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Research on Aesthetics of Cross-Cultural Creative Product Design

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Abstract

Cross-cultural creative product design takes globalization as the background, regional culture as the core, creativity as the driving force to considers the needs and differences of consumers with different cultural backgrounds to carry out cross-cultural communication and dissemination. Design aesthetics plays an irreplaceable role in improving the aesthetic value dimension of cultural creative products, which mobilizes consumers' emotions and value judgment from a deeper level. However, in the study of cross-cultural cultural creative product design, many designers focus on the methods of different cultural' s integration, but ignore the importance of product aesthetic value. This paper use methodology of literature review and case study to introduce the related concepts of design aesthetics and cross-cultural creative product design, and explores the concept of cross-cultural creative product design from the perspective of aesthetics design. Results from artistic aesthetics; regional aesthetics, functional aesthetics and commercial aesthetics are four aspects to analyze the characteristics of cross-cultural creative product design from the perspective of design aesthetics. The purpose of this study is to provide some new design theory references for cultural creative product design researchers, and internationalize the excellent traditional culture to promote cultural exchange and dissemination.

Keywords: Cross-cultural design; Cultural creative product design; Design aesthetic.

Introduction

Cultural value-added creates the core of product value, in the same way, culture is the driving force of design (Plocher, Rau, Choong, Guo, 2021). The process of globalization accelerates the integration of different cultures that realizing the diversification of cultural design, and cross-culture has become the focus of contemporary design (Nie, 2024). It is undeniably that culture plays an crucial role in the field of design, and cross-cultural design will become the focus of the evaluation of design works. In the future, the design of products with regional characteristics will become a design trend in the global market (Lin, 2007). In the development of global economy, design and culture have become a key issue as cross-cultural issues have an increasingly important impact on product design, and local design and global markets deserve further in-depth study.

In recent years, the promotion of cultural and creative industries has become a trend in the current economic development strategies of various countries, and the design of cultural and creative products has become a global competitive advantage of an industry (Hsu, Tsai, 2015).

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There is no doubt that cultural creative products are derived from cultural and creative industries. Designers of cultural creative products need to explore typical cultural elements and characteristics from the perspectives of culture, nationality, religion and region, and integrate them into product design and processing to achieve multiple expressions of creativity and culture (Du,2020). Obviously, the design of cross-cultural creative products requires that the design of cultural and creative products not only apply to the local culture and economic development, but also participate in the cultural communication and development of the global market. In fact, except of integration of cultural differences, the "design aesthetics" can not be ignored in the design and development of cross-cultural creative products.

In terms of research content and scope, "design aesthetics" is more closer to "technical aesthetics" which integrates design, aesthetics and art(Li,2023).The aesthetic value of design aesthetics not only belongs to the spiritual value, but also contains the material value. aesthetics exists in the perceptual image, also in the material form in which the subject person is located (Hekkert, Leder, 2008). Therefore, design is not only a rational thinking, but also a combination of emotional factors, the participation of perceptual intuition, and the unity and integration of technology and art. From the perspective of design aesthetics, cross-cultural cultural creative product design should not only function of cultural communication, but also embody aesthetics.Actually,the continuous development of the design aesthetics of cross-cultural creative products can highlight the change of design ability and reflect the public's aesthetic.

In summarize, the design aesthetics of cross-cultural creative products is a turning point in the development of modern aesthetics, which is of great significance to the upgrading of design aesthetics system and the innovation of cross-cultural creative product design.

Literature Review

Design aesthetics

Design aesthetics is a crucial branch of the design discipline, focusing on how to create pleasurable and meaningful designs through sensory experiences such as visual, tactile, and auditory stimuli (Burnap, Hauser & Timoshenko, 2021). It not only addresses the form of beauty but also involves the conveyance of functionality, emotion, and cultural significance through design. The definition of design aesthetics includes the understanding of aesthetic appeal, the balance between form and function, and the cultural and emotional content embedded in design works (Han, Forbes & Schaefer, 2021). Visual aesthetics is the most intuitive aspect of design aesthetics, involving the combination of elements such as color, shape, proportion, symmetry, and balance. These visual elements work together to create a visually pleasing experience (Norman & Euchner, 2023). Additionally, the unity of form and function is a critical component of aesthetic appeal; design aesthetics emphasizes that form should serve function, aligning with the design principle that "form follows function" (Shi, Huo & Hou, 2021). A well-designed product should not only be aesthetically pleasing but also functional. Clarke (2021) notes that design aesthetics is often deeply rooted in specific cultural contexts, with symbols, colors, and forms used to convey cultural meaning. This cultural content adds a deeper layer of aesthetic value to design works.

In fact, the development of design aesthetics has undergone an evolution from traditional to modern, from form to function, and eventually to emotion and experience. Traditional design aesthetics is often closely linked to the arts and crafts movement, emphasizing the craftsmanship

and natural beauty of materials. For example, the 19th-century Arts and Crafts movement stressed the beauty of craftsmanship and natural forms, opposing the homogenization of design brought about by industrial production (Cahn, Ross & Shapshay, 2020). During this period, design aesthetics was more prominently reflected in decorative arts and architectural design. In the early 20th century, with the rise of the modernist movement, design aesthetics gradually shifted from ornamentation to functionality. Modernist design emphasized simplicity, practicality, and the supremacy of function, advocating the design philosophy of "less is more" (Brady & Prior, 2020). The Bauhaus school's design theories further advanced the development of design aesthetics, promoting the integration of art and technology to create designs that are both beautiful and functional (Ting, Lin & Lin, 2022). In the latter half of the 20th century, postmodernism began to challenge the functional supremacy of modernism, introducing design aesthetics characterized by diversity, complexity, and ornamentation. Postmodern design focused more on cultural symbols, historical context, and personal expression within design (Venturi, 1977). The design aesthetics of this period reflected a reinterpretation of past styles and a pursuit of individualized expression.

Entering the 21st century, with the advancement of digital technology, design aesthetics has increasingly incorporated emerging technologies such as virtual reality and augmented reality, endowing designs with greater interactivity and immersive experiences. In the future, design aesthetics will continue to evolve towards greater diversity and inclusivity. As globalization and cross-cultural exchange deepen, design aesthetics will place a stronger emphasis on cultural diversity and cross-cultural integration (Hagtvedt, 2020). Concurrently, as artificial intelligence and digital technologies advance, design aesthetics will continually push the boundaries of traditional design, exploring new forms of expression and interaction.

As an integral part of the design discipline, the definition and development of design aesthetics not only reflect the evolution of the design field but also mirror societal, cultural, and technological advancements. In the future, design aesthetics will continue to play a pivotal role in both design practice and theoretical research.

Cross-Cultural and Cultural Creative Product Design

Cross-cultural refers to the interaction, comparison, and integration of different cultural groups or systems (Saito, 2022). It involves understanding and navigating the diverse practices, beliefs, values, and norms that exist across various cultures. The concept of cross-cultural typically arises in contexts where individuals, organizations, or societies engage with or operate within multiple cultural environments (House & Kádár, 2021). In academic and practical terms, cross-cultural studies often focus on identifying similarities and differences among cultures, and how these factors influence behavior, communication, and decision-making (Gardner, 1962). The goal is to foster mutual understanding and respect, enabling effective collaboration and coexistence in increasingly globalized and multicultural settings. Cross-cultural approaches are essential in fields like international business, education, psychology, and design, where successful outcomes depend on the ability to bridge cultural divides and appreciate cultural diversity (Triandis & Brislin, 1984).

Cultural design reflects the characteristics of a society that are shaped, and these characteristics can be expressed as functional and aesthetic aspects in the design of a cultural product, which can be used to mark boundaries and differences between different groups of people (House &

Kádár, 2024). With the acceleration of the process of globalization, the market diversification and international demand is growing, cross-cultural product creative design came into being. Companies and designers need to integrate elements of different cultures in product design to meet the needs of users in different markets around the world, while conveying the global values of the brand. This kind of cross-cultural design is not only a language translation or symbol adjustment, but also a deep cultural integration and innovation. Cross-cultural design is not a design that applies only to one set of users, but to multiple group boundaries across countries and cultures (Zhang,2019). With the development of society, the integration of social modernization, internationalization of design and cultural diversity has become increasingly obvious. On the one hand, the international exchange and collision of different cultures have gradually formed a cross-cultural environment. On the other hand, the relationship between culture and design is increasingly close, and cross-cultural product design has gradually become one of the key measure to promote cultural development and increase the added value of products (Zeng, Huang,2023). Nowadays, cross-cultural design methods for cultural and creative products are attracting people's interest (Peltoniemi, 2015). However, due to the lack of understanding of cross-cultural principles among industry participants, the transmission of cultural ideologies is less, and cross-cultural product design is still in the early stages of development (Ardhianto, Hsieh, Mahanaim, Chen, 2021).

Cross-Cultural creative products and Design aesthetics

With the passage of time, the term "aesthetics" was introduced into the market and began to play an important role in any product. In globalized market, aesthetics act as a crucial component in the product design, which influences customers' purchase decisions and market position (Jitender,2018). Product design and aesthetics are key marketing elements for competition and emerging global markets (Greer & Eisenstein, 1975; Wallendorf, 1980). In the background of the rapid development of global industrialization, the younger generation of the global market is also changing, and aesthetic appeal is one of the most key factors for any product to maintain its competitiveness in the market (Nayak, 2015). In fact, people's aesthetic response to an artifact is the immediate sensation when it is evoked by the sensory system. According to the study, aesthetic responses differ from other cognitive responses in at least three ways: The aesthetic response is rapid which often within seconds of touching the workpiece; The aesthetic responses are involuntary and require little or no cognitive effort; The aesthetic response is also a biased synthesis of what is positive (such as beauty or attraction) or negative (such as ugliness or repulsion) (Ulrich, 2006).

Similarly, the role of design aesthetics in the design of cross-cultural creative products can not be ignored. On the one hand, design aesthetics has its own broader aesthetic concept which is no longer limited to the field of industrial modeling design, but also includes the traditional sense of design phenomenon (French, Mancini & Sharp, 2020). From this point of view, cultural creative product design is a cultural design phenomenon based on culture, through creativity and different carriers of reconstruction and innovation (Harper, Simonsen, 2017). Therefore, it is meaningful to discuss the design of cultural creative products from the perspective of design aesthetics. On the other hand, as the design of cultural creative products is a typical cultural design phenomenon, the discussion of it in the aesthetic context can promote the communication, dialogue and exchange between different countries on the cultural level, reflect the colorful world and diverse cultures to achieve the practical significance of beauty and sharing (Li,2023). A study about global creative product design strategy was conducted by Hsu, Tsai,

2015). According to the results of the questionnaire survey, the results show that aesthetic image is one of the important factors affecting the overall presentation of the product. Therefore, the design of cross-cultural creative products from the perspective of design aesthetics can better meet the material and spiritual needs of consumers. In summarize, the factors of aesthetic design takes an indispensable part in the design of cultural creative products.

Based on the current cultural and creative product market, modern cultural and creative product design exhibits a trend of diversification, integrating traditional cultural elements with modern design concepts (Hsu&Tsai, 2015). Designers often engage in cross-disciplinary collaborations, blending different cultures, art forms, and technological methods into their products, thereby creating a unique aesthetic style. Additionally, as consumer demand for personalized products increases, customized design has become a significant trend (Crouch, 2023). Designers are increasingly focusing on using personalized elements to reflect the unique identities and cultural backgrounds of consumers. The growing awareness of environmental sustainability has driven designers to place greater emphasis on sustainable materials and design processes, making green design a prominent trend in the aesthetic design of cultural and creative products (Ejibe et al., 2024). It is undeniable that the application of new technologies such as virtual reality, augmented reality, and 3D printing in the 21st century has also introduced new possibilities for the design and expression of cultural and creative products, thereby driving innovation in aesthetic design.

However, within the context of globalization, one of the major challenges designers face is how to effectively convey the essence of local culture in aesthetic design while ensuring acceptance by consumers from diverse cultural backgrounds (Plocher et al., 2021). Such design not only requires consideration of aesthetic commonalities but also necessitates the respect and integration of the unique characteristics of various cultures. Increasingly, designers are adopting global aesthetic standards in product design, such as minimalist styles, modern materials, and neutral color schemes. However, to achieve success in local markets, designers often incorporate local cultural elements into these global designs, such as traditional patterns, ethnic symbols, and indigenous materials. In cross-cultural design, cultural sensitivity is crucial. Designers must have a deep understanding of the taboos, customs, and aesthetic preferences of different cultures to avoid inappropriate or offensive elements in their designs (Häkkinen, et.al., 2020). In practice, cross-cultural design requires balancing global market demands with local cultural aesthetics. This often demands that designers possess both a global perspective and a profound understanding of local cultures.

Overall, the current state of aesthetic design in cross-cultural product design reflects how designers, in a globalized context, are merging multiple cultural elements to create products that are both universally appealing and respectful of cultural differences. Nevertheless, finding a balance between globalization and localization, as well as between uniformity and diversity, remains a critical challenge in contemporary cross-cultural aesthetic design.

Some relevant Research

At present, many articles explore the study of cross-cultural aesthetics. In fact, different cultures may be related to different aesthetic preferences (Jordan, 2000). For example, in aesthetic perception tasks, Western thinking tends to be analytical, while East Asians tend to be holistic and focus on the whole domain (Masuda, Nisbett, 2001; Nisbett, Peng, Choi, Norenzayan, 2001). From the literature, there are a lot of studies on aesthetic preferences of people with different cultural backgrounds which also proves that aesthetic design can not be ignored in cross-cultural

product design. A cross-cultural study on the aesthetic judgment of product design was conducted by Chiu in 2019, which explored the influence of different cultural experiences on people's aesthetic judgment, especially the concern about aesthetics. The experience process includes how people perceive design products through visual perception and make aesthetic evaluation of products. Research shows that the aesthetic value of a product is an important factor for consumers to evaluate a product, and different cultural experiences influence aesthetic judgments in the global market. In other words, aesthetics can also be a concept of cross-cultural (Coleman, 2005). A similar cross-cultural study on aesthetic preferences for Japanese versus Asian handmade products in 2020 pointed out that improvements in aesthetic quality in product design and development still have a lot of room for improvement in today's user product experience. In the case of the same value of the two cultural fields, the aesthetic factors of the product play a crucial role in the understanding of the aesthetic sensitivity of the product design and the design process of local crafts, as well as promoting the cultural inspirational value in contemporary product design (Adelabu, Yamanaka, 2020). Another study on the aesthetics of network product design shows that the aesthetics of design are inextricably related to the usability of design, which is most reliable when the aesthetics of design satisfies users, and aesthetics is one of the important considerations in system design (Remøy, 2016). From the literature, there is no doubt that aesthetics is an irreplaceable factor in different fields of cross-cultural product design, and also plays a key role in cultural dissemination and regional economic development.

According to the literature, there is also some research focusing on cross-cultural creative product design. For instance, the tea culture cross-cultural product design was conducted by Zhang in 2019. This study focuses on integrating different cultures into the product design of tea culture to make Chinese tea culture internationally. Similarly, Wang's research on cross-cultural glass product design based on Chinese style in 2019 also focuses on the method of cross-cultural integration design. On the whole, there are few researches on the aesthetic design of cross-cultural cultural creative products, and more articles focus on the integration design method of different cultures or the needs of consumers with different cultural backgrounds, but the aesthetic design value of cross-cultural products lack of systematic research.

Methodology

This study adopts qualitative research methods to explore the aesthetic characteristics of cross-cultural creative product design in the current market in order to understand people's basic aesthetic needs for cross-cultural product design based on product sales and network evaluation. Propose the most popular cross-cultural creative products to analyze their aesthetic design characteristics by case study. Finally, the paper summarizes the key points of design aesthetics of cross-cultural cultural and creative products, provides theoretical basis for cross-cultural product designers, and effectively promotes the spread of global culture and the economic development of cultural creative products.

Preliminary observation of cross-cultural product design

Through network survey, some cross-cultural product designs with high network popularity are selected for analysis :

Table 1: Initial observation of cross-cultural product designs online

Design Specification	Design Aesthetics
	<p>Eastern & Western</p> <p>The fusion of Chinese blue and white porcelain culture and Western Hamburg.</p> <p>Innovative Aesthetics: </p> <p>Functional Aesthetics: </p> <p>Craft Aesthetics : </p> <p>Material Aesthetics : </p>
	<p>China & France</p> <p>Classic French bottle red and frilly elements are combined with Chinese patterns.</p> <p>Innovative Aesthetics: </p> <p>Functional Aesthetics: </p> <p>Craft Aesthetics : </p> <p>Material Aesthetics : </p>
	<p>Eastern & Western</p> <p>The integration of the philosophical wisdom of the East and the aesthetic needs of the West.</p> <p>Innovative Aesthetics: </p> <p>Functional Aesthetics: </p> <p>Craft Aesthetics : </p> <p>Material Aesthetics : </p>
	<p>Eastern & Western</p> <p>The combination of Chinese shadow play culture with Western carousel.</p> <p>Innovative Aesthetics: </p> <p>Functional Aesthetics: </p> <p>Craft Aesthetics : </p> <p>Material Aesthetics : </p>
	<p>Eastern & Western</p> <p>Chinese opera culture combined with Western building blocks.</p> <p>Innovative Aesthetics: </p> <p>Functional Aesthetics: </p> <p>Craft Aesthetics : </p> <p>Material Aesthetics : </p>
	<p>Eastern & Western</p> <p>European design concept and Chinese rattan weaving technology.</p> <p>Innovative Aesthetics: </p> <p>Functional Aesthetics: </p> <p>Craft Aesthetics : </p> <p>Material Aesthetics : </p>

(Table source: Author)

According to the evaluation of different products on the Internet, the above cross-cultural products are summarized from four aspects: innovation aesthetics, functional aesthetics, process aesthetics and material aesthetics. It is not difficult to see that these works all reflect different cultural elements, but the design methods of cultural integration and product characteristics are differently. For instance, some products effectively realize the spread and exchange of culture, such as blue and white porcelain burger which combines traditional blue and white porcelain with modern Hamburg, it is not only realizes the integration and dissemination of Eastern and Western cultures, but also realizes the integration of the different times. From the perspective of regional elements, blue and white porcelain burger full of creative which selects the most representative elements of the region to promotes cultural communication. Actually, this blue and white porcelain burger appeared in various bank printing advertisements, and it is also realized its commercial value. However, from the perspective of material and process aesthetics, the material and craft is very simple. In addition, the product's aesthetic function is also relatively simple which lack of the practical value except the culture communication. In comparison, the carousel of shadow play is more in line with the needs of aesthetic design. The work combines China's intangible cultural shadow play with the concept of Western carousel, realizing the cultural integration of East and West, modern and traditional. In terms of material and craft, the product uses Chinese intangible cultural wood carving design which is exquisite and practical, not only can promote regional culture and cultural exchanges, but also can be used as a lamp.

In general, cultural communication, function, craft and material as well as commercial value are both important in a successful cross-cultural creative product design.

A case study of *Vipoo Srivilasa's work*

Vipoo Srivilasa is a well-known Thai ceramic sculptor in Australia, born in 1969 in Bangkok, Thailand. Vipoo Srivilasa is committed to presenting traditional Thai art and Australian culture on ceramics. His sculptural style is unique which combining Eastern and Western cultures, and has been praised by the local media as "a combination of figurative and decorative art" (Poore, 2023). Most of Vipoo Srivilasa's works are held by public art centre such as the Tasmanian Museum, Toowoomba Regional Art Gallery, the Art Gallery of South Australia and the National Gallery of Australia. Factually, Vipoo Srivilasa's ceramic works reflect a kind of artistic atmosphere of the integration of eastern and Western cultures with a strong sense of art and aesthetics of decorative objects. Vipoo Srivilasa believes that although there are differences between eastern and Western cultures, the boundary of art is vague, and the collision of cultures can bring new sparks (Farmer, 2014). His works are highly decorative and creative in aesthetic design.



Figure 1-3: some of Vipoo Srivilasa's art work

(Source from : <https://www.douyin.com/note>)

Vipoo Srivilasa's representative work is a series of ceramic sculptures entitled "Happy" and exhibited at the Edwina Type Gallery in Australia. When you walk into the Edwina Museum of Art in Australia, everyone's mouth will turn up involuntarily when a lovely blue-and-white ceramic figure sculpture holding scissors hands comes into view. As Vipoo Srivilasa says, happiness is contagious, which is why he created his "Happy" ceramic sculpture series. The fresh and bright blue and white color contains the ancient Thai Buddhist philosophy combined with the local Australian pattern elements and aesthetic needs, and the shape of scissors hands directly conveys the beautiful meaning of "victory". In material and craft aesthetics, Vipoo Srivilasa is good at combining ceramics with different materials to achieve artistic aesthetics and creativity. The works not only achieve cultural integration, but also have a decorative function. More importantly, convey positive emotions to the public. There is no doubt that there are very good cross-cultural creative design work.

Discussion

According to the investigation of literature and case studies, there is no doubt that aesthetic plays an irreplaceable role in cross-cultural products, which affects customers' purchasing decisions and market position. However, cross-cultural aesthetic design is not not a single concept, it includes many elements. Through literature and case study, author sorted out the aesthetic design characteristics of cross-cultural creative product design:

Artistic Aesthetic Characteristics

From the perspective of design aesthetics, the artistry of cross-cultural cultural creative product design is more inclined to meet the aesthetic needs of globalization, giving the public strong sensory stimulation to stimulate their cultural identity and the pursuit of aesthetic things. Actually, aesthetics design pays attention to technology, while the display of cultural creative products is a kind of art. Thus, the choice of design materials and the proficiency of craftsmanship are very important (Folkmann, 2010). Meanwhile, local traditional customs and living habits should be infiltrated into product with modern aesthetic needs.

Regional Aesthetic Characteristics

From the perspective of design aesthetics, the design of cross-cultural cultural creative products should pay attention to the capture of excellent cultural essence, and use products as media to display national spirit, humanistic characteristics, charm of The Times (Florida, Mellander & Stolarick, 2011). Factually, cross-cultural creative products can bring together various elements such as culture, festival, region and intangible heritage. Importantly, due to different regions, there will be great differences in cultural space and living environment, which requires designers to cleverly extract regional characteristic culture and integrate the most distinctive elements with fashion elements to transform regional culture into a common visual symbol, and stimulate the emotion and cultural identity of local people. That will be the successful way to truly convey cultural aesthetics to audiences with different cultural backgrounds. The combination of wide applicability and characteristic regional culture can play a good role in promoting the international dissemination of regional culture (Zhang, 2019). In addition, cross-cultural design requires a high degree of cultural sensitivity. Designers must have a deep understanding of the history, customs, taboos and symbols of the target culture in order to avoid culturally offensive or inappropriate issues in their designs. Cultural sensitivity is not only reflected in the correct use of cultural symbols, but also in the deep grasp of cultural connotations.

Functional Aesthetic Characteristics

In general, functional aesthetics takes practical function as its main component (Seymour, 2019). Due to different audiences, different sizes and different combination relationships, functional requirements of each space must be met from the overall perspective to ensure the rationality of the relationship between parts and the whole. As far as functional aesthetics of cross-cultural creative products are concerned, in addition to cultural communication, cross-culture product design should also put practical function in the first place (Hoegg & Alba, 2018). Functional aesthetics in cross-cultural design require designers to consider users' practical needs, cultural backgrounds, and environmental impacts throughout the creative process. This ensures that design works not only possess visual appeal but also offer superior functionality and user experience. By integrating elements such as practicality, usability, cultural adaptability, and sustainability into the design, functional aesthetics provide a solid foundation for cross-cultural design, enabling it to achieve broader adaptability and acceptance in global markets. More importantly, the emotional functional needs of consumers can not be ignored (Han, Forbes, Schaefer, 2019).

Commercial Aesthetic Characteristics

Cross-cultural cultural creative product design from the perspective of design aesthetics should combine products with commercialization, which is the consumption demand of consumers in modern society (Chan, 2024). Successful commercial design must be market demand-oriented. Designers should conduct in-depth market research to understand consumer preferences, buying behavior, and cultural context in the target market. By incorporating these insights into product design, cross-cultural creative products can better meet diverse consumer needs and promote market competitiveness of product (Shang & Li, 2024). The commercialization of cross-cultural creative products is the driving force to promote their production and consumption, which can be said to be the new cultural productivity. In fact, commercial characteristics are reflected by the interactive relationship between people and products, and the main content of consumption is based on practicality, aesthetics, interest, uniqueness and interactivity. Under the increasingly

diversified needs of the public, cultural creative products need to continuously improve their added-value, so as to meet the cultural, spiritual and emotional needs of the public. More importantly, in the process of commercialization, cross-cultural creative product design from the perspective of design aesthetics should pay attention to the combination of cultural connotation and market demand, balance aesthetics and function, and enhance market influence through brand stories and cultural marketing (Liu, 2023). At the same time, flexible cultural adaptation strategies, environmental and sustainability considerations, and innovative means of cross-border integration are important factors in promoting the success of product commercialization. Through these strategies, cross-cultural creative products can gain wider acceptance and success in the global marketplace.

Conclusion

Under the trend of globalization, international cultural exchanges are becoming more and more frequent. Cultural creative products designer must explore new ways of creative design by combining the characteristics, history and cultural connotation of the development form. From the perspective of design aesthetics, cross-cultural creative product design is able to highlights regional characteristics and cultural connotation both in creative form and aesthetic function, and it is the crucial carrier of inheriting and carrying forward traditional culture. As the carrier of cultural experience, aesthetic value not only reflects the cultural value of oneself, but also affects the shaping of cultural value and consumers' perception and judgment of product aesthetic. In cross-cultural product design, designers utilize visual elements such as color, shape, pattern, and material to convey the values, traditions, and stories of specific cultures. Through meticulous design, these products not only capture the essence of the culture but also assist a global audience in better understanding and appreciating different cultures, thereby facilitating dialogue and mutual understanding between them. This cultural integration helps to break down cultural barriers and promotes coexistence and mutual respect in the process of globalization. Therefore, it is worthwhile to study the aesthetics of cross-cultural creative product design. It is hoped that this article can provide theoretical reference for cultural creative product designers in design practice, inject new vitality into the cross-cultural creative product design market, and promote the internationalization of regional cultural exchanges.

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