

By Pierce “Trinomial” Start to See the New Chinese Style Furniture

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Abstract

With the development of the market economy, consumers' good educational background and increasingly personalized values, the expectations of furniture products and service levels are getting higher and higher, the furniture market has also entered the marketing stage of product segmentation, market segmentation, business circle segmentation, Chinese furniture business is also gradually extending to the direction of home culture, enterprise specialization, product serialization and market segmentation, will be the trend of furniture industry development. Article based on Pierce "trinomial" theory, a new Chinese furniture in the trinomial model, through the comparative analysis of the design case, demonstrate the problem of new Chinese furniture, that if you want to break the deadlock of new Chinese style design, cultural symbols need to be explained again in the environment, from the interpretation to create objects, become a new symbol transmission to the design text, thus to complete the new text writing.

Keywords

Pierce trinomial, new Chinese style furniture

Introduction

Since the reform and opening up, there have been a lot of studies on the new Chinese style, but the cultural extension of the new Chinese style design has not been understood by us. Our interpretation of it is completely different from the cultural significance that it should convey in itself. As a scientific method and theory, semiotics can well help us to interpret the meaning and analyze the internal logical relations. Through the "three-omial" theory of Pierce semiotics, this paper comprehensively interprets the new Chinese furniture and discusses the new Chinese furniture in the three-omial model, strives to analyze the fundamental problem of the new Chinese furniture design from the perspective of semiotics, and obtains the problem and development direction of the new Chinese furniture. This paper can provide reference for the innovation, research and development and development direction of new Chinese furniture, and provide a new path for the design.

1. Pierce "trinomial" and new Chinese style furniture design

1.1 Symboliology and New Chinese style

"New Chinese style" (New Chinese) originated in the 1990s, and it can be briefly summarized as a Chinese style that is adapted to the modern lifestyle and the modern aesthetic under the restrictions of traditional Chinese culture. Above, the definition of the new Chinese style is based on the literal meaning. If combined with the real context, we will find that it is difficult to define the new Chinese style. The difference from traditional Chinese style is that "new" represents the expression of contemporary traditional Chinese culture, which reflects: 1. the relationship be-

tween traditional culture and contemporary culture; 2. the relationship between traditional aesthetic and modern aesthetics; 3. the relationship between traditional lifestyle and contemporary life style. Based on the above points, the discussion of new Chinese style is not uncommon. Some theorists believe that the cultural connotation of "new Chinese style" is extensive. As a symbol, the object of—Chinese tradition and cultural memory has many carriers, such as architecture, clothing, products, furniture, and plane, etc. New Chinese design is not only a design type, but also the carrier of culture, which has the meaning and purpose of conveying Chinese culture.

The communication of culture can be divided into physical state layer and social concept layer. The former is the explicit level of culture, which is considerable, sensible, and the sum total of cultural things with material entities. The latter is the hidden cultural layer, such as the ritual system. Since the Western Zhou Dynasty, "ritual", as a social respected code of conduct, has been placed in various carriers, which is also the cultural significance of the new Chinese style design. Accordingly, research of new Chinese style furniture design should dig deeply to object itself already, also want to elucidate to its significance. Through the contemporary new design attitude of the new Chinese style brand furniture to the product and their actions, it can be seen that the new Chinese style furniture is just handled in form, rather than for the purpose of the creation of meaning. Looking at many schools, such as neoclassical style, postmodern style, Baroque style, new Chinese style, etc., we can find that the division of style is nothing more than reflected in the decorative symbols. On the one hand, it explains the limitations of contemporary people's understanding of traditional culture, and on the other hand, it also reveals the designers' neglect of the cultural connotation and significance that it carries. The "new" in the new Chinese style should not only be the "new" in the decoration or form, but also the "new" of the value carried by classicism and the "new" conveyed by it.

In the process of thinking about designing a work, what we need to think about is the meaning conveyed by the work. As we all know, the study of meaning can not escape the semiotics. Any meaning must be passed through symbols to be interpreted and spread, so semiotics is meaningology. The two major sources of western semiotics are Saussure's language semiotics and Pierce's philosophical semiotics. The (Saussure) semiotics starts from linguistics, Emphasizing the relationship with energy meaning (Signifier and signified), That is, the design text can refer to and the structure referred to in the construction, That is, Saussure semiotics is the study of symbols, Not the study of all meaningful human actions; The core of the Pierce (Pierce) semiotics is the "symbolic trinomial" (Symbolic trinomial), Focusing on the study of meaning, By interpreting the interactions between objects, representations, and explanatory items, The process of symbolic meaning interpretation is transformed into a symbolic process. Fortunately, in the last 20 years of the 20th century, semiology returned to Pierce to explain how meaning became a philosophical question of meaning. Therefore, Pierce semiotics has a close philosophical connection with the problems discussed in this paper, so as the theoretical support of this paper.

1.2 Pierce's "trinomial" components and relations

The Pierce trinomial consists of object (object), reproduction (representamen), and interpretation term (interpretant).

An object is something that a symbol can replace. It can be either abstract or concrete; it can be actual or imaginary. Pierce divides objects into direct objects (immediate object) and dynamic objects (dynamical object). Pierce believes that the former is an object of the symbol itself, so its existence depends on how it reproduces in the symbol; while the latter is a reality that somehow manages to make the symbol its reproduction. (Pierce, 2014). That is, a direct object is the object represented by the symbol itself, and its existence depends on its representation in the symbol. A direct object is the direct presentation of the symbol acted on by the object, which is the assumed object of the symbol. And those that are not directly presented and that are suggestive are dynamic objects.

The representation is the subject of the ternary relationship. According to Pearce, "the symbol is a representation, one of which is a cognition (cognition) of the mind, and the symbol is a representation carrying the explanatory term of the mind (mental interpretant)" (Rudolf Carnap, 1947). Zhao Yiheng believes that: "the perceptible part of the symbol is the reproduction body". Through the definition of the reproduction, the consensus is: the familiar or common sense concept, the representation indicates the symbol structure relationship, is a more formal specific concept.

Pierce believes that "the idea caused by symbols is called the explanatory term of symbols (interpretant)" (Rudolf Carnap, 1947). The explanatory term can be understood in a broad sense as the thought or meaning of the symbol in the mind of the interpreter. The explanatory term itself also becomes a symbol in the process of symbol activity, and becomes the symbol to explain the preceding symbol. The core of semiotics is the production and dissemination of meaning, which is also the meaning of the explanatory term.

2. The essence of the new Chinese style furniture design problem is discussed in the "three items"

2.1 The problem essence of the new Chinese style furniture design

Return to the problem of new Chinese style, take horseshoe foot with horseshoe foot furniture as an example, "horseshoe foot" it is the leg foot modeling style that has characteristic extremely in Chinese style furniture. Since the Qin Dynasty, the horse culture has played a prominent position. The Qin Dynasty vigorously developed official horse farms, and there was a scene of "horses in the common streets and lanes and groups between the fields". The horseshoe symbolizes a strong and invincible vision. Thereafter, horse culture was endowed in architecture and products through the form and meaning of horseshoe, becoming a type of bionic design. Nowadays, there are still a lot of new Chinese style brand furniture will horseshoe foot as the object of product text to recreate, in the face of such products, we usually have such an expression: "the furniture leg of this kind of style, it is the furniture of new Chinese style style". For contemporary people, the form and pattern of the new Chinese style design is just a kind of decoration or support parts, this type of furniture legs may be used to play the role of structural reinforcement, perhaps for decoration with drawings, perhaps to appear vigorous, in a word, we are difficult to associate with the invincible beautiful vision. Visible, the meaning that Chinese style furniture work should convey originally already very difficult to blend into our use environment, even if new Chinese style horseshoe foot furniture has adjusted the style, material, proportion, also present certain adornment characteristic finally only. Compared with traditional Chinese style furniture, it can also be called "simple decoration". So what is the cause of the new Chinese style problem? (Pierce, 2014).

2.1.1 Lack of dynamic objects in cultural symbols

Pierce thinks: "Symbol is such a thing, both related to its object, on the other hand related to the interpretation item..... It makes the interpretation item relevant to the object, and accordingly to itself." Thus, any symbol is starting from the object, the object "decides" the symbol, and indirectly "decides" the interpretation item. (PEIRCE CS, 1994). The author believes that the "decision" symbol of the object that Pierce refers to is that some attribute qualities in the object affect the reproduction character and reproduction mode of the symbol, so that these attribution qualities of the object indirectly affect the interpretation items. In other words, the "decision" here is not a complete decision, but rather the meaning of limitation and influence.

Back to the horseshoe foot mentioned above, placed before us is a strange shaped bench leg, like a horseshoe, like a decoration, like a more solid support part, and so on. It is difficult to clarify what the object of the horseshoe foot is, unless the interpreter with the traditional cultural background can connect the reproduction body to the corresponding perception. In other words, the object of the new Chinese furniture is a perceptible traditional culture, while most designers confuse the perception of the entity with the entity. The author believes that the reason for the confusion is the lack of explanation of the dynamic object in the cultural symbols.

Take the official hat chair as an example. The official hat chair rose from the Song Dynasty and flourished in the Ming and Qing dynasties, and resembles the hat of ancient officials, so it got this name. From the name will know that the chair with the ancients to the "official luck" yearning, meaning that the user's fortune is smooth, step by step rise. The direct object of the official hat chair is the image of the "official hat", and its power object is the meaning of rising step by step. New Chinese style each major furniture brand also follow the official hat chair for product design. Today, the official hat chairs on the market are all by refining the classic elements of the official hat chair and to simplify and use of them, but also become a similar "official hat" seat. As a cultural symbol, the official hat chair, the direct object "official hat" in the presentation of the reproduction body, and the "step by step" of the dynamic object also directly points to its explanatory items. The ability metalanguage of designers to write design text, and the ability metalanguage of product users to interpret product text, are all derived from their respective social culture and unconscious experience accumulation. And in the contemporary environment, we do not know the image of the hat nor the meaning of the implication, the new Chinese style furniture design in the form of product text representation in front of us, its interpretation is the Chinese decoration style seat, and text object we can only say that it is a seat or seat, and hat on any connection. Figure 1 can be seen that the cultural symbols represented by the official hat chair can only be understood by people as the symbols in a specific era, and their ideas and purposes can be conveyed in a special historical environment. As contemporary people, due to the lack of our cognition and interpretation of the dynamic object of cultural symbols, the object of the product text has deviated far from the object of the old text, and is only presented in a decorative form.

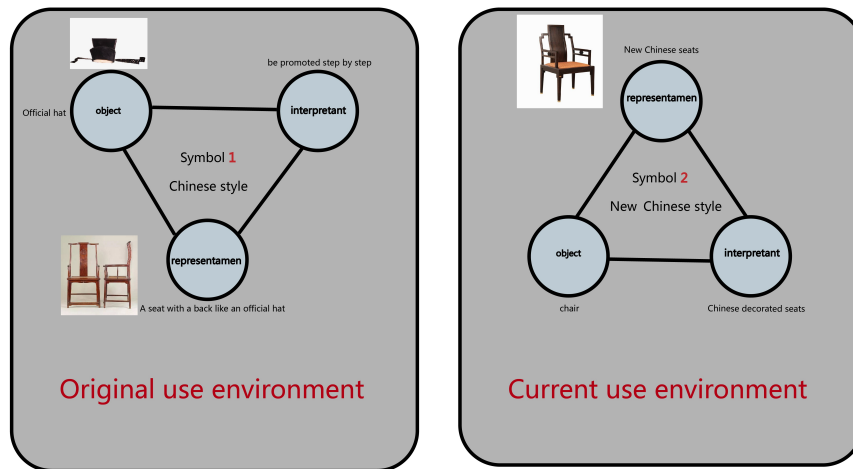


Figure 1. Drawn by the author.

2.1.2 The New Chinese style is a reinterpretation of the reproduction body in the traditional cultural symbols

The Ming and Qing Dynasties official hat chair is presented with the image of the seat like an official hat, and then compared with the new Chinese official hat chair, it is not difficult to see that the new Chinese official hat chair is based on the body back form of the traditional official hat chair, combined with some ergonomic Settings, to achieve a simple and durable modeling effect. Thus, the new Chinese furniture is a reinterpretation of the reproduction of traditional cultural symbols, as shown in Figure 2.

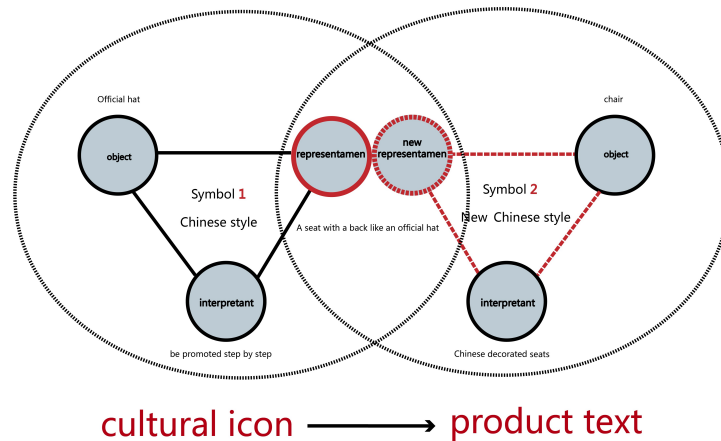


Figure 2. Drawn by the author.

Contemporary designers, namely the sender of product symbols, see that cultural symbols are presented as an image of back-leaning image like an official hat. Due to the lack of understanding of the dynamic object of cultural symbols, they think that the reproduction body of cultural symbols itself is explained again in the current use environment, forming a new reproduction body. The new reproduction seems to be streamlined and refined at the modeling level, but because the receiver of the symbols also lacks the cultural context, after seeing the new form of reproduction, it is interpreted as the seat of Chinese decorative style. At this time, the cultural symbol is simply doing the likeness. No matter what the intention of the sender is, it is difficult for the receiver of the symbol to trace the intention, explaining that once it begins, it is easy to fall into the situation of closed drift.

From the point of view of meaning communication, the new reproduction body is a set of decorative symbol system for us. Decoration symbols can reflect the values of the symbol sender in different ages, different ethnic cultures and different regional characteristics. When we study the decoration, we need to start from studying the symbol sys-

tem behind the decoration, and analyze the values reflected by the symbols, rather than just analyzing the morphological law of the decoration, and using the symbols at will. Thus, "reproduction" should reproduce the meaning of the symbol, two is not "reproduction" decoration. Any explanation is an explanation, even if it is wrong, even if a lie is a kind of explanation, at this time, the symbol spread a panic, let you think that this kind of style is the new Chinese style furniture (Zhao Xingzhi, 2017).

3. The development direction of new Chinese style furniture design

Hegel pointed out: " Really immortal works of art are of course enjoyed by all times and nations. "New Chinese style furniture design does not only consider the product beauty and comfort, but also consider the cultural symbols and harmony with people, environment, namely to consider the realistic use of context, thinking about the fit of cultural symbols and real environment, symbol sender cannot their aesthetic will" for granted " imposed on the symbol receiver, it will only become the butt of the abuse of symbols. The reproduction is not simply replace the object, but should reproduce" information associated with the object. "This way of reproducing information requires the symbol recipient to have a certain experience and cognition of the object, so that the designer's preset of the new Chinese furniture design can be understood by the user. The ability of the design text sender yuan language and text receiver ability yuan language are derived from the accumulation of social culture, and the contemporary new Chinese furniture missing use context, and cannot convey its dynamic object of "ceremony", "literati spirit" and other cultural attributes, can only become a stylized furniture and aesthetic type.

Since the symbol of new Chinese furniture is no longer understood in the contemporary context, and it only exists as a consumption symbol and aesthetic symbol, isn't the cultural phenomenon of traditional culture by blindly "wearing boots and hats" abusing traditional cultural forms and creating fake antiques a mockery of traditional culture and a blasphemy of contemporary civilization?

3.1 The objects of cultural symbols need to be interpreted again in the current use environment

If we want to break the deadlock of new Chinese design, the author believes that the object of cultural symbols needs to be explained again in the current use environment. People's understanding of symbols cannot be separated out of their own context. When the product text is "disconnected between time and space", we have to try to trace the limit of the object from the starting point of time. That is to say, by improving their own cultural accomplishment, to explain the driving object of the text. As mentioned above, this requires both the sender and receiver of cultural symbols to have the corresponding ability of meta-language. For example, Kant's prior category of people or the construction ability of gestalt psychology, etc., and all the cultural symbols that need to be interpreted, can be gathered into the ability reserve of the symbol sender and receiver, and gathered into an appropriate ability meta-language collection. As shown in FIG. 3, when the object of a cultural symbol is internalized by the sender of the product symbol, the symbolic content of the connotation level of the cultural symbol is depicted. At this time, the rational connection with the product text is the reproduction body, making it separated from the materialized representation and obtaining a new reproduction and meaning. Become a spiritual symbol, serve the product itself, become a new symbol transmitted to the design text, so as to complete the new text writing (Zhao Yiheng, 2016).

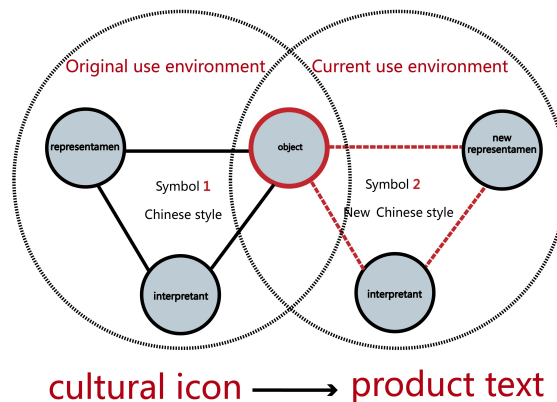


Figure 3. Drawn by the author.

3.2 Create the object from the explanatory item

Some symbolic objects do not exist, such as a dragon. The dragon is the beast in ancient mythology, and it is also the auspicious omen. In ancient books, there are flying dragons, which are the image of the Son of Heaven. Chinese also call themselves "the descendants of the dragon". It can be seen that since ancient times, no matter how the context and language changes, the symbolic significance of dragon is a social consensus. It can avoid disasters, pray, exorcise evil spirits, and has never changed. The image of the dragon is not fixed, about its source also vary, some people think the dragon from the snake, some people think the dragon is a rainy time lightning, in short, its prototype does not exist in the real world, so, when explaining items, and missing object, through the designer's imagination, the western dragon presents a different image. The image of the dragon is that the reproduction of the dragon is not fixed, but it brings us infinite imagination space. ([English] Terrence.2018.about the author)

The essence of human cognition and creation of things is the continuous re-interpretation of existing things, for example, from old fixed phones to mobile phones, designers create new representations by extracting explanatory items-communication devices. Christina showed that any product design is a reference for different forms of existing texts. Designers will produce different forms of creative space through different selection points of texts. Of course, they are also faced with the evaluation results and even risks of different groups. The author thinks that the reason why the new Chinese style furniture is uniform is because it is always depicting the reproduction body rather than creating a new object by the explanation item. If new Chinese style furniture can shake off the burden of Chinese style furniture, abandon inherent image, stylist reshape the text of product through the explanation of cultural symbol, new Chinese style furniture is true sense "new" at this time.

4. Epilogue

Through the examination of the new Chinese style design problems can inspire us to explore the logic behind the form from a new perspective, and provide a new path for the design. Starting from Pierce's "trinomial style", we can explore the law and logic of formal language in cultural communication and concept transmission from a deeper level. The reflection on the symbol problem not only helps us to think about the design theory, but also helps us to re-examine the design methods, which has great practical significance to the design practice of Chinese traditional culture.

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