

Research on the Design of Middle-aged and Elderly Wedding Textiles

Weihsang Liu

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

Abstract: China's population aging trend intensifies and the quality of life of the population generally improves, the middle-aged and elderly groups become more open-minded by the changes and influences of the times, and gradually start to try new things and pay attention to the quality of life. However, there are still many imperfections in the design and services for them, especially the emotional design for the elderly. Based on this, through the analysis and positioning of the target group, the author created a textile pattern that meets the aesthetics of the target group.

Keywords: Textile Pattern Design; Middle-aged and Elderly; Wedding.

1. Background of the Selected Topic

The development of society has promoted the progress of textile industry, and in order to meet the diversified consumer needs of the market, the types of textiles show a trend of increasing. At present, domestic textiles can be roughly divided into two types according to the target group: children and adults. However, with the improvement of people's material living standards and the intensification of competition in the textile market, further segmentation of the consumer market is a new trend in the development of the textile industry. At the present stage, most of the various products on the market are aimed at the young group, and the elderly products are affected by many factors such as physiology, psychology, living habits and economic ability, which often make the enterprises or manufacturers have the psychology of low profit. In fact, with the overall improvement of living standards and the intensification of the aging trend of our population, the elderly also want to improve their quality of life and make up for their unfulfilled consumer aspirations due to a variety of conditions in the past. Based on such conditions, the author focuses this textile creation on the middle-aged and elderly wedding groups, and conducts design research based on their aesthetic, functional needs and individual pursuit.

The famous architect Adolf Loos once suggested in his work "Decoration and Sin" that "adding patterns to a product is wasteful because it will eventually lead to its obsolescence." This shows that the creation of superficial textile patterns that do not add any function and are intended only to achieve the so-called aesthetic art, rather than to satisfy the inner needs, is bound to be criticized. Although textiles already have an obvious function, this does not mean that the existence of patterns is not necessary. Prints are a fundamental way we choose to express ourselves and are a vital part of culture, and a world without decoration would be a dull, joyless place. Therefore, in the creation of patterns for the target group, in addition to paying attention to the needs of the group and aesthetics, do not copy the style of patterns commonly circulated on the market, but put culture in it, so as to improve the added value of textile design.

2. Target Group Analysis

2.1. Color Psychology of Middle and Old People

Physiologically, the elderly experience a decline in attention, memory and sensitivity; psychologically, the sense of loss and loneliness increases due to the narrowing of the social sphere and the dilution of interpersonal relationships. Studies have shown that different colors have different effects on the psychology and physiology of people in different age groups. The visual system of the elderly has special requirements for color, and the choice of color should meet the physiological needs and psychological characteristics of the elderly. When dealing with textile colors in senior housing, we should maintain color aesthetics and color harmony. Taking interior design as the advantage, in the color design of indoor environment of senior housing, the bedroom adopts bright and warm colors, which can make the elderly feel comfortable; the living room adopts calm and steady colors, which can make the elderly feel relaxed physically and mentally. Based on this, textile design should also take this as a reference. High blood pressure, cardiovascular and cerebrovascular aging and other aging diseases have a high chance of occurrence, so we should avoid using too many bright and exciting colors, and use blue, light green and other cool colors to eliminate the tension and irritation of the elderly.

In the traditional Chinese five-color color system, red is closely associated with good luck and auspiciousness. "Red", like light, like fire; strong, passionate; tend to good luck, avoid evil; auspicious, good luck; solemn, solemn. In the hearts of Chinese people, the status of "red" has always been different. It is an important link in the long history of auspicious culture, and is the color power of the Chinese national culture. It is usually given a sense of ritual, expectation and meaning. It is an indispensable color for the major days of life, as it is closely associated with good luck and good fortune.

Although it is a senior wedding celebration, but the existence of the word "old" does not mean that the twilight sinking. The young man has his morning song, the old man also has her own nightingale. In the traditional auspicious color system, red can be divided into Yin, Jiang, Red, Zhu, Dan, Red and so on, in order of priority, from dark to light. In

the distinction, "red", the five elements of fire, the original meaning of the fire red. "Dan", cinnabar, is a red mineral, vermilion in color. "Zhu", which the ancients regarded as the right color, originally means tree trunk or red-hearted wood. "Crimson" large red; "Jiang" large red, dark color. After the Song Dynasty, it was popular to paint with darker ochre pigments, and the picture was light red, with calm colors, known as light vivid landscapes. The young girl's lips were painted in red, called "red lips".



Figure 1. Traditional red color system. Self-painted by the authoremroidery (red). Image material from the collection of the National Palace Museum

2.2. Analysis of Aesthetic Features

Aesthetic function is one of the purposes of product design, is to meet people's pursuit of the product's desired interest in life and aesthetics. Aesthetic psychology is the law of human psychological activity in the process of aesthetics. Aesthetics mainly refers to the generation and experience of beauty, while the psychological activity refers to human knowledge, emotion and intention. Therefore, aesthetic psychology refers to the process of people's knowledge, emotion and intention in the production and experience of beauty. Influence on the aesthetic psychology of the product mainly has two kinds of form intuition and empathy or extrapolation. Form intuition, is through the external form of the product to evoke aesthetic feelings, to meet the aesthetic needs of people, the appearance of the product form, color, texture is the direct source of aesthetic feelings. If the external form of the product can cause aesthetic pleasure to consumers, that has an "aesthetic function". Transfer or projection refers to the aesthetic or appreciation, people transfer or project their subjective feelings to the body of the aesthetic object, and then to appreciate and experience it. When the aesthetician extrapolates his or her own feelings to the object of appreciation and absorbs the object's image into himself or herself, the highest state of "the same thing" in aesthetics arises.

The design of products for the elderly should take into account not only the influence of the product's intuition and the projection of interest on the aesthetic psychology, but also the aesthetic barriers that are common among the elderly. Influenced by traditional concepts, the elderly generally adhere to the creed of "old people should have the same old people", not good at showing their true aesthetic interests, forced by the group pressure, often reveal the old, old-fashioned psychological state. In order to avoid unnecessary troubles caused by other people's disagreement, they often suppress their aesthetic pursuits by following the crowd. The decline of physiological organs, weakened reflection of external stimuli and memory loss, and the elderly are prone to the psychological state of maintaining habits. Aesthetically, they have the mentality of being conformist and sticking to the rules. There is a tendency to reject products that are unique in appearance and beyond their inherent life experience. In the design of products for the elderly, we should consider the influence of these psychological factors, and incorporate more elements that they generally recognize and are familiar

with in the design, more from the product function, product shape or product packaging, to stimulate their empathy, extrapolation of aesthetic interest, evoking nostalgia for the past years or past experiences, from the perspective of aesthetic psychology to win their approval of the product, will get unexpected marketing effects.

2.3. Functional Requirements Analysis

Natural fiber fabrics are certainly soft and comfortable, skin-friendly and healthy, and green natural characteristics, which occupy a pivotal position in the middle-aged and elderly market, but with the development of science and technology, some new clothing materials gradually enter the consumer's vision, these new materials have a more comfortable touch than natural fibers, more unique performance, compared with the traditional fiber fabrics, they are more suitable for the physiological functions of the middle-aged and elderly, such as The HEATTECH fabric of Uniqlo can absorb water vapor, generate heat, and has heat preservation function; the graphene internal warming fiber fabric has a variety of characteristics such as far-infrared heating, warmth and breathability, antibacterial and antibacterial.

According to the figure research we can also find that in the age group of 6.-70 years old, those who have a negative attitude towards buying functional clothing account for a total of 3.72% of the total ratio, among which most of the elderly choose the general consumption willingness, that is, in a continuous wait-and-see state, and the number of human bodies who are very willing to buy functional clothing and consider other factors occupies nearly half of the research population of this group. Based on this, we can find that, in fact, the demand of middle and old people for functional fabrics has always existed, and the reason why they still choose traditional fiber materials when consuming is largely due to the lack of understanding of functional fabrics, therefore, when making sales, sales personnel who are in direct contact with consumers as product terminals should do a good job of explaining and promoting functional fabrics. At the same time, manufacturers should also increase the publicity to expand people's understanding of functional fabrics.

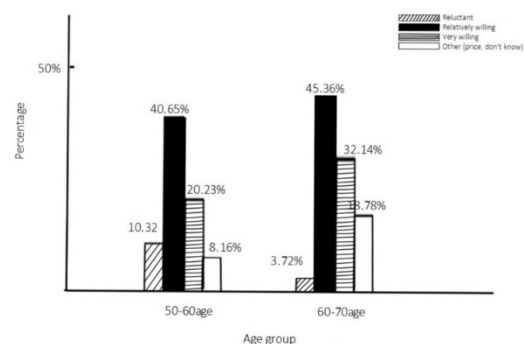


Figure 2. Analysis of the willingness to consume functional clothing of the elderly in different age groups. Figure source network analysis

3. Analysis of Positioning

Based on the above objective analysis of the target consumer group, it can be clearly deduced that the design of wedding textiles should follow the more traditional but

innovative wishes of the target group. And because the wedding theme itself has a strong color tendency, so the color will still be mainly red, but due to the influence of the color psychological factors of the elderly, the color selection can be based on violet, both festive, warm atmosphere, but not too bright, in the visual discomfort of the target group. Red as a typical representative of the traditional auspicious color system, yellow is often used with it, while there are also common blue, orange, green and so on. In order to avoid the color is too bright, pompous, in the use of the picture will be based on the reduction of color saturation, brightness and other ways to match the use. Thus, creating a soft, bright and warm living environment.

Teenager is like a lark with his morning song, old age is like a nightingale, should also have belonged to his nocturne. According to the observation, in the target group of newlywed years, the bedding often appears on the Mandarin ducks, flowers and birds and other patterns. Such patterns in the traditional auspicious culture belongs to the representative of happiness and love. With the growth of age and the continuation of marriage, love from tender to mature dragon and phoenix elements become the choice, dragon and phoenix means happiness and well-being, fidelity to love, until death.

4. Design Practice

4.1. Sketching Stage

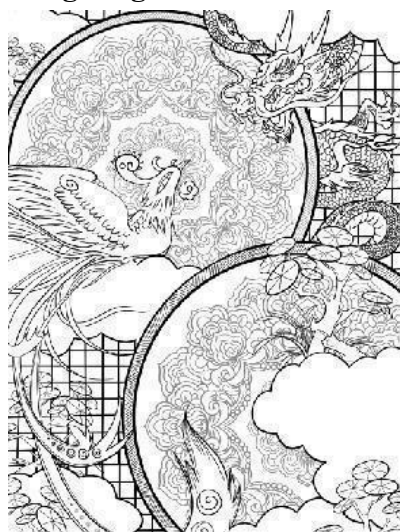


Figure 3. Sketch



Figure 4. Color draft drawing

According to the selection of elements and the positioning of style, the main elements used are dragon, phoenix, Bao Xiang flower, pine and cypress, orchid, auspicious clouds and

other elements (see Figure 3), the composition of the dragon and phoenix in the form of auspicious, the superposition of two circles in the picture to form the number "8", the overall symbol of happiness and auspiciousness, clothing, food and peace.

The color was initially screened purple and red two sets of programs, but due to the influence of traditional color concept, in order to avoid the appearance of color and the theme of the feeling of discord, the final selection of red, with yellow, cyan to embellish (see Figure 4).

4.2. Main Flower Pattern and Auxiliary Graphics

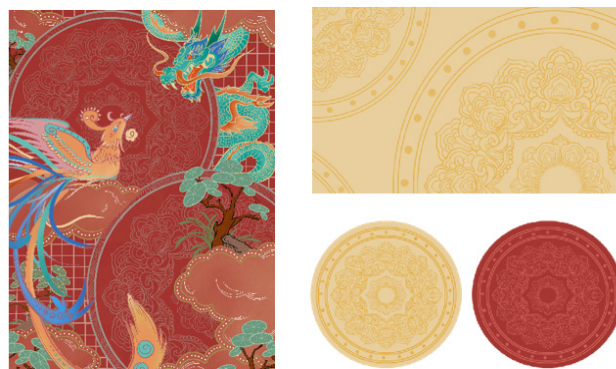


Figure 5. Main Flower Pattern and Auxiliary Graphics

4.3. Application Effect Demonstration



Figure 6. Application Effect Demonstration

5. Design Summary

It is often said that with the modern industrialization and progress of textile technology, the value of textiles is mainly reflected in the pattern. Therefore, the importance of pattern design is naturally self-evident, but due to the late start of the domestic textile industry development is slow, in the face of the huge consumer market textile pattern designers in the style and form is often copied abroad, copied from each other. The pattern is not only a pattern, but also a reflection of culture and unique aesthetics. Therefore, when designing a pattern, we should fully consider the needs and feelings of the target group, so as to create a unique and truly valuable pattern. In this design, the pattern design for the middle-aged

and elderly wedding, through the collection of data, the use of analysis and summary of the conclusions to create the pattern has a certain cultural connotation, but in the actual use of the analysis remains to be done.

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