

# **The Philosophy of Colour Evolution in Chinese Bird and Flower Paintings and Its Integration with New Chinese Interior Design**

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**Abstract:** Within the annals of Chinese flower and bird painting, colour, regarded as a pivotal mode of artistic expression, has perpetually engaged in a symbiotic relationship with the ink and wash technique. The heritage of traditional Chinese flower and bird paintings boasts a rich reservoir of artistic insights, among which the concept of "colouring according to categories" stands as a seminal notion grounded in colour theory. Initially articulated by Xie He during the Southern Qi era within his seminal work "Record of Ancient Paintings," this concept has endured as a fundamental yardstick for evaluating flower and bird paintings across epochs. The infusion of Western artistic paradigms has injected a greater degree of diversification into the evolution of Chinese flower and bird painting, consequently broadening the spectrum of contemporary colour perspectives within this tradition. To unravel the intricate layers of traditional colour theory and unearth the cultural underpinnings embedded within, a comprehensive and evolutionary lens must be employed to comprehend the flux in colour concepts across different temporal junctures. This exposition embarks on an analytical journey, commencing with a vertical exploration of traditional colour perspectives, dissecting the genesis and metamorphosis of colour concepts within traditional flower and bird paintings across epochs. Concurrently, it undertakes a horizontal examination, juxtaposing colour ideologies between Chinese and Western traditions, with a particular emphasis on the application and evolution of colour within Chinese flower and bird paintings. By delving into such research endeavours, we aim to unearth the nuanced humanistic aesthetic proclivities that animate colour choices and gain deeper insights into the contemporary utilization of colour within the realm of flower and bird painting..

**Keywords:** Chinese Flower and Bird Paintings; Colour Concept; Colouring Categories; Colour Comparison Between East and West

## **1. INTRODUCTION**

"Continuing painting" expressed that "Fu Danqing is splendid, defying easy description," wherein the artwork is denoted as "Danqing." This

attribution underscores the pivotal role of colour in traditional Chinese painting (Cheng, 2021; Li & Mansor, 2023; Ofori et al., 2023). Style, comprising character and manner, stands as the paramount criterion for assessing the artistic calibre of a piece of artwork, emblematic of the author's artistic proficiency and aesthetic aspirations. Delving into the colour style of Chinese painting inherently entails an exploration of the profound humanistic implications underlying Chinese artistic expression. To comprehensively investigate the colour dynamics within Chinese flower-and-bird painting, a preliminary understanding of the Chinese painting colour perspective is imperative (Xu, 2023). Across the extensive chronicles of Chinese painting, the prominent evolution and interplay of colour and ink emerge as conspicuous hallmarks. Colour transcends its subservient role to ink and defies mere replication of nature; it embodies profound national aesthetic ideologies. The trajectory of colour application in painting traverses from nascent stages to resplendent peaks, then transitions into austere elegance, garnering increasing recognition over time. Within the annals of painting theory throughout past dynasties, a plethora of seminal treatises on colour abound, with none more illustrious than the "following class colour" method delineated by the Southern Qi sage in the Book of Ancient Painting. This method not only laid the theoretical foundation for Chinese painting colour but also emerged as a cornerstone for assessing paintings across successive dynasties (Han & Cong, 2023; Kosenko et al., 2020; Liu, 2021; Zhu et al., 2022). Traditional colour perspectives include the "five-colour view" and "plain is gorgeous," reflecting deep-seated Chinese cultural values. In modern times, colour has gained increasing recognition in Chinese painting, leading to the emergence of systematic works. Renowned contemporary meticulous flower and bird painting masters have systematically examined ancient painters' colour techniques and pigment utilization. This landmark masterpiece delves into traditional Chinese painting pigments and colour, focusing on pigment study and colouring techniques (Han & Cong, 2023). Zeng Qixiong's "Lost Colours in China" represents a scholarly endeavour offering a systematic examination of traditional Chinese colours and dyeing techniques. Wang Wenjuan's "Ink Rhyme Chapter: Aesthetic Exploration of Chinese Painting Colour" delves into comparative artistic research and abstract exploration of Chinese and Western painting colour perspectives, delving into philosophical ontology. Additionally, works such as Niu Kecheng's "Chinese Painting of Colour" and Peng De's "Five Colours of China" meticulously compile, organize, and delve into the colour language of Chinese painting from diverse angles, providing invaluable research

insights for the present study. Current research on Chinese painting colour within the broader scope of traditional Chinese painting is addressed in this paper. It systematically examines various traditional colour concepts within Chinese painting, emphasizing changes and underlying reasons. The study explores the cultural connotations inherent in Chinese tradition and compares Chinese and Western colour concepts, delving comprehensively into the humanistic aesthetic tendencies behind painting colour. It extends its inquiry to the contemporary utilization of colour in flower and bird painting. Traditional painting has admirably fulfilled its role and carries profound national cultural significance. As society evolves and environments change, there is a pressing need to enhance traditional painting's adaptability and development, exploring new avenues for the younger generation to inherit and ponder seriously. This paper delves into the philosophical evolution of colour in Chinese flower-and-bird painting, elucidating its developmental trajectory and underlying cultural ethos. It also explores the integration and application of colour in contemporary Chinese interior design, probing the synergy between traditional art and modern aesthetics. The evolution of colour in Chinese flower and bird painting reflects not only traditional cultural influences but also undergoes diverse developments within the context of modern society. Through a thorough examination of colour philosophy, we gain insights into the shifting colour concepts in Chinese painting across historical epochs, revealing their philosophical underpinnings. This understanding, coupled with the integration into new Chinese interior design, promises to inspire contemporary designers, enhancing the nuanced presentation of traditional culture within modern spaces. By deeply exploring the historical evolution of colour in Chinese flower and bird painting and its convergence with new Chinese interior design, this research not only unveils the allure of traditional art forms but also explores their novel possibilities in contemporary design realms. The findings of this study promise to enrich and deepen the visual experience at the nexus of tradition and modernity, art, and design.

## 2. PHILOSOPHICAL BASIS OF COLOUR EVOLUTION OF CHINESE FLOWER-AND-BIRD PAINTING

### 2.1 Origin and Development of Traditional Chinese Flower and Bird Painting

Chinese flower and bird painting boasts a venerable history rooted in

ancient artistic traditions. Its origins can be traced back to the aesthetic principles cherished by literati scholars, who perceived the natural world's flowers and birds as embodiments of poetic and artistic essence. The earliest instances of flower-and-bird painting are discernible within ancient painting and calligraphy compositions, exemplified by works such as *The Thousand Character Text*. Throughout the Tang and Song dynasties, flower-and-bird painting gradually emerged as a distinct genre within the artistic milieu. During this epoch, painters increasingly focused on conveying their perceptions of nature through meticulous lines and emotive colours (De Nigris, 2019; Feng et al., 2019; Liang et al., 2022; Wang et al., 2022). The contributions of artists like Li Tang and Yu Shinan significantly advanced the domain of flower and bird painting, thereby establishing a groundwork for subsequent developments. Across the Yuan, Ming, and Qing Dynasties, flower-and-bird painting progressively crystallized into distinctive artistic styles. Ming Dynasty luminaries like Shen Zhou and Wen Zhengming underscored the significance of ink and brush techniques in conveying the allure of flora and fauna, emphasizing aesthetic artistic conceptions. In the Qing Dynasty, artists such as Chen Hui and Shi Tao prioritized realism and technical proficiency in their portrayals. Table 1 delineates the five chronological periods pivotal to the genesis and evolution of traditional Chinese flower-and-bird painting. Within the Chinese painting tradition, flower-and-bird painting and literati painting operate in symbiotic harmony. Literati painters utilize flower and bird compositions to articulate their perceptions of nature and existence, thereby accentuating the artist's individuality and artistic conceptions. This legacy of literati painting finds ample expression within flower-and-bird painting, transforming it into a vehicle not only for depicting nature but also for expressing personal emotions and aesthetic sensibilities. In contemporary times, the tradition of flower and bird painting undergoes continual innovation. While preserving traditional techniques, numerous artists endeavour to infuse modern artistic elements, imbuing flower-and-bird painting with a contemporary zeitgeist. Concurrently, Chinese flower-and-bird painting garners increased international attention, emerging as a prominent emblem of Chinese painting culture on the global stage.

Table 1(a): Origin and development of Traditional Chinese flower and bird painting

Time Quantum	Milestone	Development Characteristics	Representative Painter
The Period of Six Dynasties	Influenced by Buddhist art, a preliminary flower-and-bird painting style was formed	With simple lines to outline, with religious themes as the theme	Gu Kaizhi

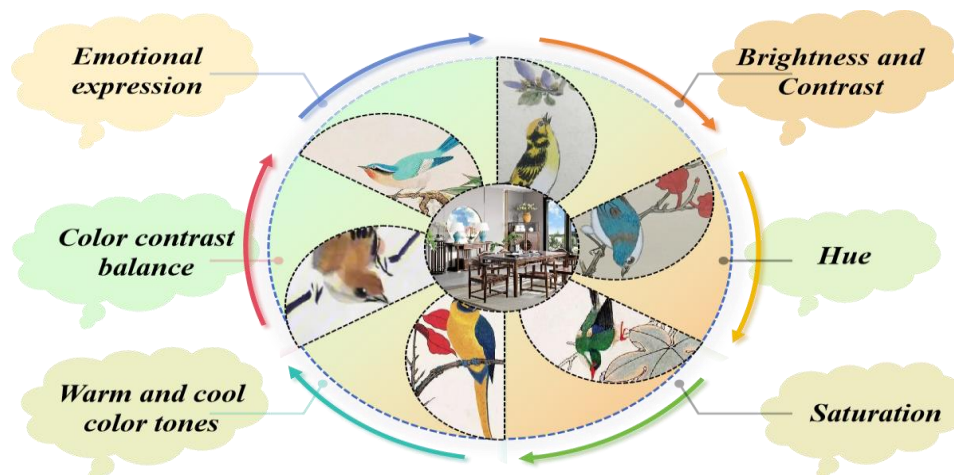
Table 1(b): Origin and development of Traditional Chinese flower and bird painting

<b>Time Quantum</b>	<b>Milestone</b>	<b>Development Characteristics</b>	<b>Representative Painter</b>
Tang and Song Period	Flower-and-bird painting gradually became an independent art category	Rich in colour, techniques become more mature	Xu Wei, Han Gan
Yuan Ming Period	Became the fashion of the court and the literati	Mostly presented in the form of literati painting	Huang Gongwang and Qiu Ying
Qing Dynasty	Forming a unique style, the integration of the north and South painting school	Emphasize the expression of personal feelings and aesthetic pursuit	Shi Tao, Zheng Banqiao
Modern Times	Influenced by western painting, the style of flower-and-bird painting has gradually diversified	Integrate western realism and impressionism elements	Qi Baishi and Xu Beihong

## 2.2 Evolution of Colours in Chinese Flower and Bird Paintings

The progression of colours within flower and bird paintings has traversed a diverse and vibrant historical trajectory (Blankenship & Tan, 2020; Sun et al., 2022; WANG, 2023; Ye, 2022). The evolution of colour in Chinese bird and flower painting follows a progression from heavy colour to ink to a mixed use of colour and ink. The heavy colour phase can be divided into two periods: pre-Han Dynasty and Han Dynasty, where the dominance of black and red tones reflects the traditional Chinese concept of five colours (cyan, yellow, red, white, black). During the Wei, Jin, and North-South Dynasties, the influx of foreign Buddhist art led to the emergence of stone green and stone green pigments, influenced by Western painting's colour concepts and multiculturalism. The prevalence of heavy-coloured flowers and birds persisted until the Tang and Song dynasties (Barron, 2021; Liu, 2022; Tan, 2020). Following the Song and Yuan dynasties, ink and light-coloured flower and bird paintings became predominant. In Chinese painting, "ink" transcends its mere blackness. Zhang Yanyuan, in his work "Records of Famous Paintings Throughout the Ages," posited the notion of "ink divided into five colours," wherein water manipulation governs the ink's nuanced gradations of intensity, dryness, and wetness, thereby engendering a diverse spectrum of ink hues. Painters eschewed colour in favour of ink to convey their disposition of detachment from the world and evoke their refined sentiments. In

contemporary times, amidst the waning prominence of literati painting, colour resurged into prominence within the artistic sphere. As Chinese cultural influence diminished and foreign cultural influences permeated society, colour once again assumed significance. The era characterized by the mixed use of colour and ink elucidates the contemporary and exceptional value of traditional Chinese bird and flower paintings. The impact of Western painting and the proliferation of international exchanges introduced an array of colour elements into flower and bird paintings, fostering greater openness in their colour utilization. Artists boldly experiment with vibrant and contrasting colours, transcending traditional constraints to create works imbued with modernity. Concurrently, artists place heightened emphasis on personal expression, yielding a more distinctive and diverse colour style within flower and bird painting.



**Figure 1:** Colour involved in Chinese flower-and-bird paintings

Figure 1 delineates the constituent elements inherent in Chinese flower and bird paintings. Contrast and coordination emerge as pivotal principles governing colour application within these artistic works. Moderate contrast enhances visual vibrancy and interest, while coordination fosters overall harmony and unity. Through meticulous colour coordination of flowers and birds, artists achieve colour balance and harmony, engendering aesthetic pleasure for the viewer. Table 2 delineates the distinctive characteristics of colour in Chinese flower and bird paintings, emphasizing the pursuit of aesthetic artistic conception through colour utilization. For instance, in depictions of the four seasons, flower-and-bird paintings employ varying colour palettes to reflect seasonal transitions, thereby conveying the dynamic beauty of nature's changes. Through astute colour manipulation, artists imbue their works with serene, tranquil, and fresh artistic meaning. In Chinese flower-and-bird painting, colour serves not only as a tool of expression but also as a crucial element for conveying

emotion, cultural connotations, and constructing aesthetic artistic conception. Through the adept use of colour, Chinese flower and bird paintings conjure a vibrant and multi-layered artistic realm.

Table 2: The role of colour in Chinese flower-and-bird painting

Colour Characteristics	Description	Application in Flower and Bird Painting	Representative Painter
Bright	Show vitality and enhance the visual impact of the picture	Create a lively and pleasant atmosphere	Qi Baishi
Quietly Elegant	Emphasize the literati artistic conception	Create a quiet and indifferent artistic conception	Shi Tao
High Contrast	Enhance the sense of picture hierarchy	More prominent in the picture, producing a strong contrast effect	Xu Beihong
Non-Realistic Use	Pay attention to the expression of emotion and artistic conception	Personalized expression of the flower-and-bird painting	Zheng Banqiao
A Symbol of Traditional Culture	The combination of colour and cultural symbols emphasizes the connotation of traditional culture	Express their respect and love for traditional culture	Huang Gongwang

### 2.3 Influence of philosophical thought on colour of flower-and-bird painting

The colour philosophy evident in flower and bird paintings mirrors the profound impact of various philosophical schools on the art form, with Confucianism and Taoism exerting notable influence on the development of colour concepts within such paintings (Li & Li, 2021; Liu et al., 2020; Yongbai, 2020; Zhu et al., 2023). The principles of moderation and harmony espoused by Confucianism have profoundly shaped the colour depiction within flower and bird paintings. In the Confucian paradigm of colour, hues are expected to embody order, equilibrium, and internal moral sentiments. This influence manifests in the harmonious amalgamation of colours within flower and bird paintings, evoking a refined and dignified ambiance. Conversely, the impact of Taoist ideology has directed the colour concepts of flower and bird paintings toward a focus on nature and spontaneity. The Taoist perspective on colour within flower and bird

paintings elucidates an artistic domain that transcends material confines through abstract representations. In specific flower and bird paintings, these colour concepts manifest through tone selection, colour utilization, and line expression. Influenced by Confucianism, such paintings may prioritize subtle colour transitions and pursue overall pictorial harmony. Conversely, under Taoist influence, artists might emphasize the dryness and lightness of ink colours to accentuate life's diversity. Moreover, the emergence of heavy-coloured flower and bird painting can be attributed to varying philosophical influences, such as Confucianism's critique of rationality or Taoism's celebration of nature. For instance, ink representations of flowers and birds, diverging from Confucius's five-colour splendour, reflect Confucian introspection and harmony while also embodying Taoist simplicity, conveying inner states of mind through concise lines and distinctive ink hues.

Table 3: Influence of philosophical thought on the colour of flower-and-bird painting

Philosophic Thinking	Description	Artistic Expression	Representative Painter
Confucianism	Emphasize the middle mean	With quietly elegant, soft tone, to create a quiet, harmonious picture atmosphere	Wang Shimin
Taoism	Pay attention to move with sex, the pursuit of natural reality	Colour is based on nature, emphasizes freehand brushwork and realm	Qi Baishi
Buddhist Thought	The pursuit of inner peace, beyond the world	Colour is usually given priority to with quietly elegant, quiet	Dong Qichang
Mohist Thought	Emphasize pragmatism,	With simple, deep colour, pay attention to the form of concise	Chouying
Legalist Thought	Emphasize power planning and realism	Rich colour, strong contrast, highlighting the hierarchy of the picture	Xu Beihong

Table 3 illustrates the impact of philosophical ideologies on the colour schemes of flower and bird painting. The application of colour in Chinese flower and bird painting is significantly influenced by traditional philosophical doctrines such as Confucianism, Taoism, Buddhism, and ink philosophy. These philosophical tenets imbue flower and bird painting with a distinctive aesthetic and artistic significance, enabling colour to convey intricate emotions and reflect profound philosophical insights.

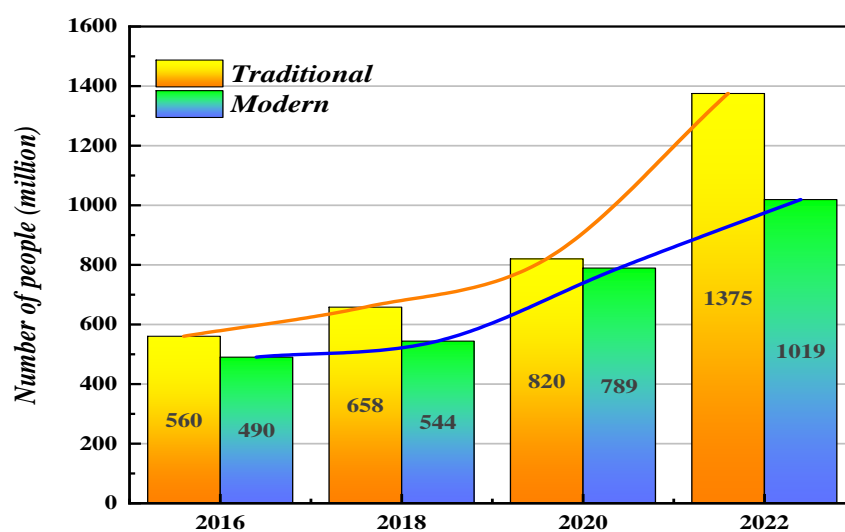


Through philosophical contemplation and skilful colour manipulation, artists infuse flower and bird painting with deeper cultural connotations and vitality.

### 3. CHARACTERISTICS AND DEVELOPMENT OF NEW CHINESE STYLE INTERIOR DESIGN

#### 3.1 Concept and definition of new Chinese style design

The New Chinese style design represents an interior design approach blending traditional Chinese cultural elements with modern design concepts. It preserves the quintessential traits of Chinese traditional culture in form while accommodating the requirements of contemporary living standards, thus transcending the divide between tradition and modernity (Byeon, 2023). This design ethos seeks to infuse modern living spaces with a distinct Chinese essence by reinterpreting traditional culture. Its objective is to uphold the timeless beauty of traditional Chinese design while incorporating modern elements to forge a novel design language aligned with contemporary aesthetics. In new Chinese style design, traditional cultural symbols like Chinese characters, Chinese paintings, and traditional furniture are seamlessly integrated into interior spaces to reinforce cultural heritage. Attention is paid to spatial harmony and balance through layout, colour coordination, and furniture design, fostering a serene and organized living environment. Natural materials such as wood, stone, and silk are preferred for a plain, natural ambiance, often complemented by traditional handicrafts showcasing exquisite craftsmanship. The design ethos not only upholds traditional culture but also caters to modern lifestyles, considering modern family habits and needs in spatial layout and functional design.



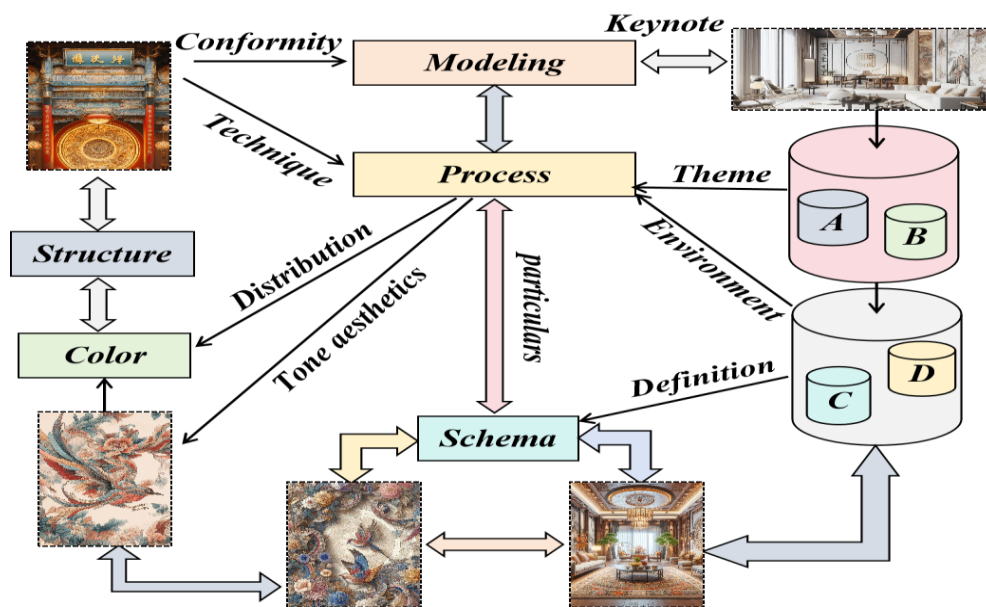
**Figure 2:** Comparison of traditional design and modernization of Chinese design

Figure 2 contrasts Chinese design tradition and modernity. New Chinese design honours traditional culture and incorporates modern aesthetics to combine traditional charm with current lifestyle sensitivities. It values spatial beauty, cultural symbolism, harmony and balance, and the clever use of traditional components to give occupants a rich cultural living experience.

### 3.2 Main features of new Chinese style design

A defining characteristic of the new Chinese design lies in its incorporation of abundant traditional Chinese cultural elements into interior design, encompassing traditional patterns, paintings, furniture, and other artefacts.

Through the integration of these elements, the design resonates with the legacy of Chinese traditional culture, imbuing the space with a distinctive historical ambiance and cultural resonance (Guang, 2023; ZhenKai, 2022). The new Chinese style design underscores meticulous attention to detail and prioritizes artistic expression.



**Figure 3:** New Chinese style design process

In the new Chinese design, meticulous attention to detail reflects the designer's profound grasp of spatial aesthetics, accentuating the distinct allure of traditional Chinese crafts and handicrafts. Figure 3 illustrates the process of new Chinese design, which prioritizes spatial harmony and balance.

Through strategic furniture arrangement, spatial delineation, and colour coordination, a serene and orderly living environment is crafted, evoking a

sense of inner peace and tranquillity.

Integrating modern design concepts, the new Chinese style design enhances furniture aesthetics, refines lighting design, and employs contemporary colour palettes. This integration preserves the traditional culture's unique charm while aligning with modern lifestyle aspirations.

Table 4: Main characteristics of the new Chinese style design

Characteristic	Description
The Fusion of Traditional Elements	Traditional Chinese elements such as mahogany, porcelain and silk are integrated into the modern design.
The Tone is Deep	Pay attention to the natural, deep tone, and create a quiet, warm atmosphere through the colour collocation.
Cultural Expression	Through the design and expression of Chinese traditional culture, carry forward the Chinese traditional values
Spatial Distribution	Emphasize the overall sense and harmony, pursue the rationality of spatial layout, and advocate simplicity and solemn.
Material Selection	Choose traditional material such as mahogany, pay attention to the texture of material
Modern Function	Combined with the needs of modern life, emphasize practicality and comfort, and avoid too tedious decoration.
Ancient and Modern Fusion	Integrate the modern design concept on the basis of traditional elements to realize the organic combination

The New Chinese style design places significant emphasis on utilizing natural materials such as wood, stone, and silk to cultivate a simplistic and organic ambiance. Incorporating these materials not only underscores reverence for traditional craftsmanship but also aligns with contemporary environmental preservation ideals.

Table 4 outlines the primary characteristics of the New Chinese style design. In this style, colour is artfully employed, often featuring deep and rich hues to emphasize colour hierarchy and evoke a profound spatial ambiance imbued with traditional cultural significance. Lighting plays a pivotal role, with traditional paper lanterns and wooden lamps serving as focal points in the design, offering both illumination and a warm, tranquil atmosphere.

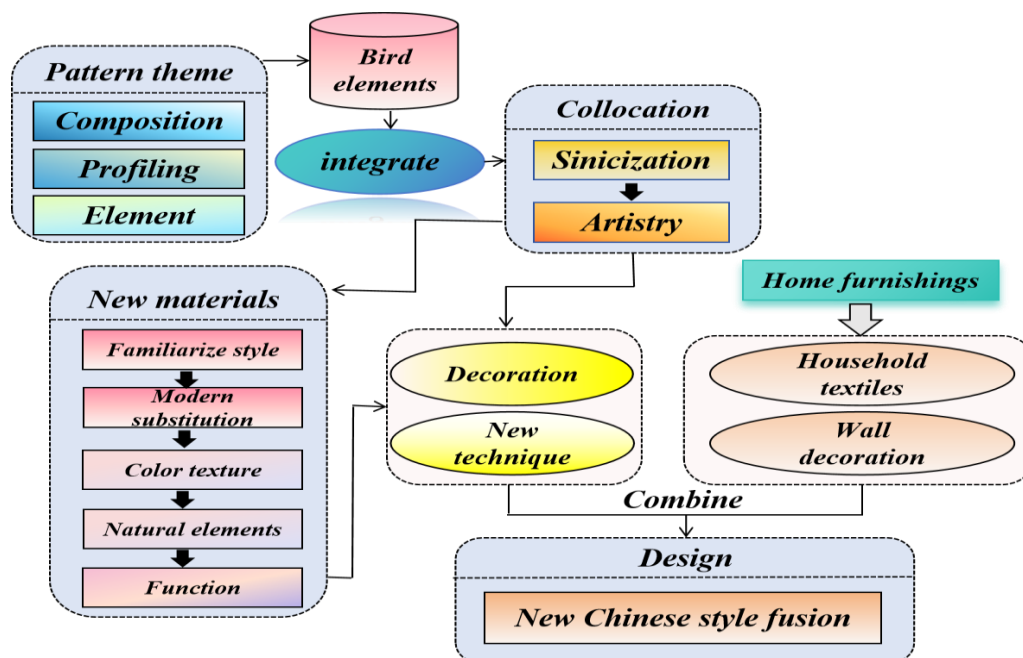
Through meticulous integration of traditional cultural elements and modern design concepts, the New Chinese style design manifests a distinctive aesthetic blending traditional allure with contemporary flair.

### 3.3 Application of new Chinese style design in contemporary interior design

The new Chinese style design, blending traditional Chinese aesthetics with modern design principles, has gained extensive traction in contemporary interior design, infusing spaces with a distinctive cultural ambiance and contemporary elegance (QIANG, 2022). In the sitting room and guest reception areas, new Chinese style design frequently incorporates traditional furniture, patterns, and colours, imparting an Oriental elegance to the space.

The integration of traditional screens, intricately carved wooden sofas, alongside modern coffee tables and décor, epitomizes the seamless blend of tradition and modernity. The dining room and kitchen serve as significant settings for new Chinese style design. Traditional square tables, Ming-style furniture, and delicate porcelain often serve as design focal points.

Concurrently, the inclusion of modern kitchen appliances and lighting systems ensures that the entire space exudes a timeless appeal of traditional Chinese style while catering to contemporary lifestyle conveniences. The bedroom typically serves as a prominent application area for new Chinese style design.



**Figure 4:** New Chinese style interior design process

Figure 4 illustrates the process of new Chinese interior design. Traditional mahogany furniture, beds adorned with traditional Chinese patterns, and wall-mounted Chinese paintings or calligraphy evoke a serene and cosy ambiance in the bedroom. Furthermore, strategic layout and

lighting design contribute to crafting a tranquil space infused with Oriental charm. The new Chinese style design has found widespread application in public spaces and hotel design. Hotel lobbies and relaxation areas incorporate traditional Chinese elements such as mahogany carvings, traditional seating, and decorative paintings to immerse guests in a check-in experience steeped in traditional Chinese culture. In office and business environments, elements of new Chinese design cultivate a distinct corporate atmosphere.

Traditional calligraphy, paintings, and refined mahogany furniture infuse commercial spaces with cultural heritage, accentuating the enterprise's taste and historical significance. The new Chinese style design seeks a harmonious spatial layout and emphasizes hierarchical aesthetics. Colour schemes typically embrace traditional Chinese hues such as vermilion, golden yellow, and dark green to imbue the space with Oriental beauty.

#### 4. COLOUR PHILOSOPHY OF CHINESE FLOWER-AND-BIRD PAINTING AND NEW CHINESE INTERIOR DESIGN

##### 4.1 Specific embodiment of colour philosophy in flower-and-bird painting

Colour serves as a significant mode of expression within flower-and-bird painting, conveying a wealth of emotion, cultural significance, and aesthetic ideals. The subsequent delineation presents specific manifestations of colour philosophy in flower-and-bird painting: In flower-and-bird paintings, colour frequently serves as a conduit for the artist's reverence for the splendour of nature.

Warm hues, including red, orange, and yellow, are commonly employed to evoke sentiments of festivity, warmth, and vibrancy (Latała-Matysiak & Marciniak, 2023). In flower-and-bird paintings, cool tones such as blue, green, and purple are frequently employed to evoke tranquil, profound emotions.

By astutely manipulating colour, artists can portray the vibrancy of flowers and birds and imbue the painting with an emotional ambiance. Moreover, colour is often utilized in flower-and-bird paintings to depict various seasons and atmospheres. Spring is characterized by vibrant greens and colourful blossoms, summer by resplendent reds and oranges, autumn by rich golden and ochre hues, and winter by chilly blues and whites. By capturing the essence of seasonal transitions, artists can convey their reverence for nature and their emotional responses to seasonal changes through colour.

Table 5: The concrete embodiment of the colour philosophy in the flower-and-bird painting

Colour Philosophy	Specific Embodiment	Digital Data
Yin-Yang and Five Elements	Choose the five main colours, such as green, red, yellow, white, black, respectively	Green 30%, red 25%, yellow 15%, white 20% and black 10%.
Season Colour	According to the change of the four seasons, adjust the dominant colour proportion	Pink is 40% in spring, green 35% in summer, golden yellow 30% in autumn and cool colour 25% in winter.
In Stark Contrast	Highlight contrasting colours such as bright, red and dark green.	Red petals contrast with the green leaves by 60% brightness.
Balance Colour	Through the collocation of depth, light and shade	The ratio of dark flowers to light Background is 1:2, and the light and shade contrast is 30%.
Colour Symbol	Use the colour to symbolize the cultural connotation	Area of the red flowers in the picture is 15% of the total, symbolizing happiness and prosperity.

Table 5 provides a detailed illustration of the implementation of colour philosophy in flower-and-bird painting. Colour serves as a vital tool in these paintings to depict the vibrancy of flowers and birds. Vivid and bright hues are commonly employed to accentuate the blossoming of flowers and the agility of birds, allowing the painter to convey the vitality and splendour of life.

Colour philosophy underscores the importance of contrast and balance, principles that are exemplified in flower-and-bird paintings. By juxtaposing colours such as the red of petals and the green of wings, artists enhance the hierarchical and three-dimensional aspects of the composition while achieving a harmonious and dynamic overall effect through skilful balance. Additionally, colour assumes a symbolic role in flower-and-bird paintings, with different hues often carrying distinct meanings and cultural implications. For instance, red typically signifies prosperity and happiness, while yellow symbolizes wealth and auspiciousness. Through the selection of these symbolic colours, artists infuse their works with deeper cultural significance.

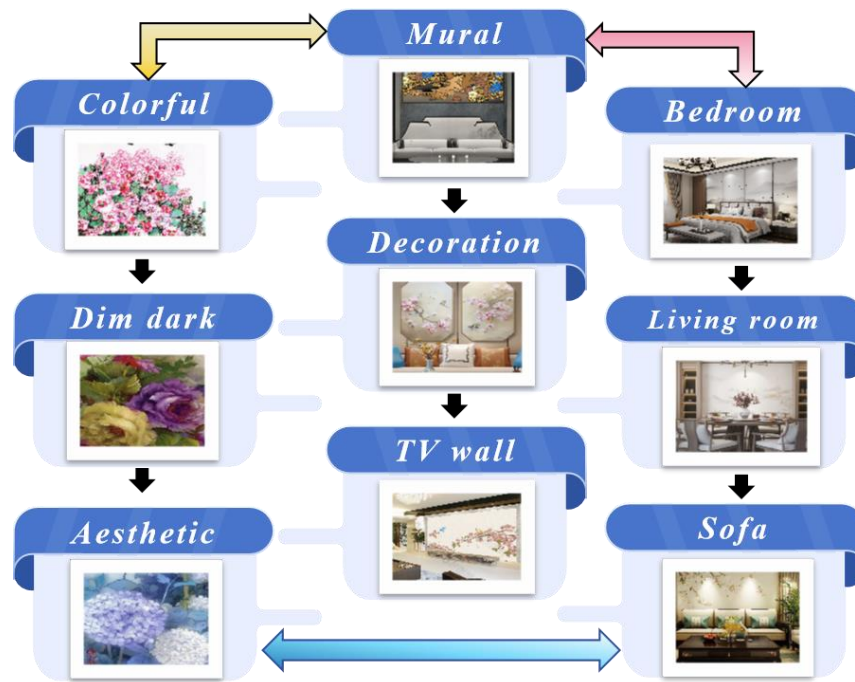
#### 4.2 Application of colour in the new Chinese style design

The new Chinese design prioritizes the amalgamation of traditional cultural elements with modern aesthetics, with colour utilization serving as

a pivotal component. This integration not only embodies the deep-rooted heritage of traditional culture but also epitomizes the contemporary notions of style and comfort in modern life. Figure 5 illustrates the colour application within the new Chinese design.

Frequently, traditional Chinese colours like vermilion, orange, coffee, and dark green are utilized. These colours are deeply rooted in traditional culture, symbolizing prosperity, wealth, and elegance (Kim & Singh, 2023). By employing these traditional colours, the designer cultivates a robust Oriental cultural ambiance within the space.

In the new Chinese style design, colour is utilized to introduce contrast and balance, thereby transcending monochrome palettes and infusing the space with a sense of spatial hierarchy. For instance, juxtaposing dark red with light beige or harmonizing black and white allows the designer to establish striking colour contrasts, thus enriching the overall spatial depth.



**Figure 5:** Colour application in the new Chinese style design

In the realm of new Chinese design, metal elements typically manifest in brass and bronze tones. These metallic hues serve to elevate the space's overall quality, augment the refinement of the design, and resonate with traditional aristocratic culture.

Additionally, pearl and jade colours, known for their understated elegance, are prevalent in new Chinese style design, notably evident in furniture, décor, and wall treatments. These colours imbue the space with a fresh and subdued aura, mirroring the delicate beauty intrinsic to traditional Chinese culture.



Table 6: Application of colour in the new Chinese style design

Colour Characteristics	Specific Embodiment	Digital Data
Fusion of Traditional Elements	The main tone is based on the traditional annatto colour, accounting for 40% of the overall colour	Mahogany colour is 40%, turquoise 20%, golden yellow 15%, and other traditional colours account for the remaining 25%.
Tone is Deep	Give priority to with brunet, wait like bronze colour, vermilion, use at furniture, adornment element, occupy the 60% of integral colour.	Bronze is 30%, vermilion 30% and other dark colours the remaining 40%.
Cultural Expression	Symic colours, such as red symbolizing prosperity and wealth, and white	Red is used for living room and dining room, occupy 20% of whole area, white is used for the bedroom, occupy 15% of integral area.
Balance Colour	Such as neutral colours, such as beige and grey, accounting for 15% of the overall colour	Beige accounts for 10%, grey accounts for 5%, be used at metope, floor, form the balance feeling of whole.
Modern Function	Soft assembly decoration, accounting for 10% of the overall colour, add modern atmosphere.	Blue accounts for 5%, green accounts for 5%, used for cushion, curtain, etc., to inject modern elements for the overall design.

Table 6 delineates the colour application within the new Chinese style design. Embracing elements from ink painting, hues like ink black, light grey, and deep green are frequently incorporated, imparting a literary and artistic ambiance to the space while echoing the refined tastes of traditional Chinese literati.

Additionally, natural tones such as dark brown and light yellow are prevalent in new Chinese style design, fostering a serene and comfortable atmosphere that evokes the tranquillity and warmth of nature. The meticulous attention to detail in colour transitions and combinations in new Chinese style design facilitates seamless spatial transformations while maintaining harmonious cohesion, thereby contributing to the creation of a vibrant and tasteful indoor environment.

#### 4.3 Colour philosophy of flower-and-bird painting and new Chinese interior design in common

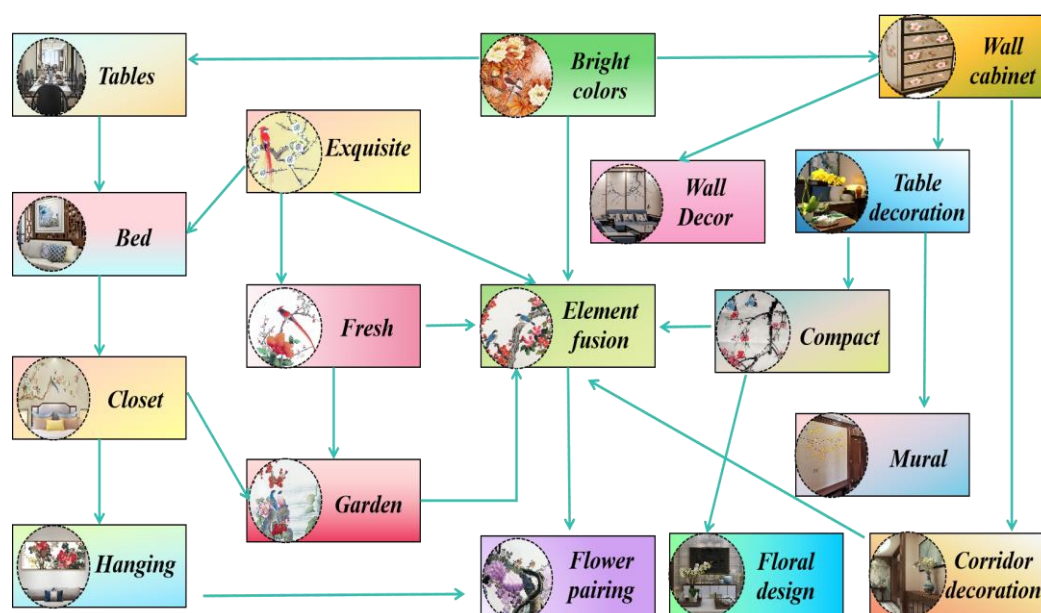
Deep understanding of traditional Chinese culture and cultural



confidence give colour philosophy in flower and bird painting and new Chinese style interior design its uniqueness.

This claim preserves tradition and boldly embraces Chinese culture. In flower and bird painting, literati techniques show the artist's sophisticated awareness of nature, seasons, and life. The use of red, yellow, and green symbolises prosperity, auspiciousness, and life.

This inventive technique respects tradition and pioneers new aesthetics, showing Chinese artists' confidence and unique contributions to worldwide cultural exchanges. The new Chinese style interior design incorporates traditional furnishings and cultural aspects to show respect for Chinese heritage. Interior designers use symbolic colours like vermilion and orange-yellow to express prosperity, festivity, and indigenous culture. This design approach is renowned in China and beyond, infusing Chinese culture with confidence and dynamism.



**Figure 6:** Colour philosophy of flower-and-bird painting integrates with new Chinese interior design

Figure 6 shows the flowchart of flower-and-bird painting colour theory in new Chinese interior design. Both flower-and-bird painting and modern Chinese interior design emphasise painstaking artistry.

Flower-and-bird painting shows the artist's brushwork, ink depiction, and other skills. The use of traditional crafts like carpentry and ceramics in new Chinese interior design shows a commitment to artisanal craftsmanship. Flower-and-bird painting and modern Chinese home design use colour and form to elicit emotion. Flower-and-bird paintings show nature's beauty, while innovative Chinese interior design expresses traditional values.

## 5. CONCLUSION

Chinese flower and bird painting's colour progression theory and new Chinese interior design demonstrate the balance between traditional culture and modern aesthetics. This integration enables colour application success and organically blends cultural depth and aesthetic ideals. Chinese flower and bird paintings' colour evolution theory shows a deep understanding of nature, seasons, and life. These paintings convey complex emotions, symbolic meaning, and reverence for nature through careful colour application. This philosophy is reflected in current Chinese interior design, which reveres traditional cultural components, incorporates natural motifs, and uses harmonising colours.

The integration of flower-and-bird painting colour theory into new Chinese interior design has created a unique style with traditional Chinese colours like vermilion and orange yellow used in spatial arrangement, furniture selection, and ornamental components. This integration adds Oriental beauty and cultural significance by emphasising natural components and traditional symbols, mirroring flower-and-bird painting colour philosophy. This blend creates beautiful colour harmony, superb handmade craftsmanship, emotional connection with traditional culture, and appreciation for environment.

New Chinese interior design combines modern aesthetics with traditional Chinese culture through careful colour choices and cultural aspect incorporation. This fusion lets people enjoy traditional culture in modern life and innovates Chinese traditional art in modern design. The colour philosophy of flower-and-bird painting and new Chinese interior design conveys profound cultural meanings through colour application, reflecting Chinese cultural heritage and confidence, offering a unique aesthetic journey to global audiences

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