

# A Study on the Image of Wedding Gift Fortune

## Chicken

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**Abstract** : In the wedding ritual of Chinese culture, “Fortune Chicken” plays a major role in Han Ethnicity. As the time passes, the old way of wedding practices have evolved into a sign which is more visual based in order to be utilized as a means to disperse knowledge and here comes the ultimate product of “Fortune Chicken”. By using the homophone of the word “chicken” in Taiwanese language which resembles the phonic of “settle down” in Taiwanese, it can be a medium of nonverbal communication between parents and offspring as well as to achieve the purpose of sending out parents’ blessing to their children. This piece of work not only pursues the perfection of its design, but also seeks the significance of the design.

The “Fortune Chicken” product has taken place of live chicken in the wedding ritual of today as society continues to evolve. It is for display as well as for reproduction, in another words, it is in between abstract and figurative, performance reproduction with the body. This study experimentally designs identical stuffed “Fortune Chicken” with different colors in order to explore diverse effects in communication of aesthetic imagery. In this way, the “Lead the way Chicken” product is able to interpret the principles of Chinese art aesthetic which are “endless words”, “lively” and “Godlike”. In this study, the image scale is used to measure different colors and aesthetic imagery. Primitively, some common “Fortune Chicken” product samples were used to analyze the application of fabric, afterward, seven designs of “Fortune Chicken” were created so as to allow customers and manufacturers have

better understanding of the feeling that the fiber cloth made “Fortune Chicken” can bring.

The study aims at creating products for various consumers by combining dissimilar colors of fiber cloth with “Fortune Chicken” goods in order to achieve the new aesthetic concept. Furthermore, this elevates the interest of customers in purchasing the fabric “Fortune Chicken.” In the long run, this is expected to become a symbolic wedding gift in Taiwan. the study also discovers the difference between the designers and the subjects towards the sense of style, in the meantime, the study learns that based on aesthetic imagery, color red, blue with the design of big peony tend to be more popular in Taiwan’s wedding ceremony. The outcome of this study can be used as a reference for further production and design of “Fortune Chicken” moreover the new “Fortune Chicken” product can be the best gift in this constant merging, renovating and pervading Chinese wedding culture.

**Keywords:** Fortune Chicken, Aesthetic Imagery, Cultural Merchandise

## **1. Preface**

This study aims to examine the customer’s perception towards the fabric design of the “Fortune Chicken” in the Taiwanese wedding custom. Among a great variety of products in the current market, the key is to design a product which will satisfy the need of customers. Above all, the way to maneuver the feeling of the customer has been an indispensable factor. In order to meet the need of customers, collecting and analyzing different samples of the “Fortune Chicken” from the market is the initial step, later, a further research into the appearance of the product by using distinct textiles is taken place. Through experiment, the outcomes of the “fortune Chicken” with different material are presented. The procedure starts with; design, draft, modification, suture and fabrication, after all, assaying the effect of aesthetic imagery which the “Fortune Chicken” will have combining with each and every different fabric. First, we utilize the greatness of “Geometry” onto the design of the chicken, then, apply “Sphere” which symbolizes happiness in marriage to the exterior design of the chicken to create a “Fortunate” fashion. The “Fortune Chicken”, an aesthetic orientation of symbolism and realism, in Chinese art, it is said that the imaginative feeling is greater than the intrinsic feeling. Therefore, Chinese art emphasizes on likeness instead of imitation, as for many creations, artists seek for likeness in their designs, not just the shape ( Li, 1996). It is the “Imagery” of cultural and formal characteristics which was transformed. The “Fortune Chicken” product is easily to be correlated with “settle down” in a religious society. The relationship between the color of the cloth and the style is apprehended through the use of fabric. This merchandise must achieve the aesthetic feeling criterion and collect information to review whether it has met the characteristic

of “Aesthetic Beauty of Fortune Chicken”. This is to develop and alter a conventional product into a fashionable wedding product as well as providing a guideline for designers in which the psychological influence of the product toward customer should be taken into consideration when it comes to designing a wedding related product and the idea could be used extensively in the wedding.

## **2. History**

In between the dusk of Ming Dynasty and the dawn of Qing Dynasty, most of Han people in Taiwan were from Fujian, Guangdong coast, but among those immigrants, majority were Hakka inhabitants who migrated south to Ho-Lo district. Since then, Ho-Lo culture had rooted and spread in Taiwan, Fujian and Guangdong where Hakka people clustered, owing to the long history of Hakka culture, the wide-spread population and the combination of various ethics, Hakka culture had incorporated some other local distinctions, but Ho-Lo culture, such as, respecting ancestor, attending prefecture and nurturing politeness is still the core, essence and foundation. Hakka people then emigrated to Southeast Asia, Europe and the rest of the world, despite residing in different parts of the world, Hakka people still bonded to their hometown “Central Plain”, until today, many Taiwanese and Hakka immigrants still addressed themselves as “Ho-Lo-Lang”.

In Taiwan, approximately 83% of residents are Han people and among those, 80% are Hakka immigrants from Ho-Lo district, they all call themselves “Ho-Lo-Lang”. In the wedding custom, there are several processes; from proposing, engaging to marring, and they all resemble to the custom in areas like, Taiwan, Ho-Lo and Central Plain which are solemn and complex! During the wedding, the ritual of “Fortune Chicken” is also known as “Consummated Birth”. Besides, in some provinces of China, such as , Quanzhou and even the people from Southeast Asia region named “Baba Nyonya” has the similar wedding ritual. Originating from the ancient time, chicken has always played a role as an important mascot. The usage of chicken in the wedding ceremony has transformed from a live one to a man-made art and merchandise with diverse materials and styles. The “Fortune Chicken” has been changing into different styles along with the times and the product has become more diversified. In Yuan, Ming and Qing Dynasties, the way people examine aesthetics were based on the act of fortune and wealth and the act of focused imagery. Focused Imagery act is form operating orientated, it focuses on opportune. The law of opportune is “cause and borrow”, according to the law, it respects the origin of the creation and it extends to “Analogy” and “Opportunism”. As for “Analogy”, it is “to allure a creative idea for item A by using part or all of item B” ( Yang, 2011). The “Fortune Chicken” product has replaced a live chicken and the consisting of chicken family symbolizes the building of

a blissful family.

### **2.1. The implication of the fortunate aesthetic of the “Fortune Chicken”**

The “Fortune Chicken” has played an important role in the traditional wedding ceremony, with the change of time, its value has been replaced by the cultural goods. An idea of aesthetic in I-Ching(the book of change) Ye, Lang (1993)summarized it with two phrases; “create to represent” and “observe to imitate”. These two phrases can be paraphrased as the affection and the idea inside cannot always be fully interpreted, but not with the help of image, as a result, the perceptions of “Image” and “Context” emerged. “Observe to imitate” explains the purpose of using the abstraction, “symbolic”, in order to create an art piece from objects we have seen in the real world (astronomical phenomena, the earth, the beauty of animals), things which the public are acquainted with, after all ideas have been fully expressed, the ultimate goal is to connect the relation between God and human(Yang, 2010). The “Fortune Chicken” implies “settle down” and the word “crest” in Chinese language is homophonic with the word “government official”, because of this, the chicken is used in the wedding to bring good luck to the newly wed. In Yangshao era, the trait of painted pottery was mainly on the shape and pattern of animals, especially the pattern of fish. The word “fish” in Chinese language means “prosperity” and it possesses the same magic symbol as the “Fortune Chicken”. The magic symbol can be defined as long live the family with tons of offspring. (Li, 1987) The “Fortune Chicken”, hopefully, can achieve “wordless”, “vivid” and “God-like” principles which have influenced Chinese arts for centuries. (Li, 1987) Moreover, the “Fortune Chicken” in Taiwanese language sounds similar to “The successful in birth of the bride”.

### **2.2. The application of “Fortune Chicken” in wedding**




As the time changes, it’s getting tougher to have adequate space for keeping live chicken, also egg is fragile and not easy to maintain. The living condition and standard have also improved, it is no longer necessary to prepare a live chicken meal as nutrition supplement for the postpartum bride. Meanwhile, if the wedding ceremony requires long traveling, the chicken may be suffocated during the journey and it is definitely a bad sign for the newly wed. The wedding stores carry a wide range of “Fortune Chicken” products for the needs of customers, some can even be customized, it’s like what “Poetry” states “Endowment”, “Comparison” and “Enhancement” as principles of aesthetic and have impacted the art society for more than two thousand years. The most famous and popular explanation done by Zhu Xi is “Endower delivers the truth directly, comparer compares one with another, enhancer stirs the discussion by referring to other items.” “Poetry Glossary” ancient and modern people have more complicated views and definitions on it. Since “Endowment” is

simple and easy to understand, therefore, more discussions center around “Comparison” and “Enhancement”. It’s because only “Comparison” and “Enhancement” correlate with the expression of the affection in art. (Li, 1987) In addition, the “Fortune Chicken” tallies the modern artists’ inspiration derived from the interaction between the material and the body through playing games mentioned in the aesthetic theory of Adorno and the blessing and “psychological inclination” of the artist is created and instilled incidentally into the art piece. Interestingly, two identical “psychological inclination” collided once the customized “Fortune Chicken” was chosen by the parents and the pre-wed couples. Currently, a wide variety of “Fortune Chicken” is available in the market.

### **2.3. “Fortune Chicken” features distinguished**

One of the motives which reintroduces the art and the history of the “Fortune Chicken” in an orthodox wedding practice through the cultural goods and promotes the development of traditional Chinese wedding ceremony is the reflection which the Western aesthetic had on the East. Without the new vision from the West, it would be unlikely for the conventional Eastern art to stand out. The “Fortune Chicken” which possesses a cultural code and the significance of cultural and symbolic codes is evolved through ancient mythology, history and even daily routine. The cultural code not only owns an image, but also packs with a symbolic meaning. (Yang, 2010) The creation of the “Fortune Chicken” merchandise came from a live chicken strapped with 9 feet long red ribbon on its claws respectively and on both ends of the ribbons tied with a basket with the chicken claws inside. And this must be prepared personally by the mother of the bride. The true meaning behind it is to bless the bride and groom for a harmoniously marital life and long lasting love. Most importantly, the newly married could bear more kids, just like what the chicken could, this is called “Having a Good Life” in Taiwanese culture. Philosopher Kent once said “Thought without connotation is empty, intuitions without conceptions are blind.” And this proves the coexistence between aesthetic and art is inevitable. Therefore, how to transform the material used on the “Fortune Chicken” from fiber cloth to modern fabric and from a live one to an artifact is the key. Based on aesthetics, also known as perception, to establish the style with the use of modern fabric in the market and study the preference of Ho-Lo ethnic. In the meantime, the questionnaire was used in order to probe and analyze the “Fortune Chicken” distinguishable features so as to provide principles for future designs related to the “Fortune Chicken”. Red fabric is a type of Taiwanese fabric with brilliant red color and big Peony, it symbolizes fortune and noble, it is well represented in the wedding. Among the flowers which are used today, Peony resembles prestige, Plum flower resembles fortitude and Cherry resembles diligent, bravery and wisdom are the most welcomed by Taiwanese. There might have more

flowers which can bring a totally different feeling to the consumers, this study will examine the feeling of consumers toward various applications of fabrics on the “Fortune Chicken”.

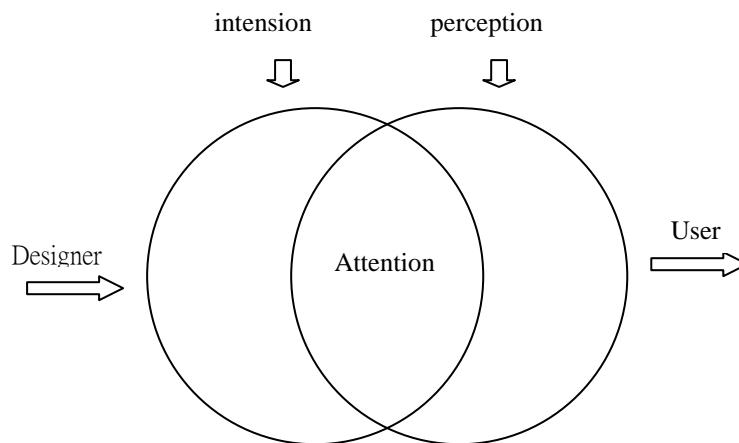
		
Red Peony	Blues Plum	Red Cherry blossom with white underlay

**Figure 1:** Applications of Color Fabrics on the “Fortune Chicken”

#### **2.4. The aesthetic imagery of the “Fortune Chicken”**

“Aesthetics” is the phenomenon of beauty as well as to study its nature and principle, this type of study can be traced back to ancient Greece. Plato was deemed to be the founder of aesthetics, but the conglomeration between aesthetics and philosophy took place in mid-eighteen century (Lu, 1993) The word “aesthetics” originated from the Greek word “aisthetikos”, it can be interpreted as “sensitivity” and “the experience of sensory”. It was first introduced to the world by the German Philosopher, Baumgarten, in 1750. The word “Imagery” was found back in the book called “I-Chuan”, but the first time this word was created by Liu Xie in Northern and Southern Dynasty. (Ye, 1993) The so-called “Simplicity” of “Intention” and “Richness” of “Image” is the relationship between “Intention” and “Image”, “Image is limited while Intention is unlimited”. From the theory, it is how the foundation of philosophy was framed and how aesthetics commenced. The design of the “Fortune Chicken” generates an image of bliss and blessing, as for the aesthetic of the design, it will stir the emotion of the consumers while they are picking up the “Fortune Chicken” products. Chang Hung-Yu once stated in the book of “Composition Aesthetics” that the cause of people’s aesthetics is the fluctuation of their emotions within, and the fluctuation often bursts along with the shape of the goods. Aesthetics attaches on certain goods perpetually (Chen, 2006). The plump design of the “Fortune Chicken” is being anticipated.

#### **2.5. The transition of the intention of the “Fortune Chicken”**



**Figure 2:** The transition of the intention of the “Fortune Chicken”(Ho, 2004)

“The cogitation of designer” exists deeply in every designer, through the transition of intention can their ideas be interacted and influenced.

The study aims at analyzing the productivity of the intention transition, validate the essence and criteria of the design, as well as any possible flaw and deformation. What standard must be met throughout the entire designing process? Does every design successfully deliver the intention? Is there any twisted, missed or over explanation? How to design a product which can meet the need, the intention and the value of both the designer and the consumer is a critical issue.

The identical “Fortune Chicken” moppet can be represented by diverse color fabrics, in the meantime, it can be used to transmit the intention, for example, the application of different flowers; Peony, Plum and Cherry and the shape of the “Fortune Chicken” can all be a guideline for the customers to apprehend more clearly about the intention which the designers try to pass through “Fortune Chicken” merchandise. In order to understand whether the consumers will accept the code and message and have and same “Intentional Figure”, the designers and the consumers must agree to use the same code.

The following are the factors which can determine the “Communicating” capability of the “Fortune Chicken”:

1. It can accurately deliver the phrase and the message of the designer.
2. It can express the perception of the designer by the application of different phrases.
3. It can exchange the experience between the designer and the end user.
4. It can earn mutual respect, understanding and recognition.

### 3. Real-life Testing

This study emphasizes on the research of the design element of the “Fortune Chicken”, the exploration of the visual intention of the consumer towards the “Fortune Chicken”, the analysis of relevant merchandise and the influence of fabric on consumer’s visual intention. Various measures on different color is executed in order to study the perception of consumer.

### 3.1. First, design the style of the chicken

“Consummate Marriage” and the body of the chicken must be plump. The crest, wings and tail represent wealth and their shapes resemble Gold Ingot. This experiment is conducted by using the same style of chicken sewed with different color fabrics and the total of 10 samples were created as followed.

The making of the moppet

There are 10 sets of handmade “Fortune Chicken” produced from designing to fabricating in this study and there are as followed in the table 1 below:

**Table1: Experimental Samples**

	Image	Characteristic of Imagery Intention		Image	Characteristic of Imagery Intention
A		Pink and indigo underlay , Peony Medium-saturation	F		White underlay, red and green cherry blossoms Medium-saturation
B		Maroon and yellow-green underlay, Peony High-saturation	G		Red and blue underlay, Cherry blossoms High-saturation
C		Red and blue underlay , Peony High-saturation	H		Black and red underlay, Cherry blossoms High-saturation
D		Pink and yellow underlay, Peony Medium-saturation	I		Light green and khaki underlay, Plum flowers Low-saturation
E		Diverse colors underlay, Peony Medium-saturation	J		Blue underlay, Plum flowers Low-saturation

### 3.2. Adjectives selected

This study uses 15 different adjectives to test the sensory perception and they are as followed; Joyful, lucky, beamish, blissful, nostalgic, warm, amatory, blessed, gracious, distinctive, lively, aesthetic, tactful, amiable, gorgeous.

Using 10 “Fortune Chicken” samples to conduct the image scale test based on a scale of 10, 10 as the strongest.

### 3.3. Testing procedure

This test conforms to the field setting method by displaying 10 sets of the “Fortune Chicken” samples and the questionnaires on the counter. 30 surveying objects were selected randomly with 15 male and 15 female. The procedures are; 1<sup>st</sup>, handing out the questionnaire, 2<sup>nd</sup>, illustrating the purpose of the test, 3<sup>rd</sup>, filling out the basic personal information and reminding the instructions for answering the questions, 4<sup>th</sup>, implementing the test, 5<sup>th</sup>, collecting the questionnaire, 6<sup>th</sup>, sorting and analyzing the data.

## 4. Outcome and Deliberation

4.1. This experiment is conducted based on the application of fabric on the “Fortune Chicken”, 30 of the surveying objects were selected randomly with 15 male and 15 female, among these 30 participants, 11 male and 12 female were from age 20 to 30 and 4 male and 3 female were from age 31 to 40. This is to examine the relationship among the “Fortune Chicken”, the adjectives and the designer by using the “Fortune Chicken” image scale. The outcome of the survey through the use SPSS21 statistical analysis is as followed.

Reliability=0.977, excellent reliability evaluation. Kmo value=.788, middling, appropriate for factor analysis. The analysis is shown on the table below:

### The analysis of the “Fortune Chicken” combined with the Adjectives

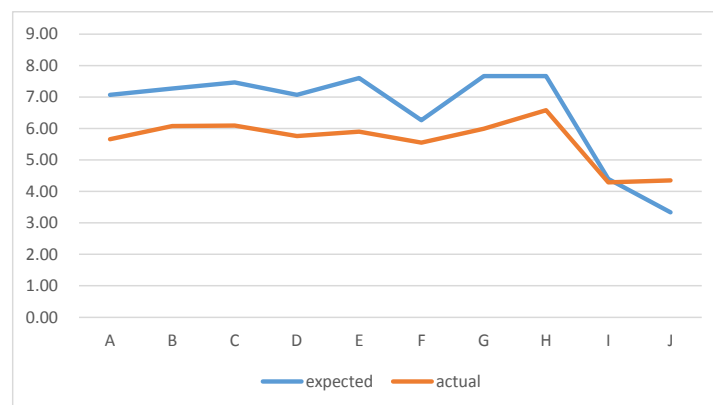


Figure 3: The deviation between the anticipated result and the actual outcome

**Table 2:** The statistic of the imagery intention of the “Fortune Chicken”

Groups	A	B	C	D	E	F	G	H	I	J
Adjectives	mean	mean	mean	mean	mean	mean	mean	mean	mean	mean
Joyful	5.37	5.57	6.83	6.27	5.47	5.90	6.70	6.60	4.13	3.87
Lucky	5.93	6.00	6.17	6.07	6.13	5.23	6.17	7.37	3.67	3.70
Beamish	5.97	6.37	6.7	5.87	5.47	5.13	6.30	7.43	3.43	3.37
Blissful	6.13	6.13	6.47	6.43	5.10	6.40	6.40	6.50	4.10	4.23
Nostalgic	5.67	6.27	6.00	6.8	6.7	5.87	5.63	6.53	7.00	6.63
Warm	6.13	6.23	5.83	6.53	5.63	7.07	5.77	5.60	5.43	5.20
Amatory	5.57	5.57	5.27	5.47	4.37	5.47	5.70	5.20	3.90	3.77
Blessed	5.67	6.57	5.87	5.67	6.03	5.00	5.73	7.13	3.43	3.67
Gracious	5.00	5.33	5.63	4.60	6.87	4.17	5.60	7.50	3.13	3.73
Distinctive	5.93	6.60	6.47	5.93	7.70	6.00	6.90	7.60	5.00	5.80
Lively	5.67	6.63	6.80	5.23	5.37	5.50	6.63	6.00	4.23	4.03
Aesthetic	6.03	5.87	6.20	5.43	6.53	5.93	5.47	6.33	4.07	4.47
Tactful	4.90	5.40	5.77	4.80	5.47	4.80	5.50	5.90	4.33	4.60
Amiable	5.50	6.30	5.87	6.23	4.97	6.67	5.17	5.07	5.27	4.90
Gorgeous	5.37	6.30	5.53	5.00	6.63	4.17	6.17	7.90	3.27	3.30
Total average	5.66	6.08	6.09	5.76	5.90	5.55	5.99	6.58	4.29	4.35
Expected result	7.07	7.27	7.47	7.07	7.60	6.27	7.67	7.67	4.40	3.33

**4.2. Analysis of the statistics above is as followed:**

A. The overall degree of perception for Group A, the notable receptions are: Blissful (6.13), Warm (6.13), Aesthetic (6.03), Beamish (5.97), Lucky (5.93), Distinctive (5.93), Lively (5.67), Blessed (5.67) and Nostalgic (5.67) etc... In terms of gender, there is a significant difference between Joyful and Nostalgia. In terms of age, there is a notable difference among Warm, Amatory, Blessed, Distinctive, Aesthetic, Tactful and Amiable.



The use of Peony with pink and indigo underlay and medium-saturation, the expected result is (7.07) which is higher than the actual result (5.66). The designer believed that Peony is the most popular flower among the locals, but the subjects didn't have the same reaction toward the design.

B. The overall degree of perception for Group B, the notable receptions are: Distinctive (6.60), Lively (6.63), Blessing (5.57), Beamish (6.37), Amiable (6.30),

Gorgeous (6.30), Nostalgic (6.27), Warm (6.23) and Blissful (6.13) etc... In terms of gender, there is a significant difference among Joyful, Lucky, Beamish, Blissful, Amatory and Aesthetic. In terms of age, there is a notable difference among Distinctive, Aesthetic and Tactful.



The use of Peony with red and green underlay and high-saturation, the expected result is (7.27) which is higher than the actual result (6.08). The designer believed that Peony is the most popular flower among the locals, but the subjects didn't have the same reaction toward the design, it could be the use of green underlay. On the contrary, the mean of Lively (6.63) in this group is the second highest as group G.

C. The overall degree of perception for Group C, the notable receptions are: Joyful (6.83), Lively (6.8), Beamish (6.7), Blissful (6.47), Distinctive (6.47), Aesthetic (6.2) and Lucky (6.17) etc... In terms of gender, there is no significant difference. In terms of age, there is a notable difference among Amatory, Aesthetic and Gorgeous.



The use of Peony with red and blue underlay and high-saturation, the expected result is (7.47) which is higher than the actual result (6.09). The designer believed that Peony is the most popular flower among the locals, especially the combination of red and blue is often seen in the local wedding, but the subjects didn't have the same reaction toward the design. But, the mean of Joyful (6.83) in this group is the highest among all, in another words, the subjects can sense a strong feeling of joy through this design.

D. The overall degree of perception for Group D, the notable receptions are: Nostalgic (6.8), Warm (6.53), Blissful (6.4), Joyful (6.27), Amiable (6.23), Lucky (6.07), Distinctive (5.93) and Beamish (5.87) etc... In terms of gender, there is a significant difference in Distinctive. In terms of age, there is a notable difference among Warm, Amatory and Aesthetic.



The use of Peony with pink and yellow underlay and medium-saturation, the expected result is (7.07) which is higher than the actual result (5.76). The designer believed that Peony is the most popular flower among the locals, and the combination of pink and yellow tends to be tender, but the subjects didn't have the same reaction toward the design. There is a huge deviation for this combination, perhaps this combination isn't commonly used in the local wedding.

E. The overall degree of perception for Group E, the notable receptions are: Distinctive (7.7), Gracious (6.87), Nostalgic (6.7), Gorgeous (6.63), Aesthetic (6.53), Lucky (6.13) and Blessed (6.03) etc... In terms of gender, there is a significant

difference in Blessed perception. In terms of age, there is no notable difference.



The use of Peony with diverse colors underlay and medium-saturation, the expected result is (7.60) which is higher than the actual result (5.9). The designer believed that Peony is the most popular flower among the locals and without the use of any traditional color of Peony, but the subjects didn't have the same reaction toward the design. There is a huge deviation for this design, perhaps this combination isn't commonly used in the local wedding. Both the designer and the subjects felt strongly on Distinctive.

F. The overall degree of perception for Group F, the notable receptions are: Warm (7.07), Amiable (6.67), Blissful (6.40), Distinctive (6.00), Aesthetic (5.93) and Joyful (5.90) etc... In terms of gender, there is no significant difference. In terms of age, there is no notable difference.



The use of Cherry blossoms with white, pink and light green underlay and medium-saturation, the expected result is (6.27) which is higher than the actual result (5.55). The designer believed that Cherry blossoms is the most popular flower among the locals and without the use of any traditional color of Peony and tends to be mild and fashionable. But the subjects didn't have the same reaction toward the design. There is a minor deviation for this design, perhaps this combination of colors isn't commonly used in the local wedding. The designer believed that the white color is a taboo in Taiwanese wedding, but the subjects had a strong feeling towards Warm.

G. The overall degree of perception for Group G, the notable receptions are: Distinctive (6.90), Joyful (6.70), Lively (6.63), Blissful (6.40), Beamish (6.30), Lucky (6.17) and Gorgeous (6.17) etc... In terms of gender, there is a significant difference in Warm and Beamish. In terms of age, there is no notable difference.



The use of white Cherry blossoms with red and blue underlay and high-saturation, the expected result is (7.67) which is higher than the actual result (5.99). The designer believed that Cherry blossom is the most popular flower among the locals and it's mild and fashionable, but the subjects didn't have the same reaction toward the design. Although the size of flower tends to be small, it has the highest mean in Joyful.

H. The overall degree of perception for Group H, the notable receptions are: Gorgeous (7.90), Distinctive (7.60), Gracious (7.50), Beamish (7.43), Lucky (7.37) and Blessed (7.13) and Joyful (6.60) etc... In terms of gender, there is no significant difference. In terms of age, there is a notable difference in Lucky, Gracious and Gorgeous.



The use of different colors of Cherry blossoms and Plum flowers collocated with golden stripes and with red and blue underlay and high-saturation, the expected result is (7.67) which is higher than the actual result (6.58). The designer believed that Cherry blossom, plum flower and gold color are the most popular flowers and color among the locals. Red with black underlay is a common combination in traditional wedding. In contrast, the subjects didn't feel the same way as the designer. But there are many adjectives which scored higher than 7, such as Lucky, Beamish, Blessed, Gracious, Distinctive and Gorgeous, especially Gorgeous got the highest mean and it's the highest among 10 groups. Taiwanese are fond of gold and red color, although the size of flower tends to be small, it has a strong reception.

I. The overall degree of perception for Group I, the notable receptions are: Nostalgic (7.00), Warm (5.43), Beamish (5.27), Distinctive (5.00) and Tactful (4.33) etc... In terms of gender, there is a significant difference in Amatory.



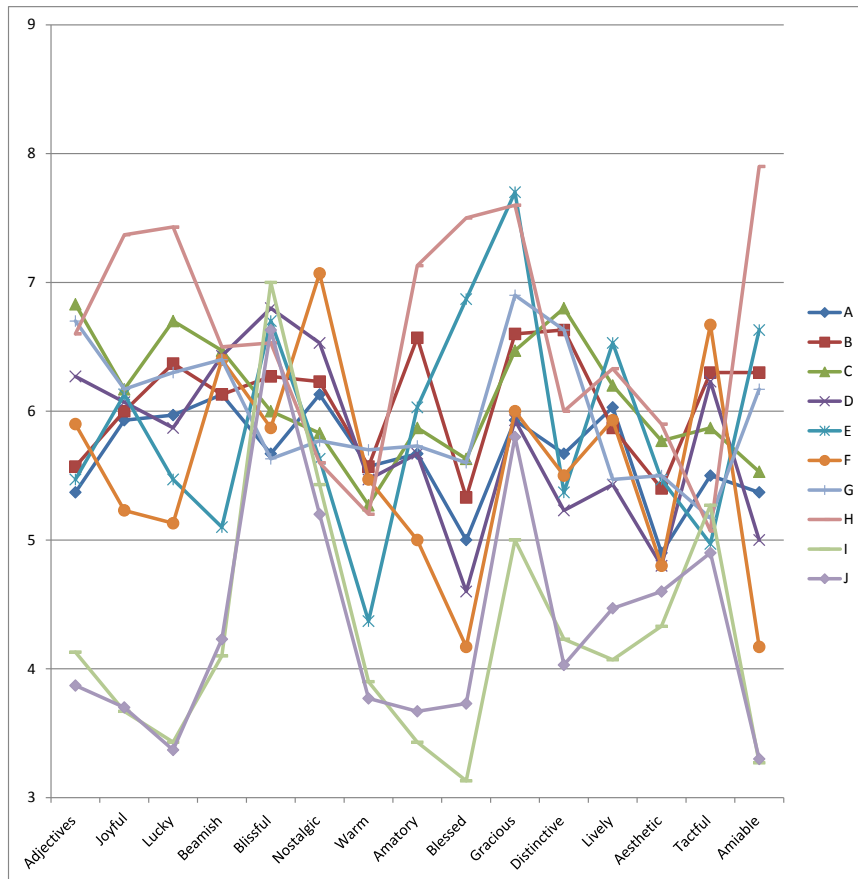
The use of smaller size Plum flowers with khaki and khaki-green underlay and low-saturation, the expected result is (4.40) which is close to the actual result (4.29). The designer believed that the design possesses a strong reception of Nostalgia which is similar with the subjects. This combination, the designer believed, is rarely used in the Taiwanese wedding, but the subjects feel a sense of distinctiveness. Perhaps, it's the difference in receptions between the old and young generations.

J. The overall degree of perception for Group J, the notable receptions are: Nostalgic (6.63), Distinctive (5.80), Amiable (4.90), Tactful (4.60) and Aesthetic (4.47) etc... In terms of gender, there is a significant difference in Lucky, Beamish, Blissful, Warm, Amatory, Blessed and Distinctive. In terms of age, there is no notable difference.



The use of Plum flowers with blue underlay and low-saturation, the expected result is (3.33) which is lower than the actual result (4.35). The designer believed that the design possesses a strong reception of Nostalgia which is similar with the subjects. This combination of blue low-saturation, the designer believed, is rarely used in the Taiwanese wedding, and would not be accepted, but surprisingly, the degree of reception is higher than expected. Especially, the subjects at age around 20 to 30 with design background could well accept this combination and tend not to be affected by the traditional color usage.

### **4.3.The overall analysis of Imagery Intention**



**Figure 4:** The chart of the deviation in mean for the overall “Fortune Chicken” test

The analysis of the test result for each “Fortune Chicken” group based on Table 3 shown above:

**a.** In the category of Joyful intention, group C (6.83) is the strongest, and large Peony with the red and blue underlay is the common color combination used in Taiwanese wedding. Group G comes in second with the mean of (6.70), it uses the same red and blue underlay with Peony florets. Group H ranks thirdly with the mean of (6.60) with the use of red and black underlay and various Cherry blossoms and Plum flowers collocated with golden patterns. The combination of red, blue and black in high-saturation represents Joyful appropriately. The combination of red and green in Group B comes with an unsatisfactory result among the subjects. Red is a vital color in Taiwanese wedding, it delivers a strong sense of joy to the people, so when it comes to color selection, pay more attention to Joy. The weakest in this category goes to Group J with blue Plum flowers. In Taiwanese wedding, blue is seldom used, since it doesn’t resemble joy. It will have a better representation of Joy, if blue goes with red.

**b.** In the category of Lucky intention, group H (7.73) is the strongest with the red and black underlay and various colors of Cherry blossoms, Plum flowers and golden

pattern. Red represents Luck in Taiwan, in traditional wedding attires, bride usually wear red gown and groom goes with black. Group C and G both comes in second with the mean of (6.17) Group B ranks thirdly with the mean of (6.00), it can be inferred that the stronger use of red, the better sense of luck. The weakest in this category goes to Group I with the Cherry blossoms florets and the khaki and green underlay in low-saturation. Group J with the mean of (3.70) and the use of Plum florets in low-saturation isn't well accepted by the subjects. The use of these colors in low-saturation is not common in Taiwanese wedding and it has a weak sense of luck.

**c.** In the category of Beamish intention, group H (7.43) is the strongest with the red and black underlay and various colors of Cherry blossoms, Plum flowers and golden pattern. This combination can be easily correlated with Taiwanese wedding custom and possesses a strong sense of Beamish. Both Group C (6.7) and Group B (6.37) use red Peony without golden pattern, from this we can infer that gold color helps enhance Beamish. Group J with blue Plum flowers, low-saturation and I with Cherry blossoms florets and the khaki and green underlay in low-saturation come in last, since the combinations in low-saturation are rarely seen in Taiwanese wedding.

**d.** In the category of Blissful intention, group H (6.50) is the strongest with the red and black underlay and various colors of Cherry blossoms, Plum flowers and golden pattern. Group F (6.40) with red and green florets and the white underlay in medium-saturation and Group G (6.40) with pink and white Cherry blossoms and the red and blue underlay in high-saturation are not affected by the red color in terms of Blessing. The rest, such as group A, B, C, D, with Peony has the mean above (6.13), they all have strong sense of bliss. However, Group I is the lowest with the mean of (4.10) with Cherry blossoms florets and the khaki and green underlay in low-saturation, as well as Group J (4.23) with blue Plum florets in low-saturation. I and J represent weakly in bliss.

**e.** In the category of Nostalgia intention, group I (7.00) is the highest with Cherry blossoms florets and the khaki and green underlay in low-saturation. The combination brings a sense of practicality and old-fashioned. Group G (5.63) with pink and white Cherry and the red and blue underlay in high-saturation is the weakest in this category. Cherry blossoms florets in high-saturation and red fabric carry low sense of Nostalgia.

**f.** In the category of Warm intention, group F (7.07) is the highest with Red and green florets and the white underlay in medium-saturation. The combination is easily to be accepted by the people and its elegant and quiet flower color brings out the sense of warm. Group J (5.20) with blue Plum florets in low-saturation is the weakest

in this category. Blue belongs delivers a sense of coldness, therefore the degree of warm is relatively low.

**g.** In the category of Amatory intention, group G (5.70) is the highest with pink and white Cherry blossoms and the red and blue underlay in high-saturation. Blue resembles male while red resembles female, therefore the combination with pink and white florets leads to the feeling of love. Group J (3.77) is the lowest with blue Plum florets in low-saturation, since there is no harmonization of colors, the sense of amatory is low.

**h.** In the category of Blessed intention, group H (7.13) is the highest with diverse colors of Cherry blossoms and Plum flowers collocated with golden pattern with the red and black underlay in high-saturation. The color on Chinese New Year's couplets matches with this combination, especially the word "Bless" in Chinese character. Groups I gets the lowest score of (3.43) with Cherry blossoms florets and the khaki and green underlay in low-saturation. Since the word "flower" in Chinese phonic pronounces as same as "prosper" in Chinese phonic, the florets and the soft underlay are not favorable in terms of Blessing.

**i.** In the category of Gracious intention, group H (7.50) is the highest with diverse colors of Cherry blossoms and Plum flowers collocated with golden pattern with the red and black underlay in high-saturation. This is the only group which owns golden color, golden color gives a valuable sense to the public. Group I (3.13) is the lowest with Cherry blossoms florets and the khaki and green underlay in low-saturation. Florets is weak in presenting grace, on the contrary, huge flower is stronger.

**j.** In the category of Distinctive intention, group E (7.7) is the highest with Peony and diverse colors fabric in medium-saturation. Its design is distinct from the traditional Peony design method in group A, B, C, D. Therefore, it possesses a strong sense of distinctiveness. Group I (5.00) is the weakest with Cherry blossoms florets and the khaki and green underlay in low-saturation. Florets can well present the sense of distinctiveness.

**k.** In the category of Lively intention, group G (6.63) and B (6.63) top the rest. Group G uses pink and white Cherry blossoms with the red and blue underlay in high-saturation. More florets provide more senses of rhythm to the public. Group B uses Peony with red and green underlay in high-saturation. Red and green underlay present a strong contrast, the two colors belongs to Lively category in color science. Group J with the mean of (4.03) is the lowest, it uses blue Plum florets in low-saturation. Blue color represents cold and delivers a weak vigorousness.

**l.** In the category of Aesthetic intention, group E (6.53) is the highest with the use of

Peony and the diverse colors underlay in medium-saturation. Its design is distinct from the traditional Peony design method in group A, B, C, D. That's why it stands out. Perhaps its color and pattern pass a strong sense of aesthetic onto the subjects. Group I (4.07) is the weakest with the use of Cherry blossoms florets and the khaki and green underlay in low-saturation. Florets cannot bring out the sense of aesthetic.

**m.** In the category of Gracious intention, group H (7.50) is the highest with diverse colors of Cherry blossoms and Plum flowers collocated with golden pattern with the red and black underlay in high-saturation. Group I (4.33) is the weakest with Cherry blossoms florets and the khaki and green underlay in low-saturation. Florets represent a sense of weak tactfulness. Among these 10 groups, the tactfulness doesn't have a huge deviation and only in this category groups in high-saturation have a weak tactfulness comparing with those in low-saturation. It might be the low-saturation shows a feeling of serenity and it enhances tactfulness.

**n.** In the category of Amiable intention, group F (6.67) is the highest with red and green florets and the white underlay in medium-saturation. The white underlay makes it easy to be accepted by the people and its elegant and quiet flower color brings out the sense of warm. Group J (4.90) is the weakest with the use of blue Plum florets in low-saturation. Blue color represents cold and delivers a weak amiability.







**o.** In the category of Gorgeous intention, group H (6.67) is the highest with diverse colors of Cherry blossoms and Plum flowers collocated with golden pattern with the red and black underlay in high-saturation. This is the only group which owns golden color, golden color gives a gorgeous sense to the public. Group I (3.27) is the lowest with Cherry blossoms florets and the khaki and green underlay in low-saturation. Khaki and green resemble a simple life in countryside and an image of nature, therefore, the sense of gorgeousness is relatively weak.

#### **4.5 Brief Summary**

1. According to the assortment of 15 adjectives, Group H obtains the highest in Beamish, Blessed, Gracious, Tactful and Gorgeous and Group I scores the lowest. Group H brings out the most "Beamish, Blessed, Gracious, Tactful, Gorgeous" to the public, but not Group I. In term of Warm and Amiable, Group F is the strongest and Group J is the weakest, therefore, the color used in Group F delivers a sense of warm and amiability, instead of Group J. Group E tops the rest in Aesthetic and Distinctive, but Group I hits bottom in this category, the color created in Group E presents the most aesthetic and distinctiveness.

As shown on Table 4 below:

**Table 4:**The table of significant intention representation of design

Weak Perception	Adjectives	Strong Perception
	Beamish, Blessed, Gracious, Tactful and Gorgeous	
	Warm and Amiable	
	Aesthetic and Distinctive	

## 5. Summary

Based on the study of the relationship between the design of the “Fortune Chicken” and the Imagery Intention, the research has assorted several analyses.

1. Group H contains the strongest Imagery Intention and Group I is the weakest of all.
2. Group J is the most distinguished in the relationship between gender and the “Fortune Chicken” through independent sample T test analysis.
3. Group A is the most significant in the relationship between age and the “Fortune Chicken” through independent sample T test analysis.

A special attention must be paid when it comes to designing the “Fortune Chicken” in bringing out the Western aesthetic of “Representing” and “Presenting” as well as to merge the ideas with Asian arts. Only through the study of sensibility and a continuous research on the art of craftsmanship will the creation of the “Fortune Chicken” meet the need of consumer.

Group H sample is the combination of red hen and black rooster with the use of florets fabric and golden pattern in high-saturation. The selection of material and the use of cooler tend to be more diversified in this experiment. The subjects between age of 20 and 30 with design background were selected. In this experiment, Group A, B, C, D used the same Taiwanese big Peony fabric with different underlay and colors. Group A with the use of pink and indigo is the most significant in the relationship between age and the “Fortune Chicken” through independent sample T test analysis. Group J with the design of blue Plum flowers

in low-saturation is the most distinguished in the relationship between gender and the “Fortune Chicken” through independent sample T test analysis and the expectation rate of the designer is lower than the actual rate. Designers in Taiwan consider that the use of the fabric in low-saturation is uncommon and rarely seen in a traditional Taiwanese wedding ceremony. Since the low-saturation fabric is not a conventional color existing in Taiwan, it leads to a low acceptance rate. In the individual adjective analysis, Group H obtains the highest in Beamish, Blessed, Gracious, Tactful and Gorgeous and Group I scores the lowest. In term of Warm and Amiable, Group F is the strongest and Group J is the weakest. Group E tops the rest in Aesthetic and Distinctive, but Group I hits bottom in this category, perhaps the same fabric will deliver different receptions to people.

The “Fortune Chicken” is a gift, with full of blessing, given to children by parents and through this study, it is anticipated that a brand new design of the “Fortune Chicken” which meets the need of customer will launch in the market. With the change of time and the blending of different cultures, the younger the consumer, the higher the acceptance in the use of unconventional fabric, such as the fabrics other than the one with big Peony is more likely to be welcomed. In order to satisfy the need of consumer, more exotic fabrics should be utilized to create a personalized “Fortune Chicken”.

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Ming-Chyuan Ho has worked in design for more than 30 years. He has been the director of various departments and centers and the dean of the College of Design at both NYUST and NCKU. He has also been collaborating closely with the industry and completed more than forty design and research projects. Dr. Ho is the author of numerous publications for academic journals of design in user interface design, craft design, design aesthetics and design strategy. He received MFA and PhD degrees in design from the University of Kansas.

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Shi-Mei Huang was brought up in Kaohsiung City. It is a great opportunity for her to do the doctoral study in design at NYUST. Design is her favorite field, and she has also been engaged in design-related jobs. She started learning fiber design since high school. Now she is teaching costume design, arts and crafts in colleges. In order to pursue further education and upgrade her level of design research skills, she tries to attend as many seminar as possible to learn more experience in academic activities.