**SONG DYNASTY AESTHETICS. ORIGINS OF THE NEW CHINESE FURNITURE DESIGN STYLE**

**Summary:** In the article, the authors analyse the primary problems which arose during the design product development in the field of industrial furniture production during the period from the beginning of the 20th century, including during the opening of China, to the present. The vector of the furniture industry development is studied through the industrial design evolution. The reasons for the emergence of a new style in furniture design in China, analysed in detail in connection with changes in economic and cultural realities, are studied.

The question of the influence of the Song dynasty aesthetics on the formation and development of a “new language” in furniture design is touched upon. This dynasty’s cultural heritage formed the basis of the new style in design not only in terms of appearance, shape and structure but also in a deeper understanding of the principles of constructing form and meaning inherent in traditional Chinese culture. As an important part of the ancient culture of China, the Song Dynasty aesthetics is an invaluable spiritual national heritage of the entire nation, which is fully reflected in the revival of mass interest in national culture in the field of technical aesthetics and industrial production.

Modern design is based on the concept of industrial modernisation of mass production. However, China’s industrial development began quite late compared to, for example, Western countries. From the beginning of the 20th century until 1949, the entire social system in China had a somewhat chaotic character. The country was forced to accept the Western design and blindly follow its canons, which led to the lack of a clear author’s vision among local designers. In 1926, in his article «Craftsmanship and Aesthetics», Chinese artist Feng Zikai wrote that at the time, everyday goods were partly Western, partly Japanese, and partly designed by foreign designers to serve the needs of Chinese consumers. Some of them were products designed by the Chinese that only imitated the styles of foreign brands, and some were relics of the past. Overall, China’s design was in a state of blind imitation of the West, simply trying to meet the basic needs of consumers by designing similar products of lower quality. Despite this state of affairs, Chinese designers did not give up trying to find a unique way of Chinese design amid the anxiety and confusion that prevailed in the professional environment at that time. The problem faced by China’s design was not only the issue of industrial production independence but also the issue of improving the aesthetic consciousness of the local population, thereby forming a new nationwide vision in the field of design and production. In his article «Aesthetic Education Substituting Religion» in 1917, Chinese educator Cai Yuanpei emphasised that the spiritual will of society should be strengthened through aesthetic education, including incorporating European and American approaches to schooling, sending artists to train in Europe and the United States, as well as the training of a large number of design practitioners.

Since 1949, professional activities in China were carried out mainly by skilled craftsmen; however, designers did not yet participate in the industrialisation process until the 1980s. In 1956, the first arts and design college, the Central Academy of Arts and Crafts, was founded in China and later merged with Tsinghua University. On the one hand, this institution trained a talented and well-trained workforce for handicraft production, whose task was to fulfil the ambitious political goals of total industrialisation, and on the other hand, promoted the values of modern art and design. After the formation of the People’s Republic of China and before the period of reform and opening-up, dozens of political movements that had a different impact on the socio-cultural life of society appeared in China. However, as a result of these processes, the creative potential of the Chinese people was not fully realised in various sectors of the economy. It directly affected the development of the design...
industry, especially in the period following the cultural revolution, which led to a large shortage of materials. The paradigm of social and economic change was reflected in the following statement, popular with the masses at that time: “In the 1950s, two single beds pushed together and covered with a quilt were home. In the 1960s, all the furniture in the house had 36 legs”, which meant that there were nine pieces of furniture in the house, such as beds, bedside tables, chairs, wardrobes, etc., each of which had 4 legs. In the 1970s, this unusual rate of furniture legs per household rose to 72, implying up to 18 pieces of furniture. However, in the conditions of a collective economy, coupons were required to buy furniture, which could only be redeemed by standing in long lines. In the context of a shortage of materials and a lagging light industry from the standing in long lines. In the context of a shortage of materials and a lagging light industry from the 1950s to the 1970s, Chinese design did not develop and stagnated. The shortage of materials led to the willingness of the consumer to be content with only the functional component at the expense of aesthetics.

In December 1978, China began to pursue a policy of internal reform and opening up to the outside world. The market economy began to gradually penetrate into China, immediately causing a rapid growth of industry, especially the light industry, which provided the main jobs for labourers. In the 1980s, the international furniture industry was reorganised, furniture production was shifted from developed countries and regions to developing countries, and China became the processing base in the global production chain. Most industries used the OEM (original equipment manufacturer) model, and furniture design in China relied heavily on the developments of developed countries and imitated them. In the 1990s, the Chinese real estate market developed rapidly, the concept of commercial housing rapidly entered public life, and the Chinese began to pay attention to the functional division of spaces. Therefore, at that time, the design of living rooms in China was represented by several major styles and trends, such as European continental style, luxury style, hotel style, etc. The design of the house absorbed all kinds of world fashion styles. The development of furniture design also showed unprecedented quantitative and qualitative growth. When the boom in the furniture market began in China, the problem of a serious lack of original design solutions became especially acute.

In the 21st century, with China becoming a member of the WTO and its active role worldwide, a new stage in the development of design began. In December 2001, China's first seminar on the development of mahogany furniture, which also included a boutique exhibition of mahogany furniture, was held in Dachong. At this seminar, Professor Hu Jingchu from the University of Forestry presented innovative ideas for the «six upgrades» of traditional Chinese furniture, namely:

1) fashion features,
2) a variety of materials,
3) structural disassembly,
4) modern production,
5) change of decorative symbols,
6) modernisation of the concept.

Professor Lin Zuokin from Beijing Forestry University put forward the concept of modernisation of traditional Chinese furniture in his paper «Research on the Modernisation of Traditional Chinese Furniture». Within the framework of this concept, it is recommended to reconstruct the elements of traditional Chinese furniture modelling to create an innovative design of modern design objects. In October 2003, Professor Liu Wenjin from the College of Forestry Science published an article titled «Exploring the New Chinese Style of Furniture Design» in Proceedings of the International Symposium on Furniture Design and Manufacturing in the 21st Century, where he comprehensively explored the aesthetics and functionality of new Chinese furniture. Soon, Professor Hu Jingchu, Professor Zhang Binyuan, Professor Xu Meiqi, Professor Lin Zuoxin, Professor Tang Kajun, Professor Xu Boming, and others published a series of important articles on the materials and styles of China's «new language» of the furniture industry, which had to be reflected in international competitions and business platforms. The essence of this concept is to fully explore the symbolism hidden in the process of shaping, humanistic connotations and technological characteristics in the traditional design of the nation's furniture and combine the daily habits of the modern Chinese in a design that is optimal for the life of the nation. In fact, this concept was proposed in response to the lack of a sufficiently high level of creative ideas that reigned in the furniture industry for quite a long time, as well as weak competitiveness in the domestic furniture market.

Therefore, the pursuit of home improvement in the New Chinese style, on the one hand, causes competition for market share with furniture products made in national aesthetics, trying to further change the appearance of furniture in the European continental style, which has been popular in China for already 30 years. On the other hand, it plays a role in the aestheticisation and harmonisation of the internal space of a home. The origins of traditional Chinese cultural symbols in the New style of furniture design are mainly from the Song Dynasty and the Ming Dynasty. The Song Dynasty was famous for its unique aesthetic style, and the Ming Dynasty emerged from the furniture of the Song Dynasty - a more mature design but traditional furniture aesthetic with roots in the Song Dynasty.

The Song Dynasty existed from 960 to 1279 AD. It was a special era in Chinese history. It was one of those rare occasions when the dynasty «emphasised literature rather than martial arts». The aesthetics of the Song Dynasty was characterised by a special atmosphere and was a kind of general aesthetic ideal in all areas of culture and art, such as poetry, painting, music, architecture, ceramics, design, etc. The hieroglyph «Rhyme» (韵) can be attributed to the main concepts of the era, which also means simple, unhurried, elegant and far-reaching, relaxed and concise but with infinite meaning. The hieroglyph «Simple» (简) means that everything is like nature, without change, simple and true, but showing its own life force. Song Dynasty painting emphasised that «there is painting in poetry and poetry in painting», «poetry is painting without form, painting is poetry with form» (诗中有画、画中有诗) and so on. In a word, the aesthetics of the Song Dynasty united all areas of art and jointly created the philosophy of Zen (禅), with its desire for «simplicity», «naturalness» and «calmness». The aesthetics of the Song Dynasty also influenced furniture design, and Song Dynasty furniture design also set the stage for the emergence of classical Ming style furniture design. The Song Dynasty advocated a simple and unadorned design style for furniture, pottery, and other products. Compared to Western schools of design, it leaned more towards the modernist concept of design, emphasising structure rather than decoration, and proclaimed that structure is also a kind of beauty. The design concept of «less is more» proposed by architect
Ludwig Mies van der Rohe is also very similar to the minimalist style of the Song Dynasty. The furniture design principles of the Song Dynasty and the modern concept of green, eco-friendly design are also the same. The Song Dynasty furniture design is very durable and easy to use and store. It does not use artificial and chemical materials, and it does not pollute the environment. Thus, influenced by the aesthetics of the Song Dynasty, furniture design also formed unique formal and structural characteristics. Contemporary furniture designers have absorbed the essence of the Song Dynasty aesthetics and boldly innovated, thus, contributing to the formation of the New Chinese trend in furniture design.

In China, the New style should not only have a touch of traditional Chinese culture but also reflect the connotation-rich atmosphere of modern design, be able to adapt to modern and industrialised technology and furniture production concepts, and ultimately meet the aesthetics and needs of modern people.

As mentioned above, the aesthetics of the Song Dynasty is one of the most important sources of inspiration for the New style since the design of the furniture of the Song Dynasty is very similar to the aesthetics of modern design with its classical timelessness, promoting simplicity, emphasising structure, as opposed to excessive decoration, adherence to the principles of green design, etc. Currently, a large number of design studios and designers that prefer to work in this aesthetic have appeared in China, and these are brands such as U+, Zan Wang Chair, Cheng Qi Jiao Chair etc. Chengqi Jiaoyi's new style design project uses the Song Dynasty chair as its reference while complementing it with innovative technology and craftsmanship in accordance with the preferences of the target audience. Designed by furniture brands Banmu, Qingfeng Zen and Bafang Zen Stool products also draw inspiration from Song Dynasty furniture, reflecting a simple and uncomplicated connotation.

These furniture design methods are generally based on aesthetic concepts, decorative elements of form and structure, etc. The New style has already begun to go beyond furniture design and has gradually moved into other fields such as interior design, architecture and landscape design.

Conclusion: The New style is a pioneering movement in the field of furniture design. It actively responds to the influence of foreign furniture companies and strives to develop original furniture design in China. It is primarily aimed at conquering the local furniture market and promoting traditional Chinese culture. This style has also adapted to the concept of «cultural confidence» proposed at the national level. As part of this movement, for the first time in almost a hundred years, a Chinese designer is developing furniture for a Chinese consumer. The reason why the aesthetic of the Song Dynasty is adopted by modern Chinese furniture design also shows that the Chinese still hold their traditions in high regard and that the aesthetic of the Song Dynasty has a lot in common with modern design concepts. The experience of designing furniture in the New Chinese style with Song Dynasty aesthetics in mind is essential for the development of design in China in the future. Through a series of national policy changes, China has made remarkable achievements in the manufacturing industry. For example, «Made in China 2025» is a manufacturing policy proposed by Prime Minister Li Keqiang from the Year Program of the People's Republic of China.

For China to turn from a country that only hosts the production facilities of foreign companies into a real industrial power, it is necessary for the design to move from the function of mechanical copying of references to the stage of creating unique national-specific projects. The aesthetics of the Song Dynasty, as one of China's prominent traditional cultures, provides the aesthetic standards for contemporary furniture design.
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ЭСТЕТИКА ДИНАСТИИ СУН. ИСТОКИ «НОВОГО СТИЛЯ» ДИЗАЙНА МЕБЕЛИ В КИТАЕ

Аннотация: В статье авторы анализируют важнейшие проблемы, возникающие при разработке дизайна-продукта в сфере промышленного производства мебели в период с начала 20-го века, в т.ч. и в период «реформ и открытий» по настоящее время. Исследуется вектор развития мебельной промышленности через призму эволюции промышленного дизайна. Изучаются причины возникновения «нового стиля» в дизайне мебели в Китае, которые подробно анализируются на фоне смены экономических, политических и культурных реалий.

Затрагивается вопрос влияния эстетики династии Сун на формирование и развитие «нового языка» в дизайне мебели.

Культурное наследие данной династии легко в основу «нового стиля» в дизайн не только в плане внешнего вида, формы и структуры, но и в более глубоком понимании принципов конструирования формы и смыслов, присущих традиционной культуре Китая. Эстетика династии Сун как важная часть древней культуры Китая представляет собой бесценное дарование национальное наследие всей нации, которое в полной мере нашло отражение в возрождении массового интереса к национальной культуре в сфере технической эстетики и промышленного производства.

Po сравнению с Россией современная модель развития дизайна в Китае совершенно иная. Дизайн в России во многом следует вектору развития, заложенному в рамках «технической эстетики» Советского Союза и до сих пор во многом отвечающем потребностям индустрии, разумеется, с необходимой поправкой на время. Становление профессии дизайнера в русской истории совпало с двумя революциями: политической революцией, приведшей к изменению социальных установок, и художественной революцией, начавшейся до первой и продолжающейся после нее. В то время как китайский современный дизайн, похоже, не испытал столь существенных пертурбаций. Тем не менее, возможно, что и концепция «нового стиля» в Китае и концепция российского современного дизайна, опирающегося на опыт советского периода, одновременно опираются на традиции, активно инкорпорируя инновации и стремясь найти уникальный путь, оптимально подходящий под вектор развития каждой из стран.

Ключевые слова: промышленный дизайн, эстетика династии Сун, дизайн мебели, современный дизайн, «новый стиль» в дизайне мебели в Китае.

Современный дизайн базируется на концепции промышленной модернизации массового производства, однако промышленное развитие Китая началось достаточно поздно по сравнению, например, со странами Запада. С начала 20-го века и до 1949 года весь общественный
В 1956 году в Китае был основан первый колледж искусств и ремёсел, который позже был объединён с несколькими другими вузами. До 1980-х годов дизайн и декоративно-прикладное искусство осуществляли в основном квалифицированные мастера декоративно-прикладного искусства, но до 1980-х годов дизайнеры ещё не могли полностью реализовать своё творческое видение у местного народонаселения, тем самым обеспечивая в Китае видение у местных дизайнеров, в 20-х годах 20-го века, в значительной степени являлось ведущей тенденцией в дизайне. Однако, в 1980-х годах дизайнеры начали активно изучать и применять западные концепции, что способствовало развитию дизайна в Китае. В 1990-х годах дизайн и декоративно-прикладное искусство стали приобретать всё больше и больше значения в экономическом и социальном развитии Китая. Дизайнеры стали активно использовать западные концепции в своих работах, что привело к появлению новых стилей и направлений в дизайне.

В конце 20-го столетия, в Китае стали активно изучаться западные концепции и стили в дизайне, что способствовало развитию дизайна в Китае. В 1990-х годах дизайн стал приобретать всё большее значение в экономическом и социальном развитии Китая. Дизайнеры стали активно использовать западные концепции в своих работах, что привело к появлению новых стилей и направлений в дизайне.

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династию Сун является современным китайским дизайном, также показывает, что китайцы по-прежнему высоко ценят свои традиции и что эстетика динasti Сун во многом переключается с современными концепциями дизайна. Опыт проектирования новой мебели в китайском стиле с учётом эстетики динasti Сун имеет важнейшее значение для развития дизайна в Китае в будущем. Благодаря ряду измене-
ций в национальной политике, Китай добился замечательных достижений в обрабатывающей промышленности. Так, «Сделано в Китае 2025» – производственная политика, предложенная

Заключение: «Новый стиль» – это новатор

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