

The Influence of Taoism's "Inaction" Thought on Modern Fashion Design

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Keywords: Taoism inaction thought, Modern fashion design, Influence and application

Abstract: In today's society, modern design is everywhere, and it affects people's production and life in every aspect. Recalling the origins of modern design, since the establishment of the Bauhaus in 1919, a number of outstanding design talents have emerged. It was the emergence of these talents that allowed modern design to develop. These designers advocated emphasis on function and opposed overly complicated decoration. The principle of "less is more" that they pursue is the way of "inaction but doing something", which means not doing some useless work and focusing on efficiency, doing something that conforms to the law of development and can achieve a more ideal state. The same is true of various phenomena in modern design. Modern design emphasizes performance, which is different from reproduction, focus on form and style, and concrete to abstract.

1. Introduction

The idea of "inaction" is the essence of Laozi's philosophy. "Inaction" is the embodiment of Tao, and it is also the most important concept in Laozi's moral education. Achieve "everything", to build a quiet and peaceful society. The current common explanation for "inaction" is not to violate the laws of nature, ethics, and social laws, and let things happen first, allowing things to follow their natural development and be optimized. Inferiority is revealed, Jinzhou rewards and punishment, there is a limit, which contains the meaning of not arrogant behavior, not chaotic behavior. In the modern commodity society, the design is gradually away from its basic function due to more and more reflecting its symbolic significance. Consumption is not only people's emotions, but more resources. It runs counter to sustainable design and green design. It is true that any idea has the limitations of the times, but its positive side is still worth learning and learning from. Laozi the restraint, moderation and reflection embodied in the "inaction" idea have brought us a new design direction.

2. The Material Performance of "Inaction" in Modern Design

Modern design reverses the cumbersome and complex decorative nature of the Baroque design style of the time, and pays more attention to simplicity, not only in decoration, but also in all aspects of design. More emphasis is placed on function, which is most reflected in architecture. The designers built seemingly simple patterns based on simple geometric figures, squares, circles, triangles, etc., but they were rigorous in structure, and the visual effects on volume, area, and contour were extremely demanding. More importantly, each designer's work is a symbol of the times and a treasure that cannot be copied. What the designers have in common is that the design works combine design and machinery. After all, they are in the era of machines. It is impossible to separate the design from the machine, even if it is handmade, it cannot be surpassed. However, the cost of hand-made is relatively high and cannot be used by most ordinary people, unlike mass production. But one thing is undeniable. Every brilliant design is inestimable because of its value, so true excellent design has always served a few people.

In modern design, even if everything is simple, it cannot be ignored that all designs are unique and are the embodiment of the designer's ideas. This means that there are some problems when they want to put it on the carrier. Appear. For example, the design is unreasonable or the practical value is ignored during the design process. The real functional play is a huge driving force behind the continuous development of the design. Design is not only a style, it also shows a series of

innovations such as new materials, new functions and new technologies on the carrier. The practical function is embodied in that, on the one hand, the design serves modern people; on the other hand, the design serves the majority of people. Just as the “Tao” is useless, but the “Tao” has rules, and rules govern the operation of everything in the universe, and everything follows the rules. Extending to modern design, “rulelessness” is to design with one criterion, and the scope of design is constrained by the criterion. Designers all abide by the criterion. “Govern by inaction” is the emperor's personal criteria, that is, to be clear-sighted, to be knowledgeable, to put the right talents in the right positions, and to share the specific things with the ministers. In terms of design, people are applying the right materials to the right products, mastering the core technology, and producing the right amount.

3. “Inaction” and Modern Design

In general, the carrier of design does not have a specific form, because modern design covers a wide range and involves many contents. But it has a common spirit, which is to serve as many people as possible, or to show that any design is always for people. And inspiration comes from nature. In the Taoist spirit of “Inaction”, the most important point is “Don't do it deliberately”, it is to say, everything in the world has its laws of existence, and you must not deliberately disturb it. Within the category. The state of inaction is the state of humility, which follows the natural trend of things and adjusts everything to its harmony. Natural and harmonious language and behavior expression is the only way to success, and the sage teaches the world to be weak and happy, and to achieve “inaction”. Here “inaction” is a state. In other words, design is not a state. People who really understand design need to communicate, because the carrier of design has already explained everything. Therefore, in modern design, “inaction” does not require much explanation. The design seems intangible but precise in all aspects. As small as an oil painting, a poster, a chair; as large as a house, a building, all need to be considered carefully.

In modern design, the most important and most concerned point is its functionality. While pursuing visual beauty, people also hope that it can have greater value in function. Even when commenting on the value of a product, it will be the first to notice its functionality, of course, except for artworks. How to maximize the functionality of a product requires that the practicality, innovation and promotion of the product must be considered at the beginning of the design, so that its function can be reflected as much as possible. When Taoism discusses a problem, it will be divided into static and dynamic to see. The so-called “inaction” means “inaction”, no matter what state the thing is in, it can't do it by itself, and it must conform to the law of the development of things. The design is also the same, while pursuing functionality, we must not ignore too many essential things.

4. Fashion Reproduction of “Inaction”

Modern fashion is changing, and designers are chasing the design sense, matching degree and market efficiency of clothing. However, due to their over-design, the functional degradation of the clothing, the comfort is not strong, the homogeneity is serious, and the style is missing. So how designers do “subtraction” on design works becomes particularly important. That is, “minus” excessive packaging, “minus” excessive design, “minus” excessive similarity, “minus” excessive marketization, change to “inaction” and “do”; return to the design of clothing and human body, Allowing consumers to feel the artistic style and natural lifestyle of clothing is of great practical significance to the benign development of China's local clothing design industry and the benign guidance of people's clothing consumption concept. There are many successful cases at home and abroad, which can bring inspiration to people.

The connotation essence of the “useless” brand founded by Marco is the philosophical concept of Laozi's “inaction”. Her interpretation of the “useless” brand is: “Everyone is pursuing usefulness, pursuing utilitarianism, and whether it is useful has become a prerequisite for us to do anything, but the usefulness in front of us is often different from the potential value in the future. But maybe

something valuable in the future, I want to make the useless things that people see useful, and I think people can think more about the value of the future. “Marco has her own unique views on fashion. She uses clothes, and the clothes she designs are super-sized, worn out, and rough-sewn. These seem to be determined to confront modern civilization. She often goes to the countryside to study the wind, learn and feel the traditional craftsmanship, and her designs always stand out on the fashion stage. She inherits traditional techniques and uses natural materials to sew clothes purely by hand. She hopes that designers can express the silhouettes, fabrics and colors of clothing appropriately, but not excessively stimulate people's sense of desire. Life attitude, pursue a higher level of spiritual life.

In Japanese culture, the most influential and national characteristic is Zen culture, which is also influenced by the cultures of the Wei, Jin, Southern and Northern Dynasties and the Song Dynasty in China. Under this influence, the Japanese costume aesthetics also tended to Zen aesthetics. Japanese designers respect restraint, self-control and self-cultivation. The famous clothing designer Master Issey Miyake explored the beauty of new clothing functions, decoration and form from the perspective of oriental costume aesthetics and “inaction”, and designed an unprecedented concept of clothing, that is, to break the traditions and rules and try to show the wearer's personality and body. Get more free clothing. “He also got rid of the traditional Western modeling model, explored the unstructured and asymmetrical cutting method, and created creative ideas with reverse thinking. Breaking, crumbling, and recombining the stitching, formed many novel structures, and at the same time possessed oriental philosophy. Philosophy. He explained the tranquility and harmony of Japanese Zen by using the technique of oriental clothes-making.

First of all, in fashion modeling, he pioneered the style of deconstruction. Absorbing oriental clothing technology and Western three-dimensional cutting technology, the structure adopts large number of asymmetric cutting and random collage to release unrestrained creative passion. He created a structure with exquisite structure, novel shape, and a seemingly “unstructured” cutting. Wear comfortable fashion. Secondly, in the application of clothing materials, Issey Miyake also changed the unity of shape and fabric in high fashion design. He mostly created with environmentally friendly and recyclable materials, such as natural fiber materials such as rice paper, coarse linen, and cotton cloth to create various texture effects. For him, there are no taboos in costume design, he uses any materials that may or may not be used for creation. In clothing colors, Issey Miyake likes to use traditional oriental plant dyeing techniques, and makes good use of black, gray, dark colors and Indian hole dyeing. These colors are full of rich oriental sentiment. These colors are similar to the “leave blank” treatment in Chinese painting and the “inaction” of Taoism.

5. Conclusion

The old times costume culture interprets the beauty and inaction of the Luoshen in ancient China. It contains uninhibited and elegant style in the clothing, belt, and Confucian dress. At the same time, the flying charm of “Lingbo microsteps, Luo socks dust” is more an interpretation of Lao Zhuang's “Dao law nature” and the ethereal “metaphysical” spirit. These costume aesthetic thoughts influenced future generations. It “walked” out of the museum and integrated many domestic and foreign costume design works. Through the successful interpretation of the “inaction” aesthetic in the “useless” brand of Mark and the “unstructured” clothing design by Issey Miyake Provide references for integration, ecological responsibility, etc. “

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