

Study on the Function and Expression of Hakka Traditional Furniture Elements in Southern Jiangxi in Modern Furniture Design

Kaihong Chen, Luoling Zhu

School of Fine Art, Gannan Normal University, Ganzhou, 341000, China

Abstract

The elements of Hakka traditional furniture in southern Jiangxi are elements with style characteristics, which are very unique in design, color and technique, which is also an important factor to attract modern furniture design. In practice, we can see that traditional furniture elements are frequently used in modern furniture design, which shows that it has deeply influenced modern furniture design and has very important artistic value for the research, analysis and discussion of traditional furniture elements. This paper firstly introduces southern Jiangxi Hakka traditional furniture elements briefly, further analyzes the characteristics of southern Jiangxi Hakka traditional furniture elements in modern furniture design, and finally expounds the concrete application of southern Jiangxi Hakka traditional furniture elements in modern furniture design.

Keywords

Southern Jiangxi; Hakka traditional furniture; Furniture design.

1. Introduction

Hakka is one of the Han ethnic groups. Hakka culture is based on the Central Plains culture, inherits the cultural foundation of the Han nationality in the Central Plains, absorbs and integrates the local cultural characteristics in the course of hard work and reproduction after migrating to Fujian, Guangdong and Jiangxi, and gradually forms and develops, and becomes a new quality culture after the variation of Chinese culture [1]. Hakka traditional furniture is the carrier of Hakka culture, which has a long history, rich connotation, exquisite craftsmanship, beautiful patterns and rich characteristics [2]. Developing and producing Hakka traditional style furniture plays an important role in developing furniture with Chinese local characteristics, building southern Jiangxi local furniture brand, rallying Hakka people's hearts and carrying forward Hakka excellent cultural tradition.

In today's increasingly complex market economy environment, the regional cultures of different places blend with each other and influence each other, which makes many designers often despise the importance of regional culture in the process of furniture design. Especially under the background of the baptism of history and the impact of modern culture, these furniture reflecting Hakka culture in southern Jiangxi have not been effectively protected, inherited and innovated, which needs the government to pay more attention to it, support the development and transformation of regional furniture, and help to further develop Hakka culture.

2. Interior furniture art of Hakka traditional dwellings in southern Jiangxi area

Nature and simplicity are the unique characteristics of Chinese furniture, which pay attention to natural fine wood in materials, atmosphere and fullness in style, and excellence in craftsmanship [3]. Different decorative meanings reflect the indomitable and positive spirit of the Chinese people. Hakka furniture style in southern Jiangxi has also formed a specific furniture style due to its special geographical environment, customs and cultural differences.

2.1. Types of Interior Furniture

Southern Jiangxi Hakka furniture is basically the same as traditional Chinese furniture. According to the purpose and layout of furniture, it can be divided into kitchen ware, sitting gear, bedding, barrier, case number, etc.

Rest and leisure furniture mainly consists of bed and couch. Bed is the most important part of indoor furniture. Generally, the head and foot of bed are decorated. In southern Jiangxi Hakka traditional dwellings, the bed is mostly made of bamboo and wood. The inside of the bed is covered with cloth to protect its privacy, and the rattan mat made of rich rattan in the area is comfortable and beautiful (Figure 1).



Figure 1. Bed

Resting furniture is one of the most closely related categories to residents. Its production technology and decorative art requirements are extremely exquisite, and it is also a category that reflects the status of the owner. A stool is a seat without a backrest. The stools of Hakka in southern Jiangxi are very common, mainly including square stools, round stools, plum blossom piers, tiger leg stools, Zen stools and dominoes.

The main function of work and banquet furniture is to hold utensils and furniture on the board. In ancient times, the original meaning refers to a wooden low-footed tray for food, and also refers to a long table or a long wooden board erected to replace the table.

Storage furniture is used to collect infrequently used items. It is an essential furniture in residential life, and it has relatively low requirements and various shapes. Such as cabinets, boxes, etc. Barrier. Barrier is one of the most popular furniture types in Ming and Qing Dynasties, and it has become a necessity for halls. Its flexibility and exquisiteness are favored by folk houses. It is not only exquisite in workmanship, but also precious in materials and rich in decoration, implying good fortune. Such as single screen, folding screen and sitting screen.

2.2. Combination Characteristics and Decoration Style of Interior Furniture

The furniture combination of Hakka dwellings in southern Jiangxi is not a simple list of objects, but an orderly combination with the indoor space environment. When making Hakka furniture, we pay more attention to the convenience and comfort of use, and also pay attention to certain decorative effects [4]. On the basis of conforming to our modern ergonomics, furniture bearing the aesthetic, ideological and other information of the times has been derived.

During several migrations in history, Hakka ancestors gradually formed the ideological system of Hakka people. In the interior decoration and furniture arrangement of residential houses, they show their ideological content. The harmony between furnishings and space environment means that different furniture is placed in different positions in different spaces. Thereby creating different space environments. In southern Jiangxi Hakka traditional dwellings, folk generally follow an unwritten rule, that is, pay attention to the way of six pieces and one line.



(a) Orderly and balanced furniture allocation in the hall



(b) Bedroom furniture

Figure 2. Hakka furniture configuration



(a) Hakka furniture



(b) Application of palindrome

Figure 3. Hakka furniture modeling

In the hall furniture furnishings, screens or partition fans, tables, octagonal tables, fauteuils and chairs are mostly combined, which are symmetrically placed to form a visual center in the hall space (Figure 2(a)); In the study, there are book cases, bookshelves, bookcases, antique shelves, chairs and stools, etc. (Figure 2(b)). The furniture placed in the hall has many elegant shapes, heavy shapes and numerous decorations. As shown in figure 3(a) and figure 3(b).

3. Characteristics of Hakka Traditional Furniture in Southern Jiangxi

3.1. Rich in Connotation and Long in History

Hakka traditional furniture is the carrier of Hakka culture. Hakka people are warm and hospitable, attach great importance to literature and education, pay attention to benevolence, righteousness, courtesy and faith. In history, people have been earning fame, and the people take happiness, fortune and longevity as their life goals and happiness standards. These cultural connotations are fully reflected in Hakka furniture and interior decoration. Many pieces of furniture are carved with Fu Lushou Samsung. Chrysanthemum, which represents wealth and longevity, peony, which blooms with wealth, pine crane, spring, etc. All kinds of meaningful patterns carved and drawn on furniture not only reflect the exquisite craftsmanship of Hakka people. It also reflects Hakka's fine tradition and life values, and reflects Hakka's willingness and cultural connotation to temper their own quality and pursue a better life.

3.2. Exquisite Craftsmanship

In the use of materials, most of the furniture in Ming and Qing dynasties used precious wood from Nanyang to 13 as raw materials. The material is sophisticated. Among them, for more

carving, large area of the carving or smaller bearing parts. Camphor or nanmu with relatively high hardness is adopted, while fir is used in other parts. A few pieces of furniture. For example, antique shelves often use chicken wing wood as raw material, which makes the furniture texture beautiful, strong and durable; Most of the furniture in Hakka area is made of opaque lacquer with certain mineral pigments. The main color is crimson. If matched with carving and gilding techniques. Instruments are more elegant, expensive and beautiful [5].

3.3. Carving Is Rich in Content and Clear in Priority

In carving performance. Hakka traditional furniture and Ming and Qing furniture have adopted a variety of techniques, such as line carving, relief carving, transparent carving and inlaid carving. In Ming and Qing Dynasties, the decoration parts of furniture were carved with regular shapes or curves and straight lines in a completely symmetrical or repeated arrangement, thus forming the beauty of rhythm. A fine piece of Hakka traditional furniture. Carve everywhere as much as possible, but according to the specific position and light intensity. Often, the carving is fine in the light-receiving part or the easy-to-see part, while the carving on the back of the backlight or back is simple and graceful. Fourthly, some parts which are difficult to be treated, such as the ends of components or the joints between components, can be closed, which can not only hide others, but also have a good decorative effect.

4. Difficulties Faced by Hakka Furniture Inheritance and Innovation

In order to promote the development of furniture design to meet the needs of inheritance and innovation, we need to attach importance to the integration of regional culture and furniture design, combine the migration process of Hakka ancestors and their living natural and social environment, and interpret various concepts contained in Hakka furniture in detail, such as folk customs, traditions, humanities, history and so on, so as to provide support for the inheritance and innovation of Hakka furniture.

4.1. Inadequate Protection

On the one hand, in the process of historical development, there has been a stage in which economic development was valued and cultural inheritance was ignored. Some residents bought and sold ancestral Hakka furniture in their homes in order to make profits and improve their lives. Similarly, due to the large size of furniture, furniture was disassembled and dismembered, and the parts with exquisite carvings and paintings were bought and sold, while others were discarded. On the other hand, the local residents lack the awareness of cultural relics protection and the study of Hakka regional culture, which leads to a shallow understanding of the cultural value of Hakka furniture. After the improvement of living conditions, they buy new furniture and discard old furniture.

4.2. Mildew

Due to the humid weather in southern Jiangxi, especially in the rainy season, the air humidity is high, and Hakka furniture handed down from now on often suffers from different degrees of damp or mildew, and the paint skin falls off in large areas and is seriously damaged by insects. Even now residents have gradually realized the importance of protecting Hakka furniture, but because of the lack of sufficient knowledge of cultural relics protection, they simply collect these furniture in the warehouse or spare place at home, and the furniture still cannot escape the bad luck of mildew. Because of mildew, the research value of carving, pattern and technology of Hakka furniture is also damaged.

4.3. Lack of Heirs

Similar to the situation that many traditional crafts have no successors, Hakka furniture design and production also face the problem of lack of heirs. Generally speaking, the skills of Hakka

furniture are mainly taught by teachers and apprentices. However, with the increasing number of people who go out to work or study, the number of young people who are willing to learn traditional crafts is decreasing. With the development of furniture industry, we can't stop at hand-making. Modern machinery has been widely used to produce furniture, which is not conducive to the spread of hand-made Hakka furniture.

5. Application of Hakka Traditional Furniture Elements in Southern Jiangxi in Modern Furniture Design

5.1. Green Ecological Home Design

The furniture materials used outdoors and indoors in traditional Hakka enclosures are non-toxic substances. Such as soil, wood, brick, etc., have no irritation and good air permeability, and will not cause harm to human body and surrounding environment. Therefore, it can be used as the main decorative material in the design of green ecological furniture. Moreover, the traditional Hakka enclosure can meet the requirements of green ecological design in all aspects. On the whole, it can not only realize the unity of the surrounding environment and natural factors, but also make full use of nature by using natural lighting and ventilation.

The humanity design features of the traditional Hakka enclosure meet the development requirements of modern society. In recent years, with the continuous increase of residential area, a lot of furniture has been introduced, especially middle-rise buildings and duplex buildings, which reduces the communication between people and brings serious environmental pollution. Therefore, in the current furniture design, in order to achieve ecological and green development, it is necessary to clarify people's psychological needs and physiological needs based on people-oriented thinking, and think about them from multiple angles to ensure a healthy and comfortable environment for people and achieve the unified realization of people's material spirit and psychological spirit [7].

5.2. Extracting Process Elements

Hakka furniture is exquisitely crafted, and its texture is beautiful, firm and durable. Especially in finishing, the materials used are special, opaque "big paint" is adopted, and certain mineral pigments are added to form the main color with deep red as the main color. The "big paint" makes the paint surface of furniture shiny and bright, and has the effect of not returning after years, which is quite famous.

In the aspect of carving performance, many techniques such as line carving, relief carving, transparent carving and inlaying carving are combined, and the content focuses on carving humanistic allusions and auspicious patterns. And auspicious patterns with beautiful meanings, and there are three characteristics in carving process. First of all, in the load-bearing parts, relief and line carving are mainly used, and in the non-load-bearing structure, transparent carving and inlaid carving are mainly used, so that furniture is both strong and beautiful. Secondly, carving is everywhere, but the primary and secondary are distinct, the carving work is fine in the conspicuous position, and the carving in the hidden position is simple and sparse. Thirdly, carving is skillfully used at the joints of furniture components, and the closing is treated through decoration.



Figure 4. Lacquer gold carved horse riding joist

The carving and decoration techniques of Hakka enclosures in southern Jiangxi area are extremely diverse, including carving, painting, round carving, relief, etc., and some of them are integrated with each other; There are many kinds of carving materials, including brick, stone, soil and wood, especially wood carving. On the subject matter, flowers, birds and fruits are preferred, which is rich in the local customs and decorative beauty of southern China. This is a Lacquer Gold Carved Horse Riding Joist decoration above the doorway (Figure 4), which perfectly shows the magnificent carving, and the exquisite wood carving pattern is also painted with gold. Under the riding support wood, there is a finely carved rolling grass support wood on the left and right sides, with soft and vivid lines. Woodcarving patterns are generally dominated by characters, with bottle flowers, fans and gourd patterns, and the pictures are simple and orderly. There are three figures in the picture, all of which use bas-relief technique. Although the figures are not visible in detail, and even the eyebrows are not very clear, they are very vivid and vivid, showing the sculptor's skillful skills.

5.3. Extract Decorative Elements

In the development and changes of southern Jiangxi Hakka traditional furniture, the decorative elements of southern Jiangxi Hakka traditional furniture are constantly changing, especially in patterns and patterns, which show the element characteristics of different stages. Even the local cultural background, political characteristics and geographical scope can be directly analyzed through the patterns and patterns of furniture decoration, and are widely used in people's real life. The decorative elements of southern Jiangxi Hakka traditional furniture are very rich, including human stories and natural scenery. With the improvement of technical level, the decorative elements are constantly improving and innovating. Modern advanced design techniques can be used in modern furniture design, and the decorative elements of southern Jiangxi Hakka traditional furniture can be used more rationally. For example, in many design techniques, the design of decorative elements that can't be reflected in southern Jiangxi Hakka traditional furniture can be realized by flexibly using the relationship between points, surfaces and lines, and the design of modern decorative elements can reflect the inheritance and development of traditional elements.

Hakka traditional dwellings in southern Jiangxi are the philosophical thought of pursuing "harmony between man and nature", which often integrates people, space and natural environment in architectural space. It has reached the artistic realm of "being natural". The imagination and wisdom of Hakka people in southern Jiangxi swing back and forth in the harsh landscape environment. Therefore, mastering the structural layout, functional space and ornamental space, functional scale and ornamental scale, functional sequence and ornamental sequence in Hakka enclosure architecture system has achieved the artistic conception to be expressed.



Figure 5. The artistry and spirit of decorative patterns

This most authentic ideal of life reflects that people are deeply branded by the cultural thoughts of the Central Plains. In the space organization of the enclosed house, one's own ideas and hopes for life are reflected through furniture furnishings, decorative themes and patterns. All these reflect the contemporary morality and values in southern Jiangxi (Figure 5).

6. Summary

Furniture is the physical embodiment of regional culture, and it is also the concentrated embodiment of local working people's aesthetic, creative and handmade level. Whether from the perspective of cultural inheritance or furniture development, it is very important to protect and inherit Hakka furniture. In the continuous innovation, we should pay attention to the knowledge and understanding of design culture. On the one hand, on the basis of in-depth understanding of traditional culture, new elements and new design concepts are used to express on architectural decoration or furniture furnishings, so that contemporary culture is connected with traditional culture; On the other hand, we use modern high-tech materials and means to show our understanding and innovation of excellent traditional culture. Therefore, it is necessary to study and excavate the traditional decorative arts, which has far-reaching historical and practical significance for the innovation and development of interior environment design.

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