

Research on the design of domestic makeup products from the perspective of design culture

-- Taking Huaxizi for example

Weiwei Ma, Shuang Liu

Anhui University of Finance and Economics, Bengbu, Anhui 233000, China

Abstract: Objective To explore new ideas and paths for the development of domestic cosmetics products. Method from the design culture, this paper discusses the relationship between culture and products based on this, will focus in product design field, analyses the current domestic cosmetics product development problems, based on the design of cultural context to carry out specific analysis on west product design, new ways to explore the Chinese color makeup product design development. Conclusion of modern product design and national culture, ancient creation thought and aesthetic advocated organic fusion is conducive to enhance the cultural content of contemporary product design, increase the added value of products, products more and update the vitality, the form of comprehensive promotion of Chinese culture, let the world know China and let China brand in the world.

Keywords: Design culture; Chinese color cosmetics; Product design; Florasis.

1. Introduction

The development of domestic makeup products has driven the development of local makeup brands, which need to serve the preferences of the market, but also need national cultural characteristics. From the perspective of design culture, this paper takes Huaxizi as the entry point to study its feasibility in the design of domestic cosmetics, which has guiding significance for the design practice of other similar domestic cosmetics.

2. Overview of design culture

Culture includes explicit and implicit behavior patterns, which through the use of symbols enable people to learn and teach and constitute the remarkable achievements of human groups, including achievements embodied in artifacts [1] He Canqun, Dong Jialai, Xiang Wei, Ed. Design and Culture [M]. Changsha, Hunan University Press, 2009.10]. Design is a solution activity based on the designer's original cultural cognitive structure. In a sense, design is also a kind of culture. Culture takes design as the carrier, so design becomes an indispensable factor in the development of culture. Design culture is a culture that studies the design, designers and design thoughts of human creation. Design culture is a comprehensive science that explores the nature and law of design from the perspective of culture and takes design culture as the research object. [2] Wang Ruixia. Interpretation of Design in the Context of Culture -- A New Vision of Design Culturology Research [J]. Journal of Nanjing University of the Arts (Fine Arts and Design Edition), 2012(01):73-76.] The popularity of internationalism style leads to the trend of integration of product design styles worldwide, and products of different countries, nations and regions should contain different national characteristics and humanistic spirits. Chinese designers continue to deepen the discussion of design culture, regard inheriting and developing Chinese traditional culture as their own duty, and give products aesthetic value and cultural value to the greatest extent. As a new field of

cultural research, design culturology is not only a new starting point and focus of product innovation design, but also an inevitable trend of development in the field of product design.

3. Design analysis of Huaxizi products based on the perspective of design culture

The dimensions of grand historical view, grand design view and grand cultural view advocated by design culturology (Figure 1) have important guiding significance for solving the current predicament faced by domestic makeup products. Based on the vision of design culture, this study deeply analyzes the cultural value and aesthetic value of Huaxizi products. This can not only provide design practice for the same type of domestic makeup products, give products more formal beauty and design beauty, but also promote the development of cultural industry, promote traditional Chinese culture, so as to enhance the competitiveness of traditional Chinese culture in the world culture.

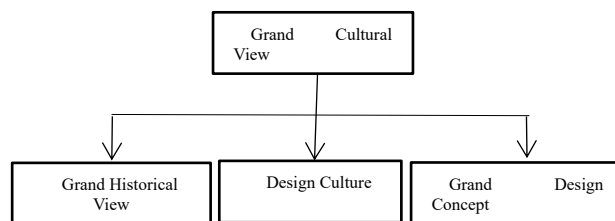


Figure 1. Design culturology

3.1. Brand positioning under the grand historical view

The study of design culture should also bear in mind the attitude of "big history", care for the continuous history of creation and design, and facilitate the opening up of the boundary between ancient and modern China and design, so as to explain and analyze the characteristics of design culture under the premise of mutual reference [3]. The grand view of history is to look at everything that will happen in the future

from the perspective of the development of the whole mankind. Chinese culture has a history of five thousand years. From the primitive society to the 21st century, the traditional culture of the Chinese nation has become a school of its own, standing in the forest of national cultures in the world. The purpose of brand positioning is to shape the product image of the enterprise and stabilize its special status in the hearts of target customers. Huaxizi is based on the traditional Chinese culture, so that its brand positioning has a sustainable development of competitive advantages, namely "selling point". First of all, Huaxizi has been adhering to the concept of "Oriental makeup, nourishing makeup with flowers", focusing on exploring ancient Chinese beauty care wisdom, and creating natural makeup products suitable for Oriental women. And to the traditional culture of the Chinese nation as the theme, continue to launch a series of products. Secondly, the inspiration of Huaxizi brand color is deeply rooted in the traditional Chinese aesthetics of "pink walls and tiles" in the color and pink, with the combination of traditional and modern, gives the brand color a different classical elegance. Moreover, Huaxizi deeply rooted its brand culture in the traditional culture of the Chinese nation.

3.2. Packaging design and process based on the view of large culture

To examine the design problem from the perspective of big culture, in addition to analyzing the function, conditions, means and other factors belonging to the material category, it is necessary to study the cultural synergy formed by human values, aesthetic tastes, customs, social systems and other factors in the spiritual category. [4] With the enhancement of consumer awareness, the focus of users has changed from the functionality and practicality of products to the emotional interaction between people and products. A successful product, on the basis of meeting the formal beauty by stimulating the user pleasure of the packaging to attract consumers' eyes, give consumers more emotional care.

Huaxizi adhering to the brand concept, launched the "impression of the East" series of projects, among which the main "Miao impression", "West Lake impression", "Dai impression".

The "Miao Impression" series is the crystallization of Huaxizi's pursuit of Miao culture. The design of the "Miao Impression" series makeup products is inspired by the intangible cultural heritage of the Miao people. In terms of the extraction of symbolic elements, it not only combines the traditional decorative patterns of the Miao nationality with the modern product design, but also delicately portrays the traditional cultural elements of the Miao nationality on the packaging shell. In the aspect of technology, Huaxizi highly restores the Miao silver making technology through the ancient process, creatively combines the silver carving technology with the Oriental miniature carving technology, so that consumers can admire the amazing Miao culture and technology while using the product.

"West Lake Imprint" series of makeup products are inspired by the beauty of West Lake, the willow waves smell warblers, flower harbor watching fish... The beauty of the West Lake into the makeup products. What is more impressive is that Huaxizi uses the paper carving technology of Jiangnan to present the beautiful picture of West Lake in a three-dimensional and complete way, exploring a new form in line with the modern life form and improving the added value of products.

"Dai Impression" series makeup products are based on the Xishuangbanna Dai Autonomous Prefecture in Yunnan Province, which is the distillation, innovation and integration of Dai cultural elements. With the Dai culture and silk jewelry as creative elements, and with the support of the peacock, the symbol of the Dai national spirit, "peacock makeup" is created to promote the Dai impression series makeup products in a unique way, to convey the beauty of the Dai people to the public, and to show the unique culture of our ethnic minorities.

3.3. Design thinking based on the grand design view

On the one hand, the grand design view should strive to break through the description of the surface of the design form structure, grasp the generation of traditional design thinking and the internal power of promoting the formation of order, sum up the law of the dynamic development of national culture-psychological structure in the evolution of the design form, and avoid entering the state of pure form attention [5].

Superimposed design thinking, superimposed in multiple forms to enrich visual experience, so that the beauty products bearing cultural symbols have both practical and aesthetic functions, making the products more complete, and the appreciation and use of gorgeous and exquisite products become a reality. The Miao Impression Series launched by Huaxizi seeks inspiration and extracts elements from the intangible cultural heritage of the Miao people. The way of displaying culture in a new form has won the popularity of many consumers, which induces users' feelings of intangible cultural heritage and enhances their sense of cultural identity. Superposition design method is one of the most important design methods in the design of cultural creative products. It can become a design idea widely used in the process of product design. Its design rules are widely used and easy to learn. The application of superposition design method in design practice can improve the efficiency and quality of design, help designers quickly grasp the nature of design and then solve design problems. It has a very realistic design value, and make use of products with real aesthetic value in real life.

4. "Changing Strategies" for the Design of Domestic Makeup Products

4.1. Explore the ancient ideas of creation

Days sometimes, the earth has gas, the work is clever, the material is beautiful, and then the four can be good. [6] Wen Renjun. The Examination of the record of labor translation [M]. Shanghai. Shanghai Ancient Books Publishing House.2021.11] As a model of classical furniture, Ming furniture embodies the ancient time, geography and thought incisively and vividly. Its shape is simple and generous, the structure is solid and firm, attaches importance to the color and texture of the wood itself, the color is deep and elegant, and attaches great importance to keeping consistent with the environment around the hall. Domestic product innovation should pay more attention to the exploration of ancient Chinese creation thought. With the progress of science and technology, the restriction of natural factors on product design is decreasing day by day, and the creation thought of products is the dominant factor. Therefore, product design needs to realize the unity of function and form, and reflect the

functional beauty, technical beauty and formal beauty of articles. To meet the increasing cultural needs of consumers. It is worth the attention of local makeup brands that the idea of creation should not be used as a marketing propaganda, but should be a solid entity in product design and product use. For example, Huaxizi concentric lock lipstick (FIG. 8) is derived from the thousand-year ancient lock culture of the Chinese nation. Folklore says that concentric lock is a magic talisman for the match-making man. In the carving process, the form of miniature carving is used to carve the Oriental romantic love story of "Zhang Yi Thrush" into the paste body, forming both inside and outside, highlighting the innovative design of the product.

4.2. Carry forward the ancient aesthetic principles

Aesthetics is a science that studies aesthetic feeling, aesthetics, realistic beauty and artistic beauty. Chinese traditional aesthetics is a potential, hidden and internal aesthetic thought system. [7] Wu Xuguang. Introduction to Aesthetics [M]. Beijing. People's Communications Publishing House.2000.7 Chinese traditional aesthetics is committed to pursuing the beauty of artistic conception of "the charm of the outside" and "the content of the outside taste", striving to break through the limitation of language and achieve the infinite meaning. The bronze mirror of the Han Dynasty is decorated with twelve branches of the earth and geometric patterns, expressing the values that the instrument is for people and the Tao contains in it. The Taoist aesthetic idea of "Big clever but stupid" reminds us that the current product design should avoid being clever and brilliant without carving. Based on Chinese Confucianism, Taoism and Zen aesthetics, minimalism is formed, and the Oriental aesthetics is discussed in an all-round and multi-angle from the Angle of art, so as to combine Oriental aesthetics with modern product design. This opens up new ideas for design transformation. Domestic makeup products can make use of ancient aesthetic principles to achieve product innovation and transformation.

4.3. Focus on multi-ethnic culture

Since ancient times, China has a vast territory and a large population, forming the distribution of "large cohabitation, small settlement", thus forming different regional ethnic cultures. Therefore, Chinese national culture can be roughly divided into Han culture and minority culture. Different geographical conditions have prompted different ethnic groups to form their own material culture, spiritual culture and institutional culture. In the process of product development, excellent culture can be selected from any Angle of Chinese traditional culture. But in most cases, too much focus on a particular culture, thought selection cannot get rid of the inherent tendency. For example, the development of cultural industry in recent years has promoted

the development of cultural products in museums. Gansu Museum launched its cultural and creative plush toys based on the image of copper galloping horse, which became popular on social networks and sold out, setting off a wave of public discussion. What is worth reflecting on behind this phenomenon is that, apart from some classic representatives and well-known cultures, few ethnic minorities or other forms of traditional culture are transformed into design products. Design serves culture. It should not only be limited to "mass culture" with high artistic value or popular among consumers, but also be more favorable to "minority culture" that few people know and face the problem of inheritance. The eyes should focus on Chinese minority culture, bring minority culture back to the consumer's view, integrate minority culture, implement innovation-driven strategy to open a new idea for contemporary product design, break the dilemma, make all ethnic cultures present a hundred schools of thought.

5. Summary

With a history of five thousand years, Chinese traditional culture has its own system and is unique among the nations of the world. As a result of China's vast geographical environment, different regions have different cultures, and the cultural resources and cultural connotations of different regions are significantly different, thus giving designers a broader design world. In the design process of domestic makeup products, designers constantly explore ancient thoughts, adhere to the principles of ancient aesthetics, focus on multi-ethnic culture, cannot blindly use Chinese traditional cultural elements, more cannot copy, copy, should be broken up and reconstructed Chinese traditional cultural elements, and effectively combine with the products involved. Only in this way can the product be given new vitality, so that it can be based on the market with a strong cultural force and go to the world.

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