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Study on the Female Design Behaviors in the View of Transit Art Design

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ABSTRACT

Now the breadth and depth of the transit art design for female designers is expanding, how to promote the creativity in terms of feminine thinking characteristic has become an important topic of the transit art design in the contemporary society. In the paper, the author firstly starts from the cognition on some theories of design science, making an analysis on the creativity motives and goals of feminine designs, explaining the characteristics of feminine design and its advantages. The concerns on the feminine design is beneficial for the females to play a better role in the transit art design industry so as to encourage the females and design to achieve a better development in the society.

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1 Introduction

The origins, development and depth of nature are derived from God's creatures to human beings that created the universe. In the the history, how to analyze and understand the characteristics modes and values of the female forces that created the universe is an interesting topic. In our opinions, the origins of creatures exist in the human beings' needs that are integrated with the human beings' life behaviors. With regard to the female group, the special meaning of their creative ways lies on the traditional patterns that the female social division of labor and emotional orientation is inclined to family spaces and daily life during thousands years of social development. On the basis of the recognition by investigating the transit art design in this paper, the "design behaviors" for female designers who turn into the creative status under the specific living conditions is the generally generated and specifically enforced shapes in the function of female perspectives. The creation of China's females has produced an eminent performance on the folk transit craft creation of which its essence points out the creation of the females in the ordinary life whether it is called "Mother's Art", "Living Art" or "Hang Tau Art". The combination of many folk transit design art symbols or traffic elements in the "presence" creation way forms a new consumption concept as well, constantly blending into the transportation life and stimulating people to discover new creation ways and consumption concepts. The kind of creative nature gives us a hint that the creations in the life shall be regarded as the fundamental power source for all kinds of designs. For the females, the motive power stems from the special views of female acknowledgement in the life. The verification of the female cognitive style in the views of design science is actually the advancement of female consciousness in the subjectivity.

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2 The Objectives of Feminine Design

The so-called feminine design does not only indicate that the products are designed for the females, but also refers to the reflection of female consciousness in the design. The objectives of feminine design imply the objectives, reasons and consequences of the designs or psychological cognitive “tendency”. The limit between the motives and the objectives of feminine creative activity is usually vague, and their force on the choices is relatively weak. The objectless psychology of the females has always been the eternal topic in the psychological study. However, when the consequences of feminine design creativity result are to increase or improve products, the motives and objectives of the creative activities are “what problems have been discovered” and “which ways to solve the problems”. In the feminine creative activity, they generally put great efforts to find the plans that are applied to the others and environments, and refrained from dead-weight losses. During the process, they will find out their ideal objectives in the mind. Therefore, we can always feel the unique thinking power of a female designer. The real effects on the female creative activities come from two aspects: one is their idealistic life attitudes and unswerving pursuits; the other is the consumption degree for their arrangements in the family life and the demands on the social products because of the social division of labor. The richness and applicable degree of social products in the private life styles for the females will have an influence in the female creative activities. In the poorly developed period of material products, the aspiration on the female creative activities and creative ideal products are much limited without being sufficiently realized; however, after entering into the modern society, the production condition of material products are greatly improved, which it will further stimulate the females to look for the enthusiasm with social products at the best. Meanwhile, the enough chance for them to get in touch with social products is their advantages-the rich consumption experiences. At this level, the females’ creation vision can deliver the consumption logistics system in a relatively normal way. In the production and consumption of “product-commodities” process, it represents various kinds of social products. It shall notice the factor of production progress as the females are fastidious. The purpose to elaborate the feminine design is to give a better explanation on the characteristics of feminine creative activity and the psychological tendency of female design behaviors.

3 The Characteristics of Feminine Design

3.1 The knitting on the details

The feminine design thinking and creative performance is represented as the knitting on the details. It is said that female wisdom is the intuitive wisdom. Traditional concepts, modern thoughts and street gossips will be interlaced into their nerve system. This will bring the convenience for the artistic females. They have a higher sensibility on the aspects like speeches, expressions, gestures, voices, colors and modelling. And they can accept these incentives in a delicate way through various kinds of psychological reflections on the works of which it is the characteristics of females’s “net” thinking. “Net” means multiple connecting points, touching points and crossovers. Under such conditions, it will bring more elasticity and richness for the feminine creativity. The German sculptress Eva Hesse is a strong and respectable artist. With the erosion of terminal disease, she attempts the creation of soft sculpture, which makes her works with a kind of solemn power. She is always trying to unify some extremely opposite shapes into one piece, which her work will generate a kind of unspeakable shocks. In fact, in terms of all kinds of totally unrelated things, the common character of many females is to find out their multidirectional connections in the broad realms from daily life to art design. The power on the apposition, permutation and combination is often the general characteristics for the females. They are infatuated with different materials and themes in discovering the connections and new breaths, diligently striving after the process in rapture. The individual pursuit of female designers consists in the search and knitting on the details.

3.2 Carping at consumption

The females always keep the special interests at consumption, however, people have not made any imperative argument at its “market promotion value” and “creativity resource value”. Since the ancient times in the conventions of the female characters, the females are in need of touching various living goods and houseware like kitchen ware, sanitary appliance and so on. Thus understanding product information is the only way leading to rational consumption. Especially with the diversification of the females’ social roles and broader tangent product types, they become more fastidious at the shopping process. Along with the individual needs and social encouragements, the females have accumulated a mass of product knowledge. In fact, the extraordinarily realistic life behaviors are embodied with the market promotion value and creativity resource value that are worthy to be discussed. Although design science or creative psychology has never independently made an analysis on the origins of female creativity mentality, yet it can be shown the particularity of the female creative motives.

3.3 The integration of bisexual temperaments

The integration of bisexual temperaments refers to the assignment and integration of masculinity and femininity for female designers. Creative individuals possess more bisexual characteristics, that is to say they possess more characters of the opposite sex in comparison to ordinary people. Bisexual temperaments are able for designers to step over gender actions. The pure designer with masculinity and femininity has a better social adaptability. Bisexual temperaments are the special compositions in the research of

creativity behaviors. However, bisexual temperaments are an easily neglected scene in the gender psychology. Jung Carl Gustav has ever described the conflicts between feminine temperament in the male unconsciousness and the masculine temperament in the female unconsciousness of which it has led people's associations on a large portion of artists with the "conflicts". In the product manufacturing process, the kind of existence will be neglected. Psychological study points out that androgyny are a typical performance for human beings' varied gender psychology phenomena. The advantages for female designers in this group is when the females present a kind of androphany characteristics in some ways, the society is relatively tolerant for their evaluations. While male designers show up a kind of feminine characteristics in some ways, the situation will be much embarrassing. The focus on the factors of gender psychology and creativity on the design behaviors does not mean that it will simply distinguish the development directions of male designers and female designers by gender characteristics. For character education or product design, it does not exist in the absolutely bisected "gender modes".

4 Female Designers' Advantages

4.1 Caring for natural ecology

In the transit environment works of female designs, the expression of natural ecology is valued. In the modern design, the more important thing is to discuss the coordinated relations for human beings and objects, human and environments including the harmonious development of human beings itself, human, nature and environment. The feminine consciousness has made a relatively complete statement on the design intent. For instance, the industrial design of IDEAL automobile reflects the concepts of "environmental protection and caring for nature", which is the consistently abided principles for female designers. The appearance of IDEAL totally mix the natural breath into body design. The design of side window with varied curves changes draws the outline of leaf shapes filled with natural breath. The design on the side-view mirrors and the handles of side doors follow the shapes of two leaves. "The leaves" bring out the best in each other of which it makes IDEAL filled with natural innervation and diffused the Spring's breath. The leaf shape design of side windows is not only novel and unique, but also make the passengers in an unusually widened view. For the Italian female designers, the aesthetic feelings and practicality will can't do without natural factors.

4.2 More humanized designs

At the endings of *Goethe's Faust*, the author writes that "The eternally female draws us onward". People are aware of the females' characters including delicateness, grace, sensitivity, peace, and persevered patience and unyielding willpower in a better way while the females also put the advantages into the design. In the modern design, most of designs are the combination of science & technology with design. On the one side, the injection of current technology makes the commodity production more and more efficiently; on the other side, the product becomes more indifferent. With the loss of emotions, it will come into being the loss of humanity. The proper femininity for female designers will make the design filled with more emotional factors, and expressed in the form of emotions like curves, silken twines, wave rays and so on. Some people think that new art design is the design activity of female consciousness. In the activity, the design gives expression to the females' mellow, natural and humanistic characters in a fair way.

5 Conclusions

In a word, we live in a constantly changing material and spiritual society of which it offers a more polybasic creative source for traffic environment art designer. On the side, the proposals of valuing feminine design does not mean the opposition and overriderence on the male design, instead it is aimed at taking over the traditional and obvious male chauvinism in face of the social design needs. With the ranges for female designers on the traffic environment art design are enlarged and the changes of social ideas, it is necessary to take a full consideration on the needs and the expressions of design ideas in the female group so as to emphasize the diversity of viewing angles and evaluation criterion in the design and achieve a further development. Female designers, as modern art creators and laborers, will truly give out and permanently keep the female artistic charms and character enchantment at the high-level life realm and the pursuits of aesthetic ideal.

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