



An exploratory analysis of the visual design elements—form, material, and color—and their significant impact and contribution to traditional chinese design

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Abstract

The three most important parts of design that have had a big effect on how traditional chinese products are made are form, material, and colour. Form is perhaps the most significant of these three things. These qualities have also had a big impact on the design of traditional chinese items, which is a big contribution. This review article contains a substantial amount of information on each of these three design features. The objective of this study is to demonstrate the influence of independent variables on the mediating construct of visual design features, which then affects the dependent variables of cultural impact and the enduring contributions of chinese design. The objective of this work is to provide a synthesis of the latest academic research results and to underscore the impact of these factors on the mediating idea. It uses a lot of different materials from art history, cultural studies, and design theory to look at the phenomena from both a historical and a modern point of view. The author of this page talks about a broad range of architectural styles, decorative artefacts, fabrics, pottery, and symbolic aesthetics that were popular under successive dynasties. The majority of the discourse in this book centres on the principles underlying taoism, confucianism, and the philosophy of the five elements. The study results indicate that colour serves as the primary medium of communication, conveying spiritual values, hierarchy, and wealth. The most important way that humans communicate to each other is via colour. The researcher may show balance, symbolism, and harmony by utilising form; strength, workmanship, and cultural longevity by using material; and the link between the material and the shape by employing shape. When the researcher put all of these parts together, researcher obtain an aesthetic system that has been regarded for a long time as a unique feature of traditional chinese design.

Keywords: traditional chinese products, visual design features, cultural studies, architectural styles, decorative artefacts

1. Introduction

Traditional chinese design is a very deep way to show cultural concepts since it is based on aesthetics, symbolism, and harmony. This method puts the visual parts of chinese aesthetics at the centre of the conversation. These parts include colour, shape, and substance. The researcher need to know these parts well in order to understand the system's history and personality. One of the most significant parts of classical design is how well form and function work together, as well as how each of these parts has a symbolic meaning. People have used form for a very long period to show cultural ideals like balance, harmony, and spiritual resonance (zheng, 2022). For example, this form of design may be observed in the symmetrical groupings that are used in ornamental arts.

One thing that makes chinese design stand out is how it uses materials. Ceramics, jade, silk, and wood are all examples of materials that come from nature. The fact that these materials are utilised frequently shows that the person who made them is dedicated to the trade and knows how to take care of them. Hardwoods have been used in building and furnishings for a long time because they hold heat well and last a long period. Textiles and ceramics, on the other hand, are examples of items that show both technical progress and symbolic value (forest items journal, 2024).



One of the most essential things to do when trying to express cultural identity is to think about how to use colour. The ancient chinese concept of colour held that any hue might symbolise one of the five elements. Naturalism, harmony, hierarchy, and wealth are some of the ideas that fall under this category. People used to think that red, yellow, and black meant authority, formality, and status, whereas green and blue meant peace and fresh beginnings. After the "academic journal of architecture" came out, it was eventually decided that the colours green and blue were connected to these points of view (academic journal of architecture, 2024).

The objective of this review article is to examine traditional chinese design in relation to the three independent variables of visual design: form, material, and colour. People say that the goal of this review article is to provide a thorough study of how these three basic parts of visual design are connected to each other. This research examines the functions of these elements in textiles, furniture, decorative arts, and architecture to explore their cultural, historical, and aesthetic value. The main goal of this study is to look at the aesthetic value of these traits. It also looks at how these influences still affect creative work now.

2. Background of the study

Traditional chinese design is part of a cultural system that has been around for a long time. An observer may perceive that the visual parts of traditional chinese design convey meaning, identity, and continuity. Throughout history, people have utilised many different sorts of things to create aesthetic language in many different ways. Form, material, and colour are the three most important ideas that have been employed throughout human history. The chinese aesthetic puts a lot of importance on principles like proportion, rhythm, and symbolic form (bingying, 2023). On the other side, the prevalence of symmetrical layouts and curved shapes shows that civilisation is stable and peaceful. Also, things and places have a sense of order when they have repeated formal patterns. The conceptual silhouette shows how the connections between the human body and the cosmos are described. Throughout human history, the choice of materials, especially those that use natural materials like pottery, jade, silk, and hardwoods, has been a way to share information, show off, and think about ways of living that are in line with the natural world. There are a lot of reasons why this has happened. This is a very important thing to think about when it comes to products that include natural ingredients. The materiality of products firmly anchored them in a sensory and textural history that reinforced cultural narratives (dong & binti jamali, 2024). The colour systems were set up in a manner that made sense with cosmological and ceremonial logics, which made it feasible for them to be built.

Recent research using design methodologies and empirical data has shown that the integration of these three components results in the creation of a visual-design construct that serves as a mediator. This combination changes how people observe, judge, and reinterpret traditional designs as a consequence. Recent studies in consumer preferences, eye-tracking, and computational design show that colour palettes have distinct historical meanings that people now can understand. These research have shown that colour palettes has these consequences. Moreover, formal features may be encoded via algorithms to maintain cultural affordances while facilitating creative expression (li et al., 2025). The aim achieved by the amalgamation of theoretical frameworks, perceptual analyses, and empirical design study.

3. Purpose of the study

The shape, the material, and the colour are the three most important parts of traditional chinese design. The design's main emphasis is on the shape. The goal of this study is to look at how these parts work together as mediators, which in turn shape the style's visual identity. The interactions among these components can be observed during the inquiry. The goal of this study



is to show how these elements have changed aesthetic standards, creative activities, and cultural expression at various times in history by using earlier studies on the topic. This inquiry has been conducted to elucidate the situation. The investigation also try to find out how important they still are to preserving history and coming up with new design ideas. One of the other purposes of the study is to reach this specific goal. This study guarantees that traditional chinese design continues to motivate creative endeavours worldwide by providing a thorough understanding of how form, material, and colour affect the aesthetic and cultural worth of the designs produced.

4. Literature review

From the perspective of form, material, and colour, the purpose of this study was to investigate the approaches that are used in traditional chinese design. It was brought about by a combination of the story's experience, logic, and narrative all working together. It is possible for anyone to acquire books from a wide variety of sources on the internet by employing search terms such as "chinese design aesthetics," "form and material in chinese architecture," "traditional chinese colour systems," and "visual elements in heritage design." this aided us in gaining a deeper understanding of the topic. Scopus, web of science, google scholar, and cnki are only few of the databases that are included in this organization's collection of collections. The materials were put together with the assistance of academics hailing from a wide variety of fields. Among these sources were research conducted by museums and studies on cultural heritage, as well as publications in the field of applied design science and design publications that were subjected to peer review. Work of art that may potentially combine theory and practice piqued the curiosity of a great number of individuals. (chen et al., 2024) this objective was accomplished by establishing a connection between the fundamentals of visual design and cultural expression, historical traditions, or contemporary developments.

• inclusive and exclusive criteria

it is necessary for the research to be methodologically sound and relevant in order to satisfy the entrance requirements. In order for a study to be considered for inclusion, it was necessary for it to fulfil three requirements: (a) it had to be published between the years 2020 and 2025; (b) it had to concentrate on shape, substance, or colour in relation to chinese design; and (c) it had to provide either theoretical frameworks or empirical data that explained how design affects and creates things. For the study to be eligible for inclusion, it is necessary for it to fulfil each and every one of these standards (deng et al., 2022). For the purpose of determining whether or not chinese practices may be included into a more comprehensive comparative research of other cultures, academics investigated the origins of chinese practices within the framework of global design discourse. There was no peer assessment, the design criticism was not in-depth enough, and the works did not mesh with chinese culture but instead concentrated on other asian civilisations. These are the reasons why the nominations were rejected. These aspects were taken into consideration in order to determine the reasons why nominations were rejected. It is because of this harmony that the study is able to include both well-established ideas and brand-new discoveries in the field (liu & zhao, 2024).

5. Research question

What is the extent of impact of visual design elements towards the revival of chinese traditional design?

6. Methodology

The purpose of this review research is to conduct an analysis of the qualities of visual design that are often believed to be linked with traditional chinese design. The methodology of qualitative synthesis was used in the study. An in-depth analysis of the research methodologies that were utilised in ten recent scholarly papers was carried out by this community.



a number of research made use of quantitative experimental designs in order to investigate the manner in which different materials, forms, and colour combinations influence the attention of viewers as well as their own personal preferences about aesthetics. A few of the methods that were used in the creation of these designs were eye tracking and perceptual assessment both. In the course of the research technique, these two approaches were used (huang & zhao, 2020).

in previous studies, simulations of historical colour palettes and architectural styles were created via the use of parametric analysis and computer modelling. Computer models were used in order to accomplish this goal. As a consequence of this, the gathering of trustworthy and objective data on design differences and trends was successfully completed (xu, 2021).

in a number of research, qualitative cultural and semiotic analyses were used to investigate the ways in which beautiful shapes, colours, and materials were utilised in the design of architectural structures, textiles, and furniture. In order to get a more in-depth comprehension of the subject matter question, a number of investigations were carried out. In each of these studies, the construction of homes, furnishings, and textiles was the primary focus of attention. In the course of the evaluation that was carried out for these initiatives, a wide variety of academic fields were investigated. Fabrication of textiles, furniture, and other architectural designs were among the fields that were available. Over the course of their research, a number of topics received a significant amount of attention. These topics included the importance of preserving historical events and the significance of cultural assets (mao et al., 2024).

the use of tactics such as talking to people who work in the craft industry, travelling outdoors to look at objects, and testing materials in a laboratory were some of the strategies that were used. An additional method that was employed to guarantee that the tasks that were being considered were carried out appropriately was the utilisation of field inspections. This made it possible to have a thorough understanding of the dynamic interaction that exists between the components of physical design and cultural narratives (wang, 2021). Because of this, complete comprehension of the link was not difficult to get.

numerous studies have been conducted in order to investigate the numerous ways in which visual design concepts may be used across a wide range of traditional topic areas. Within this area, a diverse assortment of activities may be found. There are a variety of jobs that fall under this category, some examples of which are narrative reviews, case studies, synthesising prior research, and examining items about themes. The purpose of this research was to get an understanding of the many linkages that exist across various fields of study (li & sun, 2022).

it is possible that if the researcher investigate these strategies together, researcher may be able to comprehend the many ways in which academics make use of shape, material, and colour in their work. A careful examination of the strategies is the only way to obtain this degree of understanding, which can only be accomplished by doing so. Researchers have turned to the methods that have been discussed up to this point in order to investigate not just the numerical aspects of design but also the ways in which culture influences design. A thorough framework for understanding the impact and significance of traditional chinese design in both historical and current settings has been offered as a result of the study. A significant influence on this framework is exerted by the qualities of visual design. In order to construct this framework, another framework, which is also a framework, was used as a foundation. The use of a wide variety of methodological approaches is an essential component that plays a significant role in facilitating the accomplishment of this purpose.

7. Result



The data that is now accessible shows that the three most important visual aspects in traditional chinese design are form, material, and colour. To support this point of view, a thorough study of the works that were evaluated was done. The researcher can definitely ascertain that this represents the present condition. Quantitative methodologies have shown that modifications in these attributes may serve as measurable indications of the design's influence (huang & zhao, 2020). These strategies immediately affect how much attention is paid to the environment, the choices made about how things look, and the feelings that are stirred up. The researcher may use computer modelling techniques to collect data on the structural and visual principles behind various chinese aesthetic traditions. The researcher may use this information to assist in their study. It is clear that historical architectural designs and colour schemes do contain the regularity and harmony that are buried in them (xu, 2021).

The findings of a qualitative research study suggest that design elements extend beyond superficial aesthetic considerations. One conclusion that may be drawn from the study is that design aspects include more than just visual appeal. They could also have a philosophical or cultural value, which would change their meaning. The colours, on the other hand, indicate thoughts of affluence, rank, and safety, while the shapes show concepts of balance and harmony. The shapes are essential because they stand for the old values, the materials are important because they stand for the authenticity and craftsmanship of the past, and the forms themselves are important because they speak for the old ideals. Each of these pieces operates on its own, but they all work together to build the framework (mao et al., 2024). There is a link between ancestry and each of these parts. This is the conclusion that can be drawn from their study findings. Researchers using diverse analytical approaches may get insights into the dynamic interaction between material attributes and the meanings they transmit (wang, 2021). One might get this insight by understanding the connections between these attributes and cultural narratives. This is because researchers may collect this information in a lot of different ways and from a lot of different places. The researcher is quite thrilled that they can now look at how these features affect cultural myths.

Case studies and narrative reviews demonstrate that these characteristics continue to influence the production of textiles, furniture, and modifications to structures. The findings of this research suggest that these characteristics impact contemporary design in manners distinct from their historical influence on designs. People are also thinking about this influence along with the other topics that are being pondered about. It may be inferred that colour, substance, and form do not operate independently; rather, they work as interrelated elements of a unique entity (li & sun, 2022). This is the conclusion that can be drawn from the information that has been provided. After looking at all the information that has been supplied, it is possible to reach this conclusion. The idea is to make it less visually appealing while yet letting traditional chinese design influence how people develop things now.

8. Discussion

All of the research that were looked at indicated that colour, shape, and material are the most important parts of visual design. This was true no matter what study was looked at. One of the most significant things to think about while trying to grasp the effect and importance of traditional chinese design is how these three elements fit together. Form, substance, and colour are all separate parts, therefore each one has its own impacts that are distinct from the others. This happens because they are so far apart. The shape sends a message of harmony, order, and symbolism; the material sends a message of history, culture, and craftsmanship; and the colour sends a message of hierarchy, emotion, and the importance of philosophy. Researchers combine all of these things together to make the complete product seem better and blend in better with the culture. The designer thinks this is a good method to link all the parts of the visual design together.



According to the literature, the most important thing about this design style is that traditional chinese design may express abstract cultural and philosophical ideas. This is the most significant thing about this kind of design. A research on architecture found that symmetrical designs and certain material selections embody the concepts of harmony espoused by confucians and daoists. Colours also support cosmological ideas about wealth, safety, and moral order. This mix is more than just looks; it shows how traditional chinese design has changed the way people live and how chinese people see themselves as a civilisation. This blend is more than simply how it appears.

A lot of studies have revealed that traditional chinese design is significant since it can be changed and is dependable. This has shown that traditional chinese design is highly important. Research shows that form, material, and colour are design characteristics that are always being looked at again in current settings. Modern settings include the worldwide creative industries, furniture design, and textiles. Traditional chinese design is still powerful and valuable now because it has visual elements that help it keep its symbolic meaning while still being useful for new things. These traits make it possible for the design to last, which is what makes this ability possible. Research across several disciplines, including ethnography, computational design, and experimental design, has shown that traditional chinese design functions as both a cultural object and a dynamic source of inspiration for contemporary artists. This is the conclusion that the investigation's findings lead to.

The numbers show that visual design aspects connect classic design methods with how these activities are relevant to modern culture and aesthetics. The enduring impact of traditional chinese design, along with its continued importance in cultural preservation, global design discourse, and cultural identity, is not determined by form, material, and colour in isolation; rather, it is influenced by the synergistic interaction of these three components. This is because the pattern is made up of the three elements. This is true since traditional chinese design has always been a part of these problems.

9. Conclusion

The findings of this research demonstrate the significance of form, material, and colour as the three principal elements of visual design that profoundly influence traditional chinese design. The "three primary components" are these three sorts of design. The form, the material, and the colour are the three main elements of the total thing. The use of colour has meanings that come from religious and philosophical traditions. The use of material shows how cultural meaning and usefulness may operate together. The structure of design language is dependent on how form is employed. The design language is made up of all of these parts. All of these parts come together to create sense. When the researcher bring these elements together to make a comprehensive design process, researcher obtain a design style that expresses cultural history, creativity, and ideals, not simply how things seem. This is the kind of design that happens when the researcher combine different things together. These are the parts that make up this kind of design software. Traditional chinese design does a superb job of connecting the past and the present. This is possible because of symbols and skilled workers. This is why the design pays tribute to the past while also giving useful ideas that may be utilised to make new designs. This research shows that the best thing about traditional chinese design has always been how effectively it can tell cultural stories via visuals. Another reason this is true is that the design is very gorgeous. It has also affected environmentally friendly practices, new businesses throughout the world, and new ideas in contemporary design. These works show how form, material, and colour can all work together to make a design seem more genuine. It is evident that they are interconnected. The previous research thoroughly examined each aspect in isolation; nevertheless, when assessed together, they demonstrate the interconnectivity of these components. A more extensive research examining a broader spectrum of cultures and



methodologies may elucidate the evolution of these visual design elements across time. This might provide designers ideas for the future. By looking at the solid evidence it gives on the link between visual aesthetics and cultural expression, one can see how important and useful traditional chinese design will always be. This is how it can tell how they are related.

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