

Innovative Research and Practice of Applying National Traditional Aesthetics to Modern Product Design

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Abstract: National traditional aesthetics has the characteristics of profound and long-standing, with a strong national humanistic philosophy, aesthetic orientation, and aesthetic psychology and other rich cultural heritage, and is an important part of traditional Chinese culture, which has a great influence on modern product design. The integration of national traditional aesthetics into modern product design not only meets the changing needs of the public consumption, but also allows modern product design to return to the essential aesthetic ideas of Chinese national traditional aesthetics and promotes the development of modern product design.

National traditional aesthetics is the oldest and most core aesthetic category of a nation and is a kind of traditional aesthetic thought in China, incorporating the essence of many traditional Chinese cultures and arts. Since the 21st century, with the continuous development of our society, in response to the call of times for the inheritance and innovation of traditional culture, the modern product design field has helped the cultural industry with design as a means and products as a carrier. It also takes the creative transformation of traditional culture as its mission to help the development of China's cultural undertakings, to meet the aesthetic interests of the public and make modern product design adapt to the current social development and life context. Chinese traditional art is rich and colorful, with a unique charm and rich cultural connotations, including pottery, dyeing and weaving, furniture, folk art, painting, etc., It is the cultural heritage formed and accumulated by a nation during the long-term interaction activities in nature[1-2]. The national traditional aesthetics is an important part of traditional culture, which is mainly based on harmony as beauty, used as the basis, it is made of beautiful materials and exquisite workmanship, viewing things by taking images, establishing images to see the meaning, and mirrors born outside the image, which has a great influence on modern product design. This paper focuses on the influence of national traditional aesthetics on modern product design, with a view to promoting the sustainable development of modern product design[3].

1. The Origin of National Traditional Aesthetics and Modern Product Design

Traditional ethnic aesthetics are inseparable from the living environment of the Chinese nation

and the social consciousness of the society in which they live. Every nation has its own unique aesthetic view. As early as 500,000-600,000 years ago, our ancestors learned to use the resources of nature to reprocess and reuse, such as the use of stone to make tools. Stone tool processing is a manifestation of the budding design and a display of practical art. In the process of using tools, people found that after polishing and correction, the tools not only have enhanced practicability, but also have aesthetics, which is a design art, and the product aesthetic consciousness in our modern view. With the continuous development of society, people's national and social consciousness has increased and social conditions have improved. In this environment, they gradually integrated the different perceptions of the beauty of their own nation into the manufacture of tools[4]. For example, during the Shang Dynasty, influenced by people's worship of ghosts and gods and other factors, the patterns of bronze wares were either strange or hideous, which were angular.

2. Blending of National Traditional Aesthetics and Modern Product Design

Chinese traditional culture is the concentrated embodiment of the Chinese nation's supreme pursuit of spiritual dynamism, with a wide range of materials, rich connotations, and diverse forms. The national traditional aesthetics is a part of Chinese traditional culture, and its humanistic philosophy, aesthetic orientation and aesthetic psychology all have Chinese national attributes, with profound and long-standing characteristics, and widely permeated in all fields of society[5].

Beauty is the oldest and most core aesthetic category. For example, in the history of ancient Chinese aesthetics, Confucian aesthetic thought is worthy inheriting and innovating by contemporary product designers. The Analects of Confucius have the following views on "beauty" and "goodness": first, "beauty" and "goodness" have a close relationship, and "beauty" has a certain connection with "beauty" in the category of aesthetics; secondly, "beauty" refers to those things that have external characteristics that can be recognized by the naked eye, and is a moral category or a practical and utilitarian category, which is used to reflect and evaluate the quality of things from the unity of content and form or from the specific image of things. The "practical function" of contemporary product design is actually the main aesthetic object of the "functional beauty" in aesthetics[6].

The root of Taoist thought is "the unity of heaven and man", "heaven" means nature, "unity" means mutual understanding, that is to say, man and nature are the same, man is a part of everything in heaven and earth. In particular, in terms of "natural beauty," the views of the pre-Qin scholars all emphasize the harmony of the relationship between heaven and man. At present, in contemporary product design, many works conform to the concept of "the unity of heaven and man," and the concept of "environmental design" has come into being, with designers constantly reflecting on whether product design has destroyed the harmony of nature and violated the "unity of heaven and man" concept[7]. Han Fei Tzu believes that "beauty" is a natural thing that exists objectively in nature and is not transferred by the will of man. Therefore, in the era of rapid technological development, contemporary product design should pay more attention to "natural beauty", to avoid design that causes environmental pollution away from ecological beauty, only in this way can people be more easily moved.

The aesthetic value contained in the self-structure of the formal elements of things; functional beauty is Confucius' idea of "goodness", that is, the concepts of "function", "utility", "purpose", etc.; technical beauty is a form of beauty that has gradually developed with social progress and technological development. Formal beauty is a mainstream aesthetic form in contemporary product design, such as "diversity and unity", which is the concept of harmony and reflects the orderliness of formal structure. In terms of color matching, external shape, and internal structure, many products currently embody formal beauty, such as furniture items with novel external shapes and

beautifully packaged food products, etc., where formal beauty is the most fundamental. Thus, in contemporary design aesthetics, the "beauty" and "goodness" of national traditional aesthetics are "formal beauty" and "functional beauty". In many product designs, the concept of green environmental protection under ecological aesthetics is fully reflected, which also caters to the idea of "unity of heaven and man" and living in harmony with nature in Chinese national traditional aesthetics. In the whole process from materials selection, processing, to packaging, most contemporary product designs pursue environmental protection. For example, the design of "MUJI", a Japanese household goods brand, is very simple in appearance, with minimal decoration and environmentally friendly materials. However, from the "function and form" point of view, it gives consumers a sense of "simple", fully demonstrating the design concept of environmental protection and simplicity.

In product design, compared to words, images are more intuitive to convey a specific message. Currently, in the market, many product designs have a "retro trend", adding many traditional Chinese cultural elements. Integrating traditional art into contemporary product design, the most national and cultural symbolism is graphics, such as dragon and phoenix, loyalty and filial piety, dragon flying and phoenix dance, auspicious clouds, etc.. In particular, integrating some antique traditional materials into the modern design and processing can better reflect the Chinese national cultural characteristics. Such as the use of traditional wooden elements in high-grade furniture, the use of straw hat elements in clothing matching, etc., Ecological aesthetics includes a special aesthetic form of the aesthetic subject, focusing on the harmony and closeness of man and nature. At present, in modern society, in terms of home furnishings, people increasingly like materials such as bamboo, wood, etc., and increasingly tired of plastic and chemical fiber, which coincides with the purpose of ecological aesthetics. Therefore, only based on the original intention of "nature" can we design works with ecological aesthetics that meet people's psychological orientation.

China has thousands of years of excellent humanistic traditions and unique national traditional aesthetic ideas. In the process of modernization, the integration of national traditional aesthetic ideas into contemporary product design has not only been given great opportunities, but at the same time faces many challenges. The spirit and thought of this national traditional aesthetic not only attaches great importance to the harmonious development of nature and humanity, but also is in line with the aesthetic scope of contemporary design. Contemporary product design should return to the national traditional aesthetics. Only by constantly innovating science and technology and adjusting the future design direction can we design more humanized products that integrate "form, function, technology, culture, art and ecological beauty".

3. The Embodiment of National Traditional Aesthetics in Contemporary Product Design

The formation of national traditional aesthetics theory has been greatly influenced by the culture of our sages and has undergone a long and complicated process. It has absorbed the strengths of various stages before it has completed its own spiritual transformation. For example, the "intention" advocated by Taoism and the "image" advocated by Confucianism have had a profound impact on it. Combined with its developmental origin, it mainly includes the natural state of compatibility between emotion and scenery, the artistic core of symbiosis between reality and emptiness, and the artistic integration of philosophical thought. Product design requires the use of specific emotions and scenery to achieve the natural integration of emotions and scenery to convey the essential thought and spirit of the designer. Only when the aesthetic subject is truly integrated into the aesthetic object, can the idea of "the unity of heaven and man" be integrated into the design, so that the object can feel and understand the value of life and the rhythm of life.

The integration of national traditional aesthetics in contemporary product design is mainly

reflected in the following aspects:

3.1. Design Concept

In modern product design, the art object is the foundation of product design. To integrate the national traditional aesthetics theory into modern product design, it is necessary to form the design concept that the virtual realm and the real realm are connected, fully grasp the art object, appropriately select the real realm as the art object through certain expression techniques, and obtain the virtual realm corresponding to the real realm, to fully mobilize the imagination of its users. That is, to obtain the cultural context and ideological connotation expressed in the real realm, increase the aesthetic experience of users, promote the connection between users and products, help users achieve infinite spiritual perception, and use the determined product shape and design space to help users perceive the beauty of life, to understand the value of life and the meaning of life. For example, the design concept of the Beijing Olympic torch aims to take advantage of the momentum of auspicious clouds to spread auspicious culture and oriental civilization, and the torch shape is inspired by the traditional Chinese paper scrolls, and the design is inspired by the traditional Chinese cultural element "cloud pattern" which contains "origin and symbiosis, harmony and integration". These cloud patterns not only give the whole torch a strong Chinese cultural character, but also make the torch full of spirituality, and the red color of the torch with the cloud pattern is a symbol of "auspicious clouds rising".

3.2. Design Principles

When integrate national traditional aesthetics into modern product design, to realize the transition from the real realm to the virtual realm, it is necessary to follow the principle of the natural and flexible of the real realm, prompting the physical objects to be natural, clear and coordinated enough to ensure the natural and flexible of the real realm, and then sublimating it to a higher level of aesthetic experience and inspiring the ideological consciousness of the users. And in the design process, it is necessary to achieve a high degree of unity between the elements of the product expression and the relevant elements of the reference real realm, giving the real realm a natural and harmonious vitality. At the same time, to realize the organic unity between the physical product and the expected shape, the overall shape of the product should be fully integrated with the artistic conception that the designer wants to express.

3.3. Design Features

First of all, functional beauty is closely related to the function to be achieved by the product, i.e., the beauty reflected based on the material and structure of the product. The essence of formal beauty is to harmonize change and unity, which runs through the expression of various art categories and is the aesthetic law that all art should follow. It is the beauty that is shown to people based on the natural properties of product materials, and is closely related to the balance proportion and harmony of products, including the shape, color, and quality of products. For example, the color, shape, length, and width ratio of a cell phone should be reasonable to meet people's basic aesthetic requirements and be suitable for manual grip. In addition, social beauty is mainly reflected in the aesthetic values formed by the specific social groups by their survival status, history, and culture, which are proposed on the basis of functional beauty and formal beauty. For the understanding of beauty, each country or nation has a different understanding. For example, yellow is the symbol of the emperor in China in ancient times and is a sacred color; but in Buddhism in Southeast Asian countries, yellow is actually a sacred symbol and expression.

4. The Strategy of Integrating National Traditional Aesthetics with Modern Product Design

4.1. Focus on the Design Concept of "Harmony"

National traditional aesthetics are mainly reflected in the beauty of "harmony", emphasizing "harmony of all things" and the overall consciousness. "Harmony" is to regard heaven, earth, human beings, and art as a vibrant, organic whole, and the mission of art is to reflect, show, and understand the wholeness of this thing. In other words, the world is a system of national traditional aesthetics. All things are inseparable from each other and each appropriate to its own nature. It is an organism that influences each other. Under the influence of this concept of national traditional aesthetics, modern product design should focus on the psychological feeling of visual aesthetic elements and space, such as volume, color, proportion, scale, material, and texture, from the aspect of appearance modeling, highlighting the combination of form and function. At present, many product design works with clever composition, precise proportion, and perfect spatial combination have captured the aesthetic element of "harmony", and their unique nationality has given people a sense of beauty. Therefore, by exploring the objective aesthetic value of design and the essence of the aesthetic inheritance of design taste, designers have correctly handled the dialectical relationship between various artistic elements, fusing national traditional aesthetics with contemporary fashion elements, finding the best combination of our people's aesthetic psychological characteristics and aesthetic spirit, and designing products that embody the beauty of harmony as a whole and a high artistic level, such as the virtual and real, deep and shallow, sparse and dense, rigid and soft, curved and straight, separation and integration, fully reflect the beauty of harmony and integrity.

4.2. Focus on the Design Concept of "Ecological"

The concept of "ecology" makes the designed products return to nature. For example, in the form and function of the product, it should follow the "ecology" of product⁴⁵, combining the two together in a moderate manner. In product design, an excellent modern product designer should use a simple, long-lasting design to extend the life of the product design products with the interpretation of the times, highlighting the national culture, nurturing human emotions and a responsible attitude. For example, on the basis of paying attention to the relationship between product appearance and function, the theory of product ecological environmental protection design method should be introduced; in the specific product design process, on the basis of full consideration of factors such as product production and consumption, we should introduce the "metabolism" point of view, and add the design link of regeneration or recycling to further enhance the application of the "ecological" design concept.

4.3. Focus on the Design Concept of "Environmental Protection"

The general environment of human existence is the environment where people, nature, and man-made things live together. People and man-made things are the biggest factors threatening environmental security, and how to solve the relationship between people, things, and the environment has become the primary problem to solve the problems of environment and resources and nature protection. Since the beginning of the 21st century, with the threat to the natural environment and living space brought by industrial production, people not only pay attention to the impact of products on the external environment during use, but also pay attention to the ecological quality of the products themselves. This is precisely the problem that the national traditional aesthetic concept focuses on in modern times. In modern product design, the ideas of "the unity of man and heaven" and "overall harmony" in national traditional aesthetics have led designers to a

new breakthrough, and the concept of green environmental protection has become an inevitable trend in the future development of the design field. Green design requires designers to take a more responsible attitude, starting from the ecological balance between human and nature, and focusing on the real meaning of innovation. And in the design process, to reduce the damage to the environment, environmental benefits should be fully considered in each link, so that the concept of sustainable economic development can be reasonably extended in the design science.

5. Outlook of Modern Product Design and National Traditional Aesthetics

As an important part of traditional culture, national traditional aesthetics has a vivid and diverse artistic language, which not only has strong regional characteristics, but also comes from the daily life of the people, and is extremely infectious. "more national, more international!" At present, with the continuous development of China's economy, people from all walks of life pay more and more attention to national culture. Combining modern product design with national traditional aesthetics can not only inherit national traditional aesthetics, but also promote modern product design to be more mature, show the level of development of modern science and technology, and stand in the national market. For example, the Fuwa in the public service advertisement of Mengwa broadcast by CCTV, the designer added Chinese paper cuttings, clay figures, and other forms of lovely images into the Fuwa design, and successfully created a hero's shape with the help of the traditional ethnic Fuwa image and the unique traditional ethnic aesthetic elements, the film was loved by the audience.

"The metaphysical is greater than that not", since the pre-Qin sages, the craft of making things has been categorized as not "metaphysical", but through the tangible "tools", the intangible "Tao" can be conveyed from the high skills of our ancestors. That is to say, traditional craft beauty is not only rich in deep historical deposits, but also possesses the ancient rhythm and symbolic meaning of national traditional aesthetics, and the seemingly simple and rough lines contain rich deposits of social, cultural and economic and political awareness. For example, the logo design of Bank of China - the combination of ancient Chinese round coins and the character "Zhong" - is not only rich in oriental characteristics, but also shows the simple personality and charm of the Chinese people - generosity in doing things and rules in action. The overall symbol not only shows the solemnity of China's political economy, but also makes the modern product design more national and contemporary, highlighting the aesthetic personality of the Chinese nation.

6. Conclusions

It can be seen that in the future, under the influence of national traditional aesthetics, national traditional aesthetics should also be integrated into modern product design to find the thinking, advantages, and unique style in national traditional culture. We can not just stay on the reference of surface symbols, to make the product design more in line with the national traditional aesthetic consciousness. At the same time, we should also focus on the rediscovery of the historical accumulation and theoretical connotations of the national traditional culture, constantly improve the quality and level of product design, perfectly combine the two, and highlight the personality charm.

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