Discussion on the Aesthetic Concept of Chinese Traditional Culture in Modern Furniture Design

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Abstract. Chinese traditional culture is the source of cultural self-confidence. This article starts from the Chinese furniture design in the new era, through the collation and analysis of Chinese traditional culture, discusses its inherent power, expounds the inevitable demand of modern furniture design; From the perspective of the new expression of the traditional culture aesthetics, it provides new ideas for the design of Chinese furniture in the context of the new era.

1. Introduction
China’s industrial design concept started in the 1980s. Because it was imported from abroad, it was greatly influenced by western design. Therefore, China’s industrial design has developed limited, and the products lack independent innovation.

Chinese culture has a long history and presents unique cultural characteristics. Furniture is also an important material carrier. The traditional culture shows the excellent oriental aesthetic. Contemporary furniture design is more like a comprehensive competition of national culture. Combining the chinese culture with new application of modern science and technology and applying it reasonably in furniture design is an important subject for modern industrial design. The organic combination of traditional aesthetics and technology can not only improve the aesthetic value of the product itself, but also show the cultural heritage of Chinese characteristics and enhance the soft power of national culture.

2. The basic performance of Chinese traditional aesthetic concept
The aesthetic concept of Chinese traditional culture is a unique way of thinking, is the essence of the long-term practice life, and the display of the basic characteristics of the nation.

Under the overall guidance of the traditional cultural aesthetic concept, the Chinese nation’s creation activities show a unique national spirit. Among them, the holistic view, the harmonious view and the dialectical view are the typical representatives.

2.1. The holistic view of traditional culture
The holistic view of Chinese traditional culture can also be called a systematic view, which is an important aspect of traditional culture. Chinese traditional philosophy is based on integrity and intuition. It is also the backbone of traditional cultural aesthetics. This view holds that human beings
and the entire human society are an organic whole and inseparable from the world. This is also the Basic theory of holistic view [1].

2.1.1. Heaven and man. The traditional Chinese philosophical classic "I-Ching" first proposed the concept of holistic view, and built a complete world with gossip. "Easy to have Tai Chi, is to live two instruments, two instruments and four images, four elephants and gossip" is the earliest holistic view, laying the foundation for the traditional holistic thinking.

Figure 1 is the Taiji Bagua map. The ancients started from the two abstract symbols of Yin (▧) Yang (▨), combined with the long-term observation of nature, unified the integration of orientation, five elements, yin and yang, and incorporated into the natural world. Everything is everything, this is the holistic view of thinking, which has strong stability and inclusiveness, affects and restricts the overall behavioral norms and thinking methods of the Chinese nation, and builds a world view of "Heaven and Man"[2]. The overall holistic and systematic view of the world in Zhouyi makes the Chinese nation better at adopting a multi-angle and all-round thinking mode rather than a partial and individual approach to thinking and solving problems.

2.1.2. Existence between to be or not to be. The traditional Chinese aesthetic advocates use a holistic and comprehensive perspective to analyze and solve problems, and emphasizes the interdependence of the two sides of the contradiction, so it also has a strong dialectic. This means that the reason why "real" can work is precisely because of the "virtual". We must not be able to grasp one aspect of anything, ignore the "virtual" where it is, and consider it comprehensively. Therefore, "virtual" and "real" are interactions and constant transformations. In the traditional architectural space design, the designer uses a large number of entities to construct a virtual space, and its typical representative is the use of the screen. The main function of the screen is to divide the space. The space after the division is the ideal space for the user to use, so that a combination of real and virtual meets the psychological needs of the user. Everything in heaven and earth is an independent individual composed of "virtual", "real", "having" and "none". The combination of different individuals constitutes a relative whole. The world is built on such a foundation and is constantly developing. This kind of "with or without life" also enriches our thinking system.

2.2. The concept of harmony in traditional culture
In addition to the overall characteristics of Chinese traditional thinking, there are also characteristics of harmony. It is formed on the basis of holistic thinking, and it also plays an important role in promoting the aesthetic development of Chinese traditional culture. The ancient Chinese believed that the world was connected and pursued a harmonious and stable life. "Harmony" means the relationship between proper and stable, and pays attention to the internal relationship between the links. Especially in the field of furniture, its style, materials and other aspects pay attention to the pursuit of harmony and unity, but also create a specific cultural atmosphere.

2.2.1. Harmony of shape. Furniture design is an important part of the design field. In the long-term development, Chinese traditional furniture has formed a unique style and formed an independent
Chinese furniture system, which embodies traditional Chinese aesthetics and philosophical thinking. An important part.

In the design of the backrest chair, the backrest and the chair plate mostly appear in a straight line shape. Such a straight line shape is regular, straight and full of rhythm, which makes the overall shape clean and stable, and reflects the "just" of the furniture; On the shape of the back of the chair, the two ends of the brain extend outwards, and are slightly upturned, curved in shape, with rounded ends at both ends, forming a soft curve overall, and the back of the chair is curved from the side, the overall curvature naturally, it conforms to the curve of the person's back to satisfy the comfort of sitting, and shows the "softness" of the furniture. It can be said that such a design will be a perfect combination of straightforward and succinct and smooth, and its beauty of “rigid and soft” shows the unique artistic aesthetic style of Chinese furniture, and is also the embodiment of the aesthetic harmony of Chinese traditional culture.

2.2.2. Harmony of material selection. The Chinese pay attention to the harmonious and unified relationship between man and nature, and it is a deep emotional communication. In the application of Chinese furniture materials, this concept is fully demonstrated. In particular, Ming style furniture retains the texture and natural color of the original materials and retains its natural characteristics. This is the ancient people's respect for nature and performance of thought [3].

At the same time, the ancient Chinese people also pay attention to the harmonious application of “adapting to local conditions” in the selection of furniture, and establish a harmonious relationship between man and nature.

Wood has always been the material of choice for Chinese-style furniture. It can be seen that “wood” represents vitality and motivation in Chinese traditional culture, so the ancients also gave more emotion and understanding to “wood”; on the other hand, ancient Chinese forests cover a wide area and wood is obtained. It is relatively easy and easy to process [4]. Therefore, the ancients chose wood as the main material for building and furniture manufacturing, and can carefully design according to the texture and texture of the wood, which retains the natural attributes of the material and shows the artistic height. The aesthetic value of these reflects the harmony of traditional cultural aesthetics.

3. The necessity of contemporary design and application of traditional culture aesthetics

3.1. The important position of industrial design in the new era

In 1980, the International Federation of Industrial Design Associations defined the following for industrial design: “In terms of mass-produced products, the materials, structure, form, color, surface finish and decoration of the products are given by training, technical knowledge, experience and visual experience. With new quality and specifications, and solving problems in publicity and display, market development, called industrial design [5].

In the contemporary era, industrial design is not only the expression of technical means, but also a necessary means to create a corporate brand effect, playing an important role in modern society. It can be said that industrial design can not only transform science and technology into market economy products, but also feed market information into the enterprise, thereby promoting enterprise development and enhancing enterprise vitality. It is a powerful driving force for social and economic development and a national soft power.

3.2. The necessary integration of industrial design and traditional cultural aesthetics

Chinese traditional philosophy advocates practical reason. The main feature of this mode of thinking is to pay attention to practicality. It is precisely this kind of promotion of pragmatism that stimulates the creativity of the ancients and promotes the positive development of the creation activities.

As we enter the 21st century, China has become the world's second largest economy. China's development is based on traditional culture. National culture is the cornerstone of our continuous advancement. At the same time, the industrial design of modern society is not a purely artistic creation
activity, nor a single scientific and technological activity. It is a cultural re-creation of products. Therefore, the essence of industrial design is the cultural design of the product. In the design competition environment, we cannot ignore the necessary connection between products and culture, and recognize the important role of traditional culture to satisfy people's spiritual pursuits.

In this context, it is required that contemporary industrial design should be a combination of cultural aesthetics and art. As a cultural carrier, it is also not allowed to have cultural aesthetics and satisfy people's higher demand for cultural spirit. This is also the culture and The inevitable requirements of science and technology for contemporary industrial design.

3.3. The innovative consciousness of traditional aesthetic culture concept in modern furniture design

Furniture is artistic carrier of traditional cultural aesthetics. It can make a comprehensive presentation of human social civilization. Now, people's demand more aesthetic level, and the satisfaction of mental emotions can bring psychological satisfaction to users. This requires the designer to grasp the pulse of the times, understand the concept of the times, experience the interest of life, and make the furniture and the user have a broader spiritual resonance.

Figure 2 is a companion table. The main body of the table is cut from a piece of wood and divided into two parts. The texture of the wood is completely preserved. This design also shows the natural charm of the product. At the same time, the two parts of the table are treated in the form of yin and yang. This kind of design, combined with the natural sensibility brought by the product materials, makes a reasonable display of the oriental meaning. Figure 3 is breeze chair. The whole work retains the overall shape of the Ming furniture chair. The simple linear strip is used to express the beauty of the armchair. The seat is made of western paper rope, and the leather is used later. The comprehensive application of different materials highlights the beauty of the work, and its design essence is rooted in the traditional Chinese aesthetic concept, inheriting the culture, expressing the beauty of Chinese philosophy in the works, and conveying humanistic care.

4. Create featured furniture design

4.1. Strengthen the integrity of traditional aesthetics

To build industrial design products with Chinese characteristics, we must grasp the whole in design, strengthen the overall view of Chinese traditional culture, and establish an overall thinking concept in line with contemporary society.

Chinese traditional culture grasps the relationship between various elements as a whole and forms an organically related whole. This concept is still of great significance to contemporary industrial design. In terms of styling, structure, and crafts, we must consider the overall concept so that each specific part of the product becomes an integral part of the whole. We must inherit the traditional holistic view of thinking and strengthen the exploration of product analysis and design methods. Continuously improve the overall concept of thinking, so that the products have the symbolism of the traditional cultural spirit, highlighting the industrial design products with Chinese characteristics.
4.2. Pay attention to the harmony of traditional aesthetics

The Chinese culture believed that the world is connected and pursued a harmonious and stable relationship. This requires that in the design activities, we should pay attention to the practicality of the products in the modeling, materials, etc., from the perspective of people, pay attention to people's life requirements. This concept also requires us to adapt to the natural ecological environment as much as possible in the selection of product materials, reduce material consumption and waste, make rational use of existing resources, pay attention to the application of recycled materials, and promote the natural and simple aesthetic concept.

Modern industrial design should learn from the excellent traditional culture, trace the harmonious beauty under the traditional cultural aesthetic, and explore its rich spiritual connotation. Fully understand the harmonious view of traditional culture, refine its essence, re-create, rationally apply cultural points, show the aesthetic heritage of traditional culture, and embody the spirit of the times.

5. Conclusion

In the context of the new era, China's industrial design needs to inherit and promote its excellent traditional culture, extract its national characteristics, and form a complete and independent design concept, in order to occupy a place in the world competition.

Furniture is a model representative of traditional Chinese design, and it is the product of the ancients who followed the laws of nature. Designers should pay attention to the overall grasp, emphasize the integration and unity of each part, and use a comprehensive perspective to recognize thing and emphasize the overall concept of overall unity and contrast between reality and reality; At the same time, in the choice of styling and materials, we must also conform to the traditional cultural aesthetic concept, conform to the laws of nature. It is necessary to comprehensively consider the problems of furniture modeling, material selection, aesthetics, economic benefits, etc., and look at the design of contemporary furniture from the perspective of dialectical development.

At the same time, contemporary furniture design should pay more attention to its internal aesthetic and spiritual values, it should not only focus on the surface of modelling, but also conform to the modern design concept; Only by grasping the pulse of the times can we create a new era of industrial design with Chinese characteristics and give it a new vitality, let the traditional concept of Chinese traditional culture show a new look in the contemporary era, and demonstrate the cultural confidence of Chinese characteristics.

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