

The Present Situation, Problems and Countermeasures of Domestic Textile Design in China

Weihamg Liu

College of Art and Design, Wuhan Textile University, Wuhan, China

Abstract: Due to the late start and low level of modern home textile design in China, there are many problems in the development process, such as insufficient design creativity, serious plagiarism, insufficient differentiation, and lack of national characteristics. The fundamental reason is that China's home textile design education is backward. Through design education, a large number of home textile designers with professional quality have been trained, reshaping the understanding of society and colleges on home textile design, and thus improving the level of domestic textile design. In addition, textile design should also conform to the trend of social development. While improving the level of pattern design, it should integrate more comfortable emerging technology fabrics, and combine fashion with technology, thus promoting the innovative development of home textile design.

Keywords: Textile Design; Design Education; National Culture; Intelligent Fabric; Fashion.

1. Introduction

The development of the society has promoted the progress of the textile industry. In order to meet the diversified consumption demand of the market, the types of textiles are increasing. Although the current textile market is relatively broad, affected by the modern design concept, the modern commercial atmosphere in textiles is strong, and the pattern design keeps changing with the social trend. Although it has developed greatly in form, its connotation is still missing, and the design homogenization is serious, leading to the lack of its own characteristics in textile design. It is unable to meet the personalized needs of consumers, lack of brand and national characteristics and many other problems.

2. The Present Situation of Domestic Textile Design in China

Home textile, namely the design and application of household textiles, is also called the soft decoration design of the room. Home textiles play a decisive role in creating an environmental atmosphere. The household textile industry has both aesthetic and functional needs, and is able to blend with people's feelings and psychology. The change of the times has changed people's aesthetic consciousness, and consumers are paying more and more attention to the sentiment and taste of household textiles.

In China, home textile industry is a new industry developed on the basis of the traditional decorative fabric industry. In the western developed countries, the consumption of clothing, home textiles and industrial textiles accounts for about 1/3 respectively, the United States and some developed countries account for about 40%, while the structure of the three major textiles in China is 68:22:10 (see Figure 1), and the product grade is relatively low. With China's gradual integration into the international home textile market, in the fierce competition, the shortcomings exposed by the design of home textile products in China are becoming increasingly obvious.

The practical function is no longer the only purpose of its existence. People demand more household textiles to meet people's visual and psychological enjoyment, and regard

textiles as the embodiment of a way of life. Therefore, for the home textile industry, the competition is not only the price competition, but also the promotion of brand and product grade. Design is the key point. Through investigation, it is found that there is a serious duplication phenomenon in domestic home textile design at present, and the design level lags far behind that of Europe, the United States and Japan. Modern home textile design started late in China and its level is low, so how to adapt home textile design to the rapidly developing home textile industry has been one of the key issues studied by scholars.

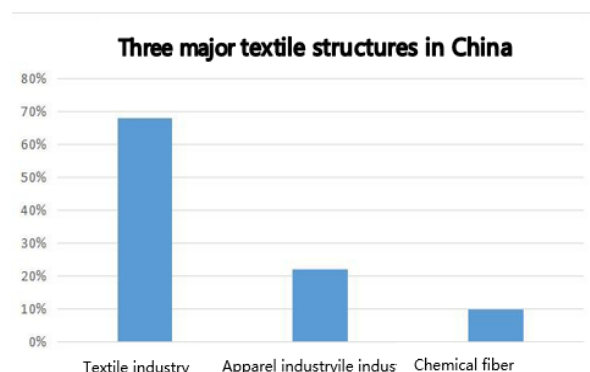


Figure 1. Three major textile structures in China. Tuyuan Sina Weibo

3. Design Features of Household Textiles

3.1. Textile Design Technology and Fashion go Hand in Hand

Traditionally, people usually choose household textiles from colors, patterns, styles, fabrics, etc. Household textiles are closely related to people's modern living environment and rhythm. With the continuous development of science and technology, intelligent home textiles are expected by people. While reflecting a high artistic level, home textile design should also incorporate modern emerging science and technology, so that the design of home textiles has the characteristics of the times, trends, practicality and decoration.

For example, nano silk means that nano technology is applied to silk to make nano sericin dissolve in fiber pores and fabric surface, so that the fabric not only maintains the unique nature of silk, but also has the functions of dust prevention, dirt prevention and ultraviolet protection. The successful development of this new product has solved the problem that it was difficult to maintain household textiles made of silk fabrics before, and provided convenience for silk products to enter the field of home textiles.

3.2. Diversified and Fashionable Product Design Style

Different home textile brands have their own unique brand concepts, and each brand has its own unique design style, bringing consumers different life concepts. Different consumers have different tastes, hobbies, etc. Therefore, the design style of household textiles also presents a diversified development trend. Looking at the home textile products in the current market

In terms of fabric, color and pattern, it shows diversified styles. At present, the simple, lively and natural style of home textile products is the dominant position in the market. In addition, there are also many styles, such as dualism, Japanese, luxury, college, post-modern, literature and art (see Figure 2).

Take the well-known domestic home textile design brand Mercury home textile as an example. Shanghai Mercury Home Textile is an important founder of China's modern home textile industry. After more than ten years of development, it has rapidly become a professional and branded enterprise integrating R&D, design, production and sales, focusing on the household textile industry. The early products of the brand were mainly simple and elegant four piece bed sets, but with the enhancement of brand strength and diversification of consumer demand, the product types and styles became more diverse. The diversified style not only provides a broader market for the brand, but also satisfies the consumers' desire and enhances the brand's market competitiveness.



Figure 2. Mercury Home Textile Product Map. Map Source Network

3.3. Digitization and Intellectualization of Design and Production

The design and production of traditional patterns are basically completed by hand, and the design of patterns is often time-consuming and laborious. With the development of science and technology, the emergence of digital technology has freed textile designers from the constraints of color limitation and pattern repetition, providing designers with

many options that they had not had before. Designers can design any pattern with scientific and technological means, even those that look very traditional. This can help designers to complete design and management work better and faster, facilitate modification and have a lot of time savings, which is more conducive to the inspiration of designers.

In addition, the progress of printing technology has greatly improved the efficiency of textile production. For consumers, the digitalization and intellectualization of design and production have linked all links together, which is more conducive to shortening the development cycle, improving the quality of home textile products, reducing the cost of products, and better satisfying consumers. For designers, digital printing technology provides new possibilities for designers and also brings many benefits to industrial production, which are particularly reflected in the following two aspects:

In terms of: the time it takes to print the fabric into products and the convenience of sample production. At the same time, digital printing technology improves the utilization efficiency of dyes and reduces the environmental problems caused by dyes.

4. Problems in Textile Design

Although the development of society has promoted the progress of the textile industry and the textile market is broad, there is a homogenization of design, which leads to the lack of its own characteristics in textile design and the inability to meet the personalized needs of consumers. The main problems are as follows:

4.1. Lack of Design Creativity and Serious Plagiarism



Figure 3. Mercury Home Textile Product Map. Tuyuan Brand Official Website

With the expansion of the textile market and the improvement of economic output value, the number of textile enterprises is increasing. In the process of development, each enterprise mainly attaches importance to market interests, neglects the personalized design of textiles, often copies the design style of other related textile enterprises, lacks characteristic innovation, and even uses patterns designed by multiple enterprises at the same time. It reconstructs complex and featureless textile patterns. Taking the well-known domestic home textile design brand Mercury Home Textile as an example (see Figure 3), well-known brands often have professional research and development teams to study the

trend of this season, and the printed patterns designed are often representatives of new trends. Some small design companies will determine their own development trends according to the trend of large brands, but they often lack innovation and just blindly imitate (see Figure 4).



Figure 4. Design sketch of a brand product. Map source network

4.2. Insufficient Differentiation

The existing textile patterns need to reflect the cultural connotation of decoration, so as to reflect the actual needs of users and reflect the deeper cultural aesthetics. However, at present, textile enterprises often ignore the demand for differentiation when designing patterns, and cannot form products with distinctive cultural demands, which leads to vague positioning of enterprises themselves, and the designed patterns often cannot establish an effective connection with users, but only design according to market demand, which severely limits the development of textile pattern design.

4.3. Lack of Ethnic Characteristics

Influenced by the concept of modernization, the focus is too much on modern thinking, ignoring the importance of traditional ethnic elements in pattern design, which leads to the design of textile patterns that are stereotyped, without their own characteristics, and can not represent the culture of all ethnic groups. Taking the bed products found on a shopping software as an example (see Figure 5), most of them are simple geometric patterns. The textile market does not attach importance to national traditional elements such as blue and white porcelain and Chinese red, and ignores the soul construction of pattern design, which further leads to the inability of textile pattern design to meet national aesthetic needs.

In the textile pattern design, China is also gradually trying to innovate, so that national traditional elements can be integrated with international culture to increase the added value of textile pattern design. At present, China's textile pattern design is gradually developing towards mainstream standardization. Starting from people's aesthetic concept of traditional ethnic elements, it gradually integrates and develops to form distinctive and innovative elements to attract the international market.

In fact, in textile pattern design, it is necessary to pay attention to the influence of characteristics on national aesthetics, so as to avoid forming a unified aesthetic standard and leading to aesthetic fatigue. When designing textile patterns in China, we mainly absorbed the advanced design

concepts in the world and integrated them into the national humanistic feelings, thus initially forming a characteristic pattern design system. In recent years, in the international textile pattern design competition, we have always adhered to the design method of integrating national traditional cultural elements, created personalized textile patterns, and further demonstrated our traditional culture to the world. However, due to the late start of textile integration development in China, there are still many integration problems at present, so further research on design strategies is needed to promote the development of textile pattern design.

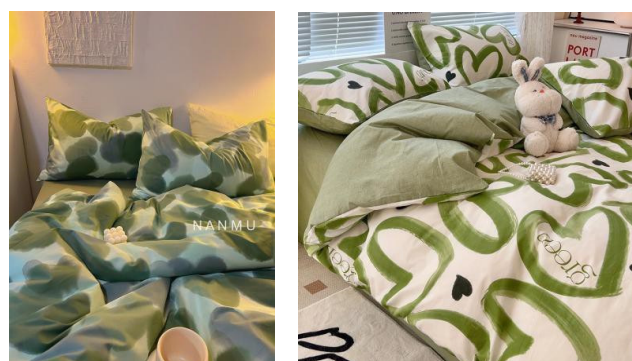


Figure 5. Bed product search results of a shopping software

5. Countermeasures and Suggestions for Improving Textile Market Competitiveness

5.1. Improve the Level of Textile Design Education

As we all know, design is an important embodiment of the re creation and sublimation of human thought. Textile design is a design field that is inseparable from art and technology, creativity and technology, materials and market. It is the transformation of China's textile industry from "manufacturing" to "intelligent manufacturing".

One of the important disciplines of. Nowadays, people pay more and more attention to the individualization, fashion and ecology of clothing, clothing and home life, and textile design has increasingly demonstrated its importance. However, as one of the first two design majors set up in art colleges, "textile design" is intentionally or unintentionally ignored and marginalized in the current professional setting of design education in China, the category of national design exhibitions, and the attention of relevant ministries, associations, and the media. "textile design" seems to be caught in the cracks among many design majors, and is embarrassed to exist. The emergence and continuation of this

situation, to a certain extent, restricts the improvement of China's textile design education and textile product design innovation ability.

The vague setting of major name is one of the preconditions that is not conducive to the development of the major. Professional name is not only the definition of academic classification, but also the basis of teaching subject setting. In China's colleges and universities, the name of textile design specialty has not been set uniformly. At present, the names commonly used by colleges and universities are "Dyeing and Weaving Art Design", "Fiber Art Design", "Home Textile Art Design", "Textile Design", etc. The setting of a discipline or specialty name should not only reflect the essential attributes, specialty commonness, and cutting-edge development of its specialty in terms of connotation and extension, but also take into account the degree of integration with the same specialty in the world, as well as the clarity, standardization, and differentiation of written expression.

In the book *Classification of Textiles*, Erin Emmerich, a famous American textile expert, defined textiles as: products processed by spinning, weaving, etc. with cotton, linen, silk, wool and other fiber materials; The *Textile Dictionary of China* Textile Publishing House defines textiles as: products through textile and post-processing finishing and sewing, which are mainly divided into clothing, household and industrial products. The corresponding English translation of "textile design" is "Textile design", which also conforms to the international practice of using subject names. Therefore, the author believes that "textiles" in a broad sense can be defined as: products and finished products made of various fibers using technologies or principles such as spinning, weaving, embroidery, printing, knitting, etc. The "textile design" refers to the art and craft design for the color, pattern and appearance of all kinds of textiles that conforms to the development of consumption and fashion. The scientific setting of specialty names is not only conducive to the improvement of the overall level of textile design specialty in China and the exchange of related specialties at home and abroad, but also promotes the docking of related industries and the coordination of production, education and research activities. Therefore, it is imperative to establish a standardized and accurate professional name.

5.2. Improving the Added Value of Textile Pattern Design

Adolf Luce, a famous architectural designer, once proposed in his work *Decoration and Sin* that "adding patterns to products is a waste, because it will eventually lead to the products being outdated. Although textiles themselves have obvious use functions, this does not mean that the existence of pattern design is unnecessary. Print patterns are a basic way we choose to express our ideas, and a crucial part of forming culture,

The world without decoration will be a calm place without joy. The formation of culture is the result of the combined forces of various factors. Design is the carrier of culture. The formation, development and evolution of design culture are always accompanied by the progress of human civilization and culture.

Mass culture is a specific category, which mainly refers to the contemporary cultural form that rises in contemporary cities, is closely related to contemporary large-scale industry, takes the globalized modern media as the medium, and produces in large quantities. It is the contemporary cultural

consumption form that is in the consumption era or quasi consumption era, and is planned and guided by the consumption ideology to adopt the fashion operation mode. Fashion culture emerged on the basis of the prosperity and development of popular culture. Fashion culture mainly includes consumption, leisure, targeted newspaper, television advertising, etc. Fashion culture is an indispensable part of modern life and culture. Home textile design has gone from the original functionality to diversification, and tends to integrate function, form, fashion, technology and other product design. As we all know, we cannot exist independently from other countries. The same is true for home textiles. "Building a car behind closed doors" cannot create great design works. We need to absorb the essence of excellent home textile brand product design, including color, pattern, style, material and their matching. We need to apply the original ideas learned in home textile product design. In terms of pattern, color, shape, style, material and technology, only by following the pace of fashion and combining with fashion culture can household textile design be accepted by a wider range of consumer groups and have a broader development space.

But this does not mean blindly copying other people's design creativity or imitating style. The pattern designer should stand on the national culture and pay attention to the needs and aesthetics of the target group, so as to create patterns that can arouse the emotional resonance of the target group, rather than just aesthetic patterns. Five thousand years of Chinese culture has infiltrated tens of thousands of excellent cultures. Specifically, in the interior textile design, cultural connotation can be applied through the following ways: first, convey the meaning with the help of appearance. For example, persimmons have the meaning of "everything goes well" (see Figure 6), which can express people's expectations for prosperity; Peony flowers are dignified and luxurious, which can enhance the level of textiles. People can feel their beautiful posture and be influenced by their dignified character. The second is to use the name homophonic. The ancients created many "homophonic stems", such as the combination of lotus and carp for "more than one year in a row", and the combination of monkeys and horses for "immediate marquis". Designers can use these examples for reference in interior textile design to express their good wishes and visions for future life. Designers can also make certain innovations, such as combining horses with elephants to express the meaning of "there are objects at once". Third, with the help of anthropomorphic results. The ancients personified some plants, for example, bamboo corresponds to a righteous person who "can burn bamboo but not destroy its festival", and lotus corresponds to a gentleman who "emerges from the mud without staining". Designers can use these plant images to express people's pursuit of noble character. Applying it to modern textile design can not only enhance the creativity of textile art, but also play a good role in cultural inheritance and promote the modern textile industry innovation and development.

In addition, the relatively large domestic home textile brands generally have special design departments. They will create independently according to the needs of the market and customers or buy design works from intermediaries or freelancers at a specific time as their inspiration. However, no matter what they do, their pattern creation must be based on the brand culture and the local historical context. Activities

without cultural foundation are doomed to be short-lived. Just like post-modernism design, the motivation of seeking novelty will disappear one day in the future.



Figure 6. Design sketch of Huahua home textile products

5.3. Fashion and Functionality go Hand in Hand

With the social progress and economic development, people's consumption concepts and lifestyles are also changing. The textile and clothing market tends to be subdivided, diversified and complex. The unique market positioning can significantly enhance the market competitiveness of products. With the development of the market, economy and society, as well as the diversification of lifestyle, consumers' demand for bedding tends to be qualitative and diversified. Products with different appearance styles are more popular with consumers, and serial development can better express immersive experience and attract people's attention; Product quality is becoming more important, which makes home textile enterprises pay more attention to the use of natural fibers in material selection; In terms of functional needs, such as comfort, antibacterial, dehumidification, temperature regulation, etc., especially since the COVID-19 epidemic, the health awareness of the whole people has been greatly improved. Health bedding will be more concerned by consumers, and exquisite materials can also create a more comfortable home experience for consumers.

And customer demand is the basis of formulating product development strategy, and the basis of product planning and design conception for enterprises. Market demand oriented product development is to organically combine fashion trend prediction with technical and economic analysis, design products in terms of principle, use, performance, materials, structure, appearance, packaging and brand positioning, and organically combine fashion design, scientific and technological functions, ecological safety and other product elements to meet consumers' pursuit of comfort, health, nature. The happy psychological appeal transforms the technical value and innovative design into the market value accepted by consumers.

The "Golden Silk Quilt" series developed by Hangzhou Wanshili Silk Technology Co., Ltd. is made of natural Thai gold silk. The golden silk adopts the patented low-temperature degumming technology, which can maintain the original color to the greatest extent, and make the impurities easy to remove. There are basically no impurities, no ribs, and no

dyes. Compared with white cocoon silk, golden silk is thinner and more uniform, so it has better softness, puffiness, comfort and a natural sense of luxury. The far-infrared comfortable warm quilt (Figure 7) launched by Qingdao Motes Household Products Co., Ltd. is interwoven with Lanjing Tencel Lyce fiber/graphene modified nylon blended yarn; The quilt core is mixed and filled with graphene modified polyester and Omega superfine polyester to form a three-dimensional spiral structure, reduce air thermal convection, prevent the loss of heating, and increase the puffiness and resilience of the quilt.



Figure 7. Far infrared comfortable warm quilt. Map source network

References

- [1] Jiang Rui. Fashion and Functionality of Home Textile Product Design and Development [J]. Textile Guide, 2020 (08): 36-39.
- [2] Cheng Juan. Analysis of School Enterprise Cooperation Mode in Home Textile Design Direction -- Taking Nantong Universities as an Example [J]. Textile and Clothing Education, 2020, 35 (06).
- [3] Shen Ting. Research on Marketing Strategy Optimization of K Home Textile Group [D]. Xi'an University of Technology, 2020.
- [4] Chai Yan. Innovation in Teaching Practice of Textile Design Course [J]. Western Leather, 2022, 44 (18): 129-131.
- [5] Duan Bigeng, Jin Xinyi. The Application of Chinese Traditional Patterns in Modern Textile Design -- Review of Research on the Integration of Chinese Traditional Patterns and Modern Textile Design [J]. Shanghai Textile Science and Technology, 2022, 50 (08): 65-66.
- [6] Nie Dan. Integration of Traditional Culture in Interior Textile Design [J]. Printing and Dyeing, 2022, 48 (07): 93-94.
- [7] Xu Ying, Wang Rui. Current Situation and Development Trend of Chinese Household Textile Design [J]. Progress in Textile Science and Technology, 2013 (02): 10-13.
- [8] Gong Jianpei. Embarrassment and lack -- On the current situation of textile design education in China [J]. Textile Science Research, 2013 (04): 134-137.
- [9] Jia Jingsheng. On the Road of Sustainable Development of China's Household Textile Design [J]. Journal of Zhejiang Textile and Clothing Vocational and Technical College, 2014, 13 (03): 71-75.
- [10] Wu Jiawen, Wang Qiang. Development Status and Testing of Intelligent Textiles [J]. Science and Technology, 2021 (11): 20-21.