

# Discussing textile design from the integration and development of national culture of Ling Yang Gong Pattern

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**Abstract.** In an era of open information and change, many modern designs reflect the intermingling of national cultures. This paper analyses the design methods of textiles from the perspective of the intermingling of national culture, starting with the origin and development of Ling Yang Gong Pattern, and exploring a future path for textile design that is both practical and aesthetically pleasing.

**Keywords:** Ling Yang Gong Pattern; integration of national culture; textile design.

## 1. The origin of Ling Yang Gong Pattern

Ling Yang Gong Pattern originated in the Tang Dynasty. It was the heyday of China's feudal society, with vast borders and cities, ethnic harmony, strong national strength and stable political power. The open political system of the Tang Dynasty and the smooth Silk Road not only increased the exchange and integration of Chinese and foreign cultures, but also provided a channel for the introduction of silk patterns.

Ling Yang Gong Pattern evolved from the following two aspects.

### 1.1 Incorporating various cultures

The Tang Dynasty inherited the Sui Dynasty. The cultural life of the Sui and Tang Dynasties was inseparably and closely related to the ethnic minorities. Basically, the Tang royal family can be said to be formed by the great fusion of the Hu and Han nationalities. It can be seen that the Tang Dynasty was a period of multi-ethnic integration. By absorbing the excellent cultural elements of various nationalities, the Tang culture was enriched and sublimated. In terms of clothing, the style of Hu prevails, and imprints of foreign figures can be found on many decorative patterns.

Dou Shilun came from a prestigious Guanlong clan, with his ancestors being the Xianbei Uei Douling clan, but later changed his surname to the Han Dou clan. At first, he worked in Li Shimin's palace of the Qin Dynasty, and was awarded the title of Ling Yang Gong. The brocade and damask patterns he designed are beautiful and colorful, and are called Ling Yang Gong Pattern, so it was inevitable that they would incorporate features of minority cultures into their design process.

### 1.2 Absorbing foreign cultures

According to historical records, more than 300 countries came and went with the Tang government, and merchants came and went on the main road to the West. With the further development of the Silk Road by land and water, trade exchanges became more frequent. Chinese silk textiles were sold in large quantities to the West, and textiles with exotic styles from West and Central Asia were introduced to China. Among them, a new type of skeleton, mainly decorative bands of interlocking beads, began to become popular on the fabrics, bringing in a whole new artistic style. The exchange and integration of Chinese and foreign decorative arts had an important influence on the creation of Ling Yang Gong Pattern.

In summary, Ling Yang Gong Pattern was created by incorporating various cultures and absorbing foreign cultures, adding the artistic characteristics of the people and transforming it into something richer, more colourful and luxurious. Ling Yang Gong Pattern reflects the intermingling of national cultures and the development of ancient textile patterns, and is a great guide to modern textile design.

## 2. The development of Ling Yang Gong Pattern

### 2.1 The artistic characteristics of Ling Yang Gong Pattern

Stylistically, Ling Yang Gong Pattern is majestic grandeur and elegance. In terms of composition, it favours circles and curves of great curvature in the pursuit of a complete composition, giving a sense of peace and tolerance, perfection and auspiciousness. In terms of overall layout, it often uses two opposite animals to express the auspicious symbolism of pairs, giving a sense of stability and balance. In terms of presentation, it focuses on realistic portrayals of natural objects, expressing freedom and romance, happiness and good fortune.

### 2.2 The pattern evolution process of Ling Yang Gong Pattern

The original form of Ling Yang Gong Pattern was based on Persian brocade with the addition of multi-layered interlocking bead rings as a border pattern, with full animal prints in the rings. During the The Middle Tang Dynasty, border pattern with botanical motifs began to flourish. Through the Silk Road, interplay with Western vine motifs led to the emergence of scrolling grass border pattern, with the animal motifs in the rings gradually reducing in size. During the Late Tang Dynasty, floral border patten emerged, gradually becoming larger in area than the animal motifs. This was in line with the social development and aesthetic needs of the people of the Tang Dynasty, and reflects the confident and relaxed social mentality(Fig.1). After the Tang Dynasty, Ling Yang Gong Pattern gradually disappeared, but its pattern style proves the possibility of the integration of many cultures, and it has evolved in a way that is still used today.



Fig. 1 Comparison of patterns in different periods

In summary, the development of Ling Yang Gong Pattern is a process of continuous absorption of the best foreign cultures. It is the product of the blending of multi-ethnic cultures and is extremely attractive.

## 3. The application of national culture integration in textile design

Deng Weizhi, a professor at Shanghai University, published in the Beijing Daily that "cultural integration is a historical necessity", arguing that cultural integration is a product of the times and a product of the development of social productivity. The trend of diversified development in the world today and the new development concept of Community Of Human Destiny put forward by China have jointly promoted the construction of cultural integration, making cultural migration, cultural intermingling and the formation of a humanistic community with strong historical inevitability and realistic possibilities.

### 3.1 Integration of national culture is an important method of textile design

Nowadays, human society is inseparable from textile-based products, and the designs of various nationalities will continue to intermingle and evolve. On the one hand, textile pattern design has an instantly recognisable character and is not limited by language, which allows for the communication of visual messages between different countries and nationalities; on the other hand, the aesthetics of

textiles used in everyday life are more uniform and do not vary greatly. As a result, textile patterns have also become one of the important forms of communication across national borders, and the design of textiles is particularly important.

In this era of rapid digital information dissemination, textile pattern designers are able to absorb new visual sensations and create unprecedented textile designs efficiently through computer software. This has also facilitated a constant clash of ideas and innovations between designers from all over the world, leading to an open-ended change in design information in the field of Chinese and Western textile design. Since then, the integration of national culture has become one of the important methods of textile design.

### 3.2 The Case of national culture integration in modern textile design

In the modern textile market, we often see designs with a Integration Of East And West, which shows that the cultures of various nationalities are silently influencing each other, creating more fresh visual sensations and becoming a popular trend in the field of textile design.

Take for example, the classic Louis Vuitton bag with a pattern derived from the Tang Dynasty - Four-Stringed, Four-Posted Rosewood Lute (Fig.2), both the shape of the pattern and the typography have many similarities. Then there is the Givenchy logo, which is obtained by the distortion of the four G's, representing genteel, grace, delight and Givenchy, conveying the brand's philosophy. In fact, this pattern, which is called the Hui character pattern in China, first appeared on Neolithic painted pottery as a symbol of constant wealth and it was also a common design texture in ancient Greek art (Fig.3). We can see that as early as the ancient civilisations, the cultures of the various peoples were not opposed to each other but had similarities.

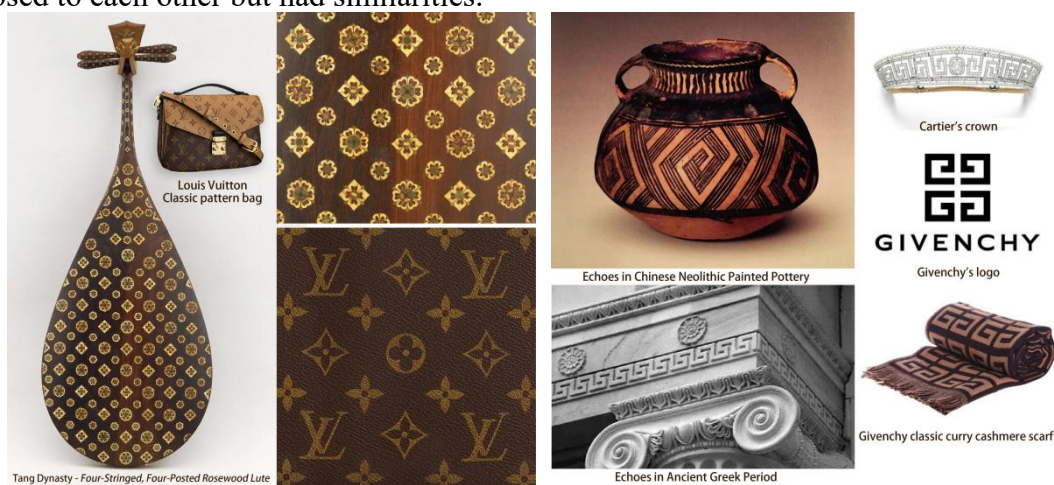


Fig.2 Louis Vuitton&Tang Dynasty Pattern Fig.3 Givenchy&Hui Character Pattern

In the field of modern textile design, JOYCE ENBLUE's Spring/Summer 2022 outfits (Fig.4) adopts the brand's best national culture integration to design, visualizing the Western imagination of Chinese aesthetics, using rhythm and details to perfectly fuse Western chic with Chinese rhythm, building the fashionability and freedom of new Chinese clothing, showing the richness and versatility of Oriental women and their unique style.

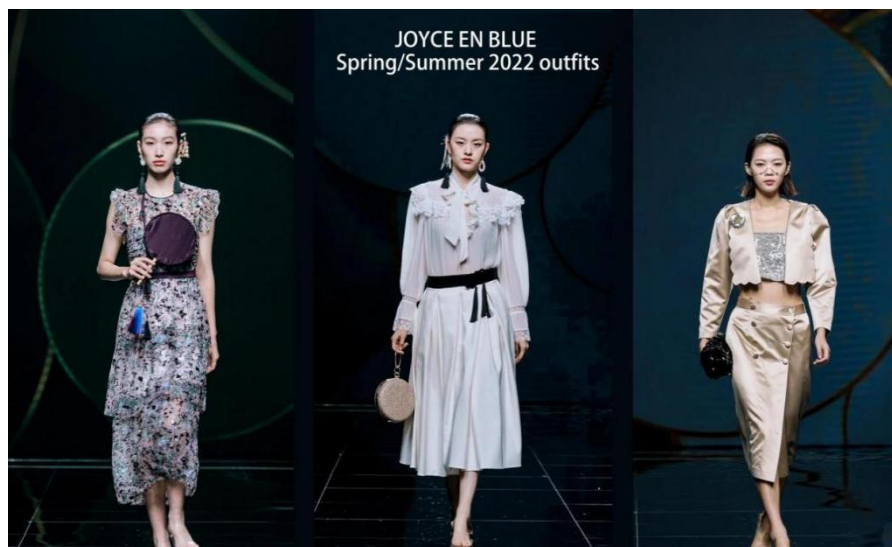


Fig.4 JOYCE ENBLUE's Spring/Summer 2022 Outfits

This shows that the development of national culture integration has long been a common practice in the design world. In addition, traditional Chinese motifs have influenced the design of luxury brands around the world and it is crucial for Chinese designers to preserve and promote traditional Chinese culture through innovative design.

#### 4. The method of national cultural intermingling in textile design

With the trend of cultural diversity in the world, modern design with a blend of East and West is becoming more and more common, from textile design to environmental design to visual design everywhere. However, there are many problems in the process of design application: firstly, the patchwork is rigid, and it is incorrect to simply combine and place elements of different nationalities together. It is necessary to conduct an in-depth study of the graphics of different nationalities to find their cultural connotations and artistic characteristics, then to summarise and list the intersections that exist between the different graphics, and finally to make an artistic approach. The design will then present a fresh visual experience that is both contradictory and harmonious. Secondly, the design should be combined with advanced art processing techniques to make a design that can meet the use and aesthetic needs of modern humans according to the characteristics of textiles.

Here are three design approaches to the intersection of national cultures in textile design, as summarised by the author.

##### 4.1 Pattern innovation

On the one hand, it is possible to find similarities between ancient and modern traditional patterns for integrated design. Traditional patterns have gathered the wisdom of people for thousands of years, with exquisite and gorgeous shapes and enduring characteristics. It can be called a precious cultural heritage of mankind. For example, the Morris motifs are mostly laid flat on a simple base, complemented by flowers, curly grass patterns, fruits, window panes and birds, emphasising the decorative nature of the motifs, the symmetry of the structure and the rhythm of the arrangement, presenting the proud vibrancy of the symbiosis of flowers and birds, and making the heart yearn for nature. This is similar to the scrolling grass and treasure flower motifs of the Tang dynasty (Fig.5), both of which are mainly based on plants and flowers from nature, exquisitely rendering the vibrant nature in tapestry, clothing and other textiles, with their graceful and luxurious.

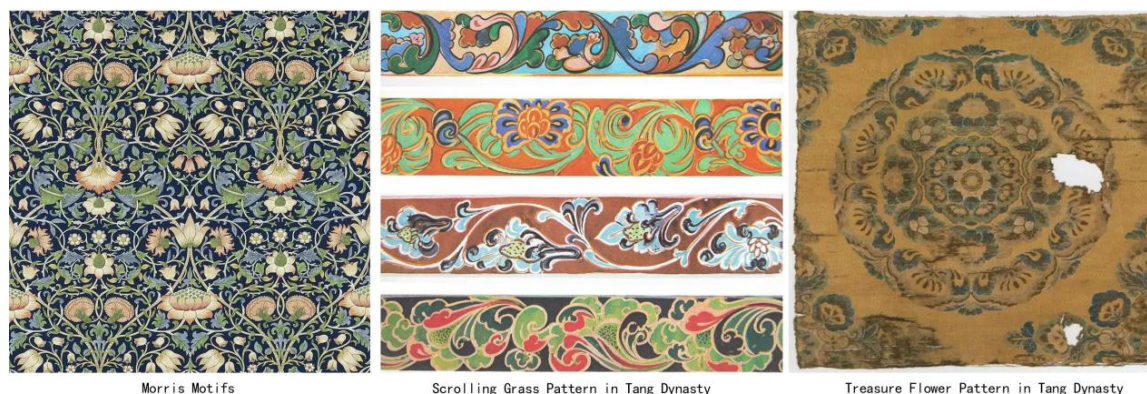


Fig.5 Comparison of Chinese and foreign traditional patterns

On the other hand, different styles of patterns can be designed for patchwork art. Patchwork art is the patchwork processing of fabric based on the pattern design of the fabric as the basic material to make a practical or artistic piece of fabric art. Its uniqueness lies in the fact that it is not a simple, random stitching together of pieces of cloth in different colours and materials, but rather a blend of the designer's creativity and ingenuity, a comprehensive consideration of colour co-ordination and the visual enjoyment achieved by a variety of different fabrics. It is a very classical aesthetic art and a very popular form of decorative expression.

Last but not least, it is important to follow the basic laws of form and regularity in the design of innovative patterns, while keeping in close touch with the fashion trends of the times.

#### 4.2 Colour innovation

The expression of colour varies greatly from culture to culture, for example, the Tang Dynasty's preference for elegant and gorgeous colour reflects its prosperous, peaceful and peaceful social atmosphere. The colour of Ling Yang Gong Pattern are on the one hand a realistic mix of realistic images and on the other hand a combination of exotic colour, resulting in a unique mix. When designing for integration, designers can also refer to the strong contrasting colours of modern art such as Pop Art and Memphis Art.

#### 4.3 Craft innovation

Key words that cannot be ignored in the textile market include: fabric, production process and appearance. Designers can demonstrate the intersection of national cultures through the use of materials and processes in the innovative application of textiles. For example, the use of traditional Chinese hand printing, dyeing, weaving and embroidery techniques combined with machine production enhances the production efficiency of textiles while enriching the three-dimensional and textural touch of the products.

Starting from the above three aspects for the intermingling of ethnic cultures in textile design, applying new patterns to square scarves, clothing accessories and home textile matching designs, it can present the uniqueness and compatibility of each ethnic art, reflect the aesthetic psychology of different ethnic groups and reflect the inner spiritual pursuit of modern people. At the same time, it also provides a new line of development for modern textile design.

Nowadays, human society is inseparable from textile-based products, and the designs of various nationalities will continue to intermingle and evolve, and patterns have become one of the most important forms of communication across national borders. The intermingling of national cultures in textile design is driven by history and is the way forward.

### 5. Summary

From Ling Yang Gong Pattern and modern textile pattern design, we can conclude that the design method of national culture integration in textile design is driven by history, and it is also the future

development direction. For textile design to be world-oriented, it requires the inclusion and integration of national cultures. The emphasis in the design process should be on the right combination of composition and tonal treatment to present the design in a more natural way.

## Acknowledgments

This work was financially supported by Wuhan Textile University Postgraduate Innovation Fund Project *Innovative Application Research of Ling Yang Gong Pattern in Modern Textiles* fund.

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