Enlightenment of Ming-Style Furniture Design Concept to Modern Furniture Design under the Background of Cultural Confidence

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Abstract

As one of the most important arts and crafts in China, Ming-style furniture has become the aesthetic model of Chinese classical furniture with its simple, elegant and solemn image. The design concept of Ming-style furniture also has many also has a lot of enlightenment to Chinese modern furniture. The historical overview and the design concept of Ming-style furniture is analyzed. On this basis, the enlightenment of Ming-style furniture design concept on modern furniture design is proposed from the aspects of natural beauty, structural beauty, people-oriented, traditional and modern integration.

Keywords

Ming-style furniture; Design concept; Modern furniture; Enlightenment.

1. Introduction

With the continuous development of social economy, the increasingly rich material, people's living standards and quality of life continue to improve, modern people's choice of furniture gradually diversified, aesthetic requirements are also higher and higher. Today's popular European style furniture, American style furniture, Chinese style furniture, Mediterranean style furniture, Korean style furniture, Southeast Asian style furniture and so on, all make people dazzled and have no choice. So in China's increasing emphasis on "cultural self-confidence" today, how to design not only in line with the modern trend, but also reflects the connotation of China's long history and culture of furniture, has become more practical significance. China's furniture design has a long history and reached its peak in the Ming Dynasty. Ming-style furniture, with its dignified and steady shape and exquisite craft, shows the world its simple and elegant charm, which is admired by the world [1], expresses the essence of Chinese traditional culture, and brings many inspirations for modern furniture design.

2. Historical Survey of Ming-Style Furniture Design

Ming Dynasty is a powerful era in the history of our country. In this era, the economy is prosperous, the centralization of power is more concentrated than before, and the handicraft industry is developed. In the south of the Yangtze River, workshops with high professional level have appeared, and various exquisite utensils have been produced [2]. Due to the rise of Jiangnan gardens and the increase of trade in Shanghai, the valuable hardwood imported from Southeast Asia provided abundant raw materials, and the improvement and variety of wood processing tools increased. These factors greatly promoted the development of Ming Dynasty furniture and laid the foundation for the prosperity of Ming-style furniture. Ming-style furniture presents simple modeling and simple and elegant style, which is closely related to the participation of literati and officials in the design of furniture in Ming Dynasty. The literati of Ming Dynasty integrated the philosophy of Confucianism, Taoism and Buddhism,
and also integrated this idea into Ming-style furniture in furniture design activities, making Ming-style furniture achieve the state of "integration of Taoism and utensils" [3]. Ming-style furniture embodies the taste and aesthetics of the literati class, especially it makes full use of the simple and simple shape of high-quality hardwood and the natural beauty of texture, color and texture. It emphasizes simplicity and emptiness in artistic conception, emphasizes smooth lines in shape, pays attention to moderate proportion, pursues simplicity, harmoniously integrates practicality and aesthetics, and embodies the spirit of traditional Chinese culture. It's very important.

3. The Design Idea of Ming-Style Furniture

3.1. Pursue Nature Without Ornaments

As "Kao Gong Ji" said, "there are times in the sky, the earth is alive, the materials are beautiful, and the workmanship is skillful, if you combine these four, then you can be good." That is, conform to the laws of nature, rationally use the properties of materials, and skillfully apply craftsmanship. In order to make good utensils. Ming-style furniture uses exquisite materials, mostly hardwoods such as rosewood, red sandalwood and mahogany with clear grains as raw materials. These natural woods have soft colors and clear lines, giving people a natural and intimate feeling. In order to achieve the natural innocence and unpretentious decorative effect of natural materials, most of the Ming-style furniture is painted with a small amount of wax and varnish for surface protection in the later processing. This method of decoration and decoration reflects the traditional craftsmanship. Design ingenuity. Ming-style furniture emphasizes a kind of nature in both material selection and modeling, pursuing the beauty of natural innocence and harmony. The overall shape is stable and generous, the color is single and gentle, and the accessories are few, giving people a simple atmosphere, simple and natural feeling.

3.2. Appropriate Scale, Highlighting Human Engineering Aesthetics

Ming-style furniture has appropriate proportions and scales, and its design and structure are people-oriented and meet the needs of life. In Ming-style furniture, this "people-oriented" design idea can be seen everywhere. For example, Ming-style chair furniture with backrests has an S-shaped or C-shaped backrest, which is tilted back by about 100°. The design of the backboard is very consistent with the shape of the human spine. When people sit down and lean back, the body and the chair. The back will fit naturally with a strong sense of comfort. The role of chair armrests is mainly to support the upper limbs, relax the muscles, and reduce the pressure on the shoulders, back and hips. In the measurement of a large number of examples of Ming-style furniture, rose chairs, official hat chairs, armchairs, etc. have armrests. Ming-style chair furniture, the height of the armrest and the sitting surface is basically about 240-250 mm, which basically conforms to the size specified in ergonomics.

3.3. Introverted and Implicit, Inheriting Traditional Chinese Aesthetics

Ming-style furniture design embodies the unique cultural connotation and spiritual realm of literati in structure, material, shape, carving, embodies the relationship between Taoism and Qi, and embodies the traditional aesthetics of our country. Confucianism, Buddhism, and Taoism are traditional Chinese philosophy of life. This traditional idea is perfectly embodied in the shape of Ming-style furniture. The perfect combination of straight lines and curves in the furniture modeling of the Ming Dynasty not only made the modeling styles stable and straight, but also smooth and elegant. It also made the furniture modeling more flexible, rigid and flexible, and has both form and spirit. Features. At the same time, the frameworks with squares in the square and the square in the circle and the shape of the round chair in the sky reflect the Chinese people's introverted and reserved, outer circle and inner square, and the way of living in the world with softness and rigidity.
4. The Enlightenment of Ming-style furniture Design to Modern Furniture Design

Due to the fierce market competition of modern furniture, furniture enterprises pay more attention to the market share and profit. At the same time, most of the product design is to follow and imitate the design of Europe and America, and still stay on the surface, that is, the improvement of product appearance, without deep thinking about the furniture design that meets the aesthetic needs of Chinese people. The excellent creation idea of Ming-style furniture is worth learning from modern furniture designers.

4.1. The Beauty of Nature Is Great Beauty

Being close to nature is human nature. People's life is closely related to nature. "Nature" is not only a material existence, but also a kind of thinking. The harmonious coexistence of man and nature should be the pursuit goal of furniture design. Whether it is panel furniture or solid wood furniture design, it is necessary to be good at selecting suitable materials. As shown in Figure 1, solid wood furniture can make full use of the characteristics of the raw materials themselves to reduce the intervention of artificial coatings, especially the intake of harmful substances. Utilize natural artistic forms in the furniture structure, abandon complexity and simplify, and use appropriate points, lines, and surfaces to form a simple, natural, practical and environmentally friendly style.

Figure 1. Modern solid wood series of simple European furniture

4.2. Adhere to the Design Concept of Human Oriented Text

The people-oriented creation thought of Ming-style furniture should continue to be enriched and improved in today's continuous development of the times and continuous advancement of technology. Modern furniture design is based on the application of ergonomics, but also needs to make full use of knowledge such as psychology, color science, production technology, etc. It is not only necessary to design and produce furniture products that meet people's production, life, and social activities, but also to socialize, The sustainable development needs of the environment, the needs of special populations, etc. are incorporated into the whole process of design. As shown in Figure 2, the children's high and low bed designed by a brand company not only refers to children's activity scales in proportion and scale, but also uses environmentally friendly pine wood and water-based paint, no formaldehyde, and the original wood color with blue, which looks lively and fresh. The psychological development trend of children, the heightened bedside guardrail, the enlarged drawer handle and the anti-skid treatment of the escalator all reflect the importance of children's safety.
4.3. Inheritance and Integration of Traditional Culture

The more national the more the world, the reason why Ming-style furniture can occupy an important position in the history of world furniture is not only because of its own design characteristics, but also because it inherits and embodies the unique Chinese traditional cultural ideas. While drawing on the styles of Europe, America and other regions, my country's modern furniture design should also fully integrate into our excellent traditional culture, use localized design to enhance the aesthetic needs of the Chinese people, and give modern furniture a higher artistic and cultural connotation. Design localization is not a simple application and copying of the superficial understanding of traditional Chinese culture, that is, “shape”, but the integration of the essence of traditional Chinese culture, that is, “god”[4]. Chinese traditional culture has a long history, and its manifestations are rich and diverse. For example, painting, calligraphy, pottery, sculpture, poetry, music, embroidery, and some auspicious meaning patterns, etc., are too numerous to list. These elements that reflect China's excellent traditional culture have been refined, Integration with modern furniture after innovation will surely create new vitality for modern furniture. The modern art furniture that incorporates traditional cultural elements in Figure 3 has both the connotation of traditional furniture and modern fashion. Using them in the indoor space can effectively enhance the aesthetic and cultural taste of the indoor space.
5. Conclusion

As a model of ancient Chinese furniture, Ming-style furniture, whether it is the material design of its form, structure, function, and material, or the spiritual pursuit of the inheritance of traditional Chinese culture, all reflect the historical nature of the ancient creation culture of my country. This historical design idea is not faulty, but has continuity significance. Reflecting the past and thinking about the present, the main purpose of the research on Ming-style furniture is to inherit and carry it forward, and give it a new spirit of the times. We should absorb the design aesthetics of Ming-style furniture, conform to the beauty of nature in modern furniture, adhere to the people-oriented design concept, inherit and integrate the traditional cultural connotation, and revitalize China's modern design, and become a booster to enhance the confidence of our national culture.

References


