



## การศึกษาการประยุกต์ใช้รูปแบบผ้าปักชนชาติจ้วงพัวในการออกแบบผลิตภัณฑ์เชิงวัฒนธรรม

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**บทคัดย่อ :** ผ้าปักของชาวจ้วงพัวเป็นหนึ่งในสัญลักษณ์ทางวัฒนธรรมที่สำคัญของชาวจ้วงพัวในฐานะที่เป็นมรดกทางวัฒนธรรมที่จับต้องไม่ได้ (intangible cultural heritage) ที่รวบรวมภูมิปัญญาและสุนทรียภาพอันเป็นเอกลักษณ์ของชาวจ้วงพัว ด้วยการพัฒนาของสังคม ความก้าวหน้าอย่างรวดเร็วของวิทยาศาสตร์และเทคโนโลยี และการเปลี่ยนแปลงแนวคิดด้านสุนทรียภาพของคนร่วมสมัย การสืบทอดและการพัฒนารูปแบบผ้าปักแบบดั้งเดิมของชาวจ้วงพัวกำลังเผชิญกับปัญหาหลายประการ บทความนี้มีวัตถุประสงค์เพื่อศึกษาลวดลายผ้าปักของชาวจ้วงพัว เขตปกครองตนเองชาวไตและชาวจ้วงพัวต่อมณฑลยูนนาน โดยวิเคราะห์ลักษณะทางศิลปะของลวดลายผ้าปักแบบดั้งเดิมและสถานการณ์ที่ต้องเผชิญในสังคมปัจจุบัน ผ่านการทบทวนวรรณกรรม การวิจัยภาคสนาม การสัมภาษณ์ และอื่น ๆ และนำเสนอผลิตภัณฑ์ทางวัฒนธรรมและความคิดสร้างสรรค์ที่ยังคงอัตลักษณ์ของลวดลายแบบดั้งเดิมเพื่อสร้างความสนใจของผู้คนให้มากยิ่งขึ้น รวมทั้งแบ่งประเภทและจัดรูปแบบผ้าปักแบบดั้งเดิม ด้วยวิธีนี้ มรดกทางวัฒนธรรมที่จับต้องไม่ได้ของจ้วงพัวจึงยังคงได้รับการอนุรักษ์และสามารถใช้วิธีการถ่ายทอดที่หลากหลายเพื่อสืบทอดและรักษาลวดลายดั้งเดิมของผ้าปักของชาวจ้วงพัวเพื่อให้เกิดการสืบทอดและพัฒนาต่อไปได้เป็นอย่างดี

**คำสำคัญ :** ผ้าปักชนชาติจ้วงพัว; รูปลายแบบดั้งเดิม; ผลิตภัณฑ์เชิงวัฒนธรรม; การประยุกต์การออกแบบ

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## Research on the Application of Traditional Patterns of the Jingpo Ethnic's Brocade in the Design of Cultural and Creative Products

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**Abstract:** As an intangible cultural heritage, the brocade of the Jingpo people is one of the national cultural symbols of the Jingpo people, condensing the wisdom of the Jingpo people and embodying the unique aesthetics of the Jingpo people. With the development of society, the rapid progress of science and technology, and the changes in the aesthetic concepts of contemporary people, the inheritance and development of the traditional brocade patterns of Jingpo people are facing some hardships. The research object of this article is Jingpo's brocade pattern of Dehong Dai Jingpo Autonomous Prefecture in Yunnan Province. The article analyzes the artistic characteristics of the traditional pattern of brocade and its dilemmas faced in today's society through the literature review method, field research method, interview method, and so on. The cultural and creative products with traditional patterns are introduced to catch the attention of more people, followed by classifying and arranging the traditional brocade pattern. In this way, the intangible cultural heritage of Jingpo can be protected; and we can use diversified communication methods to inherit and protect the traditional patterns of Jingpo's brocade to make sure it can be better inherited and developed.

**Keywords:** Jingpo's brocade; traditional patterns; protection and inheritance; cultural and creative products; design and application

## 景颇族织锦传统纹样在文创产品设计中的应用研究

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**摘要:** 景颇族的织锦作为非物质文化遗产，是景颇族的民族文化象征之一，凝结着景颇族人民的智慧，体现着景颇族独特的审美。随着社会的发展、科技的高速进步以及当代人们审美观念的变化，景颇族的传统织锦纹样的传承和发展面临着一些困境。本研究以云南省德宏傣族景颇族自治州的景颇族织锦纹样为研究对象，通过文献综述法、实地调研法、访谈法等研究对织锦的传统纹样的艺术特征和在当下的社会发展过程中面临的困境进行分析，在对织锦传统纹样研究的基础上，以文创产品设计为传播媒介来介入，通过将传统的纹样文化和文创产品设计相结合，吸引更多的人来关注景颇族织锦，用多元化的传播方式来传承和保护景颇族织锦的传统纹样，从而使景颇族的传统织锦文化得到更好的保护和传承。

**关键词:** 景颇族织锦；传统纹样；保护传承；文创产品；设计应用

## Introduction

The study conducts in-depth research on the forms, colors and connotative meanings of the traditional patterns of Jingpo's brocade, from the research background, literature review, research methodology and scope. The local tourism industry serves as an opportunity. With the means of design and innovation, the design and application of cultural and creative products act as the medium to protect and inherit the traditional patterns of Jingpo's brocade.

## Research background

Intangible cultural heritage is the core of national culture, so the inheritance and protection of intangible cultural heritage is of great significance to the development of national culture. Jingpo ethnic is one of the family members of the fifty-six ethnic groups in China, and also one of the unique ethnic groups in Yunnan Province. All ethnic groups constitute a rich and colorful ethnic culture in China. Jingpo people mainly live in the Dehong Dai Jingpo Autonomous Prefecture in Yunnan Province, while the rest live in the Nujiang Lisu Autonomous Prefecture, Lincang City, Pu'er City, etc. According to the 2010 Sixth National Population Census, the population of the Jingpo people is 147,828 of which 124,822 are in Dehong Prefecture (2000), accounting for 95.86% of the total population of the Jingpo. Over time, the Jingpo people have developed a rich and unique minority culture, including the Mangshi Jingpo's brocade weaving technique of the Dehong Dai Jingpo Autonomous Prefecture, which was selected in September 2009 as one of the second batch of intangible cultural heritages in Yunnan Province.

Jingpo's brocade weaving is part and parcel of their national culture. Since childhood, Jingpo people have started to learn weaving from their mothers. So there is a saying in Jingpo villages: "A little girl can't get married if she doesn't know how to weave a tunic skirt, and a young man can't go out if he doesn't know how to play with a long knife." Therefore, brocade weaving is a necessary skill for all girls of Jingpo ethnicity to learn. This shows that brocade weaving is a skill that every Jingpo girl must learn (Wang, 2012). There are more than 400 kinds of traditional patterns in Jingpo's brocade, and through the study of its patterns, colors and other elements, we can interpret the cultural connotation behind Jingpo's brocade. At the same time, we can also understand some of the circumstances of the production and life of the Jingpo people in the process of historical development. As such, the in-depth study of traditional patterns in Jingpo's brocade emerges as one of the most important ways to research the traditional ethnic culture of Jingpo.

Nowadays, due to the rapid development of economy and society, science and technology, changes in the production and living environment of Jingpo people, and the influence of multi-ethnic cultural collision and fusion, the protection, inheritance, and development of the brocade is facing some difficulties and challenges. Some of the traditional patterns are overly simplified and lose intrinsic characteristics,

thus near extinction. Based on the in-depth analysis of the traditional patterns of Jingpo's brocade, this study applies the traditional patterns of brocade to the design of cultural and creative products utilizing modern design. With the advantage of rich tourism resources as well as benign tourism platforms and markets in Yunnan Province, cultural and creative products are sold out and circulated in the market. In this way, the traditional patterns of Jingpo's brocade get multi-channel and diversified inheritance and development, and its national culture can be protected.

## Literature review

The articles on the research of Jingpo traditional brocade are limited after reviewing the literature. They mainly focus on two aspects, one is the research of Jingpo's brocade technique, and the other is the research of Jingpo's brocade pattern. The research on the application of the traditional pattern of Jingpo's brocade in the design of cultural and creative products is not yet mature.

When it comes to the inheritance and protection of Jingpo's brocade technique, Jia Qing pointed out in the article "The Application of Digital Art in the Inheritance of Yunnan Jingpo's Brocade Technique" that Jingpo's brocade is the crystallization of the labor wisdom of the Jingpo people. However, Jingpo's brocade technique is on the verge of being lost due to the long-term insufficient protection. At this point, the priority is to strengthen its protection and inheritance. Therefore, Jia Qing takes Jingpo's brocade technique as an example, analyzes the problems in its inheritance, and discusses the use and significance of digital art in the inheritance of Jingpo's brocade technique. In the study, Jia Qing proposes the problems in the inheritance of Jingpo's brocade, including the lack of natural materials, the reduction of craftsmen and the conservative inheritance methods. Jia also suggests integrating digital art into the protection of Jingpo's brocade. The primary means of digital protection (digital photos, DV videos, etc.) and new means of digital protection (virtual reality, three-dimensional animation, etc.) can be combined to make the former with the feature of fast, simple, low-cost make up for the latter with the feature of cumbersome, time-consuming, high investment. With that, digital inheritance can be enabled to reflect Jingpo's culture more comprehensively, directly, objectively, and detailedly (Jia, 2017).

The Decorative Graphic Language of Jingpo's Brocade Patterns by Huang Rong and Research on the Application of Traditional Brocade Pattern Design of Jingpo Tube Skirt by Zhang Yuanyuan is all about Jingpo's Brocade Pattern and its application research. In The Decorative Graphic Language of Jingpo's Brocade Patterns, Huang Rong points out that Jingpo's brocade is not only an important part of Jingpo culture, but also the most essential part of Jingpo's dress culture. It represents the most intuitive and significant symbol for people to study Jingpo culture and identify Jingpo's ethnicity. Playing an important role in the lives of Jingpo ethnic, Jingpo's brocade emerges as the important constituent element and epitome of Jingpo culture. In Huang Rong's article, she analyzed the beauty of the language of Jingpo's

brocade patterns from several aspects of the symbols, colors, composition and texture of the brocade. In addition, she also analyzed the brocade patterns from the beauty of time and space as well as the beauty of meaning of Jingpo's brocade in her research (Huang, 2015). In Research on the Design and Application of Traditional Brocade Patterns of Jingpo Tube Skirt, Zhang Yuanyuan first gives an overview of the traditional brocade technique and categories of Jingpo, then analyzes the characteristics and symbolism of traditional brocade patterns of Jingpo, and elaborates on the constituent elements and form principles of brocade patterns, and finally explores the design and application of the visualization of information in traditional brocade patterns of Jingpo. She designs the APP interface in the form of information visualization by exploring the spiritual connotation and historical origin of Jingpo traditional brocade patterns and designing to integrate the traditional ethnic cultural elements into modern design. In the article, Zhang Yuanyuan pointed out that Jingpo's traditional brocade pattern carries the historical and cultural information of Jingpo people and indirectly influences the moral concepts of Jingpo people. We are supposed to carry forward the excellent traditional culture of the Jingpo people, the symbol with multiple characteristics, to better inherit the splendid and colorful Jingpo traditional brocade pattern (Zhang, 2020).

### **Methodology and scope of the study**

This study firstly lays a good foundation for later data collection through the literature review method, by collecting and reviewing the existing research literature and then collating and analyzing it. After that, it turns to the field research method to go to the cultural center, library, museum and the gathering place of Jingpo people in Dehong Dai and Jingpo Autonomous Prefecture. The research is conducted through by taking photos, videos, and audio recordings, interviewing the inheritor of traditional brocade weaving, and attending the traditional festivals of the Jingpo people, etc. These efforts provide argumentation and support for the information and data of the thesis.

The scope of this research is the traditional brocade patterns of the Jingpo ethnic group in Dehong Dai Jingpo Autonomous Prefecture of Yunnan Province, including the analysis of the current development status and predicament of the patterns, the analysis of the artistic characteristics, the design and application of the cultural and creative products. The research involves the basic research and the application design, eventually achieving the purpose of protecting and inheriting the traditional brocade culture of the Jingpo ethnic group.

### **Research and analysis**

#### **1. Status of Traditional Patterns of Jingpo's brocades**

##### **1.1 Current Situation of the Inheritance of the Jingpo's Brocade**

The Jingpo's brocade weaving technique of Mangshi in Dehong Dai and Jingpo Autonomous Prefecture

was selected in the second batch of the intangible cultural heritage list of Yunnan Province in September 2009. According to the research of the Dehong Culture Museum and State Intangible Cultural Heritage Protection Centre and the review of relevant information, it is found that there are 13 representative inheritors of the brocade weaving technique in the Dehong area, three of whom are at the provincial level and seven are at the county level. And two of them have passed away. In terms of the overall age of the inheritors, the average age is 63 years old, showing the phenomenon of older age.

During the research in Dehong, the author also found the Dehong Intangible Cultural Heritage Exhibition, held by the State Culture Museum and the State Intangible Cultural Heritage Protection Centre, mainly demonstrates the traditional brocade clothing of each branch of the Jingpo ethnic, displays and introduces the materials and tools for brocade weaving. Besides, the exhibition also restores the traditional brocade weaving techniques and scenes, which directly shows scholars and tourists Jingpo's traditional brocade weaving culture. The show is an important means for the inheritance and publicity of traditional brocade weaving of the Jingpo people and has exerted a huge influence on the protection and inheritance of traditional brocade weaving techniques and patterns.

### 1.2 Dilemma of Jingpo's Brocade Development

In terms of traditional brocade weaving techniques, on the one hand, the development and inheritance of Jingpo's brocade weaving is still mainly inherited by intangible cultural heritage inheritors. However, according to the results of the research, most of the inheritors are old, with the oldest one being close to 80 years old. In this case, some inheritors are no longer engaged in brocade weaving due to physical factors, such as memory loss, weakened eyesight, and deterioration of verbal expression, and so on. They are unable to pass on the traditional brocade weaving skills of the Jingpo people or to tell the origin and cultural connotations behind the traditional brocade patterns. On the other hand, young people are reluctant to learn this technique. With the development of society and the advancement of science and technology, Jingpo's brocade is more time-consuming and costly than other jobs, thus causing young people to work outside rather than continuing to learn and engage in traditional brocade weaving. Against this backdrop, the number of inheritors is becoming less and less.

In terms of traditional patterns of brocade, firstly, with the rapid development of science and technology, machine brocade waving has replaced the traditional handmade brocade. Therefore, many traditional rich and complex patterns cannot be produced. For the traditional brocade, a single brocade tube skirt can be waved with hundreds of patterns. While machine brocade waving is single and repetitive for high efficiency and good value for money. Secondly, due to the changes in people's aesthetics, the brocade patterns in many modern ethnic costumes have been simplified or become less recognizable as Jingpo. From the above phenomenon, some traditional patterns will face the dilemma of disappearing in the process of development in the long run.



### 1.3 The Necessity of Traditional Patterns of Jingpo's Brocade in the Design of Cultural and Creative Products

As an intangible cultural heritage, how to get good protection and development in the process of rapid development of today's society has been an urgent problem for Jingpo's brocade. This research designs cultural and creative products and applies traditional patterns to modern design. In this way, the traditional elements of Jingpo's brocade can frequently appear in contemporary life, which not only can enrich the aesthetics of contemporary people, but also make those dying traditional patterns continuously inherited and developed. The geographical scope of this study is the Dehong Dai and Jingpo Autonomous Prefecture in Yunnan Province, which is one of the famous tourist cities in China with rich tourism resources. The cultural and creative products designed based on the traditional patterns of Jingpo's brocade can develop the market with the help of the local tourism platform. With that, the market of ethnic cultural products can be expanded to publicize and develop the traditional patterns of brocade through diverse channels. Besides, the local craftsmen will have some income, thus encouraging more local people to engage in and inherit the traditional brocade weaving technique, so that the intangible cultural heritage of the Jingpo people can be better inherited and developed in today's society.

## 2. Analysis of the Characteristics of Traditional Patterns of Jingpo's Brocades

### 2.1 Morphological Characteristics

Based on the research and analysis of the traditional patterns of Jingpo's brocade, it is known that the number of traditional patterns of Jingpo's brocade amounts to more than 400, such as Figure 1 and Figure 2, the traditional brocade clothing of the Jingpo people, which have rich and varied patterns. The pattern can be roughly divided into three categories: natural representation, social and humanistic, and geometric patterns. (N & Ji, 2023).

Figure 1 Jingpo traditional brocade cloth 1



Figure 2 Jingpo traditional brocade cloth 2





The natural representations in Jingpo's brocade include animal patterns, plant patterns and patterns of heaven and geography. Traditional animal patterns include the cow's head (Figure 3), crab, frog, tiger's foot, cat's foot, caterpillar's foot, butterfly, bird's foot, tortoise, centipede, bird's eye, locust's tooth, earthworm, cockroach patterns and so on. Plant patterns include poppy flowers, pumpkin flowers, melon flowers, kapok flowers, bamboo bridge flowers, ginger flowers, fern leaf patterns (Figure 4), and so on. The patterns of heaven and geography include the sun, moon, rainbow, mountain and river patterns (Figure 5). The above patterns of natural representations are decorative and mark the historical leap of Jingpo from nomadic people to agricultural people, containing the meaning of the origin of Jingpo people and their continuous migration to the south (Zhang, 2014). Besides, the patterns also record the living environment of the Jingpo people and represent the symbol of the tortuous mountain paths and waterways that the people experienced during their migration.

**Figure 3** Cow's head pattern



**Figure 4** Fern leaf pattern



**Figure 5** River pattern



Social and humanistic patterns include patterns of household utensils and living environment , with the former including scissors, winding boards (Figure 6) and mirrors, while the latter includes bridges, fences and the patterns on the Murnau signposts. These patterns are the reflection of the Jingpo people's careful observation of things and their love for life.

**Figure 6** Winding boards pattern



Most of the geometric patterns in brocade are represented by rhombus patterns (Figure 7), followed by triangles and crosses.

**Figure 7** Rhombus pattern



## 2.2 Colour Characteristics

Black and red are the main colors of the traditional clothing of the Jingpo people, with black representing diligence, simplicity, bravery, perseverance, strength, serenity, seriousness, solemnity and generosity, and red representing the enthusiasm, warmth, exuberance, colorfulness, liveliness, health and vitality of the Jingpo people, as well as their positive inner temperament and psychology. The main features of the Jingpo costumes are shown in the brocade of women's costumes. Jingpo's brocade can be divided into plain brocade and colored brocade according to their colors, with plain brocade in dark green, black or white as the basic color and colored brocade in red as the basic color. Colored brocade is bright and rich in colors and its process is complicated. Elderly people generally wear clothes with plain brocade, while young people prefer colored brocade (Luo, 2017).

## 2.3 Cultural Connotation

The traditional pattern of Jingpo's brocade is from the usual production life. Jingpo people once clarified that they would weave whatever they see. The pattern on the brocade is created abstractly after the careful observation of Jingpo people on the things in their lives. It is not only the product of the careful observation of Jingpo people on life and their love for life, conveying their longing for beautiful things and their vision of a better life, but also their spiritual support and worship.

## 3. Research on the Application of Traditional Patterns of Jingpo's Brocade in the Design of Cultural and Creative Products

In recent years, the cultural and creative industries have developed rapidly. Taking advantage of cultural and creative products to spread the traditional culture is not only conducive to the promotion of

traditional culture, but also meets the needs of tourists for material culture and spiritual consumption. (Zhou et al., 2022). The research object of this article, Dehong Dai Jingpo Autonomous Prefecture, is one of the most popular tourist areas in Yunnan Province, with rich and colorful ethnic minority culture and unique natural resources. Every year, the tourist attraction welcomes hordes of tourists. As such, the author deems that the development of cultural and creative products with the traditional patterns of Jingpo's brocade can bring some economic income to the local area. What's more, it serves as a vital means to protect and boost the development of Jingpo's brocade. With the help of local rich tourism resources and favorable tourism platforms, cultural and creative products can also promote and develop traditional national culture while circulating.

As can be seen from the research results, Dehong Dai and Jingpo Autonomous Prefecture is a multi-ethnic region. Every year, many traditional festivals of ethnic minorities held here attract a large number of tourists. However, the cultural and creative products with ethnic characteristics in the local tourism market are scarce, especially the products of Jingpo ethnic. On the 15th day of the first month of the lunar year, the Jingpo ethnic group will hold the grandest traditional festival "Munao Song", which attracts thousands of foreign tourists. However, there are no related ethnic cultural and creative products circulating in the market at present. The author suggests utilizing the intangible cultural heritage resources and designing some cultural and creative products with traditional patterns of Jingpo's brocade, such as popular science postcards, keychains, refrigerator stickers, mugs, cultural shirts, pillows and so on. Tourists can not only enhance their traveling experience by purchasing the above cultural and creative products but also promote and protect the national culture. The study analyzes the way to apply the traditional patterns of Jingpo's brocade to the design of cultural and creative products from the following three aspects.

### 3.1 Direct Application

The direct application method is the most intuitive method for the inheritance and propaganda of the traditional patterns of Jingpo's brocade. Speaking, the forms and colors of the traditional patterns of Jingpo's brocade are first extracted through hand-drawing and software drawing (Figure 8 to Figure 9), and then are directly applied to the design of cultural and creative products (Figure 10). The research collects and analyzes the traditional patterns of brocade and applies the dying patterns to the cultural and creative products, which serve as the medium of communication. In this way, the protection and inheritance of the traditional patterns of Jingpo's brocade can be directly achieved. For example, Figure 10 is the design of the pillow of the traditional brocade pattern of Jingpo. Figure 12 is the design of the bag of the traditional brocade pattern of Jingpo, and the pattern is taken from Figure 11.

Figure 8 Jingpo's traditional brocade



Figure 9 Software drawing of traditional brocade fabric

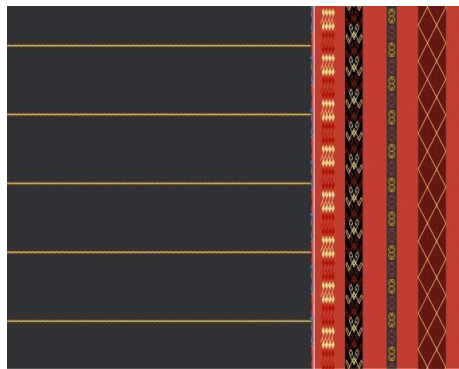


Figure 10 Pillow design



Figure 11 Extraction of  
traditional brocade pattern



Figure 12: Bag design





### 3.2 Decomposition and Reconstruction

Since the traditional patterns of Jingpo's brocade are not particularly widespread, and it is difficult to attract the attention and interest of young people. Based on analyzing the traditional patterns, this study uses means of modern design to deconstruct and reconstruct them (Figure 13), so that they can better cater to the aesthetics of contemporary people. In the process of decomposing and reconstructing the traditional patterns of Jingpo's brocade, designers are required to have good knowledge and enough research on them. Designers are expected to decompose and reconstruct the traditional patterns in the case to ensure that the unique visual recognition features or colors of the Jingpo ethnic in the patterns can be retained, so that the traditional patterns can be presented in the visual form of modern design, and finally applied to the design of cultural and creative products. Developing cultural and creative products with traditional national cultural elements can enable more foreign tourists to understand and pay attention to the traditional brocade of the Jingpo ethnic in the process of purchasing products, so that the traditional patterns of the Jingpo's brocade can be better inherited and disseminated. Figure 14, Figure 15 and Figure 16 are the brocade patterns of the bag and scarves.

**Figure 13** Reconstructed design of traditional patterns



**Figure 14** Design of cloth bag 1



**Figure 15** Design of cloth bag 2



**Figure 16** Design of scarves



### 3.2 Application of Traditional Patterns of Jingpo's Brocade with New Materials and Techniques

The colorful traditional brocade patterns are embroidered by the Jingpo people in their costumes and worn on their bodies, which not only reflect their unique aesthetics, but also highly embody their traditional art. According to the research on the local tourism market, the author believes that the traditional patterns of Jingpo's brocade can be greatly applied in the design of cultural and creative products. The traditional ethnic costumes and brocade have limitations in utility for contemporary tourists. As such, we can extract traditional patterns to design diverse cultural and creative products that meet the aesthetics of modern tourists with utility by using modern materials and technology, especially high-tech materials and environment-friendly materials. Combined with today's technology, the single traditional brocade pattern can be spread through diversified means, and at the same time, it can attract more audiences to understand and pay attention to the traditional national culture of Jingpo ethnic. For example, Figure 18 is the design of a leather keychain, and the pattern is from the Jingpo traditional brocade cloth in Figure 17; Figure 20 is the design of an acrylic keychain, and the pattern is from the Jingpo traditional brocade cloth in Figure 19.

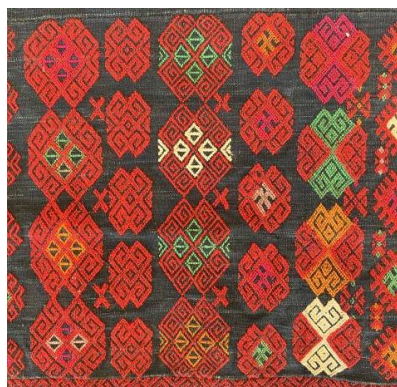
**Figure 17** Localized patterns of traditional brocade



**Figure 18** Leather Keychain Design



**Figure 19** Localized patterns of traditional brocade



**Figure 20** Acrylic Keychain Design





## Summaries

With the continuous development of society, science, and technology, the aesthetic concepts of modern people are experiencing constant change. The inheritance and development of many traditional cultures are facing some difficulties. Against this backdrop, some of the traditional patterns in Jingpo's brocade are near extinction. The author deems that with the rapid development of cultural and creative industries, the design of cultural and creative products as a carrier to protect and inherit the traditional patterns of Jingpo's brocade is very necessary. Through in-depth research on the traditional patterns of Jingpo, this study refines and redesigns them and applies them to modern cultural and creative product design, which not only can provide traditional elements with cultural value for modern design, but also can make the traditional patterns of Jingpo's brocade protected and inherited to a certain extent. In this way, the traditional national culture can be diversified and disseminated in modern society.

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