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New Chinese design: the role of tradition

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Sinossi

Oggi viviamo in un mondo piccolo con un mercato globale. Mentre il mercato si dirige verso la globalizzazione, il design tende alla localizzazione (Rungtai Lin, 2007). Mantenere l'identità di un design sembra essere una delle questioni chiave per rendere il prodotto attraente e competitivo. Negli ultimi 10 anni, la parola di design è diventato sempre più importante in Cina.

Nel 1998, una disciplina chiamata 'arti e mestieri', praticata per circa mezzo secolo nelle università cinesi, venne abbandonata. Al suo posto subentrò una nuova disciplina chiamata 'arte e design'. Le cause del cambiamento del nome potrebbero essere complicate, ma la realtà è: una parola è sparita dalla nostra vita. Questo cambiamento è uno degli avvenimenti storici più importanti della fine del 20° secolo in Cina, poiché il cambiamento di una parola è l'epitome della società cinese, il riflesso del cambiamento dell'economia cinese e il segnale del mutare di cultura ed educazione. Sebbene il cambiamento delle parole era piccolo, il progresso dell'industria cinese era sorprendente.

Negli ultimi 30 anni, in Cina, il design ha attraversato un periodo con tante mutazioni e progressi. Le università che hanno inserito nei corsi la disciplina di design sono più di 400 e il numero sta ancora aumentando¹. Nel 2008 il totale di studenti che ha sostenuto esami per studiare design o arte all'università è stato più di un milione. E' previsto che il numero totale nel 2009 sarà maggiore. Nonostante ciò, nel 2009, fra le 10 discipline con la percentuale più bassa di trovare lavoro per i laureati, 3 erano discipline del design². Intanto, le aziende si lamentano di non riuscire a trovare i designer idonei. Che cosa ha causato questo squilibrio? Quale tipo di designer stanno cercando le aziende? Tutto il mondo dice che sta arrivando il mercato per la Cina nel 21° secolo. Tutti i designer più famosi dicono che la Cina deve fare il design cinese e fare la fusione con la sua personalità. Tutti i designer cinesi dicono: sì, sì! Creiamo davvero il nostro design e progettiamo i prodotti moderni mantenendo le caratteristiche tradizionali cinesi. Però, cos'è il design cinese? Come fare la fusione fra il prodotto e la cultura? La gente dirà che prima si deve capire la cultura cinese. Ma, cos'è la cultura cinese? Secondo me, è una

¹ Fonte: Ministry of Education of the P.R.C.

² Fonte: Society Blue Book, Chinese Academy of Social Sciences, 2009

questione molto complicata. Perché la cultura in se stessa è un elemento di nullità. Un ventaglio pieghevole, il Tè, il Tao (Yin Yang), la grande muraglia, l'esercito di terracotta ecc. Sono tutti gli elementi cinesi. Come riassumere tutte queste cose nella personalità del prodotto? Tanti i cosiddetti design cinesi sono solo i tamponamenti degli elementi cinesi e non penetrano in profondità nella cultura cinese. Per esempio, una serie di prodotti mostrati alla Biennale 2006 Shanghai, secondo me, era un'ironia di una bassa comprensione della cultura tradizionale cinese.



Il design con la personalità deve essere involontario. Le persone sono quasi uguali, è l'ambiente che forma la personalità dentro la persona (Bruce Gordon ha rilevato nel suo laboratorio presso l'Università di Tecnologia e della Scienza, Pechino, 2003). Gli Italiani sono capaci di fare la Ferrari con la forma meravigliosa e ovviamente non possono progettare la stessa cosa gli americani, perché è un riflesso della cultura. Immagino in Svezia, il clima è freddo e brutto. Il pensiero del design è come resistere il freddo e sopravvivere al freddo. Così gli svedesi hanno progettato Volvo con buona sicurezza e buona ingegneria umana. Invece, in Italia, il clima è molto buono, c'è il sole, i vini, i frutti e pianure meravigliose e la gente si possono rilassare sotto il sole. Quindi, gli italiani hanno progettato la Ferrari con la passione ed emozione per godersi la vita.

Anche per la Cina c'è la via giusta per progettare i prodotti con le caratteristiche originali cinesi. Non solo l'Yin Yang o il Confucianesimo possono dare l'impronta ai prodotti cinesi, ma anche l'architettura tradizionale cinese, gli interni tradizionali della casa, i cibi, le consuetudini tradizionali, i mezzi di divertimento o di comunicazione, il pensiero della salute, del consumo, della famiglia e dell'educazione e così via.

Le antiche arti e mestieri, culture tradizionali cinesi offrono un grande potenziale per accrescere il valore di design e essere riconosciuto nel mercato globale. Oggi, i prodotti stanno perdendo la loro identità a causa di somiglianze di funzione e forma (Rungtai Lin, 2007). Progettare i

prodotti moderni con le caratteristiche tradizionali sembra essere sempre più importante per il mercato globale. Le caratteristiche culturali sono considerate caratteristiche uniche che possono essere integrate in un prodotto, sia per la valorizzazione della sua identità e per la valorizzazione delle esperienze di consumo individuale. L'attenzione crescente per la cultura tradizionale in Cina ha dimostrato l'ambizione di promuovere uno stile cinese nel mercato economico globale.

Progettare i prodotti con gli elementi culturali diventerà una tendenza del design nel mercato globale (Rungtai Lin, 2007). Ovviamente, abbiamo bisogno di una migliore comprensione delle culture tradizionali non solo per entrare nel mercato globale, ma anche per sviluppare il design domestico. Come questioni culturali diventano importanti per la progettazione nell'economia globale, l'intersezione del design e la cultura diventa un elemento chiave che rende il design e il mercato globale meritevoli d'approfondimenti.

Lo scopo della tesi è di esplorare l'importanza delle culture cinesi tradizionali in un design moderno e di estrarre le loro caratteristiche culturali. La tesi cerca di illustrare come aumentare il ruolo delle caratteristiche originali di culture tradizionali e come sfruttare le nuove tecnologie di produzione. In questo modo, le culture tradizionali possono essere trasformati in prodotti moderni, che soddisfano le esigenze del mercato del consumatore contemporaneo.

Infine, la tesi stabilisce una metodologia che usa gli elementi della cultura tradizionale in design moderno. La metodologia offre ai progettisti un punto di riferimento per la progettazione di un prodotto moderno con lo spirito culturale. La metodologia fornisce anche una guida da seguire durante il processo di progettazione. Inoltre, le culture saranno l'esperienza di progettazione e nel processo di progettazione. Alla fine, ci sono due disegni che sono stati progettati con la metodologia di progettazione del prodotto culturale, per mostrare come il metodo funziona.

Per sviluppare le metodologie, una ricerca di prodotti culturali esistenti è necessaria e utile. Attraverso diversi casi studi, si può avere un'idea generale dei prodotti culturali e trarre l'ispirazione da loro. Inoltre, scopriremo i problemi dei prodotti esistenti e cercheremo di trovare un modo per rendere i nostri disegni migliori.

Nel capitolo 2, ci sono una serie di casi studi che sono classificati in tre aspetti: l'aspetto fisico, materiale e culturale. I tre aspetti riescono a mostrare una guida per discutere di come applicare gli elementi tradizionali in un design moderno.

Nel capitolo 3, una serie di metodi sono stati sviluppati sulla base di casi studi nel capitolo 2. I metodi includono:

1. Il principio di armonia

1.1 Che cosa è l'armonia?

1.2 L'armonia fra tradizione e contemporanea

1.3 L'armonia fra significato semantico e funzione

2. I metodi di utilizzo degli elementi tradizionali

2.1 Il processo di ricerca

2.2 Il nuovo utilizzo degli elementi tradizionali

2.3 Il nuovo utilizzo dei materiali tradizionali

3. L'ispirazione della cultura

3.1 Come facciamo a capire la cultura?

3.2 Mantenere le consuetudini tradizionali in modo nuovo

3.3 Rendere gli oggetti tradizionali più adattabile alla vita odierna

3.4 Sfruttare le somiglianze tra oggetti tradizionali e i design nuovi.

Nelle prossime pagine, spiego i metodi con dei casi studi. In questo modo, ottenemmo un'idea generale delle metodologie. I metodi sono sviluppati in conformità ai casi studi precedenti, si può fare riferimento al caso studio particolare del capitolo 2 per ulteriori informazioni.

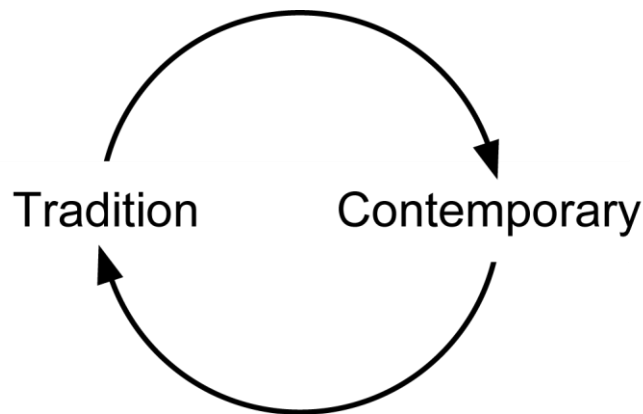
1. Il principio di armonia

1.1 Che cosa è l'armonia?

Nella cultura cinese, c'è una filosofia importante che è l'armonia. Questa filosofia di armonia è così importante che è nel sangue di ognuno durante tutta la sua vita. La filosofia di armonia in pratica significa l'armonia tra l'essere umano e la natura. La filosofia armonia rileva che i rapporti tra le persone e le persone, le persone e la natura sono un tipo di equilibrio dinamico. L'uomo e la natura possono influenzare a vicenda, come risultato, la gente dovrebbe rispettare le persone (come i loro familiari e amici) e la natura. La migliore condizione degli esseri umani e la natura è la fusione con l'altro(Chenyang Li, 2008).

Oggi, alcuni prodotti usano forme tradizionali, materiali tradizionali o le imitazioni dei materiali tradizionali per ricordare la cultura tradizionale. A mio parere, c'è un principio fondamentale che dovremmo seguire quando facciamo i design con gli elementi tradizionali. Il principio è l'armonia. Vorrei spiegare il principio di armonia in due aspetti: quello fisico e quello materiale.

1.2 L'armonia fra tradizione e contemporanea



L'armonia fra tradizione e contemporanea è un principio importante che dovremmo seguire quando progettiamo i prodotti culturali. Se vogliamo simulare una forma da oggetto tradizionale, dobbiamo stare attento di ciò che copiamo. Oggetti tradizionali sono belli e particolari, ma utilizzandoli troppi si rischia di diventare la decorazione superflua.

Nel caso 2.1.1, c'è una serie di prodotti quotidiani che sono stati arcaizzati da studenti di design dell'Accademia cinese d'arte. I progettisti hanno arcaizzato i prodotti quotidiani moderni quali gli elettrodomestici, strumenti, pentole, padelle e giocattoli e così via. Vogliono ricordare della tradizione cinese attraverso i materiali e i disegni.



Case 2.1.1

In questo caso, i prodotti non hanno una buona armonia fra tradizione e contemporanea. Prendiamo per esempio il computer. I progettisti hanno utilizzato un disegno tipico tradizionale cinese (il disegno è indicato da un cerchio rosso nella foto) per ricordare la cultura tradizionale. Nell'antica Cina, questa decorazione tipica fu chiamata Taotie. Il Taotie è un motivo comunemente in vasi di bronzo rituale della dinastia Shang e dinastia Zhou. Il disegno consiste tipicamente di una maschera zoomorfa, descritta come frontale, simmetria bilaterale, con un paio di occhi e di solito non ha mascella inferiore. Taotie ama mangiare e bere, così antica artista cinese ha usato la sua faccia a decorare utensili da cucina, servizi vini e da tavola per rappresentare il cibo.

Questa è l'origine del disegno Taotie. Taotie ha una storia interessante. Non solo per il disegno di Taotie, ogni disegno tradizionale cinese ha una connotazione culturale. In disegni tradizionali cinesi, i disegni hanno principalmente due funzioni. In primo luogo, essi possono rendere più bello un oggetto. In secondo luogo, i disegni hanno i significati diversi e possono aiutare le persone a capire e gustare il meglio prodotto.

In questo caso, il disegno Taotie non è stato utilizzato adeguatamente nel design. Il motivo Taotie è troppo esagerato che sembra essere faceto. Il disegno ha perso l'armonia fra tradizione e contemporanea.

Caso 2.1.2 è un logo design che utilizza lo stesso disegno Taotie come in caso 2.1.1. Tuttavia, il disegno originale è stato semplificato e ridisegnato

in stile moderno. La semplificazione mantiene l'armonia fra tradizione e moderno.

Nel caso 2.1.4, c'è una sedia progettata da Hans J. Wegner. Il progetto è originariamente ispirato da una sedia tipica tradizionale cinese. La forma della sedia è molto simile a quella tradizionale, ma la semplificazione dello schienale consente alla sedia di sbarazzarsi da quello stile pesante. La sedia mantiene un'armonia fra tradizione e modernità.



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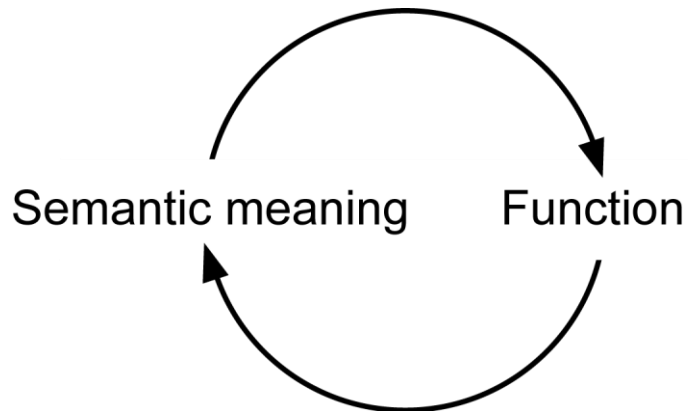


Case 2.1.2



Case 2.1.4

1.3 L'armonia fra significato semantico e funzione



Quanto più ci circondano con la tecnologia, più vogliamo che il nostro ambiente sia tech-free (Adam Frucci, 2006). Almeno alcuni di noi sono così. Per questo, c'è un sacco di disegni che usano i materiali tradizionali naturali per dare alla gente delle sensazioni e impressioni nuove fresche. Nel capitolo 2, c'è una ricerca dei design moderni che hanno utilizzato o imitato i materiali tradizionali. Sulla base della ricerca, ho sviluppato i principi e i metodi di utilizzo dei materiali tradizionali.

I materiali hanno di solito diversi significati semantici. Ad esempio, la ceramica dall'idea di classico ed elegante; il bambù ha la sensazione di naturale; la plastica lucida ha quella di moda e così via. Il principio di armonia tra materiali tradizionali e funzioni moderne voler dire che dovremmo lasciare il materiale ad accompagnare la funzione del prodotto quando usiamo quelli tradizionali. Altrimenti c'è poco senso il utilizzo il materiale tradizionale sul prodotto.

Per esempio, nel caso 2.1.1, abbiamo discusso il computer che è decorato da materiale di bronzo arrugginito. Lo sviluppo del settore computer è incredibile. Nuove tecnologie e prodotti con funzioni migliori stanno riversando sul mercato ogni settimana, anche ogni giorno. In questa situazione, la forma di un computer deve trasmettere ai clienti la sua high-tech e prestazioni. Oggi, la forma sottile e snella, pulita e i materiali lucidi sono i simboli della tecnologia odierna e della qualità. Questi forse cambieranno in futuro, ma per il mercato presente sono le principali tendenze.

Il computer stile vintage ha un materiale completamente diverso. I progettisti hanno decorare il computer con effetto bronzeo. Questo progetto avrà successo? E' difficile da dire. Immaginiamo come un cliente probabilmente reagirebbe quando vede questo tipo di computer realizzato nel negozio. Penso che il cliente sarà



Case 2.1.1

sicuramente attratto, ma penso che non lo compri facilmente. Il bronzo è un materiale che difficilmente si collega con tecnologia. Utilizzando un materiale tradizionale per decorare un computer non è sbagliato, ma è pericoloso. In primo luogo, costerà di più. In secondo luogo, i suoi clienti target saranno pochi. Sappiamo che i giovani sono importanti clienti di computer, tuttavia quanti giovani saranno interessati in un prodotto decorato con materiale tradizionale? Inoltre, se questo gruppo target è high-end che sono interessati alla collezione d'arte, quanti clienti compreranno un "antico artificiale"? In questo caso, il computer perde l'armonia tra materia tradizionale e funzione moderna.

Nel caso 2.2.1- design 1, la stampante di HP è decorata con una porcellana tipica della tradizionale cinese chiamata Qinghua Ci (bianco e blue). Ha lo stesso problema del caso precedente. Gli oggetti in questi due casi sono prodotti elettronici high-tech, tuttavia, i materiali utilizzati in questi casi non sono adatti allo scopo funzionale. È molto difficile applicare una cosa tradizionale su questi prodotti. La maggior parte sono delle forzature. È meglio non utilizzare materiali tradizionali su dei prodotti high-tech.



Case 2.2.1-design 1

Nel caso 2.2.1 - design 4, c'è un pianoforte decorato con porcellana Qinghua Ci. Nel



Case 2.2.1-design 4

caso 2.2.3, la Ferrari 599 GTB Fiorano è stato decorato con un tipo di ceramica cinese tradizionale. I materiali tradizionali non sono adatti per le funzioni originali dei prodotti. Tuttavia, le funzioni di questi due prodotti sono state modificate a causa dei materiali tradizionali. In un certo senso,



Case 2.2.1-design 3

possiamo chiamarli opere d'arte. Confronto con i prodotti elettronici, prodotti come strumenti musicali e le automobili sono più artistici. I materiali tradizionali possono aggiungere nuovo valore d'arte ai prodotti. Questi tipi di combinazione sono adatti solo per i prodotti di prima qualità. Le persone che acquistano questi prodotti costosi in realtà non vuole usare i prodotti. E 'un modo per mostrare il carattere individuale attraverso questi disegni particolari.



Case 2.2.3

Nel caso 2.2.1 - design 3, c'è un interior design rendering di bagno. Il progettista ha utilizzato la porcellana Qinghua Ci per decorarlo. In questo caso, il materiale tradizionale è stato adeguatamente utilizzato. Lo stile pulito di ceramiche si adatto molto bene il bagno moderno. Nel caso 2.2.1 - design 6, c'è una decorazione di porcellana Qinghua Ci su un abito. L'elemento tradizionale lo dà uno stile molto particolare. I colori dell'abito riflettono perfettamente il carattere del luogo in cui loro lavorano che è la piscina nazionale dell'olimpiade 2008.



Case 2.2.1-design 6

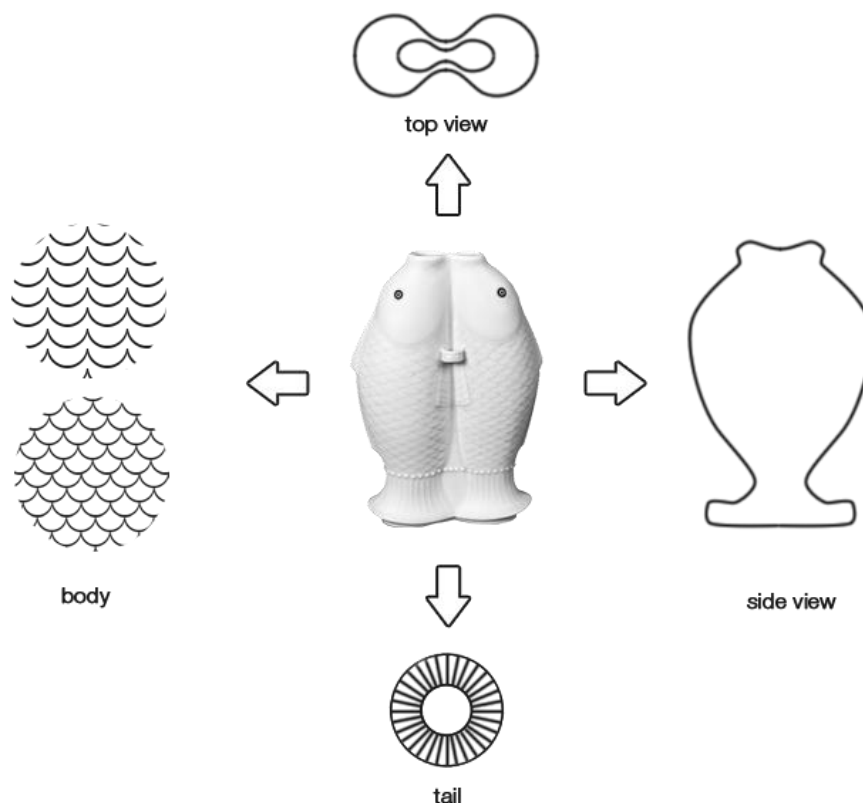
2. I metodi di utilizzo degli elementi tradizionali

2.1 Il processo di ricerca

Durante il processo di utilizzo degli elementi tradizionali, dobbiamo innanzitutto capirli bene. Per una forma tradizionale, abbiamo bisogno di sapere ciò che rappresentano e le loro storie. Per il materiale tradizionale, abbiamo bisogno di conoscere i caratteri fisici per assicurarsi che esso è in grado di soddisfare l'esigenza del prodotto. Poi, attraverso la ricerca, avremo un'idea di come tali forme e materiali sono stati utilizzati. La ricerca ci darà un sacco d'ispirazione. Ultimo ma non meno importante, dovremmo studiare il significato semantico degli oggetti. Per esempio, nella cultura cinese, il bambù significa nobile. Così, un prodotto con decorazione di bambù si esprime la nobiltà.

2.2 Il nuovo utilizzo degli elementi tradizionali

2.2.1 3D a 2D

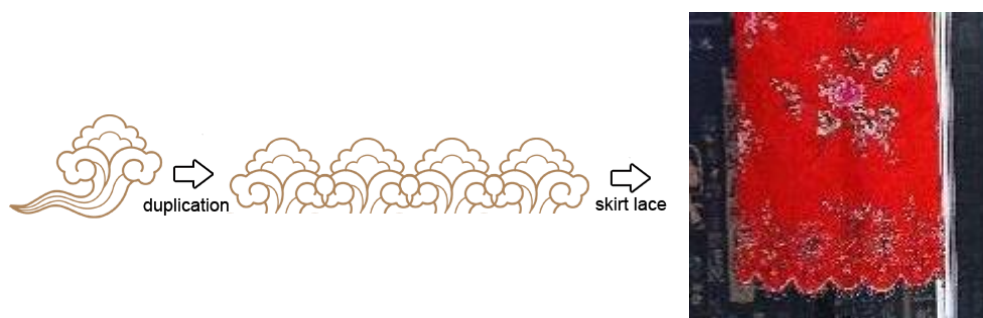


Trasformare un elemento 3D a 2D è un modo utile per avvalersi degli elementi tradizionali. Il 3D a 2D processo rende l'elemento più semplice. Il nuovo 2D elemento può essere applicato a più luoghi come le superfici dei prodotti, la grafica e le decorazioni di design interno e così via. Gli esempi qui di seguito mostrano un modo di trasformare da 3D a 2D. In questo esempio, si coglie l'essenza del prodotto originale e trasformarli in modelli 2D. Utilizzando questo metodo, possiamo ottenere diversi disegni nuovi che sono legati al prodotto originale.

2.2.2 2D a 3D



Le immagini qui mostrano due esempi di trasformazione, da una grafica 2D a una forma 3D. Il primo esempio è un disegno della porta manopola che si trasforma da un carattere cinese. Il progettista ha messo il carattere piatto su una forma di palla. Il secondo esempio è un concept design di una scaffale. Il significato del carattere cinese originale è "guardare". Si adatta il significato della libreria.

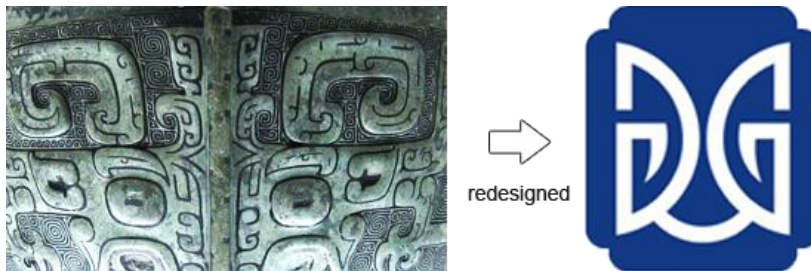


2.2.3 Ripetizione e riorganizzazione

Ripetizione e riorganizzazione è un metodo per sviluppare un unico elemento con il processo di duplicazione. Questo processo è come giocare il Lego ®. Si possono creare migliaia di possibilità. Come risultato, un

unico disegno tradizionale creerà effetti nuovi. Si può duplicare l'elemento originale e poi metterlo in modi diversi come orizzontale, verticale, in cerchio, d'arco e di prospettiva e così via. Si può ottenere un sacco di ispirazioni in questo processo.

2.2.4 Deformazione



Deformazione è un metodo per creare nuova forma da elemento tradizionale. In questo processo, si cerca di estrarre e purificare gli elementi essenziali degli elementi originali. Lo scopo è di rendere un elemento più moderno per adattarlo al prodotto moderno, invece di copiare totalmente gli elementi tradizionali.

Nell'esempio che segue, è un logo design moderno che abbiamo discusso prima. Il logo si è trasformato da un motivo tradizionale cinese. La sua forma è pulita e moderna, e mantiene anche gli elementi essenziali del disegno originale.

Come si può ridisegnare un disegno tradizionale in modo efficiente? Non c'è una soluzione fissa. L'obiettivo del processo di riprogettazione è quello di rendere l'elemento tradizionale più moderno. Di solito, gli elementi tradizionali cinesi sono complessi. Si può ridurre la complessità mediante linee rette, angoli retti e spazi regolari e così via.

2.3 Il nuovo utilizzo dei materiali tradizionali

Ci sono molti materiali tipici tradizionali cinesi come la seta, la ceramica, il bambù, e così via con storie ricche di cultura. Il nuovo utilizzo di un materiale tradizionale è un processo d'innovazione e questo aiuta il sviluppo delle nuove potenzialità dei materiali tradizionali e unire le culture tradizionali con i prodotti moderni. Il nuovo impiego di materiali tradizionali può conferire al prodotto un'identità unica e catturare maggiormente l'attenzione dei clienti.

I metodi comprendono:

1. Nuovo l'utilizzo di materiale tradizionale in campo nuovo
2. Nuovo l'utilizzo di un materiale dimenticato

Durante il processo di nuova utilizzazione, abbiamo due direzioni per lo sviluppo dei prodotti. Nella prima, pensiamo ad utilizzare materiali tradizionali nel nuovo campo. Nel caso 2.2.4, c'è un design di dispenser post-it. Il progettista utilizza il materiale di sughero come la parte inferiore del dispenser. Questo è un'innovazione del materiale sughero. Sughero è stato usato



Case 2.2.4

per fare tappi vino e mobili. Il nuovo uso di sughero in dispenser post-it dona il prodotto un'identità speciale e attraente. Nel frattempo, il sughero soddisfa molto bene anche la funzione del prodotto. Sughero ha un alto coefficiente di attrito che crea attrito statico per arrestare il distributore in movimento quando la gente lo usa. Inoltre, il sughero è un materiale ecologico. Si creeranno meno danni per l'ambiente, anche se il distributore è disperso. Il suo nuovo impiego in dispenser post-it porta una identità speciale e una funzione utile al prodotto.

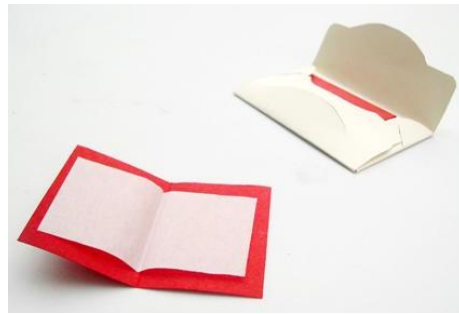
La seconda direzione di sviluppare del prodotto è di cominciare ad utilizzare un materiale dimenticato. In caso 2.3.5, c'è il disegno di una candela. La canna utilizzato per la progettazione è un tipico materiale sfruttato per l'illuminazione nella Cina antica. Con lo sviluppo della

tecnologia, nessuna persona che la usa più per illuminazione. Il designer si è ispirato al suo uso tradizionale e ha sfruttato le sue caratteristiche per progettare la candela. La canna è in grado di assorbire liquidi automaticamente da sé. Si può immergere la canna nella cera liquida e la cera sarà assorbita così da formare la candela. Il designer ha fatto uso di materiale naturale e le sue potenzialità. Il caso è un buon esempio di riutilizzo di un materiale tipico tradizionale.



Case 2.3.5

Nel caso 2.2.6, c'è un disegno di una salvietta assorbente per pelli grasse. Il designer l'ha combinata insieme con un rossetto tradizionale cinese. Il rossetto tradizionale cinese è un foglio sottilissimo. L'utilizzo della carta come supporto per rossetto è un costume tipicamente cinese. La gente considera il suo utilizzo elegante, tuttavia, questo materiale tradizionale è stato perso da molto tempo. Il designer ha unito i due materiali e ha creato le opportunità per il riutilizzo del materiale tradizionale. Inoltre, il rossetto tradizionale conferisce al prodotto una personalità classica.



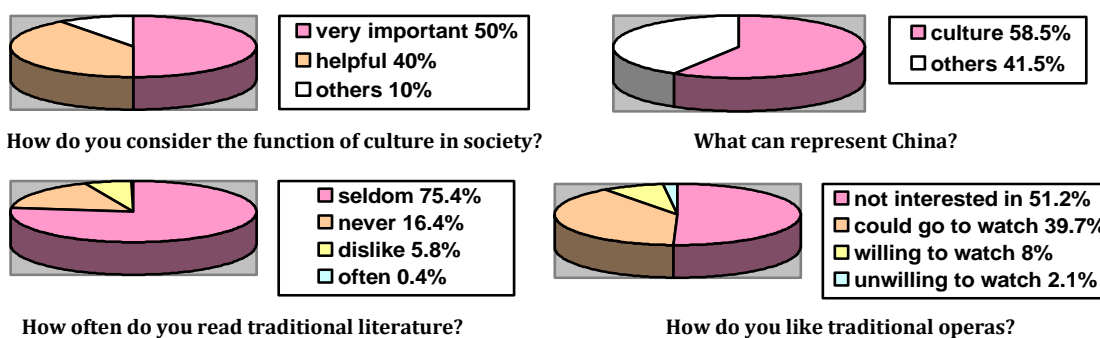
Case 2.2.6

3.3 L'ispirazione della cultura

3.3.1 Come facciamo a capire la cultura?

"Come consideri la funzione della cultura nella società?" Questa è una delle domande in un questionario³ per gli studenti universitari cinesi. I risultati sono: 50% degli studenti hanno scelto "molto importante", 40% degli studenti hanno scelto "utile". Un'altra domanda del questionario stesso è "Che cosa può rappresentare la Cina?" Il risultato mostra che 58,5% degli studenti hanno scelto la cultura. Questi risultati mostrano che la cultura è importante e la maggior parte degli studenti universitari lo sa.

Tuttavia, capiamo veramente la nostra cultura? Nel questionario, una domanda è "Quanto spesso leggi la letteratura tradizionale?" I risultati sono i seguenti: 75,4% degli studenti hanno scelto "raramente"; 16,4% degli studenti hanno scelto "mai"; 5,8% degli studenti hanno scelto "avere antipatia", solo 0,4% degli studenti hanno scelto "spesso". Un'altra domanda è "Ti piace opere tradizionali?" I risultati sono i seguenti: 51,2% degli studenti hanno scelto "non mi interessa"; 39,7% degli studenti hanno scelto "potrei andare a guardare", 8% degli studenti hanno scelto "vorrei guardare", il 2,1% degli studenti hanno scelto " non le guarderò ".



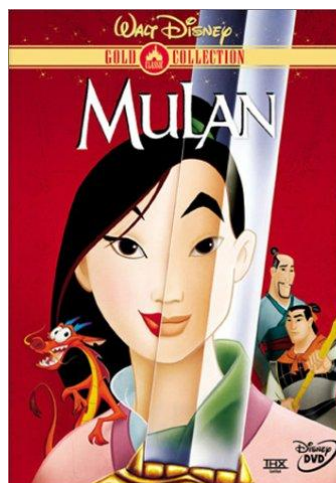
Dal questionario, vediamo che da un lato, la maggior parte degli studenti tiene a sottolineare l'importanza della cultura tradizionale, d'altro canto però, pochi di loro sono disposti a spendere del tempo per capire meglio la cultura tradizionale.

³ Data: askform.cn

Come possiamo utilizzare la cultura tradizionale?

Quali aspetti della cultura tradizionale ha la funzione positiva per la società moderna? La cultura cinese ha migliaia di anni e ha attraversato i diversi processi come la formazione, la rottura e la riformazione a causa dei cambi dinastici nella Cina antica. Comunque, la cultura tradizionale non è né appassita, né morta. Inoltre, è ancora viva fino ad oggi. Cosa c'è dentro questa continuità della Cina? Oggi, di fronte al rapido sviluppo tecnologico e la forte influenza della cultura occidentale, la cultura tradizionale cinese sarà ancora utile per la nuova società? La risposta è sicuramente sì. Abbiamo bisogno di riscoprire i valori della cultura e di portarli avanti. Utilizzando la cultura tradizionale nel design moderno non è un compito facile. In primo luogo, il progettista deve capire bene la cultura. La lettura e la comprensione di libri e poesie cinesi o la conoscenza della storia cinese non sono sufficienti. La cosa più importante per i progettisti è quella di utilizzare la cultura tradizione in un modo giusto per farlo entrare nella società moderna.

Prende come esempio cartone animato chiamato Mulan. Mulan è il protagonista del Disney film d'animazione Mulan in 1998. si sono ispirati al leggendario Hua Mulan dalla poesia cinese, la ballata di Mulan, ma con sostanziali differenze. Mulan del cartone non è una femminile tipica dei film di Disney, è più coraggioso, più autosufficienti, e mostra poco interesse per romanticismo. Lei non in sintonia con le aspettative di una giovane ragazza cinese del tempo: l'elegante, sobrio, obbediente e silenzioso. Invece lei è goffa, schietto, e indipendente. Questo dovrebbe essere definito un "traditore" della tradizione. I nuovi personaggi di Mulan sono più vicini alle aspettative delle ragazze odierne. Hanno cambiato i personaggi di Mulan per adattarsi al pensiero moderno. Il cambiamento è necessario.



I progettisti devono prestare maggiore attenzione a quelle culture che hanno più collegamenti con la società moderna. Per utilizzare la cultura tradizionale, in primo luogo, i progettisti devono avere una profonda conoscenza della cultura e, dall'altro, devono fare i cambiamenti necessari

per adattarla alla società contemporanea. Questo cambiamento è importante.

Cultura è dinamica

La cultura non è un mucchio storico che non cambia (Wo Shi, 2007). Dobbiamo capire che la cultura è viva e sarà sempre in crescita e in evoluzione. Come sappiamo, la cultura è una cosa che non possiamo vedere e toccare, invece, la cultura influenza tutti gli aspetti della nostra vita quotidiana. Quando si parla di cultura, è difficile discutere in modo generale. Nei diversi periodi e nelle diverse aree geografiche si creano delle differenti culture. La spiegazione della parola "tradizione" non è fissata. Tradizione era il moderno in tempo antico. Inoltre, la moderna sarà la tradizione nel futuro. Tutto ciò che facciamo ogni giorno, è una parte della nostra cultura. Il nostro compito è quello di arricchire continuamente la cultura tradizionale e mantenerla "fresca", che significa lasciare la cultura di sviluppare continuamente.

La cultura è qualcosa d'interiore

La cultura è qualcosa d'interiore che si trasmette non solo con aspetto esteriore. I prodotti che sono progettati con la cultura o per abitudini tradizionali non possono concentrarsi sulla forma tradizionale né sul materiale tradizionale. Nelle pagine seguenti, alcuni metodi saranno descritti:

- 1 Mantenere le consuetudini tradizionali in modo nuovo.
- 2 Rendere gli oggetti tradizionali più adattabile alla vita odierna.
- 3 Sfruttare le somiglianze tra oggetti tradizionali e i design nuovi.

3.3.2 Mantenere le consuetudini tradizionali in modo nuovo

Perché mantenere la consuetudine tradizionale?

Come una studentessa straniera in Italia, Il Natale mi da una forte impressione. Ogni volta che tutta Italia è immersa nell'allegria del Natale, sento l'importanza di mantenere la consuetudine tradizionale. L'Italia è un paese cattolico, la celebrazione del Natale è legata all'essenza della cultura tradizionale italiana. Le persone che celebrano la festa ricordano al mondo intero le loro origini.

Le consuetudini tradizionali sono un simbolo della propria origine. E' anche un modo per continuare la cultura. La cultura è il fondamento dell'esistenza di una persona, di un gruppo di persone e anche di una intera nazione. In questo mondo, non importa quali sono le nostre opinioni politiche o punti di vista, c'è una cosa che ha quasi la stessa opinione che è il mantenimento della cultura tradizionale. La perdita di una cultura tradizionale è grave per tutti, non importa dove questa cultura proviene. La conservazione della cultura tradizionale è la lingua comune di noi esseri umani.

Le diverse nazioni si sono sviluppate culture diverse attraverso migliaia di anni, e le culture sono diventate la pietra miliare del comportamento e del pensiero. Forse il significato originale o la funzione di consuetudine tradizionale è stato cambiato così come il modo di celebrare, tuttavia, la consuetudine mostra ancora l'identità delle nazioni diverse.

Durante il periodo natalizio, la gente si regala i doni a vicenda e decora gli alberi di Natale nelle loro case. Il valore degli alberi di Natale e dei regali non sono i loro prezzi di mercato. Gli alberi verdi, il rosso di Babbo Natale e la bianca neve sono nel cuore di tutti fin dalla loro infanzia. Tutte queste mostrano da dove loro vengono e l'identità della loro nazione. Ovunque fossero, essi celebreranno la festa lo stesso giorno. Come risultato, una consuetudine di migliaia di anni di storia sarà conservata di generazione in generazione.

Design crea le nuove possibilità per consuetudine tradizionale

Oggi, possiamo goderci di una vita sempre migliore a causa del rapido sviluppo tecnologico. Tuttavia, da un altro punto di vista, le consuetudini tradizionali si sono perse durante la rapida evoluzione della società. Le

ragioni sono varie. La gente spende tanto tempo per il lavoro e non ha tempo per il ritmo lento tradizionale. Inoltre, Gli oggetti tradizionali sono stati sostituiti da quelli moderni.

In questa situazione, il design risolve i problemi e crea le nuove possibilità per riportare le consuetudini tradizionali.

Nel caso 2.3.1, la teiera di carta risolve il problema della preparazione del tè. Bere tè è un'attività molto popolare in Cina. Nella cultura cinese, non solo il processo di bere è importante, ma anche la preparazione di tè. Durante il processo di preparazione di tè, i cinesi si godono il sentimento lento e pacifico e si rilassano. Oggi, i bicchieri di carta e di plastica usano e getta sono spesso utilizzati nei luoghi pubblici, ma bere il tè con essi non si assapora la cultura tradizionale del tè in particolare la parte cerimoniale. Questo design crea la possibilità di godere il processo di preparazione.



Case 2.2.6

Nel caso 2.3.4, c'è una versione nuova del pennello cinese tradizionale. La Calligrafia cinese è una tradizione millenaria. Tuttavia, per scrivere i caratteri cinesi con pennello è un processo complicato. La gente deve mescolare bene l'inchiostro e preparare l'acqua chiara per risciacquare il pennello. Lentamente, la gente comincia a rinunciare il suo utilizzo e si sta perdendo la tradizione.



Case 2.2.4

Il nuovo design ha risolto questo problema. sia la punta del nuovo pennello che il suo effetto di scrittura sono simili a quelli tradizionali. Esso contiene inchiostro all'interno e la gente non ha bisogno di spendere

tempo per preparare l'inchiostro. In questo modo, la gente ha più invogliato ad usare il pennello.

3.3.3 Rendere gli oggetti tradizionali più adattabile alla vita odierna

Come sappiamo un sacco di nuove idee sono generati dalla storia e dagli oggetti tradizionali. Quando si sviluppa un nuovo progetto, sarà molto utile se si guarda indietro alla storia e i casi studi tradizionali. Se si vuole progettare un prodotto con caratteristiche tradizionali, a volte non abbiamo bisogno di progettare un modulo completamente nuovo. Invece, possiamo cominciare da quelli vecchi, e studiare i problemi dei progetti. Infine, si può eventualmente nascere molte nuove idee dai progetti precedenti. Questi concetti nuovi, che non sono del tutto identici a quelli tradizionali, sono una versione aggiornata dei progetti originali. In un certo senso, Questo tipo di design rende gli oggetti tradizionali più attuale.

Nel caso 2.3.2, c'è una serie di bacchette. Le bacchette sono gli strumenti tradizionali per mangiare in Cina. Però, le bacchette non sono molto facili da usare. In questo caso, con i nuovi design, le bacchette sono state modificate in nuove forme allo scopo di essere più facile nell'utilizzo.

Nel caso 2.3.3, c'è una tazza di tè cinese. Il nuovo design ha cambiato la forma tradizionale per renderla più ergonomica. Mantiene la stessa funzione della tazza di tè tradizionale. Nel frattempo, è più facile da usare.

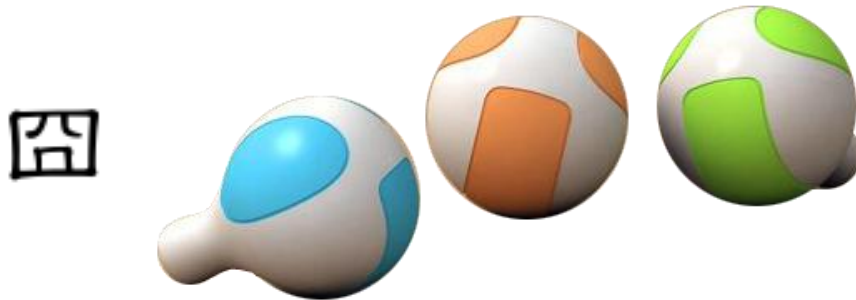


Case 2.2.4

3.3.4 Sfruttare le somiglianze tra oggetti tradizionali e i design nuovi

L'applicazione di elementi culturali è un approccio potente e significativo per la progettazione del prodotto. Oggi i consumatori richiedono un design che non è solo funzionale ed ergonomico, ma che stimoli anche il piacere emotivo. Di conseguenza, il significato semantico di un disegno è

molto importante. Anche se ci sono molte differenze tra la tradizione e la modernità, però se riusciamo a scoprire e utilizzare le similitudini che ci sono tra di loro, questo ci porterà nei nostri prodotti dei nuovi significati semantici.



Case 2.2.5

Nel caso 2.3.5, c'è una maniglia della porta, che riprende la forma da un carattere cinese: Jiong. Il progetto si avvale, non soltanto, della forma del carattere ma porta anche un significato semantico molto interessante per il design.

Jiong è un carattere cinese che ufficialmente significa brillante o luminosità. Il carattere è ormai poco utilizzato in questo senso. Il carattere di "Jiong" è oggi più utilizzato su Internet, come un'emojicon che rappresenta una gamma di stati d'animo. Il carattere Jiong assomiglia il volto di una persona. E' comunemente usato per esprimere idee o sentimenti come fastidio, shock, imbarazzo, disprezzo o "non voglio".

Quando la gente sbatte la porta perché è di cattivo umore, la maniglia salterà fuori dalla porta per mostrarci il suo disappunto. Il volto della maniglia mostra esattamente il significato di Jiong, sbalordito e imbarazzato. E' un modo interessante di raccomandare la gente di non sbattere la porta. In questo caso, è il carattere cinese che porta il significato semantico al prodotto.

Nel caso 2.3.6, c'è una confezione di stuzzicadente. Il nome del progetto è il punto forte di questo prodotto che lo rende molto interessante. Il nome del prodotto è un gioco di caratteri cinesi. Normalmente, diversi caratteri cinesi possono avere la stessa pronuncia. Inoltre, una stessa carattere di solito ha significati diversi, anche pronunce diverse.

In cinese, Qian 筮 significa bastone dente. Tuttavia, Qian 筮 significa anche un oggetto speciale che viene utilizzato per chiedere il futuro nei templi. Il vero significato del nome del prodotto: il futuro fortunato. Lo stilista gioca con i due significati del Qian 筮 carattere. In questo modo, il dente bastoni all'interno delle case hanno anche un significato fortunato. In Cina, la gente crede molto nella fortuna. La gente sarà felice di acquistare un prodotto che ha il significato di fortuna. Utilizzando il gioco dei caratteri cinesi per dare il senso fortunato al prodotto è molto intelligente.



Case 2.2.6

Nel caso 2.3.7, c'è un ombrello che ha un significato semantico di pennello cinese. Quando l'ombrello è asciutto, è bianco. Quando l'ombrello è bagnato, si trasformerà in colore nero che è molto simile all'inchiostro del pennello. Inoltre, sia il manico che la punta dell'ombrello imitano la forma del pennello cinese. Il progettista ha spiegato un modo interessante d'utilizzo dell'ombrello. Quando una persona ha l'appuntamento nel corso di una giornata piovosa e si arriva prima degli altri, si può disegnare e scrivere sulla terra con l'ombrello bagnato. Come risultato, la sfumatura di colore dal nero al bianco rende l'ombrello una versione ingrandito del pennello tradizionale cinese.

Questa non è una semplice imitazione della forma. In realtà, a volte usiamo l'ombrello per scrivere o disegnare sulla terra. Il simbolo del pennello inchiostro cinese rende l'ombrello più interessante e attraente.



Case 2.2.7

4. Applicazione di metodologie

Alla fine della tesi, ho disegnato due progetti che hanno collegamenti con la cultura cinese. I due progetti sono proposti per il 3M design center durante il mio stage in azienda 3M. Alcune delle metodologie di cui si sono spiegati nei paragrafi precedenti sono state utilizzate durante la progettazione dei due prodotti. Spero che i seguenti progetti può aiutare a capire meglio le applicazioni dei metodi.

4.1 Progetto 1

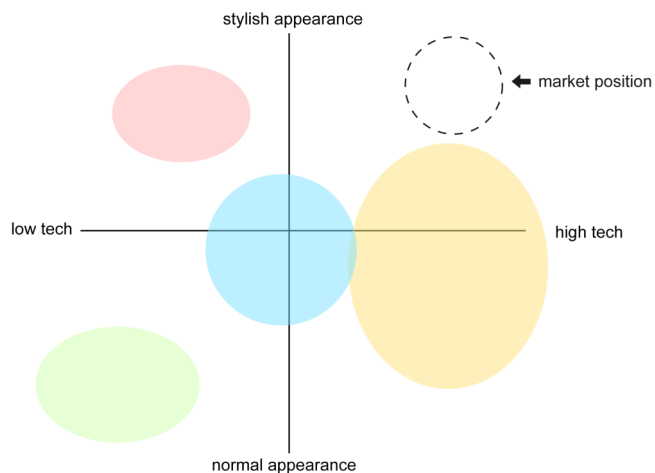
Filtro acqua: nuovo utilizzo del materiale tradizionale



Questo è un progetto di filtro idrico che è sviluppato con 3M Purificazione (ex CUNO®). CUNO® è un'azienda che produce i prodotti per la filtrazione, come quelli per il motore e dei filtri metallici idraulici.

Lo scopo del progetto è quello di utilizzare i filtri 3M per progettare un filtro per l'acqua di uso domestico, per il mercato Nord Americano e Asiatico. Il filtro della tesi è stato progettato per il mercato asiatico.

Nelle foto, ci sono due rendering del concetto finale. La caratteristica speciale di questo filtro è utilizzo di ceramico, che è il collegamento tra il prodotto e la cultura cinese.



Sulla base delle ricerche di mercato, abbiamo scoperto che c'è un aspetto elegante nel settore high-tech. Il filtro 3M è un prodotto high-tech. Nel mercato cinese, a confronto con i altri concorrenti, il prezzo di filtro 3M è relativamente alto. Per questi due motivi, pensiamo che l'aspetto del prodotto dovrebbe avere un'apparenza meravigliosa e speciale per rappresentare l'alta qualità del prodotto. Come risultato, la direzione principale di sviluppo del prodotto è:

- **Aspetto elegante + high-tech = perfezione**

La ricerca sui contenitori tradizionali cinesi

Poiché il prodotto è per il mercato asiatico, l'uso degli elementi tradizione cinese rappresenta una delle scelte. Per poterli utilizzare, una ricerca su di essi è necessaria. In questo caso, l'obiettivo del progetto è quello di progettare un contenitore del filtro. Per questo motivo, la ricerca ha inizio dai contenitori tradizionali cinesi. La ricerca comprende diversi tipi di contenitori tradizionali cinesi: quelli per il vino, per l'acqua e anche delle portapenne e così via.



Ispirazione: la ceramica

Sulla base dei risultati della ricerca, abbiamo scoperto che la ceramica è stata ampiamente utilizzata in diversi tipi di contenitori tradizionali cinesi.

Considerando le caratteristiche del contenitore del filtro 3M, ceramica potrebbe essere una scelta intelligente.

Ceramica è ampiamente usata in diversi tipi di prodotti da tavola, per il vino, per il tè e così via. Apparecchi ed articoli di ceramica sono belle, eleganti e facili da pulire. Tutte queste caratteristiche della ceramica soddisfano molto bene le esigenze del contenitore del filtro 3M. Oltre, per quanto riguarda la cultura, è facile a connettersi materiale ceramica con la cultura cinese.

76 Ricerca di un nuovo modo d'uso della ceramica

La gente ha sviluppato le tecniche della ceramica molto tempo fa. Lo sviluppo di nuovi materiali ceramici sta contribuendo a soddisfare la domanda crescente di applicazioni industriali e di laboratorio. Componenti in ceramica sono sempre più duro, più leggera e più resistente al calore, alla corrosione e all'usura rispetto alle loro controparti in acciaio. I materiali ceramici dimostrare la stabilità dimensionale eccellente e può essere prodotta per soddisfare tolleranze precise. La sua forza e la resistenza di temperatura, combinato con alta resistività e resistenza dielettrica, lo rende una valida alternativa. Per il contenitore del filtro 3M, possiamo usare la ceramica.

Vantaggi

- Resistente all'abrasione
- Resistente alla temperatura alta
- Isolamento
- Stabilità dimensionale
- Facile da pulire
- Nessun odore

Svantaggi

- Fragile
- Pesante (rispetto alle plastiche)

Significato semantico

- Classico
- Elegante
- Artistico

Caso 1

Nome: bollitore elettrico in ceramica

Nelle due foto a destra, ci sono due bollitori elettrici che sono fatti di ceramica. Il materiale ceramico dà alla gente una sensazione fresca e pulita. In Cina, bere l'acqua calda è un'attività molto comune. La gente ha bisogno di acqua calda per fare il tè e acqua calda è considerata salutare bevuto nel periodo invernale. Quasi ogni famiglia ha un bollitore elettrico in cucina. Come sappiamo la cucina cinese crea un sacco di fumo. Così, tutti gli oggetti in cucina devono essere puliti molto frequentemente. Grazie alle caratteristiche del materiale ceramico, questi bollitori elettrici sono più facili da pulire rispetto a quelli in plastica.



Analisi

Questi sono due esempi che ci hanno mostrato la possibilità di utilizzare la ceramica come contenitore nei prodotti elettronici.

Caso 2

Nome: L'amplificatore ceramico

Designer: Joey Roth

Nella foto a destra, c'è un amplificatore in ceramica. Il supporto è in acero e la parte collegata con il cavo è fatta di sughero. Il materiale ceramico di amplificatore è totalmente diverso con i altri. Il prodotto parla un linguaggio speciale e naturale.



Case 3

Name: ceramic water filter

Nella foto a destra, ci sono due filtri per l'acqua in materiale ceramico sul mercato cinese. Questo tipo di filtro per l'acqua non è collegato direttamente al tubo dell'acqua come il filtro 3M. Si versa acqua nel

contenitore e l'acqua sarà filtrata dal filtro all'interno del contenitore. Il filtro è fatto anche in ceramica con tecnologie di filtraggio ceramico.

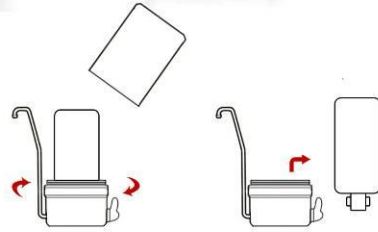
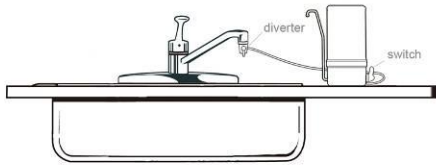
Analisi

Dalla progettazione, vediamo che i prodotti sono in stile cinese, ma le decorazioni sembrano essere troppo complicate. La decorazione potrebbe essere migliorata.



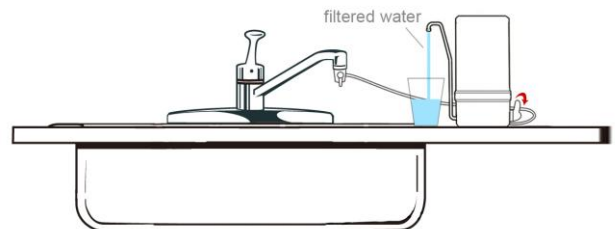
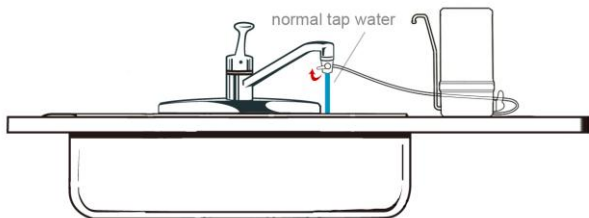
Proposte finali

3M Garden



1. screwing off the cover

2. changing the filter



4.2 Stand design: utilizzando le similitudini tra tradizione e modernità

3M

Art of Changing



Questo è progetto di un stand design per la fiera FESPA 2010 a Monaco di Baviera durante il mio stage in 3M. FESPA è l'evento più importante al mondo per il digitale, per gli schermi e la stampa su tessuti. I prodotti di 3M che sta per mostrare in fiera sono diversi tipi di pellicole grafiche come la 3M™ Controltac™, 3M™ Scotchcal™ e 3M™ DI-NOC™. I film grafici sono facilmente applicati sulle automobili per modificare l'aspetto delle automobili. Inoltre, i film possono essere applicato su pareti, vetri,

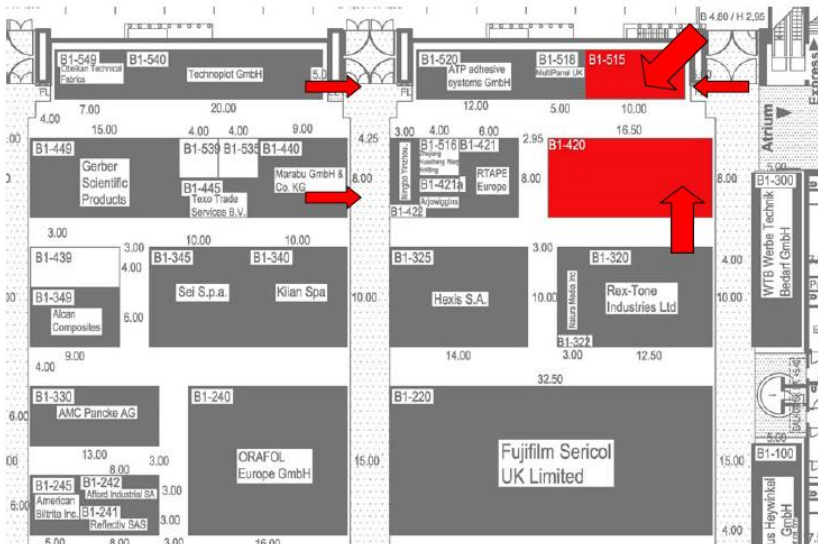
pavimenti e superfici per imitare diversi materiali, come legno, mattoni e metallo.

creare una zona di 3M stand in fiera. L'azienda vuole utilizzare la zona per attirare le persone a venire a visitare lo stand 3M durante la fiera. Non c'era un modello esatto da seguire. Potrebbe essere un impianto o un'esecuzione. La cosa più importante è di rendere la zona molto attraente.

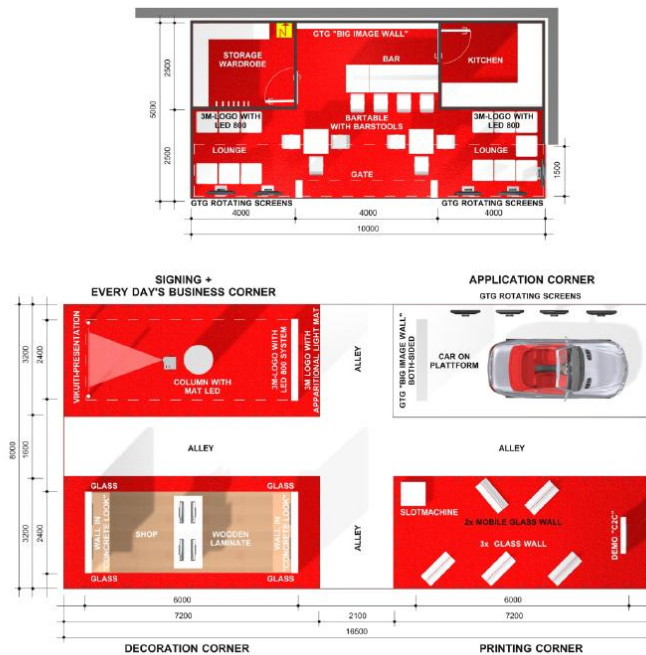
In questo caso, ho usato uno spettacolo tradizionale cinese chiamato "Bian Lian" (cambiare la faccia) come l'idea principale per impostare lo stand. Sebbene 3M sia una società americana, tuttavia, ci sono le stesse caratteristiche fra grafiche 3M e lo spettacolo cinese. Lo spettacolo non solo attraente la gente per venire a visitare lo stand, ma anche ricorda alle persone le caratteristiche fantastiche del prodotto 3M. Nelle pagine seguendo, vorrei spiegare come lo spettacolo tradizionale cinese esprime gli elementi essenziali dei prodotti 3M.

4.2.1 Stand study

La zona rossa è lo stand 3M. Io stand è diviso in due parti: la zona



business (la più piccola in alto) e la zona dimostrativa (la più grande in basso). C'è un corridoio che separa le due parti. Le frecce indicano le direzioni di flusso delle persone



Questo è lo zoom in vista dello stand 3M. L'area più grande è divisa in quattro parti e ognuno di loro mostra diversi tipi di prodotti. La parte bianca è la zona che dobbiamo progettare. Per il momento, c'è una macchina sullo stand per mostrare l'applicazione dei prodotti. La macchina è un esempio per attirare la gente. Tuttavia, ci saranno anche molti concorrenti che usano gli stessi modi per attirare la gente. Così, il nostro obiettivo è di trovare altre idee intelligenti per attirare la gente.

Ricerca dei prodotti 3M

ControTAC™ e 3M™ Scotchcal™ Graphic Films sono delle soluzioni per decorazione di un'automobile. Si può stampare ciò che vuole sul film e applicare alla macchina. Un esperto è in grado di coprire una macchina in soli 30



minuti. Il film è facile da rimuovere e si può anche attaccare i film uno sull'altro.

La conclusione: le caratteristiche del prodotto

- Veloce: una macchina può essere avvolto in 30 minuti
- Variabile: si può togliere la pellicola facilmente.
- Artistica e creativa: si può stampare ciò che vuole sul film
- Magica: l'applicazione del film cambierà la macchina totalmente in soli 30 minuti
- High-tech: Film 3M è resistente all'acqua. I film hanno lo stesso aspetto come il dipinto macchina reale. Il film può essere applicato a superfici anche molto complesse.

4.2.4 Somiglianza fra il prodotto 3M e lo spettacolo cinese

Di solito, video, suoni, oggetti in movimento possono attirare maggior attenzione. Uno spettacolo potrebbe essere una buona scelta. Tuttavia, uno spettacolo che non ha nessun connessione con il prodotto 3M sarà inutile.

Come detto prima, le cinque caratteristiche principali dei prodotti 3M sono veloci, variabile, artistico, magico e high-tech. In questo caso, lo show dovrebbe avere caratteristiche simili. C'è uno spettacolo tradizionale cinese ha esattamente le caratteristiche stesse dei prodotti 3M che è chiamata cambiamento della faccia.

Introduzione di cambiamento dello spettacolo cinese “Bian Lian”



Cambiamento della faccia, o Bian Lian in cinese, è un'antica arte drammatica cinese che proviene dalla provincia Sichuan. Lo spettacolo è nato 300 anni fa, durante la dinastia Qing, Qianlong (1736-1795). L'artista indossa costume coloratissimo e muoversi in rapido con la musica drammatica. Durante la manifestazione, l'artista indossa maschere di colori vivaci e cambia le maschere ogni 2-3 secondi.

Le maschere sono molto colorate e i colori rappresentano gli umori di un personaggio: ad esempio, il rosso rappresenta la rabbia e il nero rappresenta furia estrema.

Cambiamento della faccia per la prima volta era utilizzato in una storia di un eroe che rubava ai ricchi per aiutare i poveri. Quando fu catturato da funzionari feudali, ha cambiato il suo volto a confondere gli altri e fuggì alla fine.

Negli anni venti, i maestri d'opera hanno iniziato a usare le maschere in carta oleata o vescica secca di maiale. L'artista qualificato potrebbe sbucciare una maschera dopo l'altra in meno di un secondo.

La tecnica dello spettacolo è sempre stata mantenuta in segreto. Questo segreto è stato tramandato di generazione in generazione all'interno delle famiglie. In realtà solo i maschi hanno il permesso di imparare la tecnica. Il modo vecchio di pensare cinese era che le donne non rimangono all'interno della famiglia, che sarebbe sposata e quindi diventare membro della famiglia del marito. C'era il rischio che il segreto sarebbe passato ad un'altra famiglia. Quindi l'arte è tecnicamente proibita alle donne. Solo adesso il segreto di "Bian Lian" sta aprendo piano piano alle donne.

Caratteristiche simili a quelle dei prodotti 3M

- 3M film / maschera: sono entrambe delle coperture, una per macchina altra per il viso.
- Veloce: i film 3M e le maschere dello spettacolo possono essere applicati molto rapidamente.
- Variabile: i film 3M e le maschere dello spettacolo sono rimovibili e possono essere applicati uno sull'altro.
- Artistico: si può progettare entrambi i film 3M e le maschere come vuole.
- High-tech: entrambi hanno alto contenuto tecnico o tecnologico.

Che cosa può portare a 3M lo spettacolo?

- Attrazione

Lo spettacolo è una mostra molto emozionante con la musica drammatica. Durante la fiera, la mostra sarà sicuramente al centro di tutta la fiera. Inoltre, è una combinazione di cultura cinese e cultura occidentale. In questo mondo di globalizzazione, il concetto è efficace.

- Evocare

Ogni caratteristica dello spettacolo si accorda molto bene con i prodotti 3M. Lo spettacolo evoca alla gente le caratteristiche dei prodotti 3M.

- Portare l'arte alle tecnologie

Prodotti 3M sono famosi per la sua alta tecnologia. Tuttavia, i prodotti high tech sono un po' lontani dalla nostra vita quotidiana. Il tema dello spettacolo è quello di trasmettere alla gente che anche i prodotti tecnologici hanno qualcosa di artistico e magico.

4.2.5 Proposta



1. All'inizio dello spettacolo, la tenda è chiusa. Il titolo dello spettacolo è "art of changing"



2. Ogni giorno ci sono quattro performance. Durante lo show, la tenda sarà ancora chiusa.

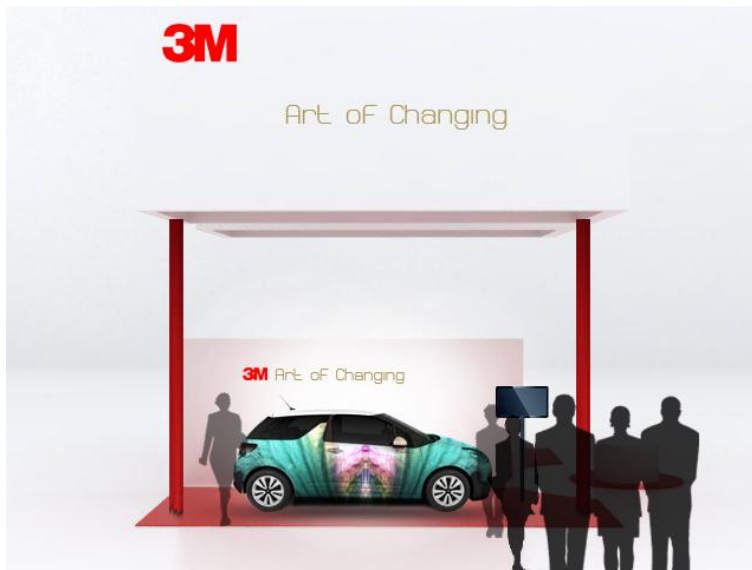


3. La gente può immaginare: che cosa sta succedendo dentro la tenda?



4. Dopo lo spettacolo, l'artista va via. La tenda apre piano piano.

5. There will be a car covered with 3M graphic films and expresses the same theme of art of changing.



5. Sullo stand, c'è una macchina rivestito con i film grafico 3M

Chapter 1

Motivation for using traditional culture in modern design

1. Motivation for using traditional culture in modern design

1.1 Unaware of traditional culture

We now live in a small world with a global market. While the market heads toward globalization, design tends toward localization (Rungtai Lin, 2007). Regarding to the word localization, the culture is the key point of the issue. "When one talks about the culture of a nation, the entire historical and traditional heritage of the nation is taken into the scope of the word" (asiarooms.com 2009). The nation of China is not just a country with a long and rich legacy of culture, but also a nation which is cultured. On the other hand, a cultured nation is one whose culture indicated towards a well-developed civilization (...). Dating back to 5000 years and more, China was of one of the richest and the most diverse heritage not just in the Orient, but also world over. The Culture of China is a consolidated phrase that comprises of philosophical, academic, artistic, scientific, craftsmanship and political excellence.

The culture of china encompasses the departments of Arts and Crafts in China, Architecture of China, Music and Dance in China, Chinese cuisine, Religion in China, Customs and Traditions in China, Fashion in China and also the Chinese etiquette (Ho, M. C., Lin, C. H., & Liu, Y. C. 1996). For such a large nation, the Chinese have proved quite a united race. They have shared the same language, though with different dialects; an almost homogenous cuisine; variations of the same philosophical beliefs.

This is the self-being of Chinese culture, it has already existed thousands of years. Nowadays, however, it has arrived the era of the mixture of different cultures all over the world. For Chinese, western culture is quite new and attractive. All the differences of western culture such as conceptions of aesthetic literature, evolution and regional culture and so on make western culture special to Chinese. Sometimes, western culture even takes a more important part in Chinese people's life.

In architecture field, we can find modern Skyscrapers and western style building everywhere. Beijing has even torn down the old city walls to build to new modern



Commercial residential buildings in Beijing, China

western style buildings. Visitors to China are sometimes surprised by the architectural style. Many were designed completely even in “classical” western style. People consider western-style buildings high-class, modern and tasteful.

“Bread comes first.” This is an old Chinese saying that we have been using till today. It shows the importance of food in Chinese culture. Even in food consuming, western foods have had an equal standing with Chinese traditional food in the recent 30 years. Kids munch Big Macs at over 130 McDonald’s®, content in the gaze not of Mao but “Good Uncle,” Ronald McDonald.



Long queues in front of McDonald’s®

Besides, brands such as Burger King®, Pizza Hut™, Haagon Daz®, and Starbucks® and so on are well-known and popular in cities. Western restaurants have not only brought food to China, but also their totally different ideas of food: individual serving, freedom and fairness. The food and ideas have changed greatly the daily life of Chinese people.

Besides houses and food, western culture also influences people’s mind. People have adopted western hairstyles and dressing. American movies, pop culture and even western modes of beauties (such as large eyes and sharp nose) are chased by people. Almost every high school student knows the famous basketball star Michael Jordan. His Airness actually outranked Mao in one recent mainland popularity survey. There are also many college students parading the latest fashions nightly at lively discos like the "New York, New York" club in Shanghai. People know famous international design brands and they are



Young people are happy to celebrate traditional and foreign festivals, as long as they are good fun.

willing to spend much more money to have one. Moreover, western festivals such as Christmas day, Valentine’s Day



NBA superstar Michael Jordan surrounded by his worshipful Chinese fans.

even Halloween have already been the indivisible festivals to Chinese.

As a country with rich culture and history, Chinese culture seems not to be as attractive as western culture even to Chinese themselves. Many Chinese scholars argue that the Chinese culture is a “weak culture”⁴ comparing with the western culture. “The culture of a developed country is strong, and the culture of a developing country or backward country is weak”. And people are willing to follow and study a “strong culture” (Ye Han, 2008). As we have discussed in the previous examples, nowadays, one of the mainstream cultures is American culture because of its solid backing of economy. With a culture of only about 200 years, the American culture influences and leads the developing direction of the whole world.

In design field, Chinese tend to follow western styles. Because of the hundreds years of war, there is a big “discontinuity of aesthetic”⁵ appreciation in China. Most Chinese restarted to talk about the issue of beauty only 40 years ago. At the time, the comprehensions of beauty were come from western countries. However, the comprehensions are partial. For example, about 10 years ago, Roman-style columns were abused in a great numbers of new modern architectures in China. People just grabbed one western element and continually used it everywhere without paying any attention to the harmony or the functions. Actually, Taiwan is a good example of making designs with traditional characteristics. According to history reasons, there was no discontinuity of aesthetic appreciation in Taiwan. Thus, Taiwan design has a strong personality of traditional culture. This is very important to design.

Actually, Chinese traditional cultures can offer a great potential for enhancing design value and becoming recognized in the global market (Lee, K. P. 2004). However, Chinese seem to be so used to traditional culture that they did not realize the value of their own culture. There is an old Chinese saying says that one will not know the shape of the mountain if he was in the mountain. This is the unaware of the Chinese traditional culture.

⁴ The definition of “weak culture” is specified in Dou Dou, 2008 and Ye Han, 2008

⁵ The definition of “discontinuity aesthetic” is specified in Liangping Ji, 2008

1.2 Enthusiasm with problems

Only till recent years, Chinese designers start to realize that they would always be one step slower if they only mimicked from others. Meanwhile, Chinese designers start to review their history and their own culture in order to create a totally new identity of Chinese design.

In the 2010 Milan furniture fair week (Salone del mobile), we found lots of Chinese designers, students, entrepreneurs and media almost in each exhibition hall, flagship store of well-known brand, and design studios. Various foreign designs are just like a huge magnet attracting thousands of Chinese to come even from thousands miles away.

The strong enthusiasm for design has been last for many years in China. Except talking about the international design trends and visiting design fairs all over the world, Chinese designer are eager to find a new way to have a fresh new identity of Chinese design. Although Chinese manufactures are the bulks of the world's electronics, shoes, and much more, those products typically have been designed in Europe, the U.S., or Japan. Today, in contrast, just about everyone in China seems to want to be the next Samsung. With the development of economics, Chinese companies are not content of only "China made", but also "China design".

A decade ago the Samsung company was a second-tier brand that made me-too consumer electronics. But after years of focusing on design, Samsung today earns more awards for design than even Sony or Apple Computer, and it is one of the world's most valuable brands. "Design is the way companies improve their competitiveness," said Yu Zida⁶.

One of Industrial Designers Society of America (IDSA)'s researches shows that 1\$ investment in industrial design will bring 1500\$ benefit in selling. Hitachi's statistical data in design shows that in each income of 10 million Yan, industrial design contributes 52% and technology contribute 21%. Chinese manufacturers realize they need better products if they want to break out of China and beef up their margins on sales abroad.

Suddenly, the best Chinese companies are building their design staffs or hiring outsiders to help them make more products of their own. Design is one of the most popular majors at Chinese universities today, and

⁶ Yu Zida, a vice-president who oversees design at appliance maker in Haier Group Co.

hundreds of design consulting firms have sprung up in Shanghai, Beijing, and Guangzhou. Large companies in China are saying: “We can't catch up fast enough,” says Craig M. Vogel⁷. Even young designers from abroad are flocking to Beijing and Shanghai to try their luck in the world's most dynamic consumer market.

Many Chinese design companies, schools and young designers started to attend different design fairs and they hoped to improve the design capabilities and spread new Chinese identities through the international fairs. In the 2009 Milan furniture fair week, a Chinese design company Innovo had shown a series of products with Chinese traditional characteristics. At the time, there was a great number of vigorous dissemination of reports by various media sources praising the activity of Innovo. It seemed that the participation of the international design fairs were the symbols of Chinese design entering into new era because of the However, participating international design fairs is a symbol of development of Chinese design, but it is just a start.

Besides, in order to make products having Chinese characteristics to be special, lots of products are decorated with traditional patterns to recall the tradition. However, a superficial combination of traditional elements and symbol cannot express the essential of Chinese culture. Not only the logo of Yin Yang or the Confucianism can show



An archaized computer

the identity of Chinese designs, but also the traditional techniques of architecture, the traditional interior design rules, the food, the traditional customs, the entertainments, the philosophies and so on can give inspirations to Chinese design.

One of the problems of existing “cultural” products⁸ is the superficial combination of traditional element (see



A printer decorated by Chinese traditional pattern

⁷ Craig M. Vogel, a professor who has worked as a consultant to several companies in China

⁸ Products with Chinese traditional characteristics

pictures on the right). However, this type of the product becomes more and more popular in Chinese market. Sometimes, designers focus too much on expressing culture and ignoring the real function of the product. We cannot let the traditional culture be our burden and bound when we design. We should not design a product for the purpose of having Chinese style. I would like to say that it is a good thing that lots of Chinese designers start to design and think from traditional culture. And it is right to let the product having local identity to be special competitive. However, at the beginning step of using traditional element in modern designs, we have not found a clear direction to follow and we are easy to be lost.

1.3 Necessity of in-depth study

As locals strive to do a better design, multinationals are realizing that they need to develop products specifically for the Chinese market. So Sony, Samsung, Motorola, Nokia, General Motors, Volkswagen and many others have opened design shops in China to research local tastes. Not 5 years ago, General Motors Corp. made few changes to models sold in the mainland, figuring that consumers buying their first cars wouldn't be too choosy. But as competition has picked up, the carmaker has built up its Chinese design team. The staff has nearly tripled -- to more than 80 people -- since 2002. The activities of multinational corporations paying more attention to Chinese market bring more competition to Chinese companies. Chinese companies need to do a much better design to survive.

Regarding the design situation all over the world, there is an obvious trend of globalization. Also, in the trend of globalization, there are more and more market principles to follow. China plays a more important role than before; however, the Chinese designs including architecture, products, transportations, fashion etc. are at a seedtime.

Because of the more competitive market, Chinese designer come to an agreement which is to make design localization to survive. "Traditionally, Chinese people are very good at design," says He Renke, dean of Hunan University's design school, "Now we need a renaissance."

As we have discussed, Chinese design should have its own identity to survive in this competitive global market. Thus, the culture will become the key issue to develop a Chinese product with its own identity (Lin, R. T. 2005). "Traditional culture left us the cultures and arts of ancient Egypt, ancient Greece, ancient Rome, Middle Ages and renaissance. It only not provide us design data and materials, it also inspires us a lot" (Meyer, Franz Sales, 1957). Regarding culture, it includes many aspects such as philosophy language, custom, diet, and entertainments and so on. Traditional culture affects people's daily life. "Traditional cultures are objects and customs that derived from the same origin. They are the best features of both physical and spiritual substance in the history" (Takeuti Toshio, 1985).

Putting culture into modern designs is not an easy task. Easy to use, environmental friendly materials, functional and so on are all modern

characteristics. Only based on modern characteristics and customers' needs, Chinese designers can start to discover to show meaningful traditional culture through modern products.

Recently, there are lots of Chinese articles arguing that the traditional culture is important for modern design. However, few of them point out how to put culture into a modern design. The situation is that Chinese designers have realized the importance of the traditional culture and are willing to digger out the potential of the traditional culture to use into modern designs. What is missing is that the methods and guides to use the traditional culture. Thus, an in-depth study is necessary.

In chapter 2, the researches aim to find out both the useful things and problems of existing products and designs. Besides, in chapter 3, I would like to conclude a series of methods of using traditional elements which is based on the researches in chapter2. I hope the in-depth study I have made in the thesis could guide and tell people basic direction of using traditional elements.

Chapter 2

Case studies

2 Case studies

In this chapter, I would like to research designs which have Chinese traditional characteristics. These designs can help us to get a general idea of what kinds of designs are the designs with Chinese traditional characteristics. Moreover, they can help us to find the problems and they can also give us inspirations. All these cases will be useful for us to develop the theory part in chapter 3.

2.1 Physical appearance

The case studies in this section are from a point view of physical appearance. People will notice the physical appearances first when they see a product. Physical appearances are connections between people and product and they give people the first impression of the product.

Designing a modern with cultural characteristics is a process of rethinking, reviewing and redesigning of traditional elements and objects. In the following pages, I will show different cases to research the physical appearances of traditional elements which are used in modern product design.

Case 2.1.1

Name: Archaizing

Design: China Academy of Art

Year: 2006

Key words: Material, meaning of patterns

The products shown in picture were on show during the 2006 Shanghai Biennale and won the Silver Prize. They are a series of daily products that were archaized by design students of China Academy of Art. Designers have archaized modern daily products such as household appliances, instruments, pots, pans and



Archaizing design works in 2006 Shanghai Biennale

toys and so on. They want to recall of Chinese tradition through ancient bronze materials and traditional pattern. The design instruction of this series of designs explains that the products represent both modern trend and meaningful Chinese culture. The products are like Chinese plants growing on western soil.

As we can see in the picture, there are modern products such as computers, camera and electric fan. In a sense, they are “western soil” because products such as computers and camera were invented by western countries. At the same time, they are dressed in ancient Chinese elements and materials, so they are “Chinese plants”. At the first glance, the products really show the Chinese feeling. However, are these right products for the modern market? In my opinion, regarding to market and product functions; designers did not do a very good job.

Material discussion

Let us take the computer for example. The development of computer field is incredible. New technologies and products with better performance are appearing in the market every week even every day. In this situation, a computer’s form should tell the customers its high technology and performance. Nowadays, thin and streamlined shape, clean and glossy materials are symbols of modern and high technology. These symbols may change in the future; however they are the main trends in present market.

The archaized computer in 2006 Shanghai Biennale has a totally different looking of material. Designers used an artificial bronze material to decorate the computer. Will this design be successful? It is



Taotie on ding bronze vessel from late Shang era



Taotie pattern on the computer

hard to say. But we can imagine that how a customer will probably react when he see a computer made with bronze material in the store. I think he will be definitely attracted by this computer with new special material; however I think he will not buy it easily. People have the images of materials for computers in their mind. Bronze material is hard to be associated with high technology or high performance. Even if the computers change every day, materials should become more and more modern looking. Using a traditional material to decorate a computer is not wrong, but it is dangerous. Firstly, it will cost more. Secondly, its target customers will be few. As we know, young people are important customers of computer. However, how many young people will be interested product decorated by traditional material? Moreover, if this bronze computer's target group is high-end customers who are interested in art collection, how many customers will buy an artificial antique?

In industrial design, materials take a very important part. We have to know well the implication of materials. Rusty bronze material gives people a feeling of old, ancient even heavy. I should say that it is not very smart to put artificial bronze material on a modern computer. All the characteristics of bronze do not related to modern or high tech.

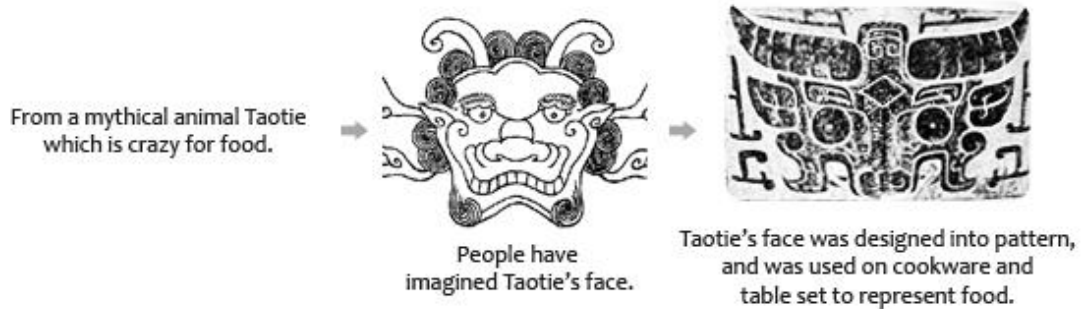
In the ancient China, bronze materials were usually used to make vessels, wine bowls, bells and adornments. In the photo, there is a typical Chinese traditional vessel which is called ding⁹ from late Shang Dynasty (around 1700 B.C.-1100 B.C.)¹⁰.

Pattern discussion

The designers used a typical Chinese traditional pattern to recall traditional culture. As we can see in the photos, the pattern on computer and the pattern on bronze vessel are very similar. In ancient China, this typical decoration pattern was called Taotie pattern. The Taotie is a pattern commonly found on ritual bronze vessels from the Shang Dynasty and Zhou Dynasty. The design typically consists of a zoomorphic mask, described as being frontal, bilaterally symmetrical, with a pair of raised eyes and typically no lower jaw area.

⁹ A ding or ting is an ancient Chinese vessel with legs and a lid and two handles. The older dings are dated back to Shang Dynasty.

¹⁰ The Shang Dynasty (around 1700 B.C.-1100 B.C.) was the second Chinese dynasty.



In Chinese traditional legends, Taotie is the fifth son of dragon. In the stories of Taotie, it loves eating and drinking, so ancient Chinese artist used his face to decorate cookware, wine set and tableware to represent food. Gradually, Taotie pattern become a common symbol that used also in architecture design, interior design, furniture design and religion.

This is the origin of Taotie pattern. Taotie pattern has its own interesting story and reasons. Not only for Taotie pattern, has every Chinese traditional pattern had a cultural connotation. In Chinese traditional designs, patterns have mainly two functions. Firstly, they can decorate product beauty and give the product a coherent feeling, because patterns were usually continuous and connected with each other. Secondly, patterns have different meanings. In his way, they can help people to understand and enjoy the product better.

In case 2.1.1, the designers used a Taotie pattern on the computer to recall Chinese culture. In my opinion, the Taotie pattern was not suitably used in this design. First, the designers have not paid much attention to the essence of Chinese traditional pattern-the continuity. They have put a single face of Taotie without any other accessorial patterns. As a result, the pattern cannot give the product a coherent spirit. In Chinese philosophy, coherent spirit is the most important point in art and design. This is also the philosophy of Taoism. Besides, regarding Taotie's meaning of food, the Taotie pattern does not match computer's function either. Putting bronze material with Taotie pattern on a computer is incondite. It is true that Chinese design should get more inspirations from traditional culture, however, a wrong combination make the design meaningless.

How could we use the traditional culture rightly? Let us put the case 2.1.1 aside and have a look at another modern design with Taotie pattern in case 2.1.2.

Case 2.1.2

Name: Logo of Ganghao dining amusement Ltd

Design: V2 Brand

Year: 2008

Key words: Pattern, modern

This is a VI design for a Chinese dining amusement company. The business of the company is focused on the restaurant and amusement. In the logo, there is a Chinese traditional pattern which is called Taotie. As we have discussed in case 2.1.1, Taotie pattern means the food, because it is the face of a greedy mythical animal in ancient China. In this logo, the Taotie pattern was redesigned into a modern shape. The shape keeps the characteristic of Taotie with a modern style. Moreover, Taotie means food, so the pattern also represents the theme well.



This case is a good example of combination of Chinese culture and modern design. It is not a superficial combination of symbols, but a modern design with Chinese culture inside. The Taotie pattern was well redesigned. The new Taotie pattern is clean, elegant and modern, at the same time; it keeps the characteristics of traditional Taotie pattern.

Analysis of case 2.1.1 and case 2.1.2

Comparing case 2.1.1 and case 2.1.2, we can find a common part: the traditional pattern on modern design. Both of the cases have used the very famous Chinese traditional Taotie pattern to recall traditional culture. In a way, case 2.1.2 is a better design than case 2.1.1. Case 2.1.2 is transformed from Chinese traditional pattern, but it is not only a copy. The logo has both modern style and oriental style. However, case 2.1.1 is almost a copy from traditional pattern.



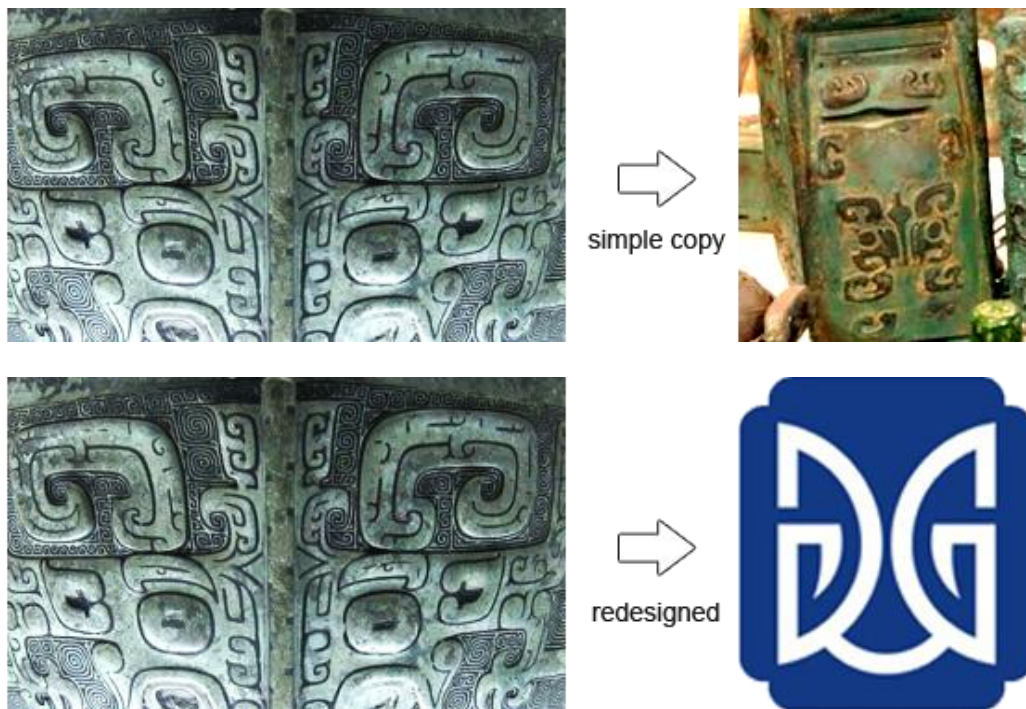
Case 2.1.1



Case 2.2.2

I would like to call case 2.1.1 a superficial combination. And superficial combination is a big problem of Chinese designs nowadays. Superficial combination products are decorated with Chinese characteristics. But when respecting the aspects such as product functions, market, people and so on, they do not meet the needs very well. In my opinion, superficial combination products are not totally wrong. Even if we can do a little more development of the shape of ancient patterns and care more about the trend, we will have a good result. Case 2.1.2 has just given us a good example.

Useful things to remember



1. When we decide to use a traditional symbol, we should first study its origin and meaning.
2. When we decide to use a traditional symbol, we should redesign it with modern element, not to totally copy it.

Case 2.1.3

Name: China pavilion, 2010 Shanghai Expo

Design: Jingtang He

Year: 2009

Key words: color, structure



rendering of China pavilion, 2010 Shanghai Expo

This is the China pavilion for 2010 Shanghai Expo. The China Pavilion is designed with the concept of "Crown of the east." The traditional Chinese wooden structure element, Dougong brackets, is introduced. Its main color is "Forbidden City Red" which represents the taste and spirit of Chinese culture. As many other new architectures, the design of China pavilion has caused both good and bad comments. No matter what the comments are, China pavilion is a good case to research, because there are many interesting connections with Chinese traditional culture.

Color



meridian gate of forbidden city, Beijing, China

Draped in red cloth, China's pavilion at the 2010 World Expo is at first glance a very obviously Chinese structure. Red and yellow are very traditional Chinese colors and they have important meanings in Chinese culture. Red represents classical, joyful, majestic, happy and lucky. Archeological find that Chinese Upper Cave Man used red to decorate their caves 30,000 year ago. Red color was widely used from Zhou dynasty (1045 BC to 256 BC)¹¹. The red color of the Forbidden City has inherited the Chinese tradition. The applications of yellow can be traced back to the beginning of Chinese civilization, the Yellow river Valley Civilization. As is implied by the name, Yellow river is yellow, as a result, yellow had become a symbol color of Chinese. Till Han dynasty (202 BC–220 AD)¹², yellow was used as a royal color in the palace. From then, yellow had become the symbol of imperial power.

Structure

The main structure of the China pavilion, "The Crown of the East," has a distinctive roof, made of traditional Dougong or brackets, which has a history dating back more than 2,000 years. The Dougong style features wooden brackets fixed layer



Huayan temple, Datong city, Shanxi province, China

upon layer between the top of a column and a crossbeam. This unique structural component of interlocking wooden brackets is one of the most important elements in traditional Chinese architecture.

¹¹ The Zhou Dynasty (1045 BC to 256 BC) followed the Shang Dynasty and was followed by the Qin Dynasty in China.

¹² The Han Dynasty (202 BC–220 AD) was the second imperial dynasty of China, preceded by the Qin Dynasty

Dougong was widely used in the Spring and Autumn period (770 BC-467 BC)¹³. After the Song dynasty (960-1279), the bracket sets became more ornamental than structural when used in palatial structures and important religious buildings. Ancient craftsmen cut the wooden pieces to fit together so perfectly that no glue or fasteners were necessary. Today, visitors can still see these distinct brackets in the Forbidden City and Summer Palace in Beijing.

There is one thing that we should pay attention to. The Dougong structure was redesigned in the new architecture. The structure is more clean, straight and simple. The new characteristics suit for the modern time better.

Analysis

Based on the studies above, we can find different Chinese traditions from the China pavilion and the pavilion does communicate strong Chinese culture. However, the pavilion design has already attracted some criticism, with critics saying that the information conveyed through the design is too complicated and too symbolized. Throughout history there are some standout architectures which are designed for Expo. Such as The Crystal Palace used in London, the Eiffel Tower and the Atomium.

On one hand, the China pavilion has to contain the traditional culture, on the other hand, it has to represent the Expo theme, the city. It seems that the pavilion has a good many missions to carry on. Can the China pavilion become a remarkable building in the history? It is hard to say. Just as the Eiffel Tower, the answer will be given by time.

Let us lay aside the critics about the pavilion aside, let us to see what we can learn from it.

Useful things to remember

1. Using typical traditional color can always remind people traditional culture.
2. Studying traditional techniques
3. Even if the traditional technique is wonderful and perfect, we should still try to develop and redesign it into a more modern form.

¹³ The Spring and Autumn Period was a period which roughly corresponds to the first half of the Eastern Zhou dynasty

Case 2.1.4

Name: The Y-Chair

Company: Carl Hansen & Son

Designer: Hans J. Wegner

Year: 1950



The Y-chair chair

Introduction

The Danish designer Hans Wegner had designed more than 300 chairs in his life. One of his most famous works is the Y-chair chair.

The Y-chair is a very well know and popular chair designed in 1950 by Hans Wegner. It is also one of the most successful industrially produced chairs. The Y-chair as it is often called due to the shape of the back. It is a light chair and a relatively small piece of furniture. The curved hind legs and the semicircular top rail together with the elegant Y-back endow the chair with a gracious and welcoming air.

The Y-chair sits well, is spacious and allows its user to easily change position. The back offers good support and most people feel comfortable in it for longer periods of time. The curved top rail makes it easy to move around and arm rests are long enough to give adequate support to your

forearms - the chair can also be pushed in close to a table. Today, the Y-chair has developed into one of Wegner's and Carl Hansen's most popular chairs.

The Y-chair is inspired by a typical Chinese traditional chair in Ming dynasty (1368–1644) which is a kind of fauteuil. This kind of Chinese fauteuil is called Taishi Chair in Chinese. Taishi was the senior-most of the top three civil positions in china which was also translated to senior grand tutor. The chair was firstly designed to represent the modesty of the officer. When people sit in the chair, he can lay his arms on the armchair following the chair's shape. In this position, he can stretch the body very well and show his respectable position to others.



Chinese Taishi chair in Ming dynasty

Analysis

Comparing the Y-chair and Taishi chair, we can feel the deep connection between each other. The Y-chair chair's curve and structure have strong Chinese characteristics and the The Y-chair chair is a very good example of reviewing and redesigning of the Chinese traditional object. Moreover, the designer has not copied exactly the Chinese traditional chair; he has simplified the back of the chair into a Y shape. This new shape turns the original heavy chair into a light modern chair.

2.2 Material

In this character, I would like to research cases based traditional natural materials. The cases that I have chosen are range from industrial designs to fashion designs. In these cases, we can study and discover the use of traditional materials in modern designs.

Case 2.2.1

Name: Chinese traditional Blue and White Porcelain in new designs

Keyword: material, imitation

In the picture, there is a series of Chinese traditional blue and white porcelain tableware. Blue and white wares designate white pottery and porcelain decorated under the glaze with a blue pigment, generally cobalt oxide. With a strong contrast of blue and white color, the blue and white porcelain products give people a feeling of elegant and clean.



Chinese blue and white porcelain

The blue and white porcelain products were already in used in late Tang dynasty (618–907) about 1100 years ago and they are still very popular in China even today.

In the following pages, I would like to study a series of modern designs which have decorations of blue and white porcelain. The designs are in different fields such as product design, urban installations, interior design and even fashion design and so on. All of these designs have the connections with blue and white porcelain. However, they are not all perfect designs. But we can understand what the problems are and research various ways of using traditional materials in modern designs.

Design 1

Name: HP Officejet Pro K7108 A3 printer

Instruction

This is a popular HP A3 printer in Chinese market. In order to express Chinese tradition, this special edition has a plastic membrane of Chinese blue and white porcelain pattern on itself.



Analysis

Blue and white porcelain was reproduced by plastic membrane. The pattern itself is very traditional and beautiful; however there is a big contrast between the product's black color and pattern's blue color. The blue color seems to be too bright that it makes the logo of HP hard to be seen. Besides, the pattern is very complicated, it fails to keep the same clean style as the printer.

Design 2

Name: Blue and white porcelain radio

Instruction

This is a radio which imitates the pattern from Chinese traditional blue and white porcelain plate. The metal ring is antenna and the speaker is inside the round plate. The bottom part of the radio is a touch panel.



Analysis

Blue and white porcelain was reproduced by carved pattern with frosted plastic material. Although the blue and white porcelain is not related to product function, it fits very well the whole form of the product. In this case, the main function of the radio was changed into decoration because of the traditional pattern.

Design 3

Name: Interior design rendering

Instruction

This is a rendering of a bathroom interior design. The water sink is decorated with blue pattern which is transformed from blue and white porcelain. Besides, there is a stripe of wallpaper of blue and white porcelain pattern to accompany the water sink on the wall.



Analysis

A bathroom should be clean and elegant. The blue and white porcelain's characteristics of clean and elegant fit the bathroom very well.

Design 4

Name: Piano with blue and white porcelain pattern

Instruction

This is a piano with blue and white porcelain decoration. The blue and white porcelain pattern was completely made by hand. The price of this piano is 46,900 euro.

Analysis

The use of blue and white porcelain decoration does make the piano special and attractive. However, piano is a western cultural instrument and it already has a strong personality in everyone's heart. It is an adventure to put Chinese traditional element on a traditional western product. In this case, because of the use of traditional material, the main function of this piano is not to play music but a special decoration.



Design 5

Name: Visa cash dispenser

Instruction

This is cash dispenser which is designed especially for Beijing 2008 Olympic Games. The main colors of the cash dispenser are white and blue which are the same as blue and white porcelain. Moreover, the blue color is painted in a Chinese brush drawing way to recall Chinese traditional culture.



Analysis

The cash dispenser has a very modern form. And the traditional blue and white porcelain patterns were redesigned into a soft style to fit the modern form. The cash dispenser gives people of soft and freedom feeling which are related to the Chinese brush drawing style.

Design 6

Name: Costume for medal ceremony for natatorium

Instruction

This is a costume design for metal ceremony designed for natatorium for Beijing 2008 Olympic Games. The color and shape of silk patterns on the costume are transformed from Chinese traditional blue and white porcelain because of the blue color.



Analysis

Blue and white porcelain patterns make the costume very elegant and clean. The traditional material adds meaningful decoration to the costume. They can also give people the feeling of water which suits for natatorium.

Design 7

Name: Subway station installation

Instruction

Beijing's new No.10 Subway line has been completed and the new line is part of the subway expansion in conjunction with the Olympic Games. The decoration of the subway stations along the new line has used the same pattern from Chinese traditional blue and white porcelain.



Analysis

The station is located at the site of the Yuan Dynasty (1271–1368) city wall, built in the 14th century. There is a good reason to use traditional element to recall the history. However, blue and white porcelain is not the typical handicraft of Yuan dynasty. The printings of the blue pattern are too large that they may lose the exquisite style of the traditional blue and white porcelain.

Case 2.2.2

Name: U6V Bamboo, ASUS Bamboo series

Design: AsusTeK Computer Incorporated

Year: 2008

Keyword: Material, nature



ASUS Bamboo series laptop



ASUS Bamboo series laptop

Introduction

In the pictures above, it is the ASUS U6V Bamboo notebook which belongs to ASUS Bamboo series. This 12" Bamboo Series is ASUS' part in helping create sustainable merchandise, featuring LED backlight for lower power consumption and ASUS' Super Hybrid Engine Technology that makes it more efficient thanks to intelligent power allocation.

This is a very interesting design, because the company has used a brand-new material to make the laptop: the bamboo. The ASUS is a company from Taiwan. Because of the usage of bamboo material, the product has a strong oriental style.

With the organic tactility, refreshing scent and minimalist aesthetics of bamboo lend the ASUS Bamboo Series notebook an arresting aura of spirituality, warmth and old world charm that synthetic materials and cold, impersonal metals will struggle to replicate. With every touch, users will be able to feel the difference – the bamboo gives an instant sense of familiarity, just like the sensation one would get from running one's finger

across furniture. The air of individuality of each piece can be further enhanced by several treatments that yield different colors, or by laser etching distinctive designs onto the ASUS Bamboo Series notebook's bamboo-clad cover.

Bamboo as an Alternative Material: The Natural Choice

ASUS has achieved international renown for its research into, and inspired use of, biodegradable materials such as leather in its products, but its decision to embrace bamboo is nothing short of ingenious. Through the use of bamboo which has an immense tensile strength that rivals that of many metal alloys. Bamboo also has a renewal rate that no other plant can match. It has been known to grow 40cm in just 24 hours, reaching its maximum height (35m-40m) in several years. Bamboo is also capable of regenerating itself upon harvesting without necessitating replanting, making it possibly the perfect renewable resource.

Being Green

The ASUS Bamboo Series notebook is telling a message that "it's easy being green". Being green is a simple matter of making smart, environmentally-conscious purchasing decisions. Reusing traditional natural materials is also a smart way to do environmental protection.



bamboo

Material discussion

Bamboos are of notable economic and cultural significance in East Asia and South East Asia where they are used extensively in everyday life as building materials, as a food source and as a highly versatile raw product.

In China, bamboo is a feature of various aspects of daily life. It was used for food, clothing, housing and transportation. China's first books were crafted from bamboo strips strung on string, and almost all ancient musical instruments were made of bamboo. Bamboo also had assigned roles within feudal ethics.



bamboo construction in
Hong Kong

Chinese ancients designated the plum, orchid, bamboo and chrysanthemum as "four gentlemen," and pine, bamboo and plum as the "three friends in winter." Renowned Tang poet Bai Juyi (772-846)¹⁴ summed up the merits of bamboo according to its characteristics: its deep root denotes resoluteness, its tall, straight stem represents honorability, its hollow interior modesty and its clean exterior exemplifies chastity. He thus concluded that bamboo lives up to the title "gentleman." Ancient Chinese literati held bamboo in profound esteem. This explains why there are so many writings and paintings dedicated to it throughout history.

In architecture field, bamboo was used to hold up simple suspension bridges, either by making cables of split bamboo or twisting whole culms of sufficiently pliable bamboo together. It has long been used as scaffolding; the practice has been banned in China for buildings over six stories but is still in continuous use for skyscrapers in cities

With all the natural characteristics and cultural characteristics of bamboo, I should claim that bamboo is not only in conformity with the trend of the development of environmental protection, but also imbued with the characteristics of the Chinese nation.

Useful things to remember



- material characteristics:**
1. natural
 2. environmental protection direction
- semanteme:**
gentleman

1. Using natural material in high tech product can make the product unique, warmer and closer to people.
2. When we use natural material, environmental protection is an important aspect to development.

¹⁴ Bai Juyi was a Chinese poet of the Tang dynasty.

3. Plants always have meanings regarding to people personalities in Chinese philosophy. Not only for bamboo, when we use other plant symbols, we should understand the meaning of the plant.

Case 2.2.3

Name: Ferrari 599 GTB Fiorano, Chinese limited version

Design: Ferrari

Year: 2009

Keyword: Material, pattern



Introduction

In October, 2009, Ferrari has launched 12 599 GTB Fiorano of Chinese limited edition in China. The car in the photo is one of the 12 cars and there is only one all over the world. The car painting was designed by Wu Hao, a Chinese artist.

The artist decorated the car with an imitation of a type of Chinese traditional ceramic which is called Kai Pian (literally means broken). Kai Pian is one of most precious ceramic in China. The numbers on the meter panel were also written in traditional Chinese characters. Marco Mattiacci (Ferrari CEO of Asia-Pacific region) said that 599 GTB Fiorano Chinese limited edition was a perfect fusion of Chinese traditional art and Italian classical design.

Analysis

1. Material

The imitation of ceramic material gives the car a very unique identity especially the contrast between tradition and modern. In this case, the imitation of traditional material is not related to the car's function; however, the imitation added new value to the products. The combination is only suitable for top-grade products. People who bought the car does not really want to use the products. It is a way to show individual character through the "particular" designs. I could not say the use of

traditional material on the Ferrari sport car is good or bad. The car was sold by auction in 1.2 million euro. We should admit that it is a smart strategy of commercial speculation.

2. Function

Regarding the function of the meter panel, the use of Chinese traditional characters is not very suitable. As we can see from the photo on the right, the Arab numbers were substituted with Chinese characters. In fact, this type of Chinese characters is not in use for a long time because it is difficult to read. In this case, however, the designer focused too much on how to express the culture but ignore the function. This is a typical problem when we use traditional elements in modern designs. We should always remember that we are designing a modern product but not an antique which can only be put in the museum.

Case 2.2.4

Name: Post-it Note Pop-up dispenser

Designer: Scott Currie

Year: 2009

Keyword: natural traditional material used in new product, environmental friendly

Introduction

This is a 3M Post-it Note Pop-up dispenser designed by Scott Currie, a student from Ontario College of Art & Design. The product has won the first prize of the Post-it dispenser competition in Canada. The prototype is built with an aluminium top and a cork base. The design idea of the product is effective and integrating



environmental thinking into manufacture, life and cycle. This is a very functional combination. The aluminum part can increase the weight of the dispenser to let the dispenser stay on table when people pull out the post-it from it. Also, the cork material can increase the friction force between dispenser and table to help keep the dispenser not to move.

Analysis

As we know, cork material is traditional material for wines caps and furniture components. Cork material has many good characteristics such as elasticity, wearable surface, soft touching and non-toxicity and so on. The use of cork material in dispenser is very creative. Cork makes the product special and environmental friendly. When people abandon the product, cork material will be no harm to the environment. Nowadays, environmental protection has become more and more important in many industry fields including design.

Useful things to remember

In this case, we find that restudying natural traditional materials and rethinking the new use of them could be very useful and smart. Firstly, the new use of traditional material can give a unique looking of the product. Secondly, natural traditional material is a good choice for environmental friendly product.

Case 2.2.5

Name: Reed candle

Designer: Xi Wan

Year: 2009

Keyword: traditional natural material

Introduction

This is a candle design which was shown in Satellite Salone in 2009 in Milan and it was announced the nomination of the Design Report. Ancient Chinese used wax and fat to cover on the reed in order to make them flaming. This design is inspired from the traditional illuminating methods. Absorbing liquid is a natural characteristic of reed. Reed can absorb liquid wax by it self and form a “candle” automatically. The candle uses reed tube to absorb and contain the wax.



Analysis

Respecting nature is a principle philosophy in Taoism. The philosophy of respecting nature also influences many art fields in Chinese traditional culture. This is an example of rethinking the characteristics of typical traditional material and reusing them into new designs.

Case 2.2.6

Name: Oil absorbing sheets with rouge paper

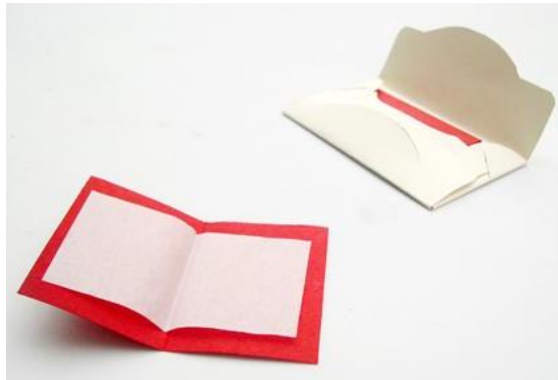
Designer:

Year: 2009

Keyword: combination, traditional custom, modern technology

Introduction

This is an oil absorbing sheets design which contains a special Chinese traditional rouge paper. For females, oil absorbing sheets are very useful. They can absorb the oil from face very quickly. This trick can help us to keep our faces fresh and clean. The special characteristic of this



design is not the oil absorbing sheet, but the rouge paper. Rouge paper used to be a necessary make up for Chinese women in ancient time. The function of the rouge paper is the same as lipstick. Rouge paper is a sheet of paper filled with powder of a kind of red flower. From the photo, we can understand how Chinese women used the rouge paper. Rouge paper is very functional and it is convenient to carry. With this design, people can refine the make up after they use the oil absorbing sheet.

Analysis

Using rouge paper as a lipstick is a very typical Chinese custom. People also consider the process of using rouge paper an elegant and beautiful activity. However, this traditional material has been lost for a long time. The design smartly combined the two objects together. It creates the opportunities for people to reuse again the traditional material. Also, the traditional rouge paper gives the product a classical personality.



2.3 Culture

In this chapter, I would like to study cases which are inspired from traditional culture. They may have traditional forms or decorations; however, the most important part is that they have a cultural meaning inside the designs.

Case 2.3.1

Name: Dao Cha

Design: Pega design

Year: 2009

Keyword: traditional custom

Introduction

This is a paper tea set design which got the reddot design award in 2009. It was designed by Pega design, a design studio from Taiwan. This tea set was originally designed for a concept of creative gift. It has a Chinese name called Dao Cha. In Chinese the word, “Dao” means two things: the gesture of pouring and the action of telling. Cha means tea. So people can understand the name in two ways. One meaning means pulling out the tea. The other meaning means talking about the tea.

Anywhere you have access to hot water; you can celebrate traditional tea culture with Dao Cha. Constructed from a single watertight, folded sheet of paper, Dao Cha is a three-part paper tea set in one slim design. The set includes a tea pot containing a tea bag, as well as a single paper cup. The presence of all three preserves the sophistication of Chinese traditional tea ceremony while making it both portable and handy.



It is made by paper. The paper is thick enough to hold the weight of water, durable enough for temperature as high as 80 to 100 degree Celsius, and thin enough to fold into a small package.

Analysis

1. Problems for traditional custom

Drinking tea is an important social communication way in Chinese tradition. And tea drinking is also an activity of culture. Usually, the place for drinking tea should be quite and elegant. The tea set should be well produced with high quality. Moreover, the tea ceremony can bring the artistic conception to the whole tea drinking process. Tea making process is an indivisible part of the tea drinking.

Nowadays, disposable paper cups and plastic cups are often used in public places. However, drinking tea with disposable paper cup or plastic cup will lose the traditional culture of tea especially the tea ceremony part.

2. Design for traditional culture

In order to solve the problem, the paper tea set was born. With the paper tea set, people can not only enjoy the tea itself, they can also have the opportunity to enjoy the process of making tea. This is a smart design for traditional culture. It has a classical for, and what's more is a reflection of culture.

Useful things to remember

We are losing a lot of traditional custom in the modern society. As a designer, we can start from the problems and create new possibilities to bring back traditional customs by smart designs.

Case 2.3.2

Name: Chopsticks designs

Keyword: tradition object, more ergonomic form

Design 1

Name: Narrowed Chopsticks

Instruction

These chopsticks have been slightly narrowed towards their upper ends to make them easier and more comfortable to grip.



Design 2

Name: Mater Angle Chopsticks

Instruction

Ergonomically shaped stainless steel makes Mater's Angle Chopsticks some of the sleekest pair of utensils you'll ever find on your dinner table. The chopsticks are complimented by a nesting block that is made out of lacquered bamboo.



Design 3

Name: Chimp Sticks

Instruction

Monkeys are a lot like us, aren't they? It turns out that they like to have fun when they eat, too! Each sturdy set of ChimpSticks is fun to hold, easy to use, and the closest thing you'll get to being allowed to eat with your hands. The chimp is made from washable, food-grade silicone rubber, and the reusable, removable ABS chopsticks feature little simian hands on the tips. ChimpSticks are packaged in a clear peggable display box. Kids will go ape over them!



Design 4

Name: Party People

Instruction

Chopsticks are fun, and they add an Asian flair to any party - but not everyone is comfortable using them. Our confidence-building, one-piece Party People Chopsticks make anyone an expert. Choose a color that fits your personality, check out the handy etiquette tips on the back of the base, and dig in. 6 assorted colors in a reusable foam storage cube.



Design 5

Name: Clothespin Chopsticks

Instruction

Chopsticks for beginners come with a metal spring for easier use. Its clamp shape also makes the chopsticks an interesting design.



Design 6

Name: Magnetic Chopsticks

Instruction

Wooden disposable chopsticks are a waste of resources. But people miss the feeling when they pull them apart. That ritual is the starting sign of the meal. Magnetic Chopsticks is a solution for that. The Magnet resembles the feeling of pulling apart wooden chopsticks. Also the wood pecker and wood design reminds you of a peaceful forest that you are protecting at that very moment.



Analysis

Chopsticks are as the traditional eating utensils of Asian countries such as China, Japan, Korea, and Vietnam and so on. Through this series of chopsticks designs, we can conclude some ways to redesign the traditional objects.

1. Making traditional objects more ergonomic and easier to use

From design 1- design 5, there are five different chopsticks designs. Every design tries to make chopsticks easier to use. The idea of making traditional objects more ergonomic and easier to use is worth to be studied.

2. Conserving customs in a modern way

In design 6, there is a pair of magnetic chopsticks. In order to make one have the feeling of pulling apart the wooden chopsticks, the designer placed two magnets on the chopsticks. The influence of the magnet can give people a similar feeling of pulling apart the wooden chopsticks. In this way, people can reduce the consumption of wood but keep a similar experience of using wooden chopsticks.

Nowadays, tradition customs has been long lost during the fast developing society. It is the creative design that can create the opportunities for people to bring back the traditional customs without breaking out the modern life style. These designs do not need to have a real traditional form nor material; however, they conserve the essential of tradition.

Case 2.3.3

Name: Tea cup design

Company: Jioufen Teahouse

Year: 2009

Keyword: tradition habit, modern form

Introduction

This is a teacup design whose form is transformed from a type of Chinese traditional tea cup: Gaiwan (literally means a cup with cover). People use a special way to drink tea when they use this kind of teacups. Every Gaiwan teacup has a cover, and people do not remove the cover when they drink the tea. The cover is used to filter tea leaves. One can hold the teacup; meanwhile, he just leaves a little gap between the teacup and the cover to let the tea flow out, and the tea leaves will be block inside the cup by the cover.



Traditional teacup

The traditional Gaiwan teacup has a totally round shape and it is usually decorated by traditional patterns. The cover is very important to the teacup. The cover can not only filter the tea leaves, but it can also keep the good perfume of the tea inside the teacup.



Analysis

The new teacup design keeps the traditional way of drinking tea. However, the designer redesigned the shape of the teacup. The teacup is in a water drop form, as a result, people can hold the teacup easier by the two protruding edges on the teacup. The shape is changed but its water drop

form fits well the function. The designer used a more comfortable way to continue the tradition custom. This is a design that conserves the essential of tradition.

Case 2.3.4

Name: Convenient Chinese ink brush

Keyword: Traditional custom, modern technology

Introduction

Calligraphy is a typical traditional art in China. The ink brush, ink, paper, and ink stone are essential implements of Chinese calligraphy: they are known together as the Four Treasures of the Study. However, the set is complicated and hard to be carry to other place. Moreover, the preparation process for writing takes time too, because people need to mix well the ink and get ready a glass of clear water to watch the brush.



This Chinese ink brush design aims to make the writing process less complicated. The new ink brush has the same writing brush tip as the original one. However, it does not need to be dipped into the liquid ink. It contains ink inside. In this way, people can use it any time they want. Also, one can take it with himself to other places easily.



Analysis

Chinese calligraphy has a long history and is still very popular in the modern society. In Chinese culture, writing beautiful Chinese characters can show the good education of one person. And Chinese calligraphy is the best way to practice writing Chinese characters. If one can write beautiful Chinese characters even with ink brush, he can easily write more beautiful Chinese characters with other kind of pens. However, the complicated process of using traditional ink brush makes lots of people to give up to use traditional ink brush. The tradition of using traditional ink brush is losing and lots of people are sorry for this.

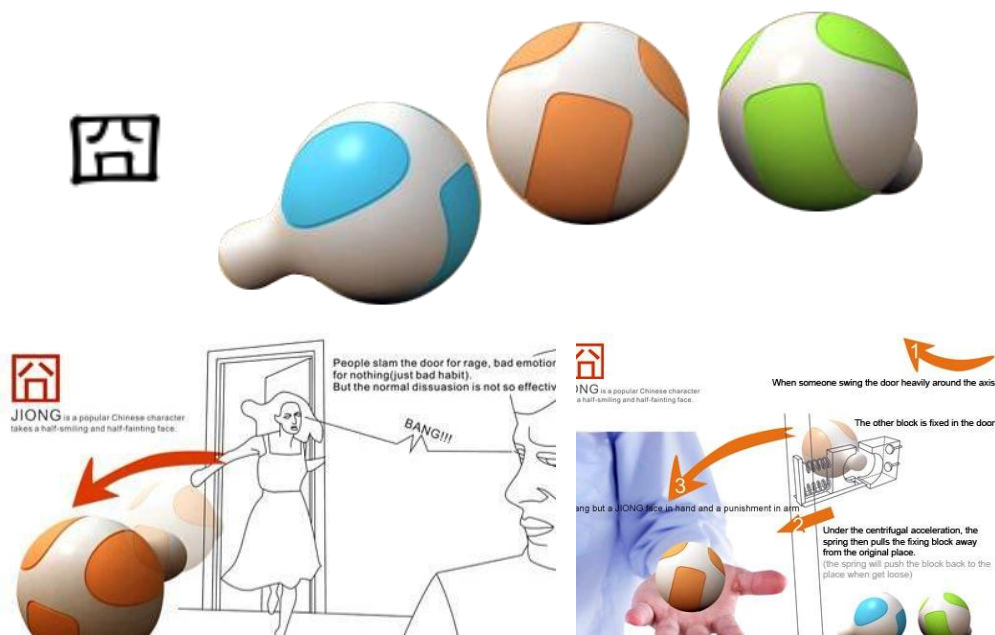
Thanks to the design of ink brush, people have more possibilities to write with “ink brush” easily. The effect of the new ink brush pen is almost the same as the original one. And it can save people’s time to use it. Now, this kind of ink brush pen is very popular and people enjoy using it. This is a design that creates the possibilities for people to bring back the traditional custom.

Case 2.3.5

Name: Jiong door knob

Design: Haikun Deng

Keyword: Chinese character, semantic meaning



This is a concept design of a doorknob which reflects a meaning of a Chinese character: Jiong 囧.

Jiong is a Chinese character officially meaning a "patterned window", "as bright as the light peering from outside the window", or simply "brightness". The character is now rarely used in this sense. The character for "Jiong" is nowadays more widely used on the internet as an ideographic emoticon representing a range of moods, as it resembles a person's face. It is commonly used to express ideas or feelings such as annoyance, shock, embarrassment, awkwardness, scorn or "do not want".

When people slam the door for bad emotion or fighting, the door knob will show his displeasure by jumping out of the door. The face of the door knob shows exactly the meaning of Jiong, shocked and embarrassed. It is an interesting way to tell people not to slam the door.

Analysis

1. Form imitation

As we can see from the images, the form of the door knob is transformed from the character Jiong. The designer transformed the 2d character into a 3d shape. Meanwhile, the new 3d shape keeps the essential of the original character.

2. Semantic meaning innovation

This is a concept design that originally inspired from a Chinese character. The design makes use of the shape of the character very well. Also, the character brings a very interesting semantic meaning to the design. The door knob seems that it can talk to you when you look at it.

Case 2.3.6

Name: Shangshang Qian toothpick case

Design: LKK Design

Keyword: Chinese character, semantic meaning

Introduction

The functional SSQ toothpick case is an easily transportable accessory following a Chinese custom to use toothpicks after a meal. The colors of the case are black and red in analogy with Chinese tradition. A symbolical Chinese building - the Heaven Temple - was the source of inspiration for its form. The shape



emulates the classic sculpture of the temple roof. The toothpick case combines tradition and modernity and it also reflects a special artisanship.

Analysis - Semantic meaning of Chinese characters

Ya Qian 牙签 means toothpick in Chinese. Ya 牙 means tooth, Qian 签 means stick. In Chinese, one same character usually has different meanings. This characteristic makes Chinese very difficult for foreigners to study; however, this characteristic also makes Chinese very interesting. In this case, the designer has used this characteristic of Chinese to make the design very interesting.

The name of the toothpick case is Shangshang Qian 上上签. In Chinese traditional culture, Qian 签 also means a special object which is used for people to ask the future in temple. There are different kinds of Qian 签 in temple. Every Qian has a special name and represents a type of the future. If one can get a Shangshang Qian from the temple, it means that he will have a very good future.

In this case, the designer has combined the two meanings of the Chinese character Qian in the design. As a result, the name of the toothpick case means that the toothpicks in the case are lucky toothpicks. Lucky names and lucky numbers are very important to Chinese people's life. For example, Chinese like to buy a product at a lucky price which contains the lucky numbers such as 6 (lucky) and 8 (rich). In this way, the product could be popular because of its good name.

Case 2.3.7

Name: Chinese writing brush umbrella

Designer: Liu Hsiang Ling

Keyword: traditional object, semantic meaning

Introduction

This is an umbrella design which has similarities with Chinese traditional writing brush. When the umbrella is dry, it is white. When the umbrella is wet, it will turn into black color and the black color looks very like the ink on the writing brush. Moreover, the umbrella handle imitates the style of the Chinese ink brush. The umbrella tip also has a similar shape with the ink brush. The designer has explained an interesting situation of using the umbrella. When people have appointment during the raining day and one arrives earlier than others, he can draw and write on the ground with the wet umbrella. As a result, the gradient color from black to white and the additional interesting function of the umbrella make the umbrella a large version of Chinese traditional writing brush.



Analysis

1. Form and colors

As we know, the original form of an umbrella is similar to a writing brush because they are all in a long and thin form. However, the best imitation is not the shape but the gradient color. Chinese writing brush

will turn to black color from white color when it is soaked into the ink. This process has been perfectly imitated by the design of the umbrella.

2. Semantic meaning

Using wet umbrella to write or draw on the ground is one thing that people always do. A looking of Chinese traditional ink brush makes this activity more interesting. In China, there is very popular activity in the morning. People go to the park in the morning with a large size writing brush and a pot of water. They use the water as ink and ground as paper. In this way, people can practice their calligraphy techniques with very low cost. The umbrella can remind people of this popular Chinese activity.

Case 2.3.8

Name: Persistence

Design: Innovo

Keyword: traditional philosophy, semantic meaning of plant

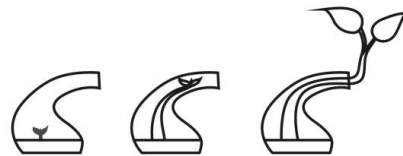
Introduction

This is a flower pot design which is shown in 2009 Satellite Salone in Milan. The designer has designed a flower pot in a strange form. The purpose of the design is to show the strong persistence of plant. People can put the seed into the pot and enjoy its growing process. Although the flower pot has a strange form and seems to block the way of the plant, the will finally grow out of the flower pot with its strong persistence.



Analysis

The design reflects a philosophy of Taoism which is conquering the unyielding with the yielding. The philosophy also influences many other behaviors of traditional Chinese such as the formation of Tai Ji Quan (Chinese traditional shadow boxing). Besides, the design represents the persistence character of plant. In Chinese culture, plants always have different semantic meanings and they usually represent different personalities of human. Using plants to describe people is a very typical custom in Chinese traditional art works.



Chapter 3

Methodologies

3. Methodologies

Based on the researches in chapter 2, we have gotten a general idea about modern designs with traditional characteristics in three aspects: physical appearance, material and culture semantic meaning. Among all the cases in chapter 2, there are both good designs and imperfect designs. Since all the products were developed from traditional objects and culture, why do they have different design results? What are the main factors that influence the use of traditional element? Are there any principles that we can follow when we design a cultural product? In chapter 3, I would like to study and develop a series of methods of using traditional elements based on the case studies in chapter 2. The methodologies can give a guide for designing the cultural products. The methodology contains three parts:

Methodologies

1. Harmony principle of using traditional elements

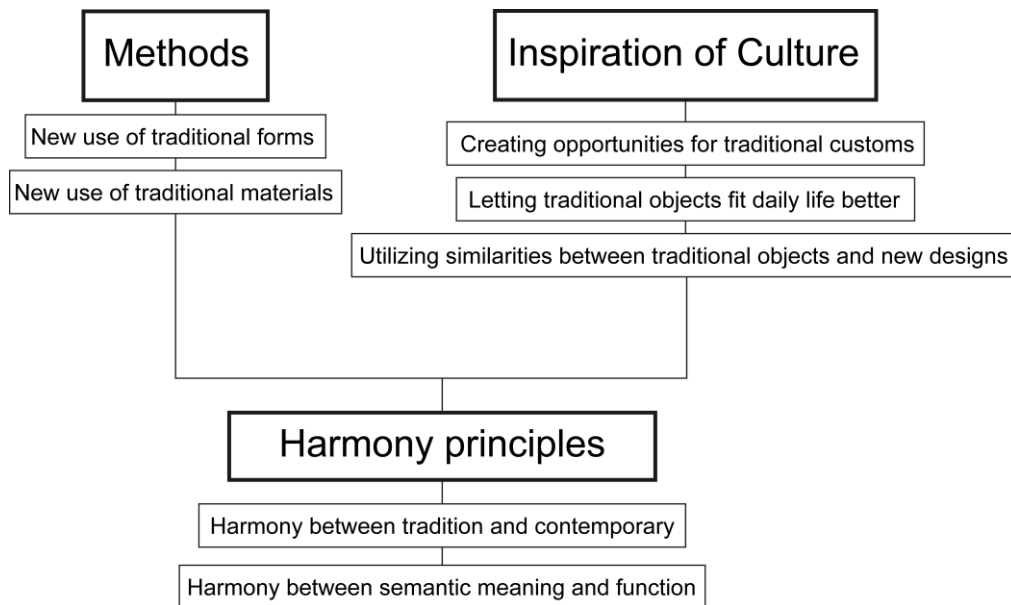
- 1.1 What is harmony?
- 1.2 Harmony between tradition and contemporary
- 1.3 Harmony between semantic meaning and function

2. Methods of using traditional elements

- 2.1 Research
- 2.2 New use of traditional elements
- 2.3 New use of traditional materials

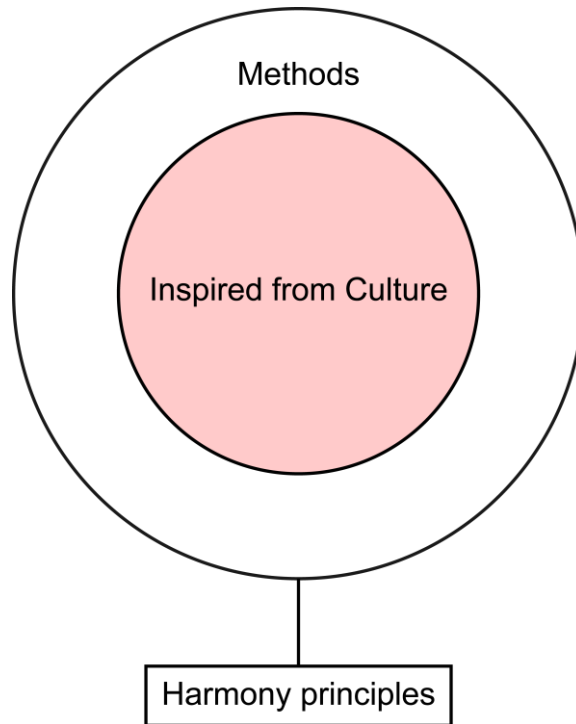
3. Inspiration of culture

- 3.1 How do we understand traditional culture?
- 3.2 Creating opportunities for traditional customs
- 3.3 Letting traditional objects fit daily life better
- 3.4 Utilizing similarities between traditional objects and new designs



There are three parts in the methodologies: harmony principles, methods, inspired from culture. As we can see from the diagram, the harmony principles are the bases of other methods. They are the principles that we should always keep in our minds during the whole design process. When we use the traditional elements in new designs, we should let them fit our new designs use them in a right way. First, we should pay attention to products' functions and, and then we can decorate the products with traditional elements reasonably. Both other two parts of "methods" and "inspired from culture" are based on the important principles. The methods are guides of using traditional forms and materials. In this section, particular methods will be concluded. The section of inspiration of culture is also based on harmony principles. The design processes in this section tell us that how can we inspire from culture and make our products more attractive and interesting.

In general, the methods section helps to create the physical appearance of a product and I call it the outside part of a design. The section of inspired from culture helps to create the connotation of a product and I call it the inside part of a design. In my opinion, the latter section is the core of the methodologies. In the following pages, the methodologies will be illustrated step by step.



3.1 Harmony principle of using traditional elements

3.1.1 What is harmony?

In Chinese culture, there is an important philosophy which is about harmony. "Harmony" is an important characteristic of traditional Chinese culture, as well as a precious cultural heritage of China; it is rich in connotation and full of profound philosophy of great wisdom (Chenyang Li¹⁵, 2008). The philosophy of harmony basically means the harmony between human being and the nature. The harmony philosophy emphasizes that the relationships between people and people; people and nature are a type of dynamic balance. Both human and nature can influence each other, as a result, people should respect to people (such as their family members and friends) and the nature. It ranges from internal harmony in the person, to harmony in the family, the state, the international world, and finally to harmony in the entire universe(...). The best condition of the human beings and nature is the fusion with each other. Neither the human beings nor the nature should conquest the other one.

The philosophy of harmony is also a principle for designers when we want to combine traditional elements in new designs. To understand better the harmony philosophy, let us can take Chinese art paintings and craftworks for examples. Chinese art pays much attention to the nature and intend to make a fusion of man and nature. In Chinese there is a phrase that we often say to express this idea, "the harmony of man with nature". In the other hand, however, western art pay much attention to human and consider human the spirit of the world and above everything on earth. Just like Greek philosopher Protagoras¹⁶ said, "Man is the measure of all things".

From of old, China relied on farming and valued nature very highly. Ancient Chinese philosophers (such as Laozi¹⁷ and Zhuangzi¹⁸) said that human was like a drop in the ocean when comparing with nature. Ancient Chinese pursued the symbiosis with heaven and earth and the union with

¹⁵ Chenyang Li, Central Washington University

¹⁶ Protagoras (Greek, 490– 420 BC) was a pre-Socratic Greek philosopher and is numbered as one of the sophists by Plato.

¹⁷ Laozi (around the 4th century BC) was traditionally regarded as the founder of Daoism.

¹⁸ Zhuangzi (around the 4th century BC), a central figure in Taoism, his thought can also be considered a precursor of relativism in systems of value.

everything in the world. Under the guide of these ideas, Chinese art has always chosen the nature as its object in thousands of years.



"House in the mountain", Youcheng Liu

The picture above is a typical Chinese landscape painting. In Chinese culture, landscape paintings are like poems and aim to reflect the idea of harmony between human and nature. Painters want to abandon themselves to nature and express feelings by nature. In this picture, there is one small red house in the center of the lower part of the painting. The house takes only about 1% of the whole painting area. This is a very common layout among the Chinese brush drawings. Artists want to blend human into the mountain, the tree and the nature. The most important philosophy in Chinese paintings is the harmony between people and nature.

Another important aspect of harmony philosophy is respecting nature. “Wu wei”, said by Laozi, literally “non-action” or “not acting”, is a central concept of the Taoism. The concept of “Wu wei” is very complex and reflected in the words' multiple meanings, even in English translation; it means “not doing anything”, “not forcing”, “not acting” in the theatrical sense, “creating nothingness”, “acting spontaneously”, and “flowing with the moment.” It is a concept used to explain nature, or harmony with the Tao¹⁹. It includes the concepts that value distinctions are ideological and seeing ambition of all sorts as originating from the same source. Zhuangzi has proposed that keeping nature and simple are the highest level of beauty. Let us take a Chinese craftwork for example.

The article in photo on the right is called “Dongpo” Pork, a famous Chinese dish. It is considered one of the two precious treasures conserved in Taiwan Palace Museum. Its original material is topaz, yellow jade, with particular colors and textures. Following the idea of keeping nature, the handicraftsmen had designed the jade into a “meat”. The lean part and fat part of this “meat” were well arranged and very lifelike. I



think people will believe it is a yummy dish at the first glance.

“Dongpo” Pork

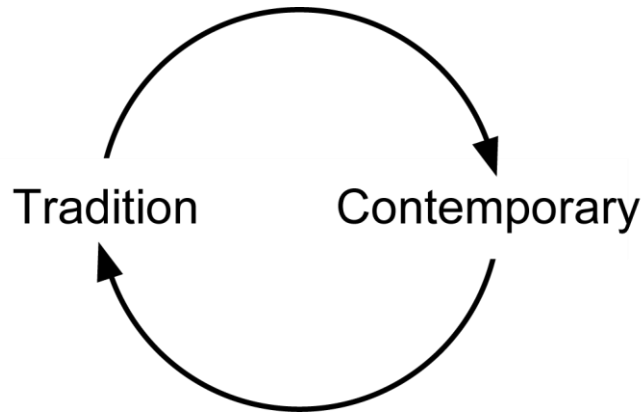
“Dongpo” Pork, was considered the most valuable treasure in Taiwan Palace Museum. The material is neither rare nor high quality. The article has become the most important treasure, because the handicraftsmen had made use of the advantage of the natural materials and tried to keep their natural characteristics in the art work.

¹⁹ Tao is a concept found in Taoism, Confucianism, and more generally in ancient Chinese philosophy and East Asian religions. While the word itself translates as 'way', 'path', or 'route', or sometimes more loosely as 'doctrine' or 'principle', it is often used philosophically to signify the fundamental or true nature of the world.

To comply with the nature, to develop following the innate characteristics, not to modify too much and to keep nature are the ways of designing Chinese artworks. We can find that there are so many different objects are considered as valuable treasures in China not only because of their precious and high-quality material. People judge treasures by the philosophy of nature and harmony. This is why the “Dongpo” meat is highly estimated by Chinese.

In chapter 2, we have discussed many designs with Chinese traditional elements. Some designs use traditional forms and others use traditional materials or the imitations of the traditional materials. To keep the imitation in a right way, there is a harmony principle that we should follow when we do designs with traditional culture and elements. In the following pages, I would like to explain in different aspects of using the harmony principle in designs.

3.1.2 Harmony between tradition and contemporary



The harmony between tradition and contemporary is an important principle that we should follow when we design cultural products. It means that if we wanted to simulate a form from traditional object, we need to pay attention to how much we should copy from tradition. Traditional objects are beautiful and special, but using too many traditional elements may let the decoration superfluous. Too much is as bad as not enough.

In case 2.1.1, we have discussed a computer design which is decorated by Chinese traditional patterns. In this case, the big Chinese pattern are so exaggerated that they seem to be facetious. The big Chinese traditional pattern is not related to the modern computer style. The traditional pattern is just a very superficial decoration. In this case, the decoration of the traditional pattern is meaningless and the design has lost the harmony between tradition and modern.



Case 2.1.1

In case 2.1.2, we have studied a logo design. The logo uses the same Chinese traditional pattern as case 2.1.1 has used. However, the original pattern was simplified and redesigned into a modern style. The

simplification makes the traditional form into a stylish form. Besides, the meaning of the pattern is related to the logo's meaning which is food. In this way, the logo design keeps a good balance between tradition and modern.

In case 2.1.4, we have studied the Y-chair chair which is originally inspired from the typical Chinese traditional chair. The form of The Y-chair chair is very similar to the traditional one; however, the simplification of the back makes the chair get rid of the traditional heavy style. It keeps the harmony between tradition and modern.

Conclusion

We should always keep the harmony principle in our mind. It tells us that even when we want to design a product with Chinese traditional characteristics, we need to remember that the traditional shape or the traditional decoration should be reasonable. Sometimes, we are too lost in a way of expressing traditional elements. People do not need a product can only be put in the museum. Instead, people need a product that has both good functions and traditional characteristics. The harmony of tradition and modern is a kind of constraint during the design process.



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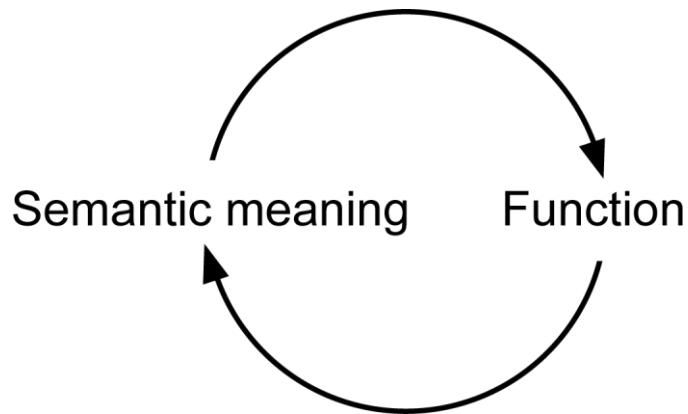


Case 2.1.2



Case 2.1.4

3.1.3 Harmony between semantic meaning and function



“The more we surround ourselves with technology, the more we want our surroundings to look tech-free. At least some of us do” (Adam Frucci, 2006). This is why there are a lot of modern designs using traditional natural material to give people new fresh feelings and impressions. In chapter 2, we have discussed many cases which have used traditional natural materials. In chapter 3.2, principles and methods of how to use traditional natural materials will be concluded based on the studies in chapter 2. Now, before explaining the methods of using traditional material, I would like to emphasize the important harmony principle of using traditional material in this chapter.

Materials usually have different semantic meanings. The quality and volume of material not only gives us different visual and tactile sensations, but also psychological sensations which is connected with the semantic meaning of materials (Handa, R. 1999). For example, wood gives us a feeling of simplicity, warm and elegance. Moreover, it is also related to a semantic meaning of environmental protection. The life cycle of a wood product, such as designing, gathering material, production, use, reclaiming, burning or degradation, does little harm to the environment. Plastic materials give us a feeling of colorful and economic. Metal gives us a feeling of grave, stern and sense of style. Ceramics gives us a feeling of classical and elegant. Bamboo gives us a feeling of natural and oriental (in Chinese culture, bamboo also represents gentlemen). “Using the semantic meaning of materials in a right way can make the product more attractive.” (Lina Qi, 2009)

Thus, the harmony principle between semantic meaning of the material and product function is another principle that we should always keep in mind. The principle is concluded especially for the usage of typical traditional materials. The purpose of the principle is to let the material accompany the product function. Or else there is less meaning of using the traditional material in new designs.

In Case 2.1.1, Case 2.2.1-design 1, we have studies different applications of traditional material in modern design. The products in these two cases are high-tech and electronic products. However, the materials used in these cases are not suitable for the functional purpose. For high-tech and electronic products, it is very hard to apply traditional element on them.



Case 2.1.1

Most applications of traditional materials on these products are farfetched. When we want to use traditional material, we should better not to choose these kinds of products.



Case 2.2.1-design 1

In case 2.2.1-design 4, there is a piano decorated with blue and white porcelain. In case 2.2.3, the Ferrari 599 GTB Fiorano was decorated with a type of Chinese traditional ceramic. The traditional materials are not suitable for the products' original functions. However, the functions of these two products were changed because of the use of traditional materials.



Case 2.2.1-design 4

In a way, we can call them artworks. Comparing with electronic products, products such as musical instruments and cars are more artsy. The traditional materials add a new value to the product which is similar to the value of art. People who buy these kinds of products do not really want to use the products. It is a way to show individual character through these "particular" designs. The way of purchasing these products is like a procedure of art collection. The product itself is no long a normal product that we use in daily life. It becomes an article which is collectable. I could not say the use of traditional material in these products is good or bad. Both of them are



Case 2.2.3

successful market strategies because they attract a lot of attention. I should say that the use of traditional material in this way is not for the function purpose but for hyping up a product.

In case 2.2.1-design 2, there is a radio design. Radio is an electric product; however, in this case, it has become a decoration “plate” because of its round shape and the use of traditional material. The use of Chinese traditional material is not related to the function of reception of a radio, however it meets well needs of decoration. In case 2.2.1-design 3, there is an interior design rendering of bathroom. The designer used traditional blue and white porcelain to decorate the bath room. In this case, the traditional material was suitably used. The clean style of ceramic fits very well the modern bathroom. In case 2.2.1-design 6, there is a blue and white decoration on a costume design. The traditional element gives a very special style for the costume. It also reminds people of water which is related to the place where the costume used. It is easier to apply the traditional material and let the traditional material spice up the designs which focus on decoration function.



Case 2.2.1-design 2



Case 2.2.1-design 3

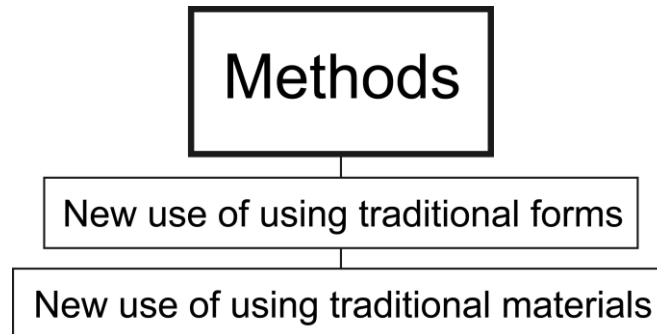


Case 2.2.1-design 3

Conclusion

Using or imitating traditional material on modern designs can make the designs a unique style. However, we should always keep the harmony principle in our mind. As we can see from the previous cases, the traditional material should accompany the product’s function. Only in this way, we can work out the potentialities of traditional material.

3.2 Methods of using traditional elements

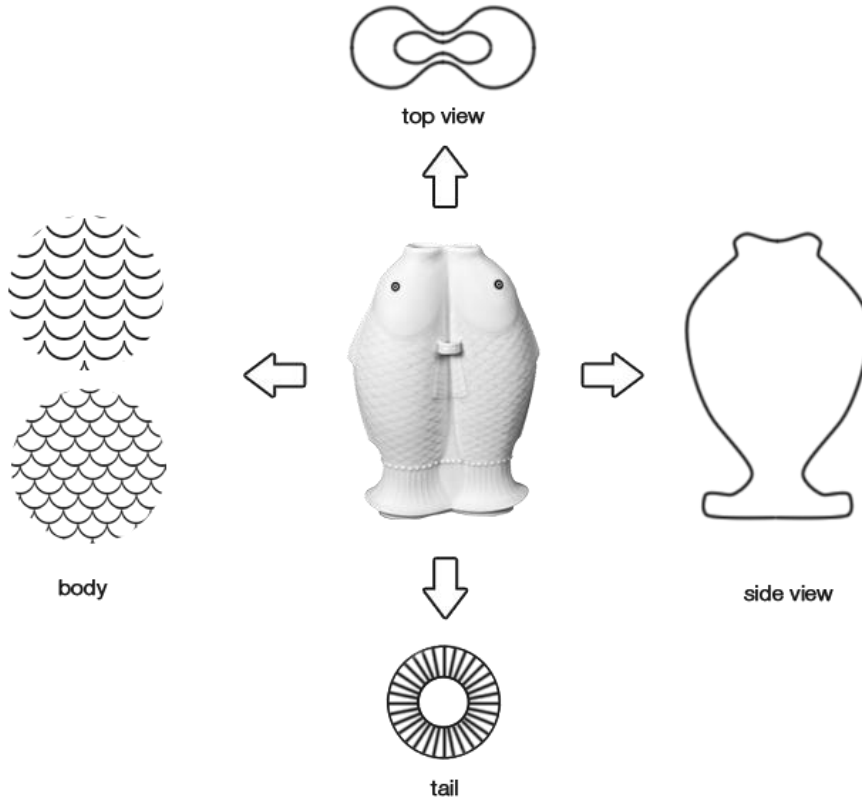


3.2.1 Research

During the process of using traditional elements, we should firstly understand well the traditional elements. For a traditional form or pattern, we need to know what they stand for and their stories. For the traditional material, we need to know the physical characters to make sure that the traditional material can meet the need of the product. Then, by researching, we will get an idea of how those forms, patterns and material was used. The process will also give us lots of inspiration. Last but not least, we should study the semantic meaning of the objects. For example, in Chinese culture, bamboo means gentleman. Thus, a product with bamboo decoration will express the give a similar feeling to people.

3.2.2 New use of traditional forms

3.2.2.1 3D to 2D



Transforming a 3D element to 2D is a useful way to make use of traditional element. The 3D to 2D process makes the element more simple. The new 2D element can be applied to more places such as the surfaces of products, graphics and decorations in interior design and so on. The examples below shows a way of transforming from 3D to 2D. In this example, we grasp the essentials of the original product and transform them into 2D patterns. By using this method, we can get different new patterns which are related to the original product.

3.2.2.2 2D to 3D



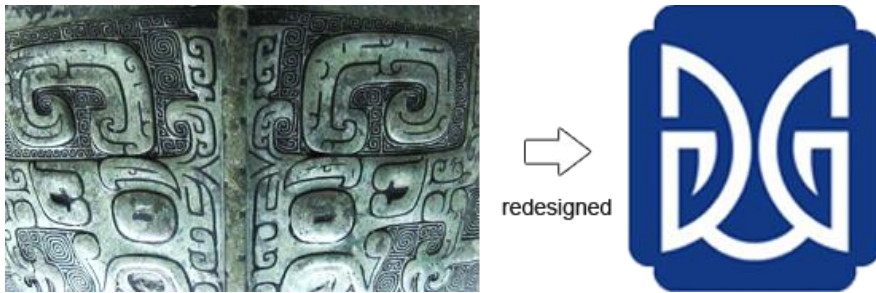
The pictures above show two examples of transforming from a 2D graphic to a 3D form. As we have studied in case 2.3.2, the first example is a door knob design which is transformed from a Chinese character. The designer put the flat character on to a ball form. The second example is a concept design of a bookshelf. The meaning of the original character is “to look”. It fits the meaning of the bookshelf.

3.2.2.3 Repeating and reorganization

Repeating and reorganization is a method to develop a single element by duplicating. This process is like playing Lego® game. It can create thousands possibilities. As a result, one single traditional pattern can create new effects. We can duplicate the original element and then put into different arrangement modes including horizontal, vertical, circle, arc and perspective and so on. We can get lots of inspirations in this process.



3.2.2.4 Deformation



Deformation is a method to create new shape of traditional element. In this process, we try to extract and purify the essentials of the original element. The purpose is to make a more modern element to fit the modern product instead of totally copying the traditional elements.

In the example below, there is a modern logo design which is transformed from a traditional Chinese pattern. Its form is clean and modern, and it also keeps the essentials of the original pattern.

How can we redesign a traditional pattern efficiently? There is not a settled solution. The purpose of redesign process is to make the traditional element more modern. Usually, the Chinese traditional elements are complex. We can reduce the complexity by using straight lines, right angles and regular spaces and so on.

3.2.2.5 Conclusion of Chinese typical elements

Chinese traditional culture includes a wide range of subjects. Its unique identities cannot be replaced by any other cultures. Because of this, the use of Chinese traditional elements can let the designs having unique identities. Among all the Chinese traditional elements, some typical elements will be concluded in the following paragraphs. These elements are typical and well known by people.

- Chinese calligraphy
- Chinese stamp
- Chinese knot
- facial makeup in operas
- skin silhouettes figures
- lacquer ware
- inscribed bamboo-slips

carapace-bone-script
the four treasures of the study, i.e. writing brush, ink stick, ink slab, paper
thread-bound book
paper cut
kite
patterns of Si he ru yi
patterns of auspicious cloud
Chinese embroidery
ancient painted pottery
dark-red enameled pottery
Chinese porcelain
traditional Chinese painting
stone lion
traditional Chinese garments
chopsticks
Chinese characters
the Eight Diagrams

3.2.3 New use of traditional material

We are living in a world of materials. Materials can give the objects more characters than the form does such as temperature, weight, and the touch feelings and so on. Except the physical function and decorative function of material, there is a very important function which is semantic meaning. There are many typical traditional Chinese materials such as silk, ceramic and bamboo and so on having rich stories in Chinese culture. For example, Chinese people use bamboo to describe gentleman, self-reliance and mental toughness. However, as we move quickly into “modern” society, we do not use those traditional as often as before. The methods of using typical traditional materials can help to develop the potentials of traditional materials and combining traditional culture with modern products. The new use of traditional material can give the product a unique identity and attract more attention from the customers.

The methods include:

1. New use traditional material in new field
2. New use of forgotten material

1. New use traditional material in new field

In case 2.2.4, there is a post-it dispenser design. Designer used the cork material as the bottom part of the dispenser. This is an innovation of the cork material. Cork has been used to make wine caps and furniture for a long time. The new use of the cork material in post-it dispenser gives the product a



Case 2.2.4

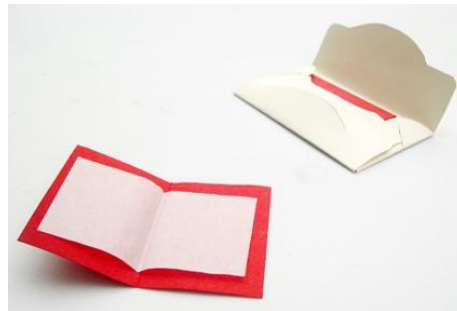
special and attractive looking. Meanwhile, cork can also meet the product's function very well. Cork has a relatively big surface friction coefficient, so that it can create enough friction to stop the dispenser moving when people use it. Besides, cork is an environmentally friendly material. It will create no harm to the environment when the dispenser is discarded. The new use of cork material in post-it dispenser brings special identity and useful function to the product. This is an example of using traditional material in a new field.

2. New use of forgotten material

The second direction to develop the product is to start to use again a typical traditional material. In case 2.2.5, there is a candle design which is made of reed. The reed material is a typical material which was used for illumination in ancient China. With the development of technology, few people use reed as illumination material. The designer was inspired from the traditional use of reed and made use of the reed's character to design the candle. Reed can absorb liquid automatically by itself. People just need to dip the reed into the liquid wax and the wax will be absorbed into the reed and form the candle. The design made use of the natural material and developed its potential. The case is a good example of reusing again a forgotten traditional material.



Case 2.2.5



Case 2.2.6

In case 2.2.6, there is a design of oil absorbing sheet with Chinese traditional rouge paper. Using rouge paper as a lipstick is a very typical Chinese custom. People also consider the process of using rouge paper an elegant and beautiful activity. However, this traditional material has been lost for a long time. The design smartly combined the two objects together. It creates the opportunities for people to reuse again the traditional material. Also, the traditional rouge paper gives the product a classical personality. This is another good case of reusing a forgotten traditional material.



Case 2.2.6

3.3 Inspiration of Culture

How do we understand culture?

“How do you consider the function of culture in society?” This is one of the questions in a questionnaire²⁰ for Chinese university students. The results are: 50% students choose “very important”; 40% students choose “helpful”. Another question in the same questionnaire is “What can represent China?” The result shows that 58.5% students choose culture. The questionnaire implies that culture is important and most of the university students know it.

However, do Chinese truly understand Chinese culture? In the questionnaire, a question is “How often do you read traditional literature?” The results are: 75.4% students choose “seldom”; 16.4% students choose “never”; 5.8% students choose “dislike”; only 0.4% students choose “often”. Another question is “How do you like traditional operas?” The results are: 51.2% students choose “not interested in”; 39.7% students choose “could go to watch”; 8% students choose “willing to watch”; 2.1% students choose “unwilling to watch”.



How do you consider the function of culture in society?



What can represent China?



How often do you read traditional literature?



How do you like traditional operas?

From the questionnaire, we see that on one hand, most students emphasize the importance of the traditional culture; on the other hand however, few of them are willing to spend time to understand traditional culture better.

²⁰ Data source: askform.cn

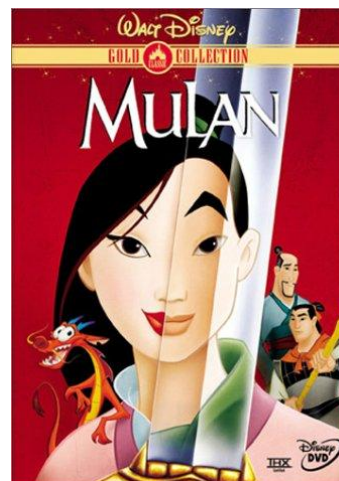
How can we make use of traditional culture?

Which aspects of the traditional culture have the positive function for the modern society? Chinese culture went through thousands years and has grown up step by step in the long history. Chinese culture's formation went through the processes such as forming, breaking and reforming because of the different dynasties' policies in ancient China. However, she has neither withered nor perished. Moreover, she is still alive till today. What is behind this continuity of China? Nowadays, facing the fast development of modern technologies and the strong influence of western culture, will the Chinese traditional culture be useful the new society? The answer is definitely yes. We need to dig out the worth parts of the culture and carry them forward. Using culture in modern design is not an easy task. Firstly, the designer has to understand Chinese culture. Reading books, understanding Chinese poems or knowing well the history are not enough. The most important thing for designers is to use the tradition culture in a right way to make it fit the modern society.

Let us take a Disney cartoon Mulan for example. Mulan is the protagonist of the 1998 Disney animated film Mulan. She is inspired by the legendary Hua Mulan from the Chinese poem The Ballad of Mulan. However, Mulan's character is not as same as the original Chinese poem. Mulan is not typical to previous female roles in Disney films either. She is braver, more self-reliant, and shows little interest in romance. She does not fit in with the expectations of a young Chinese girl of the time: graceful, demure, obedient and silent. Instead she is clumsy, outspoken, and independent.

This should be called a "betray" of traditional. However, the new characters of Mulan are more closed to the expectations of nowadays girls. People have changed Mulan's characters because they need to let Mulan to fit the modern thoughts. The change is necessary.

For designers, they need to pay more attention to those cultures which have more connections with modern society. To use the traditional culture, firstly, designers should have a deep understanding of the culture; secondly, they should do the necessary changes to traditional culture and

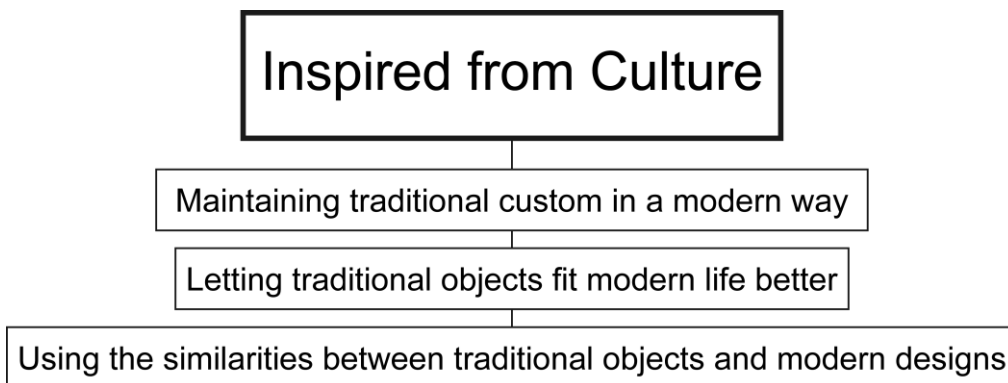


make them to fit the modern society better. This is the way of understanding and using culture in design.

Culture is dynamic

Culture is not a historical heap that not changes. We need to understand that culture is alive and will be always growing and changing. As we know, culture is one thing that we cannot see and touch, however, culture influences all the aspects in our daily life. When we talk about culture, it is hard to discuss in a general way. Culture changes a lot in different periods in the history and in different areas. The explanation of the word tradition is relative. Tradition used to be the modern in ancient time. Also, the modern will be the tradition in the future. Everything that we do everyday is a part of our culture. Our task is to continually enrich the traditional culture and keep the culture “fresh” which means to let the culture develop continually.

Culture is more than physical appearance



Based on case studies in chapter 2.3, we understand that the products which are designed with culture or for traditional customs not only focus on the traditional form nor the traditional material. Culture is something that inside the designs. Since the culture is abstract, some methods of using traditional culture in modern designs need to be concluded. In the following pages, some guides will be described.

- 1 Maintaining traditional custom in a modern way
- 2 Letting the traditional object to fit modern life
- 3 Using the similarities between traditional objects and modern designs

3.3.1 Creating opportunities for traditional customs

Why do we maintain traditional custom?

As a student studying abroad in Italy, I can get a very impressive feeling when the Christmas comes every year. Every time the whole Italy immerse in the gaiety of the Christmas, I feel the importance of maintaining traditional customs. Italy is a Roman Catholic country; the celebration of the Christmas day is related to the essence of Italian traditional culture. People who celebrate the festival remind the whole world that where they come from.

Maintaining traditional custom is a symbol of one's origin. It is also a way of passing on our culture. Culture is the foundation of the existence of a person, a group of people and even a nation. Among the world, no matter what our political views or standpoints are, there is one thing that we almost have the same opinion which is maintaining traditional culture. The loss of a traditional culture is grievous to everyone, no matter where this culture comes from. From the Africa jungle to the snowfield of the Arctic region, preservation of nature and maintaining traditional culture will always be the common language of our human beings.

Different nations have developed different culture through long years, and the cultures have become the cornerstone of people's behaviors and thinking. Maybe the original meanings or functions of traditional customs were changed and the etiquettes were disappeared. However, the customs can show the identities of different nations and this is enough.

During the Christmas time, people buy each other gifts and decorate Christmas trees in their families. The values of Christmas trees and gifts are not their market prices. Green trees, red Santa Claus and white snow have already grown deeply in everyone's heart from their childhood. All these tell them where they come from and the identities of their nation. Wherever they were, they will celebrate the same festival on the same day. As a result, a custom of thousands years of history will be reserved generation by generation.

Design can create the possibilities for traditional customs

Nowadays, we can enjoy life better and better because of the rapid development of different technologies. However, from another point of

view, traditional customs has been long lost during the fast developing society. The reasons are various. People may spend so much on work that they do not have time for slow rhythm traditional custom. Besides, traditional facilities were replaced by modern ones or hard to be found in the market.

In this situation, design can solve the problems and create the possibilities for people to bring back the traditional customs.

In case 2.3.1, the paper tea set solves the problem of making tea. Tea drinking is a very popular activity in China. In Chinese culture, not only drinking part is important, but also the tea making process. During the tea making process, Chinese like to enjoy the slow and peaceful feeling by doing nothing. This design give people the possibility to enjoy the tea making process any where.



Case 2.3.1

In case 2.3.4, there is a design of Chinese ink brush which is a modern version of traditional ink brush. Chinese calligraphy is a tradition of thousands of years. However, to write Chinese characters with traditional ink brush is a complicated process. People need to mix well the ink and prepare clear water to use traditional ink brush. Slowly, people start to give



Case 2.3.4

up using traditional ink brush and this tradition is losing. The new design has solved this problem. It has a similar brush tip like the traditional one and it has a similar writing effect as traditional one. It contains ink inside the so that people do not need to spend time to prepare the ink. In this way, people have more possibilities to use the “ink brush”.

3.3.2 Letting traditional object fit daily life better

As we know, lots of new designs are generated from history and traditional objects. When we get a new project, it will be very helpful if we look back to the history and study the traditional cases. If we want to design a product with traditional characteristics, sometimes we do not need to design a whole new form or concept and adding traditional elements on it. Instead, we can start from the traditional projects, and study the problems of the projects. Finally, we can possibly come to many ideas based on traditional projects. These new concepts are not totally same as the traditional ones; they are an updated version of traditional projects. In a way, we can call them the designs that can let traditional objects to fit modern life better.

In case 2.3.2, there is a series of chopsticks design. Chopsticks are as the traditional eating utensils of China. However, chopsticks are not very easy to use. In this case, the new designs of the chopsticks are modified into new forms in order to be easier used.

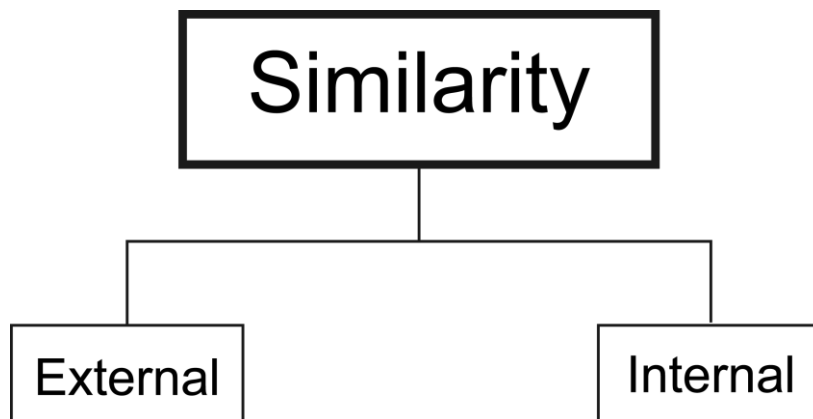
In case 2.3.3, there is a new design of a traditional Chinese tea cup. The new design has changed the traditional form in order to make the tea cup more ergonomic. It keeps the same function of the traditional tea cup. Meanwhile, it is easier to use.



Case 2.3.3

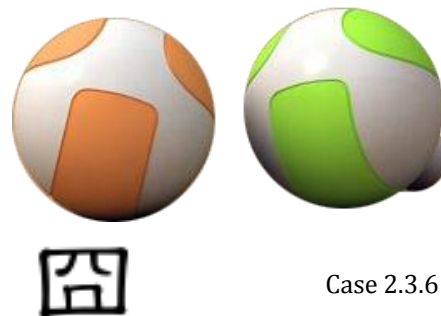
3.3.3 Utilizing similarities between tradition objects and new designs

Tradition and modern seem to be two concepts that have opposite meanings and different characteristics. However, we would find similarities between tradition and modern if we pay attention to them. Moreover, we could make our design more interesting by utilizing the similarities.



Similarities exist both externally and internally between tradition and modern. External are passed long generations of products, such as automobiles, furniture and daily appliances. Internal characteristics root themselves in the spirit, in the language and in the culture of designs.

In case 2.3.5, there is a door knob design. The form of the door knob is transformed from the Chinese character Jiong. The similarity between the door knob and Chinese character is not only the external shape, but also the internal meaning. The door knob was designed to tell people not to slam the door and the character Jiong just has the exactly meaning. The use of Chinese character makes the design smart and interesting.



In case 2.3.6, there is a toothpick case design which has a very attractive name. The designer has played a word game on this design. The toothpick in Chinese is called Qian. The interesting thing is that the character Qian also means a traditional object which is used in tempo for fortune telling. Moreover, the traditional Qian which is used for fortune telling also has a stick shape as the toothpick. Thus, there are two similarities between the two objects: the name and the shape. The designer has used the similarities to make the design more interesting.



Case 2.3.6

In case 2.3.7, there is an umbrella design which imitates the form of Chinese traditional writing brush. The similarities between the umbrella and Chinese traditional writing brush are both external and internal. For the external part, since both umbrella and Chinese traditional writing brush have a long thin form, the designer has created an “umbrella writing brush” by modifying handle and tip parts of the umbrella. The writing brush looking makes the umbrella more interesting and special. Regarding to the internal part, the designer has designed an umbrella that have the same function as the traditional writing brush which is writing.



Case 2.3.7

The internal similarity let the umbrella speaking a “language” as the real writing brush does.

In case 2.3.8, there is a flower pot design which has a very strange form. The plant needs to form itself into the same form as the pot to grow out of the pot. The design reflects a philosophy of Taoism which is conquering the unyielding with the yielding. The similarity is internal in this case. The designer has utilized the process of growing to express the philosophy of “conquering the unyielding with the



Case 2.3.8

yielding”.

Conclusion

The application of similarity is a powerful and meaningful approach to product design. As illustrated above, modern designs stand out by highlighting traditions, such as form (case 2.3.5 and case 2.3.7), function (case 2.3.7) and philosophy (case 2.3.8). Consumers nowadays require a design that is not only functional and ergonomic, but also stimulates emotional pleasure. We can create such emotional pleasure by utilizing the similarities between tradition and modern.

4. Application of methodologies

4.1 Water filter: new use of traditional material



This is a water filter design project which is developed with 3M Purification (formerly CUNO®). CUNO® is a company that produces new filtration products such as engine and hydraulic metal filters.

The purpose of the project is to use the 3M filters to design a water filter used at home for North American and Asian market. Since one of its markets is Asian market, I have developed a series of water filters that have Chinese traditional culture inside especially for the Asian market.

In the photo above, there are two renderings of the final concept. The special characteristics of this water filter design are its ceramic material and patterns. The ceramic material and patterns are connections with Chinese traditional culture.

In the following pages, the design process will be explained step by step. In the section of design processes, some methods that I have discussed in

chapter 3 were used. In this way, the product development processes will help people to understand better the application of the methodologies.

4.1.1 3M water filter studies

Shape: cylinder

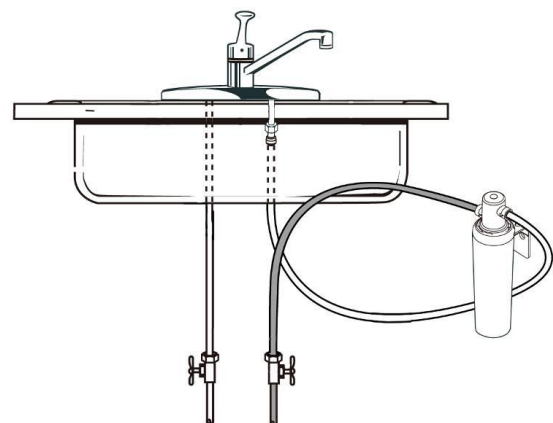
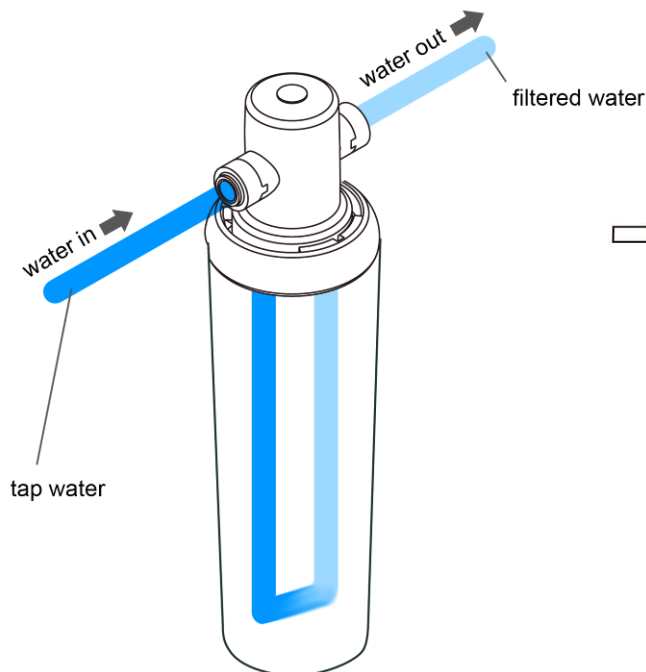
Dimension: height ≤ 20 cm, $\Phi \leq 6$ cm (the dimensions are different depending on different models)

Exterior material: plastic

Installation: installed under the sink; connected with two tubes (water in and water out)

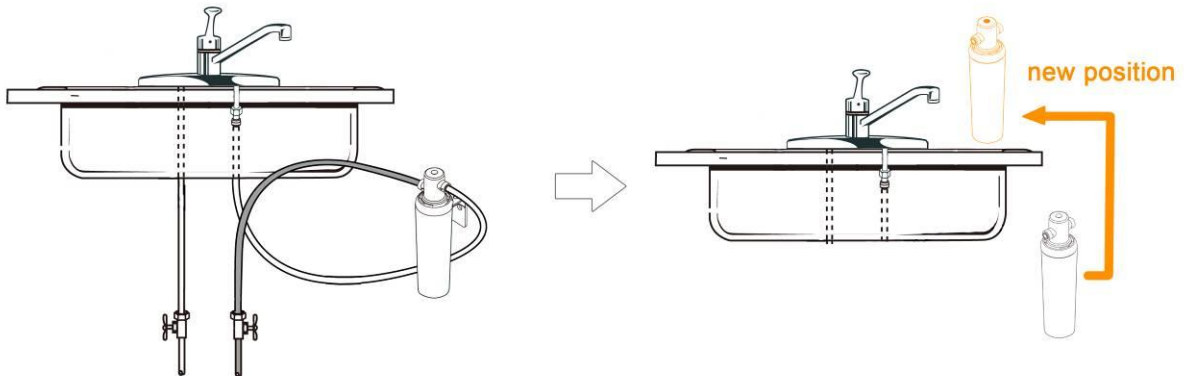
How it works:

1. The original public water flows into the filter from the water in tube.
2. The water goes through different filtration layers inside the filter.
3. The clean filtered water goes out from the water out tube which is connected to the tap.



4.1.2 Main ideas of the new project

New position

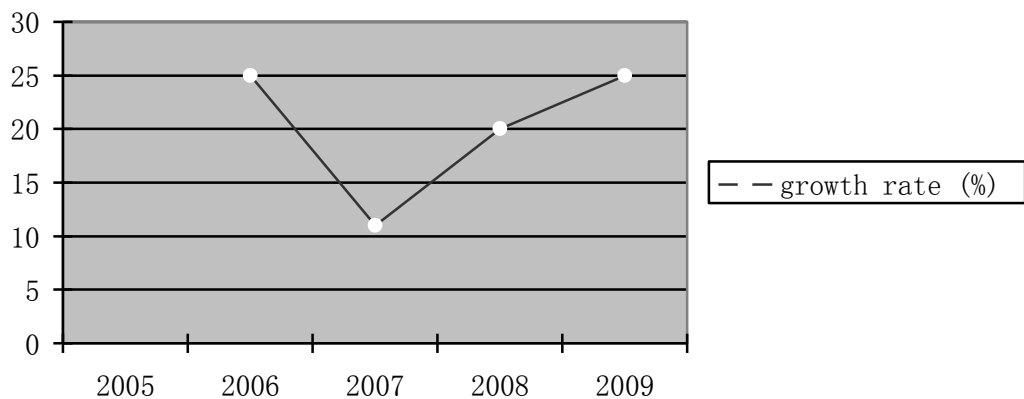
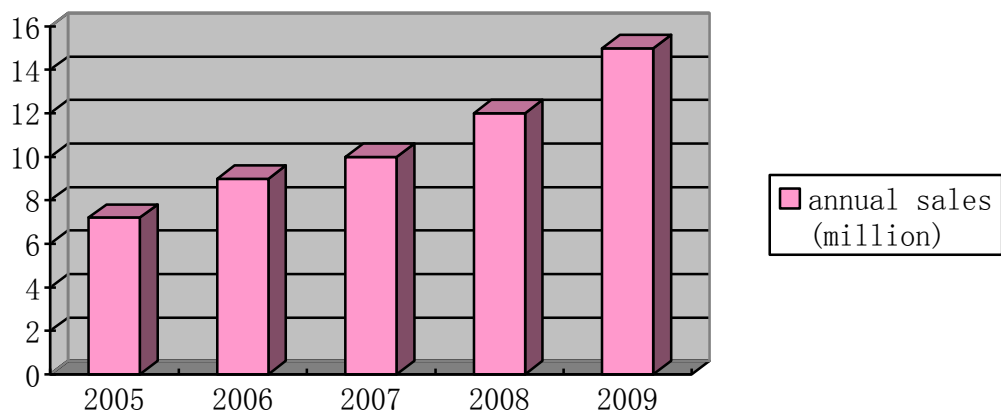


As we have seen in chapter 4.1, the existing 3M filters are placed under the sink. The company would like to develop a water filter product that can be placed in different places by using the existing filter inside. The product can be placed on top of the table, on the wall or any where else. The difference of the new product between the original filter is that the new product has to have a beautiful physical appearance.

4.1.3 Market research

The target markets of the new water filter product are American market and Asian market. In order to find a right position for the new product, the market research is very important. The market research is divided into two directions, American market and Asian market. The water filter design in this project faces to Asian market, so that a market research of Asian market direction will be studied in the following pages.

4.1.3.1 General water situation in China



According to statistics of Chinese environmental administration, 82% of rivers in China are polluted to different degree. In the whole country, around 40% of water source is not good for drinking. In the cities, around

78% of the reaches are not good for drinking; around 50% of groundwater is polluted. These data are shocking; as a result, clean water has become more and more precious in China. Beside, because of the bad water situation, water filter products started to enter Chinese market about 10 years ago. Currently, there are about 1000 factories having water filter products. In 2007, water filter products annual sales are 10,000,000. In 2009, the annual sales are 15,000,000. Among all the factories that produce water filter products, there are about 1000 Chinese factories and tens of foreign companies.

Nowadays, in China, in big cities such as Beijing, Shanghai and Guangzhou, only 15% family use water filter products. The percentage of owning rate is even lower in other cities. However, most of natural water sources in China are polluted and the quality of tap water is not perfect. It can be deduced that water filter products have big development space in Chinese market. China has a population 1.3 billion people. About 400 million people live with family. If only 25% of family use water filter product, it will need 100 million water filter products. Moreover, more and more people start to care about health and life quality. As a result, designing water filter products for Chinese market is a worth and important strategy.

4.1.3.2 Main kinds of water purification products

Type 1: water filter connected to the tap

Price: €20-60

Advantage: easy to install

Disadvantage: low filtration quality



Type 2: water filter in a pot

Price: €20-80

Advantage: moveable

Disadvantage: need to be refilled



Type 3: water filter in a pot

Price: €80-120

Advantage: multi function

Disadvantage: expensive



Type 4: water filter station

Price: €30-140

Advantage: multi-function, suitable for company and big family

Disadvantage: heavy, not moveable



Type 5: water filter for shower bath head

Price: €30-60

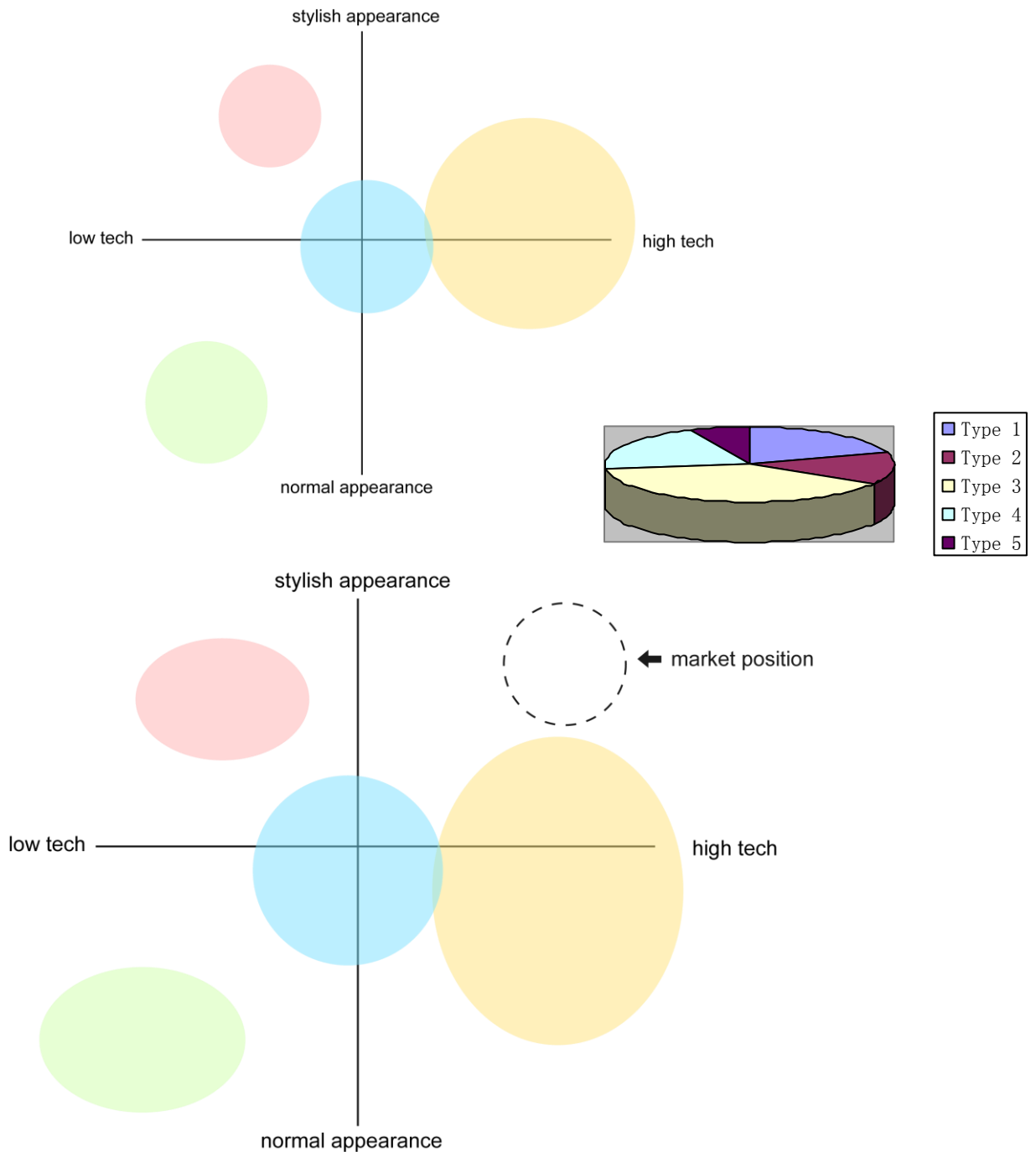
Advantage: more secure, health

Disadvantage:

Market share:



4.1.3.3 Analysis and market position



Based on the market research, we noticed that there are opportunities in the area of stylish appearance-high tech. 3M's filter is a high-tech product.

In Chinese market, comparing with other competitors, 3M's filter's price is high. For these two reasons, we believe that the appearance of the product should have a wonderful and special looking to represent the high quality of the product.

4.1.4 Market potential targets

Water quality inferiority area

Every one cares about health. Water quality inferiority will cause people to buy water filter products to improve life quality. The normal water supply system has two potential harms. Both water tank and long transportation pipes could cause rust, scale and microorganism problems.

Shanghai is the first city in China that started to import, produce and use water filter products. The quality of drinkable water in Shanghai was the worst at the beginning of 1990s. As a result, water filter products can easily find their customers in Shanghai.

With the development of economies, more and more Chinese people start to focus more on their health and daily life quality. Water filter products are very suitable for people who live in water quality inferiority area.

People who want to improving quality of life

Other target customers are families or singles who have a good and stable income. Usually, these kinds of people care about the quality and the beauty of the product more than the prices. They also pay a lot of attention to healthy life. They can afford to buy a high level water filter product. Their life standard is healthy and they also can afford the fee of changing the filters. The 3M's filter will meet their needs well.

4.1.5 Development direction

elegant appearance+ high-tech= wonder performance

Based on the previous analysis, the main developing direction of the product is "elegant appearance+ high-tech = wonder performance." Since the product is for Asian market, the use of Chinese traditional elements is also a choice.

4.1.6 Researches

In order to use Chinese traditional elements on the product, a research of Chinese traditional objects that are related to the product is necessary. In this case, the goal of design is to design a container of the filter. For this reason, the research will start from Chinese traditional containers. The research involved different kinds of Chinese traditional containers such as wine pot, water pot and even brush pot and so on.

Chinese traditional container research



1. Material inspiration: ceramic

Based on the results of the research, we found that ceramic was widely used in different kinds of Chinese traditional containers. Considering the characteristics of 3M filter container, ceramic could be a smart choice.

Nowadays, ceramic is widely used in different kinds of table wares, wine wares and tea wares and so on. Ceramic wares are beautiful, elegant and easy to clean. All these characteristics of ceramic meet the needs of 3M filter container very well. Besides the functional needs, regarding the culture, it is very usual for people to connect ceramic material with Chinese culture, too.

2. Decoration inspiration: art style

Based on the results of the research, we found that most objects have an art style decoration on a light color back ground. Considering the 3M product, art style could be a direction to develop. The 3M filter is a high-end product. An art style appearance can help to express the high-end identity. The combination of art and technology is a new.

3. Conclusion

The two inspirations of material and style both show connections with Chinese culture and they meet the needs of the product very well. Since ceramic has never been used in previous water filter designs, a study of ceramic is necessary. For the art style direction, a deeper research is also necessary to understand what kinds of Chinese traditional art fit better the product identity.

4.1.7 Rethinking and new use of ceramic

People developed the ceramic techniques long time ago. The development of new ceramic materials is helping to meet the growing demand in industrial and laboratory applications. Ceramic components are becoming harder, lighter, and more resistant to heat, corrosion, and wear than steel counterparts. Ceramic materials demonstrate excellent dimensional stability and can be manufactured to meet precise tolerances. Its strength and temperature resistance, combined with high resistivity and dielectric strength, make it an attractive alternative. For the 3M filter container, why don't we choose ceramic instead of normal plastic?

Advantages of ceramic

- wear
- temperature resistance
- dielectric strength

- dimensional stability
- easy to clean
- no smells

Disadvantages of ceramic

- fragile
- heavy (comparing with plastic)

Semantic meaning of ceramic

- classical
- elegant
- artistic

Case studies

Case 1

Name: ceramic electric kettle

In the two photos on the right, there are two electric kettles which are made of ceramic. The ceramic electric kettles give people a fresh and clean feeling. In China, drinking hot water is a very common activity. People need hot water to make tea and hot water is considered being good for health in winter. Almost every family has an electric kettle in the kitchen. As we know, Chinese cooking creates lots of smoke. Thus, all the objects in the kitchen need to be cleaned very often. Thanks to the characteristics of ceramic material, these electric kettles are easier to be cleaned than the plastic ones.



Analysis

This is an example of utilizing ceramic material in modern product. They showed us the possibilities of using ceramic as a container in the electronic products.

Case 2

Name: ceramic speaker and amplifier

Designer: Joey Roth

This is a ceramic speaker design. The stock is made of maple and the part connected with the cable is made of cork. The materials of the speaker are totally different with other speakers. It uses natural materials and speaks a language of nature.



Analysis

This is another example of using ceramic material in modern product. Because of the ceramic material, the amplifier has a very special identity of nature.



Case 3

Name: ceramic water filter

These are two existing water filters with ceramic material on Chinese market. This type of water filter is not connected directly to water tube. Users can pour water into the container and water will be filtered by the filter inside the container. The filter is also made by ceramics with ceramic filtering technology.



Analysis

From the design, we can see that the products are in Chinese style; however, the decorations seem to be too complicated comparing to modern product styles. The decoration could be improved.

4.1.8 Proposals

4.1.8.1 Renderings



Classical: clean white ceramics

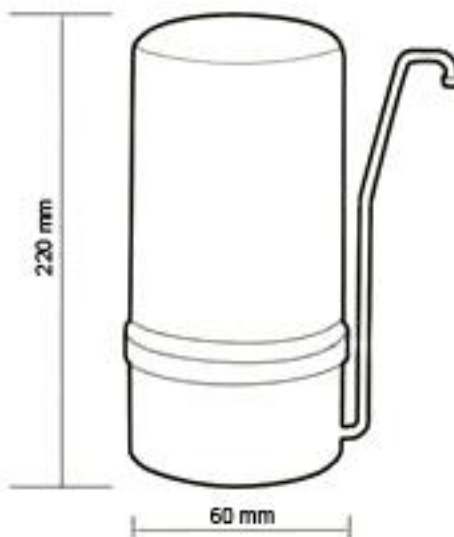


Brook: Chinese brush drawing

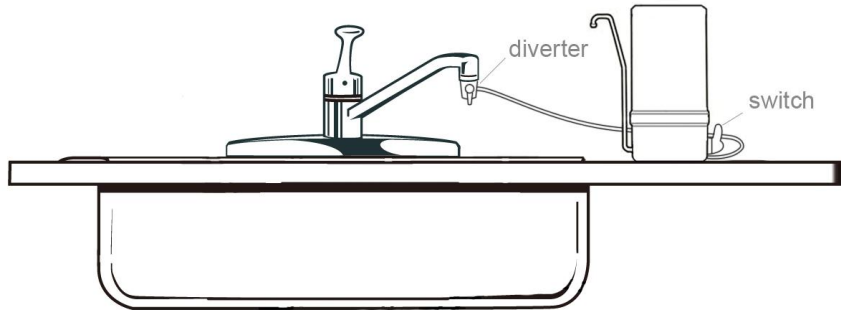


Poetry: Chinese calligraphy

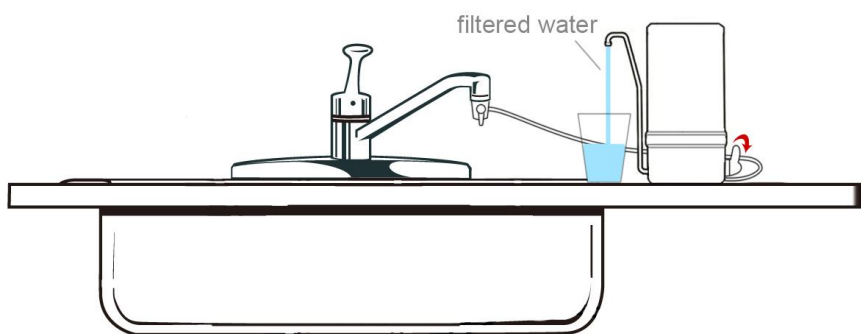
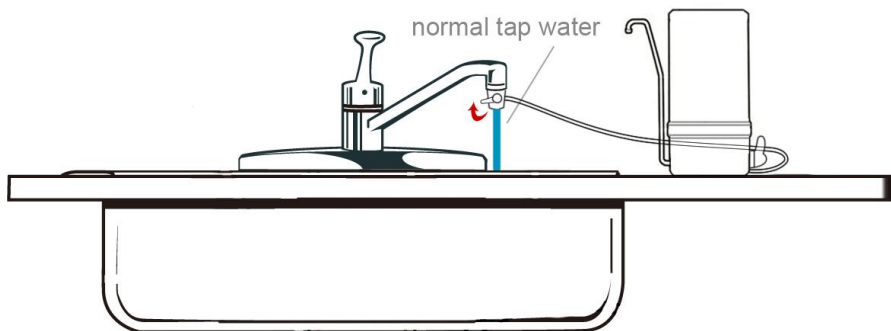
4.1.8.2 Dimension



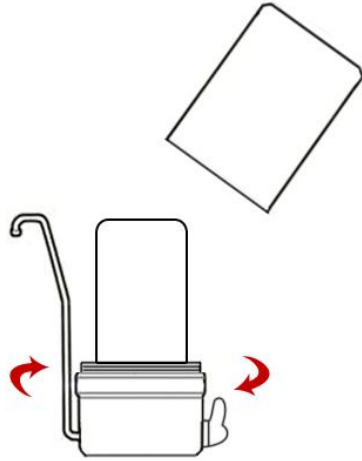
4.1.8.3 Installation



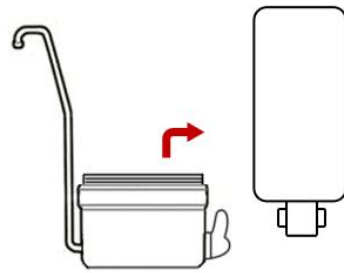
4.1.8.4 How it works



4.1.8.5 Changing the filter



1. screwing off the cover



2. changing the filter

4.2 Stand design: utilizing the similarities between tradition and modern

3M

Art of Changing



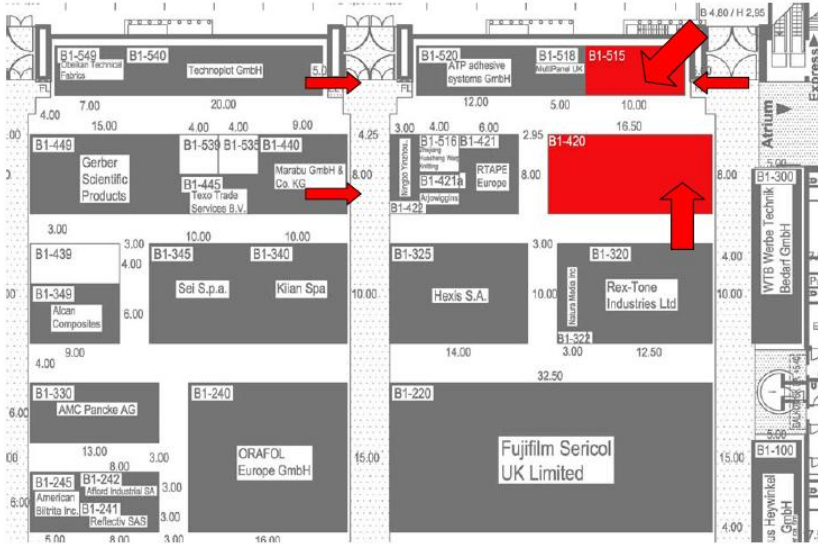
This is a stand design proposal for 3M for the FESPA 2010 fair in Munich during my internship in 3M. FESPA is the world's most important event for digital, screen and textile printing. The products that 3M is going to show in the fair are different kinds of graphic films such as 3M™ Controltac™, 3M™ Scotchcal™ and 3M™ DI-NOC™ and so on. The graphic films can be applied on cars easily to change the looking of cars. Also, the films can be applied on walls, glasses, floors and different surfaces to imitate different materials, such as wood, bricks and metal.

The project is to design one of the areas of 3M stand in the fair. The company wants to use the area to attract people to come to visit the 3M stand during the fair. There was no special form demand. It could be an installation or a show on the stand. The most important thing is to make the area very attractive.

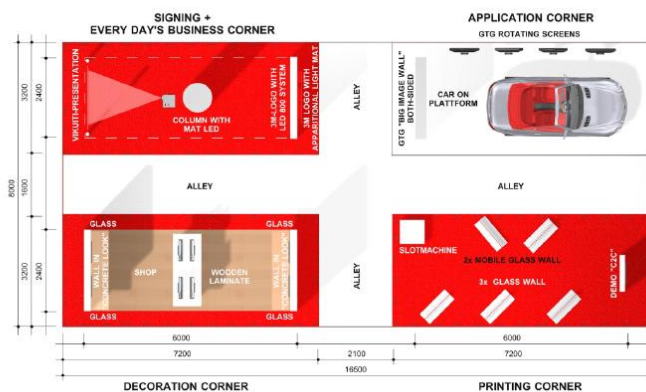
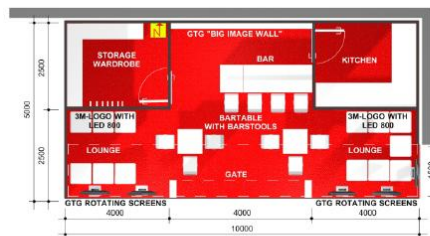
In this case, I used a Chinese traditional show which is called face changing as the main idea to set the stand. Although 3M is an American company, however, there are many same characteristics between 3M graphic films and the Chinese face changing show. The show can not only attractive people to come and visit the stand, but it can also remind people the fantastic characteristics of 3M product through its performance. In the following pages, I would like to explain how the Chinese traditional faces changing show express the essentials of 3M products.

4.2.1 Stand study

The red area is 3M stand area. The stand area is divided into two parts:



business area (the smaller one on the top) and show area (the bigger one on the bottom). There is an alley between the two separated parts. The arrows show the directions of where people come.



This is the zoom in view of 3M stand area. The show area is divided into four parts and each of them shows different kinds of products. The white part is the area that we are going to design. For the moment, there is a car being placed on the stand to show the application of the products. The car is an example to attract people. However, there will be many competitors using the same way to attract people, too. Thus, our goal is to find other smart ideas to attract people to come to visit.

4.2.2 3M film study



3M™

Controltac™ and 3M™ Scotchcal™ Graphic Films are car graphic and decoration solutions. People can print what ever they want on the film and then apply to the car. A trained skilled worker can cover a car only within 30 minutes. The film is easy to be removed from the car and people can also stick film on another film.

Characteristic conclusion:

- Fast: a car can be wrapped within 30 minutes
- Changeable: people can remove the film easily
- Artistic and creative: people can print whatever they want on the film
- Magical: the application of film changes can totally change the car paint in only 30 minutes
- High tech: 3M films are water resistance and wear. The films have the same looking as the real car painting. The films can be applied to very complex surfaces also.

4.2.4 Similarities between tradition and modern

Usually, videos, sounds, moving objects can attract more attention. A show could be a good choice. However, a show that has nothing to do with the 3M products will be strange and meaningless. The show had better to remind people the 3M products.

As concluded in chapter 4.2.1, the five main characteristics of 3M products are fast, changeable, artistic, magical and high tech. It means that the show should have similar characteristics. Coincidentally, there is one traditional Chinese show has the exactly same characteristics as 3M products which is called face changing.

Introduction of face changing



Face changing, or Bian Lian in Chinese, is an ancient Chinese dramatic art that is part of the more general Sichuan opera. Face changing began 300 years ago, during the reign of the Qing Dynasty Emperor Qianlong (1736-1795). Performers wear brightly colored costumes and move to quick,

dramatic music. During the show, they wear vividly colored masks, which they change within a fraction of a second.

The facial mask make up (or lian pu in Chinese) are very colorful and each color reflects a character's mood: for instance, red represents anger and black represents extreme fury.

Face-changing was first used in a story about a hero who stole from the rich to help the poor. When he was caught by feudal officials, he changed his face to puzzle them and escaped as a result.

By the 1920s, opera masters began using layers of masks made of oiled paper or dried pig bladder. Skilled performers could peel off one mask after another in less than a second. Modern-day masters use full-face painted silk masks, which can be worn in layers of as many as twenty-four, and be pulled off one by one.

Face changing technique has always been kept as secret. This secret has been passed down from one generation to the next within families. In fact only males are permitted to learn face changing. The old way of thinking was that women do not stay within the family, and would marry out. And as such there was the risk the secret would be passed to another family. Therefore the art is technically forbidden to women. Only till today the secret of face changing is opened to very few females.

Similar characteristics with 3M products

- film/mask: cover an object with films
- fast: the films of face changing and 3M can be applied very quickly
- changeable: the films of face changing and 3M are removable and can be applied on another film layer by layer
- artistic: the colors and pattern of face changing and 3M can be painted as we want
- magical: the effects of face changing show and 3M products are impressive and just like magic
- high-tech: face changing is a show with secret techniques and 3M products are also patent

What can face changing show bring to 3M?

- Attraction

Face changing show is a very exciting show with dramatic music. During the fair, the show will definitely be the focus of the whole fair. Moreover, it is a combination of Chinese culture and western culture. In the trend of globalization, the concept of fusion is meaningful.

- Recalling

Each characteristics of face changing match 3M products very well. The show can remind people the characteristics of 3M products.

- Bringing art to high technologies

3M products are famous for its high technologies. However, the high tech products are a little far away from our daily life. The art theme of the show can tell people that the high tech products can also bring beautiful art and creative effects to their life.

4.2.5 Proposal



1. At the beginning of the show, the curtain is closed. People can see the theme of the stand: art of changing.



2. The face changing performer will perform four times per day. Each show lasts about 5-10 minutes. After the show begins, the performer will stand in front of the curtain and the curtains will keep closed.



3. During the show, people will stop and see the show. However, people may wonder that what behind the curtain.



4. After the show finished, the performer leaves the stage. Slowly, the curtain will open. At the time, people can go inside the stand and have a look at what secret products are on the stand.



5. There will be a car covered with 3M graphic films and expresses the same theme of art of changing.

Conclusion

The using of traditional Chinese face changing show is a very special and attractive. Not only Chinese enjoy it, but also the foreigners like it very much. In China, there are lots of foreigners come to visit the special face changing show every year and the show does give people great impressions.

The combination of the face changing show and 3M products is a kind of contract. On the surface, they are very different. However, after people watch the show and look at the car with 3M products on the stand, they will find connections between them and get a deep impression of 3M products.

Besides, the show will attract the attention from the press. The press will always look for special news and the show is their good choice. The fair is in Munich, but China will also pay attention to the fair because of the

traditional Chinese face changing show. The show can not only let the 3M stand become the focus in the fair, it can also attract the attention from Chinese market which is very important too.

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