



ORIENTAL AESTHETIC DESIGN OF CHINESE FILMS



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The passage of time will tell you a lot of truth, only they can save themselves, I can become anyone I want to be, do not have to envy anyone, not dependent on anyone, I wish my own future road all the way to flowers step by step prosperity, the dead wood in the spring everything from the wish.

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Abstract

This study provides a new perspective for understanding and evaluating Chinese films. The research involves in-depth analysis of the embodiment of oriental aesthetics in Chinese films. The study aims to not only better understand the cultural connotations and artistic characteristics of Chinese film, but also to evaluate its position and contribution in global cinematic art. The researcher selects three highly representative Chinese classic films with oriental aesthetic designs as research objects and applies the oriental aesthetic designs of the studied Chinese films to five design projects, including posters, bookmarks, postcards, film tickets and paper bags. More people will be exposed to and understand the oriental aesthetic designs of Chinese films and appreciate them with the right vision. The results of academic research will also inspire film creation. In conclusion, this study delves into the oriental aesthetic design in Chinese films, providing a better understanding of how film as an art form interacts with specific cultural contexts. More people will be able to access and understand the oriental aesthetic design of Chinese films, appreciating it with the right perspective.

(Total 77 pages)

Keywords: Oriental Aesthetic, Chinese Films, Product design, Visual Design

Student's Signature..... Thesis Advisor's Signature

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Chapter 1

Introduction

1.1 Background of the Problem

Since its inception, the art of Chinese film has incorporated a deep oriental cultural heritage and unique aesthetic pursuits. The incorporation of traditional Chinese culture and aesthetics into film production entered the period after the founding of New China, while continuing to carry forward traditional aesthetics, it also began to explore the combination of socialist realism and traditional Chinese aesthetics. Film productions focused more on reflecting social reality, while also borrowing production styles from Soviet and Eastern European film. However, even under these circumstances, the influence of Eastern aesthetics remained deeply rooted, as reflected in the delicate portrayal of natural harmony, social order, and the emotions of the characters.

After the reform and opening up, Chinese film ushered in a new stage of development. The gradual opening up of the film market has given Chinese films the opportunity to come into contact with more diversified international film styles, and at the same time, they are faced with the challenge of the convergence and fusion of traditional and modern, oriental and western aesthetics. Contemporary Chinese film, while absorbing Western filmic techniques and narrative approaches, still strives to maintain the characteristics of Eastern aesthetics. This unique aesthetic style is not only reflected in the visual expression, but also profoundly influences the choice of theme, narrative structure and characterization of the film.(Li, 2006).

The evolution of Chinese film is not only a transformation of technology, but also a reflection of Chinese culture and social concepts. From silent to sound, from black-and-white to color, it records the changes in Chinese culture and the far-reaching influence of oriental aesthetics.

The development of Chinese films is an important part of China's cultural and artistic development. Since the introduction of the first film after the founding of New China in 1949, Chinese films have experienced the transformation from silent films to sound films, and from black-and-white to color, and at the same time witnessed the profound changes in Chinese society and culture. In this process, Oriental aesthetics, as an important part of Chinese culture, has had a profound influence on Chinese films.(Li, 2006).

Oriental aesthetics originated from ancient Chinese philosophical thinking and artistic traditions, emphasizing natural harmony, far-reaching moods, and emotional introspection. This unique concept of aesthetics is not only reflected in the narrative style and choice of themes, but also profoundly influences the visual language and aesthetic expression of films. With the advancement of globalization and the development of cultural pluralism, Chinese films are facing the challenge of how to innovate and internationalize while inheriting traditional aesthetics.

Not only should we extract the cultural connotation, emotional expression and aesthetic concepts that only belong to the Orient from the Oriental aesthetic design of Chinese films, but also use the product design to express the Oriental aesthetics of the Oriental aesthetics in a deeper and richer way to show the Oriental aesthetics of the design of the Oriental aesthetics of Chinese films. Convey the unique charm of oriental aesthetics, enhance the artistic value and market competitiveness of the product. Apply the researched oriental aesthetic design of Chinese films to product design projects. Although the target group of product design is film lovers who love the oriental aesthetics of Chinese films, but more let more people get in touch with and understand the oriental aesthetic design of Chinese films, appreciate it with the right vision, and let the results of academic research inspire film creation.

1.2 Research Questions

1.2.1 What kind of oriental aesthetic cultural connotation and design does Chinese film embody?

1.2.2 What is the foundation and core of Chinese film studies based on the world?

1.2.3 How can Eastern aesthetics be integrated or contrasted with Western film aesthetics in modern Chinese films?

1.2.4 How does Eastern aesthetics in Chinese films affect the acceptance and evaluation of international audiences?

1.3 Research Objectives

1.3.1 To study oriental aesthetic in modern Chinese films (1990-2023)

1.3.2 To design the film products which applied oriental aesthetics in modern Chinese film (1990-2023)

1.4 Research Theory

In the history of Chinese film, there have been many excellent films, in which the Chinese elements and oriental aesthetic mood presented occupy an important position in film and television, whether it is the intuitive experience of color or the kernel of cultural mood, it is an audio-visual feast of oriental aesthetics that has been praised by everyone. Image as a carrier of cultural symbols, the artistic reproduction of cultural roots is also one of the inspirations for creation.

1.4.1 Aesthetics: The aesthetic theories within the oriental aesthetics of Chinese films, such as the concept of "mood" in traditional Chinese painting and the concept of "vividness" in calligraphy, are used to analyze the composition, use of color, and creation of mood in Chinese films. Taking specific films as an example, such as the mood and emotional expression of the images in *Crouching Tiger, Hidden Dragon*, the interpretation of the color contrasts and imagery symbols used in the film reveals the oriental aesthetic elements embedded in them. By comparing the landscape mood in classical Chinese paintings with the scene layout in films, we can see how Chinese

films draw on the aesthetic concepts of traditional paintings to create unique visual effects.

1.4.2 Product design theory: User experience design can be applied in product design to analyze the influence of various elements of Chinese films on the audience's perception and emotional experience during the film watching process. Through user research and emotional design theory, we can understand the audience's preference for plot development, characterization, audio-visual effects, etc. Like the analysis of character emotional expression and music atmosphere creation in the film *Farewell My Concubine*, we can explore how to touch the audience's emotional resonance with the help of emotional design theory. And then understand the design and improvement of film production in these aspects.

1.4.3 Film Studies: Film studies can use the methods of film theory to analyze the characteristics of Chinese films in terms of narrative structure, photography technology, music scoring, etc.. Through the study of director's style, film themes and cultural background, for example, director Stephen Chow's image style is humorous, and director Jackie Chan's style and theme is based on the story of family and national sentiment and world peace, with kung fu martial arts elements attached throughout, it can reveal the uniqueness of Chinese films in terms of oriental aesthetic design, as well as its influence and contribution to the global film culture.

These theories will be realized in film making through a variety of film languages such as photography, sets, color use, music, rhythm and editing.

1.5 Research framework

Table 1.1 Research framework (table) Research Outcome or Expectation

Research Objectives	Research Questions	Research Methodologies	Research Results
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Table 1.1 Research framework (table)Research Outcome or Expectation (continued)

To study oriental aesthetic in modern Chinese films (1990-2023)	<p>What kind of oriental aesthetic cultural connotation and design does Chinese film embody?</p> <p>How can Eastern aesthetics be integrated or contrasted with Western film aesthetics in modern Chinese films?</p>	<p>Literature review</p> <p>Investigation</p>	<p>Analyze the cultural connotation and design techniques of oriental aesthetics reflected in Chinese films.</p> <p>Provide inspiration for the future innovative development of Chinese films</p>
To design the film products which applied oriental aesthetics in modern Chinese film (1990-2023)	<p>What is the foundation and core of Chinese film studies based on the world?</p> <p>How does Eastern aesthetics in Chinese films affect the acceptance and evaluation of international audiences?</p>	<p>Literature review</p> <p>Investigation</p>	<p>The product design is based on Chinese films with representative oriental aesthetics. It will help enhance the international communication power of Chinese films and enhance the international popularity and influence of Chinese films.</p>

It will provide in-depth insights into understanding Oriental aesthetics in modern Chinese film, as well as practical guidance for the future innovative development of Chinese film. By dissecting its cultural connotations and design

techniques, as well as exploring its impact on international audiences, we can better recognize the unique position and important role of oriental aesthetics in Chinese film. At the same time, by designing film products using oriental aesthetics, it is expected to strengthen the influence and competitiveness of Chinese films in the international arena and promote the prosperity of the Chinese film industry.

1.6 Research Expectation

This study will provide a new perspective for understanding and evaluating Chinese films. Through in-depth analysis of the embodiment of oriental aesthetics in Chinese films, we will not only be able to better understand the cultural connotations and artistic characteristics of Chinese films, but also be able to evaluate its position and contribution in global film art. This is crucial for promoting Chinese films and enhancing its recognition and influence in the international arena.

Secondly, this study will explore the cultural identity and innovation of Chinese films in the context of globalization. At present, in the increasingly competitive global film market, how Chinese films can create internationally appealing works while maintaining the essence of traditional aesthetics is an issue that deserves in-depth exploration. Studying the oriental aesthetic design of Chinese films not only helps us to better understand the development trajectory of Chinese films, but also provides insights for their future innovative development.

Furthermore, this study is of great significance in promoting international cultural exchanges. In the current context of global cultural pluralism, it is very important to understand and respect the aesthetic concepts of different cultures. By analyzing the oriental aesthetic design of Chinese films, it can provide a bridge for international audiences to understand and appreciate Chinese culture. This will not only help to enhance the international communication power of Chinese films, but also help to promote understanding and respect among different cultures.

Researcher will also select three highly representative Chinese classic films with oriental aesthetic design among the research objectives and extract the oriental aesthetics for product design

Apply the researched oriental aesthetic designs of Chinese films to five design projects: posters, bookmarks, postcards, film tickets and paper bag. Let more people get in touch with and understand the oriental aesthetic design of Chinese films, appreciate them with the right vision, and let the results of academic research inspire film creation. The reasons for choosing these five products are, respectively, that posters can demonstrate the core theme and visual style of a film. Bookmarks, postcards and film tickets can distill iconic scenes or symbols from the film. The form of a small artwork like a paper bag can present elements from the film.

Finally, this study will also provide theoretical guidance and practical reference for film theory and film production practice. Through an in-depth study of oriental aesthetic design in Chinese films, we can better understand how film as an art form interacts with specific cultural contexts. Let more people come into contact with and understand the oriental aesthetic design of Chinese films, appreciate it with a correct perspective. This not only has important academic value for film theory research, but also provides valuable creative inspiration and practical guidance for filmmakers.

1.7 Research Benefit

1.7.1 Enhancement of academic theories

Through in-depth study of oriental aesthetic design in Chinese films, the theory of related disciplines can be further explored and improved. Interpreting the application of oriental aesthetics in film art from the multi-dimensional perspectives of aesthetics, culture, and society, it will provide new theoretical frameworks and methodologies for academics, and promote the depth and breadth of disciplinary research.

1.7.2 Promote cultural exchange and understanding

Chinese films, as one of the important forms of cultural output, contain oriental aesthetics designed to embody the essence of traditional Chinese culture. Through in-depth research on it, it can promote a deeper understanding and cognition of Chinese culture in the international community, enhance mutual understanding and respect among different cultures, promote cultural exchange and integration, and contribute to the building of a community of human destiny.

1.7.3 Expanding film creation ideas and styles

An in-depth understanding of oriental aesthetic design will provide film creators with rich creative resources and inspiration. By drawing on the philosophical thoughts, aesthetic concepts and artistic expressions of traditional culture, we can inject deeper connotations and emotions into the film works, enrich the forms and styles of the films, improve the artistic quality and view ability of the film works, and promote the development of China's film industry to a higher level.

1.7.4 Promoting national culture and traditional values

The oriental aesthetic design in Chinese films carries rich national culture and traditional values, and the aesthetic interest, human attitude and social concepts shown through the films help to pass on and carry forward the excellent traditional culture of the Chinese nation. Through its in-depth excavation and research, it can inspire young creators to love and identify with traditional culture, guide them to uphold the spirit of traditional culture in film creation, and contribute to the inheritance and development of Chinese national culture.

1.8 Definition of Terms

Oriental Aesthetics :Refers to aesthetic principles and philosophical ideas originating in East Asia, particularly China. These principles usually emphasize

natural harmony, expression of mood, emotional introspection and the pursuit of balance. Eastern aesthetics are heavily influenced by Confucian, Taoist and Buddhist thought and tend to emphasize wholeness, symmetry and metaphor.

Chinese Film: Refers to filmic works produced in regions such as mainland China, Hong Kong and Taiwan. These films may encompass a variety of styles, genres, and themes, but usually reflect Chinese culture, history, and social realities in some way.

Visual Design: In film, it refers to the creation of a specific visual style and atmosphere through visual elements (such as color, light and shadow, composition, costumes and sets). Visual Design is one of the key methods to convey the theme and emotion of a film.

Product Design: Specific Cultural Identities and Values Extracted in films. In "Oriental Aesthetic Design for Chinese films", the cultural characteristics of product design for derivative productions can be used as a reflection or reproduction of traditional Chinese culture and values in films.

Narrative Structure: Refers to the way the story is organized in a film, including plot development, chronological order, and point of view. Films influenced by Eastern aesthetics may adopt a non-linear or circular narrative structure, emphasizing emotion and mood rather than direct action.

Chapter 2

Literature Review

2.1 Literature Review

2.1.1 Oriental Aesthetic Design

Oriental aesthetic design in Chinese film is an area of great interest, which involves the mutual influence and fusion between traditional culture, art forms and modern film making. Through the research of the literature review researcher can gain a deeper understanding of the evolution and characteristics of oriental aesthetic design in Chinese films.

The prosperity and development of contemporary Chinese film has shown us a diverse and vibrant cultural landscape of film and television. Although, in the context of this rapidly changing era, the exploration of the aesthetic characteristics and artistic expression of Chinese film remains an ongoing and in-depth topic. Especially in academic research, a comprehensive and integrated analysis of the oriental aesthetic design of Chinese films is particularly urgent. This research will focus on this topic, and through the comprehensive analysis of four film-related books and works, namely, History of Chinese film (Li Shaobai), Chinese Film Culture - 1905-2004 (Li Daoxin), Film Criticism (Dai Jinhua), and The Age of Great film: Colorful Hot Films and Televisions (Ding Yaping), researcher aim to discuss the oriental aesthetic design of Chinese film in depth, and to reveal its important position and deep influence in the history of the development of Chinese film. The purpose of this comprehensive analysis is to deeply explore the oriental aesthetic design of Chinese films, revealing its importance and profound influence in the history of Chinese film development.

First of all, Li Shaobai's *History of Chinese film* provides us with a rich historical perspective. Through a longitudinal analysis of the development of Chinese film, he reveals the changes and evolution of oriental aesthetic design at different historical stages. From early imitation of Western films to later independent innovation, Oriental aesthetics gradually found its own expression in Chinese films. (Li, 2006)

Li Daoxin's *Chinese Film Culture - 1905-2004* digs deep into the connection between oriental aesthetic design and traditional Chinese culture from a cultural perspective. He emphasizes the profound influence of traditional culture on the art of film, such as the integration of elements of opera and painting in films, and how unique oriental aesthetic concepts are expressed through these elements. (Li, 2005)

Dai Jinhua's *Film Criticism*, on the other hand, offers critical and theoretical perspectives on Eastern aesthetic design. Through the analysis of specific film works, he explores the specific ways in which oriental aesthetics are presented in films, as well as their function and significance in film art. This helps us to understand more deeply the use of oriental aesthetics in practical creation. (Dai, 2004)

Finally, Ding Yaping's *The Era of Big Movies: Colorful Hot Films and Television* examines the development of oriental aesthetics in contemporary Chinese film from the perspective of the film and television industry. He looks at the impact of commercialization and massification on Eastern aesthetics and how this in turn has shaped the modern forms of expression of Eastern aesthetics. (Ding, 2011)

Through a comprehensive analysis of these four books, we can see the diversity and richness of the design of oriental aesthetics in Chinese film in its historical evolution. It has inherited the essence of traditional culture and found new ways of expression in the modern movie context. This study helps us to understand and appreciate the art of Chinese film in a more comprehensive way, and at the same time provides more in-depth thoughts and directions for future research.

2.1.2 Related Research

Years under the Lens: Studying the History of Chinese Cinema (1990-2023)
Multidimensional Landscape and Cultural Sentiments of Chinese Film Development

“A History of Chinese Cinema” and the Historical Development of Chinese Cinema

Li Shaobai's *A History of Chinese film* is a magnificent work that leads readers to an in-depth understanding of the development of Chinese film. By considering the history of Chinese film as a comprehensive history composed of multi-dimensional systems such as film art and film industry, the book systematically introduces the developmental flux of Chinese film and the evolutionary trajectory of film in different periods and stages. The following is an in-depth overview of the book, exploring its unique contribution to the field of Chinese film studies and enabling readers to understand the development of Chinese film more comprehensively. (Li, 2006)

Through the framework of a multi-dimensional system, Li Shaobai depicts the development of Chinese film as if it were a huge historical scroll. He casts his focus on two major elements, film art and film industry, enabling readers to understand the evolution of Chinese film in a more comprehensive way. This multidimensional view of the system not only expands the horizons of film studies, but also enables readers to understand the development of Chinese film in a broader context. This unique view of history provides readers with a panoramic perception, enabling them to grasp the whole picture of the development of Chinese film in a more profound way. (Li, 2006)

In *A History of Chinese film*, Li Shaobai provides a meticulous historical examination of the history of Chinese film. He thoroughly discusses and explains film works and film phenomena by period and stage, enabling readers to gain a deep understanding of the cultural background, social environment, and motivation for film creation in each period. This detailed historical survey provides readers with a more three-dimensional and enriched framework of understanding, enabling them to better comprehend the development of Chinese film. Through the long river of history, readers are able to see the changes, breakthroughs, and innovations of Chinese film in each period, forming a rich and colorful course of development.

The book's documentation focuses on a combination of history and theory, presenting both factual objectivity and injecting subjective commentary on the films. This combination respects the historical facts while remaining open to diverse viewpoints in the commentary, enabling readers to more fully understand the characteristics and impact of films in each historical period. It also demonstrates Li Shaobai's pursuit of impartiality in his commentary, making his work of greater scholarly value. Therefore, *A History of Chinese film* is not only suitable for professional film and television students, but can also be used as a general textbook for aesthetic education courses in ordinary schools of higher education. With its rich content and clear viewpoints, both scholars who study film in depth, students who have a strong interest in film, and even lovers of Chinese film can benefit greatly from it. This broad applicability has made *A History of Chinese film* widely influential in both the academic and educational fields. The unbiased commentary not only provides readers with an accurate perception of history, but also enables them to be more objective and fair in evaluating films from a variety of viewpoints. We can see through this work that Li Shaobai has contributed significant wisdom to the study and legacy of Chinese film, making it shine on the stage of world film history.

On the whole, Li Shaobai's *A History of Chinese film* is unique in the field of Chinese film studies for its multi-dimensional systematic historical perspective, meticulous historical examination, and pursuit of fairness in commentary. As a textbook, it is widely applicable, not only helping professional students to gain a deeper understanding of the history of film development, but also being able to lead more people to develop a strong interest in Chinese film. The contents of the book contribute important wisdom to the study and inheritance of Chinese film, making it shine on the stage of world film history.

**Dream Years: Li Daoxin's *A Cultural History of Chinese Cinema 1905-2004*
Tells the Cultural Sentiments and Times of Chinese Cinema**

Li Daoxin's *History of Chinese Film A Culture 1905-2004* is an important work that explores the development of Chinese film in depth. It comprehensively explains the spiritual direction and cultural connotation of Chinese film through a century-long compendium of Chinese film history. The content is not only of

academic depth, but also seeks to integrate the development of film in mainland China, Hong Kong, China and Taiwan, showing the historical picture of Chinese film as a whole. The following will provide an in-depth overview of the book's main contents and discuss its significance in the field of Chinese film studies.(Li, 2005)

History of Chinese Film A Culture 1905-2004 profoundly reveals the unique position and cultural significance of Chinese film in the film world. By combing through the development of Chinese film, Li Daoxin shows the profound influence of Chinese film on national spirit and human ideals. This influence is not only reflected in the presentation of Chinese life and emotions in movie works, but also in the imagination and call for the relationship between China and the world. As the dream projection and collective memory of a century, Chinese film carries the important mission of the Chinese nation's self-consciousness and its identity, and has become a flag of Chinese culture.(Li, 2005)

The context of the era enables the publication of an important breakthrough in the study of Chinese film history, which transcends the limitations of a single political history of film, a history of themes, and a history of film art, and focuses on the depth and breadth of film culture. While traditional film studies are often limited to fragmentary eras, Li Daoxin looks at the entire century-long course, thus providing a more comprehensive understanding of the historical lineage of Chinese film development. This new perspective and approach provides a broader space for thinking about the history of Chinese film, not only focusing on the surface phenomena of movies, but also digging deeper into the cultural connotations therein. The necessity of integrating the development of movies in multiple regions.

In his book, Li Daoxin emphasizes the necessity of integrating the development of film in regions such as Mainland China, Hong Kong, China, and Taiwan, China. In the past, the study of Chinese film history has often been limited to the scope of mainland Chinese film, while ignoring the development of film in regions such as Taiwan and Hong Kong. However, the film industry and cultural influence of these regions should not be ignored, and it is of great significance to the overall understanding of Chinese film history. The integration of multi-region film development together can more comprehensively grasp the historical lineage and cultural characteristics of Chinese film development.

This book is an important work in the field of Chinese movie research, which deeply explores the cultural depth and historical lineage of Chinese movies and provides new perspectives and ideas for the study of Chinese movie history. Through a comprehensive exposition of the development history of Chinese film, the book enriches the study of Chinese film, expands the depth and breadth of the study, and lays an important foundation for further exploration of the cultural significance and historical value of Chinese film.

In today's globalization, Chinese films have been expanding their influence as one of the important components of cultural output. The appearance of *History of Chinese Film A Culture 1905-2004* provides richer materials and a broader vision for understanding the whole picture of Chinese film, and has a positive role in promoting the inheritance and innovation of Chinese film culture.

The Independence of Film Studies and Criticism in "Film Criticism"

Dai Jinhua's *Film Criticism* delves into the development of film studies and criticism as an art and a discipline, and emphasizes the independence of film criticism. This paper will provide an overview of the book, focusing on the acquisition of film viewing skills, the use of specialized terminology, and the importance of the independence of film criticism to the art of film. (Dai, 2004)

In her book, Dai Jinhua points out an interesting and profound phenomenon: that is, despite the fact that the art of film has been around for a hundred years, there are still many people who do not believe that the ability to watch movies is an acquired skill. Instead, some believe it is an innate human skill. This view is mainly due to the fact that the image composition of a movie is more "transparent", such as looking through a window and seeing the scenery outside, which makes people think that they can easily understand the movie. However, Dai Jinhua puts forward the idea that the ability to watch films is acquired, emphasizing that film, as a special art form, needs to be gradually cultivated and accumulated in the process of watching films. (Dai, 2004)

Interestingly, despite the fact that film is generally regarded as an easily understood art form, it is often discussed and evaluated in rather "specialized" terms. The article points out that this phenomenon is more prominent than in older arts such

as music, painting and sculpture. This suggests that film, as a relatively "young" art, requires professional criticism to interpret its mode of expression and narrative structure. The audience's use of specialized terms when talking about films reflects the professionalism and depth of understanding required by film as a unique art form.

This book literature emphasizes the independence of film criticism. According to Dai Jinhua, film criticism has gradually moved away from its subordination to the film industry to become an independent practice of writing and representation. This indicates that film studies has developed to a stage where it is no longer merely subordinate to the film industry, but has become an independent discipline. The independence of film criticism enables it to express its views more freely, to interpret film works in depth, and to provide audiences with a deeper filmic experience.

The content point of the article emphasizes the importance of film criticism to the art of film. Through professional evaluation and recommendation of films, professional film critics can guide the audience to pay attention to quality works and promote the continuous development of film art. In the contemporary film and television industry, academic research, creative production and film viewing activities exist in three fields, lacking in correlation and interaction. Therefore, the establishment of a credible evaluation system and the cultivation of a high-quality team of film critics are crucial to improving the status quo of film criticism.

Film Criticism demonstrates the complexity and depth of film as a unique art form through an in-depth study of the development of film studies and criticism, as well as the acquisition of film viewing skills. Dai Jinhua emphasizes the independence of film criticism and calls for the cultivation of a team of high-quality film critics to promote the art of film. This work provides a new direction for thinking in the field of film studies and a useful reference for understanding the artistry and complexity of film.

“The Age of the Big Picture: A colorful array of hit films and TV shows”responsibility with Film Critics

Ding Yaping's book *The Age of Big Movies: Colorful Hot Films and Television* offers a profound analysis and reflection on the contemporary film and television industry. The book emphasizes the disconnect between the three fields of

academic research, creative production and movie-watching activities, and puts forward the necessity of establishing a credible evaluation system. This paper will summarize the main ideas of the book and discuss the impact of the responsibility and construction of film critics on the film and television industry and viewers.(Ding, 2011)

Ding Yaping points out that the current film and television industry suffers from a disconnect between academic research, creative production and movie-going activities. The lack of correlation and interaction among these three areas has led to the separation of theory and practice, making the development of the film and television industry lack strong guidance and promotion. In order to make up for this disconnection, he calls for the establishment of a serious, responsible and credible evaluation system to realize the organic integration of these three fields and promote the healthy development of film and television creation.(Ding, 2011)

The content of the article argues that the establishment of a credible evaluation system is an important step in solving the current problem. Such a system needs to be recognized by all three parties, namely academic research, creative production and movie-watching activities, in order to convey the value orientation and expose falsehoods in marketing and irresponsibility in movie and TV commentaries. Such an evaluation system will become a guide to promote creative production of film and television and provide viewers with a useful orientation of works.

In the book literature, Ding Yaping emphasizes the responsibility and construction of professional film critics. He believes that film and television review experts and authorities of certain status and influence should be supported and established, and relevant mechanisms and institutionalized guarantees should be set up. A team of high-quality film critics will become the benchmark of the industry, providing responsible recommendations for the audience and promoting the producers of good movies to get due recognition by emancipating their minds and adhering to their professionalism.

When discussing the responsibility of movie critics, Ding Yaping said: movie critics are required not only to pay attention to artistic quality, but also to resist vulgarity, vulgarity and pandering. The social responsibility of film critics lies not only in providing professional evaluations of movies, but also in leading the audience

to pay attention to meaningful and valuable works and promoting the high-quality development of the whole film and television culture.

The author and the public can be seen calling for the establishment of a credible team of professional film critics, and the establishment of this group's authoritative status and influence in the creation, market and audience. Such a team will directly influence the film and television market and audience, guiding the industry in a more positive and qualitative direction, and becoming an important reference in the system of film and television evaluation standards.

Through a profound analysis of the disconnection between academic research, creative production and movie-going activities, *The Era of Big Films: Colorful Hot Films and Television* puts forward the solutions of establishing a credible evaluation system and cultivating a team of high-quality film critics. This not only puts forward useful suggestions for the development of the current film and television industry, but also provides strong support for the construction of a more healthy and orderly cultural ecosystem for film and television.

In the course of Ding Yaping's elaboration, we are also reflecting on a potential problem that affects the aesthetics of Chinese film today. With the development of the times, any narrative in the contemporary Chinese film and television industry is a contemporary narrative, indistinguishable from the marketplace and our times.

The dissemination and influence of new media, such as the Internet and cell phones, have become more and more significant, and even the speed of renewal has caught up with or even surpassed human aesthetics and ideas. And unlike in the past, this influence and change has come so violently and suddenly that not only movies, but also TV dramas, anime, new media, and imported movies and TV dramas have brought about significant development and change. Half a year ago, it was hard to imagine that TIK TOK's influence was so big and spread so fast, and it was hard to imagine that there would be a situation similar to the explosion of "online microfilm".

The fusion of film and television in the era of large-scale movies and the rise of its market direction have become an important phenomenon that everyone is paying attention to. Some Chinese-style movies that are not popular with the mainstream are gradually forgotten because they have not caught up with the trend of the times. The

growth of mainstream movies has indeed brought us surprises. As a product of the context of the enhancement of popular culture and youth discourse, although the outcome is full of unknowns, it has become a fact that they have successfully entered the mainstream market, become familiar to the society as well as to the general audience, and have a strong influence, tending to develop vastly and rapidly.

As for the design of oriental aesthetics of Chinese films, how to carry out timely, systematic and in-depth film and television criticism and research, and then discuss and think about how to build a scientific and healthy film and television evaluation standards, it also has real significance. It is also of real significance to discuss and think about how to build scientific and healthy evaluation standards for film and television in the era of big movies.

There is not a single movie, TV drama, or animation work that does not need to withstand the times, society, culture, and other multiple yardsticks of examination and interpretation, so that in the face of the network era of saliva under the difficult to avoid being scolded, but the good thing is that we see the modern Chinese film in 2010 China's film and television industry, rapid growth, the film and television, animation, such as creation and production of vitality, the film market is strong upward.

The movie "Tangshan Earthquake" created a new record of the highest box office of a domestic movie of 673 million yuan, and domestic movies crossing the threshold of 10 billion yuan have a large number of audience groups, and the overall development of film and television dramas has obvious results. In terms of the dynamic relationship between movie competition, market structure transformation and entry into public life, the development of China's movie and other TV dramas, animation, new media and imported film and TV dramas industries in 2010 was of great significance in terms of turning the corner.

Culture is an important source of national cohesion and creativity, and the construction of culture and aesthetics with Chinese characteristics, the in-depth exploration of the cultural connotations expressed in films, and the strengthening of guidance for the creation and production of cultural products have a close relationship here, both for film creators and film audiences.

2.1.3 Conclusion

The use of oriental aesthetics in Chinese film design is a complex and challenging subject. Although it has played a positive role in enhancing the artistic expression of films and gaining recognition in the international market, its limitations and challenges need to be recognized. Future research and practice should focus on maintaining innovation while better balancing commercial needs with traditional cultural heritage to ensure that the application of oriental aesthetics in Chinese film can continue to contribute to the development of film art.

In the examination, we also need to pay attention to whether the use of oriental aesthetics in movies is too stereotypical, and whether it conveys oriental culture while narrowing the diversity and creativity of movies. In addition, whether the use of oriental aesthetics will form a fixed aesthetic routine, leading to the loss of novelty and creativity in the movie is also an issue that needs to be considered.

2.2 Techniques/Methods of Design Research

2.2.1 Literature Review and Theoretical Foundations

The Design of Oriental Aesthetics in Chinese film is a thought-provoking theme concerning the application of Oriental aesthetic theories in the field of Chinese film and their evolution and characteristics in terms of aesthetic design. In this literature review, the principles and characteristics of relevant aesthetic theories, especially Oriental aesthetics, are reviewed and insights are given into how these theories have manifested and evolved in the history of Chinese film.

Oriental aesthetics occupies an important place in Chinese cultural tradition, and its core concepts emphasize harmony, nature, balance, and reverence for life and the universe. These concepts have had a profound impact on artistic creation, especially in the fields of painting, literature and music. In the art of film, the

principles of Oriental aesthetics have also been gradually applied, infusing Chinese film with aesthetic concepts that belong only to the Chinese making movies.

First of all, regarding the principles of harmony and balance, Chinese films often pursue a sense of visual balance in image composition and color matching. Elements in the frame are usually arranged in a well-organized manner, echoing the concept of pursuing overall harmony in Eastern aesthetics. This aesthetic feature is particularly evident in early Chinese filmic works, such as the scene design in *Farewell My Concubine* and the martial arts scenes in *Crouching Tiger, Hidden Dragon*, both of which reflect the pursuit of harmony and balance.

Table 2.1 Literature Review and Theoretical Foundations

Film Title	Feature Scene Design	Featured Martial Arts Scene	Characteristic Artistic Style
Farewell My Concubine	1. The gorgeous costumes and choreographic sets on the stage of the Liyuan Theater reflect the intertwining and fusion of drama and reality.	1. The martial arts action on the stage highlights the unique charm and elegance of Chinese Peking Opera.	1. The composition and use of colors inspired by the two-player scene and makeup application present a grand and magnificent artistic atmosphere.
	2. The classical Chinese architectural scenes such as promenades and courtyards reflect the historical precipitation and flavor of traditional culture.	2. The killing scenes of the new era of reform and change, through the rapid and intense editing and transportation of the camera, presenting the suppressed confrontation within the	2. The slow-motion and gentle rhythm of the plot creates a dreamy visual experience and shows the aesthetic mood of traditional Chinese culture.

Table 2.1 Literature Review and Theoretical Foundations(continued)

Farewell My Concubine	3. The plot of the Red Mansion, through the visual symbols of Chinese architectural vistas, expresses the complexity and depth of emotions.	characters.	3. The use of special movie lighting effects and photography techniques presents a mysterious and distant imagery.
Crouching Tiger, Hidden Dragon	1. The scene of the fierce battle in the cave adds to the tense atmosphere and visual level of the battle through close-ups of water drops and details. 2. The ninjutsu duel in the bamboo forest with dense grass and trees creates a mysterious atmosphere and visual effect through the shadows of trees and branches.	1. Classic classical martial arts scenes, such as rooftop flying and treetop fighting, etc., showing the unique style of martial arts movies. 2. Elaborately designed weapon duels, such as sword fighting and knife fighting, etc., which demonstrate the high level of martial arts skills through fast editing and precise action design.	1. Combining the artistic style of traditional Chinese ink painting, such as the elegant and light picture and strong mood, it shows a unique aesthetic charm. 2. Utilizing special effect techniques, focusing on slow motion, close-ups, etc., to enhance the impact and visual effect of the action scenes.

Table 2.1 Literature Review and Theoretical Foundations(continued)

Crouching Tiger, Hidden Dragon	3. The chase scene on the high cliff face, utilizing the height difference and extreme sports design, highlighting the bravery and determination of the characters.	3. The portrayal of the thoughts and inner world experienced by the characters adopts the techniques of abstraction and metaphor, presenting profound spiritual resonance and emotional expression.
Shadow	<p>1. black and white gray tone images, presenting a cold atmosphere and changes of light and shadow, reflecting the unique pursuit and exploration of visual expression.</p> <p>2. The dream-like plot and images show the complexity and diversity of the inner world of the characters through abstraction and</p>	<p>1. Elaborately designed sword and sword shadow scenes, through action choreography and special effects, show the tension and intensity of the battle scenes.</p> <p>2. The duel between the characters on the zither,utilizes the technique of combining close-up and distant shots to increase the</p>
		<p>1. Utilizing modern photographic techniques and real-life 1:1 matching to create a unique picture effect and visual feast.</p> <p>2. using a combination of realism and surrealism to show the inner conflicts and complexity of the characters.</p>

Table 2.1 Literature Review and Theoretical Foundations(continued)

	surrealism.	audience's sense of	3. The subtle
	3. Through the	immersion and	influence of
	screen, windows,	tension.	traditional Chinese
	water reflections	3. Utilizing the	culture, such as the
	and changes in	changes of	concept and
	light and shadow,	environment and	meaning of
Shadow	the dark side of the	props, designing a	Taijiquan, is
	character's	rich and varied	integrated into the
	emotions and	martial arts scene,	artistic expression
	psychological	highlighting the	and
	changes are	character's	characterization of
	expressed.	personality and	the film.
		skills.	

Secondly, the portrayal of different time settings and lives is also an important element of Eastern aesthetics. Chinese movies often incorporate the atmosphere of natural scenery in their representation of literary and artistic background stories of different eras. For example, "Love at the Hawthorn Tree", through the delicate portrayal of the sincere emotions of life and death between people, the ending of the movie is not the traditional happy ending, although the male and female protagonists have gone through the twists and turns, they are finally separated forever. Using the contrast of white and red, the movie constructs a love story that is both pure and passionate. The firmness and persistence of the friendship shows the deep feelings of the separation of life and death in the oriental aesthetics.

In terms of the change of aesthetic design, the development of Chinese movies has gone through a stage from imitating western movies to independent innovation. In this process, the application of oriental aesthetics gradually embodies a unique style. For example, in director Zhang Yimou's works *Red Sorghum* and *Alive*, the aesthetic concepts of oriental aesthetics are successfully integrated through the expression of

characters' emotions and the environment of the general era, making the works more deep and connotative.

Overall, Oriental Aesthetic Design in Chinese film is a challenging and exploratory topic. Through in-depth understanding of the theory of oriental aesthetics and its flexible application in film creation, Chinese films have gradually developed a unique aesthetic style on the international stage, contributing rich and unique cultural connotations to the world's film.

2.2.2 Background and purpose of the study

Research Background:

With the booming development of China's film industry and the increasing trend of internationalization, the study of the aesthetic qualities and cultural connotations of Chinese films has increasingly attracted the attention of scholars and students. In this context, "Oriental Aesthetic Design of Chinese film" has become a much-anticipated research direction. This research title implies the pursuit of a unique perspective on the art of Chinese film, aiming to explore in depth the application of oriental aesthetics in Chinese film, and to reveal the unique position of Chinese film in the global perspective by analyzing the principles of its design, its characteristics, and its impact on the audience.

First of all, as an art form with profound cultural heritage, the development of Chinese films has been influenced by the subtle influence of traditional Chinese culture. Traditional philosophical thought, painting art, literature and so on play an important role in Chinese culture, and these elements are inevitably reflected in movie creation. As an important part of traditional Chinese culture, the theory of oriental aesthetics is deeply rooted in the bloodline of artistic creation, and it has become a unique symbol of Chinese movies going to the international stage.

Secondly, with the development of internationalization, Chinese films are facing a wider audience. The use of oriental aesthetics is not only a heritage of Chinese culture, but also a challenge and attempt to the aesthetic habits of international audiences. By studying the design of oriental aesthetics in Chinese films,

we can better understand the unique position of Chinese films in the global movie world and the important role they play in cross-cultural communication.

At the same time, Chinese films are constantly pursuing autonomy and innovation in their artistic creation, striving to stand out on the international stage. The research title *Oriental Aesthetic Design in Chinese film* provides an important perspective for exploring the artistic qualities and global influence of Chinese film. By analyzing the use of oriental aesthetics in films, we can dig deeper into its inspiration for Chinese film creators, and then promote Chinese films to play a more active role in global cultural exchanges.

In general, studying the design of oriental aesthetics in Chinese films not only helps to deepen the understanding of the embodiment of traditional Chinese culture in the art of film, but also helps to explore how Chinese films can dialog with the world through the use of oriental aesthetics on the international stage, and show their unique aesthetic language and cultural connotations. This research background will help to promote the development of Chinese film research in a more internationalized and in-depth direction, and make Chinese film one of the "languages" used in communication around the world.

Research Purpose:

This study, *Designing Oriental Aesthetics in Chinese film*, aims to delve into the use of Oriental aesthetics in Chinese film, dissecting its embodiment in artistic creation and its impact on audience acceptance. Through systematic research, it aims to achieve the following specific objectives:

Through an in-depth analysis of a series of Chinese film works, including the picture composition, color matching and music selection in the films, in order to clarify the design principles and expressive characteristics of oriental aesthetics in Chinese films.

Interpretation of cultural elements in movie works, in-depth excavation of the cultural connotations contained in Chinese movies. These include traditional values, expressions of history and culture, and reflections of social concepts, so that people can better understand the cultural heritage of Chinese movies. Through empirical research methods, questionnaire surveys and audience interviews, we explore how the

use of oriental aesthetics in movies affects the audience's aesthetic experience and emotional resonance. It helps to assess the actual effects of oriental aesthetics in movie creation and provides useful creative insights for today's and tomorrow's movie directors and producers.

Studying the application of oriental aesthetics in Chinese film is promoting a more internationalized study of Chinese film. This involves combining the unique aesthetic language of Chinese film with the acceptance standards of international audiences, and providing theoretical support for the performance and recognition of Chinese film in global cultural exchanges. It is also hoped to provide practical creative guidance for movie creators. This will help to improve the artistic quality of film works, as well as provide useful lessons for Chinese films to win more recognition in the international market.

Overall, the purpose of this study is to explore the cultural heritage and artistic qualities of Chinese films in depth while focusing on the specific use of oriental aesthetics in them, with a view to providing strong theoretical support for the creation, research and promotion of Chinese films. The study will enable people to understand the uniqueness of Chinese film more comprehensively and promote its development in the international arena.

2.2.3 Data collection and analysis

In order to deeply study The Design of Oriental Aesthetics in Chinese film, the article will adopt a multi-level and multi-angle data collection and analysis method in order to comprehensively reveal the use of Oriental aesthetics in film and its impact on the audience.

Firstly, a series of representative Chinese filmic works will be selected, including works from different eras, genres and directors. This involves a wide selection of films ranging from classic to contemporary and from literary to commercial to ensure the representativeness and comprehensiveness of the study. Through the collection of movie works, the elements of oriental aesthetics embedded in them can be deeply explored.

Secondly, this paper will collect professional review articles related to the selected film works, including academic papers, movie reviews, and director interviews. By analyzing these documents, professional opinions, directors' intentions and critics' interpretations can be obtained, so as to understand the purpose and effect of oriental aesthetic design in films at a deeper level.

Then by conducting questionnaires and in-depth interviews, this paper will collect audience feedback and feelings about the selected movie productions. This will help to understand the audience's perception of the oriental aesthetic elements during the movie viewing process and the impact of these elements on them. The data from audience feedback will provide empirical support for the findings and reveal the actual effects of oriental aesthetics in the movie. Meanwhile, an in-depth analysis of the visual design elements in the film productions, such as color schemes, split-screen techniques, costume designs, and prop choices, will be able to highlight the specific details of the films that embody oriental aesthetics, as well as digital technology for image analysis to quantify the use of color and compositional design.

Finally, the collected data were placed under the theoretical framework of Eastern aesthetics for cross-cultural comparison. By comparing with Western aesthetic theories, the uniqueness of Oriental aesthetics in Chinese film can be revealed more clearly. Meanwhile the in-depth interpretation of the film texts will analyze how oriental aesthetics are conveyed and expressed in specific contexts.

Through these comprehensive research methods, the article is able to provide a comprehensive and in-depth understanding of the theme of Oriental Aesthetic Design in Chinese film. Through multi-channel data collection and analysis, it will reveal the design principles of oriental aesthetics in Chinese films, their specific presentation in the films, and the audience's perception and feedback of these elements. It provides a deep understanding of the application of oriental aesthetics in Chinese film, and offers useful references for film creators and academics.

2.2.4 Discussion and Criticism

Since we have collected multi-level data and analyzed film works, review articles and audience feedback, we can also draw some ideas and findings about the use of oriental aesthetics in Chinese film design.

In terms of visual design elements, then, the use of color in films often reflects the pursuit of harmony and balance, and screen composition often echoes the holistic principles of Eastern aesthetics. For example, some movies show the reverence for nature and the contemplation of life through the skillful use of natural elements, such as water, mountains and clouds. Such use not only enriches the artistic expression of the movie, but also conveys the deep heritage of traditional Chinese culture.

Scholars and critics generally agree that the use of oriental aesthetics in Chinese movies is effective. Oriental aesthetics has infused Chinese films with unique cultural connotations, making them stand out on the international film stage. Critical essays emphasize the aesthetic value of Oriental aesthetics in film and its positive impact on the emotional resonance of audiences around the world. This suggests that Oriental aesthetics is not only a means of artistic design, but also an important factor in winning recognition for Chinese films on the global film scene.

For the use of oriental aesthetics in Chinese film design, we also have to face some limitations and challenges. Some critics mentioned that in commercial films, excessive catering to commercial demands may lead to the expression of oriental aesthetic elements becoming too commercialized and exaggerated, losing the deeper connotation of traditional culture. And audience feedback data show that some international audiences may have insurmountable cognitive barriers to Eastern aesthetics due to cultural differences, which may limit the effectiveness of Chinese films in cross-cultural communication.

Although the use of oriental aesthetics in Chinese film design is a complex and challenging subject, it has played a positive role in enhancing the artistic expression of films and gaining recognition in the international market, and its limitations and challenges need to be recognized. Future research and practice should focus on maintaining innovation while better balancing commercial needs with traditional cultural heritage to ensure that the application of oriental aesthetics in Chinese film can continue to contribute to the development of film art.

2.2.5 Academic Contributions and Practical Implications

The findings of this article provide new cases and practical experiences for the theory of oriental aesthetics. It helps to expand the theoretical framework of Oriental aesthetics and make it closer to the practical needs of contemporary movie art. Scholars can interpret the core concepts of Oriental aesthetics more accurately through in-depth analysis of film works and provide reference for the further improvement of its theoretical system. Moviegoers will also be more intuitively exposed to the core of movie expression, the deeper and mind-blowing design of oriental aesthetics.

By applying Oriental aesthetics to the study of Chinese film, it will enable the international academic community to better understand and recognize the uniqueness of Chinese film. This will help to break the concept of Western aesthetic dominance and motivate international audiences to appreciate and understand Chinese films in the right light. This will increase the popularity and influence of Chinese films in the international movie world.

The use of oriental aesthetics makes Chinese movies as a cultural product more characterized by traditional Chinese culture. This unique cultural expression helps to promote the communication and understanding between Chinese and Western cultures. Through the artistic language of Chinese films, international audiences can gain a deeper understanding of the essence of Chinese culture, thus promoting cross-cultural communication and exchange.

This not only contributes to the theoretical understanding of academics, but also provides practical guidance for film creators. Through a deep understanding of the application of oriental aesthetics in visual design, storytelling and other aspects, film directors and producers can use these elements in a targeted way to enhance the artistic level of their film works, while better meeting the aesthetic expectations of the audience, and the domestic audience will have a better chance to recognize the inheritance and innovation of the local culture in their films. This will stimulate the audience's love for local culture and increase their sense of independent identification with Chinese films, thus promoting the development of the Chinese film industry.

Provides useful guidance and support for the development of Chinese movies on the international cultural stage. Through in-depth discussion of theories and

analysis of actual cases, the film creation, academic research and cultural dissemination provide a solid foundation to promote the artistic innovation of Chinese films, international dissemination as well as the inheritance of local culture and make positive contributions.

2.2.6 Research Design

The focus was on selecting a range of representative Chinese film works, including works from different eras, genres and directors. This involves a wide selection of films ranging from classic to contemporary and from literary to commercial to ensure the representativeness and comprehensiveness of the study.

A clear theoretical framework is established in the research design, with Oriental aesthetics as the core, subdivided into aspects such as picture composition, use of color, and music selection. This helps to systematically analyze the specific performance and design principles of oriental aesthetic elements in film works. Through digital technology, this paper will analyze the visual elements in film works in detail, including the use of color, the composition of the screen, the choice of costumes and props, and so on. Image analysis tools are used to measure and record these elements in a quantitative manner, providing empirical support for subsequent quantitative data analysis.

To collect critical literature related to the selected film works, including academic papers, movie reviews, director interviews, etc. Literature analysis will be used to understand scholars' and critics' interpretations and evaluations of oriental aesthetics in film, providing theoretical support for the study. After that, by conducting questionnaires and in-depth interviews, this paper will collect audience feedback and feelings about the selected movie works. The questionnaire will be designed to focus on the audience's perception and acceptance of the elements of oriental aesthetics and their overall evaluation of the movie in order to obtain the audience's subjective feelings.

2.2.7 Cross-cultural Comparison

Table 2.2 Cross-cultural Comparison

Project	Content
Research purposes	Cross-cultural comparisons are made within the theoretical framework of Eastern aesthetics to explore the uniqueness of Chinese film, especially in comparison with Western aesthetics.
Method	In-depth interviews with directors and design teams of film productions, qualitative and quantitative data analysis, audience feedback collection, comprehensive analysis of academic reviews, combined with director interviews and other information.
Main Content	<ul style="list-style-type: none"> - The intentions, challenges and creative process of the behind-the-scenes creators in utilizing Eastern aesthetics. - The effect, influence and potential challenges of oriental aesthetics in Chinese movies. - The current situation and problems in the process of Chinese film industrialization. - The operation and thinking at the level of movie creation. - Opportunities and challenges of Chinese cinema, and the direction of future development.
Result	Comprehensive analysis of the data reveals the effect and influence of the application of oriental aesthetics in Chinese cinema, as well as the problems and development trends in the industrialization process.
Conclusion	Chinese films should continue to innovate and develop in the process of internationalization, adapt to audience needs, and continue to produce high-quality works to play a greater role.

The collected data will be placed under the theoretical framework of oriental aesthetics for cross-cultural comparison. It is not just a comparison between China and the West, but also to use China to compare with countries other than the West.

It is clear, however, that a comparison with Western aesthetic theories will reveal more clearly the uniqueness of Eastern aesthetics in Chinese film.

In-depth interviews with the directors and design teams involved in the film work can gain a deeper understanding of the behind-the-scenes creators' intentions,

challenges, and creative processes in the use of oriental aesthetics, which can help to reveal the actual operation and thinking at the level of film creation.

Finally, this paper will analyze both qualitative and quantitative data, and combine the information from audience feedback, academic reviews and director interviews to gain a comprehensive and deep understanding of the effects, influences and potential challenges of the use of Oriental aesthetics in Chinese film.

As the scale of China's film market expands and the level of technology improves, filmmakers and enthusiasts are actively exploring how to tell China's stories in modern audio-visual language and accumulating experience through new practices in order to push forward the process of China's film industrialization. Film industrialization is not only the advancement of technology, but also the comprehensive improvement of special effects production, management processes and many other aspects, which is crucial to promoting the high-quality and sustainable development of Chinese films.

However, there are still some problems in Chinese movies, such as the level of directors and the status of behind-the-scenes staff, as well as the problem of excessive pay for actors and actresses, which need to be solved in order to improve the quality and level of the entire movie industry. In addition, Chinese movies need to continue to deepen their content creation, and create more excellent works with ideological, infectious and influential power by digging deep into the spirit of the times and the daily lives of the people, not only as a way to inspire the audience and push the industry forward, but also as part of the oriental aesthetics design of Chinese movies.

The emergence and development of the movie changed the traditional view of art. In the 19th century, the formation of the system of aesthetics marked a systematic study of the nature of aesthetics and aesthetics. Movies attracted the attention of the whole world because of their unique methods of expression and proved the aesthetic appeal of their images in their later dissemination. Film aesthetic thought is homologous in aesthetic consciousness, but the roots of its aesthetic thought come from different cosmological and aesthetic concepts.

The categorization of film art is to reveal the unique artistic properties of the art type. Classification of art helps to understand and master the knowledge and skills of a class of things, so as to better understand the nature of movie art. Film genres

reflect the similarities and differences between works of art, such as the structure of the story, the behavior of the characters and so on, which are the inevitable result of the development of art.

Movies are capable of presenting grand scenes, complex plots and diverse character relationships in a limited time (2-3 hours). Different types of movies may put special emphasis on certain specific elements, such as war, affection, love, etc., so as to achieve the desired expression effect. The quality of a movie depends not only on the effect of expression, but also on the quality and quantity of elements. A good movie is able to skillfully integrate multiple elements within a concise story framework to form an orderly and layered narrative.

Conclusion, Chinese films are facing opportunities and challenges, and need to continue to innovate and develop in order to meet the growing cultural needs of audiences. It is expected to see greater development, especially in the context of optimized policy adjustments, increased market demand and strengthened international cooperation. Therefore, the expectations for Chinese film lie in whether it can continue to produce high-quality works, adapt to changes in domestic and international audiences, and play a greater role in the internationalization process.



Chapter 3

Research Methodology

3.1 Methodology

With the deepening of global cultural exchanges, Chinese film, as a unique form of cultural expression, has occupied an increasingly important position on the world stage. This study aims to explore in depth the elements of oriental aesthetics in Chinese film, revealing how these elements affect the expressive power and cultural connotation of the film. In this process, the use of methodology is crucial, which not only helps us to understand Chinese film in a more systematic and in-depth way, but also promotes a comprehensive understanding of oriental aesthetics.

In order to achieve this goal, this study poses the following core questions: How are the elements of oriental aesthetics embodied in Chinese film? How do they affect the audience's perception and the film's cultural communication? To address these questions, this study adopts a mixed-methods research methodology.

First, by means of quantitative analysis, the visual and narrative elements in Chinese film works are systematically categorized and counted to obtain objective data support. Second, combined with qualitative research, through in-depth analysis of specific film cases, we explore how oriental aesthetic elements are integrated into film narratives and how these elements are perceived and interpreted by audiences. Through this multi-dimensional research method, this study not only can objectively present the manifestations of oriental aesthetics in Chinese films, but also can deeply analyze how these aesthetic elements interact with the audience's cultural identity and aesthetic experience.

In short, through an in-depth analysis of Oriental aesthetics in Chinese film, this study not only helps to enrich and develop the field of film studies, but also provides new perspectives for understanding and promoting Chinese culture.

Identification and Analysis of Oriental Aesthetic Elements:

To explore and identify the core elements of Oriental aesthetics in depth. This includes a systematic compilation of aesthetic concepts in traditional Chinese culture, art and philosophy, as well as an analysis of how these concepts have been incorporated into the storytelling, visual representation and characterization of modern Chinese film. Through case studies of classic and contemporary Chinese film works, this study aims to reveal the specific forms of expression and ways of application of oriental aesthetics in modern Chinese film.

Research on the Relationship between Oriental Aesthetics and film Audience Acceptance:

To explore how the application of Oriental aesthetic elements in modern Chinese films affects audience acceptance. An in-depth study of the audience's film-going experience, emotional response and evaluation criteria. Through questionnaires, audience interviews and case studies, this study will assess how the application of oriental aesthetics in films appeals to different audience groups and how these aesthetic elements affect the audience's overall evaluation and acceptance of the films.

Challenges and Opportunities of Oriental Aesthetics in Modern Chinese Film Creation:

Against the background of globalization and technological innovation, this study will also explore the challenges and opportunities of Oriental aesthetics in modern Chinese film creation. This includes analyzing how to maintain the essence of traditional aesthetics while integrating modern film technology and internationalized narratives with it, as well as how to effectively present and disseminate the oriental aesthetic features of Chinese films in the international market.

Implications for the film industry and cultural dissemination:

To put forward suggestions for the development of the Chinese film industry and international cultural dissemination strategies. This includes exploring how to better disseminate Chinese culture through film productions and how to effectively promote Chinese films with oriental aesthetic features in the international film market in order to enhance their international influence and market competitiveness.

3.1.1 Types of Research Methods and Reasons for Selection

A mixed method of qualitative and quantitative research was used to explore the oriental aesthetic design of Chinese films. This choice of methodology aims to fully utilize the strengths of both research methods in order to gain a more comprehensive and in-depth understanding.

Qualitative research: the qualitative part of this study will explore the elements of oriental aesthetics in Chinese film through an in-depth analysis of film texts, directorial intentions, visual styles and narrative structures. Specific methods include:

Textual analysis: Detailed textual analysis of selected Chinese films, focusing on the films' narrative structure, character development, themes and symbolism.

Director Interviews: Watching interviews with the film directors to understand their intentions and thought processes in utilizing the elements of oriental aesthetics in their films.

Visual analysis: analyzing the visual style of the films, including the photography techniques, color usage, set design, etc., in order to explore the embodiment of oriental aesthetics on the visual level.

Quantitative research: The quantitative part of this study will complement the qualitative analysis with an audience survey to quantify the acceptance and influence of oriental aesthetics in Chinese film. The design of the survey questionnaire will include:

Sample selection: determining the scope and number of survey respondents to ensure a representative sample.

Question design: designing questions in the survey questionnaire aimed at assessing the audience's perception of and reaction to the elements of oriental aesthetics in films.

Data collection methods: choose appropriate ways (e.g. online survey, paper questionnaire, etc.) to collect survey data.

3.1.1.1 Data Collection and Analysis

Qualitative data collection: Qualitative data will be collected through text analysis, director interviews and visual analysis. These data will be used to gain an in-depth understanding of the oriental aesthetic design in the film and the creative process behind it.

Quantitative data collection: Quantitative data will be collected through a questionnaire designed to understand the audience's acceptance and evaluation of the oriental aesthetic elements in the film.

Data analysis: Qualitative data will be processed through thematic analysis and content analysis to identify the characteristics of oriental aesthetics in the film and the audience's response. Quantitative data will be processed through statistical analysis (e.g., descriptive statistics, correlation analysis, etc.) to quantify the acceptance and influence of Eastern aesthetics.

3.1.1.2 Research Ethics

Relevant ethical guidelines will be adhered to in conducting the research, including protecting the privacy of the participants, ensuring the confidentiality and impartiality of the data, and maintaining integrity in the use of the data.

3.1.2 Selection and Application of Theoretical Framework

Orientalism theory is adopted as the main theoretical framework in order to analyze how film goes interpret the aesthetic elements in Chinese films. In addition, aesthetic theories will be combined to explore the visual arts and narrative techniques in the films. The following is a detailed description of each analysis method:

Textual Analysis Method: A textual analysis of selected Chinese films will be conducted, focusing on oriental aesthetic elements such as themes, symbols, and ancient textual notations in the screenplays, dialogues, and subtitles. This will help reveal the cultural connotations and aesthetic values in the film narratives.

Image Analysis: An in-depth analysis of the visual elements of the film, including camera techniques, set design, and use of color, will be conducted to reveal the characteristics of oriental aesthetic design. This will include an analysis of the composition, light and shadow effects, and color schemes of the film images.

Comparative analysis: Comparative analysis of Chinese films with films from other countries or regions to identify different aesthetic design elements. This will involve cross-cultural comparisons of film styles, narrative approaches and visual representations.

Audience survey: Interviewing the audience or conducting a questionnaire survey to find out the audience's perception and understanding of the oriental aesthetic design of Chinese films. This will include surveying audiences from different cultural backgrounds to explore their perception and acceptance of oriental aesthetics.

Historical research: The history of Chinese film will be traced to analyze the changes and evolution of how oriental aesthetics have been reflected in films of different periods. This will involve the study of important periods and works in the history of Chinese film to understand the manifestation and development of oriental aesthetics at different historical stages.

Director and Producer Studies: will explore how representative directors and producers utilize elements of Eastern aesthetics by examining their works. This will include an analysis of the director's creative philosophy, aesthetic pursuits and film style.

Specific analysis of aesthetic design in representative films: Chinese film works of different periods and styles will be selected as case studies for in-depth analysis. Focus on the visual elements (e.g., photography, colors, sets), narrative styles, themes and symbols in the films. Analyze how the elements of oriental aesthetics are integrated into film narrative and visual design, and understand their practical use and expression in modern films.

3.1.3 Detailed description of the research design

Case study: This study will adopt the method of case study to select representative Chinese film works for in-depth research. These cases will include iconic films such as Zhang Yimou's 《Shadow》 and Chen Kaige's 《Farewell My Concubine》 to demonstrate the typical characteristics of oriental aesthetics. The case studies will focus on the visual elements (e.g., cinematography, colors, sets), narrative style, themes, and symbols in the films, and how these elements characterize Eastern aesthetics.

Director and Producer Studies: This study will focus on the works of famous Chinese film directors such as Zhang Yimou, Chen Kaige, Ang Lee, Jackie Chan, and Stephen Chow, as well as foreign directors who have directed Chinese-style films. It will analyze how these directors have used and expressed elements of oriental aesthetics in their films, and how these elements have influenced the overall style and audience acceptance of the films.

Historical Analysis: This study will explore the evolution of oriental aesthetics in Chinese film through historical analysis. This will include an analysis of film

productions from different periods in Chinese film history to understand how Oriental aesthetics have evolved and changed in response to social, political and cultural changes. Historical analysis will help reveal the manifestations and meanings of Oriental aesthetics in different historical contexts.

Analysis of socio-cultural influences: In addition to the analysis of the films themselves, this study will examine how socio-cultural factors have influenced the representation of Oriental aesthetics in Chinese film. This will include an exploration of the cultural trends, values, and aesthetic concepts prevalent in contemporary Chinese society, and how these factors influence film making and audience acceptance.

Audience Acceptance Study: Through audience surveys and analysis, this study will explore the acceptance and reaction of audiences from different backgrounds to the elements of oriental aesthetics in Chinese films. This will help to understand the spread and influence of oriental aesthetics in different cultural and social contexts.

3.2 Research Scope

Demonstrate the interaction and differences between Oriental aesthetics and the aesthetics of other cultures. Compare Chinese films with film works from other countries or cultures and analyze the similarities and differences in visual style, narrative structure and thematic expression.

Reveal the unique aesthetic characteristics of Oriental aesthetics and explore its unique position and influence in the global film context.

3.2.1 Study population

Describes the target population: regardless of nationality, age, gender, occupation, etc.

Filmmakers: to explore how they incorporate oriental aesthetic elements in their works.

Film critics: to analyze how they evaluate the aesthetic expressions in Chinese films.

General audience: A questionnaire was designed for a certain number of general audiences to find out their viewing habits, preferences, perceptions of oriental aesthetics, and attitudes and views on the representation of oriental aesthetics in Chinese films.

The main scope of research involves directors and screenwriters in the field of Chinese film, and the main figures may include but are not limited to: Zhang Yimou, Chen Kaige, Wang Jiawei, Ang Lee, etc., who are well known all over the world. The widely popular young people's favorite directors and actors as a whole, such as Stephen Chow, Jackie Chan, and so on. In recent times, Chinese film new directors such as Ning Hao and Xunzimo Liu have risen to prominence.

Like Zhang Yimou is one of the most important representatives of Chinese film. His works often incorporate rich elements of oriental aesthetics. For example, *Big Red Lantern High Hanging* demonstrates the unique charm of oriental aesthetics in film art through the use of traditional Chinese cultural symbols and the elaborate design of visual effects. Meanwhile, his work *"Alive"* presents the fusion and collision of oriental aesthetics with themes such as human nature and life through a deep excavation of Chinese history and culture.

Other noteworthy director Chen Kaige. His representative work *Farewell My Concubine* is regarded as a classic in the history of Chinese film, and also shows the unique charm of oriental aesthetics. Through his in-depth understanding and reproduction of traditional Chinese culture, Chen Kaige presents in his film the profound influence of oriental aesthetics in narrative structure, visual effects and thematic expression. In addition, another of his works, *The Legend of the Demon Cat*, also exemplifies the unique position and influence of oriental aesthetics in Chinese film with its magnificent sets and exquisite costume designs.

3.2.2 Sampling Method

Random Sampling: using sampling movie theater patrons and online surveys to select for a wider range of perspectives. A certain number of audience members are

randomly selected for the survey at different movie theater entrances or lobbies. The sampled audience can be determined by a random number table or a random number generator. Posting a link to the survey on various social media platforms or online survey sites and then selecting a certain number of respondents from the people who clicked on the link by random sampling.

Purposeful sampling: purposive sampling was used to select specific films and producers to ensure that the study has depth and breadth.

Limitations and coping strategies: discuss the possible limitations of the chosen sampling method, such as sample bias, and strategies to mitigate these effects.

3.3 Research Material

3.3.1 Study population

Farewell My Concubine 1993

Farewell My Concubine 1993 is a literary film produced by Tomson Films Limited, adapted from the novel of the same name by Li Bihua, directed by Chen Kaige, written by Li Bihua and Reed, and starring Leslie Cheung, Gong Li, and Zhang Fengyi.

The film centers around two Peking Opera actresses' half-century of sadness and joy, showing their thoughts and understanding of traditional culture, human existence and human nature. 1993, the film was released in Mainland China and Hong Kong, and has since been screened in many countries and regions around the world, and has broken the box office record for a Mainland Chinese literary film in the U.S. In 1993, the film was awarded the French box office record for a Peking Opera film, and in 1993, the film was awarded the French box office record for a Chinese literary film.

In 1993, the film won the Palme d'Or, the highest award at the Cannes International Film Festival in France, becoming the first Chinese film to win this honor; in addition, the film also won the Golden Globe Award for Best Foreign Language Film, the International Federation of Film Critics Award, and many other international awards, and it is the only Chinese-language film that has won the Palme

d'Or at the same time as the Golden Globe Award for Best Foreign Language Film at the Cannes International Film Festival in the U.S. In 1994, Leslie Cheung won the first prize for Best Foreign Language Film with this film in China and Hong Kong. In 1994, Leslie Cheung won the Special Contribution Award of the 4th China Film Performing Arts Society for this film, and in 2005, the film was selected as one of the "100 Best films of All Time" by Time Magazine.

On March 3, 2020, a trailer for the Korean re-release of the film was released. The film is 171 minutes long and will be re-released on April 1st in South Korea. Previously, the film was scheduled for March 25, which was later adjusted to the 17th anniversary of Zhang Guorong's death. On March 16, 2022, the organizers of the "Boring and Honey" Zhang Guorong Film Festival released a trailer for the mixed cuts, announcing that three restored versions of the film, including Farewell My Concubine, would be re-released in Taiwan on April 1, 2022. The film is scheduled to be re-released in South Korea on March 3, 2022, which is the 17th anniversary of Zhang Guorong's death.

Awards:33 (The only Chinese-language film to be selected as one of the Top 10 Favorite Films of Japanese viewers by Japanese television station NHK, and the first Chinese film to win the Cannes Film Prize)

Awards Finalists/Nominations:4

Crouching Tiger,Hidden Dragon 2000

Crouching Tiger, Hidden Dragon is a martial arts action film directed by Ang Lee and starring Chow Yun-Fat, Michelle Yeoh and Zhang Ziyi. The film was screened at the Cannes Film Festival on May 18, 2000, and was released on October 13, 2000, in mainland China.

The film tells the story of a generation of warrior Li Mu Bai, who has the intention of quitting the martial arts world, and entrusts his confidante Yu Xiulian to bring his Green Destiny Sword to the capital city as a gift for the collection of Master Pei Le. Li Mu Bai's move to retreat from the world is actually a move that leads to more feuds in the jianghu.

Crouching Tiger, Hidden Dragon boasts a number of award records, including winning four awards, including Best Foreign Language Film at the 73rd Academy Awards, and is the first film in Chinese-language film history to win the Academy Award for Best Foreign Language Film.

In September 2019, the film was ranked 51st in The Guardian's "100 Best Films of the 21st Century" list.

Awards won:7 (won 4 Academy Awards)

Awards shortlisted/nominated:7

Shadow 2018

Shadow is a martial arts action film co-produced by LeTV Pictures (Beijing) Co., Ltd, Shanghai Tencent Pictures Culture Communication Co., Ltd, and Perfect Visions Entertainment (Hong Kong) Co.

The film tells the human story of a young man who has been secretly imprisoned since the age of eight, unwilling to be used as a puppet stand-in, and through trials and tribulations, strives to regain his freedom. The film had its world premiere at the Venice Film Festival on September 6, 2018, and was officially released in mainland China on September 30 of the same year.

In July 2018, the film was selected for the Non-Competition section of the 75th Venice International Film Festival and the main section of the 43rd Toronto International Film Festival, where it held its international premiere and North American premiere respectively. The film won the Best Director, Best Visual Effects, Best Art Design, and Best Styling awards at the 55th Taiwan Film Golden Horse Awards.

Awards:9

Finalists/Nominations:12

Reasons for choosing these three films for the Eastern aesthetic design of Chinese film

Director's influence: Chen Kaige, Li An and Zhang Yimou are important representatives of the Chinese movie industry, so much so that they are loud and clear in the global movie industry, and their works enjoy a high reputation internationally. Choosing their works as representatives can make the product design more recognizable and attractive.

Film success and international market recognition: "Farewell My Concubine", "Crouching Tiger, Hidden Dragon" and "Shadow" are all film works that have achieved great success in the international arena. They have not only achieved excellent results at the box office, but also won many international movie awards.

Farewell My Concubine is undoubtedly the only Chinese-language film in the 20th century to win the Palme d' Or at the Cannes International Film Festival in France and the Golden Globe Award for Best Foreign Language Film in the United States. The movie was selected as one of the "100 Best films in the History of the World" by Time Magazine, and became one of the masterpieces of Chinese film. It is also the movie that established Chen Kaige's popularity and status in international film. Crouching Tiger, Hidden Dragon" has a number of award records, including the 73rd Academy Award for Best Foreign Language Film and four other awards, and is the first film in the history of Chinese-language film to win the Academy Award for Best Foreign Language Film, which has become a landmark for Chinese film to go to the international market.

Although "Shadow" is not Zhang Yimou's most well-known masterpiece, nor is it the most awarded film, but it gave everyone a big surprise on the design of many opulent Chinese films, that is, the twenty-first century in the era of colorful picture films, the main color using black and white gray to show the Oriental aesthetic design, so that the audience around the world has a brand new cognition of the Chinese film in all the beautiful colors of the film. It can be said that the oriental aesthetic design of "Shadow" is the most striking in Zhang Yimou's films.

All three films have gained great success and recognition internationally, and have played a positive role in the Chinese film industry and the promotion of oriental aesthetics.

Visual Style and Aesthetic Expression of Oriental Aesthetic Elements: All three films fully demonstrate the characteristics of Oriental aesthetics in Chinese film. Farewell My Concubine shows the charm of traditional Chinese opera culture through its narrative style, magnificent stage design and costume sets; Crouching Tiger, Hidden Dragon presents the dreamy mood of the Chinese martial arts world through exquisite scene design, stunts and photography techniques; the elements of martial arts, the beauty of the mood and the plot elements of classical Chinese literature present the unique charm of oriental aesthetics; while Shadow utilizes Chinese ink, Yin-Yang-Tai Chi, the imperial court and the battlefield and other traditional elements, showing the expression of oriental aesthetics in contemporary Chinese film.

Historical and Cultural Background: All three films are deeply rooted in traditional Chinese culture and historical background. Farewell My Concubine" contemplates and comprehends human nature through elements of opera, human existence and human nature; "Crouching Tiger, Hidden Dragon" blends the martial arts tradition with the essence of classical Chinese literature, highlighting the spirit of martial arts fighting and righteousness in the jianghu lake; and "The Shadow" explores the traditional boundaries of the art of war, the conflict and harmony between the family and the country based on the power of the Chinese folk people and the nobility of the imperial court.

The use of cultural symbols and imagery: the full use of the rich symbols and imagery of traditional Chinese culture is a major feature of Chinese films, such as the Peking Opera elements in Farewell My Concubine, the martial arts imagery in Crouching Tiger, Hidden Dragon and the Taiji Bagua in Shadow. Product design can draw on these cultural symbols and imagery to appeal to the target audience and highlight the unique charm of Eastern aesthetics.

Emotional expression and characterization: The emotional connotation and character world of oriental aesthetics is shown through profound character emotions and emotional expression. The love and hatred in "Farewell My Concubine", the chivalry in "Crouching Tiger, Hidden Dragon" and the family and country in

"Shadow" are all important manifestations of the emotional expression of oriental aesthetics. Product design can enhance the affinity and emotional resonance of products through emotional design language and characterization.

From the rich cultural connotation, emotional expression and aesthetic concepts of the three films "Farewell My Concubine", "Crouching Tiger, Hidden Dragon" and "Shadow", we can show the oriental aesthetic design in Chinese films in a deeper and richer way. Through meticulous design and innovative presentation methods, the product can better attract the target audience, convey the unique charm of oriental aesthetics, and enhance the artistic value and market competitiveness of the product.

Drawing on Oriental aesthetics from classic Chinese films for product design

Apply the researched oriental aesthetic design of Chinese films to five design projects. Let more people get in touch with and understand the oriental aesthetic design of Chinese films, appreciate it with the right vision, and let the results of academic research inspire film creation.

Poster: Shows the core theme and visual style of the film.

Bookmarks, postcards, film tickets: Distill iconic scenes or symbols from films.

Paper bag: Present film elements in the form of small works of art.

3.3.2 Other Research Materials

- 1) Books
- 2) Academic Articles
- 3) Film Criticism and Analysis

Analyzing the works of famous Chinese film directors such as Zhang Yimou, Chen Kaige, Wang Jiawei, Li An, Jackie Chan, Zhou Xingchi, etc., and analyzing how they use oriental aesthetics.

- 4) Internet Resources

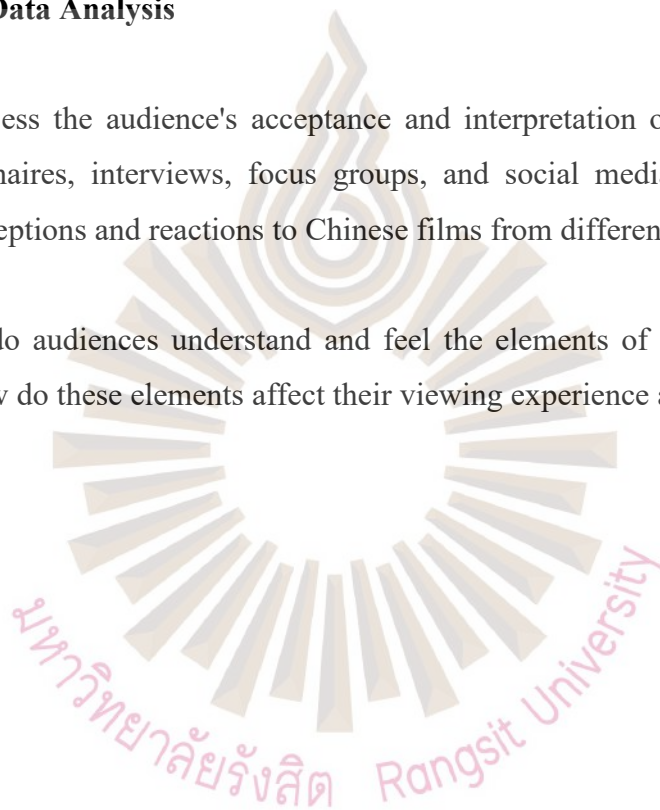
Chinese Film Database", "Film Literature" professional websites and online journals, articles and forums on Chinese film aesthetics. Proceedings of international film research conferences or symposiums on Chinese film studies often contain the latest research results.

Analyze film reviews to understand the views of different critics on film aesthetics.

3.3.3 Data Analysis

To assess the audience's acceptance and interpretation of oriental aesthetics. Use questionnaires, interviews, focus groups, and social media analysis to collect audience perceptions and reactions to Chinese films from different backgrounds.

How do audiences understand and feel the elements of oriental aesthetics in films, and how do these elements affect their viewing experience and evaluation.



Chapter 4

Research Results

4.1 Creative Process

Chinese films Farewell My Concubine, Crouching Tiger, Hidden Dragon and Shadow, as classics in the history of Chinese cinema, have not only achieved great success domestically, but also gained wide recognition internationally. With their profound characterizations, exquisite art designs and heart-wrenching story lines, these three films have captivated audiences around the world and have become one of the masterpieces of Chinese film culture. Farewell My Concubine is renowned for its tragic storyline and profound exploration of gender and identity, while Crouching Tiger, Hidden Dragon has won wide acclaim for its grandiose scenes and martial arts plot. Shadows" contains the poetry of ink-splashing, dream-like aesthetics of yin and yang.

With the continuous development of the film industry, films are not only a form of entertainment, but also an important cultural element in people's lives. In such a background, combining film culture with product design to create products associated with films can not only extend the influence of films, but also provide users with novel experiences and feelings. Therefore, this study aims to create products related to Farewell My Concubine, Crouching Tiger, Hidden Dragon, and Shadow as the prototypes through product design, so as to convey to the users the themes embedded in the films and the spirit of oriental aesthetics in Chinese cinema.

The purpose of this study is to explore how to express the themes and emotions of the films through product design, and to further explore and show the connotation of Chinese oriental aesthetics. By analyzing the storyline, character characteristics and visual elements of Farewell My Concubine, Crouching Tiger, Hidden Dragon and Shadow, researcher will design products that are in line with the spirit of the film, so as to show the influence of the film on people's thoughts and emotions.

This chapter will first introduce the story lines and themes of Farewell My Concubine, Crouching Tiger, Hidden Dragon and Shadow, and then elaborate on the product design process, concepts and results. Finally, it will summarize the main findings of the study and propose future research directions and prospects. It will not only deepen the understanding of film culture, but also explore the relationship between films and product design, providing reference and inspiration for the development of the film industry and the innovation of product design.

4.1.1 Farewell My Concubine

Emotions and human nature: The film shows the complexity and vulnerability of human nature through the complicated emotional entanglements between the main characters. The intertwining and conflict of various emotions can be seen in characters such as Cheng Dieyi, Duan Xiaolou and Ju Xian.

Political and social background: The film is set in the mid-20th century China, interspersed with the impact of national political and social changes, presenting the unique historical background of that era, such as the Nationalist-Communist Civil War and the War of Resistance Against Japanese Aggression.

Gender Roles and Identity: The film explores the topic of gender roles and identity through the portrayal of characters, especially Cheng Dieyi's emotional experience of playing a female character, as well as the impact of the character's cross-gender performance in the play and her inner struggle of thoughts.

Art and Life: The relationship between art and life, and the influence of art on life's destiny are explored through the expression of stage art.

The fates of characters in films are often shaped by external circumstances, but they also show the efforts of some people to pursue freedom and dignity in the face of adversity.

4.1.2 Crouching Tiger, Hidden Dragon

Wuxia Culture and Chinese Tradition: The film incorporates rich elements of wuxia culture, including martial arts, chivalry, and jianghu grudges.

Emotions and Human Nature: The emotional entanglements and human conflicts between various characters in the film, such as the love-hate relationship between Li Mu Bai, Luo Xiaohu and Yu Jiao Long, show a rich emotional core.

Female Characters and Gender Concepts: The female characters in the film show different character traits and trajectories of destiny, such as Xiu Lian's bravery and tenacity, and Jade Jiao Long's talent and determination, reflecting the exploration of women's status and roles in traditional society.

Identity and self-exploration: The main characters all go through the process of identity and self-exploration in the film, such as Luo Xiaohu's letting go of his obsession and Jade Jiao Long's perception of her self-worth, demonstrating the inherent conflict between character growth and self-realization.

The film is known for its beautifully coordinated images and exquisite martial arts scenes. The film also employs a variety of narrative techniques, such as jump narratives and dream narratives, to showcase the director's unique visual art style.

4.1.3 Shadow

Shadow and Reality: Through the metaphor of shadow, the film explores the relationship between a character's inner and outer manifestations, and the identification between reality and illusion. The shadow is not only a shadow warrior of the main characters, but also a projection of their inner emotions and self-awareness.

Political Intrigue and Power Struggle: The story background of the film shows the cruel reality of political intrigue and power struggle at that time. The power

struggle and collusion between the main characters, as well as their unscrupulous behavior for the sake of power, reflect the corrosion and destruction of human nature by power.

Aesthetics and Opera Elements: Shadow is full of aesthetic elements of traditional Chinese culture, such as classical dance elements, ink stage sets, and costume design of ancient costumes, etc. These elements not only enrich the artistic expression of the film, but also deepen the audience's understanding of traditional Chinese culture.

Gender Roles and Emotional Entanglements: Female characters in the film play important roles, they are not only the pawns in the political struggle, but also the protagonists in the emotional world. The film shows the situation and fate of different genders in the ancient society through the emotional entanglements and fate choices of female characters.

Director Zhang Yimou is known for his unique visual effects and narrative style, and Shadow is no exception. The film utilizes a large number of special effects and visual spectacles, as well as clever shot composition and screen design, presenting a unique directorial style and artistic expression.

4.2 Results

Research design products by follows.

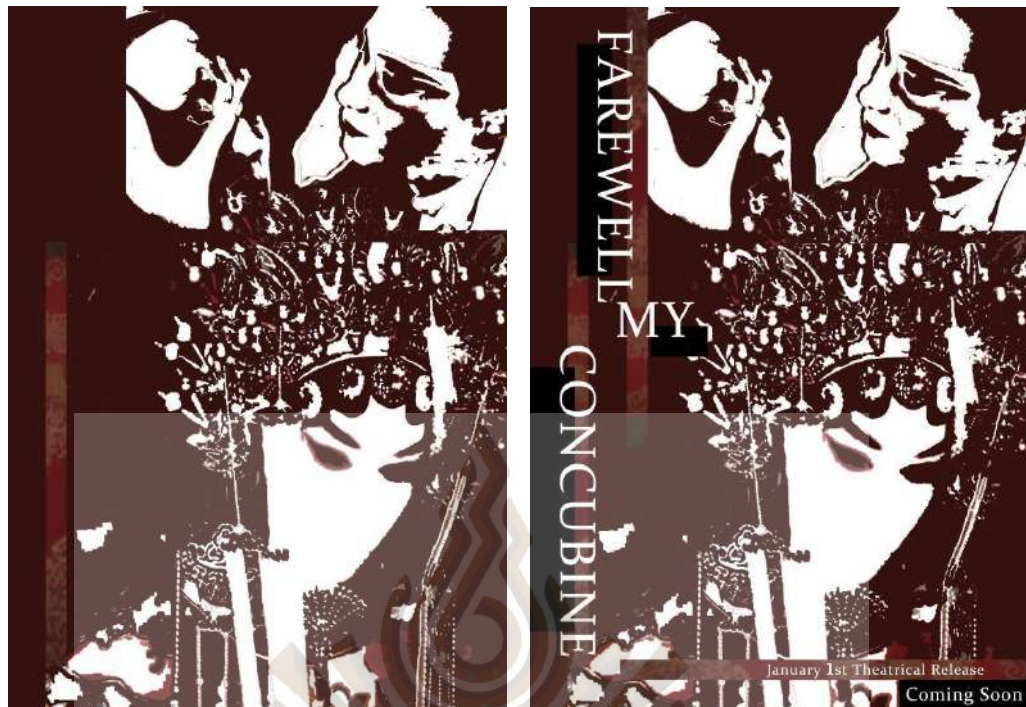


Figure 4.1 Farewell My Concubine Poster Draft and Finished Product

Source: Researcher

Research draws on Peking Opera as an important design element. Behind the gorgeous costumes and heavy makeup is the tragic kernel of the classic Chinese aesthetic.

The composition and use of colors inspired by duets and makeup present a grand and magnificent artistic atmosphere. The ornate costumes and elaborate makeup on the Liyuan stage reflect the intersection and fusion of theater and reality.

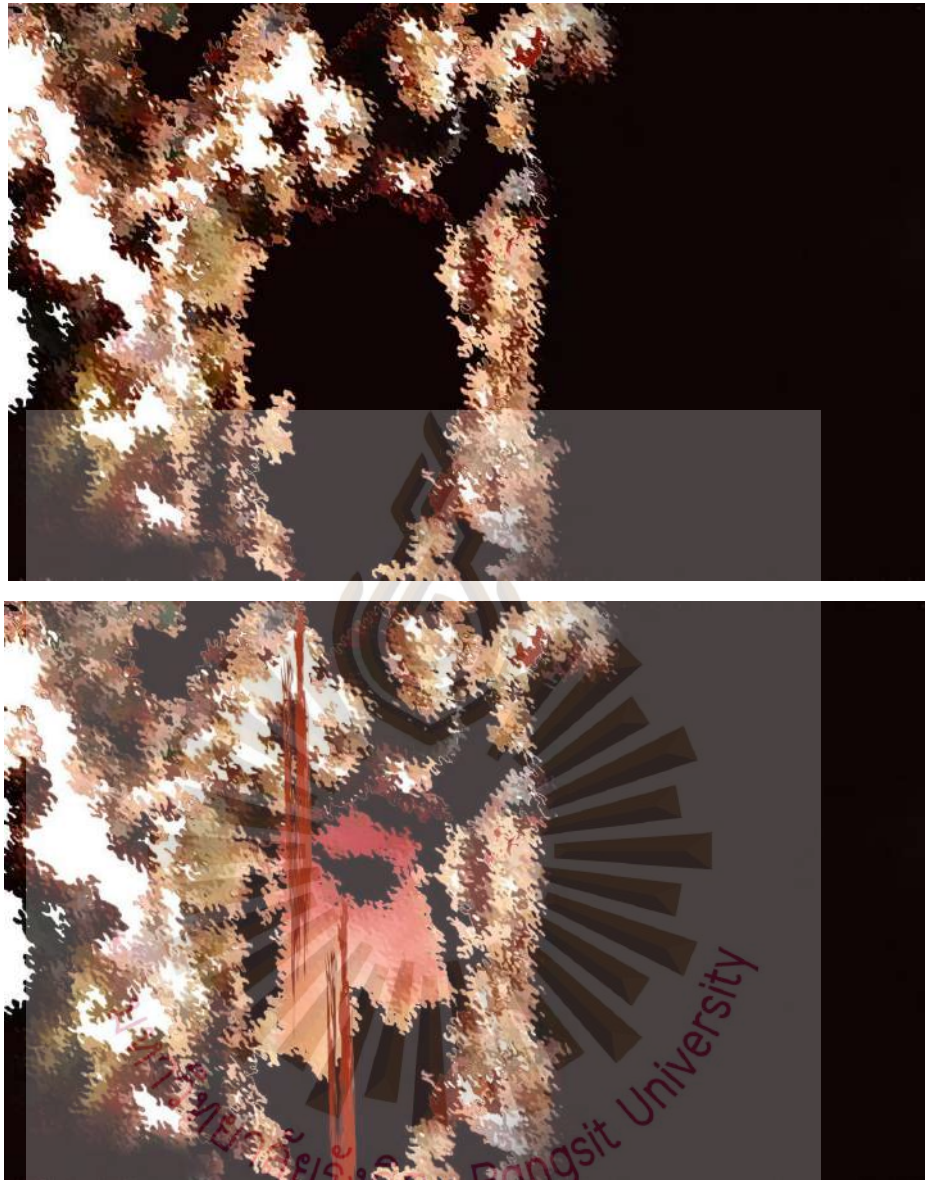


Figure 4.2 Farewell My Concubine Postcard Draft and Finished Product

Source:Researcher

The killing scenes in the film highlight the unique charm and elegance of Chinese Peking Opera, while presenting the repressed and confrontational emotions within the characters through the darker other side.

The slow motion and gentle rhythm of the drama creates a dreamy visual experience and demonstrates the aesthetics of traditional Chinese culture.

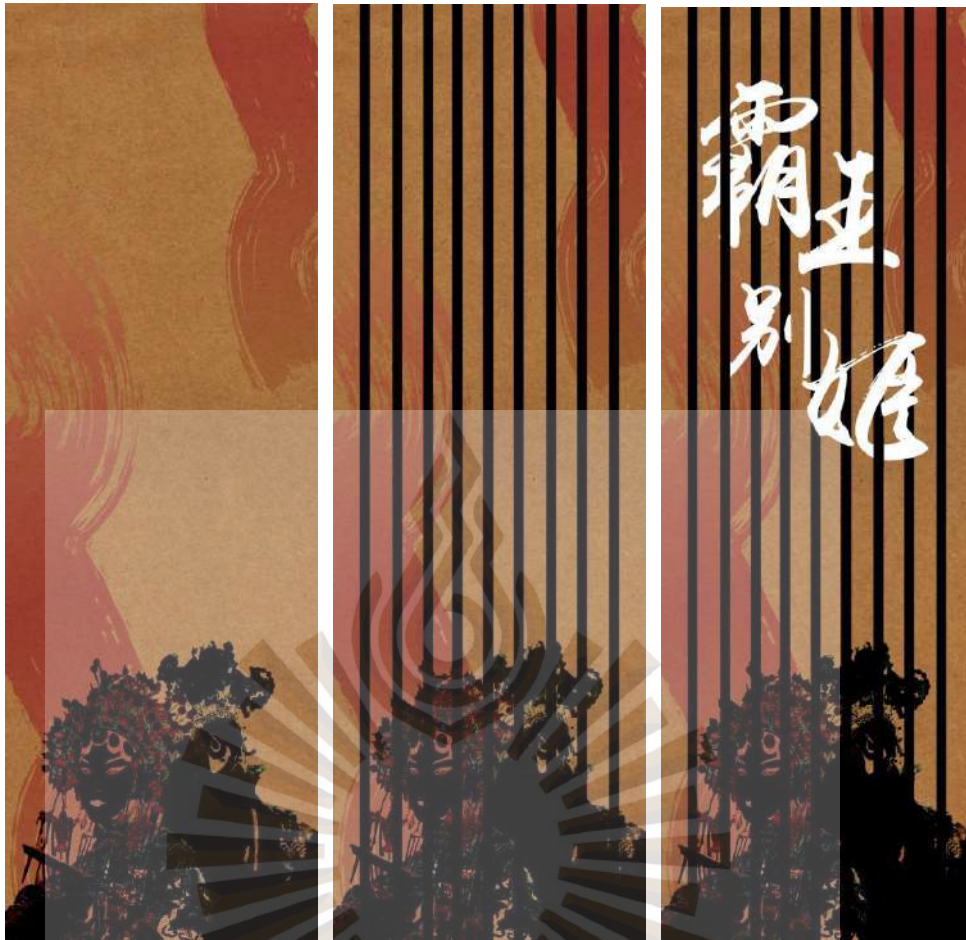


Figure 4.3 Farewell My Concubine Bookmark Draft and Finished Product

Source: Researcher

The story between Cheng Dieyi and Duan Xiaolou is perhaps doomed to tragedy from the beginning of their acquaintance. Everything they aspire to needs to break through the world's vision, like an endless cage, and underneath the exterior of the Peking Opera get-up is an inner struggle of activity that doesn't match the surface, trapped in an invisible shackle.



Figure 4.4 Farewell My Concubine Film Ticket Draft and Finished Product
 Source: Researcher

The most prominent elements in Farewell My Concubine: the Peking Opera, face painting and the kernel of the film's core idea of tragedy. The two classic shots of the film are used here to express Cheng Dieyi's different heart and complex feelings under the mask, and to express the beauty of tragedy in the design of oriental aesthetics.



Figure 4.5 Crouching Tiger, Hidden Dragon Poster Draft and Finished Product

Source:Researcher

Crouching Tiger, Hidden Dragon is a classic martial arts film directed by Ang Lee, and one that incorporates many emotional elements of the jianghu. The film incorporates rich elements of martial arts culture, including martial arts, chivalry, and jianghu grudges.

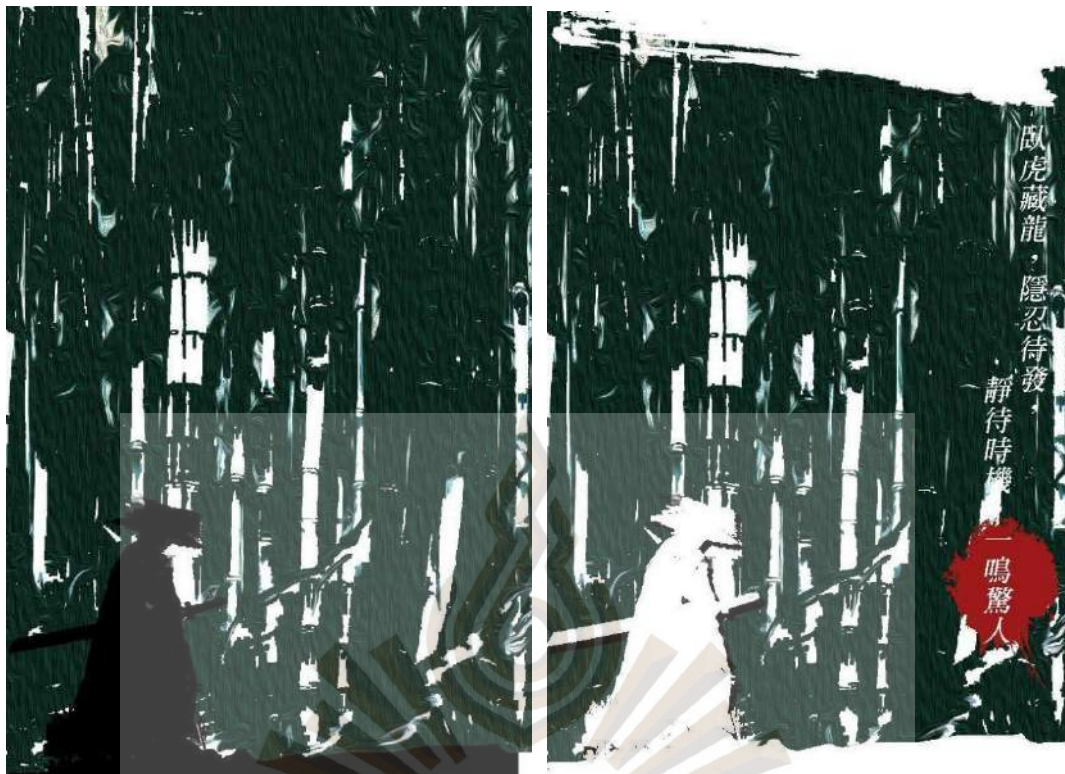


Figure 4.6 Crouching Tiger, Hidden Dragon Postcard Draft and Finished Product

Source: Researcher

The film's most famous bamboo forest shots as a background, so that the jianghu element figure performance of mysterious and valiant, only show black, white and green three colors may be too monotonous, fill in a splash of blood to make the whole design more vivid.



Figure 4.7 Crouching Tiger, Hidden Dragon Bookmark Draft and Finished Product

Source: Researcher

The orange background on the bookmark symbolizes the colors of the setting sun, the breeze blowing and the bamboo forest swaying. The ink brushstrokes depict a peaceful bamboo forest that hides countless martial arts masters who are as agile as hidden dragons and crouching tigers. In the depths of the bamboo forest, there is an upright martial arts warrior who seems to be waiting for a heartfelt martial arts duel.

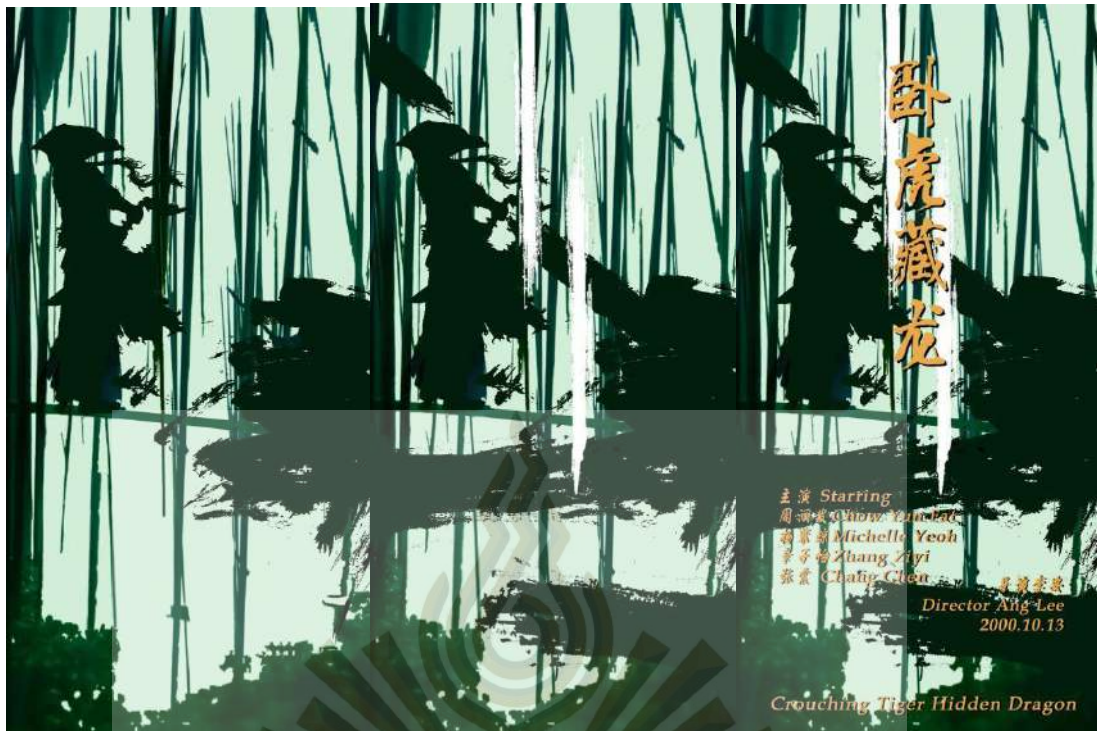


Figure 4.8 Crouching Tiger, Hidden Dragon Film Ticket Draft and Finished Product

Source: Researcher

The background shows a verdant bamboo forest with green leaves gently swaying in the breeze. In the mist of the bamboo forest, the silhouettes of the martial arts warriors can be seen, and they seem to be about to embark on a thrilling martial arts battle with their floating postures. The whole design embodies the essence of the Crouching Tiger, Hidden Dragon film, while perfectly blending the fun of film watching with martial arts sentiment.

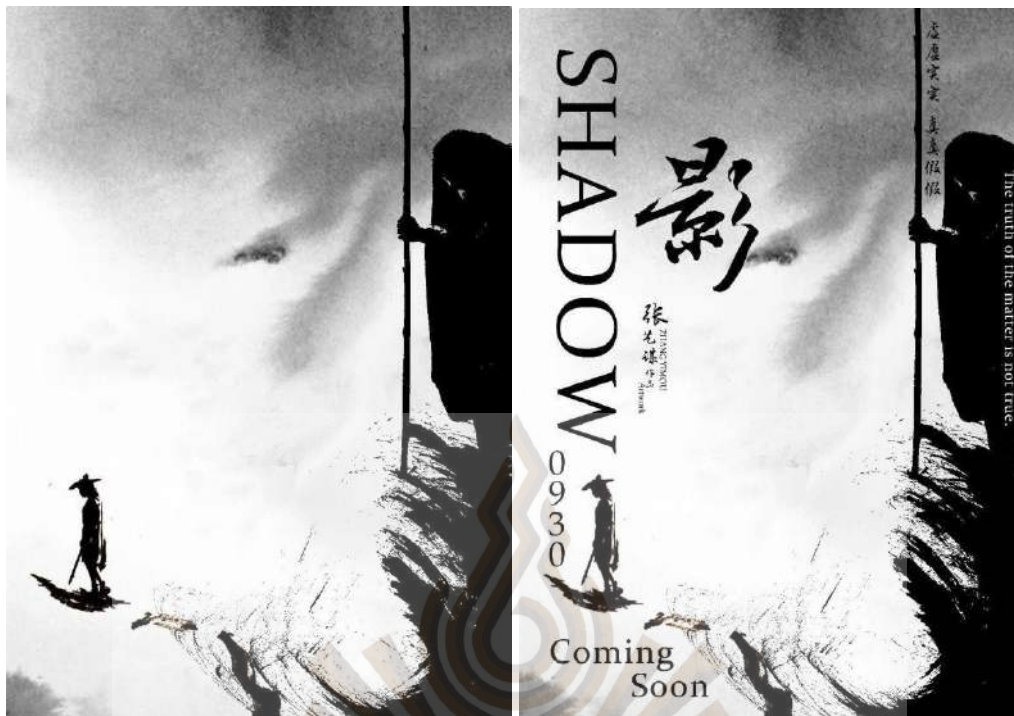


Figure 4.9 Shadow Poster Draft and Finished Product

Source: Researcher

Shadow is a drama-action martial arts film directed by Zhang Yimou that blends traditional Chinese culture, ink elements and modern visual effects for both spectacle and cultural connotation. The two people in the poster are a nod to the theme of the film, "Shadow", i.e. the real body and the shadow, even if the position is in front and behind, how can you be sure who is the shadow of whom?

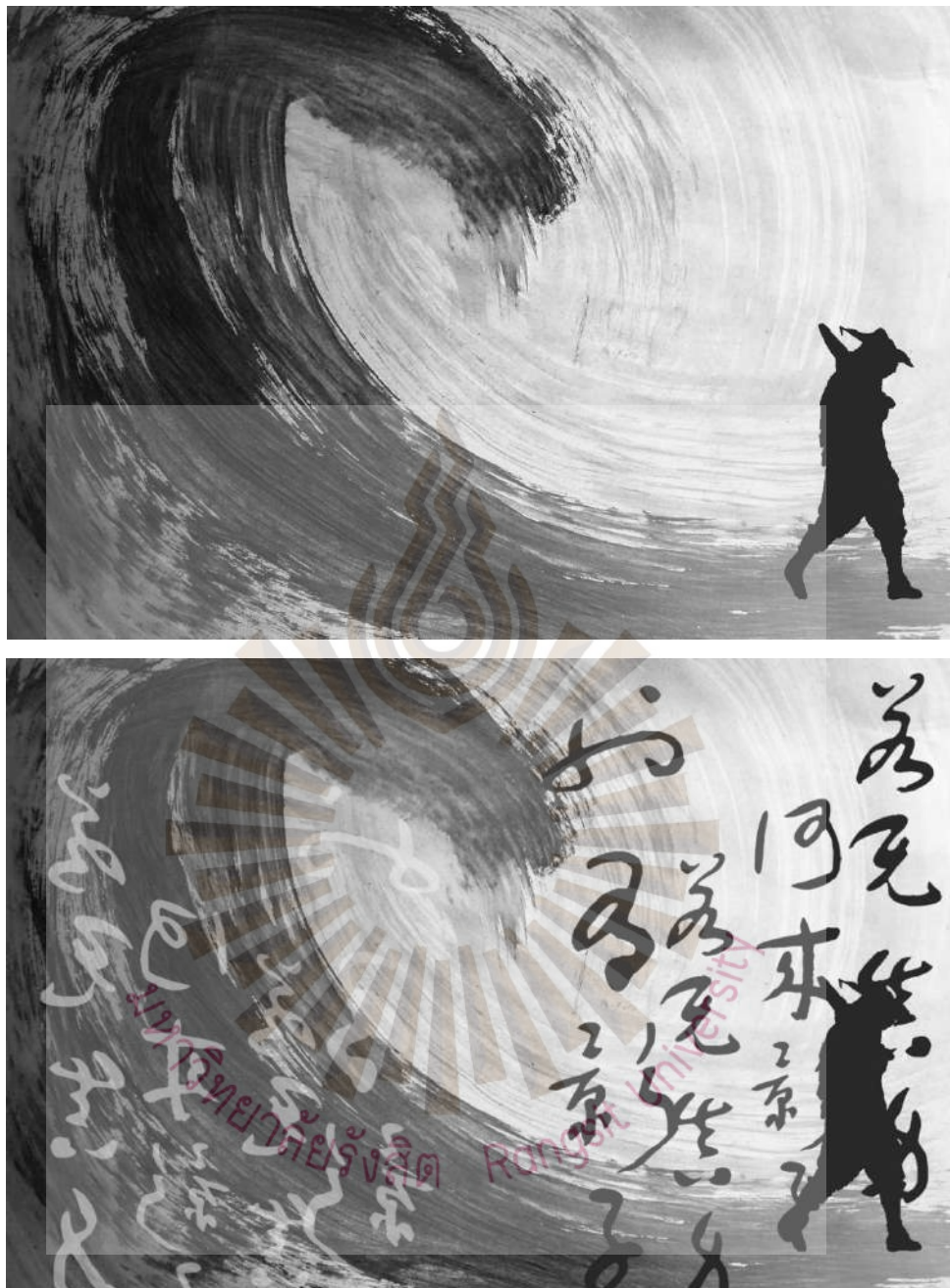


Figure 4.10 Shadow Postcard Draft and Finished Product

Source: Researcher

Ink textured postcard background meaning: without a real body, what is a shadow? Without a real body, there is a shadow. The corner depicts a mysterious figure, which may be a real person or an illusory shadow that is difficult to recognize. It is as if it is a traveler searching for himself.



Figure 4.11 Shadow Bookmark Draft and Finished Product

Source: Researcher

A mysterious female figure is depicted on this soft gradient color background. The female silhouette is integrated into the symbols of the Taiji Bagua, symbolizing the interplay of yin and yang, balance and harmony. The whole design not only conveys the mystery and power of the female characters in the Shadow film, but also echoes the philosophical theme of the film, which is thought-provoking.



Figure 4.12 Shadow Film Ticket Draft and Finished Product

Source: Researcher

When Zhang Yimou's Shadow was first released, the first thing that caught people's attention was the black and white ink style.

This incorporates elements such as China's unique Taiji and Bagua, as well as the beauty of white space in the mood.

And of course, the regime battle is essential. That's why the background is interspersed with bright blood red and different characters.



Figure 4.13 Oriental aesthetic design of Chinese films Paper bag

Source: Researcher

The paper bag is designed in cowhide color, symbolizing the simplicity and heaviness in traditional Chinese culture. The background is designed in horizontal and vertical layout, presenting a sense of staggered aesthetics. The main text "1990-2023" highlights the design style and development history of Chinese films in this period. The whole design not only shows the unique oriental aesthetics of Chinese films, but also reflects its continuous innovation and exploration in the field of design.

4.3 Conclusion

From the rich cultural connotations, emotional expressions and aesthetic concepts of the three films Farewell My Concubine, Crouching Tiger, Hidden Dragon and Shadow, we can show the oriental aesthetic design in Chinese films in a more in-depth and richer way. Convey the unique charm of oriental aesthetics and enhance the artistic value and market competitiveness of products.

The audience of the product design is mainly Chinese film lovers who like oriental aesthetic design, followed by the general audience of Chinese oriental aesthetic design films. Apply the researched oriental aesthetic design of Chinese films to five design projects. Let more people get in touch with and understand the oriental aesthetic design of Chinese films, appreciate them with the right vision, and be inspired by the results of academic research. Future research can further explore the combination of other classic films and product design, how to better promote the oriental aesthetic design of Chinese films under the innovative and influential product design.

This will not only let the world see the unique oriental aesthetic design of Chinese films, but may also take this as an opportunity to let more viewers enjoy and understand the charm of oriental aesthetics and have a correct perception of it. We will not take the "culture" of other countries and regions that have wrongly appropriated elements of Chinese aesthetics as the "Oriental aesthetics" of other countries. Cultural appropriation has been resisted all over the world since ancient times, and the recent controversy over cultural appropriation caused by South Korean KPOP girl group The recent cultural appropriation controversy involving Korean KPOP girl group: ive, who copied Chinese knots, one of the symbols of oriental aesthetics, into their music video. Red Chinese knots, which symbolize good luck and prosperity, were stolen and changed into white Chinese knots, which would mean rituals and white affairs, not only maliciously appropriating the cultures of other countries but also preventing them from appreciating the true aesthetics of the Orient. This is something that any study of design aesthetics needs to be aware of.

This study successfully combines film culture and product design by way of product design, which brings novel experiences and feelings to users. This not only enriches the expression of film culture, but also expands the application field of product design. We hope that this study can provide reference and inspiration for research in similar fields and promote the deep integration of film culture and product design.

Chapter 5

Research Conclusion

5.1 Conclusion and Discussion

This research oriental aesthetic design of Chinese films and two research goals: Study Oriental aesthetics in modern Chinese films (1990-2023) and design film products that use Oriental aesthetics in modern Chinese films (1990-2023) will provide a new perspective for understanding and evaluating Chinese cinema. Through in-depth analysis of the embodiment of oriental aesthetics in Chinese cinema, we will not only be able to better understand the cultural connotations and artistic characteristics of Chinese cinema, but also be able to evaluate its position and contribution in global cinematic art. This is crucial to the promotion of Chinese cinema and the enhancement of its recognition and influence on the international stage, and will explore the cultural identity and innovation of Chinese cinema in the context of globalization. In the increasingly competitive global film market, how Chinese films can create works with international influence while maintaining the essence of traditional aesthetics is an issue worthy of in-depth discussion. Studying the oriental aesthetic design of Chinese films not only helps us to better understand the development trajectory of Chinese cinema, but also provides insights for its future innovative development.

In addition, this study is of great significance in promoting international cultural exchanges. Under the current background of global cultural diversification, it is important to understand and respect the aesthetic concepts of different cultures. By analyzing the oriental aesthetic design of Chinese films, it can provide a bridge for international audiences to understand and appreciate Chinese culture. It is not only to promote the correct and charming oriental aesthetics, but also to let everyone recognize what the real oriental aesthetic design is really like, and guard it as much as possible to prevent the culture belonging to the oriental aesthetics from being tampered with

and culturally appropriated by additional factors such as other well intentioned people. This will not only help to enhance the international dissemination of Chinese films, but also help to promote understanding and respect among different cultures.

The researcher will also select three representative Chinese classic films with oriental aesthetic design as the target of the study: "Farewell My Concubine" by Chen Kaige, "Crouching Tiger, Hidden Dragon" by Ang Lee, and "Shadow" by Zhang Yimou. The oriental aesthetics shown in the films are extracted and used for product design.

Apply the studied oriental aesthetics of Chinese films to five design projects: 1) posters, 2) bookmarks, 3) postcards, 4) film tickets and 5) paper bags. Bringing more people into contact with and understanding the oriental aesthetic design of Chinese films will not only enable people to appreciate it with the right eyes, but also allow the results of academic research to inspire film creation. The reasons for choosing these five products are that the posters are able to demonstrate the core theme and visual style of the film. Bookmarks, postcards and film tickets can extract iconic scenes or symbols from the film. The form of small artifacts like paper bags can present elements from the film.

And this study will also provide theoretical guidance and practical reference for film theory and film production practice. Through an in-depth study of oriental aesthetic design in Chinese cinema, we can better understand how cinema as an art form interacts with specific cultural contexts. More people can be exposed to and understand the oriental aesthetic design of Chinese cinema, and appreciate it with a correct perspective. This is not only of great academic value for film theory research, but also provides filmmakers with valuable creative inspiration and practical guidance.

This research can bring many useful benefits, like the enhancement of academic theories, through the in-depth study of oriental aesthetics design in Chinese cinema, the theories of related disciplines can be further explored and improved. Interpreting the use of oriental aesthetic in film art from multi-dimensional perspectives, such as aesthetics, culture, and society, will provide new theoretical frameworks and methodologies for academics, and promote the depth and breadth of disciplinary research.

It can also promote cultural exchanges and understanding. Chinese films, as one of the important forms of cultural output of oriental aesthetics, aim to embody the essence of traditional Chinese culture. Through its in-depth study can promote a deeper understanding and cognition of Chinese culture in the international community, enhance mutual understanding and respect among different cultures, promote cultural exchange and integration, and contribute to the building of a community of human destiny.

Moreover, expanding the ideas and styles of film creation is also a great research contribution to all the filmmakers, and an in-depth understanding of oriental aesthetic design will provide film creators with rich creative resources and inspiration. By drawing on the philosophical thoughts, aesthetic concepts and artistic expressions of traditional culture, we can inject deeper connotations and emotions into the film works, enrich the forms and styles of the films, improve the artistic quality and viewability of the film works, and promote the development of the films. The development of China's film industry will be pushed to a higher level.

The last important point is to promote national culture and traditional values. The oriental aesthetic design in Chinese films carries rich national culture and traditional values, and the aesthetic interests, humanistic attitudes and social concepts shown through the films are conducive to the inheritance and promotion of the excellent traditional culture of the Chinese nation. Through in-depth research, this study can inspire young creators to love and identify with traditional culture, guide them to uphold the spirit of traditional culture in film creation, and contribute to the inheritance and development of national culture and oriental aesthetics.

From the rich cultural connotations, emotional expressions and aesthetic concepts of the three films *Farewell My Concubine*, *Crouching Tiger, Hidden Dragon* and *Leather Shadow*, we show the oriental aesthetic design in Chinese films. It conveys the unique charm of oriental aesthetics and enhances the artistic value and market competitiveness of the product.

The audience of the product design is mainly Chinese film lovers who like oriental aesthetic design, followed by the general audience of Chinese oriental aesthetic design films. The studied oriental aesthetic designs of Chinese films are

applied to five design projects. Future research can further explore the combination of other classic films and product design, and how to better promote the oriental aesthetic design of Chinese films with innovative and influential product design. This will not only allow the world to see the unique oriental aesthetic design of Chinese films, but may also be used as an opportunity for a wider audience to appreciate and understand the charm of oriental aesthetics and to have a correct perception of it.

This study successfully combines film culture with product design by means of product design, which brings novel experiences and feelings to users. This not only enriches the expression of film culture, but also expands the application field of product design. It is hoped that this study can provide reference and inspiration for research in similar fields and promote the deep integration of film culture and product design.

5.2 Research Obstacles

In examining the design of oriental aesthetics in Chinese films, this study encountered several major research obstacles. First of all there are certain deficiencies in the literature. Although oriental aesthetics plays an important role in Chinese cinema, there is relatively little academic literature on this topic, and not much literature compared to other art specialties, which limits my reference to theoretical frameworks and previous research results.

The study also had some difficulties in acquiring data. Although there are many excellent Chinese films available for study, it is not easy to obtain detailed data on these films. This is partly due to the fact that some important data are not publicly available or can only be accessed through limited channels.

The design of oriental aesthetics involves multiple dimensions, including but not limited to painting, music, philosophy, and literature, so choosing the right research method is crucial. However, the current research methodology for the design of oriental aesthetics in Chinese films is not very mature, which makes it necessary to conduct more in-depth methodological exploration and reflection to ensure the scientificity and credibility of the research.

The Chinese film industry is very large and diverse, which also brings some difficulties in determining the scope of the study. Chinese cinema covers a wide range of subjects, styles and genres, so it is almost impossible to comprehensively cover all the relevant content in a limited space. Therefore, research need to carefully define the scope of the study and select representative film works or specific film genres for in-depth analysis to ensure the focus and relevance of the study. Because of the scope and number is too large and Chinese films are not all good films, divided into good-looking films and bad films, which makes the selection of films on the way to the mind can cause a different negative impact, and it is impossible to predict on the way to selecting the representative films for the study that the content of a Chinese-style film that looks good may be a bad film that has been poorly evaluated by 10,000 people. And whether it is a good or bad Chinese film, there are restrictions on the confidentiality of information within the film industry. The film production process involves many trade secrets and creative secrets, and some of the information may not be disclosed to the public. Therefore it may not be possible to access certain key information, which may make some difference to the comprehensiveness and depth of the study.

Another research obstacle is the limitation of time and resources. An in-depth study of oriental aesthetic design in Chinese cinema requires a great deal of time and resources, including film viewing, analyzing, writing and organizing data. Limited time and resources may be faced during the research period, which may affect the depth and breadth of the study. Therefore, it is necessary to rationalize the time and make full use of the available resources to ensure the progress and quality of the study.

It is important to note that the study of oriental aesthetic design in Chinese films may also be affected by politics and censorship. China's cultural policies and censorship have a certain degree of influence on the film industry, and there is still no perfect "grading system" in China, which makes it impossible to see "perfect crime" mystery films and "ghost" films in China. "This may limit the dissemination and discussion of certain film works or related information.

The rapid development of China's film industry and technological innovations may lead to a constant updating and change in the technical means required for the study. Chinese society and culture are constantly evolving and changing, resulting in

the changing aesthetic concepts and production styles of Chinese films. It is necessary to keep abreast of the latest developments in Chinese society and culture on the way of research to ensure the timeliness and relevance of the research.

During the research process, there may be some difficulties in understanding and interpreting the complex concepts and theories of oriental aesthetics. Oriental aesthetics involves not only the philosophical ideas of traditional Chinese culture, but also the influence and intermingling of other oriental cultures, which makes its understanding and interpretation even more complicated and requires the combination of knowledge and methods from a variety of disciplines.

Finally, studying the design of oriental aesthetics in Chinese films may be affected by the researcher's personal bias. Researchers need to keep an open mind and an objective attitude, free from personal bias, in order to ensure the objectivity and scientificity of the research results.

In response to these research barriers, this study adopts a variety of strategies to address them. First, through in-depth literature search and collection, we try to understand as comprehensively as possible the relevant theories and practices of oriental aesthetic design in Chinese films. Various channels are actively explored, including academic databases, professional journals, and official art websites, to obtain more data about Chinese cinema.

Appropriate measures will be taken to address these challenges, like flexible scheduling, making full use of available resources, and establishing cooperative relationships with industry insiders to obtain information for in-depth research on oriental aesthetic design in Chinese cinema.

It is also important to handle sensitive topics with care and to maintain an objective and neutral stance in the research process to avoid possible political interference or censorship risks

To summarize, there are many challenges and obstacles on the road to researching the design of oriental aesthetics in Chinese cinema, but these difficulties are overcome through the comprehensive use of various strategies and methods in order to ensure the comprehensiveness, depth, and scientificity of the research.

5.3 Recommendations

5.3.1 Enhance digitalization and technological innovation:

It is recommended that more main focus be placed on exploring how these technological tools can be utilized to present and convey the unique charm of oriental aesthetics in films. Through digital platforms and virtual reality technology, a more immersive film experience can be provided to the audience, and special effects can be further enhanced to further expand the expression of oriental aesthetic design in film creation.

5.3.2 Establish an academic research network:

It is recommended that a specialized academic research network be established to bring together scholars and researchers at home and abroad who are interested in oriental aesthetic design in Chinese films to carry out in-depth academic exchanges and cooperation. Through organizing academic conferences, seminars and other activities on a regular basis, it will promote exchanges and cooperation among academics and promote the continuous improvement of the academic research level in this field.

5.3.3 Strengthen the education and training system:

Establish a perfect education and training system to cultivate more talents with oriental aesthetic design research background and professional skills. In addition to strengthening the relevant professional courses, seminars and workshops can also be organized to provide more learning and training opportunities for students and practitioners, and to promote the cultivation of talents in this field.

5.3.4 Focus on emerging themes and platforms:

It is suggested to explore how to combine oriental aesthetic design with emerging themes and communication platforms to open up new development space for

Chinese films. For example, it can focus on emerging forms such as online films and short videos, and explore how to reflect and spread the unique charm of oriental aesthetics on these platforms.

5.3.5 Strengthen the protection and inheritance of cultural heritage:

Finally, it is recommended to strengthen the protection and inheritance of traditional Chinese cultural heritage to provide a richer and deeper cultural heritage for the design of oriental aesthetics in Chinese films. Through the protection and inheritance of Chinese traditional culture, it can provide more in-depth and extensive cultural resources to support the creation of Chinese films, and promote the international dissemination and influence of Chinese films.



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