ISSN: 2710-0170

The Technological Writing of Neo-Chinese Aesthetics: The Imagination Consumption and Reconstruction of Traditional Aesthetic Connotations in Digital Images

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Abstract

This study focuses on the key field of digital images, exploring the profound aesthetic transformation behind the "Guochao" (national trend) phenomenon, and aims to clarify the ontological role of digital technology in the generation of Neo-Chinese aesthetics and its inherent logic in stimulating consumption. By constructing a three-dimensional analytical framework of "aesthetics-technology-industry" and combining it with a close reading of typical texts such as "Chang An," the study reveals that technology, as a generative ontology, completes the visual transcoding of aesthetic categories such as artistic conception and spirit through algorithms internalizing classical principles, engines reconstructing spatiotemporal experiences, and databases deconstructing cultural symbols. This technological writing process reshapes viewing methods and emotional transmission and fosters an "imagination consumption" model centered on immersive experiences and symbolic identification. The research shows that technology is the core driving force connecting cultural heritage and the contemporary industry. This study provides a theoretical model that is both explanatory and critical, while also maintaining a necessary examination of the potential risks of aesthetic homogenization caused by technology.

Keywords

Neo-Chinese Aesthetics; Digital Images; Technological Aesthetics; Imagination Consumption; Cultural Reconstruction.

1. Introduction

In recent years, the rise of "Guochao" (a trend of embracing traditional Chinese culture) has highlighted the conscious construction of a "New Chinese Aesthetics" system, the core of which lies in the contemporary transformation of the classical spiritual essence. Digital imagery, with its powerful generative and narrative capabilities, has become a key aspect of this transformation. Here, technology has leaped from a "tool" to an "ontology," no longer merely an aid to reproducing tradition, but a generative force directly involved in the creation of aesthetic paradigms. Algorithms, engines, and databases together constitute a set of "technological writing" grammar, fundamentally determining the visual form and perceptual logic of the New Chinese Aesthetics. This raises a core question: Does the "generative" nature of digital technology empower or diminish the "spirit" of traditional aesthetics? Meanwhile, is the driving mechanism behind the massive "imagination consumption" stimulated by works such as "Chang An" the pursuit of spectacle or a new type of cultural identity mediated by technology? Existing research either focuses on individual technological cases or cultural phenomena, lacking an integrated perspective. Therefore, this study constructs a three-in-one analytical framework of "aesthetics-technology-industry" to reveal the inherent logic of

ISSN: 2710-0170

cultural transcoding in digital images and to examine the risk of aesthetic homogenization that accompanies technology as an ontology when reconstructing viewing, memory, and identity.

2. Technology as the Ontology: The Paradigm Generation of Neo-Chinese Aesthetics in the Digital Age

For a long time, discussions about the role of technology in art have often been confined to the realm of "instrumentalism." However, in the context of digital imagery that constructs Neo-Chinese aesthetics, a profound paradigm shift is taking place. Technology, especially digital technology based on algorithms and data, is no longer merely a means of expressing traditional aesthetic connotations; it has become the "ontology" through which aesthetics is generated, evolved, and even defined. This means that the visual form, emotional logic, and consumption patterns of Neo-Chinese aesthetics have been pre-structured and profoundly shaped by the ontological attributes of digital technology at their core. What we are facing is no longer using new technologies to "imitate" old aesthetics, but a "reconstruction of aesthetics" deeply intervened and dominated by technological logic.

2.1. The Internalization and Translation of Algorithmic Logic and Classical Aesthetic Laws

Classical aesthetics, whether it is the "spirit resonance" and "bone method of brushwork" in Chinese painting theory, or the "though made by man, it seems to be created by nature" principle in garden art, contain a complex and subtle system of laws. These rules often rely on the artist's years of experience and impromptu, unquantifiable "feeling." The intervention of digital technology, especially the rise of AI-generated content, is essential to transform these sensory experiences into calculable and executable algorithmic logic. This process is not simply imitation but a deep "internalization and translation." Early computer art relied on strict program rules to generate geometric figures, which can be regarded as an extremely rational interpretation of formal order. After entering the AIGC era, deep learning architectures, such as generative adversarial networks and diffusion models, enable machines to learn and internalize the stylistic features and compositional rules by training with massive amounts of traditional Chinese art data. For example, researchers used style transfer technology to imitate shrimp in Qi Baishi's paintings. The core of this is the algorithm's analysis and reconstruction of visual features such as "blank space" and "brush and ink density." The "Daozi AI System" developed by Tsinghua University reproduces the rich and lush landscape paintings of Huang Binhong, which is a generative practice after the algorithm learns specific brushwork, ink techniques, and artistic conception patterns [1]. The key is that the algorithm is not a passive copy of the data. Through a "style deviation" mechanism, it mutates and explores existing rules to generate visual expressions that are both familiar and novel. This forms an interesting cross-temporal dialogue with the classical aesthetic concepts of "learning from the ancients without being bound by them" and "being between resemblance and non-resemblance." In this way, the "randomness" and "generativeness" of the algorithm become related to the improvisational spirit of "writing freely" and "accidentally achieving natural charm" in the literati painting tradition of "ink play." Digital algorithms play a dual role here: they are both the most rigorous "interpreter" and "quantifier" of classical aesthetic rules, and also their most adventurous "generator" and "mutator." Based on this, we can infer that a portion of the source code of Neo-Chinese aesthetics has already been written into these iterative algorithmic models, and its generation paradigm has shifted from "human-driven" to "data and algorithm-driven."

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2.2. Immersive Engine's Aesthetic Rewriting of the "Wandering and Observing" and "Lying Down and Traveling" Experiences

In traditional Chinese aesthetic experience, "wandering and contemplation" and "lying-down travel" are two extremely important ways of spiritual wandering. "Wandering and contemplation" advocates that the subject observes the object from a fluid perspective, looking up and down, and moving back and forth, ultimately transcending the object and seeing its inner spirit and essence [2]; while "lying-down travel" has transformed from an original religious practice into an aesthetic appreciation method, and has finally inspired the creation of literature and art [3]. In the digital age, immersive experiences constructed by game engines and technologies such as virtual reality, augmented reality, and mixed reality conduct a technical "aesthetic rewriting" of these two classical experiences. The core of immersive experiences lies in creating an illusion of "body presence" through digital immersion and interactive feedback from multisensory channels. This coincides with the embodied nature of "wandering and contemplation," but their implementation paths are entirely different. For example, in the immersive poetic theater experience “Today I Climb the Yueyang Tower”, the audience is no longer merely gazing up at the Yueyang Tower, but rather, through a "dream matrix" composed of nearly 200 projection devices, 3D mapping, and holographic images, becomes a participant traversing historical light and shadow, "banqueting and traveling" with literati like Fan Zhongyan. The limitations of physical space are broken by the digital illusion, and the object of "viewing and traveling" expands from real scenes to a narrative field that blends the virtual and the real. Furthermore, VR technology pushes the imaginative experience of "reclining travel" to its extreme. In the VR experience “The Lost Pharaoh”, viewers wearing headsets can "place" themselves inside a pyramid or an ancient Shu sacrificial pit, for example. Although their visual control and movement are guided by a program, they gain an unprecedented sense of spatial immersion in the virtual world. This is different from mental wandering during the static appreciation of paintings; it is a "virtual reality travel" that is fully enveloped by digital space and has bodily perception. Just as some immersive theaters transform audiences from "spectators" to "narrative participants" by granting them an "ideal identity" and a path of independent exploration, digital immersive environments are also reshaping the relationship between audiences and traditional cultural spaces—shifting from "observation" and "imagination" to "entry" and "interaction."

Therefore, the immersive engine rewrites not only the visual landscape but also the fundamental relationship between the aesthetic subject and object. It externalizes the introspective, contemplative "spiritual journey" of classical aesthetics into an interactive, navigable, and even quantifiable "digital bodily journey." Thus, the spatiality of Neo-Chinese aesthetics expands from two-dimensional paintings and three-dimensional gardens to an infinitely malleable, code-constructed virtual dimension.

2.3. The Database-Based Deconstruction and Reorganization Logic of Traditional Symbols

The visual representation of the new Chinese aesthetics is filled with a large number of symbols derived from the traditional cultural context, such as dragon and phoenix patterns, landscape textures, ancient architectural components, calligraphic strokes, and even mythological images. In digital creation, these symbols first undergo a thorough "database" process. They are stripped of their original material carriers and historical contexts and transformed into "data packages" that can be retrieved, called, modified, and recombined through high-definition scanning, 3D modeling, and brushstroke analysis. This process has profound technological and philosophical implications. For example, a team from Inner Mongolia Normal University conducted intelligent recognition and structuring of mathematical symbols in ancient books, aiming to transform unstructured image information into standardized data that machines can

ISSN: 2710-0170

understand and operate [4]. This "deconstruction" is the premise of creation, which makes traditional cultural elements separate from their original, complete meaning system and become free "semantic pixels" that can be freely pieced together. The subsequent "recombination" logic is completely dominated by the grammar of digital creation. Designers or artists can, like operating a database SQL query, call elements from a massive symbol library based on metadata tags such as style, theme, and color, and then collage and blend them across time and space and across media in digital-compositing software or game engines. This recombination is no longer a traditional form of borrowing but a kind of "generative stitching" based on data association and algorithmic style. The application prospects of semantic enrichment technology may provide a deeper context for this recombination [5]. In the future, a "dragon pattern" data may not only contain its visual model, but may also be associated with its evolutionary history and symbolic meaning in different dynasties and artifacts. When the algorithm is recombined, it may be able to partially follow these cultural logics rather than just matching visual styles. However, this also raises a core critical reflection: when cultural symbols are simplified into equal and flat data points in the database, is there a risk that their original historical depth, hierarchical order, and spiritual core will be "homogenized" or even "hollowed out"? Does the database retrieval logic, while providing creative freedom, also construct a new potential technological unconscious? It can be said that from the internalization of algorithms and the rewriting of user experience through engines to the data-driven existence of symbols, technology has been comprehensively embedded in the generative fabric of neo-Chinese aesthetics. It is no longer an external tool but rather constitutes the fundamental condition for its existence and the driving force of its evolution. Understanding this is a crucial prerequisite for examining all subsequent digital image text practices and consumer culture.

3. Visual Transcoding of Meaning: The Reconstruction of Traditional Aesthetics by Digital Images

Abstract algorithmic logic, engine rules, and database syntax must withstand the test of the core categories of classical aesthetics and ultimately condense into viewable, consuming, and experiential audiovisual entities in specific shots, scenes, and characters. Digital technology is no longer merely a tool for reproducing tradition but has evolved into a powerful "transcoding" system. From the magnificent poetic realm of “Chang An” to the stream-of-consciousness vortex of “Deep Sea”, from the myth of the flesh in “Creation of the Gods I: Kingdom of Storms” to the cyber world of the "New Gods" series, we witness an aesthetic dialogue spanning millennia, and digital technology is precisely the translator and co-creator who is proficient in both ancient language and modern rhetoric.

3.1. Digital Generation and Spatial Reconstruction of Poetic and Pictorial Imagery

As the core category of classical Chinese aesthetics, “artistic conception” has always been accompanied by material limitations. Whether it is the two-dimensional plane of painting or the abstract language of poetry, its ultimate pursuit is to transcend the carrier itself and construct an “image beyond the image, scene beyond the scene” in the imagination of the audience. The intervention of digital images first breaks the physical boundaries of a carrier. Through generative algorithms and dynamic engines, it transforms the silent expectation of “meaning beyond words” into a “spatial intelligence” practice that is navigable, immersive, and even interactive [6]. This moves from the static “between existence and non-existence” to the dynamic “symbiosis of virtual and real”.

In the animated film “Chang An”, "poetic imagery" is no longer merely an embellishment of characters' dialogue or inscriptions on a backdrop, but rather becomes the underlying logic and

ISSN: 2710-0170

driving force behind the generation of the imagery and the construction of its space. When Li Bai recites "Invitation to Wine," technology achieves a complete "transcoding" from narrative to lyricism. This shot is not a reproduction of any specific ancient painting, but rather an algorithmic "worldscape" generated based on probability yet perfectly in line with poetic sentiment, after visually reasoning through poetic imagery such as "The Yellow River's waters come from the sky" and "A thousand pieces of gold scattered, yet they return again." The audience's traditional way of watching is reset, experiencing spiritual soaring through a database of poetic imagery rendered in real time. This "spatial intelligence" reconstructs a contemporary digital version of the classical aesthetics of "spiritual travel" and "armchair travel."

The profundity of this transcoding lies in its touch upon the change in the position of "human" in the creation of artistic conception. The interactive installation "Into the frame" of Shanghai Institute of Innovation and Entrepreneurship requires the user to concentrate and calm down so that their image in the AI-generated ancient painting of the Song and Ming dynasties is clear and stable; otherwise, if the mind is scattered, the image will be blurred like ink stains [7]. This transforms the generation of "artistic conception" from a result given unilaterally by the creator into a two-way ritual that depends on the viewer’s emotions and state of mind. Digital technology not only reconstructs space but also folds time, and artistic conception gains narrative elasticity and emotional resonance that transcends time in the flow of data. This suggests that the artistic conception of the new Chinese aesthetics is transforming from a "hidden treasure" that requires profound cultivation to understand into an "open experience system" that can be partially accessed through interface interaction.

3.2. The Enchanting Power of Technology and the Presentation of the Body through Vivid Expression of Spirit

"Vivid Expression of Spirit" shifts the aesthetic focus from external resemblance to the inner rhythm of life and spiritual outlook. In digital imaging, the transcoding of "spirit" is primarily manifested in the reshaping of the "body." Regardless of the brilliance of the physical performances in traditional film and television, they are ultimately limited by the actor's physical capabilities and the recording nature of the camera. Digital technology, especially motion capture and particle simulation, allows the body to break free from biological constraints and become a direct visual symbol carrying intention, emotion, and even cosmic laws.

The films “Creation of the Gods I: Kingdom of Storms” and “Deep Sea” explore this "technology-enchanted" phenomenon from two drastically different perspectives. In “Creation of the Gods I: Kingdom of Storms”, digital technology strives to imbue the physical bodies of classical mythology with a tangible, textured sense of "realism" and "power." The creation of mythical beasts like Lei Zhenzi and Mo Qilin, through motion capture and muscle system simulation, ensures that every flap of a wing and every roar conforms to biomechanics and the audience's psychological expectations, establishing convincing digital realism. Here, technology plays the role of an "alchemist," reconstructing the body as a vessel for mythological ideals. Conversely, “Deep Sea” goes to the extremes of internalizing and emotionalizing "spirit." The film innovatively uses particle ink technology to transform the protagonist Shen Su's emotions, subconscious, and even the entire external world into a surging and ever-changing fluid movement. The characters' bodies often dissolve into an ocean of imagery, deconstructing the traditionally clear and coherent performance. Digital particles have completely changed the path of emotional transmission, transforming it from indirect perception through actors' facial expressions and body language to a direct impact and immersion of the audience's senses through abstract visual forms.

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Both approaches—whether constructing the sublime reality of the mythical body outward or projecting a flowing landscape of emotions and consciousness inward—demonstrate the power of digital technology as a "generative ontology." It no longer imitates existing life states but rather, based on aesthetic needs, "grows" unprecedented life forms and expressions of spirit from algorithms and physical rules, thus greatly expanding the boundaries of the word "vivid" in images.

3.3. Visual Renewal and System Reshaping of Mythological Lineages

The Chinese mythological system is not a rigid collection of stories but an open system that has been continuously told, supplemented, and reconstructed throughout history. Digital video, through 3D modeling and engine animation, has systematically innovated visual grammar, placing traditional mythological characters, relationships, and time and space into a new, self-consistent visual and narrative framework, thereby inspiring new interpretations that meet the "imagination consumption" needs of contemporary audiences.

Light Chaser Animation's "New Gods" film series employs a visual hybrid of "cyberpunk" and "Eastern fantasy," throwing super-deities like Nezha, Yang Jian, and Sun Wukong from the distant Shang and Zhou dynasties and Tang and Song dynasties into a near-future metropolis filled with heavy industrial machinery, neon billboards, and severe class divisions. This reconstruction, through an extremely delicate and unified set of digital art designs, constructs a logically self-consistent mythological parallel universe, exploring the question of how classical divinity can survive and struggle in a highly alienated modern and future society. Compared to the subversive nature of the "New Gods" series, Coloroom Pictures' "Nezha" film series focuses more on modernizing the core characters and emotional relationships within the classic story. Visually, the films, through exquisite character binding and facial animation, endow each character with highly modern and even internet-culture-inspired micro-expressions and small movements, truly bringing the image of the "mischievous" Nezha to life on the emotional spectrum of today's youth. This reconstruction can be seen as a "soft update" of the mythological genealogy. Its power lies not in constructing a novel worldview but in allowing ancient souls to inhabit a body carefully crafted for contemporary emotional resonance.

Whether it is the hardcore world-building of "New Gods List" or the soft character innovation of "Nezha," the underlying foundation lies in the boundless plasticity offered by digital technology. Mythological genealogies have transformed from literary concepts into mass-produced, scalable, and interactive visual databases. This brings unprecedented creative freedom and commercial potential but also harbors the risk of simplifying profound cultural connotations into visual spectacles. Therefore, digital imagery, with its powerful generation and reconstruction capabilities, is actively activating traditional aesthetics from an abstract, textual state and transforming it into a tangible, spatial, and immersive contemporary experience.

4. From Viewing to Consumption: The Logic of Cultural Identity in the Imagination Economy

After being transformed into cinematic spectacles through digital technology, neo-Chinese aesthetics entered a broader realm of social consumption. The core issue of aesthetic practice shifted from "how to generate" to "how to be accepted and reshaped." The "imaginative consumption" of young audiences in the digital age points to the imaginative satisfaction of a transcendental world—a positive cultural practice of constructing identity and seeking resonance. Therefore, the technological writing of Neo-Chinese aesthetics ultimately gave rise to a new consumption model centered on emotional identification and symbolic values. It

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consumes not only visual content but also the cultural imagination of tradition, identity, and community mediated by technology.

4.1. Immersive Fields and the Emotional Generation of Cultural Memory

The primary consumer appeal of the new Chinese aesthetics reconstructed by digital technology lies in its ability to create an "immersive field" that transcends physical reality. This field no longer merely allows viewers to "watch" a story about the past, but rather strives to "enter" a tangible, interactive, and engaging space of cultural memory. This process profoundly demonstrates how "spatial intelligence" and extended reality technologies have reshaped the psychological mechanisms of aesthetic reception.

We can observe that successful "New Chinese Style" visual media almost invariably lead to the reproduction and extension of "immersion" in their derivative consumption. The animated film “New Gods: Yang Jian”, with its fantastical world blending Tang Dynasty architecture, steampunk, and the imagery of Penglai Island, provides a visual spectacle in theaters, solidifying the audience's brief viewing experience into a richly detailed "cultural destination" that can be repeatedly explored. Audiences who purchase art books and participate in exhibitions consume "identity verification" and "emotional reliving" within their imagined space. This consumption behavior is similar to a contemporary upgrade of Henry Jenkins' descriptions of "cultural poaching" and "textual poaching" textual poaching: consumers actively incorporate officially provided aesthetic elements into their personal meaning-making system, weaving the collectively created mythological universe into their private emotional and identity maps through collection, display, and social sharing.

Furthermore, interactive experiences based on AI-generated content and real-time rendering technology are pushing immersion to an even deeper level. Imagine an XR immersive theater developed based on the imagery of Li Bai's poem "Chang An." Audiences no longer passively follow Li Bai's perspective as he ascends, but can "manipulate" a galaxy composed of particle effects with gestures, or listen to AI-generated, time-appropriate poems in a virtual "Yellow Crane Tower." The audience's emotional investment becomes exceptionally strong and personalized because of their direct participation. This constitutes a form of imaginative consumption in the "experience economy" where consumers pay for a unique emotional generation process. Technology shifts from a tool for reproducing "complete cinematic myths" to a generative ontology for constructing "world models." It provides a real-time, personalized "operating system" for collective cultural memory, and each consumption and experience runs on this system, storing a unique "emotional data package."

4.2. Cross-media Symbol Derivation and Consumer Identity Construction

The vitality of Neo-Chinese aesthetics is largely reflected in the powerful cross-media derivative capabilities of its core visual motifs. The smoky makeup of Nezha and the red silk element of Hun Tian Ling from “Ne Zha / Ne Zha: Birth of the Demon Child” quickly became independent cultural symbols, appearing on collaborative sneakers, makeup collections, and even mobile phone themes. This process is far more than simple "IP licensing"; it is a profound "symbolic migration" and "meaning reproduction."

When consumers buy a sweatshirt printed with abstract ink-wash landscapes or a makeup set inspired by the particle colors of “Deep Sea”, they are engaging in a symbolic practice of "identity declaration" and "social belonging." These purchases externalize consumers' identification with a particular aesthetic style into wearable, usable, and displayable everyday items, allowing them to quickly outline their self-image and find community belonging in a complex consumer society. This is the social dimension of "imaginational consumption," where consumption becomes a convenient way for individuals to participate in the construction of cultural communities and perform their identity. This indicates that consumption has evolved

ISSN: 2710-0170

from purchasing ready-made symbolic products to participating in the collaborative creation of symbols, making the identity construction process more proactive and in-depth.

This underlying logic of cross-media derivation is a manifestation of "database consumption" in the digital age. On the consumer side, these data packages are recombined into an endless array of product forms. Brands and consumers jointly "retrieve" and "reorganize" within these aesthetic databases, making each purchase a unique "query result." Thus, Neo-Chinese aesthetics constructs a vast "symbolic universe," and consumption becomes a navigational activity for individuals to locate their coordinates within this universe. It satisfies the younger generation's cultural affinity for "Guochao" (a trend of embracing Chinese culture), while its highly designed and mix-and-match capabilities resonate with their modern consumer psychology of pursuing individual expression. In this process, technology ensures the infinite possibilities of symbolic derivation in terms of speed and form, while the market completes the crucial leap of filtering and packaging these possibilities into identity-affirming products that can be consumed.

4.3. Aesthetic Homogeneity and Humanistic Reflection in Technological Paths

However, behind the technological empowerment and market frenzy, the imaginative consumption logic of the new Chinese aesthetics also harbors hidden concerns that cannot be ignored. At its core is the potential for aesthetic homogenization and the thinning of cultural connotations that may result from the logic inherent in the technology ontology.

First, the learning algorithm depends on the existing data. If the training set is filled with a certain type of popular and easily spread "new Chinese style," then its generation results will continuously reinforce this style, eventually leading to visual monotony and fatigue. The algorithm moves between multiple style dimensions, and its output is often a mixture of the existing styles. If it lacks profound cultural guidance, it is very easy to fall into a kind of "average good-looking" or "exquisite mediocrity" [8]. When the faces of all mythological heroes are optimized by deep learning models for "popular aesthetics", the simple, strange, and profound beauty that originates from historical contingency and individual life experience is at risk of being dissolved.

The pursuit of efficiency and spectacle by technology may squeeze out the necessary "contemplative time" and "purposelessness" in cultural translation. The "blank space," "charm," and "desolation" inherent in traditional aesthetics require viewers to linger, reflect, and even "realize." However, visual spectacles and derivative experiences designed to stimulate consumption often tend to grab viewers' attention with continuous high information density and intense sensory stimulation. This fundamentally contradicts the original intention of "immersion theory"—the pursuit of flow experiences—and is more likely to become a prisoner of the "attention economy." Canva's 2026 design trend prediction, "A Return to Humanity and Imperfection," precisely reflects the collective reflection and reaction in the global creative field against the over-polished and homogenized output of AI. People are beginning to crave the qualities of "humanity, rawness, and sincerity rather than automation" in works, which undoubtedly places higher demands on the technological practice of neo-Chinese aesthetics.

Therefore, when technology becomes the generative entity of aesthetics, humanistic spirit must become its indispensable "corrective mechanism" and "value anchor." The future of technology lies not in the unlimited pursuit of realism and novelty, but in how to encode the depth of cultural understanding, the precision of history, and the unique character of aesthetics into the underlying logic of algorithms. The healthy development of Neo-Chinese aesthetics depends on creators and technology developers establishing a "critical human-machine symbiosis" relationship—humans are responsible for providing profound cultural insights, value judgments, and transcendent aesthetic ideals, while technology, with its powerful execution and generative capabilities, transforms these abstract concepts into perceptible, communicable,

ISSN: 2710-0170

and experiential contemporary forms. Only in this way can the consumption of imagination driven by technological writing avoid becoming an empty symbolic game and truly become a virtuous cycle connecting the traditional spirit with contemporary minds, stimulating cultural identity and creative vitality.

5. Conclusion

This study demonstrates that the "ontological" writing of digital technology is the core driving force behind the generation and evolution of neo-Chinese aesthetics. Technology is not merely a simple tool but rather a means of internalizing classical principles through algorithms, reconstructing immersive time and space through engines, and deconstructing cultural symbols through databases. It transforms traditional aesthetic categories, such as "artistic conception" and "spirit" into consumable audiovisual spectacles and emotional experiences, thereby establishing a creative connection between cultural heritage and the contemporary consumer market. Based on this, this study constructs a three-in-one analytical model of "aesthetics-technology-industry," pointing out that the success of works such as "Chang An" is actually an industrial practice of the technology industry precisely responding to the "imagination consumption" needs of the younger generation. However, technological empowerment also brings aesthetic challenges; the convergence of algorithms with popular styles can easily lead to a thinning of cultural connotations and aesthetic homogenization. Therefore, the future lies in practicing a "critical human-machine symbiosis," embedding profound cultural insights into technological logic, and safeguarding the depth and diversity of creation amidst the technological revolution. Only in this way can Neo-Chinese aesthetics truly leap from a collage of superficial elements to the construction of a deep system.

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