

# The Influence of Chinese Cultural Elements on Design Art

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**Abstract**—With a long history of 5,000 years, China has created a splendid and diversified traditional culture. Chinese art of design is deeply influenced by traditional Chinese cultural elements. This paper mainly analyzes the influence of Chinese traditional philosophy, traditional aesthetics on design art, and Chinese traditional cultural elements enrich the creation content of arts, hoping to provide some help for the development Chinese design art.

**Keywords**—traditional culture; design art; Chinese elements

## I. INTRODUCTION

Since the 20th century, more and more design art works have appeared in public. At the same time, Chinese design began to learn a lot of advanced design concepts from the west, and the eastern and western design cultures blended and developed in the fierce collision. Chinese design art also started to go international. One of the highlights of Chinese traditional culture is that it is good at accepting differences and integrating them. The Chinese nation is very generous and willing to share its cultural achievements with others. At the same time, we are also good at learning the strengths of others. Some people compare the art of design to a kind of language, which can be interrelated, integrated, learned and used for reference. The main influence of Chinese cultural elements on design art is as follows:

## II. THE INFLUENCE OF CHINESE PHILOSOPHY ON DESIGN ART

Philosophy has a long-term and tremendous impact on the economy, culture and history of an era. For art works, the impact is more intense. Chinese art has been influenced by Chinese traditional philosophy and synthesize, many artists in China under the influence of philosophy, combining the characteristics of art, trying to explore the art form has a unique national culture symbol, creating works of art with Chinese characteristics, these art forms and endlessly improve the spirit of the Chinese philosophy.

With the passage of time, Design art has been integrated into the blood of traditional Chinese philosophy, and its creation process has been infiltrated. In a sense, philosophy and Design art is an organic organism, and they have the internal relationship of blood links. This relationship is not unique between Design and philosophy. During the Qin and

Han Dynasties, Chinese painting had expressive thought and the requirement of expressing aesthetic consciousness. During the Spring and Autumn Period and the Warring States Period, Chinese philosophy flourished unprecedentedly, matching with the development of art has entered a new stage, different theoretical systems exist at the same time, and hundreds of schools of thought contend about culture and art. Confucianism, represented by Confucius, emphasizes people-oriented thinking. He advocated the organic combination of personality, human nature and behavior. Under the guidance of Confucian self-cultivation, many designers integrated their own personality into their works, constantly improve themselves, emphasized the influence of cultural connotation on the content of their works, and pursued the unity of personality and form.

Taoist philosophy is different from Confucianism. They advocate natural disorder in heaven. Artists aim at pursuing natural beauty and emphasize the unity of artistic beauty and natural beauty. Zhuangzi's philosophical thought has a profound impact on art. He combines human spirit with Tao and pursues simple and elegant artistic style. As a traditional Chinese philosophy, Taoism follows nature, which lays the ideological foundation for the creation of artistic creation. Many excellent works in ancient Chinese paintings are permeated with the emptiness and tranquility of this philosophical thought. Zhuangzi's philosophy inspires and guides the enthusiasm of Chinese designers. Under the guidance of this philosophy, Designers pay attention to the grasp of the relationship between Yin and Yang, deal with visualized things in an imagery way, connect God, mind and qi, and form a unique concept of time and space, which greatly expands the composition space of design works. The re-experience and excavation of time and space have ushered in a creative peak in Chinese design art. For example, the logo of the 2008 Beijing Olympic Games perfectly combines the Olympic spirit with Chinese traditional culture, displays the connotation of Chinese philosophy, and embodies the charm of the east. [1]

The characteristic process of Chinese design is also the absorption process of Chinese philosophy. In this process, the philosophical thoughts with distinct Chinese characteristics are embodied in the designer's composition and creation. It can be said that without the Chinese

traditional philosophy as the foundation, the process of design art in China is a soulless process of moving.

### III. THE IMPACT OF CHINESE TRADITIONAL AESTHETICS ON DESIGN ART

Tracing back to the origin of Chinese traditional aesthetic viewpoints, we can start with Lao Tzu's aesthetic viewpoint. For thousands of years, countless Chinese philosophers, aestheticians and artists have made arduous explorations in this field, thus gradually forming aesthetic system in China. This aesthetic system hides the essence of Chinese culture and unique aesthetic view. This aesthetic point of view is the starting point and focus of Chinese people's judgment on the success or failure of artistic works. In the view of Western culture, individual beauty is the core. They emphasize image, vividness and novelty. What they appreciate is the individual and the local. Chinese people always pay attention to the whole concept and emphasize the whole consciousness. In traditional Chinese aesthetic thought, harmony is the beauty. Chinese aesthetic thought and Chinese philosophical thought complement each other. The Chinese believe that all things in the world have their own place and coexist tolerantly with each other. To regard harmony as beauty is to have a holistic concept when examining beauty. [2]

Prior to the emergence of design art, Chinese painting art has been highly developed. Chinese people have deep and stubborn ideas about beauty, but this does not mean that they are stubborn and unwilling to accept new and beautiful things. On the contrary, they are generous and inclusive. Chinese people emphasize artistic conception. They are more willing to see works full of content and arouse deep resonance. The most important point in the design works with Chinese traditional connotation is that they are endowed with a new way of expression, which cannot escape from the designer's understanding and refinement of traditional aesthetics. For example, the ink works of Mr. Kan tai-keung, bring together design and art, landscape and calligraphy to create a sense of quiet rather than empty, natural beauty. They embody the essence of traditional Chinese aesthetics to the fullest. In the series poster design of "Chinese characters", the Chinese characters cloud, mountain, wind, water and pen, ink, paper, inkstone are respectively used to form new images, which makes Chinese traditional culture get bold originality and bring forth new ideas, and also makes the hazy beauty generated by ink elements leap on the works. It is precisely because Chinese design art has injected the concept of traditional aesthetics that Chinese design has a unique personality and temperament. Chinese designers use their own unique aesthetic standards to transform the design of many expressions, so that the form of expression of the design works always highlight the Chinese aesthetic standards. This transformation is an organic combination of Chinese culture, Chinese aesthetics and design art. [3]

This transformation is not a simple change in form, but a high degree of unity of form and content. Under this transformation, the conceptual and creative links of design art have more integrated concepts in Chinese aesthetics. The development process of design art in China is that Chinese aesthetic standards constantly shape it, while the evolution of

design art constantly affects the process of Chinese aesthetic concepts, and the two interact.

### IV. CHINESE CULTURAL ELEMENTS ENRICH THE CREATIVE CONTENT OF DESIGN ART

Chinese traditional cultural elements, such as drama, porcelain, flowers, birds, fish, insects, gardens, architecture, festivals, Chinese characters and so on, are the traditional themes of Chinese painters, but in the course of the development of design art, these elements with distinct Chinese cultural characteristics are constantly appearing in design works of art. For these creative materials, Chinese designers need to present them to the public in a brand-new way, through their own thinking, of course, this thinking will be confined to the cultural atmosphere they previously recognized and accepted. This leads to the re-positioning and application of the original way of design itself, and the re-display in another way. It can be said that the Chinese cultural elements from the beginning of the arts creation, indicates the beginning of Chinese characteristic design art. Kan tai-keung design award 2004 work "the chrysanthemum patterns" (Henan university, Bai Yunjie) is to make full use of Chinese traditional culture elements in the image of "four gentlemen" combined with the modeling of four containers for the modern design, fine brushwork and freehand brushwork, plane and space ably confluence, show the quiet and nature of Chinese artistic conception.

Chinese cultural elements enrich the content of design art creation to a great extent, making the creation of design art closer to the life of the Chinese people, which has a very realistic and positive significance for promoting the spread of design art in China. If Chinese design wants to have a long-term development in the world, it must be closely combined with Chinese local culture. In this regard, Chinese designers continue to make bold attempts and unremitting efforts. For example, the famous Hong Kong designer Chen Youjian is also deeply in love with Chinese traditional culture. He has successfully combined eastern and western cultures and created a large number of excellent graphic design works. He recombined the time-honored, extensive and profound Chinese cultural elements and traditional visual elements through simple and clear modern means of expression, so that his design works have both strong visual impact and extraordinary expressive force. In the logo design of seibu department store in Japan, Chen Youjian skillfully combined the letter S with the traditional happy meeting "double fish" rotating pattern. The logo designed for Hong Kong oolong tea adopts the most Chinese characteristic and symbolic "dragon" pattern as the basic element. The dragon adopts the technique of silhouette and the simple black and white treatment enhances the symbol sense of the black dragon and makes it have better visual communication effect. [4]

They use some elements of Chinese traditional culture to show Chinese people's feelings and talents, and to reflect the Chinese people's understanding of art. They use Chinese cultural elements to interpret their love for the art of design, with unique and strong Chinese cultural elements and strong national feelings.

## V. CONCLUSION

To integrate Chinese traditional cultural elements into design artistic creation is not only to pursue form, but to embody the soul of Chinese traditional cultural elements into design works. Many excellent designers in the deep understanding of Chinese traditional cultural spirit, combined with the western design ideas, to find the combining site, to create design works with Chinese traditional style, explore and discover the meet the requirements of The Times development, design art form with Chinese characteristics. In a word, Chinese traditional cultural elements are rich in diversity, which is worth exploring and specializing. Only by truly integrating the spirit of Chinese traditional cultural elements into design art works and innovating design art on the basis of Chinese traditional cultural elements, can we effectively promote the development of design art in China. This article through to the Chinese traditional philosophy, the influence of Chinese traditional aesthetics in design art, and Chinese traditional culture elements enrich the design art creative content and so on carries on the analysis and discussion, hope to offer some help to the development of design art in China.

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