

# Revitalizing Chinese Culture Through The Inheritance of Peony Fractal Images in Contemporary Furniture Decorative Patterns

Qiu Jie

City Graduate School, City University of Malaysia  
Email: 2092155804@qq.com

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v14-i7/22021>

DOI:10.6007/IJARBSS/v14-i7/22021

**Published Date:** 05 July 2024

## Abstract

This research is a comprehensive investigation of the profound significance of traditional Chinese elements, in fact, peony frenzy patterns, to modern furniture design. The study, which extensively investigates the topic of cultural heritage preservation, modern design integration, and youth engagement, among other things, based on peony fractal motifs in Chinese art and furniture depicts the historical connotation, cultural importance, and practical value. The studies combine qualitative and qualitative methodologies involving literature review, questionnaire survey and case studies. In the end, the competing influence of the two elements, tradition and modernity, for furniture designing is drawn out from the research. The outlined evidence reveals that embracing cultural learning and forging connections between designers and cultural institutions helps to trend-proof traditional motifs into modern designs. Finally, this research project contributes to a fundamental insight regarding the importance of designing furniture that has traditional cultural features not only brings more life to contemporary furniture but also guarantees the passing on of the Chinese cultural legacy in the modern context.

**Keywords:** Chinese Furniture, Peony Fractal Motifs, Contemporary Design, Cultural Heritage Preservation, Youth Engagement, Integration

## Introduction

In the world of fashion Furniture which focuses on the development of the economy and innovations, the growing role of furniture as a reflection of lifestyle and cultural identity has become more apparent (Li, 2023). Because global economic integration is taking place, there's a sense of oneness in designs worldwide, forcing the Chinese Contemporary Furniture niche to engage in innovative approaches aimed at staying competitive globally (Ma, 2019). A core element is the association with Chinese modern furniture through the creation of unique cultural markers, with the deep cultural heritage of the traditional Chinese culture as a base and by bringing the modern artistic sensibility into consideration (Li, 2023). Peony motives, a

symbol of the cultural greatness of China, allow designers to explore an unprecedented territory, but this needs to be fully developed (Zhang, 2019). By weaving peony fractal motifs into designs creatively and efficiently, designers can interconnect the old with the new, making contemporary furniture feel like it is a Chinese traditional one and thus preserving culture (Chen, 2020). The entire mission, in my opinion, elevates furniture design conversation and is the main channel for the preservation and broadcasting of national heritage in the global arena with its rich innovations.

### **Research Objectives (ROs)**

- To investigate the historical evolution and cultural significance of peony fractal images in Chinese art and their influence on furniture design.
- To analyse the design concept of Contemporary Furniture patterns, focusing on the cultural meaning of the peony fractal image, and assess its application, cases, and value in Contemporary Furniture design.
- To recommend a guideline on the sustainable use of peony fractal patterns for cultural and commercial purposes in the furniture industry.

The range of this study involves how the history of peony fractal images develop, their artistic characteristics as well as applications of Contemporary Furniture design, which is majorly based in Ganzhou City, Jiangxi Province, China. Beyond this geographical limitation, this province is chosen because it is one of the important provinces in China, which boasts a great historical and cultural tradition dating back to the Late Neolithic period, about 10,000 years ago, and it has a profound historical and cultural basis for this research (Li, 2023). Although, the study results seem to be valid only for the university students in Ganzhou City only hence they may not be generalized to other provinces. The study mainly deals with the artistic and cultural aspects of the peony fractal patterns that are used in contemporary furniture, rather than their practical application in the market. This method which focuses on deepening the perception and the integration of traditional Chinese culture in simple Chinese modern design, may inhibit the direct use of the results of the research in the furniture market (Zhang, 2019).

Additionally, as the study focus group is a college student population ranging from ages 18 to 21, aesthetic aspects can be a consideration hereby which may introduce subjectivity in the research. Addressing the diverse opinions and concepts of people regarding taste they defined the limitations of generalizing their findings to the wider public (Li., 2023). On the other hand, analyzing the integration of peony fractal patterns in Contemporary Furniture design serves as an avenue for students to appreciate and re-examine their cultural, as well as personal, identity in society (Zhang, 2019).

This study not only has theoretical but also practical causes. The practical implication is rooted in the deeper comprehension of peony fractal indices that are part of the national identity, which contributes to the discussions of fashionable furniture design and cultural preservation theory (Li, 2023). Theoretically, the research is seeking to enrich Contemporary Furniture with an original dose of culture, making it more innovative and competitive in the market. By blending traditional Chinese elements like the peony fractal, designers can consciously inject into their productions an element of spiritual depth and cultural identity (Li, 2019). This promotes not only Chinese contemporary design but also the development of Chinese culture in general as it plays a significant role in the world design arena (Zhang, 2019).

Ethics is as important as any other factor in carrying out this research. Observance of ethical standards, including preserving the confidentiality of subjects as well as acquiring their

consent and data security, becomes the key to any research (Zhang et al., 2021). In addition, the research also deals with potential data errors and disparities which ensures the consistency and authentic nature of the study findings. If ethical practices are observed thoroughly in the research process, that project remains credible and protects the rights and well-being of all the participants (Xu & Mao, 2020).

## **Literature Review**

### **History of Chinese Furniture**

Chinese furniture has a heritage that is very deep and rich, which is different from other cultures, and contains the cultural, philosophical and design concepts of Chinese people. (Liang, 2000). Starting thousands of years ago, Chinese furniture has evolved into a traditional oriental system to feature its elegance, function and national style (Liang, 2000). In different historical periods, Chinese furniture used different styles and shapes; however, these were all closely connected to the specific cultural and social norms of a given time. Chinese furniture design made incremental progress from the ritual furniture found in the Shang and Zhou dynasties with the introduction of the sleek and delicate styles of the Ming and Qing eras (Yu, 2006).

The study of Chinese furniture has become the main focus of academic research in China, and several scholars Li (1999) extensively documented its development and core features. Seminal scholars like Yang Yao and Liang Sicheng established the foundations of a methodical study of Ming-style furniture that hereby allowed research in this field to deepen to uncover further details (Yang, 2002). Such scholars have inspired scores of studies and papers, many of which investigate a wide range of Chinese furniture aspects, such as its shapes, materials, structures, decorations, and craftsmanship (Li, 2001). In addition, written illustrated works and visual materials have, too, enhanced what researchers know about Chinese furniture by putting forth the beauty of the pieces through the rich materials of their pictures (Garcia, 1999).

### **History of Chinese Furniture Decoration Patterns**

The fluctuating styles of Chinese decorative furniture represent the great spirit and the desires of its people, which have originated in the country's rich history and culture (Ma, 2012). These various patterns include everything from animal motives to geometric shapes and lucky symbols, botanic elements that represent an important part of Chinese furniture design (Hu, 2010). All these decorative motifs have been influenced by millennia of culture, leading to continual change and resultant rich and unique cultural designs (Ma, 2004). Chinese decorations on furniture add a decorative appeal to furniture and also represent various symbolisms of the culture as well as ongoing sociocultural norms (Yu, 2004). Chinese furniture decoration patterns can be depicted in diverse forms of artistic middle, consisting of carving, painting, and inlay work. Such decoration styles are used to improve furniture surfaces, making them beautiful and approaching real meanings (Yu, 2004). Over the years, these patterns on coins have changed too, showing that social, political and cultural life continues to develop (Wang, 2012).

The study of Chinese furnishing's decorative motifs has grown tremendously, with scholars not only recording and analyzing patterns but also portraying them in chronological times (Pu, 2000). Lv Jiufang along with Xu Yongji, and other Chinese scholars extensively studied the symbolisms of auspicious motives found in the classical Chinese furniture. These explorations helped to show the cultural meaning of their legacy (Lv Jiufang et al., 2007). Furthermore,

speakers such as Chen Chuanwen and Zhou Ningchang are also trying to analyze the themes of the decorative patterns as well as the period characteristics. Therefore, the historical context is getting richer and the understanding of the past is being expanded (Chen Chuanwen et al., 2007). Patterns in Chinese furniture decorations present very different forms, manifested in isolated patterns, edge patterns and unbounded patterns (Wang, 2005). These themes bring about the identity, convictions, and instances from nature, folktales and the comprehension of the birth of religious phrases (Hu, 2022). Thus, for example, the taotie, dragon, and phoenix creatures in animation are the realities of Chinese culture and their spiritual meaning to them, those motifs represent power, auspiciousness, and longevity (Song, 1998).

### **Development of Contemporary Furniture (Contemporary Furniture Decorative Patterns Design Concepts)**

Contemporary furniture includes a diverse collection of items vital for the indoor and outdoor living of today's people. These pieces deliver on the transformations of what people desire and prefer as they continue to adapt (Hu, 1992). This transformation journey has gone from small indoor equipment to a more inclusive range of urban, domestic, and public spaces (Peng, 2003). The adjustment is from the traditional logwood furniture to recent ecological designs in China all concerning modern-day design code and taste (Li, 2007). Instead of conventional furniture, contemporary furniture mainly focuses on the themes of the present time by featuring diversity, familiarity, and inventiveness (Dai, 1992). Technology and perfection could not have jumped over the nationalized and localized design of furniture in China, although they made great achievements in form and functions (Fang, 2007). Modern furniture is derived from endorsement and design care with the nation's identity, which creates a good balance between tradition and innovation (Xu, 2007). Similar to Zhu Xiaojie, many designers today strive to achieve the balance between displaying modern functions as well as authentic craftsmanship in their products (Wang, 2005).

Traditional Chinese elements, connected with the quotes, have permeated into the flow lines of contemporary furniture design (Wu, 2007). Traditional elements nurture and join forces with modern decorations to produce furniture that has both functionality and cultural meaning (Ge, 2007). In traditional Chinese culture, the pattern of balance, harmony, and unity dominates, implying the style of the present-day furniture creation, with this being reflected through every element of structure to decorative patterns (Wang, 1993). Those types of strategies in pattern design are governed by the ideas in planning, functionalizing, formalizing and globalizing (Hu, 2009). These ideas ensure that the patterns are not only appealing but also functional and relevant to the culture the chosen fabric is made from (Li, 2008). Being guided by these design principles, trendy furniture designers can generate pieces that reflect the spirit of the times and at the same time embrace traditional craftsmanship and cultural heritage (Xu, 2010).

### **Peony Fractal Image in Contemporary Furniture**

The peony, which was regarded as a sign of wealth and attractiveness in China as long as 1500 years ago, is one of the motifs that Chinese artists and people have loved, and the craft of making its artworks has lasted for many centuries. Being a medical plant, first of all, this gave birth to today's more than 470 kinds of decorative symbols of this plant. The peony throughout the entire history has developed notions of nobility, wealth, and unending love that go beyond its botanical source (Chen, 2000). Peony accentuates among other motifs in

Chinese art that its realistic depiction later transformed into more abstract and symbolic representations (Bi, 2017). During the Tang and Song dynasties, the peony became the national emblem symbolizing national grandeur and wealth and its image is being presented in various formats of paintings and poetry (Yang, 2017). During the Ming and Qing dynasties, the symbolic substance of peony motifs extended further, at the same time, the peony, a fractal image of growing foliage, matured to its peak maturity. Poetries that artists created in the subsequent centuries illustrate the Chinese prosperity rendered during this period seen in ceramics, silk fabrics and woodblock prints (Sun, 1984).

The peony type of fractal image since it is complex and very colorful has turned out to be a widely adopted basic material in various Chinese works of art and craft. Their historic mutation covers a moment in the dynamics of an artistic attitude and a cultural one. Now, peony motifs remain the ones to be admired for a multitude of meanings as a typical choice that stands for the desire for power, prosperity, longevity and bliss for a happy marriage and love (Wang, 2005). Presently, Chinese peony fractals serve as vivid symbols of the Chinese culture's lasting ideation of these plants, the tradition and the present blending harmoniously in the course of the creative process (Wu, 2012).

## **Methodology**

### **Research Approach**

#### ***Qualitative Research***

Qualitative research is when information not in numbers, like text, video, or audio, is used to dive deeper into the context or the concept (Muzari, 2022). It allows diving into cultural phenomena and seeing beyond the surface of the participants and their attitudes towards life. By posing unstructured questions and through lengthy interviews, qualitative research will delve into the depths of things as the process of discovery of the hidden details of complex social and cultural dynamics. Through a deep engagement of researchers with participants and through their lives the researchers catch insightful stories and subjective views that unveil the dynamics of human behaviour and cultural norms. Overall, qualitative research provides profound insight into powerful and complex cultural phenomena, of which the myriad of real-life experiences can be fully grasped.

#### ***Quantitative Research***

A quantitative research approach is more approachable because it builds on and tests or refutes research hypotheses, theories or relationships using numbers and data analyses (Bloomfield & Fisher, 2019). It provides the objective findings with the same methods every time that are, usually, obtained from questionnaires, experiments, observations, etc. Utilizing descriptive statistics and regression analysis as statistical analysis methods, trends and links among numerical data are determined. Consequently, the connection and predictive models which describe causal relationships are planned. Standardized procedures and the achievement of comparability and reliability of data are characteristic features of quantitative research that ultimately make it possible to provide compelling evidence for or against theoretical assumptions. Quantitative research contributes the critical tool by which scientific understanding and decision-making based on which evidence improve across different fields.

#### ***Questionnaire Method***

The questionnaire method as a research tool is widely used in the educational studies sector since it is a systematic approach to data collection (Zheng, 2014). Earlier on, different types

of classifications are taken into account such as identifying the modalities of measurement, the extent of the survey respondents, and the amount of control on the researcher's part.

### ***Literature Research Method***

The literature research technique is meant to inquire and compile information from available sources for a full understanding of the probing issue (Deng, 2018). This process of re-enactment gives historical context which is then transformed into overall impressions and points of comparison.

### ***Case Study Method***

The case study approach involves a detailed examination and analysis of some objectives to identify their features and the features they go through to create them (Xiao, 2004). The method used to choose specified examples will help you investigate how peony fractal images appear in present-day furniture design applications (Xu, 2001).

### ***Inductive Summarization Method***

Inductive summarization is about coming up with universal laws based on very particular instances or materials. The old Chinese patterns as furniture decorative elements are used here to find the connections between traditional and modern schemes.

### ***Picture Analysis Method***

Picture analysis makeup is the art of surveying and examining pictures to understand the cultural, artistic as well as decorative importance of peony fractal images. Therefore, it helps to find out the integration and innovation that are most looked for in modern times.

### **Research Location**

Research is realized in Ganzhou City, Jiangxi Province, China of which the inheritance of abundant historical and cultural assets, especially in the furniture-making industry, is endowed. The choice to base in a particular location solves the issue of limited perspective and enhances the possibility of discovering new things.

### **Research Sampling**

Sampling is determined with a random sampling method to obtain accuracy and to show the participants as a whole (Berndt, 2021). The study sample is built upon university students aged 18-22 randomly selected from different disciplines within Ganzhou City. The results can be used within the city or wider community of Ganzhou.

### **Data Collection (Quantitative)**

In terms of data collection in quantitative research, three major steps involve designing, pre-testing, and distributing questionnaires to participants. Researchers can adopt various ways such as online interviews and questionnaires for symposiums to ensure participants' awareness, voluntary participation, and confidentiality. Novel questionnaires are constructed to fit in with research purposes and are sometimes tested on a group of individuals for internal validity and clarity. Then the participants are enlisted based on the study design and the questionnaires are circulated. Henceforth, transparency in communication and the voluntary participation from the participants is central, as well as respect for the ethical standards and data's reliability which are crucial.



### **Data Analysis Procedure**

Through analyzing data with the use of Structural Equation Modeling (SEM), relationships between different elements will be examined. The application of statistical methods like descriptive statistics, correlation analysis, and test regressions helps to interpret the findings and prepare a detailed report. The methodology used in this study is a combination of both the qualitative and quantitative approaches, which also includes various methods, to have a comprehensive study of the effect of peony fractal images on innovation in contemporary furniture designs and the communication of cultural meanings.

### **Results and Discussion**

#### **Themes**

#### ***Cultural Heritage Preservation: Exploring the role of peony fractal motifs in preserving traditional Chinese culture***

'Cultural Heritage Conservation' as a whole is thought to be a will to protect and enhance the wonderful fabric of traditional Chinese culture (Poon, 2020). Two artistic bouquets of peony fractal motifs, which have been deeply rooted in Chinese lineage for hundreds of years, could be seen as the splendid embodiment of the elements of wealth, dignity, and national identity. Through the practice of holding the contemporary contexts, they supply a key link between the past times and also the now which makes the tradition to be living and existing forever. Peony sinuous patterns, especially in terms of their complex forms and functional meanings, are not just decorative but they showcase Chinese cultural principles and art-values spirit. The art of motifs, which had been developed through meticulous study, and how they had undergone evolutions, with the implications of various forces upon cultural development, including historical, social, and aesthetic, give the insights that only the Chinese culture has (Han et al., 2021). Far from being a mere artifact of the past, the significance of traditional crafts is given a new lease of life when urban designers incorporate them in modern forms e.g. furniture. Not only does this commemorate the past but also ensures that it is relevant in the present and future.

#### ***Contemporary Design Integration: Investigating how peony fractal patterns are integrated into modern furniture design***

As per the research of Jing & Arcuri, (2023), in contemporary Design Integration, peony fractal pictures embody the deep-rooted culture of ancient Chinese. However, the new modern design characterized the furniture. In this particular study, an endeavour is made to marry the classical heritage with the elegance of modernity. It takes designers as intermediaries between new and already existing elements, enabling them to redesign and recycle old items to better show off the latest whims and requirements of their society. Simultaneously it asks for an equilibrium of real cultural designs with new innovations, stylized components that inherit meshing culture, and the final product would appeal to both modern consumer cause culture-honouring.

The use of different methods to dovetail the peony fractal patterns into contemporary furniture, for example, using the fractal motifs in upholstery, carving them on the wood and decorative accents are often used by designers (Trombin, 2020). This chapter goes into the depth of the pursuits behind such integration, including the intention of reminding the clients about past occasions, celebrating cultural identity, or simply adding a unique element to their design. It is illustrated through this study that there is a relationship between traditional

designs and modern styles in modern furniture design; thereby showing the complementary nature of the preservation of heritage and creativity.

***Youth Engagement: Assessing young adults' awareness and perceptions of traditional Chinese motifs in contemporary furniture***

"Youth Engagement" hereby involves the research on how youth interprets and encompasses the cultural motifs within the context of modern Chinese furniture design. Zhang & Romainoor (2023) said, that nowadays the cultural environment changes extremely fast and thus the knowledge of the way the youth perceive heritage signs is highly important for preserving cultural heritage and design branding. This theme deals with different issues, such as whether young people are familiar with traditional Chinese symbols, whether they give value to those meaning hidden, and whether they want to use it as a modern trend while designing the furniture. Through the evaluation of their cognitions and perceptions, researchers can distil valuable information tied to the emerging youth society and the established traditions (Mollborn et al., 2021). Furthermore, the way young people enact a mix of traditional motifs in modern furniture off late is of great significance to designers and cultural keepers. It highlights possible approaches of even re-branding the ancient traditions through modern design, to make sure that the younger generation still finds the heritage motifs to be authentic and important.

**Discussion**

The topics of "Cultural Heritage Preservation," "Modern Design Integration," and "Youth Engagement" seem to be deeply relevant to the findings of this research. According to Smith et al (2020), cultural heritage preservation represents an extensive process that is based on both tangible artifacts as well as cultural traditions, norms and symbols. Peony fractal motifs, deeply Chinese traditional customary values that are evident in the emblems serving as symbols. They represent the Chinese culture and aesthetics that have been celebrated for so many years (Jones & Wang, 2018). What's more, the use of peony fragments in present furniture design is an additional offspring of the more common pattern among designers to harmonize tradition and modernity. Designers use the rehash traditional motif that has wide acceptance and uniqueness to make furniture items that will connect with modern consumers who have an interest in cultural heritage.

On the other hand, one can also argue that the theme of youthful involvement highlights the value of taking into account what young people think and want through cultural conservation activities. As supported by Chen and Liu (2021), the role of engaging youth in exchanges about modern expressions of cultural elements today is aimed at ensuring the cultural heritage's encouraged future presence in a modern society with changing stances and norms. These themes are involved in a face-to-face way and make up a clear picture of the complex relationship between traditions, progress and cultural persistence in the current furniture designs.

**Conclusion and Recommendations**

**Conclusion**

Through the examination of the profound association between Chinese classics, in particular, the peony fractal patterns decoration method, and contemporary furniture design, this report has highlighted the multi-dimensional relationship between the two. With cultural traditions preservation, modern design integration, and youth participation in mind, such a rich in



complexity relationship between tradition and modernism has been studied much further. Taking on cultural heritage conservation as a main goal, the peony fractal designs serve as distinctive symbols of Chinese cultural identity. On the other hand, those images are organic components that signify contemporary adaptation and reinterpretation processes that cut the gap between then and now. The young generation's discussion about thematic topics also helps preserve the cultural beauty as the landscape continuously transforms.

### Recommendations

- **Promoting Cultural Education:** Work out educational programs targeted to raising students' interest and recognition of classic Chinese symbols. Together with schools, museums, and community groups arrange workshops, talks, and exhibitions that demand the cultural meaning of peony fractal patterns. If through inculcating such principles from childhood people aim to instil an emotional bond with and pride in Chinese traditions they will ensure that these are protected for future generations.
- **Fostering Collaboration between Designers and Cultural Institutions:** Promote partnerships between furniture designers and cultural organizations to reintroduce ancient patterns in a way that accurately and responsibly expresses the contemporary setting. Designers, artisans, and custodians cultural custodians are meant to propel dialogue and knowledge exchange to ensure the accuracy and respectful reproduction of culture. By building networks with like-minded stakeholders who put cultural authenticity and sensitivity first, they can come up with furniture pieces that not only gratify contemporary consumers but also spotlight Chinese culture.

### References

- Addey, M. (2020). The garden of perfect brightness & playing in the garden of perfect brightness: historical fiction as a 'playframe.' (Doctoral dissertation, University of Surrey). [https://openresearch.surrey.ac.uk/esploro/outputs/doctoral/The-garden-of-perfect-brightness/99514492402346?skipUsageReporting=true&recordUsage=false&institution=44SUR\\_INST](https://openresearch.surrey.ac.uk/esploro/outputs/doctoral/The-garden-of-perfect-brightness/99514492402346?skipUsageReporting=true&recordUsage=false&institution=44SUR_INST)
- Alamo, B. and Alehouse, H. (2019). Understanding and motivating academic library employees: theoretical implications. *Library Management*, 40(3/4), pp.203-214.
- An, Chao Gao Zu. (2018). Analysing the use of peony pattern in furnishing design. *Popular literature and art* (05),93-94.
- Awadallah, E., & Elgharbawy, A. (2021). Utilizing the theory of reasoned action in understanding students' choice in selecting accounting as major. *Accounting Education*, 30(1), 86-106. <https://qspace.qu.edu.qa:8443/bitstream/handle/10576/35866/Utilizing%20the%20theory%20of%20reasoned%20action%20in%20understanding%20students%20choice%20in%20selecting%20accounting%20as%20major.pdf?sequence=1&isAllowed=y>
- Chen, W. (2022). Research on furniture design integrating ming-style furniture modelling elements and image sensor data: taking suitable old furniture as an example. *Journal of Sensors*, 2022. <https://www.hindawi.com/journals/js/2022/5306491/>
- Chwialkowska, A. (2019). How sustainability influencers drive green lifestyle adoption on social media: the process of green lifestyle adoption explained through the lenses of the minority influence model and social learning theory. *Management of Sustainable*

- Development, 11(1), 33-42. <https://msdjournal.org/wp-content/uploads/vol11issue1-6.pdf>
- Dai, K. (2004). Tradition and Modernity in the Art of Decorative Patterns. *Journal of Xi'an College of Engineering Science and Technology* (02), 139-142.
- Dai, P., Zhang, S., Gong, Y., Yang, Y., & Hou, H. (2022). Assessing the inspirational value of cultural ecosystem services based on the Chinese poetry. *Acta Ecologica Sinica*, 42(5), 467-475. [https://www.researchgate.net/profile/Peichao-Dai/publication/355052337\\_Assessing\\_the\\_inspirational\\_value\\_of\\_cultural\\_ecosystem\\_services\\_based\\_on\\_the\\_Chinese\\_poetry/links/6294258ac660ab61f8510757/Assessing-the-inspirational-value-of-cultural-ecosystem-services-based-on-the-Chinese-poetry.pdf](https://www.researchgate.net/profile/Peichao-Dai/publication/355052337_Assessing_the_inspirational_value_of_cultural_ecosystem_services_based_on_the_Chinese_poetry/links/6294258ac660ab61f8510757/Assessing-the-inspirational-value-of-cultural-ecosystem-services-based-on-the-Chinese-poetry.pdf)
- Dai, P., Zhang, S., Gong, Y., Yang, Y., & Hou, H. (2022). Assessing the inspirational value of cultural ecosystem services based on the Chinese poetry. *Acta Ecologica Sinica*, 42(5), 467-475. <https://www.sciencedirect.com/science/article/pii/S1872203221001189>
- Ding, J. (2020). Research on Peony Cultural Landscape: A Semiotic Perspective. *Solid State Technology*, 63(2). [https://www.researchgate.net/profile/Jie-Ding-50/publication/361789700\\_Research\\_on\\_Peony\\_Cultural\\_Landscape\\_A\\_Semiotic\\_Perspective/links/62c54901db1d233df1cca85e/Research-on-Peony-Cultural-Landscape-A-Semiotic-Perspective.pdf](https://www.researchgate.net/profile/Jie-Ding-50/publication/361789700_Research_on_Peony_Cultural_Landscape_A_Semiotic_Perspective/links/62c54901db1d233df1cca85e/Research-on-Peony-Cultural-Landscape-A-Semiotic-Perspective.pdf)
- Ding, M., Zhang, Q., Li, G., Li, W., Chen, F., Wang, Y., ... & Fu, L. (2023). Fractal dimension-based analysis of rockery contour morphological characteristics for Chinese classical gardens south of the Yangtze River. *Journal of Asian Architecture and Building Engineering*, 1-16. <https://doi.org/10.1080/13467581.2022.2160205>
- Baxin, D. (2004) Ancient Chinese Furniture. Hefei: Anhui Science and Technology Press.
- Nayu, D. (2022). Master's thesis on Luoyang Peony Cultural Communication Research, Lanzhou University. <https://link.cnki.net/doi/10.27204/d.cnki.glzhu.2022.002623doi:10.27204/d.cnki.glzhu.2022.002623>.
- Leilei, D. (2020). A media study of "Luoyang peony". *Journal of Henan University of Science and Technology (Social Science Edition)* (03), 102-107. doi:10.15926/j.cnki.hkdsk.2020.03.016.
- Engels. (1971) *Dialectics of Nature*, Beijing, People's Publishing House.
- Han, B., Chong, J., Sun, Z., Jiang, X., Xiao, Q., Zech, J., ... & Yang, Y. (2021). The rise of the cosmetic industry in ancient China: insights from a 2700-year-old face cream. *Archaeometry*, 63(5), 1042-1058. <https://onlinelibrary.wiley.com/doi/pdf/10.1111/arcm.12659>
- Hu, K. T.. (2007). Review of the current status of peony culture research. *Journal of Luoyang University*(01),21-25.
- Hu, Xiaoyi. (2021). Only peony is the true national colour: Philosophical interpretation of peony culture. *Huaxia Culture* (04), 56-57.
- Hu Wenyan. (1996.) *Identification and Appreciation of Chinese Furniture*. Shanghai: Shanghai Ancient Books Publishing House.
- Institute of Ancient Literature, Peking University. (1991). *All Song Poems*. Beijing: Peking University Press, ed.
- Jia, W., & Zhao, S. (2020). Trends and drivers of land surface temperature along the urban-rural gradients in the largest urban agglomeration of China. *Science of the Total Environment*, 711, 134579.

- <https://www.sciencedirect.com/science/article/pii/S004896971934570X>
- Jing, C., & Arcuri, G. (2023). Comparative Case Studies of Community Governance Patterns: From the Tentative Perspective of Fractal Theory. *Baltic Journal of Real Estate Economics and Construction Management*, 11(1), 48-87.  
<https://sciendo.com/pdf/10.2478/bjreecm-2023-0005>
- Jin Yan. (2022). Application of Peony Cultural Elements in Landscape Design--Taking Yancheng Yard Lakeside No.1 Yard as an Example. *Modern Horticulture* (06), 131-133.  
doi:10.14051/j.cnki.xddy.2022.06.049.
- Jueming, H. (2023). Furniture Making. In *Chinese Handicrafts* (pp. 809-873). Singapore: Springer Nature Singapore. [https://link.springer.com/chapter/10.1007/978-981-19-5379-8\\_10](https://link.springer.com/chapter/10.1007/978-981-19-5379-8_10)
- Kaliber, A. (2019). Reflecting on the reflectivist approach to qualitative interviewing. *All Azimuth: A Journal of Foreign Policy and Peace*, 8(2), 339-357.  
<https://dergipark.org.tr/en/download/article-file/750321>
- Lembcke, T. B., Masuch, K., Trang, S., Hengstler, S., Plics, P., & Pamuk, M. (2019, August). Fostering Information Security Compliance: Comparing the Predictive Power of Social Learning Theory and Deterrence Theory. In *AMCIS*.[https://www.researchgate.net/profile/Tim-Benjamin-Lembcke/publication/333264230\\_Fostering\\_Information\\_Security\\_Compliance\\_Comparing\\_the\\_Predictive\\_Power\\_of\\_Social\\_Learning\\_Theory\\_and\\_Deterrence\\_Theory/links/5ce533fa299bf14d95af6ba0/Fostering-Information-Security-Compliance-Comparing-the-Predictive-Power-of-Social-Learning-Theory-and-Deterrence-Theory.pdf](https://www.researchgate.net/profile/Tim-Benjamin-Lembcke/publication/333264230_Fostering_Information_Security_Compliance_Comparing_the_Predictive_Power_of_Social_Learning_Theory_and_Deterrence_Theory/links/5ce533fa299bf14d95af6ba0/Fostering-Information-Security-Compliance-Comparing-the-Predictive-Power-of-Social-Learning-Theory-and-Deterrence-Theory.pdf)
- Li, W., Li, Z., & Kou, H. (2022). Design for poverty alleviation and craft revitalization in rural China from an actor-network perspective: the case of bamboo-weaving in Shengzhou. *Heritage Science*, 10(1), 1-16.  
<https://heritagesciencejournal.springeropen.com/articles/10.1186/s40494-021-00637-7>
- Qifan, L. (2000) Furniture Design. Beijing:Light Industry Press.
- Lin, D. (1995) Furniture History and Style, Woodworking Furniture Magazine.
- Liu, F. (1998) The Classic Art Gallery of Chinese Furniture. Changsha: Furniture and Interior Decoration
- Liu, H. T., & Tsaor, R. C. (2020). The theory of reasoned action applied to green smartphones: Moderating effect of government subsidies. *Sustainability*, 12(15), 5979.<https://www.mdpi.com/2071-1050/12/15/5979/pdf>
- Zongshan, L. (2001) Illustrated History of Chinese Furniture. Wuhan:Hubei Fine Arts Publishing House.
- Luoyang Local Historical Records Compilation Committee. (1998): Luoyang City Records - Peony Records. Zhengzhou: Zhongzhou Ancient Books Publishing House.
- Lu Yuzhang, (2006) Appreciation and Collection of Chinese Ancient Furniture, Beijing:China Architecture Press, .
- Ma, W. (2014). Purpose Theory Guided by "Fortune Flower in Heaven and on Earth - Selected Notes on Peony Poetry in Chinese Dynasties" Translation Report Master's Thesis on the Overview Part, Henan University of Science and Technology).[https://kns.cnki.net/kcms2/article/abstract?v=TmrGBFWiZl2RHWJRDPDO8ksHDHUnO7jUBhSgwtJj7rltXi-mc\\_FApb1kFc9hqfs\\_CWbGHcUZZkW2\\_hQu70y4k2x4LuoEW-](https://kns.cnki.net/kcms2/article/abstract?v=TmrGBFWiZl2RHWJRDPDO8ksHDHUnO7jUBhSgwtJj7rltXi-mc_FApb1kFc9hqfs_CWbGHcUZZkW2_hQu70y4k2x4LuoEW-)

- 2XHuomzQljPFzT6Plr1vmYLFYIs\_gXm-  
M0Fn7grRQ\_BQfTkd1NgOfiA==uniplatform=NZKPTlanguage=CHS
- Meng, L. (2022). Art and Society: Chu Teh-Chun and the Encounter in the Art Field. *International Journal of Education and Humanities*, 3(3), 48-51. <https://drpress.org/ojs/index.php/ijeh/article/download/1010/943>
- Mollborn, S., Lawrence, E. M., & Saint Onge, J. M. (2021). Contributions and challenges in health lifestyles research. *Journal of Health and Social Behavior*, 62(3), 388-403. <https://journals.sagepub.com/doi/pdf/10.1177/0022146521997813>
- Nayak, M. S. D. P., & Narayan, K. A. (2019). Strengths and weaknesses of online surveys. *Technology*, 6(7), 0837-2405053138. [https://www.researchgate.net/profile/Mudavath-Nayak/publication/333207786\\_Strengths\\_and\\_Weakness\\_of\\_Online\\_Surveys/links/61176e5a0c2bfa282a42253b/Strengths-and-Weakness-of-Online-Surveys.pdf](https://www.researchgate.net/profile/Mudavath-Nayak/publication/333207786_Strengths_and_Weakness_of_Online_Surveys/links/61176e5a0c2bfa282a42253b/Strengths-and-Weakness-of-Online-Surveys.pdf)
- Fei, N. (1998) Furniture Appreciation. Guilin:Lijiang Publishing House, .
- Pandey, P., & Pandey, M. M. (2021). Research methodology tools and techniques. Bridge Center. <http://dspace.vnbrims.org:13000/jspui/bitstream/123456789/4666/1/RESEARCH%20METHODOLOGY%20TOOLS%20AND%20TECHNIQUES.pdf>
- Park, D. Y., Pan, J. L. (2005) Traditional Chinese Furniture. Beijing: People's Fine Arts Publishing House.
- Poon, S. (2020). Symbolic resistance: tradition in batik transitions sustain beauty, cultural heritage and status in the era of modernity. *World Journal of Social Science*, 7(2). [https://www.researchgate.net/profile/Stephen-Poon-5/publication/340388022\\_Symbolic\\_Resistance\\_Tradition\\_in\\_Batik\\_Transitions\\_Sustain\\_Beauty\\_Cultural\\_Heritage\\_and\\_Status\\_in\\_the\\_Era\\_of\\_Modernity/links/5eafbf8c45851592d6b85cf3/Symbolic-Resistance-Tradition-in-Batik-Transitions-Sustain-Beauty-Cultural-Heritage-and-Status-in-the-Era-of-Modernity.pdf?\\_sg%5B0%5D=started\\_experiment\\_milestone&origin=journalDetail&\\_rtd=e30%3D](https://www.researchgate.net/profile/Stephen-Poon-5/publication/340388022_Symbolic_Resistance_Tradition_in_Batik_Transitions_Sustain_Beauty_Cultural_Heritage_and_Status_in_the_Era_of_Modernity/links/5eafbf8c45851592d6b85cf3/Symbolic-Resistance-Tradition-in-Batik-Transitions-Sustain-Beauty-Cultural-Heritage-and-Status-in-the-Era-of-Modernity.pdf?_sg%5B0%5D=started_experiment_milestone&origin=journalDetail&_rtd=e30%3D)
- Pu, A. G. (2003.). Furniture Decoration Art of Ming and Qing Dynasty. Hangzhou:Zhejiang Photography Publishing House.
- Pu Anguo. (2004.) Ming and Qing Furniture Appreciation. Hangzhou: Xiling Yinshe Publishing House.
- Pu Anguo. (2004) Chinese mahogany furniture. Hangzhou: Zhejiang Photography Press.
- Qin, H. (2019). The Inheritance of Chinese Traditional Culture in Interior Design. In 3rd International Conference on Culture, Education and Economic Development of Modern Society (ICCESE 2019) (pp. 323-326). Atlantis Press. <https://www.atlantispress.com/proceedings/iccese-19/55915702>
- Rotter, J. B. (2021). Social learning theory. In Expectations and actions (pp. 241-260). Routledge. <https://www.taylorfrancis.com/chapters/edit/10.4324/9781003150879-12/social-learning-theory-julian-rotter>
- Ruan, C. (1992) A Complete Catalogue of Chinese Furniture Throughout the Ages. Nanjing: Jiangsu Fine Arts Publishing House,.
- Shen, J. (1999). Current situation and development trend of furniture industry. *Fujian Forestry Science and Technology*(02),66-69+81.
- Su, Y. (2021). Peony culture. *Farmers for Wealth* (19), 64.

- Sun, K., Xue, Y., Prijic, Z., Wang, S., Markovic, T., Tian, C., ... & Zhang, X. (2022). DNA demethylation induces tree Peony fractal images with a low deformity rate compared to gibberellin by inducing PsFT expression under forcing culture conditions. *International Journal of Molecular Sciences*, 23(12), 6632. <https://www.mdpi.com/1422-0067/23/12/6632>
- Tang, K. (2005), Furniture Decoration Patterns and Styles. Beijing:China Architecture Press.
- Jiaqing, T. (2003) Ming and Qing Furniture Appreciation and Research, Beijing, Cultural Relics Publishing House.
- Trombin, R. (2020). Working with fractals: a resource for practitioners of biophilic design. *Report, Terrapin Bright Green: New York*, 31. [http://www.terrapinbrightgreen.com/wp-content/uploads/2020/12/Working-with-Fractals-by-Rita-Trombin\\_2021-01-29\\_TBG-COST-RESTORE.pdf](http://www.terrapinbrightgreen.com/wp-content/uploads/2020/12/Working-with-Fractals-by-Rita-Trombin_2021-01-29_TBG-COST-RESTORE.pdf)
- Wang, X., & Kang, S. (2023). Design and Innovation of Traditional Dragon Pattern. In 2022 4th International Conference on Literature, Art and Human Development (ICLAHD 2022) (pp. 90-97). Atlantis Press. <https://www.atlantispress.com/proceedings/iclahd-22/125984487>
- Jing, W. (2012). The Embodiment of Chinese Traditional Decorative Symbols in Contemporary Furniture Design. Shandong, Shandong Institute of Light Industry,.
- Shixiang, W. (2003) Ming Furniture Appreciation, Beijing, Cultural Relics Publishing House.
- Wang Y. (2019). Exploration of the Modernity Turn of Traditional Patterns in Modern Design. *Fine Arts Dazhan* (03), 146-147.
- Wu, S. (2022). Application of Chinese Traditional Elements in Furniture Design Based on Wireless Communication and Internet of Things Technology. Retrieved from <https://www.hindawi.com/journals/sp/2022/6338339/>
- Xiong, W., Zhang, X., & Zeng, R. (2023). Fractal Pattern Modeling Design Method Based on Computer-Aided Technology from the Perspective of Internet of Things. MS Word Template for CAD Conference researchs (cad-journal.net)
- Yao, Y. (2002), Study of Ming Furniture. Beijing, China Construction Industry Press.
- Yu, X., Zhu, Y. (2004). Furniture modelling and structural design, Heilongjiang, . Heilongjiang Science and Technology Press
- Zhang, B., & Romainoor, N. H. (2023). Research on artificial intelligence in new year prints: the application of the generated pop art style images on cultural and creative products. *Applied Sciences*, 13(2), 1082. <https://www.mdpi.com/2076-3417/13/2/1082>
- Zhang, D. (2001). Current situation and opportunities of China's furniture industry. *Forest Industry* (01), 3-7+24. doi:10.19531/j.issn1001-5299.2001.01.001.
- Zhang, Y. (2019). Research on the Application of Traditional Culture Patterns in Furniture Design. [https://www.webofproceedings.org/proceedings\\_series/ART2L/AISALLC%202019/AISALLC19083.pdf](https://www.webofproceedings.org/proceedings_series/ART2L/AISALLC%202019/AISALLC19083.pdf)
- Fuchang, Z. (2005) Chinese Folk Furniture, Hangzhou: Zhejiang Photography Press.
- Zhang, F., Chonghua, G. (1985). The Story of Luoyang Peony. Henan, Yellow River Literature and Art Publishing House.
- Zhao, H. Y. (2019). Analysing the characteristics and application of peony culture in Luoyang garden landscape. *Modern Horticulture* (03), 120-121. doi:10.14051/j.cnki.xdy.2019.03.063.
- Zhou, L. (2020). Analysis on the protection strategy of intangible cultural heritage in contemporary China. *Learning & Education*, 9(3), 154-156.

<https://ojs.piscomed.com/index.php/L-E/article/view/1604>

- Zhou, Y. (2003). Research on carving decoration in Chinese classical furniture [D].  
Changsha:Zhongnan Forestry College,
- Zhu, P. (1988) A preliminary study of Chinese classical furniture decoration.  
Shanghai:Furniture,.