

# Integrating Traditional Craftsmanship in Modern Product Design

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**Abstract:** In today's rapidly advancing globalisation, the protection and inheritance of regional culture is particularly important. Art design, as an important form of cultural expression, is responsible for transmitting and reviving regional culture. Han embroidery in the Jingchu region is one of the intangible cultural heritages in China, which is a display of skills and a carrier of emotions and philosophies of Jingchu culture. With this in mind, this study explores the specific case of Jingchu Han embroidery and analyses how regional culture expresses and transmits emotions in art design. By analysing the historical background of Han embroidery, its technical characteristics, and its application in modern art design, this paper reveals how regional cultural elements can achieve emotional penetration and stylistic influence in art design. The study also focuses on how the emotional aspects of Jingchu Han embroidery can be borrowed and innovated in modern design practice to enhance artworks' cultural depth and emotional resonance. Jing Chu is one of the important birthplaces of China's history and culture, with a rich cultural heritage and unique regional characteristics. Han embroidery is an important part of Jingchu culture. It is not only a kind of traditional handicraft but also a medium for the people in the Jingchu area to express their emotions and transmit their culture. In modern art design, elements of Han embroidery are widely used, showing its unique artistic charm and cultural value. However, academic and practical circles are still exploring how to express better and convey regional culture's emotions in art design.

**Keywords:** Regional Culture; Art Design; Emotional Expression; Jing Chu Han Embroidery; Cultural Transmission.

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## 1. Introduction

The influence of regional culture on art design is most intuitively manifested in the choice of design elements. In the process of conception and creation, designers often draw inspiration from local cultural traditions and integrate these unique cultural symbols into their designs. For example, in the artistic design of certain regions, the use of traditional architectural elements is common, such as flying eaves and corners, bricks and tiles, etc., which have become valuable materials in the hands of designers, making the works have distinctive regional characteristics [1]. Colour selection and regional culture also play an irreplaceable role. Different regions have their preferred colours, which often carry the historical memory and emotional attachment of local people. Designers will take these regional colour preferences into account when using colours and use them as a basis for constructing design works in line with local aesthetic habits. Regional culture in art design is also reflected in the determination of the design theme. Designers in the conception of the design theme often from the regional culture to find a point of entry, the local historical stories, folk customs and other elements into the design, so not only can cause local people resonance but also allow outsiders to feel the unique cultural atmosphere of the region.

The cultural heritage and historical deposits of different regions provide a rich and colourful material pool for artistic design. Under the cultivation of these regional cultures, designers naturally incorporate these elements into their works, thus forming distinctive design styles. For example, in the ancient Oriental culture, symmetry, harmony and meaningful patterns are widely used in art design, making the works present a unique Oriental flavour. In Western culture, the emphasis on individuality, the exploration of form and the pursuit of innovation have shaped a very different design style.

The diversity of regional cultures also brings about the diversity of art and design styles. Each region has its own unique customs, aesthetic concepts and religious beliefs, and these factors work together in the creative process of designers, making the artistic design style show a blossoming trend [2]. In this diversified design style, people can clearly see the shadow of regional culture and feel the unique artistic charm of different regions. The influence of regional culture on art design style is also reflected in the shaping of the design concept. For example, in the regional culture that advocates nature, designers are more inclined to use natural materials and colours to create a design style that is in harmony with nature. In the regional culture that pays attention to history and tradition, designers are more inclined to draw inspiration from history, integrate classical elements with modern design, and create a design style with a sense of historical weight.

## 2. Artistic Characteristics and Cultural Connotation

### 2.1. Historical Background

The history of Jingchu Han embroidery can be traced back to the Spring and Autumn Period and the Warring States Period, when the silk weaving industry in Chu was already quite developed, laying a solid foundation for the development of Han embroidery. Qu Yuan's depiction in 'Chu Rhetoric' vividly shows the exquisite silk weaving and embroidery of Chu at that time. With time, Han embroidery continued to develop and perfect its techniques, gradually forming its unique artistic style and becoming famous for its distinctive colours, exquisite needlework and rich patterns. In the long-term artistic practice, Jingchu Han embroidery gradually condensed the artistic characteristics specialised in decoration. It takes laying, pressing, weaving, locking, buckling, panning, and setting as the main stitches. The

flexible use of these stitches makes the embroidery present exquisite details and unique artistic effects [3]. As the main form of expression, 'flat gold clip embroidery' adds more gorgeousness to Han embroidery. In terms of aesthetics, Han embroidery pursues a lively atmosphere of fullness and luxury, which complements the aesthetic concepts of the Chu culture. Jingchu Han embroidery reached its heyday in the late Qing Dynasty and early Republic of China. At that time, there was an embroidery bureau in Hankou, which concentrated on embroidering official clothes by embroiderers from all over the world, which made the Han embroidery technique further developed and spread. Embroidery shops were opened in many areas of Wuchang and Hankou, and tens of thousands of embroiderers contributed to the prosperity of Han embroidery with their skilful hands. Jingchu Han embroidery has become a treasure of traditional Chinese folk art with its profound historical background, exquisite technical characteristics and rich cultural connotations.

## 2.2. Anatomy of Regional Cultural Elements

Jing Chu culture has a long history, and its unique geographical environment, historical tradition and humanistic spirit have jointly shaped a unique regional culture. This regional culture is fully reflected in Jingchu Han embroidery. From the use of colours to pattern design, from embroidery techniques to theme expression, all of them reveal the rich Jingchu style. In terms of colour, Jingchu Han embroidery is good at using bright colours, such as red, yellow, blue, green, etc. These colours have rich symbolic meanings in the Chu culture [4]. Red represents auspiciousness and warmth, yellow represents dignity and solemnity, blue represents depth and vastness, and green represents life and hope. The clever use of colour makes the embroidery more vivid and lively, and also reflects the Chu people's desire and pursuit of a better life. In pattern design, Jing Chu Han embroidery often depicts dragon and phoenix motifs, which is a symbol of the Chu culture and also reflects the Chu people's pursuit of harmony and good fortune. The presentation of dragon and phoenix motifs in embroidery is not only beautiful and generous, but also rich in deep cultural connotations. It is also common to see natural scenes such as flowers and landscapes, as well as stories and other motifs derived from life, reflecting the Chu people's reverence for nature and love of life.

## 2.3. Emotional Allegory and Symbolism

In Jingchu Han embroidery, common motifs such as the dragon and phoenix, peony, and bats carry specific emotional symbolism. The dragon and phoenix motif has been a symbol of good fortune and honour since ancient times. In Chinese embroidery, the dragon and phoenix motifs are often embroidered in a lifelike manner, signifying family harmony and social harmony, as well as reflecting people's aspirations and pursuit of a better life. Peony, as the 'king of flowers', represents wealth and prosperity in Chinese embroidery, and its magnificent posture and gorgeous colours all represent people's desire for a happy life. Bat is a symbol of good fortune in traditional Chinese culture, because 'bat' and 'fortune' are homophonic [5]. In Jingchu Han embroidery, bat motifs are often cleverly integrated into various designs, signifying good luck and happiness. The use of various symbolism enriches the cultural connotation of embroidery, making it closer to people's lives and emotions. In addition to these common motifs, some elements with regional characteristics often appear in Jingchu Han embroidery, such

as the Yellow Crane Tower, the Yangtze River Bridge and other landmarks, further demonstrating the unique landscape of the Jingchu land, implying people's love and attachment to their hometown.

## 3. Literature References

### 3.1. Emotional Penetration of Regional Culture

In art design, the emotional penetration of regional culture is often reflected through delicate strokes, unique colours and symbolic patterns. Designers dig deep into the essence of regional culture and cleverly integrate it into the design works, which not only has distinctive regional characteristics, but also can evoke people's deep emotional memory. Colour is one of the important means of emotional penetration of regional culture in art design. Regional cultures of different regions often have unique colour preferences and symbolism. For example, in traditional Chinese culture, red represents joy and good luck, while yellow symbolises dignity and authority. When these colours are cleverly used in art design, they can trigger people's emotional response and resonance. Pattern design is also an important way of emotional penetration of regional culture. Patterns in regional culture often carry rich historical information and deep cultural connotations. Designers can cleverly use these patterns to convey specific emotions and meanings in artistic design. For example, in traditional Chinese culture, the dragon and phoenix motifs symbolise auspiciousness and harmony, while the lotus pattern represents purity and elegance [6]. Incorporating these patterns into the design not only enhances the artistic value of the work, but also triggers people's emotional resonance. In addition to colours and patterns, traditional crafts and materials in regional cultures can also add a unique emotional flavor to artistic design. Traditional craftsmanship often contains the craftsmen's efforts and wisdom, while the regional characteristics of the material can make people feel a strong sense of local flavour. When these elements are integrated into the art design, the work will be able to convey a unique emotional temperature, so that people feel the deep heritage of regional culture and unique charm.

### 3.2. A Medium of Emotional Transmission

In Jingchu Han embroidery, every needle and thread contains the embroiderers' hearts and emotions. Through exquisite skills and clever ideas, the embroiderers skillfully combine various patterns and colours to form a vivid and realistic piece of embroidery. The gorgeous embroidery presents beautiful visual effects and conveys the rich emotional messages of the embroiderers. Jingchu Han embroidery has become a medium for emotional transmission, and its uniqueness lies in its ability to express specific emotions through specific patterns and colours. For example, red often represents joy and good fortune in Jingchu Han embroidery, while the dragon and phoenix motifs symbolise harmony and happiness [7]. When these elements are carefully embroidered on the embroidery, they become a carrier of emotions, conveying the symbolism of good fortune and joy to everyone who appreciates the embroidery. The patterns and colours in Jingchu Han embroidery are also often associated with specific historical events and cultural traditions. The presentation of diverse regional elements in embroideries shows the inheritance of history and culture and the transmission of ancestral wisdom and emotions. When

enjoying these embroideries, people will naturally feel a strong sense of historical weight and cultural inheritance. In addition to patterns and colours, the embroidery technique of Jingchu Han Embroidery itself is also rich in emotions. Embroiderers need to invest a lot of time and energy in the embroidery process, and every stitch and every line is cohesive with their heart and effort. This exquisite skill and serious attitude also make embroidery a tool for transferring emotions. When people appreciate the embroidery, they can not only feel the superb skills of the embroiderers but also understand their love for art and respect for traditional culture. Art as a Tool for Environmental Communication

According to Yalcinkaya (2018), the fundamental goal of Ice Watch is to "evoke a sense of intimacy, presence, and connection," and he especially alludes to the sensory aspect of human interactions in his statement [5]. Put your palm on the ice and feel the smooth, icy surface on your flesh. Listen to the ice's crackling as it melts by placing your ear close to it. By interacting with an active viewer who completes the artwork and gains an expanded or transformed sense of self and world, Eliasson contends that his work challenges a model of passive contemplation of the artwork and advances his belief in the critical potential of participatory art. According to Eliasson, the fundamental ideological presumptions of participatory art position the phenomenological subject and sensory experience at the core of the work's meaning, opening up new channels for human participation and activity.

People who ordinarily would not choose to touch the ice regularly are enthused, contrasting with how cold it is. Ice watch participants have a unique opportunity to interact with the ice in-depth and informally. According to human psychology, people are said to value works of art more and strive to comprehend them when they are aware that they will vanish over time. People can dispel the notion that admiring art requires distance while learning about the magnetic field produced by touching body parts with ice.

In the photos and films documenting Ice Watch, children, teenagers, and adults can be seen physically interacting with the ice and its gradual transition. Images from the social media campaign for the exhibit showed people kissing, cuddling, and listening to the ice with their ears close to it. They even drank the meltwater off the ice before dancing around the circle. Steen Koerner, a choreographer specializing in street dance and slow motion, created a dance in 2015 to the twelve glacial ice circles Olafur Eliasson brought to Paris' Pantheon Square, once more raising public awareness of environmental protection through art. This action further emphasizes the necessity for environmental protection through artistic means.

### **3.3. Borrowing and Innovation of Emotional Elements**

The emotional elements in Jingchu Han embroidery are rich and varied, ranging from traditional allegorical motifs to the use of distinctive colours and exquisite embroidery techniques. These elements are cleverly integrated in modern art design, injecting unique emotional charm and cultural connotation into the works. In modern clothing design, designers often draw on the pattern elements of Jingchu Han embroidery, such as the dragon and phoenix, peony, etc., which are cleverly integrated into the clothing. These patterns are not only beautiful and generous, but also rich in deep cultural meaning, making the clothing in the show of

fashionable charm, but also to convey the auspicious, rich and noble emotional significance. The colour combinations of Jingchu Han embroidery also provide inspiration for modern clothing design. Bright red, rich gold and fresh green are cleverly used by designers in clothing design, creating both traditional and fashionable visual effects [8]. In interior design, the emotional elements of Jingchu Han embroidery are also widely used. Designers draw on the patterns and colours of Han embroidery and use them in wall decorations, furniture design and soft decorations to create an ancient and elegant interior atmosphere. This kind of design not only enhances the cultural taste of the space, but also lets the occupants feel a strong traditional artistic atmosphere in it. In the fields of graphic design and product design, the emotional elements of Jingchu Han embroidery also play an important role. By refining and transforming the patterns and colours of Han-embroidery, designers create works with traditional flavour but without losing the sense of modernity. These works are not only well received by the market, but also show the innovative charm of modern art design in spreading traditional culture.

### **3.4. Importance of Emotional Expression and its Realisation**

In art design, emotion is the soul of a work of art. Whether it is painting, sculpture, architecture or any other art form, if there is a lack of emotional injection, then the work will seem empty and difficult to touch the heart. Emotional expression links the work of art and the audience's resonance. Only when the audience feels a strong emotional resonance in work will they be attracted to the work and then deeply understand the connotation and meaning of the work? Emotional expression is also important for artists to convey their concepts and attitudes. Through the expression of emotion, artists can integrate their thinking and feelings into the works and communicate and collide with the audience. There are various ways to realise emotional expression in art design. Artists need to dig deep into their own emotional experiences and find the emotional point that fits with the theme of creation. This requires a deep perception and understanding of life and the ability to extract emotional elements of universal significance from daily life. Artists need to use appropriate artistic language and expression techniques to convey emotions. This includes the use of colours, the expression of lines, the arrangement of composition and many other aspects. For example, in terms of colour, artists can express different emotional atmospheres through contrasting warm and cool tones; in line, different emotional rhythms can be conveyed through smooth or staccato strokes. Artists can also use symbols, metaphors and other rhetorical techniques to enhance the emotional expression of the work so that the audience can feel the deeper emotional connotation in the process of appreciating the work.

## **4. Conclusion**

In short, through an in-depth analysis of the emotional expression and transmission of Jingchu Han embroidery in art design, this study reveals the complex and subtle relationship between regional culture and art design. Jingchu Han embroidery displays traditional skills and is a powerful cultural and emotional transmission medium. In the process of art design, designers borrow and innovate the elements of Han embroidery, which not only gives the works a deep

cultural connotation but also makes these works touch the hearts of the people and trigger the emotional resonance of the viewers.

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