

Research on Modern Tea Furniture based on Ming Style Furniture

Jing Zeng, Xueer Han

College of Forestry, Sichuan Agricultural University, Wenjiang 611130, China

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Abstract: Objective to study and rethink the Ming Dynasty furniture design concept and the Ming Dynasty people's ideological concept of tea culture and the furniture used in teatime. The method is based on document research, this thesis carries out studies aiming at tea furniture from Ming dynasty, Ming furniture creative thought, the study of the spiritual influence of Ming style furniture design and aesthetic concepts and modern tea culture phenomena. After comparing the Ming Dynasty tea-making and thoughts of modern tea culture, combined with Ming flavor doctrine of the Ming Dynasty, the only way to provide modern design of tea furniture.

1. Creative force thought of Ming furniture

Ming-style furniture is known as the “peak of Chinese classical furniture”. Because of its elegant figures and solid structure, it is able to use Tenon and mortise structure, simple and generous, and has an important place in the history of Chinese furniture. Of course, this is also inseparable from the influence of culture at that time. The nature pursued by Taoism and the harmony advocated by Confucianism promoted the development of Ming style furniture. In terms of aesthetics, the quaint atmosphere and characteristics of Ming style furniture are not only the literati's induction of traditional aesthetics, but the brand new spirit of the times. It breeds between the traditional “old fashion” and “quietly elegance”. To form the Ming flavor art that is new design concept. In the scientific sense, the proportion of the line of Ming-style furniture visually gives a feeling of calmness but no repression, which is derived from the repeated study of the proportion of furniture in the Ming Dynasty. The pursuit of formal beauty in the Ming Dynasty made a great breakthrough in the sense of furniture style.

1.1 The embodiment of aesthetic thought

Taoism began in the Spring and Autumn and Warring States Period. It experienced the baptism and precipitation of time and has distinct national characteristics, which left a profound influence on Chinese culture. Taoism advocates nature, pursues Taoist nature, advocates nature and inaction, and coexists harmoniously with nature. Laozi said: “Tao supreme, the noble, and often natural life”, that beauty is in nature and beauty is in truth. The embodiment of Ming Dynasty furniture's natural thoughts is also inseparable from the choice of materials. The choice is to use natural materials, using the natural texture and color of wood material to reflect the “natural carving”. In the production process, the structure is dominated by Tenon and mortise structure, which is also the embodiment of the concept of yin and yang. Under the concavity and convexity, it is consistent with the view of the natural world. Ming style furniture incorporates many ideas in the culture at that time, and integrates it into the production process. Material, shape, decorative pattern.^[1]

1.2 Embodiments of scientific rules

The length, width and height design ratio of the Ming style case is close to the golden ratio of the chair. The ratio of the inner arc of the circular armrest to the diameter of the end arc is about 2:1. These exquisite proportion designs reflect the gradual pursuit of quality and Artificial design fundamental design ideals to form ergonomics. For example, the seats of all kinds of chairs of Ming furniture mostly adopt the same design standard, and the ratio of length to width is about 1:1.3. This precise proportion structure is closely related to modernity. The seats produced by the calculations are almost the same. And the design of the backrest in the Ming style home is completely in line

with the body structure of the human body, and the shape is unique and comfortable.^[2]

2. The figure of tea furniture in the Ming Dynasty and its role in tea

In the Ming Dynasty, tea painting was the carrier that best reflected the tea culture of the time. The tea art thoughts of the Ming Dynasty have two prominent characteristics. First, the philosophical thoughts deepen, and the idea is that nature fits, tea and landscapes, heaven and earth, and the universe blend; second, the folk custom drink continues to develop, and the tea people's friendship and harmony deeply influence the people of all walks of life. . For example, Tang Bohu's "Tea Pie Chart" is like a close-up lens painting. In the painting, an esoteric sits firmly in the wilderness, under the pine tree, with a teacup by his side, while listening to the piano and playing the piano while enjoying tea. The piano girl is sitting in an elegant position and plays the piano into the music. The tea boy makes tea after the stone. In this painting, the figure of the character is large, and the expression of the character is visible. From this, it clearly reflects the natural idea of tea art and the main idea of tea lovers. It can be seen that the two main points of the Ming Dynasty's thoughts (whether tea or furniture) are "people" and "natural".

There are many special furniture in the Ming style furniture, such as the table, the table, the chess table, the table and even the wine table, as well as a large number of paintings, painting tables and desks related to painting and calligraphy, but no furniture named after "tea". But there is a space dedicated to drinking tea, tea or tea. It can be seen that the status of furniture in the tea service of the Ming Dynasty is not high. Although the literati of the Ming Dynasty dedicated space for tea, there is no special tea furniture. This confirms the popularity of tea drinking in the Ming Dynasty from one side. A thing that can happen on a desk, on a painting, or even on a wine table at any time, of course, is a result of the convenience of the popular tea making method of the Ming Dynasty. Whether in the description of tea in the Tang and Song Dynasties or in the paintings of the Ming Dynasty, both indoors and outdoors have a commonality, that is, preparing tea and drinking tea is done by different people in different regions or spaces. The servants go through the more complicated tea-making procedures in the tea-making area or space, and then send the brewed tea to the table in the area where the owner is located for the owner and the guests to drink. This will not put more demands on the functionality and specialization of these tables, and the daily table will be enough. This may also be a reason for the lack of specialized tea furniture in Ming furniture^[3].

The "tea" furniture combination in the tea pots, tea rooms and general living spaces in the Ming Dynasty has no fixed configuration and appears to be casual. In the Ming Dynasty, tea was prepared by a child servant in another space. This can be seen as a concrete manifestation of the leisurely lifestyle of the Ming dynasty. It is a separate separation between "work" and "labor." A trivial lifestyle that is managed by others.

3. Research on Ming Dynasty Tea Furniture from Modern Perspective

Different from the Ming Dynasty, modern people make tea and sit and no one is waiting for them. Usually, the owners make tea for tea, while in the Ming Dynasty, the children's servants use tea or stand in the side, so the table The height of the case needs to be designed according to the sitting posture of the human body. The design and production of the seat of the Ming Dynasty is more important than the comfort. In the Ming Dynasty, the vehicle did not have the function of guiding water, but the function of replacing the remaining waste water into tea samovar or water sap; the Ming furniture was waxed with hardwood or decorated with firewood lacquer, and the tea making process In the case of wiping the table surface with a square towel, the problem of waterproof performance of the material can be basically solved.

In the Ming Dynasty seat group used for tea, the space comfort of the couch and the circle chair in the Ming Dynasty seat was poor. The couch has the largest volume and takes up the most space.^[4] It is equipped with a table and a case, which is more suitable for the tea activities sitting on it and sitting on it. The exaggerated language of the large circle armrests of the circle chair and the gas phase of the king are not suitable for the atmosphere of tea activities. [4] The armchairs, armchairs,

stools and piers in the Ming Dynasty seat are more suitable for such tea activities because of their moderate volume and more balanced functions. In addition, since the sitting surface of the pier is as large as the area of the ground, the center of gravity is unstable and easy to dump, which is also a problem that needs attention and improvement.

In summary, most of the furniture in Ming style furniture can be applied to tea activities, but it can also be used for other purposes. The main reason for this non-speciality is that the tea and tea programs are in space and furniture. The use of the upper phase separation is carried out by different people, which makes the demand for specialization and segmentation of the bearing and seat functions not strong. The specificity of the furniture is conducive to respond to more specific needs, such as the need for water and water in the contract. However, the speciality of furniture will bring about the problem of the relative scope of its use. Therefore, for the integration, specialization and segmentation of Ming furniture functions, it is mainly for the seat and teamakers, which are closely related to tea, which can be a entry point of tea furniture design based on Ming furniture.

4. Design and rethink

The tea culture thoughts of the Ming Dynasty are different in modern times. The tea art thoughts of the Ming Dynasty have two prominent characteristics: one is to advocate the fit of nature, and the other is to love the tea people. Modern tea culture reflects the most obvious area - Guangzhou has a long history of tea culture. Before the Qing Dynasty, the important expressions of the literati's leisure life in the upper-class society of drinking tea reached the middle and late Qing Dynasty. With the development of Guangzhou's commerce, the differentiation process of all levels of the city accelerated, and the process of a large number of agricultural populations shifting to the city and moving. The new social groups need a stage for social interaction, and there are also some new ways of entertainment and leisure in addition to labor. Teahouses, tea houses and tea houses play a social intermediary role. The primary tea house serves as a place for tea and rest for the general working people, and the environmental facilities are very simple. Later, because of the general welcome of the lower classes, a series of professional tea shops similar to the "Two Li Pavilions" were opened. Later, the tea rankings were higher and developed into the current tea houses. The early tea culture in Guangzhou is not only a habit but also a habit. It is a reflection of Chinese culture and refined life. Compared with the previous grand ideas, modern tea art seems to have a smaller scope, paying more attention to personal and physical self-cultivation and spiritual relaxation. For modern people, the process of making tea is also a process of self-cultivation. People choose to study tea art because of the desire to understand tea culture, practice dignified manners, escape the hustle and bustle of life, and as a ritual, and the Ming Dynasty People use tea art as a kind of communication between literati and literati. Tea is an object that runs through Chinese cultural thoughts and is a unique culture in China. However, the habit of drinking tea has gradually declined since the 90s, and the art of tea art has become more and more important.

According to the above analysis of tea art, the focus of designing tea furniture can be focused on relaxing people's body and mind and ritual feelings, but this ritual feeling is not necessarily a complicated step on the steps, but the tea set can be divided into different areas, or It is a requirement for the quality of tea furniture or tea sets. For relaxation, tea viewing must be the way most people love, leaving a separate space for tea drinking, with some relaxing green plants or potted plants. Since you have to relax and you can't have too many complicated movements, you will be exhausted before drinking tea. Therefore, you need to pay attention to the design: put the steps of drinking tea on a line, the servants of the tea in the Ming Dynasty. It is necessary to go through a more complicated tea brewing procedure involving a variety of utensils in the tea preparation area or space, and the habit of modern people is inevitably not the case. Everything is simple and modern is the aesthetic concept of modern people. The following is based on modern aesthetic concepts. The tide of informatization and globalization in contemporary society has affected all aspects of social life. The concept of modern trial is mainly reflected in the following aspects:

4.1 Abstract Style based on performance

On the one hand, it is determined by modern technology. Intensive large-scale production determines that products must be easy to produce, but not excessive and excessively carved. Therefore, products must be based on concise and Abstract,geometric shapes. On the other hand, it is derived from people's consciousness and concept, that is, the generality and conceptual aesthetic characteristics of people formed by modern society. Abstractionism spiritually means that it is necessary to extract important tea making procedures from the tea of the Ming Dynasty, analyze, reason, separate, select, summarize, and extract the essence for reconstruction.

4.2 Simplicity

Conciseness is mainly the smoothness of the lines, the bright colors, and the simplicity and clarity of the decoration. Simplicity is reflected in the design, which is the unity of the form and content of the product or design, that is, the combination of function and aesthetics. In the traditional design concept, the aesthetic form and the actual use function of the product are out of touch. The product first considers the practical function and then decorates it. This makes the product and aesthetics irrelevant, of course, does not cause people's beauty. From the beginning of the pre-Qin period, people began to slowly add elements of decoration. Before that, everything was based on practicality, but from then on, aesthetics entered the world of people, joined the cheerful pictures of song and dance, attached importance to the beauty of plants, and animals. The decorative nature was later carved on the shape of the furniture. Until the Ming Dynasty, the aesthetic consciousness of the Ming Dynasty was very close to modernity. To be less beautiful is our common principle, but the furniture of the Ming Dynasty lacked a certain sense of design. Modern pursuit of individuality.

Therefore, for the design of tea furniture, the furniture of the Ming Dynasty cannot be copied. The color of Ming style furniture is basically a piece of wood. It is famous for its fine texture and simple shape, but the Ming style furniture is not compared with the modern design with soft bag. It is suitable for modern people's life and is too hard, so it needs to be designed in combination with human sense.

4.3 Personalization

After breaking through the traditional imitation and performance, art theory emphasizes the self-expression of art and emphasizes the special understanding of the world and life of the artist as an individual. Therefore, it pays great attention to individuality in artistic creation. The performance of the feature.

5. Design and innovation

Original brand “Material creation” Founder & creative designer - Kong Wu designed a set of tea furniture group, he uses Confucian benevolent theory to take [The world returns to benevolence] as the core, with [Harmony but not sameness] as the principle. It is mainly manifested in the concept of harmony between the body and the mind, the harmonious view of the group and the harmony of the universe. I have done a set of traditional cultural concepts that follow [Harmony], and draw on the form of the [enclosed] element of Hakka House. It is easier for people who wish to drink tea through this form to follow the harmonious and humble way of doing things. Communication between people. He said that “the new Chinese-style in the past two years, that is, the oriental style is more popular in the interior design style, including architecture, and the product development we have done is combined with a trend of consideration, analyzing the domestic market in recent years. The project needs for style, to locate our next style. The new Chinese-style we are talking about may not be the same as that said on the market. At present, the new Chinese-style is now a flood of sayings. The improvement of Ming and Qing furniture is also called the new Chinese-style. Those who are sold in the big stores are also called that. What we are doing now is to avoid such a qualitative, but to integrate some elements of the East, but the whole form is mainly based on

simplicity and modernity. The product is a combination of charm, not just symbols, but more from ideas. Come up to reflect the beauty and connotation of the East. “

Kong Wu, who advocates oriental aesthetics, clearly knows that Chinese furniture design needs to be innovative in terms of styling, but also must be forward-looking. It cannot be completely guided by the concept of consumers, otherwise it is difficult to break through. To this end, he has made many attempts in design. In addition to traditional wood, the materials often combine metal, glass, stone, marble, fabric, etc. In terms of style, in addition to maintaining a consistent Ming style overall, carefully Research often finds neoclassical, Nordic tonality. He stressed the need to speak for the original strength of Chinese home. He believes that the core of Oriental aesthetics is “Integration of man and nature”, that is, the process of design is to strive to achieve the process of integration with nature. No matter how advanced technology is developed, the ultimate person is inseparable from nature. Another layer of understanding is that it conforms to the human sense of design. Kong Wu's design philosophy emphasizes not to completely design according to the concept of consumers, which means to let consumers see your design and change their own concept. “There is also such a design.” It should be guided by the designer's design. People's aesthetic concept, blindly catering to consumers, will only stop. “Lingering charm”, “Ideas” and “Connotation” are his design priorities, not only the addition of oriental elements, but also the ability to reflect the inner meaning.

6. Conclusion

The embodiment of natural creation in Ming style furniture guides us to a clear road to the design of tea furniture, reminding us of the “harmonious” design, harmony with people and harmony with the environment. Today, with the rapid development of technology, “Master skills” has lost our spirit and spirit, and we want to make our design become our own style and become more recognizable. We must not only master core technology, but also to be based on local culture, the essence of Chinese culture is embodied in the design. According to the aesthetic consciousness of modern people, it is in line with the natural design, through the research and development of new technology, the combination of technology and design.

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