

Form, Material, and Color: An Exploratory Analysis of Their Significance in Traditional Chinese Design

ZHANG LEI¹, DR. ZULKARNAIN A. HATTA^{2a}

PhD Research Scholar in Social Science, Lincoln University College, Malaysia

Professor in Lincoln University College, Malaysia

Contact Details: zulkarnain@lincoln.edu.my

Abstract

The goal of this research is to identify viable strategies for incorporating classical Chinese aesthetics into contemporary contexts. Designers and non-designers alike, both Chinese and not, will be polled on their thoughts on several visual design elements commonly associated with Chinese design. The result is an emphasis on the following three features: We'll

examine the three pillars of traditional Chinese design—handicraft, naturalism, and design with meaning—in more depth below. Using the two sets of design standards discussed in the study, designers may employ these symbols to convey contemporary Chinese culture in their work.

Keyword: Handicraft, Naturalism, Design Standards

INTRODUCTION

Form, material, and colour are the building blocks of visual design. Visual design components have been employed in a variety of ways throughout civilizations. A color's connotation can vary greatly depending on the context in which it is used.

Chinese traditional design has a 5,000-year history and a distinctive concept. A significant part of Chinese identity is formed by traditional design, which has a strong relationship to the country's history (Sun, 2010). A great method to preserve and pass on Chinese heritage is to learn about traditional design.

LITERATURE REVIEW

Designs have always had an impact on society and people (Moalosi, Popovic & Hudson, 2010). Design may also convey a system's social value, national character, and cultural identity (Wu, 2001).

People's attitudes, perspectives, and understanding of life have varying needs for the use of artefacts because of differences in lifestyle and culture. Visual components in artefacts express cultural values like graphics, colours, shape, and texture.. etc (Huang & Deng, 2008). The

popularity of certain aesthetic components in a society may be seen by the frequency with which they are used.

Designers do not only express and reflect culture; they also integrate and shape the evolution of our society via their work. People's thinking and societal values might be influenced as a result of artefact production in daily life. A good illustration of this is modernism. Through the creation of everyday items, its appearance transformed people's aesthetics, lifestyles, and even cultural ideals.

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

The Chinese government has been implementing cultural communication strategies since the early 1980s in an effort to improve international knowledge exchange. The following is a succinct description of this policy: Exiting, inviting others in. For one, it offers Chinese students the chance to study abroad, while for the other, it seeks foreign participation in Chinese initiative (Xue, 2005). This policy may be seen in action in the instance of a joint venture business. Because of this, people from all over the world may work together on a specific project, exercise their talents, and improve their knowledge (Guo, 2010).

As a result of China's Open Door policy, it has established its worldwide market dominance through exchanging ideas, markets, and cultures with other countries. Chinese art and design have suffered a significant fall as a result of globalisation, which has brought China riches (Gong, 2008).

Chinese designers were thrown for a loop when Western design was introduced (Wang, 1996). As with Modernism's emphasis on standardisation and uniformity, such Western ideological tendencies and styles have spread throughout China at an unparalleled rate. Aesthetic ideologies and design styles have changed as a result of China's growing cultural fusion with the West. This synthesis may be seen in a variety of styles, such as city plans or movie posters. Loss of distinctive Chinese heritage is one of the unexpected effects of globalisation (Sun, 2010).

STATEMENT OF THE PROBLEM

Traditional Chinese design is closely linked to people's morals and social values of the country. It is deeply rooted in Chinese history and plays a crucial role in defining Chinese national identity (Sun, 2010). People's life, education, and necessities are reflected in traditional Chinese design, as are desires and anxieties (Moalosi, Popovic & Hickling-Hudson, 2010). Globalization brought design styles that were standardised and homogenised, challenging the link between how Chinese design expresses the cultural identity of the country's people.

When it comes to aesthetic ideals, the cultures of China and the West may be vastly different, leading to heated debates across the country. As a result of globalisation, some Chinese support assimilating Western culture, while others urge staying with tradition (Guo, 2010). Because of this, society and people are increasingly recognising what it means to live in a restricted and linked world, rather than an united global society, what is emerging instead is an agitated quest

for individual and communal identity. Claim to the right to various values is part of the search for identity. (Manzini, 2010).

But even as globalisation picks up speed, the Chinese are still holding onto and emphasising the core values that define them as a people. The Chinese have developed a fierce sense of pride in their culture and 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 increased. In spite of making references to Western culture, the Chinese have learned that their own distinctive, rich, and deep culture must be preserved. Designers have ceased copying international trends as a result, and this is evident in their work. Designers, on the other hand, have delved further into Chinese traditional culture (Guo, 2010).

It's become difficult to promote Chinese design throughout the world while still maintaining the country's unique identity. On the other hand, it may be regarded as a chance to investigate traditional Chinese design, which emphasises cultural aspects (Gong, 2008). Traditional Chinese aesthetics must be incorporated into current design while keeping loyal to Chinese culture for designers to achieve success (Sun, 2010).

OBJECTIVE OF THE STUDY

- To develop an approach to representative visual design elements' application to contemporary Chinese design in the face of globalization.

Research Questions

- In the global scenario which representative visual elements play key role to represent contemporary Chinese design?

RESEARCH METHODOLOGY

An online poll and two focus groups were used to gather information. There were 170 Chinese and 90 non-Chinese respondents to the online poll. Participants in the focus groups were divided into two groups, one with five Chinese and the other with five non-Chinese.

The data analysis was divided into three sections:

Data from the online survey and focus groups were subjected to three different types of analysis: ethnographic, quantitative, and qualitative.

Participants' age, design experience, and familiarity with traditional Chinese design were all considered in the ethnographic study. It was the goal of the quantitative study to determine the most important traditional Chinese design components. The numerical data was processed using standard statistical procedures and the SPSS software. Following the online poll, a qualitative study was carried out to determine why respondents thought certain items represented traditional Chinese design or not. Participants' responses and discussions were distilled into a few essential themes, which were then used to illustrate their points of view.

RESEARCH DESIGN

Participants were asked to answer a question to evaluate their level of familiarity with traditional Chinese design. On a five-point Likert scale, one meant nothing and five meant a lot. 96.9% of participants were Chinese, while 90.4% were non-Chinese, and most possessed understanding of traditional Chinese design at a level between one and three, according to the

study's hypothesis. These results show that the participants are not conventional Chinese design specialists and that their opinions are more likely to reflect those of the general public.

DATA ANALYSIS

The data would be analysed using conventional methods of statistics. It was then multiplied by the related artefact likelihood for each item in the assemblage. Using this method, we were able to evaluate different aspects of the design by the same standards. When integrating things with design elements, it also considered the crucial design components that contribute to the feel of traditional Chinese design.

To investigate the variation, a one-way ANOVA was used. In the study, people were shown images of 20 different items and asked to select the one that they felt best exemplified traditional Chinese design qualities. The goal of this one-way ANOVA analysis is to determine if there is a statistically significant difference between the probabilities chosen for these three parts of the design. Alternatively, if there isn't, it demonstrates the equal importance of colour, material, and form in emulating classic Chinese decoration. If there is a statistically significant difference between them, the multiple comparisons method will show which design aspect has the most effect on how people see traditional Chinese design.

Data crunching and analysis may be performed with SPSS.

CONCLUSION

Using the perspectives of both Chinese and non-Chinese participants, the study set out to identify the visual elements that are most emblematic of traditional Chinese design. The study produced a guidebook for creatives and scholars to use in their study of traditional Chinese culture and in incorporating that knowledge into their own work. The methodology used in the study was effective and reliable. There is potential for this method to be applied in future studies aiming to decipher the salient features of certain artefacts from specific civilizations. Future researchers may also wish to extend their studies into related domains, such as psychology and ethnography, in order to gain a more comprehensive understanding of the phenomenon of visual identification.

Traditional Chinese art and architecture are the result of thousands of years of development. It stands for various aspects of Chinese society and culture.

To better comprehend Chinese design, it's important to go beyond just looking at the products themselves. The goal of studies like these is to find methods to combine historical cultural elements into modern architecture in order to preserve historical wealth and enhance cultural diversity in the globalised present. The path ahead is long, and it will require the hard work of many generations to preserve the culture in the end.

LIMITATIONS OF THE STUDY

Three visual components are the only focus of this investigation: shape, material, and colour. Due to time constraints and sampling approach, it could only include three people. Furthermore, the study's goal is to find out what the general public has to say, not simply what designers have to say. Thus, if the participants lacked prior design knowledge and expertise, it would have been impossible to discover an effective method of explaining clearly all six design

aspects. In the future, if time permits, participants might be successfully presented with all six design aspects.

The focus group had a small number of members because of the time constraints. To have a deeper grasp of traditional Chinese design, more qualitative data is required. Only two focus groups were used in the study, which means the findings may not be reliable. To obtain meaningful results, you'll need to consult with at least five focus groups.

It is necessary to utilise an online survey to recruit participants in order to gather adequate replies and substantial data, however the research has a time constraint. Additionally, the technique has been proven to be less adaptable when it comes to reducing variables in the equation. Working with people from two distinct cultural backgrounds posed additional hurdles that might lead to control issues if a long-distance survey conducted using a website. Finally, it's possible that the order of the photos impacted participants' decisions throughout the objects selection process. Unfortunately, there was no way to have the survey tool randomly alter the order of the questions.

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