Insight for Future Environment Design Inspired by Lao and Zhuang’s Philosophy

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Abstract: China's interior design lags far behind the situation, and China's interior design was born late. In the early 1980s, with the reform of opening up, a large number of domestic star hotels were built. Luxurious, cumbersome and mechanically applied projects not only wasted money, but were also obsolete. With the increasingly close economic and cultural exchanges among different countries, the environment design of our country is naturally affected. Additionally, the turn of the 20th century to the 21st century is a turning point for environment design in our country. What kind of turning point is it? We are getting rid of the initial stages of plagiarism and gradually embarking on the road of independent creation. So how will the environment design in China develop? Perhaps the answer lies in the national culture that we have always neglected. Fast pace, high-frequency and full load, under such an increasingly busy situation, people are more yearning for a natural and comfortable home environment. They are eager to relax completely and adjust their transformation spirit with simplicity and purity. Our excellent traditional culture seems to focus more on the harmony between man and nature than western civilization. Therefore, based on the aesthetic ideas in Lao and Zhuang's philosophy, this article explores the concept of space in the context of traditional Chinese culture - the gorgeous and minimal rhyme- to seek future environment design ideas.

1. Introduction
Good buildings grow out of the earth. In the field of modern architecture, the theory of "organic architecture" proposed by Frank Wright, the architect of the United States, regards architecture as a tree and takes root in the land and the environment and has its own vitality. This close-to-nature thinking combines architecture with the environment and culture, which is achieved by scientific and rational functional exploration, echoing the eastern natural philosophy of aesthetics by Laozi[1]. Therefore, the building should fit well into the environment, and a good interior space should also be seamless with the building. Based on this principle, designers should abandon the traditional custom and flashiness from the perspective of functions and living habits, and use new materials, new technologies and new approaches to unify with people's new ideas and concepts, ultimately achieving the harmony between man and nature, and the people-oriented state[2].

2. The aesthetic ideas embodied in Lao and Zhuang’s philosophy
Taoism has its necessity, so that we can have an original appearance of everything. Laozi's book is
very thin, with only five thousand words in eighty-one chapters. The second chapter mentions that everyone in the world knows beauty is beauty and evil is evil. Since we know what is beautiful, what is ugly inevitably exists. Taoism holds that beauty is the other side of ugliness. The beauty of mankind is different from the beauty of all things. Mankind itself makes different judgments on beauty according to the differences between regions and times.

He believes that our perception of “beauty” is inspired by the harmonious arrangement of order and disorder, which is what is common in nature, such as clouds, branches, mountain ups and downs, snow crystals and many more. However, the simple geometrical nature does not give us the enlightenment of beauty. From a certain perspective, it is anti-human. And this orderly and disorderly arrangement is the rhythm of nature. Taoism generates everything, and it is the use of this arrangement of rhythms that creates a substantial three-dimensional painting with sound and sound, static and dynamic, with seasons, and with wind and frost. The origin of art simply stems from the imitation of man's way of "all things in his life."

3. Succeeding the insight of environment design under the Lao and Zhuang’s philosophy

“The character of China's architecture is the character of our nation, that is, one of the particular artistic and ideological reasons, not only the material method of its own structure,” said Mr. Liang Si-cheng [3]. Chinese traditional architecture, unique in the history of the world's cultural and architectural traditions, inherits the concept of traditional culture, so that it can emerge from a relatively independent style of architectural design with Chinese characteristics.

3.1 The current situation of environment design

Not long time ago, China began to focus on environmental art design. And people shifted from the material needs to the spiritual aesthetic needs. However, at the present stage, in the international arena, there are few outstanding designers from China, and the design market is quite confusing. The reason is that the innovative nature of social development is not fully considered, and we tend to follow foreign design methods, leading to the fact that most of the design works are not practical and can not reflect the local cultural identity. Designers should not only pay attention to practicality, but also pay attention to the integration of environmental art design and society and nature, embodying the local culture and national characteristics, and creating a harmonious environment and art design work.

3.2. To seek the future enlightenment of environment design under the gorgeous and minimal rhyme

The reason for regaining traditional culture is that the utopian design of modern society shows people the status quo of urban construction with similar designs. In the future, people will live in seemingly the same environment, which will make people gradually forget their own history and culture. With the emergence of some problems and the deepening thinking on the issues, it is a pity that we have noticed that China's long-standing architectural culture is gradually declining or even disappearing. Looking at many architectural works around us, there is some similarity between them. Although they also convey the message of architectural design seriously, to think it more carefully, how do these architectural, environmental and interior works relate to people? What kind of spatial information is conveyed to people? Now we enjoy the modern life, but often feel confused and lonely, as if it has nothing to do with our own surroundings. Architectural design has been like passive water without origin. Ask ourselves what is the true nature of China's environmental design? After finding roots, it is denoted that the answer can only be found by returning to people's inner world and deeply understanding the inner needs.

The territory of China is vast. Each ethnic region's architectural style and experience are different, having their own local and national characteristics. As Kevin Lynch introduced environmental psychology into urban design for the first time in <Urban Image>, he argues that urban design should not be a subjective creation by architects or city planners, but should be an exploration of each city's natural and historical conditions and their characteristics. Also, urban design should be organized and exerted so that each city has its own characteristics and is associated with the history and culture, the
time context and the characteristics of life in the area[4]. In China, during the Spring and Autumn Period and the Warring States period, Zhuangzi mentioned the relationship between man and the environment in his book <Happy Tour>. The "Happy" is gradually reached through the interaction of limited personal life in the space and the place. The “Happy Tour” of Zhuangzi is not an individual "lonely" self-improvement process of aesthetics, without separating from the surrounding objects, being divorced from the real world, evading the changing times and avoiding the application of advanced technology. Environmental behavior tells us that people are instinctively close to nature.

4. The insight of future environment design under the aesthetics of Lao and Zhuang’s philosophy

People can not be like the Taoism, making the trees and mountains born to express their own feelings. So we can only imitate the mysterious rhythm to express our feelings through painting, sound and other media. Artificially-planted vegetation and piled landscape will make people feel unrealistic if they do not have that rhythm. It is mankind that destroys the mysterious rhythm.

4.1. Letting it be as it is

The study of ancient Chinese natural philosophy paid attention to the overall coordination and cooperation, emphasizing the connection between man and nature. Nothing can exist in isolation, it is bound to have correlation with other things. This kind of correlation doesn’t bound things, but it is the source of life and vitality. It emphasizes the existence of certain spiritual and emotional sensations between people and places in space. This requires designers to use the various elements of architecture to offer people certain spatial traits in their activities and aesthetic tastes, and to make these traits and people have an interactive relationship, fully reflecting the desire for dialogue between man and space, a spiritual dialogue. On the issue of treating nature, Chinese people extremely prefer Laozi's gentle thought of letting things be as they are. Inaction doesn’t mean doing nothing, but lets every thing follow its own nature, conforming to the laws of nature. Ultimately, by natural force, the system of destiny and use, the state of being natural can be achieved.

4.2 Respecting the nature

Chinese traditional culture advocates nature and adopts a compliant and pro-friendly attitude toward nature. This simple and natural affection is reflected in the interior design and layout of the interior space, getting the natural elements integrated into the interior space. In the interior space, landscape is being more and more sophisticated, harmonious and complete, reflecting the integration of man and nature relationship. The use of flower windows, doors, hanging and other decorative components forms open and semi-open space, bringing the outdoor landscape to the interior space. Green plants and bonsai, as the interior furnishings, add more elements of the natural landscape into the indoors. China's traditional interior furnishings also seek to express a specific emotional mood, in order to achieve the highest level of righteousness. All of these can be used as reference for the design of contemporary human living environment.

4.3 Combining human with nature

China's construction environment always views people as the center. Chinese-style building materials are often drawn from nature, such as wood, stones, especially wood, which vividly demonstrates the simplicity of Chinese style. The use of elements of modern Chinese furniture design reflects the unity of man and nature embedded in Taoism.

Take the design of Suzhou Museum by American Chinese designer Jinming Bei as an example. He said he was inspired by China's Suzhou classical architecture and garden art. It vividly incorporates local culture and nature, without being artificial. In the interior design, putting modern elements into Chinese design can perfectly combine traditional Chinese culture and contemporary cultural elements, but in the context of the current interpretation, it is affected by nationality and regional influence. Therefore, the specific problems should be specifically analyzed. And designers also need to fully understand the contemporary Chinese culture, based on the "new" decorative materials, interior
modeling, as well as interior soft decoration, coupled with the novel spatial hierarchy and light and shade color effects, putting the modern elements and traditional elements together. The modern aesthetics needs to create a rich traditional flavor of things, so that the traditional arts in today's society can be properly reflected, so as to create suitable modern entertainment and leisure life environment.

Beijing Fubang International Hotel designed by Bing Ju is different from the previous hotels which blindly pursue gorgeousness, and its theme positioning is an art and leisure hotel. Lotus is used as the theme of the entire hotel design, from the lobby to the corridor to each room, the use of elements focuses on the lotus. At the entrance to the hotel, exaggerated lotus root wire will bring people's vision into the hotel which is actually not so conspicuous. "Lotus" and "Connection" are homonyms in Chinese, connecting hotels and nature, hotels and customers. Extravagant red color renders people great curiosity about this humble hotel. From the red sketches through the hotel a sense of excitement will be easily generated, and the sense of excitement caused by this color and shape can form an attractive attraction. Hotel sketches in the eye-catching colors and metaphor of the customer will be firmly attracted. Use of white in the hotel lobby, with red and gray as a decoration makes the hotel clean and fresh. The use of large areas of outdoor lighting for the lobby roof and the outside not only eases the impact of white and brings a lot of impact and oppression, but also makes the vision more open and bright. In addition, Much outdoor green vegetation greets the eyes.

Therefore, our design should be natural, dependent on the specific design object, so that it can ingeniously fuse with the surrounding, being unobtrusive. In order to design works with Chinese characteristics, we should focus on how to use the combination of modern materials and traditional Chinese culture to create our own design style. From the perspectives of using kinetic energy, living habits and other human settlements, we should abandon the traditional custom and flashiness, and use new materials, new technologies and new ways to unify with people's new ideas and concepts and achieve the unity of man and nature.

5. Conclusions
Lao and Zhuang’s philosophy are important pillar of Chinese culture and a gem of the Chinese nation. Lao and Zhuang’s thought advocate natural, harmonious, simple and concise values, the imitation of nature, the harmony between man and nature have reference for the core thought of the construction of ecological civilization and the beautiful countryside strategy. The landscape architect should undertake the historical mission, analyze the connotation of Lao and Zhuang’s thought, explore the essence and extract the design ideas. Designers should be based on the project itself to analyze its characteristics, and explore the way of your own design from the landscape design layout of humanistic thinking and profound philosophy of their local road. While enlarging its regional uniqueness, it ensures that the project can co-exist with the environment, society and people, so as to design innovative projects with oriental cultural connotations.

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