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# An Exploratory Analysis Of The Visual Design Elements – Form, Material And Color And Their Significant Impact And Contribution On Traditional Chinese Design

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| ARTICLE INFO | ABSTRACT |
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| | When it comes to visual design, the three fundamental components of form, subject matter, and colour are the foundation upon which the language of images is constructed. Many different civilizations have used distinct parts of visual design in a variety of different ways. A specific culture may assign a certain meaning to a particular hue, whereas another culture may assign an entirely other meaning to these same colours. Over the course of around five thousand years, traditional Chinese architecture has been around, each with its own distinct ideology. The design of traditional Chinese objects has a strong connection to the past and makes a major contribution to the identity of the Chinese people. Educating the future generation about the history and culture of China via the study of classical Chinese design is an excellent way to do it. The work that is being presented investigates this very topic with the intention of incorporating traditional Chinese visual elements into contemporary design. The purpose of this research is to shed light on the methods by which commonplace visual design features are seen to be associated with Chinese design. This is true regardless of whether or not they are a designer. This research focuses on three qualities in order to better understand traditional Chinese design: a) handicraft, b) naturalistic thought, and c) design with meaning. The purpose of this study is to better understand traditional Chinese design. In addition to this, the research looks into two unique sets of design concepts that may assist creative individuals in incorporating these iconic characteristics of Chinese culture with contemporary works of art.<br><br>**Keywords:** *Visual Design Elements, Traditional Chinese Design, Form, Material.* |

## INTRODUCTION

Over time, design has engaged with individuals and penetrated society. Design also has the power to convey the cultural core, national pride, and social worth of a system. Artefacts reflect people's attitudes, perspectives, and ways of thinking about life, and as a result, people's needs for their utility vary greatly among cultures and ways of living. Graphics, colours, shape, and textures are all visual aspects of artefacts that reflect cultural values. The prevalence of these visual components in a community is indicative of how beloved they are by its members and, by extension, of its distinct culture. Not only does design serve as a reflection and expression of culture, but it also combines cultures and dictates how their society evolves. The creation of artefacts as part of everyday life has the potential to impact not only the lives of those involved but also their thoughts and the values that society upholds. One such example is modernism. Because of the artefacts it gave rise to, it revolutionised people's sense of style, way of life, and cultural values. As a society evolves, its aesthetics and practices change as well. It is crucial for designers to understand that their work has the power to either strengthen or weaken the society's indigenous cultural systems, since design is a force for transformation. Local

identity and cultural variety may both be enhanced via design that incorporates the decorative principles held by a social group. In an effort to enhance the flow of information between nations, the Chinese government has begun enforcing cultural communication regulations. Going out, welcoming in is the best way to describe this strategy. The former allows Chinese students to attend universities abroad, while the latter brings in foreign specialists to work on Chinese initiatives. This strategy is best shown by the example of a joint-venture corporation. It provides an opportunity for people from different countries to work together on a particular project, allowing them to hone their talents and gain experience. By opening its doors to other countries and sharing its ideas, markets, and cultures, China has shown its global market relevance via the Open-Door policy. Although China has benefited economically from globalisation, the country's artistic and design industries have begun a precipitous fall. −Chinese designers were greatly shaken by the arrival of Western design. Similar to how the influence of Modernism, which prioritised standardisation and uniformity, expanded rapidly across China, so too have such Western ideological tendencies and styles. Aesthetic philosophy and design style have been profoundly affected by the growing interaction of cultures with the West. From city plans to movie posters, there are a lot of examples of this blending of styles. The erasure of distinctive Chinese culture is one example of the unforeseen effects of globalisation **(Chen, 2019).**

## BACKGROUND OF THE STUDY

Historically, people's morals and community standards have been integral to traditional design. A significant part of the Chinese identity is shaped by it, and it has strong ties to the past. A person's life story, level of education, wants, desires, and even concerns are reflected in traditional Chinese design. Standardised and homogenised design styles emerged with globalisation, posing a threat to the link between Chinese design and its cultural identity. Differences in aesthetic ideals between Chinese and Western cultures have the potential to spark debates on a national scale. Since Western influence is inevitable in a globalised society, some Chinese are for embracing it, while others want to maintain traditional values. Instead of a cohesive global society, what is forming, as Manzini put it, is a frustrated quest for individual and communal identity as people and communities are coming to terms with the fact that they all live in a small, interdependent globe. As part of this quest for self-discovery, they may feel justified in professing other ideals. Even in the face of the powerful forces of globalisation, the Chinese have maintained their own culture and identity.

 The Chinese are getting quite possessive of their history and culture, and they are anxious to learn more about it. Amid the early 21st century economic boom, China's self-assurance and reflection began to rise Despite acknowledging Western culture, the Chinese have come to realise the need of preserving their own distinct, profound culture. Because of this, designers have ceased trying to copy other countries' fashions. The designers have instead delved more deeply into traditional Chinese culture. It is becoming more difficult to promote Chinese design internationally while maintaining its unique identity. On the other hand, it may be seen as a chance to delve into traditional Chinese design, which highlights cultural traits. Maintaining authenticity while incorporating traditional aesthetics into modern design is a challenge for Chinese designers. traditional Chinese artefacts showcase a seamless integration of culture and design. Finding visually relevant information from traditional Chinese design the fact that may be used into modern design concepts is a difficulty within the framework of contemporary design. 1.2Theoretical Construct studying classic Chinese visual design components in an effort to modernise them is the subject of this research. Integrating elements derived from conventional Chinese culture into modern design might begin with locating visual information that is characteristic of traditional Chinese design.

This visual design aspect discussion mostly focuses on form, material, and colour. Traditional Chinese design makes use of these components in a way that is symbolic of Chinese culture. Finding out how individuals from different cultural backgrounds, both Chinese and those without a Chinese background, identify visual design features frequently connected with traditional Chinese designing is the main focus of this study. The study's overarching goal is to provide light on the defining features of classic Chinese aesthetics, catalogue them, and then provide a method for bringing these principles into the context of modern Chinese design in light of globalisation. The first area of study will provide results that clearly display characteristics of classic visual design components in Chinese aesthetics. Related papers will be determined after the identifying process is complete **(Ahmad, 2017).**

## PURPOSE OF THE RESEARCH

By fusing traditional Chinese patterns with cultural and creative products, they can showcase the beauty and spirit of these items while also telling their story. This helps consumers connect with the unique traditional culture of various regions of China, which in turn fosters a sense of national pride. As China's tourist economy has grown in recent years, the country's cultural and creative sectors have made the most of the possibilities presented to them, and the sectors themselves have begun to take form. The findings of this study have important practical implications for the design of objects bearing traditional Chinese patterning and metaphors, imbuing artistic and cultural goods with profound and morally significant cultural meaning.

## LITERATURE REVIEW

It is becoming more difficult to promote Chinese design internationally while maintaining its unique identity. On the other hand, it may be seen as a chance to delve into traditional Chinese design, which highlights cultural traits. Designers must be faithful to Chinese culture while incorporating traditional aesthetics into modern design. Artefacts from ancient China showcase a seamless integration of culture and design. Finding visually relevant information from traditional Chinese development that may be used into modern design concepts is a difficulty in the context of modern design. Cultural anthropology has long been considered a subfield of social anthropology concerned with the study of cultural influences on design. Religion, politics, traditions, values, and language are only a few of the many social aspects that make up a people's culture. So, a group's culture may be described as its common ideas, beliefs, and practices. Individuals within the irrespective group act in accordance with their cultural values. Objects that embody these principles provide light on societal beliefs. In some cultural contexts, people's beliefs and practices might vary, and this can be shown in the objects they use. Therefore, a civilization's artefacts may show how it has developed throughout time. The things that people make and buy in a society provide a picture of their culture and the way they live. Culture and civilization are shaped by the artefacts that have been passed down through generations. Design influences culture, which in turn influences culture. For instance, their way of life, social interactions, and even cultural ideals have all been impacted by the rise of the Internet in the previous century. Visual graphics, colours, information, and features are just a few more examples of the many design components that artefacts might have. Artefacts that have gained popularity in a society often have all of these features, which showcase cultural values. This is because these artefacts help consumers feel more connected to their own culture. One way to incorporate cultural values into a design is to include symbols and elements that are symbolic of those values. On the one hand, designers may find endless sources of inspiration for new ideas among the diverse and abundant materials found in many civilizations. Cultural values have an important influence in shaping consumers' attitudes and behaviours, thus designers should be mindful of them. Failing to take user values into account might lead to the design's failure **(Hu, 2019).**

## RESEARCH QUESTIONS

- What are the elements of Chinese traditional design?
- What is the concept of Chinese visual design element?
- What are the characteristics of Chinese art and visual design element?
- How to the impact and contribution on traditional Chinese design?

## CONCEPTUAL FRAMEWORK
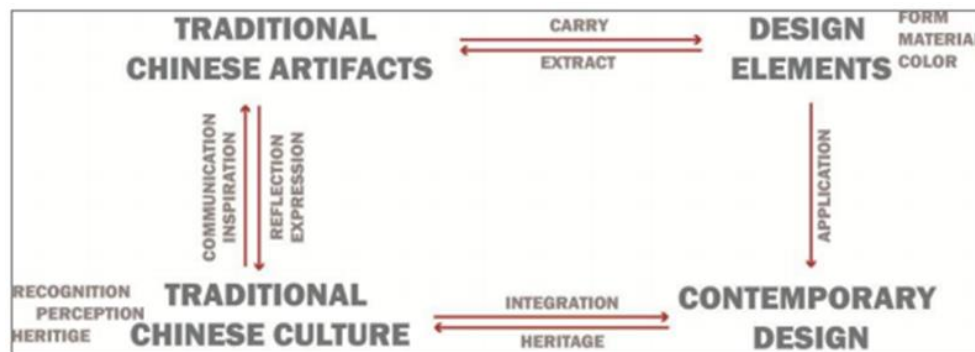


## METHODOLOGY

Public perceptions concerning conventional Chinese visual design elements are the primary research foci here. By analysing cultural relics, they may discover how other communities perceive these same visual design elements.

"Cultural artefact" is a term derived from the social sciences, particularly sociology and anthropology, and used to anything human-made that might reveal anything about a people's culture.

Studying the perspectives of a certain socioeconomic group is the overarching aim of the proposed study on cultural items. Different social groups have different cultures, beliefs, and daily activities. Objects created by members of a particular community and intended to represent the values held by that group are used in the proposed study on cultural artefacts. Researches may study objects to find out how other people see the culture and to discover its mysteries. This research aims to determine, from the perspectives of both Chinese and non-Chinese people, what aspects of visual design contribute to the unique look of cultural products from China. a focus group and an online survey comprise the study's suggested method. By reviewing and synthesising the

most important points made in earlier studies, the literature review helps to restore the researcher's memory of the topic. As is typical, the inquiry is theoretically grounded in the literature review. A lot of ideas came from traditional Chinese design and its components, as well as from other cultures and their designs. To find out what people think about a given topic, researchers often use online surveys, which are a kind of study with a that was not experimental fixed design. A survey, and especially an online survey, offers a dependable way to collect large amounts of data quickly using a uniform format, which is ideal for exploratory research. The purpose and subject matter of a focus group interview are predetermined. To further understand the participants' overall views on traditional Chinese principles of design and to debate the results of the online survey, this study used focus groups as an additional analysis technique. The free and open flow of information among focus group participants yields a more comprehensive and reliable end result.

## RESULT

In addition to two focus groups, data was gathered via an online poll. The online survey included 170 Chinese respondents and 90 non-Chinese. There were ten participants in each focus group; five were Chinese and five were not.

In analysing the data, there were three main points: It begins with an anthropological analysis, continues with a quantitative breakdown of survey data, and culminates with a qualitative breakdown of focus group conversations.

This anthropological analysis looked at a variety of demographic factors, including age, design experience, and acquaintance with traditional Chinese design. Finding out which aesthetically significant parts that make up conventional Chinese construction are the main focus of this quantitative research was the intention behind it. They analysed the numerical data using the SPSS statistical programme and typical statistical procedures. They performed a qualitative investigation after the online vote to find out why some people thought certain things were traditional Chinese aesthetics and others didn't. The analysis condensed the participants' replies and the following discussion into a handful of key points so that they could better grasp their points of view.

To get general demographic information from those who participated in the online survey, just four questions were used. Age, number of decades spent in China by Chinese participants, numbers of years spent developing, and knowledge with traditional Chinese design were the four factors listed in that order.
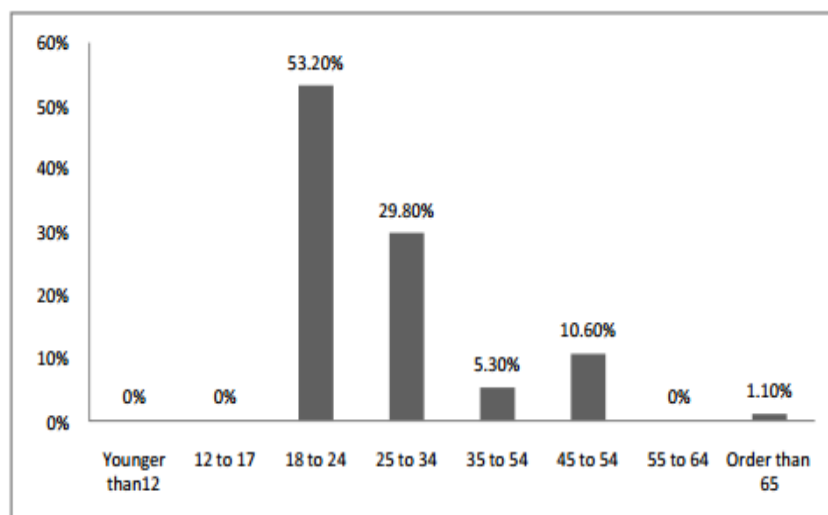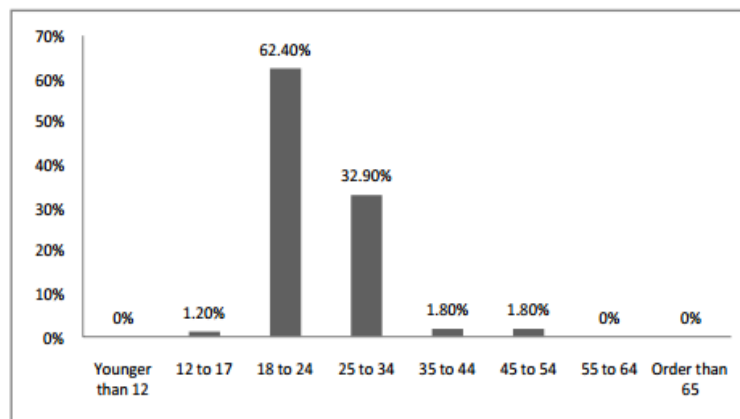
## DISCUSSION

The aesthetic characteristics of "traditional Chinese" design are distinctive. Examining responses from both Chinese and non-Chinese individuals revealed many. Looking at these characteristics could give some idea of traditional Chinese design. Pure form of thought Naturalism is a distinguishing feature of traditional Chinese design, and the study's results reflected it in many ways. Traditional Chinese design is best exemplified by organic and realistic traits, according to participants of both Chinese and non-Chinese backgrounds. This qualifies the things as instances of naturalism. The panellists also reached a consensus about the fact that traditional Chinese style is best represented by natural materials such as porcelain, jade, and wood. The Chinese have a long history of being celebrated for their exceptional grasp of organic shapes and materials. A comparison of naturalism with traditional Chinese design reveals certain commonalities. Practical layout Traditional Chinese design and Chinese culture are very related. According to the Chinese participants in the research, the most influential factor in their decisions and reactions was the artifact's context. Non-Chinese participants in the discussion of traditional Chinese design made the statement, "most of us don't comprehend the Chinese 'drama,'" implying that they learned about the aesthetics instead of the meaning behind them. The traditional aesthetic components of Chinese design represent many aspects of Chinese society, the years, and culture.

## CONCLUSION

There are observable visual traits that are unique to traditional Chinese design. Results from both Chinese and non-Chinese respondents helped us identify a number of them. To fully grasp traditional Chinese design, one must be familiar with these traits. The study's results demonstrated, in several ways, that naturalism is a defining characteristic of traditional Chinese design. Organic and realistic qualities were seen most indicative of traditional Chinese design by both Chinese and non-Chinese participants, placing the artefacts in the naturalism group. Natural materials such as wood, jade, and porcelain were chosen by the participants because they are seen as symbols for traditional Chinese design. The Chinese are well-known for their profound respect for, familiarity with, and mastery of organic form and substance. Consequently, it would seem that there is a connection between naturalism and traditional Chinese design via certain visual aspects. Topics covered in this researcher include social semiotic analysis, visual design semiotic analysis in China, and the conflicts that arise from using global and Chinese semiotics. This tea package has been subjected to an analysis of its cultural, symbolic, representational, interactive, and compositional meanings, as well as its materials, textures, form, colour, writing, and font. This package primarily makes use of traditional calligraphy and the theme of an imagined dragon, as identified by Chinese designers using semiotic evaluation and social semiotic approaches. The creator of the packaging apparently did not give much thought to the composition of the design. The creator of this package failed miserably in distinguishing between the two components, despite the fact that the front makes use of the Rule of three-quarters for its fundamental composition. In addition, the designer has included Chinese visual elements like calligraphy and a dragon emblem without taking the consumer's cultural background into account. There are brand insignia all over the dragon design and they're even printed on the packaging. The package's creator clearly did not want to draw any distinctions between the two components and instead gave them equal weight.

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