

The Application of Pre-Qin Confucian “Heaven-Man Relationship” in the Aesthetics of Modern Art Design

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Abstract: The pre-Qin Confucian philosophy has a profound influence on the formation and development of Chinese traditional culture. Visualization is one of the ways of Confucian culture inheritance. The "Tianren relationship" of Confucianism in the pre-Qin Dynasty played a decisive role in the aesthetic image of Confucianism. In today's cultural globalization, how to realize the protection and development of the cultural diversity of the nation Be the primary goal. The aesthetics of "natural beauty", "neutral beauty" and "beauty beauty" originated from Confucian "Tianren relationship" have laid the aesthetic orientation of modern art design under Chinese traditional culture.

1. Introduction

Visual culture is the reflection of individuals on external things through a specific cultural background. It includes the individual's life experience and emotional interpretation of life. Inheritance of visual images such as text, painting, decoration, architecture, and garden is its main inheritance. In contemporary society, the inheritance of visual culture no longer depends on traditional forms. It visualizes all objects and thus realizes the modernization of visual culture. The Confucian doctrine founded by Confucius occupies a dominant position in the traditional Chinese philosophy system. It plays a vital role in the formation of the Chinese national psychology and national character, and has a profound impact on the formation and development of Chinese traditional culture. In Confucian culture, the "Heaven-Man Relationship" of the pre-Qin Dynasty played a decisive role in the aesthetic appreciation of visual images, and played an important role in the development of modern art design in China and the East Asian cultural circle.

2. "Heaven-Man Relationship" of Pre-Qin Confucianism

Confucianism originated from ancient sages' cultural reflections on the Zhou Dynasty and the pre-Qin period such as Confucius and Mencius. The Confucianism merged some thoughts of Legalism, Yinyangism, Taoism, and formed the "five elements" thought with "benevolence" as its core. This established its dominance in ancient Chinese philosophy. Since the pre-Qin Dynasty, Confucianism has taken the relationship between man and humanity, the relationship between man and nature, and the relationship between man and everything as its research theme. And this theme has become increasingly rich with the development of the times.

“Want to understand the relationship between heaven and human behavior, and understand the laws of change from ancient to modern.” "Heaven" and "people" are the most basic concepts in the traditional Chinese philosophy system. "Heaven-Man Relationship" is its basic proposition. The doctrine of "Union of Heaven and Man" dominates the "Heaven-Man Relationship". In the traditional philosophical ideological system, each doctrine has a different interpretation of "Union of Heaven and Man". The Confucian "view of heaven and human" always occupies an orthodox position, and has an important impact on other "Heaven-Man Relationships". The development of Confucianism has gone through different stages such as pre-Qin Confucianism, Confucianism in the Two Han Dynasties, Song and Ming Confucianism, Ming and Qing Confucianism, and Neo-Confucianism. In different periods, the Confucian view of heaven and man also had different directions and connotations. The pre-Qin Confucian view of heaven and man led the development

direction of Confucianism with its original, simple and natural characteristics.

Confucius summarized the original view of destiny in the Western Zhou Dynasty, and formed the view of heaven and man in the pre-Qin Confucianism. Confucius believes that heaven has a supreme position. Everything in nature is the inevitable result of destiny. Man should abide by the arrangement of destiny. Heaven has given people a spiritual sustenance and comfort. However, people should, from the perspective of personnel, reasonably handle and resolve the relationship between heaven and man.

Mencius inherited and developed Confucius' view of heaven and human, and created a new thinking mode (best effort-knowledge-know destiny). In Mencius' view of heaven and man, heaven and man exist relatively independently, but they are integrated with each other. The core of his Heaven-Man Relationship is "Virtue", and heaven is given the meaning of "Virtue". Mencius believes that "Virtue" is the highest state of life. "Virtue" is manifested as "sincerity", that is, the expression of the nature of heaven and human nature. Naturalness and truth are heavenly ways, and human pursuit of the truth of heavenly ways is humanity.

Xunzi's "view of heaven and human" has made greater progress than that of Confucius and Mencius. In Xunzi's view of heaven and man, the relationship between heaven and man should be "clearer than that of heaven and man". "Clearer" is not separation. It is the boundary and responsibility of heaven and man. Human activities should conform to the laws of nature, master the laws of nature, and actively transform nature. Xunzi's early materialist view of heaven and man had an important impact on the development of modern Heaven-Man Relationship and played an important role in the development of contemporary Confucian visual image design.

3. Confucian Aesthetic Embodiment under the "View of Heaven and Human"

In traditional Chinese culture, Confucianism has played an important role in the formation and development of visual cultural image. The Confucianists explained the relationship between "meaning" and image by "painting after simplicity" and "Wenzhi Binbin". "Painting after simplicity" originates from "Kao Gong Ji", which believes that customers should look at things, discard superficial phenomena, and see the essence of things. "Wenzhi Binbin" further shows that the phenomenon of things is as important as the essence. "Wen" is the external expression of visual image, and "Zhi" is the expression of Confucian ideas such as "benevolence". "Wen" and "Zhi" are opposite, unified, mutually influence and interdependent. In Confucian culture, "Union of Heaven and Man" is the highest state of visual image aesthetics. Human beings, society and nature coordinate and adapt to each other to achieve the beauty of nature, the beauty of neutrality, and benevolence the beauty of virtue.

3.1. Confucian aesthetics of "beauty of nature"

"Nature" is the foundation of Heaven-Man Relationship, and also the embodiment of Chinese social and political system, ideological and cultural traditions, and national psychology. In the Taoist worldview, heaven, earth, man and Tao are the four cores of the world. "Nature" is the state of nature, and heaven, earth and man coexist in harmony, and man and nature are interdependent. Combining Confucianism with the Taoist "view of heaven and human", Confucianism believes that everything in the world is the existence of nature. Heaven, earth, saints, ritual and music as the basis of "ceremony" are the foundation of the world, and where heaven and man are all "natural." Nature is endowed with human emotions, and "beauty of nature" gives objects aesthetic value and character, which reflects the Confucian world outlook and life outlook.

3.2. Confucian aesthetics of "beauty of neutrality"

Confucius believed that "the person who is in the middle of the world also has the greatness of the world; the person who is in the middle of the world is also the master of the world. To the neutrality, the status of the world is crippled, and all things are educated" ("ZhongYong.LiJi"). "Medium" means the mean, impartiality, and "harmony" means coordination. "Harmony" reflects the Chinese people's outlook on the universe, world, country, and values, and reflects the

harmonious relationship between heaven and human. In the aesthetic aspect of Confucian visual imagination, "the beauty of neutrality" is mainly reflected in the harmony of man, the harmony of man and society, and the harmony of man and nature.

3.2.1. Human harmony

"Neutralization" refers to a person's impartial temperament and psychological state, which is the highest state of human spiritual development. For individuals, "neutralization" is manifested as the moderation of emotions. Man's harmony is reflected in his correct view of the nature and meaning of things. Human harmony lies in human cultivation. The improvement of human cultivation must first cultivate oneself. The core of self-cultivation is moral cultivation. Confucianism, "If the simplicity exceeds the decoration, it will look rough, if the decoration exceeds the simplicity, it will appear vain, and only if the simplicity and the decoration are moderately mixed, can it be regarded as a gentleman." put forward higher requirements for human harmony. As an individual, we must have social and cultural accumulation, improve education, and maintain our nature. "Neutralization" embodies the aesthetic standards of Confucian culture for people and their essence.

3.2.2. Harmony between man and society

As the basic individuals in society, individuals and individuals, individuals and collectives, individuals and countries will inevitably have corresponding relationships. Among the many relationships in human society, the relationship between people is the basis of all relationships. As one of the standards of Confucian cultural spirit, "neutralization" reflects the Confucian understanding of "li". Li is a code of conduct that is formed in social life due to moral concepts and customs. "Neutralization" rises to the harmony of personality and spirit in the relationship between people, which is reflected in the harmony of the relationship between people and society.

3.2.3. Harmony between Heaven and Man

The pre-Qin Confucian culture extended the focus on people to the focus on nature, and gradually developed a comprehensive ecological concept centering on the harmony between man and nature. In the process of getting along with all things, man is in a dominant position. Man must respect nature, and on the basis of a correct understanding of nature, conform to nature and follow the Confucian principle of "doing everything possible". The ultimate goal of Heaven-Man Relationship is the harmony between man and nature. This is also the Confucian pursuit of the highest spiritual realm of man and nature. And "neutralization" is the highest standard of "heaven and man."

3.3. Confucian aesthetics of "beauty of virtue"

In Confucian culture, the relationship between people is embodied as a harmonious thought centered on "benevolence" and standardized by filial piety, loyalty, kindness, and courtesy. "Benevolence" means benevolence in interpersonal communication, which is expressed as sympathy, love or help for others. To be a benevolent, you must not only have a loving heart, but also meet the requirements of "ethics" for individuals, have the power to appreciate heaven and earth, respect objective laws, and conform to nature. The visual image of Confucianism should be based on the theme of "heart of love", focus on the relationship between people, material and nature, and elaborate on the theme of harmonious and perfect relationship between the three to achieve the goal of shocking people.

4. The Confucian Aesthetic View of "Heaven-Man Relationship" in Modern Art Design

The visual image of Confucian culture is vast and diverse. After a long history of development, the visual image of Confucian culture has become an important component and symbol of traditional Chinese culture. The essence of traditional Confucianism, its core ideas of patriotism, etiquette and Shangxue have been newly inherited and developed. The visual image of Confucian culture has been continuously deduced and enriched. New Confucianism is widely used in modern

life. In the field of modern design, the combination of Confucian culture and modern design ideas has become one of its inheritance methods, and the aesthetic expression in the visual objects of Confucian culture has become the research theme of modern design.

4.1. The "natural beauty" of modern art design

"Nature" represents everything in the world in traditional Chinese culture, and has been given various meanings in contemporary art. "Nature" is not only the object of artistic design. It is as big as the universe and as small as dust. "Nature" means that in the process of art design, the principle of "following the trend" should be adopted to make the materials and forms of the design objects meet the needs of natural development as much as possible, meet human nature, and meet the philosophical speculative spirit required by the times.

In recent years, the philosophical ideas that embody the Confucian "nature view" have been widely used in the fields of visual design and environmental design. The reflection of the Confucian "nature" view has become its important design theme. Such as the reproduction of urban and natural landscapes, so that people feel the beauty of nature, reflects the principle of the harmonious existence of man and nature, and reflects the awe of nature. In the process of transforming the environment, how to realize the protection and development of the environment, how to realize the integration of architecture, landscape and the surrounding environment through environmental design, and how to transfer traditional culture in environmental design have become the subject of research.

4.2. The "beauty of neutrality" in modern art design

"Medium" and "harmony" are the embodiment of harmonious relationship between man, society and nature in Confucianism. "Medium" and "harmony" are one of the important aesthetic principles of Confucian visual image. On the one hand, it is reflected in the coordination of various elements, and on the other hand, it is expressed as "harmonious and different." This emphasizes that all elements must seek unity in change and seek change in unity.

The "Medium" and "harmony" ideas are widely used in various fields of art design. The elements are harmonious and changed through neutralization. The circle and square are isomorphic as beauty, which fits the concepts of "Medium" and "harmony". The completion is widely used in space layout and architectural decoration. In the construction of modern cities and towns, the realization of the harmonious coexistence of traditional architecture with the environment and culture with "Medium" and "harmony" is also one of the protection methods for the architectural cultural diversity in the process of urbanization.

4.3. The "beauty of virtue" in modern art design

In the course of thousands of years of development in China, the core of Confucianism-"benevolence" and "ethics" have been embodied as core values in different times. "Benevolence" not only has to love oneself, one's love, one's belongings, one's patriotism, but also means the pursuit of "humanization" and the physical and psychological care of people. "Ethics" advocates conforming to the objective laws of nature, society, and human beings. The expression of morality is the method to follow the expression of Confucian intentions and meanings. Morality and ideals are endowed with symbols of beauty and sacredness.

Chinese literati have actively participated in various art design activities such as calligraphy, painting, architecture, gardens, etc., and incorporated Confucian culture into it. During the construction process, the residential buildings in Tianshui, Gansu, paid great attention to the performance of "benevolence and ethics" in the aspects of architectural decoration, architectural form, floor layout, and spatial layout. Its architectural style, craftsmanship, materials and structure have all reached the peak of China's ancient environmental design, showing an elegant, simple, dignified and beautiful style. This is not only in harmony with traditional Chinese culture, but also a metaphor for the virtues that people should have. At present, the architectural design in the process of urbanization should aim at "benevolence" and "ethics" so that the architecture inherits its cultural connotation.

5. Conclusion

Culture is the combination of ideology and non-ideology. It is the inheritance and creation of material and spirit. Now, in the context of cultural diversity, the nationality of culture, the regionality of culture, the epochal nature of culture, and the individuality of culture have become the primary goals of cultural heritage and development. The inheritance of Confucian culture in contemporary art design is reflected in the inheritance of the neo-Confucian philosophy, the inheritance and innovation of the visual image of Confucian culture, and the inheritance of Confucian aesthetics. On the basis of identifying traditional Chinese culture, absorbing and integrating western culture has become an important development direction of contemporary Confucian culture in art design. The Confucian aesthetics under the "Heaven-Man Relationship" which regards nature as beauty, neutrality as beauty, and benevolence as beauty constitute the core and aesthetics of Chinese traditional culture.

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