

Research on Pu'er Tea Packaging Design under the Thought of Laozi's 'Seeing Simplicity and Embracing Innocence'

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Abstract:

Pu'er tea is an important part of Chinese traditional culture. Its packaging design not only carries product information, but also reflects the cultural heritage of tea. Through research, this paper combs the theoretical connotation of Lao Tzu's thought of 'seeing plain and embracing simplicity' and its guiding role in the field of art design and product packaging, and analyzes the advantages and disadvantages of modern Pu'er tea packaging design-both in creativity, technology and materials. There are also problems such as lack of cultural connotation and lack of environmental protection. On this basis, the design strategy based on this idea is put forward, including the material of returning to nature, the simple and simple pattern, and the plain and harmonious color, aiming at improving the cultural connotation, aesthetic value and environmental protection of packaging, and promoting the inheritance and development of Pu'er tea culture.

Keywords:

'Seeing Simplicity and Embracing Innocence', Pu'er Tea, Packaging Design, Tea Culture Development, Simple Design Strategies

1. Introduction

With the increase of people's attention to health and tea culture experience, the market demand of Pu'er tea continues to rise, and the requirements for its packaging design also increase. Academic research on Pu'er tea packaging design has been quite fruitful, involving packaging materials, development trends, marketing strategies, pattern design, color matching and other aspects, providing theoretical guidance for practice. However, at present, there are few relevant materials on the research of the idea of 'Seeing the plain and embracing the plain' in the packaging design of Pu'er tea, and the research focusing on the two is not seen. In this paper, through the analysis of Lao Tzu's thought of 'seeing plain and embracing plain', taking it as the starting point, the innovative research on the packaging design of Pu'er tea is carried out. By analyzing the advantages and disadvantages of the existing packaging, combined with the concept of 'plain and plain', a series of design strategies are proposed to create a Pu'er tea packaging with both cultural connotation and environmental protection

characteristics, so as to promote the dissemination and development of Pu'er tea culture.

2. Subject Study

2.1. Study On The Background

As a key component of Chinese tea culture system, Pu'er tea carries profound historical accumulation and cultural implication. At present, the field of Pu'er tea packaging design shows a diversified trend, covering the application of traditional cultural elements, the adoption of modern simple style, and the combination of art and national characteristics. On the one hand, these diversified design strategies cater to the increasing aesthetic needs of consumers, on the other hand, they also promote the progress of the Pu'er tea market. However, in the process of pursuing innovation and personalization, some packaging designs excessively pursue complexity and exaggeration, resulting in packaging redundancy, which to some extent deviates from the inherent pristine and natural attributes of Pu'er tea, which affects consumers' accurate cognition and acceptance of Pu'er tea to a certain extent.

In the "Tao Te Ching", the concept of "seeing the plain and embracing the plain" advocated by Lao Tzu emphasizes the return to the true and simple state of things, advocates the abandonment of selfish desires and the pursuit of nature, simplicity and innocence. Among them, "seeing" can be understood as "presenting", "plain" represents "unmodified original state," "embracing" refers to "holding," and "plain" refers to "uncut logs," which is a metaphor for the innocence, nature and simplicity of human nature. The concept of 'seeing plain and embracing simplicity' is integrated into the packaging design of Pu'er tea, aiming to return to the essence and natural attributes of Pu'er tea and highlight its natural, healthy and simple quality. Based on this, this study is devoted to providing methods and guiding paths for a series of problems existing in the packaging design of Pu'er tea by deeply analyzing the connotation and value of the concept of 'seeing plain and embracing plain', combining the cultural characteristics and market conditions of Pu'er tea, and constructing a Pu'er tea packaging design concept with nature, simplicity and simplicity as the core principles.

2.2. Research Significance

Lao Tzu's thought of 'seeing the plain and embracing the plain' advocates the return to the true and simple state of things, and advocates the aesthetic and value orientation of simplicity and nature, removing the false and retaining the true. Introducing it into the field of Pu'er tea packaging design can, on the one hand, encourage designers to re-examine the function and significance of packaging, from complexity to simplicity, from exaggeration to simplicity, and provide solutions to the problems of material redundancy, color disgust and pattern complexity in the current Pu'er tea packaging design. The simple and natural concept advocated by 'Jian Su Bao Pu' is helpful to establish a simple aesthetic thought in Pu'er tea packaging design, guide the theoretical thinking on the rational use of various elements in Pu'er tea packaging design, interpret the moderation and culture of Pu'er tea packaging, and promote the development of Pu'er tea packaging design theory from formal beauty to cultural connotation and ecological harmony.

3. Research Status

3.1. The research status of Laozi's thought of 'Jian Su Bao Pu'

Through extensive access to various types of data and literature analysis, it can be found that in the field of academic research in recent years, the exploration of Laozi's "Jiansu Baopu" thought mainly focuses on the study of "Jiansu Baopu" ideological connotation, contemporary value and aesthetic significance.

Among them, Guo Jingdong [1] believes that at the level of governing the country, it requires the rulers to be moral, the system construction removes selfish desires, and realizes good governance with simple nature ; li Liangzhi[2] put forward that 'plain' and 'plain' refer to the natural nature of human beings. 'Seeing plain and embracing plain' requires people to be simple in appearance and simple in heart, so that cognition can be attributed. Ma Huimin [3] pointed out that 'plain' is the concept of transcending sensibility and language and reaching the essence of things, which can help people establish a simple natural lifestyle. Xiang Meihua [4] believes that this thought has a profound impact on interpersonal relationships and social relations in modern society, and is reflected in daily clothing, residential decoration and lifestyle choices. In the study of its aesthetic significance, Liu Peizhong [5] and Liang Lianqiang [6] both advocated its embodiment of unadorned natural beauty and simple state, and Liu Peizhong also emphasized its positive role in the establishment of college students' aesthetic consciousness. Hu Wenyi [7] emphasizes the harmonious beauty of natural order with 'seeing plain and embracing simplicity' and applies it to modern ceramic art creation.

3.2. Research Status of Pu'er Tea Packaging Design

After collecting and sorting out the relevant literature on the packaging design of Pu'er tea, it is found that the research on the packaging design of Pu'er tea in recent years mainly focuses on the analysis of the packaging materials of Pu'er tea, the research of regional elements in the packaging design of Pu'er tea, the research on the development trend of the packaging design of Pu'er tea, and the research on the packaging marketing strategy of Pu'er tea.

Chen Sibing [8] takes Yunnan Pu'er tea as an example to study the application of regional cultural elements in tea packaging. Huang Hequn [9] explores how to integrate regional culture into the packaging of Chenpi Pu'er tea to highlight national characteristics and enhance the cultural status of products. Zhang Nan [10] emphasizes that regional culture is both practical and aesthetic in Pu'er tea packaging, and promotes the development of packaging design by summarizing Yunnan regional culture. In the study of Pu'er tea packaging materials, Li Tao [11] proposed to use the traditional process material 'hemp paper' for Pu'er tea packaging, which can not only highlight the charm of tea culture, but also conform to the trend of green environmental protection packaging. In terms of the development trend of Pu'er tea packaging, Zhou Hongjie [12] analyzes the characteristics of Yunnan tea packaging, and points out that the combination of packaging and environmental protection is the only way for the development of Yunnan tea. Yang Liu [13] deeply discussed the innovation direction of font and graphic art in the future packaging of Pu'er tea. In addition, Sun Yiran [14] combined with the characteristics of the Internet era to build a systematic marketing system for Yunnan Pu'er tea ; Wang Bin [15] takes Yunnan's 'Colorful Cloud Buckwheat' as an example to realize the harmony between brand and packaging design by integrating product positioning, brand and packaging. Feng Qian [16] used the design and application of deductive methods to solve the problem of

lack of support and guidance in the brand image design of Pu'er tea in Yunnan ecological culture. Zhou Wenyu [17] combined the weight loss effect of Pu'er tea to innovate the packaging appearance of Pu'er tea.

3.3. The Research Status of 'Jian Su Bao Pu' In The Field of Art

There are few studies on the thought of 'seeing plain and holding simplicity' in the field of art design. Liu Huanian [18] put forward that 'plain' is 'beauty', and pointed out that the goal of 'plain' is to approach the essence of design beauty. Jiang Liping [19] believes that the core of 'seeing plain and embracing simplicity' is 'no competition' and 'no desire', and designs clothing with the abstract pattern of the fusion of the shape of water and the dotted line of the Eight Diagrams, calling for a return to natural authenticity. Sun Lutao [20] puts forward that 'simplicity' in modern design is like the 'plainness' of color, and advocates the use of 'less and natural' and not deliberately pursuing gorgeous 'simplicity' techniques to highlight the beauty of 'simplicity' and 'plainness'.

3.4. Research Status Of 'Jian Su Bao Pu 'Thought In Pu 'er Tea Packaging Design

At present, in the academic field, there is a scarcity of relevant information on the research of the idea of 'Seeing the plain and embracing the plain' in the packaging design of Pu'er tea, and the research focusing on the two is not seen. This situation shows that there is a large space for exploration in this field. In this paper, through the analysis of Lao Tzu's thought of 'seeing plain and embracing simplicity', this philosophical concept is integrated into the packaging design of Pu'er tea. By selecting environmental protection materials, using simple graphics and plain colors, this paper provides a method path for creating a Pu'er tea packaging design that not only conforms to modern aesthetic taste but also takes into account sustainable development, and solves the redundant problems existing in the current Pu'er tea packaging. This is the key for Pu'er tea to rely on Yunnan characteristics and move towards future development, and it is also the core issue of this topic.

4. Analysis of the Current Situation of Pu'er Tea Packaging Design

4.1. Advantages of Pu'er Tea Packaging Status Analysis

In the current Pu'er tea market, its packaging design has a series of advantages, such as gradually paying attention to highlighting regional characteristics, increasing emphasis on practicality, and adopting innovative expression techniques. Many designers and brands are committed to combining traditional culture with modern aesthetics, so that Pu'er tea packaging not only has practicality, but also contains profound cultural heritage. The designers skillfully use lines, colors and patterns to integrate the historical background and cultural connotation of Pu'er tea into the packaging design, making the tea packaging itself a work of art. At the same time, it is worth mentioning that many tea packaging designs not only pay attention to the attractiveness of appearance, but also fully consider the practical functions of packaging, such as moisture resistance, oxidation resistance, portability and storage. Through the use of advanced packaging technology and materials, the shelf life of Pu'er tea is effectively extended, and the natural flavor of tea is ensured. This is also the performance of modern Pu'er tea packaging design to achieve a balance between its functionality and aesthetics. These advantages not only enhance the market

competitiveness of Pu'er tea, but also make consumers feel the unique charm of tea culture while enjoying delicious tea.

4.2. Shortcomings of Pu'er Tea Packaging Status Analysis

4.2.1 Packaging Material Redundancy

In recent years, with the development of the market, designers and manufacturers have begun to pay attention to the diversity and hierarchy of packaging materials. As the function of Pu'er tea has gradually changed from daily necessities to gifts, its packaging design has also begun to develop in the direction of redundancy. Many manufacturers have begun to pay attention to its aesthetics and ignore its waste of materials. This excessive pursuit of redundant and gorgeous packaging often means excessive consumption of natural resources. Some unnecessary decorations and complex packaging structures not only increase the cost of production, but also produce more waste in the process of transportation and treatment, causing great pressure on the environment. Yunnan Mingjiazhai Pu'er tea (ripe tea) gift box, the tea gift box in the pursuit of luxury and exquisite packaging, through the complex structure and a variety of materials to enhance the value of tea as a gift. However, in the supervision and spot check of the market supervision bureau, the gift box was judged to have excessive packaging porosity, that is, the use of packaging materials was too complicated and caused waste.

According to the survey, the phenomenon of excessive stacking in the use of materials in Pu'er tea packaging is more common. In order to pursue the so-called sense of high-grade and luxury, multi-layer packaging materials are widely used, such as metal boxes nested outside the carton, plastic sealed bags and satin lining inside. [21] The redundant packaging materials make the packaging out of line with the value orientation of the product itself, resulting in a waste of resources, and also violate the aesthetic and demand trends of modern consumers for simple and environmentally friendly packaging.

4.2.2. Complicated Pattern Design

The pattern design of Pu'er tea packaging often falls into a more complicated misunderstanding. Some packaging attempts to integrate too many elements, such as the landscape pattern, national characteristic pattern, tea set pattern, spokesperson image and all kinds of ancient rhyme calligraphy of Pu'er tea producing area, which are piled up on the packaging surface. There is no integration and unity between these elements, and there is no primary and secondary division, which makes the whole packaging picture have no visual focus, making it difficult for consumers to quickly capture the key information of the product.

For example, in the process of investigating the packaging of Pu'er tea, it was found that the packaging of a certain Pu'er tea tried to fully display the regional cultural characteristics of Yunnan. The tropical rain forest of Xishuangbanna, the three towers of Dali, the ancient city of Lijiang, the peacock dance of Dai, the torch festival of Yi and other elements were presented on the packaging at the same time, and each element was presented in a more realistic and detailed design method, without simplification or abstraction. At the same time, the packaging is also stacked with a large number of historical allusions related to Pu'er tea. Another example, another Pu'er tea packaging in order to highlight its 'tradition' and 'tea culture', the ancient tea horse road map, different dynasties of tea set modeling, ancient literati ink on tea

poetry handwriting and other elements throughout the packaging. This kind of multi-element patchwork, seemingly rich in content, is actually disorganized, which will dazzle consumers and make them unable to extract key product information, which will affect the recognition of the product in the market, which is not conducive to the spread and market expansion of Pu'er tea.

4.2.3. Color Exaggerated Gaudy

In terms of color selection, in order to attract consumers' attention, some manufacturers tend to use color combinations with high saturation and contrast, such as bright yellow and deep purple, bright red and low saturation green in large areas. These color schemes may have a strong visual impact on consumers, but they obviously lack the performance of Pu'er tea culture and product uniqueness, and do not follow the principle of color harmony in traditional aesthetic concepts. This exaggerated color matching is not only easy to cause consumers' visual fatigue and discomfort, but also may weaken the cultural taste and brand image of the product to a certain extent, which is not conducive to the construction of the cultural temperament of Pu'er tea as a traditional drink. Therefore, these packaging is difficult to stimulate consumers' deep emotional resonance and purchase intention. In the color design of Pu'er tea packaging, merchants need to pay attention to the attractiveness of the color in the packaging to consumers, but more attention should be paid to exploring the symbolic meaning and deep interpretation of the color that can bring consumers and the product itself [22], so as to reflect the cultural implication of Pu'er tea.

5. Packaging Design Strategy of Pu'er Tea Under the Thought of 'Seeing Plain and Embracing Simplicity'

5.1. 'Jian Su Bao Pu' -The Material Selection of Returning To Nature

'Laozi' put forward 'seeing simplicity, less selfish and less desire. Among them,' see the element refers to the essence of pure, non-doped quality, the pursuit of the real form of the material without modification. [23] And 'Pu', lignin is also, plain is quality, its nameless invisible, really endless, almost in the 'Tao'. Therefore, Laozi often uses 'Pu' to replace 'Tao', emphasizing the natural and simple true character, without processing, carving, and not pretentious, showing a 'natural state' and 'returning to the original' trend.

In the selection of Pu'er tea packaging design materials, the core idea of returning to nature advocated by this concept and pursuing the original beauty and texture of materials complement each other with the natural characteristics of Pu'er tea. In the early days, Pu'er tea packaging mostly used natural materials that were not processed or crudely processed, and used them in a physical way, truly taking from nature, low cost, and returning to nature. [24] Such as Yunnan ancient tea area with green tea, not only can keep fresh for a long time, but also give the tea unique bamboo leaf fragrance. Today, this ancient form of packaging is still in use in Yunnan. Therefore, the modern packaging design of Pu'er tea, starting from its material, needs the integration of 'plain' and 'plain' concepts, and gradually explores the development and innovation of green packaging, in order to fit the concept of green environmental protection advocated by the contemporary era.

Based on the concept of 'simplicity', modern Pu'er tea packaging can try to learn from the tradition in material selection, such as natural bamboo weaving, cotton and

hemp materials for design. Bamboo weaving materials are renewable and degradable, which can not only provide a good ventilation environment for tea, but also ensure that Pu'er tea will not deteriorate due to the lack of air circulation during storage. On this basis, it can also be reused and added tea aroma. For example, the packaging design of some Pu'er tea of Dayi brand adopts the simple bamboo shell and the degradable paper inner bag, which not only shows the grade of the product, but also conforms to the concept of environmental protection. At the same time, the material of cotton and hemp can also be selected. It is a natural fiber material with soft texture, environmental protection and non-toxic. It has good air permeability and can make Pu'er tea breathe naturally during storage. And the cotton and hemp material itself is degradable and will not cause white pollution after being discarded. Some brands will print simple brand logos and product information on cotton and linen bags, and use natural unprocessed materials to reflect the true and simple flavor of Pu'er tea.

5.2. 'Jian Su Bao Pu' -Simple and Simple Pattern Design

In the packaging of Pu'er tea, the idea of 'seeing plain and holding plain' can also be used in pattern design. 'Jian Su Bao Pu' emphasizes maintaining purity, simplicity, returning to essence and removing complexity. This concept aims to convey the unique charm and profound cultural heritage of Pu'er tea in a concise visual language, and abandon excessive and complicated decoration. In the pattern design, eliminating redundant elements and retaining the simple and simple style tonality of the core part to convey information not only conforms to the modern aesthetic trend, but also highlights the true quality of Pu'er tea.

'Jian Su Bao Pu' emphasizes 'plain' and 'simple', emphasizing nature and authenticity. Based on this concept, the pattern design in Pu'er tea packaging also needs to emphasize the return to natural authenticity. Pu'er tea originates from nature. The packaging pattern should select elements in nature, such as tea trees, tea leaves, mountains, streams, etc., and outline the outline with simple and smooth lines, such as depicting the shape of tea leaves with simple curves, expressing the landscape background with light ink and light dyeing, abandoning complex light and shadow and detail depiction, showing pure and quiet natural flavor, so that consumers can intuitively feel the natural attributes of Pu'er tea.

At the same time, excessive accumulation of elements should be avoided in the design process, and exaggerated design techniques should be reduced. For example, when dealing with traditional tea culture symbols, such as tea bowls, teapots, etc., you can only retain its basic form, present its shape in an abstract and general way, abandon redundant decorative textures, simplify and take its essence, so that the pattern presents a concise and clear aesthetic feeling. This simple and simple pattern design can better touch the emotional resonance and cultural association of consumers. For example, designers can express the accumulation of years contained in Pu'er tea by using abstract circle and line combination, metaphorizing the change of sun and moon and the endless cycle of tea tree growth. At the same time, it can also let consumers feel the humanistic feelings behind Pu'er tea when appreciating these simple patterns.

5.3. 'Jian Su Bao Pu' - Plain and Harmonious Color Matching

'Jian Su Bao Pu' is Laozi's profound understanding of the essence of nature. It advocates people to embrace the 'plain' of primitive simplicity with pure and unadorned 'plain', see the true chapter in inaction, and taste the taste in plainness.

This is the so-called 'Jian Su Bao Pu'. Just as the colors in nature always coexist harmoniously, in the packaging of Pu'er tea, its color matching should also pursue harmony and balance, elegance and purity.

Pu'er tea is mainly divided into two categories : cooked tea and raw tea. Cooked tea shows reddish brown color in appearance, exudes a unique aroma, the color of the soup is red and bright, and the bottom of the leaves is also reddish brown. Relatively speaking, the appearance color of raw tea is dark green, the color of the soup is golden and clear, and the bottom of the leaf is thick and yellow-green. Based on these characteristics and the integration with the 'plain' concept, it is more suitable to choose warm or neutral colors with lower purity, [25] such as coffee color, cooked brown, warm gray, etc., when selecting colors for the design and packaging of Pu'er tea cooked tea. These colors can better highlight the tea culture characteristics of Pu'er ripe tea. For raw tea, the choice of packaging color is more inclined to use neutral or cold colors with low brightness, such as milky white, medium gray and beige, etc., to echo the characteristics of raw tea. These colors match each other, but at the same time, they can form a rich level of visual effects, which is a better interpretation of the connotation of 'seeing plain and embracing simplicity'.

In addition, in the choice of color purity of packaging design, based on the concept of 'seeing plain and embracing simplicity', it is necessary to dilute the vividness of color, avoid the strong visual stimulation that may be brought by high saturation color, and try to use soft and elegant tones to give packaging a simple and elegant, rustic look. In the choice of lightness, we should tend to prefer the color collocation of medium or low lightness, so as to create a calm and restrained visual atmosphere, which echoes the charm of Pu'er tea after the baptism of time, and conveys the profound and long-lasting characteristic quality. This light and harmonious color scheme will invisibly convey the cultural heritage and characteristics of Pu'er tea, so that consumers can feel the true quality of Pu'er tea under the concept of 'seeing plain and embracing simplicity' from the color use of packaging even if they have not tasted its tea.

6. Conclusions

In this paper, through the interpretation and research of Lao Tzu's thought of 'Seeing the plain and embracing the plain', combined with the actual situation of modern Pu'er tea packaging design, a set of design strategies based on this idea is proposed. In the material selection of Pu'er tea packaging, it advocates returning to nature and adopting environmentally friendly materials; in the pattern design, it emphasizes simplicity and simplicity, reflecting the authenticity of Pu'er tea culture; in the color matching, the pursuit of light harmony, in order to enhance the aesthetic value of tea packaging. This series of design strategies not only help to improve the shortcomings of modern Pu'er tea packaging design, but also conform to the trend of contemporary consumers' pursuit of environmental protection, simplicity and nature, so that Pu'er tea can better meet the needs of consumers at the material and spiritual levels, and provide new ideas and guidance for the development of Pu'er tea packaging design and the promotion of the spirit of Chinese tea ceremony.

Lao Tzu has established an aesthetic ideal of simplicity, authenticity and natural inaction, and blew the fresh and natural wind into the field of design creation. In the future, we can further explore the multiple presentation forms of 'seeing the plain and embracing the plain' in packaging design, combined with contemporary science and

technology, explore more innovative expression techniques and expand the design boundary. At the same time, it can also integrate the knowledge of psychology, marketing and other disciplines, try to grasp the consumer perception and market trends, in order to build a more perfect and systematic theoretical system of Pu'er tea packaging design, so that the idea of 'seeing plains and embracing simplicity' continues to guide the continuous improvement of Pu'er tea packaging design, and promote the dissemination and development of Pu'er tea industry and culture.

Conflicts of Interest

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