

Expression and Innovation of Religious Elements in Contemporary Chinese Design Aesthetics

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Abstract: This study explores the integration of religious elements and contemporary Chinese design aesthetics, analyzes the historical origins of religious elements in design, and the development and characteristics of contemporary Chinese design aesthetics. The paper further elaborates on the expression of religious elements in contemporary Chinese design, including the modern expression of religious symbols and the use of religious colors and patterns. At the same time, through cases in the two fields of architectural design and product design, the innovative practice of religious elements in contemporary Chinese design is demonstrated. The paper also discusses the challenges and opportunities faced by religious elements in design, such as cultural differences, aesthetic acceptance, commercialization risks, and the rise of the religious and cultural tourism market. Finally, it looks forward to the future development trend of religious elements in contemporary Chinese design aesthetics, emphasizing the cultural inheritance and innovative mission of religious elements in design.

Keywords: Religious Elements; Contemporary Chinese Design; Design Aesthetics; Innovative Practice

1. INTRODUCTION

1.1 The Integration of Religious Elements and Contemporary Chinese Design Aesthetics

1.1.1 The Historical Origin of Religious Elements in Design

The integration of religious elements and contemporary Chinese design aesthetics is a topic worthy of in-depth discussion. In order to fully understand this phenomenon, we first need to trace the historical origins of religious elements in design(Chang & Chuang, 2021; Kulik et al., 2022). Since ancient times, religion and art have been inextricably linked. Religious art not only provides spiritual sustenance for believers, but also has a profound impact on the design field. Throughout history, religious symbols have gradually become an important element in design(Bakar et al., 2013; Mancini, 2008). These symbols not only have profound cultural connotations, but also carry people's beliefs and emotions. In contemporary Chinese design, we can see the widespread use of traditional religious symbols, such as Buddhist lotuses and Christian crosses(Gunn,

2010). They are cleverly integrated into various design works, which not only reflects the designer's ingenuity, but also It satisfies people's pursuit of spiritual culture. Religious elements are expressed in various forms in contemporary Chinese design aesthetics, including the direct use of traditional religious symbols and the abstract interpretation of religious spirit. Designers use clever techniques to combine these elements with modern design concepts to create many unique works. These works not only convey the mystery and solemnity of religion, but also show the innovation and vitality of modern design(Rorive, 2008). In specific practice, we can see many successful cases. For example, in architectural design, designers often use religious elements to create a specific spatial atmosphere. By refining and simplifying traditional religious symbols and integrating them into the structure and decoration of the building, they create architectural works that are both historical and modern. In the field of graphic design, religious elements are also widely used. Designers use modern design techniques to recreate traditional religious symbols and present them to the audience with a new look, which not only conveys the profound connotation of religion, but also demonstrates the unique charm of design. In addition to directly using traditional religious symbols, designers also create through in-depth exploration of religious spirituality. They try to find design inspiration and enlightenment from religion, and integrate religious philosophical ideas into the design, thereby giving the works deeper meaning and value. This fusion not only enriches the connotation of the design, but also makes the work more contagious and shocking. In general, the integration of religious elements and contemporary Chinese design aesthetics is an inevitable trend. As people's demands for spiritual culture continue to increase, designers need to continue to explore and innovate, combining religious elements with modern design concepts to create more works with profound connotations and unique charm. This not only helps to inherit and carry forward traditional culture, but also promotes contemporary Chinese design to a broader field.

1.1.2 The Development and Characteristics of Contemporary Chinese Design Aesthetics

The development and characteristics of contemporary Chinese design aesthetics are deeply influenced by its unique cultural background, showing a trend that is both traditional and innovative. In this process, religious

elements serve as important cultural symbols, and their expression and innovation in design aesthetics are particularly eye-catching (Bilewicz & Klebaniuk, 2013). The cultural background of contemporary Chinese design is diverse and complex. It combines ancient Eastern civilization and modern technology, and reflects the intersection and collision of tradition and modernity, East and West. This cultural background provides rich materials and sources of inspiration for design aesthetics, making contemporary Chinese design more diverse in style and deeper in connotation. In this context, the combination of innovation and tradition in design aesthetics has become an inevitable trend. Designers have drawn nutrients from traditional culture and combined it with modern design concepts to create design works that have unique characteristics and meet modern aesthetic needs (Scharffs, 2012). As an important part of traditional culture, religious elements play a pivotal role in contemporary Chinese design aesthetics. These elements not only have profound cultural connotations, but also contain rich symbolic meanings, adding mysterious and unique charm to the design works. Designers have achieved an organic combination of tradition and modernity by deeply exploring and recreating religious elements and subtly integrating them into modern design. This combination is not only reflected in the form of the design work, but also in its inner spirit and connotation. In specific design practices, the expression and innovation of religious elements are reflected in many aspects, as shown in Figure 1. First of all, in terms of the use of color, designers drew on color matching and symbolic meanings in religious art to create specific atmospheres and emotions through clever color combinations. For example, in Buddhist art, gold and red symbolize holiness and auspiciousness respectively. These colors are widely used in modern design, adding a solemn and mysterious charm to the work. Secondly, in terms of pattern design, the patterns and symbols in religious elements have been cleverly transformed by designers into modern design languages, forming unique design patterns. These patterns not only retain the original charm of religious elements, but also incorporate the simplicity and fashion of modern design, making the works more visually impactful. In addition, religious elements also provide designers with rich sources of inspiration in terms of material selection and craftsmanship. Through the excavation and innovation of traditional materials and techniques, they combine religious elements with modern technology to create many unique design works.

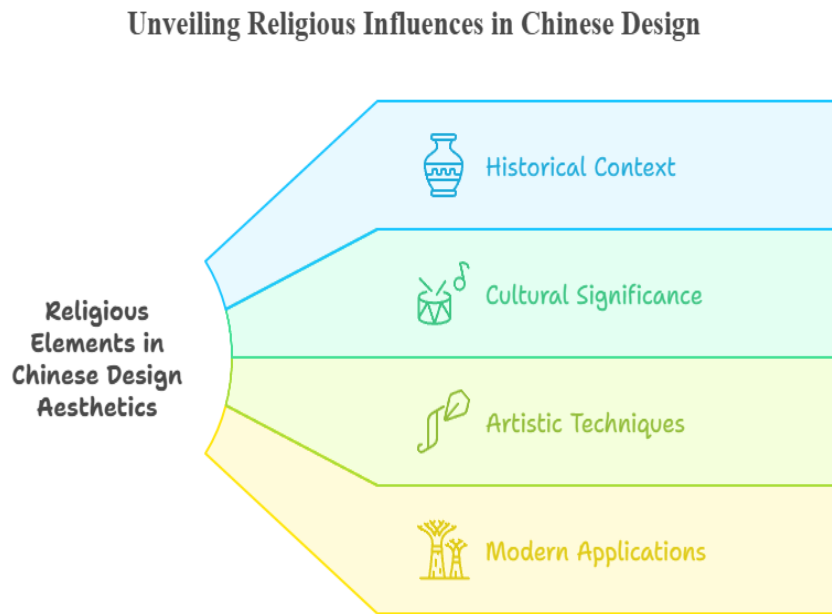


Figure 1: Religious Influences in Chinese Design

The expression and innovation of religious elements in contemporary Chinese design aesthetics are a manifestation of cultural inheritance and innovation. It not only enriches the connotation and form of design aesthetics, but also provides designers with endless sources of inspiration and creative space. In the future development, with the continuous advancement of science and technology and the increasing diversity of people's aesthetic needs, the role of religious elements in contemporary Chinese design aesthetics will become more prominent, and their expression and innovation methods will also become more diverse and personalized.

2. THE EXPRESSION OF RELIGIOUS ELEMENTS IN CONTEMPORARY CHINESE DESIGN

2.1 Modern Expressions of Religious Symbols

In contemporary Chinese design, the use of religious elements has become a unique way of expression. It not only inherits traditional culture, but also reflects designers' exploration of cultural integration and innovation. Religious symbols, as an important part of religious culture, are particularly eye-catching in their transformation and integration in modern design. The modern expression of religious symbols is first reflected in the abstract and concrete transformation of symbols. Traditional religious symbols often carry profound cultural connotations and symbolic

meanings, but in the context of modern design, these symbols need to undergo certain transformations to adapt to modern aesthetic and communication needs. Designers abstract religious symbols, extract their core elements, and then use modern design concepts and technical means to transform them into modern graphics or patterns. This transformation not only retains the spiritual core of religious symbols, but also gives them new artistic expression (Crabb, 1984; Guirguis et al., 2020). At the same time, the integration of religious symbols and modern design elements is also a major innovation. In modern design, designers skillfully combine religious symbols with modern design elements to create works that have both traditional cultural charm and modernity. This kind of integration is not a simple patchwork, but based on a deep understanding of the cultural connotation of religious symbols, and through ingenious design concepts, religious symbols and modern design elements can coexist harmoniously and set off each other. This fusion not only enriches the layering and visual effects of the design, but also makes the work more cultural connotation and depth. Take Buddhist symbols as an example, as shown in Figure 2. The lotus is an important symbol in Buddhism, representing purity and nobility. In modern design, designers often use the image of the lotus, transforming it into a modern pattern through simplified lines and geometric shapes (Karunaratne, 1976; Seckel & Leisinger, 2004). This design not only retains the symbolic meaning of the lotus, but also conforms to the simple style of modern design. In addition, designers also combine lotus elements with other modern design elements, such as simple lines, bright colors, etc., to create unique design works.



Figure 2: Lotus Flower Pattern Symbol

In addition to Buddhist symbols, other religious symbols are also widely used in modern design. For example, Christian crosses, Islamic stars and

moons, etc. have all been cleverly integrated into modern design works by designers(Qin & Song, 2020). The use of these religious symbols not only adds mystery and cultural heritage to the design works, but also presents novel visual effects by combining with modern design elements. It is worth noting that the use of religious elements in modern design is not a simple matter of adoption, but requires careful design and ingenious conception. Designers need to have a deep understanding of the cultural connotations and symbolic meanings of religious symbols in order to appropriately use these elements in modern designs. At the same time, they also need to pay attention to the differences and sensitivities between different religions to avoid unnecessary disputes and misunderstandings. The expression and innovation of religious elements in contemporary Chinese design are reflected in many aspects, among which the modern expression of religious symbols and the integration with modern design elements are two important aspects. These innovative practices not only enrich the expression and visual effects of design, but also inherit and promote traditional culture. In the future, with the continuous development of design concepts and the advancement of innovative technologies, we look forward to seeing more design works with cultural connotations and creativity emerging.

2.2 The Use of Religious Colors and Pattern Design

When discussing the expression and innovation of religious elements in contemporary Chinese design aesthetics, the use of religious colors and patterns is undoubtedly a core issue. Religious color, as a language rich in symbolic meaning and emotional expression, plays a pivotal role in the field of design (Couacaud, 2016; Devine, 1997). These colors not only carry profound religious cultural connotations, but also radiate new vitality in modern design works through the clever use of designers(Zahra & Usman, 2022). The symbolic meanings of religious colors are multi-layered, and they are often closely linked to specific religious doctrines and belief systems, as shown in Figure 3. For example, in Buddhism, gold symbolizes holiness and solemnity, while red represents compassion and wisdom. These colors have been given new interpretations and expressions in contemporary Chinese design. Designers use different color combinations, tonal changes, and integration with modern design elements to create works that have both a religious charm and a modern feel. This innovative use not only enriches the visual level of the design, but also deepens the cultural connotation of the work.



Figure 3: The Application of Religious Color in Pattern Design

At the same time, modern interpretations of traditional religious patterns are also a highlight in the design field (Guirguis, 2013). Religious patterns are an important carrier of religious culture, and their unique shapes and meanings provide endless sources of inspiration for designers. In contemporary Chinese design, we can see the organic combination of these traditional patterns and modern design concepts (Jon, 1979). Designers refine the essence of religious patterns and use modern design techniques such as simple lines and geometric shapes to re-deconstruct and create them. This innovative interpretation not only retains the original charm of religious patterns, but also gives them new era characteristics and design value. It is worth noting that the use of religious elements in contemporary Chinese design is not a simple copy or appropriation, but requires designers to have profound religious cultural literacy and keen design insight. They need to use modern design concepts and techniques to express and apply them innovatively on the basis of fully understanding the cultural connotation of religious elements. This cross-border integration and innovation not only promotes the development of contemporary Chinese design, but also injects new vitality into the inheritance and dissemination of religious culture. The use of religious colors and patterns occupies an important position in contemporary Chinese design aesthetics. Through the designers' ingenious interpretation and innovative application, they are presented to the world with a new look, which not only enriches the language and form of design, but also deepens the cultural connotation and design value of the works. In the future, with the continuous updating of design concepts and the in-depth exploration of religious culture, we have reason to believe that religious elements will play a more unique and important role in contemporary Chinese design (Seo & Kim, 2008).

3. INNOVATIVE PRACTICE OF RELIGIOUS ELEMENTS IN CONTEMPORARY CHINESE DESIGN

3.1 Innovation of Religious Elements in Architectural Design

In the field of contemporary Chinese design, religious elements, with their unique cultural connotations and aesthetic values, have become an important source of inspiration for designers' innovative practices. Especially in architectural design, the innovative application of religious elements is particularly prominent, which not only enriches the language of architectural design, but also expands the connotation of architectural culture. The integration of religious architectural style and modern architecture is a major innovative trend in contemporary Chinese architectural design. Traditional religious architectural styles, such as Buddhist temple buildings and Christian church buildings, each have distinctive characteristics and unique aesthetic value. The integration of these styles into modern architectural design not only brings unique visual effects to the building, but also gives the building profound cultural connotation. For example, in the design of some modern commercial buildings, designers skillfully use elements of religious architecture, such as arches, domes, etc., so that the buildings while maintaining a modern feel also exude a solemn and mysterious atmosphere. This fusion not only reflects the designers' respect for and inheritance of traditional culture, but also demonstrates their ingenuity and ingenuity in innovative practice. In addition to the fusion of styles, the use of religious space layout in modern architecture is also a major innovation. Religious space layout often pays attention to the sense of layering and sequence of space, and creates a sacred and solemn atmosphere through clever space division and combination. The reference and application of this layout method in modern architecture makes the architectural space more colorful and more humane. For example, in the design of some public buildings, designers have created architectural spaces that are both modern and full of humanistic care by imitating the spatial layout of religious buildings. These spaces not only meet people's functional needs, but also give them comfort and enlightenment on a spiritual level. Of course, the innovative practice of religious elements in contemporary Chinese architectural design is not easy. It requires designers to have profound cultural literacy and keen aesthetic vision, and be able to accurately grasp the essence of religious elements and skillfully integrate them into modern architectural design. At the same time, this innovative practice also needs to be recognized and supported by society in order to truly realize its value. However, it is these

challenges and difficulties that inspire the creativity and exploration spirit of designers, allowing the innovative practice of religious elements in contemporary Chinese architectural design to continue to advance and develop. In general, the innovative practice of religious elements in contemporary Chinese architectural design is a useful attempt and exploration. It not only enriches the language and techniques of architectural design, but also expands the connotation and boundaries of architectural culture. Through this innovative practice, we can better understand and inherit traditional culture, and also inject new vitality and inspiration into modern architectural design. Looking to the future, with the continuous progress of society and the increasing diversification of people's aesthetic needs, the innovative practice of religious elements in contemporary Chinese architectural design will become more extensive and in-depth, creating more buildings with unique charm and profound connotations for us. work.

3.2 Innovation of Religious Elements in Product Design

In the context of contemporary Chinese design aesthetics, the use and innovation of religious elements present a unique and rich look. Especially in the field of product design, the profound heritage and symbolic meaning of religious culture provide endless sources of inspiration for designers. This integration is not only reflected in the external form of the product, but also goes deep into the combination of functionality and aesthetics. In the practice of product design, the use of religious elements is not a simple pile of symbols, but requires designers to deeply understand the connotation of religious culture, extract a representative symbolic language, and then skillfully integrate it into product design. This process requires designers to have solid professional knowledge, as well as keen cultural insight and innovative thinking. Through careful design, religious elements can exert a symbolic meaning beyond themselves in products and become an important medium for conveying cultural values and arousing emotional resonance. Take the application of Buddhist elements in product design as an example. As an important symbol in Buddhist culture, the lotus flower is deeply loved by designers for its pure and elegant image. In the design of some household items or handicrafts, lotus elements are cleverly used in the form or decoration of the product, which not only enhances the aesthetic value of the product, but also gives it a quiet and peaceful cultural atmosphere. At the same time, the designer also used innovative design techniques to combine the form of the lotus element with the functionality of the product, such as designing lotus-shaped lamps or tea sets that can

be opened and closed, which not only meet the user's needs, but also reflect the product's performance. cultural connotation. In addition to Buddhist elements, elements from other religious cultures have also been widely used and innovated in product design. For example, symbols such as crosses and angels in Christian culture, and patterns such as stars, moons, and arches in Islamic culture, have all been integrated into product design by designers with unique perspectives and techniques. The addition of these religious elements not only enriches the design language of the product, but also enables the product to transcend cultural and geographical boundaries and resonate with a wider user group. When discussing the innovative application of religious elements in product design, we also need to pay attention to its combination with modern design concepts. Modern design emphasizes people-oriented design concepts that focus on user experience and have many similarities with the humanistic spirit in religious culture. When designers use religious elements, they should fully consider the aesthetic needs and usage habits of modern users, and use innovative design thinking and methods to create products that have both cultural heritage and modern aesthetic standards. For example, in the design of some smart wearable devices, designers combine religious elements with modern technology to create products that are both fashionable and reflect the user's personal beliefs, and are deeply loved by young users. To sum up, the expression and innovation of religious elements in contemporary Chinese design aesthetics is a topic worthy of in-depth study. By exploring the embodiment of religious culture in product design and the innovative application of religious symbols in the combination of product functionality and aesthetics, we can better understand and grasp the development trends and cultural connotations of contemporary design. At the same time, this also provides designers with a new design idea and methodological guidance, which helps to promote Chinese design towards a more diversified and innovative future.

4. CHALLENGES AND OPPORTUNITIES OF RELIGIOUS ELEMENTS IN CONTEMPORARY CHINESE DESIGN

4.1 Challenges Faced

In the context of contemporary Chinese design aesthetics, the integration of religious elements not only brings a wealth of inspiration and creativity, but also inevitably faces a series of challenges. These challenges mainly arise from cultural differences and aesthetic acceptance issues, as

well as the potential risks of commercialization of religious elements. First of all, cultural differences and aesthetic acceptance are one of the important challenges that religious elements need to face in contemporary Chinese design. China is a country with profound cultural heritage and diverse religious beliefs. The expression of different religious traditions and belief systems in design is often affected by multiple factors such as region, ethnicity, and social class. This cultural difference requires the use of religious elements in design to be more cautious and delicate to avoid unnecessary misunderstandings or conflicts. At the same time, with the advancement of globalization and the integration of multiculturalism, the audience for contemporary Chinese design has become increasingly diverse, and their aesthetic concepts and acceptance are also constantly changing. This requires designers to not only have a deep understanding of their cultural connotations and symbolic meanings when using religious elements, but also accurately grasp the aesthetic psychology and cultural needs of the target audience to achieve effective communication between the design and the audience. Secondly, the risk of commercialization of religious elements is also an issue that cannot be ignored. In the context of market economy, it is often difficult for design works to avoid the fate of commercialization. However, as a symbol with special spiritual value and cultural significance, the commercial use of religious elements can easily cause controversy and questioning. On the one hand, excessive commercialization may damage the original meaning and sanctity of religious elements, leading to the devaluation of their cultural value; on the other hand, inappropriate commercial operations may also touch the sensitive points of religious beliefs, causing dissatisfaction and dissent among religious believers. Therefore, when designers use religious elements to create creations, they must carefully handle the relationship between commercialization and cultural inheritance. They must not only respect the freedom and dignity of religious beliefs, but also fully consider market demand and commercial interests to achieve the perfection of design works. Double improvement of social benefits and economic benefits. In order to cope with these challenges, contemporary Chinese designers need to continuously improve their cultural literacy and design innovation capabilities. They should have an in-depth understanding of the cultural connotations and symbolic meanings of various religious traditions and belief systems, and accurately grasp the aesthetic psychology and cultural needs of different audiences in order to create design works that have unique artistic charm and are in line with social values. At the same time, designers should also actively explore new

models and new paths that combine religious elements with modern design concepts, and give religious elements new era significance and cultural value through innovative design techniques and forms of expression. In addition, the government and all sectors of society should also strengthen support and guidance for the design industry, promote the formation of a good design innovation ecology and cultural inheritance atmosphere, and provide a broader space and platform for the expression and innovation of religious elements in contemporary Chinese design aesthetics.

4.2 Opportunities Faced

In the evolution of contemporary Chinese design aesthetics, religious elements have gradually occupied a place in the design field with their unique cultural connotations and visual symbols. Especially with the rise of the religious and cultural tourism market and the widespread dissemination of religious elements in cross-cultural design exchanges, designers have been provided with unprecedented opportunities. The booming development of the religious and cultural tourism market not only drives the economic growth of related industrial chains, but also provides designers with a broad stage to combine religious elements with modern design. In this market, tourists are deeply interested in religious culture, prompting them to seek design products that can embody religious spirit. Therefore, designers dig deep into the essence of religious culture and skillfully integrate it into modern design, which not only meets the cultural needs of tourists, but also promotes design innovation and development. For example, in the design of religious souvenirs, designers use modern design techniques to combine traditional religious symbols with fashionable shapes to create works that are both commemorative and in line with modern aesthetic needs. At the same time, the spread of religious elements in cross-cultural design exchanges has also injected new vitality into the innovation of contemporary Chinese design aesthetics. In the context of globalization, exchanges between different cultures are becoming increasingly frequent, which provides designers with opportunities to absorb religious and cultural elements from around the world. By blending these exotic religious elements with modern design concepts, designers are able to create pieces that are both international and still rooted in local culture. This cross-cultural design innovation not only enriches the visual language of design, but also promotes understanding and respect between different cultures. Designers also need to properly handle and use religious elements. They need to refine and transform religious elements to harmonize with modern design while respecting

religious beliefs. In addition, designers also need to pay attention to how religious elements are interpreted in different cultural contexts to avoid misunderstandings and conflicts caused by cultural differences. The expression and innovation of religious elements in contemporary Chinese design aesthetics are facing dual opportunities with the rise of the religious cultural tourism market and cross-cultural design exchanges. These opportunities provide designers with rich sources of inspiration and broad creative space, driving the continuous development of contemporary Chinese design aesthetics.

5. CONCLUSION AND OUTLOOK

When discussing the future prospects of religious elements in contemporary Chinese design aesthetics, we inevitably touch on the core issue of design trends and the continued development of religious elements. With the deepening of globalization and the integration of multiculturalism, the design field is undergoing unprecedented changes. As a design resource with profound symbolic meaning and cultural connotation, religious elements have a worthy role in future design. Food for thought. First of all, from the perspective of design trends, sustainability has become an important value orientation in contemporary design. This is not only reflected in the concern for environmental protection and resource conservation, but also deepens into the respect and inheritance of cultural diversity and social inclusion. Religious elements, as an important part of human cultural heritage, contain spiritual values and aesthetic connotations that coincide with the concept of sustainable design. Therefore, we have reason to believe that in future design practice, religious elements will be integrated into all aspects of sustainable design in a more diverse and in-depth way, becoming an important force in promoting design innovation. Further, we need to think about the combination of future design trends and religious elements. With the rapid development of science and technology and the changes in people's lifestyles, design is gradually extending from the material level to the spiritual level. In this context, the spiritual meaning and cultural connotation carried by religious elements will become a valuable source of inspiration for designers. For example, in smart home design, we can learn from the spatial layout and decorative elements of religious buildings to create a living space with a quiet and peaceful atmosphere; in fashion clothing design, the clever use of religious patterns and colors can give the work a unique culture charm

and fashion sense; in environmental art design, the creative reproduction of religious landscapes can not only enhance the aesthetic value of the environment, but also trigger people's profound thinking about nature and life. Of course, the use of religious elements in design is not a simple pile of symbols or formal imitation, but requires designers to deeply explore the cultural connotation and spiritual essence behind them, and transform them into contemporary and innovative elements through modern design techniques. Design language. This is not only respect and inheritance of religious culture, but also an important way of design innovation. The future prospects of religious elements in contemporary Chinese design aesthetics are full of infinite possibilities. With the update of design concepts and the advancement of technology, we have reason to expect that religious elements will play a more unique and important role in future design, contributing its unique power to promote innovation and development in the design field. In the vast world of contemporary Chinese design aesthetics, religious elements, with their profound cultural heritage and rich symbolic meaning, have become an important source of inspiration for designers. These elements not only carry a long cultural heritage, but also glow with new vitality and vitality under the designers' ingenuity. This article aims to explore the expression and innovation of religious elements in contemporary Chinese design aesthetics, as well as the responsibilities and missions of designers in the innovation of religious elements. Religious elements, as an important part of human culture, have been inextricably linked with design art since ancient times. In contemporary China, with the opening up of society and the integration of multiculturalism, the application of religious elements in design has become more extensive and in-depth. Designers extract symbols, patterns, colors and other elements from religious culture and skillfully integrate them into modern design, which not only highlights the charm of traditional culture, but also gives the design works profound connotation and unique charm. Innovation is an indispensable part of the design expression of religious elements. Designers need to use modern design concepts and techniques to recreate and transform religious elements on the basis of fully understanding and respecting religious culture. This kind of innovation is not a simple form transformation or symbol stacking, but requires designers to have profound cultural literacy and keen design insight, to be able to accurately grasp the spiritual core of religious elements, and combine it with modern aesthetic needs to create Design works that are both in line with the spirit of the times and have cultural connotations. The responsibility and mission of designers in the innovation

of religious elements cannot be underestimated. They are not only the inheritors and promoters of traditional culture, but also the leaders and practitioners of cultural innovation in the new era. In design practice, designers need to always maintain awe of religious culture and avoid the abuse and misunderstanding of religious elements. At the same time, they should also actively explore the combination of religious elements and modern design, and use innovative design techniques and forms of expression to give religious culture new vitality in modern society. In order to achieve this mission, designers need to continuously strengthen their own learning and practice. They should have an in-depth understanding of the historical origins, spiritual connotations and symbolic meanings of religious culture, and master the application rules and techniques of religious elements in design. At the same time, they should also pay attention to the aesthetic trends and cultural needs of contemporary society and constantly improve their design level and innovation capabilities. Only in this way can designers better assume the mission of cultural inheritance and innovation of religious elements in design, and contribute to the development of contemporary Chinese design aesthetics.

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