of a loom" (Chinese:家家有机床，户户响机声). Most women are good at spinning, brocade, and embroidery. Usually, Tujia girls learn to weave flowers from the age of ten. The famous Xi Lan Ka Pu brocade craftsman Ye Yucui once said that in the Tujia village, the traditional custom was "to raise a daughter without weaving brocades, it is better not to raise her (Chinese:养女不织花，顺如莫养她)."



Figure 4 Tujia woman weaver

(Sohu News, Xi Lan Ka Pu: The Life Poem of the Tujia Weaver Girl, <https://m.sohu.com/>, 2021)

2.1.2 Folk Customs of Tujia People

According to Tujia customs, Tujia girls can weave brocades at the age of eleven or twelve. When a Tujia girl gets married, her natal family must give "Xi Lan Ka Pu" as the dowry. The girl must weave about 10-20 pieces of quilts before getting married, and the last piece of Xi Lan Ka Pu weaving is the girl's personal accessory, which is woven highly carefully. The brocade has condensed all the efforts of the

Tujia girl, twisted the girl's wishes in Xi Lan Ka Pu. If the husband goes out after marriage, he will also use this piece of brocade to wrap his clothes. That means letting the Xi Lan Ka Pu woven by his wife accompany him anytime and anywhere. With both the cares of his wife and the tenderness of his wife.



Figure 5 Xi Lan Ka Pu dowry of a Tujia girl
(Yang Changxin, Customs of Tujia Nationality, 1989)

After the autumn harvest, Tujia residential area often sees a procession of welcoming brides walking on the curved mountain road. The image of the bride's sedan chair, guests who are seeing the bride off, the man who is holding a flag, the men who are playing musical instruments, the man who is leading the horse, the men who are carrying the dowry (wooden box, cabinet, table, chair, quilt, dressing table), etc. are also be woven into the " Welcoming the bride" brocade.

In the Tujia minority, the "Tujia bedding" is not only a dowry necessity but also a family heirloom. The life of the modern Tujia people has become urbanized, and the woman's dowry has begun to have a lot of contemporary furniture and electrical appliances. But "ten pieces of bed sheets, eight pieces of quilts" (the amount of Tujia girl Tujia bedding dowry) are still very important dowries, and at least two sets of "Tujia bedding" are required. Under the influence of this Tujia traditional marriage custom, Xi Lan Ka Pu became a way for Tujia women to accumulate family property. Through the hard work of women, it expressed their longing for family life and showed a full of blessings and happiness.



Figure 6 Welcoming the bride brocade

(Tian Ming, Zhang Xinping, Tian Danian, *The Brocade Techniques of Tujia Nationality in Xiangxi*, 2018)

2.1.3 Worship of Tujia People

There are diversified beliefs and worships among the Tujia people, including nature worship, totem worship, and procreation worship. Under the influence of these factors, Xi Lan Ka Pu formed the emotion of life and the feeling of praying for happiness.

Under the influence of these factors, Xi Lan Ka Pu formed the emotion of hope that life will be prosperous and pray for good fortune.

(1) Nature Worship

People's worship of nature originates from their dependence on nature. The objects of worship are often the most influential natural objects or natural forces that the sense organs perceive. In the period of underdeveloped society, due to the low level of productivity, the Tujia ancestors lacked knowledge of the objective material world and human beings. And they were unable to make correct explanations for various natural phenomena and prevent and resist natural disasters. They believe that natural forces are unpredictable, irresistible, and beyond all mystery and gradually formed their belief in nature.



Figure 7 Weeding song

(Mao Gusi of Tujia, <https://baike.so.com/>, 2021)

The Tujia people believe that the movement of the sun and the moon gives the world the greatest blessings, and they are very religious in their belief in the sun and the moon, especially the sun. In Changyang, Hubei, "19th Nov. is the birthday of the sun. Every household will get up early and burn incense sticks with great respect. " (Chinese: 十一月十九日为太阳生辰，各家俱晨起焚香，极慕敬.) In Xiangxi Tujia and Miao Autonomous Prefecture, the Tujia people regard the 6th June of the lunar calendar as the sun's birthday, and they will dry clothes and quilts on that day to prevent silverfish from growing. It is said that during the reign of the Tusi period, the Tusi also presided over the ceremony of the sun's birth. On this day, the family turned the clothes over, exposed them to the sun, and prayed for a good year and harvest.

The Tujia people sang the song of "Weeding song" during collective labor. The sun was one of the deities to be invited to help. The sun is regarded as an amiable and helpful elder, and people who respect him will be blessed by him. The folk song sings, "A farmer who respects the sun will have a good harvest of his seedlings. Older people who respect the sun, their gray hair will grow thicker and darker. Children who respect the sun will get less sick and grow up healthily. The cowherd children who respect the sun and the cows and sheep he keeps will not go away."(Chinese: 农夫他把太阳敬，保佑禾苗好收成。年老之人把他敬，白发转青牙生根。细娃小伢把他敬，少犯关煞长成人。守牛伢儿敬太阳，牛羊不得走四

邻。) It is not difficult to see from this folk song that the Tujia people worship the sun god, hoping that he can bring blessing to life and health of the individual, as well as the protection of the family's harvest and property.



Figure 8 The “Sun” pattern brocade

(Tian Ming, Zhang Xinping, Tian Danian, *The Brocade Techniques of Tujia Nationality in Xiangxi*, 2018)

(2) Totem Worship

Totem worship is a primitive form of belief developed since nature worship. It is more advanced than the worship of nature. Nature worship is the fetishism of natural phenomena by humankind, and totem worship is the purposeful worship of a specific species.

In 1972, the Sichuan Provincial Museum, Chongqing Museum, and Fuling Cultural Center cleared and excavated three tombs in Xiaotian Creek, Fuling. Tiger button music instruments (Chinese: 虎钮罽于) were unearthed from Tomb No. 2. The owner of the tomb is a king of the Ba tribe, so two "kings" words were craved on one of the musical instruments. Tiger button musical instrument is a typical artifact of the ancient Ba people. The tiger is cast on a musical instrument as a clan emblem, reflecting the Tujia belief in tiger worship.



Figure 9 Tiger button musical instrument

(Chinese: 虎钮錡于, <https://baike.so.com/>)

The totem worship of the Tujia people maintains close contact with primitive production forms such as gathering, fishing and hunting, and farming. The Ba people use the white tiger as a totem, on the one hand, because they live in the canyons of the lofty mountains and the tigers, leopards, and beasts. This is out of fear and awe of the tigers, and they seek to use this primitive religious god to protect their clan. On the other hand, it is based on the worship of the leader Lin Jun's brave and mighty deeds. Because "the tiger, with strong yang energy, is the king of beasts. It can break free from restraints, defeat animals with claws, and devour ghosts." (Han] Ying Shao, proofread by Wang Liqi. General Notes on Customs [M]. Beijing: Zhonghua Book Company, 1981: p364)

One of the important forms of totem worship is to imitate totems in dress decoration to pray for protection. In some places, children wear tiger head hats, and in some places, the Chinese word "王" is painted on the children's forehead. The Tujia grandmother will put the baby in the cradle to sleep after the baby is one month old and cover it with the "Tai Tai Flower" brocade as the quilt, hoping that the child is as strong and vibrant as a tiger.



Figure 10 "Tai Tai" brocade cover quilt used by children

(Yang Changxin, Customs of Tujia Nationality, 1989)

(3) Procreation Worship

Ancestor worship originated from the matriarchal era of primitive society. Therefore, the earliest ancestor worship was the worship of female gods. Most of the ancestor gods of the Tujia people were women. For example, the Tujia people

believed in "Chunpa Mapa(Chinese: 春巴妈帕)" and "Ami Shuangshuang(Chinese: 阿密雙雙)" and other female ancestors. This kind of ancestor worship is mother ancestor worship and reproduction worship.

"Chunba Mapa" is a well-known fertility ancestor. It is said that the child she gave birth to after being infected by insects is like insects can fly. She lived with the "Ba people" and reproduced her descendants, and became the Tujia people. Later, she was honored as "Bashan old grandma". In the old days, the Tujia people used the eighth day of the fourth month of the lunar calendar as their day to respect the "Bashan old Grandma".

"Ami Shuangshuang" is a goddess who specializes in delivering and raising children. Legend has it that she became pregnant because of eating safflower (a kind of herbal medicine), so she became the goddess of "Bashan old Grandma" cave. Pregnant women need to worship her in the morning and evening, and after giving birth, they will be sacrificed on festival days.

2.1.4 Living Philosophy of Tujia People

(1) Witchcraft

The Tujia nationality did not form a complete philosophical system in the old days. The traditional witchcraft of the Tujia minority and the witchcraft of Chu⁴ have created a more significant influence on the cultural psychology and social philosophy of the Tujia people. The primitive worship, totem worship, and reproduction worship mentioned above are part of the witchcraft culture.

⁴ Chu, it was a vassal state located in the Yangtze River valley in the pre-Qin period.



Figure 11 Ti Ma hold a sacrificial ceremony

(<http://www.xxls.gov.cn/>, 2020)

In the primitive period, when the culture was backward, and the geographical location was closed, the Tujia witchcraft prevailed. "Ti Ma" is a psychic messenger, a male wizard, and a spiritual medium between the world, hell, and heaven. They know the deity's will, convey its will, predict human fortunes, and help people eliminate disasters and cure diseases. When people suffered unsatisfactory things, they often made their wishes in front of deities, asked deities for protection, and turned bad luck into good fortune. If the wishes came true and the family was safe, they asked Ti Ma to hold a ceremony to repay the grace.

During that period, witchcraft was the spiritual dependence on the survival and development of the nation. Wizards presided over significant national memorials and united clan members. In the struggle between tribes, their sacrifices and oaths activities also strongly inspired the fighting spirit of the nation. When tribes were in disaster, wizards always brought optimistic hope for the country to eliminate disasters, supported people's tenacious survival, and enabled people to have an infinite vision for the future.

(2) Buddhist Philosophy

Buddhism was introduced to China from the Han Dynasty to the Tujia nationality during the Eastern Jin Dynasty. Buddhist temples were built in many

places of the Tujia nationality. Fanjing Mountain in the area where the Tujia people live has also become a famous Buddhist Mountain in China.

Doing good and eliminating evil is an integral theory advocated by Buddhism. Influenced by Buddhism, Tujia people believe that “doing good things will get good rewards, doing evil things will get bad rewards, and everything is rewarded, but the time is different (Chinese: 善有善报，恶有恶报，不是不报，时候未到) (Zhou Xingmao. 1999).” There are many stories from the Tujia minority that educate people to do good deeds and accumulate virtue, rather than doing things that will harm nature and person. Such as the folk story "Mo Ziyan", the girl Huamei is loyal and kind-hearted. Her kind deeds won the help of the thrush elf, and she used the thrush's gold and silver to help the poor live a good life. On the contrary, the rich man oppressed the people and became greedy, and was finally buried alive by gold and silver.

The spread of Buddhism had a profound influence on the Tujia minority. There are many "卐" icons in Tujia brocade, and many scholars believe that it is related to Buddhism.

"The icon '卐' means auspiciousness in ancient Indian Sanskrit, and it is called 'Srivatsa' in Sanskrit, which symbolizes Subal Svarnato, one of the 24 founding masters of Buddhism. In Buddhism, the '卐' embodies the symbolic meaning of vitality, the brilliance of the sun and reincarnation" (James Hall. 2002).

It can be seen from the above that the worship of the sun god by the early Tujia people was mainly the worship of natural forces. The sun was a specific pattern, and the sun pattern was gradually transformed into a symbolic symbol “卐” in the later period. Tujia language called "卐" as "Yali Kuli", which means auspicious and wishful, and has the same meaning as the Buddhist "卐" icon.



Figure 12 Sawastika icons and its application in Xi Lan Ka Pu

(Draw by Zhao Li, 2019)

(3) Confucian Philosophy

With the progress of society and the integration of Han culture, witchcraft gradually faded from the spiritual world of the Tujia people. Ethics, law, philosophy, and other cultures have progressively developed and become the main spiritual force.

The reasons why Tujia people worshiped their ancestors in the early days was neither loyalty to the emperor nor filial piety, but to protect themselves with the help of ancestor deities, out of pragmatic considerations. With the introduction of the Confucian culture of "loyalty, filial piety, and benevolence", the phenomenon of ancestor worship in the Tujia people has gradually integrated into the humanistic consciousness of "loyal to the lord and filial piety".

The worship of "Lord Lin⁵" during the primitive tribe period of the Tujia people was a manifestation of "loyalty to the lord". In the Tusi period, under the rule of the Manchus and the cultural invasion of the Han people, the loyalty to the native chieftain of the Tujia was even more emphasized. The chieftains of all dynasties will portray themselves as gods. For example, the Yongshun County Chronicles recorded, "The statue of the old Sicheng Patriarch Hall (the statue of the Tusi) is made of copper, holding a seven-star sword, weighing nine kilograms, and shining brightly. Someone who steals the sword walks through the forest, and there is wind and thunder. The thieves were afraid, returned the sword to the Patriarch Hall and apologized, and the wind and thunder were over." There are many such legends, so the position of the Tusi among the people is very lofty.

Tusi was not only regarded as lord during his lifetime, but also after his death, "every village had a ghost hall, which was said to be the deceased local official's soul office." "Tusi Temple, which exists in every county, was used to worship the Tusi of past generations, commonly known as Tuwang Temple" (Administrator. Qianlong). The soul of the Tusi was still worshipped by the people.

⁵ Lord Lin, in ancient times, Ba Wuxiang, the ancestor of the Tujia nationality, was pushed to be the chieftain of the five-sumame tribe, called "Lord Lin".

After the Central dispatch system for local officials of ethnic minorities (Chinese: 改土归流⁶) of Qing Dynasty, local general administrative officials are dispatched by the central government. They have clear central management policies and regulations such as official positions, inheritance and abolition, tribute, and levy. These policies strengthened centralized management, and with the aid of Confucianism, turned the notion of loyalty to the Tusi into loyalty to the central dynasty.

Since the Ming and Qing Dynasties, "all chieftains have established county school (Administrator. Da Ming)" opened a formal channel for Confucian culture to enter the Tujia minority. The government also donated money to set up schools and issued notices to urge Tujia children to enter school. " "You are all citizens of the empire today, so you should learn about the education of saints by yourself. Donate money to establish a hall, invite teacher Jin Denglin, etc., teach poetry and books, and establish the charity hall in the village. " "Fathers and elders who have no sons and brothers should also learn to be loyal to the Kingdom and filial piety, and show good virtues, and this is the foundation of life. Habits have existed for a long time, and people will be righteous, customs and habits will be strong, etiquette and righteousness can flourish. (Administrator. Qianlong)

The influence of Confucian culture had made the Tujia people's moral view of "family and country" clearer.

2.2 Xi Lan Ka Pu

2.2.1 The Development of Xi Lan Ka Pu

"Xi Lan Ka Pu"(Chinese: 西兰卡普) is the Tujia brocades, it means "Tujia bedding". Tujia minority is a long history ethnic group. According to scholars' research, Tujia is a community formed after integrating many other ethnic groups with Ba

⁶ Central dispatch system for local officials of ethnic minorities (Chinese: 改土归流): Central dispatch system for local officials of ethnic minorities is to change the management mode of the minority chieftains to that of government officials. The minority chieftain is the leader of the original nation, and the official is appointed by the central government of the court. This policy is conducive to eliminating the backwardness of the local chieftain system, and at the same time strengthening the central government's rule over some areas inhabited by ethnic minorities in the southwest.

people (A general term for the ancient Ba country⁷) as the main body (Si Maqian write, Yang yanqi translate. 2001).

From the weavings of aboriginals to Cong cloth (Chinese: 糞布), Langan fine cloth (Chinese: 兰干细布), to Ban cloth and Xitong cloth (Chinese: 溪峒布), finally become Xi Lan Ka Pu. This process confirms the history of Tujia ethnic from primitive to modern, from the aboriginal ancestors in northwest Hunan to Bacong migrate from the north, Wuman migrates from the west, and Ke(han)⁸ migrate to Tong. Finally, gather multiple tribes develop into an ethnic minority.

In the 1930s, the Tujia brocade was already well-known and went abroad. According to the 1939 "Longshan County Annals", Tujia brocade "has been exhibited in Changsha, Nanjing, and other countries in the East and the West recently, but unfortunately, it has not been improved for hundreds of years (Longshan County Revised History Office. 1985). After the founding of the People's Republic of China, the Tujia brocade has received the country's attention. In 1957, the Tujia minority was identified as a single ethnic group, and the local brocade was subsequently called "Tujia brocade." The Tujia brocade was then promoted to the whole country and attracted the attention of the world. In the 1980s, with the gradual rise of the tourism industry in Xiangxi, Longshan, and Yongshun successfully set up enterprise-style workshops, which were once prosperous. According to relevant data, "In the late 1980s, there were more than 20 townships in Longshan County alone, and more than 10,000 brocade artists were engaged in the brocade industry. The county has more than 4,000 looms with an annual output of more than 300,000 pieces of brocade. Of the 13,800 population in Miao ertan Town alone, 2,854 people are engaged in brocade, and there are 2,614 looms (Huang Boquan. 2004).

⁷ Ba country, an ancient country with Ji's family name as the main body, and including other tribes in the territory, which were established in the geographical area of the southeast of Shan and the eastern part of Sichuan and western part of Hubei.

⁸ Ke(han), it is a Han ethnic group with distinctive characteristics of mountainous ethnic groups. It is also one of the Han people's small and relatively weak ethnic groups in the world.



Figure 13 The weaving process of Tujia brocade

(Making Tujia brocade to welcome the new year, <http://www.nwccw.gov.cn>, 2018)

Due to the influence of market demand, the complicated process, and pure manual operation, the monthly quantitative output of brocade is inadequate. Only two pieces with complex patterns can be woven entirely per 3 months, and two pieces of simple patterns can be wholly woven per month, and the market price of a single piece of quilt is from 350 RMB to 550 RMB. Excluding cost, a handcraft man can make only 20-30 RMB per day. In addition, the aesthetics of the products are out of touch with modernity, the sales of the products are bleak, and the factory cannot sustain its livelihood. So Longshan County Tujia Brocade Craft Factory, Miao City Brocade Factory, Min'an Tujia Brocade Factory, and many individual brocade factories have ceased production. Most brocade artists returned to the folk, some started family workshops, and some brocade girls changed their careers.

The development of the social economy and the prosperity of industrialization pushed Tujia brocade into a depression period, causing Tujia brocade to lose its position in market competition, and a large number of brocade inheritors were lost. According to documents data, the distribution area in the Xiangxi Tujia and Miao Autonomous Prefecture of Xi Lan Ka Pu weaving has shrunk from more than 100 townships in the early days of liberation to a small area represented by Miaoertan Town now. At present, there are less than 2,000 weavers of Tujia brocade

in western Hunan, including two national-level inheritors, and most of these people are old (Tian Ming, Zhang Xinping, Tian Danian. 2018).

In 2006, the Tujia brocade was included in the National Intangible Cultural Heritage List, attracting many experts and scholars at home and abroad to investigate and study. In 2007, on China's second "*Cultural Heritage Day*", Wen Jiabao, member of the Standing Committee of the Political Bureau of the CPC Central Committee and Premier of the State Council, and Li Changchun, member of the Standing Committee of the Political Bureau of the CPC Central Committee, visited the China Intangible Cultural Heritage Exhibition. When they saw the on-site production of Tujia brocade, they exclaimed: "Intangible cultural heritage also has materiality. Materiality is a literary image, and non-materiality is context. The civilization of human beings cannot be born without academic vision and cannot be passed on without cultural context. Without literature image, there is nobody; without context, there is no soul. The two should be well combined. Only when human civilization is passed on from generation to generation can it be continuously enriched and developed; only through mutual exchanges can culture and materiality be perfectly integrated (Li Bin. 2007).

2.2.2 Traditional Patterns of Xi Lan Ka Pu

Judging from the themes and content of the patterns of Xi Lan Ka Pu, there are three sources:

(1) Realistic Records of Natural Objects and Abstract Expressions of Living Utensils

We can see large numbers of objects in real life used in the Xi Lan Ka Pu pattern; such as animals: swallows, fish, crickets, chickens, ducks, etc. commonly seen in the fishing and hunting life in mountainous areas; various plants growing in Wuling mountainous areas, such as plum blossoms, thorn flowers, orange flowers, leek flowers, etc.; everyday items as chairs, tables, millstones, shuttles, washboards, boats, etc.; also natural manifestations of the sky, and the earth, such as nebulae, the sun, moon, water waves, swamps, rock walls, fields, etc. To trace the source, the Hunan, Hubei, Chongqing, and Guizhou border areas where the Tujia people have

prospered for a long time have lofty mountains, many gullies, barren land, and traffic congestion. In this geographical environment, the culture created by the Tujia people is a typical mountain culture, Xi Lan Ka Pu Patterns are produced in a specific natural and social environment, rooted in the fundamental soil, reflecting real life, and subject to real life. (Zhao Li, Chen Mingzhen. The Integrated Expression of Emotions and Meaning in Xi Lan Ka Pu's Pattern. 2008)



Figure 14 Crickets

(Chinese: 蟋蟀花)

(Wang Weiyi, Tian Shunxin, Brocades of HU Xiang Area, 2008)



Figure 15 Plum blossoms

(Chinese: 九朵梅)



Figure 16 Boats

(Chinese: 船船花)

(2) The myths and legends of the Tujia ancestors and the content of the historical memory of the Tujia people

Many patterns in Xi Lan Ka Pu reflect the myths and legends of Tujia ancestors or the historical memory of Tujia people. For example, the “Tai Tai tiger” (Chinese: 台台虎) and the “big snake” (Chinese: 大蛇花) pattern are closely related to the Tujia totem and taboo; the hook and the boat pattern related to the metaphor of the ethnic origin; the “卐” character pattern that originated from the ancient sun god worship; thoreau trees and thoreau stalks derived from Tujia legends; “eight lions lift seal” and “five seals of Tujia king” reflecting the historical memory of the Tujia people in the era of the Tusi⁹ period. (Zhao Li, Chen Mingzhen. The Integrated Expression of Emotions and Meaning in Xi Lan Ka Pu's Pattern. 2008)

⁹ Tusi, also known as native officials and chieftains, was an official on the frontiers of ancient China, which was established in the Yuan Dynasty. It was used to confer to the tribal leaders of ethnic minorities in the northwest and southwest regions.



Figure 17 Boxes with eight hooks



Figure 18 Eight lions lift seal

(Chinese: 箱子八勾)

(Chinese: 八狮抬印)

(Wang Weiyi, Tian Shunxin, Brocades of HU Xiang Area, 2008)

(3) The integration of Han culture and other ethnic cultures

With the implementation of the Qing Dynasty's policy of "Gai Tu Gui Liu", many Han cultural patterns have gradually been integrated into the Xi Lan Ka Pu patterns. The auspicious patterns in Han culture, such as “Xi Que Nao Mei(Chinese: 喜鹊闹梅)”, “Shizi Gun Xiu Qiu(Chinese: 狮子滚绣球)”, “Long Feng Cheng Xiang(Chinese: 龙凤呈祥)”, “Er Long Qiang Bao(Chinese: 二龙抢宝)”, “Chang Ming Fu Gui(Chinese: 长命富贵)”, “Li Yu Tiao Long Men(Chinese: 鲤鱼跳龙门)”, etc. Xi Lan Ka Pu accepted these sister arts and transformed them into the art of Tujia brocade. (Zhao Li, Chen Mingzhen. The Integrated Expression of Emotions and Meaning in Xi Lan Ka Pu's Pattern. 2008)

The connotation culture of the brocade is the result of the long-term accumulation of the Tujia minority. In the long precipitation of folk culture, the pattern of "Xi Lan Ka Pu" permeates the unique and pure cultural essence of the Tujia minority and is rich in folk customs.



Figure 19 Shizi Gun Xiu Qiu

(Chinese: 狮子滚绣球)

(Tian Ming, Zhang Xinping, Tian Danian, *The Brocade Techniques of Tujia Nationality in Xiangxi*, 2018)



Figure 20 Er Long Qiang Bao

(Chinese: 二龙抢宝)

2.3 Emotions Contained in Xi Lan Ka Pu

2.3.1 Emotions about Life and Procreation

The emotion of life includes the compliment of gestation, birth, nurturing, the extension of life, and the prayer of infinite life. Since the gestation and birth of life depend on the "life of couples", the emotions of life reflect the feelings of "love, marriage, childbirth, feeding, and prolonging life" in Xi Lan Ka Pu. These are all praises with the theme of reproduction, nurturing, and extension of life.

2.3.1.1 Praying for Happy Marriage

Tujia girls can make brocade at the age of eleven or twelve. When Tujia girls get married, "Xi Lan Ka Pu" is their dowry. The girl must weave about 10 to 20 pieces of the quilt before getting married, and the last piece of "Xi Lan Ka Pu" weaving is the girl's accessory. The weaving is extremely serious, with all the efforts and hopes of the Tujia girl.

The Tujia people always regard "love" as the object of their acclaim. The Tujia brocades "Tujia wedding (Chinese : 迎亲图)", "dragon /phoenix /man /horse (Chinese : 龙凤人马)", contained the Tujia women's yearning for a happy life. Putting emotions on objects, the dowry of "Xi Lan Ka Pu" includes the Tujia girls'

longing for a beautiful marriage, the prosperity of the race, and the meaning of praying for prosperity.



Figure 21 Dragon/phoenix /man / horse

(Chinese : 龙凤人马)

(Wang Wenzhang, The heirs of Xi Lan Ka Pu, 2010)

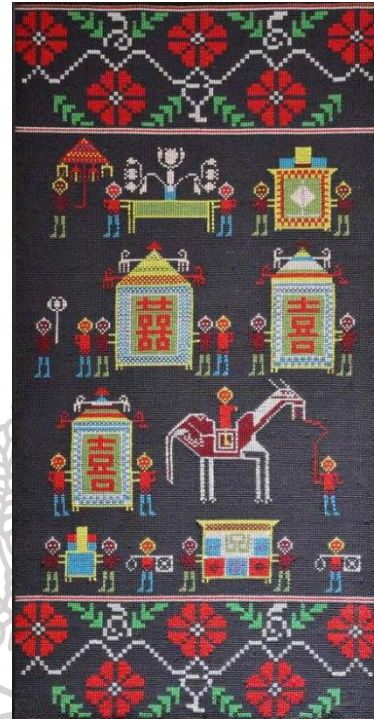


Figure 22 Tujia wedding

(Chinese : 迎亲图)

2.3.1.2 Praying for Pregnancy

Pan Guangdan described the local folk beliefs: "Anyone who has a newborn child must worship "Ami Shuangshuang". The method of offering is to cut a paper man, put a small umbrella, and stick it on the cupboard. She must be paid tribute to her on the festival day (Pan Guangdan. 1999).

The icon of "Xi Lan Ka Pu" contains abstract deformations of various natural things. The most typical is the "hook pattern"(Chinese:勾纹). The Tujia proverb often says, "Forty-eight hooks are famous... (Chinese: 四十八勾名堂大)"(Jin Xuan. 2010).

The hook pattern comes from an uncaria plant in the Tujia mountains, which is highly tenacious. It is abstracted into a "hook icon". It follows the traditional beliefs and customs of the Tujia people and generates a single eight hook by the four directions of sky, land, human, and deities. The four-way hook pattern is

opposite to each other, which means that the husband and wife are harmonious and take care of each other.

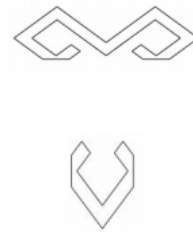


Figure 23 *Uncaria* plants and “hook icon”

(Left: <https://baike.so.com/>, Right: draw by Zhao Li, 2019)

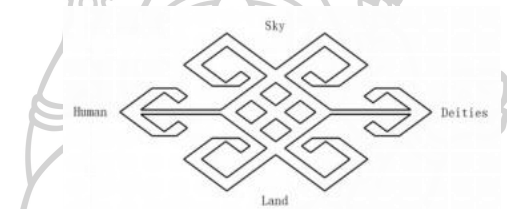


Figure 24 Eight hooks icon

(Draw by Zhao Li, 2019)

In ancient China, there has always been a saying “More children, more happiness (Chinese: 多子多福)”. With the development of generations, the pattern of eight hooks gradually increased to twelve and twenty-four hooks, and finally, the pattern of forty-eight hooks was derived. Based on the center, the symmetry is gradually expanded, the hook pattern is repeated, the collinear lines are in line, the common lines are in line, and the lines are interlocked. The implication is that there are pairs in pairs, many descendants, and endless.



Figure 25 Forty-eight hooks pattern

(Wang Wenzhang, *The heirs of Xi Lan Ka Pu*, 2010)

2.3.1.3 *Praying for Children's Safety*

The "Tai Tai Hua" in Xi Lan Ka Pu has a main pattern that resembles a "tiger head". This kind of "Tai Tai Hua" Tujia brocade is often used as a "wrapped cover" (that is, the quilt of the cradle) to take children out, at the time the mother put it on her back and covered the head and body of the child.



Figure 26 Tai Tai Hua (little tiger)

(Wang Weiyi, Tian Shunxin, *Brocades of HU Xaing Area*, 2008)

The "Tai-Tai-Hua" icon is a decorative pattern used on the edge of the quilt. It consists of three basic patterns: the first part is "Bubi Huo", showed as Fig. 43(Tujia language, which is literally translated as "small boat" in English). It is arranged in two-sided continuous pattern horizontally, and the basic skeleton of the pattern is formed by thicker horizontal polylines. The second part is the geometry of a set of diamond-shaped frames, showed in Fig. 44. It has no Tujia language and Chinese name, be sandwiched in the middle of the boat pattern, corresponding to each boat icon. At the bottom of the pattern is the edged pattern "Ze Oh Li", showed as Fig.45 (Tujia language, which is called a water wave in Chinese). It is a set of continuous-wave lines. The whole is strip-shaped, and the Tujia dialect refers to "wide stripes" as "Tai-Tai", hence the name "Tai-Tai-Hua". The strip-shaped brocade composed of tiger heads has both the majesty of tigers and the innocence of children. It is the embodiment of the folk custom of the White Tiger worship unique to the Tujia people.



Figure 27 Bubi Huo (small boat)

(Draw by Zhao Li, 2019)

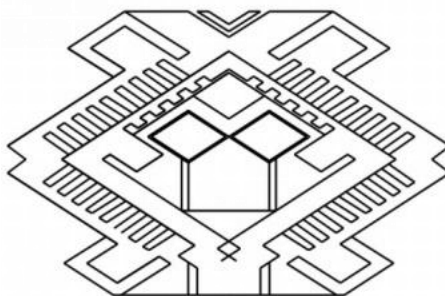


Figure 28 Tiger face

(Draw by Zhao Li, 2019)

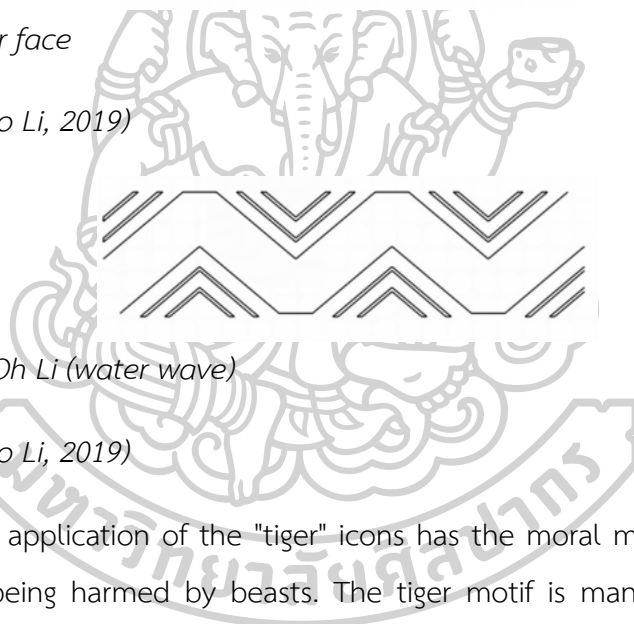


Figure 29 Ze Oh Li (water wave)

(Draw by Zhao Li, 2019)

The application of the "tiger" icons has the moral meaning of protecting children from being harmed by beasts. The tiger motif is manifested as a kind of exorcism worship in the Tujia nationality in western Hunan. The behavior of respecting tigers is prevalent in west Hubei of Qingjiang. Until now, the Tujia people have raised the tiger's head above the gate. They hope to get the white tiger's tenacity and kingship to drive away from the demons.

The image of the tiger is used as an item of sustenance. It pours out the inner emotions and hopes that their child is as healthy as a tiger, disease-free and disaster-free, and grows up healthily and happily. It expresses the mother's good wishes for the child and the folk mentality of protecting children.

2.3.2 Praying for Blessings and Fortune

(1) Praying for Blessing, and Good Luck

In Xi Lan Ka Pu, like other folk arts, the culture that implies auspiciousness can be said that each piece of brocade is a masterpiece that praises and conveys sincere prayers and wishes. It is a record of conveying the meaning of blessings and expressing warm and beautiful blessings.

Especially after the “Central Dispatch System for Local Officials of Ethnic Minorities”(Chinese:改土归流), Tujia, Han¹⁰ and Miao's people lived together in the area where the Tujia people lived together before. The long-standing Han culture also had a profound impact on the Tujia people.

Like the "little dragon" pattern, the composition of this brocade is different from the two-square continuous and four-square continuous composition patterns commonly used in "Xi Lan Ka Pu", and it uses the decorative painting composition pattern.

In the Han culture, tumbling up and down in the auspicious clouds, the image of the dragon is abstracted into an ancient dragon image resembling a "silkworm", with two small dragons, vacated in the auspicious clouds, echoed from end to end, with a simple and lovely figure.

In traditional Chinese culture, the dragon symbolizes power, nobility, honor, luck, and success; the auspicious cloud pattern symbolizes the endless aura of auspiciousness, and it is a typical Han traditional auspicious pattern.



Figure 30 Xiang Yun Teng Long (little dragon)

¹⁰ The Han, It is China's main ethnic group, accounting for about 90% of the country's population.

(Wang Weiyi, Tian Shunxin, Brocades of HU Xiang Area, 2008)

After it was introduced to the Tujia people, it was also used to pass on the folk hopes and ideals for a better life. From the transformation of the patterns, we can understand that the use of these patterns by the Tujia has a deep history and emotional accumulation.

(2) Praying for Promotion and Wealth

Tujia people believe that snakes are the incarnation of gods and mascots. Tujia people believe that if a woman who dreams of a snake will be happy, she will give birth to a precious son. A man dreaming of a snake indicates that he will be rich and promoted, avoid disasters, and be auspicious. The saying that "a snake sheds its skin when a person dies, and a snake never dies" is widely circulated in this area.

Tujia people do not directly call snakes by their names as if they do not directly call their parents, but they are honored as "Qian Chuanzi (Chinese: 钱串子, meaning bunches of coins)" and "Jin Chuanzi (Chinese: 金串子, meaning bunches of golden coins)". They avoid eating snake meat, and there is a saying that "snakes by the foundation of the house cannot be beaten". Whenever the Tujia people saw snakes in the room or around the house, they thought it was their deceased ancestor who returned home, so they hurriedly put-up incense paper, candles and three animal sacrifices, sincerely worshipped them. With words of praise or wishes in his mouth, he led the snake out of the house.



Figure 31 Da She Hua (big snake)

(Wang Wenzhang, The heirs of Xi Lan Ka Pu, 2010)

2.3.3 Hoping the Family and the Tribe Flourish

(1) Hoping for Family Harmony

In the epic poem "Snake Barge" of the Tujia minority, the legendary story of the destruction and re-creation of humankind in the old primitive age is described. The story tells that when the flood is flooding, and human beings are destroyed, the gods have the heart to place the hope of human reproduction on the brothers and sisters, brother Busuo and the younger sister, Rongni, and ordered you to change your compatriots into husband and wife. The brothers and sisters heard that this is against human relations. In the matter, he would rather die than willing, so he put forward a condition and said: "If the gourd we are sitting on is close together in the vast flood, we will agree to this matter." The two brothers and sisters took a giant gourd, dug out the gourd, and floated on the water, and then one facing east and the other facing south, each facing the mighty flood. The two halves of the gourd moved closer and closer to each other and finally got close together, and they were inseparable.

This is a pattern called the gourd flower in Xi Lan Ka Pu, which describes a man and a woman who hid in the gourd and went through the disaster together when the sky was flooded in ancient times.



Figure 32 Gourd flower

(Photo took by Zhao Li, Long Shan, 2009)

“Through the ancestral worship ceremony, the harmony of the clan and relatives is promoted, and the family line is continuous. This has been the most important value of the Chinese for thousands of years.” (Li Yiyuan.1996)

(2) Hoping for the Tribe Peaceful and Flourish

For the Tujia people who have had many wars and disasters in history, worshipping their ancestors has become essential spiritual sustenance. The Tujia people in the Youshui Valley of the Wuling Mountains believe in "eight tribal deities" and popular "hand-waving dance". According to Shen Congwen's textual research, "Eight Luoqun Skirt" is an authentic Tujia dress, which originated in the ancient history of commemorating the unity and fighting of the eight ethnic groups.

The folk tale "The Talisman of Tu Lao Si" compiled by Tian Yonghong said: Long ago, the Tujia people living in the Wuling mountainous area were often harassed by wealthy soldiers and could not be peaceful. At that time, the eight tribes of Tujia fought for their respective tribes. Although they fought hard to resist, they were defeated because they did not have a unified command and deployment. In failure, they found a lesson. The leader of a tribe suggested that the eight tribes should have an order to have a unified command. So, each of the eight tribal leaders went to a coppersmith's shop to cast a copper bell and ranked them in order according to the order in which they received the bells. Soon the rich soldiers came to invade the Tujia tribe again. This time an ambush was planned first, and the Tujia people fought a big victory.

To consolidate the fruits of victory, protect the peace of the Tujia people, and jointly defend against foreign enemies, the eight tribes discussed and made a unique dress for the prominent leader. After that, if they wear it, they can mobilize the people in each village. The seven leaders each contributed a piece of cloth of different colors to the great leader. Therefore, the great leader sewed eight pieces of fabric together and then tied them around his waist. This is today's "Eight Luoqun Skirt".

After the bureaucratization of native officers' period, Men no longer wear eight skirts. These eight Luo skirts are now just vests worn by the Tujia wizard "Tima". "Red, orange, yellow, green, blue, blue and white, these eight colors represent the eight tribes of the Tujia minority. (Xu Chuanjing. 2006)"

In the Tujia brocade, there are patterns of "eight phoenixes wish longevity", the "eight lions rolling ball", and the "eight tigers offer the seal". The

phoenix and lion are all auspicious beasts of the Tujia minority, and the tiger is the totem beast of the Tujia minority. "lion" and "eight tigers" also mean the eight tribes, combined with auspicious meanings such as wishing longevity, rolling a hydrangea, and carrying the seal of the king, and expressing the emotion of hoping for the tribe peaceful and flourish.



Figure 33 Eight tigers offer the seal
(Wang Weiyi, Tian Shunxin, Brocades of HU Xiang Area, 2008)

2.3.4 Summary

The Tujia people live in a mountainous area with a livable climate, abundant water resources, and rich soil. The farming, fishing, hunting lifestyle, and beautiful living environment have created a unique Tujia brocade. The Tujia brocade developed from Cong cloth, Langan fine cloth, Ban cloth, and Xitong cloth, and finally formed into Xi Lan Ka Pu. Over the past thousand years, it has experienced a process of initiation, development, prosperity, decline, and being valued again. In the mountainous environment with inconvenient transportation, this minority textile is preserved from its ethnic culture and has become China's intangible cultural heritage.

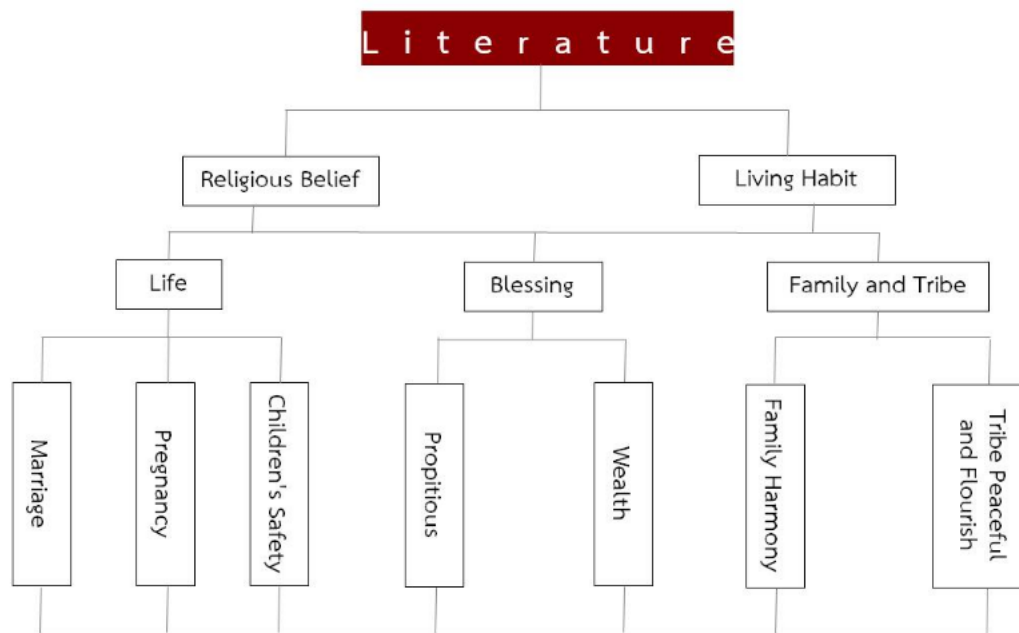


Figure 34 The emotions in the Xi Lan Ka Pu icons

(Made by Zhao Li, 2021)

This research started with the Xi Lan Ka Pu patterns collection and obtained a list of the traditional patterns, including 203 pattern names and 109 brocade pictures. It was discovered that the Tujia brocade weaving technique gave it an almost linear expression, forming a concise, general, and exaggerated structural feature. The Tujia minority's cultural precipitation of "respecting red, advocating black and avoiding white" makes Xi Lan Ka Pu prefer black and red. The color matching principle follows an old proverb: "Black and white are not effective. Red and green are not ideal. Blue and yellow made the brocade shining brightly".

Affected by national beliefs, life customs, and traditional philosophies, Xi Lan Ka Pu, an important ornament for Tujia ritual activities and a dowry for girls to marry, reflected many Tujia people's longing for a better life, as shown in Fig.34 .

2.4 How Design Communicate Emotion

2.4.1 What is Emotion?

Emotions are the key to inheriting the traditional ethnic tapestry culture of Xi Lan Ka Pu to the youth group, so we need to understand what emotions are and what constitutes emotions. Emotions cover a wide range. People generate

emotions from experience. Some are weak, some are strong, some last for a long time, and some last for short.

Desmet distinguishes four different emotional states. "Emotional states" include feeling, mood, sentiment, and personality traits (Desmet. P.R. 2002.). Through practice and intention, we can distinguish different emotional states.

The feeling is constantly changing from moment to moment. Mood describes a short-term emotional pattern, and the sentiment is expressed as constant affection or disgust. These emotional states combine for a long time to form the emotional characteristics or personality traits in the eyes of others.

(1) Feeling

The feeling lasts for a relatively short time, ranging from a few seconds to a few minutes. Feelings generally target certain specific things. The triggers may be sights, smells, sounds, events in the external environment, thoughts, and internal representations of past events and experiences.

(2) Mood

The mood is an emotional state that lasts longer than feeling. It can usually last for hours or days, but it is still considered acute because it has a limited duration. The causes of emotions are generally complex and comprehensive and are not triggered by a specific event, so they are often regarded as unintentional or not directly caused by something. In other words, Moods are aimed at the world, not a specific object or individual (Frijda, N. H. 1994).

(3) Sentiment

The sentiment is intentionally produced directly for a certain thing, involving the relationship between people and things. Sentiment constitutes our likes and dislikes, attitudes, and standards.

(4) Personality Trait

Personality traits belong to long-term personality traits. In this sense, it is similar to mood, but it lasts for a long time, and the emotion shown has become a characteristic of people. Therefore, personality is often referred to as "character" or personality trait, which is generally connected with the whole world. If an emotional

state has become part of our character, we will always be stable to show this state over time.

2.4.2 How to do Emotion Generate

Sternberg describes the emotions between people in three forms, that is passion, intimacy, and commitment.

Passion: Aesthetics oriented, has the following characters,

Infatuation, quick, unconscious, and it is the result of attraction.

Intimacy: Interaction-oriented, has the following characters,

Friendship, unconscious and is the result of connection built through interaction.

Commitment: Function-oriented, has the following characters,

Personality perception is based on aesthetics and interaction, consciousness, and trust built through consistent results over multiple interactions. (Sternberg, R. J. 1988)

It can be seen from the above that emotions generate from three conditions, one is attraction, the other is friendship, and the third is the presentation of a stable state, which means trust.

2.4.3 Important Criterion of “Design for Emotion”

The emotions between people and objects can analogize the emotional relationship between people. Cakmakli Ayca of Smart Design company discovered the common ground between good design and good mate, including attractiveness, personality, resonance, and creation. (Cakmakli Ayca, 2010)

The arrival of these qualities in the design process is also an important criterion for design for emotion.

(1) Attraction

In *EMOTIONAL DESIGN*, Donald Arthur Norman believed that design is divided into visceral level, behavior level, and reflective level. The visceral level is based on the aesthetic perception of the product (sight, hearing, smell, touch, taste), and it is believed that attraction is entirely a response to the appearance of an object. A good first impression with an aesthetic appearance can be more conducive to behavioral design level. (Donald Arthur Norman.2005)

George Santayana said, "Beauty can't exist in other places, only in perception." He also believes that aesthetic perception is a kind of original ability that can be possessed without training. Aesthetic perception has strong universal adaptability, which is suitable for the basis of public aesthetic judgment. (George S. 2012)

(2) Design Personality Trait

We will unconsciously perceive emotions from the form and content of the product. When the product is stable to show certain emotions, it can also be regarded as the "perception of emotion and personality". (Trvor Van Gorp, Edie Adans. 2014.)

The design personalities are information obtained from appearance elements (sight, hearing, smell, touch, taste), which can be expressed by design elements such as composition, icon, color, and style of calligraphy. All these appearance elements are combined in different ways to make the product convey similar personality characteristics.

(3) Trusting

If the product can convey a clear and consistent design personality trait, it is possible to gain trust and establish a stable relationship between the product and the user.

Consistent design personality traits, we can also understand that the product has accurate design objects, precise design semantics, and a stable design style. (Trvor Van Gorp, Edie Adans. 2014)

(4) Empathy

One of the ultimate goals of design is to make design works empathy in people's hearts. Realize the spiritual communication between the designer and the audience, so that the audience can have the necessary feelings and emotional dependence.

Excellent designers often set themselves as the common role of product sellers, consumers, and designers during the design process. From the perspective of this role, experience the different feelings, sentiments, and personality traits between

people, people, and things, and people and emotions, and make design thinking and design plans based on emotional scenes. (Xu Zhenghong. 2014)

(5) Innovation

People prefer to adopt new technologies and better products instead of being confined to outdated products. (Cakmakli Ayca. 2010)

People are always in the process of progress and renewal. Why Xi Lan Ka Pu nowadays has become an intangible cultural heritage that few people care about from the high-end textiles used only as court tributes a hundred years ago. The lack of modernity and innovation is one of the fundamental reasons.

Innovation constantly goes beyond the original framework, meets the actual needs of life, is higher than the authentic life, exudes an indescribable attraction, and promotes the continuous development of humankind.



Chapter 3 Research Methodology

3.1 Research Framework

Literature research, analysis research, survey research, hypothesis testing, co-creation research methods were comprehensively used to complete the qualitative research of the subject.

First, the Tujia people's geographical features, daily customs, worship, and living philosophy were comprehensively analyzed by literature research method to explore a more profound cultural sentiment. The above work is mainly reflected in chapter 2 of the thesis, section 2.3 of chapter 2, trying to answer objective No. 1, the emotional characters of Xi Lan Ka Pu.

Then, the design elements of Xi Lan Ka Pu were deconstructed, analyzed from the three aspects of color, icon, and composition by way of analysis method, and the visual feeling features were obtained. The above work is mainly reflected in chapter 4 of the thesis, trying to answer objective No. 1, the aesthetic characters of Xi Lan Ka Pu.

Third, start with the aesthetic and psychological needs of the youth group to seek similarity by survey research method. The above work is mainly reflected in chapter 5 of the thesis, trying to do preparation work for objective No. 2.

Through the trial plan, plan supplement and refinement, implement, and continuous hypothesis testing process. It is concluded that through the four stages of physical proximity, familiarity, seeking similarity, and like reciprocity, the youth group can form a friendly and close relationship with Xi Lan Ka Pu. The innovative design during young designers was completed through the role-playing empathy design method. The relationship schema plus empathy design answers objective No. 2 and is reflected in chapter 5 of the thesis.

Finally, through the analysis of young designers' excellent Xi Lan Ka Pu innovative design works from the aspects design theme, design elements selection, design method, and emotion communication, the "culture inherited design guidelines" were summarized. According to this, combined with the emotional needs

of the young group, a series of design work was carried out and productized. These answer objective No. 3 and are reflected in chapter 6 of the thesis.

3.2 Research Method

3.2.1 Literature Research Method

Taking “Xi Lan Ka Pu” as keywords, extensively consult relevant books and documents and collect relevant information. The author summarized the information obtained, extracted the critical information needed, and formed a preliminary research idea.

3.1.2 Survey Research Method

In response to young audiences’ emotional needs and aesthetic changes, the survey research method based on questionnaires and interviews was adopted to obtain original data and analyze data to lay the foundation for follow-up research.

3.1.3 Analytical Method

Collected pictures of Xi Lan Ka Pu and analyzed the pattern from icons, color combinations, and composition. Analyzed and extracted the design elements. Studied the semantics conveyed by the samples and extracted emotional vocabularies.

3.1.4 Co-creation Design Method

By inviting non-design majors, and design majors’ student practitioners to take part in the Xi Lan Ka Pu pattern innovative design practices, the aesthetic preferences of the youth group and their selection criteria for excellent design works were discovered.

3.1.5 Hypothesis Testing Method

Based on the previous research foundation, form a primary research hypothesis and construct a trial research plan. Then through the implementation of the plan to test the feasibility. Through repeated practices, problems were gradually discovered, and the plan was modified and improved in response to these problems. Finally, a solution way with high feasibility and good completion effect was formed.

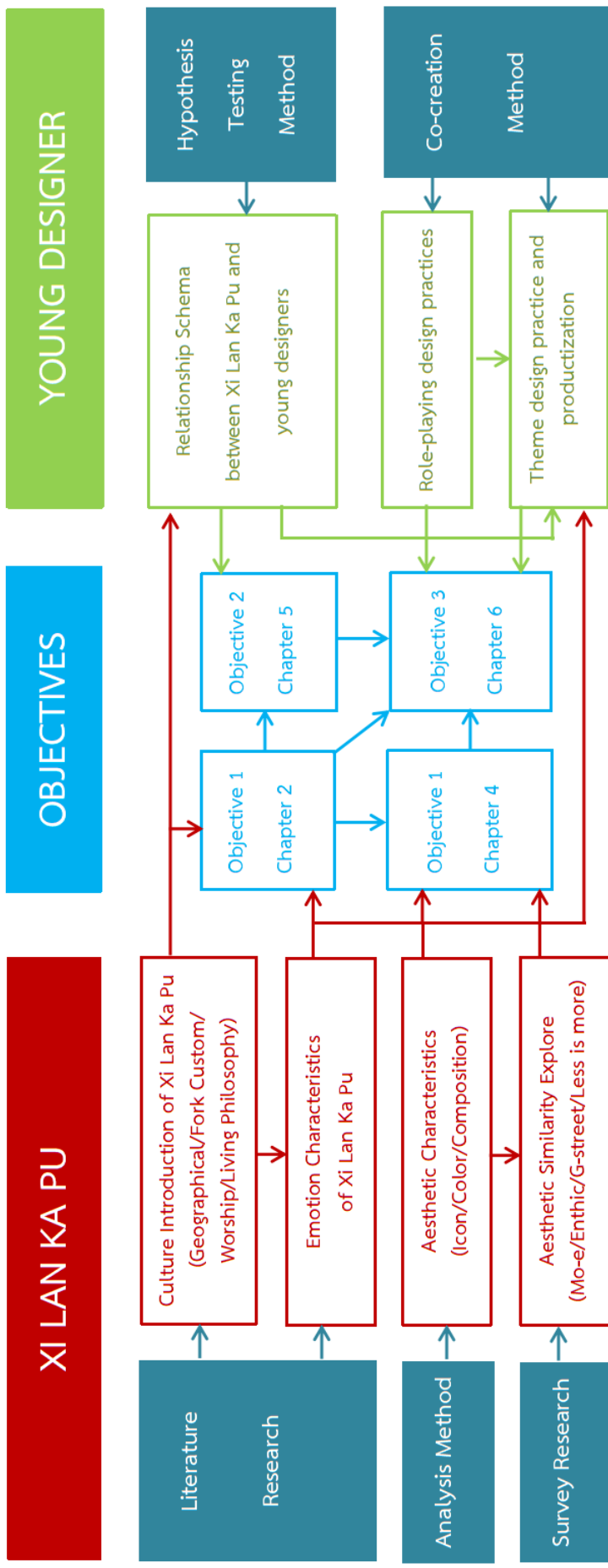


Figure 35 Research framework

(Made by Zhao Li, 2021)

3.3 Research Respondents

The target group is the youth group. There are different definitions of the youth in the world. Considering the differences in cultural understanding, aesthetic characteristics, and emotional needs of people at different age stages, the target group's age is finally set at 15-26 years old.

The research respondents are getting narrower and narrower, as the experimental plan is refined step by step. In the preliminary experiment, respondents only need to meet the age and voluntary requirements. As problems continue to be discovered and solutions are proposed, the final selection of participants is the college students and young designers in the age range and have certain design knowledge (such as fashion design, graphic design, home textile design, media design, etc.). These volunteers should meet the conditions for long-term and frequent participation in design activities. In the end, five participants completed the half-year practice process.



Chapter 4 Aesthetic Characteristics of Xi Lan Ka Pu

4.1 The Aesthetic Characteristics of Color Combinations

The asynchrony of aesthetics is one of the important reasons why the contemporary youth group does not love the Xi Lan Ka Pu. When innovating the pattern design, it is not possible to completely follow the youth's aesthetics and discard the traditional features of Xi Lan Ka Pu. Such rootless innovation is not a good way of inheritance. Therefore, this chapter mainly analyzes the aesthetic characteristics of Xi Lan Ka Pu from the icon, color combination, and composition three aspects.

4.1.1 Icon Extraction

In the process, it is found that many pattern decomposition methods are different, mainly based on the following methods.

- ① Break up the overall pattern into parts, and Combine the Parts into a Whole Icon

Because the Tujia brocade pattern is composed of symmetrical icons, in extracting the Tujia brocade icon, the brocade pattern can be divided into two, four symmetrical parts or more parts. For example, for the extraction of eight-petal, the eight-petal flower is divided into four symmetrical icons, and then a part of the icon was extracted, and then this part of the icon was symmetrically formed into an overall icon.

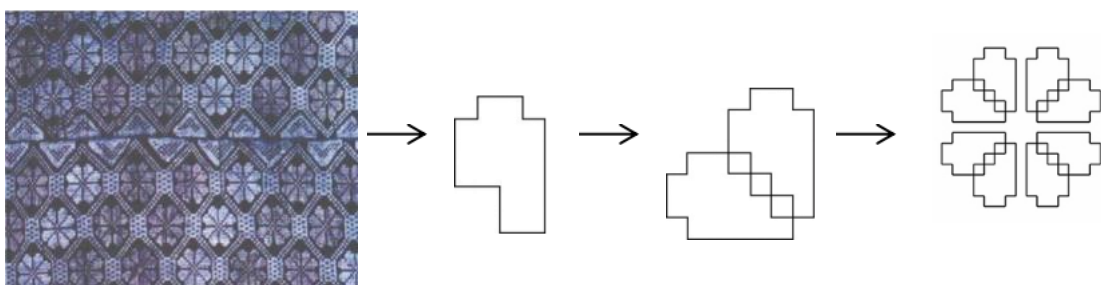


Figure 36 Eight-petal flower icon extract method

(Left: Tian Ming, Zhang Xinping, Tian Danian, *The Brocade Techniques of Tujia Nationality in Xiangxi*, 2018. Right: Draw by Zhao Li)

- ② According to the Formation Process

There are many unique icons in the Tujia brocade. They are a kind of icon that comes from life and is higher than life. This kind of pattern is composed of characters or hooks. This kind of pattern was mainly to extract the main icon, as shown in the figure below.

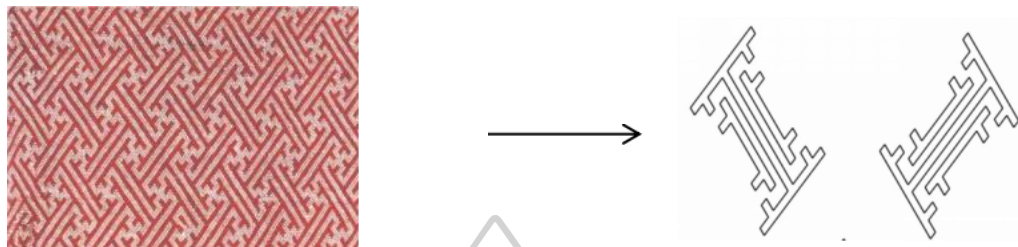


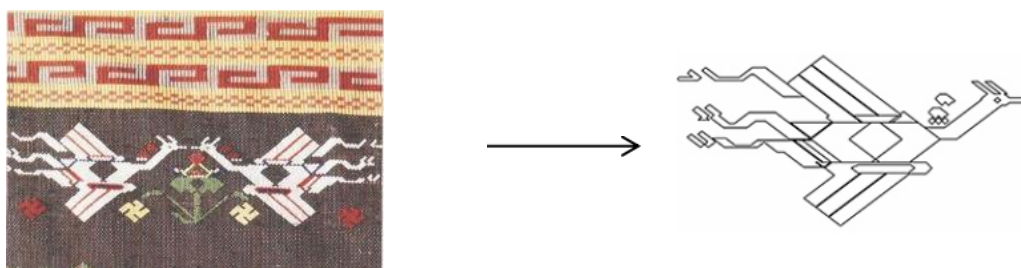
Figure 37 Continuous swastika icon extract method

(Left: Tian Ming, Zhang Xinping, Tian Danian, *The Brocade Techniques of Tujia Nationality in Xiangxi*, 2018. Right: Draw by Zhao Li)

“Continuous Swastika (Chinese: 万字流水)” pattern is connected end to end with the “卐” character icon. When extracting, it was not drawn according to the basic outline of the pattern, but the basic constituent units were disassembled to draw the correct icon.

③ According to the Main Icon Method

Due to the influence of the living environment and nature of the Tujia people, coupled with the primitive Tujia people’s belief and worship of totems, they can observe the animals, plants, household products, natural phenomena in daily life carefully. During the observation process, they summarized and exaggerated the features to form some classic icons. To extract this type of pattern, we must first find the main icon of the brocade and extract it. For example, in the brocade of “Double Phoenix and Peony (Chinese: 双凤牡丹)”, the main icon is the phoenix, the auxiliary icons are peony and 卐, so the phoenix icon and peony icon were extracted. For 卐 icon often appears in other patterns, and it is supplementary icons, just ignored it here.



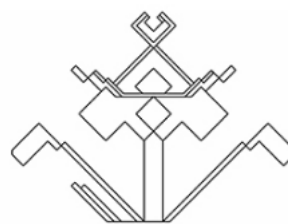


Figure 38 Double phoenixes and peony icon extract method

(Left: Tian Ming, Zhang Xinping, Tian Danian, *The Brocade Techniques of Tujia Nationality in Xiangxi*, 2018. Right: Draw by Zhao Li)

④ According to the Auxiliary Icon Method

Auxiliary icons are generally dotted decorations or edge decorations of the main icon, added in the gaps of the main icon, or used as the border of the main icon. Auxiliary icons often appear repeatedly in different brocade patterns, so they are additionally extracted at the end. The figure below shows that the supplementary icons extracted from the “Yang Que birds” mainly have X-shaped and diamond icons. When these icons are repeated in other brocades, there is no need to repeat the extraction.



Figure 39 Yang Que birds auxiliary icons extract method

(Left: Tian Ming, Zhang Xinping, Tian Danian, *The Brocade Techniques of Tujia Nationality in Xiangxi*, 2018. Right: Draw by Zhao Li)

⑤ Extraction of Icons of the Same Shape

Although there are many types of Tujia brocade, many icons are the same shape but have different meanings. For the icon extraction of this kind, it needs to be summarized and integrated. If the same icon in different composition patterns was extracted, just extract one and noted its different meanings next to it, such as dog, cat and tiger footprints.

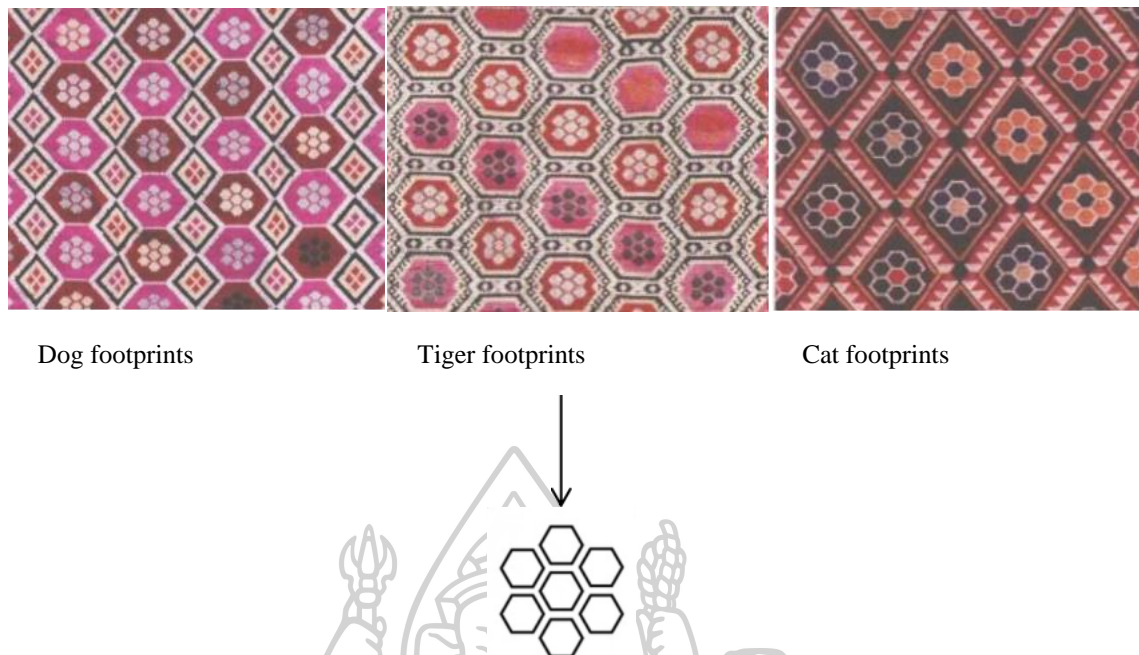


Figure 40 Dog footprints, tiger footprints, and cat footprints icon extract method

(Up: Tian Ming, Zhang Xinping, Tian Dalian, *The Brocade Techniques of Tujia Nationality in Xiangxi*, 2018. Down: Draw by Zhao Li)

⑥ Auxiliary Icon Extraction

The Xi Lan Ka Pu brocade composition often adds multiple layers of borders to the main icon. The gaps in the Xi Lan Ka Pu icon are filled in with various small icons of different sizes, such as rhombus, field, octagon, asterisk *****, S, and X shapes to adjust the balance and density of the main pattern. The supplementary icons were extracted according to the shape category.

Through the analysis of 126 brocade pictures, some of the icons have the same shape and different meanings, and some icons are not clear enough due to the age of the brocade. Finally, 90 main icons and 25 auxiliary icons were extracted, as Appendix II showed.

4.1.2 Icon Design Language Acquisition

① Semantic Method¹¹

¹¹ semantic method, when seeing red, people often feel warm, and when seeing black, people feel cold; people always associate loud sounds with big ones, and soft sounds with small ones; Good is always combined with "bright", "warm", "happy", and "superior", while bad is always combined with "dark", "cold", and "underground". In different nationalities and cultures, people often have this same or similar synesthesia or association, which

The original meaning of semantics is the meaning of language, and semantics is the subject of studying the meaning of language. The design field applies the concept of language to the form design, resulting in product semantics.

Product semantics is based on visual graphics as the primary research object. In order to achieve non-verbal communication between people and things, the product's function or connotation is implied through visual languages such as product form, color, and structure.

This paper divides the product semantics of Xi Lan Ka Pu into icon semantics, color semantics, and composition semantics. These are the semantics most directly related to the Xi Lan Ka Pu pattern, and these different elements give Xi Lan Ka Pu different meanings.

② Semantic Acquisition

The first step is to classify icons according to contour features and obtain the following categories: triangle, square, polygon, octagon, shuttle, strip, diamond, composite graphics.

In the second step, through the “semantic method”, the aesthetic characteristics of the icon were obtained.

This study invited three experts engaged in research in this field and related fields; one is the art and crafts master of Xi Lan Ka Pu, one is the director of the National Museum of China, and the other is assoc. Pro. of art and design major Minjiang University.



shows that the meanings of many human languages are the same and universal. Based on this foundation, semantic vocabulary can be given to express people's different understandings of different things.

Shuiyun YE
Art and Crafts Master
of Xi Lan Ka Pu

Dailun QIN
Director of the
National Museum of China

Wei YIN
Assoc. Pro. in Art and Design
Major, Minjiang University,
Textile Designer

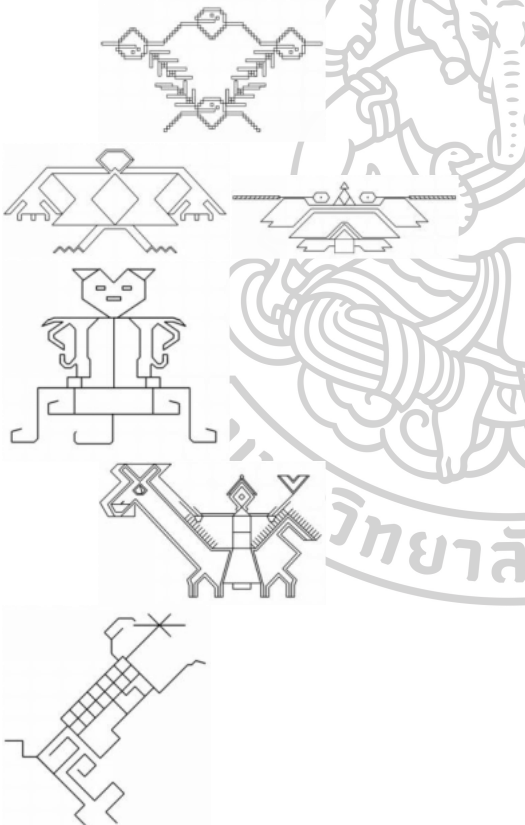
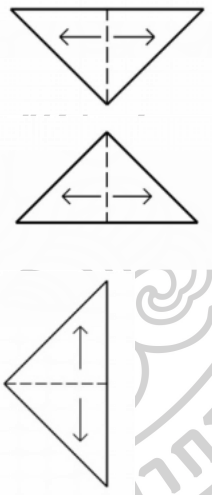
Figure 41 Experts in Xi Lan Ka Pu art & design

(Left: Provided by Shuiyun YE, Middle: Provided by Dailun QIN, Right: Provided by Wei YIN, 2019)

Invite them to give relevant emotional vocabulary based on their understanding and feelings of the icons. Take the triangle icon semantic acquisition in the following table as an example:

Table 1 Semantics about triangle shape icons

(Made by Zhao Li, 2019)

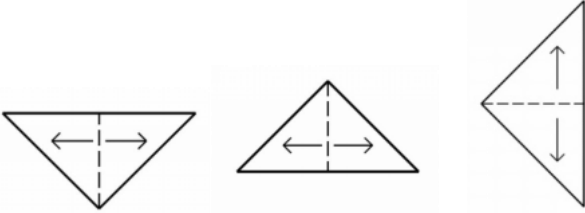
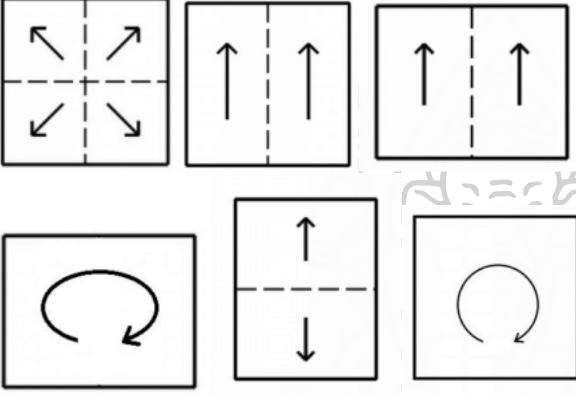
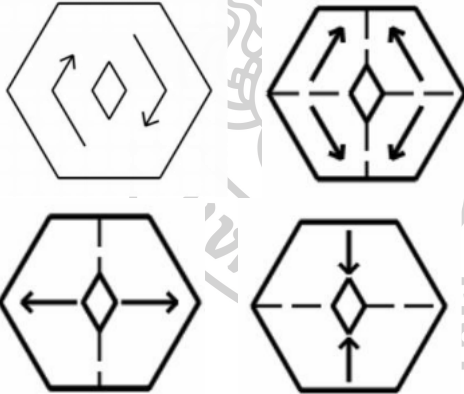
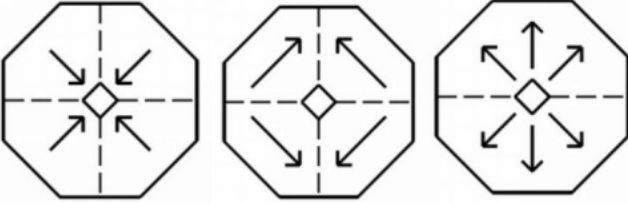
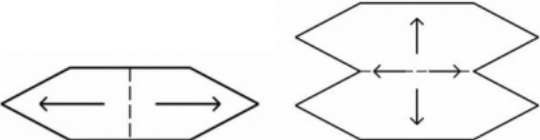
Original icons	Icon's shape	Aesthetic and Emotion Vocabulary
		<p>Balanced, positive, geometrical, onward, lively, young, clumsy</p>

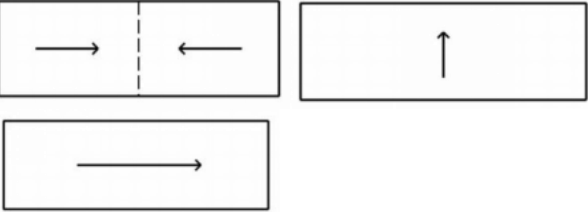
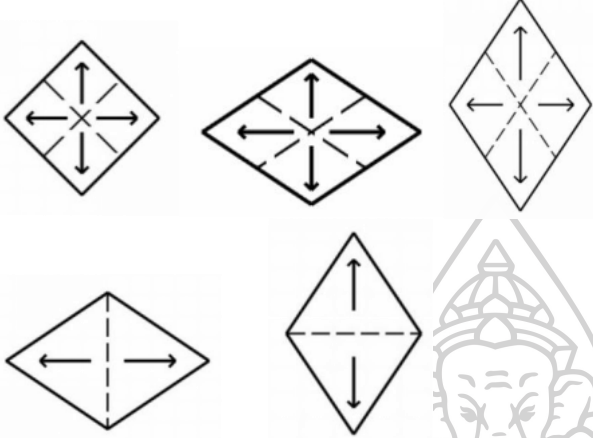
③ Icon Design Language Summary

According to the above icon semantic acquisition method, the icons are classified, and the following results are obtained:

Table 2 Icons shapes classification and semantic vocabularies

(Made by Zhao Li, 2019)

Icon's shape	Aesthetic and Emotion Vocabulary
	<p>Balanced, positive, geometrical, onward, lively, young, clumsy</p>
	<p>Steady, honest, concise, consummate, rustic</p>
	<p>Satiation, full, soft, solemn, balanced, linear</p>
	
	<p>Forward, diverge</p>

	<p>Balance, integrity, concise, cute, unskilled</p>
	<p>Divergence, rhythm, unity, delicate</p>

After summarizing and sorting out aesthetic and emotion vocabulary, the following four groups of vocabulary are finally obtained:

Young/clumsy

Concise/ geometric

Positive/onward

Balance/satiation

4.2 The Aesthetic Characteristics of Color

Among the 126 brocade pictures collected this time, some brocade pictures are centuries-old brocades. The brocade fades more severely, and the color reference value is not great. Some are data pictures, and the colors may be distorted. Finally, 61 pictures of Tujia brocade with representative colors were selected for analysis. It includes 19 pieces of plants, 14 pieces of animals, 12 pieces of daily necessities, 10 pieces of comprehensive types, 3 pieces of characters, 3 pieces of geometry, and 1 piece of heaven, earth, and universe.

First, the brocade is classified according to the fundamental tone of the brocade; then, based on the HSL color system, analyzed the selected samples from the hue, saturation, and lightness three aspects.

4.2.1 Main Color Classification and Analysis

According to statistics, there are 16 kinds of color preferred in Xi Lan Ka Pu traditional textiles (as shown in the following fig. 4), among each brocade pattern. Generally, 5-12 kinds of color are used; the most frequently used colors are black (126 times, 22%), red (125 times, 22%), white (124 times, 22%), yellow (80 times, 14%), blue (57 times, 10%), and green (55 times, 10%), as shown in the following fig. 18 and 19.

These colors have the following characteristics in the Xi Lan Ka Pu pattern application.

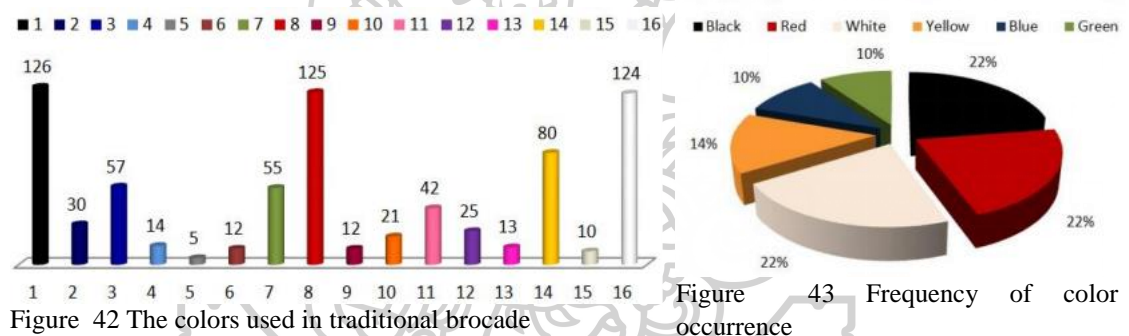


Figure 42 The colors used in traditional brocade

(Made by Zhao Li, 2019)

Figure 43 Frequency of color occurrence

(Made by Zhao Li, 2019)

① Red

Red mainly appears as a decorative color, can also be used as background color, and used in plant, animal, and articles of daily use class, reflecting the love of everyday life.

② Black

Black is mainly used as the background color. It is used mainly in comprehensive classes and rarely used in animals, plants, and articles of Daily Use. It is indicated that black is not a regular color, and it is used when it is expressed as respect.

② Yellow

It can be used both as a decorative color and as a background color. It has a wide range of applications and can be used in almost all categories, mainly used to indicate the original color of the item.

④ Blue

It can be used as a decorative color or as a background color. It is mainly used in animals, plants, texts, and comprehensive patterns and is used as a complementary color of red.

⑤ Green

It generally not appearing as the primary color, when it appears in animals and plants class; it has a certain degree of realism. When it appears in words class, it is used as a blending color, and it is used as a dual complementary color with the red color.

⑥ White

The leading cause of the custom of taboo white is originated from the primitive religion of the Tujia people. Therefore, white is rarely used in large areas of Tujia brocade.

Through the above analysis, we can see that the relationship between the main colors is shown in Fig. 20.

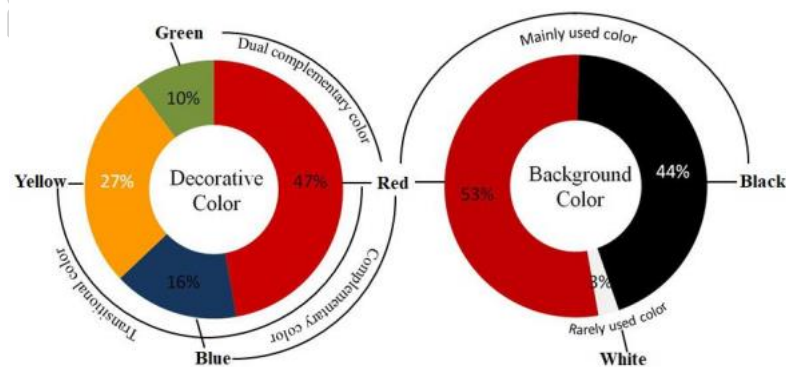


Figure 44 The relationship between primary colors

(Made by Zhao Li, 2019)

4.2.2 Color Extraction

Use the “small horse of Tujia” pattern as the sample to show the color analysis process. Firstly, use Adobe Color analysis software to select the colors from

brocade samples and calculate hue, saturation, and lightness data based on the chosen color. Then use Color Analysis software to get the color name and color percentage. The hue data can assist in the drawing of the hue angle loop for subsequent hue analysis. Finally, make a language description based on the above color characteristics. Sample analysis details are as follows.



Figure 45 Brocade sample and color area percentage
(photographed and made by Zhao Li, 2019)

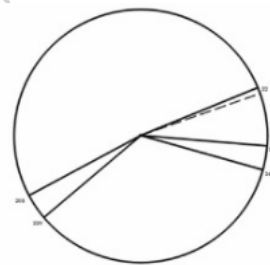


Figure 46 Color angle of hue
(Made by Zhao Li, 2019)

Table 3 Color data about hue, saturation, and lightness

(Made by Zhao Li, 2019)

Color Name	Cordovan (#833A40)	Prune (#A61B40)	Yale Blue (#243E73)	Blue Grey (#30618C)	Khaki (#BF9780)
H (0-360)	355	344	220	208	22
S (0-100)	59	84	69	66	33
L (0-100)	55	65	45	55	75
Area Percentage	16.23%	15.39%	7.32%	10.05%	12.61%

The horse pattern of Xi Lan Ka Pu uses a complementary blue and red color between 124-147°, uses khaki as the dotted color, and has moderate color saturation and lightness.

4.2.3 Characteristics of Hue, Saturation, and Brightness

(1) Hue Characteristics

After analyzing the color angle of the brocade sample hue, it is concluded that the Xi Lan Ka Pu mainly adopts the adjacent color and comprehensive color combination way in the color matching.

In the adjacent color scheme, the warm-colored brown-red-orange-yellow system is mainly used, and the red color is the primary color, and the orange-yellow system is used, as Table 4 shown.

Table 4 Color combination of adjacent color scheme

(Made by Zhao Li, 2019)

Name	Color Combination
Beast (Chinese: 石毕)	
Sawtooth (Chinese: 锯齿花)	
Sunflower (Chinese: 太阳花)	
Jane beast (Chinese: 珍兽图)	
“Shou” words (Chinese: 寿字纹)	

In the comprehensive color application, the brocade is mainly red and brown as the primary color and contrasts with the blue-yellow, as Table 5 shows. Among them, the dual complementary color is also used as the decorative color to match. Still, the color ratio is significantly smaller than the primary color and the decorative color to achieve the effect.

Table 5 Color combination of comprehensive color scheme

(Made by Zhao Li, 2019)

Name	Color Combination
Horse (Chinese: 毕兹马)	
Twenty-four hooks (Chinese: 二十四勾)	

Terraced field (Chinese: 千丘田)	
Miao flower (Chinese: 苗花)	
Yang-que bird (Chinese: 阳雀)	

(2) Saturation Characteristics

Use k-means clustering to process the 100-saturation data. k-means clustering is a method of vector quantization. K-means clustering aims to partition n observations into k clusters in which each observation belongs to the cluster with the nearest mean, serving as a prototype of the cluster (Huang BQ. 1999).

In the saturation data analysis, 100 data were submitted, of which 98 were valid data, and finally, 11, 31, 45, 60, 77, and 94 six cluster centers were obtained. Among them, the number of cases in the three cluster centers of 60, 77, and 94 were concentrated. The number of cases is 73 cases, accounting for 74.5% of the effective cases. It shows that the color saturation of the Tujia brocade color is generally higher during the color matching process.

Final Cluster Center

	Cluster					
	1	2	3	4	5	6
V1	60	77	94	11	45	31

Figure 47 Final cluster center of saturation data
(Made by Zhao Li, 2019)

Number of cases in each cluster

Cluster	1	24.000
	2	30.000
	3	19.000
	4	1.000
	5	14.000
	6	10.000
Valid		98.000
Invalid		2.000

Figure 48 Number of cases in each cluster of saturation data
(Made by Zhao Li, 2019)

(3) Lightness Characteristics

In the lightness data analysis, 100 data were submitted, of which all the data is valid data, and finally, 24, 45, 88, 35, 58, and 75 six cluster centers were obtained. Among them, the number of cases in the three cluster centers of 88, 58, and 75 were concentrated. The number of cases is 73 cases, accounting for 73% of

the effective cases. It shows that the color lightness value of the Tujia brocade color is generally moderate or higher during the color matching process.

	Cluster					
	1	2	3	4	5	6
55	24	45	88	35	58	75

Cluster	1	10.000
	2	10.000
	3	24.000
	4	7.000
	5	35.000
	6	14.000
Valid		100.000
Invalid		.000

Figure 48 Final cluster center of lightness data (Made by Zhao Li, 2019)

Figure 49 Number of cases in each cluster of lightness data











(Made by Zhao Li, 2019)

4.2.4 Color Combination Design Language Acquisition

The color combinations were classified according to the color mood, and the corresponding semantics were obtained.

Table 6 Color combination and semantic vocabularies

(Made by Zhao Li, 2019)

Color Combinations	Aesthetic and Emotion Vocabulary
 	Youth, vitality, liveliness, cheerful, bright
 	
 	
 	
 	Feminine, gentle, mysterious, passionate, classic
 	

		Magnificent, solemn, mature, classic, passionate,
		Solemn, steady, traditional, rustic

Also, through the same way as icons, obtain the aesthetic and emotion vocabulary five types as follows:

Cheerful

Classic

Magnificent/passionate

Solemn

4.3 The Aesthetic Characteristics of Composition

4.3.1 Composition Extraction

The first step, use the generalization method to obtain the pattern composition, as shown below.

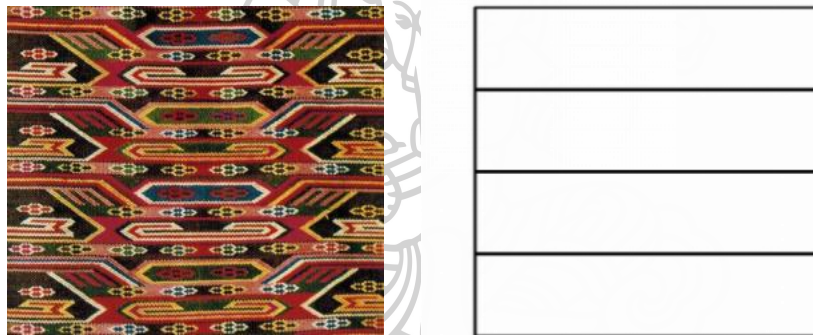


Figure 50 Composition of sample brocade

(Made by Zhao Li, 2019)

During the first step, the author found that different patterns can use the same composition. The second step was to see the different brocade patterns which use the same composition and classified them, such as following.

4.3.2 Composition Type Classification

Table 7 Composition type classification method

(Made by Zhao Li, 2019)






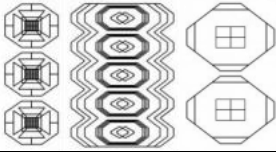
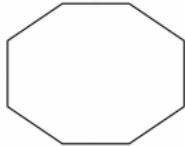
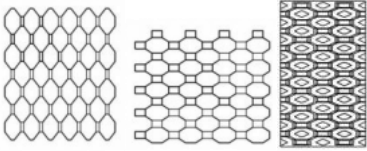
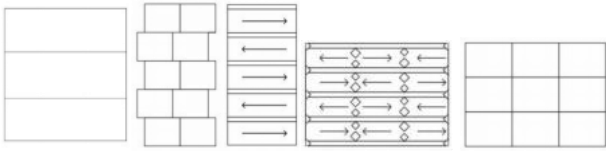

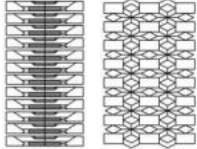
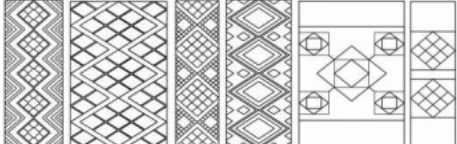
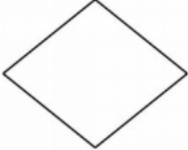
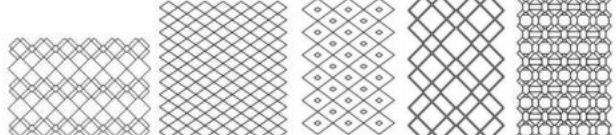
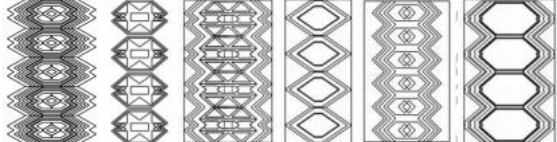

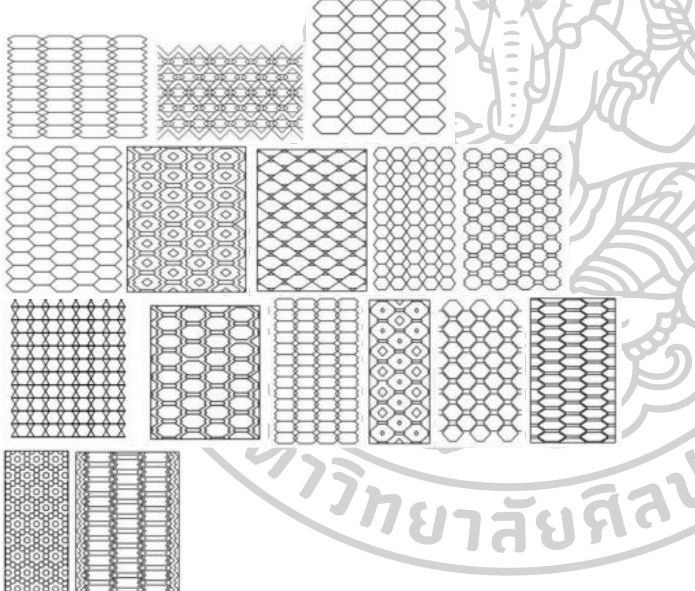
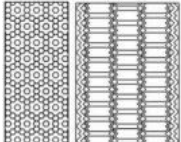
Composition Type	Brocades	
		
		

Table 8 Composition type classifications

(Made by Zhao Li, 2019)

Original Composition	Composition Type
	<p>Large unit</p> 
	<p>Small unit</p>
	<p>Large unit</p> 

	Small unit	
	Large unit	
	Small unit	
	Large unit	
	Small unit	
		

4.3.3 Composition Design Language Acquisition

Though the same way as icons, obtain the aesthetic and emotion vocabulary two types as follows:

Rhythm

Simplicity

4.4 Design Characteristics of Xi Lan Ka Pu in Youth Group Aesthetic

4.4.1 Summarize of Xi Lan Ka Pu Aesthetic Characteristics

After analyzing and summarizing the design elements of Xi Lan Ka Pu, the following design semantics were finally obtained, which prepares the visual elements and communication language for the interaction between the youth group and Xi Lan Ka Pu.

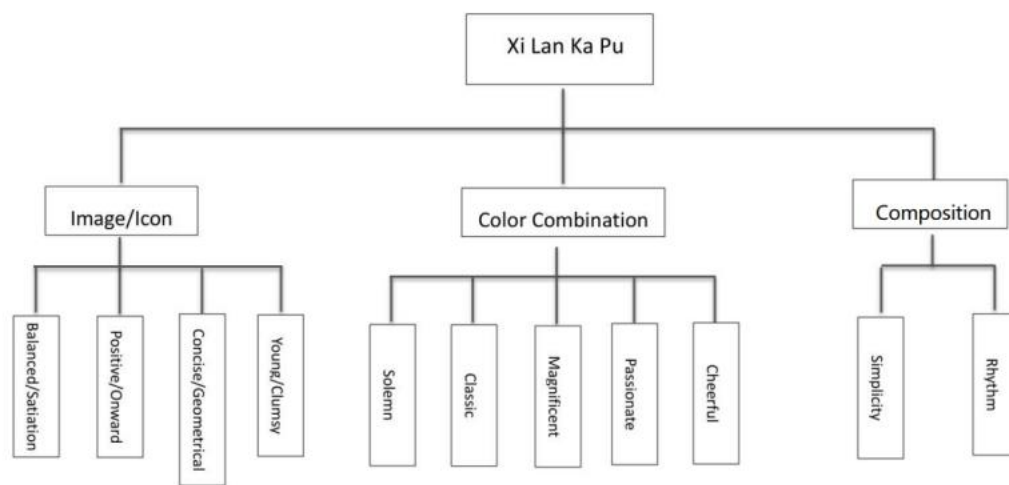


Figure 51 Design semantics vocabularies about Xi Lan Ka Pu visual design elements

(Made by Zhao Li, 2019)

4.4.2 Contemporary Youth Aesthetic

With the advent of the information age, when they are exposed to progressive ideas from all over the world, young people have a broader vision, richer experience, and unique insights into new things. They use their insights into their personal life and emotional needs to realize their new cultural awareness values. As a new generation, young people enjoy the changes brought about by trends and are also happy to innovate on advanced cultural trends. Among the youth groups, there are many popular styles currently, as follows.

Table 9 Yong generation popular design style

(Summarized by Zhao Li, 2019)

Less-is-more	Hippie	Ethnic	Pastoralism	Elegant
G-street	Technology	Moe	Lolita	Deconstruction

Sport	Future			
-------	--------	--	--	--

After the questionnaire survey had been done, a totally of 112 young people between 16-24 years old attended it, and got the result as follows:

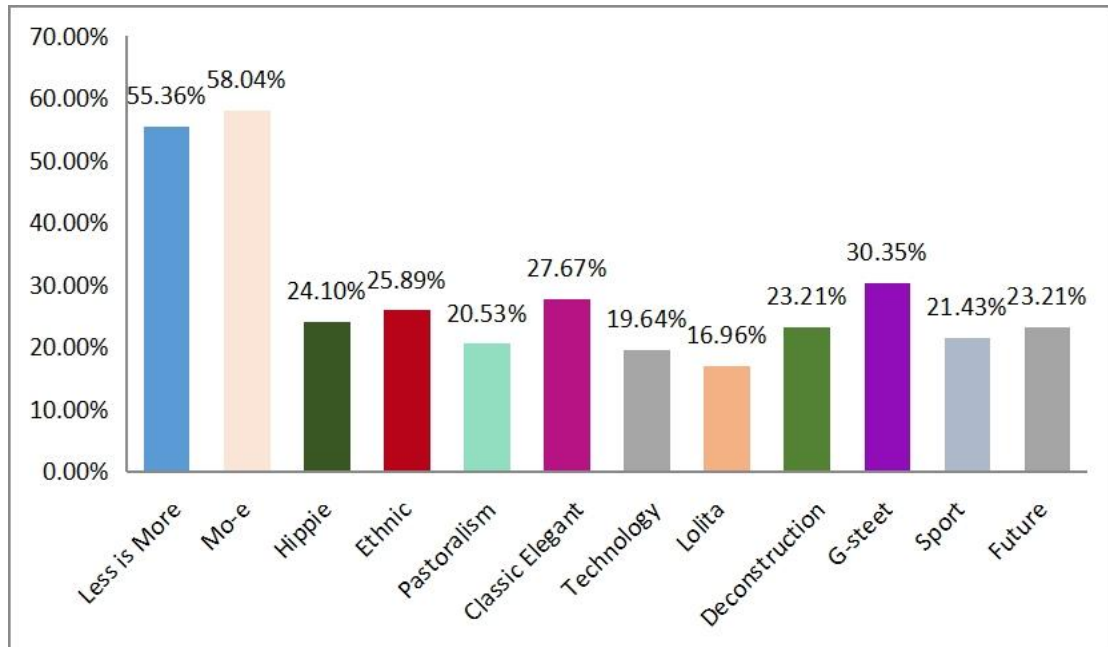


Figure 52 Young people degree of different popular styles preference diagram

(Made by Zhao Li, 2019)

From the figure above, we can see that the most popular styles are Moe (58.04%), less-is-more (55.36%), G-street (30.35%), Classic Elegant (27.67%), and Ethnic styles (25.89%). According to the degree of suitability with the audience, it is not difficult to see that Moe style is suitable for young girls, less-is-more style is suitable for both young girls and young boys. Although the classic elegant data is very high, this style is more suitable for young ladies, ranking lower. Choose ethnic style as the fourth alternative style. According to popular information, these four styles have the following characteristics.

(1) Moe style

The word "Moe" comes from Japanese anime culture, and the original meaning is the affection for anime characters. Later, it was continuously deduced and expanded to become a synonym for "cute", which means more than simply

"cute". People often use "Meng" to describe simple, innocent, cute, affectionate, touching people, animals, or things.

(2) Less-is-more style

“Less-is-more” pursues simplicity to the extreme. It is a design style that is simple and clean on the senses and more elegant in taste and thought. There are two keywords, and it’s “reduction” and “repetition”. Reduction: Minimalist lifestyle is a lifestyle that follows "subtraction" and removes the burden. Repetition: refers to the same parts repeatedly appearing in different periods or spaces, forming a light, unhurried, and calm design style.

(3) G-street style

G-street style originated from the working class at the bottom of New York and is a spiritual embodiment of black man's cultural life. From the style, there are two primary schools of New York and Los Angeles. Music, dance, graffiti, tattoos, and clothing are the main components of G-street culture. For the new generation of hipsters, G-street culture has become a symbol of cool and fashion, and it has also become a part of their lives.

(4) Ethnic style

Ethnic style is the artistic character of a minority that forms its style in long-term development. It is a minority's social structure, economic life, and differences in their origin, life experience, cultural education, and thoughts and feelings. The ethnic style of the Tujia nationality is a style that should be especially valued in the process of making innovative designs of Xi Lan Ka Pu.

4.4.3 Correspondence of Xi Lan Ka Pu Aesthetic Characteristics and Popular Design Style

Based on the communication of aesthetics and design language, we can perceive the personality characteristics of Xi Lan Ka Pu. To achieve mutual attraction in personality and form a good interaction, analyze the popular style of the youth group and the correspondence with the design semantics of Xi Lan Ka Pu. The relationship between the traditional aesthetic of Xi Lan Ka Pu and modern popular design style features have been obtained, as shown in the following figure:

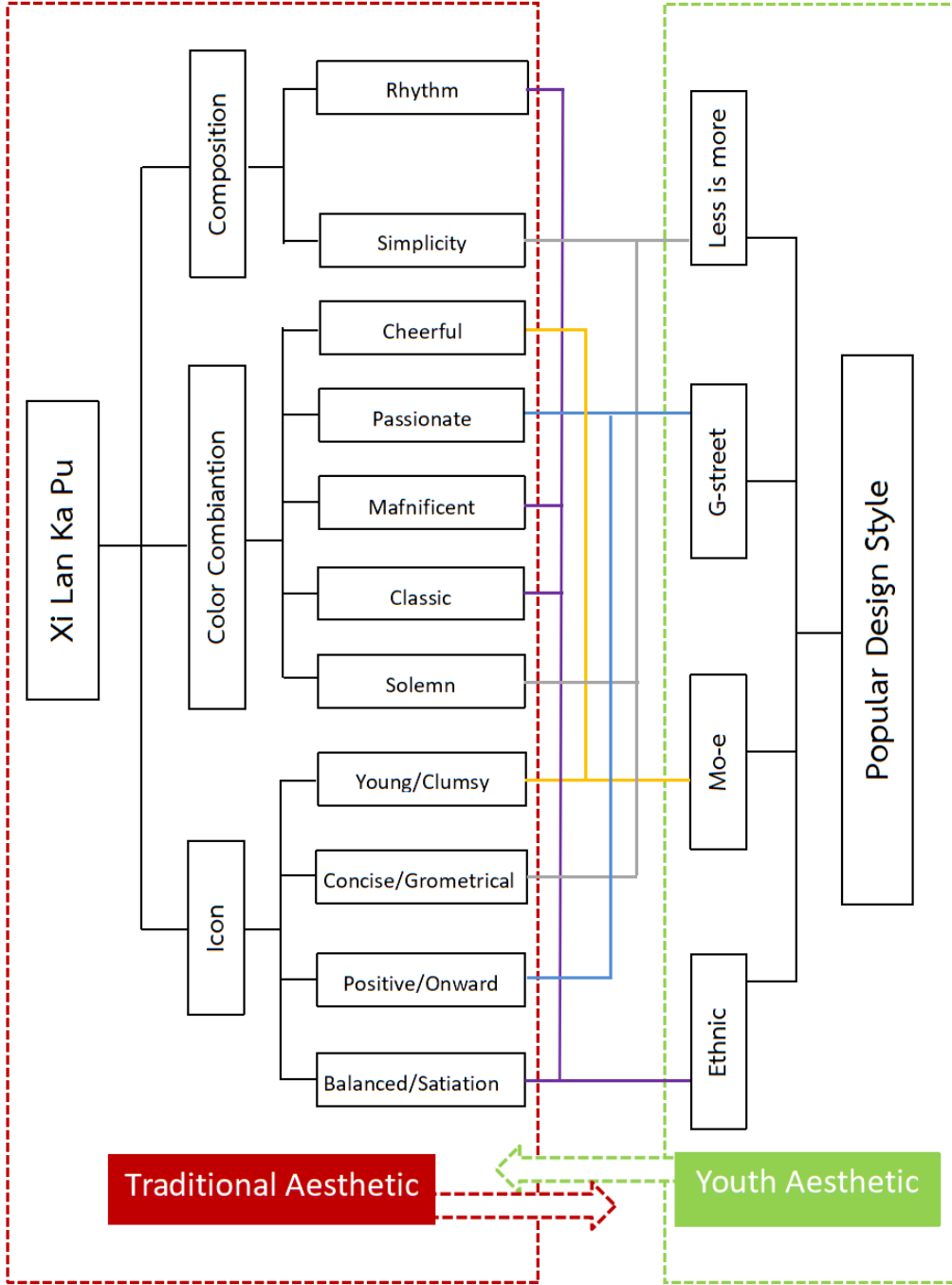


Figure 53 Correspondence of Xi Lan Ka Pu traditional aesthetic and popular design style

(Made by Zhao Li, 2019)

The icons with young/clumsy characteristics and the color combinations with cheerful characteristics can be applied to the design of Moe style works. The icons with positive/onward characteristics and the color combinations with passionate characteristics can be applied to the design of G-street-style works. The icons with concise/geometrical characteristics, the color combinations with solemn characteristics, and the compositions with simplicity characteristics can be applied to the design of less is more style works. Other design elements have a distinctive Tujia ethnic style, suitable for the design of ethnic works.



CHAPTER 5 Relationship Establishment between Xi Lan Ka Pu and Young Designers

5.1 Conditions for Relationship Establishment

In relational science, the establishment of a relationship begins with physical proximity. After forming an initial good impression, take the initiative to communicate and communicate under the principle of voluntarism. With the gradual deepening of the benign interaction, the relationship begins to form. So, the establishment of a relationship can be broken down into the following conditions:

Physical proximity

Voluntary interaction

Generate attraction

5.1.1 Physical proximity

Social psychologists research the situation of relationship establishment. It is found that people are more likely to like nearby people or things. Of course, when people don't know this object, they don't like it at all. Festinger and Schacht believe that "physical proximity" is essential for the establishment of a relationship. But this is only a prerequisite. As the understanding deepens, this is the least important element in the establishment of a relationship.

5.1.2 Voluntary interaction

Under the conditions of "physical proximity", if you want to develop further relationships, you need more communication, and this communication should be based on "voluntary interaction". The formation of a voluntary attitude is often related to the initial impression. When the impression is good, people are more likely to show a friendly attitude and show that they are not resistant to other interactions.

5.1.3 Key Factors Affecting Attractiveness

According to scholars' research, if the initial interaction is passive, the relationship is established under passive environmental causal conditions, such as a conditional exchange. Then when the environment changes, this relationship will

disappear. If the initial interaction is active, the maintenance of the relationship depends on the continued attraction between the two parts.

It can be seen from this that the establishment and size of attractiveness are key to establishing a relationship.

The attraction is the result of the interaction of many factors. B.E.Lott and A.J. Lott proposed in the attraction theory that the generation of attraction is mainly affected by four factors.

5.1.2.1 Familiarity Principle

Brockner and Swap believe that the more times an individual meets with another person, the more likely they will choose to interact with that person actively. Many researchers also agree with this "More Exposure Hypothesis". Bernstein even believes that under a very wide range of conditions, almost any repetition of people/objects will increase its attractiveness.

Through experiments, Mita, Dermer, and Knight have proved that people see their mirror image more often and prefer photos where the real image is flipped horizontally rather than photos depicting their true image. But friends and family prefer photos that reflect their true image.

5.1.2.2 Similarity Principle

People are more inclined to establish and maintain relationships with people similar to them, which can also be explained as people prefer to interact with similar people or things. Experts believe that this has a certain relationship with the establishment of people's sense of security. People are surrounded by familiar environments and similar people most of the time and environment. In this case, they are safe and trustworthy. Studies have proved that when the first impression of a person/thing is considered aggressive or unfriendly, it is almost impossible to generate voluntary interaction. Similarity can be seen as a deeper level of familiarity. The familiarity and similarity of two independent individuals under physical proximity conditions help establish a sense of security, thereby promoting further interaction.

The similarity is also reflected in self-recognition. Newcomb believes that people need to perceive the world correctly and often meet this need through beliefs, opinions, and attitudes, which are recognized. Being recognized can also be

turned into recognition of others/things, so people are more likely to be attracted to people/things with similar aesthetics, beliefs, values, attitudes, or opinions.

5.1.2.3 Principle of Liking Reciprocity

All attraction theorists regard the expression of respect of the other party as a valuable reward, assert that the individual will reward in the same way. That is, attraction produces attraction. We can see it as personality attraction.

Personality attraction plays an important role in the creation and continuation of a relationship. Personality characteristics not only determine how people get along with the world, but also who they get along with. Just like the personality characteristics of human beings, Xi Lan Ka Pu also has its own personality characteristics. The design language will convey all kinds of information, such as how cute and enthusiastic.

5.1.2.4 Appearance Attractive

Appearance attractiveness plays a vital role in the formation of the first impression. For Xi Lan Ka Pu, the specific aesthetic characteristics of the object itself (such as size, composition, color, icon, etc.) are the most important factors affecting its appearance.

5.2 Relationship Schema between Young Designers and Xi Lan Ka Pu

5.2.1 Trial Relationship Schema Design

To test the executability of the plan, find out the problem through the test, and correct the plan to make it more complete, I tried to implement the plan. I held a workshop with the theme "Do you like Xi Lan Ka Pu? Yes or no, why?" Participants are young people between 18-26 years old, without professional art design experience, a total of 20 people.

5.2.1.1 Trial Plan Process

First, introduce the Xi Lan Ka Pu brocade through pictures, language introduction, and folk tales. (Due to COVID 19, all research is conducted via chat, QQ, email, video call.) At this stage, the first impression is formed through objective methods such as pictures and storytelling. Then, after confirming the young interviewees understood the traditional brocade pattern and voluntarily combined



Figure 55 Young person's secondary design patterns

(Screenshot by Zhao Li , 2020)

Even for the subjects who participated in the design activities, some of the works are far from the characteristics of Xi Lan Ka Pu. After analysis by design peers, an inadequate grasp of design elements and colors led to these results. Almost everyone is dissatisfied with their design and said that if there are semi-finished designs for them to choose from, it may be easier to express his feelings about Xi Lan Ka Pu.

(1) The picture displaying and storytelling to show the Xi Lan Ka Pu made young people form the first impression of Xi Lan Ka Pu. This method is effective.

(2) If the first impression is not good, many young people will not take the initiative to enter the interactive link.

(3) The interactive link is weak, which made the young people incomplete or inaccurate in understanding the design features of Xi Lan Ka Pu. Interaction based on the first impression alone cannot form an excellent interactive experience.

(4) When the interactive link is not fully carried out, the relationship will not be established, or the connection will be unstable.

5.2.2 Relationship Schema Implement and Feedback

5.2.2.1 From Initial Impression to Precise Cognition

Some scholars define the beginning of a relationship as attention and attraction. After the first impression is produced, they will only hope to do something to learn more to form a precise impression when they are attracted. Therefore, in

the new scheme, after the first impression is created, it promotes the formation of precise impressions (Beach, Whitmore).

(1) Understanding appearance features (design elements such as pattern, color, composition, etc.)

(2) Understanding background (ethnic background, environmental background, daily life status, etc.)

(3) Understanding of character (aesthetic character, cultural character, etc.)

All interactions need to have a medium of communication. Communication between people can be through language, eyes, body touch, and other media. The primary communication medium between Xi Lan Ka Pu and people is its appearance, and every element, including icon, color, composition, etc., is its interactive language.

The formation of accurate impressions also solves the problem of the inaccurate or incomplete grasp of the design features of Xi Lan Ka Pu in the interactive link.

And chapter 4, the analysis of the aesthetic characteristics of Xi Lan Ka Pu traditional patterns, focuses on the detailed disassembly and analysis of the appearance of Xi Lan Ka Pu from design elements such as icons, colors, and composition. And try to summarize the design features of Xi Lan Ka Pu, change them into communication words, and make basic preparations for the interaction between Xi Lan Ka Pu and youth groups in the next period.

5.2.2.2 Plan Supplement and Refinement

Because of the above theoretical analysis, the following plan amendments were made:

① In terms of object selection, young people with a high willingness are selected to participate in the project. Through the broadcast of the micro-video, the background was first introduced to the volunteers, and three pictures of the works of Xi Lan Ka Pu were selected to show and explain in detail the design concept, aesthetic characteristics, and values contained therein. After preliminary

understanding, five young people who are still willing to participate in the project were selected.

② Increase the number of exposure frequency to increase the impressions and improve the familiarity of young people with Xi Lan Ka Pu. The one-time picture display is increased to three times of display and analysis process. First, understand the characteristics of appearance (design elements such as pattern, color, composition, etc.). Then, it understands the background (ethnic background, environmental background, daily life status, etc.). Finally, it is the understanding of the character (aesthetic character, cultural character, etc.)

③ Added the process of design element analysis. Based on the principle of attractive appearance, select some brocade pictures with clear pictures and comfortable color configuration as analysis samples. Young people can choose pictures that suit their own aesthetics or have a high degree of preference among the many brocades' pictures. The pictures were disassembled, color analyzed, and composition refined to increase further the familiarity of young people with Xi Lan Ka Pu. The icon, color, composition, and other design elements of Xi Lan Ka Pu also served as the language of communication at this time, starting the first interaction with the youth people.

④ Added the stage of aesthetic character analysis and summary. Through the correspondence between the design element language of Xi Lan Ka Pu and the aesthetic trend of modern youth groups, we can obtain its biased aesthetic character and try to find out its similarity with youth aesthetics.

The following plan mode was finally formed as following:

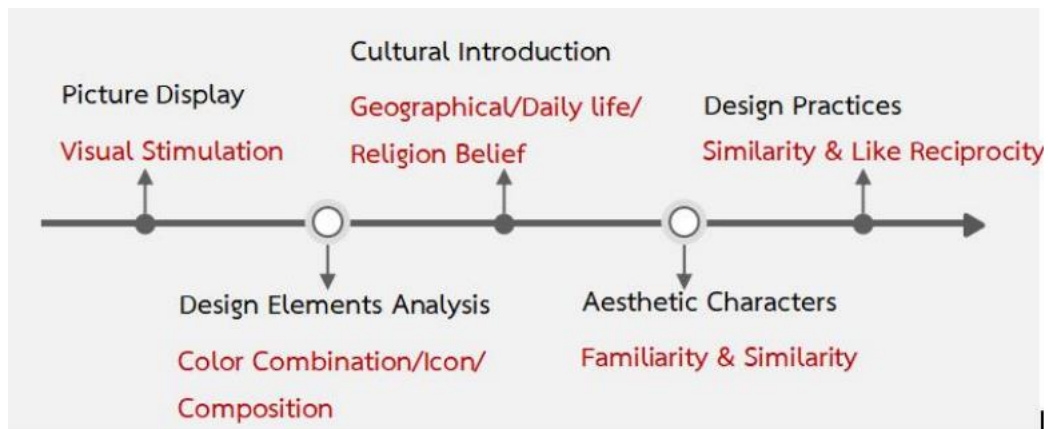


Figure 56 Plan roadmap

(Made by Zhao Li, 2021)

5.2.3 Establishment of Friendly Relationship between Young Designers and Xi Lan Ka Pu

According to the above plan modification ideas, the plan was modified and implemented in a small range. The participants are five college students from Minjiang University with design majors aged 22-24 years old. The workshop about “Inspiration Manual” design based on Xi Lan Ka Pu design elements and youth pop design style was made, carried out according to the following process:

(1) Picture Display

3 times gathering during Nov. 2019, to show the patterns of Xi Lan Ka Pu: 109 pieces, step by step, according to different types.



Figure 57 Xi Lan Ka Pu patterns

(Collected and arranged by Zhao Li, 2019)

(2) Design Elements Analysis

3 times gathering during Dec. 2019—Jan. 2020, used the way I was given, but the feeling was differing, exacted the design elements, and the analysis report was employed at the end of Jan. 2020.

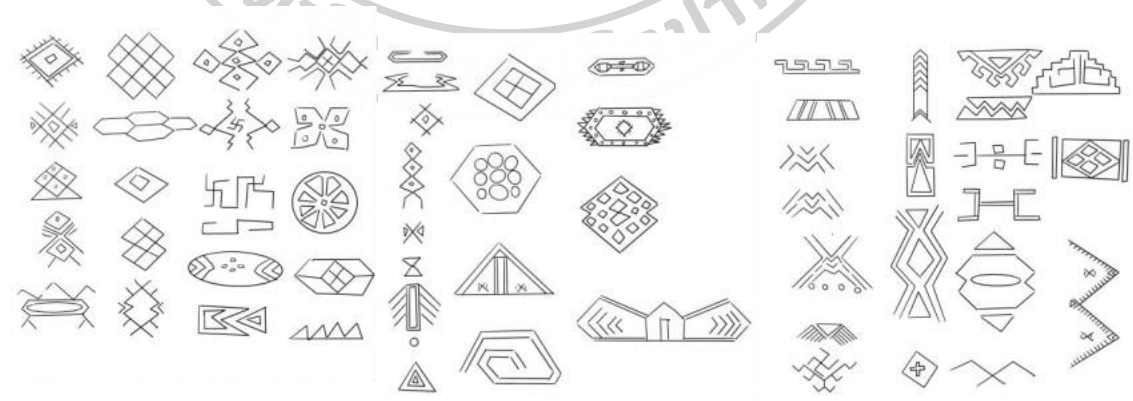


Figure 58 Icons decompose and analysis

(Made by Design Group, 2020)



Figure 59 Color combination extract and analysis

(Made by Design Group, 2020)

(3) Cultural Introduction

3 times gathering during Dec. 2019—Jan. 2020, the cultural introduction was given through the following aspects: geographical environment, daily life, religion, and belief.

(4) Aesthetic Character Analysis

Based on the communication of aesthetics and design language, we can perceive the personality characteristics of Xi Lan Ka Pu. To achieve mutual attraction in personality and form a good interaction, analysis of the popular style of the youth group and correspond with the design semantics of Xi Lan Ka Pu. The relationship between the design elements of Xi Lan Ka Pu and modern popular design style features has been obtained, as shown in chapter 4.4.3.

(3) Contents

Color Application Sample: Moe Style

Design Work: Moe Style



Color Application Sample: Ethnic Style

Design Work: Ethnic Style



Color Application: Less-is-More Style

Design Work: Less-is-More Style



Color Application-G-street Style

Design Work-G-street Style



Scene Design



Figure 62 Contents samples of inspiration manual

(Made by Design Group, 2020)

5.2.3.2 Emotional Feedback

Before and after the volunteers entered the project, they had done the following Feelings about Xi Lan Ka Pu Questionnaire Survey.

The results of the questionnaire show:

Before participating in the project, when we were talking about ethnic style, the five girls would think of the Miao nationality. They thought the attractiveness of the traditional Xi Lan Ka Pu pattern was low, and they would not buy the Xi Lan Ka Pu derivatives because the appearance is not attractive. For the relationship with Xi Lan Ka Pu, they often thought they had no contact or superficial contact. And they were not willing to join the Xi Lan Ka Pu Promotion team.

After participating in the project, when talking about the national style, they will first think of the Tujia nationality. They believe the Xi Lan Ka Pu pattern was more attractive or very attractive. During the project implementation process, the two processes of design elements analysis and design practice made them slowly fascinated by Xi Lan Ka Pu. They all liked the innovatively designed Xi Lan Ka Pu pattern; if they buy the Xi Lan Ka Pu derivative, it is mainly because of their attractive appearance and the meaning of the pattern. For the relationship with Xi Lan Ka Pu, they often thought they had more contact and interaction. The sense of identity with Xi Lan Ka Pu's aesthetics was also getting stronger. And they were still willing to join the Xi Lan Ka Pu promotion team after the project.

5.2.3.3 Relationship Schema between Xi Lan Ka Pu and Youth Designer

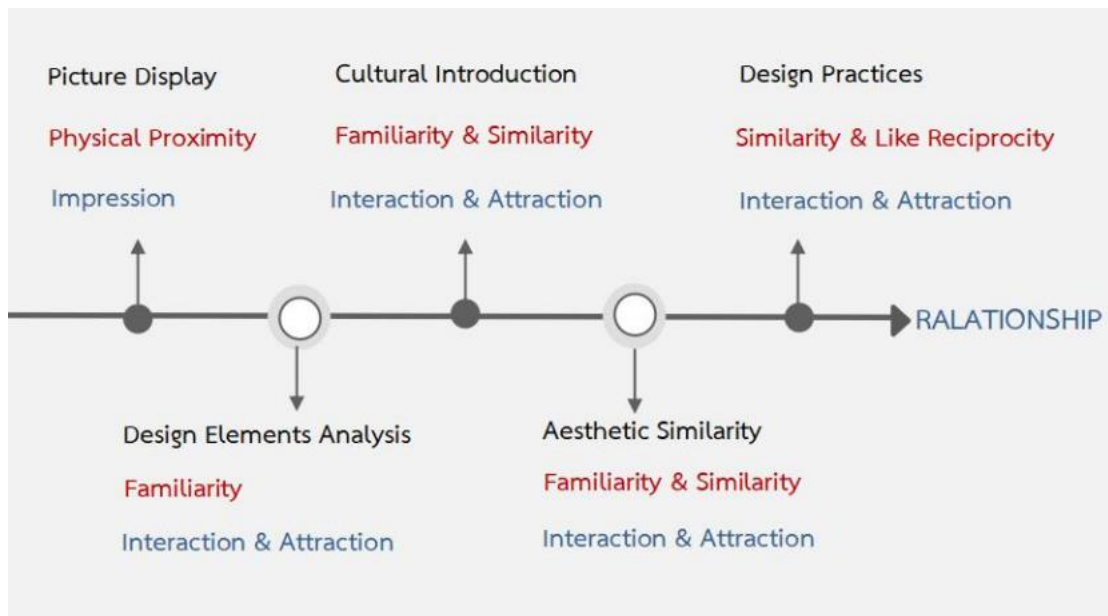


Figure 63 Relationship schema between Xi Lan Ka Pu and young designers

(Made by Zhao Li, 2021)

It can be seen from the above that the picture display step completes the physical closeness of the young subjects and the Xi Lan Ka Pu, and at the same time forms the first impression. With the subsequent analysis of design elements and cultural introduction, the interaction between young subjects and Xi Lan Ka Pu has gradually occurred. The high frequency of exposure has made the young subjects become more familiar with Xi Lan Ka Pu and have a closer connection. The analysis and summary of aesthetic similarity took this relationship one step further. Many young subjects thought that they would be more recognized after this step, and they would feel closer to Xi Lan Ka Pu and form a friendly relationship. Long-term design practice was also a process of full interaction. In this process, the amount of overlap between Xi Lan Ka Pu and young subjects was increasing.

In the later period related to Xi Lan Ka Pu promotion projects, these five young women still often participated voluntarily, enthusiastically sharing their aesthetic understanding of Xi Lan Ka Pu and personal creative experience. For the works they have directed, they will look forward to the final effect of the work, and it is easier to make a positive evaluation of the work. For them, the degree of

preference for the related works of Xi Lan Ka Pu is higher than that of other short-term young audiences participating in the project.



Chapter 6 Development of Aesthetic and Emotion Characteristics of Xi

Lan Ka Pu

6.1 Empathy Pattern Innovation Design

Empathy refers to a way of thinking from the standpoint of the other person. In the process of interpersonal communication, you can experience the emotions and thoughts of others and understand the perspective and feelings of other people.

Interaction is an important process for generating empathy. Research has found that people tend to have empathy with close people/things, so the establishment of close friendly relations is a powerful condition for empathy. When the youth group communicated with Xi Lan Ka Pu, they could empathize why the Tujia weaving weavers designed these patterns in this way and what kind of feelings they wanted to express.

Thinking empathy, feeling what they are thinking and reacting, will make it easier to reach a common understanding of some things and have a similar emotion. In this workshop, the interaction between Xi Lan Ka Pu and the youth group will go from the aesthetic interaction on the surface to the spiritual exchange on the inner layer.

Role-playing is a method of empathy design to understand and respond to each other's feelings in a simulated way. In this workshop, in addition to the previous model of "Relationship Schema" between Xi Lan Ka Pu and the youth group, an empathy design method of role-playing was added.

6.1.1 "If I am the Weaver" ---Xi Lan Ka Pu Role-playing Innovation Design

Practice Workshop

Invite the young persons aged between 18—24 with a professional learning experience in art design, a total of 50 persons. Participants were divided into two groups, group one with 37 students, including 11 fashion design students, 11 media design students, 11 fashion engineering students, and 4 home textile design students. Group two has 13 people, who are young designers with work experience,

mainly engaged in animation design, graphic design, home textile design, display design, fashion design, etc.

According to the “Relationship Schema between Xi Lan Ka Pu and Youth Group”, I introduced the Tujia minority culture and the traditional Tujia textile-Xi Lan Ka Pu. After gathering at the Tencent Video conference three times, we explained, discussed, communicated, and the inspiration manual was displayed to inspire designers.

Due to the COVID-19, China does not allow more than 15 people to gather, so the entire process was completed online through Tencent Video Conferencing and Tencent QQ.

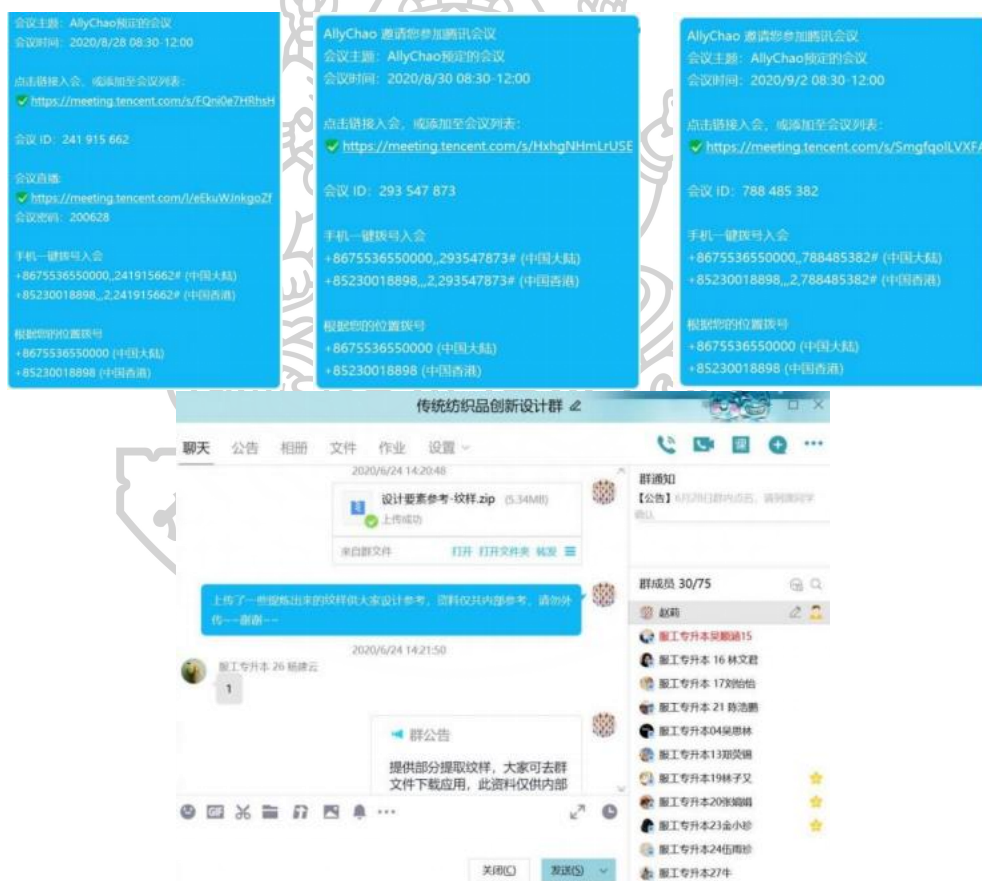


Figure 64 Record of the web conferences and QQ group chatting
(Screenshot by Zhao Li, 2020)

(1) The whole process started on August 12th. The textile pictures, design element analysis documents, inspiration manual, PPT, invitation of participants were

begun to be prepared. Then, the Tencent QQ chatting group was then established, inviting 75 participants, and finally, 50 participants completed the workshop.

(2) On 28/8/2020, the Tencent Video, Conferencing ID: 241915662

Introduce the development background of Xi Lan Ka Pu, from the aspects of the geographical environment, daily life customs, religion, and beliefs of Tujia minority, then show pictures of Xi Lan Ka Pu textiles and explain the meaning of some abstract patterns. After that, some participants discussed their thoughts on the Tujia brocade.

(3) On 30/8/2020, the Tencent Video, Conferencing ID: 293547873

Analyzed the perceptual features of Tujia brocade from aspects of icons, color combinations, and compositions explored some typical brocade patterns to explain the emotional elements that they want to convey. Show examples of works in the “inspiration manual”. Propose suggestions of select corresponding design style elements to satisfy design needs, such as Moe style, pick the clumsy icons, matching with cheerful color combination, to achieve the ethnic style.

(4) On 2/9/2020, the Tencent Video, Conferencing ID: 788485382

It is suggested that designers play the role of Tujia brocade weavers and empathize with them from the perspectives of their identity, source of design inspiration, emotional expression in design, and how to express them and try to communicate at a deeper level.

(5) The rest time is mainly left for everyone to create freely, invite some participants to show their design draft, explain the design ideas, exchange design inspiration, and invite other participants to put forward their suggestions. The communication with each other has been maintained online during the whole design process through Tencent QQ group chatting.

(6) Towards the end, some volunteers left messages to me individually. I collected some people’s design thoughts and communicated with them.

By 21/9/2020, I collected 204 design works from all participants, and the workshop ended successfully.

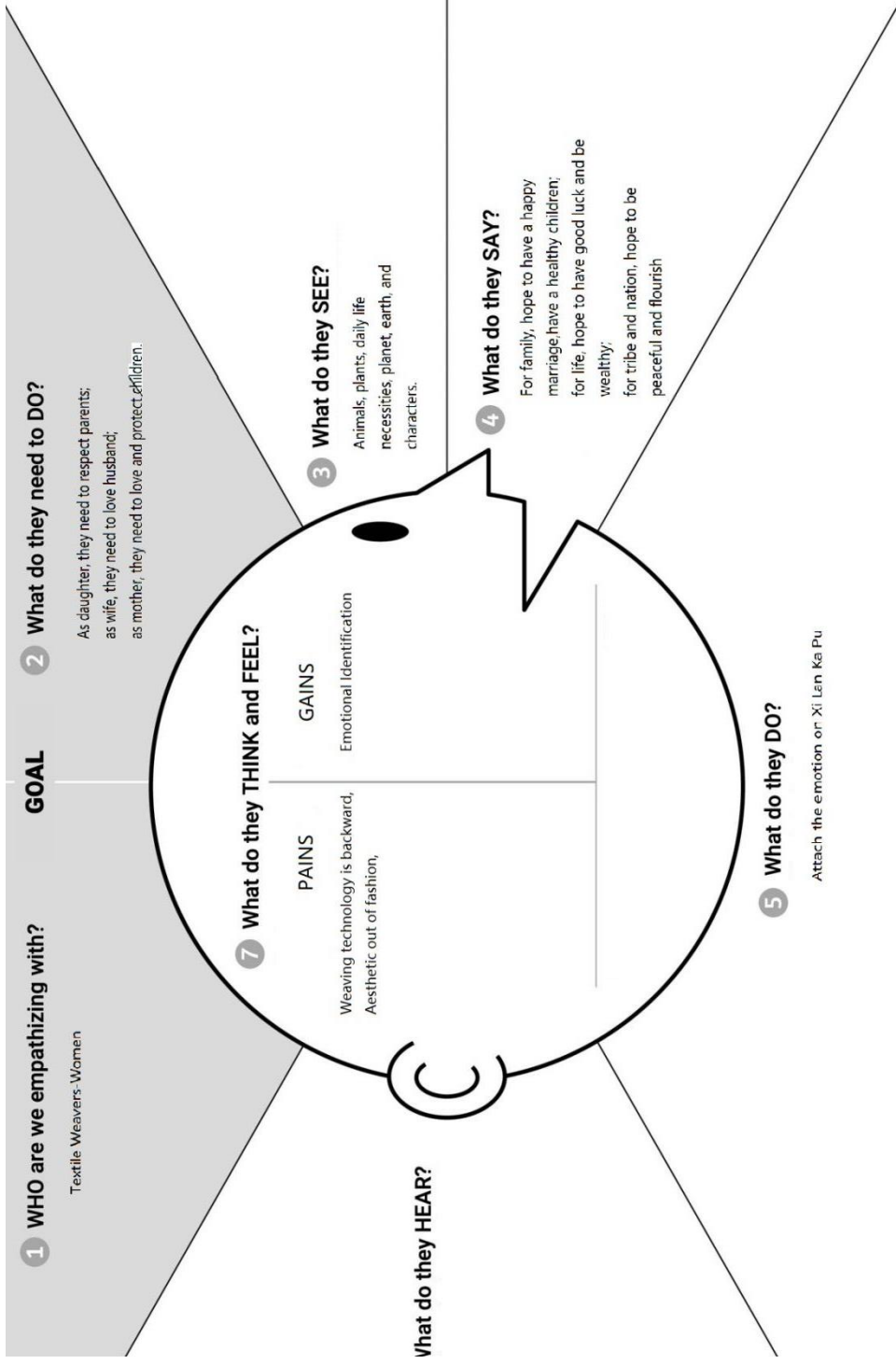


Figure 65 “If I am the weaver” ---empathy map

(Made by Zhao Li, 2021)

6.1.2 New Works formed by the Application of Xi Lan Ka Pu Aesthetic Characteristics

Finally, 204 design works were collected from all participants, and the workshop ended successfully. Through expert suggestions, 14 of the works were eliminated, and the final 190 works were classified and coded in the order of collection. 49 pieces are for Moe styles; 40 pieces are for less-is-more style; 54 pieces are for ethnic styles; 47 pieces are for G-street style. Then I analyzed the design characteristics of each work.

6.1.2.1 Moe Style Works Design Elements Application



Figure 66 Some of the Moe style design works

(Design by Participants of Workshop, 2021)

(1) For the icons, “clumsy” animal icons or “full/balanced” (concise lines) icons that are approximately round were easily be chosen.

(2) For the color combination, the cheerful color character can be retained, but the color matching was softer, the macaron color set was preferred by most people.

(3) The composition mainly adopts rhythm one, but most are a more lively oblique extension. The composition is no longer compact, leaving a certain width of the gap between the icons. It makes the whole design clearer and brighter and indirectly brings out the cuteness of the small icons.

(4) In the design process, anthropomorphic, dynamic, and humorous techniques are applied. The imaginative design thinking has activated the pattern, giving the pattern a more lovely and lively character.

(5) The allegorical patterns are cleverly applied, making the cultural and emotional transmission more effective.

(6) In terms of emotional expression, many people mainly want to express a simple childlike interest, hoping that these patterns will bring a sense of vitality and childhood nostalgia to life. When drawing patterns, many participants expressed that they felt that they were not only the weaver of Xi Lan Ka Pu, but also the children who were taken care of by the weaver of Xi Lan Ka Pu.

6.1.2.2 Less-is-More Style Design Elements Application



Figure 67 Some of the Less-is-more style design works

(Design by Participants of Workshop, 2021)

(1) Icon selection is not limited to concise/geometrical patterns. Almost all kinds of icons outline features can be used in the less-is-more style when they were subtractively designed, or the details were weakened.

(2) The colors are mainly colorless colors such as black /white /gray /gold /silver, or adjacent color combinations such as blue/brown with the solemn color characteristic. Morandi color system is the color that designers prefer, usually no more than two colors.

(3) Both simplicity composition and rhythm composition can be used in less-is-more style design.

(4) In terms of emotional expression, it mainly focuses on expressing young people's current feelings, hoping to find peace in the cumbersome work and life. Use soft colors and concise lines to express a yearning for pure and simple things.

6.1.2.3 Ethnic Style Design Elements Application



Figure 68 Some of the ethnic style design works

(Design by Participants of Workshop, 2021)

- (1) For the icons, “full/balanced” icons or concise/geometric icons that easily adapt to composition shape were easily being chosen.
- (2) For color combination, low purity, contrasting colors were easily be chosen. The combination of more than four colors reflects the rich color matching of ethnic fabrics.
- (3) Repetitive/rhythm composition is mostly used in the design of ethnic style works.

6.2.2.4 G-street Style Design Elements Application

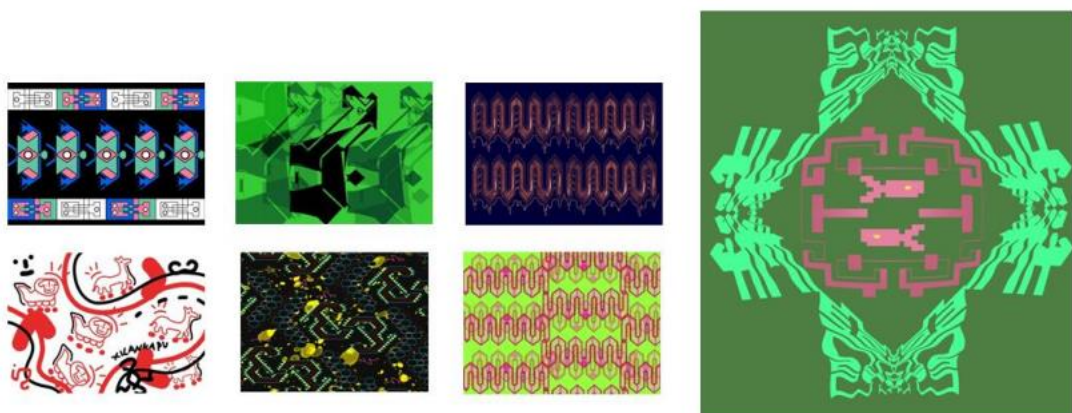


Figure 69 Some of the G-street style design works

(Design by Participants of Workshop, 2021)

(1) More designs highlight a single pattern, and asymmetric/ balanced icons were easily be chosen.

(2) High saturation color collision is often used, and fluorescent colors were preferred colors.

(3) More free casual composition.

6.2.3 The “Culture Inherited Design Guidelines”

Three favorite works were recommended for each group through the step “pick your favorite works out”. Good samples recognized and selected by most people generally were analyzed from the icon, color combination, composition, design method, and emotion convey five aspects, such as design sample 1 of Moe style shown as the following figure and table.



Figure 70 Design sample 1 of Moe style

(Design by Participants of Workshop, 2021)

Table 10 Analysis of design sample 1 of Moe style

(Made by Zhao Li , 2021)

Icons		Color Combination		Composition		Design Method	Emotion Convey	
Source icons	New icons	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion
Tai tai hu (Baby tiger)	Cactus, limbs	Pink/purple adjacent color	Lively contrast color, comprehensive color (Macaron color series)	Longitudinal /oblique extension	Oblique extension composition	Personification/dyn amic, humorous design techniques	The meaning of hope is that the god “White Tiger” will protect his children	The idiom “HU HU SHENG FENG”, means heroes rise and show their ambitions

6.3 Design and Conduct Guidelines

6.3.1 Summarize of “Culture Inherited Design Guidelines”

After 12 pieces of sample analysis (shown as Appendix **IV**), it finds that good samples generally have the following characteristics:

(1) Start with traditional culture, and design ideas with culture as the background; (Culture level)

(2) Intensively study the emotions of the Tujia Weaver Girl, and be able to find common points in the emotional connection with modern people’s daily life; (Emotion level)

(3) Have clever ideas and use exaggerated, humorous, or associative techniques for visual expression; (Creation level)

(4) The designer can accurately find suitable traditional patterns, grasp the color characteristics, and combine specific design techniques to integrate into the modern design seamlessly; (Design level)

(5) The visual effect is in line with modern aesthetics, making people feel comfortable and willing to buy. (Work level)

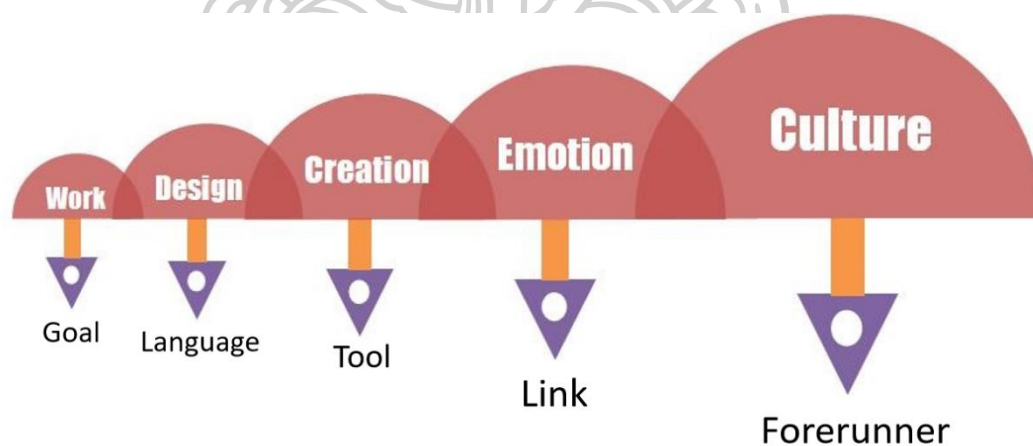


Figure 71 The “Culture Inherited Design Guidelines”

(Made by Zhao Li, 2021)

By analyzing young designers' excellent Xi Lan Ka Pu innovative design works from the aspects design theme, design elements selection, design method, and emotion communication, the "Culture inherited design guidelines" were

summarized. The excellent innovative design works of XI LAN KA PU completed by young designers are based on the principles of culture as the forerunner, emotion as the link, design method as the tool, design elements application as the language, and work effectively as the goal.

6.3.2 Establishment of “Practical Design Guidelines”

When analyzing each work's design techniques and characteristics, it was found that the design process of most works did not follow the “basic design guidelines”. I began to think about the reliability and implementation ability of the previous basic design guidelines. So, I re-analyzed these designs characteristics, modified the “basic design guidelines” to “practical design guidelines”, and made them more practical.

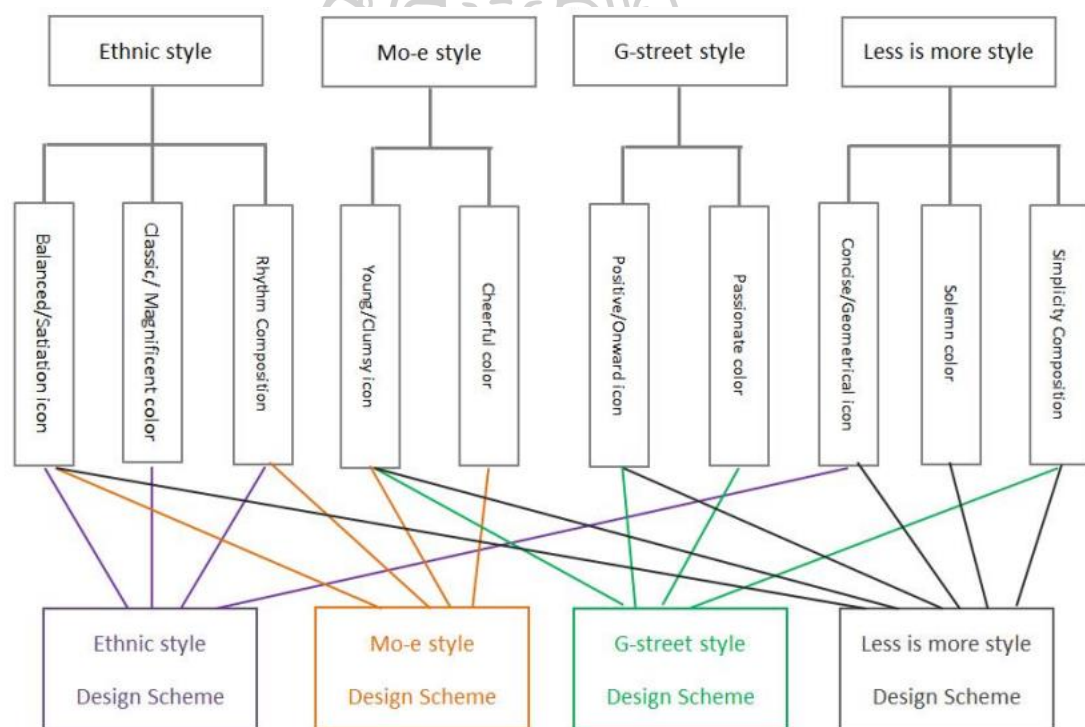


Figure 72 “Practical design guidelines” of Xi Lan Ka Pu innovation design

(Made by Zhao Li, 2021)

In general, good samples that can be recognized and selected by most people have the following characteristics:

(1) For icons: (The principle is to keep the integrity of the original patterns and to be in line with modern aesthetics)

① With patterns that are rich in meaning and stories as the source, the completed design is more likely to resonate with the audience

② Easily recognizable patterns are easier to be accepted by the audience

③ Patterns with simple lines are closer to the modern aesthetics of the audience

(2) For color combination: (The principle is to solve the problem of outdated color schemes matching while retaining the original color characteristics)

① Moe style, macaron color schemes are preferred

② Less-is-more style, achromatic, the moranti color schemes are preferred

③ Ethnic style, low brightness, high saturation, multi-color matching schemes are more suitable

④ G-street style, fluorescent color schemes are preferred

(3) For composition: (The principle is to solve the problem of rigid design while applying the suitable composition in modern design)

① While following the original composition frame, increase the gap between patterns and discard the edge lines of patterns to make the picture more flexible.



6.3.3 A. I. E (Attract, Interact, Empathize) Design for Emotion Innovation Mode

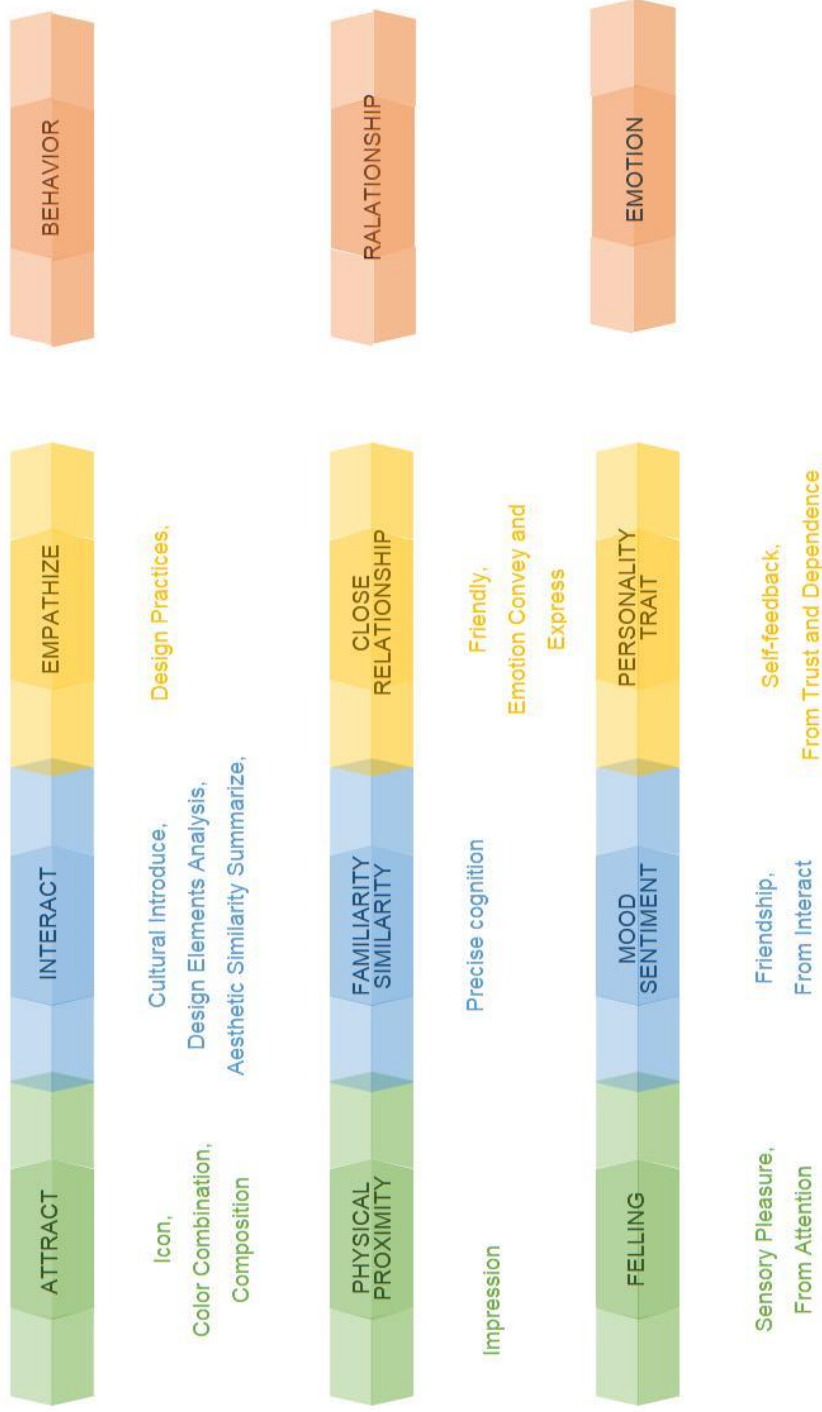


Figure 73 A. I. E (Attract, Interact, Empathize) design for emotion innovation mode

(Made by Zhao Li, 2021)

The research attempts to establish connections between Xi Lan Ka Pu and young target audiences and provide a practical plan for cultivating young generation inheritors on the aspect of design for Xi Lan Ka Pu intangible cultural heritage.

After the design elements, cultural background, emotional sustenance studying of Xi Lan Ka Pu, combined with multiple rounds of design practice, the A. I. E. (Attract, Interact, Empathize) innovation design for emotion model was obtained through comprehensive analysis.

Firstly, in terms of behavior, attract attention through the senses (mainly the visual aspects, including the colors, icons, and compositions of Xi Lan Ka Pu). This can trigger a desire for physical proximity and encourage further interaction. At this stage, Xi Lan Ka Pu left sensory pleasure to young designers.

The interactive behavior after the attraction promotes the development of the relationship. Through the cultural introduction, design element analysis forms a precise cognition. Frequent interaction makes young designers more familiar with Xi Lan Ka Pu. Aesthetic similarity summarizes it makes the two find resonance, promotes the formation of a deeper relationship. This kind of close relationship establishes the emotional attitude of like.

The stable and friendly relationship and the empathize design method can finally effectively convey the emotion and culture contained in the Xi Lan Ka Pu.

6.4 Pattern Innovation Design of Xi Lan Ka Pu

6.4.1 Determination of Design Theme

6.4.1.1 The Youth Psychological and Emotional Needs

From the level of human needs proposed by Maslow, most of the youth in Chinese society have relatively considerable economic strength and have met the scope of survival and safety. Therefore, their psychological and emotional needs are mainly reflected in the conditions of social belonging, the need for respect, and self-realization.

According to the "2020 Chinese Youth Lifestyle Survey Report", six aspects of life trends are summarized for young people for the above three needs. The characteristics are increasing dependence on mobile phones, in-depth

participation in virtual social interactions, strong interest in entrepreneurship, a better understanding of Internet usage, literary and artistic hobbies in daily life, and love electronics and digital products. Harmonious relationship with parents, clear self-awareness, and focus on one's beauty, as the following table.

Table 11 Summary of the correlation between the life trend of Chinese youth

(Made by Zhao Li)

Maslow's Theory of Demand	Trends in Life Attitudes of Chinese Youth	Characteristics of Youth Emotional Needs
Self-actualization	Strong interest in entrepreneurship	Advocating trend culture
	A better understanding of Internet usage	Advocate personalization of personal aesthetics
	Literary and artistic hobbies in daily life	Pay attention to work efficiency
	Love for electronics and digital products	
	Focus on one's beauty	
Social Belonging	Increasing dependence on mobile phones	Rely on digital network communication
	Deeply participate in virtual social relationship	Focus on the abundance of social life
Personal Respect	Harmonious relationship with parents	Pay attention to the warmth of family
	Clear self-awareness	

From this, I found out the emotional needs of young people and analyzed them.

(1) Advocate Personalization of Personal Aesthetics--- Self-Actualization Need

Aesthetic value is a psychological self-realization need of the subject. Internet vocabularies such as “Face value(Chinese: 颜值)” and “small fresh meat(Chinese: 小鲜肉)” are aesthetic adjectives that young people often blurt out, indicating that young people's pursuit of aesthetics has become the norm in life and makes life aesthetic. Through the "aesthetic" hobby, young people also interact with people who share common hobbies and satisfy the individual's sense of aesthetic belonging. The aesthetic process expressed by the youth is a process of dialogue and dialectics, a rational communication of individual personality, an emotional exchange between the individuality of emotional experience and the social environment. As

shown in the picture, the two-dimensional Moe culture brought about by Japanese animation, the G-street culture brought about by the Korean trend, and the less-is-more life inspired by Zen. This pursuit of an individual life has formed the unique aesthetic image of the youth, with specific style characteristics.



Figure 74 Moe style store display
(www.sohu.com, 2021)



Figure 75 Street art
(<http://www.dnaboom.com/newsitem/>, 2019)



Figure 76 Less-is-more lifestyle
(<https://www.sj33.cn/architecture/>, 2015)

(2) Passionate about Starting an Undertaking --- Self-Actualization Need

Under the guidance of national policy support and the trend of entrepreneurship, young people, as a group with active thinking, passion, and strong ability to accept new things, have also joined the ranks of mass entrepreneurship. In the eyes of young people, entrepreneurship is a manifestation of self-reliance, autonomy, and self-reliance. They maintain self-confidence in entrepreneurship and are also engaged in the business they love. The original intention of starting a business is not only to earn money for houses and cars, but more often to achieve a state of facing the sea, blooming in spring, and reaching the peak of life.

(3) Focus on the Abundance of Social Life--- Social Belonging

Youth is a stage where social skills are gradually formed and substantively developed. Their social styles are diversified, and they hope to promote a closer relationship under equal conditions gradually. (Zhang Huan, Tan Xin. 2007).

In terms of social interaction, a leisure place that combines the characteristics of libraries, bookstores, tea houses, or coffee shops has become popular in big cities in recent years. People like to refer to this kind of leisure place with specific functions or facilities in the form of bar, such as disco bar, piano bar, book bar, pottery bar, oxygen bar, Internet bar, etc. Young people can come to various bars to drink tea, drink coffee, make friends and chat, learn about fashion trends, read popular novels, and promote the closeness of relationships in the process of leisure and entertainment.

In terms of online multimedia social interaction, QQ, WeChat, Weibo, online games, and other virtual communication spaces built with information technology as the core can satisfy young people's social emotions. And sharing their life state via the internet has also become popular for young people to express their feelings.

(4) Pay Attention to the Warmth of Family--- Personal Respect

Young people born after 1990 grow up under the care of their elders, and their overall financial resources are relatively abundant. They are good at better pursuing high-quality experience life. Coupled with the rise of youth cultural level and overall quality, they also follow inner spiritual experience.

The main life content of the weekend is to go outing with family or go shopping together, accompany the children to study, rest at home, entertainment, etc. Five years ago, in a youth "lifestyle survey", when asked, "who to spend the weekend with", the top three were "business objects", "friends", and "family." (Chen Wei. 2001). Nowadays, young people no longer spend most of their time on weekends at work but give it to the "family". Their reaction to the stimulus of banquets and banquets is becoming increasingly indifferent. The naturally relaxed family life shows stronger desires and pursuits.

Through documents analysis and questionnaire survey on young people, it was found that the psychological and emotional needs of contemporary young groups are mainly reflected in the sense of social belonging, respect, and self-realization needs. In terms of emotional needs, they advocated the individualization of personal aesthetics, were passionate about entrepreneurship and paid more attention to the warmth of the family while having a rich social life.

6.4.1.2 The Emotion Communicate Design Theme

The determination of the design theme mainly started from the cultural connotation, the emotional transmission of Xi Lan Ka Pu, and the interlinked area with the youth group. According to the analysis of Xi Lan Ka Pu in Chapter 2, it mainly embodies the expectations of the Tujia women weaver for a good marriage, a prosperous/rich life, and a safe homeland, when their identities are daughters, wives, and mothers. They abstracted the images of animals and plants seen in farming, fishing, and hunting, the images of daily necessities, the sun, and the moon in the sky to patterns. Combining with local customs and beliefs, these patterns were given wishes meanings and woven into Xi Lan Ka Pu with a feeling of hope.

Contemporary youth groups are more enthusiastic about career development, maintaining friends/love relationships, and family warmth. In the initial stage of determination of design theme, try to find some common points among them. First, establish the overall theme as a blessing. In terms of career development, wish good fortune will accompany them together, leading to the theme of "Shi Lai Yun Zhuan"; in terms of friendship, wish friends are loyal, help each other, and will never leave, which leads to the theme of "Tong Zhou Gong Ji". In terms of the relationship between lovers, wish the process of love will be sweet, happy, and full of love, and finally enter the hall of happiness in marriage, leading to the theme of "Zhu Lian Bi He". In terms of family warmth, bless the family to be complete, with everyone hearts stay together, and a harmonious relationship, leading to the theme of "He Jia Mei Man". Considering that with age increases, emotional needs will change, "Kai Tai Luo Gu" theme is for children's blessing.

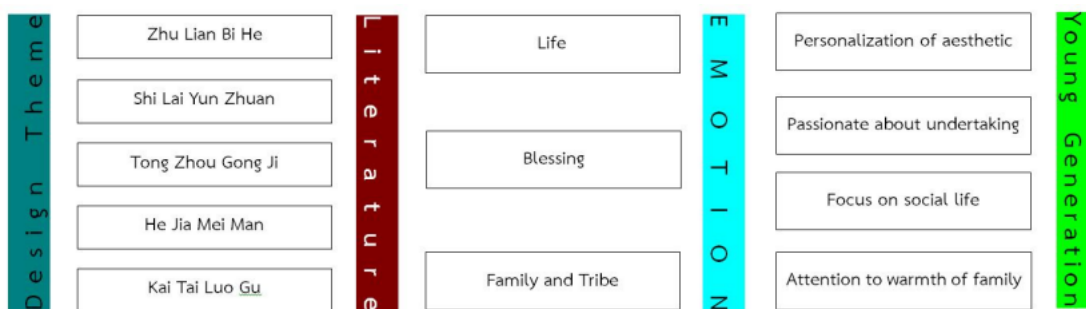


Figure 77 The relationship between design theme, Xi Lan Ka Pu emotion, and youth group psychological needs

(Made by Zhao Li, 2021)

6.4.2. Designing Process

6.4.2.1 Shi Lai Yun Zhuan

(1) Interpretation of Design Concept

Shi Lai Yun Zhuan (Chinese: 时来运转), That means: When the chance comes, everything will get better and better. Emphasis on "coming" and "turning". It means that things currently unsatisfactory will change from bad to good.

(2) Emotion Convey

"Shi Lai Yun Zhuan" has the emotional hope of blessing a prosperous career and prosperity. It is in line with the emotional needs of young people who are new to society and start their careers, hoping to stabilize and improve gradually.

(3) Design Elements Selection

① Icons:

Design element selection: Shi(Chinese: 时) means time. It has the same pronunciation as “狮” (lion) in Chinese. So, the icon adopted “lions” icon, which means the time that good luck is coming. When persons prey, they not only want good luck, but also want wealth, so another main icon is “coins” in bunches and their deformed shape.

Original Icon

Redesign

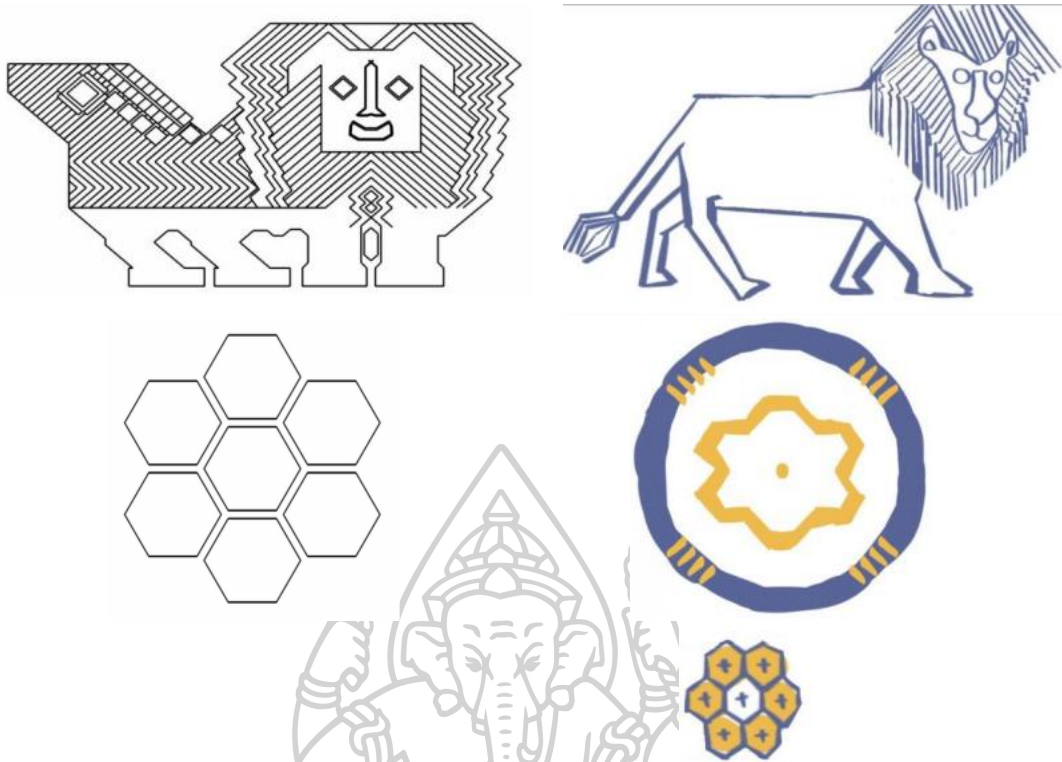


Figure 78 Icons design of “Shi Lai Yun Zhuan”

(Made by Zhao Li, 2021)

②Color Combination:

In the initial stage, the Morandi series of colors were used, and the overall pattern felt soft, but the characteristics of the age stage were not obvious enough. To inherit as much as possible, the Xi Lan Ka Pu national aesthetic characteristics and conform to the principles of contemporary youth aesthetics. The color adopted the respective black color for Tujia person as the background, the most popular fluorescent color as the main color set.



Figure 79 Source of color inspiration

(Made by Zhao Li, 2021)

③Composition

In the process of emotional expression, for the audience, a single complete pattern is easier to see clearly and realize the message that the pattern wants to convey at the fastest speed, so the initial composition adopts a single composition way. In the later secondary design process, the composition method can be more flexible and changeable, such as using simple units to repeat the horizontal expansion composition.



Figure 80 Pattern of "Shi Lai Yun Zhuan"

(Made by Zhao Li, 2021)

(4) Creation skill

Through the immature painting brushstrokes, the clumsy and young feelings of little lions are expressed. The style is combined with Moe and G-street style. Based on the rich elements of the Tujia nationality, it has an unfettered modern flavor.

6.4.2.2 Tong Zhou Gong Ji

(1) Interpretation of Design Concept

Tong Zhou Gong Ji (Chinese: 同舟共济), meaning take the same boat and cross the river together. It is a metaphor of unity and mutual assistance, working together and overcoming difficulties. It passed on the Tujia people's unity, resistance to foreign invasion, and protection of the tribe and family. It's a kind of recognition of solid friendships between a group.

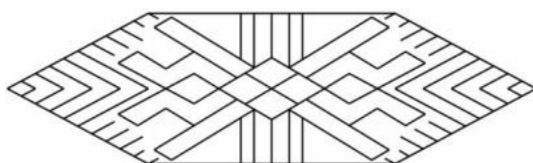
(2) Emotion Convey

“Tong Zhou Gong Ji” can satisfy young people's desire for social interaction. When young people face difficulties when they first enter society, they are eager to have friends to help them. At the same time, they are also eager to get the unique affirmation of friends by overcoming difficulties with friends.

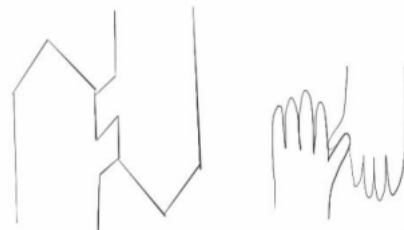
(3) Design Elements Selection

①Icons: Zhou(Chinese: 舟) means boat. So, the central icon also adopted the “boat” icon of Xi Lan Ka Pu. And I used the deformation technique to change it to two clenched hands to make the meaning more direct and understandable. At the same time, the Xi Lan Ka Pu “boat” pattern was retained as auxiliary graphics on both sides.

Original Icon



Redesign



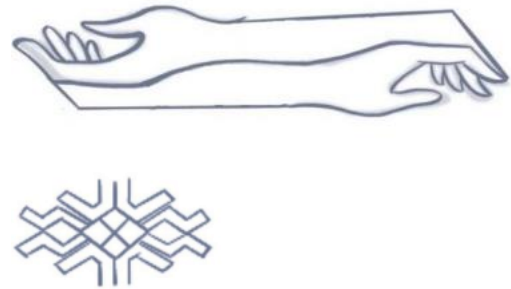


Figure 81 Icons design of “Tong Zhou Gong Ji”

(Made by Zhao Li, 2021)

②Color Combination and Composition

The color adopted the respective black color for Tujia person as the background, the most popular fluorescent color as the main color set. The composition adopts a single composition way.



Figure 82 Pattern of “Tong Zhou Gong Ji”

(Made by Zhao Li, 2021)

(4) Creation Skill

Through the method of association and deformation, the ship-shaped pattern is transformed into mutually supporting hands. The relatively specific and intuitive hand-shaped pattern helps to convey the meaning. The retention of the traditional water pattern and frog pattern makes the redesign work still maintain its recognizability.

6.4.2.3 Zhu Lian Bi He

(1) Interpretation of Design Concept

Zhu Lian Bi He (Chinese: 珠联璧合), "Zhu" means pearl, and "Bi" means beautiful round jade with a hole in the middle, “Zhu Lian Bi He” meaning that strung

together pearls and beautiful jade combined. It is a metaphor for combining outstanding talents or wonderful things. It is often extended as a talented man and a beautiful woman married.

(2) Emotion Convey

"Zhu Lian Bi He" is often used to describe the emotion between the men and women in love, showing the right and perfect emotions. It is in line with the young people's emotional needs for love and personal respect.

(3) Design Elements Selection

① Icons

In the Tujia marriage custom, the "pig" is one of the betrothal gifts that a man will send to a woman's home in an engagement ceremony. The characters "Zhu" and "pig" have the same pronunciation, so the "wild boar pattern" was chosen. The backs of the two piglets are opposite to each other, as if two lovers are cuddling each other. The heart-shaped pattern in the center also reflects the love between lovers. "Lian" and "lotus" have the same pronunciation, so the pattern of "Golden Gou Lotus" was selected and deformed to form a round jade pattern, which symbolizes happiness.

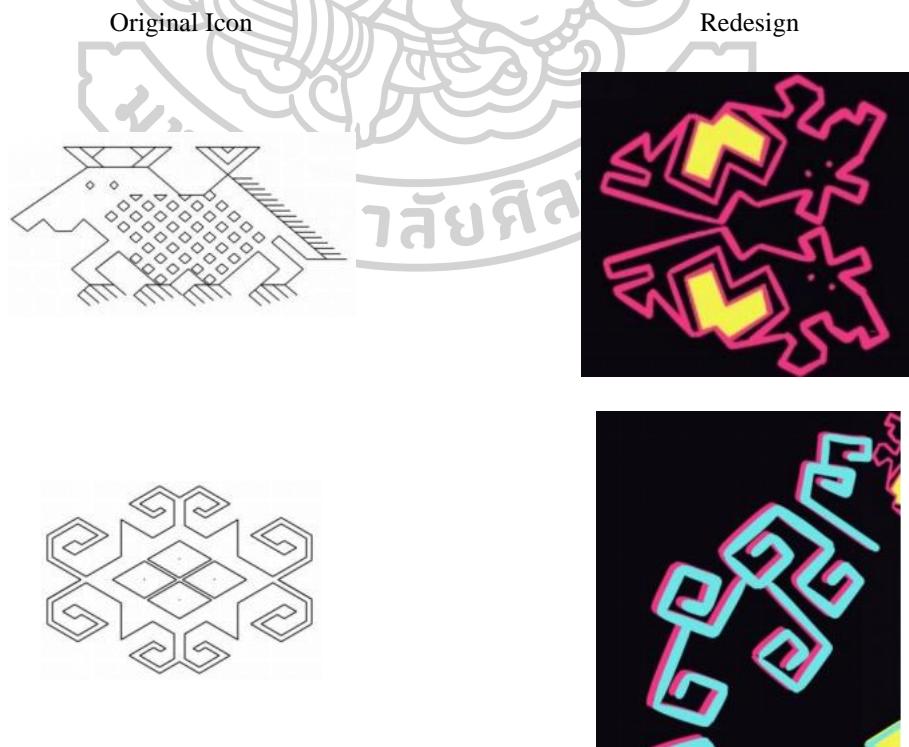


Figure 83 Icons design of “He Jia Mei Man”

(Made by Zhao Li, 2021)

②Color Combination and Composition

The color adopted the respective black color for Tujia person as the background, the most popular fluorescent color as the main color set. The composition adopts a single composition way.



Figure 84 Pattern of "Zhu Lian Bi He"

(Made by Zhao Li, 2021)

(4) Creation skill

Through the method of deformation, the "Golden Gou Lotus" pattern was transformed into a beautiful round jade. Since the "Golden Gou Lotus" pattern is an abstract pattern, a concrete pattern of a lotus flower was added to the center to bridge the gap between traditional and modern culture. Through the method of homophonic association, the patterns of the two pigs are combined to imply the beauty and sweetness of lovers' emotions.

6.4.2.4 He Jia Mei Man

(1) Interpretation of Design Concept

He Jia Mei Man (Chinese: 阖家美满), meaning all family members stay together, living happily.

(2) Emotion Convey

This pattern shows the Chinese tradition of a family reunion on holidays. It can express the attention of young people to family affection, which is a manifestation of the emotional needs of personal respect.

(3) Design Elements Selection

This pattern needs an icon that can express the person's image. For the traditional Xi Lan Ka Pu brocade, there was only one image “scarecrow”. So concrete method was used to change it to a person who wears overalls. The traditional pattern “nine plum blossoms” was whole used, abstracted, and transformed into a table. All the family members surround a table, showing a happy and cheerful family atmosphere.

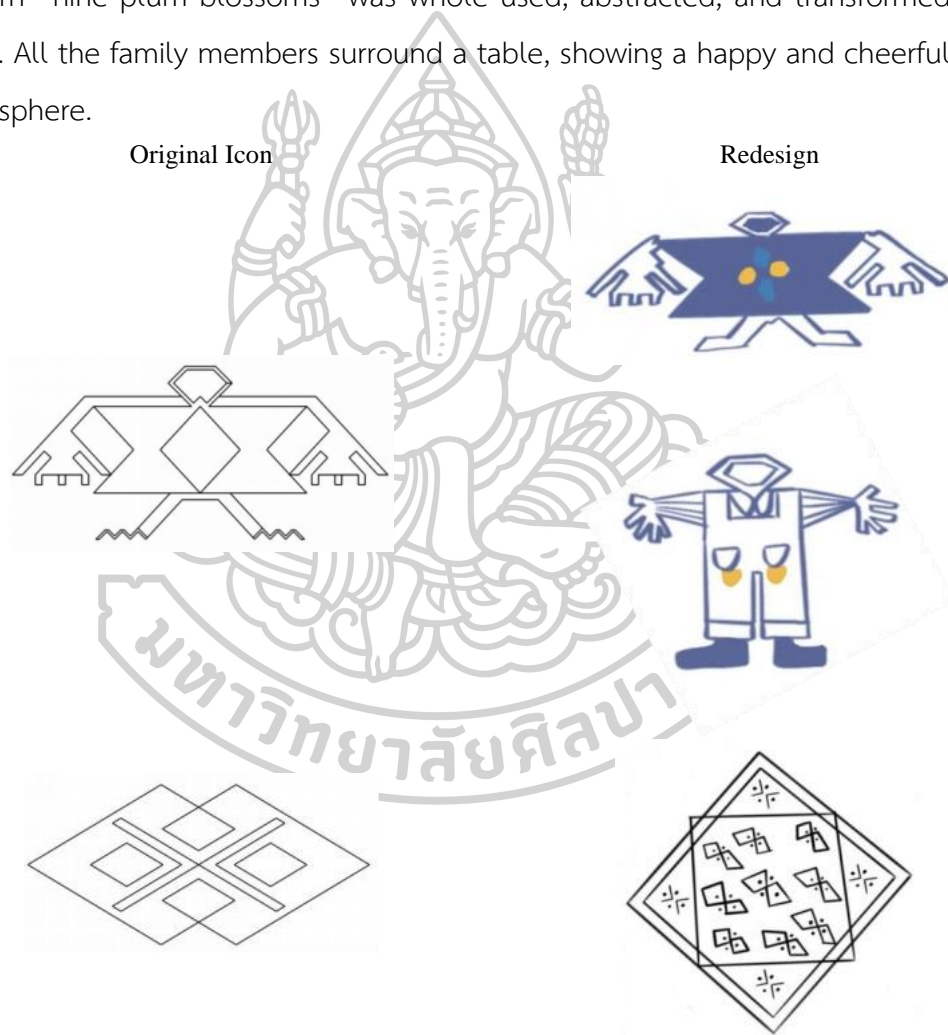


Figure 85 Icons design of “He Jia Mei Man”

(Made by Zhao Li, 2021)



Figure 86 Pattern of "He Jia Mei Man"

(Made by Zhao Li, 2021)

(4) Creation Skill

This design used the method of association deformation. The combination of nine plum patterns is square, and nine plum flowers are closely grouped. Here, the association of nine plum patterns into a table pattern full of dishes is a metaphor for family unity and unity.

6.4.2.5 Kai Tai Luo Gu

(1) Interpretation of Design Concept

Kai Tai Luo Gu (Chinese: 开抬锣鼓), means the beginning of an event has significant momentum. This pattern expresses the expectations of young parents for their children. They hope their children are healthy, safe and hope they can have a good start.

(2) Emotion Convey

"Kai Tai Luo Gu" can be used as a wish from the elders to the younger generation or from the youth to themselves. Hope that career will be prosperous, love will be harvested, body will be healthy, and wish everything have a good start. This is a manifestation of the emotional needs of self-actualization.

(3) Design Elements Selection

①Icons: Design element selection: In traditional Tujia brocade applications, brocade woven with "Tai Tai hua (little tiger head)" patterns are often used to coat

children. The mother hopes that the white tiger god of the Tujia minority can protect the children and bless their health and safety. In addition, the cute “Hu Jiaoji (tiger footprint)” pattern also be chosen, echoing with the tiger's head, expressing the innocent and cute of the little tiger vividly.

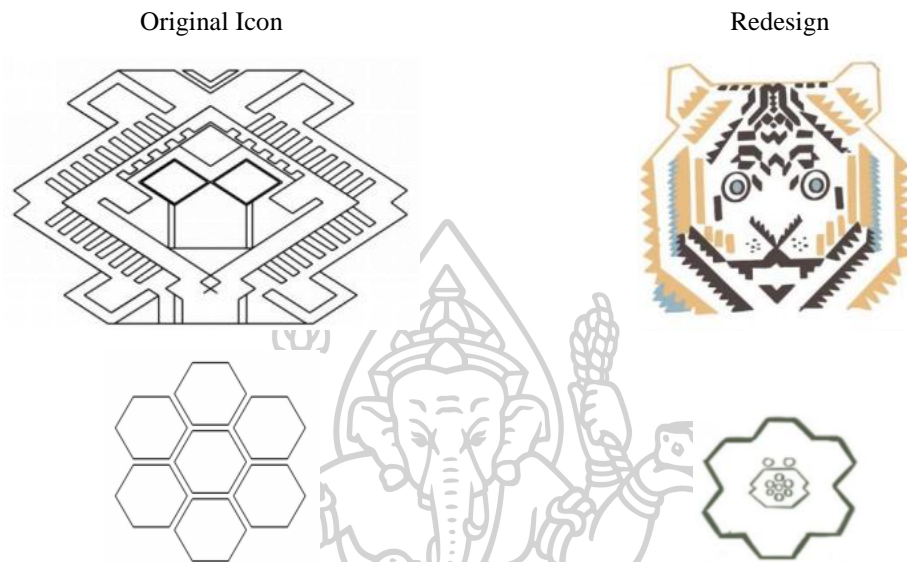


Figure 87 Icons design of “Kai Tai Luo Gu”

(Made by Zhao Li, 2021)

②Color Combination and Composition:

The color adopted the respective black color for Tujia person as the background, the most popular fluorescent color as the main color set. The composition adopts a single composition way.

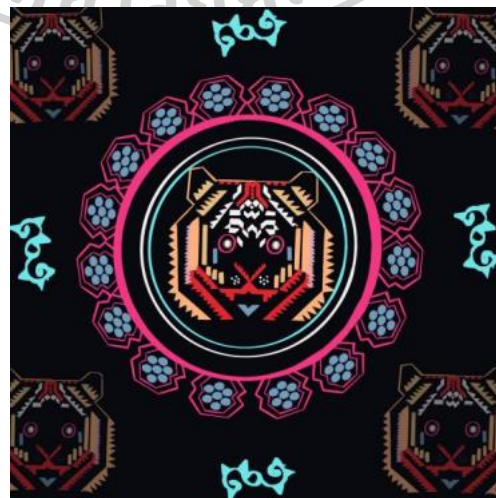


Figure 88 Pattern of “Kai Tai Luo Gu”

(Made by Zhao Li, 2021)

(4) Creation Skill

The tiger's feet were organized in a circle to form a big drum that looks top view. The tiger pattern in the center of the drum is majestic and vigorous. Once the drum is struck, the sound will be loud and powerful, reminding people of the grand opening.

6.5 Productization of Design Works

6.5.1 Product Type

After the innovative pattern was completed, the excess of the product was taken into consideration. Xi Lan Ka Pu has always been used as home textiles, and the main idea of the article is the spread of Xi Lan Ka Pu textiles. Therefore, in terms of product functions, the product category of Xi Lan Ka Pu home textiles has been followed. Considering the types of products that the individual patterns are suitable for, I finally decided to make the patterns into pillows. Consider the type of product the individual patterns are suitable for and try to make these patterns on the pillows.

6.5.2 Product Technical Indicators

First is consideration of the implementation method of the pattern. In this process, the method of printing was first considered, and an attempt was made. However, the printed pillow presented a cheap feeling. At the product level, contemporary young people are less likely to choose to buy under the culture of petty bourgeoisie consumer culture.

Embroidery is a good choice if you want to enhance the product level and fully express the pattern details. The effect of embroidery products has increased the attractiveness of the products to young consumer groups, which is a very important factor in establishing the connection between Xi Lan Ka Pu and youth groups.

(1) Embroidery Technical Indicators

Use Wilcom Embroidery software computer embroidery software to make the design pattern. The picture below takes the He Jia Mei Man pattern as an

example. This pattern has a height of 24cm, a width of 24cm, a total of 52823 stitches, and five colors.

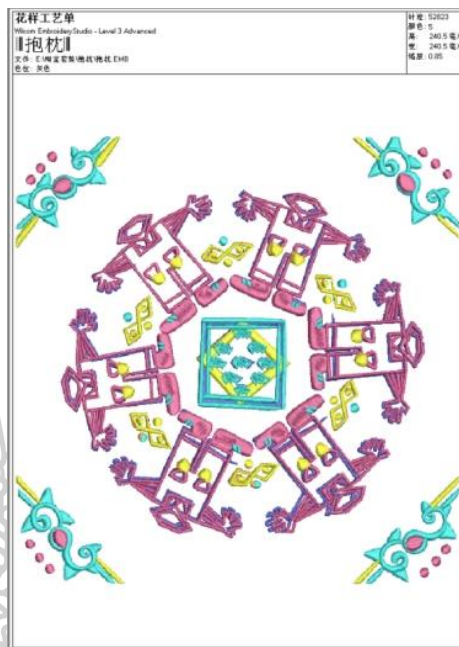


Figure 89 Embroidery design pattern by Wilcom embroidery software

(Made by Pan Jinyao, 2021)

(2) Yarn Material and Color No.





Mercerized polyester embroidery threads were chosen, each of which weighs about 150g and has a thread volume of 5000 meters. The quality is firmer than rayon, washable, lint-free, and meets the requirements of embroidery machine threads.

The color of the embroidery threads is bright, and it meets the color requirements of the overall design. According to the color requirements of the pattern, combined with the Pantone color card of the yarn, choose the embroidery thread color number as follows:

Table 12 Yarn color card selection

(Made by Zhao Li, 2021)

Yarn Name	No.	Samples
-----------	-----	---------

Phosphor pink	1800	
Ocean Blue	1571	
Bright Yellow	536	
Capri Blue	1616	

(3) Pillow Size

Generally, sofas are equipped with square pillows of 40cm to 50cm. According to the size of 24 X 24 cm pattern, set the pillow size to 50 cm X 50 cm, so that the proportion is appropriate and the vision is comfortable. The size of the candy pillow matching the was set to 15 cm in diameter, and 60 cm in length, with drawstrings on both sides tightened, so the pillow cloth cut picture was as follows:

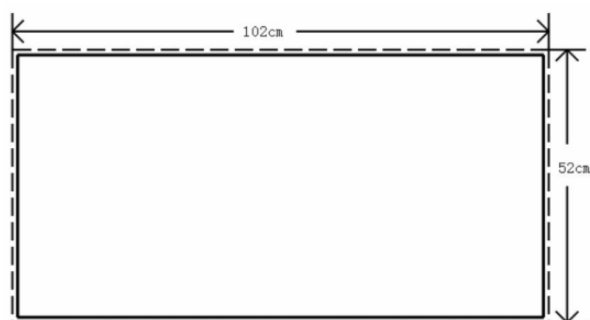


Figure 90 Pattern of the square pillow

(Made by Zhao Li, 2021)

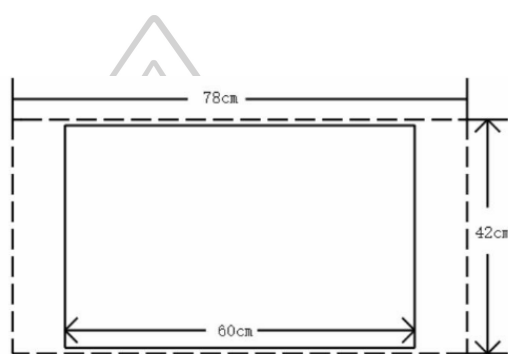


Figure 91 Pattern of the candy pillow

(Made by Zhao Li, 2021)

(3) Sewing Technology

According to the usage requirements of the pillow, choose seaming and flat stitch technology, the seam allowance of 1 cm, needle distance of 0.3 cm, black polyester-cotton sewing thread, and Brother C7500 high-speed lockstitch sewing machine to finish the sewing work.

(4) Product Material

The fabrics suitable for pillows generally include velvet cloth, twill satin cloth, chenille, PU, and twill cotton cloth.

Table 13 Pillow material quality indicators

(Made by Zhao Li , 2019)

Name	Width	Fabric Composition	Weight	Feature
Velvet cloth	150 cm	Polyester	350 g/m	Soft, moderate thickness, abrasion-resistant, slightly elastic, good gloss
Twill satin	150 cm	Polyester	300 g/m	Stiff, moderate thickness, abrasion-resistant,

cloth				non-elastic, moderate gloss
Chenille	150 cm	Polyester	500 g/m	Stiff, thick, abrasion-resistant, non-elastic, dim gloss
PU	150 cm	Polyester	675 g/m	Stiff, smooth, and good gloss
Twill cotton cloth	110 cm	Cotton	350 g/m	Soft, moderate thickness, abrasion-resistant, non-elastic, dim gloss

6.5.3 Improvement of the Product

When the innovative pattern is transformed into a product, it needs to be adjusted with specific technical indicators.

(1) Pattern Adjustment

For areas with thin lines, the embroidery effect is messy and insufficient, and the overall embroidery effect is not good. Therefore, some modifications had been made to the pattern, such as the lion pattern in "Shi Lai Yun Zhuan". When designing the pattern, the lion's mane was fine and fluffy. The revised lion mane and edge lines are coarsened according to requirements to ensure that the overall embroidery line can be better completed. The revised lion's mane and edge lines have been thickened according to needs to ensure that the overall embroidery lines can be better completed.

At the beginning of the design, the pattern pursued the overall sense of liveliness and hierarchy, and a blurred background appeared. But when the design draft needs to be commercialized, it is found that the blurred background was difficult to achieve through fine embroidery stitches. Therefore, in the later adjustments, the four-corner tiger head pattern in the "Kai Tai Luo Gu" Pattern was replaced by four abstract and concise tiger paw patterns, as shown in figures below.

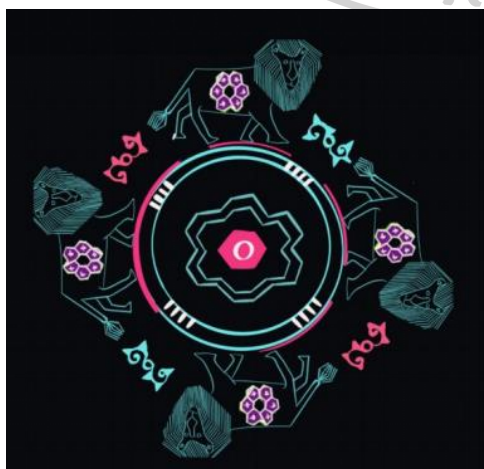


Figure 92 "Shi Lai Yun Zhuan" pattern before adjustment



Figure 93 "Shi Lai Yun Zhuan" pattern after adjustment

(Made by Zhao Li, 2021)

(Made by Zhao Li, 2021)

At the beginning of the design, the pattern pursued the overall sense of liveliness and hierarchy, and a blurred background appeared. But when the design draft needs to be commercialized, it is found that the blurred background was difficult to achieve through fine embroidery stitches. Therefore, in the later adjustments, the four-corner tiger head pattern in the "Kai Tai Luo Gu" Pattern was replaced by four abstract and concise tiger paw patterns, as shown in figures below.



Figure 94 “Kai Tai Luo Gu” pattern before adjustment

(Made by Zhao Li, 2021)

Figure 95 “Kai Tai Luo Gu” pattern after adjustment

(Made by Zhao Li, 2021)

In addition, patterns such as “Tong Zhou Gong Ji” were all adjusted appropriately to meet the needs of products.

(1) Material Adjustment

At first, the chenille fabric that is more suitable for sofa fabrics was chosen and tried. The chenille fabric is thick and stiff, and the contour of the pillow is clear. But the chenille fabric has inconsistent light reflections, the black-gray reflection was mottled, and the overall effect was not ideal.

Then, the mercerized thickened satin fabric was tried. Compared with the chenille fabric, this material reflects the same light, and the fabric is stiff. But after trying it, It found that this fabric had too intense light, it was difficult to suppress the

bright embroidery colors, the overall product felt cheap, the fabric was too stiff, and the skin-friendly feel was not good.

For the third time, the velvet fabric was tried from the experience of the previous two. The selected velvet fabric has consistent and soft reflections, and the fabric thickness is moderate and soft, and the overall effect is the best.

6.5.4 Product Show

The design works were finally exhibited in the Art and Design Gally of Silpakorn University, attracting designers, colleges, and the public people to visit, and won a certain degree of praise.



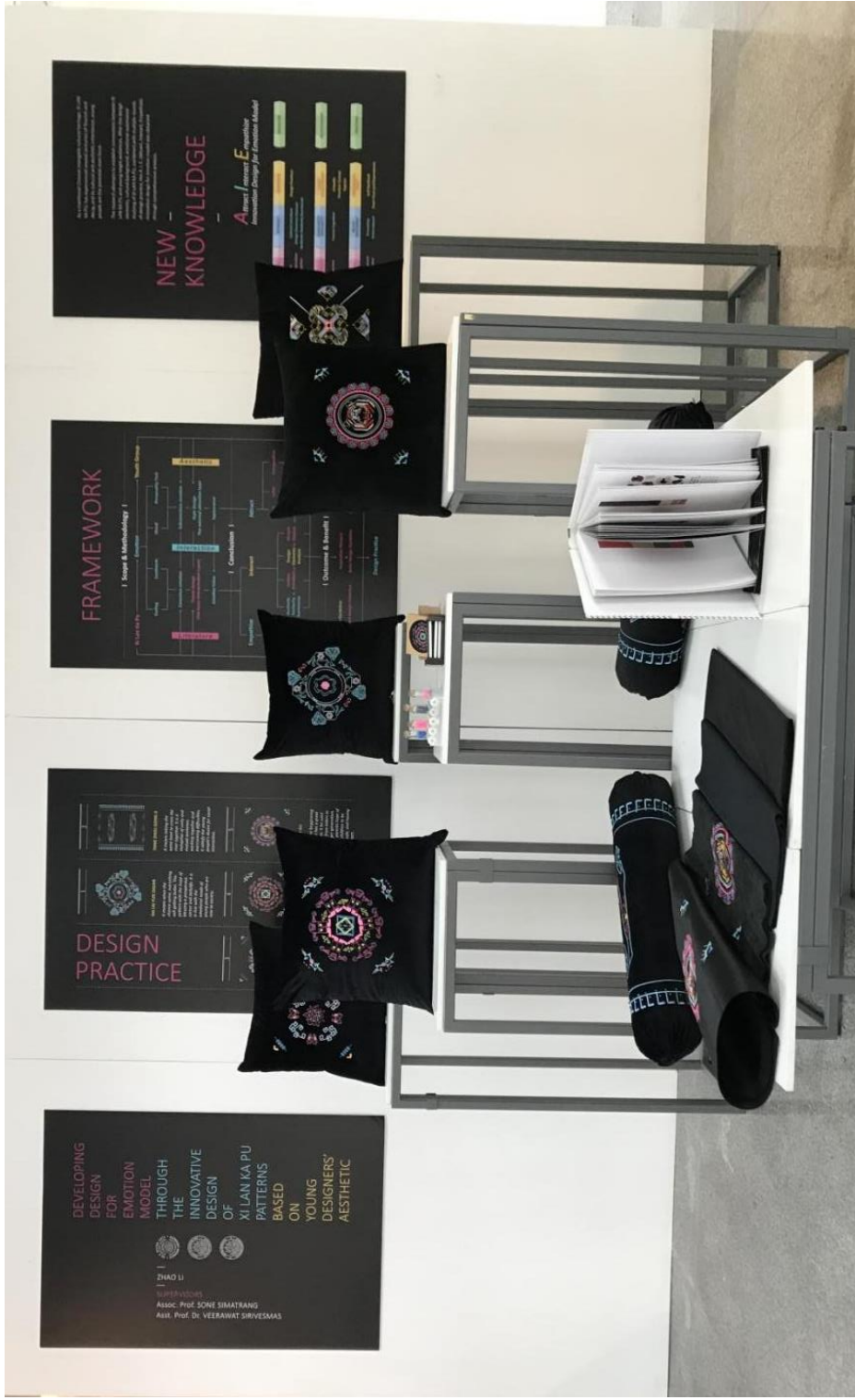


Figure 96 Design Works on Exhibition Show

(Photographed by Zhao Li, 2021)

Chapter 7 Conclusions and Recommendations

7.1 Conclusion

7.1.1 Summary of Research Background

The Tujia people live in a mountainous area with a livable climate, abundant water resources, and rich soil. The farming, fishing, hunting lifestyle, and beautiful living environment have created a unique Tujia brocade. The Tujia brocade developed from Cong cloth, Langan fine cloth, Ban cloth, and Xitong cloth, and finally formed into Xi Lan Ka Pu.

As a traditional handicraft product, Xi Lan Ka Pu is a family tradition, and a mother taught daughter learned learning mode, self-weaving, and self-use, which meets the aesthetic and living needs of the Tujia ethnic group. With the development of society and the advancement of science and technology, national traditions and living customs have been impacted by modern civilization. It gradually lost exist environment on which it depends and has shown a trend of decline and transformation. In 2006, Xi Lan Ka Pu was successfully declared as the Xiangxi Tujia Brocade Craft of national handicraft of China and being valued again.

As more and more artists and designers join in the innovative design of Xi Lan Ka Pu patterns, it has become possible for Xi Lan Ka Pu to be inherited, and the ways of inheritance become more diversified. However, designers with different designs and cultural literacy will bring a variety of works. Some of these works have the following problems:

There are still many formal and conceptual works in Xi Lan Ka Pu's pattern design that combines with modern aesthetics. In the context of the design industry's pursuit of efficiency, many designs borrow the name of folk art and understand the whole Xi Lan Ka Pu by one or two pieces of brocades without deep analyzing the characteristics of its design elements. Under this comprehensively partial understanding, the works were often only blind combinations of appearances.

Before designing, the designers did not have a deep understanding of the geographical and humanistic background that Xi Lan Ka Pu has gradually formed over centuries, as a result, the emotional appealing the Tujia people had been ignored

and focused on the designer's feeling. In this case, the works designed were often prone to cultural and emotional misunderstandings, leading to non-positive direction of inheritance.

The designer's work was mainly for its target audience, main people between the age of 40-60, more likely to prefer folklore aesthetic designs, and is the backbone of Xi Lan Ka Pu's consumption and inheritance. This ignores the cultivation and expansion of potential consumers, that is, the younger generation who are brought up in the social mainstream, so it is difficult to accept for them to accept the folklore aesthetics of Xi Lan Ka Pu in an instant. This situation can cause the broken of Xi Lan Ka Pu's inheritance from generation to generation. Therefore, the Xi Lan Ka Pu aesthetic cultivation and integration of potential inheritance groups should be and urgently needed to be done now.

In the case of an in-depth analysis of outer design elements and inner cultural and emotional elements of Xi Lan Ka Pu, the targeting youth groups carry out aesthetic dissemination and integration to achieve the goal of Xi Lan Ka Pu's inheritance as the primary research direction of the subject.

7.1.2 Discussion of Research Objectives and Outcomes

Based on the questions raised above, this project has researched Xi Lan Ka Pu on the respects of geographic environment, growth history, pattern collection and analysis, folk customs, religious beliefs, emotional refinement, behavior relationship, innovative design, to satisfy the objectives, as the following figure shows.

RESEARCH OBJECTIVES	RESEARCH OUTCOMES
<p>Objective No.1 To identify the aesthetic and emotion characteristics of traditional Xi Lan Ka Pu patterns.</p>	<p>1. Xi Lan Ka Pu "Inspiration Manual" for youth designer; 2. Tujia women weaver pray for a good marriage, a healthy/prosperous /rich life, a harmony family and a safe homeland emotion characteristics.</p>
<p>Objective No.2 To experiment the way of establish the relationship between Xi Lan Ka Pu and Youth Group;</p>	<p>3.Relationship schema between Xi Lan Ka Pu and youth designers;</p>
<p>Objective No.3 To propose innovative pattern design guidelings with aesthetics and emotion characters of Xi Lan Ka Pu.</p>	<p>4.Culture Inherited design guidelines; 5.A.I.E design for emotion innovation mode.</p>

Figure 97 Research objectives and corresponding outcomes

(Made by Zhao Li, 2021)

7.1.2.1 Xi Lan Ka Pu Aesthetic Characteristics Identification

The research started with the Xi Lan Ka Pu pattern collection, obtained 203 pattern names and 109 brocade photos.

Through literature research methods, collect and sort out documents from the geographical environment, growth history, folk customs, religious beliefs, and other aspects formed of Xi Lan Ka Pu. On this basis, understand the meaning of the icon, the color emotion, and the reason for the formation of the composition. And extracted design elements from the three aspects of icon, color, and composition, and analyzed and classified design elements using analysis research method. With the survey of relevant design experts, the semantic vocabularies of these design elements were obtained through the semantic method.

According to the aesthetics preference of young people, through survey research, such design elements' characteristics corresponded to these four design styles of Moe, less-is-more, ethnic, and G-street styles. According to the characteristics of these styles, and the cultural background of Xi Lan Ka Pu, combined with the youth aesthetics, the Inspiration Manual was designed.

In the above research, the visual design element of Xi Lan Ka Pu, combined with its cultural background, were systematically analyzed, and the aesthetics design vocabularies were obtained. All of these will be prepared for the subsequent design practices and emotional communication.

7.1.2.2 Relationship Establishment between Xi Lan Ka Pu and Youth Designers

To establish relationship schema between Xi Lan Ka Pu and youth group, hypothesis method was used. Based on the previous research foundation, one basic research hypothesis and a trial research plan were constructed. The establishment of a friendly relationship requires a process of physical proximity, familiarity, finding similarities, and then like reciprocity. Through repeated attempts, the relationship schema between Xi Lan Ka Pu and youth designer was found. That is picture display completed the physical closeness of the young subjects and the Xi

Lan Ka Pu; with the subsequent analysis of design elements and cultural introduction, the interaction between young subjects and Xi Lan Ka Pu has gradually occurred; the high frequency of exposure has made the young subjects become more familiar with Xi Lan Ka Pu and have a closer connection; the analysis and summary of aesthetic similarity took this relationship one step further; all these steps repeated, until a friendly relationship was formed. The friendly relationship was very helpful for the follow-up youth designers to complete the Xi Lan Ka Pu innovative design for emotion in the role-playing immersion.

In the trial stage of establishing emotional communication, considering and designing the process is also a problem that I have been entangled in. If it is a relationship design, then it should focus on developing the interaction strategy between Xi Lan Ka Pu and youth groups and the establishment of relationships. If it is emotional design, it should focus on design to discover the similarities between Xi Lan Ka Pu and the youth group. But with the in-depth research and repeated thinking, I found that relationship design and emotional design do not conflict. Instead, they can work together to help each other, move in the same direction, and promote each other. Chapter 4 of this thesis expounds on this point of view.

7.1.2.3 Development of Aesthetic and Emotion Characteristics of Xi Lan Ka Pu

(1) Summarized of “Culture inherited design guidelines”

This project started with the original intention of promoting the aesthetic, emotional, and cultural dissemination of Xi Lan Ka Pu’s design to the youth group. However, in the process of realization, I found it is tough to establish a connection between the traditional brocade pattern of Xi Lan Ka Pu and the youth group. Due to the lack of professional training, it is difficult for them to clearly express their aesthetic needs and feelings about Xi Lan Ka Pu patterns. Among them, there is a key transition group, that is, the young designers’ group. Throughout the project, they played a dual role, both as designers and young people. They share the common emotional needs of contemporary youth and have professional aesthetic standards. Due to many young people, young designers, as one of the representative groups, first completed this research process.

The research held an “If I am a weaver” role-playing design practice. According to the “Relationship Schema between Xi Lan Ka Pu and Youth Group”, 50 young designers completed Xi Lan Ka Pu's knowing and understanding and finished about 190 pieces of works through approximately one month work.

Through the analysis of young designers' excellent Xi Lan Ka Pu innovative design works from the aspects design theme, design elements selection, design method, and emotion communication of the "Culture inherited design guidelines" were summarized. The excellent innovative design works of Xi Lan Ka Pu completed by young designers are based on the principles of culture as the forerunner, emotion as the link, design method as the tool, design elements application as the language, and work effectively as the goal.

(2) A.I.E (Attract, Interact, Empathize) design for emotion innovation mode

Through the method of co-creation design, young designers were guided to gradually walk from the first impression, cultural background introduction, design element analysis, aesthetic similarity summarize to the design process implementation of the Xi Lan Ka Pu pattern. Summarized a feasible solution that traditional patterns can be conveyed from external visual elements to internal emotional elements, so as to achieve the goal of cultural inheritance, that is, A.I.E (Attract, Interact, Empathize) design for emotion innovation mode.

(3) Design and Conduct Guidelines Application

With the guidance of the "Culture inherited design guidelines", according to the emotional expression of the Tujia women weaver for a good marriage, a healthy/prosperous/rich life, a harmony family and a safe homeland, when their identities are daughters, wives, and mothers, combining with contemporary youth groups psychological needs, they are more enthusiastic about career development, the maintenance of friends/love relationships, and family warmth. The design theme was set up by finding some common points among them, as a blessing theme. Finally, “Shi Lai Yun Zhuan”, “Tong Zhou Gong Ji”, “Zhu Lian Bi he”, “He Jia Mei Man”, “Kai Tai Luo Gu” these five themes were used.

The designer did the developed design practices by using exaggerated, humorous, or associative techniques. Based on the richful Xi Lan Ka Pu icons

elements, through the immature painting brushstrokes, the icons were appropriately deformed to express the clumsy and youthful feeling. The style combines Moe and G-street styles. Make the works have an unfettered modern atmosphere. The color adopted the respective black color for Tujia person as the background, the most popular fluorescent color as the main color set. The initial composition adopts a single composition way. In the later secondary design process, the composition method can be more flexible and changeable. This series of patterns was applied to the pillow and productized. In the satisfaction survey, it has been affirmed by most young audiences.

7.2 Recommendation

Considering the relationship between stimulation and arousal, this series of products mainly adopts straight lines, bright colors, basic Tujia patterns, and other design elements to achieve a product design with Tujia flavor and a distinctive modern personality. This type of design has a strong awakening effect on emotions; at the same time, it also makes the audience group smaller.

In the follow-up Xi Lan Ka Pu's innovative design, it is recommended that designers can try more product design techniques with weak arousal. Compared with the current design style, its characteristics are distinctive, but the audience will be more comprehensive.

If the emotional design mode of deep awakening and breadth awakening can be well combined, Xi Lan Ka Pu's aesthetic, emotional and cultural communication intentions will be better fulfilled.

Appendix



List of Traditional Patterns of Xi Lan Ka Pu

(1) Animals (41 pieces)

Yang Que (birds)	Ma Bi (horses)	Shi Bi (wild boar)
Da Pu Bi (Big dragon)	Xiao Pu Bi (little dragon)	Da Wo Bi (big snake)
Hu Jiao Ji (tiger footprints)	Hou Tou (monkey head)	Tian E (swan)
Mao Jiao Ji (cat footprints)	Gou Jiao Ji (dog footprints)	Da Gou Ya (big dog teeth)
Niu Ya Chi (cow teeth)	Yan Zi Wei (swallow tail)	Yan Zi (swallow)
Hu Die (butterfly)	Jin Ji (golden pheasant)	Ye Ji (pheasant)
Ji Hezi (chicken stomach)	Pang Xie (crab)	Shi Zi (lion)
Ya Fu Shui (duck feet)	Feng Niao (phoenix and bird)	Zhi Zhu (spider)
Hou Zi Shou (monkey paw)	Feng Huang (phoenix)	Long Feng (dragon and phoenix)
Xiao Wo Bi (little snake)	She Pi (snake skin)	Niu Yan (cow eye)
Tai Tai (little tiger)	Yu Ci (fishbone)	Tu Zi (rabbit)

Xiao Gou Ya (small dog teeth)	Long Ya Chi (dragon teeth)	Hu Tou (tiger head)
Yu Wei (fish tail)	Xi Shuai (cricket)	Hu Pi (tiger skin)
Yang Ji (crake)	Ye Ji Wei (pheasant tail)	

(2) Plants (67 pieces)


Suo Luo Hua (osmanthus)	Suo Luo Shu (osmanthus tree)	Suo Luo Ya (osmanthus tree sprout)
Jiu Duo Mei (nine plum blossoms)	Wa Zai Hua	Ka Jie Mei
Da Lan Ku Mei	Xiao Lan Ku Mei	Liu Qiao Hua
Yan Teng Hua	Dui Dui Hua	Hai Tang Hua
Da Lian Peng Hua	Xiao Lian Peng Hua	Lian Hua
He Ye Hua	Nan Gua Pa Hua	Mu Dan Hua
Yue Yue Hua	Zi Wei Hua	Zi Jing Hua
Da Ci Hua	Xiao Ci Hua	Da Ba Jiao Xiang
Deng Long Ba Jiao Xiang	Ju Hua	Yang Ju Hua

Xiu Qiu Hua	Da Jiu Cai Hua	Xiao Jiu Cai Hua
Ma Yang Hua	Ma Yang Ye	Cheng Zi Hua
Da Ba Ban Hua	Xiao Ba Ban Hua	Mian Hua Hua
Yu Mi Hua	Jin Yin Hua	Diao Deng Hua
Da Yan Qiang Hua (big flowers sticking out of the wall)	Xiao Yan Qiang Hua (small flowers sticking out of the wall)	Chou Mu Dan Hua
Si Duo Mei (four plum blossoms)	Wu Duo Mei (five plum blossoms)	Mei Gui Hua
Da Bai Hua (big white plum blossoms)	Xiao Bai Mei (small white plum blossoms)	Li Zi Hua
Teng Teng Hua	Hu Lu Hua	Shi Liu Hua
Si Gua Hua	Jian Bu Li Hua	Zhong Ba Jiao Xiang
Jin Gua Hua	Jin Gou Lian	Xiao Ba Jiao Xiang
Long Zhua Hua	Yan Zhi Hua	Mian Hua Shu
Da Yu Zhang Hua	Ka Ti Mi	Miao Hua

He Dou Hua	Si Gua Hua	Gou Gu Tou Hua
Long Chuan Hua		
(3) Production and Daily Necessities (31 kinds)		
Chuan Chuan Hua (boats)	Tong Tong Gai (lid)	Tong Tong Hua (barrel)
Ba Ba Hua	Qi Pan Hua (chessboard)	Dou Fu Jia (tofu shelf)
Yi Zi Hua (chair)	Zhuo Zi Hua (table)	Suo Zi Hua (shuttle)
Shen Kan Hua (shrine)	Shen Kan Cha Ji (shrine tea table)	Da Yu Zhang Gai (big seal)
Da Chu Hua (big pestle)	Huan Ci Hua	Tu Wang Yi Ke Yin (one king seal)
Su Pi (lockstitch)	Da Chuang Ge Hua (big window lattice)	Xiao Chuang Ge Hua (small window lattice)
Zhuang Yuan Hua (champion)	Da Ju Chi (big Saw teeth)	Xiao Ju Chi (small saw teeth)
Da Cheng Gou (big weighing hook)	Xiao Cheng Gou (small weighing hook)	Gong Bu (kampung)
Bei Long (back cage)	Mo Pan (grinding disc)	Lao Si Nong (patriarch)
Xiao Yu Zhang Gai (small seal)	Pan Pan Hua	Tong Qian Hua (copper coin)

Tu Wang Wu Ke Yin (five king seals)		
(4) Planet and the Earth (8 pieces)		
Tai Yang Hua (the sun)	Yue Liang Hua (moon)	Man Tian Xing (stars)
Ze Luo Li (water ripple)	Qian Qiu Tian (terraces)	Liang Ting Hua (pavilion)
Yun Gou Hua (cloud)	Wu Yun Hua (fog)	
(5) Character (14 pieces)		
Tian (farmland)	Wen (character)	Yi Pin Dang Chao
Chun (spring)	Xi (wedding)	Wang (king)
Gong (worker)	Fu (blessing)	Fu Lu Shou Xi (greeting)
Wan (swastika, 卐)	Shou (longevity)	Wan Zi Ge (swastika lattice)
Ding	Shi (ten)	

(6) Geometric Hook Pattern (13 pieces)

Shuang Gou (two hooks)	Si Gou (four hooks)	Ba Gou (eight hooks)
Shuang Shi Er Gou (double twelve hooks)	Er Shi Si Gou (twenty-four hooks)	Si Shi Ba Gou (forty-eight hooks)
Pan Pan Ba Gou (eight hooks)	Wan Zi Ba Gou (swastika  and eight hooks)	Xiang Zi Ba Gou (box and eight hooks)
Dan Shi Er Gou (twelve hooks)	Shuang Ba Gou (double eight hooks)	Hua Ping Ba Gou (vase and eight hooks)
Jin Lian Ba Gou (golden lotus eight hooks)		
(7) Comprehensive pattern (29 pieces)		
Feng Chuan Mu Dan (phoenix and peony)	Shuang Feng Chao Yang (two phoenixes facing the sun)	Long Feng Cheng Xiang (auspicious dragon and phoenix)
Feng Zi Mu Dan (bee and peony)	Xiang Yun Teng Long (dragon prancing in the cloud)	Hu Die Mu Dan (butterflies and peony)
Shi Zi Gun Xiu Qiu (lion rolling hydrangea)	Ye Lu Han Hua (wild deer with flowers)	Xi Que Nao Mei (magpies on plum)
Shi Er Sheng Xiao (zodiac)	Hu Die Pu Ju (butterfly pounces on chrysanthemum)	Qing Wa Pu Mu Dan (frog pounces on peony)

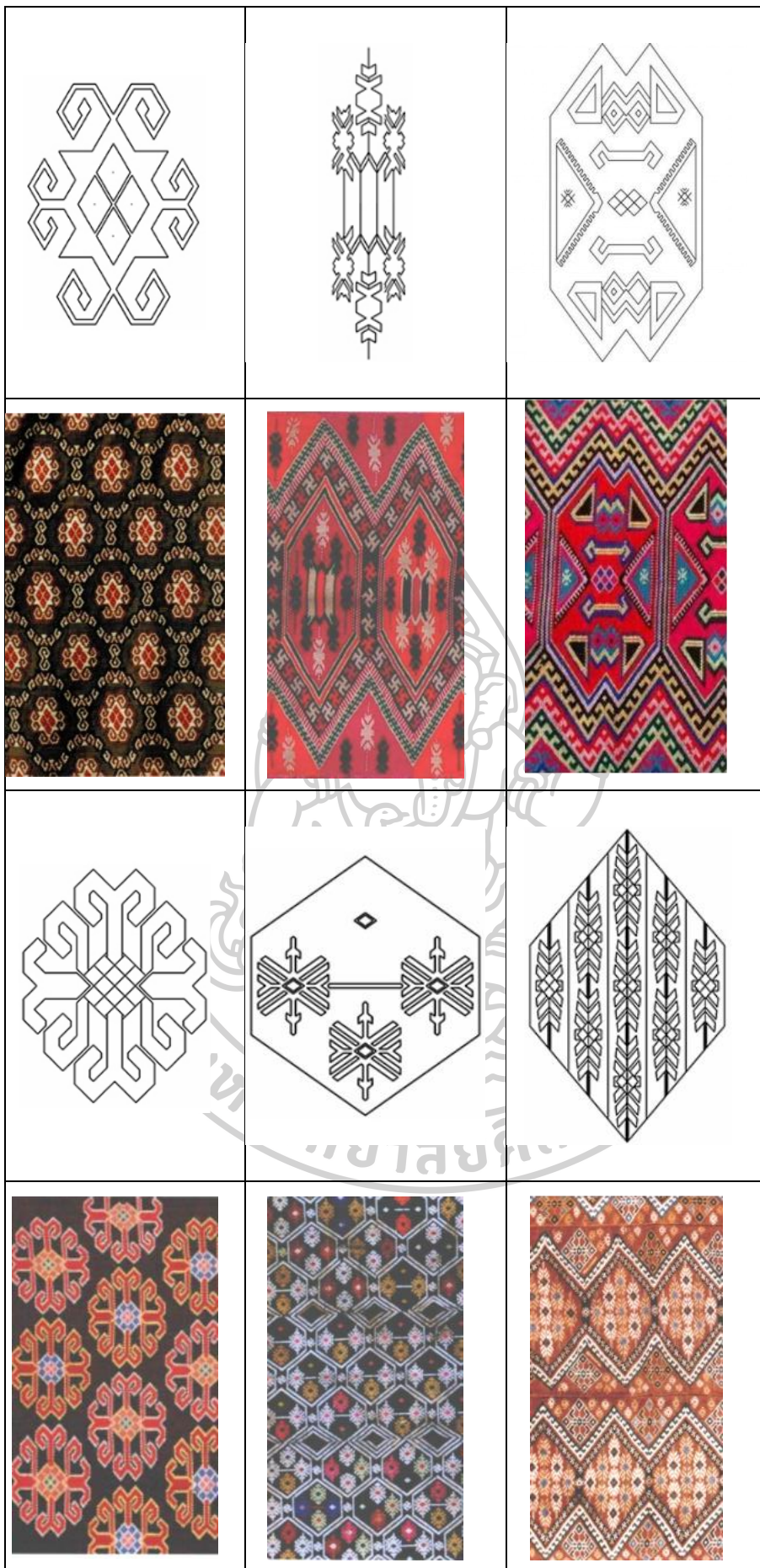
Lao Shu Jia Nu (mouse marrying daughter)	Tu Jia Ying Qin (Tujia wedding)	Li Yu Tiao Long Men (carp leaping into the dragon gate)
Yuan Yang Xi He (mandarin ducks playing beside lotus)	Ba Shi Gun Qiu (eight lions rolling hydrangea)	Hu Die Pu Jin Yin Hua (butterfly fluttering honeysuckle)
Shuang Long Qiang Bao (two dragons grabbing jewelry)	Si Feng Tai Yin (four phoenixes carrying seals)	Qi Lin Song Zi (bring baby kyllin)
Zhen Shou Tu (cherished beasts)	L u Si Cai Lian (heron stepping on lotus)	Yu Niao Tong Le (fish and bird happy together)
Ba Feng Zhu Shou (eight phoenixes phich blessing longevity)	Shen Xian Guo Hai (fairies crossing sea)	Si Ke Yin Ba Jiao Xiang (four seals and star anise incense)
Xian Guan Guo Qiao (magistrate crossing bridge)	Xiao Chuan He Hua (boat and lotus)	

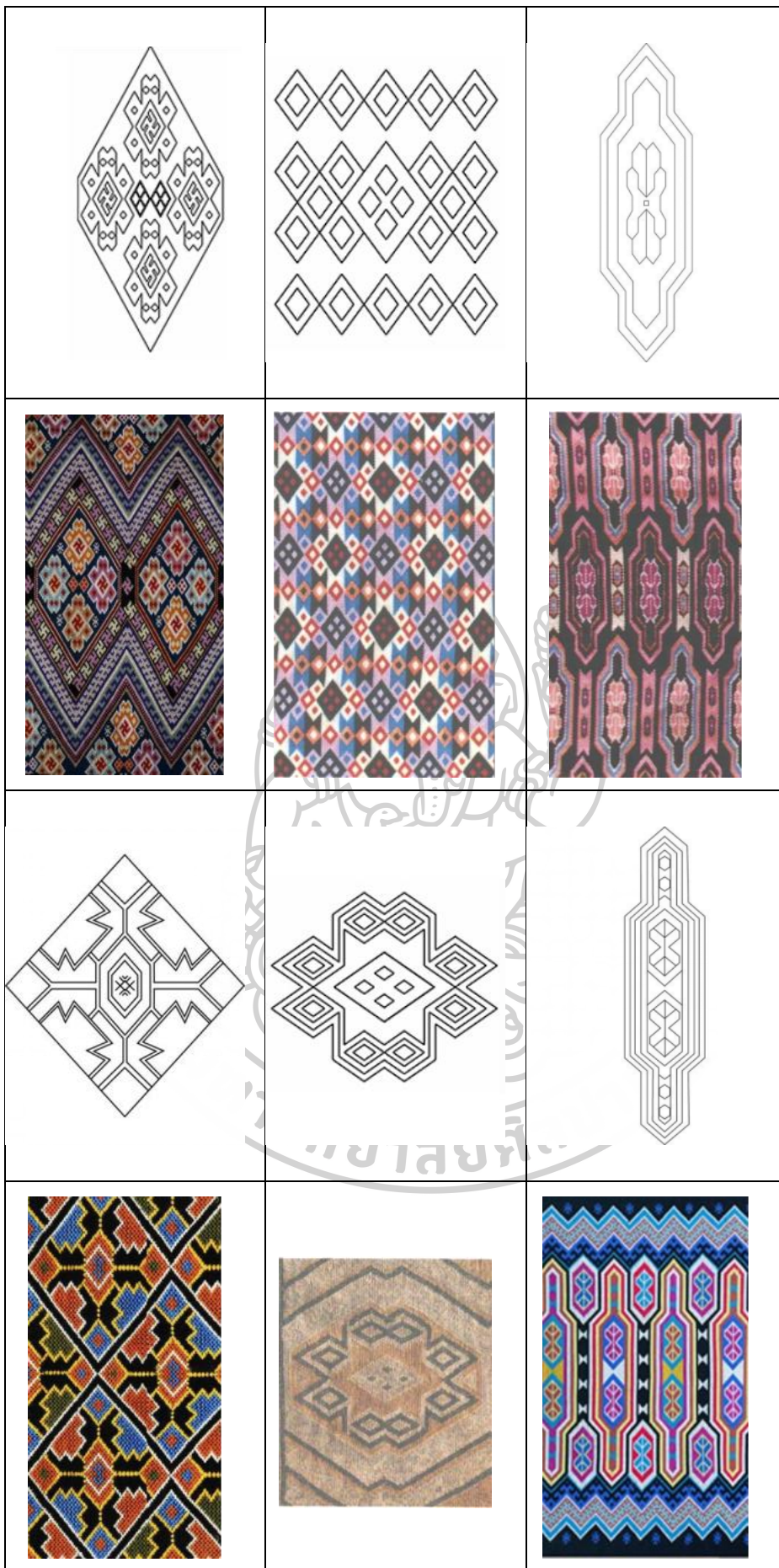
List of Extracted Icons

Traditional Patterns	Main Icons	Traditional Patterns	Main Icons
			
			
			














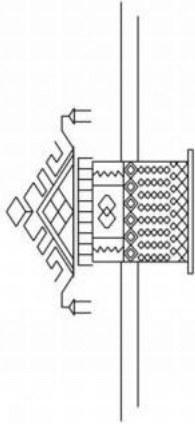

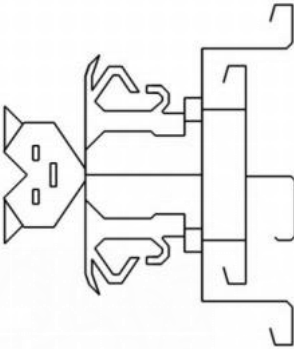
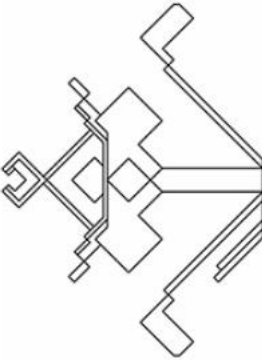
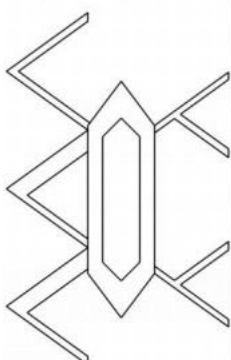
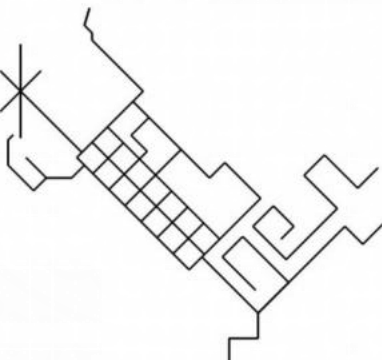
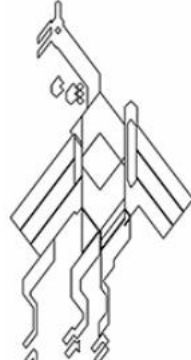





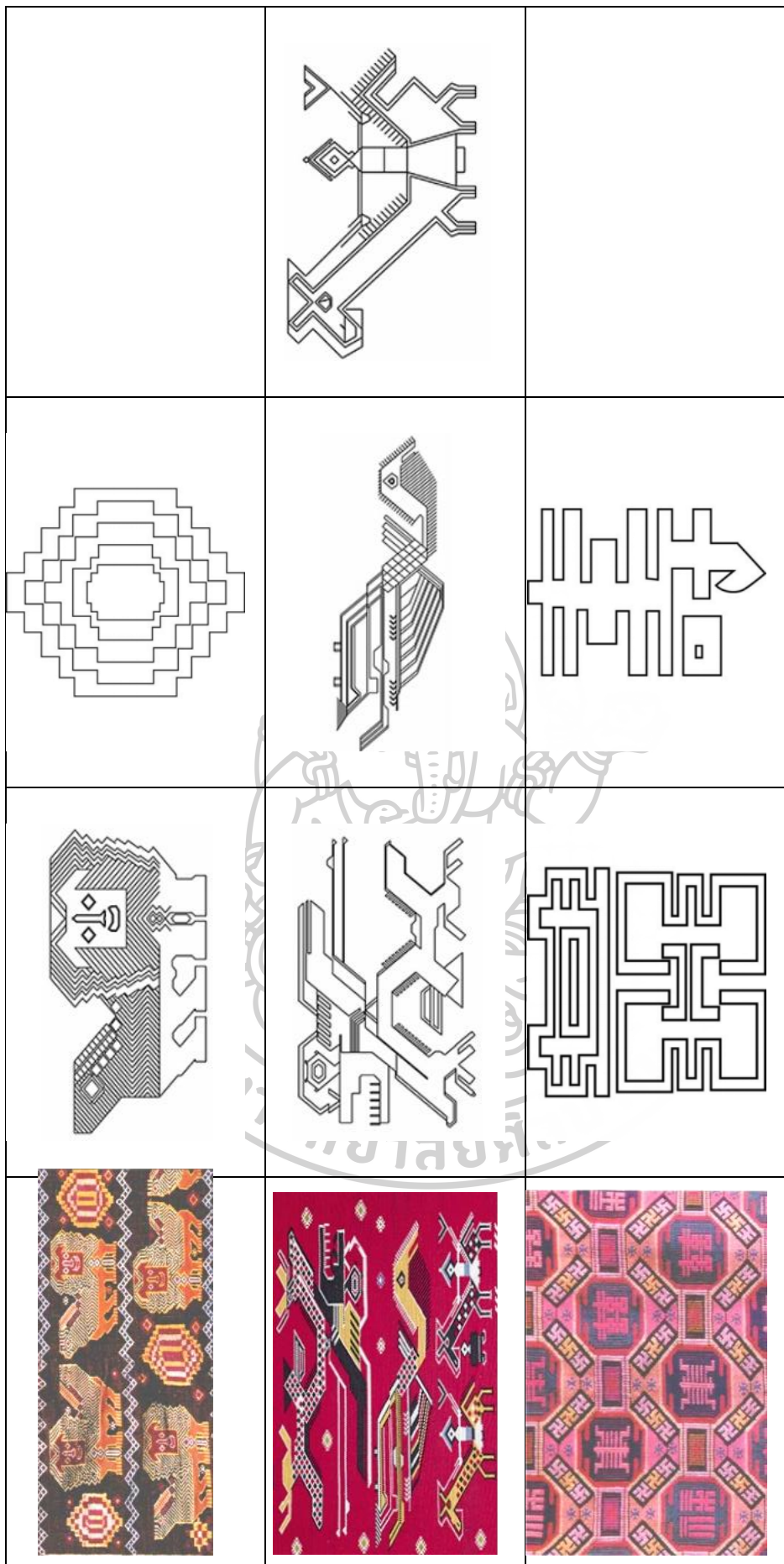


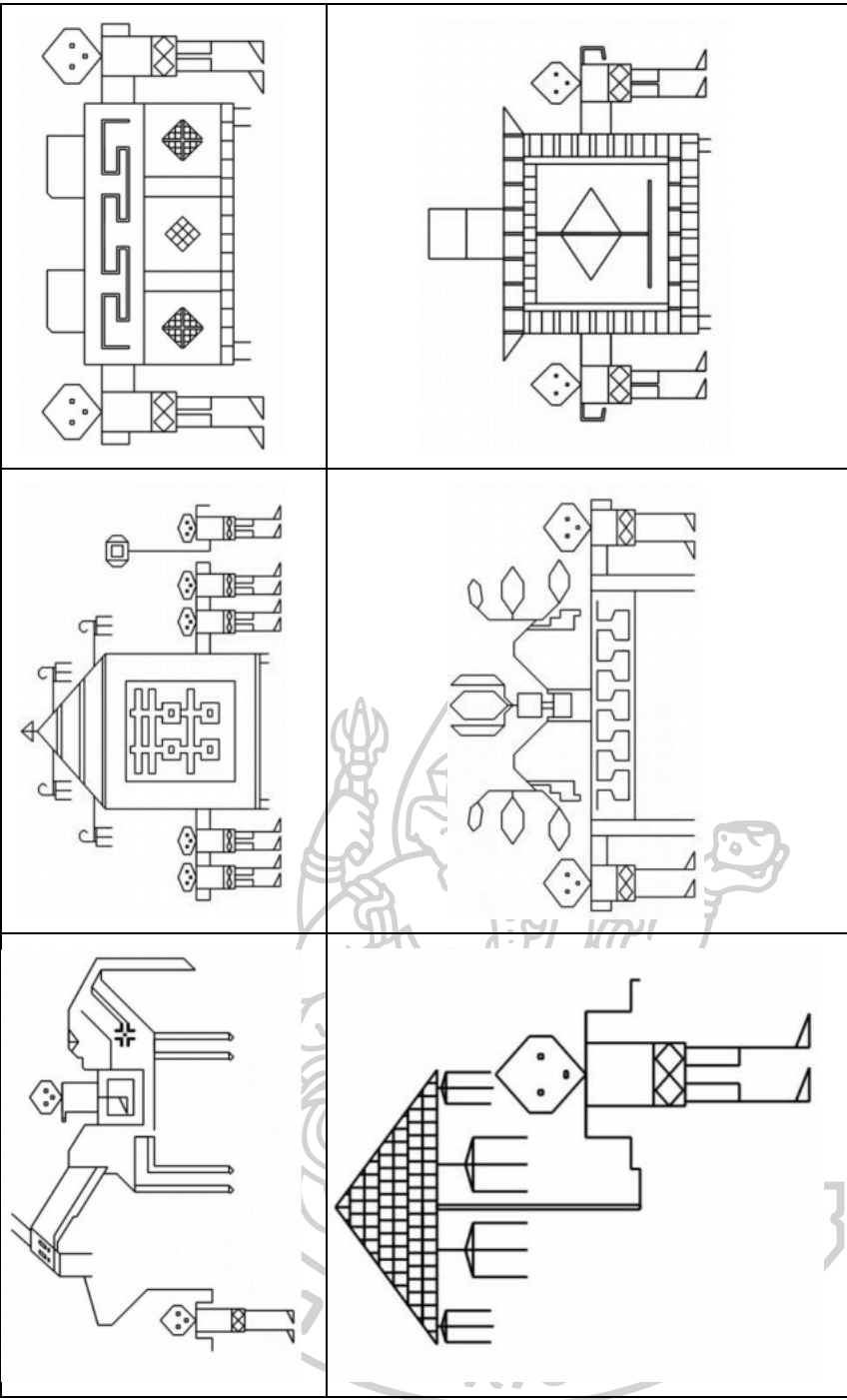
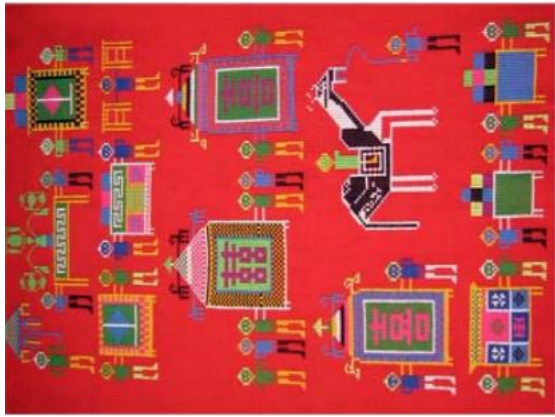










Questionnaire about Feelings of Participant in Xi Lan Ka Pu Innovative Design

(1) How old are you?

- A. 19 B. 20 C. 21 D. 22 E. 23

(2) What is your gender?

- A. Male B. Female

(3) When mentioning ethnic style, which of the following ethnic groups do you think of first?

- A. Miao nationality B. Tujia nationality C. Dong nationality
D. Mongolian nationality E. Others

(4) How attractive is the authentic Xi Lan Ka Pu brocade pattern?

- A. Not attractive at all B. Less attractive C. Average
D. More attractive E. Very attractive

(5) Regarding the stage of knowing and analysis of Xi Lan Ka Pu, which stages do you think have caused an emotional change of your mind about Xi Lan Ka Pu? (Multiple choice) (Do not fill in this question before participating in the project.)

- A. Picture displays B. Design element analysis C. National culture introduction
D. Aesthetic style summary E. Design practice

(6) How attractive are the patterns derived from the innovatively designed Xi Lan Ka Pu brocade? (Do not fill in this question before participating in the project.)

- A. Not attractive at all B. Less attractive C. Average
D. More attractive E. Very attractive

(7) If you are willing to buy Xi Lan Ka Pu or its derivatives, which of the following reasons are the main reasons? (Multiple choice)

- A. Attractive appearance B. Practical value C. Pattern Meaning
D. National identity and pride E. Other reasons

(8) After six months of the project, which of the following graphics do you think fits the closeness of Xi Lan Ka Pu to you? (X stands for Xi Lan Ka Pu, M stands for yourself)



(9) Are you willing to participate in the team as the propagandist of Xi Lan Ka Pu?

- A. Unwilling B. Relatively unwilling C. Generally willing
D. Relatively willing E. Very willing



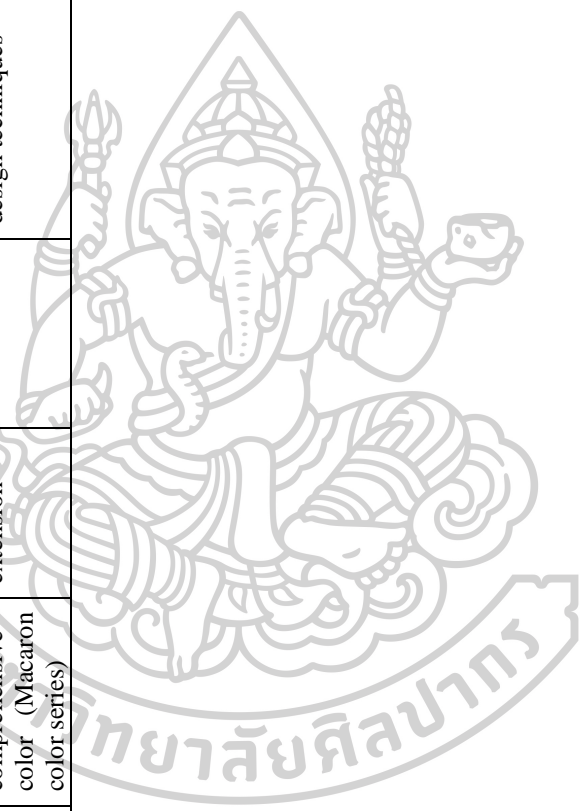
Analysis Details about Good Innovative Design Samples

(1) Design sample 1 of Moe style



Analysis of Design Sample 1 of Moe Style

Icons		Color Combination		Composition		Design Method	Emotion Convey	
Source icons	New icons	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion
Tai tai hu (Baby tiger)	Cactus, limbs	Pink/purple adjacent color	Lively color, comprehensive color (Macaron color series)	Longitudinal /oblique extension	Oblique extension	Personification/dyn amic, humorous design techniques	The meaning of hope is that the god “White Tiger” will protect his children	The idiom “HU HU SHENG FENG”, means heroes rise and show their ambitions



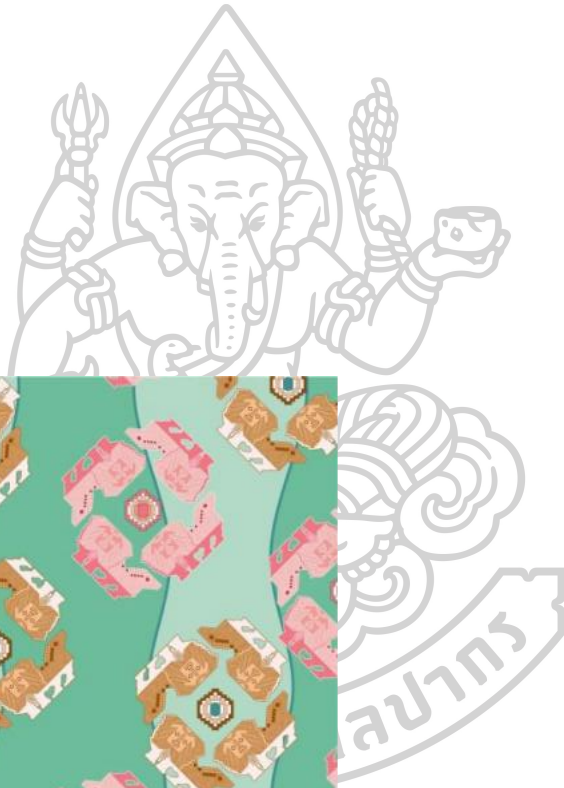
(2) Design sample 2 of Moe style



Analysis of Design Sample 2 of Moe Style

Icons		Color Combination		Composition		Design Method	Emotion Convey		Culture Source
		Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
Wild boar pattern, Eight petal flower	Lightning icon	Yellow/red/black	Bright contrasting colors	Longitudinal extension	Oblique extension	Association of approximate shapes	Expression of farming and hunting life	Where the heart is, the meaning of love	The Tujia people live by the mountains, mainly relying on farming and hunting. When the girl is contracting a marriage, the husband needs to send pork to the wife's family, called "ji niang meat", to express the son-in-law's condolences to the mother-in-law and hope that the girl can live with her husband wholeheartedly.

(3) Design sample 3 of Moe style



Analysis of Design Sample 3 of Moe Style

Icons		Color Combination		Composition		Design Method	Emotion Convey		Culture Source
Source icons	New icons	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
Lion Rolling ball	wave	Yellow/red/black	Soft contrast color, comprehensive color	Horizontal/vertical extension	Oblique extension	Homophon ic association	Exorcise, and drive away disaster lion will drive away bad luck and bring good luck.	The idiom "Shi Lai Yun Zhuang", means the coming of the lion will drive away bad luck and bring good luck.	After the Qing Dynasty's ethnic minority management policy reforms, Han people lived with Tujia people, and Han culture flowed into and influenced Tujia culture. The "lion rolling ball" is the implication of Han culture. In addition, the Tujia weaver girl refines and modifies the pattern. It Means to Exorcise evil, eliminate disasters.

(4) Design sample 1 of less-is-more style



Analysis of Design Sample 1 of Less-is-more Style

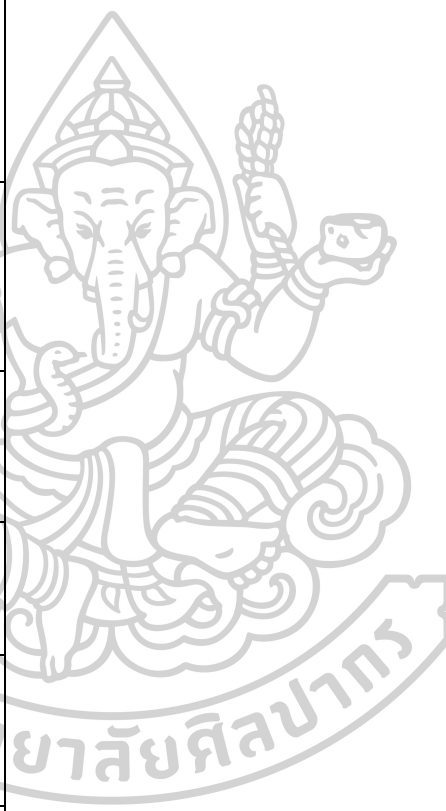
Icons Source icons	Color Combination		Composition		Design Method	Emotion Convey		Culture Source
	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
Monkey hand	Red/green/black	Black/white/grey	Horizontal extension	Single	Emphasize, highlight features	When Tujia people sing folk songs, 20 or 30 monkeys will come from all mountains. Tujia girls like these smart monkeys and weave them into brocade.		In the areas of Tianzi Mountain and Mengdong River, Tujia people often sing folk songs. Together with the singing, 20 or 30 monkeys will come from all directions in the mountains. Tujia girls like these smart monkeys and weave them into brocade. The monkey hand is a symbol of talent and wisdom in the Tujia.

(5) Design sample 2 of less-is-more style

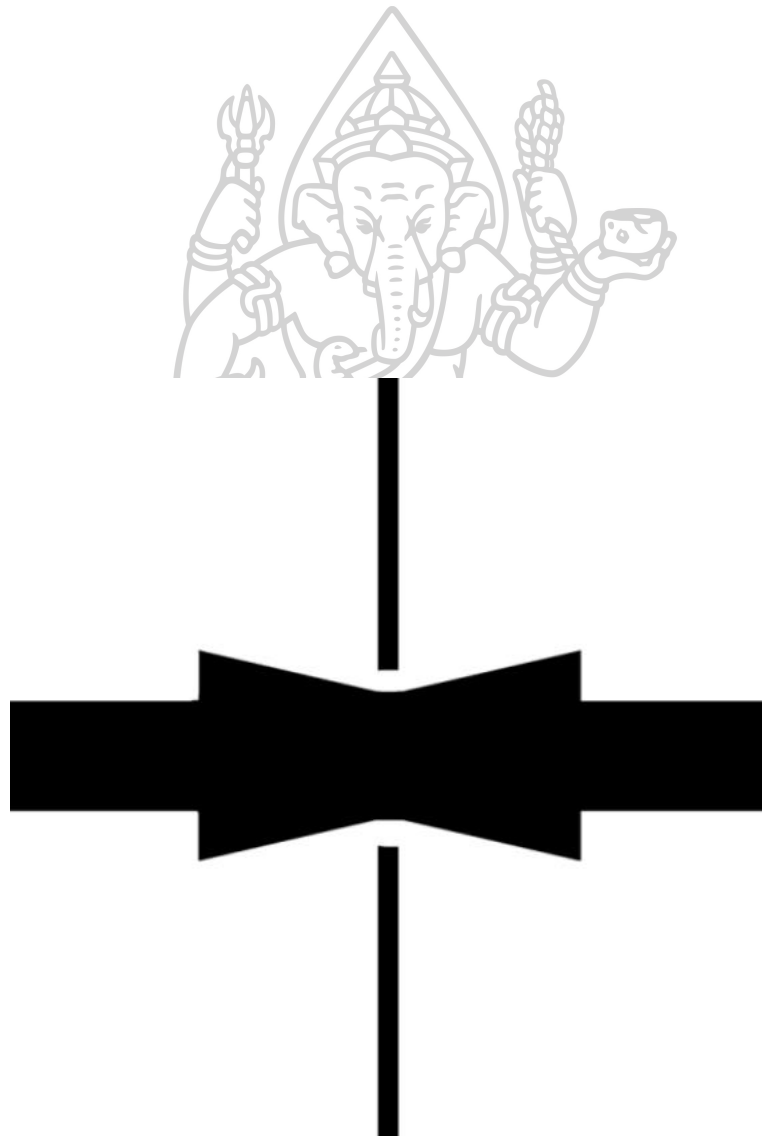


Analysis of Design Sample 2 of Less-is-more Style

Icons	Color Combination		Composition		Design Method	Emotion Convey		Culture Source
	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
Boat flower	Pink/red/ blue	Dark gray/w hite/gol d	Quartet continuous	Longitud inal extension	Subtractive design, dislocation	Escaped the flood, the race multiplied	The idiom "Tong zhou gong ji", means together in the same boat, work together to tide over the difficulties	As the legend said, during the "flood flooding period" in ancient times, two brothers and sisters, Busuo and Rongni, escaped the flood in a small boat and married. Their descendants are the ancestry of Tujia people.

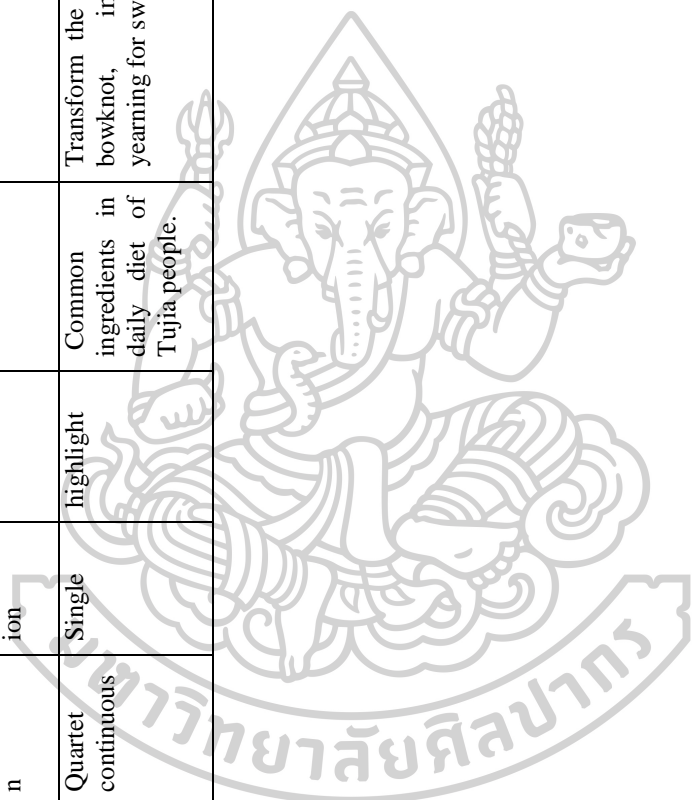


(6) Design sample 3 of less-is-more style

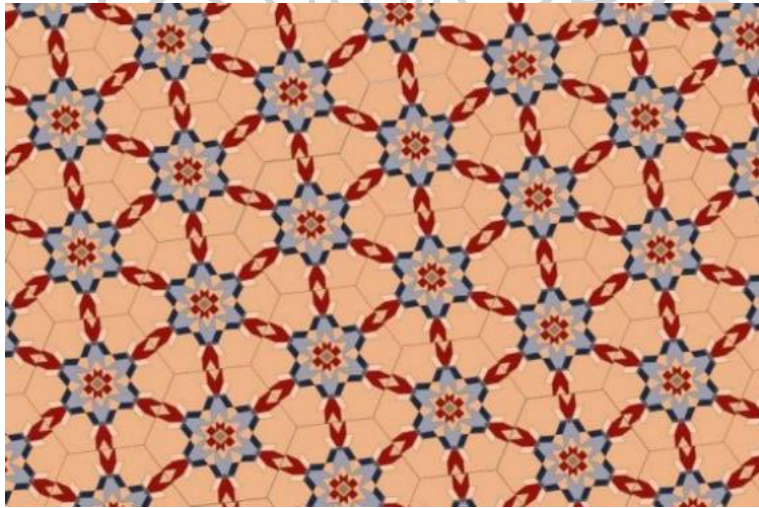


Analysis of Design Sample 3 of Less-is-more Style

Icons Source icons	Color Combination		Composition		Design Method	Emotion Convey		Culture Source
	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
Star aniseed	Red/green/black	Black	Quartet continuous	Single	highlight	Common ingredients in daily diet of Tujia people.	Transform the pattern into a bowknot, implying the yearning for sweet love.	Wealth comes from eight directions, which means money keeps coming in.

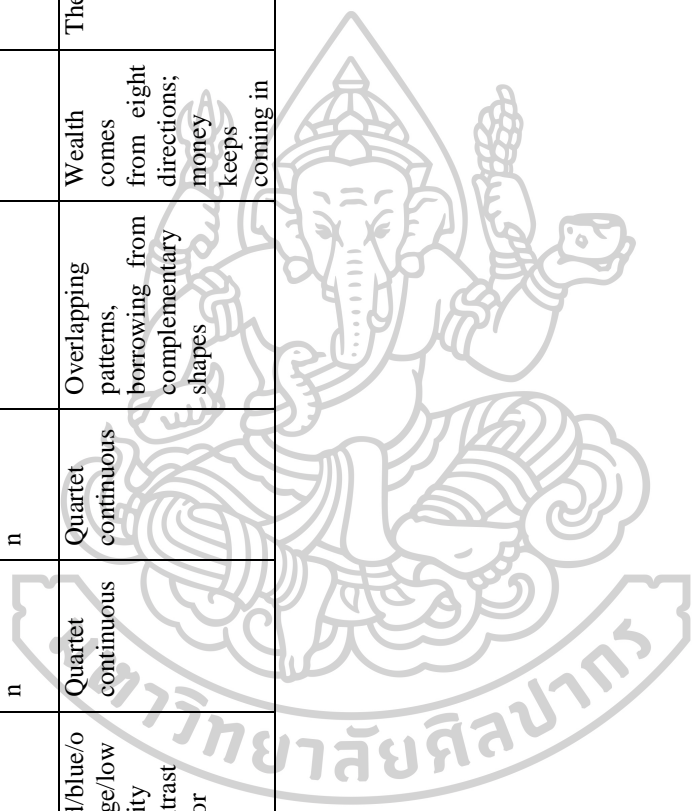


(7) Design sample 1 of ethnic style

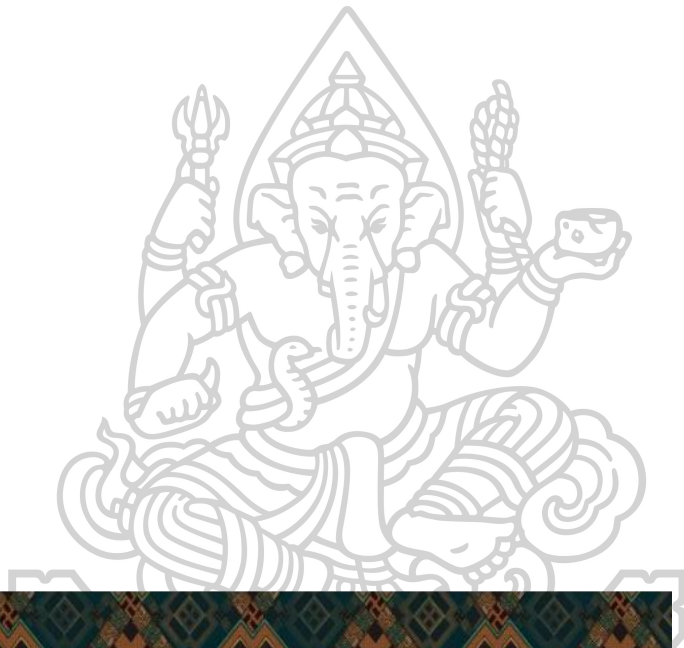


Analysis of Design Sample 1 of Ethnic Style

Icons Source icons	Color Combination		Composition		Design Method	Emotion Convey		Culture Source
	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
Tigerskin flower, Star aniseed, copper coin flower		Red/blue/low purity contrast color	Quartet continuous	Quartet continuous	Overlapping patterns, borrowing from complementary shapes	Wealth comes from eight directions; money keeps coming in	The same	The anise symbol in China means wealth from eight directions, plus the shape of copper coins, which are constantly connected, implying wealth keeps coming in.

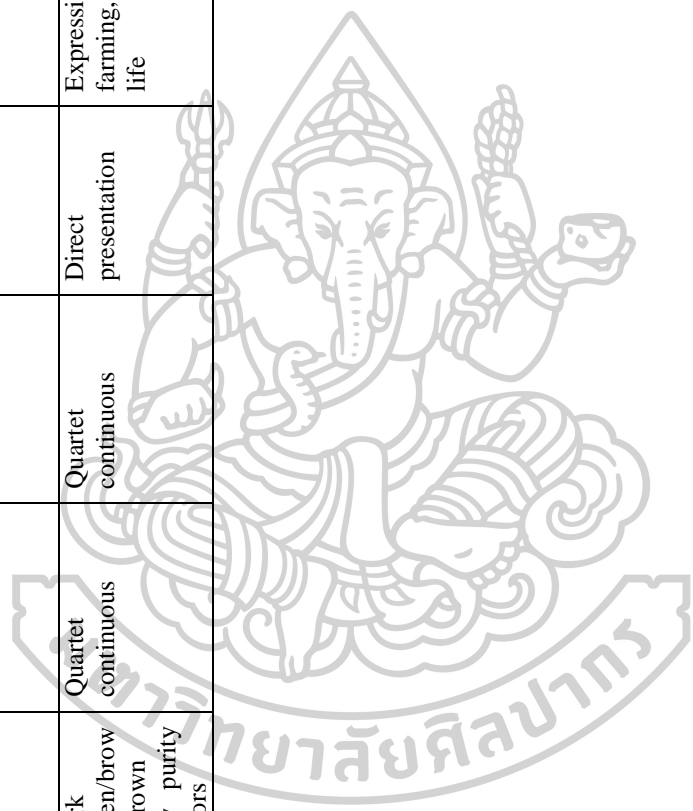


(8) Design sample 2 of ethnic style

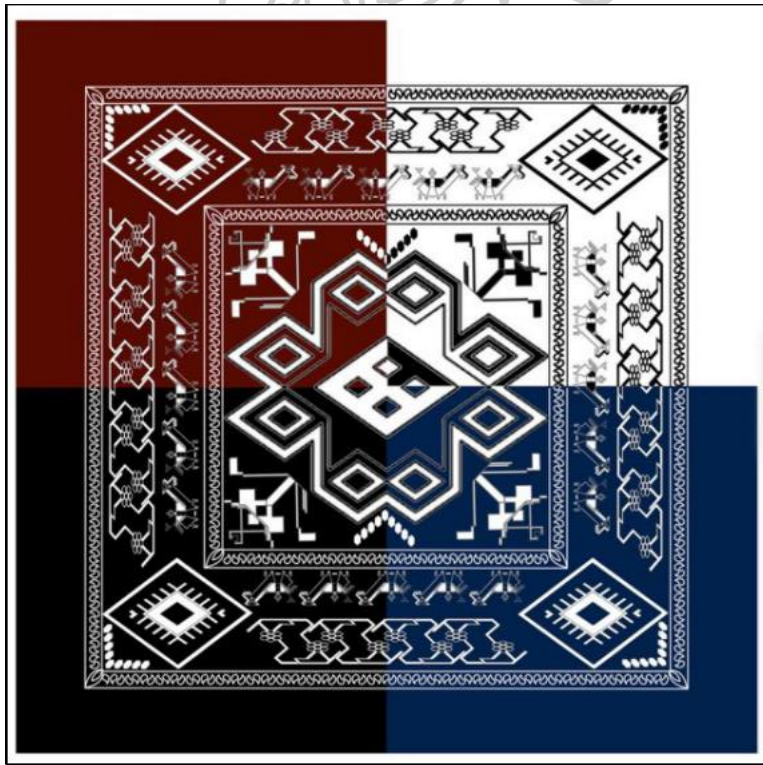


Analysis of Design Sample 2 of Ethnic Style

Icons Source icons	Color Combination		Composition		Design Method	Emotion Convey		Culture Source
	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
Mayang flower, Small plum blossom		Dark green/brown/brown low purity colors	Quartet continuous	Quartet continuous	Direct presentation	Expression of farming, gathering life	No	No

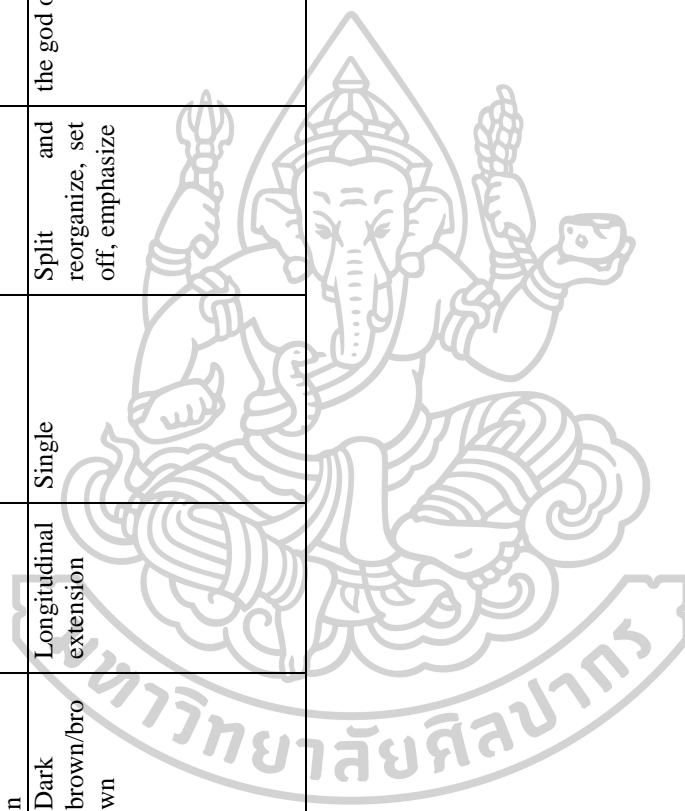


(9) Design sample 3 of ethnic style

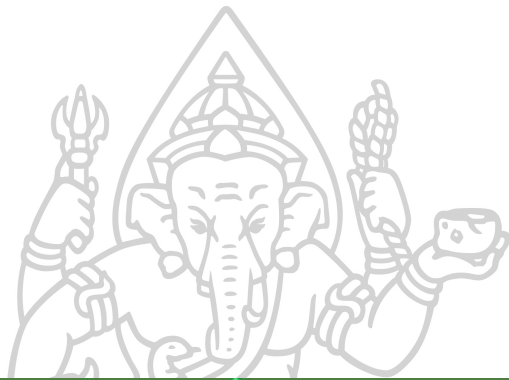
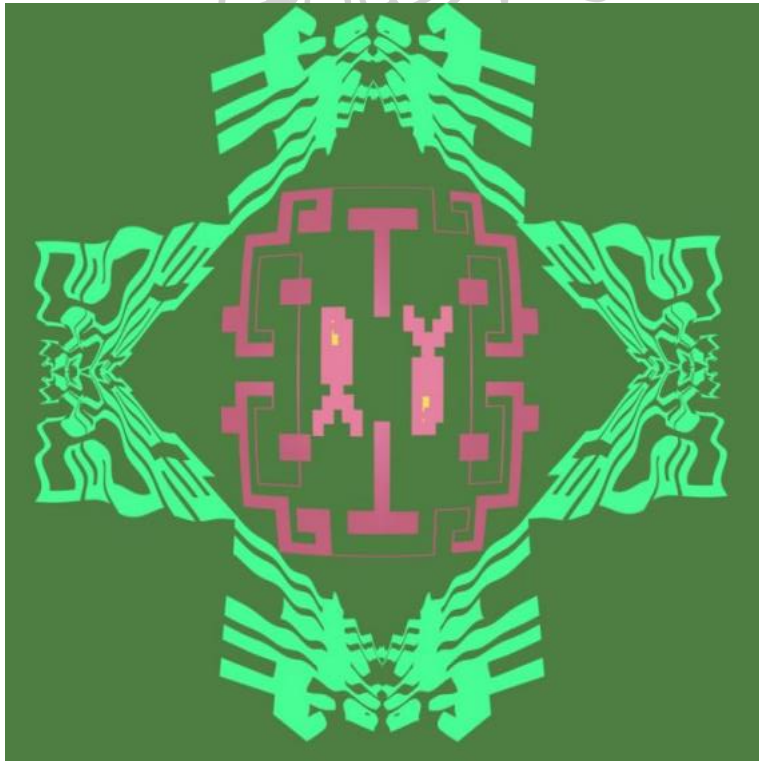


Analysis of Design Sample 3 of Ethnic Style

Icons Source icons	Color Combination		Composition		Design Method	Emotion Convey		Culture Source
	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
Big scale hook, Pumpkin vine	Pink/red/brown	Dark brown/brown	Longitudinal extension	Single	Split and reorganize, set off, emphasize	the god of wealth	The idiom "Chen Xi Ru Yi" means being satisfied. The development of things is fully in line with one's wishes.	Traditional measuring tools, ancient abacus, and scales are essential tools for making money and are regarded as "the god of wealth".

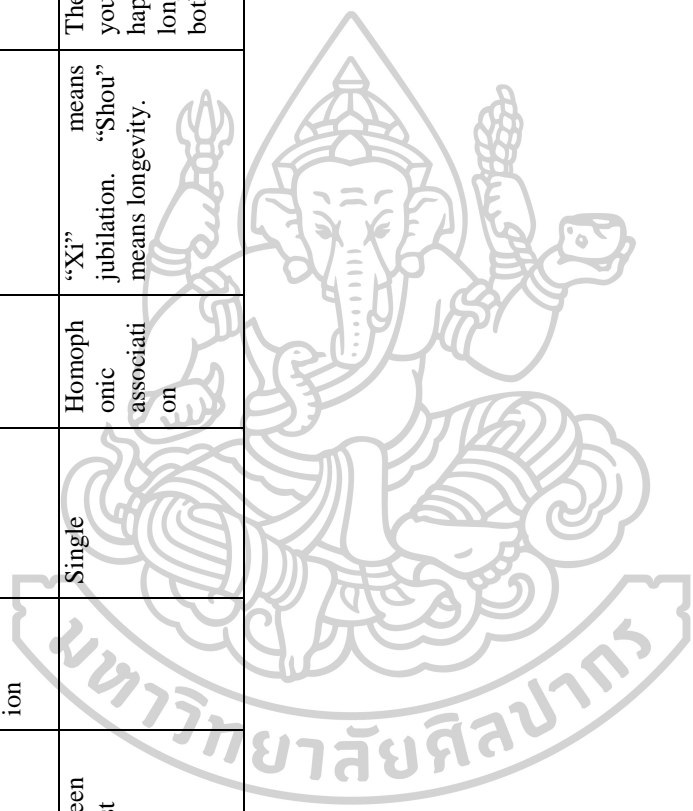


(10) Design sample 1 of G-street style

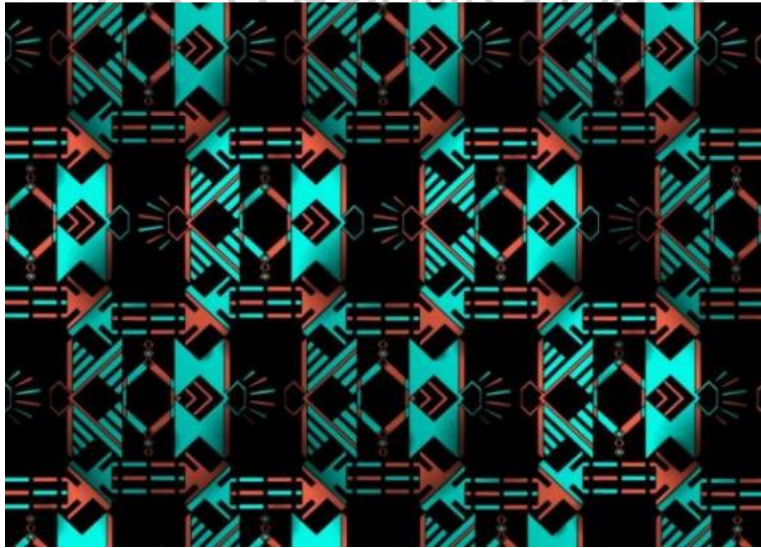


Analysis of Design Sample 1 of G-street Style

Icons Source icons	Color Combination		Composition		Design Method	Emotion Convey		Culture Source
	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
character		Red/green contrast	Single	Single composition	Homophonic association	“Xi” means jubilation. “Shou” means longevity.	The idiom “Xi Shou you yu”, means happy things, and longevity can have both.	“Xi” and “Shou” character blessings are often used for weddings and birthdays.

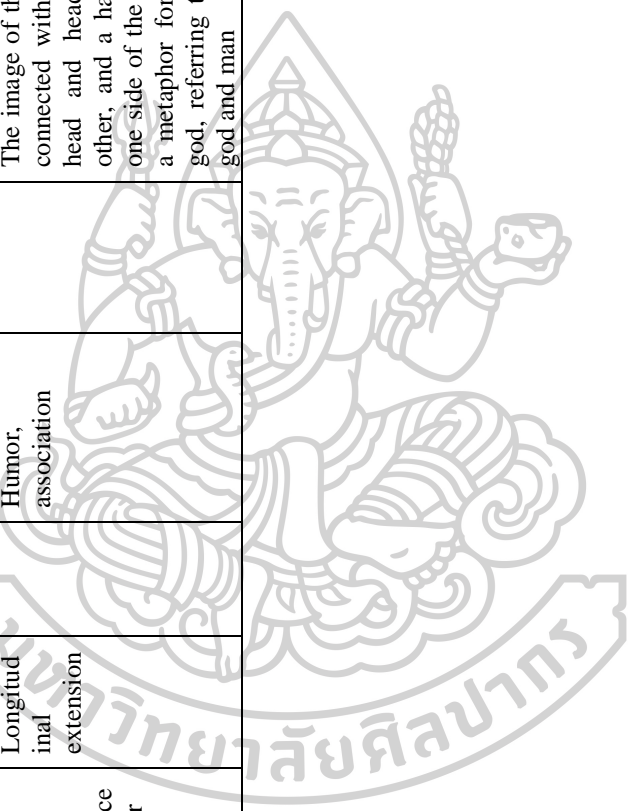


(11) Design sample 2 of G-street style

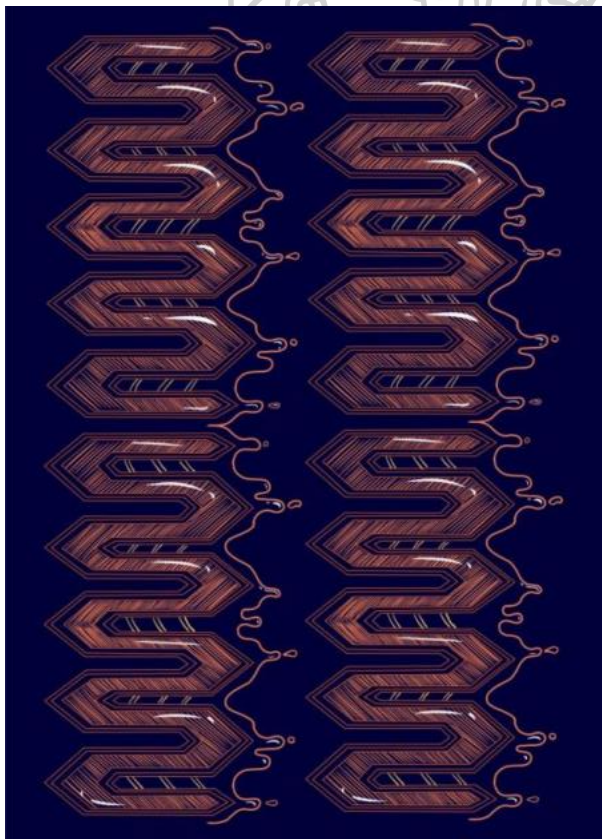


Analysis of Design Sample 2 of G-street Style

Icons		Color Combination		Composition		Design Method	Emotion Convey		Culture Source
Source icons	New icons	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
Mao gu si (Scarecrow)			Blue/red/black, fluorescent color	Longitudinal extension		Humor, association		The image of the scarecrow is connected with feet and feet, head and head facing each other, and a halo is added to one side of the head, which is a metaphor for the image of god, referring to the unity of god and man	Mao gu si, Tujia people's performance activity in the "Sheba Day" of the Tujia people, to express the pioneering history of the Tujia people in the form of singing and dancing such as "Kan huo she" and "Shi Xiong" dance.

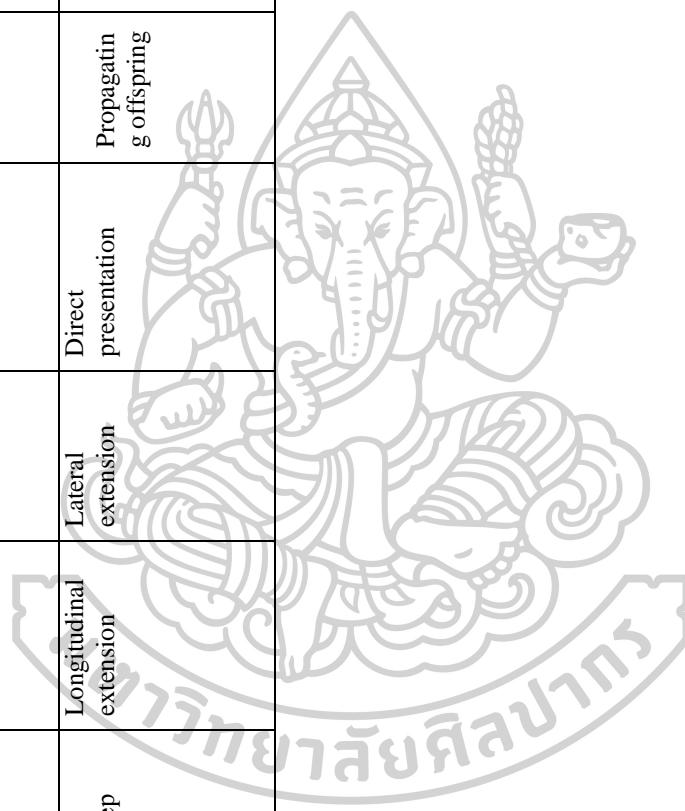


(12) Design sample 3 of G-street style



Analysis of Design Sample 3 of G-street Style

Icons Source icons	Color Combination		Composition		Design Method	Emotion Convey		Culture Source
	Source color combination	New color combination	Source composition	New composition		Source emotion	New emotion	
Snake	Geometric icons	Dark red/deep blue	Longitudinal extension	Lateral extension	Direct presentation	Propagating offspring		Tujia people believe that snakes are the incarnation of gods and mascots. A woman who dreams of a snake will be happy and will give birth to a precious son; a man dreams of a snake will signal wealth and promotion, and avoid disasters and live auspicious and happy lives



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