



PRODUCT DESIGN FOR THE NEW GENERATION USING TAOYUAN EMBROIDERY



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PRODUCT DESIGN FOR THE NEW GENERATION USING TAOYUAN EMBROIDERY



A Master's Project Submitted in Partial Fulfillment of the Requirements

for the Degree of MASTER OF ARTS

(Master of Arts (Design for Business))

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THE MASTER'S PROJECT TITLED
PRODUCT DESIGN FOR THE NEW GENERATION USING TAOYUAN EMBROIDERY

BY
SICHEN KONG

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Taoyuan embroidery is a traditional handicraft, and its current products are no longer suitable for the consumption needs of the new generation of consumers. Taoyuan Embroidery products need to design products that are loved by the new generation of consumers on the basis of maintaining traditional culture, which can help Taoyuan Embroidery develop better. In this study, researcher collected Taoyuan embroidery works through field trips. And classify and study the collected Taoyuan embroidery works. The researcher extracted the elements of Taoyuan embroidery by analyzing the application scope, pattern classification, cultural meaning and other aspects of Taoyuan embroidery works. On the basis of preserving the traditional culture of Taoyuan embroidery, design Taoyuan embroidery products for the new generation of consumers.

Keyword : Taoyuan Embroidery, New Generation, Product Design, Cultural Heritage, Design Application

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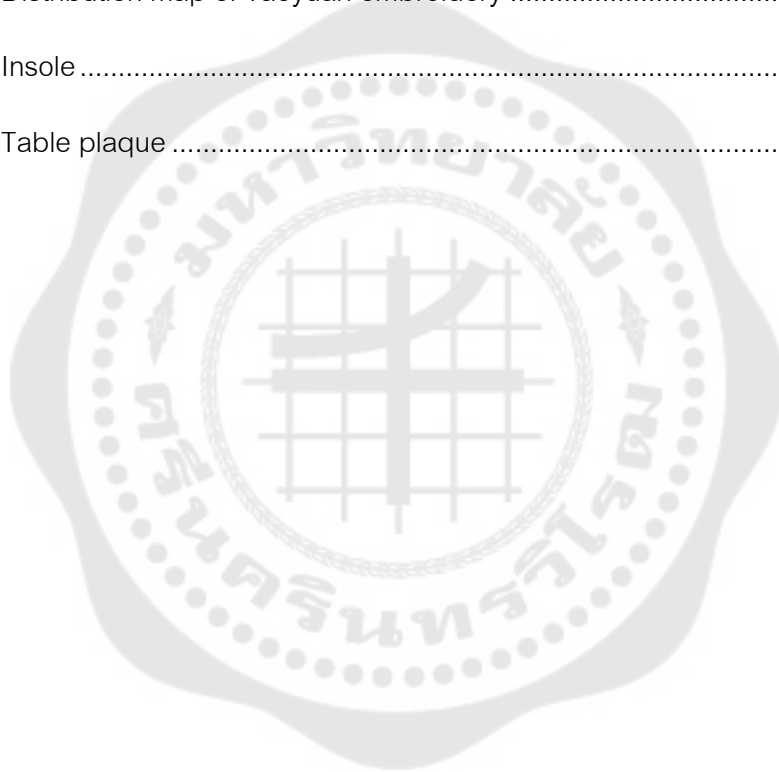


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CHAPTER 1

INTRODUCTION

Background

Embroidery is an important part of China's traditional handicrafts, Peng & Deng (2022) in the study show that the earliest record of embroidery in China began (about 4200 years ago) in the "chapter dress system" (p.88). Embroidery contains the ideological wisdom and cultural value of the Chinese nation, is the spiritual wealth jointly created by the people of all ethnic groups in China in the long-term social life practice, and the fast-paced development of modern society is no longer suitable for the development of traditional embroidery. Cao (2022) has said that in today's embroidery under the influence of the market economy, life-oriented decorative embroidery has no competitiveness (p.15). The main reason is the influence of the market economy, so that the more decorative art "painting embroidery" gradually occupied the consumer market, resulting in embroidery practitioners more willing to produce decorative embroidery with higher collection value. This is why life-oriented embroidery products are difficult to compete.

The Chinese government formulated the "Chinese Traditional Craft Revitalization

Plan" as early as 2017, to improve the design and production level of traditional craft products and broaden the display and sales channels of traditional craft products. This requires changing the old business model of Taoyuan Embroidery. Peter Drucker, a world business management master, said, "Today's competition between enterprises is no longer a competition between products and services, but a competition between business models. The current business model of Taoyuan embroidery is still in the form of a traditional workshop, displaying and selling the products at local stores. Moreover, the production and design links are all responsible for the inheritor Ms. Luo Minghua, which is difficult to form the competitiveness of Taoyuan embroidery brand.

Taoyuan embroidery, as the most representative traditional handicraft in Taoyuan town, also faces the problems faced by all traditional handicrafts. As a product of the ancient farming period, the development mode of traditional handicrafts can no longer meet social needs in the context of industrialization. Although Taoyuan embroidery has long been listed as the intangible cultural heritage of Changde City, having been established its Taoyuan Embroidery Heritage Base in Zhengjiayi and Zhangjiang villages, Taoyuan town, their business has not been successful. Although these measures have solved the inheritance problem of Taoyuan embroidery, the researcher has found that Taoyuan embroidery still faces problems outside the inheritance.

First of all, the talent training cycle is long. Embroidery is highly technical, the artistic accomplishment requirements are high, and it is difficult to obtain economic reports in the short term, resulting in young people being reluctant to choose to learn this skill so Taoyuan embroidery is facing a crisis of talent gap.

Secondly, Taoyuan embroidery's innovation ability is insufficient, the lack of a special R & D team, hosting, design, and production are all undertaken by Luo Minghua, the inheritor of Taoyuan embroidery, which seriously restricts the development of Taoyuan embroidery.

Third, Taoyuan embroidery is a labor-intensive industry, and mass output is difficult, although this problem can be alleviated by a large number of training practitioners, Taoyuan embroidery as a handicraft product, the relatively high price makes the Taoyuan embroidery market too niche, and ultimately affects the promotion of products.

Finally, the current Taoyuan embroidery products still use a simple fabric embroidery to make embroidery pieces with traditional thinking mode, while another craft has not yet been integrated, the product is single, the form is monotonous, and it is separated from the preferences of the new generation (People born after 1995) of consumers. To satisfy and attract a new generation of consumers, Taoyuan embroidery needs to be further developed in new designs.

Today's new generation of consumers are more willing to pay for personalized, customized, and original content, especially products that combine traditional Chinese aesthetics, which are easier for the new generation of consumers and brands to resonate emotionally. For this reason, the researchers believe that it is necessary to study and sort out Taoyuan's embroidery patterns and culture, and combine the needs of the new generation of consumers, especially those born after 2000, to design new products for traditional embroidery.

To break this deadlock, researchers believe that it is necessary to explore cultural characteristics on the basis of Taoyuan embroidery, combine current consumption trends, and innovate product design, so that Taoyuan embroidery can truly enter the market. Consumption feeds Taoyuan embroidery, and a new generation joins Taoyuan embroidery.

In order to make Taoyuan embroidery better accepted by the new generation of consumers and reshape the image of Taoyuan embroidery in the minds of the new generation, it is necessary to make new attempts on Taoyuan embroidery in the process of redesigning Taoyuan embroidery products. In order to design Taoyuan embroidery products to be more popular with the new generation of consumers, the researchers studied a successful model. The branding of Japanese traditional handicrafts is worth learning, especially the model of JAPAN HANDMADE, which promotes Japanese traditional handicraft products to the international market through design and commercial means. During this process, JAPAN HANDMADE actively cooperates with world- renowned design studios such as the Danish OeO design studio. In addition, many European companies engaged in the home furnishing business also participated in the process, bringing new markets to Japanese traditional handicraft products (All things Ribenbang, 2022).

Among them, KOHCHOSAI KOSUGA BAMBOO under JAPAN HANDMADE

Integrate products into modern life, and use ancient bamboo weaving techniques to produce products that are more in line with modern life, such as wallets and chopsticks.



Figure 1 Wallet products of KOHCHOSAI KOSUGA BAMBOO

Source: <https://zixun.jia.com/article/757149.html>

To sum up, this research is to design Taoyuan embroidery products for a new generation of consumers based on Taoyuan embroidery and starting from contemporary life..

Objectives of the Study

1. Research and analyze the characteristics and cultural connotation of the existing products of Taoyuan embroidery industry.
2. Reproduce the Taoyuan embroidery design, which is more in line with the preferences of the new generation of consumers.

Significance of the Study

Through the brand-new product design of Taoyuan Embroidery, modern design concepts can be brought into Taoyuan Embroidery, so that Taoyuan Embroidery no longer uses pure traditional handicrafts as promotional labels, and narrows the distance with consumers and the market. Integrating Taoyuan embroidery culture into modern life can better convey the cultural concept of Taoyuan embroidery to consumers, thereby driving public awareness of Taoyuan embroidery, increasing the economic income of Taoyuan embroidery, and making Taoyuan embroidery better.

Scope of the Study

This study focuses on:

1. Products of Taoyuan Embroidery
2. Patterns and culture of Taoyuan Embroidery (Types of Taoyuan Embroidery Patterns and Meanings of Patterns)
3. Graphic design, new products
4. Consumers born after 1995

Definition of terms

New generation. The new generation in this article refers to people born after 1995.



CHAPTER 2

REVIEW OF THE LITERATURE

As a representative folk traditional embroidery in Changde City, Taoyuan embroidery has many scholars who have studied the artistry and production process of Taoyuan embroidery, and have relatively perfect research results. However, how to combine Taoyuan embroidery with the consumption preferences of a new generation of consumers is still in the exploration stage. This chapter mainly focuses on reviews of documents relating to the artistic characteristics of Taoyuan embroidery, the inheritance of traditional handicrafts, branding of traditional handicrafts, product development, and a new generation of consumers as keywords, and designs for embroidery.

The artistic characteristics of Taoyuan embroidery

Taoyuan embroidery originated from the folk, has a strong breath of life, and has a unique aesthetic style of Taoyuan County. Studies have shown that Taoyuan embroidery presents a unique temperament and style with a variety of themes, rich and bold colors, ever-changing stitching, exquisite embroidery skills, evocative object depiction, the rich breath of life, and elegant literati taste, and is a highly recognizable local arts and crafts (Yu Binxia, 2020, p.100). In the specific pattern research, another researcher also specifically explained the artistic characteristics of Taoyuan embroidery, Taoyuan embroidery through the placement of most of the details, exaggerated contour lines, and other random exaggerated deformation techniques, in the "similar and dissimilar" in the fictional imagination of things, such as tiger and lion combination, phoenix and bird integration, lion and monkey connected, etc., to create a large number of local cultural images. They are presented in a fat and gentle form, full of life (Chen Lei & Luo Minghua, 2022, p.75). In addition, because of the Taoyuan embroidery pattern theme, Yan Luofei (2018) sorted out and refined the subject pattern of Taoyuan embroidery through fieldwork and literature collation, and divided the Taoyuan embroidery pattern theme into auspicious birds, animal patterns, plant patterns, utensils

patterns, character patterns, geometric patterns, text patterns and other patterns (p.35).In terms of the use of color in

Taoyuan embroidery, Chen Jian & Yan Luofei (2018) found that the colors used in Taoyuan folk embroidery are bold and rich, and varied. In the long history of development, Taoyuan folk embroidery has formed a unique color law, the contrast between the hues is strong, cheerful, and festive, and there is a coordinated integration, seeking reconciliation in strong contrast, and seeking bold changes in harmony (p.69).

It can be seen that Taoyuan embroidery has unique artistic characteristics and a unique aesthetic style, which is different from other embroidery styles in China in terms of artistic style and theme selection. This points out the direction for the researcher to find a design for Taoyuan embroidery.

The legacy of traditional craftsmanship

As a part of traditional Chinese handicrafts, Taoyuan embroidery naturally faces the problem of inheriting traditional handicrafts. Bao Feng & Liu Xiqian (2023) pointed out that the traditional arts and crafts in the market, the art form still continues the traditional form, Artisan's ideology is still too traditional, rarely incorporating fresh elements (p.85), which is also the reason why most traditional crafts cannot develop better.

Studies have shown that traditional handicrafts, as an important part of China's historical and traditional culture, have become an important mission and strategic goal for China's development (Zhang Yue, 2017; Gao Lei),2018. In addition, in the face of the traditional handicraft inheritance strategy, some studies have pointed out that multi-sensory experience cultural and creative products can not only attract the public's attention with their innovative forms, but also improve the public's taste, but also promote the charm of local culture while developing traditional handicrafts, and can also promote the construction of social culture (Huang Yiting, 2019, p.3). Zhu Tengfang (2019) proposed that the essence of modern design is to serve people, and its functional and aesthetic value pursuit is connected with the creative idea of traditional handicrafts. Based on the context of modern design, the development form and

inheritance, and innovation of traditional handicrafts have a broad space, and its unique cultural meaning will glow with a new brilliance, at the same time, it can inject new vitality into the modern design (p.1).

According to the studies mentioned above, it can be seen that traditional Chinese handicrafts have been challenged by the reform of the socio-political and economic systems, as well as the collision and challenge of traditional culture and modern culture, traditional technology and mechanical technology, national regions, and the world in the process of globalization. The traditional handicraft industry has shrunk tremendously, and more and more traditional handicrafts have been included in the intangible cultural heritage, which on the one hand shows the country's emphasis on promoting traditional culture, on the other hand, it also exposes the increasingly weak cultural regeneration power of traditional handicrafts and the need to continue with the help of government protection. Most of the traditional handicraft papers combine intangible cultural heritage, traditional handicrafts, and cultural and creative products as research, and also provide a large number of channels for traditional handicrafts to enter the modern design, which has a great guiding effect on the development of traditional handicrafts.

Branding of traditional handicrafts

Research on the branding of traditional Chinese handicrafts is still in its infancy. Studies have pointed out that with the rapid development of the Internet era, online shopping has become one of the main ways for people to consume and shop, but because of this, the recognition and uniqueness of the brand are particularly important (Zhang Lei & Zhao Xuehong, 2022, p.6). Cui Kaimeng (2019) also pointed out that branding is a catalyst for the fusion of traditional handicrafts with the modern environment (p.3). For traditional handicrafts, especially intangible cultural heritage, branding is also a means to enhance market competitiveness. Studies have shown that the brand is an intangible asset, but also the most valuable "value-added" product, is the most fundamental and true evaluation and cognition of a certain product, a service, behind it is a trust, is a derivative between the brand and the customer. Branding

intangible cultural heritage can enhance the ability to recreate intangible cultural heritage, which is of great significance for the dissemination of intangible cultural heritage (Wu Shanshan, 2019, p.1).

It can be concluded that the bottleneck of the inheritance and development of traditional handicrafts lies largely in the disconnection and incompatibility with the modern environment, and its severity even leads to the imminent loss of some traditional handicrafts. On the one hand, the infusion of brand concepts gives traditional handicrafts a passport to compete in the new era, and on the other hand, it also helps traditional handicrafts to integrate into the modern environment.

Innovative design of products with traditional craftsmanship

Qian Yingying (2018) believes that China has fully entered the stage of high-tech and high information development, and it is necessary to re-examine the relationship between arts and crafts and design creation (p.1). As a Intangible cultural heritage, Taoyuan embroidery has its unique cultural expression. How to better combine Taoyuan embroidery culture with design products? Bao Changjiang (2022) summarized and concluded that cultural factors are divided into outer layer, middle layer and inner layer, and each layer contains four cultural factors (page 21)..This theory is also the same as the cultural innovation strategy proposed by Douglas Holt and Douglas Cameron in " Culture Strategy: Innovative ideologies to build breakthrough brands" in 2010, through the design innovation of the ideology, cultural code and myth excavated in the original material, showing a cultural expression in line with consumer cognition. Gain consumer recognition, which in turn opens up a consumption space for enterprises to avoid direct competition. This formulation is similar. In addition, at the practical level of product design, traditional handicraft skills should also be innovated in the selection of product carriers, Wu Nan & Huang Xiong (2019) pointed out that the tradition of handicrafts is to create objects for life, and the emphasis on pure ornamental decoration and light use of the creative orientation reduces the function and role of traditional handicrafts in modern social life. At the same time, the limited audience affects the recognition of traditional handicrafts, which limits the improvement of their living

environment. This idea has also been recognized by many scholars, Zhang Bingle (2016) pointed out in the innovative design of Miao embroidery that Miao embroidery can solve the rigid and old pattern development of Miao embroidery through the design of circulation carriers (p.3).

Liang Guangyan (2019) pointed out that traditional craftsmen should stand in the modern life world and stare at the needs of modern life (p.126).

The above views provide a theoretical basis and design direction for the design of Taoyuan embroidery products.

2.5 A new generation of consumers

According to Zhang Lei et al. (2022) through investigation and research, they found that the "post-85s", "post-90s" and "post-00s" pursue a spiritual life and an ideal life, and they will consider feelings, stories, and whether they like it when buying a commodity. In addition, with the continuous improvement of cultural level, such young people have a stronger preference and choice for brand awareness and original awareness, they pursue brands, pursue fashion brands, respect originality more, and not only have impulsive consciousness when consuming but also have a strong subjective consciousness (Zhang Lei & Zhao Xuehong, 2022, p.7).

In the face of a new generation of consumers, Taoyuan embroidery should focus on meeting the spiritual needs of the new generation, and strengthen the connection with the new generation of consumers by establishing the Taoyuan embroidery brand.

Designs for embroidery

In the literature on embroidery design, researchers have found that many scholars have said that innovation in embroidery design is essential for embroidery technology. Sun Jingyuan (2021) pointed out that the innovative development of traditional embroidery is an inevitable trend at present, and if we want to inherit the excellent culture of this era, we must integrate the wisdom of the times, bring traditional production techniques to the world and innovate (p.38). Another researcher, Bai Shu (2010), has a similar view, the pursuit of embroidery art language and the exploration of

craft means are based on materials, and the generation of different artistic effects comes from the selection of materials (p.39).In addition, Yu Liang et al. (2021) also pointed out that intangible cultural heritage contains cultural values that are not renewable once lost, and the cultural attributes of intangible cultural heritage must be well realized when designing derivative products, and if a cultural derivative product cannot well express the cultural value contained in intangible cultural heritage, then this design is undoubtedly a failure (Yu Liang, 2021, p.26).While satisfying the above conditions, Gong Yueyao (2022), who designs embroidery products, also believes that the contemporary creation of traditional hand embroidery needs to reflect people's multi-level progressive needs according to the changes of the times and social relations (p.15).

According to the above research, embroidery design can be roughly summarized into three points: process innovation, cultural embodiment and consumer demand.



CHAPTER 3

METHODOLOGY

In the process of collecting Taoyuan embroidery works, the researchers also conducted a brief interview with Ms. Luo Minghua, the inheritor of Taoyuan embroidery. The researchers asked Ms. Luo Minghua two questions:

1. What is the attitude of the new generation of consumers towards the existing products of Taoyuan Embroidery?

2. What should be paid attention to in the design of new Taoyuan embroidery? Ms. Luo Minghua answered these two questions:

1. The new generation of consumers are very interested in the patterns and meanings of Taoyuan embroidery. At the same time, the new generation of consumers also hope that Taoyuan embroidery can be more realistic and reduce the price of Taoyuan embroidery.

2. Ms. Luo Minghua hoped that the product design of Taoyuan Embroidery would be based on innovation and preserve the traditional Taoyuan embroidery culture.

According to Ms. Luo Minghua's answer, the researchers divided the research process into 4 steps:

The first step is to analyze Taoyuan embroidery works. The second step is the refinement of the design concept. The third part is to complete the preliminary design according to the design concept and hand it over to the experts, and ask the experts for their opinions. The fifth step is to complete the final design based on expert opinion. The specific research process is:

3.1 Study the information of Taoyuan Embroidery

3.1.1 Analysis of Taoyuan Embroidery products.

According to the functions of Taoyuan Embroidery products, Taoyuan Embroidery products are classified. This classification method can intuitively express the application scope and design ideas of Taoyuan Embroidery.

3.1.2 Analysis of Taoyuan Embroidery patterns

The researcher classified and studied the collected patterns of Taoyuan Embroidery works from the two aspects of pattern type and pattern meaning. Through the above methods, the researcher can understand Taoyuan Embroidery from the perspective of pattern shape and patterns meaning. And provide a reference for the next step of element extraction.

3.2 Develop design concepts

3.2.1 Product selection

Researcher used the most commonly used bags as a basis to design new products for teens. In this section researchers categorize package pair types according to how they are used. According to the classification of bag types, the main bag types are extracted and bag design is carried out.

First, collect the types of bags available.

Second, classify the bags according to the parts of use

Third, according to the classification of bags, select the representative bag type

Fourth, carry out bag design according to the selected bag type

3.2.2 Extraction of Taoyuan Embroidery patterns

According to the analysis results of Taoyuan Embroidery products, the patterns of Taoyuan Embroidery are extracted according to the two criteria of pattern representativeness and pattern meaning. Among them, the representativeness of patterns is reflected in the number of patterns in Taoyuan Embroidery works and the uniqueness of pattern shapes.

3.2.3 Color design

Based on the traditional colors of Taoyuan embroidery, the researcher combined Pantone's annual color to design a new color card for Taoyuan embroidery products. The specific process is as follows

First, analyze the traditional colors of Taoyuan embroidery
 Second, choose the Pantone Color of the Year

Third, determine the relationship between the traditional colors of Taoyuan embroidery and Pantone's annual colors through the hue relationship
 Fourth, design color card

3.3 Complete the preliminary design plan

According to the analysis of Taoyuan embroidery works, the preliminary design of Taoyuan embroidery products is carried out. Based on previous research and analysis, the existing product elements are refined, transformed, and reconstructed, and Taoyuan embroidery product development and design practices are carried out from the perspective of the three visual elements. Complete the preliminary design content.

3.4 Gather comments and feedback

Submit the design plan to two design experts, and review the design plan and sketches through a meeting and make suggestions. Then draw conclusions in the form of meetings to improve and complete the design.

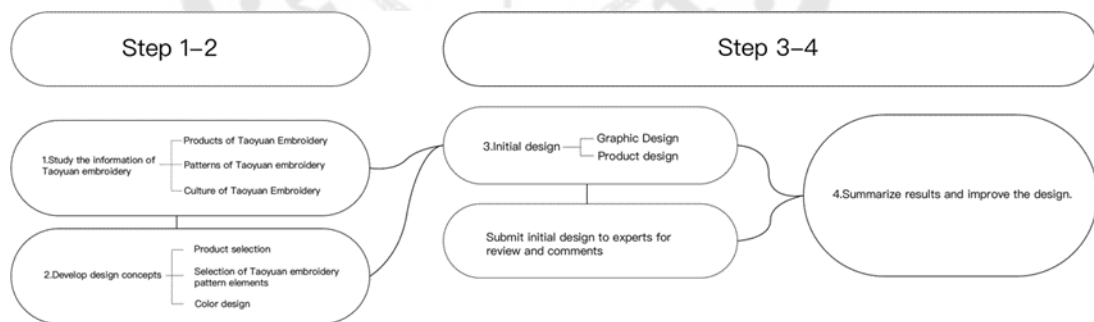


Figure 2 Research Framework

Source: By researcher

CHAPTER 4

FINDINGS

History and Culture of Taoyuan Embroidery

1. The origin of Taoyuan embroidery

There is currently no definite conclusion about the origin of Taoyuan embroidery, but through archaeological discoveries and local literature records, it can be roughly judged that Taoyuan embroidery is a folk manual embroidery with significant regional characteristics, and is closely related to Hunan embroidery, one of the four famous embroiders in China.

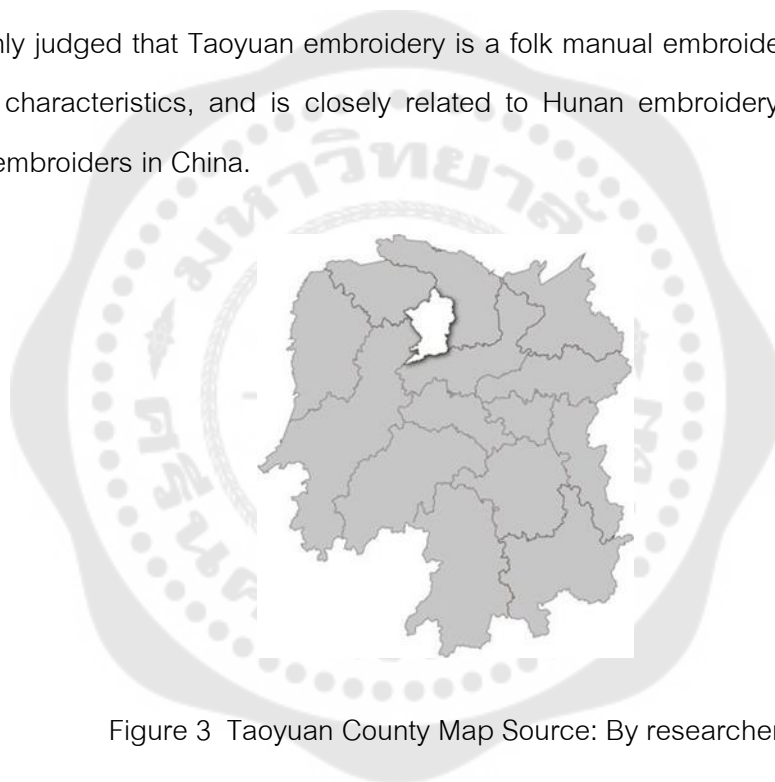


Figure 3 Taoyuan County Map Source: By researcher

2. Geographical Distribution of Taoyuan Embroidery

Taoyuan County is located in the northern part of Hunan Province, China, and belongs to Changde City, Hunan Province. Taoyuan folk embroidery is distributed in various villages and towns in the county, and its decorative patterns have obvious geographical distribution characteristics. The Yuan River runs from west to east, with a north-south span of about 118 kilometers, all of which are distributed. From the perspective of embroidery skills, it is divided into two categories: color embroidery and cross-stitching. The distribution of color embroidery is relatively complicated, and it is

divided into two parts, north and south, with the Yuan River as the boundary. The north of the Yuan River is divided into two parts: the northern part and the northernmost part. The northern region is dominated by finer flowers and birds. The northernmost line is dominated by animals and opera characters. The southern part of the Yuanjiang River is dominated by animals, flowers and birds, and its style is slightly different from that of the northern part of the Yuan River. The distribution of cross-stitching is all over the county

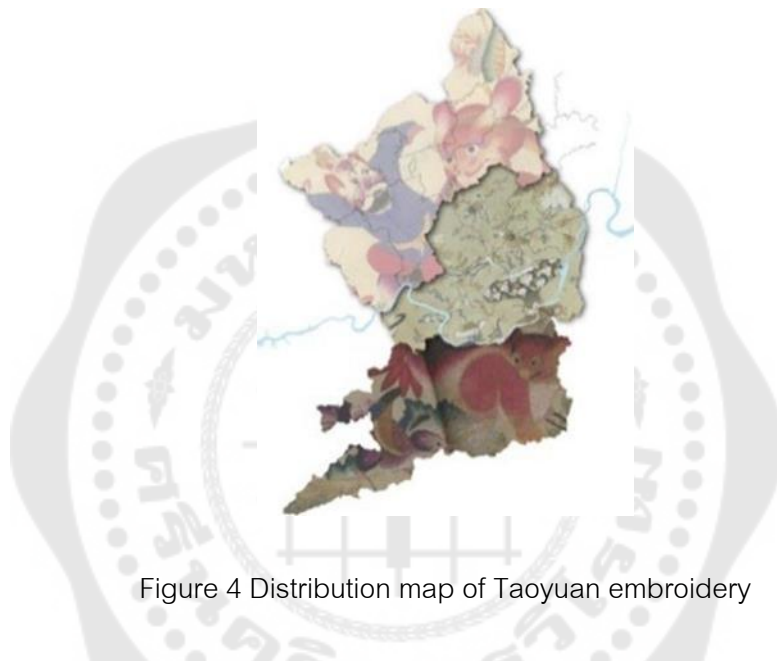


Figure 4 Distribution map of Taoyuan embroidery

Source: By researcher

3. Application Classification of Taoyuan Embroidery

There are many kinds of folk embroidery, with a wide range of applications, but it still revolves around the behavior of life, and it has both practical functions and a beautiful appearance at the same time. Taoyuan embroidery involves all aspects of people's life. According to the use, the researcher has roughly divided Taoyuan embroidery into three categories: clothing, bedding, and space beautification.

3.1 Apparel

1. Children's hat

Children's hats used to keep warm and embroidered with auspicious patterns; children's hats are colorful, often red, with bright patterns and

colors, mainly auspicious animals, flowers and birds, on top of which, Guanyin, Eighteen Arhats, boys and there are silverware such as auspicious characters, and there are also silk tassels sewn on the back of the hat.

Table 1 Children's hat

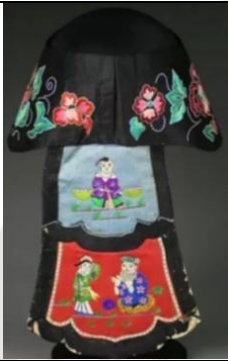
Children's hat	
Photo	Application
	

Table 1 picture of photo

Source: Taking photo at Taoyuan countryside

2. Vest

Clothes worn over long-sleeved coats have the effect of keeping warm from the cold. Vests are often double-breasted, and the size can be adjusted according to needs. Embroidered ground uses more colors, and the patterns are often auspicious animals, flowers and birds, etc.

Table 2 Vest




Vest		
Photo	Pattern	Application
		

Table 2 picture of photo

Source: Taking photo at Taoyuan countryside

3. Cuff f

Stitched at the edge of the cuffs to increase the wear resistance of the sleeves and can be decorated with beautifying embroidery. White, red, etc. are common, and the embroidery patterns are mainly auspicious animals.

Table 3 Cuff

Cuff		
Photo	Pattern	Application



Table 3 picture of photo

Source: Taking photo at Taoyuan countryside

4. Apron

Women tie it around their waists to insulate dust and dirt and also have decorative embroidery. Red, white, etc. are common, and the cross-stitch embroidery ground is mainly blue. Most of the embroidery patterns are butterflies, broken branches, flowers and birds, etc.

Table 4 Apron

Apron	
Photo	Application

Table 4 picture of photo

Source: Taking photo at Taoyuan countryside

5. Insole

Embroidery placed inside the shoe or sewn on the inner wall of the shoe, the insole craftsmanship used by Taoyuan folk is mainly cross-stitching. White and other light colors are common, and the patterns are mainly flowers and birds, geometry, and characters, and they are usually composed of rhombus frames.

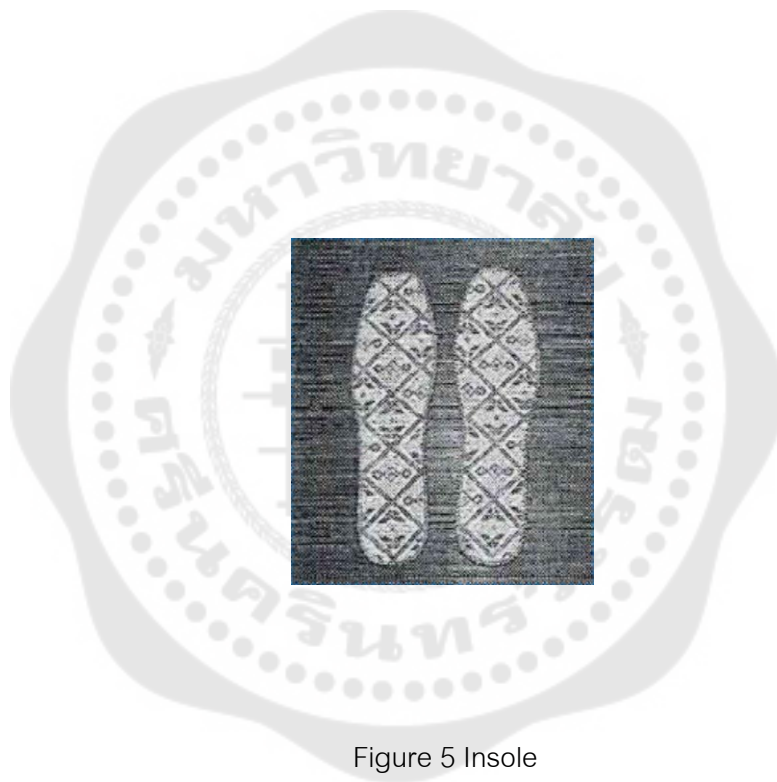


Figure 5 Insole

Source: Yan Luofei. (2018). Research on Taoyuan Folk Embroidery Technology
p.12

6. YunJian

YunJian, also called shawls, are decorative fabrics placed on shoulders in ancient China.

Table 5Table



YunJian	
Photo	Application
	

Table 5 picture of photo

Source: <https://www.csvii.com/news/travel/24900.html>

3.1.1 Bedding

1. Canopy

Hanging on the head of the carved frame bed and used together with the mosquito net, it is mainly an embroidery for decorating the living room. Common white, blue or purple and so on. Embroidery patterns are mainly auspicious animals, flowers and birds, and patterns of characters and stories can also be seen.

Table 6 Canopy


Canopy		
Photo	Pattern	Application
		



Table 6 picture of photo

Source: Taking photo at Taoyuan countryside

2. Pillow case

Embroidery used to wrap pillows to avoid dust and sweat. It is common to pick white flowers on a blue ground or blue flowers on a white ground. The patterns are rich and varied, and most of them are centered, simple and attractive.

Table 7 Table




Pillow case		
Photo	Pattern	Application
		

Table 7 picture of photo

Source: Taking photo at Taoyuan countryside

3. Pillow crotch

Stitched to the ends of a traditional cylinder pillow.

Table 8 Pillow crotch



Photo	Pillow crotch Pattern	Application
		

Table 8 picture of photo

Source: Taking photo at Taoyuan countryside

4. Sheet

Woven embroidery for bed decoration. The bed sheet technology used by Taoyuan people is mainly cross-stitching.

Table 9 Sheet

Sheet


Photo	Pattern
	

Table 9 picture of photo

Source: Taking photo at Taoyuan countryside

5. Mask

For face scarves and square handkerchiefs, the handkerchief crafts used by Taoyuan folks are mainly selected. Blue flowers are usually picked on white ground or white flowers are picked on blue ground for face handkerchiefs.

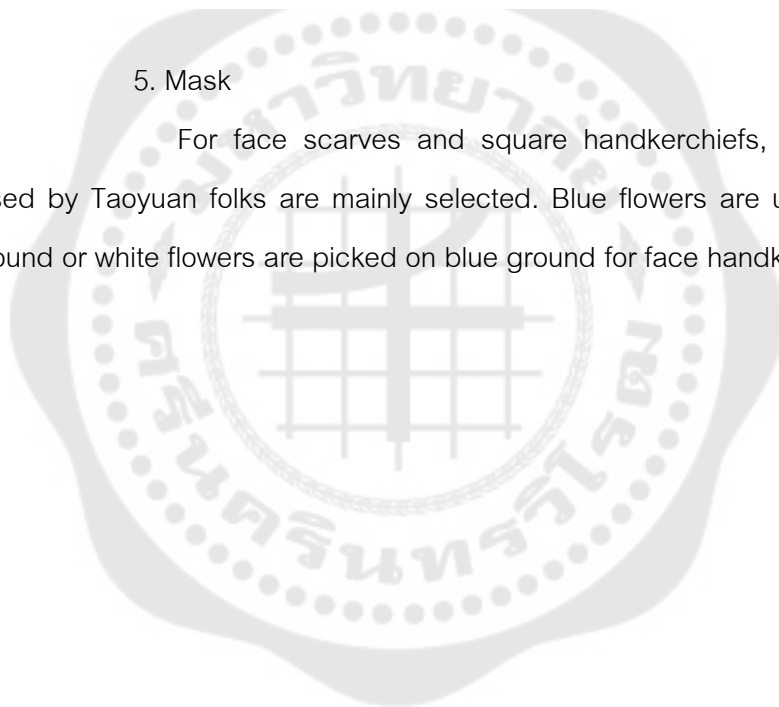


Table 10 Mask

Mask	
Photo	Pattern



Table 10 picture of photo

Source: Taking photo at Taoyuan countryside

4.1.3 Space beautification

1. Ceremony

Hanging above the hall, it is mainly used as embroidery for folk activities such as sacrifices or birthday celebrations. The folk birthday celebrations in Taoyuan are called "shou tents".

Table 11 Ceremony

Ceremony	
Photo	Application

Table 11 picture of photo

Source: Taking photo at Taoyuan countryside

2. Door curtain

It is an embroidery that is fixed on the top of the door frame and plays a decorative role

Table 12 Door curtain



Door curtain	
Photo	Pattern
	

Table 12 picture of photo

Source: Taking photo at Taoyuan countryside

3. Table circumference

The embroidery around the outward side of the square table in the hall.

Table 13 Table circumference

Table circumference		
Photo	Pattern	Application
		

Table 13 picture of photo

Source: Taking photo at Taoyuan countryside

4. Wrapping cloth

Embroidery of stuffed bags.

Table 14 Wrapping cloth

Wrapping cloth	
Photo	Pattern
	

Table 14 picture of photo

Source: Taking photo at Taoyuan countryside

5. Table plaque

Embroidery used to decorate plutonium living room.



Figure 6 Table plaque

Source: Taking photo at Taoyuan countryside

The application of Taoyuan folk embroidery in daily life embodies the fusion and unity of practicality and decoration, and is widely used in clothing, bedding and other utensils. Clothing and decorative products are mostly colored embroidery, with rich colors; practical embroidery such as bed sheets, door curtains, etc. are mostly monochrome. This shows that Taoyuan embroidery has fully considered practical scenarios in the production process, and adopted corresponding embroidery techniques for different practical scenarios.

4.1.4 Patterns and themes of Taoyuan embroidery

Taoyuan embroidery has strong regional characteristics, so most of the patterns and themes come from Taoyuan, and the themes are constantly enriched through the re-creation and flexible combination of Taoyuan locals. Based on field investigations and combined with literature, the researcher sorted out and summarized the themes of Taoyuan embroidery patterns, and divided the themes of Taoyuan embroidery patterns into four categories: mythical animals, realistic animals, flowers and trees, and character stories.

4.1.4.1 Mythical animal

Mythological animals occupy a large proportion in Taoyuan embroidery. These mythical animals are the concrete manifestation of Taoyuan people's idea of pursuing a better life. There are various images of mythical animals in Taoyuan embroidery. Through field investigation and literature research, the researcher divided the images of mythical animals in Taoyuan embroidery into phoenix, unicorn, brave, lion and others.

1. Phoenix

The phoenix is one of the four great beasts in China. It is an image created by the ancients by combining the images of birds such as peacocks, eagles, and chickens. It symbolizes traditional Chinese virtues such as morality, etiquette, loyalty, and credit. In the folk, people often use Phoenix to describe happy love and happy life.

CHAPTER 5

CONCLUSION AND DISCUSSION

Product Design for the new generation using Taoyuan is a research project to research and design Taoyuan embroidery to make it more suitable for the new generation of consumers. The project is based on research and design. The researcher studied the information of Taoyuan embroidery, and then designed the pattern. After the researcher completes the design plan and sketches, the next step is to determine the type of product design. Through the on-the-spot investigation of the existing products of Taoyuan Embroidery, select one of them for product design and form a preliminary design plan. Submit the design plan to two design experts, and review the design plan and sketches through a meeting and make suggestions. A research expert in product design and a research expert in art design. To determine how to design graphics and products completely. Then draw conclusions in the form of meetings to improve and complete the design. After completing all the research work, the researcher concludes with the following themes

conclusion

Discussion of the conclusion 3.Suggestion

conclusion

The results of the research on Taoyuan embroidery and the design of Taoyuan embroidery products for the new generation are as follows.

Through the research on Taoyuan embroidery, the researcher found that Taoyuan embroidery has strong regional characteristics, thus forming a unique embroidery shape and embroidery style. Taoyuan embroidery originated from the folk, and Taoyuan embroidery products are mostly used in folk life, which is the reason for the development of Taoyuan embroidery. Taoyuan embroidery is mainly used for three purposes: clothing, bedding, and space beautification, which makes Taoyuan embroidery very decorative. Because Taoyuan embroidery is widely used, there are many kinds of

Taoyuan embroidery patterns, mainly including mythical animals, realistic animals, flowers and plants, and character stories. These four types of patterns also represent Taoyuan people's pursuit of a better life, including wealth, love, career, family, and longevity. And each pattern has its own individual meaning. The most common pattern types in Taoyuan embroidery are mythical animals, realistic animals, flowers and birds, and plants. So the researcher used these three types of patterns as the source of the design patterns to design the patterns.

According to the research summary of the first point, the first goal can be answered: Taoyuan embroidery has a wide range of applications, involving people's basic necessities of life, among which the most characteristic is the animal and plant patterns in its works. These patterns also contain Taoyuan people's pursuit of wealth, love, career, family and longevity.

In the process of determining the content of the creation pattern, the researcher selected the content of the Taoyuan embroidery pattern design based on three indicators: historical records, local characteristics of Taoyuan County, and representativeness of the pattern. In the end, three themes of Pixiu, Golden Pheasant, and Hibiscus were selected for pattern design. Based on the pattern and material performance of Taoyuan embroidery, the researcher determined a plan to design the pattern in a flat design style. In the color design process, in order to meet the preferences of the new generation of consumers, it was decided to use Pantone's annual color as a reference and combine the traditional "five colors" of Taoyuan embroidery for color design. And completed a design sketch. In the next step, according to the field investigation, the embroidery products in Taoyuan are mainly bags, so the researcher decided to apply Taoyuan embroidery to the design of bags. When determining the types of bags, the researchers selected four bags, namely Clutch, Waist bag, Duffel bag and Tote Bag, according to the travel habits of the new generation of consumers, the needs for using bags, and the location where bags are

used. The four packages have different layout designs, so that design experts can make more detailed suggestions for improvement.

Submit the preliminary design to the design experts, and the experts will make suggestions on the preliminary design in four aspects: Bag style, Pattern, Color, and Layout Design. Both experts approve of graphic design, but advise on bag shape, color and layout. Both experts believe that the bag type in the preliminary design should be more in line with the fashion pursuit of the new generation. And hope to have more color combinations to satisfy different consumers. Regarding the layout design, the two experts also said that they should not spread the pattern all over the place, and that multiple layout creations can be carried out.

Based on the findings of items 2 and 3, the second objective can be answered. Based on Taoyuan embroidery, the pattern is redesigned and applied to more modern products. Through the design of four bags, the product will better meet the lifestyle of the target consumer group, and can still retain the cultural connotation of Taoyuan embroidery.

Discussion of the conclusion

Taoyuan embroidery product design researcher discuss four themes

Taoyuan Embroidery Pattern Selection

For this study, the researcher chose three main motifs, namely Pixiu, Golden Pheasant, and Hibiscus. While mythical animals are the most distinctive motifs in Taoyuan embroidery, the most regionally distinctive motifs in Taoyuan embroidery are the golden pheasant and hibiscus flower. The prototypes of these two patterns are both unique varieties in the Taoyuan area, which can best reflect that Taoyuan embroidery is a symbol of regional culture. Therefore, according to the two criteria of the graphic features of the pattern and the implication of the pattern, the researcher selected characteristic patterns such as Pixiu, Golden Pheasant, and Hibiscus as the design elements of Taoyuan embroidery.

Pattern design of Taoyuan embroidery

The researcher divided Taoyuan embroidery patterns into three categories: mythical animals, real animals, and flowers, which is consistent with the research on

Chinese Taoyuan embroidery patterns. The realistic animals and flowers in Taoyuan embroidery are consistent with the application scenarios of Taoyuan embroidery works. This different type of pattern is often used in people's daily life items. The researcher found that these different types of patterns all have beautiful meanings, and they appear most frequently in Taoyuan cosmetics.

The researcher roughly designed three patterns of Pixiu, golden rooster, and hibiscus. Pixiu symbolizes wealth and has a unique shape among Taoyuan seedlings. As a local characteristic animal in Taoyuan, the golden rooster symbolizes the mythical phoenix and is a symbol of auspiciousness. Hibiscus is a characteristic local flower in Taoyuan, with a strong sense of emotional identity. According to Ms. Luo Minghua's interview, the researcher believes that the new generation of consumers like the Taoyuan pattern and the beautiful meaning brought by the pattern, so in pattern design, how to retain the shape characteristics of the Taoyuan pattern is the main direction of design. The researcher recreated these three patterns in the form of a flat design. By redesigning the pattern pair, the pattern presents a new visual effect while retaining the traditional culture of Taoyuan embroidery. And the flat graphics reduce the cost of Taoyuan embroidery products, and the new generation of consumers can buy Taoyuan embroidery products more easily.

Product selection

Compared with ancient times, the lives of consumers in the new era have undergone earth-shaking changes. In order to better fit the life scenes of the new generation of consumers, the researcher decided to design new Taoyuan embroidery products. In the process of product design, the researcher first analyzed the existing products of Taoyuan Embroidery and found that Taoyuan Embroidery is mainly used for fabric decoration, so the researcher decided to design clothing products for Taoyuan Embroidery.

In the process of researching clothing products, the researcher found that the meaning of the bag in Chinese culture is similar to that of the three patterns of Pixiu, golden rooster, and hibiscus, and the bag also meets the travel needs of newcomers.

A generation of consumers, so the researcher finally decided to design bags for Taoyuan embroidery products.

Product Design of Taoyuan Embroidery

In this study, preserving the cultural characteristics of Taoyuan embroidery is the focus of the research. The researcher extracted the patterns and colors of Taoyuan embroidery and redesigned them with modern methods. Although no embroidery techniques are used in the products, Taoyuan embroidery culture is still preserved, and the cost of Taoyuan embroidery products is reduced. Such Taoyuan embroidery products can not only meet the emotional needs of the new generation of consumers but also make it easier for the new generation of consumers to buy Taoyuan embroidery products. Let Taoyuan embroidery become more well-known to the public.

Suggestion

According to the research and product design of Taoyuan Embroidery, the researcher concluded the following suggestions

Regarding product design, Taoyuan Embroidery itself has many application products. If we can start from these products and combine the needs of the target problem, then we can develop more Taoyuan embroidery products. Or it can be said that Taoyuan Embroidery can develop more products based on its own product types. This requires designers to design works that meet the needs of the target group based on the usage scenarios of contemporary people.

Regarding the pattern design, there is no complete display of the pattern types of Taoyuan embroidery, The researcher mainly started from the most characteristic patterns of Taoyuan, hoping to retain more characteristics of Taoyuan embroidery patterns. However, there are many patterns of Taoyuan embroidery, which can provide

designers with a lot of materials. Through different styles of design, we can better meet the preferences of target consumers.



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VITA

