The Application of Traditional Aesthetic Thoughts in the Online Advertising Design of Local Enterprises

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Abstract—**Relying on the development of online media technology, corporate online advertising has broken the limits of traditional media. Its flexible form of communication can deliver corporate information and corporate culture to all corners of the world in the first place. Based on the research status of online advertising aesthetics in China and the problems in visual performance, this paper analyzes the changes in the audience and aesthetic needs of online advertising and the practical value of traditional aesthetics in the application of local enterprise image online advertising. From the aspects of "Ideology of Beauty", "Important Beauty", "Empty Beauty" and "Imperial Beauty", the embodiment of traditional aesthetics in local online advertising has been explored, thus promoting the aesthetic development of local online advertising, so it will eventually meet the needs of local enterprise, product promotion and audience needs.**

Keywords—*traditional aesthetics thought; online advertising; visual expression; the beauty of artistic conception*

I. INTRODUCTION

As a product of the new media era, online advertising continues to challenge the status of traditional media advertising with its flexible expression and interactivity. According to the "China Media Industry Development Report" in 2018, the revenue of radio and television advertising in 2017 showed negative growth for the first time, down 1.84% compared with 2016, and the overall market for newspapers and advertisements fell by 14.8%. Among them, the newspaper advertising market has fallen by more than 30%, and the overall market size is less than 15 billion yuan. In 2017, the size of China's online advertising market exceeded 380 billion yuan[1]. The domestic online advertising market is constantly expanding, but the excellent and impressive advertisements are few, and they are often expressed as a form of "fast-food culture" that is sensational. Therefore, it is extremely urgent to improve the culture and aesthetics of local online advertising. As an imported art form, online advertising has its visual expressions influenced by Western aesthetics. Many of its expressions techniques and visual expressions are straightforward and insufficient. Traditional aesthetics is the essence of Chinese traditional culture. It is the crystallization of the generations of scholars.

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[1]   Cui Baoguo, China Media Industry Development Report (2018) [M]. Social Sciences Academic Press, 1st edition, 2018.5.1, p2.

It not only provides rich nutrition for modern design, but also the source of inspiration for modern design. Exploring the extension of traditional aesthetics in the visual performance of online advertising is conducive to promoting the inheritance of Chinese traditional culture and the development of local online advertising aesthetics.

II. THE STATUS QUO OF AESTHETIC RESEARCH AND PROBLEMS IN VISUAL EXPRESSIONS OF ONLINE ADVERTISING

Research on the aesthetics of traditional Chinese advertising has become increasingly mature, and there are many monographs and articles on the aesthetics of traditional advertising. However, there are few studies on the aesthetics of online advertising. At present, the visual performance of online advertising mainly refers to the Western online advertising expressions or the aesthetic principles of traditional advertising. Although online advertising and traditional advertising are essentially for profit, the two are very different in terms of expression, communication media, communication environment, and audience. The factors that should be considered when designing and producing online advertisements are more complicated than traditional advertisements. Therefore, traditional advertising aesthetics needs to be further extended to adapt to the development of online advertisements.

The rapid growth of online advertising in China is mainly attributable to the huge market demand brought about by the development of online media and economic growth. As far as the overall design art level of online advertising is concerned, it is still in the initial stage of "huckster" advertising, and the visual aesthetic level is far behind the western countries. Through the online advertising research on the image of China's local enterprises, it is found that there are several problems in visual performance: First, the layout of the webpage is too crowded and lacks visual beauty. Whether in enterprise portal advertising or product advertising, designers like to list all the information on the webpage, the layout of the page is crowded, and the application of visual elements is not innovative, so it is easy to cause visual fatigue. Second, there are a large number of interfering forms of advertising that affect the audience's viewing experience. Forced advertisements such as pop-up advertisements, banner advertisements, and floating

advertisements that have long been eliminated by Western countries exist in Chinese online advertisements, causing interference to users. Third, online advertising lacks the visual interpretation and artistic expression of local culture from the intention to the visual performance. Many online advertisements are designed with templates or materials directly, and the features are not obvious. Especially in the advertising design of local products, there is a lack of regional culture and traditional visual aesthetics.

III. CHANGES IN ADVERTISING AUDIENCE AND AESTHETIC NEEDS

First of all, the age structure of online advertising audiences is gradually developed from adolescents and youth groups to older people. According to the statistics report on China's Internet development in 2018, as of June 2018, the 10-39-year-old group accounted for 70.8% of the total Internet users, and the Internet users in the 20-29 age group accounted for 27.9%. The proportion of the 10-19 year olds and the 30-39 age groups were 18.2% and 24.7% respectively. The proportion of middle-aged netizens aged 30-49 increased from 36.7% at the end of 2017 to 39.9%[2]. As the audience of online advertising, netizens aged 20-49 have a good education, a certain economic ability and high aesthetic appreciation ability. They pay attention to the quality of life, purchase behavior is more rational, it is difficult to be impressed by extensive and information-transmission advertisements, and more like advertisements with interesting taste and cultural connotation.

Second, the audience has more choices. Since many online advertisements are compulsive, many Internet users are more reluctant to advertise online advertisements, and people are turning away from novelty to online advertisements. The audience can reject and block the advertisement according to their needs, and the audience can also remove the advertisement through the payment mode. Therefore, winning the attention of the audience is the key to determining the survival of the online advertisement.

Finally, with the increasing homogenization of goods and the improvement of people's living standards, people's demand for advertising has shifted from information needs to emotional needs and cultural needs. In the case of a small difference in product function and shape, the audience prefers advertisements with cultural connotations and higher aesthetics. For example, Fotile's series of advertisements integrates rich traditional culture and life style, traditional image and "Benevolence Way" into corporate and product promotion. Each advertisement is intriguing, and the audience even looks forward to seeing Fotile's new product advertisement. In addition, in the context of information flooding, lengthy and complex advertisements are easy to feel visually fatigued, and the fast-paced life makes the audience prefer a simple and enjoyable form of online advertising. Therefore, information-oriented online advertising can no longer meet people's needs, and advertisements that bring consumers a unique visual

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[2]   The 42nd Statistical Report on Internet Development in China [R]. China Internet Network Information Center, 2018.7, p 24.

experience and emotional satisfaction are more favored. This requires the advertising designer to combine the actual needs of the audience to improve the cultural and aesthetic taste of online advertising.

IV. THE VALUE OF TRADITIONAL AESTHETICS IN ONLINE ADVERTISING

A. *The Application of Traditional Aesthetics in Online Advertising Is the Inheritance and Innovation of Traditional Culture*

The traditional aesthetics of China originated in the pre-Qin period. With the development of history, it gradually merged with various aesthetic ideas. Over the centuries, it has formed an aesthetic system with distinctive national characteristics and has become the spiritual carrier of Chinese culture. With the development of the times, it is the demand of the times to interpret traditional culture with new media methods. Many designers in China have explored this aspect, using their unique art forms to interpret traditional culture, and integrating traditional aesthetic ideas into the design to create many classic works. For example, the design of Xiangshan Campus of China Academy of Art projected by Wang Shu, the Suzhou Museum of Bei Yuming, the book design of Lu Jingren, and the poster design of Huang Hai have all integrated Chinese traditional aesthetics into modern design works [1], which realized the perfect combination of Chinese traditional aesthetics and the aesthetic style of advancing with the times. As a form of information dissemination, online advertising can also use traditional visual language to interpret and spread traditional culture and aesthetics, let the younger generation feel the charm of traditional culture through new advertising media, and let traditional aesthetics be passed down and developed.

B. *Traditional Aesthetics Provide the Source of Inspiration for Online Advertising*

In addition to the perfect visual performance, excellent online advertising also needs to convey certain cultural connotations. Broad and profound traditional aesthetic ideas provide a rich source of creativity. Online advertising is based on visual expression and is an instant art. It is necessary to express profound cultural connotations through a short visual form. In the process of design, some art processing techniques need to be used, such as simplifying, exaggerating, metaphor, comparison, analogy and other creative techniques. Designers can get a lot of inspiration from traditional Chinese aesthetics. For example, in the layout, ancients prefer the pursuit of "selective focus", in the performance of the picture, the pursuit of "the beauty of the artistic conception" and the "empty beauty", in the choice of visual elements, the pursuit of "pit one against ten", and the aesthetic thinking of harmony between man and nature. These have a good inspiration for the concept, conception, layout and visual performance of online advertising; in addition, many poetry paintings with traditional aesthetic ideas can provide rich resources for online advertising.

In addition, with the rapid development of the economy, many local brands have shown a good development trend,

and the demand for online advertising is also increasing. Online advertising needs to interpret the advertising theme from the perspective of traditional aesthetics. The concept of many products or companies contains profound philosophical ideas or traditional moral culture. Only when based on the traditional Chinese aesthetic ideology and traditional national culture can people better understand and interpret the business or product management concepts and express them with appropriate visual elements, so that they can conform to the characteristics of products from external forms to internal ones. . Such as Kangmei Pharmaceutical's "Kangmei Love", Longrich Enterprise's "Love of Jiangnan", Wuliangye "Love to the Spring Tide", Sichuan Langzhong "Love in the Langzhong" and so on. These brand advertisements use traditional aesthetics and traditional culture just right, and become a classic in TV advertising for local companies.

V. THE PERFORMANCE OF TRADITIONAL AESTHETICS IN LOCAL ONLINE ADVERTISING DESIGN

A. The Embodiment of Artistic Conception

Wang Guowei said that "there is a realm that can achieve a noble character, and naturally has a famous sentence."

Fig. 1. Oriental Leaf network advertising.

The second level of artistic conception is "extension". This level of artistic conception is to obtain a deep meaning or philosophical reason for the appearance of things, which can affect people's inner activities and have strong appeal. The expression of this artistic concept generally does not directly express advertising information through specific things, but through the metaphor and analogy of visual elements. It belongs to the highest level in the performance of advertising artistic conception, and is more abstract than "intentional". It needs to be experienced to feel it. "Extension" will create a real fit between commodity appeal, designer philosophy and consumer demand.

In short, the artistic conception is very important for the artistic performance of online advertising. Designers can only fully understand the inner things of the people by experiencing the deeper experience of life and understanding the inner world of consumers. Inspired by consumers' emotions and emotions, consumers will resonate with the content expressed by advertisements, truly satisfy people's spiritual and material needs, and bring beautiful enjoyment to the audience.

Artistic concept is a measure of the pros and cons of a work of art. Artistic works are unforgettable. The artistic conception in the design of online advertising is divided into two levels: "intention" and "extension". "Intention" is the object of advertising or related to the object of propaganda. In any advertisement, there must be a propaganda object, which generally occupies an important position in the advertisement. The information conveyed by it is directly understood. For example, what is it, and what is the effect. The visual elements in this mood are generally based on real reproduction or directly told, focusing on objective expression, so as to achieve the purpose of artistic integration. As shown in "Fig. 1" in the online advertisement of a tea drink oriental leaf in Nongfu Spring, the traditional paper-cuts are used to express the long-distance sailing, jasmine, tea-horse road, and the Jingshan Temple. The traditional Chinese landscape painting elements are used to express the historical origin of the oriental leaves. The meaning of the expression is clear and fitting together.

B. The Embodiment of Imagery Beauty

"Imagination" has research in the fields of psychology, literature and aesthetics, and has multiple meanings combined with different theories of theory. Visual imagery refers to a kind of feeling or perception, and also implies something invisible and intrinsic, and also refers to the appearance and reproduction of something. [3] "Italian" refers to the subjective thoughts and emotions of human beings, and "image" refers to the external image of things. The visual image in advertising is to incorporate rich emotions and profound connotations into the creative process. The use of figurative carriers to express product information, consumer experience, experience or emotions makes advertising more appealing and promotional.

Online advertising can use imagery to combine objective goods with the real needs of consumers, or to use imagery to awaken consumers' buying behavior. This kind of technique is a deep-seated performance. Once the consumer touches it, it will have an unforgettable effect, and will have certain feelings for the advertised goods. For example, in the online advertisement of Confucius Family Liquor ("Fig. 2"), first of all, using the picture of the flying clouds in the vast sky as

the background, people can realize that the distant wanderers look far away to miss the feelings of their hometown or friends. Then, using Confucius's long scrolls of "welcome my friends", the Confucian culture is embodied. Finally, the brand slogan "Confucius Family Liquor, home-thinking wine" is displayed in the form of animation. In a few pictures, the Chinese people's friendship and affection are linked together, and people's sense of belonging to the family is used to give people an inner recognition of the culture of Confucius Family Liquor.

Fig. 2. Confucius Family Liquor network advertising.

C. *The Embodiment of the Beauty of Ethereality*

The "ethereal" realm is the highest pursuit of ancient Chinese literary aesthetics. "Ethereal" here specifically refers to the application of blanks. Since ancient times, people have paid great attention to the performance of the beauty of "ethereal". In the "Fishing alone in snow" of Ma Yuan in the Song Dynasty, he used a large blank space to express a scene of an empty and lonely fishing in the cold river, and showed the beauty of the ethereal to the extreme. The Japanese designer Kenya Hara, incorporated "empty" into his book "White". The book is simple, with only a few black and white illustrations. The simplicity and a lot of white space make his works stand out in many color books. This "simple" is different from the "less is more" in the West. "Empty" is not the use of geometric style, nor formalism, but an active and creative design technique, an artistic treatment form used to awaken people's imagination[3].

At present, in the design of many online advertisements, the designer likes to list all the visual elements related to the product on the page, which makes the advertisement information chaotic and full screen jump, which increases the visual burden of the viewer. In the era of fast-paced and information-rich, design works can't be blindly added, but need to do appropriate subtraction, people need simple and ethereal works to relieve tension and adjust mood. In the Fotile hood advertising (see "Fig. 3"), the designer incorporated a lot of blanks into the plot and scene performance. This made the kitchen that was originally crowded and full of soot smoke open and integrated with mountains and rivers, full of poetry and painting, and conveyed the product concept of "love is everything" in the aesthetic conception of Chinese painting. The whole advertisement screen is clean and empty, showing poetic, subtle and elegant beauty. It is still unfinished, and it reflects the performance of Fotile hood at the same time, and it also creates unlimited imagination. After the advertisement was broadcast, it was praised and forwarded by many audiences, and there were already hundreds of millions of broadcasts on the network. Just the right application of "the beauty of ethereality" aesthetics can make online advertising more intriguing. The "beauty of ethereality" in online advertising requires designers to be good at using traditional art techniques such as small and big, pit one against ten, and point replacing surface. At the same time, the designer needs to pay attention to the balance and symmetry of the layout, the temper and the slowness of the rhythm, the change and unity, the contrast between the virtual and the real, the sparse and the dense.

Fig. 3. Fotile range hood advertising.

D. *The Embodiment of the Beauty of Industrial Design*

"Industrial design" specifically refers to the selection of materials (selecting the most succinct part), tailoring (decontamination), exaggeration (emphasis on the

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[3]   Ding Chaohong, White: The Aesthetics and Strategy of Kenya Hara [J]. Art & Design, 2014.12, p68

characteristics of the image), business position (composition), and performance (options with appropriate techniques)[4]. Therefore, "the beauty of industrial design" should be used throughout every aspect of the creation of the work. The ancients wrote poetry and paintings through careful conceiving and consideration. For example, Du Fu's "Ideas are bleak in business", "The language is not surprisingly endless," and Shi Tao's "searching for the peaks and drafting drafts" all show the importance of "industrial design" in their creative process. In 2018, Nongfu Spring's latest advertisement, "What kind of water is what kind of life," the advertising team used nearly a year to shoot less than a minute of advertising, using the Changbai Mountain original documentary to reflect the purity of the water source. The creative team has repeatedly considered and adjusted every aspect from creative conception to shooting and editing. The final visual effect of the advertisement is very shocking, comparable to the animal world documentary. The success of this work is inseparable from the unremitting pursuit of the "beauty of industrial design" of the production staff.

In online advertising, the design of "industrial design" is also crucial. It is the key to determining the success or failure of the entire advertisement. It requires the designer to carefully scrutinize every aspect of the concept, material selection, composition and visual performance of the online advertisement. Careful polishing, repeated modification and condensing can make it a good work.

VI.   CONCLUSION

The advertisement in the information economy period is to make the advertisement not like the advertisement but like the content, and to integrate the advertisement as a kind of information into the media content, so as to achieve the effect of advertising[5]. The application of traditional aesthetic ideas can make the expression of advertising theme more subtle, and integrate products and expressions. The design of online advertising needs to be based on local culture, guided by traditional aesthetics, pursuing "the beauty of artistic conception" from the visual expression, pursuing "the beauty of industrial design" in the process of creative conception and production, pursuing "the beauty of imagery" in the inner spirit and emotional expression, pursuing "the beauty of ethereal in the space layout. Therefore, an online advertising form with national cultural characteristics and meeting the needs of local enterprises and products is designed. Of course, it is not enough to integrate the traditional aesthetics from the visual performance. It also needs the improvement of technology and creativity as well as the cultural cultivation of the designers themselves. Only the perfect unity of technology, creativity, and artistic aesthetics can create works with national cultural characteristics that meet the needs of the times.

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