

**REPRODUCTION OF VISUAL MATERIALS FOR THE
CONFUCIUS INSTITUTES IN KENYA USING FUSED CHINESE
HAN AND KENYAN MAASAI CULTURAL ARTIFACTS**

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DECLARATION

This report is my original work and has not been presented for any degree in any other university.

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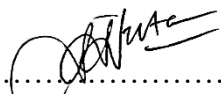
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Declaration by Supervisor

This report has been submitted for review with my approval as University supervisor.

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DEDICATION

This study is dedicated to my wife and son for their support, encouragement and believing in me. I also dedicate this work to my teachers, colleagues and friends.

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LIST OF ABBREVIATIONS AND ACRONYMS

AIGA	American Institute of Graphic Arts
CI	Confucius Institute
FLL	Foreign Language Learning
GDP	Gross Domestic Product
IC	Intercultural Competence
IT	Information Technology
L2	Second Language

OPERATIONAL DEFINITION OF TERMS

Art fusion – production of art made using different elements from different media

Cultural nativization – fusion of cultural elements of the target language into the elements of learners’ native culture and at the same time keeping its basic language and rhetoric content.

Fusion – mixing of two or more forms or cultural elements to create a newer combination

Cultural artifacts – the aspects of material culture produced by a society or things made by traditional communities that reveal valuable information about the culture of its creator and users

Nativization – the process of transforming a target language or other things into the native language or the local context of a people

Polymorphism – a graphic technique used to create object in many forms, elements and kinds

Polymorphic visual materials – graphic design materials that have been created in many forms using polymorphism as a technique

Reproduction – a visual upgrade or redesigning of an existing work by changing the way it looks or revising in appearance, style, function, or content

Visual materials – the type of materials viewed using the sense of sight and encompassing a wide range of forms that include brochures, logos, posters etc.

ABSTRACT

This study reproduced the visual materials for the use at the Confucius Institutes in Kenya using fused Chinese Han and Kenyan Maasai cultural artifacts. Globalization has led to the necessity of teaching and learning of foreign languages in many institutions today as the world economy has become increasingly interdependent. Effective Foreign Language Learning (FLL) is paramount with nativization enabling learners to comprehend and interpret the language being learnt better and more effectively. One type of nativization called cultural nativization happens when elements from the cultural artifacts of the language being learnt are fused with those from the learners' language. A pilot study done on the visual materials at the Confucius Institutes in Kenya reported only 6.25% of graphic design applications at the Institutes had combined elements from both Chinese and Kenyan cultures. This insignificant percentage implied a less optimal learning of Chinese as a foreign language at the Institutes. This study therefore redesigned the visual materials at the Confucius Institutes in Kenya using cultural nativization and by applying polymorphism as a technique of fusion. Elements from six types of Chinese Han and Kenyan Maasai cultural artifacts were selected for the study. Six different methods of polymorphism were applied to the selected artifacts to develop new design compositions that were used in the reproduction of visual materials for the Confucius Institutes. It is expected that the reproduced materials would involve the students at the Institutes more and promote their interest in Chinese language better for effective learning of Chinese language that is taught at the Confucius Institutes.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

With the growing interdependence of the world's economies, cultures and populations, globalization is today a key process that is shaping the modern world. It has brought about increased connectivity of world cultures and economies, while promoting interaction between different populations. A variety of factors have contributed to the process of globalization. These include travel, foreign investment and world business. Globalization is therefore a combined force that relates to economy, politics and culture, which pushes a demand for an obvious need in universal language(s). (Sheila, 2004). For globalization to happen, people have to learn new languages. Foreign language learning (FLL) is therefore a significant element in the process of globalization: it not only forms but also is influenced by the process (Anne, 2014). FLL helps people better understand international events with insight and perspectives that make them more informed and more responsible citizens of their own country and of the world.

There are many determinants of Foreign Language Learning (FLL). These include age, gender, personal abilities and purpose of the language learning (Kadyskyzy, 2009). Culture is also an important determinant of FLL. Cultural factors can help learners comprehend the language better and more effectively, especially when there is fusion of the culture of the target language, learners' background information and their nativization (Karaman, 2012).

Nativization refers to the process that a transplanted language turns to be indigenous to a local people. It helps learners to comprehend the language well and more effectively (Alptekin, 2006). Furthermore, if learners know the culture of the target language, they would comprehend the language even more effectively. This is referred to as cultural nativization, meaning that it is sociologically or pragmatically adapted to the native culture of the learners. The idea is also supported by Kadyskyzy (2009:7) who writes that "in order to make teaching more effective, teachers should not only teach language itself, but also teach the culture in the language while teaching the foreign language".

There are many institutes around the world that teach foreign languages among these being the Confucius Institutes (CI). The CIs apply graphic design in their visual materials while teaching Chinese language. Being a visual language, graphic design has the ethical responsibility to transmit various messages to target group in an effective way. There is therefore a clear connection between graphic design and culture. Culture serves as the background of graphic design; meanwhile graphic design reflects the culture in which it is rooted. (Barnard, 2013) A pilot study done at the CIs at Kenyatta University and University of Nairobi showed that only 6.25% of graphic design in visual materials used there combined Chinese and Kenyan elements yet 65.63 % had none at all. Two thirds and one third of the remaining had only Chinese and Kenyan elements alone respectively. The above clearly showed an insignificant number of visual materials at the institutes that had fused elements from Chinese and Kenyan cultural artifacts and which would therefore ensure effective learning of Chinese as a language at the institutes.

Because of the foregoing, this study reproduced the visual materials for use at CIs by fusing elements from Chinese and Kenyan cultural artifacts into the applications. The study utilized polymorphism as a graphic technique when fusing the elements. Polymorphism is a technique of fusing different cultural elements to maintain cultural diversity and widely expand cultural influence that achieves effective foreign language learning. It is expected that with the reproduced visual materials, Kenyan learners would effectively learn Chinese language taught at the Confucius Institutes.

1.2 Statement of the Problem

Globalization today touches the lives of people worldwide. One key element of globalization is Foreign Language Learning (FLL). Foreign language learning has many determinants, acquisition of cultural knowledge being a vital part of it. Cultural knowledge assists learners comprehend the language being learnt better and more effectively. Karaman (2012) argues that cultural factors help learners comprehend a new language well and effectively when the culture of the target language is fused into that of the learners' own culture. Alptekin (2006) goes on to describe cultural nativization as a replacement of native-born cultural values for those ones in the target language. Through nativizing into the language learners' culture, cultural nativization enhances

comprehension and interpretation. Since the nativized stories are more in conformity with the language learners' own cognition, opinions and values, they then become more intelligible to them compared with the original ones.

Confucius Institutes were established worldwide to teach Chinese as a foreign language. A pilot study done at CIs at Kenyatta University and University of Nairobi showed that, only 6.25% of visual materials had graphic design elements that combined Chinese and Kenyan elements yet 65.63% had none at all. Out of the remaining, two thirds contained only Chinese cultural elements and one third contained only Kenyan elements. This clearly showed a lack of fused Chinese and Kenyan elements in the visual materials that would ensure effective Chinese language learning at the CIs. This study therefore reproduced the existing visual materials of Kenyan CIs by fusing elements from Chinese cultural artifacts with Kenyan cultural artifacts. This was done by using polymorphism, a technique applied when fusing different cultural elements. It is hoped that the reproduction of these visual materials would aid in effective foreign language teaching and improve the learning of Chinese language by the Kenyan learners.

1.3 Objective of the Study

The research objectives were to:

- (1) identify elements from Chinese Han and Kenyan Maasai cultural artifacts that can be used in the study.
- (2) fuse the identified Chinese Han cultural elements and Kenyan Maasai cultural elements into polymorphic forms.
- (3) apply the fused polymorphic forms in reproducing the existing visual materials of Confucius Institute at Kenyatta University and University of Nairobi.

1.4 Research Questions

The study was guided by the following research questions:

- (1) What elements from Chinese Han and Kenyan Maasai cultural artifacts can be identified for use in the study?
- (2) How can the identified Chinese Han cultural elements and Kenyan Maasai cultural elements be fused into polymorphic forms?

- (3) How can the fused polymorphic forms be applied in reproducing the existing visual materials of Confucius Institute at Kenyatta University and University of Nairobi?

1.5 Assumption

Polymorphic designs using fused elements from Chinese Han and Kenyan Maasai cultural artifacts when applied on visual materials can aid in effective learning of Chinese language at the Confucius Institutes.

1.6 Justification of the Study

This study focused on effective foreign language learning acquisition. It provided Confucius Institutes in Kenya with a series of reproduced visual materials that would ensure effective teaching and learning of Chinese language at the Institutes.

This study will help learners better understand the cultural associations of China and Kenya as messages were transmitted in the graphic elements of visual materials. Learners are provided with more opportunities of developing a sensitivity and understanding of different cultures in a variety of settings.

This study will contribute immensely to the exploration of polymorphic design as a technique in graphic design. It will assist graphic designers to develop their inspirations in exploring more varieties in design. This study is a breaking ground for addition of knowledge, as very few studies had been done using the identified technique.

1.7 Scope and Limitations

Out of the existent Chinese and Kenyan cultural artifacts only Chinese Han and Kenyan Maasai cultural elements were selected. This is because Han culture is overwhelming, numerical and has cultural dominance in China. According to Jingping Wang & Hong Li (2004), Chinese Han culture is a core symbol representing the Chinese nation. It is inherited and developed from the ancient Chinese culture. It has “important cultural inheritance value and design significance” (Shaoying, 2014). On the other hand, “the Maasai have been viewed by many as the iconic, traditional representation of Africa” (Allison, 2013) and “their identity has stood timelessly through maintenance of their rich

culture reflected through traditional dress and other customary practices” (Elizabeth, 2018). Further six types of cultural artifacts namely architecture, paintings, ornamentation, nature, clothing and jewelry and accessories were focused on for they represented the most typical aspects in cultures of the two communities.

Polymorphism was applied in design to fuse both Chinese and Kenyan cultural elements. As an example of a graphic design technique that displays multi-cultural elements, polymorphism was selected as a relatively novel technique lately adopted in graphic design to display fusion of cultural elements.

The reproduced works only focused on the visual materials at Confucius Institutes in Kenya. The visual materials included brochures, fliers, folders, posters, banners and signage. The visual materials were selected because they deliver information more directly to learners and increase the credibility of message being transmitted. The visual materials also tend to be more attention-grabbing and engaging, thereby being more flexible and easier to impact foreign language learners. This study only focused on static design since the visual materials collected were all graphic visual materials.

The study only involved Confucius Institute at Kenyatta University and Confucius Institute at University of Nairobi. This is because these are the two largest and oldest CIs in Kenya. They therefore would have challenges reminiscent to other CIs in Kenya. Being situated in Nairobi, the two CIs were accessible for data collection.

CHAPTER TWO

LITERATURE REVIEW & CONCEPTUAL FRAMEWORK

2.1 Introduction

There are two parts to this chapter. The first part is literature review related to globalization, Foreign Language Learning (FLL), graphic elements in Han and Maasai cultures, fusion, polymorphism and contemporary graphic design. The second part presented the conceptual framework that guided the study.

2.2 Globalization

2.2.1 The Historical Process of Globalization

Globalization is viewed as a long-term process that leads to world economies becoming more reliant upon each other. There are many definitions of globalization. The United Nations (2004) calls it the spread of social connections while Noam (2006) describes it as the process of uniting the people of the world into one society that operates together. Globalization has a structure with multiple aspects and is applicable to various fields, however, its definition may also change according to different global events in economy, politics and culture. Globalization is not an end result, but a continuing process with a long history that keeps growing and gathering pace. It should be appreciated that there has been a long history of people's immigration and interaction with each other to connect the different parts of the world.

Globalization has had three major stages. European colonialism was the first stage of globalization. It generated crucial influence on the current political borders. During that period of time, English language was spread to many colonized countries like India. The second major stage was initiated by the Cold War and the advancements in computer technology. New global economic and social structures emerged in the Post-Cold War era, while progress in technology brought about innovative ideas and new production (Ceren, Rabia & Aysegul, 2019), leading to an increase in global activities. The third stage had to do with globally active multinational corporations in contemporary world. In this stage, market economies are greatly encouraged by the hiring of world services, unprecedented levels of international trade and procurement of sub-assemblies and

components globally. This is clearly shown in iconic global companies such as Wal-Mart and McDonald's. Electronic money has also accelerated globalization (Smriti, 2020).

2.2.2 Factors that Affect Globalization

Though globalization has had a long-term effect on world economies, its effects have become apparent in the recent past. According to Tejvan (2019), the factors in Figure 2.1 have helped accelerate globalization.

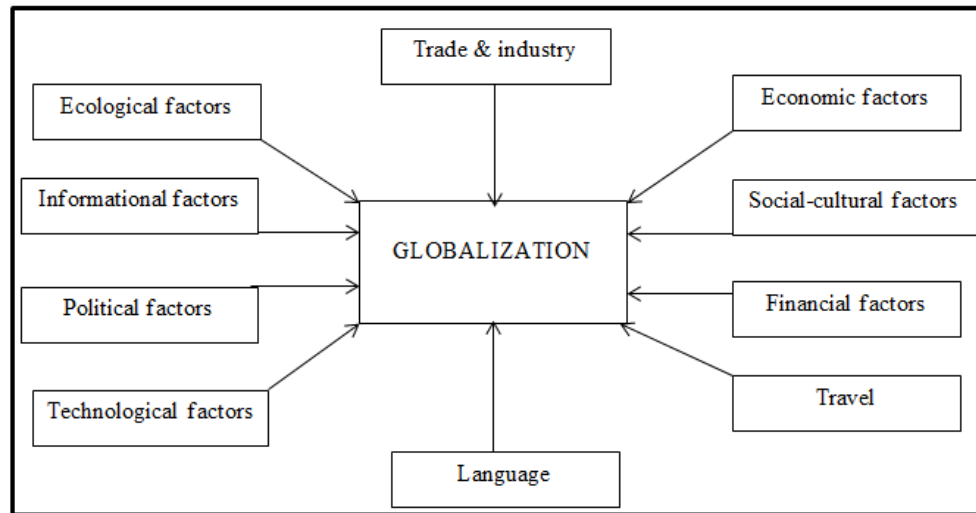


Figure 2.1 Factors that affect globalization

Source: Researcher's own design

As indicated in the diagram above, trade and industry are one of the factors that contribute to globalization. In the past five decades, trade grew quickly because of the mutual reliance of countries upon each other for export and employment. Aspects of trade such as consumption patterns, capital mobility, international migration and travel have accelerated the process. Similarly, improved technology brings information-based products and worldwide networks. Globalization, as indicated in Figure 2.1 is also influenced by the growth of the global political system, environmental issues and intergovernmental organizations. It is also affected by social cultural factors such as the transnational circulation of ideas and languages. Languages help people communicate across cultures, pushing them to think globally with new horizons. As Irina (2011:81) argues, “without languages, there would be no globalization and vice versa, as without globalization, there would be no world languages.”

2.3 Foreign Language Learning (FLL)

Foreign language learning (FLL) refers to the process of acquiring another new language(s) besides the native language. Foreign languages are mainly learned in the classroom, not in the society. It is a tool needed for effective interaction between people and helps to better understand one's own language and culture (Aleidine & Theresa, 2015). The world today is multicultural and the language landscapes are multilingual.

2.3.1 The Determinants of Foreign Language Learning

Researches on the determinants of FLL have been extremely fructuous, going by the large number of articles on this issue. According to these researches, the FLL process depends on both internal factors and external factors. Internal factors include the learner's age, experience, gender, psychology, native language, cognition and motivation. External factors are those influences, circumstances or situations influencing on the learning process, including curriculum, instruction, access to native speakers and culture.

Researchers give another determinant of FLL as the language used in the development of teaching and learning materials. It is paramount to note that the target language and the learners' own language is incooperated in the teaching materials. An experimental study carried out by Seyedeh & Mustafa (2014) had one group of learners provided with materials of the target language only while the other homogeneous group was given materials containing both native and target languages. After a period of use of the materials, it was evident that the use of culturally adaptive materials by the latter group had significantly boosted the acquisition of language. It is worthwhile to note that this study purposed to apply culturally adaptive materials for study.

2.3.2 The Need for Foreign Language Learning in Globalization

As is stated in an article written by Oana-Roxana Ivan (2012), there is a great demand for foreign languages in globalization. Foreign Language Learning (FLL) is a key factor for educational success and integration in a modern, globalized world. Language learning exposes people to new areas of thoughts, conventions, traditions and values. The trends of the 21st century expect people to master global knowledge both professionally and personally. Multicultural contacts can create new-sprung opportunities for multi-faceted communication, exchanges and win-win collaboration. International communication is an

indispensable part of many professions, so it will be a big disadvantage for those people with a lack of the skills and sensitivity to deal with other cultures (Ivan, 2012).

Liza D. H. (2016: 20) states that “since the end of the Second World War there has been a push towards foreign language learning as a tool for global integration”. Language learning and teaching are progressively connected to diaspora relations, cross-cultural identities and global cosmopolitanism (Christina & Bal, 2017). All that needs to be done is to think globally and act locally. According to Anne Pauwels (2014), the factors of globalization will have a big effect on communication, especially through language. Language is indeed a fundamental part in globalization while the impact of globalization on language can also be easily perceived in the language learning process. Anne (2014) therefore argues that a significant outcome of globalization and its contributing factors are related to the terminology of foreign language learning.

2.3.3 Culture as a Determinant of Foreign Language Learning

In the learning process of foreign languages, factors like culture, gender, anxiety and mother tongue bring challenges to learners. According to Ivan (2012), culture is a crucial determinant in foreign language acquisition. This is due to the fact that improving cross-cultural awareness and enabling learners to deal with stereotypes are important goals of language courses.

There is a two-way relationship between language and culture. Without culture, no one can learn a language. Mishan (2005) points out that the nature of the culture-language relationship does not allow them to be studied separately, therefore a helpful practice is to compare, contrast or combine the cultures. Ismail Cakir (2006) claims that although pure information is helpful, it does not necessarily guide learners’ perceptions; while cultural awareness can make people think more critically. The close contact between the foreign language learner and the culture of the language being learnt leads to more effective language learning.

Thomas & Chiharu (2014) on their part, state that in Foreign Language Learning (FLL), socio-culturally adapted learners tend to be much more connected, more open-minded, gaining a deeper understanding of their place in the world and the significance of knowing

both their own and other people's cultures. The existence of local culture serves as the reference point for the effective utilization of foreign culture in language classes. FLL is therefore justified in intercultural terms. More and more language educators believe that FLL should improve students' intercultural competence (IC) so that they can see the relationship between different cultures, mediate between these cultures and critically study these cultures (Chapelle, 2010). Schulz (2007) proposes that a good way of doing this is to use culture-learning materials or portfolios. This is the focus of this study.

2.4 Nativization and Acquisition of Foreign Language Learning

Nativization consists of the assimilation of the foreign language. Nativization is a kind of readjustment that a language undergoes at lexical, phonological or syntactic levels. This is caused by the impact from native language or other cultural or social factors. Nativization is featured by assimilation, which is perceptible when the learner pursuing input is consistent with his own thinking about the second language (L2) system. Therefore, learners are apt to oversimplify the learning process and hypothesize according to his existing knowledge. Learners make input conform to their own inner views of what constitute the system of foreign language.

2.4.1 Cultural Nativization

Cultural nativization is defined by Alptekin (2006:499) as "sociological, semantic and pragmatic adaptation of the textual and contextual cues of the original story into the learner's own culture, while keeping its linguistic and rhetorical content essentially intact". Cakir (2006) states that cultural nativization is very crucial in the acquisition of foreign language learning (FLL) as it helps learners to comprehend the language and behavior patterns of both foreign and local cultures at a more conscious level. In the nativization process, the information and knowledge of target language are transformed to learners' native language equivalents so as to evoke the learners' thinking. This study involved cultural nativization in FLL. Reason is that since background knowledge and cultural familiarity influence FLL, cultural nativization would help the learners to comprehend the target culture easily and therefore ensure effective learning of the foreign language.

2.5 Fine Art in the Teaching of Foreign Language Learning

Art often works as an impelling way for language learning and teaching. It can drive students to look into themselves and their surroundings so as to find ways to carry out complex understanding and communication. Moreover, Masoumeh (2012) emphasizes that fine art is a valuable instrument for all language instructors to improve their teaching. In Foreign Language Learning (FLL), it is significant to prepare teaching materials in a variety of types to meet the actual needs of learners. Nation & Macalister (2010) consider the analysis of learners' surroundings as a part of the course development. This raises the need to take the native culture into consideration when developing foreign language materials. These materials include the visual graphic materials and the environment of teaching the foreign language.

It is crucial to understand how students' cultural and language backgrounds profoundly affect their learning experience in classroom. The visual arts help develop intellectual skills and boost language learning through providing non-verbal inputs to the learners to enhance their understanding. It also helps foreign language learners create mental images. This study focused on the visual materials in CIs in Kenya which affect FLL in a positive and transformational way.

2.5.1 Graphic Design as a Technique in Fine Art

As a technique of fine art, graphic design is, according to the American Institute of Graphic Arts (AIGA), a kind of art used to express or convey ideas, feelings and experiences using visual and textual means of communication. With the popularization of this profession, designers have explored and discovered many new techniques in graphic design.

In fine art, graphic design is a showcase of culture. After the designing era of 1980s, the cultural value of design became prominent from 1990s. David (2011) argues that in contemporary society, design has gradually turn into a symbolic totem for culture displaying. Johanna D. (1999:42) also refers graphic design to "ideological values and cultural attitudes". Based on these arguments, culture can be perceived as a key element in graphic design.

An important ethical responsibility for graphic design is to use friendly graphic forms to effectively convey various information to the target group. Designers must be acutely aware not only of what is being presented, but also how their target audiences receive the message. In graphic design, no matter what information is conveyed, it is supposed to culturally reflect its obligation to the society (Newark, 2002). Brenda & Reed (2016) point out that in design, the ideas of artists are often limited by their native culture, nationality and ethnicity. Graphic design is therefore an identity, just like a language that is equally influenced by the culture.

Summarizing the relationship between culture and graphic design, Barnard (2013) says that from graphic design people can easily perceive the fundamental interaction of the social values and beliefs within a clan or a cultural group. This is conveyed through various elements employed in graphic design such as patterns, colors, shapes, textures, layout styles and so on. These cultural elements employed in graphic design are the focus of this study.

2.5.2 Polymorphism in Graphic Design

“Polymorphism” is a word used in many different contexts. Generally speaking, it is a situation showing that something occurs in diverse forms (Lorenzo, 2012) or is being made of a variety of different elements. Antonina (1993) says that polymorphism and variability are expected in arts more than anywhere. In fine art, polymorphism is a technique used to create an unlimited number of new different variants. French painter Georges Braque states that art is polymorphic since a picture appears to each onlooker under a different guise. For instance, when a polymorphic sculpture is displayed, the viewers can appreciate it from different sides, therefore they will have different perceptions toward the artwork. (Jacques, 2010) Polymorphism can also be found in architecture.

In graphic design polymorphism is one of the latest inspiring trends. It is a mechanism that allows graphic designers to implement a function in different ways. It is object-oriented design as well as functional design, a form to combine cultural elements in various contexts. Polymorphic design use different elements to convey a core idea, but

achieves the best communicative effect because it is dynamic and self-evolving according to different functions or applications.

In recent years, what is noteworthy in graphic design is the continuous emergence of polymorphic logos or posters. Polymorphism, in a novel way, enhances creativity and encompasses a wider range of applications of the design. The design not only breaks the original limitations, but also moves towards a better direction (Minhua Jiang, 2019). Figure 2.2 shows examples of polymorphic logos developed for PND.net of Peru.

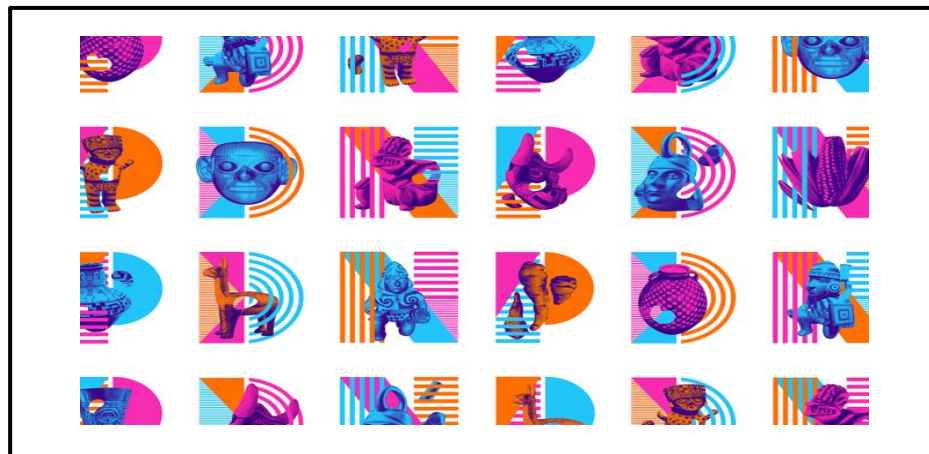


Figure 2.2 Example of polymorphic logos

Source: https://perudesigntnet.com/en/?noredirect=en_US

The polymorphic fused design aims to emphasize the importance of eco-tourism, mainly involving elements of crafts, tourism and gastronomy. The polymorphic logos in Figure 2.2 contain different elements. The vibrant core assets in the logos are complemented by a library of colour and pattern elements, distinctive, adaptable and appropriate. The variety of animals, utensils, foods and face masks in the logos are of old traditional African style, while the capitalized letters PND are reflecting Peru's rich history of textile design, handcrafted clothing and traditional ethnic embroidery style. Geometric patterns with elaborate designs are adopted in these multi-form logos together with bright colours deriving from traditional cultures. This has revealed the Afro-Peruvian history and the heavy African influence on Peruvian culture today.

2.6 Fusion of Different Cultures in Art

Although art creativity comes from many sources, one method is fusing different elements or styles together. Fusion is the activity of information integration, with cultural legacies

complementing each other, forming novel expressions (Eric & Stephen, 2016). It is also a pan-evolutionary process, involving different channels and cultural elements being put together to form a novel one.

The world today is a mingling of both new and old ideas as well as a fusion of multiple cultures. True fusion in the arts is characterized by the blending of the East and West, combination of modernity and tradition and so on (Robert, 2003). The idea of fusion is advanced in various forms of contemporary art works. Mar & Ire (2015) point out that it is the diversity of cultures, as well as the contrast and the union of them that make fusion art unique as different cultures can be interpreted in the same fusion artwork. In design, designers are endeavored to dig out the potentials of putting two cultures together in a creative form while still keeping their individual identities (Gerrit, 2011). Nowadays the certainty of conventional monoculture has already been substituted by the uncertainty of the designed fusion culture (David, 2011).

In this study, fusion was applied by the incorporation of Chinese Han and Kenyan Maasai cultural elements in design so that totally new polymorphic forms of visual materials of CIs in Kenya is produced. This is to ensure effective foreign language acquisition. The fusion of Chinese and Kenyan cultural artifacts will have the potential to bring a fresh breeze in graphic design. This is the objective of this study.

2.6.1 Polymorphic Fusing Examples in Fine Art

Fused art tends to have more attention and be more recognized in today's globalized world. Art fusion takes place in paintings, architecture, music, dance and other forms of art, basically referring to a multi-factor collaboration in creating masterpieces. It may involve the combination of materials, styles, colours, techniques and so on.

There are six types of polymorphic fusing techniques: (1) elements standing side by side, (2) elements fused, (3) background side by side, (4) background fused, (5) both elements and background side by side, and (6) both elements and background fused. The colours used in the techniques may be flat colour and toned colour. Examples of these techniques are discussed hereafter.

(1) Elements standing side by side

The below examples show an artwork with elements standing side by side.



Figure 2.3 Fusion example of elements standing side by side

Source: <http://www.csbrand.cn/about-68.html>

<https://www.graphis.com/entry/3f698390-d42c-4aeb-bd8d-94087f6d1f46/>

In Figure 2.3 (a), one leg of the trousers is of traditional Chinese folk style while the other one is of western suits style. The shoes are also designed in the same way. It is not only a combination of two cultures but also a fusion of tradition and modern elements. Similarly, different cultural elements are put side by side in Figure 2.3 (b) and Figure 2.3 (c), as the fork and coffee are cultural elements of the west while the chopsticks and tea are cultural elements of the east respectively. The cultural pattern elements on the ceramic cup in Figure 2.3 (c) are also standing side by side as so do the bilingual words.

(2) Elements fused

The examples below illustrate “elements fused” polymorphic fusion.



Figure 2.4 Fusion example of elements fused

Source: <https://www.gochengdu.cn/tc2016/news/Highlights/10th-croisements-festival-chengdu-to-be-held-a1442.html>

French and Chinese elements are fused in the above posters (Figure 2.4). The posters combine the most representative portraits in French culture with Chinese Peking Opera facial makeup. Full of modernity without sacrificing humor, the cultures of the two countries are cleverly embedded.

(3) Both elements and background fused

The below artworks illustrate “both elements and background fused” polymorphic fusion.

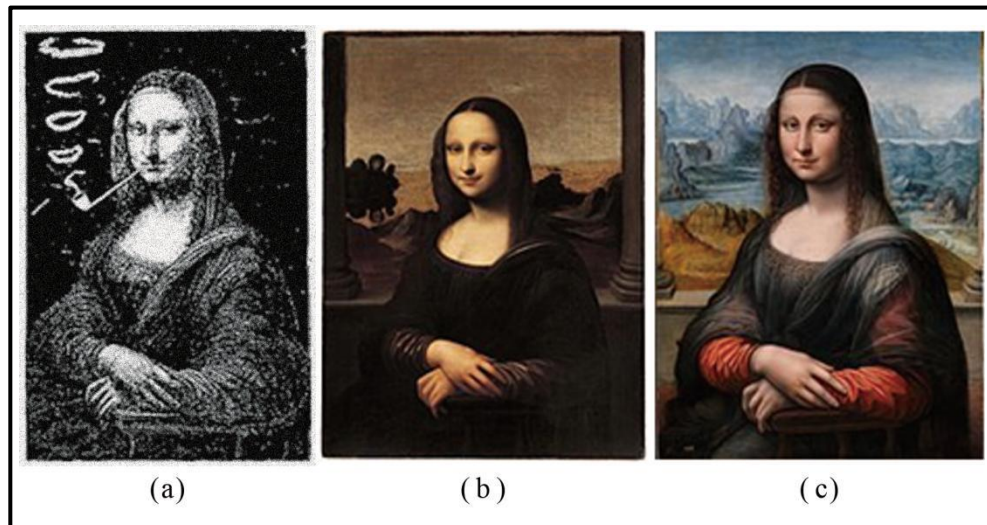


Figure 2.5 Fusion example of both elements and background fused

Source: https://www.wikiwand.com/en/Mona_Lisa_replicas_and_reinterpretations

As in Figure 2.5 (a), *Le rire (The Laugh)* done by Sapeck (Eugène Bataille) in 1883 the representation of Mona Lisa is in a more manly version of the original lady Mona Lisa. The artwork is a black and white version with a minimal element-background fusion that resembles the painting without changing the outlook of it. However, in Figure 2.5 (b) and Figure 2.5 (c), namely *Isleworth Mona Lisa* and *Prado Mona Lisa* respectively, the coloured replica of Mona Lisa paintings are a type of art fusion that have different faces and background showing two different types of photos indicating a change in the time frame. This is seen in the clothing and the background of the characters in the artwork.

In this study, Chinese cultural elements were fused with Kenyan cultural elements, using the six types of polymorphic fusing techniques.

2.7 Conceptual Framework

The following chart is the conceptual framework that has guided the study. The conceptual framework explains the relationship between culture and Foreign Language Learning (FLL) in a globalized world.

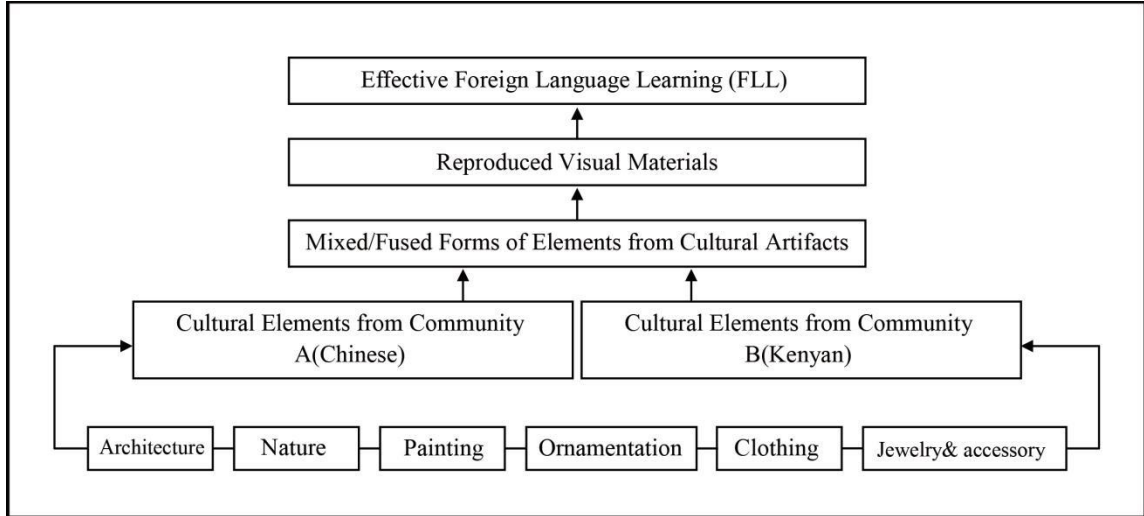


Figure 2.6: Flow chart indicating relationship among variables

Source: The researcher's own design

Effective FLL is the dependent variable and fusing forms of cultural artifacts is the independent variable. Fused cultural elements selected from the Chinese and Kenyan communities in the form of Polymorphism are the underlying variables. This study purposively selected the six underlying variables for the study.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter focuses on the methodology that the research used to identify elements from Chinese cultural artifacts and Kenyan cultural artifacts. This chapter is divided into research design, site of study, sample size, data collection, tools and procedures, data analysis, and ethical consideration.

3.2 Research Design

This study applied the exploratory research design. According to Brown R.B. (2006:43), exploratory research “tends to tackle new problems on which little or no previous research has been done”. This type of research was employed in this study so as to have a better understanding of the existing problem of acquisition of new languages that have not been thoroughly investigated and acquire new insight into it. Exploratory research was applied to explore how to fuse the identified elements from Chinese Han and Kenyan Maasai cultural artifacts into polymorphic forms, and apply the fused forms in reproducing the existing visual materials of Confucius Institutes in Kenya.

3.3 Site of Study

The site of study were the Confucius Institutes at Kenyatta University and University of Nairobi. They are indicated below.

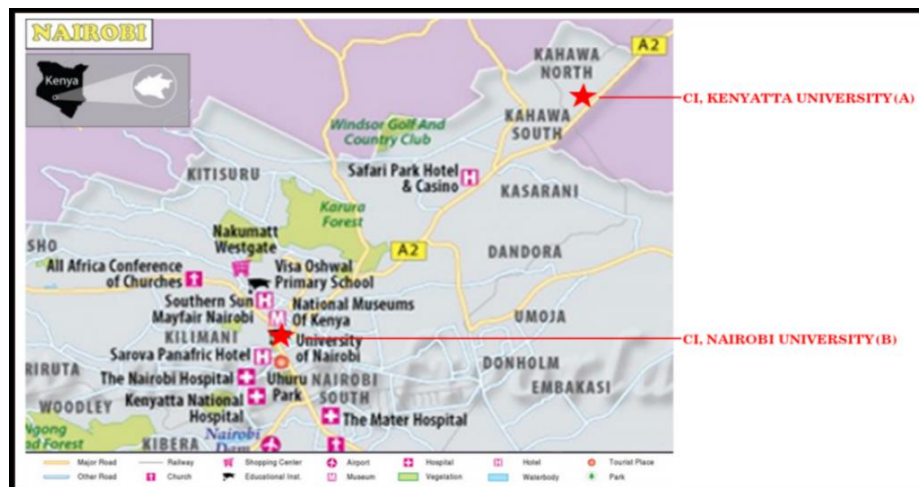


Figure 3.1 Sites of study

Source: <https://www.mapsofworld.com/kenya/cities/nairobi.html>

The two sites are marked in red stars in the map (Figure 3.1). Confucius Institute at Kenyatta University is marked as A, while Confucius Institute at University of Nairobi is marked as B. Both of the two Institutes are in Nairobi town, with a distance of 16 kilometers between themselves.

3.4 Target Population

The target population was the Directors and administrators of the two CIs. They guided on the visual materials in use at the Institutes for the teaching of Chinese Language.

3.5 Sample Techniques

The sampling technique adopted in the study is cluster sampling. The samples like posters, logos and fliers were categorized into smaller groups, depending on types of artworks. These groups were brand publicity, enrollment brochures and fliers, teaching environment and decoration, cultural activities publicity, teaching materials and office stationery. They were then either randomly or purposively selected to form the study sample.

3.6 Sample Size

A pilot study done at the CI in Kenya identified 32 existing visual materials (See Figure 4.1 and Appendix II). The 32 samples were categorized into five groups, namely brand publicity, enrollment materials, teaching environment, cultural activities and teaching materials or office stationery.

The sample size depended on the number of samples in clusters. The final sizes were determined based on the principle of 5% margin of error and 95% degree of confidence. Therefore, in the five categories of the 32 samples collected, 30 projects were purposively selected to be used to reproducing. (See table 3.4).

Further six types of elements from cultural artifacts namely architecture, paintings, ornamentation, nature, clothing and jewelry and accessories were selected for study. 60 samples of elements were collected and coded using the 5 types of cultural elements. The researcher sampled this using table 3.1 below.

Table 3.1 Sample size of cultural elements collected

Community	Types of Cultural Elements	Quantity of Samples of Elements Collected and Coded
Chinese Han	Architecture	5
	Painting	5
	Nature	5
	Ornamentation	5
	Clothing	5
	Jewelry and accessories	5
Kenyan Maasai	Architecture	5
	Painting	5
	Nature	5
	Ornamentation	5
	Clothing	5
	Jewelry and accessories	5
Total Number		60

3.7 Pilot Study

In order to provide insights for the application of cultural fusion on designs of visual materials in Confucius Institutes in Kenya, the researcher conducted a survey to collect data on existing visual materials in Confucius Institutes at Kenyatta University and University of Nairobi. (See Figure 4.1). This provided insights into the function of cultural fusion on designs of visual materials to ensure effective Foreign Language Learning (FLL) in the Institutes.

The researcher found a total of 32 samples at the CIs which were clustered into five categories, namely brand publicity, enrollment materials, teaching environment, cultural activities and teaching materials or office stationery. Out of these only 6.25% have contained minimal elements from both cultures, as most of them were lacking the elements of both cultures to enhance the learners' motivation. 65.63% were totally without cultural elements. Out of the remaining 28.12% of the materials, two thirds had only Chinese elements and one third had only Kenyan elements. This low rate of adopting cultural design informed the great need of applying fusion of cultural elements in redesigning visual materials for the CIs to ensure effective FLL acquisition. This was the gist of this study.

3.8 Data collection, Tools and Procedures

The following are data collection, tools and procedures used in this study:

3.8.1 Identification of Existing Visual Materials Used at CIs in Kenya

The researcher collected first hand data on existing Visual Materials used at CIs in Kenya directly from the CIs. It was obtained from an interview schedule (Appendix I) with two directors and administrators, Confucius Institutes. All the two CI directors and administrators at Kenyatta University and University of Nairobi were purposively interviewed and documented. All the samples collected from the two Institutes were documented.

3.8.2 Identification of Han Cultural Elements and Maasai Cultural Elements

The researcher collected and identified typical Han Cultural Elements and Maasai Cultural Elements to be used in the study. These elements were mainly obtained from books in library and internet. They also came from relevant pictures and records about Han and Maasai people found in museums, magazines and other places. Cameras were used for recording articles found in the museum and those found in books were scanned.

3.8.3 Fusion of the Identified Elements from Chinese Han and Kenyan Maasai Cultural Artifacts into Polymorphic Forms

Experiments were done on the identified Chinese Han and Kenyan Maasai cultural elements to fuse using polymorphism. Polymorphic forms were produced based on elements side by side, elements fused, background side by side, background fused, both elements and background side by side and both element and background fused. The experiments were carried out according to different combinations of elements identified from Chinese Han cultural artifacts and Kenyan Maasai cultural artifacts (See table 4.1). A sketch book was used from inspiration to composition for fusing the identified cultural elements into polymorphic forms.

3.8.4 Application of fused polymorphic forms in reproducing visual materials

Fused cultural elements were applied to reproduce the visual materials at the CIs.

3.9 Data analysis

The following sets of analysis were carried out:

3.9.1 Identified Existing Visual Materials used at CIs in Kenya

Samples of identified existing visual materials at CIs in Kenya were classified and recorded. A record sheet was used to analyze these samples, as what is shown below.

Table 3.2 Record sheet for samples collected from Confucius Institutes

Name of the Institute	
Date of collection	
Site of collection	
Categories of materials	
Occasion of usage	
Description of colours, type font, font size, size of item and visual impact	
Elements of Chinese Culture	
Elements of Kenyan Culture	
Graphic design parameters	
Other information if any	

For these 32 samples, the site, categories, date of collection, occasion of usage, description of the samples in details and elements from cultural artifacts were documented and analyzed. Document analysis was applied to analyze the graphic design parameters and other key information obtained. The results were presented using charts.

3.9.2 Identified Han Cultural Elements and Maasai Cultural Elements

Coding for the elements from Chinese Han and Kenyan Maasai cultural artifacts was done before recording and analyzing the characteristics of these cultural elements. Coding was done to clearly show different types of cultural elements from the two communities. (See Table 4.1)

Data collection was recorded in observation schedules as shown in Table 3.3 below. In order to make sure that there would be enough cultural elements to be adopted in the project, 60 samples were collected and coded so that 5 projects with fused cultural elements were produced for each type of cultural elements. Fusion was done interchangeably. Document analysis was used to analyze the Han/Maasai cultural elements, using the below table 3.3.

Table 3.3 Analysis sheet for Han/Maasai cultural elements

Distinguished Cultural Category	
Country and community	
Source of sample	
Description of colour, style and patterns	
Additional important information if any	
Photo	
Date Collected	
Code of the sample	

3.9.3 Analysis for fused elements in Polymorphic forms

The final fused polymorphic forms containing two cultural elements were analyzed to attain a wide range of production of CI visual materials. The project entailed production of 5 categories of visual materials at CIs in Kenya. The production had combined identified elements from Chinese Han and Kenyan Maasai cultural artifacts.

Fused compositions were applied to the creative project design. Some designs contained only one fused composition, others contained more than one. (See Appendix IX and Appendix X). Flat colour and toned colour were used. (See Table 3.4 below). Each titled piece of production had its own documentation (sketches of cultural elements, record of experiment processes and explanation of application).

The experiments were based on the Chinese Han and Kenyan Maasai cultural elements identified from photos, books and other sources. Inspirations were put into preliminary sketches in sketch pads according to different categories. The researcher used different design methods and techniques such as abstraction, Illustrator, transforming shapes to recreate the elements into fused forms. Then comprehensive products were generated according to different functions of the materials.

The researcher reproduced a total of thirty (30) visual materials for CIs in Kenya. (See Appendix X) These designs were done according to different functions. Each design had a combination of two cultures to ensure the effective FLL process in CI, as indicated in the table below.

Table 3.4: Summary of the creative project

Categories	Production Item	Distinguishing Element	Design Project		
			Polymorphic Fusing Technique	Graphic Design Style	QTY
1, brand publicity	Logo	CHP-KMP	Elements side by side	Patterns ; contrast; outline; texture; Rhythm; flat colour; natural	1
	Newsletter cover	CHJ-KMJ	Elements side by side	Fused patterns; engraving; photography; toned colour; abstract	1
	Strategic plan cover	CHA-KMA	Background fused	Creating patterns; shading; Illustrator; ink; toned colour; abstract	1
	CI Club T-shirt	CHO-KMO	Elements side by side	Patterns ;illustrator; splicing; flat colour; natural	1
2, enrollment brochures and fliers	Brochure	CHP-KMP	Background fused	Creating patterns; sketch; case; shape & dots; toned colour; abstract	1
	Flier	CHN-KMN	Elements side by side	Vector graphics; Shapes; photography; flat colour; natural	1
	Leaflet	CHC-KMC	Elements fused	Abstraction; gradient; distort; photography; toned colour; abstract	1
	Registration form	CHN-KMN	Background side by side	Patterns ; Illustrator; alignment; flat colour; natural	1
3,teaching environment and decoration	Wall decoration picture	CHO-KMO CHA-KMA	Both background and elements fused	Creating patterns; colour harmony; Illustrator; toned colour; abstract	2
	Signage	CHP-KMP	Elements fused	Vector graphics; Illustrator; harmony; alignment; flat colour; natural	1
	Roll-up banner	CHO-KMO	Both elements and background side by side	Creating patterns; sketch; case; shape & dots; toned colour; abstract	1
	Welcoming banner	CHN-KMN	Background side by side	Creating patterns; water colour; dying; texture; toned colour; abstract	1
	Poster	CHJ-KMJ CHJ-KMJ	Both background and elements side by side	Vector graphics; Contrast; fading; photography; flat colour; natural	2
4, cultural activities	Activity banner	CHN-KMN CHA-KMA	Both background and elements side by side	Transforming shapes; contrast; photography; flat colour; natural	2
	Invitation card	CHJ-KMJ CHJ-KMJ	Both background and elements fused	Creating patterns; distort; gradient; Contrast; toned colour; abstract	2
	Activity program	CHC-KMC CHC-KMC	Background fused	Abstraction; ink with vector graphics; 3-dimension; toned colour; abstract	2
	Activity sticker	CHP-KMP CHA-KMA	Elements fused;	Vector graphics; Illustrator; alignment; flat colour; natural	2
	Activity poster	CHC-KMC CHN-KMN	Elements side by side	Transforming shapes; photography & Illustrator & ink; flat colour; natural	2
5, teaching materials and office stationery	CI head letter paper	CHO-KMO	Background side by side	Contrast; fading; photography; toned colour; abstract flat colour; natural	1
	Publicity bag	CHP-KMP	Elements fused	Transforming shapes; vector graphics; toned colour; abstract	1
	Business Card for CI staff	CHC-KMC	Background fused	Abstraction; brush pen; gradient; 3-dimension;toned colour, abstract	1
	Booklet	CHO-KMO	Background side by side	Creating patterns; sketch; alignment; vector graphics; pencil; line; Stylizing forms; photography; contrast; rubbing; toned colour; abstract; flat colour; natural	1
	CI folder	CHA-KMA	Both background and elements fused	Patterns ; Illustrator; harmony; alignment; flat colour; natural	1
TOTAL NUMBER					30

The artistic project ended in an examinable exhibition that entailed:

1. A bound report
2. An exhibition showing the produced visual materials for CIs in Kenya

3. Sketches and inspirations of the visual materials for CIs.

3.10 Ethical considerations

The following ethical considerations were followed. Research participants were not subjected to harm in any ways, and the privacy of participants was guarded. All the interview recordings were only used for this study. The researcher avoided presenting inconvenience to others people. All visual materials and cultural elements chosen showed no prejudice, discrimination or negative influences on the societies. Besides, the researcher honestly reported data, results, methods and procedures.

4.0 CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

4.1 Introduction

This chapter presents data obtained from the field and analysis. The data is presented hereafter according to the set objectives.

4.2 Presentation and Analysis of Data Collected on Existing Visual Materials Used at CIs in Kenya

In order to achieve the objectives of the study, the researcher collected first hand data on existing visual materials used at CIs in Kenya directly obtained from the CIs. It was obtained through visit and from an interview with two directors and administrators, Confucius Institutes. All the two CI directors and administrators at Kenyatta University and University of Nairobi were purposively interviewed and documented.

Through the visit to the two Confucius Institutes in Nairobi, the researcher collected a total number of 32 pieces of visual materials used there. It was found that there were about five categories of printed publicity materials exist for use as CI publicity materials in Kenyatta University and University of Nairobi. The five categories were brand publicity, enrollment brochures and fliers, teaching environment decoration, cultural activity publicity materials, teaching materials and office stationery, as shown in Figure 4.1.

CONFUCIUS INSTITUTE AT UNIVERSITY OF NAIROBI		
Brand publicity	Teaching environment and decoration	Teaching materials and office stationery
		
CI Club T-shirt	Welcoming banner	Booklet
Cultural activities		
		
Activity banner	Activity banner	Invitation card
		
Activity program	Activity poster	Activity poster
Enrollment brochures and fliers (Not available)		

CONFUCIUS INSTITUTE AT KENYATTA UNIVERSITY				
Brand publicity				
				
Logo	Newsletter cover	Strategic plan cover	CI Club T-shirt	
Enrollment brochures and fliers				
				
Brochure	Flier	Leaflet	Registration form	
Teaching environment and decoration				
				
Wall decoration picture	Signage	Roll-up banner		
				
Wall decoration picture	Poster	Poster		
Cultural activities				
				
Invitation card	Activity program	Activity sticker	Activity sticker	
Teaching materials and office stationery				
				
CI head letter paper	Publicity bag	Business Card for CI staff	Booklet	CI folder

Figure 4.1 Categorized samples of visual materials collected from the CIs
Source: The researcher's own design

4.2.1 Analysis of Categorized Samples Collected from the CIs

The collected designs of visual materials in CIs in Kenya were documented and analyzed qualitatively to identify categories and percentage of adoption of cultural elements (Appendix II). The results of the analysis are also presented using pie charts (See Figure 4.2).

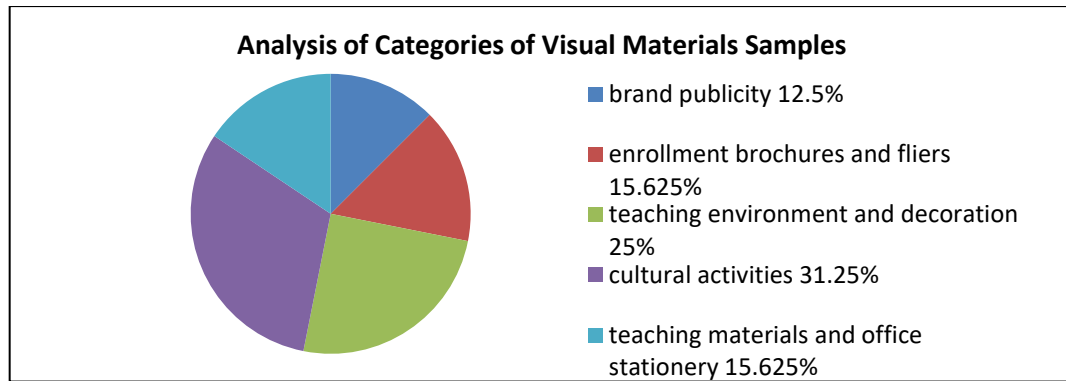


Figure 4.2 Analysis of categorized samples collected from the CIs

Source: The researcher's own design

From the pie chart, it is revealed that among the five categories of visual materials, cultural activities comprise the highest percentage (31.25%) followed by teaching environment (25%) and decoration while the brand publicity has the lowest percentage (12.5%).

The researcher then sought to find out the distribution of elements with Chinese Han and Kenyan Maasai on the above materials. A total of 6 samples had only Chinese elements, 3 samples had only Kenyan elements, 21 had neither of them and 2 have both. The result is shown in the following chart (See Figure 4.3)

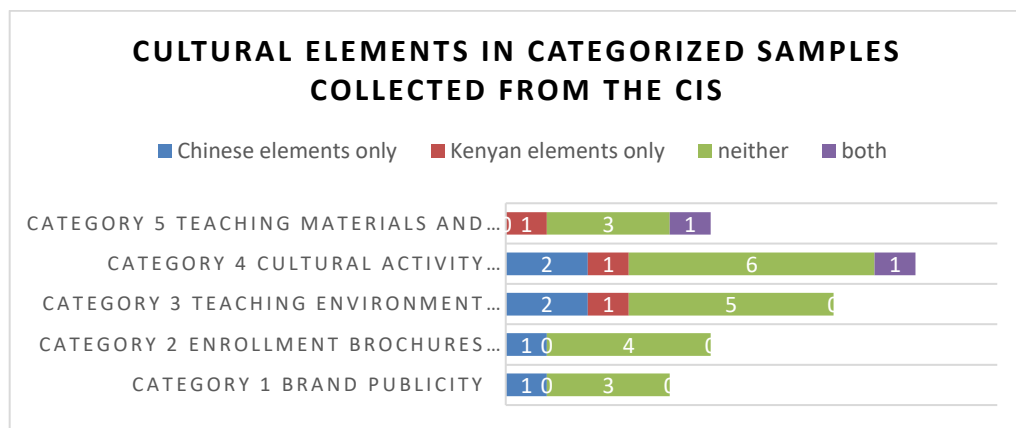


Figure 4.3 Analysis of cultural elements in categorized samples collected from the CIs

Source: The researcher's own design

The result showed that there was only 2% of the collected samples that contain fused Chinese and Kenyan cultural elements.

4.2.2 Presentation and Analysis of Interviews with the Directors at the Two CIs

Four people were interviewed and all of them reported that visual materials were used in Confucius Institutes. As for the question “which type is the most common one among these visual materials”, three out of the four interviewees stated that the most common types among these visual materials are posters and banners, especially for cultural activities. One mentioned that there were also other forms used such as leaflets, pictures, newsletters and so on.

For question “are there any cultural elements used in these visual materials”, all interviewees said that for most of these visual materials there were either no cultural elements used or only one kind of cultural elements used. As for the question about the necessity of the appearance of different cultural elements in the visual materials, both interviewees agreed that it was necessary that both Chinese cultural elements and Kenyan elements should appear on these visual materials for the sake of enhancing students’ interest in learning the language and feeling being involved.

One interviewee strongly believed that good design of visual materials would ensure effective Foreign Language Learning (FLL) of students in the Institute. For the last question in the questionnaire which is related to the current situation of cultural elements in visual materials, one argued that most of them contain only Chinese cultural elements, another said that most of them contain only Kenyan cultural elements, while the rest mentioned that two most of them do not contain any cultural elements. Therefore, 50% of the interviewees believed that there was lack of fused cultural elements in the existed visual materials. The result was consistent with what was shown in the samples collected.

When asked about the design work of materials at the CI, one interviewee indicated that most of their posters were just designed by their own staff or by Chinese volunteers who did not have any skill in designing. They sometimes just used office software to edit the information without adding cultural elements. This was because they did not have the

budget to employ a professional designer so CI staff made the posters even though they did not realize the importance of input of cultural elements in the designs.

4.3 Presentation and Analysis of Data Collected on Identified Han Cultural Elements and Maasai Cultural Elements

The first objective of the study was to identify elements from Chinese Han and Kenyan Maasai cultural artifacts that could be used in the study. In doing this, coding for the elements from cultural artifacts was conducted.

Identified Han cultural elements and Maasai cultural elements were classified and coded according to their sources. Codes C and K represented China and Kenya respectively. H and M represented Han community and Maasai community. A represented architectural elements in the two cultures; P referred to painting the two communities; N represented to nature elements in the two culture; O referred to elements in ornamentation; C represented the elements from clothing; J referred to the elements from jewelry and accessories.

These samples were numbered and coded as shown in Table 4.1.

Table 4.1 Coding sheet for elements from cultural artifacts


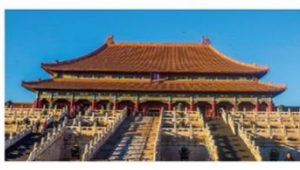










No	Cultural Community	Types of Cultural Elements	Code
1	Chinese Han	Architecture	CHA1, CHA2,CHA3,CHA4,CHA5
		Painting	CHP1, CHP2,CHP3,CHP4,CHP5
		Nature	CHN1, CHN2,CHN3,CHN4,CHN5
		Ornamentation	CHO1, CHO2,CHO3,CHO4,CHO5
		Clothing	CHC1, CHC2,CHC3,CHC4,CHC5
		Jewelry and accessories	CHJ1, CHJ2,CHJ3,CHJ4,CHJ5
2	Kenyan Maasai	Architecture	KMA1,KMA2,KMA3,KMA4,KMA5
		Painting	KMP1,KMP2,KMP3,KMP4,KMP5
		Nature	KMN1,KMN2,KMN3,KMN4,KMN5
		Ornamentation	KMO1,KMO2,KMO3,KMO4,KMO5
		Clothing	KMC1,KMC2,KMC3,KMC4,KMC5
		Jewelry and accessories	KMJ1, KMJ2, KMJ3, KMJ4, KMJ5

Characteristics of cultural elements were recorded and analyzed. The researcher collected and identified typical Han Cultural elements and Maasai Cultural elements used in the study. These data were mainly obtained from books in library and internet. They also came from relevant pictures and records about Han and Maasai people found in museums,

magazines and other places. Cameras was used for recording and all other book research documents were scanned. Six types of cultural artifacts, namely architecture, painting, nature, ornamentation and clothing, jewelry and accessories, were focused on. The following section presents the data collected and analyzed.

4.3.1 Data Collected on Cultural Elements of Architecture

The researcher collected 24 pictures on Chinese Han and Kenyan Maasai architectural buildings (12 pictures for each) and restudied the characteristics about them, aiming to find out the relation between cultural identity and architecture. This is shown below.

PICTURES OF CHINESE HAN CULTURAL ARTIFACTS (ARCHITECTURE)		
		
Picture 1	Picture 2	Picture 3
		
Picture 4	Picture 5	Picture 6
		
Picture 7	Picture 8	Picture 9
		
Picture 10	Picture 11	Picture 12

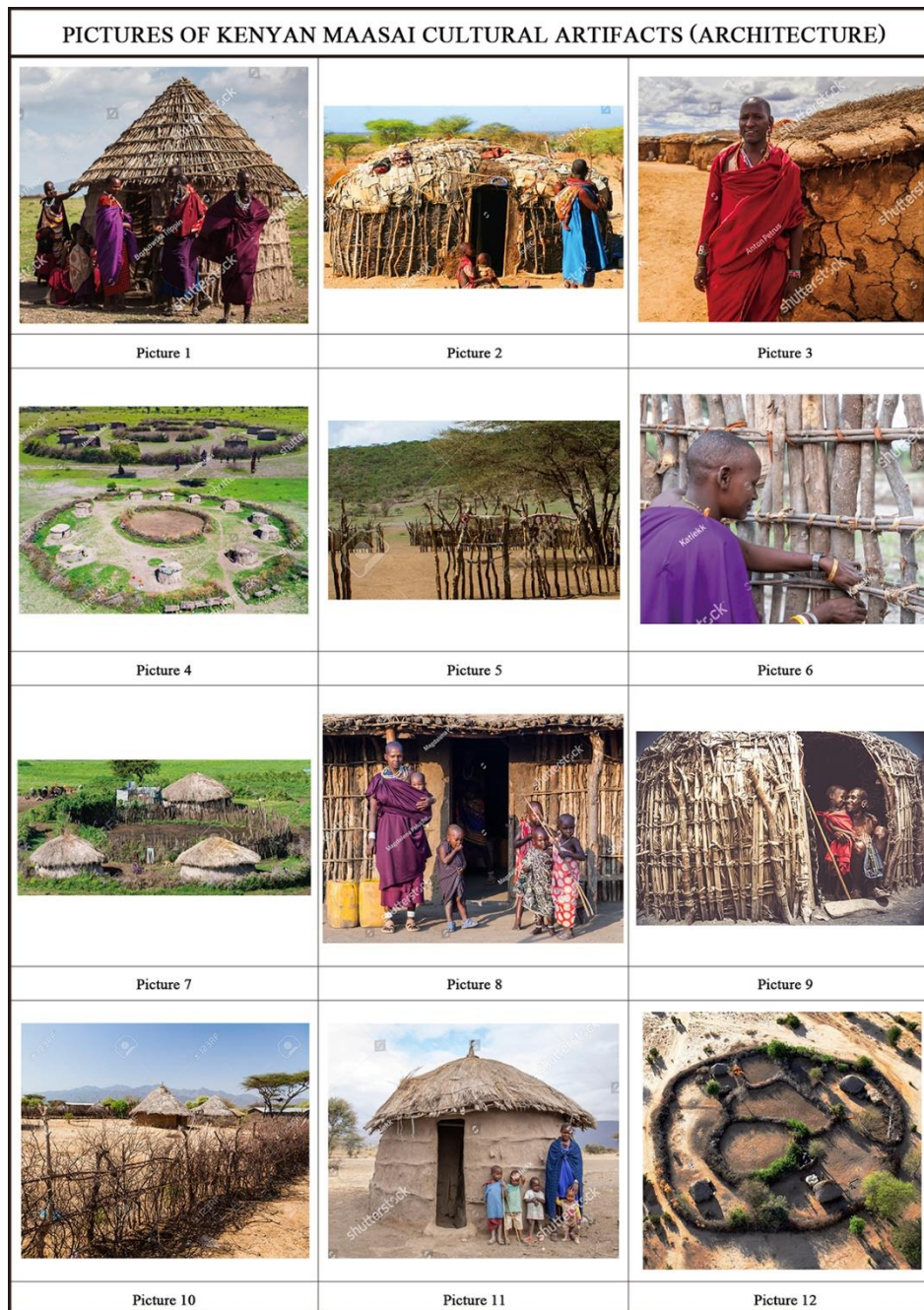


Figure 4.4 Collected pictures of cultural artifacts (architecture)

Source: The researcher's collection

Among the 12 pictures of Chinese architecture, 7 of them had similar shape, texture and materials though there was small variation. Among the 12 pictures of Maasai architecture, 10 of them were either similar in shape or in structure and materials. Therefore, those commonly adopted and most representative structural elements which identify each ethnic

group were selected by primarily visual standards for the purpose of elements fusion design.

Some Chinese historic buildings in different periods and Maasai buildings were studied and compared with the new built forms. The result is that there was a strong link between the identity of the community, the way of living of each nation and its effects on their building. It clearly reveals that similar structure of buildings indicated similar functions of the two communities.

These five elements for each ethnic group were chosen according to the shape, materials, architecture complex or clusters, texture or color and partial details. Appendix III shows the analysis of the selected architectural elements for this study. The Temple of Heaven (CHA1) and Maasai hut (KMA1) were chosen because the shapes were resembling each other. For materials, elements were chosen from The Great Wall (CHA2) and the defending fence of Maasai cottage (KMA2). Sharing the same function, the materials, however, were in sharp contrast. For ancient villages of Chinese and Maasai, they share interesting similarities in both outline and design. For texture and colors of wall, ancient city wall of China (CHA4) and wall of Maasai hut (KMA4) were chosen to express the symbolized colors and identified textures. For the architectural details, the comparing elements were picked from exactly the same part of the buildings, roof of Forbidden City (CHA5) and roof of Maasai cottage (KMA5).

4.3.2 Data Collected on Cultural Elements of Painting

A series of collected painting pictures were given to students for them to identify those could represent the two nations' distinct style of paintings in their minds. There were 24 paintings from each ethnic groups, Chinese Han and Kenyan Maasai, given to student respondents to choose the top pictures. These pictures are shown below.

PICTURES OF CHINESE HAN CULTURAL ARTIFACTS (PAINTING)

			
Picture 1	Picture 2	Picture 3	Picture 4
			
Picture 5	Picture 6	Picture 7	Picture 8
			
Picture 9	Picture 10	Picture 11	Picture 12
			
Picture 13	Picture 14	Picture 15	Picture 16
			
Picture 17	Picture 18	Picture 19	Picture 20
			
Picture 21	Picture 22	Picture 23	Picture 24



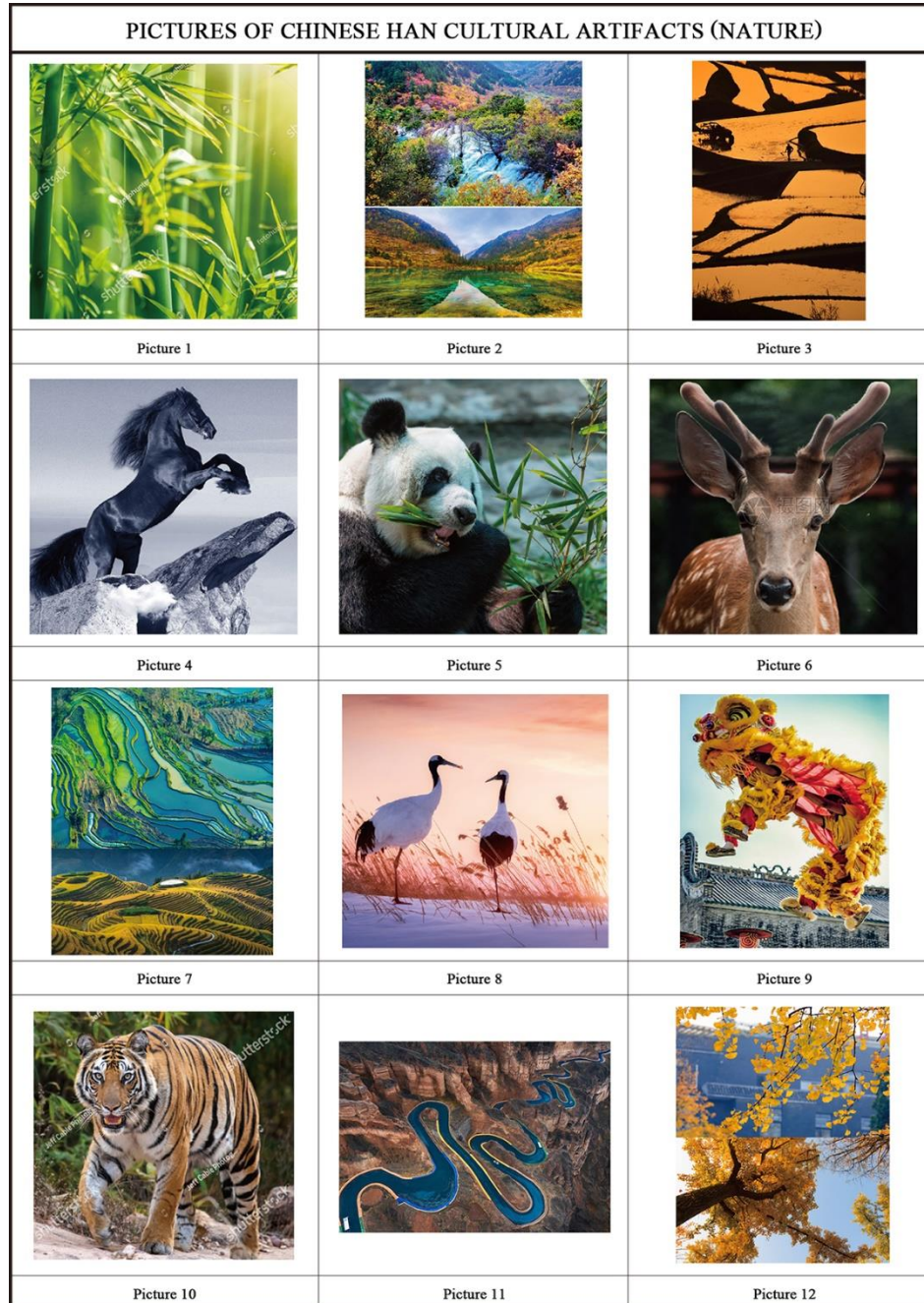
Figure 4.5 Collected pictures of cultural artifacts (painting)

Source: The researcher's collection

The results showed that Chinese Nian painting, Chinese traditional ink painting, Maasai oil painting, Maasai watercolor painting gained large popularity. These top-chosen elements were analyzed and used to develop compositions for the study. Appendix IV shows the analysis of the selected painting elements for this study.

4.3.3 Data Collected on Cultural Elements of Nature

The researcher collected 24 pictures about nature from each ethnic groups, Chinese Han and Kenyan Maasai, as is shown in the following Figure 4.6. Typical cultural elements of nature were identified by 80% of respondents (8 out of 10) as trees, rivers, animals and landform.



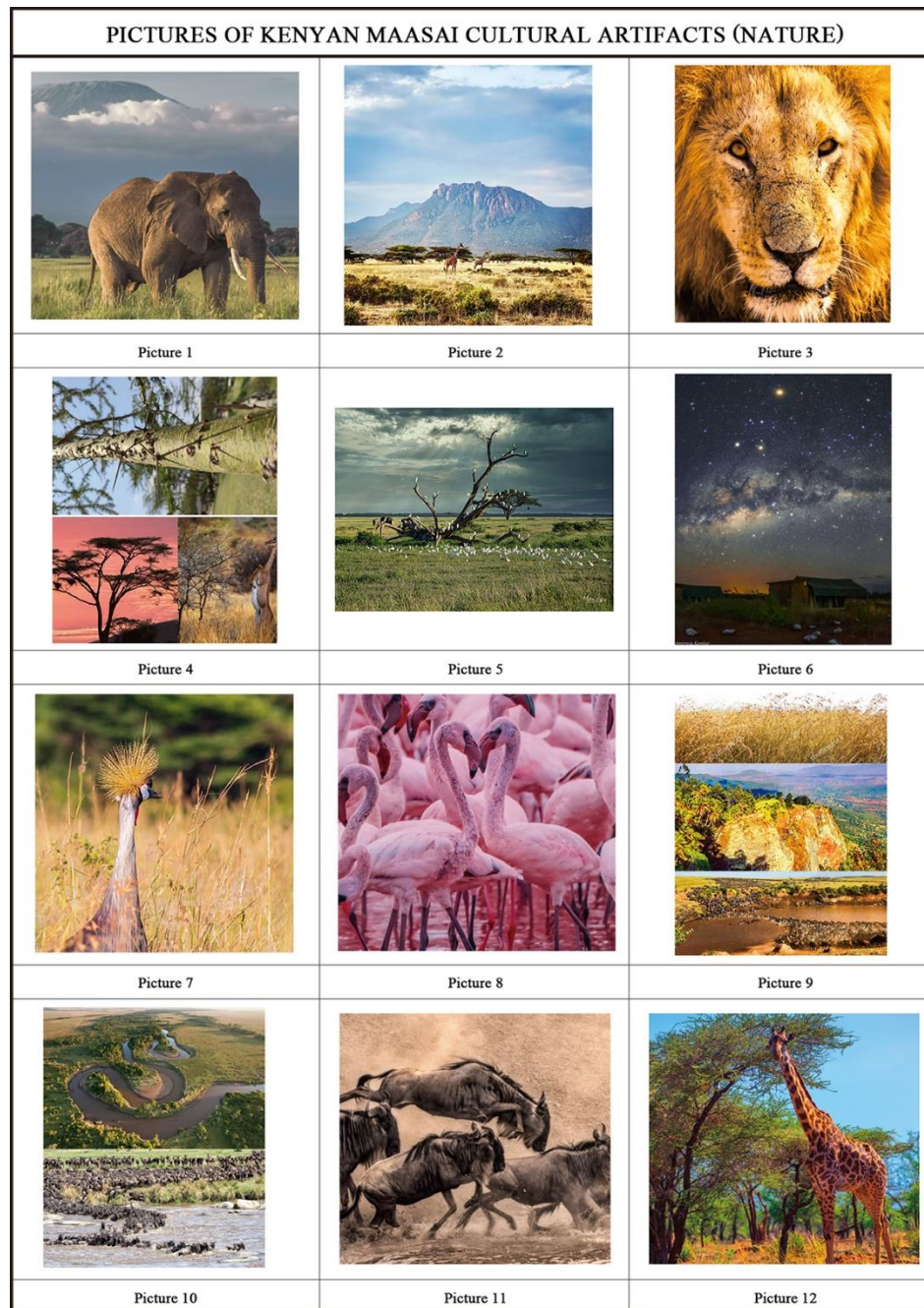




Figure 4.6 Collected pictures of cultural artifacts (nature)

Source: The researcher's collection

Therefore, the researcher chose Chinese national tree ginkgo tree, Chinese Mother River the Yellow River, panda, Chinese terraces for rice growing as selected Chinese cultural elements. Correspondingly the researcher also chose acacia tree, Maasai River, lion, giraffe and prairie for Maasai cultural elements. Appendix V shows the analysis of the selected natural elements for this study.

4.3.4 Data Collected on Cultural Elements of Ornamentation

As ornaments could often indicate people's social status, age and even the rites of passage, the researcher thought that it was important to include different types of ornaments used by the two ethnic communities. The researcher also went to Maasai villages and antique shops to collect the ornaments and objects made of different materials and with various designs. Pictures of the collected ornaments are shown below.

PICTURES OF CHINESE HAN CULTURAL ARTIFACTS (ORNAMENTATION)		
		
Picture 1	Picture 2	Picture 3
		
Picture 4	Picture 5	Picture 6
		
Picture 7	Picture 8	Picture 9
		
Picture 10	Picture 11	Picture 12
		
Picture 13	Picture 14	Picture 15
		
Picture 16	Picture 17	Picture 18

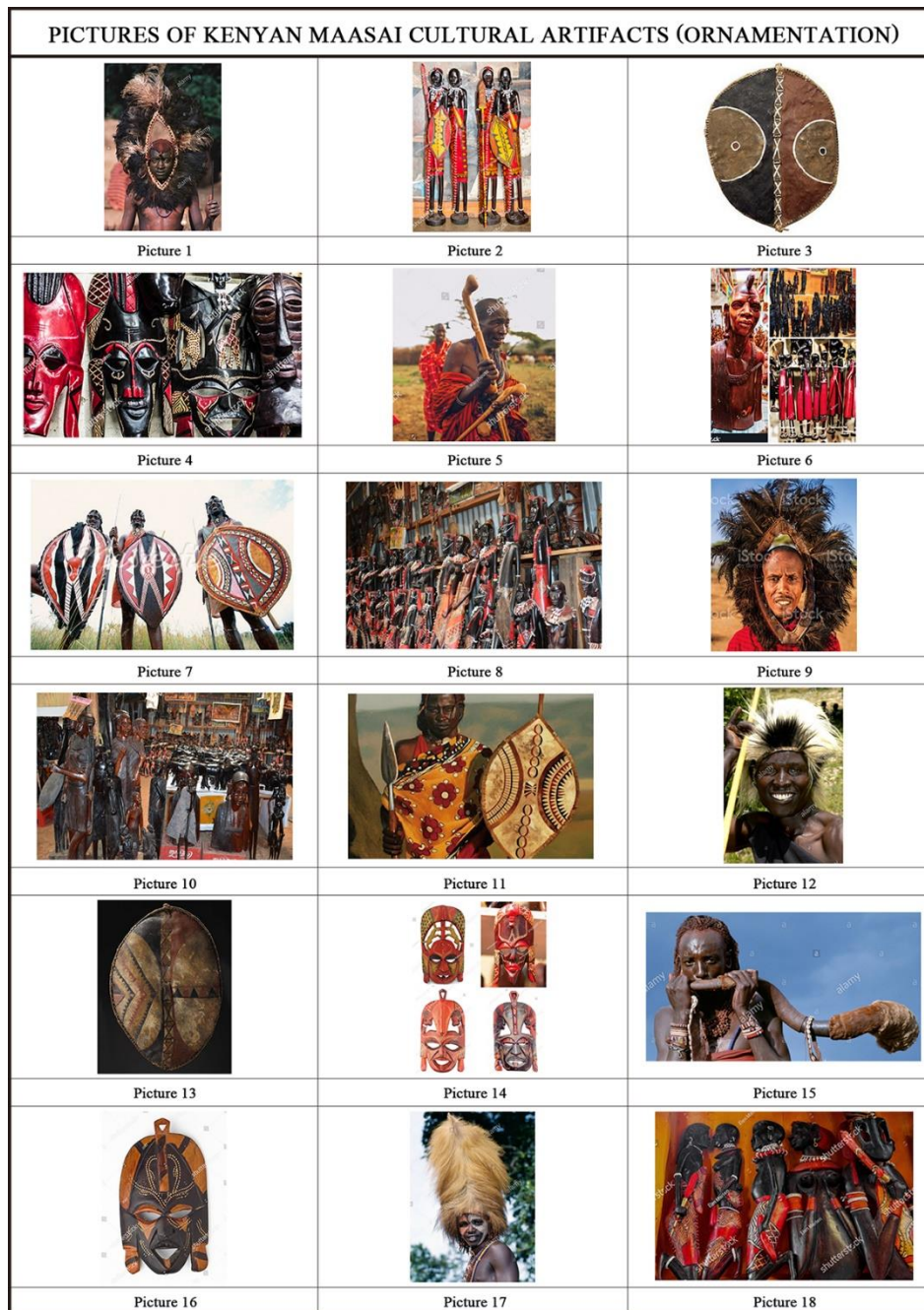


Figure 4.7 Collected pictures of cultural artifacts (ornamentation)

Source: The researcher's collection

The result showed that there were a variety of materials, ranging from stone, leather, shell, bone to ivory, brass, beads, metal and so on. These traditional ornaments also appeared in various forms, such as belts, armllets, Maasai spears, shields, swords, stone pillows, paper cuttings, RUYI jade and masks. Appendix VI shows the analysis of the selected ornamentation elements for this study.

The researcher selected Maasai rungu, Maasai shields and wooden carved masks as typical of the Maasai, while Chinese paper cuttings, jade ornaments, Chinese ceramic ornaments and ancient swords are the top elements selected.

4.3.5 Data Collected on Cultural Elements of Clothing

For Chinese Han traditional clothing and Maasai traditional clothing, the researcher chose 9 pictures from each and gave the students to choose the tops ones which could represent the two communities. They are shown below.

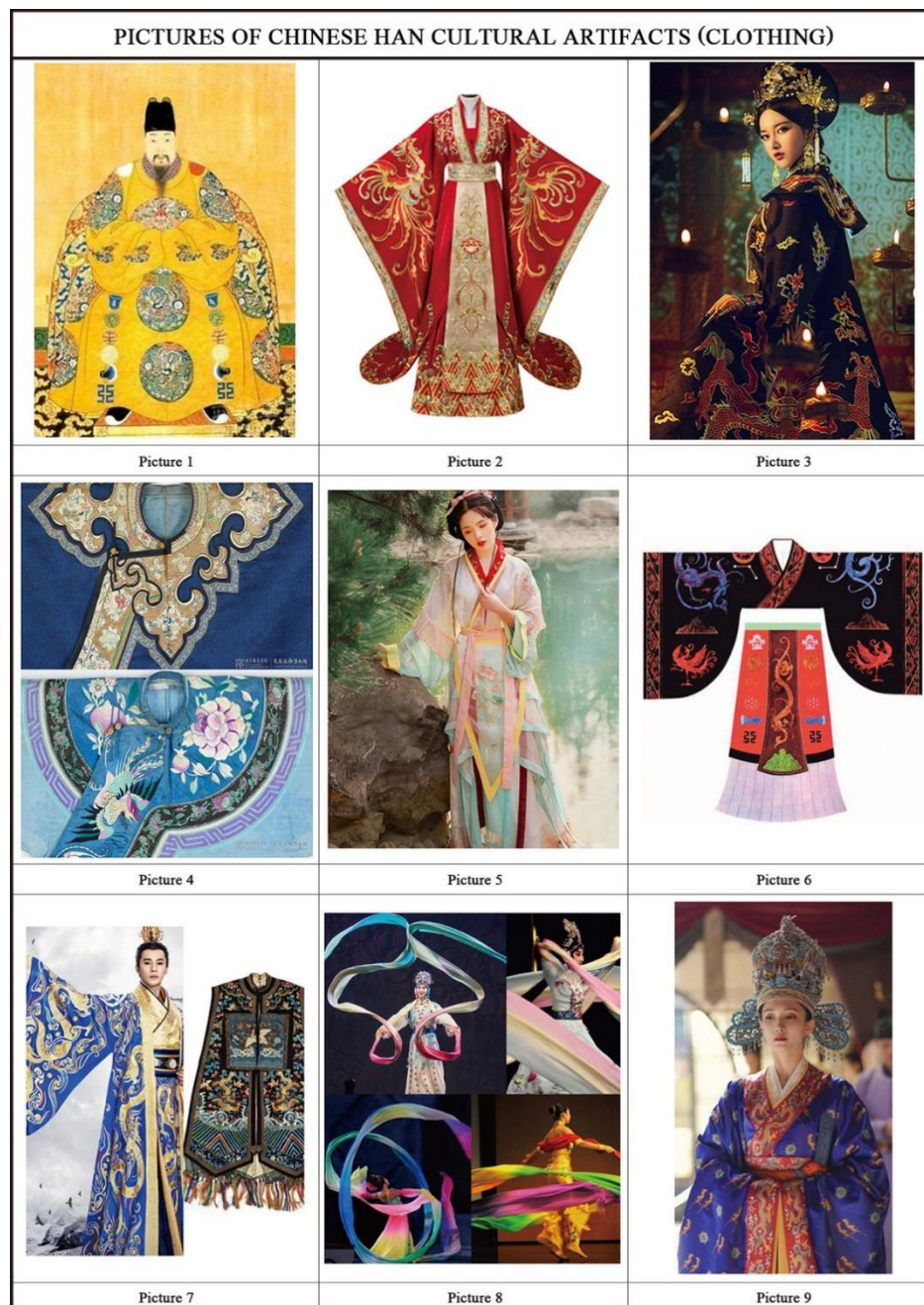






















Figure 4.8 Collected pictures of cultural artifacts (clothing)

Source: The researcher's collection

Results indicated that official Han clothing, Maasai shuka, Han clothing for youth, wedding clothes for both communities are on the list. Therefore, the researcher decided to use the above elements to make fused compositions. Appendix VII shows the analysis of the selected clothing elements for this study.

4.3.6 Data Collected on Cultural Elements of Jewelry and Accessories

Due to the auspicious meaning and its embodiment of social status, jewelry and accessories in China gained popularity for centuries. They were worn by Chinese Han people, used as decorations or betrothal gifts throughout history. In Kenya, beaded jewelry and layered accessories are also a significant part of Maasai tribe culture, symbolizing energy, strength and unity.

PICTURES OF CHINESE HAN CULTURAL ARTIFACTS (JEWELRY AND ACCESSORIES)		
		
Picture 1	Picture 2	Picture 3
		
Picture 4	Picture 5	Picture 6
		
	Picture 8	Picture 9
		
Picture 10	Picture 11	Picture 12
		
Picture 13	Picture 14	Picture 15
		
Picture 16	Picture 17	Picture 18

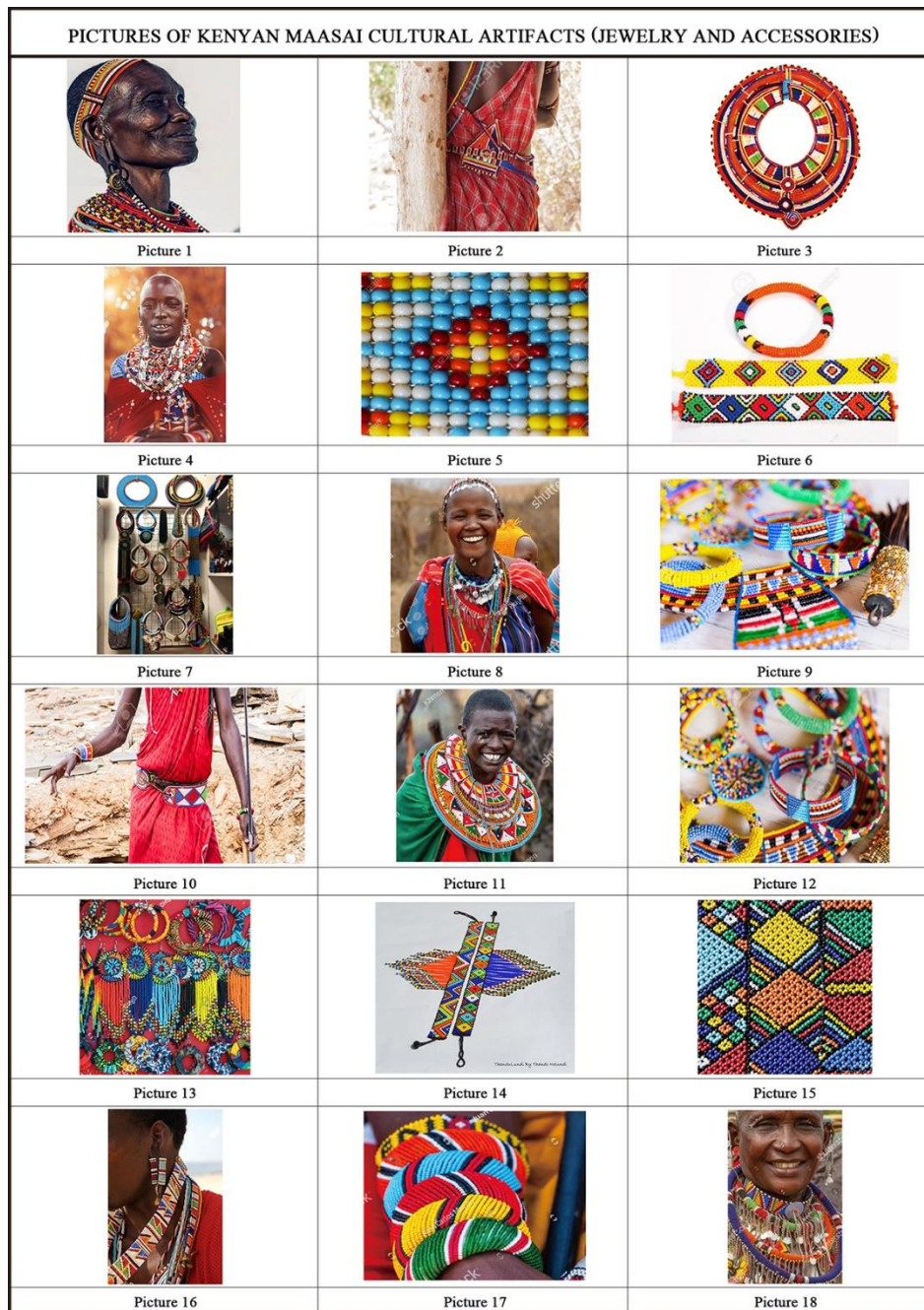


Figure 4.9 Collected pictures of cultural artifacts (jewelry and accessories)
Source: The researcher's collection

A likert-type scale was used to assess the ethnic value of the following elements: beads, warrior feather, wedding jewelry, shell, bracelet, hairpins, earrings, jade, necklace, waist belt, Chinese knots and sachet. The range for the scale is shown in Figure 4.10.

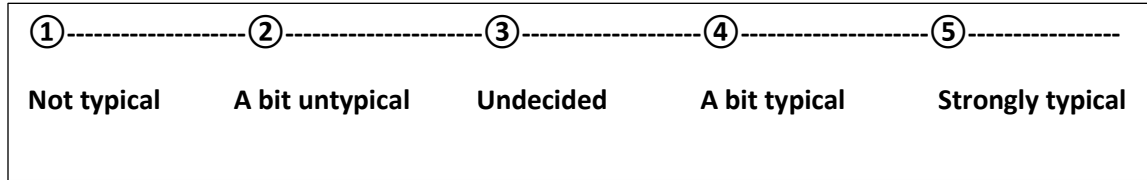


Figure 4.10: Likert scale used in assessing the ethnic value of cultural elements of jewelry and accessories

Source: The researcher's own design

Six out of ten respondents pointed out that items like shell and earrings are not typical since both ethnic groups have them in similar shape and materials. Maasai beads and Chinese knots gained a high recognition as highly typical, as 80% and 70% percentage of respondents reported respectively. 50% of respondents identified jade as a bit typical item, and 60% of respondents identified hairpin as a bit typical item. Appendix VIII shows the analysis of the selected elements on jewelry and accessories for this study.

4.4 Presentation and Analysis of Data Collected on Fused Elements in Polymorphic forms

The second objective was to fuse the identified Chinese Han cultural elements and Kenyan Maasai cultural elements into polymorphic forms. There were a series of polymorphic compositions generated from fused elements. (See Appendix IX) The number of projects were 30 in total. For each project, there were more than one fused composition designed.

The elements were fused according to combination and variation in shapes, feeling, colors, texture and so on. The researcher first drafted in the sketch books and made a lot of experiments for creative ideas. Some techniques were adopted in the composition experiments, such as Chinese brush painting with ink, salt with watercolor, using glue with toilet paper, printing special textures from barks, stones. Many graphic design techniques were also used to achieve different effects in the compositions such as abstraction and transforming shapes. The number of compositions made for the 30 projects were listed in the following chart.

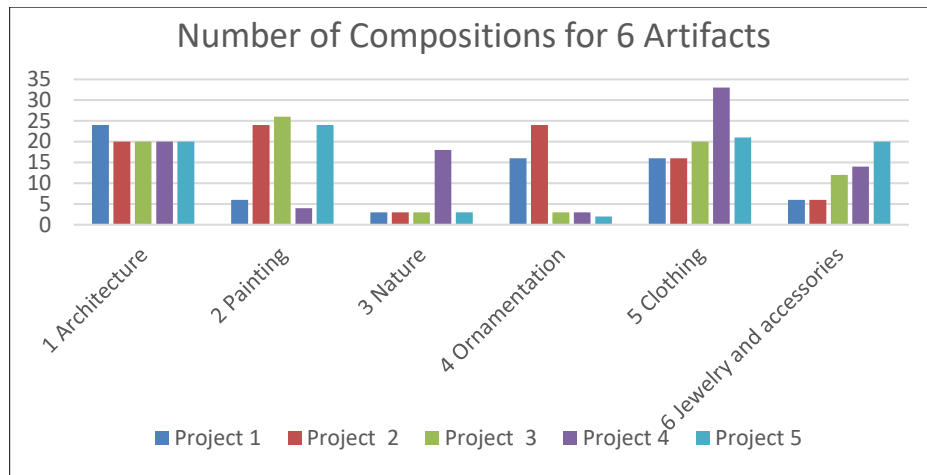


Figure 4.11 Analysis of compositions for 6 artifacts
Source: The Researcher's own design

As shown in the above chart, more compositions were made for architecture and clothing, less composition were made for nature. It was because that for architectural and clothing artifacts it was easy to find the counterparts from the other culture and many fused polymorphic techniques could be used while for elements from nature most of the compositions could only be fused in the form of side by side.

For the 30 projects, the compositions with fused polymorphic forms were printed on papers and given to 10 students respondents for them to pick their priority. The results are shown in Appendix IX. The ones selected by more people were transformed again and then used in the final projects designs of CI publicity materials. Some were directly developed into final designs. Some design contained only one fused composition, others contained more than one.

4.5 Presentation and Analysis of a Variety of Reproduced Visual Materials

The third objective was to apply the fused polymorphic forms in reproducing the existing visual materials of Confucius Institute at Kenyatta University and University of Nairobi. The designs were developed and categorized into 6 groups according to different fused polymorphic forms, namely elements standing side by side, elements fused, background side by side, background fused, both elements and background side by side, and both elements and background fused.

The design entailed making preliminary sketches, generating designs on tablets and computers and using such design software as illustrator and Photoshop to set backgrounds and images. A wide range of CI visual materials were produced as a result from the study (Appendix X). The production had a combination of identified elements from both Chinese Han and Kenyan Maasai cultural artifacts. Each titled piece of production had its own documentation, sketches of cultural elements, record of experiment processes and explanation of application.

5.0 CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the summary, discussion, conclusion and recommendations of the study.

5.2 Summary

This study investigated the fusion of Chinese Han and Kenyan Maasai cultural elements to produce visual design materials used by the Confucius Institutes in Kenya. To do this, five categories of visual materials were collected and analyzed. An insignificant number (6.25%) were found to have both Chinese and Kenyan cultural elements that aided in effective learning of Chinese at the Institutes. The study then identified typical Chinese Han elements and Kenyan Maasai elements (Appendix III to Appendix VIII) from six types of cultural artifacts from the two communities. In the process of applying these elements into design, sketches were developed by using polymorphic fusing. Six polymorphic fusing techniques were adopted to create compositions (Appendix IX). These compositions were applied to redesign of the original visual materials collected from the two Confucius Institutes in Kenya. It is expected that the redesigned visual materials will lead to enhanced learning of the Chinese language learning at the Institutes.

5.3 Discussion

This section discusses findings of the study and will be done objective-wise.

5.3.1 Discussion of collected samples of publicity materials

The study sought to identify cultural factors in brand publicity, enrollment brochures, fliers, teaching environment decoration, cultural activity publicity materials, teaching materials and office stationery used by the Confucius Institutes in Kenya. The reason given is that cultural factors can help learners comprehend the language better and more effectively, especially when there is fusion between the learner's culture and the culture of the target language. The results showed that 6.25% of visual materials at the Institutes had fused Chinese and Kenyan elements. Among the 32 samples collected, 6 samples have only Chinese elements, 3 samples have only Kenyan elements, 21 have neither of them

and only 2 have both. The study established that the sample materials (see Figure 4.1) had more information than cultural factors, some even have none cultural elements at all, but only information on a plain background as the sample showed in Figure 5.1.



Figure 5.1 Sample invitation card collected from CI at University of Nairobi

Source: Confucius Institute, University of Nairobi

It was also revealed through the study that some sample materials collected had only images from only one culture, as Figure 5.2 showed.



Figure 5.2 Sample poster collected from CI at University of Nairobi

Source: Confucius Institute, Kenyatta University

It clearly showed an insignificant number of visual materials at the institutes that have fused elements from Chinese and Kenyan cultural artifacts and which would therefore ensure effective learning of Chinese as a language at the Institutes.

5.3.2 Discussion of identified Han cultural elements and Maasai cultural elements

A lot of cultural artifact elements were observed and studied in both Chinese culture and Kenyan culture. The typical ones were then identified and classified into 6 types, namely architecture, paintings, ornamentation, nature, clothing and jewelry and accessories. For architectural artifacts in the two cultures, similar building outlines and functions were found but the material used and texture derived were quite different, as an example showed in Figure 5.3.

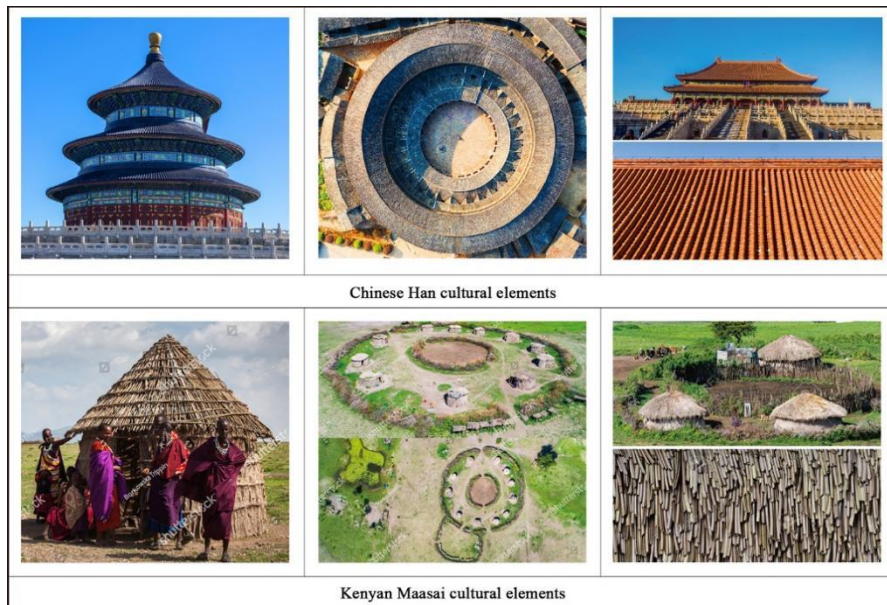


Figure 5.3 Sample cultural elements of architecture

Source: The researcher's own design

For artifacts of paintings, Chinese culture was popular with adopting ink and brush in painting, while Kenyan paintings mainly features acrylic canvasses. Distortion and exaggeration were easily found in both artifacts. However, Chinese paintings were marked by skills of painting, artistic thoughts, exaggeration of form and liberal use of ink. Kenyan paintings, in contrast, tended to change or exaggerate the natural colors, shapes, or lines to better express some feeling or idea. These were well demonstrated in Figure 5.4. The

exaggerated pose, earrings, parts of body and proportion could be seen in many Kenyan Maasai paintings.

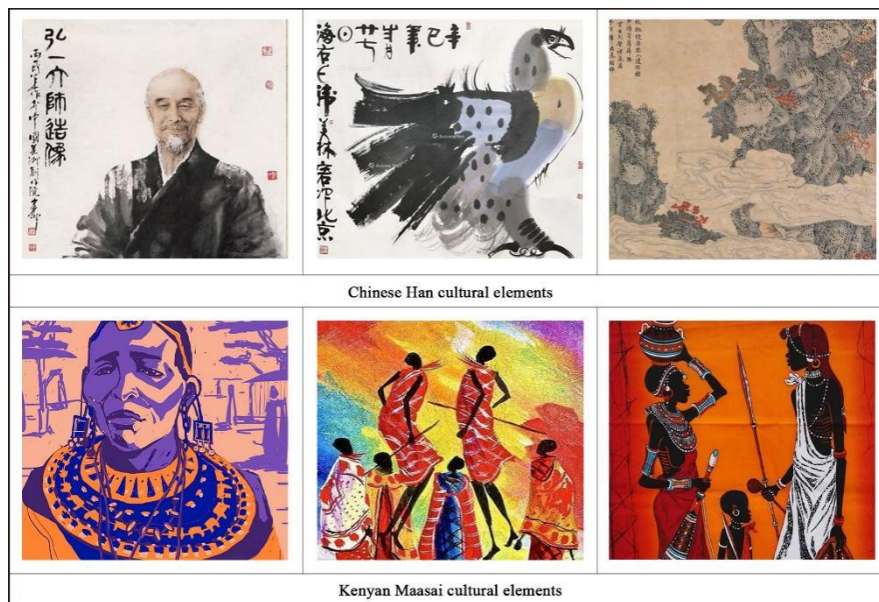


Figure 5.4 Sample cultural elements of painting

Source: The researcher's own design

Similarly, with the deep research in this area, more interesting findings in ornamentation, nature, clothing, jewelry and accessories were also evoking the employment of the two cultures in designing new compositions. Round beads could be found in both Chinese Han and Kenyan Maasai jewelry and accessories. The Chinese Han lucky ornament Ruyi was similar as the Kenyan Maasai rungu with different materials but similar outline and original functions. These brilliant handicrafts, either wood carving, paper-cutting, embroidery or clay ornaments, all showcase the crystal of wisdoms of both nations and their unique culture. These cultural artifacts reflecting history and social experiences would greatly contribute to the intellectual adaptation and language acquisition.

5.3.3 Discussion of developing polymorphic fused compositions and final design using both Chinese Han and Kenyan Maasai cultural elements

This section describes how visual components were developed into new design compositions with Polymorphic fused techniques. To fuse different cultural elements, six polymorphic fusing techniques were achieved in the study in the following ways:

(1) Elements presented side by side

This study sought to design compositions by fusing the identified elements. Since the elements from the two cultures had their own distinct feature, the designer developed the fusing technique of elements side by side in compositions. As in the following image (figure 5.5), this technique made it easier not only to fuse the elements but also to keep the unique outline of leaves of ginkgo trees, Chinese national trees and leaves of acacias, thorn trees of Africa respectively.

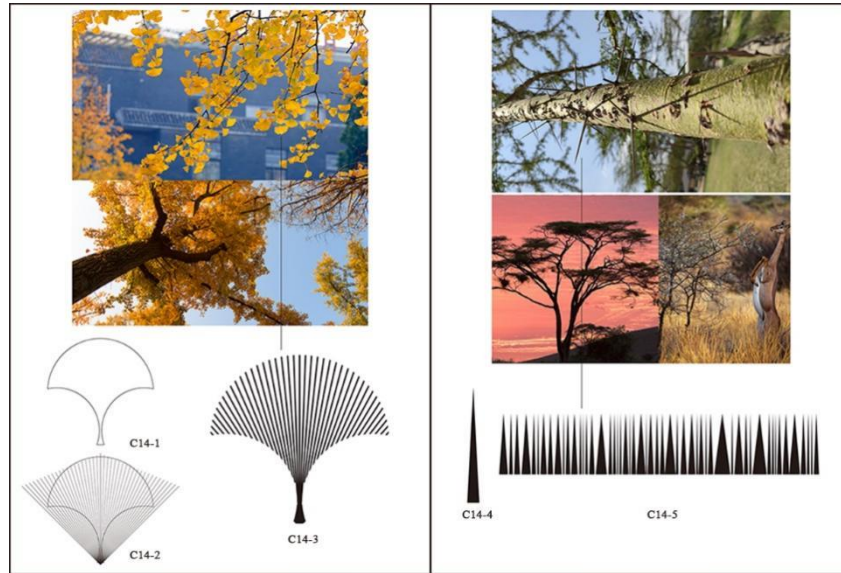


Figure 5.5 Sample elements for Project 14

Source: The researcher's own design

Based on the sketch of leaves of ginkgo trees and thorn trees, the researcher selected the fan-shaped element and the thorn-shaped element and conducted a lot of experiments to put them together. Then the researcher used *Illustrator* on the computer to develop various fused compositions. Design skills like distortion, duplication and symmetry were utilized to keep both the original feature and new visual expressiveness harmoniously. Satisfying compositions were then applied in the final design.

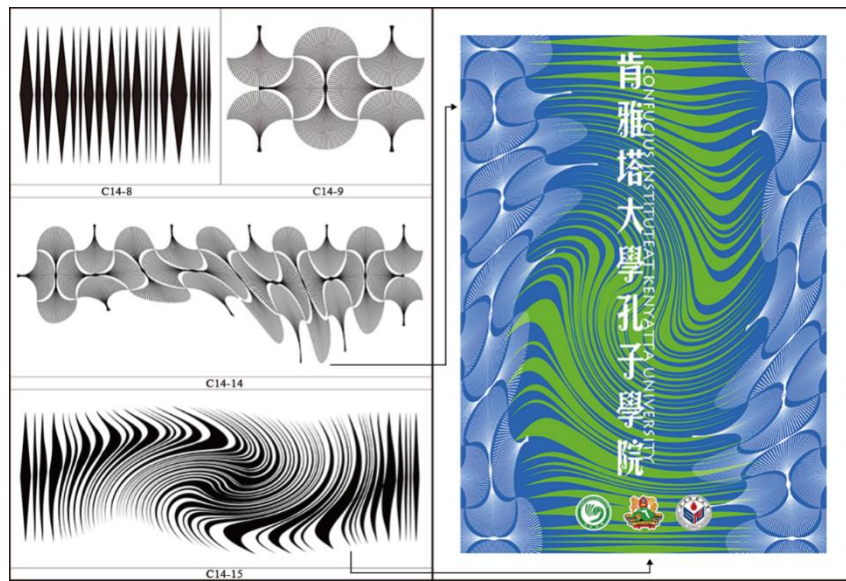


Figure 5.6 Final redesigned compositions of poster with elements presented side by side (Project 14)

Source: The researcher's own design

In the final redesigned compositions (Figure 5.6), the fusion experiments combined the softness of ginkgo tree leaves and the sharpness of thorn tree leaves so that a new balanced union was merged which offers both design simplicity and high performance. Polymorphic fusing technique of elements standing side by side were applied in the final design. (See Project 14, Appendix X).

(2). Elements fused

In the study, the designer found that the concept of cultural fusion is often reflected in philosophical values, customs and beliefs. In Chinese Han folk religion, two separate martial images of door gods were posted by people on respective halves of gate to evade evil spirits. In the tradition of Kenyan Maasai culture, people carried shields and spears to protect themselves in both warfare and hunting. Shields also functioned as symbols of identification and prestige, sometimes appeared in rites of passage. Therefore, it prompted the designer to find a way of reflecting these elements (Figure 5.7) found from traditional Chinese and Kenyan painting works respectively. The designer first drew and painted the Chinese door gods using Maasai painting skills and tools, then painted Maasai people using Chinese ink brush pen and painting skills. Finally the designer combined the

elements of Chinese Han door gods and shields and spears used in Kenyan Maasai tribes into one composition.

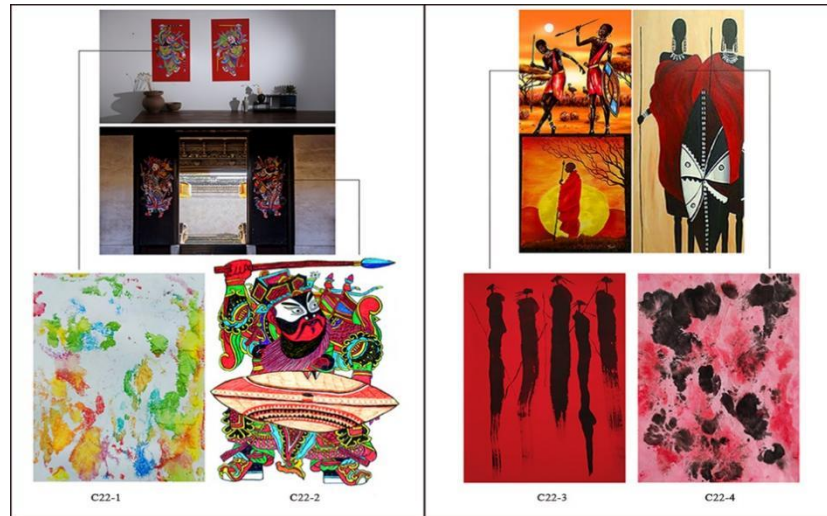


Figure 5.7 Sample elements for Project 22

Source: The researcher's own design

Since Chinese traditional ink painting heavily relied on water-based techniques, rather than acrylics or oils, which made a sharp contrast with Kenyan painting, these painting techniques as well as texture derived from different materials were also added into the composition experiments (Figure 5.8) in the study and thus more styles were generated with the same elements by using *Photoshop* to moderate and adjust. The cultural fusion was apparent by highlighting the characteristics of elements from traditional Chinese painting and traditional Kenyan painting. (See example in Figure 5.8).

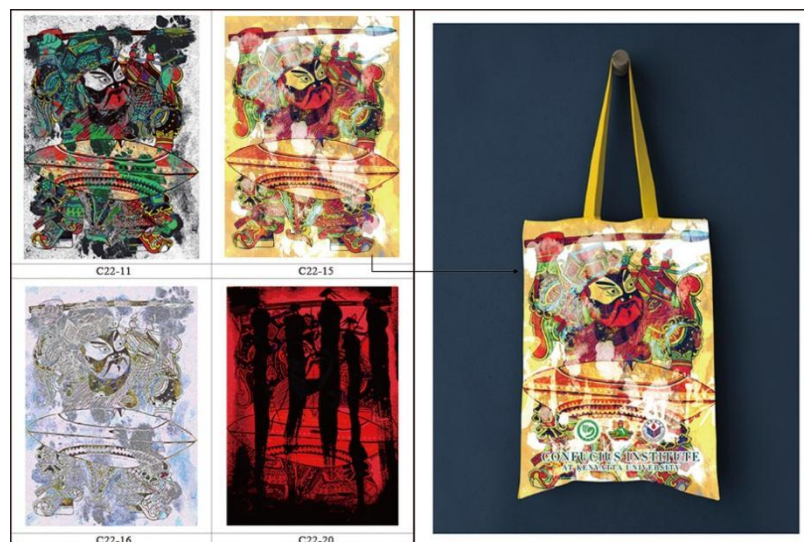


Figure 5.8 Final redesigned compositions of publicity bag with elements fused (Project 22)

Source: The researcher's own design

(3). Background presented side by side

The designer found that instead of using abstract texture in paint background, multiple images are also well-supported by the fusing technique of background side by side. In project 19, part of the Kenyan wood carved face mask and part of Chinese opera mask were perfectly combined into a new one to attract more visual attention. The two types of masks possessed different art effects though they both used warm colors.



Figure 5.9 Sample elements for Project 19

Source: The researcher's own design

As a dramatic art form, Chinese opera mask represented by different colors and patterns embodies the personalities and intense moods of characters in the opera. In contrast, Kenyan Maasai wooden carved mask served both as a means to scare opponents and an identification within the tribe. Many Kenyan handcrafted masks were about Kenyan warriors. The lines in Kenyan masks were therefore much tougher than those in Chinese opera masks (Figure 5.9).

In order to better display this feature and combine them in design, the designer discovered a new technique. He first sketched the images on a tablet, then managed to fuse them by utilizing side by side technique to bring out a mysterious feeling. The compositions were successfully carried out as shown in Figure 5.10.



Figure 5.10 Final redesigned compositions of booklet cover with background presented side by side (Project 19)

Source: The researcher's own design

(4). Background fused

The study sought to use different techniques in designing compositions using fused cultural elements. One facet was to let the elements fused and function as background image, which made it easier to coordinate the text and graphic elements. Too busy or cluttered background design would definitely make images look dazzling, disorganized and even overwhelm the main subject. In order to avoid this, in this study the backgrounds were created as a great direction for social media and provided a clean slate to showcase the message in a globalized context.

As it was shown in Figure 5.11, elements from Chinese Han wedding dress and Maasai wedding attire were picked out since both had similar function and similar colors. There were more similarities between them than differences, thus inspired the designer to fuse them into an abstract background. Successful results were observed when the designer folded and rubbed brown paper to imitate the texture of Maasai goat skin cape then used crayon and oil to display colors.



Figure 5.11 Sample elements for Project 26

Source: The researcher's own design

The compositions (Figure 5.12) tended to be colorful and artistic, but at the same time very clean and versatile. In some compositions, the image of Maasai people remained and could be easily identified when language learners saw it at a glance. In other compositions, the image of auspicious clouds, sea and mountains from Chinese Han culture was highlighted because they symbolized eternity and union which was in consistent with the good wishes to the newly wedded couple. Figure 5.12 shows an example of a design made from one of the compositions. This design made the learners better focus on the core elements with the theme “we rise as one” when they were applied to the final leaflet design (Project 26, Appendix X).



Figure 5.12 Final redesigned compositions of leaflet with background fused (Project 26)

Source: The researcher's own design

(5). Both elements and background presented side by side

Another method for fusing cultural elements were experimented upon both background and the core element image using side by side technique. The study found that jewelry and accessories were a rich part in both Chinese Han and Kenyan Maasai culture. Both had an incredible history and profound symbolic meaning to the shapes, materials and vibrant colors.

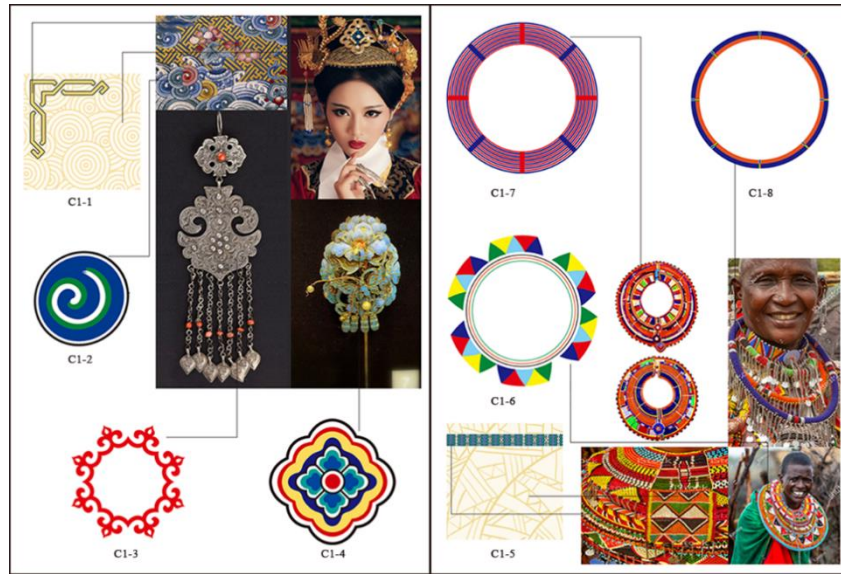


Figure 5.13 Sample elements for Project 1

Source: The researcher's own design

The exquisite hair ornaments in ancient Chinese Han culture implied marriage, sincere love, elegance and social status. Beadwork in Maasai culture represented tradition, beauty and strength, age, marital or social status. Both were considered as important, special component in traditional culture and are still quite popular today so they were chosen as prominent elements (Figure 5.13) in the design.

In order to create a series of posters to be used on different occasions, various experiments were conducted by using distortion, duplication and color contrast. Figure 5.14 summarized the experiments that were carried out when using *Photoshop* to create different effects. These successful compositions were applied in a series of polymorphic posters which were posted in the culture exhibition hall of Confucius Institute at Kenyatta University when the Spring Festival activities were held there. Students from CI at KU were attracted by the posters and reflected that it was fantastic. They also reported that

they could successfully distinguish the Maasai elements from Chinese elements in the posters (See Project 1, Appendix X).

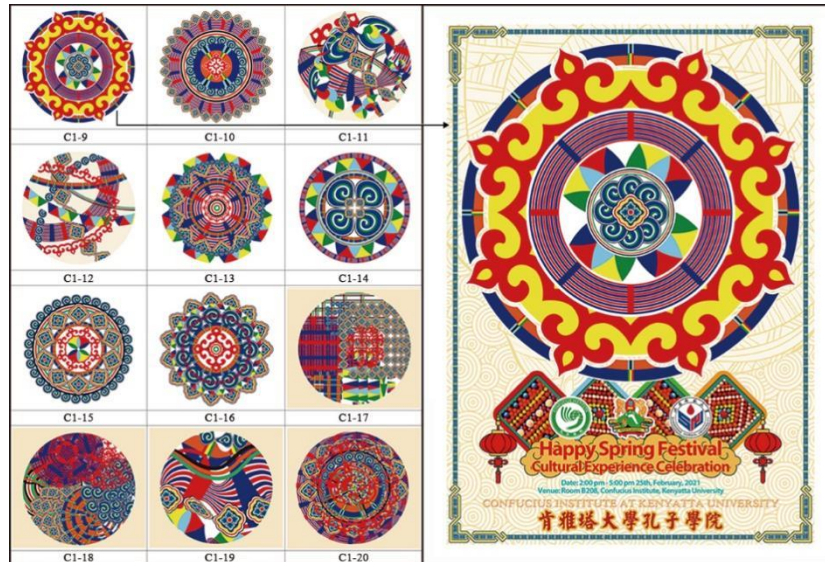


Figure 5.14 Final redesigned compositions of poster with both elements and background presented side by side (Project 1)

Source: The researcher's own design

(6). Both elements and background fused

The process of using technique of both elements and background fused was similar as other experiments. The designer first drew the texture and outline of elements using pencil and charcoal pen on a piece of paper, as the sample shown in Figure 5.15. Crepe paper was also used to display the special texture.



Figure 5.15 Sample elements for Project 6

Source: The researcher's own design

The second stage was to create design compositions using *Adobe Illustrator* and *Photoshop* to accommodate new effect. Lastly, the scanned image created out of the pencils was placed on the compositions and adjusted to create different textured effect, as the example of compositions for project 6 summarized in Figure 5.16. Architecture design is the fusion of “culture” and “function”. The designer created the perfect combination to highlight sophisticated design feature. Illustrations, colors, typography, layout and texture were also flexibly applied accordingly.



Figure 5.16 Final redesigned compositions of folder with both elements and background fused (Project 6)

Source: The researcher's own design

By combining elements harmoniously in compositions, the designer explored how novel methods of visual cultural fusion can be applied in the visual design. These successful experiments utilizing cultural fusion could also be seen as interpretations of traditional Kenyan culture and Chinese culture, which raised foreign language learners' awareness and understanding of various culture concepts related to their target language.

It is believed that the new designs (Appendix X) would let students at the Confucius Institutes feel more involved and promote their interest in Chinese language better for effective learning of Chinese language that is taught at the Confucius Institutes.

5.4 Recommendations

The following are recommendations of the study:

1. Graphic design is a universal language of expression. Different designers have different views based on their own cultural backgrounds and values. The researcher strongly recommends that fusion of different cultural elements should be used in graphic design to generate new perspectives and enhance expression and effective communication. This will also be apt for materials that are for use in foreign language teaching and learning.
2. The researcher recommends that the design experiments should contain different graphic design styles such as using various textures, distortion, symmetry, balance and color contrast, for it could help to produce more harmonious visual effects in fusing cultural elements.
3. There are new and emerging techniques such as polymorphism that can be used in developing new designs in graphic design. Such novel techniques are recommended for application in graphic design.

5.5 Areas of Further Research

The following are areas of further research:

1. The study focused on two Confucius Institutes in Nairobi, whereas there are four Confucius Institutes in Kenya. Similar studies could be undertaken on any other institutes that teach new languages in the country.
2. This study emphasized six types of cultural artifacts from two typical ethnic groups, Chinese Han and Kenyan Maasai. More research can be conducted on elements from other cultural artifacts like sculpture, handicraft and musical instruments to develop into new design in order to appeal to the language learners.
3. The final designs in the study were based on static design. Experiments can be conducted on dynamic design and interactive design (e.g. digital arts and animation) to enhance foreign language learning.
4. The study focused more on redesigning the publicity materials existed in Confucius Institutes to enhance foreign language teaching. More studies and investigations can be carried out on redesigning other teaching and learning materials used in the Institutes.
5. Studies to measure the levels of experiments of fused designs could be undertake to confirm the effectiveness of the newly fused communication materials.

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APPENDICES

Appendix I: Schedule for Interviewing with the Directors and Administrators at the CIs

Hi [*name of interviewee*]. I am Jasper Zheng, a master student in Kenyatta University in Kenya. I am conducting a research: *Production of Polymorphic Visual Materials that ensure effective Foreign Language Learning at the Confucius Institutes in Kenya*.

I would like to interview you in order to collect some data that will enable me reproduce the visual materials existing in Confucius Institutes in Kenya to enhance the Chinese language teaching.

Please tell me your name, your position and briefly introduce your work in Confucius Institute.

[*Let the interviewee introduce him/herself*]

Name:

Position:

Job Description:

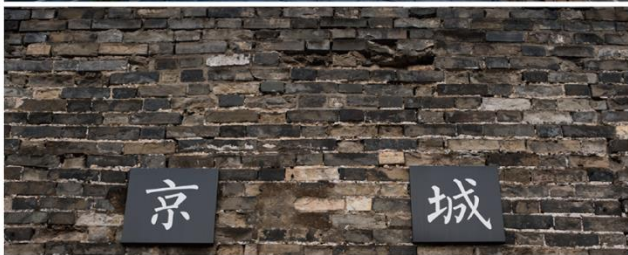
1. Have you had any visual materials used in Confucius Institute? And if so, what occasions are they used for?
[Probe: which type is the most common one among these visual materials? Are there any other forms that you are using?]
2. Are there any cultural elements used in these visual materials in your institute? If any, what are they? Have you noticed that?
3. Do you think it is necessary that both Chinese cultural elements and Kenyan elements should appear on these visual materials? Why or why not?
4. Do you think good design of visual materials will ensure effective Foreign Language Learning of students in the Institute?
5. Which of the following best describe the visual materials existing in your Institute?
 - A. We have very few visual materials.
 - B. We have a lot of visual materials but most of them do not contain any cultural elements.
 - C. We have a lot of visual materials and most of them contain only Chinese cultural elements.
 - D. We have a lot of visual materials and most of them contain only Kenyan cultural elements.
 - E. We have a lot of visual materials and most of them contain both Chinese and Kenya cultural elements.

Appendix II: Pilot Study Analysis of Existing Visual Materials at the CIs

S/ N	CATERGORY	ITEMS	CULTURAL ELEMENTS INCLUDED	QTY OF SAMPLE	QTY (PERCENTAGE) OF CULTURAL ELEMENTS			
					CHINESE ONLY	KENYAN ONLY	NONE	BOTH
1	BRAND PUBLICITY	logo	only Chinese characters	1	1	0	3	0
		Strategic plan cover	none	1				
		Newsletter cover	KU logo	1				
		T-shirt	none	1				
2	ENROLLMENT BROCHURES AND FLIERS	brochure	traditional Chinese costumes	2	1	0	4	0
		flier	CI building	1				
		leaflet	only Chinese translation of CI	1				
		registration form	none	1				
3	TEACHING ENVIRONMENT DECORATION	signages	none	1	2	1	5	0
		wall decoration pictures	Chinese landscape	2				
		posters	festival elements; Chinese characters and English words of the name of the Institute only	2				
		roll-up banners	none (words only with a group photo of staff)	2				
		welcoming banner	none	1				
4	CULTURAL ACTIVITY PUBLICITY MATERIALS	activity posters	African animals; Rambolo dance; Great wall; lanterns	2	2	1	6	1
		activity banners	Bamboo; brush pen on one banner	2				
		invitation cards	none	2				
		programs	none	2				
		stickers	dragon-boat	2				
5	TEACHING MATERIALS AND OFFICE STATIONERY	folders	name of the Institute in both languages; national flags	1	0	1	3	1
		head letter papers	KU logo	1				
		bags	KU logo; CI logo and SDNU logo	1				
		business card	KU logo; CI logo and SDNU logo	1				
		booklet	none	1				
TOTAL (quantity /percentage)				32	6	3	21(65.63%)	2(6.25%)







Appendix III: Analysis of Selected Architectural Elements for Study

	CULTURAL CATEGORY
	ARCHITECTURE
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://www.baidu.com
	DESCRIPTION
	<p>The Temple of Heaven is an imperial complex of religious buildings situated in the southeastern part of central Beijing. The complex was visited by the Emperors of the Ming and Qing dynasties for annual ceremonies of prayer to Heaven for a good harvest.</p>
	DATE COLLECTED
	12/4/2021
	CODE OF THE SAMPLE
	CHA1
	CULTURAL CATEGORY
	ARCHITECTURE
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.shutterstock.com
	DESCRIPTION
	<p>Maasai homes are oblong in shape, typically 2 metres by 3 metres in size, with rounded corners and low ceilings. They are built by women, and their construction typically takes four to eight days. First, building materials must be collected; and this involves travel to nearby forests or many trips across the savannah in search of the right timber for posts. The best branches come from the leleshwa bush, because termites find its wood distasteful.</p>
	DATE COLLECTED
	13/4/2021
	CODE OF THE SAMPLE
	KMA1

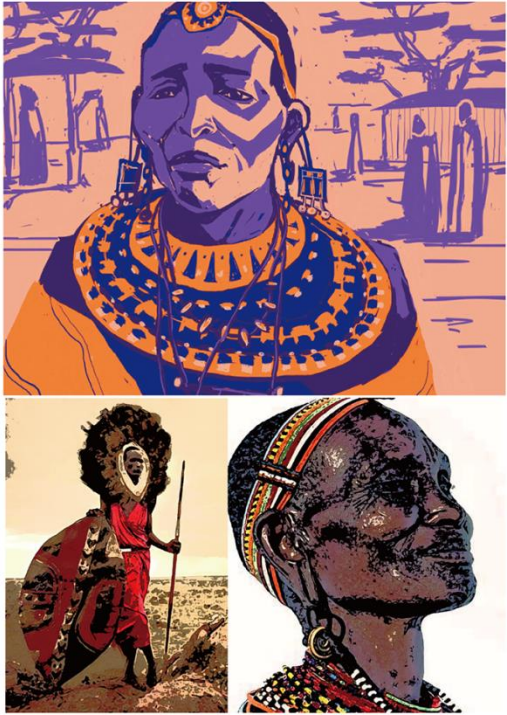
	CULTURAL CATEGORY
	ARCHITECTURE
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://699pic.com/
	DESCRIPTION
	<p>Before the use of bricks, the Great Wall was mainly built from rammed earth, stones, and wood. Today, the defensive system of the Great Wall is generally recognized as one of the most impressive architectural feats in history.</p>
	DATE COLLECTED
	10/4/2021
	CODE OF THE SAMPLE
	CHA2
	CULTURAL CATEGORY
	ARCHITECTURE
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.123rf.com
	DESCRIPTION
	<p>Due to the fact that the Maasai have to be ready to move at any given time, their houses are built to be temporary. Interestingly, the men are not responsible for building the houses but it's the women who take charge of this duty. Only the pregnant and elderly women are excused from building duties. The elder ladies do however instruct and teach the younger generation on how to build good and stable houses.</p>
	DATE COLLECTED
	10/4/2021
	CODE OF THE SAMPLE
	KMA2




	CULTURAL CATEGORY
	ARCHITECTURE
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://www.baidu.com
	DESCRIPTION
	<p>It is a giant surrounding building in Fujian Province. It uses unprocessed soil to rammed load-bearing walls. Its function is that four generations are in the same house, and the residence and defense are unified.</p>
	DATE COLLECTED
	5/4/2021
	CODE OF THE SAMPLE
	CHA3
	CULTURAL CATEGORY
	ARCHITECTURE
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.shutterstock.com
	DESCRIPTION
	<p>All houses together make up a boma that is usually surrounded by a large thorn fence. In addition, a much smaller thorn fence is built in the midst of the huts where the livestock can safely rest at night.</p>
	DATE COLLECTED
	5/4/2021
	CODE OF THE SAMPLE
	KMA3

	CULTURAL CATEGORY
	ARCHITECTURE
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://699pic.com/
	DESCRIPTION
	<p>The overall architecture of the Forbidden City pays attention to symmetry, and the decoration style is magnificent and magnificent. It is a classic of ancient Chinese architecture. Architects in ancient China paid special attention to color and adornments, from the whole building to specific parts.</p>
	DATE COLLECTED
	6/4/2021
	CODE OF THE SAMPLE
	CHA4
	CULTURAL CATEGORY
	ARCHITECTURE
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.shutterstock.com
	DESCRIPTION
	<p>The huts are usually circular or oval shaped. The first step is to build the frame which is done by fixing gathered timber poles into the ground. Thereafter, the poles are interlaced with a lattice of smaller branches which are then plastered with a mixture of water, mud, cow dung and even human urine.</p>
	DATE COLLECTED
	6/4/2021
	CODE OF THE SAMPLE
	KMA4




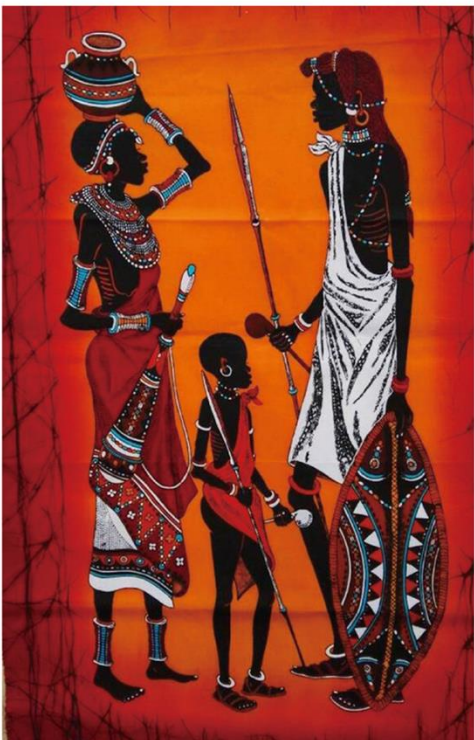
	CULTURAL CATEGORY
	ARCHITECTURE
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://699pic.com/
	DESCRIPTION
	<p>Glazed tiles , also used as glazed tiles , are important building materials for tiles in ancient Chinese architecture . To the Ming dynasty , the Qing Dynasty , glazed tile is the palace , the palace , worship buildings and temples of the roof of essential building materials , become Chinese ancient architecture one of the characteristics.</p>
	DATE COLLECTED
	12/4/2021
	CODE OF THE SAMPLE
	CHA5
	CULTURAL CATEGORY
	ARCHITECTURE
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.123rf.com
	DESCRIPTION
	<p>Typical materials used in the construction of Maasai huts, or Bomba, are cow dung, mud, sticks, grass, human urine and ash. The walls are made of these materials and the roof can be made from almost anything: sticks, reeds, tin or anything that will lay flat.</p>
	DATE COLLECTED
	10/4/2021
	CODE OF THE SAMPLE
	KMA5



Appendix IV: Analysis of Selected Painting Elements for Study

	<table border="1"> <tbody> <tr><td>CULTURAL CATEGORY</td></tr> <tr><td>PAINTING</td></tr> <tr><td>COUNTRY AND COMMUNITY</td></tr> <tr><td>CHINESE HAN</td></tr> <tr><td>SOURCE OF SAMPLE</td></tr> <tr><td>https://www.baidu.com</td></tr> <tr><td>DESCRIPTION</td></tr> <tr><td>In Chinese painting , brush painting was one of the " four arts " expected to be learnt by China's class of scholar-officials. It is generally consistent in stating that the goal of ink and wash painting is not simply to reproduce the appearance of the subject, but to capture its spirit. The painter... put upon the paper the fewest possible lines and tones; just enough to cause form, texture and effect to be felt. Every brush-touch must be full-charged with meaning, and useless detail eliminated.</td></tr> <tr><td>DATE COLLECTED</td></tr> <tr><td>18/5/2021</td></tr> <tr><td>CODE OF THE SAMPLE</td></tr> <tr><td>CHP1</td></tr> </tbody> </table>	CULTURAL CATEGORY	PAINTING	COUNTRY AND COMMUNITY	CHINESE HAN	SOURCE OF SAMPLE	https://www.baidu.com	DESCRIPTION	In Chinese painting , brush painting was one of the " four arts " expected to be learnt by China's class of scholar-officials. It is generally consistent in stating that the goal of ink and wash painting is not simply to reproduce the appearance of the subject, but to capture its spirit. The painter... put upon the paper the fewest possible lines and tones; just enough to cause form, texture and effect to be felt. Every brush-touch must be full-charged with meaning, and useless detail eliminated.	DATE COLLECTED	18/5/2021	CODE OF THE SAMPLE	CHP1
CULTURAL CATEGORY													
PAINTING													
COUNTRY AND COMMUNITY													
CHINESE HAN													
SOURCE OF SAMPLE													
https://www.baidu.com													
DESCRIPTION													
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DATE COLLECTED													
18/5/2021													
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KMP1													

	CULTURAL CATEGORY
	PAINTING
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://www.nipic.com
	DESCRIPTION
	<p>Menshen or threshold guardians are divine guardians of doors and gates in Chinese folk religions, used to protect against evil influences or to encourage the entrance of positive ones. The gates and doors of Chinese houses have long received special ritual attention. In modern use, door gods are usually printed images which are pasted to paired doors. Occasionally, they are sculpted in relief or placed as statues to either side of a door.</p>
	DATE COLLECTED
	18/5/2021
	CODE OF THE SAMPLE
	CHP2
	CULTURAL CATEGORY
	PAINTING
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.google.com
	DESCRIPTION
	<p>The Maasai were known for their bravery and being superior warriors. On the utilitarian front, shields were a Maasai warrior's most important tool in hunting and warfare. They not only offered physical protection but protection of a symbolic nature. Outside of the warring context, shields were prestige objects and symbols of identification.</p>
	DATE COLLECTED
	18/5/2021
	CODE OF THE SAMPLE
	KMP2
	

	CULTURAL CATEGORY
	PAINTING
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
https://699pic.com/	
DESCRIPTION	
<p>Ink and wash painting, in Chinese "water and ink" also loosely termed watercolor or brush painting, and also known as "literati painting", as it was one of the "four arts" of the Chinese Scholar-official class. In theory this was an art practiced by gentlemen, a distinction that begins to be made in writings on art from the Song dynasty, though in fact the careers of leading exponents could benefit considerably. This style is also referred to as "xieyi" or freehand style.</p>	
DATE COLLECTED	
27/5/2021	
CODE OF THE SAMPLE	
CHP3	
	CULTURAL CATEGORY
	PAINTING
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
https://www.google.com	
DESCRIPTION	
<p>The Maasai people of southern Kenya are known for their boldly colored jewelry, extensive body adornment, and "warrior" lifestyle. The boys in a village are brought up together as the morani, or junior warriors; their coming-of-age process begins with a ritualized circumcision and ends with a multi-day ceremony that includes the competitive adumu dance. Literally translating to "jumping up and down in a dance," it involves the young men forming a circle, singing together, and taking turns jumping high in the air to show off their physical prowess and impress the women.</p>	
DATE COLLECTED	
28/5/2021	
CODE OF THE SAMPLE	
KMP3	

			CULTURAL CATEGORY
			PAINTING
			COUNTRY AND COMMUNITY
			CHINESE HAN
			SOURCE OF SAMPLE
			https://699pic.com/
DESCRIPTION			
<p>In China, clouds, also called auspicious clouds, represent a good omen and "good luck" as the Chinese word for cloud is pronounced quite similarly to the word YUN meaning "luck" or "fortune". The stylized cloud is commonly seen in various forms of design, which is often pictured embroidered on apparel, carved into jade and sculptures and in numerous ink drawings and paintings.</p>			
DATE COLLECTED			
21/5/2021			
CODE OF THE SAMPLE			
CHP4			
	CULTURAL CATEGORY		
	PAINTING		
	COUNTRY AND COMMUNITY		
	KENYAN MAASAI		
	SOURCE OF SAMPLE		
	https://www.google.com		
DESCRIPTION			
<p>All Batik paintings are made by brushing hot liquid wax onto a piece of cotton cloth in a desired pattern and design. The cloth is then dipped into a dye which adheres to all the areas that are not covered by the wax. The wax is then removed and reapplied repeatedly for each color used. This is a tedious time consuming endeavor that yields exceptional art.</p>			
DATE COLLECTED			
21/5/2021			
CODE OF THE SAMPLE			
KMP4			

		CULTURAL CATEGORY
		PAINTING
		COUNTRY AND COMMUNITY
		CHINESE HAN
		SOURCE OF SAMPLE
		https://699pic.com/
		DESCRIPTION
		<p>Try to incorporate abstract points, lines and surfaces into Chinese ink paintings. Lines can be used to express emotions and depict artistic conceptions, slender and long lines, encircling curves, multiple lines in volume, and free and easy single lines. Points, lines, and planes have formed a kaleidoscope of connotations due to their position and size differences.</p>
		DATE COLLECTED
		20/5/2021
	CODE OF THE SAMPLE	
	CHP5	
	CULTURAL CATEGORY	
	PAINTING	
	COUNTRY AND COMMUNITY	
	KENYAN MAASAI	
	SOURCE OF SAMPLE	
	https://www.google.com	
	DESCRIPTION	
	<p>Africa is a stage in the process of human history. It has well preserved art forms thousands of years ago, such as rock paintings 4000 years ago, and the paintings and masks today are not much different from those thousands of years ago. African art is the living fossil of primitive art.</p>	
	DATE COLLECTED	
	20/5/2021	
	CODE OF THE SAMPLE	
	KMP5	

Appendix V: Analysis of Selected Natural Elements for Study

	CULTURAL CATEGORY
	NATURE
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://699pic.com/
	DESCRIPTION
	Trees are angels that benefit mankind, and trees are closely related to the thoughts and feelings of a nation. Many countries have adopted legislative procedures to determine their favorite tree as a national tree, and some countries are made by people's favorite conventions. The national tree of China is ginkgo. The national tree, like the national flag, national anthem, national flower, and national bird, is a symbol of the country, its honor and pride.
	DATE COLLECTED
	13/5/2021
CODE OF THE SAMPLE	
CHN1	
	CULTURAL CATEGORY
	NATURE
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.google.com
	DESCRIPTION
	In the Masai Mara savannah of Kenya, the acacia tree is like a giant umbrella opened. The shape of the acacia tree is easy to remind people of a lonely warrior. In the savanna, it is scattered in the depths of the wilderness, supporting a piece of heaven and earth alone, rarely living in groups, and looks quiet and beautiful.
	DATE COLLECTED
	15/5/2021
CODE OF THE SAMPLE	
KMN1	



CULTURAL CATEGORY

NATURE

COUNTRY AND COMMUNITY

CHINESE HAN

SOURCE OF SAMPLE

<https://www.baidu.com>

DESCRIPTION

There are different opinions on the origin of lion dance. Some myths and legends are that lions appeared in the mountains and ate the villagers in the village. Later, the villagers learned martial arts and killed the lions. The villagers imitated the form of the lion and became a lion dance.

DATE COLLECTED

11/5/2021

CODE OF THE SAMPLE

CHN2



CULTURAL CATEGORY

NATURE

COUNTRY AND COMMUNITY

KENYAN MAASAI

SOURCE OF SAMPLE

<https://www.google.com>

DESCRIPTION




One of the most widely recognised animal symbols in human culture. It has been extensively depicted in sculptures and paintings, on national flags, and in contemporary films and literature. Several large and well-managed protected areas in Africa host large lion populations. Most lions now live in East and Southern Africa. The lion has been depicted as "king of the jungle" and "king of beasts", and thus became a popular symbol for royalty and stateliness.


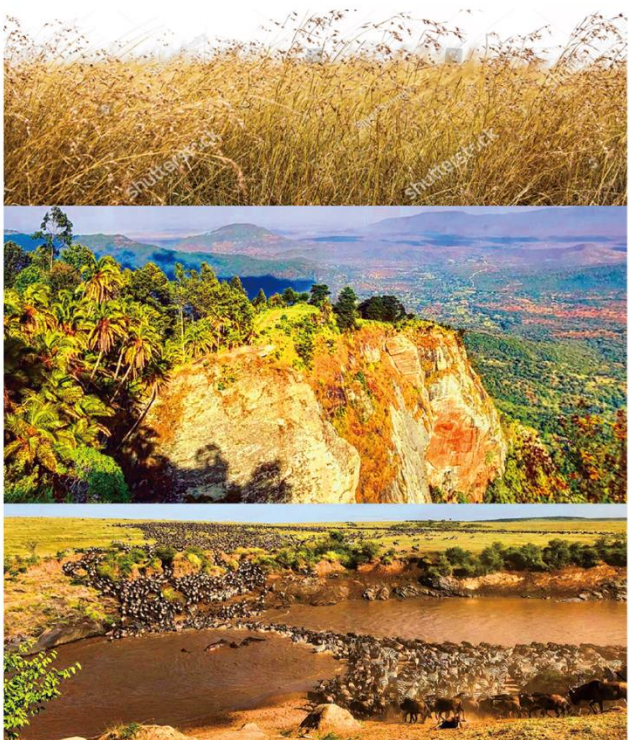
DATE COLLECTED






11/5/2021

CODE OF THE SAMPLE

KMN2

	CULTURAL CATEGORY
	NATURE
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://699pic.com/
	DESCRIPTION
	<p>Jiuzhaigou is a nature reserve and national park located in the north of Sichuan Province in southwestern China. Jiuzhaigou's best-known feature is its dozens of blue, green and turquoise-colored lakes. Jiuzhaigou's ecosystem is classified as temperate broad-leaf forest and woodlands, with mixed mountain and highland systems. Those forests take on attractive (vibrant) yellow, orange and red hues in the autumn, making that season a popular one for visitors.</p>
	DATE COLLECTED
	8/5/2021
	CODE OF THE SAMPLE
	CHN3
	CULTURAL CATEGORY
	NATURE
	COUNTRY AND COMMUNITY
KENYAN MAASAI	
SOURCE OF SAMPLE	
https://www.123rf.com	
DESCRIPTION	
<p>The Mara River is a river in Narok County (Kenya) and in Mara Region (Tanzania), and lies across the migration path of ungulates in the Maasai Mara Serengeti ecosystem. Eventually the river flows into the world-famous Masai Mara National Reserve, where it merges with three of the four mentioned tributaries. On the Kenyan-Tanzanian border, the river flows into the Serengeti National Park. The river is a vital source to grazing animals within the reserve.</p>	
DATE COLLECTED	
5/5/2021	
CODE OF THE SAMPLE	
KMN3	

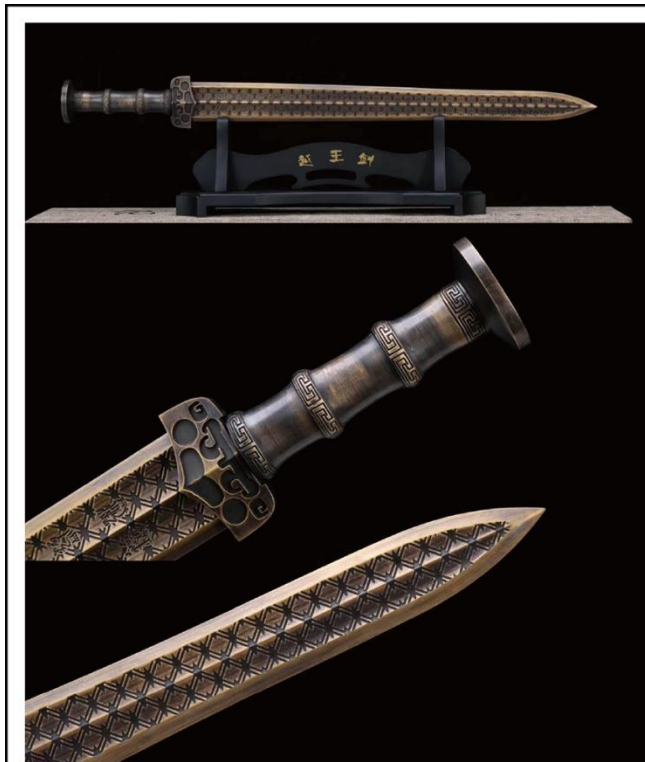
	CULTURAL CATEGORY
	NATURE
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://699pic.com/
DESCRIPTION	
<p>The terraced fields have a long history and are unique to China's agricultural culture and land art. The water in the terraces is like a mirror, and the terraces are winding from the foot of the mountain to the top of the mountain. The landscape here is different throughout the year, sometimes with a green and golden color, Like a beautiful picture.</p>	
DATE COLLECTED	
20/4/2021	
CODE OF THE SAMPLE	
CHN4	
	CULTURAL CATEGORY
	NATURE
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.google.com
DESCRIPTION	
<p>Masai Mara is a large national game reserve in Narok, Kenya. It is named in honor of the Maasai people, It is one of the most famous and important wildlife conservation and wilderness areas in Africa, world-renowned for its exceptional populations of lion, African leopard, cheetah and African bush elephant. It also hosts the Great Migration, which secured it as one of the Seven Natural Wonders of Africa, and as one of the ten Wonders of the World.</p>	
DATE COLLECTED	
20/4/2021	
CODE OF THE SAMPLE	
KMN4	

	CULTURAL CATEGORY
	NATURE
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://www.shutterstock.com
	DESCRIPTION
	<p>I choose pandas, Siberian tigers, sika deer and other animals unique to or common in China as one of the elements for my creation, and at the same time, I also incorporate bamboo, which is an important Chinese cultural symbol, into the background.</p>
	DATE COLLECTED
	7/4/2021
	CODE OF THE SAMPLE
	CHN5
	CULTURAL CATEGORY
	NATURE
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.123rf.com
	DESCRIPTION
	<p>The life of the Maasai is closely related to the African savannah, so animals such as elephants, wildebeest, giraffes and lions are also an important part of Maasai life. I choose them as cultural elements of the Maasai people to create.</p>
	DATE COLLECTED
	7/4/2021
	CODE OF THE SAMPLE
	KMN5

Appendix VI: Analysis of Selected Ornamentation Elements for Study

	CULTURAL CATEGORY
	ORNAMENTATION
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://www.baidu.com
	DESCRIPTION
<p>Chinese paper-cutting originated from the practice of worship of both ancestors and gods, a traditional part of Chinese culture dating back roughly two millennia. Paper-cutting as an artform matured during the Tang dynasty, where it became considered not only a type of handicraft, but also a type of artwork, as ideas and concepts were expressed through the pattern cut into the paper.</p>	
DATE COLLECTED	
10/5/2021	
CODE OF THE SAMPLE	
CHO1	
	CULTURAL CATEGORY
	ORNAMENTATION
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.istock.com
	DESCRIPTION
<p>Lion hunt was a traditional and historical practice that played an important role in the Maasai culture. It was symbolically a rite of passage rather than a hobby. The Maasai tribe saw lion hunting experience as a sign of bravery and personal achievement. The mane is beautifully beaded by village women and given back to the hunter.</p>	
DATE COLLECTED	
10/5/2021	
CODE OF THE SAMPLE	
KMO1	

		CULTURAL CATEGORY
		ORNAMENTATION
		COUNTRY AND COMMUNITY
		CHINESE HAN
		SOURCE OF SAMPLE
		https://www.baidu.com
		DESCRIPTION
		<p>Foreign friends regard China as a country of porcelain, and the dragon is a symbol of ancient Chinese culture and the embodiment of the power of overcoming nature and turning danger into barren power. Ming Wanli export porcelain is decorated with double-line dragons and double-deer patterns, which undoubtedly embodies the good wishes of Shuanglong to take off and Shuanglu Yingmen and the ancestors of the East and the West to work together to overcome difficulties and create a beautiful symbol.</p>
		DATE COLLECTED
		11/5/2021
		CODE OF THE SAMPLE
		CHO2
		CULTURAL CATEGORY
		ORNAMENTATION
		COUNTRY AND COMMUNITY
		KENYAN MAASAI
		SOURCE OF SAMPLE
		https://www.shutterstock.com
		DESCRIPTION
		<p>Most African sculpture was historically in wood and other organic materials that have not survived from earlier than at most a few centuries ago; Eastern Africans are not known for their sculpture, but one style from the region is pole sculptures, carved in human shapes and decorated with geometric forms, while the tops are carved with figures of animals, people, and various objects.</p>
		DATE COLLECTED
		12/2021
		CODE OF THE SAMPLE
		KMO2



CULTURAL CATEGORY

ORNAMENTATION

COUNTRY AND COMMUNITY

CHINESE HAN

SOURCE OF SAMPLE

<http://www.caesars.com.sg>

DESCRIPTION

Goujian was the king of the Kingdom of Yue near the end of the Spring and Autumn period. With him leading his state to victory during the last major conflict of the Spring and Autumn period, Goujian is sometimes considered the last of the Five Hegemons .

This is a replica of the Yue Wang Gou Jian Sword - famed for its unusual sharpness and resistance to tarnish when it was found in 1965, despite being over 2,000 years old.

DATE COLLECTED

28/5/2021

CODE OF THE SAMPLE

CHO3



CULTURAL CATEGORY

ORNAMENTATION

COUNTRY AND COMMUNITY

KENYAN MAASAI

SOURCE OF SAMPLE

<https://www.shutterstock.com>

DESCRIPTION

Pastoralist Maasai from the grasslands of southern Kenya and northern Tanzania used such shields in warfare, hunting, and rites of passage. A buffalo hide sewn onto a wooden frame is the convex elliptical canvas onto which an artist traced rich polychrome geometric patterns. The motifs identified the owner's position within a complex lineage system.

DATE COLLECTED

26/5/2021

CODE OF THE SAMPLE

KMO3



CULTURAL CATEGORY

ORNAMENTATION

COUNTRY AND COMMUNITY

CHINESE HAN

SOURCE OF SAMPLE

<http://www.caesars.com.sg>

DESCRIPTION

Ruyi (Chinese :如意; as you wish) is a curved decorative object that serves as either a ceremonial scepter in Chinese Buddhism or a talisman symbolizing power and good fortune in Chinese folklore. The "ruyi" image frequently appears as a motif in Asian art. In the Ming dynasty (1368–1644 AD), ruyi became popular as ornaments or gifts symbolizing blessings and good luck.

DATE COLLECTED

3/6/2021

CODE OF THE SAMPLE

CHO4



CULTURAL CATEGORY

ORNAMENTATION

COUNTRY AND COMMUNITY

KENYAN MAASAI

SOURCE OF SAMPLE

<https://www.shutterstock.com>

DESCRIPTION

In Maasai culture, the rungu is an important emblem of warrior status for young males. A special one is held by the designated speaker at important tribal gatherings. Although utilitarian examples are made of simple hard wood, ceremonial rungus may be elaborately carved or made of other materials. Local women are widely employed in sewing decorative beads onto the handles of those made for the tourist trade.



DATE COLLECTED

6/6/2021

CODE OF THE SAMPLE

KMO4

Appendix VII: Analysis of Selected Clothing Elements for Study

	CULTURAL CATEGORY
	CLOTHING
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://www.flickr.com
	DESCRIPTION Mianfu, literally means "Coronation Costume", is a kind of Chinese clothing worn by emperors, princes and kings during imperial China, from the Shang Dynasty until Ming Dynasty.
	CULTURAL CATEGORY
	CLOTHING
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.shutterstock.com
	DESCRIPTION shuka is often red with black stripes, shuka cloth is affectionately known as the "African blanket" and is worn by the Maasai people of East Africa. While red is the most common colour, the Maasai also use blue, striped, and checkered cloth to wrap around their bodies.
DATE COLLECTED	
4/4/2021	
CODE OF THE SAMPLE	
KMC1	

 <p>Embroidered</p> <p>Elegant long-tailed</p>	<table border="1"> <tr><td>CULTURAL CATEGORY</td></tr> <tr><td>CLOTHING</td></tr> <tr><td>COUNTRY AND COMMUNITY</td></tr> <tr><td>CHINESE HAN</td></tr> <tr><td>SOURCE OF SAMPLE</td></tr> <tr><td>https://www.baidu.com</td></tr> <tr><td>DESCRIPTION</td></tr> <tr><td>The meaning of wedding dress is not only a beautiful dress, but also that it is given the meaning of holiness and blessing. The overall characteristics of the Chinese garments can be summarized as bright colors, refined artisanship, and ornate details.</td></tr> <tr><td>DATE COLLECTED</td></tr> <tr><td>8/4/2021</td></tr> <tr><td>CODE OF THE SAMPLE</td></tr> <tr><td>CHC2</td></tr> </table>	CULTURAL CATEGORY	CLOTHING	COUNTRY AND COMMUNITY	CHINESE HAN	SOURCE OF SAMPLE	https://www.baidu.com	DESCRIPTION	The meaning of wedding dress is not only a beautiful dress, but also that it is given the meaning of holiness and blessing. The overall characteristics of the Chinese garments can be summarized as bright colors, refined artisanship, and ornate details.	DATE COLLECTED	8/4/2021	CODE OF THE SAMPLE	CHC2
CULTURAL CATEGORY													
CLOTHING													
COUNTRY AND COMMUNITY													
CHINESE HAN													
SOURCE OF SAMPLE													
https://www.baidu.com													
DESCRIPTION													
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CODE OF THE SAMPLE													
CHC2													
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CLOTHING													
COUNTRY AND COMMUNITY													
KENYAN MAASAI													
SOURCE OF SAMPLE													
https://www.shutterstock.com													
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DATE COLLECTED													
8/4/2021													
CODE OF THE SAMPLE													
KMC2													
													




CULTURAL CATEGORY
CLOTHING
COUNTRY AND COMMUNITY
CHINESE HAN
SOURCE OF SAMPLE
https://www.baidu.com
DESCRIPTION
The drape is a long-shaped towel that is placed on the shoulders and wrapped around the back of the hand. It is usually cut from thin leno with prints or patterns woven with gold and silver threads. The ribbons in Peking Opera costumes can swing freely to express the emotions of the characters, enrich the performances and convey the feelings of the characters.
DATE COLLECTED
9/4/2021
CODE OF THE SAMPLE
CHC3



CULTURAL CATEGORY
CLOTHING
COUNTRY AND COMMUNITY
KENYAN MAASAI
SOURCE OF SAMPLE
https://www.shutterstock.com
DESCRIPTION
In the past, Maasai clothes were obtained from animal hide, that were dyed using vegetable pigments, while jewelry was made of seeds and stones easily found in the surrounding environment, but when the first colonizers arrived, the Maasai started replacing calf or sheep hide with wool or cotton.
DATE COLLECTED
9/4/2021
CODE OF THE SAMPLE
KMC3

	CULTURAL CATEGORY
	CLOTHING
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://www.baidu.com
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DATE COLLECTED	
1/4/2021	
CODE OF THE SAMPLE	
CHC4	
	CULTURAL CATEGORY
	CLOTHING
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.shutterstock.com
DESCRIPTION	
<p>In the past, Maasai clothes were obtained from animal hide, that were dyed using vegetable pigments, while jewelry was made of seeds and stones easily found in the surrounding environment, but when the first colonizers arrived, the Maasai started replacing calf or sheep hide with wool or cotton.</p>	
DATE COLLECTED	
2/4/2021	
CODE OF THE SAMPLE	
KMC4	

	CULTURAL CATEGORY
	CLOTHING
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://www.baidu.com
	<p>DESCRIPTION</p> <p>Hanfu is a term used for the historical styles of clothing worn by the Han people in China. Traditionally, the hanfu consisted of a robe, or a jacket worn as the upper garment with a skirt commonly worn as the lower garment. In addition to clothing, hanfu also includes several forms of accessories, such as headwear, footwear, belts, jewellery such as yupei (jade pendants) and handheld fans.</p>
DATE COLLECTED	
17/4/2021	
CODE OF THE SAMPLE	
CHC5	
	CULTURAL CATEGORY
	CLOTHING
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.shutterstock.com
	<p>DESCRIPTION</p> <p>Clothing changes by age and location. Young men, for instance, wear black for several months following their circumcision. However, red is a favored colour. Blue, black, striped, and checkered cloth are also worn, as are multicolored African designs. The Maasai began to replace animal skin, calf hides and sheep skin with commercial cotton cloth in the 1960s.</p>
DATE COLLECTED	
16/4/2021	
CODE OF THE SAMPLE	
KMC5	

Appendix VIII: Analysis of Selected Jewelry and Accessories Elements for Study

	<table border="1"> <tbody> <tr> <td>CULTURAL CATEGORY</td> </tr> <tr> <td>JEWELRY AND ACCESSORIES</td> </tr> <tr> <td>COUNTRY AND COMMUNITY</td> </tr> <tr> <td>CHINESE HAN</td> </tr> <tr> <td>SOURCE OF SAMPLE</td> </tr> <tr> <td>https://699pic.com</td> </tr> <tr> <td>DESCRIPTION</td> </tr> <tr> <td>Chinese jewelry is full of painstakingly crafted symbols and motifs. Animals, flowers, and stones all carried specific meanings, and were often gifted to commemorate special occasions like marriage and childbirth. The use of jade, long associated as the trademark of Chinese jewelry.</td> </tr> <tr> <td>DATE COLLECTED</td> </tr> <tr> <td>17/4/2021</td> </tr> <tr> <td>CODE OF THE SAMPLE</td> </tr> <tr> <td>CHJ1</td> </tr> </tbody> </table>	CULTURAL CATEGORY	JEWELRY AND ACCESSORIES	COUNTRY AND COMMUNITY	CHINESE HAN	SOURCE OF SAMPLE	https://699pic.com	DESCRIPTION	Chinese jewelry is full of painstakingly crafted symbols and motifs. Animals, flowers, and stones all carried specific meanings, and were often gifted to commemorate special occasions like marriage and childbirth. The use of jade, long associated as the trademark of Chinese jewelry.	DATE COLLECTED	17/4/2021	CODE OF THE SAMPLE	CHJ1
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COUNTRY AND COMMUNITY													
CHINESE HAN													
SOURCE OF SAMPLE													
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CODE OF THE SAMPLE													
CHJ1													
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JEWELRY AND ACCESSORIES													
COUNTRY AND COMMUNITY													
KENYAN MAASAI													
SOURCE OF SAMPLE													
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17/4/2021													
CODE OF THE SAMPLE													
KMJ1													

		CULTURAL CATEGORY
		JEWELRY AND ACCESSORIES
		COUNTRY AND COMMUNITY
		CHINESE HAN
		SOURCE OF SAMPLE
		https://699pic.com/
		DESCRIPTION
		<p>Jade is an important part of Chinese jewelry. Because jade represents beauty, prosperity and eternity, it has always been loved by Chinese people. The Chinese people's love and admiration for jade has contributed to the precocity and great achievements of jade art in China.</p>
		DATE COLLECTED
		22/4/2021
		CODE OF THE SAMPLE
		CHJ2
		CULTURAL CATEGORY
		JEWELRY AND ACCESSORIES
		COUNTRY AND COMMUNITY
		KENYAN MAASAI
		SOURCE OF SAMPLE
		https://www.shutterstock.com
		DESCRIPTION
		<p>The Maasai beaded jewelry has important and specific cultural significance - the beadwork an individual wears will signify their age and social status. Generally individuals of high social standing will wear more colorful and intricate jewelry.</p>
		
		DATE COLLECTED
		22/4/2021
		CODE OF THE SAMPLE
		KMJ2

	CULTURAL CATEGORY
	JEWELRY AND ACCESSORIES
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://699pic.com/
DESCRIPTION	
<p>The sachet was called the sachet in ancient times, also known as the drape and the smelly odor. It is a kind of folk embroidery crafts created by working women of the ancient Han nationality. It is the product of the ancient Han farming culture marked by men's farming and women's weaving.</p>	
DATE COLLECTED	
24/4/2021	
CODE OF THE SAMPLE	
CHJ3	
	CULTURAL CATEGORY
	JEWELRY AND ACCESSORIES
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.shutterstock.com
DESCRIPTION	
<p>The colors used in the beadwork are selected for their beauty. The colors are also symbolic and have important meanings understood by the tribe.</p> <p>Red - stands for bravery, unity, and blood. Red is the color of cows blood. Blue - represents energy and the sky. Rain falls from the blue sky which provides water for the cattle.</p>	
DATE COLLECTED	
23/4/2021	
CODE OF THE SAMPLE	
KMJ3	

	CULTURAL CATEGORY
	JEWELRY AND ACCESSORIES
	COUNTRY AND COMMUNITY
	CHINESE HAN
	SOURCE OF SAMPLE
	https://699pic.com/
DESCRIPTION Chinese traditional jewelry is colorful and beautiful, and contains profound cultural connotations and national spirit. It directly reflects people's living habits and cultural customs, and is also a manifestation of the Han nationality's aesthetics.	
DATE COLLECTED	
23/4/2021	
CODE OF THE SAMPLE	
CHJ4	
	CULTURAL CATEGORY
	JEWELRY AND ACCESSORIES
	COUNTRY AND COMMUNITY
	KENYAN MAASAI
	SOURCE OF SAMPLE
	https://www.shutterstock.com
DESCRIPTION The Maasai beaded jewelry has important and specific cultural significance - The colors used in the beadwork are selected for their beauty. The colors are also symbolic and have important meanings understood by the tribe.	
DATE COLLECTED	
23/4/2021	
CODE OF THE SAMPLE	
KMJ4	

		<table border="1"> <tbody> <tr><td>CULTURAL CATEGORY</td></tr> <tr><td>JEWELRY AND ACCESSORIES</td></tr> <tr><td>COUNTRY AND COMMUNITY</td></tr> <tr><td>CHINESE HAN</td></tr> <tr><td>SOURCE OF SAMPLE</td></tr> <tr><td>https://699pic.com/</td></tr> <tr><td>DESCRIPTION</td></tr> <tr><td>Chinese knot, a Chinese folk art form, is mostly used to decorate interiors, as gifts between relatives and friends and personal accessories. They can come in a variety of colors such as gold, green, blue or black, though the most commonly used color is red. This is because it symbolizes good luck and prosperity.</td></tr> <tr><td>DATE COLLECTED</td></tr> <tr><td>1/4/2021</td></tr> <tr><td>CODE OF THE SAMPLE</td></tr> <tr><td>CHJ5</td></tr> </tbody> </table>	CULTURAL CATEGORY	JEWELRY AND ACCESSORIES	COUNTRY AND COMMUNITY	CHINESE HAN	SOURCE OF SAMPLE	https://699pic.com/	DESCRIPTION	Chinese knot, a Chinese folk art form, is mostly used to decorate interiors, as gifts between relatives and friends and personal accessories. They can come in a variety of colors such as gold, green, blue or black, though the most commonly used color is red. This is because it symbolizes good luck and prosperity.	DATE COLLECTED	1/4/2021	CODE OF THE SAMPLE	CHJ5
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COUNTRY AND COMMUNITY														
CHINESE HAN														
SOURCE OF SAMPLE														
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1/4/2021														
CODE OF THE SAMPLE														
KMJ5														

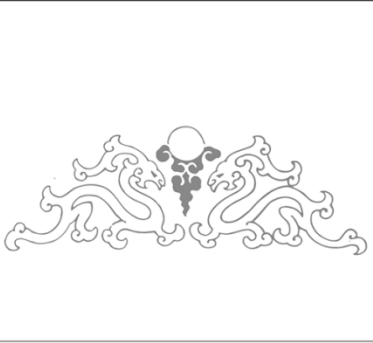
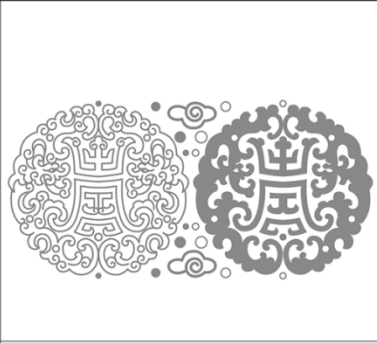
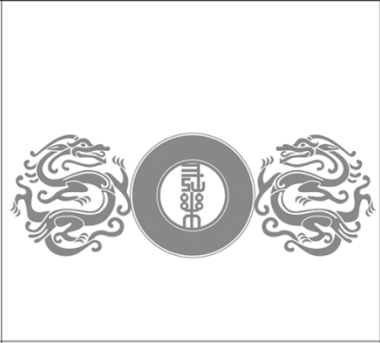

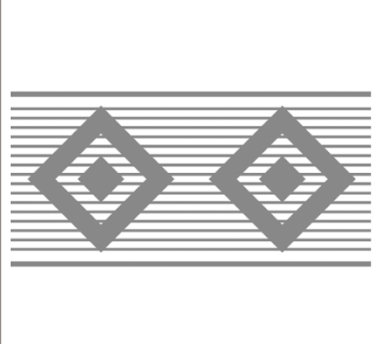

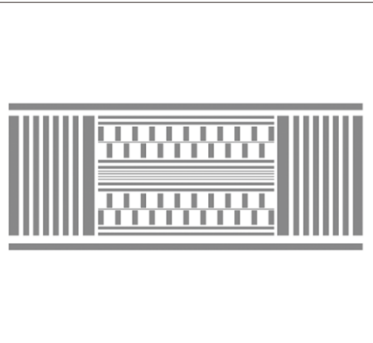
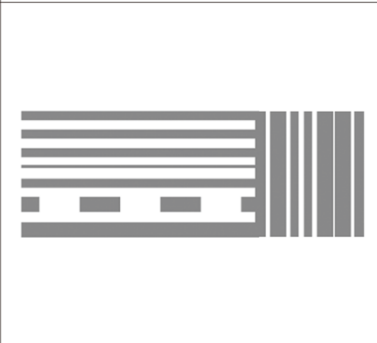
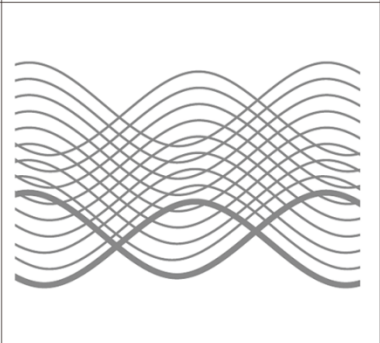

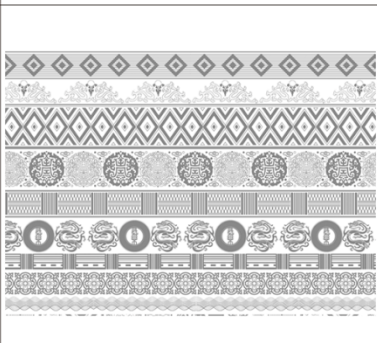
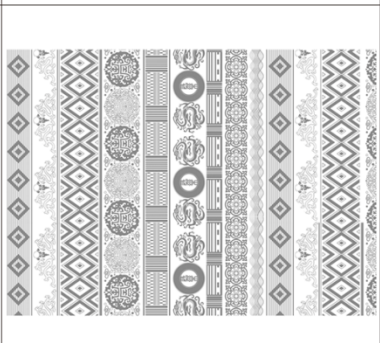
Appendix IX: Design Compositions Derived from Selected Elements Using Polymorphic Fusing Techniques


Design Compositions for Project 1

	
<p>C1-1</p>	<p>C1-2</p>
	
<p>C1-3</p>	<p>C1-4</p>
	
<p>C1-5</p>	<p>C1-6</p>
	
<p>C1-7</p>	<p>C1-8</p>


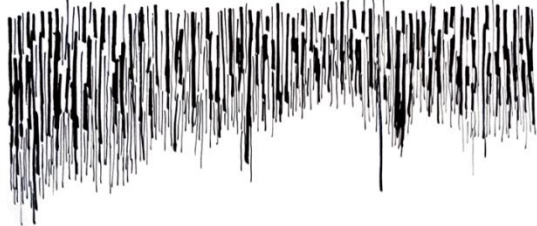
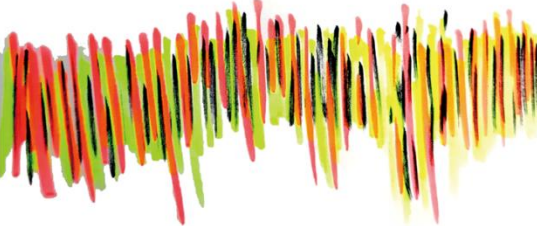

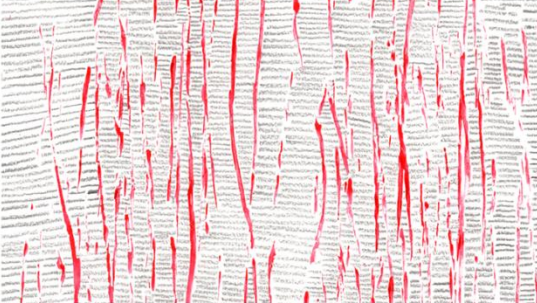
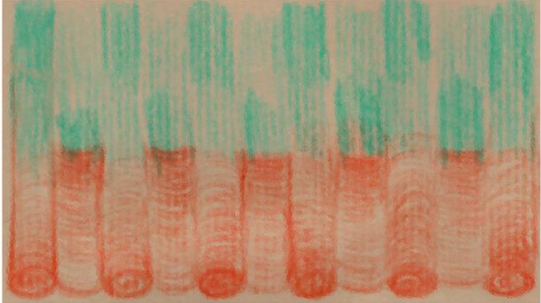
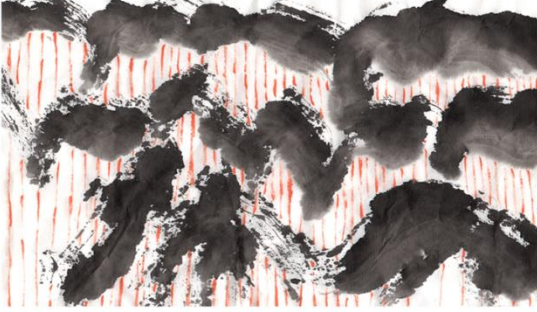









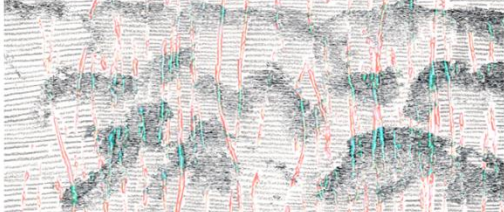

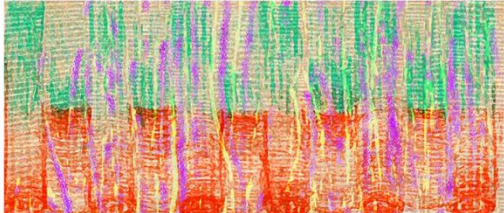


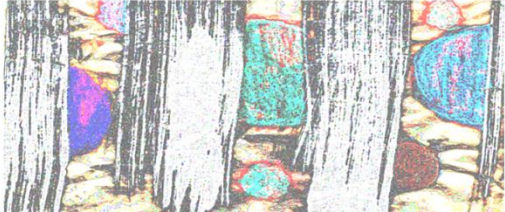
Design Compositions for Project 2


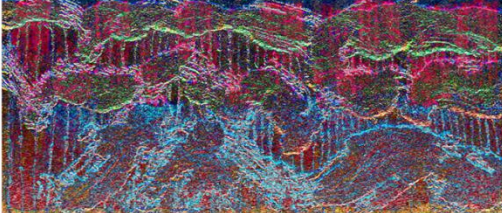

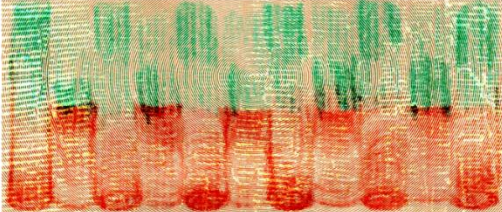

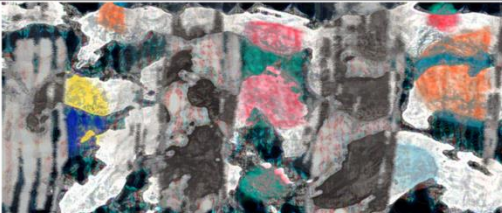

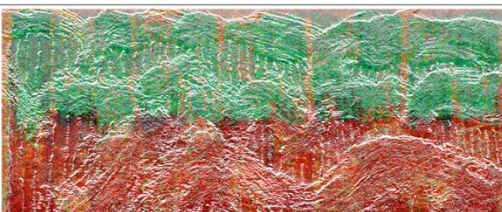
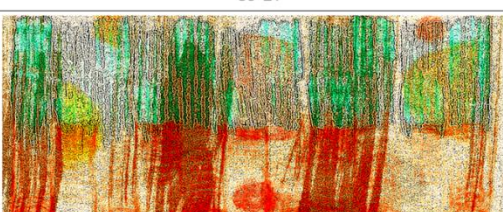
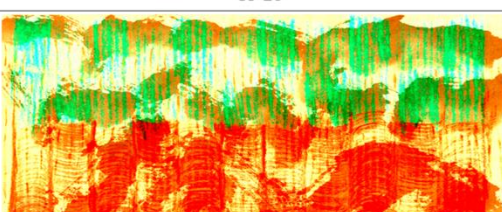

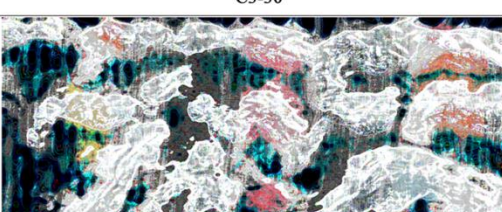
		
C2-1	C2-2	C2-3
		
C2-4	C2-5	C2-6
		
C2-7	C2-8	C2-9
		
C2-10	C2-11	C2-12

		
C2-13	C2-14	C2-15
		
C2-16	C2-17	C2-18
		
C2-19	C2-20	C2-21
		
C2-22	C2-23	C2-24








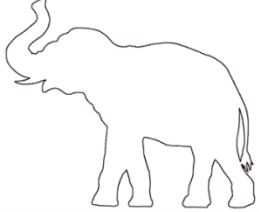

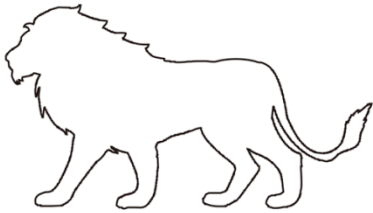


Design Compositions for Project 3

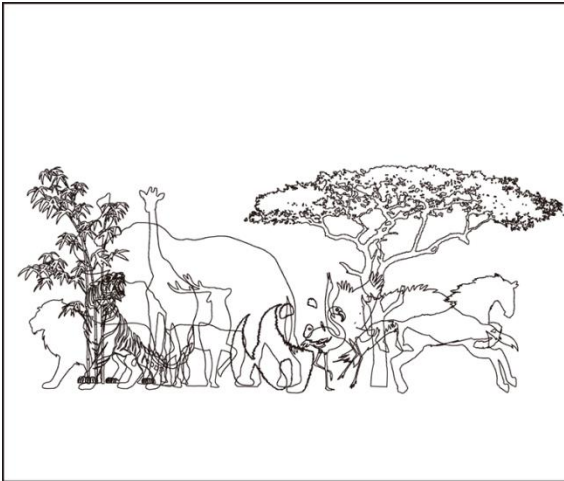
	
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<p>C3-3</p>	<p>C3-4</p>
	
<p>C3-5</p>	<p>C3-6</p>
	
<p>C3-7</p>	<p>C3-8</p>

	
<p>C3-9</p>	<p>C3-10</p>
	
<p>C3-11</p>	<p>C3-12</p>
	
<p>C3-13</p>	<p>C3-14</p>
	
<p>C3-15</p>	<p>C3-16</p>
	
<p>C3-17</p>	<p>C3-18</p>
	
<p>C3-19</p>	<p>C3-20</p>

	
<p>C3-21</p>	<p>C3-22</p>
	
<p>C3-23</p>	<p>C3-24</p>
	
<p>C3-25</p>	<p>C3-26</p>
	
<p>C3-27</p>	<p>C3-28</p>
	
<p>C3-29</p>	<p>C3-30</p>
	
<p>C3-31</p>	<p>C3-32</p>

Design Compositions for Project 4

	
C4-1	C4-2
	
C4-3	C4-4
	
C4-5	C4-6
	
C4-7	C4-8
	
C4-9	C4-10
	
C4-11	C4-12



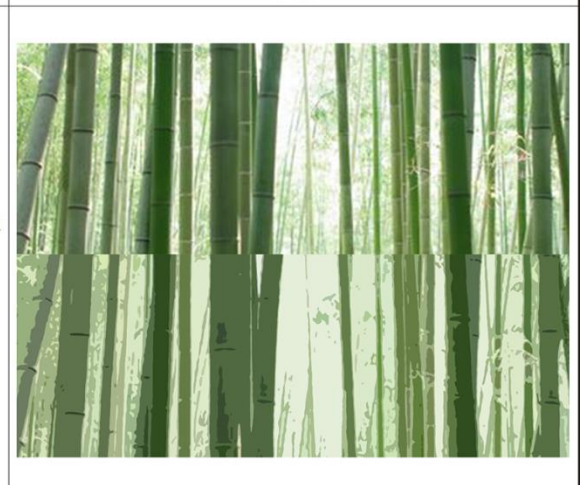
C4-13



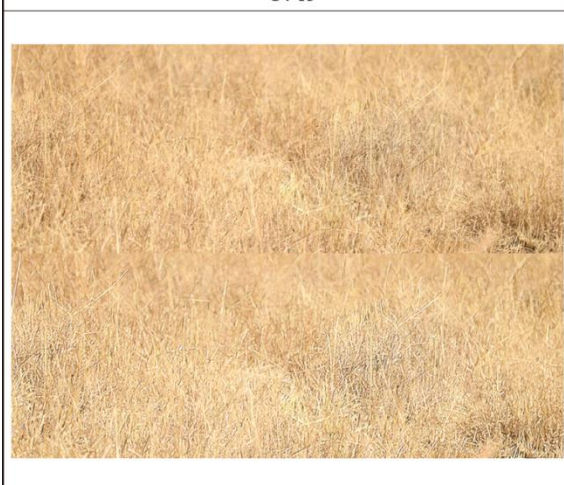
C4-14



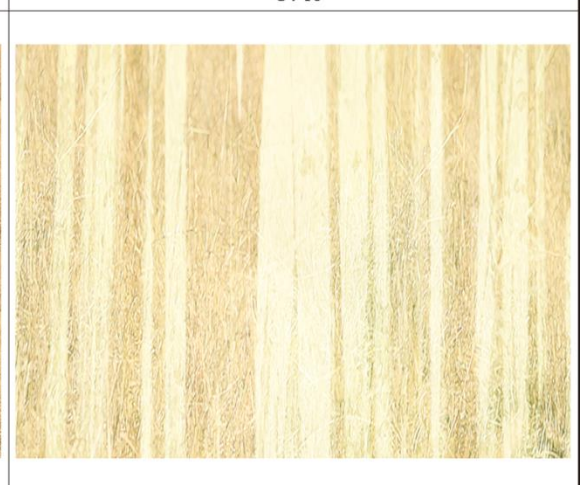
C4-15



C4-16







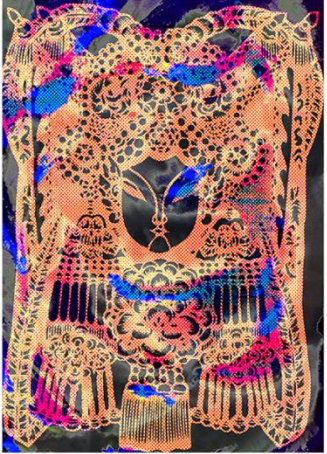





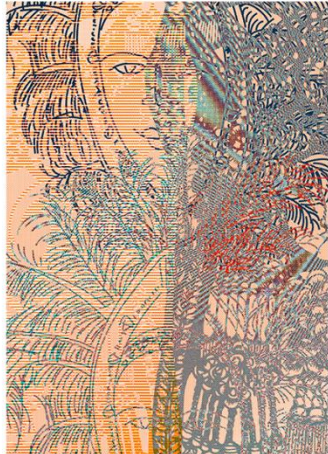







C4-17



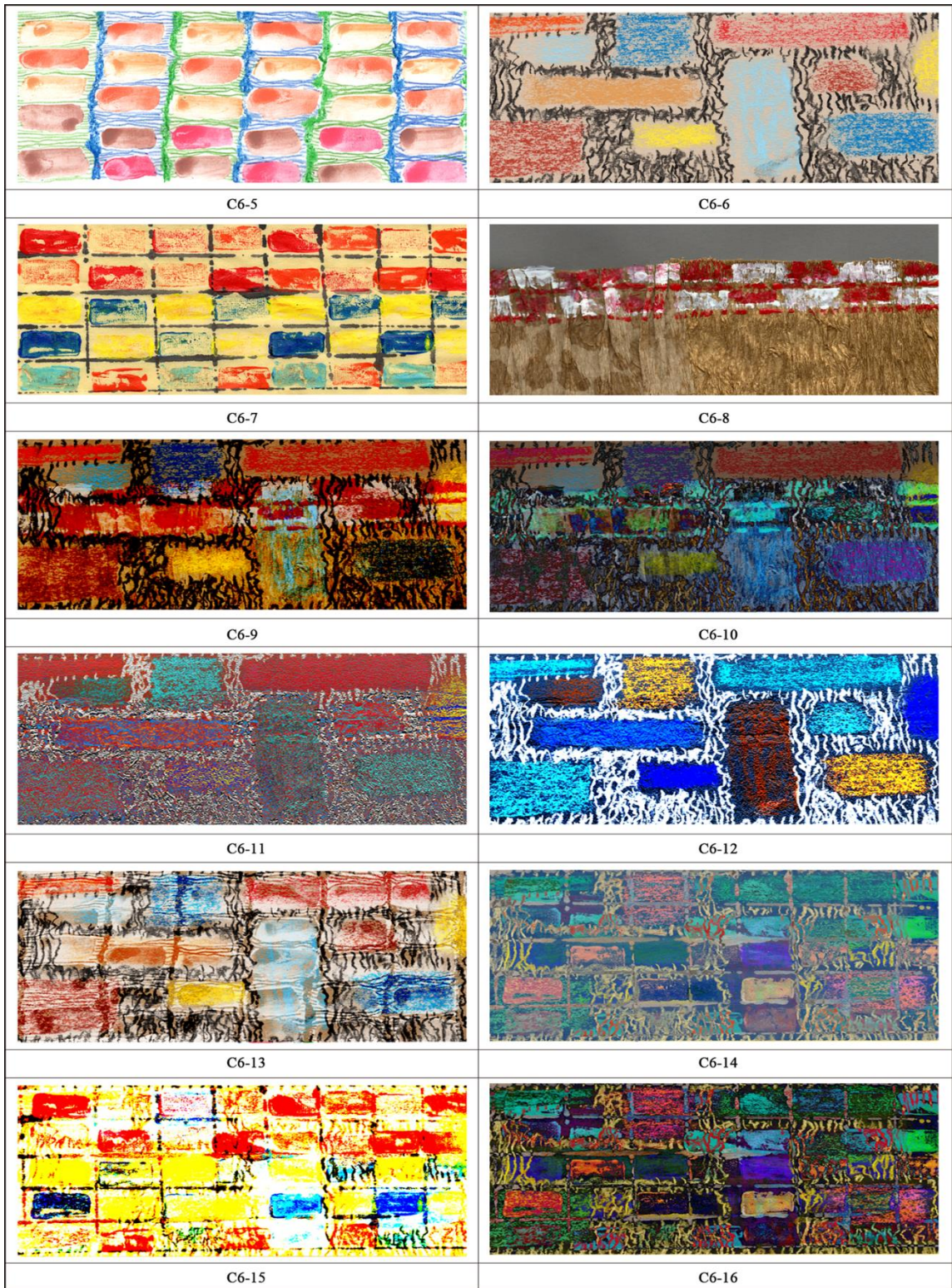
C4-18

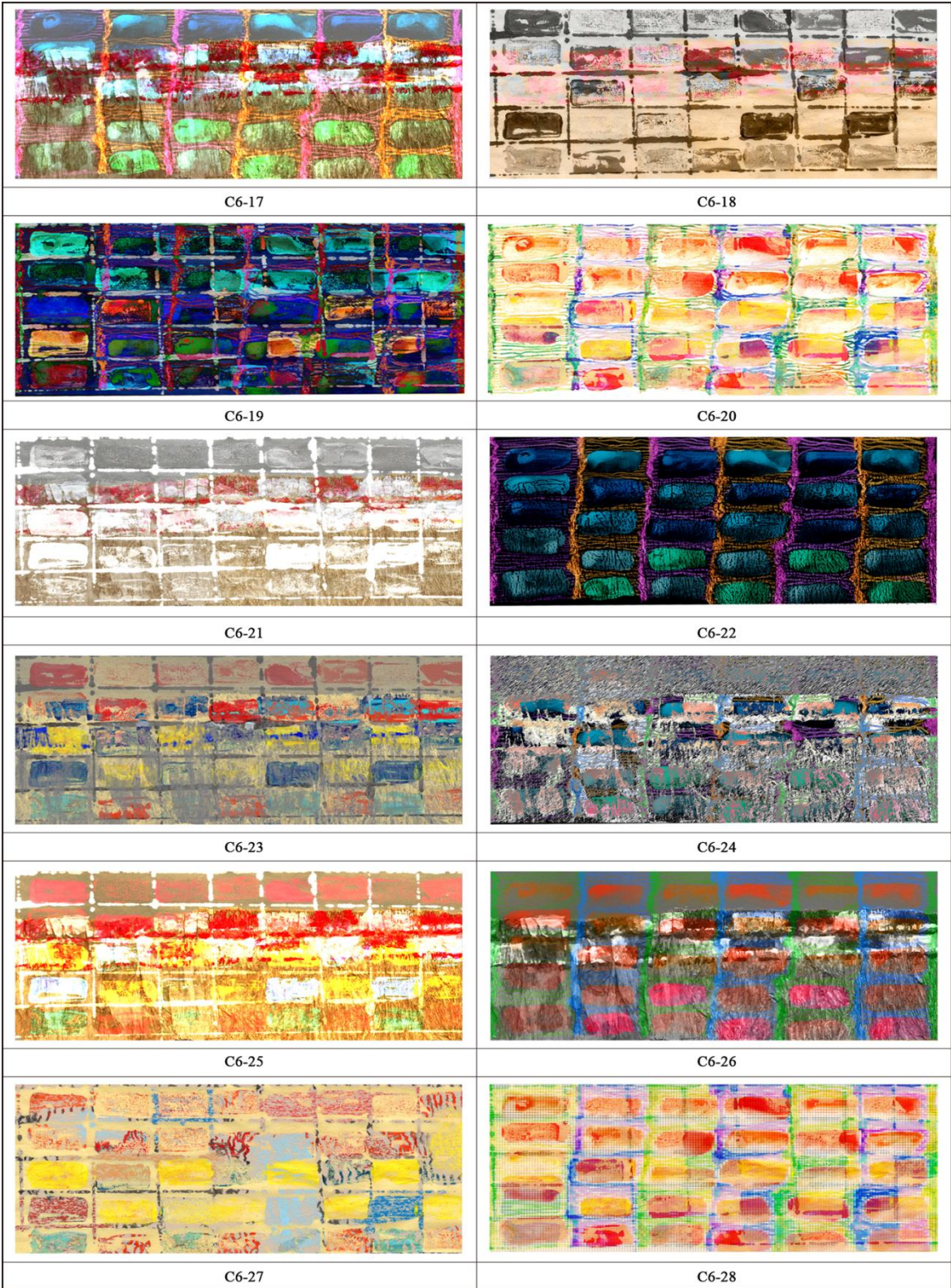
Design Compositions for Project 5

 A red paper-cut mask design with intricate floral and geometric patterns, featuring a central face with large eyes and a decorative fringe at the bottom.	 A line-art mask design with a central face, surrounded by a dense, feather-like or pine-needle-like border.	 An abstract background with vertical brushstrokes in shades of purple, lavender, and green.
<p>CS-1</p>	<p>CS-2</p>	<p>CS-3</p>
 An abstract background with dark, swirling black and grey tones, accented with bright yellow brushstrokes.	 A colorful mask design with a central face, surrounded by a dense, feather-like border, rendered in shades of red, orange, and yellow.	 An orange paper-cut mask design with intricate floral and geometric patterns, featuring a central face with large eyes and a decorative fringe at the bottom.
<p>CS-4</p>	<p>CS-5</p>	<p>CS-6</p>
 A multi-colored paper-cut mask design with intricate floral and geometric patterns, featuring a central face with large eyes and a decorative fringe at the bottom.	 A vibrant, multi-colored mask design with a central face, surrounded by a dense, feather-like border, rendered in shades of red, orange, yellow, and purple.	 A blue and orange paper-cut mask design with intricate floral and geometric patterns, featuring a central face with large eyes and a decorative fringe at the bottom.
<p>CS-7</p>	<p>CS-8</p>	<p>CS-9</p>

		
<p>C5-10</p>	<p>C5-11</p>	<p>C5-12</p>
		
<p>C5-13</p>	<p>C5-14</p>	<p>C5-15</p>
		
<p>C5-16</p>	<p>C5-17</p>	<p>C5-18</p>

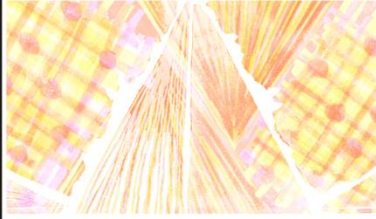
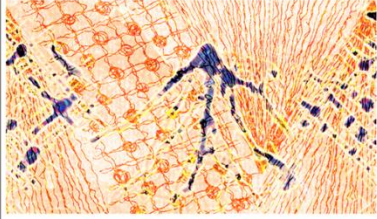
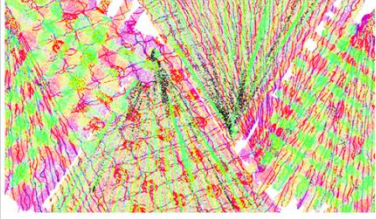
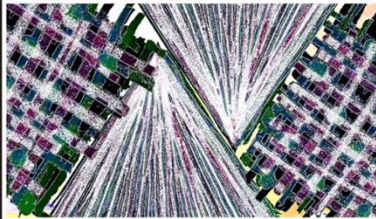


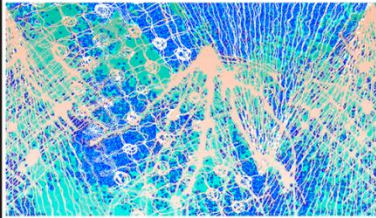
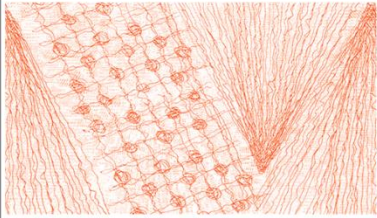
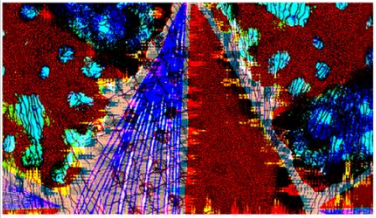
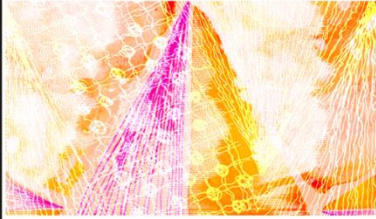
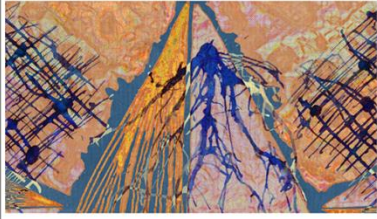
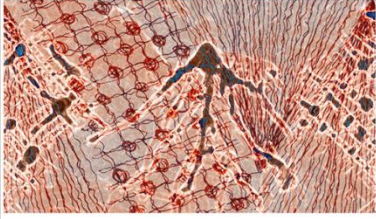
Design Compositions for Project 6



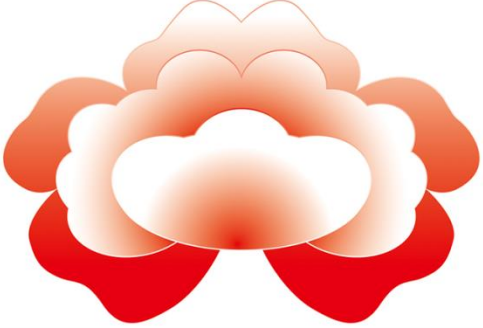

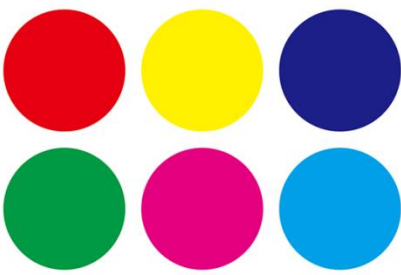
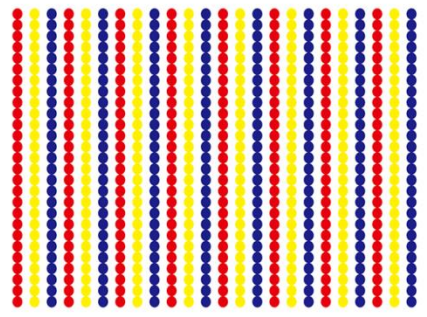
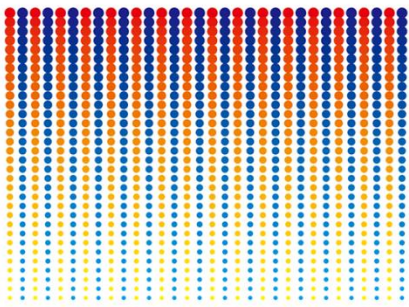
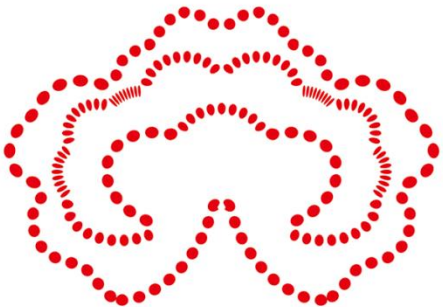
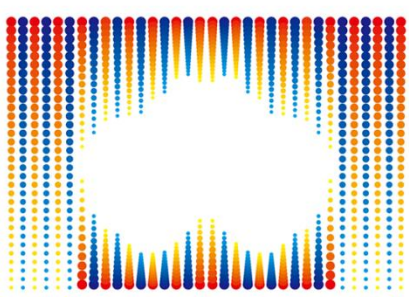
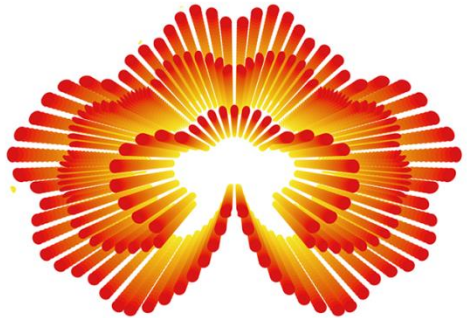


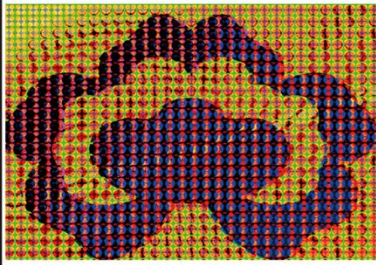
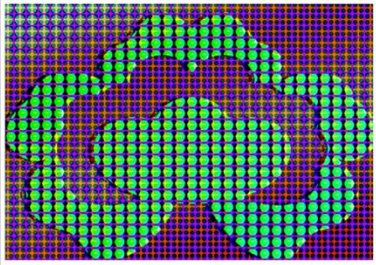

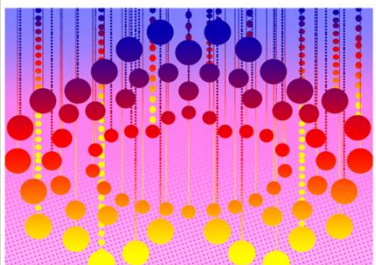
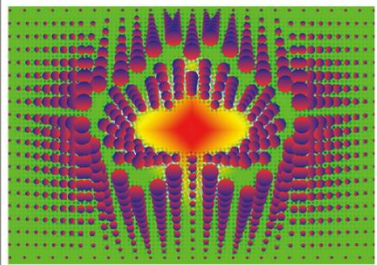
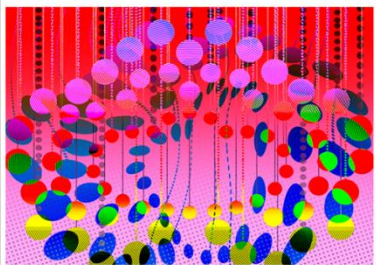
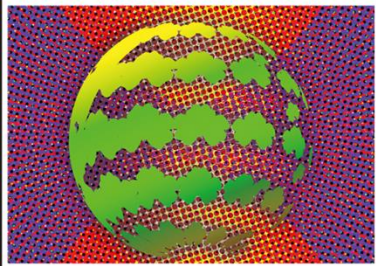
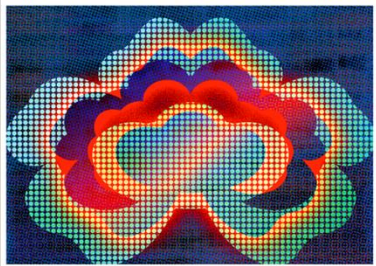
Design Compositions for Project 7

C7-1	C7-2	C7-3
C7-4	C7-5	C7-6
C7-7	C7-8	C7-9
C7-10	C7-11	C7-12


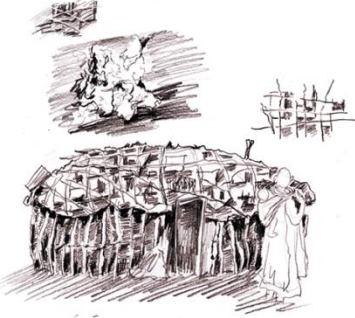
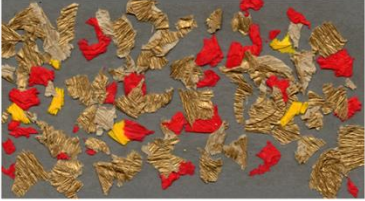

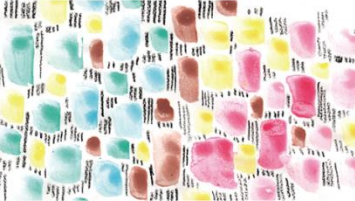

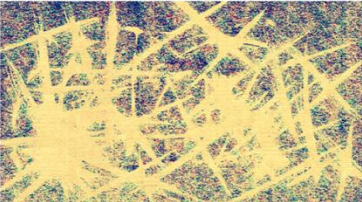
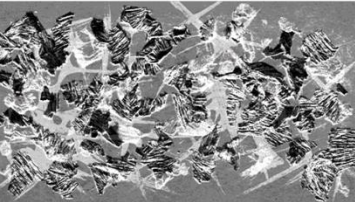
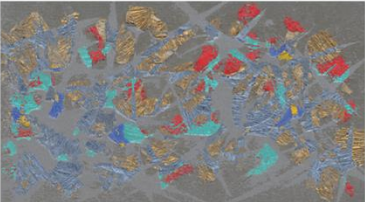



		
C7-13	C7-14	C7-15
		
C7-16	C7-17	C7-18
		
C7-19	C7-20	C7-21
		
C7-22	C7-23	C7-24


Design Compositions for Project 8

	
C8-1	C8-2
	
C8-3	C8-4
	
C8-5	C8-6
	
C8-7	C8-8

		
C8-9	C8-10	C8-11
		
C8-12	C8-13	C8-14
		
C8-15	C8-16	C8-17
		
C8-18	C8-19	C8-20




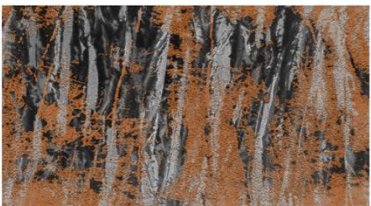







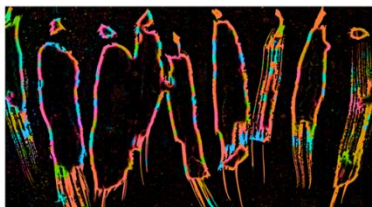
Design Compositions for Project 9

		
C9-1	C9-2	C9-3
		
C9-4	C9-5	C9-6
		
C9-7	C9-8	C9-9
		
C9-10	C9-11	C9-12

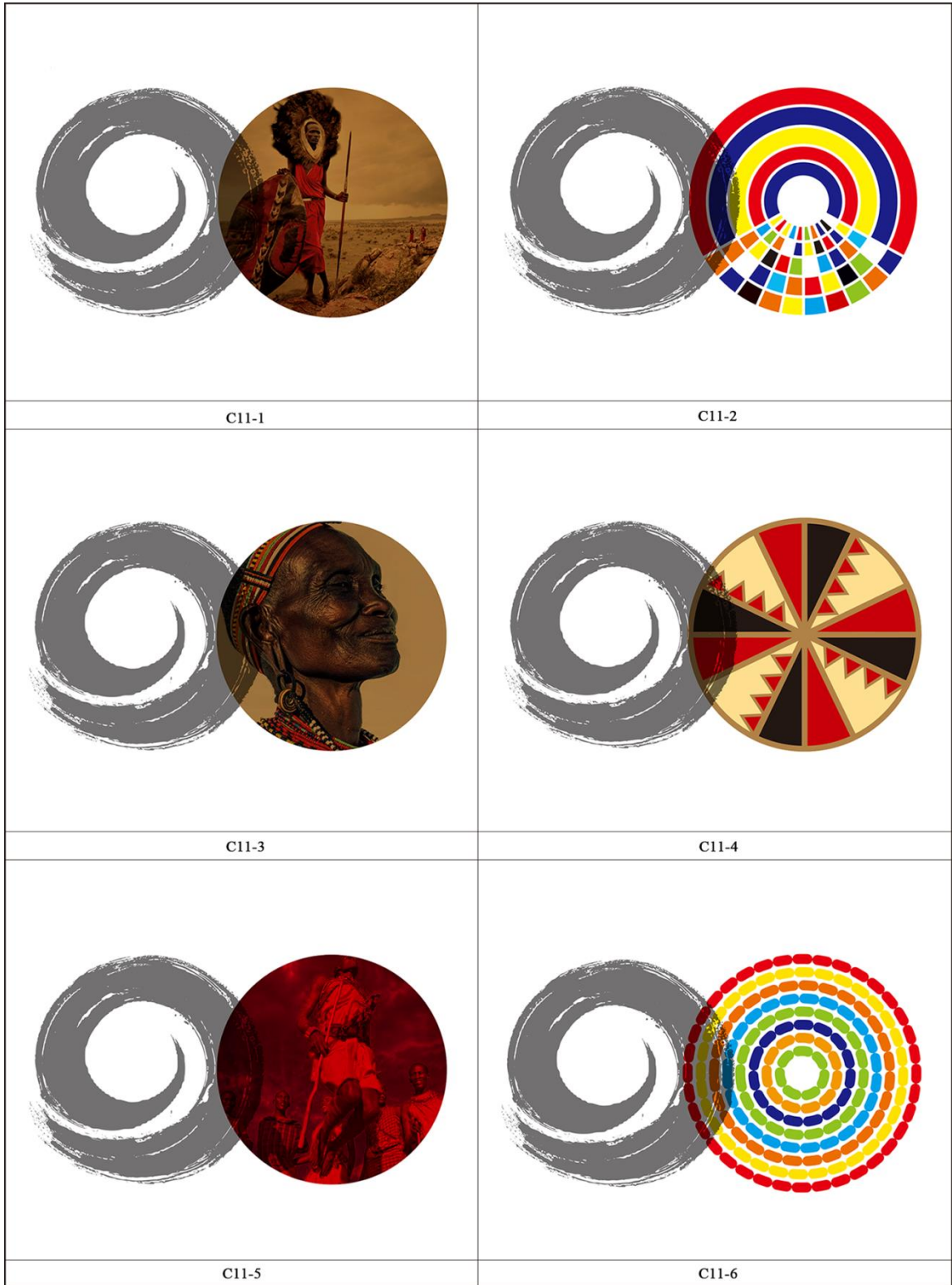
		
C9-13	C9-14	C9-15
		
C9-16	C9-17	C9-18
		
C9-19	C9-20	C9-21
		
C9-22	C9-23	C9-24

Design Compositions for Project 10

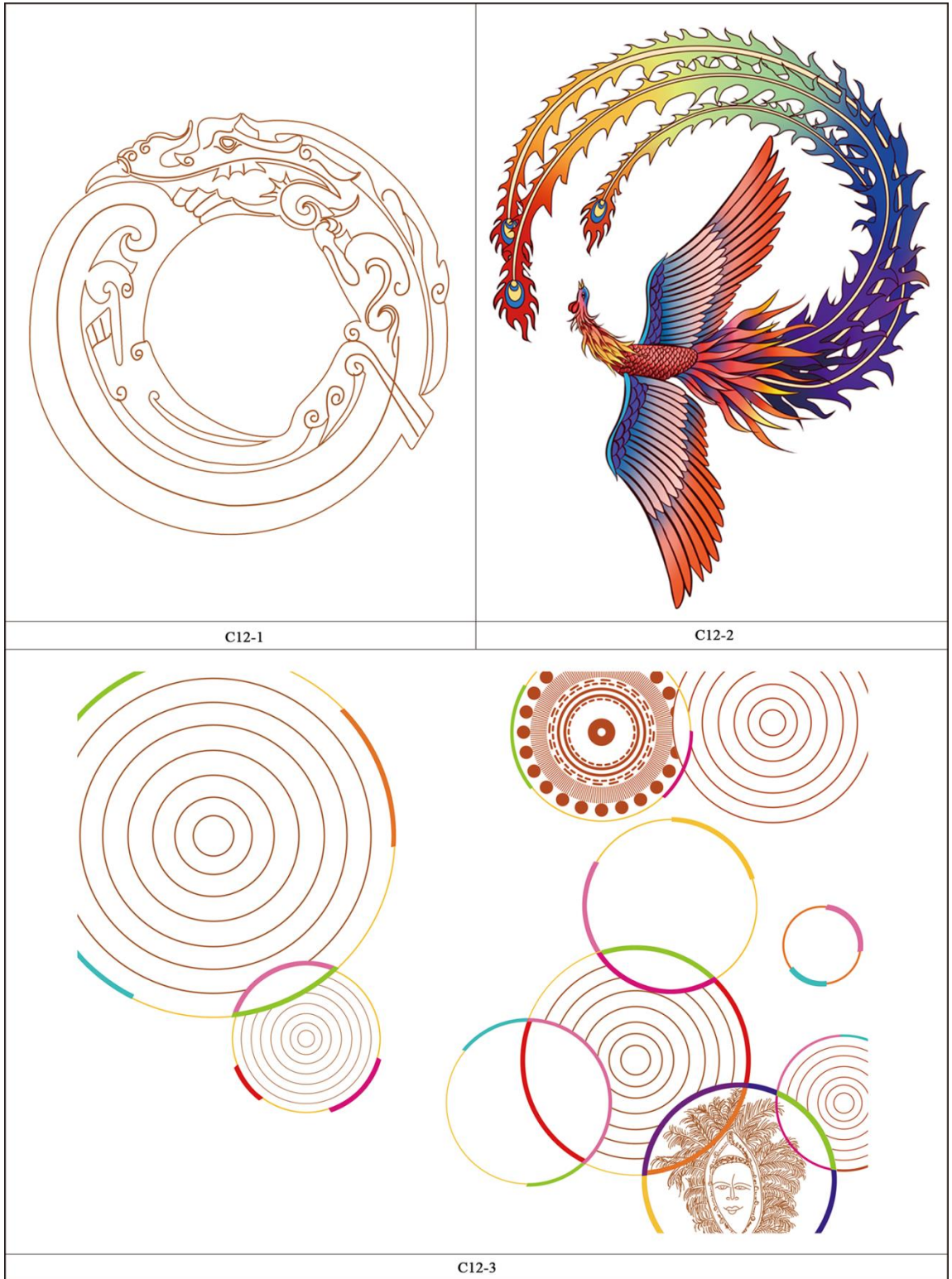
		
C10-1	C10-2	C10-3
		
C10-4	C10-5	C10-6
		
C10-7	C10-8	C10-9
		
C10-10	C10-11	C10-12

		
C10-13	C10-14	C10-15
		
C10-16	C10-17	C10-18
		
C10-19	C10-20	C10-21
		
C10-22	C10-23	C10-24

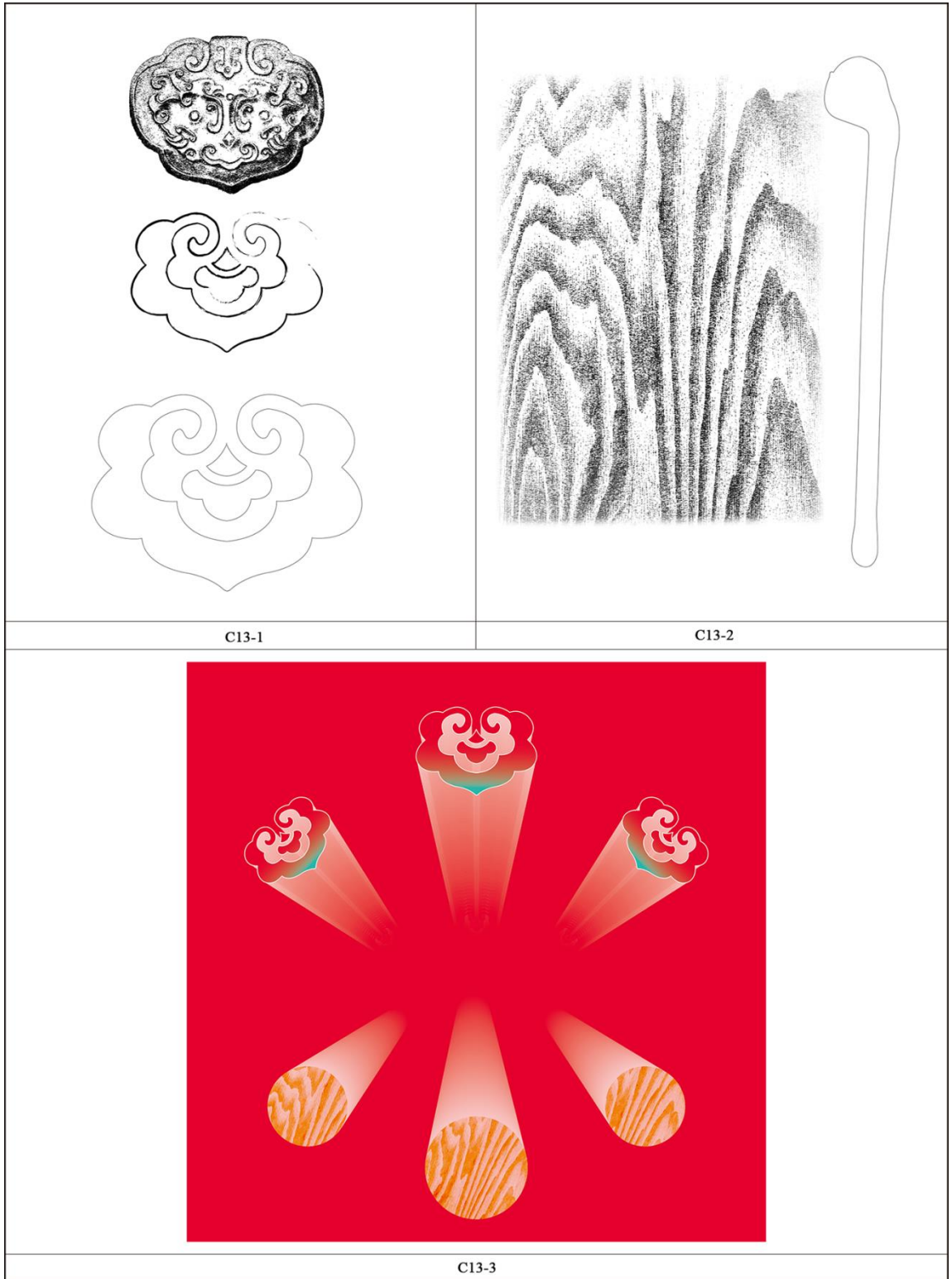
Design Compositions for Project 11



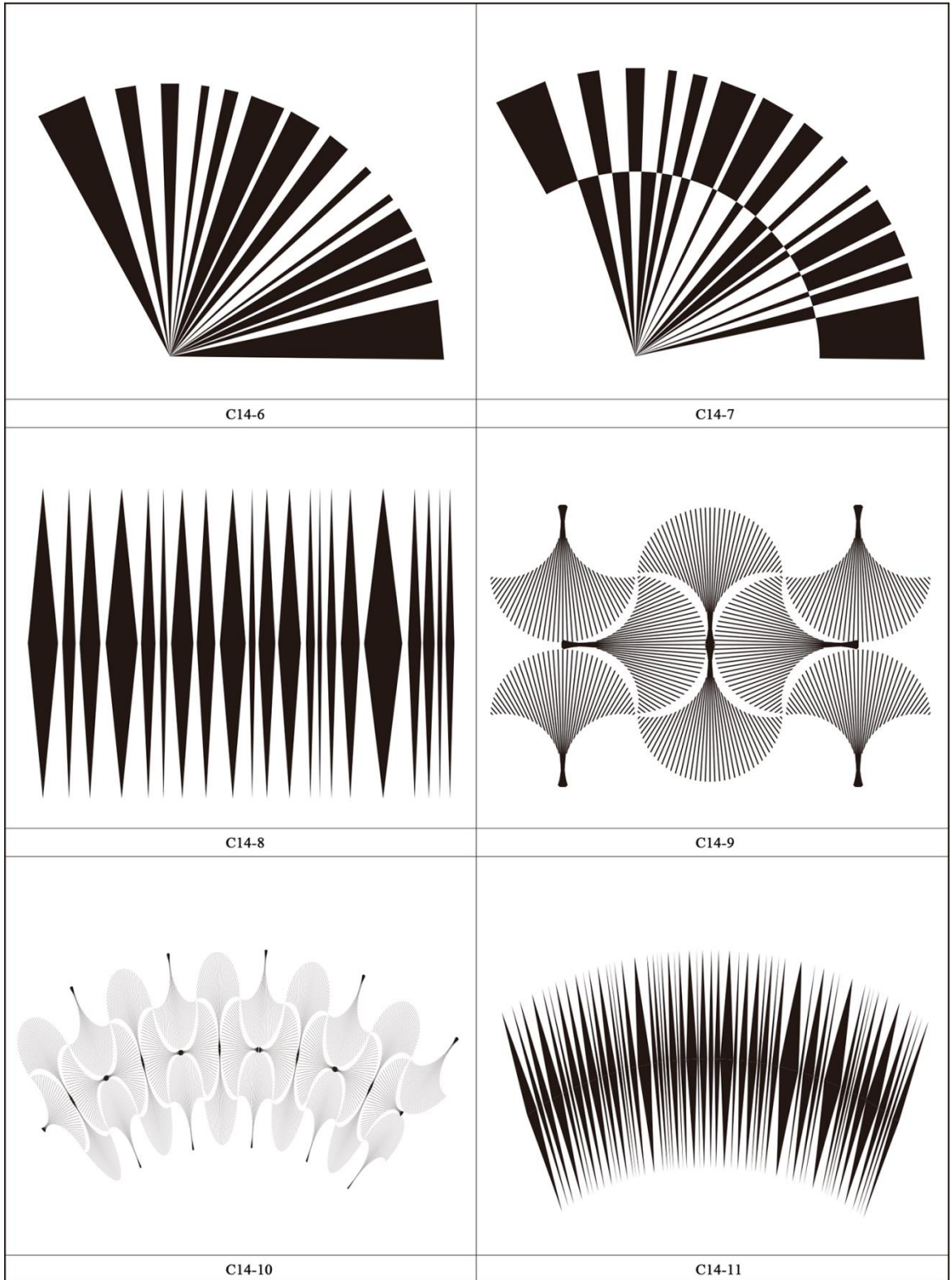
Design Compositions for Project 12

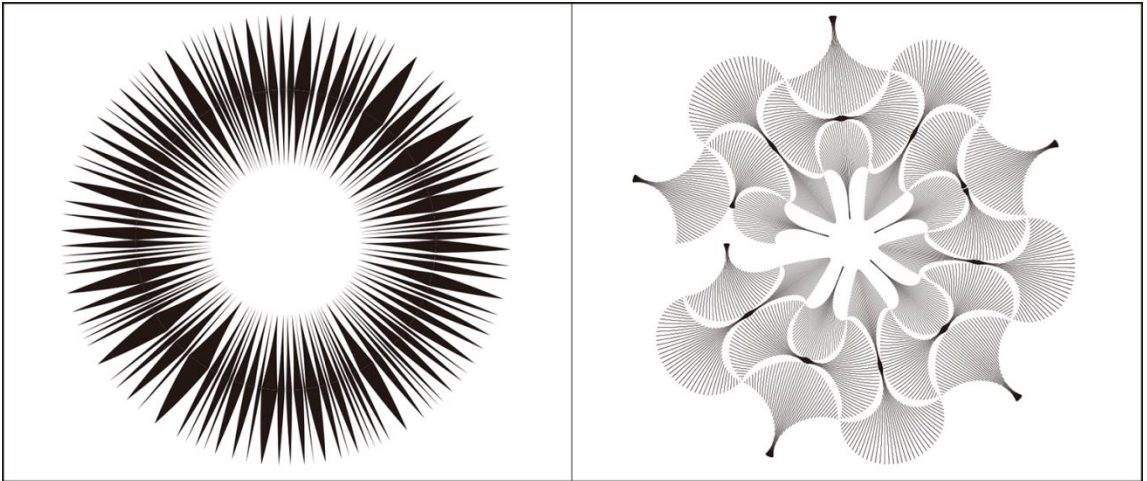


Design Compositions for Project 13



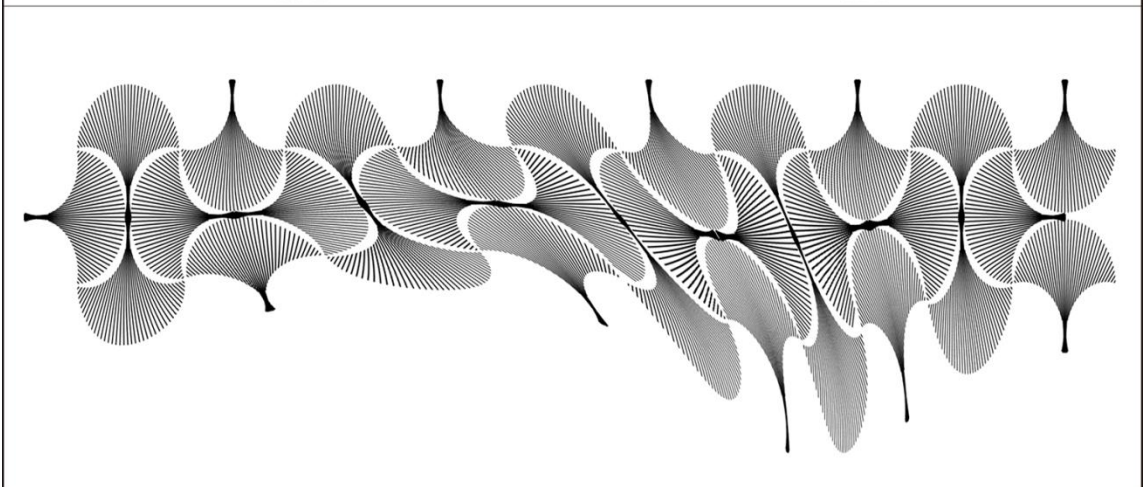
Design Compositions for Project 14



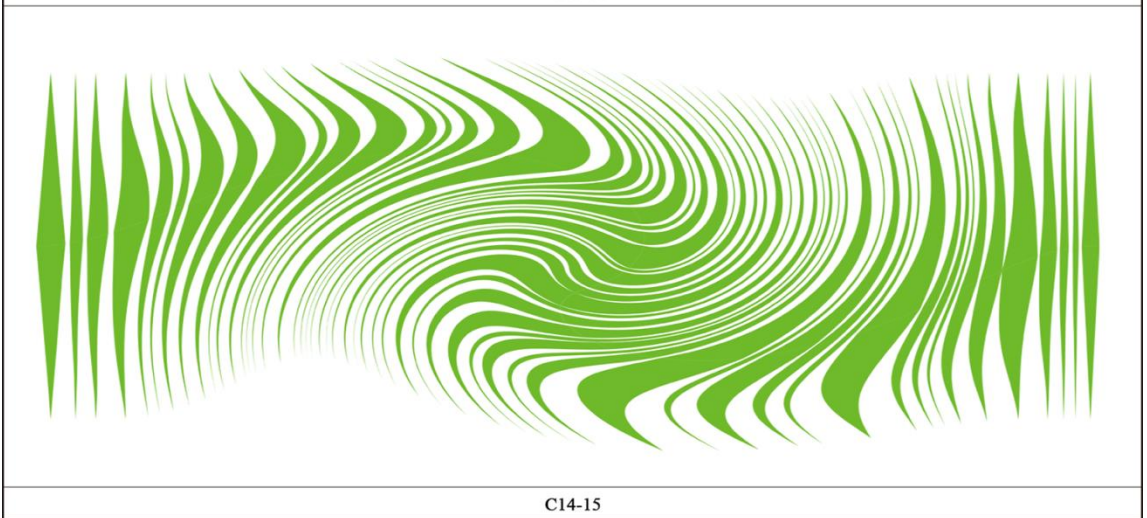


C14-12

C14-13





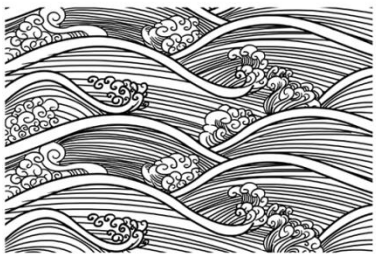






C14-14



C14-15

Design Compositions for Project 15

		
C15-1	C15-2	C15-3
		
C15-4	C15-5	C15-6
		
C15-7	C15-8	C15-9

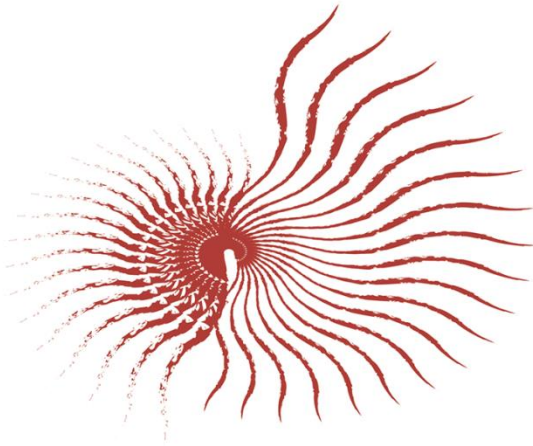
Design Compositions for Project 16



C16-1



C16-2

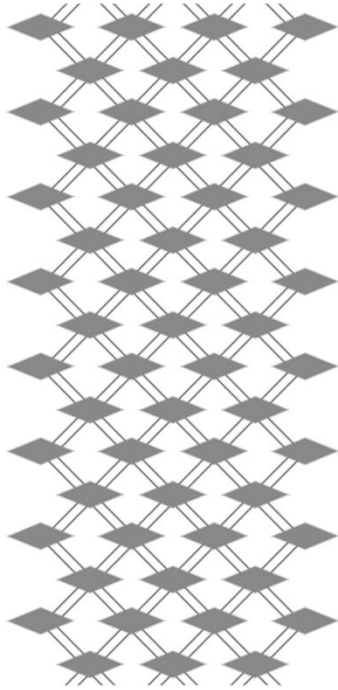


C16-3



C16-4

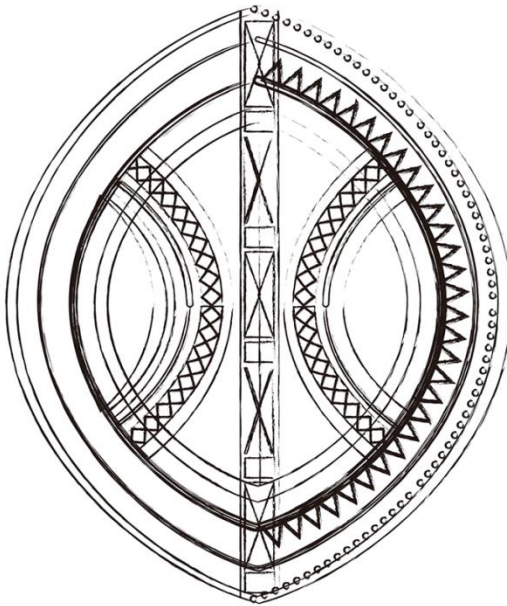
Design Compositions for Project 17



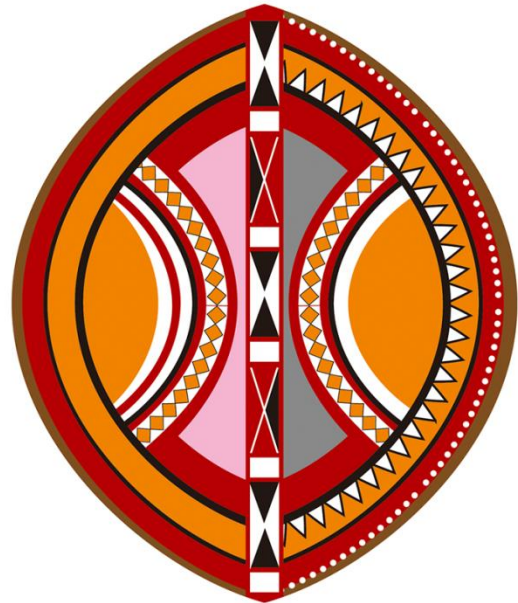
C17-1



C17-2



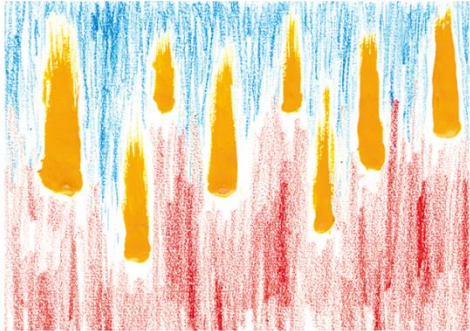









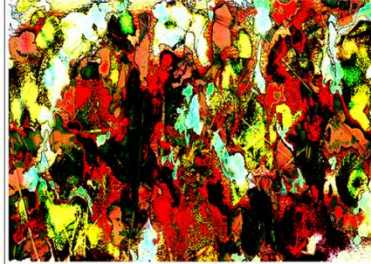









C17-3



C17-4

Design Compositions for Project 18

	
C18-1	C18-2
	
C18-3	C18-4
	
C18-5	C18-6
	
C18-7	C18-8

		
C18-9	C18-10	C18-11
		
C18-12	C18-13	C18-14
		
C18-15	C18-16	C18-17
		
C18-18	C18-19	C18-20

Design Compositions for Project 19





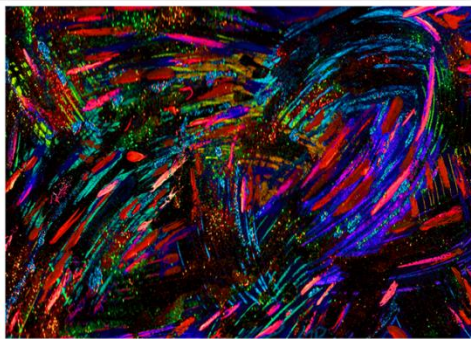
Design Compositions for Project 20



C20-1



C20-2



C20-3



C20-4



C20-5







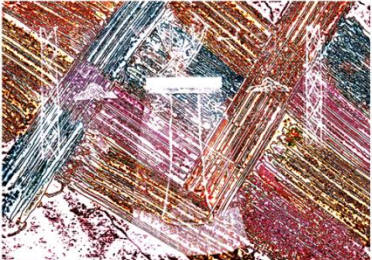
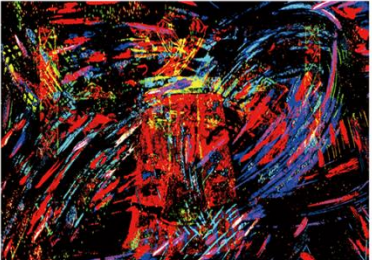
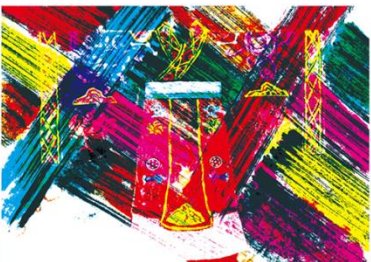





C20-6







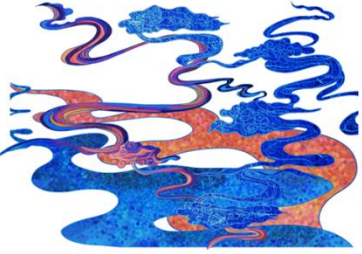
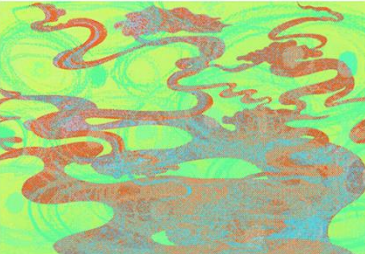
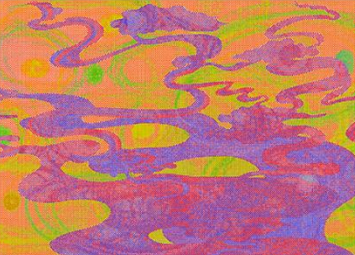

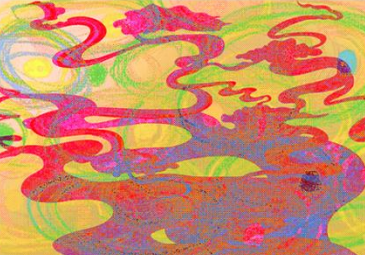

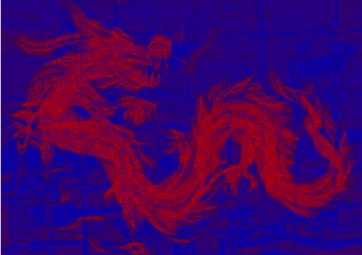
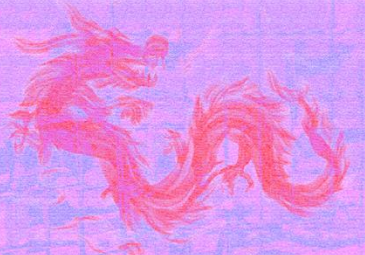
C20-7

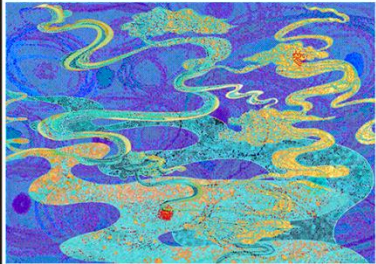
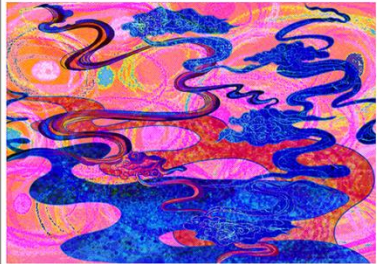
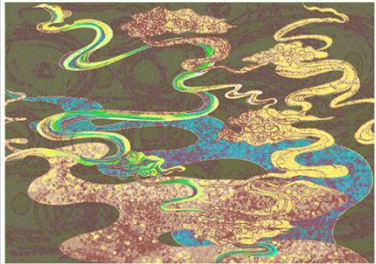
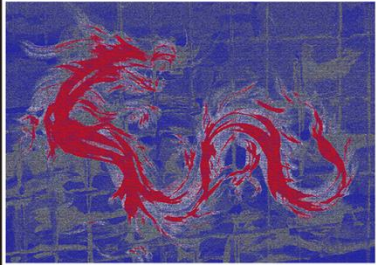
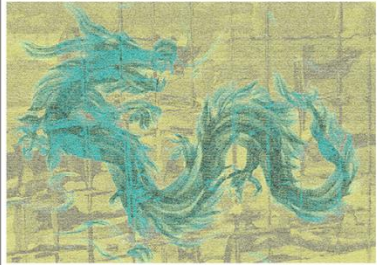
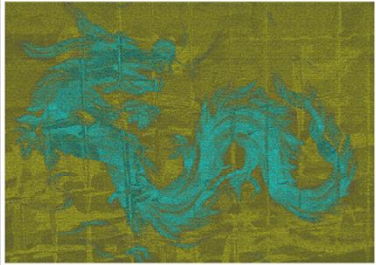


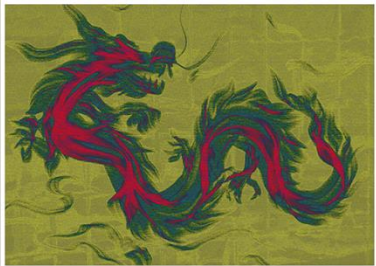





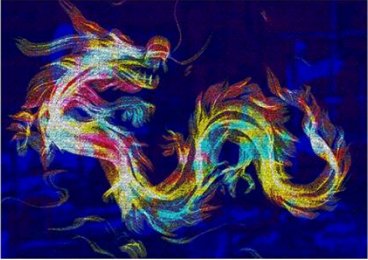
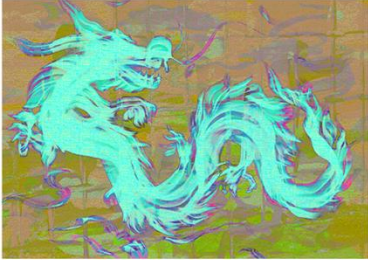
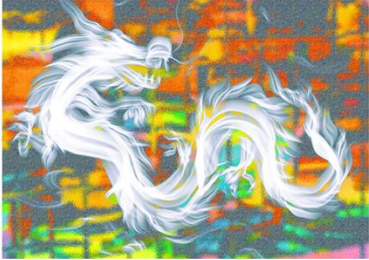
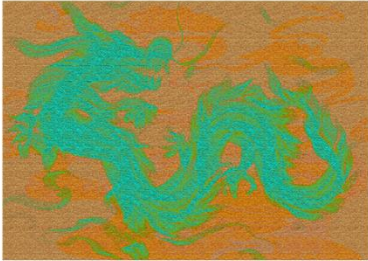

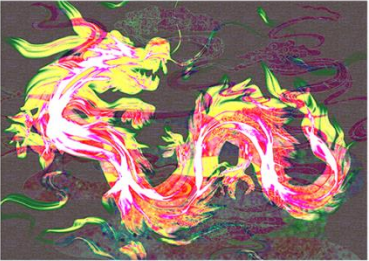

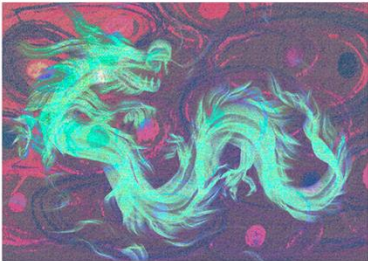
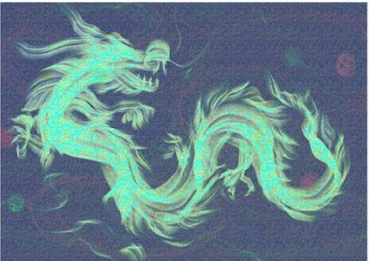



C20-8

		
C20-9	C20-10	C20-11
		
C20-12	C20-13	C20-14
		
C20-15	C20-16	C20-17
		
C20-18	C20-19	C20-20

Design Compositions for Project 21







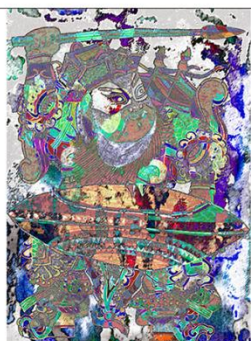





		
C21-1	C21-2	C21-3
		
C21-4	C21-5	C21-6
		
C21-7	C21-8	C21-9
		
C21-10	C21-11	C21-12


		
C21-13	C21-14	C21-15
		
C21-16	C21-17	C21-18
		
C21-19	C21-20	C21-21
		
C21-22	C21-23	C21-24

 A dragon with a multi-colored body (red, yellow, green, blue) on a dark blue background.	 A dragon with a cyan and light blue body on a brownish-green background.	 A dragon with a white and light blue body on a colorful, abstract background.
C21-25	C21-26	C21-27
 A dragon with a cyan and green body on a brown background.	 A dragon with a white and purple body on a dark purple background.	 A dragon with a yellow and pink body on a dark background.
C21-28	C21-29	C21-30
 A dragon with a pink and red body on a cyan and yellow background.	 A dragon with a cyan and green body on a dark red background.	 A dragon with a cyan and green body on a dark blue background.
C21-31	C21-32	C21-33
 A dragon with a white and purple body on a dark blue background.	 A dragon with a dark green and black body on a brown background.	 A dragon with a white and yellow body on a green background.
C21-34	C21-35	C21-36


Design Compositions for Project 22







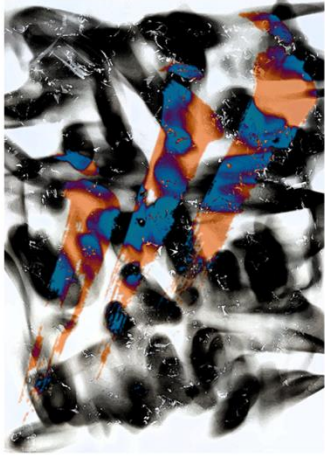
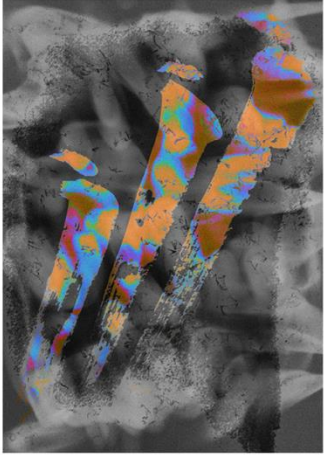

		
C22-5	C22-6	C22-7
		
C22-8	C22-9	C22-10
		
C22-11	C22-12	C22-13
		
C22-14	C22-15	C22-16


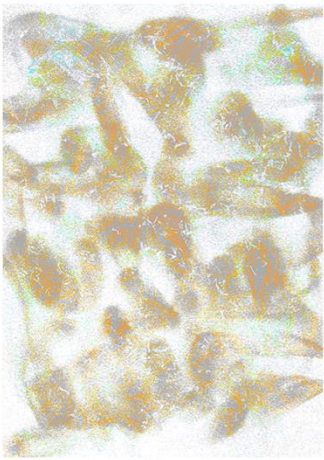


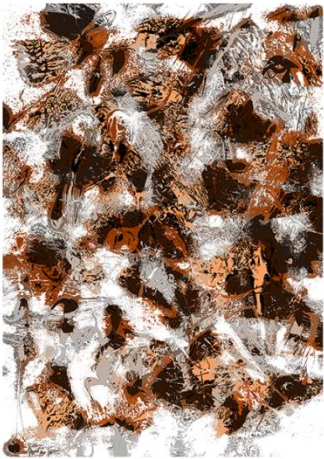
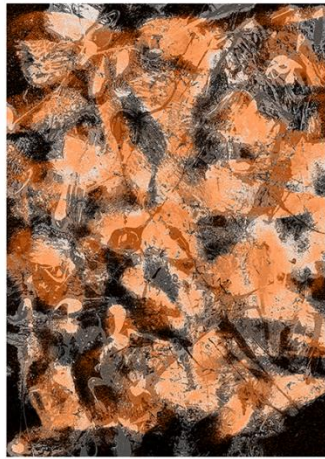
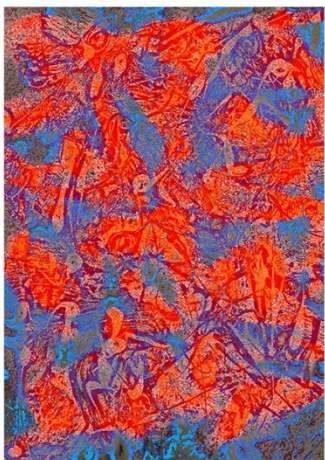


		
C22-17	C22-18	C22-19
		
C22-20	C22-21	C22-22
		
C22-23	C22-24	C22-25
		
C22-26	C22-27	C22-28

		
<p>C22-29</p>	<p>C22-30</p>	<p>C22-31</p>
		
<p>C22-32</p>	<p>C22-33</p>	<p>C22-34</p>
		
<p>C22-35</p>	<p>C22-36</p>	<p>C22-37</p>
		
<p>C22-38</p>	<p>C22-39</p>	<p>C22-40</p>

Design Compositions for Project 23

		
C23-1	C23-2	C23-3
		
C23-4	C23-5	C23-6
		
C23-7	C23-8	C23-9

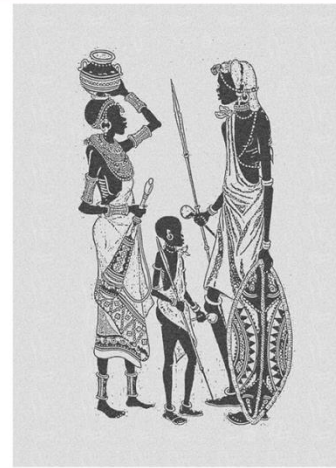
		
<p>C23-10</p>	<p>C23-11</p>	<p>C23-12</p>
		
<p>C23-13</p>	<p>C23-14</p>	<p>C23-15</p>
		
<p>C23-16</p>	<p>C23-17</p>	<p>C23-18</p>

		
<p>C23-19</p>	<p>C23-20</p>	<p>C23-21</p>
		
<p>C23-22</p>	<p>C23-23</p>	<p>C23-24</p>
		
<p>C23-25</p>	<p>C23-26</p>	<p>C23-27</p>

Design Compositions for Project 24



C24-1



C24-2



C24-3



C24-4

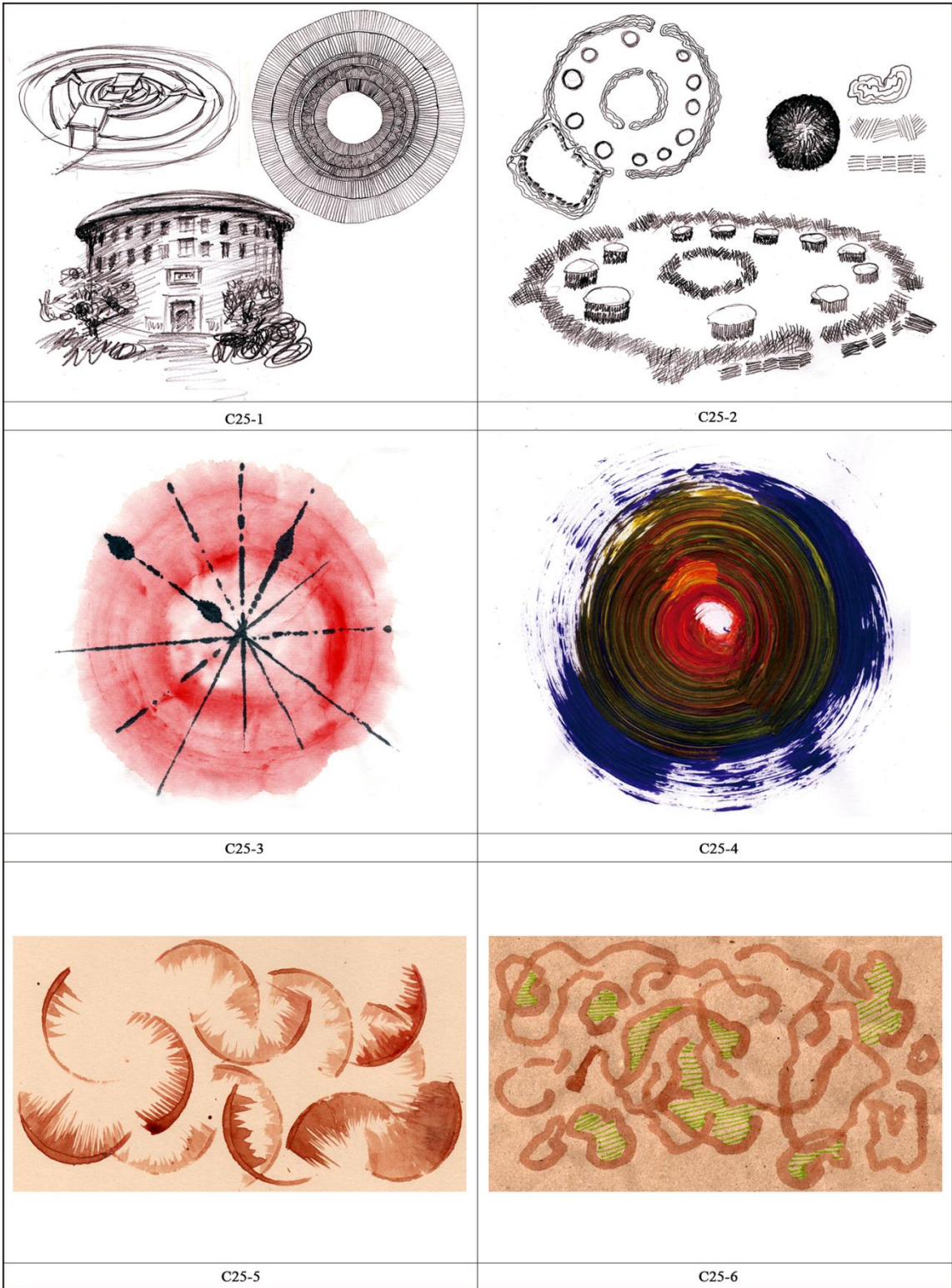


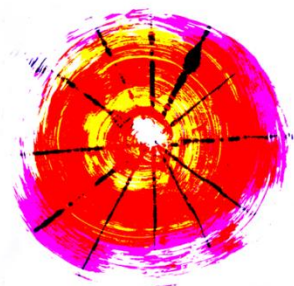
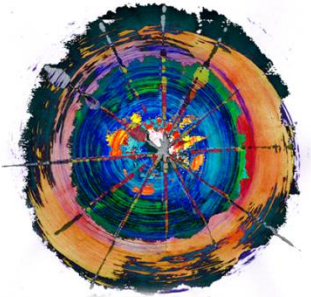
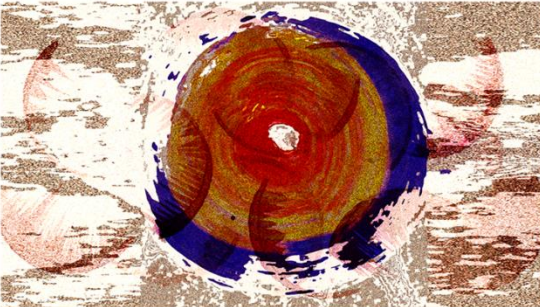
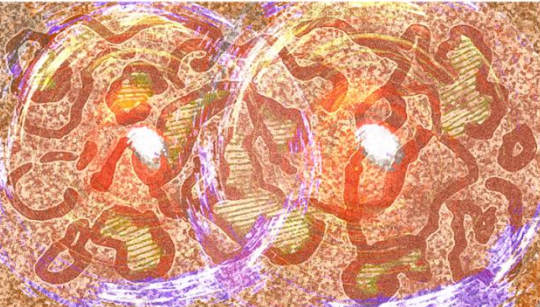
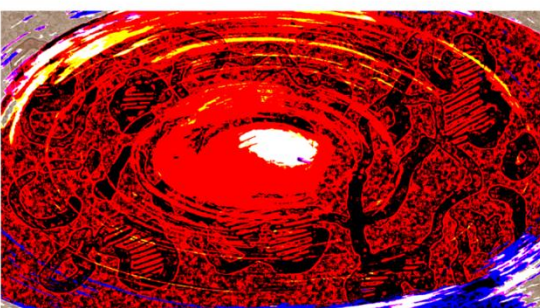
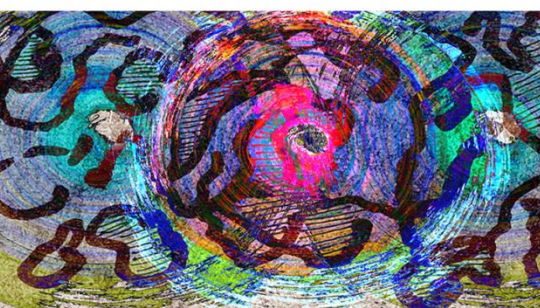

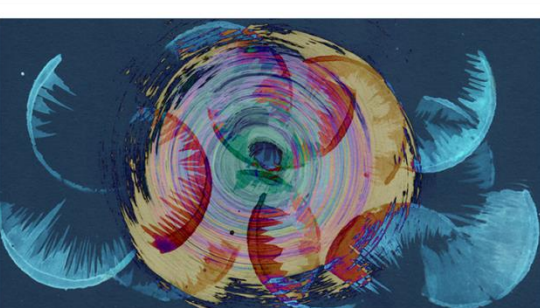
C24-5



C24-6

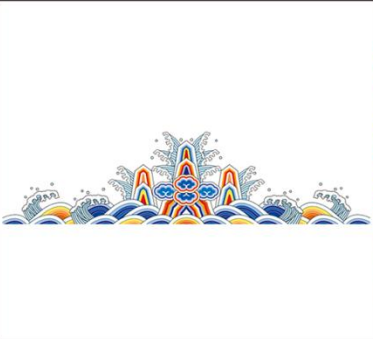

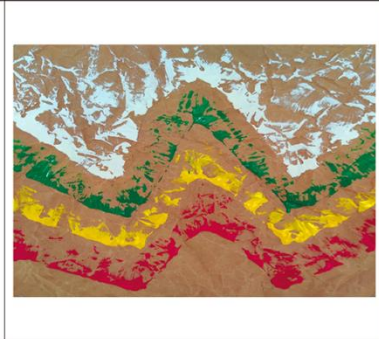
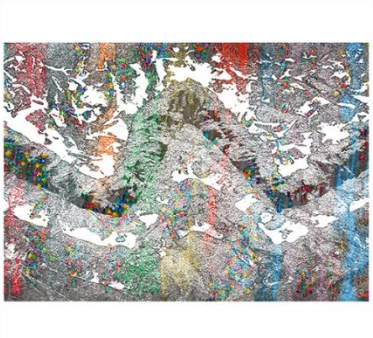

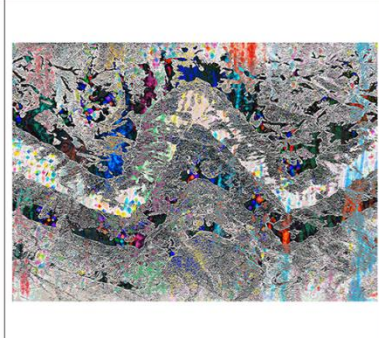
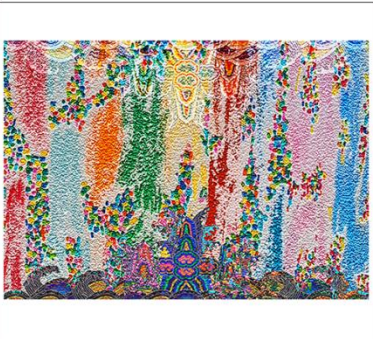

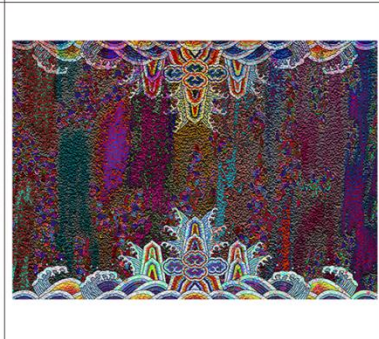
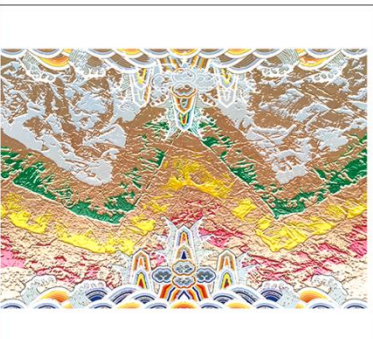


Design Compositions for Project 25



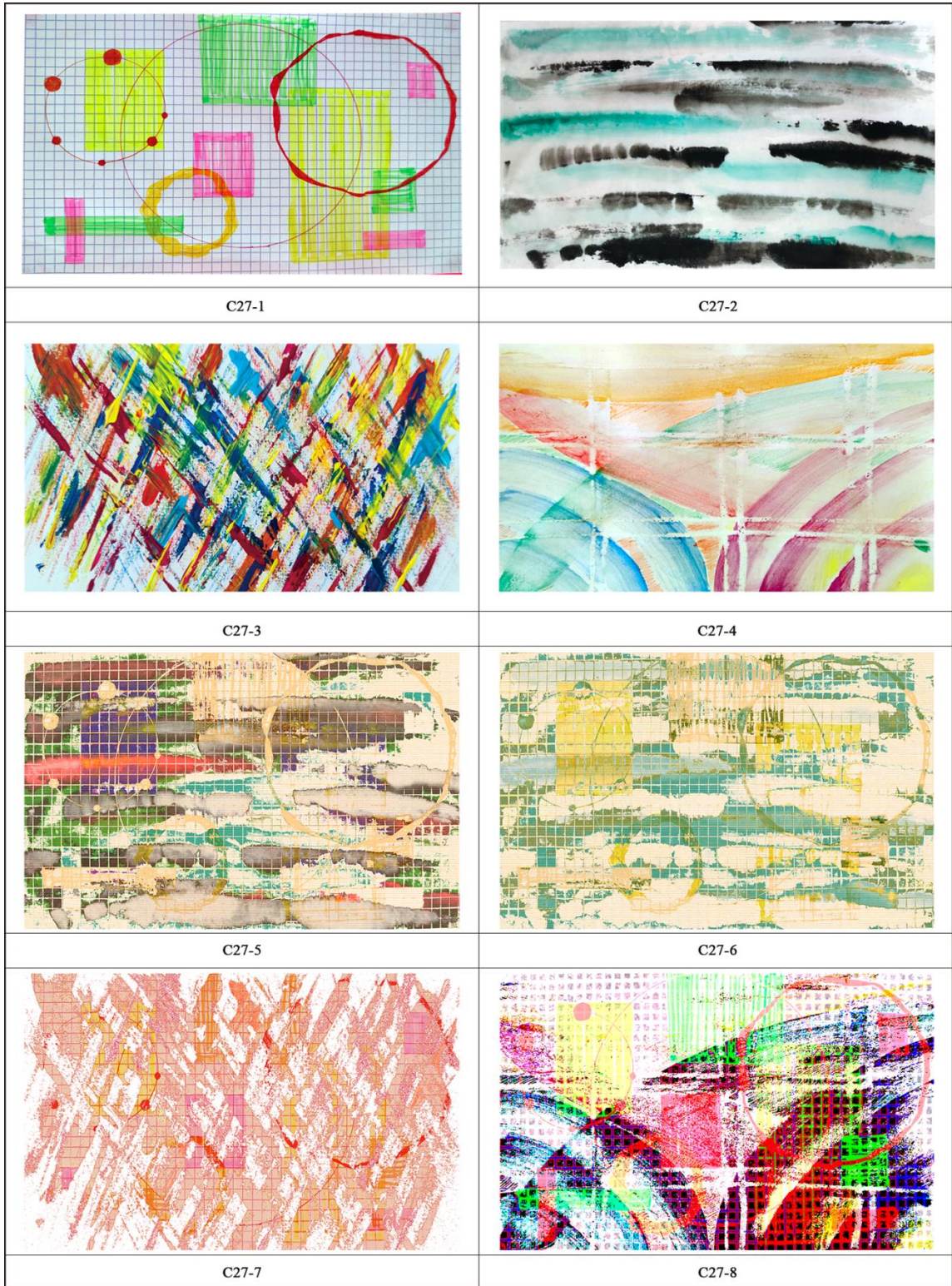
	
<p>C25-7</p>	<p>C25-8</p>
	
<p>C25-9</p>	<p>C25-10</p>
	
<p>C25-11</p>	<p>C25-12</p>
	
<p>C25-13</p>	<p>C25-14</p>


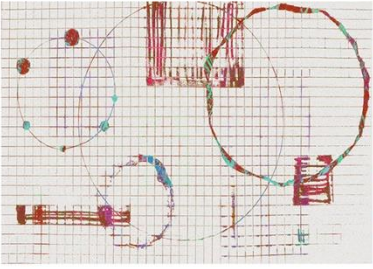



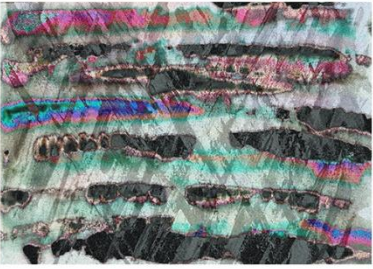



		
C25-15	C25-16	C25-17
		
C25-18	C25-19	C25-20
		
C25-21	C25-22	C25-23
		
C25-24	C25-25	C25-26

Design Compositions for Project 26






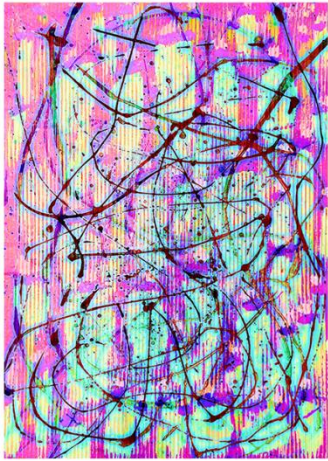
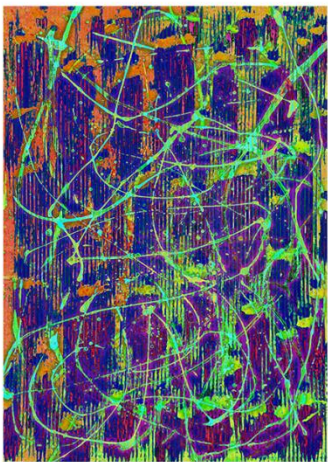

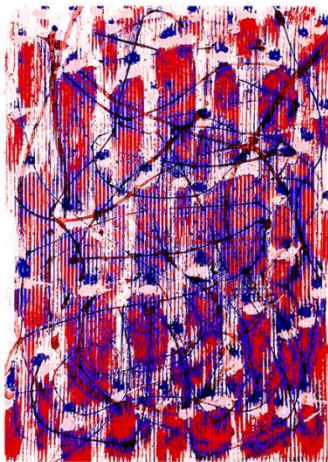
		
C26-1	C26-2	C26-3
		
C26-4	C26-5	C26-6
		
C26-7	C26-8	C26-9
		
C26-10	C26-11	C26-12






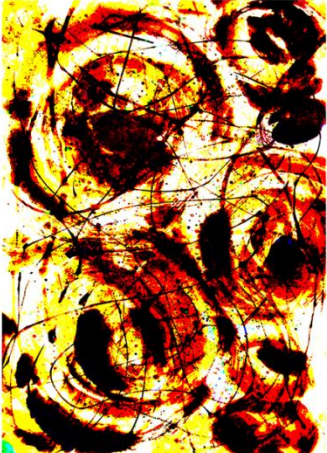
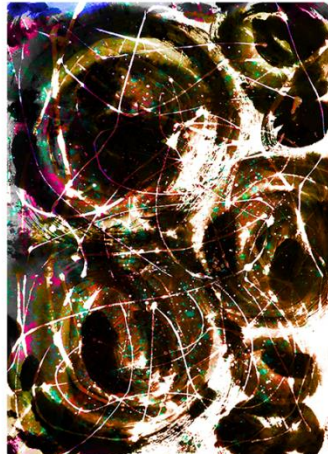


Design Compositions for Project 27



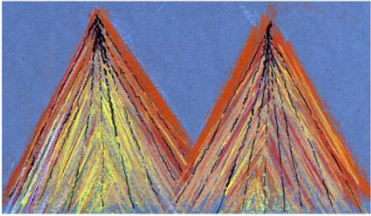

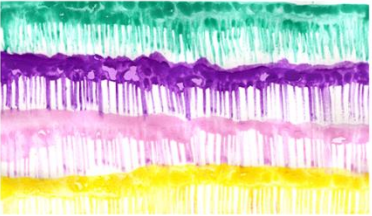


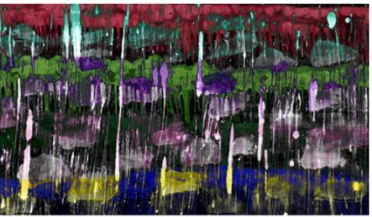
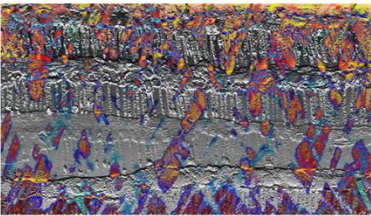


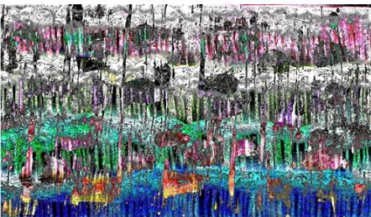
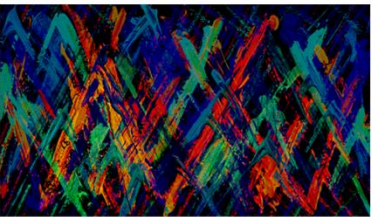
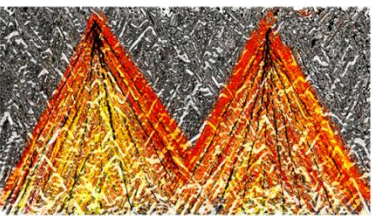
		
C27-9	C27-10	C27-11
		
C27-12	C27-13	C27-14
		
C27-15	C27-16	C27-17
		
C27-18	C27-19	C27-20



Design Compositions for Project 28

		
C28-1	C28-2	C28-3
		
C28-4	C28-5	C28-6
		
C28-7	C28-8	C28-9

		
<p>C28-10</p>	<p>C28-11</p>	<p>C28-12</p>
		
<p>C28-13</p>	<p>C28-14</p>	<p>C28-15</p>
		
<p>C28-16</p>	<p>C28-17</p>	<p>C28-18</p>




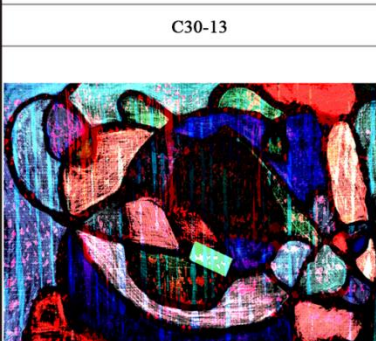

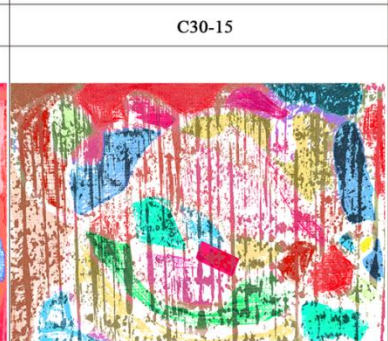



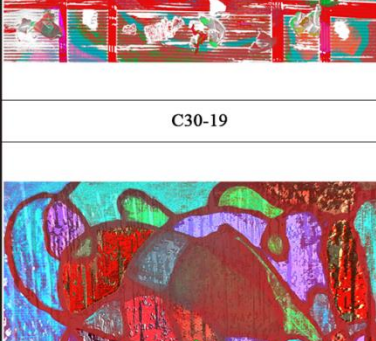


Design Compositions for Project 29

		
C29-1	C29-2	C29-3
		
C29-4	C29-5	C29-6
		
C29-7	C29-8	C29-9
		
C29-10	C29-11	C29-12

		
C29-13	C29-14	C29-15
		
C29-16	C29-17	C29-18
		
C29-19	C29-20	C29-21
		
C29-22	C29-23	C29-24

Design Compositions for Project 30

		
C30-1	C30-2	C30-3
		
C30-4	C30-5	C30-6
		
C30-7	C30-8	C30-9
		
C30-10	C30-11	C30-12

		
C30-13	C30-14	C30-15
		
C30-16	C30-17	C30-18
		
C30-19	C30-20	C30-21
		
C30-22	C30-23	C30-24

Appendix X: Reproduction of Visual Materials at CIs in Kenya

Plate 1: Reproduction of visual materials at CIs in Kenya (Project 1)




ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching environment and decoration
	OCCASION OF USAGE	Poster
	DISTINGUISHING ELEMENT	CHJ4&KMJ4
	DESIGN COMPOSITIONS	C1-1,C1-5&C1-9
	POLYMORPHIC FUSING TECHNIQUE	Both background and elements side by side
	GRAPHIC DESIGN STYLE	Illustrator, harmony, toned color, vector graphics, distort
	OBSERVATION	Two cultural elements are harmonious

Plate 2: Reproduction of visual materials at CIs in Kenya (Project 2)



C2-21


ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching environment and decoration
	OCCASION OF USAGE	Poster
	DISTINGUISHING ELEMENT	CHJ2&KMJ2
	DESIGN COMPOSITIONS	C2-21
	POLYMORPHIC FUSING TECHNIQUE	Both background and elements side by side
	GRAPHIC DESIGN STYLE	Vector graphics, Contrast, fading, flat colour
	OBSERVATION	More diverse artistic styles

Plate 3: Reproduction of visual materials at CIs in Kenya (Project 3)



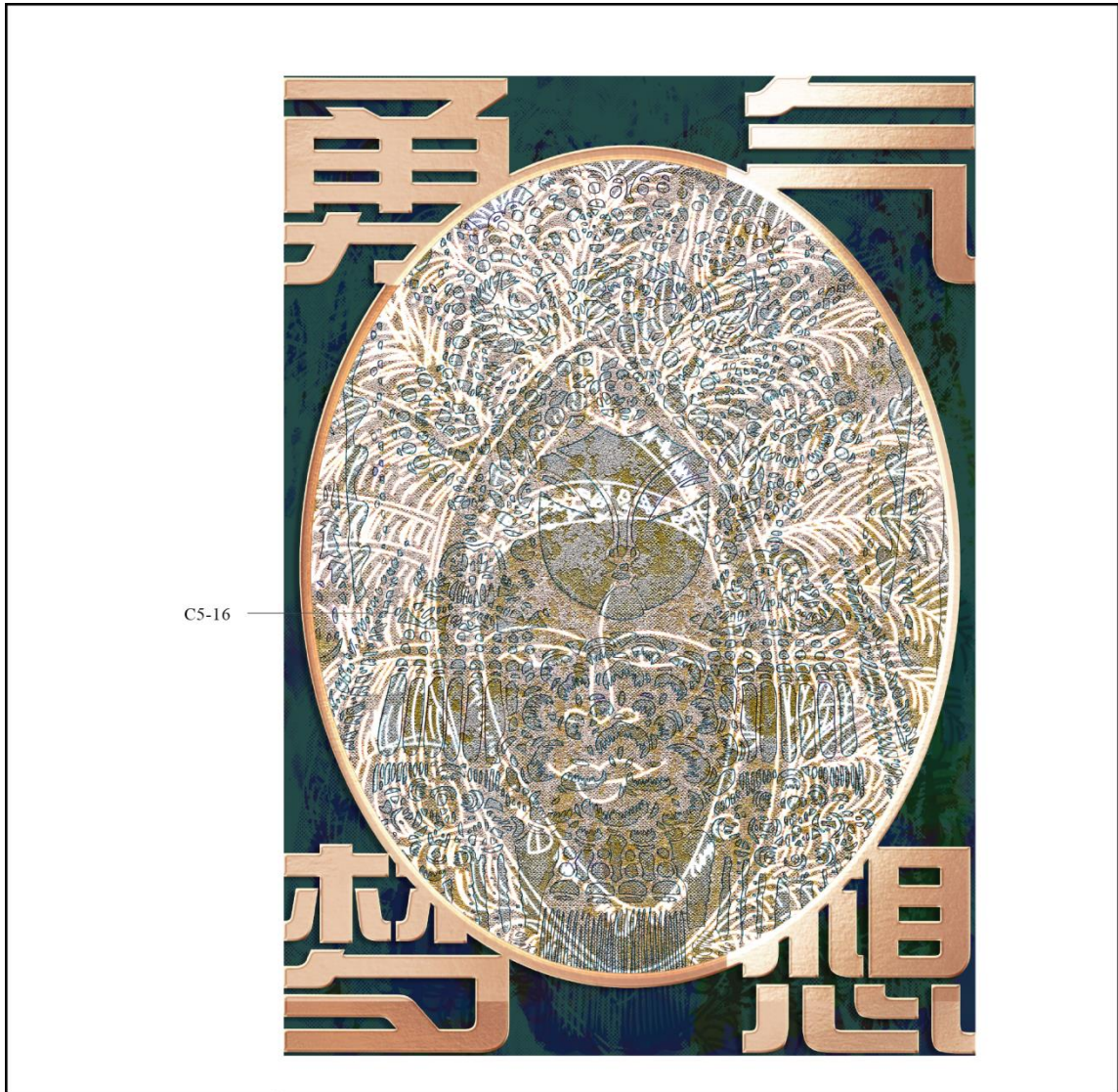
ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Cultural activities
	OCCASION OF USAGE	Activity banner
	DISTINGUISHING ELEMENT	CHA5&KMA5
	DESIGN COMPOSITIONS	C3-16
	POLYMORPHIC FUSING TECHNIQUE	Both background and elements side by side
	GRAPHIC DESIGN STYLE	Illustrator, ink, toned color, natural, alignment
	OBSERVATION	Order and nature respectively present the characteristics of two cultural elements

Plate 4: Reproduction of visual materials at CIs in Kenya (Project 4)



ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Cultural activities
	OCCASION OF USAGE	Activity banner
	DISTINGUISHING ELEMENT	CHN5&KMN5
	DESIGN COMPOSITIONS	C4-15,C4-18
	POLYMORPHIC FUSING TECHNIQUE	Both background and elements side by side
	GRAPHIC DESIGN STYLE	Patterns ,Illustrator; harmony; alignment; natural
	OBSERVATION	Design can well reflect cultural attributes

Plate 5: Reproduction of visual materials at CIs in Kenya (Project 5)



C5-16


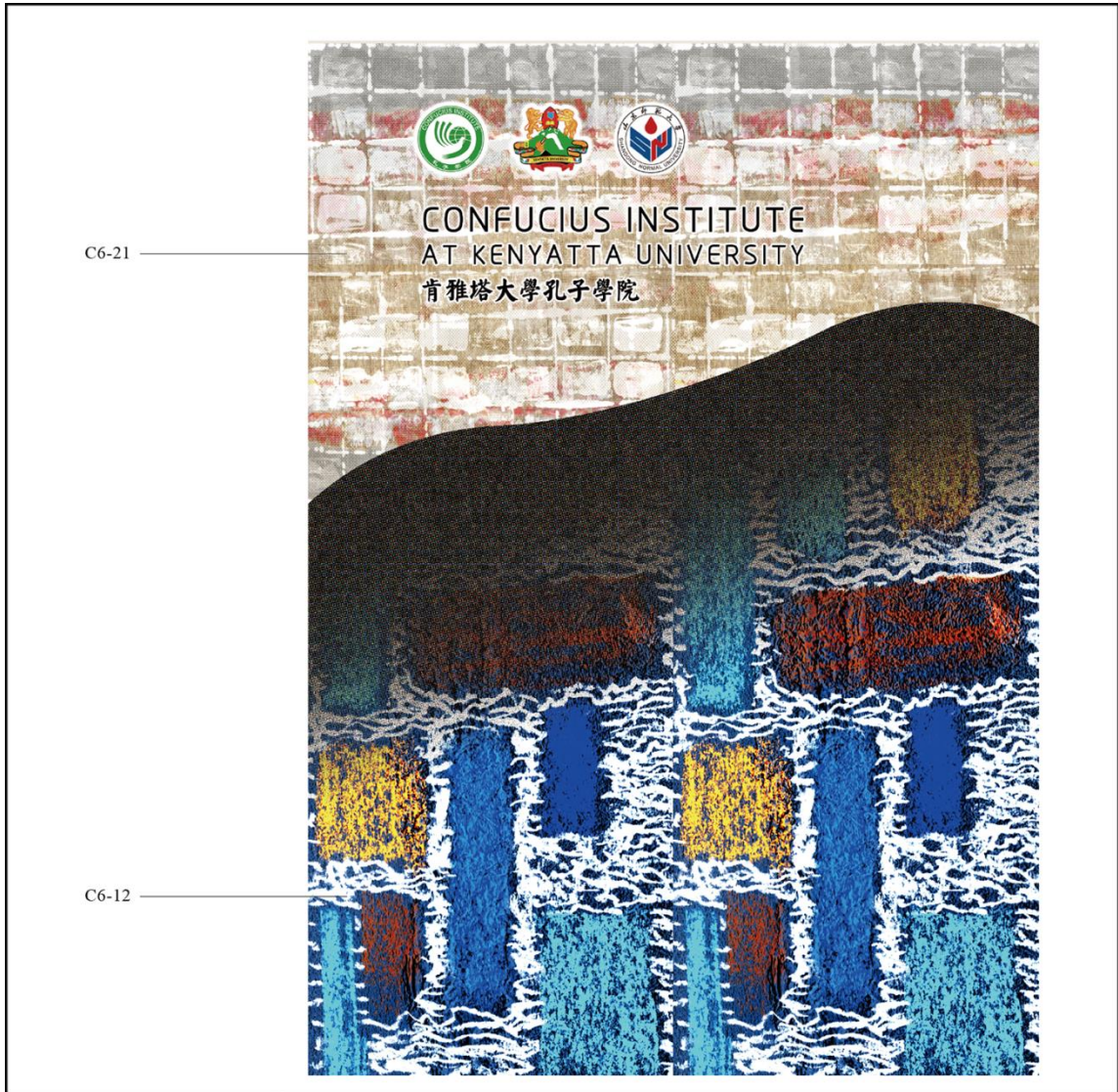
ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching environment and decoration
	OCCASION OF USAGE	Roll-up banner
	DISTINGUISHING ELEMENT	CHO1&KMO1
	DESIGN COMPOSITIONS	C5-16
	POLYMORPHIC FUSING TECHNIQUE	Both background and elements side by side
	GRAPHIC DESIGN STYLE	Illustrator, natural, alignment, patterns
	OBSERVATION	The fusion of the two cultural elements brings vitality to the lines and textures

Plate 6: Reproduction of visual materials at CIs in Kenya (Project 6)



C6-21

C6-12


ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching materials and office stationery
	OCCASION OF USAGE	CI folder
	DISTINGUISHING ELEMENT	CHA2&KMA2
	DESIGN COMPOSITIONS	C6-12,C6-21
	POLYMORPHIC FUSING TECHNIQUE	Both background and elements fused
	GRAPHIC DESIGN STYLE	Patterns ,Illustrator; harmony; alignment; natural
	OBSERVATION	Design can well reflect cultural attributes

Plate 7: Reproduction of visual materials at CIs in Kenya (Project 7)




ORIGINAL DESIGN	NEW DESIGN	
 <p data-bbox="406 1638 552 1722">2019年 肯尼亚大学生招聘会 JOBS RECRUITMENT FAIR FOR KENYAN STUDENTS</p>	CATEGORIES OF MATERIALS	Cultural activities
	OCCASION OF USAGE	Invitation card
	DISTINGUISHING ELEMENT	CHJ5&KMJ5
	DESIGN COMPOSITIONS	C7-7,C7-15
	POLYMORPHIC FUSING TECHNIQUE	Both background and elements fused
	GRAPHIC DESIGN STYLE	Illustrator, harmony, toned color, vector graphics, distort
	OBSERVATION	Cultural elements can express more connotations

Plate 8: Reproduction of visual materials at CIs in Kenya (Project 8)



C8-19


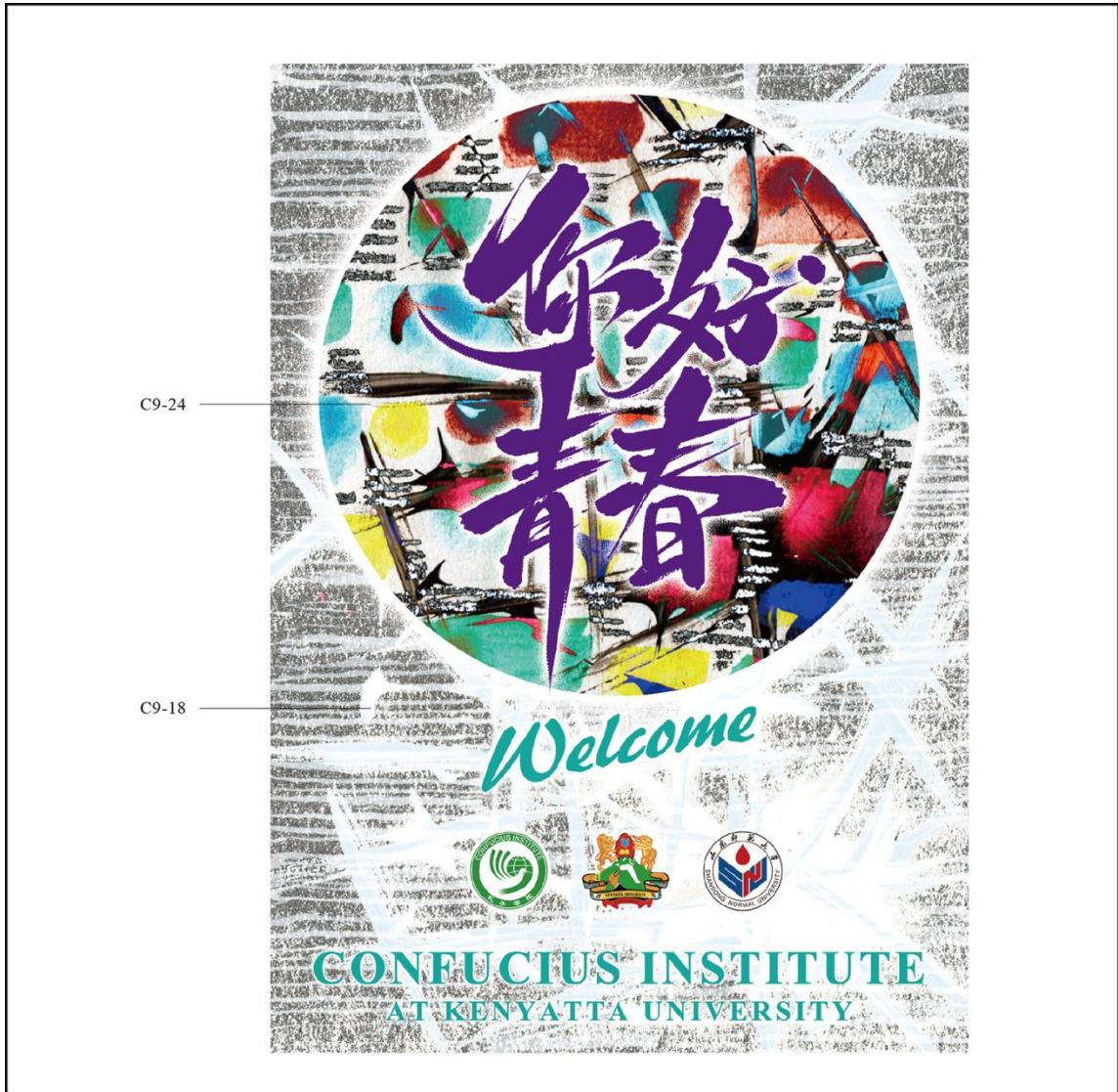
ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Cultural activities
	OCCASION OF USAGE	Invitation card
	DISTINGUISHING ELEMENT	CHJ3&KMJ3
	DESIGN COMPOSITIONS	C8-19
	POLYMORPHIC FUSING TECHNIQUE	Both background and elements fused
	GRAPHIC DESIGN STYLE	Illustrator, harmony, toned color, vector graphics, distort
	OBSERVATION	Explore graphic design to find a balance between meaning and form

Plate 9: Reproduction of visual materials at CIs in Kenya (Project 9)



C9-24

C9-18


ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching environment and decoration
	OCCASION OF USAGE	Wall decoration picture
	DISTINGUISHING ELEMENT	CHA4&KMA4
	DESIGN COMPOSITIONS	C9-18,C9-24
	POLYMORPHIC FUSING TECHNIQUE	Both background and elements fused
	GRAPHIC DESIGN STYLE	Illustrator, harmony, toned color, vector graphics, distort
	OBSERVATION	The cultural elements well present the cultural attributes

Plate 10: Reproduction of visual materials at CIs in Kenya (Project 10)



C10-18

ORIGINAL DESIGN	NEW DESIGN	
<p>今天你努力了吗!? DO YOU WORK HARD TODAY!? 别看人家 说的就是你</p>	CATEGORIES OF MATERIALS	Teaching environment and decoration
	OCCASION OF USAGE	Wall decoration picture
	DISTINGUISHING ELEMENT	CHO2&KMO2
	DESIGN COMPOSITIONS	C10-18
	POLYMORPHIC FUSING TECHNIQUE	Both background and elements fused
	GRAPHIC DESIGN STYLE	Creating patterns, Illustrator, toned colour, abstract
	OBSERVATION	Abstract graphics and colors can bring greater imagination

Plate 11: Reproduction of visual materials at CIs in Kenya (Project 11)



ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Brand publicity
	OCCASION OF USAGE	Logo
	DISTINGUISHING ELEMENT	CHP1&KMP1
	DESIGN COMPOSITIONS	C11-1,C11-2,C11-3,C11-4,C11-5,C11-6
	POLYMORPHIC FUSING TECHNIQUE	Elements side by side
	GRAPHIC DESIGN STYLE	Patterns, contrast, outline, texture, Rhythm, flat colour, natural
	OBSERVATION	Give elements a deeper meaning

Plate 12: Reproduction of visual materials at CIs in Kenya (Project 12)



C11-3

C11-1

C11-2

ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Brand publicity
	OCCASION OF USAGE	Newsletter cover
	DISTINGUISHING ELEMENT	CHJ1&KMJ1
	DESIGN COMPOSITIONS	C12-1,C12-2,C12-3
	POLYMORPHIC FUSING TECHNIQUE	Elements side by side
	GRAPHIC DESIGN STYLE	Patterns, contrast, outline, texture, Rhythm, flat colour, natural
	OBSERVATION	Design with a new feel comes from the reorganization of elements

Plate 13: Reproduction of visual materials at CIs in Kenya (Project 13)



C13-3


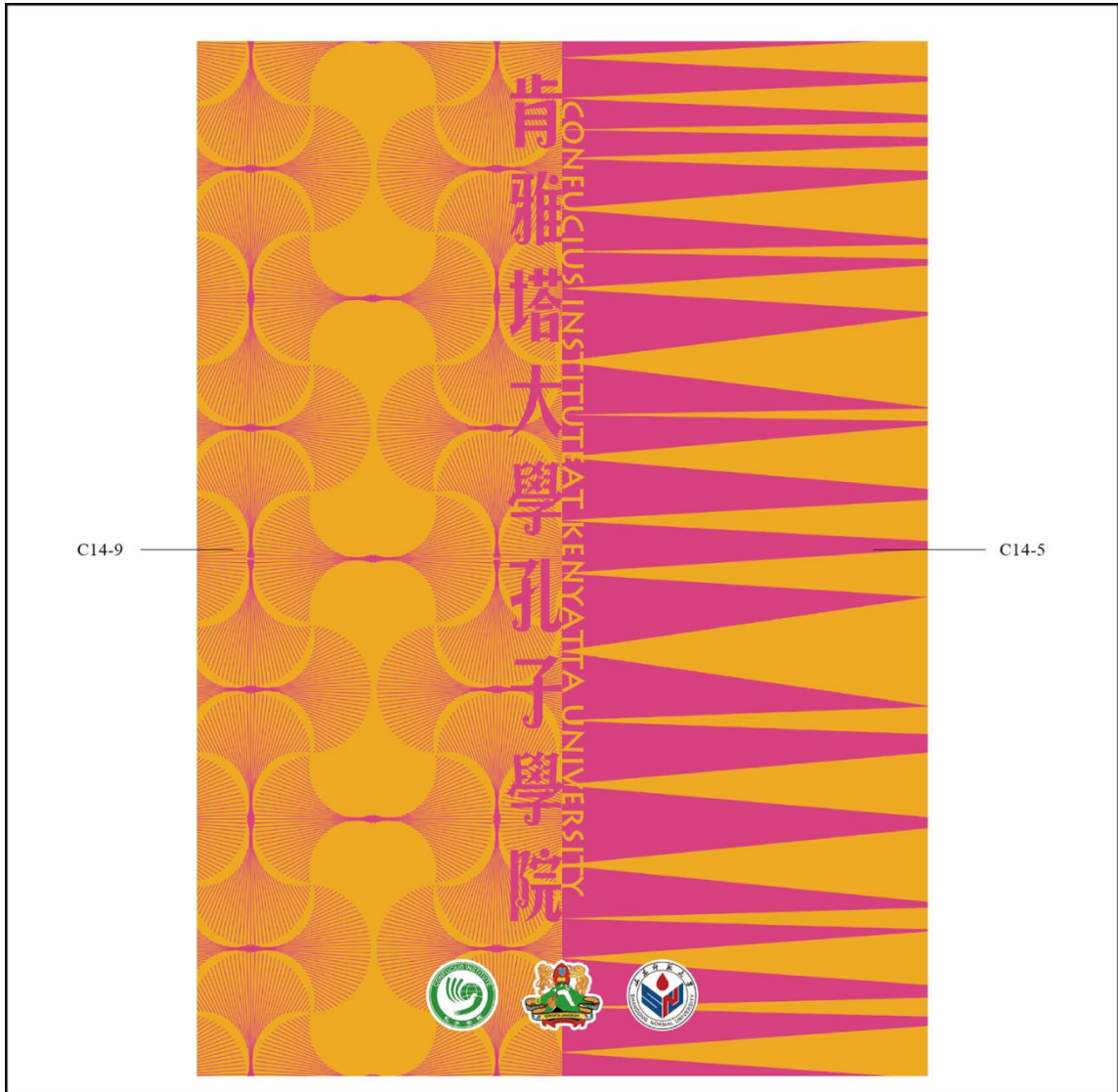
ORIGINAL DESIGN	NEW DESIGN		
	CATEGORIES OF MATERIALS	Brand publicity	
	OCCASION OF USAGE	CI Club T-shirt	
	DISTINGUISHING ELEMENT	CHO4&KMO4	
	DESIGN COMPOSITIONS	C13-3	
	POLYMORPHIC FUSING TECHNIQUE	Elements side by side	
	GRAPHIC DESIGN STYLE	Patterns, outline, texture, Rhythm, toned colour, alignment	
	OBSERVATION	Make the graphics more three-dimensional and appealing	

Plate 14: Reproduction of visual materials at CIs in Kenya (Project 14)




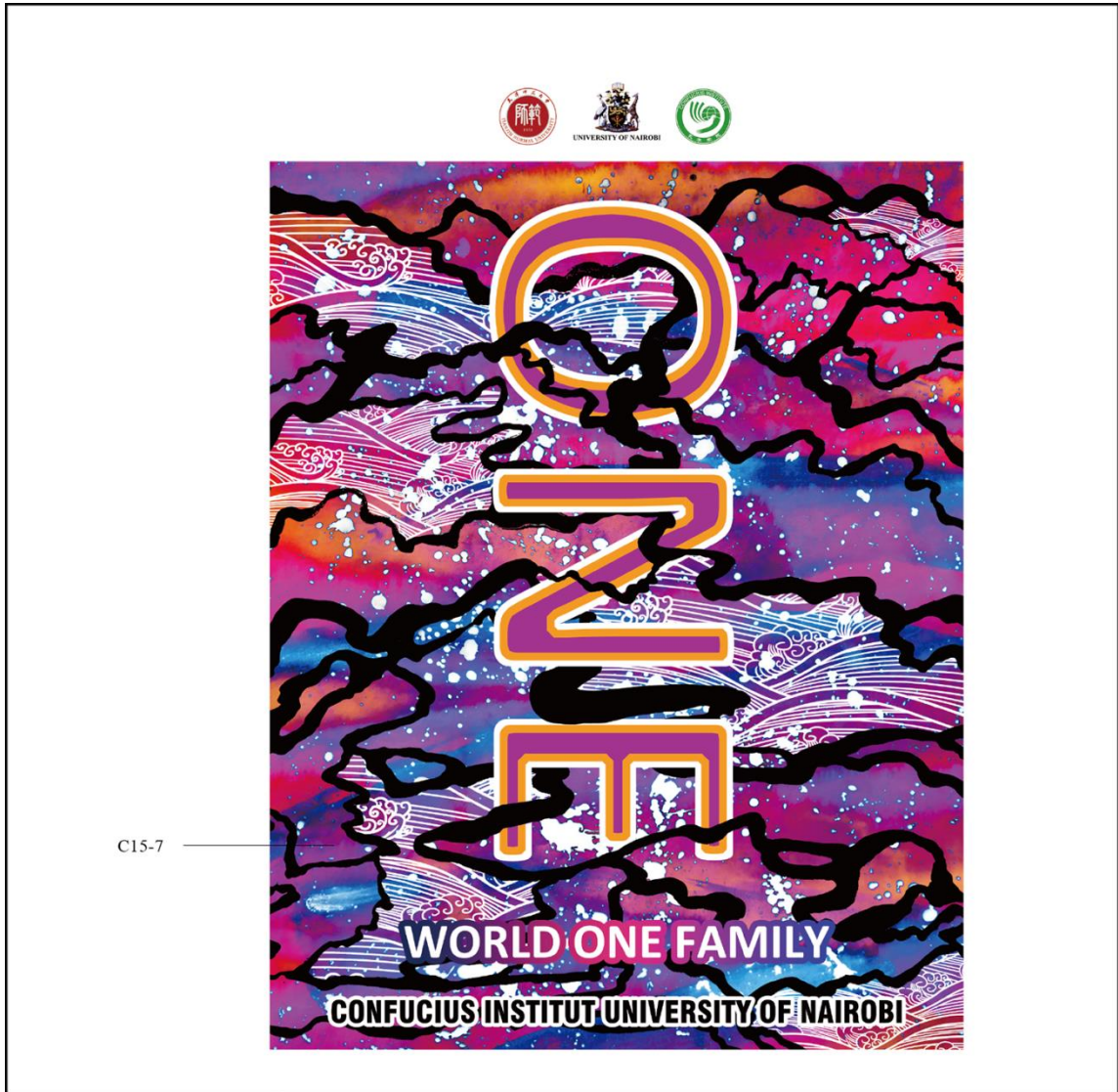
ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Cultural activities
	OCCASION OF USAGE	Activity poster
	DISTINGUISHING ELEMENT	CHN1&KMN1
	DESIGN COMPOSITIONS	C14-5,C14-9
	POLYMORPHIC FUSING TECHNIQUE	Elements side by side
	GRAPHIC DESIGN STYLE	Patterns ,Illustrator; harmony; alignment; natural
	OBSERVATION	Design can well reflect cultural attributes

Plate 15: Reproduction of visual materials at CIs in Kenya (Project 15)



C15-7


ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Enrollment brochures and fliers
	OCCASION OF USAGE	Flier
	DISTINGUISHING ELEMENT	CHN3&KMN3
	DESIGN COMPOSITIONS	C15-7
	POLYMORPHIC FUSING TECHNIQUE	Elements side by side
	GRAPHIC DESIGN STYLE	Patterns, outline, texture, Rhythm, toned colour, alignment
	OBSERVATION	Richer graphic language to show the actual scenery

Plate 16: Reproduction of visual materials at CIs in Kenya (Project 16)




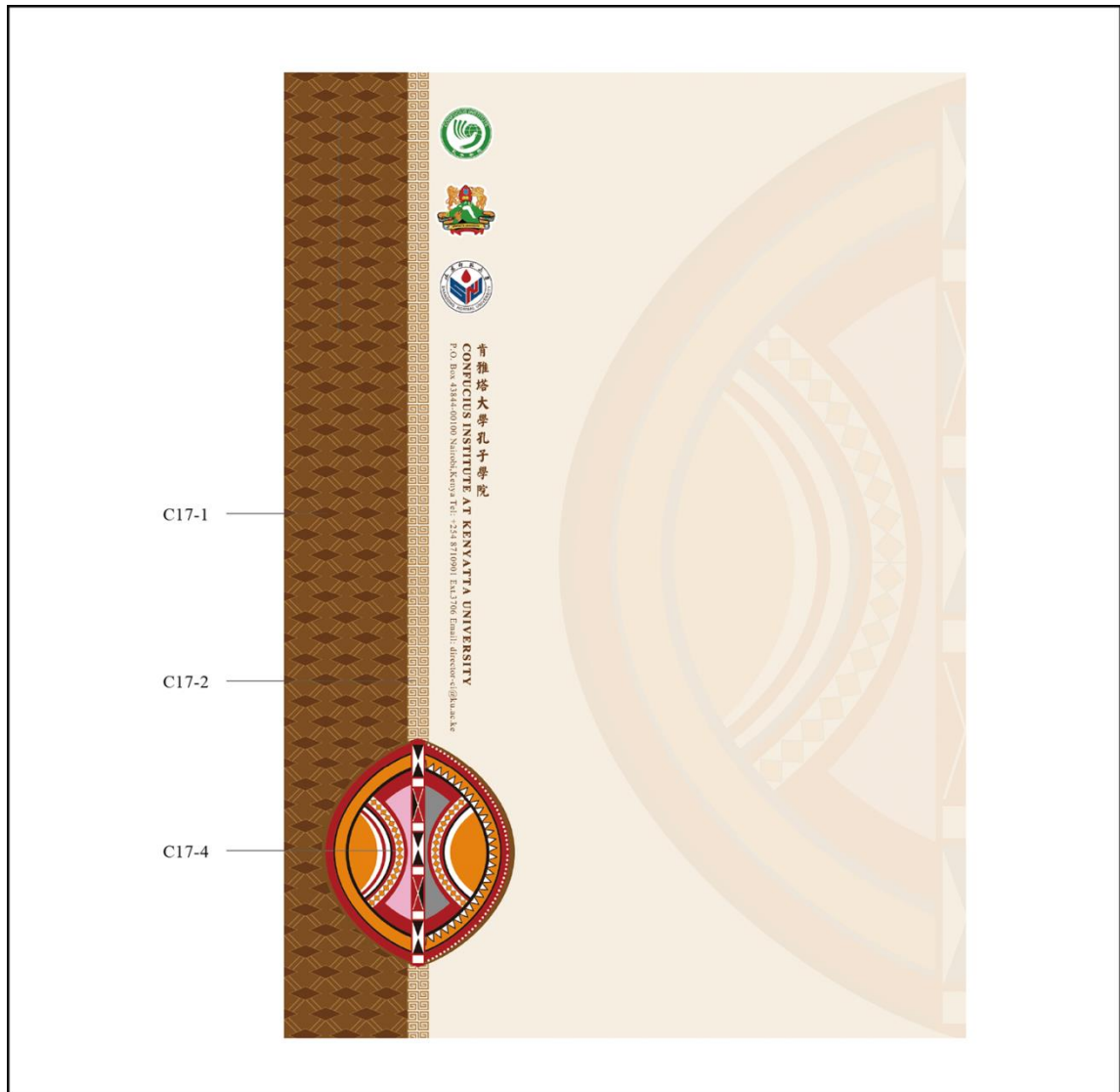
ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching environment and decoration
	OCCASION OF USAGE	Welcoming banner
	DISTINGUISHING ELEMENT	CHN2&KMN2
	DESIGN COMPOSITIONS	C16-2,C16-3
	POLYMORPHIC FUSING TECHNIQUE	Background side by side
	GRAPHIC DESIGN STYLE	Illustrator, harmony, flat color, vector graphics, distort
	OBSERVATION	Two cultural elements are harmonious

Plate 17: Reproduction of visual materials at CIs in Kenya (Project 17)




ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching materials and office stationery
	OCCASION OF USAGE	CI head letter paper
	DISTINGUISHING ELEMENT	CHO3&KMO3
	DESIGN COMPOSITIONS	C17-1,C17-2,C17-4
	POLYMORPHIC FUSING TECHNIQUE	Background side by side
	GRAPHIC DESIGN STYLE	Illustrator, harmony, flat color, vector graphics, distort
	OBSERVATION	Continuously repeating patterns can express unique cultural attributes

Plate 18: Reproduction of visual materials at CIs in Kenya (Project 18)



C18-5

ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Enrollment brochures and fliers
	OCCASION OF USAGE	Registration form
	DISTINGUISHING ELEMENT	CHN4&KMN4
	DESIGN COMPOSITIONS	C18-5
	POLYMORPHIC FUSING TECHNIQUE	Background side by side
	GRAPHIC DESIGN STYLE	Illustrator, harmony, flat color, vector graphics, distort
	OBSERVATION	Full use of light, shadow and texture to show the unique feeling of nature

Plate 19: Reproduction of visual materials at CIs in Kenya (Project 19)



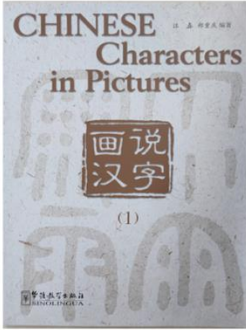
ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching materials and office stationery
	OCCASION OF USAGE	Booklet
	DISTINGUISHING ELEMENT	CHO5&KMO5
	DESIGN COMPOSITIONS	C19-8,C19-14
	POLYMORPHIC FUSING TECHNIQUE	Background side by side
	GRAPHIC DESIGN STYLE	Illustrator, harmony, flat color, vector graphics, distort
	OBSERVATION	Two cultural elements are harmonious

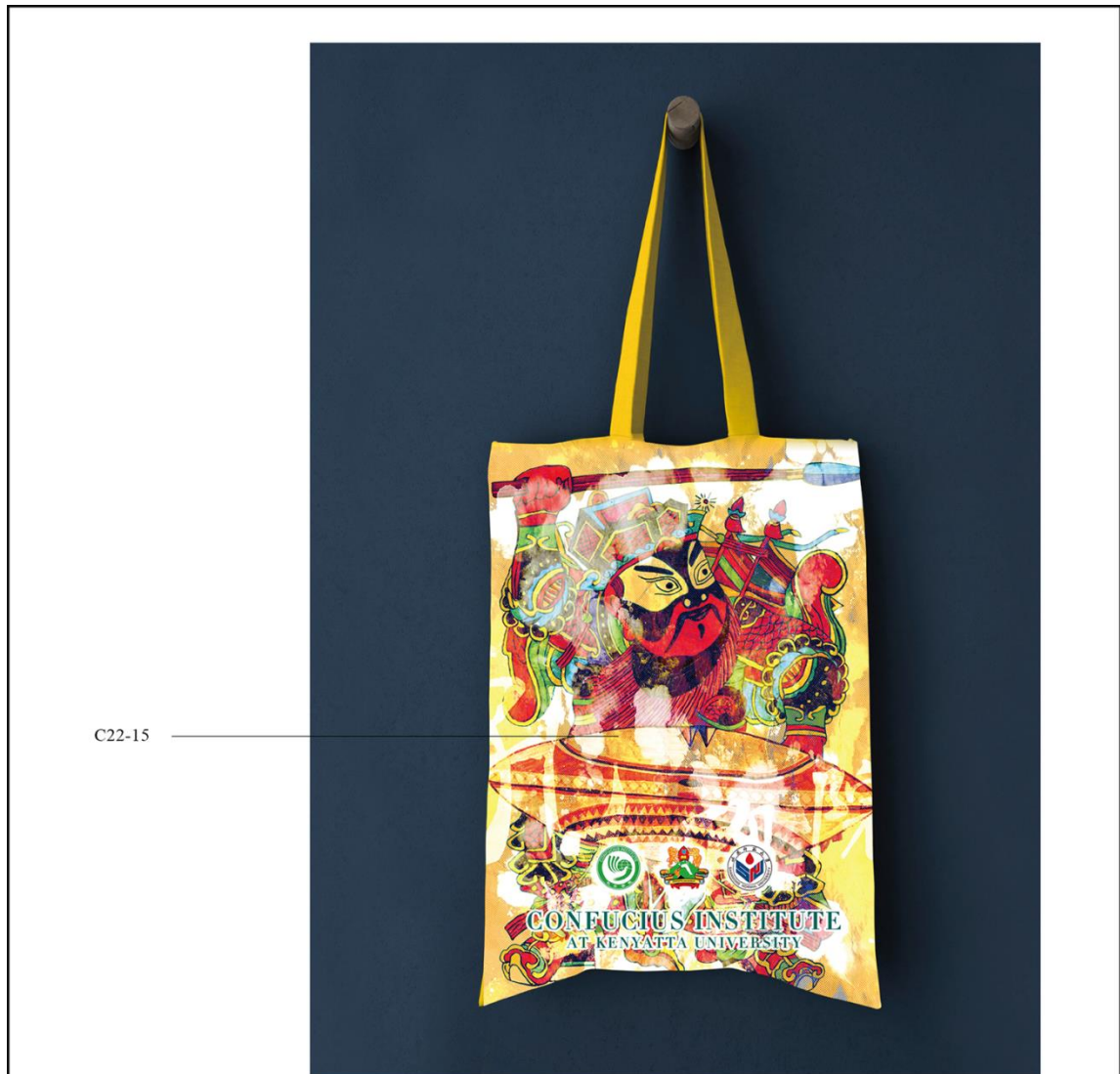
Plate 20: Reproduction of visual materials at CIs in Kenya (Project 20)



C20-6

ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Cultural activities
	OCCASION OF USAGE	Activity poster
	DISTINGUISHING ELEMENT	CHC1&KMC1
	DESIGN COMPOSITIONS	C20-6
	POLYMORPHIC FUSING TECHNIQUE	Background side by side
	GRAPHIC DESIGN STYLE	Illustrator, harmony, flat color, vector graphics, distort
	OBSERVATION	Two cultural elements are harmonious

Plate 22: Reproduction of visual materials at CIs in Kenya (Project 22)




ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching materials and office stationery
	OCCASION OF USAGE	Publicity bag
	DISTINGUISHING ELEMENT	CHP2&KMP2
	DESIGN COMPOSITIONS	C22-15
	POLYMORPHIC FUSING TECHNIQUE	Elements fused
	GRAPHIC DESIGN STYLE	Patterns, Illustrator, harmony, alignment, natural
	OBSERVATION	Partial replacement of cultural elements brings a new imagination after fusion

Plate 23: Reproduction of visual materials at CIs in Kenya (Project 23)

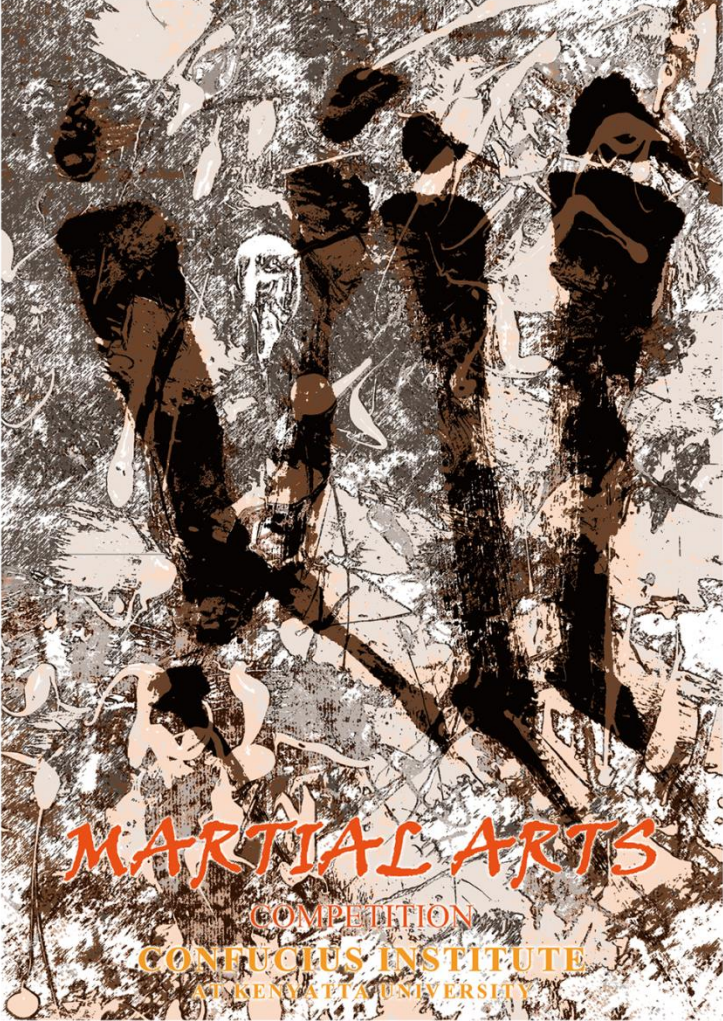

<p>C23-12</p>		
<p>ORIGINAL DESIGN</p>	<p>NEW DESIGN</p>	
	<p>CATEGORIES OF MATERIALS</p>	<p>Cultural activities</p>
	<p>OCCASION OF USAGE</p>	<p>Activity sticker</p>
	<p>DISTINGUISHING ELEMENT</p>	<p>CHP3&KMP3</p>
	<p>DESIGN COMPOSITIONS</p>	<p>C23-12</p>
	<p>POLYMORPHIC FUSING TECHNIQUE</p>	<p>Elements fused</p>
	<p>GRAPHIC DESIGN STYLE</p>	<p>Illustrator, harmony, dying, texture, vector graphics, distort</p>
	<p>OBSERVATION</p>	<p>Use a unified artistic style to show complex cultural elements</p>

Plate 24: Reproduction of visual materials at CIs in Kenya (Project 24)




ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching environment and decoration
	OCCASION OF USAGE	Signage
	DISTINGUISHING ELEMENT	CHP4&KMP4
	DESIGN COMPOSITIONS	C24-3
	POLYMORPHIC FUSING TECHNIQUE	Elements fused
	GRAPHIC DESIGN STYLE	Illustrator, harmony, toned color, vector graphics, distort
	OBSERVATION	Blurring the boundaries of cultural elements brings a new visual experience

Plate 25: Reproduction of visual materials at CIs in Kenya (Project 25)



		
ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Brand publicity
	OCCASION OF USAGE	Strategic plan cover
	DISTINGUISHING ELEMENT	CHA3&KMA3
	DESIGN COMPOSITIONS	C25-8
	POLYMORPHIC FUSING TECHNIQUE	Elements fused
	GRAPHIC DESIGN STYLE	Creating patterns, shading, Illustrator, toned colour, abstract
	OBSERVATION	Cultural elements can express more connotations

Plate 26: Reproduction of visual materials at CIs in Kenya (Project 26)



C26-11


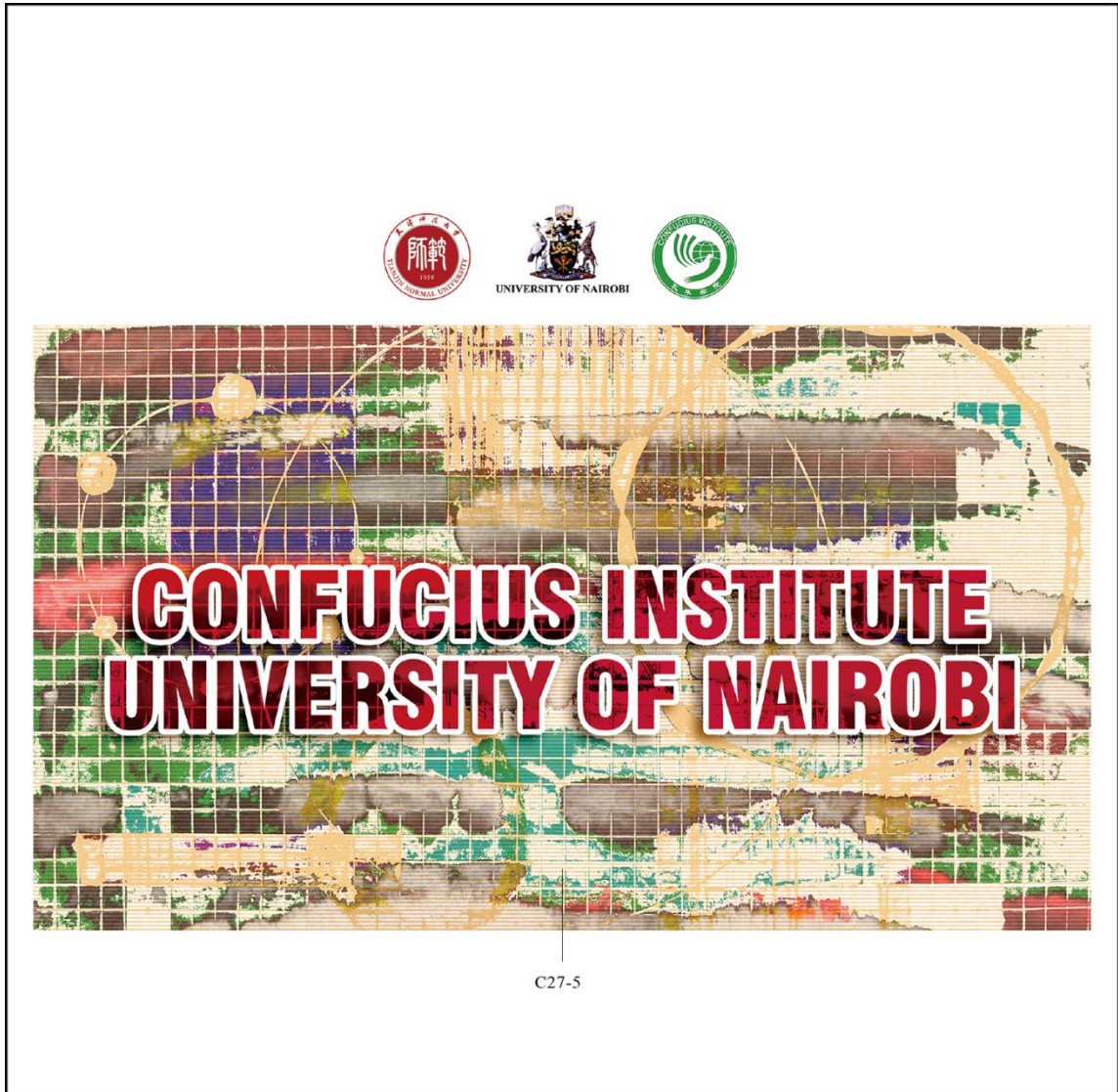
ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Enrollment brochures and fliers
	OCCASION OF USAGE	Leaflet
	DISTINGUISHING ELEMENT	CHC2&KMC2
	DESIGN COMPOSITIONS	C26-11
	POLYMORPHIC FUSING TECHNIQUE	Background fused
	GRAPHIC DESIGN STYLE	Patterns, Illustrator, symmetry, alignment, texture
	OBSERVATION	Monochromatic textures and a fusion of rich colors present common emotions in both cultures

Plate 27: Reproduction of visual materials at CIs in Kenya (Project 27)



C27-5


ORIGINAL DESIGN	NEW DESIGN																			
 <p>CONFUCIUS INSTITUTE AT THE UNIVERSITY OF NAIROBI</p> <p>PROGRAMME FOR CONFEST AWARDEING CEREMONY ON WEDNESDAY, 3RD MARCH, 2019 ON WEIBANG</p> <p>2019年3月3日内罗毕大学孔子学院颁奖 在茂源宾馆礼遇仪式</p> <table border="1"> <tr> <td>12:00 pm - 1:00 pm</td> <td>12:00 pm - 1:00 pm</td> </tr> <tr> <td>1:00 pm - 1:30 pm</td> <td>1:00 pm - 1:30 pm</td> </tr> <tr> <td>1:30 pm - 2:00 pm</td> <td>1:30 pm - 2:00 pm</td> </tr> <tr> <td>2:00 pm - 2:30 pm</td> <td>2:00 pm - 2:30 pm</td> </tr> <tr> <td>2:30 pm - 3:00 pm</td> <td>2:30 pm - 3:00 pm</td> </tr> <tr> <td>3:00 pm - 3:30 pm</td> <td>3:00 pm - 3:30 pm</td> </tr> <tr> <td>3:30 pm - 4:00 pm</td> <td>3:30 pm - 4:00 pm</td> </tr> <tr> <td>4:00 pm - 4:30 pm</td> <td>4:00 pm - 4:30 pm</td> </tr> <tr> <td>4:30 pm - 5:00 pm</td> <td>4:30 pm - 5:00 pm</td> </tr> </table>	12:00 pm - 1:00 pm	12:00 pm - 1:00 pm	1:00 pm - 1:30 pm	1:00 pm - 1:30 pm	1:30 pm - 2:00 pm	1:30 pm - 2:00 pm	2:00 pm - 2:30 pm	2:00 pm - 2:30 pm	2:30 pm - 3:00 pm	2:30 pm - 3:00 pm	3:00 pm - 3:30 pm	3:00 pm - 3:30 pm	3:30 pm - 4:00 pm	3:30 pm - 4:00 pm	4:00 pm - 4:30 pm	4:00 pm - 4:30 pm	4:30 pm - 5:00 pm	4:30 pm - 5:00 pm	CATEGORIES OF MATERIALS	Cultural activities
	12:00 pm - 1:00 pm	12:00 pm - 1:00 pm																		
	1:00 pm - 1:30 pm	1:00 pm - 1:30 pm																		
	1:30 pm - 2:00 pm	1:30 pm - 2:00 pm																		
	2:00 pm - 2:30 pm	2:00 pm - 2:30 pm																		
	2:30 pm - 3:00 pm	2:30 pm - 3:00 pm																		
	3:00 pm - 3:30 pm	3:00 pm - 3:30 pm																		
3:30 pm - 4:00 pm	3:30 pm - 4:00 pm																			
4:00 pm - 4:30 pm	4:00 pm - 4:30 pm																			
4:30 pm - 5:00 pm	4:30 pm - 5:00 pm																			
OCCASION OF USAGE	Activity program																			
DISTINGUISHING ELEMENT	CHC5&KMC5																			
DESIGN COMPOSITIONS	C27-5																			
POLYMORPHIC FUSING TECHNIQUE	Background fused																			
GRAPHIC DESIGN STYLE	Patterns, Illustrator, symmetry, alignment, texture																			
OBSERVATION	Order and chaos can express a sense of stillness and vitality																			

Plate 28: Reproduction of visual materials at CIs in Kenya (Project 28)

		
<p>C28-13</p>		
ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Enrollment brochures and fliers
	OCCASION OF USAGE	Brochure
	DISTINGUISHING ELEMENT	CHP5&KMP5
	DESIGN COMPOSITIONS	C28-13
	POLYMORPHIC FUSING TECHNIQUE	Background fused
	GRAPHIC DESIGN STYLE	Patterns, Illustrator, symmetry, alignment, texture
	OBSERVATION	Strong and rich texture expression

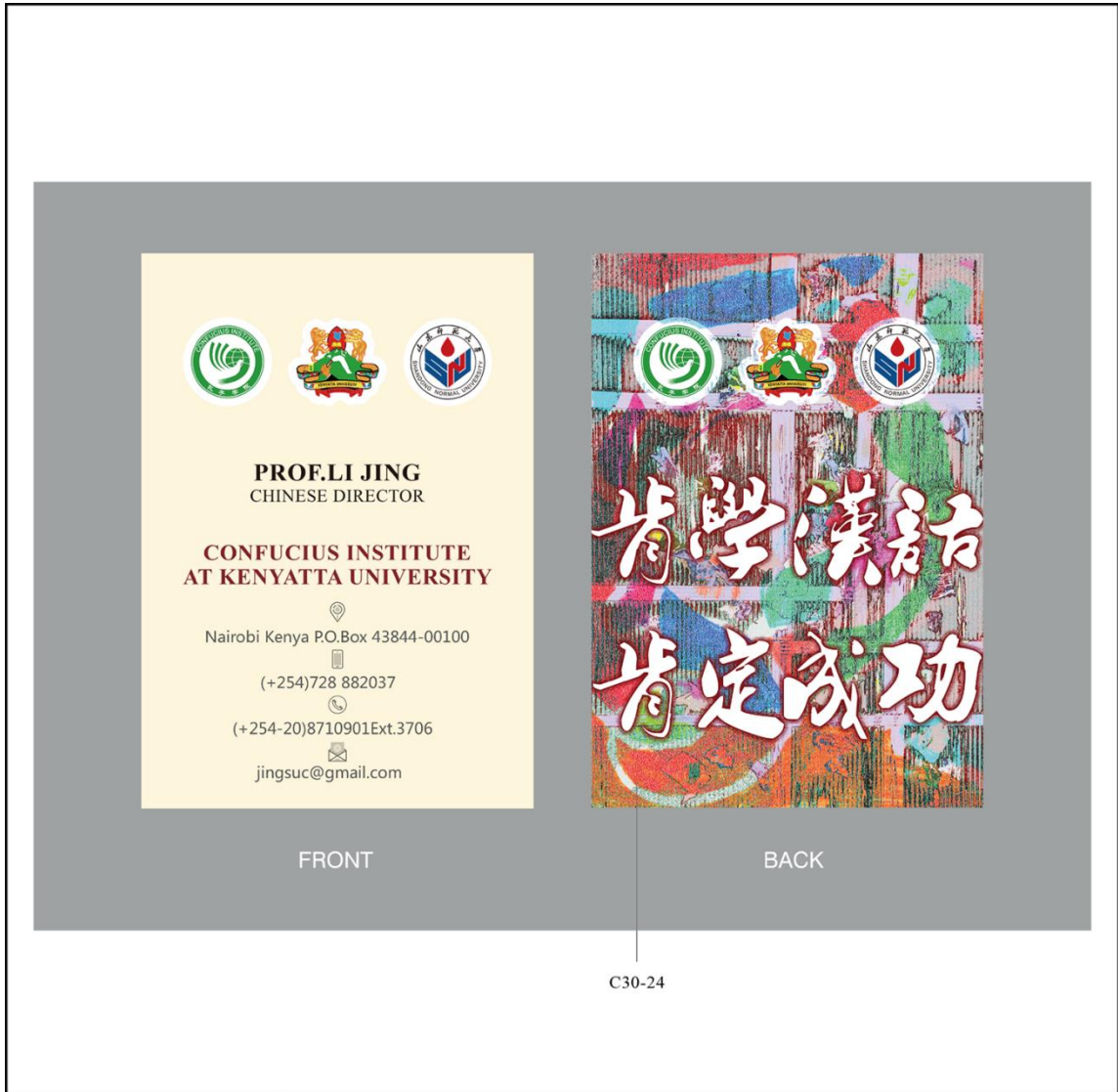
Plate 29: Reproduction of visual materials at CIs in Kenya (Project 29)




C29-17

ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Cultural activities
	OCCASION OF USAGE	Activity sticker
	DISTINGUISHING ELEMENT	CHA1&KMA1
	DESIGN COMPOSITIONS	C29-17
	POLYMORPHIC FUSING TECHNIQUE	Background fused
	GRAPHIC DESIGN STYLE	Patterns, Illustrator, symmetry, alignment, texture
	OBSERVATION	Rich colors can express the commonality of two cultural elements

Plate 30: Reproduction of visual materials at CIs in Kenya (Project 30)



C30-24

ORIGINAL DESIGN	NEW DESIGN	
	CATEGORIES OF MATERIALS	Teaching materials and office stationery
	OCCASION OF USAGE	Business Card for CI staff
	DISTINGUISHING ELEMENT	CHC3&KMC3
	DESIGN COMPOSITIONS	C30-24
	POLYMORPHIC FUSING TECHNIQUE	Background fused
	GRAPHIC DESIGN STYLE	Patterns, Illustrator, symmetry, alignment, texture
	OBSERVATION	Able to integrate two cultures

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Date of Issue: 21/September/2021



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