Form, Material, and Color: A Comprehensive Examination of Their Importance in Conventional Chinese Design

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Abstract

The purpose of this study is to identify effective strategies for incorporating classical Chinese aesthetics into contemporary contexts. Designers and non-designers, both Chinese and not, will be polled on their opinions on several visual design elements commonly associated with Chinese design. As a result, emphasis is placed on the following three features: We'll look at the three pillars of traditional Chinese design—handicraft, naturalism, and design with meaning—in greater detail below. Using the two sets of design standards discussed in the study, designers can use these symbols to convey contemporary Chinese culture through their work.

Keyword: Handicraft, Naturalism, Design, Standards, Non-Design.

INTRODUCTION

Form, material, and color are the fundamental components of visual design. Visual design elements have been used in a variety of ways across civilizations. A color's connotation can change dramatically depending on the context in which it is used.

Chinese traditional design has 5,000 years of history and a distinct concept. Traditional design, which is closely related to the country's history, plays an important role in shaping Chinese identity (Sun, 2010). Learning about traditional design is an excellent way to preserve and transmit Chinese heritage.

LITERATURE REVIEW

"Designs have always had an impact on society and individuals (Moalosi, Popovic, & Hudson, 2010). Design can also express a system's social value, national character, and cultural identity (Wu, 2001). People's attitudes, perspectives, and understanding of life have varying requirements for the use of artifacts due to differences in lifestyle and culture. Graphics, colors, shape, and texture are examples of visual components in artifacts that express cultural values (Huang and Deng, 2008). The frequency with which certain aesthetic components are used in a society can indicate their popularity. Designers do more than just express and reflect culture; they also

integrate and shape the evolution of our society through their work. Artefact production may influence people's thoughts and societal values.

in daily life. Modernism serves as an excellent example of this. The appearance of everyday items influenced people's aesthetics, lifestyles, and even cultural ideals.

Design and art play an important role in the evolution of society. According to David Chipperfield (Popovic, 2002), design is a transformation agent, and designers must understand how to undermine or promote society's indigenous cultural institutions. Designing with a social group's aesthetic ideals in mind can help people feel more connected to their community and make the world more interesting (Moalosi et al. 2010).

Since the early 1980s, the Chinese government has implemented cultural communication strategies to promote international knowledge exchange. The following is a concise description of this policy: Exiting and inviting others inside. For one, it allows Chinese students to study abroad, and for the other, it encourages foreign participation in Chinese initiatives (Xue, 2005). This policy may be observed in action in the context of a joint venture business. As a result, people from all over the world can collaborate on a specific project, allowing them to hone their skills and expand their knowledge.

As a result of its Open-Door policy, China has established global market dominance by exchanging ideas, markets, and cultures with other nations. Chinese art and design have suffered significantly as a result of globalization, which has brought China wealth (Gong, 2008).

The introduction of Western design threw Chinese designers off guard. (Wang, 1996) Similar to Modernism's emphasis on standardization and uniformity, Western ideologies and styles have spread at an unprecedented rate throughout China. As China's cultural fusion with the West has progressed, aesthetic ideologies and design styles have evolved. This synthesis can be seen in a variety of styles, including city plans and movie posters. One of the unexpected consequences of globalization is the loss of distinct Chinese heritage (Sun, 2010).

STATEMENT OF THE PROBLEM

Traditional Chinese design is inextricably linked to the morals and social values of the nation. It is deeply rooted in Chinese history and is critical to defining Chinese national identity (Sun, 2010). Traditional Chinese design reflects people's lifestyles, education, and necessities, as well as their desires and anxieties. Globalization brought standardized and homogenized design styles, which called into question how Chinese design expresses the country's cultural identity.

When it comes to aesthetic ideals, Chinese and Western cultures may differ dramatically, sparking heated debates across the country. As a result of globalization, some Chinese favor assimilating Western culture, while others prefer to stick to tradition (Guo 2010). As a result, society and people are increasingly understanding what it means to live in a restricted and linked world; rather than a

united global society, what is emerging is an agitated quest for individual and communal identity. The search for identity includes claiming the right to various values. (Manzini. 2010).

Even as globalization accelerates, the Chinese continue to hold onto and emphasize the core values that define their people. The Chinese have developed a strong sense of pride in their culture, as well as a burning desire to learn more about it (Shen 2006). During the early twenty-first century's rising economy, China's self-assurance and reflection grew. Despite making references to western culture, the Chinese have They learned that their unique, rich, and deep culture must be preserved. As a result, designers have stopped copying international trends, and their work reflects this shift. Designers, on the other hand, have gone deeper into Chinese traditional culture (Guo, 2010).

It has become difficult to promote Chinese design around the world while preserving the country's distinct identity. On the other hand, it could be viewed as an opportunity to study traditional Chinese design, which emphasizes cultural aspects (Gong, 2008). Traditional Chinese aesthetics must be incorporated into current design while remaining true to Chinese culture for designers to succeed (Sun, 2010).

THE STUDY AIMS

To explore how representative visual design elements can be applied to contemporary Chinese design in the context of globalization.

Research Questions: What visual elements best represent contemporary Chinese design globally?

RESEARCH METHODOLOGY

An online poll and two focus groups were used to collect data. The online poll attracted 170 Chinese and 90 non-Chinese respondents. Participants in the focus groups were divided into two groups: five Chinese and five non-Chinese. The data analysis was divided into three parts:

The data from the online survey and focus groups were analyzed using three methods: ethnographic, quantitative, and qualitative.

The ethnographic study took into account the age of the participants, their design experience, and their familiarity with traditional Chinese design. The objective of the quantitative study was to identify the most important traditional Chinese design components. The numerical data was analyzed using standard statistical procedures and SPSS software. After the online poll, A qualitative study was conducted to determine whether respondents believed certain items represented traditional Chinese design or not. Participants' responses and discussions were condensed into a few key themes that were then used to demonstrate their points of view.

RESEARCH DESIGN:

Participants were asked to answer a question to determine their familiarity with traditional Chinese design. On a five-point Likert scale, one represented nothing, while five represented a lot.

According to the study's hypothesis, 96.9% of participants were Chinese and 90.4% were non-Chinese, with the majority having a level of understanding of traditional Chinese design ranging from one to three. These results show that the participants are not conventional Chinese design experts, and their opinions are more likely to reflect those of The general public.

DATA ANALYSIS

The data would be analyzed using conventional statistical methods. It was then multiplied by the likelihood of each artifact in the assemblage. Using this method, we were able to evaluate various aspects of the design using the same criteria. When integrating things with design elements, it took into account the key design components that contribute to the overall feel of traditional Chinese design.

The variation was investigated using a one-way ANOVA. In the study, participants were shown images of 20 different items and asked to choose the one that best represented traditional Chinese design qualities. The purpose of this one-way ANOVA analysis is to see if there is a statistically significant difference between the probabilities chosen for these three. components of the design. Alternatively, if there isn't, it demonstrates the importance of color, material, and form in replicating traditional Chinese decoration. If there is a statistically significant difference between them, the multiple comparisons method will reveal which design feature has the greatest influence on how people perceive traditional Chinese design. SPSS can be used to crunch data and analyze results.

CONCLUSION

Using the perspectives of both Chinese and non-Chinese participants, the study sought to identify the visual elements most representative of traditional Chinese design. The study produced a guidebook for creatives and scholars to use when studying traditional Chinese culture and incorporating that knowledge into their own work. The methodology used in the study was both effective and reliable. This method has the potential to be used in future studies aimed at determining the distinguishing features of specific artifacts from specific civilizations. Future researchers may wish to broaden their research into related fields, such as psychology and ethnography, in order to gain a more complete understanding of the phenomenon of visual identification.

Traditional Chinese art and architecture are the product of thousands of years of development. It represents various aspects of Chinese society and culture.

To better understand Chinese design, it's important to look beyond the products themselves. The goal of these studies is to find ways to combine historical cultural elements into modern architecture in order to preserve historical wealth and enhance cultural diversity in the Today's

world is globalised. The road ahead is long, and it will take the efforts of many generations to preserve the culture in the end.

LIMITATIONS OF THE STUDY

This investigation focuses solely on three visual components: shape, material, and colour. Due to time constraints and sampling methods, it could only include three people. Furthermore, the study's goal is to learn what the general public, not just designers, have to say. Thus, if the participants lacked prior design knowledge and expertise, it would have been impossible to find an effective way to clearly explain all six design aspects. If time allows, participants may eventually be presented with all six design aspects.

The focus group has a Due to time constraints, there are only a few members. To gain a better understanding of traditional Chinese design, more qualitative data is required. The study used only two focus groups, so the results may be unreliable. To get meaningful results, you should consult with at least five focus groups.

It is necessary to recruit participants via an online survey in order to collect adequate responses and substantial data, but the research has a time limit. Furthermore, the technique has been shown to be less adaptable when reducing variables in the equation. Working with people from two different cultural backgrounds presented additional challenges, which could lead to control issues if a long-distance survey was conducted via a website. Finally, it is possible that the order of the photos influenced participants' decisions during the object selection process. Unfortunately, there was no way to have the survey tool randomly reorder the questions.

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