

A COMPREHENSIVE ANALYSIS OF THE VISUAL DESIGN ELEMENTS—FORM, MATERIAL, AND COLOR—AND THEIR SIGNIFICANT IMPACT ON TRADITIONAL CHINESE DESIGN.

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ABSTRACT

The three visual elements of design that have had a big influence on the design of traditional Chinese artefacts are form, material, and colour. These elements have also made important contributions to the design of traditional Chinese items. This review article gives a lot of information on each of these three parts of design. This study aims to demonstrate how independent factors influence the mediating construct of visual design features, which subsequently affects the dependent variables of cultural influence and the enduring contributions of Chinese design. It seeks to present a synthesis of the latest academic research and illustrate the impact of these factors on the mediating construct. It employs a diverse array of materials from art history, cultural studies, and design theory to provide an examination of the phenomena from both historical and present perspectives. The researcher of this article talks about a lot of different architectural styles, decorative items, fabrics, pottery, and symbolic aesthetics that were popular over several dynasties. Most of the talk in this book is on the ideas that Taoism, Confucianism, and the Five Elements philosophy are based on. The study indicates that colour serves as the primary medium of communication, conveying spiritual values, hierarchy, and wealth. The most important way to communicate to each other is via colour. The researcher can show balance, symbolism, and harmony with form; and can show strength, workmanship, and cultural longevity with material; and show the material with shape. When put together, these parts make an aesthetic system that has been known for a long time as a unique feature of traditional Chinese design.

Keywords: Traditional Chinese Artefacts, Decorative Items, Cultural Longevity, Confucianism, Architectural Styles.

INTRODUCTION

Traditional Chinese design is a very deep way to portray culture since it is built on beauty, meaning, and balance. This method focusses on the visual design parts that make up Chinese aesthetics. These elements are the form, the material, and the colour. These sections are a key part of the system's identity and history. One of the most essential aspects about classical design is how well form and function work together and how effectively they represent things. People used form a long time ago to communicate cultural ideals like harmony, balance, and spiritual resonance (Zhang & Hatta, 2024). One example of this form of design is the symmetrical

groupings that may be seen in art. The fact that these materials are used so often demonstrates that the people who made them care about their job and know that they need to safeguard natural resources like jade, pottery, silk, and wood. Hardwoods have been used in building and making furniture for a long time because they retain heat well and last a long period. Ceramics and textiles both exhibit technological advancement and have symbolic importance in their respective fields (MDPI, 2025). When attempting to show, one of the most crucial things to consider about is how to use colour. In ancient Chinese colour theory, each colour stands for one of the Five Elements. Things like nature, harmony, hierarchy, and wealth are all part of this category. The colours green and blue used to mean balance and fresh beginnings, whereas the colours red, yellow, and black used to mean power, ceremony, and prestige. These ideas were eventually associated with the colours green and blue (Academic Journal of Architecture, 2024). The purpose of this review article is to examine the relationship between traditional Chinese design and the independent variables of form, material, and colour, all of which are essential components of visual design. The objective of this review article is to provide a comprehensive examination of the interrelationship among these three essential components of visual design. This research examines the functions of these components in architecture, furniture, decorative arts, and textiles to assess their cultural, historical, and aesthetic importance. The main goal of this study is to look at how these things look. It also looks at how these factors still have an effect on creative work today.

BACKGROUND OF THE STUDY

The visual features of traditional Chinese design, which are part of a cultural system that has been around for a very long time, tell the viewer who they are, what they signify, and how they fit into the world. Furniture, textiles, ceramics, and ornamental arts are just a few of the objects that have always been used to generate aesthetic language in many different types of media. Throughout history, the key things that have been used are form, material, and colour. Proportion, rhythm, and symbolic form are very important in Chinese art (Liang & Liu, 2023). On the other hand, layouts that are symmetrical and profiles that are curved demonstrate that civilisation is stable and harmonious. Repeating formal patterns give things and places a sense of order. The symbolic silhouette demonstrates how the body and the cosmos are related. The selection of materials, particularly those including natural elements like as ceramics, jade, silk, and hardwoods, has historically served as a medium for transmitting knowledge, social position, and a philosophy of harmonious coexistence with nature. This is especially true for products that have natural elements in them. Because of this, the materiality of artefacts firmly grounded them in a sensory and textural past that supported cultural myths. Throughout Chinese history, colours have transformed into semiotic instruments used to signify hierarchies, auspicious omens, and preferences for dynasties or seasons. This occurred because the colour systems were set up in a manner that made sense according to the rules of cosmology and ceremony (Mao et al., 2024).

Recent empirical and design-method research has shown that these three components together constitute a visual-design construct that functions as a mediator, so altering the perception, assessment, and reinterpretation of conventional designs. Eye-tracking, and computational design demonstrate that colour palettes have unique historical meanings that are understandable to modern audiences. Traditional Chinese design has helped maintain identity, heritage, and present creative activity alive (Cui et al., 2025). The roots of traditional Chinese design, including its distinct visual components and its overarching cultural impact and accomplishments, the following literature study amalgamates theoretical frameworks, perceptual evaluations, and empirical design investigations.

PURPOSE OF THE STUDY

The shape, the material, and the colour are the three things that are vitally important in traditional Chinese design. The design's main emphasis is the shape. This study aims to analyse the interactions among these components as mediators that contribute to the visual identity of the style. During the inquiry, the interactions among these components was examined. The objective of this study is to illustrate how these aspects have impacted aesthetic ideals, creative practices, and cultural expression at various historical times, using previous research on the topic. This inquiry has been conducted to elucidate the situation. The study also try to find out how important they are still in terms of protecting heritage and coming up with creative design ideas. One of the other purposes of the study is to reach this specific goal. This study guarantees that traditional Chinese design is going to survive in influencing creative endeavours worldwide by providing an extensive understanding of how form, material, and colour affect the aesthetic and cultural significance of the designs produced.

LITERATURE REVIEW

This research aimed to examine the methodologies used in traditional Chinese design concerning form, material, and colour. It was caused by a blend of the story's experience and its logic and storyline. Everyone may get books from many different places on the internet by using search terms like "Chinese design aesthetics," "form and material in Chinese architecture," "traditional Chinese colour systems," and "visual elements in heritage design." This helped us learn more about the subject. This organisation has a collection of collections that included databases including Scopus, Web of Science, Google Scholar, and CNKI. Scholars from many different backgrounds helped put together the resources. These sources included research done by museums and studies on cultural heritage, as well as publishing in the area of applied design science and design publications that were peer-reviewed. Research from interior design magazines was also taken into account as one of these sources. Many people were interested in works of art that might connect theory and practice. This goal was met by linking the basics of visual design to cultural expression, historical traditions, or modern changes (Mao et al., 2024).

Inclusive and Exclusive Criteria: The study must be methodologically rigorous and relevant to meet the admission criteria. To be considered for inclusion, a study had to meet three requirements: (a) it had to be published between 2020 and 2025; (b) it had to focus 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. The study must meet all of these requirements in order to be considered for inclusion (Zhang & Hatta, 2024). In the context of global design discourse, scholars examined the origins of Chinese practices to ascertain their potential inclusion in a broader comparative analysis of other cultures. Nominations were turned down because there was no peer review, the design critique wasn't deep enough, and the works didn't fit with Chinese culture but instead focused on other Asian civilisations. These factors were utilised to figure out why nominations were turned down. This harmony makes it possible for the research to encompass both old concepts and brand-new findings in the discipline (Liu & Yang, 2024).

RESEARCH QUESTION

In what ways do visual design elements mediate the contribution of traditional Chinese designing?

METHODOLOGY

The objective of this review study is to analyse the characteristics of visual design often associated with traditional Chinese design. The research used qualitative synthesis technology. This group did a careful examination of the research methods utilised in 10 recent academic articles. Several studies used quantitative experimental designs to examine the effects of various materials, shapes, and colour combinations on viewer attention and their own aesthetic preferences. Eye tracking and perceptual evaluation were two of the ways that these designs were made. These two methods were used in the study procedure (Chen & Gu, 2023). Previous research used parametric analysis and computer modelling to make simulations of historical colour palettes and architectural styles. This was done with the use of computer models. Consequently, the collection of reliable and objective data on design disparities and trends was accomplished (Xu, 2021). Various studies examined the use of ornamental forms, colours, and materials in the design of architecture, textiles, and furniture via qualitative cultural and semiotic analyses. Several studies were conducted to get a more profound understanding of the topic issue. The main focus of each of these studies was the building of dwellings, furniture, and textiles. During the assessment conducted for these projects, a diverse array of academic disciplines was explored. These areas included making textiles, furniture, and other architectural designs. The need of safeguarding historical events and the value of cultural heritage were among subjects that garnered considerable attention throughout this study (Lin & Chen, 2024).

Some of the strategies that were utilised included talking to individuals who work in the craft sector, going outside to look at items, and testing materials in a lab. Field inspections were utilised as another way to make sure that the activities that were being thought about were done correctly. This enabled a comprehensive comprehension of the dynamic relationship between the elements of physical design and cultural narratives (Wu, 2020). Because of this, it was easy to fully grasp the connection. Numerous studies have been undertaken to explore the various applications of visual design principles across a broad spectrum of conventional subject areas. This category includes a wide range of activities. Some examples of these tasks include narrative reviews, case studies, synthesising previous research, and studying things in terms of themes. This study was conducted to comprehend the many interconnections among distinct disciplines (Li & Sun, 2022). Examining these tactics together might help us understand the many ways that academics employ form, material, and colour in their work. To reach this level of comprehension, the only way to achieve so is to look closely at the tactics. Researchers have utilised the approaches mentioned so far to look at not just the numbers behind design but also how culture affects design. The research has provided a comprehensive framework for comprehending the influence and importance of traditional Chinese design in both historical and contemporary contexts. The characteristics of visual design have an impact on this framework. This framework is built on another framework, which is shown as a framework. In the context of the assessment, using a diverse range of methodological techniques is a crucial factor that facilitates the achievement of this objective.

RESULT

According to the data that is currently available, form, material, and colour are the three most essential visual elements in traditional Chinese design. A detailed investigation of the works that were assessed was done to back up this point of view. The researcher can unequivocally establish that this is the current state of affairs. Quantitative approaches have shown that alterations in these qualities may function as quantifiable indicators of the design's impact (Chen & Gu, 2023). These tactics have an immediate impact on the attention given to the surroundings, the aesthetic decisions made, and the emotional reactions provoked. The researcher may utilise computer modelling approaches to gather information on the structural and visual logic that supports several Chinese aesthetic traditions. The researcher may use this information to help them in their study. Because of this, it is apparent that ancient architectural designs and colour schemes do have the regularity and harmony that are hidden in them (Xu, 2021). The results of a qualitative research study indicate that design components transcend mere aesthetic appeal. One conclusion that may be derived from the research is that design elements include more than just aesthetic appeal. They could also have a philosophical or cultural worth, which would give them a different meaning. The forms, on the other hand, show the conventional ideas of balance and harmony, while the hues show the ideas of prosperity, rank, and safety. This is because the shapes are important because they stand for the old values, the materials are important because they stand for the authenticity and workmanship of the past, and the forms themselves are important because they stand for the old ideals. Each

of these parts works on its own, yet they all work together to make the framework (Lin & Chen, 2024). There is a relationship between ancestry and each of these parts. Based on the results of their research, this is the conclusion that can be reached. Researchers using several methodological techniques may get insights into the dynamic interplay between material qualities and the meanings they convey (Wu, 2020). One may also get this awareness by comprehending the relationships that exist between these qualities and cultural narratives. This is because researchers may get this information from many different angles and via many different methods. The researcher can now look at how these traits help shape cultural stories, which makes the researcher extremely happy. Case studies and narrative evaluations show that these traits still inspire the making of fabrics, furniture, and changes to buildings. These study results indicate that these features influence modern design in ways that differ from their historical effect on designs. Along with the other things that are being thought about, this effect is also being thought about. One can conclude that colour, substance, and shape do not function separately; instead, they act as interconnected components of a singular entity (Li & Sun, 2022). This is the conclusion that can be formed from the information that has been given. It is feasible to come to this conclusion after looking at all the material that has been given. The goal is to make it less aesthetically pleasing while still allowing old Chinese design to influence how people build things now.

DISCUSSION

All of the studies that were looked at said that form, material, and colour are the most essential components of visual design. This was the case regardless of the particular research examined. When attempting to understand the impact and significance of traditional Chinese design, one of the most important things to think about is how these three pieces work together. Form, substance, and colour are all independent components, therefore each one has its own effects that are different from the others. This occurs because they are so far apart. The form conveys a message of harmony, order, and symbolism; the material conveys a message of history, culture, and workmanship; and the colour conveys a message of hierarchy, emotion, and the significance of philosophy. When researcher put all of these elements together, they make the whole product seem better and fit in better with the culture. The designer sees this as a way to connect the many sections of the visual design. The most essential element about this design style, according to the literature, is that traditional Chinese design may convey abstract cultural and philosophical notions. This is the most important feature about this kind of design. For example, a study on architecture discovered that symmetrical designs and particular material choices represent the notions of harmony that Confucians and Daoists believe in. The meanings of colours also reinforce cosmological concepts about prosperity, safety, and moral hierarchy. This fusion is more than simply appearances; it illustrates how traditional Chinese design has affected the way people live and how Chinese people consider themselves as a civilisation. This mix is more than just looks.

A number of studies have shown that traditional Chinese design is important since it is both adaptable and reliable. This has proved that traditional Chinese design is very essential. Studies indicate that form, material, and colour are elements of design that are perpetually re-evaluated in modern contexts. The global creative industries, furniture design, and textiles are all examples of modern environments. Traditional Chinese design is still strong and effective now because it features visual characteristics that enable it to preserve its symbolic value while still being useful for new things. These characteristics enable the design to persist, hence making this capability attainable. Studies in many fields such as ethnography, computational design, and experimental design have shown that traditional Chinese design serves as both a cultural artefact and a dynamic source of inspiration for modern artists. The findings of the investigation culminate in this conclusion. The statistics indicate that visual design elements function as a link between traditional design approaches and the contemporary aesthetic and cultural relevance of these activities. The lasting influence of traditional Chinese design, along with its ongoing significance in cultural preservation, global design debate, and cultural identity, is not dictated by form, material, and colour operating alone; instead, it is shaped by the synergistic interplay of these three elements. This is because the three pieces come together to produce the design. This is true since traditional Chinese design has always been a component of these issues.

CONCLUSION

This study's results show how important form, material, and colour are as the three main parts of visual design that have a big effect on traditional Chinese design. These three types of design make up the "three primary components." The whole object is made up of three basic parts: the shape, the material, and the colour. The use of colour has connotations that derive from religious and philosophical traditions. The usage of material illustrates how cultural meaning and practicality may work together. The structural language of design is based on how form is used. All of these pieces make up the design language. All of these pieces are used to make sense. When these pieces are put together to produce a whole design process, they create a design style that shows cultural heritage, creativity, and values, not just looks. This is the type of design that comes from putting various elements together. These are the pieces that make up this sort of design application. Traditional Chinese design is great at linking the past and the present. Using symbols and expert labour makes this feasible. Because of this, the design honours the past while also supplying helpful concepts that may be used to develop new designs. This study indicates that the finest thing about traditional Chinese design has always been how well it can express cultural tales via pictures. The design is also beautiful, which is another reason why this is true. In addition to preserving history, it has had an impact on ecologically friendly practices, innovative enterprises throughout the globe, and new concepts in modern design. These pieces illustrate how shape, material, and colour can all work together to make a design seem more real. This is clear from the fact that they are all linked. The prior study effectively investigated each of these features in isolation; nevertheless, when evaluated together, they reveal the interconnectedness of these components. In the future, a more in-

depth study that looks at a larger range of cultures and methods may help us figure out how these visual design aspects develop throughout time. This might potentially inspire designers in the future. One may realise how significant and beneficial traditional Chinese design will always be by looking at the strong evidence it presents on the link between visual aesthetics and cultural expression. This is why it can see how they are connected.

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