

Research on Coordinated Design of Cultural and Creative Industry Development and Traditional Art Aesthetics Based on Green Concept

Chunyan Cheng

*Shaanxi Fashion Engineering University, Xi'an City, Shaanxi Province, China
1042739893@qq.com*

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Abstract: The improvement of the level of modern science and technology has enriched the artistic expression. In traditional art aesthetics, the mode of contemplation of aesthetics has been unable to meet people's needs for aesthetics. Therefore, this paper took the development of the cultural and creative industry based on the green concept as the research background, and combined the green concept with the theoretical basis of traditional art aesthetics, so as to further explore the powerful breakthrough of the green concept to traditional art aesthetics. It is hoped that the artistic aesthetic ability of the masses in modern society can be comprehensively improved. The purpose of this paper is to study the coordinated design of the development of the creative industry and the traditional art aesthetics under the support of the green concept. This paper put forward the unique advantages of traditional art aesthetics in the development of cultural and creative industries, and investigated and analyzed the development of cultural and creative industries and the development status of traditional art aesthetics. The experimental results of this paper showed that in the investigation of the innovation strength of traditional art aesthetics considered by 215 employees, 24 employees thought that their innovation was very strong, which accounted for 11.2%; there were 36 employees who thought their innovation was generally strong, which accounted for 16.7%; 58 employees thought their innovation was weak, which accounted for 27.0%; 69 employees thought their innovation was weak, which accounted for 32.1%. It can be seen that the traditional art aesthetic lacks innovation.

1. Introduction

Nowadays, environmental problems are becoming more and more serious and more prominent. The severe reality of environmental pollution forces human beings to think soberly about the relationship between man and nature. With the continuous destruction of the environment in which human beings live and develop, the relationship between the environment and economic development is increasingly attracting people's attention. With the continuous improvement of people's awareness of environmental protection around the world, the world has entered a green era,

that is, an era of protecting the environment, respecting nature, and promoting sustainable development, which has greatly changed people's production and consumption patterns. Traditional art has become a carrier of Chinese culture, and for thousands of years it has been an expression of Chinese people's thinking, way of life, and behavior. The search for the similarity between traditional art and green development ideas, as well as the strong cultural support for China's transition to a green development model, would be a major strategic choice for China's economic transformation.

The aesthetics of traditional art has a long history, but it always consciously and clearly seeks a meaning of existence of the times. In the information age, the transformation of the industrial pattern provides an unprecedented opportunity for traditional aesthetics, which can only be integrated with traditional aesthetics by reforming. Traditional artistic aesthetics convey human creativity through ontology language, and carry and transmit humanistic ideals and life aesthetics in the process of social development. More and more enterprises and designers are beginning to recognize this value. The protection and inheritance of Chinese excellent traditional culture is an important part of enhancing national cultural self-confidence. To realize the sustainable development of traditional art aesthetics, it is necessary to continuously strengthen its understanding, protection and utilization, and it is also necessary to encourage original design and technical innovation. In addition, it is also necessary to strengthen the protection of the design market and crack down on bad behaviors such as infringement and piracy. The innovation of this paper is that it not only put forward the green concept, but also coordinated the design of the development of the cultural and creative industry and the traditional art aesthetics. The integration of green concepts makes cultural and creative products more aesthetic elements of traditional art, and on this basis, they are more environmentally friendly and healthy.

2. Related Work

Chinese traditional art has a long aesthetic history, profound cultural connotation and exquisite skills, and needs to be systematically strengthened in excavation, sorting and research. In Wang Y's view, aesthetics is not only a concentrated expression of color quality, but also a physiological phenomenon created by the human eye and brain. Traditional artistic aesthetics integrates artistic aesthetics with the history and culture of a long time ago, and can promote the development of the cultural and creative industry [1]. According to Ordasheva E Y, a comprehensive plan needs to be developed and put into practice to create a new, more traditional cultural and creative business, as traditional art aesthetics have been intentionally altered in the past 10 years of culture [2]. In Sang D P's view, China's cultural policy has changed from a government-led development model to a market-oriented development model, and the main growth driver of national development has been identified as the economic value of culture. Therefore, it is very important to vigorously develop the cultural and creative industry and traditional art aesthetics [3]. Guo Y found that the inevitable trend of modern social and economic development is the integration of cultural and creative industries and traditional artistic aesthetics. For example, taking the cultural and creative industrial park as an example, it is very important to examine how its ecological functions are transformed and how to transform it into a cultural and creative industry that combines green concepts [4]. Scholars believe that the existence of traditional art aesthetics in the cultural and creative industry plays a huge role. It not only injects vitality into the cultural and creative industry, but also inherits the spirit of the Chinese nation.

The green concept of the cultural and creative industry is in line with the currently advocated concept of harmonious and sustainable development between man and the natural environment. Aya Z found that due to more consideration of the importance of protecting the natural environment and

public awareness, the social demand for green products has increased dramatically in the past two years, and green concepts also play a huge role in cultural and creative products and traditional art aesthetics [5]. Subadyo A T believed that while urbanization is particularly important for economic growth, it leads to a decline in environmental quality. One way to make cities more comfortable, safer and in harmony with nature is to apply green concepts. The concept of green environment can be applied not only to the environment, but also to the cultural and creative industries and traditional art aesthetics, and the environment-friendly cultural and creative industries are more favored [6]. Widyanto D S found that the raw materials for cultural and creative products are becoming scarcer and more expensive every day, and this trend continues. He studied the feasibility of integrating traditional artistic aesthetics and green concept design principles into the design of cultural and creative products [7]. Scholars proposed that integrating the green concept into the coordinated design of cultural and creative products and traditional art aesthetics can not only protect the environment, but also make cultural and creative products more meaningful. However, they did not mention how to integrate it into cultural and creative products.

3. Relationship and Design of Cultural and Creative Industry Development and Traditional Art Aesthetics

In the traditional art aesthetics, people have analyzed the utilitarian nature of the art carrier and discussed its artistic value. However, with the development of the times, people's acceptance of things has become more and more diversified, and the traditional aesthetic thinking mode has also been challenged. The process of aesthetics should not be limited to a single space such as museums and exhibition halls, but should correctly recognize the manifestations of natural objects through an appropriate classification of the natural environment [8-9]. The traditional artistic aesthetics in ceramics is shown in Figure 1.



Figure 1: Traditional art aesthetics in ceramics

In Figure 1, the improvement of the aesthetic level based on the green concept has improved the people's quality of life. Adequate green environment can not only improve people's happiness, but also reduce physical and mental illness, which is an issue worthy of further exploration. Moreover, because the aesthetics of the environment itself is very beautiful, it should be taken seriously by people. It can improve people's quality of life, in which green environment is both social and individual, and is a major concern of people's aesthetics [10]. Knowledge of environmental aesthetics within the environment does not need to be separated from non-aesthetic purposes. In fact, in some scenarios, the protection of agricultural landscapes, scenic spots, and the communication of moral responsibility and political will all serve the green concept. The connection between green concept and traditional art aesthetics is an issue that needs to be explored in depth [11].

3.1 Advantages of Traditional Art Aesthetics in the Cultural and Creative Industry

(1) Rich humanistic connotation and historical inheritance

In traditional art aesthetics, craftsmen are responsible for certain productive work in social relations, and their craftsmanship naturally has the characteristics of the collective consciousness of

the society. Therefore, traditional handicrafts are an object with traditional cultural characteristics and spiritual connotations [12]. When appreciating these traditional handicrafts, their shapes, decorations and styles have strong characteristics of the times and humanities. In traditional society, all goods manufactured by the royal family and the government cannot reflect the personal wishes of the artisans, but conform to the values and needs of the ruling class. Therefore, both houses and clothing have a strong class nature and can reflect the ruler's spiritual pursuit [13]. In the folk, craftsmen can freely exert their personal wishes and aesthetic tastes, and the objects they make are also a kind of vivid, festive and peaceful spiritual pursuit. Some porcelain pieces are shown in Figure 2.



Figure 2: Royal porcelain

In Figure 2, a nation is accustomed to identifying with traditional culture, so no matter how many times the dynasty changes, the traditions and customs left by the ancestors would be well continued. Today, after re-reading traditional handicrafts influenced by different ideas, religions, folklore and regions, it would discover its unique design and cultural value, thus forming a new cultural identity. This characteristic of traditional art aesthetics is a valuable cultural and creative industry [14-15].

(2) Re-understanding of cultural value and emotional value

In terms of cultural connotation, traditional art aesthetics is not only the embodiment of traditional Chinese culture, but also an important part of traditional Chinese art [16]. Almost every traditional handicraft product is represented by oriental aesthetic concepts and folk customs, and it also contains the technical content of how to use materials, craftsmanship, skills and other intangible culture. The traditional aesthetics of art is to express cultural connotation through specific patterns and shapes. It is also a cultural way of visual communication, which can truly and objectively reflect the cultural and historical conditions of China [17]. In terms of use value, traditional artistic aesthetics follow the unified principle of practicality and beauty. This humanistic concept has always existed and is the core of traditional artistic aesthetics. The traditional artistic aesthetics with emotional value are shown in Figure 3.

In Figure 3, in terms of national sentiment, the early craft culture belonged to the working people. It has a close relationship with real production, life, religion, customs, etc., and contains the spiritual sustenance of people of all ethnic groups. It not only reflects their aesthetic concepts, life emotions and perspectives, but also contains their yearning and blessings for life. Batik is used to represent good luck, and longevity peach is used to represent longevity; pomegranate is used to represent many sons, and bergamot is used to represent many blessings; the people's optimistic attitude towards life and their yearning for hard work and prosperity are all concentrated in one picture [18].



Figure 3: Aesthetics of ancient art with emotion

3.2 Coordinated Design of Cultural and Creative Industry Development and Traditional Art Aesthetics

Traditional art aesthetics enjoy a good reputation in the world, mainly due to the influence of traditional Chinese culture on traditional art. Both Lao-Zhuang philosophy and Confucianism represent people's production methods and living habits[19]. When traditional artistic aesthetics and modern design collide, merge or intersect, changes would occur in modeling styles, production techniques, and production methods. At the same time, it would show more and more strongly the imprint of national culture, which is the influence of cultural genes [20]. Some traditional cultural relics are shown in Figure 4.



Figure 4: Flower window artifacts

In Figure 4, the stained window cultural relics not only have distinctive texture characteristics, but also contain historical culture. With the rapid development of China's economy, people's consumption concepts and lifestyles have also undergone great changes. The development of industrialization and urbanization has further destroyed the living soil of folk handicrafts. The folk craftsmanship that was once seen everywhere has gradually disappeared from people's sight. However, there are also many traditional folk crafts that have experienced the test of the market through continuous self-innovation, thus stimulating their inner vitality and potential, and achieving self-development. For example, the industrialization of Suzhou embroidery has achieved a certain scale and achieved good economic results. For some traditional handicrafts facing the crisis of survival, this way can promote its inheritance and development. The embroidery is shown in Figure 5.

In Figure 5, the essence of the cultural and creative industry is to combine the charm of life with the economic life of today's society. The special nature of traditional art determines that it plays many important roles in people's daily life, and its decorative and practical functions are basically equal. It not only has a high market value for artworks with aesthetic characteristics, but also is a leader in the auction industry and collection circle. There are also many handicraft workshops and designer studios in shopping malls, creative parks, residential areas, office buildings and other places. These enterprises hold various handicraft courses and exhibition activities for the public and

become a new format in the cultural and creative industry. It has become a popular way of life for parents and children to participate in handicraft activities during the holidays. All culture and art are a kind of spiritual wealth of human beings, while the creative industry focuses on the development of main resources and converts intangible resources into funds for economic development through creativity. The cultural and creative works that integrate green concepts and traditional art are shown in Figure 6.



Figure 5: Embroidered peach blossom fan



Figure 6: Cultural and creative works that integrate green concepts and traditional art

In Figure 6, Chinese traditional art aesthetics is developed on the premise of fully understanding history and culture. In addition, coupled with human ingenuity and creativity, the traditional art aesthetics can continue to develop. Traditional art aesthetics developed gradually under relatively closed conditions, and it was created by individuals and produced by hand. Due to the differences in material properties, decoration techniques, processing methods and other factors, it shows distinctive individual characteristics, which has regional characteristics.

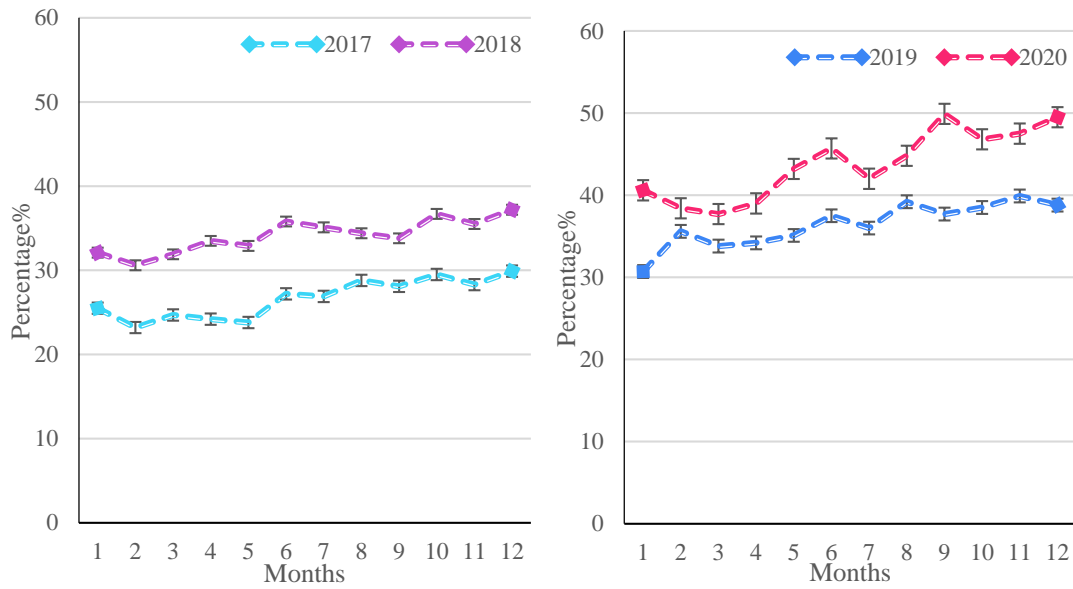
4. Development of Cultural and Creative Industries and the Development Status and Countermeasures of Traditional Art Aesthetics

4.1 Development Status of Cultural and Creative Industry

The state's support for the cultural and creative industry has promoted the development of the cultural and creative industry, which is developing in the direction of rapid and stable operation. During the more than 30 years of reform and opening up, China has undergone tremendous changes in political, economic and cultural aspects. The development of politics, economy and culture would inevitably promote the development of China's cultural and creative industry. Figure 7 shows the growth rate of the cultural and creative industry from 2017 to 2020.

From Figure 7(a), it can be seen that the growth rate of the cultural and creative industry from 2017 to 2018 was above 20%. From Figure 7(b), it can be seen that the growth rate of the cultural and creative industry from 2019 to 2020 was above 30%. In recent years, China's cultural and creative industry had grown at a high rate every year, and the cultural and creative industry had a strong growth momentum.

The cultural and creative industry has taken root in China. China seeks breakthroughs in economy and culture to change the previous development model that relied on cheap labor and resource and energy consumption. The creation and use of intellectual property to create jobs and wealth, thereby reducing the need for tangible assets, which has become an entry point for China's economic innovation transformation.



(a) Growth rate of cultural and creative industry from 2017 to 2018

(b) Growth rate of cultural and creative industry from 2019 to 2020

Figure 7: Growth rate of cultural and creative industries from 2017 to 2020

(1) The development of industrial organizations is immature

The development of creative industries is often linked to changes in the economic system. With the development of society, society has gradually transformed from a single material demand to a social form dominated by spirituality and culture. In order to increase the added value of the manufacturing industry, it is necessary to introduce creative ideas into the manufacturing industry, and increase the added value of products through technological innovation, cultural creation and other means. The development of the modern service industry is also inseparable from the creative industry, and the two are interdependent and infiltrated.

Table 1 shows the maturity level of industrial organization development considered by 215 employees engaged in cultural and creative industries.

Table 1: Maturity of industrial organization development

Maturity	Number of people	Percentage%
Very mature	16	7.4%
More mature	22	10.2%
Generally mature	39	18.1%
Immature	68	31.6%
Very immature	70	32.7%

In Table 1: 7.4% of employees thought that the development of industrial organizations was very mature, and 10.2% of employees thought that the development of industrial organizations was relatively mature. 18.1% of the workers believed that the development of industrial organizations was generally mature, and 31.6% of the workers believed that the development of industrial organizations was immature. 32.7% of employees thought that the development of industrial organizations was very immature. The policy system of the cultural and creative industry refers to regulating it in the form of laws to achieve maximum market benefits. After the reform and opening up, the state has vigorously promoted the restructuring, transformation and training of cultural institutions to attract professionals in the field of cultural and creative industries, thereby enhancing the overall competitiveness of the cultural and creative industries. With the acceleration of China's

economic integration process and people's attention to the cultural industry, a trend to promote the healthy development of the cultural industry needs to be more and more reflected in national policies. Therefore, under the background of today's world cultural development, the development of China's cultural and creative industry must adapt to the development trend of world culture, so as to keep pace with the development of world economy and culture.

(2) Lack of professional talents

Talent is the soul of the cultural and creative industry, and the shortage of talents has become a bottleneck restricting its development. The development of the cultural and creative industry requires not only rigorous engineers and designers, but also artists with passion for creation. However, at present, neither the number of innovative talents nor the composition of innovative talents can meet the demand. Table 2 shows the lack of professional talents considered by 215 employees engaged in the cultural and creative industry.

Table 2: Lack of professional talents

Degree of scarcity	Number of people	Percentage%
Very scarce	65	30.2%
Relatively scarce	53	24.6%
Generally scarce	52	24.2%
Not deficient	26	12.1%
Rich	19	8.9%

In Table 2: 30.2% of employees thought that there was a very shortage of professional talents, and 24.6% of employees thought that there was a shortage of professional talents. 24.2% of the workers believed that there was a general shortage of professional talents, and 12.1% of the workers believed that there was no shortage of professional talents. 8.9% of workers thought that the industry was rich in talents.

There is a serious shortage of professionals in the cultural and creative field in China. The imperfection of the talent training mechanism is the fundamental reason for the shortage of talents and the lack of creativity in the cultural and creative industry. At present, many colleges and universities have art, advertising, film and television, animation design and other related majors, but the current standardized, institutionalized and test-oriented education model lacks the cultivation of students' creative thinking.

(3) Insufficient environmental protection efforts

With the continuous influx of green products around the world, green consumption has become a trend. Nowadays, with the improvement of human environmental protection awareness, the pursuit of green culture has become a trend. The combination of the development of the cultural and creative industry with traditional artistic aesthetics has also become mainstream awareness, but its environmental protection efforts are not enough. Figure 8 shows the environmental protection efforts considered by the 215 employees.

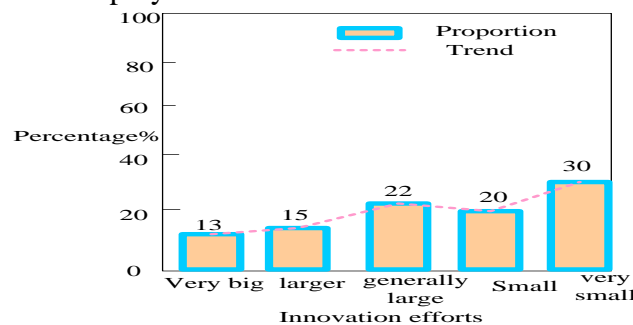


Figure 8: Environmental protection efforts in the cultural and creative industries

In Figure 8: 13% of the employees believed that the cultural and creative industries were highly environmentally friendly, and 15% of the employees believed that the cultural and creative industries were more environmentally friendly. 22% of the employees believed that the environmental protection efforts of the cultural and creative industries were generally high, and 20% of the employees believed that the environmental protection efforts of the cultural and creative industries were small. 30% of employees believed that the cultural and creative industries had little environmental protection.

Most of the developed countries in the world are on the road of pollution first and then treatment, and they did not start to solve environmental problems until the end of modernization. In the process of realizing modernization, China has realized that it needs to change its economic development model and correctly handle the relationship between human social development and environmental protection. Therefore, compared with the first developing countries, China has more time to consider the relationship between green and development. The concept of green development contained in traditional art culture is a major advantage for China to achieve green development. China should give full play to its advantages and speed up the transformation of its development model.

4.2 Development Status of Traditional Art Aesthetics

(1) Lack of innovation

With the development of human society, there is a relationship of mutual influence and integration between different cultures of different countries. At present, with the implementation of China's reform and opening-up policy and the influx of a large number of Western cultural trends, it has caused a certain impact on traditional culture, and has had a certain impact and change on traditional culture.

The innovation strength of traditional art aesthetics considered by 215 employees engaged in the cultural and creative industry is shown in Table 3.

Table 3: Innovation strength of traditional art aesthetics

Innovation efforts	Number of people	Percentage%
Very strong	24	11.2%
Strong	28	13.0%
Generally strong	36	16.7%
Weaker	58	27.0%
Very weak	69	32.1%

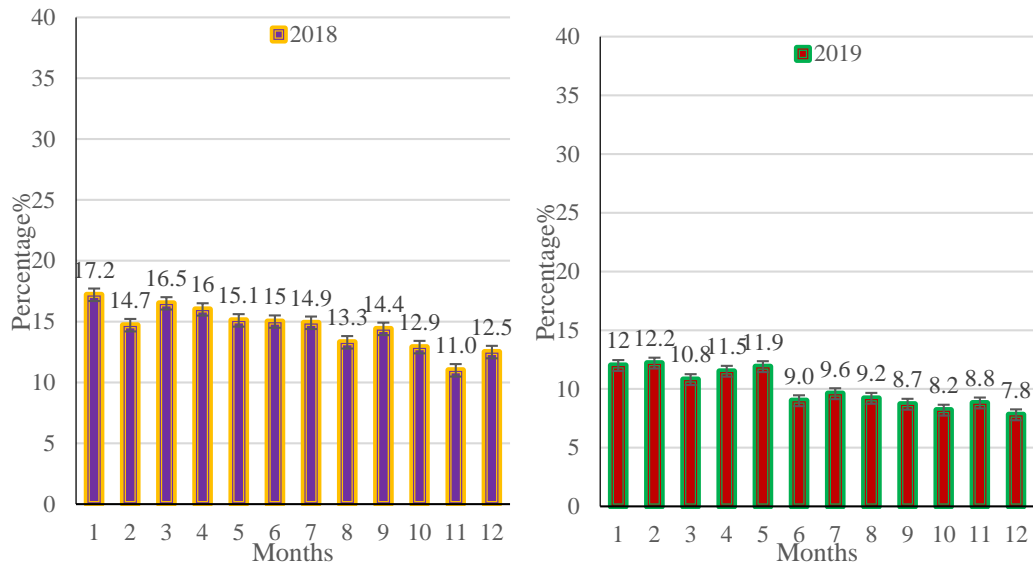
In Table 3: 11.2% of the employees believed that the innovation of traditional art aesthetics was very strong, and 13.0% of the employees believed that the innovation of traditional art aesthetics was strong. 16.7% of the employees believed that the innovation of traditional art aesthetics was generally strong, and 27.0% of the employees believed that the innovation of traditional art aesthetics was weak. 32.1% of employees believed that the innovation of traditional art aesthetics was very weak.

There are various forms of traditional Chinese art aesthetics, including court and folk crafts, decorative and ornamental artworks, and various handicrafts in life. Contemporary traditional art works are mostly luxury goods, so there is a certain distance between the aesthetics of traditional art in China and the needs of real life, which would inevitably restrict its development. Chinese traditional art aesthetics is currently in a cultural environment, so in the tide of inheritance, protection and development, it is a serious problem that cannot be ignored. In the current cultural and creative industry system, the development direction of Chinese traditional art must be

repositioned to adapt to the new industrial structure.

(2) Weak economic foundation

In the past handicraft era, most of the traditional artistic aesthetics were done by hand. With the development of society, the improvement of productivity and the improvement of production efficiency, many hand tools have been replaced by modern machinery. As people's demand for products is increasing, the demand and supply have been unable to balance, and the government's economic support for traditional art has become less and less. The development trend of economic support for traditional art aesthetics in recent years is shown in Figure 9.



(a) The trend of economic support for traditional art aesthetics in 2018 (Left)

(b) The trend of economic support for traditional art aesthetics in 2019 (Right)

Figure 9: Development trend of economic support for traditional art aesthetics from 2018 to 2019

From Figure 9(a), it can be found that the trend of economic support for traditional art aesthetics in 2018 fluctuated and declined, and the highest was only 17.2%. From Figure 9(b), it can be found that the trend of economic support for traditional art aesthetics in 2019 was not only declining, but also lower than the growth rate in 2018.

At present, the protection of traditional artistic aesthetics is not only difficult, but also more urgent. Due to the dual pressures of economy and culture, traditional artistic aesthetics are not only in a state of economic decline, but also seriously affect the protection and inheritance of traditional art. Therefore, in order to solve the problem of protection and inheritance of traditional artistic aesthetics, it is necessary to start from the economy.

4.3 Strengthening the Combination of Traditional Art Aesthetics and Modern Creative Strategies

In order to expand the scope of use of traditional technologies, it is necessary to build a cultural and creative industry that is compatible with it. In essence, China's cultural and creative industry is an important high-end industry for national development, and it is also a huge development opportunity.

(1) Measures to standardize traditional art aesthetics and modern creative concepts

In the process of the development of traditional art aesthetics, modern scientific and technological means must be used to enhance its technical content. It is necessary to actively guide the product development and design of enterprises to improve its scope of application. The

standardized production and design of traditional art products can not only promote the product development of enterprises, but also make them occupy a place in the market. Relevant departments should not only protect traditional arts, but also safeguard intellectual property rights and establish strict market rules. For example, in the embroidery industry, people generally like hand-made embroidery. However, due to the high production cost and long production cycle, it cannot meet the needs of today's society. In some embroidery enterprises, a large number of machines and computer operations are used, which reduces labor and improves production efficiency. In the development process of traditional art aesthetics, cultivating outstanding talents is the top priority. It is necessary to put the cultivation of excellent talents in the first place in order to better inherit Chinese culture. The cultivation of traditional art aesthetic talents must have the joint efforts of the state and universities. By building a systematic education system, students can be provided with solid comprehensive qualities and skills. In order to meet the needs of the talent market, relevant education departments and organizations should formulate corresponding policies and measures.

(2) Enrich the creative cultural genes of traditional art aesthetics

The organic integration of traditional art aesthetics and contemporary innovation has great practical significance. The innovation of traditional art has opened up a broader space for contemporary design and technological innovation. For example, in order to adapt to the individualization of modern production and market, and to continuously meet the needs of modern people for cultural and artistic enjoyment, the ways and methods of hand-made have been broadened. There should be corresponding improvements in materials to enrich the creative elements of traditional artistic aesthetics. For example, some sculptures are carved from precious ivory, but the sale of ivory is prohibited in China. Chinese painters have replaced the raw materials with animal bones that are closer to it, which can not only solve the problem of raw materials but also gradually improve the traditional form of expression. The emergence of the cultural and creative industry has injected new vitality into the traditional artistic aesthetic and cultural atmosphere, and promoted the exchange and integration of arts.

5. Conclusions

Chinese traditional art aesthetics has a special status and function in contemporary society as a special art form. However, not every traditional craft can meet the requirements of the development of the times, and must be innovated accordingly. As a high-end industry in China, the cultural and creative industry has brought huge development opportunities and development space to the traditional Chinese art aesthetic industry. Traditional art aesthetics is an art culture formed by working people's practice of social life. Traditional art aesthetics is characterized by its flexibility and freedom, and shows a warm and free image. Therefore, the study of traditional art aesthetics can not only inherit traditional craftsmanship but also combine with the innovation of the times, so that traditional culture can be fully utilized. The development and innovation of traditional art aesthetics is the need of the development of the times. Traditional artistic aesthetics is a creative creation that requires continuous improvement and accumulation by future generations. With the development and progress of technology, the requirements for product design are getting higher and higher. Only by integrating traditional craftsmanship with modern market concepts can the new era and newly discovered modern concepts be realized. Due to the lack of practical experience, the understanding of traditional art aesthetics is only superficial, and there is no in-depth analysis of it. Therefore, future work should be based on a comprehensive understanding of traditional art aesthetics.

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