

Contemporary Presentation of Oriental Aesthetics: Cultural Genes and Design Methodology of Neo-Chinese Style Product Design

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Abstract

As an important form of contemporary presentation of Oriental aesthetics in the design field, the neo-Chinese style has formed a unique cultural expression through the creative transformation and innovative development of traditional aesthetic elements. This paper deeply explores the three major cultural genes of neo-Chinese style product design—the artistic conception creation of "blank space", the vitality expression of "vitality and spirit", and the sense of order of "symmetry and balance", and systematically analyzes the modern translation paths of these traditional aesthetic elements in design practice. Research shows that neo-Chinese design has realized the organic integration of traditional culture and modern design through a methodological system including element extraction and reconstruction, material innovation and craft integration, scene adaptation and function optimization. This paper further summarizes the operable framework of neo-Chinese design methodology, and puts forward prospects for its cultural depth enhancement and digital technology integration path in future development, providing theoretical reference and practical guidance for contemporary design practice.

Keywords

Neo-Chinese style; Oriental aesthetics; Cultural genes; Design methodology; Blank space; Vitality and spirit

1. Introduction

Driven by the dual forces of global cultural integration and local cultural awareness, the neo-Chinese style, as a design paradigm integrating traditional Oriental aesthetics with modern design language, has emerged in the design field in China and even around the world in recent years. This style is not only an inheritance and tribute to traditional Chinese culture, but also an innovative interpretation and practice of Oriental aesthetics in contemporary society. Spanning multiple fields such as architecture, interior design, furniture, clothing, and jewelry, the neo-Chinese style has formed a unique design system and aesthetic language, becoming an important car-

rier for the modernization of Oriental design philosophy.

The formation and development of the neo-Chinese style are rooted in China's profound cultural soil. As early as the 1990s, Chinese designers began to try to integrate traditional cultural elements such as weaving mortise and tenon, Danqing ink wash, and patterns into architectural and furniture design, expressing tribute to traditional Oriental culture through spatial design with Chinese aesthetics. In major events such as the 2008 Beijing Olympic Games and the 2010 Shanghai World Expo, traditional Chinese cultural elements were presented through symbolic modern design language, bringing Chinese aesthetics further into public view. With the improvement of China's comprehensive national strength and international discourse power, the younger generation's sense of identity with traditional Chinese culture has significantly enhanced, and their conscious awareness of inheriting Chinese cultural genes and telling Chinese stories has become stronger. This external expression of cultural confidence has become an important driving force for the vigorous development of the neo-Chinese style.

Academic research on the neo-Chinese style has gradually shifted from initial style description to in-depth analysis of cultural genes and construction of methodology. Li Shengxuan, in her research on the expression forms of "neo-Chinese" interior furnishings based on traditional culture, analyzed the expression forms of traditional Chinese cultural implications and aesthetic thoughts in traditional interior furnishing art, pointing out that the philosophical thoughts of Zhouyi, Confucianism, Taoism, and Buddhism are the essence of traditional Chinese culture, and the resulting traditional psychological and aesthetic culture has influenced the traditional aesthetic consciousness of the Chinese people. Gong Mei explored the integration path of regional culture and neo-Chinese furniture design in her research on neo-Chinese furniture design based on Qilu culture, providing ideas for the differentiated development of neo-Chinese design. In addition, other scholars have discussed the integration of the traditional concept of "blank space artistic conception" in modern neo-Chinese style interior design and the existence and evolution of "vitality and spirit" in neo-Chinese landscape forms, all reflecting this trend.

However, existing research mostly focuses on specific design fields, lacking a systematic summary of cross-field methodology for new product design. This paper aims to comprehensively analyze the presentation of the neo-Chinese style in product design from the dual perspectives of cultural genes and design methodology, explore the contemporary translation paths of traditional aesthetic elements such as blank space, vitality and spirit, and symmetry, and construct an operable design method system, providing new ideas for the theoretical research and design practice of the neo-Chinese style.

2. Cultural Genes of Neo-Chinese Style Products

The aesthetic characteristics of neo-Chinese design originate from profound Orien-

tal philosophy and artistic traditions, and its core cultural genes can be summarized into three aspects: the artistic conception creation of "blank space", the vitality expression of "vitality and spirit", and the pursuit of order of "symmetry and balance". These genes not only constitute the aesthetic foundation of neo-Chinese design, but also provide direction guidance for its innovation in the modern context.

2.1. Artistic Conception Creation of "Blank Space"

In traditional Chinese art, "blank space" is far more than a simple blank; it is an artistic conception creation technique of "using absence to surpass presence" and an aesthetic strategy that triggers infinite imagination of the viewer. The blank space technique in Chinese painting expresses unique artistic characteristics through the handling of virtual and real relationships and some basic compositions. In neo-Chinese product design, blank space has expanded from the two-dimensional field of painting to the three-dimensional material entity and space creation, becoming an important technique for shaping product temperament.

Blank space in neo-Chinese design is mainly manifested in two forms: one is the virtual and real handling of physical space, and the other is the simplification and selection of visual elements. In the field of interior design, blank space is achieved through large areas of blank walls, simple furniture layout, and appropriate negative space. "Every empty space without paintings becomes a wonderful scene", endowing the space with a more profound imaginative dimension through large areas of blankness. In the Xi'an Zhonghai Yunshui Guanyuan project, the design team carried out modern translation of Song Dynasty paintings, integrated the classical viewing method of "scenery changes with steps" into the garden tour route by using elements such as window lattice framing and light boat stone scenery, creating a dynamic space with a sense of breathing and shelter. This kind of blank space is not empty, but through careful space organization, it guides people to feel the generation of artistic conception in the flowing experience.

In the field of product design, the blank space technique has also been creatively applied. Taking jewelry design as an example, Ma Rui's "Magnolia Blossom" collar highlights the warm texture of Hetian white jade with a minimalist structure. A large number of blank space treatments make the work contain rich imagery in simplicity, showing the implicit aesthetics of "jade is silent but touching". This kind of blank space treatment is not a simple omission, but through the clever balance of positive and negative space, it guides the viewer's sight and imagination, making the product a carrier of emotional expression.

It is worth noting that neo-Chinese blank space is not a simple subtraction, but a carefully calculated aesthetic creation. On the one hand, it meets the needs of modern people for a simple life; on the other hand, it continues the aesthetic ideal of traditional literati pursuing tranquility and transcendence. The application of this blank space aesthetics in product design makes the artifacts not only meet functional needs, but also become a carrier for spiritual refuge, realizing the artistic concep-

tion transmission of "the brush has not arrived, but the spirit has already permeated". As mentioned in "An Analysis of the Integration and Application of the Traditional Concept of 'Blank Space Artistic Conception' in Modern Neo-Chinese Style Interior Design", after the popularity of the modern neo-Chinese style, the traditional concept of "blank space artistic conception" has become more prevalent, gradually becoming a mainstream of this style's design, and is favored and applied by people.

2.2. Vitality Expression of "Vitality and Spirit"

Xie He of the Southern Qi Dynasty put forward "vitality and spirit" as the first of the six painting methods in "Record of the Classification of Ancient Paintings", which became an important criterion for evaluating Chinese art. This concept emphasizes that works of art should contain inherent vitality and spiritual rhythm, surpass the constraints of form, and directly reach the essence of things. In neo-Chinese product design, "vitality and spirit" are transformed into the pursuit of the inherent spirituality and dynamic beauty of products, making static objects present the dynamism of life and the tension of emotion.

The realization of "vitality and spirit" in neo-Chinese design is often achieved through the flow of lines, the contrast of materials, and the guidance of space. Designer Huang Siyun, in her "Virtual and Real Danqing" series of clothing, used programming algorithms and 3D printing technology to create clothing forms with a sense of flow and growth, imitating the inherent laws of bamboo joint growth and rock texture in the natural world, and achieving a balance between artificial order and natural spirituality. This kind of design is no longer satisfied with the simple replication of traditional elements, but tries to capture the natural vitality and spirit, endowing the works with a stronger sense of life. It is worth noting that although iconic Chinese elements such as mandarin buttons and cross collars of "neo-Chinese style" were not adopted in the fashion show, the extraction of the inherent meanings of bamboo joints, rock slabs, etc. in traditional Chinese culture, as well as the artistic translation of elements such as the folded landforms of the Miaoling Mountains in her hometown, the magnificent green mountains and forests, the rustling of bamboo leaves, and the low-flying dragonflies, reveal the creation philosophy of "respecting heaven and cherishing things".

The translation of "vitality and spirit" in modern design is also reflected in the excavation of the vitality of materials. Ma Rui's jewelry work "Pine Cone and Orchid" interprets the supreme state of "harmony in diversity" in Chinese philosophy through the material contrast between suet white jade and gold inlaid diamonds. The warmth of white jade and the brilliance of diamonds form a subtle dialogue, and different textures communicate equally, practicing the Oriental ideal of "all things grow together without harming each other". The flow of vitality and spirit between these materials makes the product no longer a simple composition of substances, but an emotional entity carrying philosophical thinking, realizing the leap from practical function to spiritual expression.

In the field of space design, "vitality and spirit" are manifested in the introduction of natural elements and the creation of dynamic experiences. The Xi'an Zhonghai Yunshui Guanyuan project gently brushes the meridians of the space through a "flexible axis". It does not deliberately emphasize the symmetry of power, but undulates naturally like breathing, leading to a life rhythm that can be traveled, felt, and immersed in. The design team simulated the terrain of Zhongnan Mountain by stacking micro-topography, creating a dynamic space with a sense of breathing and shelter, making time soft here, and history and the present quietly blending. The home is in the painting, and people also become part of the scenery. This design thinking transcends the imitation of form, captures the "cloud and water zen mind" in the spirit of Song Dynasty literati with a simple and elegant modern language, and realizes a resonance across time and space.

2.3. Sense of Order of "Symmetry and Balance"

The beauty of symmetry has a long history in traditional Chinese architecture, artifacts, and clothing. From the central axis layout of the Forbidden City to the pairs of folk artifacts, it reflects the aesthetic pursuit of balance and harmony. This kind of symmetry is not only related to visual balance, but also contains the yin-yang concept and heaven and earth order in traditional Chinese philosophy. However, the symmetry in neo-Chinese design is not a mechanical replication, but seeks subtle changes on the basis of following the basic symmetry principles, injecting vivid interest into the regularity.

The contemporary evolution of neo-Chinese symmetry is manifested in the transformation from "absolute symmetry" to "relative balance". In modern home design, spaces often use symmetrical layouts to create a solemn and stable sense, but avoid rigidity and monotony through differentiated handling of materials, colors, or details. For example, a living room may have Ming-style round-back chairs placed symmetrically, but asymmetric ink paintings are used for wall decoration, seeking changes in order and injecting vitality into stability. In a residential project in Guandu District, Kunming, the designer followed the Chinese-style symmetry, which is elegant and appropriate. Under the rendering of lighting, people can feel the spirit of all things and coexist with nature. The furnishings also change from the original scattered state. Simple logs and linen fabrics construct a plain and real residence with pure colors and surface textures, which is overall transparent and smooth, confirming the consistent principle of restrained balance in design.

Symmetry techniques have different manifestations in different design fields. In clothing design, the Jingsifang brand's works at the 2025 Fashion Week used traditional Chinese symmetrical patterns on the basis of Western-style pattern making, creating ancient architectural complexes such as the Yellow Crane Tower through hand-beaded embroidery, maintaining visual balance in the integration of virtual and real. In furniture design, the U+ brand draws on the ritual system thought in Qilu culture, maintaining general symmetry in furniture shapes, but integrating natu-

ral imagery in details, breaking the formality of strict symmetry, and reflecting the aesthetic wisdom of "symmetrical but not rigid". This modern interpretation of the symmetry concept not only retains the traditional sense of order of integrity, but also meets the contemporary aesthetic pursuit of freedom and change, becoming a typical example of the integration of tradition and modernity in neo-Chinese design.

3. Methodology System of Neo-Chinese Design

On the basis of identifying the cultural genes of neo-Chinese design, through systematic analysis of contemporary design practices, a set of operable design methodology systems can be summarized. This system covers the whole process from element extraction, craft integration to scene innovation, providing practical guidance for designers.

3.1. Modern Translation of Traditional Elements

The modern translation of traditional elements is the core link of neo-Chinese design. Its purpose is to extract classical aesthetic elements from their original historical context and reinterpret them through modern design language, so that they retain the Oriental charm while meeting contemporary aesthetic needs. This process mainly includes two techniques: abstract simplification, and element deconstruction and reconstruction.

Abstract simplification is a process of refining traditional shapes, retaining their spiritual essence rather than form replication. The minimalist lines of Ming-style furniture have been inherited by many neo-Chinese brands. For example, modern neo-Chinese chairs may retain the curved beauty of the Ming-style "S-shaped backboard", but abandon complicated carvings. Through material innovation and structural optimization, they not only continue the traditional humanistic spirit, but also improve the comfort of use. In "Detailed Explanation of Interior Decoration Styles: Neo-Chinese", the author points out that the design concepts of the neo-Chinese style include "removing complexity and luxury, following simplicity" and "not adhering to form, not departing from form". This design thinking emphasizes the modern interpretation of traditional forms, not simply replicating traditional shapes, but extracting their spiritual core and re-expressing them with contemporary language.

Element deconstruction and reconstruction is to break traditional symbols and reorganize them to create a new visual language. In the "Nomadic Apocalypse" series, ZIFEI WANG deconstructed classic elements such as scroll grass patterns, kui dragon patterns, and lotus flowers from the Yungang Grottoes, and reorganized them through mixed techniques such as Su embroidery, hand painting, printing, and 3D printing, pointing to futuristic expression in the depth of history. This design method is not a simple use of tradition, but through creative reorganization, it makes traditional elements radiate vitality in a new context.

The key to the success of the modern translation of traditional elements lies in grasping the balance between spirit similarity and form similarity. Over-emphasizing form similarity will lead to rigid and outdated design, while completely ignoring form similarity will lose the recognizability of tradition. Neo-Chinese design should boldly use modern modeling language on the basis of respecting the traditional spirit, realizing the aesthetic effect of "the meaning arrives without the form". As pointed out in "Detailed Explanation of Interior Decoration Styles: Neo-Chinese", the design concept of the neo-Chinese style is "integrating the ancient and the modern, pioneering and innovating", realizing modern transformation in the creation of spatial artistic conception inheriting the traditional context.

3.2. Craft Integration and Material Innovation

Another important methodology of neo-Chinese design is the organic integration of traditional crafts and modern technology. This integration not only expands the expression space of design, but also injects new vitality into traditional culture. At the 2025 China International Fashion Week, many brands showed innovative achievements of combining technology with traditional crafts, presenting the distinct characteristics of "tech neo-Chinese style".

The combination of digital technology and traditional crafts has become an important trend in neo-Chinese design. The Jingsifang brand, in its "Clear Sky Layered Realm · Song Rhyme Oriental" series, on the basis of inheriting Song Dynasty kesi, cloud brocade, and Song brocade crafts, introduced 3D three-dimensional intelligent manufacturing technology to assist design. With the fabric selection of velvet and gold thread carved flowers, the cutting design of leather upturned corner camisoles, and the matching of digital printing, it created a tech neo-Chinese style with both modern sense and futuristic sense. This technology integration not only improves design efficiency, but also opens up expression dimensions that are difficult to achieve with traditional crafts. Similarly, in the "Virtual and Real Danqing" series, designer Huang Siyun, in addition to dyeing, pleating, gilding and other treatments on traditional fabrics, endowed the clothing with a sense of story after natural action through physical polishing or chemical burning of natural media such as purple bamboo, plants, fruit shells, raw ore magnetite, and copper. The technological empowerment of clothing through 3D printing, programming algorithms, etc., conforms to the development trend of digital fashion under the "new quality productive forces", and writes a vivid fashion chapter with a stronger sense of flow and upward growth.

The dialogue between new materials and traditional materials enriches the tactile and visual experience of design. The FENGSAJIAN brand, in its "Three Generates All Things" series, comprehensively used intangible cultural heritage (ICH) crafts such as bean dyeing, pulp dyeing, bamboo weaving, and Miao embroidery, and innova-

tively adopted mulberry silk weaving, bright cloth making, Tujia brocade, flash steaming non-woven paper fabrics, etc., breaking the traditional fabric production methods, and realizing the equal dialogue between different material value systems. In the interplay of hierarchical color use, specially treated fabric textures, and traditional plant patterns, while the designer optimistically chanted the beauty of nature with bright colors, he cleverly incorporated earth colors such as reddish brown and brown coffee to encourage people to continue to delve into the unity of heaven and man.

The choice of sustainable materials reflects the contemporary practice of the traditional "unity of heaven and man" thought in neo-Chinese design. Many neo-Chinese furniture brands have begun to pay attention to the application of environmentally friendly materials. For example, bamboo is widely used due to its rapid regeneration characteristics, and natural wood wax oil replaces traditional chemical coatings to reduce environmental burden. Gong Mei proposed in "Research on Neo-Chinese Furniture Design Based on Qilu Culture" that neo-Chinese furniture should adhere to the principle of green sustainability, including the greenness of material selection, the environmental friendliness of the production process, and the recyclability of the use process. This material selection not only responds to modern ecological awareness, but also is in line with the concept of cherishing things and the concept of nature in traditional philosophy.

3.3. Scene Adaptation and Function Optimization

The success of neo-Chinese design is inseparable from the in-depth understanding and response to contemporary lifestyles. Through scene adaptation and function optimization, traditional aesthetics are truly integrated into modern daily life. This process has realized the key transformation of neo-Chinese design from "ornamental" to "practical", and from "ritualized" to "daily".

Scene segmentation and adjustment of element proportion are the core strategies for the wearability of neo-Chinese style. The Hongdu brand, in its 2026 Spring and Summer series, adopted the brand stratification concept to design differentiated products for different wearing scenes: daily cheongsams simplify decorative elements, professional clothing retains Chinese-style details but focuses on practicality, and diplomatic etiquette clothing strengthens traditional crafts and cultural symbols. This method of adjusting the design proportion according to scene needs has greatly expanded the wearing scope of neo-Chinese clothing, making it move from specific occasions to daily life. Similarly, at the 2025 China International Fashion Week, the Beautyberry brand focused on the important joyful scenes in Oriental culture such as weddings, further studies, and housewarming, with the simple and rich character "Xi" (joy) as the release theme, outlining the 2026 Spring and Summer fashion portrait. Under the guidance of the overall bold freehand brushwork lines, Chinese-style tailoring of the Republic of China period, suit patterns of yuppie gentlemen, and

harmonious acetate suits all adopted Chinese-style elements to varying degrees, confirming that neo-Chinese clothing is not a stylized dress with a single scene, but a fashion concept that adjusts the design proportion according to scene needs and is truly integrated into the daily dressing system of modern people.

The function optimization of Chinese-Western integration solves the contradiction between traditional Chinese furniture and modern lifestyles. Traditional Chinese furniture often ignores comfort due to overemphasis on ritual sense, while neo-Chinese furniture integrates ergonomic design on the basis of retaining Oriental aesthetics. In the renovation of a residential project in Kunming, the designer removed the original metal lattice windows on the first floor, and introduced outdoor scenery and light into the room through two floor-to-ceiling windows. With wood color and warm gray as the main tones, replacing the original dark furniture, carpets, etc., and changing the original scattered layout, matching hand-woven chairs with cowhide ropes for a semi-enclosed layout, making the living room more intimate and complete. The restaurant completely abandoned the original clumsiness and complexity, and injected more modern and relaxed attributes. The rattan dining chairs continue the softness of the living room, and the plain curtains guide the light. When the breeze blows, the dialogue between nature and space paints another quiet picture.

The functional transformation of cultural symbols is the deepening of scene adaptation. In the Xi'an Zhonghai Yunshui Guanyuan project, the design team not only realized full-age participation through windmill parks, under-forest care areas, and circular garden trails to meet the needs of each family member, but also promoted neighborhood interaction through spaces such as tea gardens and shared courtyards, strengthening the emotional connection of the community. This design thinking transforms the humanistic care in traditional culture into specific spatial experiences, making neo-Chinese design not only beautiful in form, but also optimized in function. As stated in the project description: "The days slow down and become a poetic journey accompanied by nature. Waking up to the singing of birds in the morning, resting under the shade of trees in the afternoon, and wandering in the garden with the setting sun in the evening—these seemingly ordinary moments are illuminated by the dialogue with nature".

4. Future Development Directions of Neo-Chinese Design

With the deepening of the national tide culture and the changes in the global aesthetic pattern, neo-Chinese design is facing new development opportunities and challenges. Based on the current practical achievements and trend analysis, neo-Chinese design may evolve towards two directions in the future: the excavation of cultural depth and the integration of digital technology, further enriching its theoretical system and practical performance.

4.1. Strengthening of Cultural Depth and Philosophical Connotation

Current neo-Chinese design has transcended the superficial use of symbols and gradually turned to the excavation of cultural depth and philosophical connotation. This trend will be further strengthened in the future, manifested in the deeper interpretation and creative transformation of regional culture and philosophical thoughts.

The innovative expression of regional culture will become an important path for the differentiation of neo-Chinese design. Taking the research on neo-Chinese furniture based on Qilu culture as an example, the "ritual system" thought in Confucian culture and the unique "lotus culture" in Shandong region have formed a unique aesthetic expression through combination with modern design language. Gong Mei pointed out in her research that the rich connotation and profound emotionality of Qilu culture can provide unique cultural resources for neo-Chinese furniture design. This kind of design innovation based on regional culture, on the one hand, avoids the homogenization tendency of neo-Chinese design, and on the other hand, enriches the cultural diversity of Chinese design. In the future, we are expected to see more neo-Chinese designs based on different regional characteristics such as Qin culture, Chu culture, and Jiangnan culture, forming a situation of a hundred flowers blooming.

The contemporary interpretation of philosophical thoughts will further deepen the spiritual connotation of neo-Chinese design. Ma Rui's jewelry design interprets the supreme state of "harmony in diversity" in Chinese philosophy through works such as "Pine Cone and Orchid". These works prove that neo-Chinese design can transcend decorative functions, become a carrier of philosophical thinking, and provide spiritual nourishment for contemporary people. In the future, neo-Chinese design should dig deeper into philosophical thoughts such as Confucianism's "moderation", Taoism's "nature", and Buddhism's "zen", and transform them into perceptible and experiential design language. As Dang Ning pointed out in "The Collision of Tradition and Modernity Creates 'Neo-Chinese' Aesthetic Experience", the "newness" of "neo-Chinese" aesthetics is the innovation of the cultural core of the Chinese nation with a history of 5,000 years, the renewal of traditional Chinese aesthetics pursuing modern expression, and the innovation of excellent traditional Chinese culture continuously enriching and reforming itself.

The living inheritance of ICH crafts will also be an important direction of neo-Chinese design. The innovative cases such as Nantong blue calico and Suzhou embroidery displayed in the Jiangsu Cultural Exchange Exhibition Area of the 2025 China International Import Expo show the successful path of ICH crafts gaining market recognition through modern expression. The FENGSAJIAN brand, in its "Three Generates All Things" series, took the light paper-cut art as the narrative starting point, and comprehensively used ICH crafts such as bean dyeing, pulp dyeing, bamboo weaving, and Miao embroidery to endow modern clothing with new life. In a deeper sense, "Three Generates All Things" concretely deconstructs the symbi-

otic relationship between heaven, earth, and human beings in the "Tao Te Ching" with modern design language, and uses ICH techniques to pull cultural symbols out of shallow pattern replication, realizing the contemporary translation of Oriental aesthetic cultural genes in the process of promoting Chinese cultural symbols from "heavy" to "light". This living inheritance model makes traditional culture no longer a specimen in museums, but an organic part of contemporary life.

4.2. Integration of Digital Technology and Intelligent Production

The development of digital technology has brought unprecedented innovation space for neo-Chinese design, reshaping the appearance of neo-Chinese design in all aspects from production processes to user experience.

The application of digital manufacturing technology will redefine the production processes of neo-Chinese products. The 3D three-dimensional intelligent manufacturing technology used by the Jingsifang brand and the 3D printing process applied by the ZIFEI WANG brand have shown the potential of digital production in neo-Chinese design. With the progress of technology, the boundary between personalized customization and large-scale production will gradually blur. Consumers can participate in the design process and obtain unique neo-Chinese products that meet industrial quality standards. Designer Huang Siyun, in her "Virtual and Real Danqing" series, used programming algorithms and 3D printing technology to create clothing forms with a sense of flow and growth, showing how digital technology can enhance the expressiveness of design. The application of this digital manufacturing technology not only changes the production method of products, but also expands the creative boundary of design, enabling traditional aesthetic elements to be presented in an unprecedented form.

The innovation of interactive experience will expand the functional boundary of neo-Chinese products. In the Jiangsu Exhibition Area of the 2025 China International Import Expo, the AI digital human "Su Xiaomei" served as a virtual guide, answering technical questions smoothly and displaying clothing details in 360 degrees. This kind of interactive experience may become a standard configuration of neo-Chinese products in the future. Through augmented reality technology, a piece of neo-Chinese furniture may contain hidden digital content. Users can scan it with their mobile phones to learn about its cultural connotation, production process, and even the historical story behind it, making the product a carrier of cultural education. Dang Ning pointed out in her article that in the digital age, "neo-Chinese" aesthetics need to break the inherent cognitive boundaries, extract the digital genes of Oriental aesthetics with modern design language, develop five-sense interactive aesthetic experience scenes based on embodied intelligence, expand the diverse carriers of "neo-Chinese" aesthetics, and strengthen the inclusiveness and richness of Oriental aesthetics.

The combination of intelligent production and sustainability will respond to the

consumption needs of the new era. As consumers pay increasing attention to environmental protection and sustainability, neo-Chinese design needs to combine traditional wisdom with modern technology to create more green and environmentally friendly products. Gong Mei proposed in "Research on Neo-Chinese Furniture Design Based on Qilu Culture" that neo-Chinese furniture should adhere to the principle of green sustainability, including the greenness of material selection, the environmental friendliness of the production process, and the recyclability of the use process. Digital technology can help optimize material use, reduce waste, and make recycling more convenient. For example, through parametric design, the use of materials can be accurately calculated to achieve "zero waste" production; through blockchain technology, the life cycle of products can be tracked to promote the development of a circular economy. This combination of intelligent production and sustainability not only responds to the environmental demands of modern society, but also is consistent with the "unity of heaven and man" thought in traditional Chinese philosophy.

5. Conclusion

As a concentrated presentation of Oriental aesthetics in the contemporary era, the value of neo-Chinese style lies not only in creating a number of products with market influence, but also in successfully constructing a dialogue mechanism between tradition and modernity, East and West, and theory and practice. By analyzing the three major cultural genes and design methodology system of neo-Chinese style products, this paper reveals the cultural logic and practical path behind it.

The rise and evolution of neo-Chinese design reflect the enhancement of contemporary Chinese cultural confidence and the maturity of aesthetic awareness. It proves that traditional culture is not a static legacy, but a living tradition that can keep pace with the times and continuously innovate. Through the modern translation of traditional aesthetic concepts such as blank space, vitality and spirit, and symmetry, neo-Chinese design not only retains the spiritual core of Oriental aesthetics, but also makes it radiate new vitality. At the same time, through methodologies such as the modern translation of traditional elements, craft integration and material innovation, and scene adaptation and function optimization, neo-Chinese design has successfully integrated traditional culture into contemporary life, meeting the functional needs and aesthetic expectations of modern people.

Looking forward to the future, the development of neo-Chinese design needs to be further deepened in two directions: cultural depth and technological innovation. At the cultural level, we should further explore the connotation of regional culture and philosophical thoughts, avoiding the homogenization and superficiality of design; at the technical level, we should actively embrace digital technology and intelligent production, expanding the expression space and production efficiency of design. At the same time, neo-Chinese design should also pay attention to sustainability and

social responsibility, making design not only beautiful and practical, but also in line with the requirements of ecological civilization and social harmony.

In the contemporary context of the interweaving of globalization and localization, through the contemporary presentation of Oriental aesthetics, neo-Chinese design not only provides a material carrier for Chinese people's cultural identity, but also contributes unique Oriental wisdom to world design. The future neo-Chinese design should continue to deepen the research on traditional aesthetics, maintain an open and inclusive innovative attitude, and construct a more plump and in-depth contemporary Chinese design narrative in the interaction between practice and theory.

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