Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.101

The Innovative Application of Guangzhou Liannan's Embroidery Patterns in Urban Furniture Design

Aqiang Sun*, Yun Xu
Guilin University of Technology, Guilin, Guangxi, China
*Corresponding author, e-mail: 214924112@qq.com

Abstract: *With the international development of Chinese traditional culture, cultural and artistic innovation in ethnic areas is gradually being valued. The integration of embroidery patterns into urban furniture design has become an important feature of regional urban development. Through literature research and comparative analysis, this paper deeply explores the cultural connotation of the traditional embroidery patterns of the Yao nationality in Liannan, combines the artistic characteristics of the Yao nationality patterns, and explores the innovative design methods of the Yao nationality embroidery patterns in urban furniture. The purpose is to be able to fully absorb the essence and profound cultural connotation of Yao embroidery, and better put it into modern design concepts. Show the traditional charm and spiritual connotation of Yao culture through ethnic characteristic urban furniture, and also provide high-quality theoretical basis for modern furniture innovation design research in ethnic towns.*

Keywords: *Embroidery patterns of the Yao nationality; Urban furniture; Cultural continuity; Innovative application*

Research Background

Nowadays, the interaction between urban culture, regional culture and national culture is getting more and more attention. In recent years, some tourist cities and developed coastal cities have begun to shape urban landscapes from urban furniture. However, in some cities and towns, the research on the regional cultural characteristics of urban furniture has not yet begun.

Liannan Yao Autonomous County is located in the northwestern part of Guangdong Province. It is the most concentrated place for Pai-yao and is known as the "Baili Yao Mountain". After thousands of years of multiplication and development of the Yao people, the Yao people have formed a long history and splendid local culture, which is an important part of Chinese national culture. How to better protect and develop the characteristics of Yao embroidery culture? In-depth research on urban furniture design methods incorporating embroidery culture is of great significance to maintaining the diversity of Chinese ethnic groups and urban furniture design practices.

At present, many documents focus on the characteristics of Yao folk culture, and only a few articles involve Yao embroidery culture and urban furniture design. With the economic development of Liannan Yao Autonomous County, people's aesthetic awareness has gradually improved, and the appearance of the city

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.101

has become a symbol of local culture. Therefore, in the process of urban furniture design, it is very important to establish a set of urban furniture design concepts and methods that can reflect the characteristics of urban culture, so that designers can quickly and accurately grasp the characteristics of regional culture.

Research Significance

Urban furniture is one of the important tools to improve the quality of urban public living environment. The quality of urban furniture directly affects the overall appearance of the city. Urban culture is the product of traditional regional culture. Yao nationality has unique traditional and regional culture, which is one of the essence of Chinese national culture. Through the concentration and creation of ethnic cultural symbols and urban furniture, local residents' lives can be better promoted. Moreover, the quality of human settlements also reflects the characteristics of urban traditional culture and regional culture. Therefore, studying the cultural characteristics of ethnic embroidery is important for inheritance and development in China. The culture of ethnic minorities and the protection of the diversity of Chinese traditional culture are of great significance.

This article attempts to start with the design elements of urban furniture, combined with the embroidery patterns of the Yao nationality in Liannan, and transform the patterns and urban furniture through a series of research techniques to reflect the cultural characteristics of Liannan through ethnic symbols in urban furniture.

What is Urban Furniture?

Urban furniture is an independent component of the urban public environment or landscape, and serves the purpose of serving people's outdoor activities. The existence, quantity and quality of urban furniture, as well as the suitability of its configuration, will have an impact on the quality of the "urban landscape" of the entire city, and further affect the overall landscape quality of the entire city. Culturally, it is also one of the important carriers of urban culture, reflecting the spirit of the urban era and the state of local culture.

Urban furniture serves the urban landscape. In the course of long-term historical development, each city has gradually formed its own unique lifestyle and culture, which is the inevitable result of the development of social material and civilization. Different cities have formed different natural and cultural landscapes due to their geographical differences, giving cities distinctive characteristics.

The Role of Urban Furniture

Urban furniture can reflect the comprehensive quality of the city, and also represent the spirit of the times of urban development and unique regional cultural characteristics. The high-quality urban furniture design brings more comfortable and pleasant sensory experience to people's outdoor activities, and also provides people with safe going out and convenient channels for life. At the same time, the flexibility of urban furniture is more conducive to the needs of urban development and change. In general, urban furniture has played a role in the following three aspects:

Functional Role

Urban furniture is an important part of the urban landscape, which can greatly shorten the distance between public and outdoor spaces and provide the public with comfortable and convenient outdoor spaces. The fashionable design of urban furniture, the use of new environmentally friendly materials, and the use of modern technology to create safe outdoor spaces for people are the most basic reasons for the emergence of urban furniture.

Aesthetic Appreciation

Aesthetics is to play the role of pleasure and editing emotion in the process of using or viewing. The aesthetic effect of urban furniture not only reflects the beauty of the city, but also reflects the design concept and artistic achievements of the city. It also plays an important role in promoting and cultivating the aesthetic ability of urban people, reflecting on modern life and looking forward to the future.

Continuation of Culture

Culture can inspire people's spirit and is the carrier of spiritual civilization and material civilization. As a medium of cultural communication, urban furniture not only reflects cultural connotations, but also brings spiritual enlightenment to users. Urban furniture can reflect the atmosphere of the city through the integration of regional cultural characteristics, as well as the cultural level of the urban people and the treatment of the value orientation of traditional culture. More importantly, it reflects the characteristics of the urban environment and the unique urban spirit, and can effectively arouse public resonance and cultural identity and sense of belonging.

Compared with other large-scale basic public spaces and buildings, urban furniture is more flexible and changeable, and easier to replace and apply. Therefore, urban furniture is an important medium and tool, which can best reflect the characteristics and individuality of the city in the renewal and development of modern cities. Integrating urban regional culture into urban furniture can realize a more unique spirit and connotation according to the requirements of different cultural landscapes. In short, the appearance and existence of urban furniture should greatly meet the functional needs of people's outdoor activity space, while also enriching the details of the city and highlighting the charm of the city.

Urban Furniture in Liannan, Guangzhou

Analysis of Natural Conditions in Liannan County

Liannan Autonomous County is located in the northwestern part of Guangdong Province, north of the Tropic of Cancer. It is a subtropical monsoon humid climate area with mild and pleasant climate, abundant rainfall and hot climate. In the history of Liannan Pai-yao, Pai-yao ancestors lived in clusters and built houses on the mountain, forming a layout of houses connected in rows, and was called "Pai-yao". Nowadays, the residents of Liannan County have moved to the plains under the mountain to establish Liannan Yao Autonomous County.

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.101

Existing Problems of Urban Furniture in Liannan County

(1) Lack of Uniform Standardization

The furniture in the county seat has an independent public space, which should not only have the concise characteristics of a modern city, but also have the unique regional cultural symbols of the Liannan Yao people, and its design should be in harmony with the overall effect of the county. At present, the forms and styles of furniture in Liannan County are diverse, lacking uniformity and standardization. This may be the result of continuous updating of layout and planning in the process of urban development and construction.

(2) Lack of Connection with the Surrounding Environment

The urban furniture in Liannan County did not integrate the overall consideration from the aspects of color, material, shape, function, etc., but simply played the role of decoration and beautification. The designed urban furniture has little connection with the surrounding scenery, and its function is relatively simple, which causes the urban furniture to be disconnected from the surroundings of the overall space.

Incorporate Embroidery Patterns into the Design of Urban Furniture

Embroidery Culture of Yao

(1) History of Yao Embroidery Culture

According to historical records, the ancestors of the Yao nationality first appeared in the Zhou Dynasty, a branch of the Barbarian tribe. In the Qin and Han dynasties, the ancestors of the Yao nationality knew to use veneer to make clothing, weave with veneer, dyed with grass, and the colors are colorful. Since then, the colors used in the embroidery of Yao clothing have been basically established. Later, the inheritance and innovation of the Tang, Song and Qing dynasties evolved to the Yao people today. After a long period of development and evolution, the clothing embroidery of the Yao people gradually formed colorful patterns. Its stitches, patterns, embroidery threads, pattern composition and embroidery colors form a very beautiful technique, showing the exquisite art of Yao embroidery.

(2) The Connotation of Yao Embroidery Culture

The Yao people in Liannan have their own language but not their own scripts. The Yao people pass on the religion, life, customs, and history of the Yao people through the Yao language. Embroidery is the medium for inheriting the Yao culture. The ancient Yao people embroidered the historical journey on their clothes to remind and warn the Yao people not to forget their original intentions.

The Yao nationality's wedding is very grand. On the eve of the wedding, the bride will prepare the dowry embroidery, including wedding dresses, headdresses, groom cloth bags, and coats. At the wedding banquet,

women will gather around the bride to comment on her dress and embroidery, and praise her for her beautiful dress, embroidery and composition. The various customs of the Yao nationality are also related to embroidery, whether it is singing halls, weddings, festival celebrations, etc., embroidery fully reflects the indispensable role of the Yao nationality's life.

(3) Patterns and Meaning of Yao Embroidery

The embroidery patterns of Yao costumes are rich in themes, diverse in variety and profound in meaning. The art of embroidery is closely related to the life and labor of the Yao people. Most of the embroidery materials come from mountains and rivers, stars, animals and plants, ethnic totems, etc. Such as: Panwang print, horse head pattern, fan pattern, bird pattern, pine tree pattern, octagonal flower and other embroidery themes are derived from real life, and the patterns are vivid, which are the epitome of Yao nationality's life. They symbolize the excellent quality of the Yao people's hard work, bravery, purity and beauty.

Application of Embroidery Patterns in Urban Furniture Design

(1) Historical and Cultural Factors

The history of the Yao nationality is the foundation of the culture of Liannan County. The design of urban furniture must first consider the historical and cultural characteristics of the city. Only by fully understanding the local history and cultural traditions in the design process can a breakthrough be made on the basis of tradition. In urban furniture design, more attention should be paid to inheriting and developing historical and cultural traditions.

(2) Design Principles

Principle of optimization and innovation. While innovating urban furniture, we must learn and understand the traditional culture of Liannan instead of imitating it. We must think about why they exist in this form and why they are still alive, and we must learn from past experience to achieve innovation.

Priority principle of regional culture. One of the influences of the cultural carrier of urban furniture design is the regional environmental factors. In the process of urban furniture design, the selection and shaping of cultural carriers must reflect regional characteristics. Firstly, there must be local customs and habits; secondly, it should be directly connected with local life and production activities to reflect the value pursuit of local residents; finally, a reasonable regional cultural symbol system, such as architectural symbols and landscape symbols, should be established. , Cultural sketches and so on.

The principle of sustainable development. After thousands of years of history, the urban network has generated fixed nodes on the earth, and the objective attributes of its spatial location determine its unique cultural connotation. Reasonable integration of regional cultural symbols is an inevitable trend in serving cities and economic life. Therefore, its resources and culture cannot be transferred, merged or reorganized, but can only be inherited and developed. The sustainable development of resources and environment, economy and landscape should be considered.

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.101

(3) Color Elements

The important feature of urban landscape is the color of urban natural landscape space. Secondly, the costumes, props, and food colors of ethnic activities and urban festivals are also very resonant content in urban regional culture. The content carriers of other cultures need to be selected according to the surrounding environment and functional requirements in the specific furniture design. In the design of urban furniture, important color types should be extracted based on the cultural meaning and historical attributes of regional cultural colors, and a unique and representative color system should be established.Under the background of embroidery patterns, the colors that can be used in urban furniture design can be selected as follows: black, white, red, and yellow are the main colors used in Yao embroidery.

Research on Innovative Methods

(1) Surface Innovation

Through the research on the typical expression form and characteristic vocabulary of Liannan embroidery culture carrier, combined with the shape, combination mode and decoration mode of the local Liannan cultural carrier, appropriate adjustments are made. According to the needs of the local cultural carrier, the embroidery patterns are directly applied to the new carrier.

(2) In-depth Innovation

In-depth innovation should include two aspects: one is a deep understanding of Liannan embroidery, which is not only to change the external form and image of the pattern, but also an inner stable spirit. The second is that innovative urban furniture should have an abstract and symbolic expression in the structure, and the designer should make it have "hidden meaning". Therefore, deep innovation can not only get rid of the shackles of the opposite old carrier form under the conditions of new functions, new technologies, and new carriers, and liberate creative thinking, but also can connect with the national and regional traditional spirit in the deep field to create more High-level urban furniture design.

(3) Integration and Innovation

The fusion innovation method is to combine the surface innovation method with the deep innovation method to the greatest extent. Through "integration and transformation", modern design concepts, concepts, materials and technologies are integrated to design and create new urban furniture. This kind of expression technology makes urban furniture have the characteristic attributes of regional culture on the one hand, and on the other hand realizes the needs of modernization.

Conclusion

Yao culture is an important part of China's multi-ethnic culture. With the development of Liannan's economy, people have higher and higher requirements for the quality of the living environment. Urban furniture

should be based on the main concept of making people's lives more comfortable. In the design process of Liannan Urban Furniture, embroidery patterns are used as the main reference object and creation basis for its design elements. In the practice of localized design of urban furniture in Liannan County, it is advocated to incorporate local culture into urban furniture design, and to use local ethnic characteristics to show the historical culture and regional characteristics of Liannan in the form of embroidery, thereby showing the historical and cultural characteristics of Liannan County.

Funding

This paper was supported by the 2018 National Social Science Foundation Project "Research on the Path of Creative Transformation of Yao Ethnic Clothing Culture in Tourism Cultural and Creative Products" [No. 18BMZ138].

References

Zhou, Y. F., & Hu, J. H. (2018). Research on the artistic characteristics of "urban furniture" based on local culture—Taking Dezhou City, Shandong Province as an example. *Curriculum Education Research*, (35), 13.

Shao, H. (2018). Urban furniture design under the influence of regional factors. *Journal of Shandong Agricultural University (Natural Science Edition)*, 49(01), 141-143.

Liu, H. X. (2017). Urban furniture and urban space construction. *Urban Architecture*, (29), 96-99.

Ou, B. Y. (2017). Research on the embroidery culture of Liannan Pai-yao in Qingyuan. *West China Leather*, 39(16), 118.

Long, R. Y. (2017). Research on the Modern Application of Traditional Chinese Furniture Patterns. PhD. Dissertation. Zhejiang Agriculture and Forestry University.

Li, H. (2017). Urban furniture design research under the background of regional culture. PhD. Dissertation. Sichuan Academy of Fine Arts.

Huang, T. Y. (2012). Research on Urban Furniture Design under the Background of Yunnan Yi Nationality Culture. PhD. Dissertation. Chongqing University.