

The Aesthetic Value of Nordic Furniture Design from the Perspective of Tao Following Nature

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Abstract—Nordic furniture design is concise and natural, emphasizing humanity and the beauty of harmony between man and nature. This is similar to the Taoist natural thought in Taoism. Based on the full understanding of Taoist culture, understand the new design methods adapted to modern development under the trend of international design trends, and combine the excellent cases of Nordic furniture design to summarize the aesthetic art of Nordic furniture design that is compatible with the Taoist nature. Value provides a new reference and reference for China's furniture design, which has certain guiding significance and practicality.

Keywords—*Tao Following Nature; Nordic; furniture design*

I. INTRODUCTION

Art originates from life, and furniture art is closely related to people. The naturalness and comfort of furniture has become a hot issue of concern. The development of furniture design reflects the requirements of residents to improve the quality and quality of their home life. A harmonious and beautiful daily life environment, Furniture, accompanied by people's lives at all times, if the furniture in the home can be as friendly as a friend, with natural lines, harmonious proportions, and clean shapes, then people have a sense of belonging, can enjoy and rest better, let the furniture an objective substance becomes a spiritual

sustenance. Nordic furniture design is famous for its natural and humanized nature, and it is compatible with the natural law of Taoist. This paper combines the concept of Taoist and the design of Nordic furniture design, learns the concept, combines the excellent culture of the country with nature, and infiltrates into Going to the design of furniture in our country.

II. NORDIC FURNITURE DESIGN

When Nordic furniture first met the world at the 1900 Paris Expo, it caused a sensation in the design world with its highly modern and humanistic exhibits. The uniqueness of Nordic furniture design is mainly reflected in the concept of designing for the daily life of the public, the idea of democratic design, the belief of humanistic functionalism, and the attitude of inheriting and carrying forward the outstanding national craft traditions in the face of external influences [1]. All of this will give rich and profound enlightenment to the development of contemporary Chinese furniture design.

Since ancient times, Scandinavians have advocated nature. They believe that nature has spirituality, and that human beings are connected with nature. They think that people are the product of the environment, which is very different from the anthropocentrism of other European

countries [2]. This concept of harmony between man and nature has a profound influence on Nordic furniture design.

Therefore, in the process of developing modern furniture design, Nordic designers combine technical factors with natural and human factors, and adopt an eclectic attitude. They are good at designing natural and technical. The design factors of humanities are combined. Incorporating natural serenity and beauty, technological advancement and humanistic care into the design of furniture, we create modern Nordic furniture that is natural and warm, comfortable and beautiful [3]. In the modern society where the pace of life is getting faster and faster, according to people's needs, furniture design is more and more simple and practical, and the simplicity of Nordic furniture is sought after by people. Nowadays, all kinds of complicated products are full of furniture design circles. The pursuit of gorgeous products cannot really touch people's hearts. Modern people are fascinated by all kinds of strange things every day. This prosperity is not in the eyes of bloggers. Nordic furniture has a simple shape, bright colors, and a sense of overall obedience, which gives a relaxed and comfortable feeling for busy people.

III. TAOIST CULTURE — TAO FOLLOWING NATURE

Taoism sprouted in the Xuanyuan Yellow Emperor. Because of the low level of science and technology and productivity at that time, people's attitude towards nature was more awe and worship. Taoism takes Taoist theory as the main source of thought, and absorbs ancient Chinese witchcraft and fairy tales to form a unique ideology [4]. In the Tao Te Ching, Lao Tzu proposed "For I am abstracted from the world, the world from nature, nature from the way, and the way from what is beneath abstraction." [5]. Taoism has always advocated advocating nature, living in harmony with nature, and having a strong naturalistic color. It was reflected in the "hidden" world view of the Wei and Jin Dynasties. The hermit settled in the mountains and forests, away from the dust, and truly understood the nature. Road. Zhuangzi inherited and carried forward the thoughts of Laozi, and regarded "Tao" as the origin of all things in the universe, and all things are interconnected and naturally evolved in the heavens and the earth. Zhuangzi advocates "the unity of nature and man" and integrates his own handsome outlook on life into the whole universe.

In Taoist aesthetics theory, beauty is nature, nothingness, and plainness is the foundation of beauty. As Peng Jixiang said, "Tao" guarantees the spirituality of Chinese traditional art [6]. Therefore, studying the design of furniture under the natural law is also a continuation of Chinese traditional art. Man is an integral part of nature. Furniture is not just a thing. It should be able to express the human spirit through the Tao. Fan Minghua believes that "in aesthetics, the main meaning of 'Tao' has three layers, namely, the basis of the existence of art, the law of artistic creation and the aesthetic realm of art" [7]. The three meanings of "Tao" are also specifically manifested in the "Tao Following Nature". In the design of furniture, its existence is based on nature, it is natural and independent, and everything is flowing. "Tao" moves with

the natural movement of everything. In the design of furniture, the law of creation should also change according to natural changes. From the natural law of Taoism, improve the aesthetic realm of furniture. The "nothing" in Taoism's nature is not absolute, but it keeps the void, so that it can be good at all things. This article incorporates Nordic furniture design and absorbs it naturally. The furniture designer "Chen Huai Guan Dao" can fully grasp the image, and then create images and achieve good works.

IV. THE FIT OF THE CONCEPT: TAO FOLLOWING NATURE AND NORDIC FURNITURE DESIGN

Busy and tangled work makes people irritated and upset. Returning to nature, enjoying the nature, comfort, comfort and tranquility, becoming the greatest yearning for people in the city, I hope that the home is full of harmony between man and nature. People use objects with natural design to express their true side, have their own strong self-seeking, and have a desire for nature, fashion, and unique style.

A. *Advocating Nature*

Nordic furniture design, based on the full understanding of nature, creates a design concept and design method that harmoniously associates people with nature, so that furniture has a very rich connotation, just like the complexity of "natural" itself [8]. The simple shape and bright colors of the furniture bring people comfort and relaxation. The Taoist concept of nature is the unification of nature and purpose. The design draws the best to show the texture of the material itself. The craft pursues the balance between nature and craftsmanship, and the aesthetic pursuit of simplicity and naturalness. In the design thinking, Taoism naturally emphasizes the situation and emphasizes the needs of people. It generally covers both practical and aesthetic aspects. It is reflected in the design of furniture. It is not to be chaotic. It is necessary to form a relationship of flow, integration, freedom and change in furniture design. Do not separate it from the surrounding environment, people, and things, and exist in isolation; it must be closely related to the formation of people, things, and the environment and the harmonious state of integration.

B. *People-oriented*

The connection between creation and Taoism makes the furniture design activities have their own spirituality. The "Tao Following Nature" is to communicate the nature of man and heaven. Artists and designers should combine their inner natural feelings and take nature as a teacher to make good natural creations. In the shape of any design, the shape of the natural shape can be found. With the rapid development of human society, any design needs to be combined with nature at a deep level. Naturally, it has never left the design of human beings. Otherwise it will be like a creature. The same was eliminated in evolution and repeated trials. The natural form is unique and has the rationality of its existence. Nature has different expressions of its ideas and methods at different stages of furniture design. Today's furniture design conforms to the psychology and needs of modern people who are eager to return to nature, return to nature, and enjoy simple and

fresh life, prompting human beings to follow the laws of nature. The development of itself is on the basis of maintaining the ecological environment [9]. The simplicity and advocacy of nature are affecting the ideas and concepts of designers and forming a new design trend. Therefore, learning Nordic furniture advocates the natural idea, and the natural cultural concept of the Taoist method makes the furniture design have the characteristics of local culture. While creating new furniture, it also serves the needs of people and pursues nature to maintain a sustainable environment.

V. CASE ANALYSIS: ANALYSIS OF NORDIC FURNITURE DESIGN FROM THE PERSPECTIVE OF TAO FOLLOWING NATURE

A. Hans Wagner — Circle Chair, Wishbone Chair

Hans Wagner's circle chair design was designed in 1949, the chair is round and smooth, the shape is elegant and natural, the American "Interior Design" magazine evaluated it as "the most beautiful chair in the world" (See "Fig. 1") [10].

From the natural point of view of the Tao, the round chair uses natural wood to bring people a simple and close feeling. The craftsmanship has been combined with the enamel structure that has been passed down from ancient China. The handrails are only made up of several pieces of solid wood. It saves wood, reflects sustainability, and retains the original natural qualities of wood more completely than the traditional curved wood technology of the West.

The surface of the wood is not tinted with modern paint, retaining the natural pattern, texture and texture of the wood, and is convenient for later maintenance. This is also the pursuit of environmental protection and ecological humanity.

The reason why the circle chair adopts the structural features of the curve is mainly based on the dynamic and static changes of the body shape and the comfort level of the person in the seat. The application of engineering in the human body is the scientific embodiment of the humanized design in the furniture design. It is also the "purpose" of the people in Taoism, that is, the needs of people.



Fig. 1. Circle Chair.

The wishbone chair is the best-selling chair in Wagner's design. It not only appears in the home environment, but is also often seen in other indoor environments such as restaurants, offices, cafes, etc. The wishbone chair has an obvious Chinese style. The characteristics of the circle chair retain the most basic structure of the ring chair, removing all the engraving decoration, and the simple and smooth structure highlights its functional features and structural features. Because of its special design of the y-shaped back plate, it is also called the y-shaped chair (See "Fig. 2"). The y-shaped back plate supports the body behind the person, which is ergonomic and enhances the comfort of use. The hind legs are directly connected to the arc-shaped brain and bend forward, cleverly playing in the chair. The role of "linking sticks" and handrails can always make the user sit more leisurely. The inspiration is inspired by the Chinese Ming style chair, which is also the inheritance and continuation of the traditional symbols of traditional Chinese furniture. His design also inherits develop some more elaborate and local characteristics, make good use of Danish traditional elements, and sublimate and promote them to the extreme. Combine the local Nordic style with foreign culture to form a classic in the history of furniture.



Fig. 2. Y-Chair.

Wagner said: "Wood is a living material, and you need to personally feel their growth in order to use it in the most accurate way. Wood provides more possibilities than other materials cannot achieve. But each choice must ensure that the structure is strong and the finished product lasts forever. "A good chair must be durable for 50 years." He believes that the human body will never be stationary and will not be safe. These are consistent with the Tao Following Nature. The embodiment of furniture design to nature is that the Nordic furniture masters see the wood itself as important. The furniture can try to exert the naturalness of the wood; put the comfort in the first place. A good chair should be able to allow people to freely adjust their posture on it and keep the blood flowing for a long time. This connection with the human body is also a natural understanding of the human being.

B. Carl·Hansen & Søn

Founded in 1908, Carl Hansen & Søn is a well-known high-end furniture brand in Denmark. The overall style is simple and simple, and it is also a natural manifestation of Dafa. In 1949, the studio began working with the architect Hans J. Wegner and began to try to design some series of furniture products. The work similar to the wishbone chair gradually became a classic (See "Fig. 3"), the arc of the natural shape of the handrail. The natural expression of wood color and the comfortable inclination are based on natural design rules. The design also combines traditional craftsmanship with cutting-edge technology, trying to maintain the original appearance of the material and giving it its soul. Every piece of furniture is both static and dynamic. Its existence is more like a part of nature (See "Fig. 4"). The shape of the chair is very dynamic, pursuing dynamic and beautiful lines from nature, showing a comfortable natural feeling in the shape, making people feel more intimate and have the urge to use. Such furniture is by no means a singularity. It serves people and makes family life more comfortable, interesting, and pleasing to the eye.



Fig. 3. Carl Hansen & Søn's chair.



Fig. 4. Carl Hansen & Søn's chair.

C. Natural Growth Chair

The growth process of most plants is generally seed-germinated rooting — emergence growth-growth-results, stems and leaves continue to fight for the sun, and the roots continue to go deep into the process of taking nutrients, the inspiration of Ray chair comes from this (See "Fig. 5"). The overall structure of the Ray chair is based on plants. Unlike the common four legs, its five feet are like a downwardly extending root system. In terms of quantity, it is also a better interpretation of the root system and firmly supports the seat

surface. The steel pipe with perfect curves naturally forms elegant armrests and chair backs on the chair surface, like the delicate branches of plants that absorb sunlight. Contrary to the dark foundation buried deep in the roots, the five feet of the ray chair also resemble five beams of light from the same source, illuminating the plant to thrive. The Ray chair that doesn't use natural wood is closer to nature because of its natural shape. The green color similar to the plant also reflects the natural feeling of the chair itself. Its light and plant inspiration are designed in the Ray chair.



Fig. 5. Ray chair.

The Ronan and Erwan Bouroullec brothers designed a Vegetal Chair for Vitra, which took four years to "grow". Their goal is to create a chair that looks like natural vegetation with the necessary strength, stability and comfort (See "Fig. 6"). The flat veins are interwoven into irregular circular seats. The seemingly intricate veins have their natural growth rules and extend to the legs. They look like a leaf from the back, through continuous research on injection molding technology and the use of amide fiber finally makes this all-plastic plant chair fall to the ground. There is also no plant chair with natural materials, but the design concept and the concept perfectly reflect the natural feeling.



Fig. 6. All-plastic plant chair.

VI. AESTHETIC VALUE

The design of furniture should be based on the premise of nature, modernity and human touch. The aesthetic value is

the aesthetic thought with the beauty of nature as the core content.

A. Heaven Is Natural

Lao Tzu believes that the Tao is nature, and the sky is nature. It is the true nature of all things in the world. Lao Tzu regards Tao as the starting point and final destination of his aesthetics, and endows profound and rich aesthetic connotations. Laozi's artistic view [11]. The beauty of "Tao" is blended into the natural life of lush mountains, rushing rivers, beautiful flowers, and the subtle natural "Tao", which always shows the beauty itself. The extraction of furniture design shape comes from all things in the world, and goes to people. The beauty of form is natural and there is a "Tao".

B. Simple Nature

Laozi's "nature" is also called "Pak". "Nature" is natural, self-contained, that is, unmodified, pure nature of nature, and "nature" reflects the aesthetics of Laozi's art view from various aspects. Judgment, concept, cognition, taste and manner, etc., Laozi regards simplicity as beauty. In his view, beauty as a free form of affirmation should also be natural and simple, because simplicity is natural. The highest life, Nordic furniture design is also the pursuit of natural carving in the use of materials, without the extra decoration of excess paint, the pure nature of wood is beautiful.

C. Nature Is Inaction

Laozi thinks that "natural" is natural. Therefore, the essence of "being" is the "inaction", and the essence of "the nature of Taoism" is to unify the organic and philosophical thoughts of Laozi. Nature is incapable of becoming the supreme law of the existence, survival and development of human society and the universe. It is used in furniture design. This kind of innocent and natural expression makes the furniture and the user's subject and object blend naturally. The meaning of philosophical methodology, art creation has its own laws that cannot be disobeyed.

VII. REFERENCE SIGNIFICANCE

The natural design concept of integrating the method into the furniture needs to be implemented in the design plan. This concept of thinking is combined with the furniture design to create natural and fresh furniture. Therefore, the Nordic furniture style design content is mainly related to the natural and furniture and the use of materials, coupled with the color of the mix, so that the design content is more specific and complete, creating a Nordic style furniture design with a natural flavor. The main contents are as follows:

A. Design Connotation

Following the people-oriented design concept, it shows a kind of humanistic care, which is the organic design of perfect harmony between man and furniture, man and nature. It contains a comprehensive reflection of human nature's living environment, national traditional culture, humanistic characteristics, times' scientific and technological level,

ethics, and individual characteristics. The practicality, structural rigor, humility and simplicity of good furniture design should meet the standards, so that it can be naturally integrated into almost any environment, such as in the home environment, throwing away the cold wall, the metal with strong metal Equipment, lifeless bottles and cans, plus natural and light furniture products, life experience is very different. Nordic furniture design is good at absorbing the traditional style of the nation, so the design of the grounding gas is easy to be loved by the Chinese people. The furniture design of our country should create the colorful modern Chinese furniture with its own national characteristics according to its own cultural main line.

B. Appearance Design

The furniture retains the traditional handicrafts and traditional materials used in the design, combined with the warmer industrial approach, using "organic design." Learn the design proposition in Nordic furniture: combine the Bauhaus modern design with traditional craftsmanship. It has created the characteristics of furniture that is traditional and not conservative, and has a sense of the times and is not unassuming. The furniture is simple and practical, modest and simple, elegant in style, and pays attention to the relationship with the surrounding environment, fully reflecting nature.

While using mechanical processing in modern furniture, some furniture is also partially processed by hand, which is one of the reasons why Nordic furniture is exquisitely processed and difficult to imitate [12]. China's handicrafts have a long history and exquisite craftsmanship, which requires inheritance and development, rather than being replaced by machinery. Artificially, it is not easy to make people's labor results always the most valuable part of the participation in crafts. Under the furniture, the shape of the furniture is more colorful and more humane, and it is also a different embodiment of natural elements.

C. Color Design

Excellent furniture design can moderately increase people's time in family interaction. It is a more thorough understanding of the concept of home and a more home-oriented atmosphere. Most of the colors are light wood or white. This monochrome furniture will give people a durable and durable look. Reflecting more light will bring warmth to the cold night. The solid color of nature is also the color language of furniture. However, the use of solid color does not mean monotony. In the soft decoration of furniture, it does not mix too many colors at once, but it pays great attention to the effect of color. The natural color of the wood is the theme color in the furniture. It can be equipped with other materials of dark or light color to create a beautiful visual sense, which highlights the wood color in nature. The contrast of different wood colors can make the natural level more abundant.

D. Material Design

The value of wood: warm, sincere, with a texture of life. The designer has a special liking for wood and a rich

interpretation of the wood language. He believes that each wood has its own soul, flow its own texture, low-key shining with simple color, conveying their emotional language "natural" In the furniture: wood texture is directly used, without or slightly modified, to give users a natural vision, but also enjoy the natural texture in the sense of touch. Wood is given a new mission and a new life in modern furniture design. Furniture design should be based on the trend that new materials are used in large quantities, so that their combination with natural materials comes from nature.

E. Function Design

With simplicity and attention to the functionality of the product, it pays attention to the healthy comfort brought by ergonomics, and uses the human curve as a design source to reflect the natural nature of the person. Combine modern furniture with traditional elements and local materials [13], combined with process technology, and integrate functionality and aesthetics.

VIII. FUTURE PROSPECTS

In modern society, Chinese and Western cultures are constantly blending, and design is constantly evolving. The design styles of furniture in various countries are also constantly emerging. Different design styles reflect different national cultures. Therefore, design plays a very important role in the dissemination and development of national culture. It is especially important to inherit Chinese traditional culture. Designers should deeply reflect their cultural self-confidence in design and pay attention to cultural protection and cultural output. This paper introduces Chinese Taoist culture into furniture design, learns the formation and development of Nordic furniture design style, analyzes the case, has certain reference significance to the development direction of Chinese furniture design, and perfectly integrates characteristic culture and furniture design to form its own style.

IX. CONCLUSION

Today China has become the world's largest furniture manufacturing and exporting country, and furniture design will face greater opportunities and challenges in the wave of international design. Domestic furniture design draws on local excellent culture while drawing on foreign excellent design ideas. Taoist culture thinks that Chinese furniture design can be closer to nature. Design is more suitable for people's needs, and reflects more Chinese cultural connotations. Combine the natural method of the Tao, fully understand the nature and the design concept of Nordic furniture, explore the rich artistic value of the aesthetics, and find a match with contemporary furniture design.

In general, Daofa natural and Nordic furniture designs are both natural and people-oriented. Designers must learn from the wisdom of their predecessors based on a thorough understanding of the "human-material-nature" relationship. The combination of design and nature, and reflecting humanistic care, the aesthetic and spiritual feelings of Taoist

culture reflected in the design, make China's furniture design have its own unique design.

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