

Research on the Integration of Chu Culture and Interior Design Teaching Concepts of Non-material Cultural Heritage

Hongxing Yi
City College of WUST
Wuhan, China
452809105@qq.com

Abstract—China is the intangible cultural heritage of most countries in the world. Thousands of years of traditional culture have left a rich treasure trove of art. From the perspective of intangible cultural heritage of study in modern interior environment art design teaching, how to make full use of the Chu cultural heritage of our country, realize the innovation of the indoor environment art design.

Keywords—Chu Culture, Interior design, Non-material Cultural Heritage, Integration

I. INTRODUCTION

There are two kinds of cultural phenomena. One is the "materialization" phenomenon, namely the cultural aspects of a variety of material products. The other is "people" phenomenon, namely the human spirit and its products. In fact, the first is the phenomenon of "humanization" phenomenon. The material product is created. It is the object of human power. Who created the culture, culture is created. The interaction between people and culture and the symbiotic relationship between understanding and grasp, is a very important modern perspective of cultural value.

Intangible cultural heritage refers to various non physical existence is closely related to people's life, a generation of traditional cultural expressions. Intangible cultural heritage is a living cultural heritage of people-oriented. It emphasizes the human core skills, experience and spirit. Its characteristic is the rheology. It is prominent the attribute of material. It is more emphasis on material form but does not depend on the quality of the existence of the intangible cultural heritage. The biggest feature is not from national special life mode of production, is the national character, national aesthetic habit of "live" show. It relies on the existence, from the people themselves to voice, image and performance skills, and mouth generation as cultural chain and continuity, is the most vulnerable part of the traditional culture and living ".

II. CHU CULTURE

The Chu culture is an important part of the ancient culture of the Chinese nation. She is rooted in the Chinese culture, which belongs to the magnificent and colorful and unique style of southern culture. In the process of the development of Chu culture of continuous integration and the Central Plains culture and the barbarians cultural exchanges. It absorbs the essence of the culture of the Central Plains and many excellent barbarian culture, absorb the surrounding culture long, formed the unique cultural system. It is an important part of Chinese culture and dominant culture of numerous regions the main factors in the Warring States period. As an important part of the Chu culture of Chu art is unmatched at home and abroad. In China, Mr. Li Zehou famous aesthetic experts pointed out: "China's traditional aesthetics, mainly by Confucianism what constitutes", Taoism, Zen and Chu four schools. He gave a high evaluation and positioning of the Chu art. With the Chu culture of the East and South gradually, its influence extends to the South Most areas have a great impact on the culture of the Central Plains. The Chu art fine shape, elegant charm; rich colors, smooth lines; ethereal clear, clear move among force and soft; detached; elegant elegance, wind flow million; all with Chu romantic and elegant, rich in imagination of an identical nature.

The central issue of Chu philosophy is the relationship between heaven and man. Chu people's philosophical world outlook is an individual-oriented unity of heaven and man. Man's existence is an individual, and this individual is his "self". Man's individual is a natural being with supernatural desires. Man's natural existence is limited in space and time. Man has a supernatural desire to enter infinity in space and time. It is impossible for human flesh and blood to enter infinity. Man's mental state may enter infinity, that is, conscious oneness of the individual and the universe, that is, conscious oneness of heaven and man. The universe is infinite. If an individual is consciously integrated with the universe, he will be consciously infinite with it. Individual mental state can only coexist with flesh and blood, but it is still limited. But as long as one breath remains, one can consciously integrate nature and man into infinity. Once conscious of this unity, this sense of unity between man and nature is not only more real than the usual sense of objective reality, but also more profound, because it is more conscious. This spiritual state of harmony between man and nature can liberate man from all limitations (including time and space limitations) and release all individual energy. In Zhuangzi, the "perfect man", "divine man", "sage" and "real man" all consciously integrate nature and man into infinity. Therefore, the greatest characteristic of Chu architecture interior culture is also reflected in its "harmony between man and nature" architectural concept, which shows the "unity of nature and spirit". The "harmony between man and nature" discussed in this paper. The design concept is also based on this basic meaning as a starting point.

III. INTERIOR DESIGN TEACHING

A. Interior Design Teaching Concept

The interior design is based on the character of the building, the environment and the corresponding standards, the use of material and technical means and architectural design principle, to create a functional and reasonable, comfortable and beautiful, meet the people's material and spiritual needs of the indoor environment. The space environments have use value, but also satisfy the corresponding functional requirements. At the same time, also reflect the historical context, architectural style, atmosphere and other psychological factors. The purpose of interior design is to create an indoor environment that meets the needs of people's physical and spiritual life.

The teaching idea is to embody knowledge. At the same time, but also the people of teaching views and basic attitude and ideas. People are engaged in teaching activities and beliefs. Teaching philosophy has the theoretical level, operation level and subject level. The explicit expression of the teaching philosophy has a very important guiding significance to the teaching activity.

B. Problems in Interior Design Teaching

Today, with the rapid development of society, teaching has become student-centered and teacher-centered. To some extent, teachers are the groups that provide services for students, and they can not decide the students' thoughts and abilities. Therefore, the current problems of interior design teaching are mainly manifested in the following aspects: First, there is less connection between teaching theory and practice. Many teachers only treat theoretical teaching as a key content in their daily teaching work, failing to lead students to actively carry out practical work, so that many students have strong theory, but lack practical ability, and the feasibility of the design scheme does not meet the requirements. Second, teachers lack the consciousness of teaching innovation. The survey found that some teachers are not enthusiastic about the teaching of interior design, and they are also sketchy answers to students' questions, which do not conform to a teacher's proper working attitude. In teaching, it is shown as indoctrination teaching, which hinders the long-term development of students.

IV. CURRENT SITUATION OF INTERIOR DESIGN

Study on one of the most important link in the teaching of interior design is the design style. At present, due to the introduction of western modern design concept, many people prefer the European style. They think the Chinese style is old-fashioned, obscure, is the old people use style, which makes many people into a misunderstanding.

From a cultural point of view, we have such an ancient civilization, in the contemporary but very few of their own local civilizations breed out of the concept and form of indoor environment. We are in a "Chinese tasteless ridiculous" foreigners see the embarrassing situation. In order to change people's aesthetic ideas, carry forward the traditional culture of our country, as the state of Chu, Chu culture study, the development of the Chu culture, Chu culture deeply in people's daily life is our responsibility. As a designer of interior design teacher, has the duty to China traditional Chu culture spread out, has the responsibility to lead the students to understand the characteristics of Chinese traditional Chu culture in the daily classroom teaching, and use in the usual practice in the project.

Who is the most Chinese (including overseas Chinese) identity, the condensation of the Chinese traditional culture, and embody the national dignity and interests of the nation image, symbol or customs, can be regarded as "China traditional elements". Now we normally refer to the Chinese tradition of Chu culture elements, usually refers to the use of the some buildings, clothing, such as the image painting. In addition, Taoist inaction is Chinese Chu culture pay attention to distinguish other local culture, also belong to the traditional elements of Chinese category.

V. FUSION RESEARCH

A. Rich Imagination, Full of Passion

When the Chu national prosperity is full of mysteries, and other strange melody of music and dance art kingdom, it is the birthplace of art China romanticism. It is the rational spirit of pre Qin and Northern shrouded. Social consciousness increasingly secular, religious consciousness becomes indifferent, heavy personnel, familiar to teach and alienation of natural contrasts. The people of Chu are full of imagination and feelings singular in a mythical world of amusing God and others. All aspects of the witch culture penetration in the life, it can be said that if there is no source of Chu, Chu culture is no beginning, no art of Chu Lai. Compared with that in the Central Plains, Chu culture reserved the more primitive, naive Qi. The art of natural ecological environment give the wild South Chu people's imagination with infinite nourishment. Ze River, wild birds, lightning storms, and full of boundless vitality of the nebula natural image is Chu art fertile soil and growing conditions. The Chu people's romantic passion and imagination attached to a variety of instruments and art forms to be released.

The interior art design nowadays, is the need for such a strange Chu culture beyond imagination and passion. In this materialistic society, with the quickening pace of life, life pressure increases. People began to become decadent and impetuous. Interior designers can easily lose direction and extreme pursuit of design objective, ignoring the design itself the designer of

beauty and social responsibility. In real life, their foreign things showed a keen interest in the traditional culture and classical historical interest is not high. But they are not willing to play to their imagination. They were copied, wanton "reference", without the passion of creation and vitality. In the work of fast food is a strong sentiment and vulgar thought, some design works cater to people's psychological adventures, the work itself vulgar, shallow and ugly. Therefore, we in the interior design program and in the teaching, students should be guided in the design process, to have strong imagination, to keep the design state full of passion, to develop the regional characteristics of the Chu, the Chu cultural elements applied to the design of interior space.

B. Whatever the Reality, Riching in Content

The influence of Chu culture are deeply influenced by the Central Plains culture in Shang and Zhou dynasties, but after all provision in Jingshan, bilulanlv, low productivity of the production relations visible, it is only with a simple blood relationship based on the formation of Chu society naturally, compared to the original. Therefore, when the central Plains culture deeply influence rational spirit the Chu culture is still strong, to maintain and develop a beautiful bright ancient tradition. Han culture is the culture of Chu, Chu inseparable. Despite the political, economic, legal system, Han Qin system, Liu Han Dynasty basically inherited the Qin system, but in some aspects of ideology. Especially in the field of literature and art, the Chinese still maintain South Chu old haunt local character." although the Confucian classics in the Han Dynasty and the prevalence of "thick human relations, beauty education", "good and evil" is defined as the range from literature to painting The art field of practical utility functions, but it is the artistic characteristics of the Han Dynasty was not constrained by the narrow utilitarian creed of Confucianism. At present a large number of cultural relics unearthed from Chu, multi culture shape, rich content is dizzying. Be struck dumb unearthed in Hunan, Mawangdui Changsha Bohua, dragon nine, snakebird Feiming, supporting the top and the giant, devout. In Henan Luoyang Bu Chiaki tomb murals, the snake goddess, beautiful and PigHead demons, and eat them, Frankenstein monster, full gallery wall. We see a beautiful life, a superb collection of beautiful things in the world.

In our modern interior art design, is to get rid of some superstitious, but its informality in reality, rich and colorful content ideas are worth learning and reference. From the historical experience of the cultural development of our country, a country, the development of national culture, to be in an invincible position, both have the courage to absorb, also should not dare to inherit, reality, good blend. China is an ancient civilization with a long history, the history of precipitation is thick. People's thinking has a lot of what the design needs to be more diverse. As the interior designer must with rich content to meet the demand of the society is in twenty-first Century. A century of design and interior art design is regarded as an omnipresent human behavior. According to the actual situation of our country, combining with the specific social environment and complex so as to serve the cultivation of students' Innovation to have a high artistic level and make everyone interior art design works like, this is our country's interior design art educators a pressing matter of the moment problem.

C. Carry Forward the Transformation, Innovation

To carry forward the traditional culture of Chu and transformation. The various elements of traditional Chu culture revising to the specific shape, with both aesthetic orientation of the structure and form of artistic language. The contemporary interior space contains some of the characteristics of the traditional interior space. But also keep their distance, showing the creative features of the traditional interior space. The absorption of local materials tries to collect, transport facilitation materials as raw materials and decorative indoor space environment elements. Including the design can make full use of local geographical conditions and climatic factors to complete the interior space of the utility function, reduce the waste of resources, environmental protection and energy saving, so, recycling and sustainable development. The design has the traditional Chu culture imprint more easily accept, resonate. In the pursuit of efficient, simple and fast life rhythm in the traditional way of life, the accumulated life experience in selection and memory The corresponding design elements, is the people in a busy life, without losing the sense of fashion under the condition of retrospective memory, fantasy and regression returning to the nature, to complete a feeling of spiritual release and comfort.

Get rid of the indoor space design should have a strong sense of the times. The interior space is designed to provide a reasonable survival place of creative and comfortable environment, create a natural law of development of human history, and the law of development, with a higher quality of living space.

In today's society under the premise of innovation should be: we design things, is the first modern, at the same time is Chinese, if it is in a certain area, also should reflect the characteristics of the area, which is rooted in the era full of local flavor and good works of true to life.

The humanistic care is the focus of contemporary indoor environment art design, aesthetic focus prompting indoor environment art from the aesthetic object (Art) to the aesthetic subject (person), but also to promote the study of aesthetic attention from "beauty" to "beauty", and recognize that in the contemporary environment to human body the concept, human physiology, meet the psychological needs of the indoor environment art aesthetic aesthetic form. Compared with other categories of Art (such as painting, sculpture, etc.), physiological comfort is a major characteristic of indoor environment art aesthetic beauty, which is unparalleled in other art, thus to meet the demand in the physical indoor environment art aesthetics has important value far beyond other aesthetic art. Such as: health requirements, the requirements of human scale. However, we also see that any art always meet the psychological and spiritual needs for The highest purpose, especially in today's aesthetic consciousness of common people increased, normal people are not satisfied with the indoor environment in the art of comfort and pleasure, aesthetic enthusiasm more devoted in the indoor environment in the art of getting psychological "happiness", pay

more attention to the indoor environment art contains the cultural connotation, the emotional depth and so on, get more soothing the spirit of enjoyment from it.

In view of this, the indoor environment art design, the development of China's Chu should go a way not only for our own national conditions, but also to follow the trend of the times the design features of the Chu culture Chinese road. For the creation and nationality show Chinese Chu native works. Traditional elements should combine with modern environmental design, should be the essence of the traditional spirit in the design of natural, not stiff copy of traditional style elements. So the indoor space design of the traditional cultural inspiration is more deep-seated psychological needs deep fit the occupants, is the natural feelings about national cultural understanding.

VI. SUMMARY

The art of interior design always tell the continuation of the internal, a form of art and is held, needs the specific history cultural context, including a national way of life, customs, ethics, aesthetic habits, a deep culture structure potential, locked in national psychology and spirit, and regulation which restricts the development of national culture and the involvement of foreign culture. Chu culture has its own unique aesthetic characteristics and rich, its artistic expression, modeling ideas and aesthetic style in the magnificent Chinese art treasure house belongs to nature, abnormal, Yi Xia coexist, tastes of the performance. In today's world of diversified background, art the design of our country are diversified in shock wandering, for the healthy development of art design, we should actively use the rich cultural heritage of our country, in the design practice, we finds in the "roots" The Chinese traditional culture to other nations as the dominant thinking and unique style. The ancient Chu culture is our great wealth to the people first, but also the modern design with the inexhaustible motive force of the development of the continuous education workers. We should adhere to the interior design in daily teaching, help students to publicity of Chu culture together, carry forward the Chu culture, Chu culture to continue to develop on the protection of intangible cultural heritage, ceaseless.

REFERENCES

- [1] Y.W. Sun: Art Education Research, (2011) No.9, pp.99-100
- [2] J. Liu: Study on the Application of Chu Culture and Art Patterns in Contemporary Architectural Interior Space in Hubei, (Hubei University of Technology Press, China and 2012)
- [3] H. Zhang: Housing Industry, (2015) No.Z1
- [4] G. Li and L. Li: Art Criticism, (2011) No.11, pp.103-105
- [5] S.Q. Zou: Art Science and Technology. (2013) No.7, pp.220-220
- [6] H.X. Gu: Architecture & Culture. (2013) No.12
- [7] H.B. Liu: Journal of Liuzhou Teachers College, (2014) No.4, pp.125-127
- [8] H.Wang: Design, (2015) No.5, pp.149-150
- [9] L. Xie: Art Education, (2015) No.4, pp.232-233
- [10] J.Y. Luo: Art and Design: Theory, (2013) No.4X, pp.34-36
- [11] H.Y. Lin: Education Modernization. (2016) No.5
- [12] J. Zhang and L. Zhong: Packaging Engineering (2014) No.14, pp.110-113
- [13] Q.Y. Gao: Packaging Engineering (2012) No.12, pp.107-111