

The Aesthetic Connotation and Individual Style in Design

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ABSTRACT

The aesthetic connotation encompasses three major aspects: formal beauty, functional beauty, and cultural beauty. It is manifested through static appearance layout and dynamic usage experience, providing aesthetic standards, inspiration sources, and rich emotional expression for design. Individual style is deeply influenced by multiple factors such as the designer's personal experience and cultural background, demonstrating unique, consistent, and innovative characteristics, which greatly enhance the recognition and influence of design works. The aesthetic connotation and individual style interact and integrate in design practice. This article takes the National Grand Theatre in Beijing as an example to detail its integration strategies and actual effects. At the same time, the research also points out the current limitations and proposes future expansion directions, with the aim of promoting the continuous development of design theory and practice.

KEYWORDS

Design aesthetics; Aesthetic connotation; Individual style; Design integration; National grand theatre introduction

1 Introduction

In the long-term development process of design, works gradually break away from the limitations of single functionality and continuously explore and evolve towards integrating aesthetic connotations and unique individual styles. Aesthetic connotations, as the theoretical foundation and spiritual guidance in the field of design, not only provide designers with standards for judging the beauty or ugliness of designs but also invisibly guide them to pursue a higher aesthetic realm in their creations. Individual style, on the other hand, is the intuitive expression of a designer's emotions, ideas, and aesthetic pursuits, significantly enriching design language and expression forms, and enhancing the recognition and influence of works. This article takes the National Grand Theatre in Beijing as a case study, using literature analysis and case analysis research methods to deeply explore the essence and practical effects of design, aiming to clarify how aesthetic connotations and individual styles interweave and complement each other in design practice.

2 Aesthetic connotations in design

2.1 Basic theories of aesthetics

2.1.1 Definition and scope of aesthetics

Beauty exists in time and space. It is not something that shows up right away. It has a span of time and a dimension of space. Beautiful things can go from ancient times to the present. They keep their charm even after thousands of years ^[1]. Aesthetics, simply put, is a theoretical system where humans think about beauty. We can understand beauty in a rational way. We can improve our ability to appreciate beauty. Then we use a more rational and devout heart to create a beautiful life and a beautiful world ^[2]. Design aesthetics is a carrier that shows aesthetic rules. It is an applied subject that explores aesthetic problems in the field of design. It matches the aesthetic elements of design objects with those of people. This way, it presents the spiritual core of aesthetics ^[3]. Aesthetic connotations in design mean creating artistic effects. This is done through the careful organization and layout of visual elements. These effects not only follow aesthetic rules, but also touch people's hearts and stir up resonance. It covers many areas, such as color matching, form structure, spatial layout and material selection. Its goal is to achieve the harmonious unity of form and function. It also deeply shows the designer's understanding and pursuit of beauty. This process is not just the combination of technology and art. It is also a carrier for the designer's individual style and emotional expression. It shows a rich variety of aesthetic tastes and cultural meanings through a unique design language.

2.1.2 The role and significance of aesthetics in design

The concept of design can be said to originate from practice, established based on the direct needs of daily life and production ^[4]. The role and significance of aesthetics in design lie in that it not only provides standards for aesthetic judgment and sources of inspiration for design but also profoundly influences the cultural connotations and emotional expressions of design works. The humanistic spirit in aesthetics can call for a more humanized direction in design ^[5]. Through the perspective of aesthetics, design transcends the material level, touches people's hearts, and evokes resonance, thereby endowing design works with unique souls and vitality. At the same time, aesthetics is also an important foundation for the formation and display of designers' individual styles, making design works the intuitive

expression of designers' emotions, ideas, and aesthetic pursuits.

2.2 Constituent elements of aesthetic connotations

The key components of aesthetic connotations in design mainly include three aspects: formal beauty, functional beauty and cultural beauty. Formal beauty creates a pleasant visual feeling. It does this through smooth lines, harmonious colors and clever combinations of shapes. Functional beauty emphasizes the perfect combination of practicality and comfort. It ensures that design works meet users' needs. At the same time, these works can also bring physical and mental pleasure. Design aesthetics is a concentrated expression of aesthetic ideas that all periods and nations advocate together^[6]. This concentrated expression of ideas serves as a design principle. It standardizes people's design work and thus standardizes people's lives. Cultural beauty is reflected in respecting local culture, continuing historical inheritance and capturing the spirit of the times. It makes design works a bridge. This bridge connects the past and the future. It also communicates different cultures.

2.3 Forms of expression of aesthetic connotations

The aesthetic connotations in design are manifested through both static and dynamic forms. Static expression is mainly reflected in the appearance, layout and details of the design work. Through carefully planned visual elements, a unique aesthetic atmosphere is created. Dynamic expression, on the other hand, focuses on the experience and feelings during the use of the design work, including the convenience of operation, the smoothness of interaction and the resonance of emotions, making the design work not only have ornamental value, but also convey aesthetic concepts in practical use, achieving a dual satisfaction of function and aesthetics.

3 Individual style in design

3.1 Concept and characteristics of individual style

Design style is a specific expression of human civilization in a specific historical period^[7]. Its formation is closely connected with the related social background and environment. Design style is a kind of cultural existence^[8]. It is the result of using and choosing design languages and symbols. Individual style in design refers to the unique and consistent way a designer expresses in their design works. It makes the works easy to recognize and different from others' works. Style shows in form. But it does not just stay in or equal to form^[9]. It has deep social meaning from social, cultural and artistic development. The formation of individual style is greatly influenced by many factors of the designer. These factors include personal experience, cultural background and design ideas. These factors mix together in the designer's creative process. They slowly form the designer's special design language and visual features. Individual style shows the designer's aesthetic preferences and creative ideas. It is also a direct reflection of the designer's personality and emotions. It makes the design works a lively explanation of the designer's unique identity and cultural position.

3.2 Forms of expression of individual style

The essence of style is the competition between "function" and "beauty", and the harmonious variation of "technology" and "art". It is precisely the different understandings of this basic point that lead to the emergence of numerous styles and schools^[10]. Individual style in design is a comprehensive manifestation of uniqueness, consistency and innovation. Uniqueness is reflected in the distinctive elements and features that make the work stand out among many designs. Consistency requires the designer to maintain a unified style in works in different occasions, forming a series and establishing a brand. Innovation is the designer's continuous breakthrough in aesthetics and function, using novel design concepts and technical means to create unprecedented works and promote the development and progress of the design field.

3.3 Influence and role of individual style

In design, the influence and role of individual style cannot be ignored. It is not only the key to enhancing the recognition and influence of design works, but also the core for establishing a designer's personal brand. A distinct individual style makes the design work stand out among similar ones, forming a unique visual impression, deepening the audience's memory and cognition. High recognition not only enhances the work's dissemination and influence, but also earns the designer wide recognition and respect. Individual style constitutes an important part of a designer's personal brand, carrying their design philosophy, aesthetic pursuit and cultural stance, and promoting the continuous development of their career.

4 The relationship between aesthetic connotation and individual style

4.1 The influence of aesthetic connotation on individual style

Aesthetic connotation is the theoretical basis and spiritual guidance of the design field, providing designers with a rich source of inspiration and a profound thinking framework for shaping individual style. It not only provides designers with

standards for judging the beauty and ugliness of design, but also guides them to pursue a higher aesthetic realm in the creative process. Its diversity also provides a broad space for the diversified development of individual style.

4.2 The enrichment and expansion of aesthetic connotation by individual style

Individual style plays a very important role in enriching and expanding aesthetic connotations. Individual style brings new vitality and elements to aesthetic connotations through its uniqueness. Design is not just practice that follows traditional aesthetic principles. It becomes a creative expression that can reflect the spirit of the times and cultural diversity. A designer's individual style usually includes their personal aesthetic preferences, cultural background and innovative thinking. These factors work together on design works. Each work has distinct personality and characteristics of the times. The innovation of individual style promotes the development and progress of aesthetic connotations. It encourages designers to go beyond the existing aesthetic framework. They explore new forms, materials and technologies. This keeps widening the aesthetic boundaries of design. This kind of innovation enriches the forms of expression of design works. It also provides new research objects and thinking angles for aesthetic theories. It makes design aesthetics a field that develops dynamically and keeps evolving. The expression of individual style in design is a kind of aesthetic pursuit. It is also an important driving force for design development and cultural inheritance.

4.3 The mutual integration of aesthetic connotations and individual styles in design

In design practice, the integration of aesthetic connotations and individual style forms the core of design thinking. They interweave and interact during the design process. They jointly shape the uniqueness and aesthetic value of the work. Aesthetic connotations provide the basic framework and aesthetic standards for design. Individual style gives the work unique personality and innovative expression. This integration is reflected in the designer's reinterpretation and application of traditional aesthetic principles. It is also reflected in how they integrate their personal aesthetic concepts and cultural background into design. They create design works that conform to aesthetic rules and have personal characteristics.

In design works, the integration of aesthetic connotations and individual style follows specific logic and paths. Designers analyze user needs, cultural background and market trends in depth. They combine these factors with their own design concepts. In this way, they achieve the organic integration of aesthetic connotations and individual style in design. This integration plays an important role in promoting design creativity and expression. It can improve the artistry and aesthetic value of the work. It can also enhance the recognition and market competitiveness of the work. It enables design works to meet functional needs. At the same time, they can touch people's hearts and convey deeper cultural and emotional connotations. The integration of aesthetic connotations and individual style is the key to design innovation. It promotes the development of the design field. It enriches the forms of expression in design and provides designers with infinite creative possibilities.

5 Practical cases of integrating aesthetic connotations with individual styles

This article takes the National Centre for the Performing Arts in Beijing as an example to explore in depth the integration of aesthetic connotations and individual styles. In the design project of the National Centre for the Performing Arts in Beijing, the fusion of aesthetic connotation and individual style is not only reflected in its unique exterior design, but also in the deep exploration of its spatial layout and cultural connotation. These fusion strategies together create a landmark building that combines modern art and traditional culture.

5.1 Integration of exterior design

The surface of the shell of the National Centre for the Performing Arts is cleverly spliced with a large number of titanium metal plates and ultra white glass, creating a visual effect of the stage curtain slowly opening. This design not only reflects the smooth lines of modern architecture, but also implies the concept of "round sky and square earth" in traditional Chinese culture. The outer periphery of the shell is surrounded by an artificial lake with rippling water colors. The lake water is like a clear mirror, with waves and reflections complementing each other, jointly supporting this huge and crystal clear building, adding a peaceful and elegant beauty. The design of the National Centre for the Performing Arts not only gives people shock and beauty in appearance, but also conveys and expresses the image of the city, showcasing the modern scenery of Beijing, an ancient city.

5.2 Integration of spatial layout

Beijing National Centre for the Performing Arts shows the harmonious unity of aesthetic connotations and individual style in the integration of spatial layout. The internal space design of the theatre adopts a large-span column-free design. This design not only makes the internal space spacious and bright, but also provides an open and modern feeling. It shows the integration of modern architectural design concepts and aesthetic pursuits. Designers reduce the use of pillars in traditional theatres. At the same time, they make the internal space more open and enhance the sense of freedom and comfort for the audience when they attend performances. This design meets the aesthetic needs of modern people. It

also shows the designer's deep attention and improvement to the audience's experience. In the internal structure design of the National Centre for the Performing Arts, a series of artistic decorations and installations are carefully created. They show the style of contemporary Chinese art. At the same time, the theatre works on holding various art and cultural activities. It provides more opportunities for the audience to enjoy culture and art. This design idea makes the theatre a highland of Chinese culture and art. It also enriches the public's cultural life. The spatial design of the National Centre for the Performing Arts also shows the inheritance and promotion of traditional culture. For example, elements like water, greenery and traditional architectural features are integrated. This makes modern architecture and traditional culture combine perfectly here. The spatial layout design of the National Centre for the Performing Arts not only brings people visual and sensory enjoyment in terms of aesthetics. It also meets the needs of modern theatres in terms of function. It achieves the in-depth integration of aesthetic connotations and individual style.

5.3 Integration of cultural connotation

Beijing National Centre for the Performing Arts shows the combination of profound aesthetic connotations and individual style in the integration of cultural connotations. The architectural design concept of the National Centre for the Performing Arts comes from the combination of traditional Chinese culture and modern art concepts. This design concept reflects the traditional Chinese idea of "harmony between man and nature". It also reflects respect and admiration for art and nature. The exterior of the theatre has smooth and dynamic lines. Its architectural style not only incorporates the characteristics of traditional Chinese architecture, but also absorbs modern architectural design concepts. It forms a unique and charming visual effect. The architectural design of the National Centre for the Performing Arts also shows the inheritance and promotion of traditional culture. Designers have carefully created a series of artistic decorations and installations in the design of the theatre's exterior and interior spaces. These decorations and installations show the style of contemporary Chinese art. The theatre works on holding various art and cultural activities. It provides more opportunities for the audience to enjoy culture and art. This design idea makes the theatre a highland of Chinese culture and art. It also enriches the public's cultural life. The architectural design concept of the National Centre for the Performing Arts shows attention to multiple aspects: nature, traditional culture, art and the city. It integrates these elements into the building through unique design methods. This makes the theatre a representative work of modern Chinese architecture. The National Centre for the Performing Arts is not only a symbol of Chinese culture and art. It is also a crystallization of the Chinese nation's civilization and multiculturalism.

6 Conclusion and outlook

This paper analyzes the Beijing National Centre for the Performing Arts. It explores the integration of aesthetic connotations and individual style in design. It reveals the important role and mutual relationship of the two in design. The integration of the two improves the artistry and aesthetic value of works. It also enhances the recognition and market competitiveness of works. This study has limitations. The limitations mainly lie in the depth and breadth of case analysis. Future research can expand to more types of design cases. It can deeply explore the expression forms and interaction mechanisms of the two under different cultural backgrounds. With the development of technology, future research can also focus on the impact of digital and intelligent technologies on aesthetic connotations and individual style in design. It can also explore how to achieve deeper integration of aesthetics and function under the condition of new technologies.

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