



A study on the pattern of the queen's robe Diyi based on emotional design

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Abstract. American cognitive psychologist Donald Norman pointed out that "cognition gives meaning to things, emotion gives value to things", and pointed out the three levels of emotional design, and developed the concept of emotional design in modern design. The clothing pattern system of Ming Dynasty is rich, and the pattern development follows the process of "from matter to meaning, from meaning to motivation", and emotional intervention means are filled in it. Based on the pattern of Diyi, this paper uses the concept of emotional design under the modern design concept to explore the emotional expression of pattern under the clothing system. The decorative system of pattern and emotional expression show the aesthetic gene and emotional design characteristics of Chinese tradition, and the analysis of them will help us enrich the framework of Chinese traditional art design.

Keywords: Diyi; Pattern; Emotional design

1 Introduction

American cognitive psychologist Donald Norman pointed out that "cognition gives meaning to things, emotion gives value to things".^[1] Emotional design in modern design focuses on the emotional needs and spiritual needs of users, helps them to explore themselves, and gives value to their lives. Donald divided emotional design into three elements: instinct layer, behavior layer and reflection layer. (Fig. 1) For example, this concept explains the process of human emotional involvement in the production and use of products. Human emotional involvement not only appears in the production of modern industrial society, it has been accompanied by human creation activities since the beginning. This paper analyzes the emotive expression of the patterns in the use of the Empress Diyi in the Ming Dynasty, and provides some reference for the concept of emotional design.

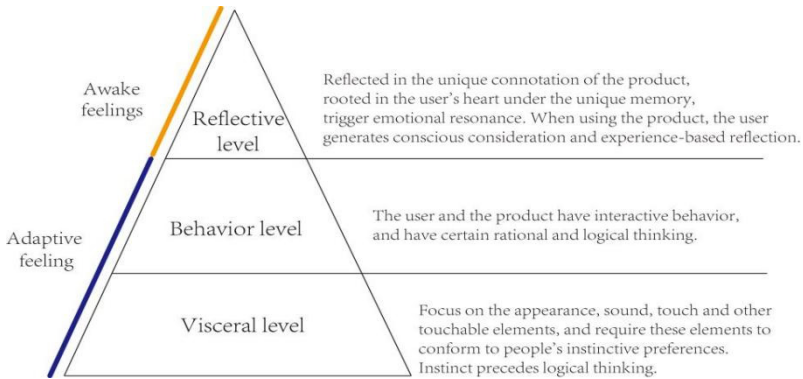


Fig. 1. Three levels of emotional design (self-drawn by the author)

2 The origin and meaning of the pattern (process of emotional)

Diyi is the highest grade of the reigning queen and concubine dress in ancient China, and its importance is equal to that of imperial officials.^[2] According to the Zhou Rites, the first three of the six kinds of dresses worn by the queen and other class women were sacrificial dresses decorated with the patterns of Di (A name of a bird): Huiyi, Yudi, and Quedi, those three kinds of clothes were also called "Sandi" (FIG.2). The pattern decoration system of Diyi is mainly composed of Di-bird patterns and small wheel flower patterns. Mainly with Di-bird patterns, supplemented by small wheel flower patterns. Di is a general term for pheasants with long tail feathers. According to the literature, the Di-bird patterns are respectively Hui-pheasant, Yao-pheasant and Bi-pheasant. As early as the Zhou Dynasty, the pheasant was regarded as an auspicious, beautiful and noble image because of its body, feathers and color. In the Book of Songs of the pre-Qin Dynasty, "Jun Zi Xie Lao" describes the rich clothes of Qi Jiang's marriage and wrote that the clothes are bright and gorgeous, and the dress is embroidered with Di-bird patterns. And the Bird Book records: the pheasant pattern with five colors called Hui. Zhou Rites records that one of the six types of gowns of the queen is named Huiyi. The single-minded nature of the pheasant is used as a metaphor for the queen's virtue.^[3] The "image" that can be seen in daily life in line with the feudal society's beautiful expectations for women was extracted. That is the ancient people found that the image of the pheasant (long feathers, luxurious five colors) was in line with the status of the destiny woman and could express auspicious meanings, so they chose it as the destiny woman dress decoration to highlight the user's status and symbolize female virtue. This is "the expression of cognition giving meaning to things and emotion giving value to things", which reflects the interpretation of instinctive behavior in emotional design.

Diyi belongs to the robe and mainly through the number of patterns and clothing color to distinguish the level of clothing. For example, Huiyi with twelve chapters of Di, and only the queen can take it. The first color of Huiyi is dark, but later changed to dark green. It belongs to the highest level of clothing; Yudi's color is green and with

nine chapters of Di; Quedi's color is red and with seven chapters of Di.^[4] The ancients carefully graded decorative patterns, and distinguished the grade of clothing by the number and color of patterns. In this process, the "Di" image of expectation has developed into a logical, rational and emotional dress pattern decoration system.

The dress of class woman decorated with hierarchical patterns played an important role in the life of ancient women. The queen dressed in Huiyi when she followed the king to worship his father; The queen dressed in Yudi when she followed the king to sacrifice Houbo; The queen dressed in Quedi when she helped the king to worship the small gods and the zinan lady.^[5] The style of the dress gives more authority and gravitas to the ceremonial event. The pattern and color of the clothing system have a strong explicit nature, which can give the audience visual shock and trigger the common sense in the heart. That is the strict order of the feudal society. For the class woman, the Di-bird pattern with its unique connotation strengthens the sense of responsibility and mission in her heart, triggers the emotional resonance in the heart of women. And therefore encourages women to achieve such good expectations and become an important part of the national operation machine in the feudal society.

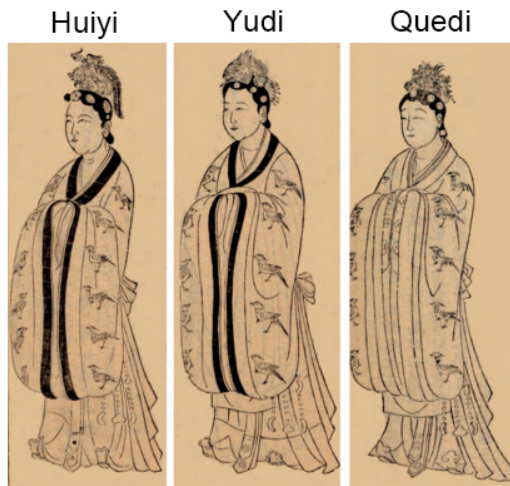


Fig. 2. "Sandi" dress of the Queen of Zhou Dynasty (painted by Nie Chongyi in "New Three Rites")

3 The artistic expression of Diyi pattern

Take Huiyi as an example. After its appearance in the Zhou Dynasty, it was valued and adopted in the Northern Wei Dynasty and carried on to the Ming Dynasty. During this period, the color of the dress and the color and production method of Di patterns changed a lot.^[6] Its color composition, pattern selection and composition form all reflect the aesthetic tendency and emotional expression of times.

3.1 The emotional expression of patterns



Observing the images of emperors and queens of Song Dynasty and Ming Dynasty in the old collection of Nanxun Hall in Taipei National Palace Museum (FIG. 3), we can see that the patterns of Huiyi in the Song Dynasty were mainly composed of four patterns: Di-bird patterns, small wheel flower patterns, dragon patterns and moire patterns.^[7] Diyi in Ming Dynasty inherited the system of Song Dynasty, and continued the Di-bird pattern with strong auspicious meanings (Tab. 1), and narrowed the scope of use. In Ming Dynasty, only the empress and crown princess (the future empress) were eligible to wear Diyi, and the women of other classes no longer used Diyi, which manifested a strict hierarchy.

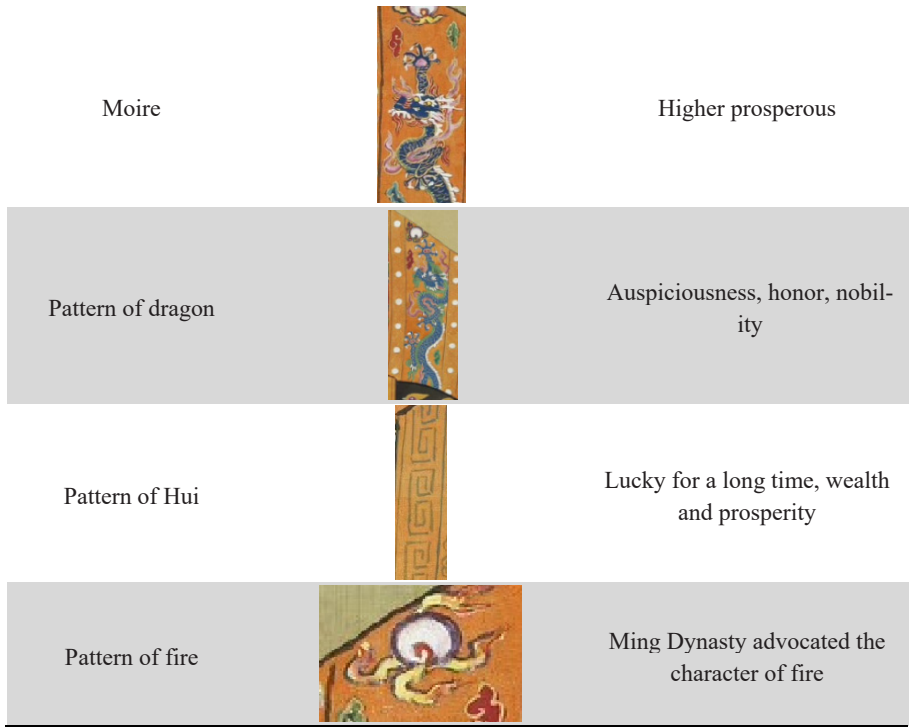
Di-bird pattern was internalized in Ming Dynasty and used on the crown decoration of the destiny woman, and its digital arrangement became a symbol of the hierarchy of the destiny woman.



Fig. 3. The queen statues of the Song and Ming Dynasties in the old collection of Nanxun Hall in the National Palace Museum in Taipei

Table 1. The artistic expression of Huiyi’s pattern system (pictures are from the old collection of Nanxun Hall in the National Palace Museum in Taipei)

Name	Graphics	Moral
Pattern of Di-birds		Honorable status, Pairs appear to show marital love, Metaphor female virtue single-minded
Small wheel flower		Consummation



3.2 A rigorous arrangement of patterns

On the basis of rich patterns, a well-organized arrangement composition is adopted. The organization of Huiyi's patterns follows the basic principle of patternology: single pattern, continuous pattern, the continuous pattern is uniform and clear, which all reflect the order concept and hierarchical concept of the Chinese nation since ancient times^[8]. Structural evolution of Diyi system: from "multi-column multiform" to "single-column Multiform".^[9] The main body of the clothes was decorated with Di-bird patterns and small wheel flower patterns, and adopted continuous organization forms and symmetrical composition forms to achieve a neat and regular aesthetic feeling and create a solemn and authoritative atmosphere. The decoration part adopted the organization shape suitable for the pattern, with dragon pattern and moire pattern along the edge of the clothing. And the fire pattern was added to the white space in Ming Dynasty, reflecting the emotional tendency of the Ming.

4 The ritual symbol of DiYi's pattern

The chapters of Di's rank was formally proposed in the Northern Zhou Dynasty. According to The book of Sui, the Northern Zhou Dynasty had twelve second-class empress clothing, six of Diyi, black color, and twelve second-class Di patterns; The nine

clothes of all the ladies, three concubines and three ladies were nine-class Di patterns; And the pattern of the other levels was reduced to eight, seven, six, and five in turn.^[10] It can be seen that the number of Di patterns on the clothes is an important sign to distinguish the class of clothing. In fact, the number of pheasants on the clothes is only a factor of magnitude to distinguish the level. But more importantly, the unique connotation of the clothing pattern system marked the unique memory in people's hearts, and triggered a sense of common sense became an important means of "separating the superior and inferior" in feudal society. In feudal society, men often occupy the dominant position in the society, which also makes people have a certain cognitive deviation for the social function of women in this social background. At the beginning, Diyi's pattern was produced to meet the emotional needs of feudal aristocrats for supremacy, emotional harmony between couples and female morality. On this basis, strict hierarchical order was divided through the intervention of rational emotions to better meet the requirements of society. This well-ordered pattern system has become a special emotional identifier in people's memory: Diyi represent the user's noble status and the "respect" in the social hierarchy. In such an emotional atmosphere, the user of Diyi has a conscious consideration and an intangible incentive to assume the responsibility brought by the status and achieve the beautiful expectations represented by the pattern.

5 Conclusion

People's emotional expression and the satisfaction of spiritual needs occupy an increasingly important position in modern design concepts. Through the analysis of the emotional process of Diyi's patterns, we can see that the clothes as a kind of hierarchical status of the materialized image was also highly emotional during its design process (production and decoration process) and use process in feudal society. That is, when the ancient society designed and made high-class dress, it chose Di-bird pattern in accordance with people's instinctive preference for good expectations, and then constituted Di pattern system through strict logical grading. Under such an emotional atmosphere, users and viewers generated conscious thinking and emotional resonance. It has achieved the requirements of the ritual system of "separating the superior and inferior" with clothing, and encouraging women to achieve "single-minded and chastity" and female virtue.

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