

Research on the Emotional Design Strategy of Huangmei Pick Flower in Home Textiles

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Abstract. Intangible cultural heritage has always been a source of inspiration for the home design market, and home textiles have gradually become an important carrier for inheriting history and culture and guiding the development of civilization. Emotional design system can make the product more in line with the external and internal needs of consumers, taking the traditional Chinese skills - Huangmei Pick Flower as an example, combined with design theory and modern technology can increase the emotional communication between home textile products and users, according to the instinct, behavior, reflection and comprehensive design needs of the masses, put forward targeted design strategies, so that Huangmei Pick Flower continues its vitality in modern design, so as to spread the value and connotation of traditional Chinese culture.

Keywords: Emotional Design, Pick Flower, Home Textiles, Design Strategy

1 Introduction

Today, while material needs like food and clothing are met, people are seeking deeper spiritual and cultural fulfillment, especially in terms of personality and emotion. However, many home textile designs overlook this aspect, leaving consumers with shallow aesthetic experiences. This paper explores the emotional needs of consumers in home textiles, using Hubei Huangmei Pick Flower as a case study. In addition, combined with the embodiment and communication of Huangmei Pick Flower's own emotions, the innovative design strategy of its skills in the field of home textiles was studied and proposed. As a result, an emotional communication platform is established between the product and the user, which triggers the emotional resonance between objects and people, and realizes the transformation of Huangmei Pick Flower from external replication to internal inheritance.

2 Emotional design of home textiles

Donald Arthur Norman introduced the concept of emotional design in "The Psychology of Design," emphasizing the importance of considering emotional functions alongside appearance and performance in product design. He proposed three layers of emotion: instinctive, behavioral, and reflective ^[1]. Unlike steel or glass, which feels hard and cold, textile products are more warm and soft. Therefore, for home textiles, people should be the focus of attention. Based on Norman's emotional design theory and the research results put forward by other scholars, the

author combines the characteristics of home textiles and the cultural of Huangmei Pick Flower, as shown in **Figure 1**, a comprehensive layer is added on the basis of the original three layers.

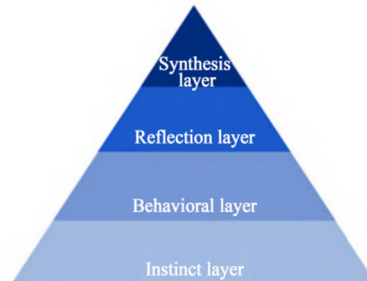


Fig. 1. Emotional design system for home textiles.

2.1 Instinct layer: stimulation of the audio-visual senses

Ever since human beings have been making things, emotions have gone hand in hand with them. The first layer of emotional design is the instinctive layer, which is innate, unconscious and aroused. In household textile products, it refers to the user's first impression of it and the stimulation of visual senses. Usually, the public often wants to understand, touch and buy products because of external visual elements such as textile shapes, colors, and patterns. Therefore, in this level, the most direct way to satisfy emotions is to cater to consumers' aesthetic preferences and home environment needs.

2.2 Behavior layer: satisfaction of user experience

The behavioral layer of design emphasizes the utility of the product, addressing consumers' experiences and feelings related to performance and comfort. In the design of home textiles, the behavioral layer is related to the consumer's experience and feelings, such as the performance and comfort of the product, which can form a behavioral connection between the user and the textile ^[2]. The pleasant feeling in the process of use can trigger the intervention of personal emotions and understand the mind of product design. It aims to provide users with a sense of humanistic care through improved manufacturing and functional features, such as breathability, easy care, wear resistance, etc.

2.3 Reflection layer: the identification of spiritual feelings

The reflection layer is to guide consumers to achieve the satisfaction of spiritual concepts through imagination. As traditional Chinese culture has entered the strong attention of the public, consumers have also begun to seek the emotional output of home life and the emotional resonance between products and people. This layer is related to the user's living environment, experience, and cultural level. Home textiles from the perspective of personalization can make users feel the unique meaning of the item. Or the story background in product design, which can establish an emotional connection between consumers and designers, and between consumers and products.

2.4 Comprehensive layer: the growth of aesthetic ability

The highest level of integration refers to the growth of people's aesthetic ability, stimulating potential and creativity, and transforming the use process into a meaningful educational process through products [3]. Abraham Maslow, the pioneer of the third generation of psychology, believed that when people reach a "peak experience" in self-actualization. This he called the highest, most perfect, and most harmonious state of human existence[4]. In the "home space" built by home textile products, the product not only meets emotional needs, but guides users to relieve and relax negative emotions, so as to achieve the purpose of artistic healing and shaping aesthetic concepts.

3 Emotional design strategies for home textiles

Huangmei Pick Flower is rooted in Huangmei County, Hubei Province, and are widely spread in the local folk art, which belongs to the female red embroidery skills of picking, mending and embroidering. As a traditional craft, it has strong local characteristics and national colors, not only to meet the needs of people in the past to decorate beautifully, but also to meet the functional needs of sewing the poor and repairing, the auspicious meaning of the pattern is to entrust people's emotional needs for beauty and wealth, and the unique and gorgeous history and culture of the Huangmei region have been written from generation to generation.

3.1 Picking pattern triggers sensory stimulation

Human vision tends to seek regular, principled forms [5]. First, as shown in Figure 2, Huangmei Pick Flower and pays great attention to the symmetry of the overall composition. With the central flower as the main body, the surrounding pattern is radial, and the regular order satisfies the law of formal beauty, which can make the viewer feel visual enjoyment. Second, this is a typical color pick, and the color matching is "lively first". The contrast between the bright threads and the black cloth makes the whole bright and eye-catching, giving people a strong sensory stimulation. The color layout also pursues a sense of visual balance. Thirdly, in terms of pattern style, its depiction emphasizes abstraction and freehand, and it is composed of different geometric shapes, which is also one of the unique characteristics of Pick Flower.



Fig. 2. The square scarf structure of Huangmei Pick Flower "phoenix wearing peony".

According to the instinctive layer of emotional design, the traditional Huangmei flower can change the pattern, color, shape, texture and other external elements according to the acceptance and love of the modern public, so that the pattern can achieve different visual effects. First, the

geometric shape of the pattern appearance can give people a feeling of roundness, sharpness, and stability. The deconstruction and reorganization of the elements of Pick Flower can form different rhythms and rhythms. Second, the shades in home textiles should make people feel comfortable and comfortable. The design can be adjusted according to the principle of color matching, and the traditional black and white colors can be adjusted, mainly in the popular Morandi tone. Third, the texture of textiles can give people different visual experiences such as softness, smoothness, and roughness. In the past, the fabrics used in Huangmei Pick Flower were mainly coarser cotton and linen, but modern designs can use light silk or other chemical fiber fabrics to enhance the quality of their products. In this way, the connection between tradition and modernity is realized on the emotional surface, giving people refreshing stimulation and feeling.

3.2 Picking process meet practical needs

The art of Pick Flower is rooted in the farming and labor life of the local people, and is closely linked to daily behavior. In the beginning, Huangmei Pick Flower were needlework performed by women in order to repair the gaps. This determines the stitching process of picking flowers "cross-shaped", which is generally a "ten" shape on the front and a "one" shape on the back. Regardless of the stitching method, the front and back of the fabric after Pick Flower are very neat, and it is difficult to find the joint position of the needle and thread. Therefore, on the one hand, the picking process makes the fabric more firm, wear-resistant and durable, and on the other hand, because the stitches are flat, it basically does not bring discomfort to use.

The design of the home textile behavior layer can be appropriately combined with contemporary technology. Designers need to consider the different needs of users to determine the functional use of their textiles, but there are some commonalities. For example, bedding often needs to be functionally easy to disassemble, clean, and handle. The fabric can also be designed for the needs of various users. If you consider the summer environment, the fabric must meet a certain degree of breathability and quick-drying performance, or consider the use of antibacterial and safe natural plant dyeing to provide a more comfortable experience for the public.

3.3 Auspicious connotation convey emotional culture

As the cultural memory of Huangmei people, the theme of the pattern is generally close to the daily life of the people, including folk tales, customs, auspicious blessings, etc. Influenced by local opera, many of the patterns are inspired by stories such as "Seven Fairies Descending to Earth" and "The Champion Parade on the Street"^[6]. Through their own imagination, the embroiderers depicted the representative plots with graphics, creating a mosaic-like narrative pattern to use in the decoration. In addition, the embroidery girl will borrow the homophony of Chinese characters and pattern symbolism to convey personal emotional appeals. For example, Figure 3 focuses on the peach and bergamot flowers, which symbolize good fortune and good health, while the mandarin duck bird and lotus flower symbolize the husband and wife working together and growing old together. Hubei Province is the birthplace of traditional Chu culture, the public also has a worship psychology for dragon and phoenix beasts. For example, two dragons and one bead are used to express the worship of the god of life, and eight lions rob treasures to pray for blessings and ward off diseases. This makes Pick Flower a condensation and embodiment of the spiritual strength of the predecessors.

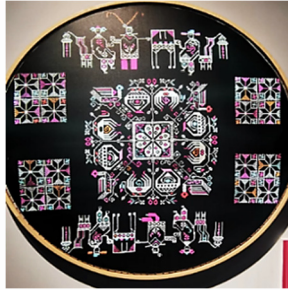


Fig. 3. The theme pattern of "Fushou Double Peach".

Whether it is the pattern elements or the meaning of the pattern, it reflects the life customs and spiritual thoughts of the local people, expresses the feelings and thoughts of the nuns on life, and echoes the needs of the emotional design reflection layer. Innovative strategies for this layer: First, in the form of souvenirs or gifts, through simple and easy-to-understand flower patterns, convey good wishes and establish emotional connections. Second, to provide customized services, to develop products that not only meet the needs of modern consumers, but also be faithful to the traditional spirit of Huangmei Pick Flowers. Third, drive the public to try to experience the process of Pick Flower, convey the temperature of handicraft products, and guide the public to understand and identify with such cultural connotations. Through products, emotional resonance is fostered, meeting people's spiritual and cultural needs in modern home textiles, achieving both economic and social benefits.

3.4 Huangmei aesthetics cultivating aesthetic awareness

In the old society, male ploughing and female weaving were the main way of labor. Therefore, the makers of Huangmei Pick Flower are basically women. In the context of relatively inconvenient and closed communication, such skills can only be passed on by oral transmission, and the objects of inheritance are generally mother-in-law to daughter-in-law, mother to daughter. After several generations of women's careful design and continuous research, the flower picking technique has gradually matured, showing a relatively complete set of aesthetic laws. Such an approach is bound to have a certain educational enlightenment effect. It taught future generations an understanding of beauty and the pursuit of art. The ancestors condensed their understanding of the meaning of life into unique skills, showing their spiritual world, values and aesthetic feelings, and meeting the needs of self-realization and educational enlightenment at the comprehensive level.

The design strategy of the comprehensive layer can dig deep into the aesthetic and humanistic value of Huangmei Pick Flower. First, build a feedback platform to involve consumers in product design and make them more emotionally engaged. Second, provide public welfare courses on flower picking skills, increase the interaction between consumers and skills, and make the public a part of the promotion and preservation of flower picking culture. Third, promote the history of craftsmanship, the story of patterns, and craftsmen. Through story-based marketing, consumers can understand the unique value of each product, as well as the craftsmanship spirit of traditional craftsmanship, and deepen their sense of identity with Huangmei culture. Home textile products promote appreciation for Huangmei culture, fostering love and confidence in tradition. They also shape public aesthetic concepts and enhance overall

appreciation for culture. In the end, people are willing to take the initiative to understand Chinese culture, choose excellent cultural products, and express the beauty of their own heart and nature^[7]. To sum up, the emotional design idea of Huangmei Pick Flower in home textiles can be seen in Figure 4.

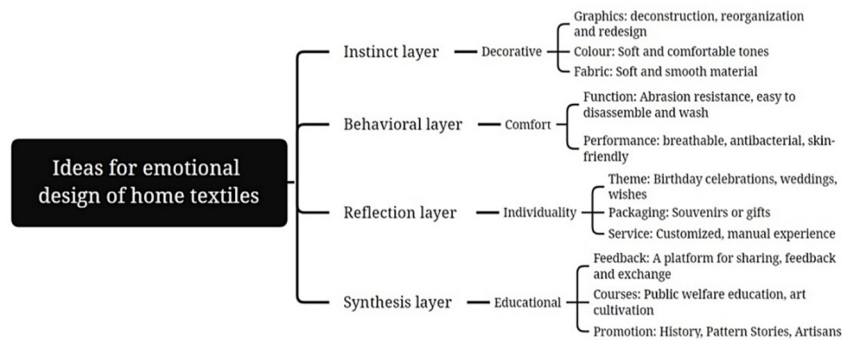


Fig. 4. Ideas for emotional design of home textiles.

4 Conclusions

The ultimate goal of emotional design is to turn the design mode of the product and return it to the main line of human-centered design, and the design of home textiles should not stay at the level of beauty. The research on the integration of local handicrafts and home textiles unique to Huangmei area promotes the infinite extension of the design boundary of furniture textiles on the one hand, and provides a reference for modern design. On the other hand, it is more effective to penetrate traditional culture into all aspects of people's lives. From the patterns, color matching, and material use of Huangmei flowers, the thoughts and feelings, cultural aesthetics and values behind them all show the thinking and devotion of the local people to life. The same is true for the emotional design of textile products for home use. Designers and researchers need to think positively, make products that move people, and communicate with the users in their hearts. Through the study of innovative strategies of intangible cultural skills, design and purchase are not just simple commodity transactions, but become a cultural exchange and emotional experience, so that consumers can enjoy the products while becoming a part of the inheritance and promotion of this cultural heritage. This is of great significance for the protection and promotion of intangible cultural heritage.

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