

A Study on the Heritage and Application of Oriental Aesthetics in Modern Design

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ABSTRACT

At the important moment when human society is moving towards the future of the digital and information age, the new design thinking concepts of the West, such as human-centered design, have already shown their limitations in all aspects. People can see that the ancient oriental design art viewpoints and aesthetic thinking of unity of heaven and man, harmony, and coexistence align with the new aesthetic viewpoints of the information age. It should be based on the requirements of the sustainable development goal strategy for people, products, nature, and communities. It is necessary to re-understand the art tradition in terms of social and cultural developmental dynamics, to form corresponding insight, understanding, and aesthetic viewpoints so that unique creativity can be expressed in artistic creations.

Keywords: Oriental aesthetics, Modern design, Heritage use.

1. INTRODUCTION

After all kinds of art movements in Western developed countries, especially the rational art movement such as the machine aesthetics art trend, the evolution of modern art and design has been completed with the core of fine arts, handicrafts, and design, in which all kinds of art schools also inevitably have strong characteristics of western classical art, and have completed a kind of complex and effective transition to adapt to the modern industrialized production. China's design is not such a transitional stage, the development of contemporary design in China has become a water source. Although people in the process of modern development continue to learn from the contemporary world's best science and technology, art, and aesthetic knowledge to improve the product design of their own country, in reality, because people lack their values, design concepts, and sources of thought, its aesthetic thinking and product design appeared in the same way as before the emergence of Western art thought and the chaotic and confusing situation. Oriental design aesthetics, in fact, also serves some of the products in our life today. It belongs to some of the products that are mass-produced through the standard system of mathematical industrialization. It is essential to

integrate their traditional cultural heritage into some of the products, to achieve the preservation of traditional Chinese cultural elements in modern design and application.

2. ORIENTAL AESTHETICS

The oriental aesthetic life that is advocated is based on the definition of art and aesthetics, with Chinese culture and tradition being integrated into life, life being visualized, and plastic arts being biased towards life. The eating, wearing, using, and living in everyone's life is granted to art aesthetic elements and plastic arts life, for each life scene is granted to the concept of culture, nourishing life, cultivating the body, and decorating the mood. It is crucial to understand the composition of traditional Chinese design thinking, Chinese design philosophy, and design methodology based on Chinese thinking and other traditional Chinese design thinking and methods in order to have a good inheritance and development of oriental aesthetics in modern design.

2.1 Composition of Traditional Chinese Design Thinking

Traditional Chinese thought and culture have a long history, and in the course of thousands of

years of evolution and development, the basic pattern of Confucianism as the mainstay and Buddhism and Taoism as the complementary elements were eventually formed. The triadic poetic aesthetics includes the ethical view, the transcendental view, and the natural view. The composition of traditional Chinese design thinking is mainly centered around these three points. The ethical outlook mainly includes Confucianism's emphasis on dress, the establishment of rituals, and its determination of the role of "benevolence" in society as a whole. The Taoist concept of naturalism is a combination of the experience of changes in the way of heaven, the reflection on the collapse of the world, and the exploration of the perpetuation of humanity, and emphasizes the educational significance behind universal knowledge. The concept of transcendence is the Buddhist meaning of "being different", the unity of heaven and man, following nature, and the wisdom of survival, which is a realm of life. Traditional Chinese design thinking has developed unique aesthetic concepts and design styles under the combined effect of ethical, natural, and transcendental views. These designs not only reflect the cultural characteristics of ancient Chinese society but also provide rich inspiration and reference for modern design.

2.2 Philosophy of Chinese Design

Some of the design philosophies of ancient China are analyzed again, mainly around the four aspects of benevolence, symbiosis, rites of passage, and the way of artifacts. While exploring the philosophical concepts of ancient Chinese design, the idea of "the unity of heaven and mankind" has to be mentioned. This concept emphasizes the harmony and unity between human beings and the universe and nature, believing that human beings are part of nature and should follow the laws of nature and pursue harmony and symbiosis with nature. In design practice, this idea is embodied in the respect for natural materials, the protection of the environment, and the imitation and reference to natural forms. Design is not only to meet human needs but also to promote the harmonious coexistence of man and nature.

The three aspects of traditional Chinese design thinking are expanded to include man and man, man and nature, man and society, and man and things, which correspond to the four aspects of man-benevolence, things-society, things-vessel-way, and field-nature, respectively.

Compassion refers to the relationship between people, is the reconciliation and maintenance of the relationship between the relationship, emphasizing not to destroy the feelings between people, ethical relationships, etc., is a modern proposed emotional design, that is, is embodied in the care and respect for the user. The design should not only meet the functional needs but also pay attention to the emotional experience and psychological needs of users. For example, in ancient architecture, the design of the courtyard is not only for the sake of aesthetics but also to create a harmonious and peaceful living space to meet the needs of people for spiritual support and emotional communication.

Symbiosis refers to the relationship between man and nature, in the spirit of local materials to protect the environment, the law of nature, the output of the product to have a close relationship with the environment, can not cut off the relationship, closer to the modern design trend of green design, symbiosis concept emphasizes a state of harmonious coexistence, which not only applies to the relationship between man and nature but also applies to the interaction between man and society, man and man. In the field of design, this concept has prompted designers to pay more attention to the sustainability and eco-efficiency of products, thus promoting the modern design trend of green design. The concept of symbiosis simultaneously promotes innovation in design thinking and social responsibility. Through the practice of this concept, designers can create products that are both environmentally friendly and socially valuable, contributing to the realization of the goal of sustainable development.

Rites of Passage refers to the relationship between people and society, whether it is the family, society has people, things, or objects that need to be respected, based on which there should be a certain means to regulate. The philosophical concept of design is reflected in the inheritance of tradition and culture. Design is not only the pursuit of form but also the embodiment of cultural connotation. For example, ancient furniture design not only considers the use of function but also incorporates respect for etiquette and the inheritance of cultural traditions. The modeling, decoration, and occasions of use of furniture all reflect the importance attached to hierarchy, etiquette, and culture.

The way of artifacts refers to the relationship between human beings and objects, i.e., "artifacts and metaphysical concepts". Products and metaphysical concepts are connected by human

behaviors and have to conform to them. The philosophical concept of Wudao design emphasizes the unity of utility and aesthetics. Design should not only satisfy the practical function but also pursue the beauty of form. For example, in ancient ceramic design, the shape, decoration, and glaze color of wares reflect the pursuit of beauty and imitation of nature. Ware is not only a daily necessity, but also a carrier of art, reflecting people's understanding and pursuit of beauty.

To sum up, the ancient Chinese philosophical views on design are a comprehensive system covering the relationship between man and man, man and nature, man and society, and man and things. These philosophical views of design not only played an important role in ancient society but also still have far-reaching inspiration and influence on modern design.

2.3 Design Methodology Based on Chinese Thinking

Then, based on the ancient Chinese design philosophy, the design methodology is interpreted through four major aspects: people, things, objects, field, and environment. These three points are very closely linked together for a fusion. They refer to the users, devices, and scenarios in our current design. It refers to who, what to do, and what the product can do. It refers to what the meaning is and how to do it. We're talking about scenario transitions the definition of a scenario of use, and whether the medium has an impact on the relationship between the product and the person. These things are considered, and this represents a deeper level of Operations and Maintenance. The human aspect refers to thinking about who the core users are from a human perspective. Who are the extended users? Who are the stray users? The thing and object aspect refers to the "thing-thing" perspective to think about what products are made to do and what problems they solve. To solve certain problems, the aspect of field and context involves thinking about how to address issues within specific scenes and contexts from the perspective of 'field context'.

In short, based on the design methodology of ancient Chinese design philosophy, attention should be given not only to the functionality of the product but also to its performance in various scenarios and contexts, as well as the interaction it has with the user. A deep understanding of the relationship between users, products, and usage scenarios enables the creation of products that are both

aesthetically pleasing and practical, and that can resonate emotionally with users.

3. THE WAY TO BETTER INTEGRATE ORIENTAL AESTHETICS INTO MODERN DESIGN

The integration of traditional Chinese cultural elements into modern design can be carried out from the concept of artifacts, aesthetic expression, and traditional innovation. Oriental aesthetics contains traditional Chinese Confucian, Taoist, and Mexican thoughts, truth, goodness, and beauty, and the aesthetics under the philosophy of ancient China, which is reflected in the design as the embodiment of traditional Chinese aesthetics, philosophy, and culture. So oriental aesthetics can not only be shown in patterns, modeling, and style, but also in traditional handicrafts, non-heritage, crafts, customs, festivals, and so on. In today's traditional cultural heritage of some existing products, merely explaining the pattern may seem insufficient. Therefore, an approach that delves into the rhythm, the concept, and the type of perceptual experience is necessary. This approach is also deeper in the context of traditional handicrafts, non-heritage crafts, products, customs, etc., and involves optimization iteration as well as a method for dissemination.

3.1 Applying a Reflective Perspective to Analyze

The anatomy of the thinking angle can be developed through the following aspects, for example, modeling and form, for the relationship between modeling, functional replacement, usage, and function, will there be some functions and traditional usage along? For example, is there any significance of the clever combination of form and function in the ancient Changxin Palace Lanterns in some current products, or does the presentation of musical notes in the chimes have a certain inspiration and far-reaching influence on the interaction mode or usage of modern musical instruments? Exploring the relationship between shape and form in-depth also involves analyzing it in terms of color, material, and texture. For example, can the color and luster of glazed tiles used in ancient architecture bring new visual impact and aesthetic experience when applied to modern architectural decoration? Or, for example, can the color combinations and pattern designs in traditional embroidery techniques inspire modern

clothing design, creating fashionable items that have traditional flavor and meet modern aesthetics? The traditional process and elements are extracted, and the cultural elements are partially extracted and deepened. As well as modern products how to transform the form of traditional culture, and to achieve one plus one is greater than two an effect, but also can be extracted from the traditional craft culture of technology and materials, the accumulation of creative points and design points. In addition, exploring how to integrate traditional cultural elements into the design of modern products from the perspective of user experience can enhance the user experience. For example, combining the comfort and practicality of traditional furniture with the clean lines of modern design can create furniture products that possess both ergonomics and traditional aesthetics. Another example is to integrate the customs and rituals of traditional festivals into modern smart devices so that users can feel the charm of traditional culture while using the products through interactive experiences.

At the technical level, an exploration of how to combine traditional craftsmanship with modern technology can lead to the creation of innovative products. For example, using 3D printing technology to restore the complex structure of ancient artifacts, and at the same time innovating in materials by using environmentally friendly materials instead of traditional ones, which retains the essence of traditional craftsmanship and is in line with the modern concept of sustainable development. Another example is to combine the concept of traditional Chinese medicine with modern biotechnology to develop health products with traditional therapeutic effects that are also safe and reliable.

In short, deeply dissecting the relationship between modeling and form, extracting and transforming traditional cultural elements, and combining them with modern technology and design techniques enables the creation of modern products with deep cultural heritage. This approach also promotes the inheritance and development of traditional culture, achieving a win-win situation of culture and innovation.

3.2 The Phenomenon and Analysis of the Use of Oriental Aesthetics in Modern Design

The hierarchy of our traditional culture used in modern design mainly consists of the following

three stages, the lowest pattern level, the form level which embodies the style, and the meaning level which is centered on the way inheritance. The lowest level is the simple stacking of pattern motifs, which is relatively shallow, such as the simple copying and pasting of motifs on the surface of products, or the visualization of ancient image buildings, etc., into decorations, rings, and so on. The form level is the extraction and application of style, such as the soot of the Changxin Palace Lamp flowing into the body along with the cuffs of the maidservants, which is a clever combination of function and form, while modern design, such as Alessi's "Qing Palace Series" seasoning cans knowledge of pure imitation of the shape of several Chinese elements in the order of combining and matching with the righteousness of the level of the manner of the traditional Chinese culture, a reflection of the deeper connotations. The embodiment of the deeper connotation of this design with the traditional culture, both a cultural process of dissemination, there is a certain meaning of the process, is a deeper level of use.

4. THE USE OF ORIENTAL AESTHETICS IN MODERN DESIGN CASES

The Paper Industry Umbrella Lamp uses the traditional oil-paper umbrella craft (as shown in "Figure 1"), and the hanging lamp is designed with pulling and tugging as the interaction method, with semantic design at the switch, which can instruct the user to operate, and it has similarities with Paul Henningsen's PH lamp in terms of the design and modeling, which reduces the direct light and increases the reflective light, to show the romance of the craftsmanship under the fusion of East and West. The production process of the Paper Industry Umbrella Lamp reflects the respect and inheritance of traditional craftsmanship. Firstly, the craftsmen use high-quality bamboo materials, which are carefully selected and cut to create the skeleton of the umbrella frame. Then, specially treated oiled paper is carefully covered over the umbrella frame to ensure that each sheet is taut and even. In terms of design, the Paper Industry Umbrella Lamp is not just a lighting tool, but also a reflection of an attitude towards life. The designer skilfully combines modern simplicity with traditional elements, making the lamp a perfect balance between use function and aesthetic value. Its soft light casts a warm and hazy halo through the oil paper, adding warmth and serenity to the home environment. In addition, the structural design of

the Paper Industry Umbrella Lamp is also quite ingenious. The switching mechanism of the umbrella lamp is cleverly hidden in the umbrella handle, users only need to gently rotate the umbrella handle to achieve the light on and off. This design not only facilitates the user's operation but also maintains the overall beauty and harmony of the lamp. In terms of environmental protection, the Paper Umbrella Lamp also performs well. Thanks to the use of renewable bamboo and

biodegradable oil paper, the lamp can be completely returned to nature at the end of its service life without burdening the environment. The Paper Industry Umbrella Lamp is not only a piece of lighting equipment with practical value, but also a piece of artwork that combines traditional craftsmanship with modern design, and environmental protection concepts with life aesthetics. It not only illuminates the space but also lights up people's desire for a better life.



Figure 1 Paper industry umbrella lamp.

As shown in “Figure 2”, the moon phase lamp vividly embodies the moon phase of the changes in the yin and yang and round and short, China was an ancient agricultural country, in the long process of historical development, our ancestors provided us with and retain a lot of good traditional culture and intangible cultural heritage, but with the passage of time and the evolution of history as well as the interference of a variety of other reasons, this ancient civilization will be along with the history of the era of dynastic changes and gradually hidden or disappeared. However, as time passes and history evolves and is disturbed by various other reasons, this ancient civilization will also disappear with the change of dynasties in the historical era or disappear gradually. So the calendar is a part of Chinese history, the calendar was by our ancient ancestors and working people, to record the agricultural labor process of the seasonal stage and the establishment of the calendar system, to the sun and the moon's yin and yin and round and round the change rule of the moon phase as a reference basis, and our traditional festivals are also based on the calendar of the date of the change of the rule of the

law, so the evolution of the moon and the change of the manifestation of the calendar to express the date of the change of the rule of the law is simple and natural. The law of change is simple and natural. The application of this lamp combines the transformation of light and integrates the laws of the lunar phases, accurately corresponding to the changes from the new moon to the full moon, and back to the new moon, reflecting the waxing and waning of the moon. It uses the changing expressions of the lunar phases to provide people with a correct understanding and perception of the calendar, thus allowing the study of the calendar to be preserved not only in human memory.



Figure 2 Moon phase lamp.

5. CONCLUSION

The deep heritage of oriental aesthetics is not only limited to patterns, modeling, and other surface forms but also contains a wealth of philosophical ideas, cultural meaning, and emotional experience. The application of this aesthetic concept in modern design not only promotes the inheritance and innovation of traditional culture but also realizes the organic fusion of tradition and modernity, East and West. Starting from the anatomy of thinking perspective, integrating the strategies of traditional modeling and form, function and traditional use, cultural elements extraction, and modern product transformation into modern design can achieve an effect where one plus one is greater than two. At the same time, modern excellent design cases demonstrate how oriental aesthetics is revitalized in modern design, enhancing the aesthetic value of the product and endowing it with deep cultural connotations and environmental protection concepts. With the deepening of globalization and the enhancement of people's cultural self-confidence, the use of oriental aesthetics in modern design will become more extensive and in-depth. Designers should continue to excavate and inherit the essence of traditional culture, and at the same time be brave enough to innovate and combine traditional elements with modern design concepts to create more design works with Chinese characteristics, the spirit of the times, and international influence. In this way, not only can the excellent traditional Chinese culture be better passed on and carried forward, but it also contributes to promoting the diversity and prosperity of world culture.

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