

Exploring the Inheritance and Development of Chinese Traditional Creation Thought: Taking the Design of Bronze Lamps in Han Dynasty As an Example

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Abstract:

China has five thousand years of cultural heritage, in the long history of our country, there have been many excellent art forms. These art forms not only make us feel the cultural traditions and way of life at that time, but also reflect the aesthetic pursuit of our ancient society and the importance of the relationship between man and nature. The design of bronze lamps in the Han Dynasty is a typical representative. It has exquisite shape, scientific structure and complex production technology, showing the extremely high technological level and aesthetic consciousness of the Han Dynasty, and also reflecting the great wisdom of the ancient Chinese people. Through in-depth analysis of bronze lamps in the Han Dynasty, the purpose is to explore the inheritance and innovative development track of ancient Chinese creation thoughts, and use this as a carrier to deeply explore the design essence and unique concept contained in Chinese traditional culture.

Keywords:

Chinese Traditional Creation Thought, Han Dynasty Bronze Lamps, Inheritance and Innovation

1. Summary of the Development of Bronze Lamps in Han Dynasty

The Han Dynasty, as the first peak of Chinese art creation, is undoubtedly a dazzling era in the long history of our country. Whether it is bronzes or other arts and crafts, it has shown a booming trend. Due to the unification of the country and the strengthening of political, economic and cultural exchanges among various ethnic groups, the Han Dynasty made outstanding achievements in the field of arts and crafts. In the creation of bronzes, the bronze lamps of the Han Dynasty are particularly excellent, and their exquisite skills and ingenious design can be called a model of arts and crafts at that time. The copper lamp of the Han Dynasty is not only beautiful in shape, but also in line with practical requirements, and at the same time in line with

scientific principles, reflecting the outstanding design artisans and artistic ideas at that time. In primitive society, design mainly focused on practicality to meet the basic needs of life. However, with the continuous evolution of society, the design field has gradually changed, and the spiritual needs have gradually become prominent, and in a certain period of time, it has become the mainstream direction of design. Since the pre-Qin period, the field of handicraft industry gradually showed a trend of fine division of labor. During the Warring States period, plain ware became more and more popular, while the more luxurious works were gilded or decorated with gold and silver. As the Han Dynasty descended, the development of design art gradually focused on the integration of the dual functions of practicality and aesthetics. The typical bronze craft gradually turned to the manufacture of daily utensils, and the production characteristics also changed, no longer excessively pursued the decoration of complex patterns, but tended to the production of various handicrafts closely related to life, and the design and manufacture of bronze lamps in the Han Dynasty gradually became one of the mainstream design categories at that time. Lamps and lanterns are widely used in People's Daily life, lamps and lanterns are the products of human continuous improvement of production and living conditions, its production in addition to the change of material form at that time, but also condensed human wisdom and technology. The production, use and abandonment process of lamps is not only a circular process of the production, evolution and end of the material level, but also carries people's ideas and concepts, becoming the concrete embodiment of human conceptual form, and deeply imprinting the spiritual and cultural connotation of human beings. Therefore, lamps and lanterns are not only a form of expression of material culture, but also profoundly reflect the connotation of spiritual culture [1].

In the earliest pottery, you can see that the lighting shape of the original period is simple, and it will not be very different. However, with the development of human civilization, people have gradually developed this simple lamp shape into a decorative and practical lamp, which also contains some more other functions. For example, in the Shang and Zhou Dynasties, there were some lamps with practical functions and decorative art functions, and in the Wei and Jin Dynasties, there were some lamps with strong decoration and rich decorative art, and these different forms of lamps reflected the pursuit of things in the spiritual world of people at that time. From the function and role of bronze lamps in Han Dynasty society, it can be seen that, first of all, as a lighting appliance, it can provide people with enough light for their activities. At the same time, because of the strong national strength, prosperous economy and relatively developed science and technology in the Western Han Dynasty, people had higher requirements for the quality of life. As a practical and decorative art, bronze lamps had a very important position in Han Dynasty society, because people at that time not only hoped that the environment they lived in could have a better atmosphere and higher taste, but also hoped to obtain certain honors. Compared with the bronze art of Shang, Zhou and Wei and Jin dynasties, the design of bronze lamps in Han Dynasty showed more excellent forging technology, more reasonable structural design, more significant practical function, more exquisite modeling and decoration, and more rich and profound cultural connotation. It is based on these remarkable features that bronze lamps of the Han Dynasty have become a model of ancient Chinese lighting design, which has been baptized for two thousand years and still shines brightly.

2. The Design of Bronze Lamps in Han Dynasty Contains the Chinese Traditional Creation Thought

In the beginning of the chapter “Treatise on Superfluous Things” in Volume 7 of “Utensil”, Wen Zhenxiang of the Ming Dynasty expounded the essence of ancient Chinese utensils: “The ancients did not begrudge time and energy when building the objects, and devoted themselves to realizing the perfect function of the objects.” He clearly pointed out that the ancients did not begrudge time and energy when building objects, and were committed to realizing the perfect function of objects. Among them, the word “value the practicality” profoundly reveals that the fundamental nature of the artifact lies in its practicality [2]. As a practical work of art, the value of copper lamp in Han Dynasty is not only reflected in the practical value brought by its material properties and form innovation, but also in its profound spiritual significance. With its unique shape and decorative beauty, these lamps fully meet people’s aesthetic needs and show the outstanding achievements of Han Dynasty arts and crafts. In the design of bronze lamps in the Han Dynasty, we can glimpse the essence of Chinese traditional creation thought, these lamps are not only practical and beautiful, but also contain rich cultural connotation. Therefore, the Han Dynasty copper lamp is not only a practical lighting tool, but also an important information for the study of traditional creation ideas, which provides us with valuable clues to understand the Han Dynasty arts and crafts.

2.1. The concept of nature in the design of bronze lamps in the Han Dynasty

The Han Dynasty became the peak of the development of bronze lamps, which was closely related to the stable social situation at that time. At the same time, it is also inextricably linked with the cultural policy of the Han Dynasty. In the Han Dynasty, Confucianism was regarded as the only one in culture, and the Confucian thought of “harmony between heaven and man” and “harmony between heaven and man” was advocated. Han Dynasty, as a prosperous period in ancient Chinese history, its national strength and social stability reached an unprecedented height. Under such a social background, the level of social productivity has been significantly restored and improved, and the whole era has presented a prosperous scene. As an important cultural product of the Han Dynasty, the emphasis on the function of bronze lamps was closely and complicated with the cultural policy of the Han Dynasty.

The core proposition of Chinese philosophy, “the unity of heaven and man”, matured and developed significantly in the Han Dynasty. In particular, it is worth mentioning that the Confucian school represented by Dong Zhongshu has built a relatively complete philosophical system with this proposition as the ideological cornerstone, and this achievement is highly persuasive. It can be said that the thought of “unity of heaven and man” played a pivotal role in Han society, profoundly influencing the thinking framework of Confucianism in Han Dynasty and becoming an important theoretical support in the transformation process of Confucianism [3].

After the reform of the Han Dynasty, the Confucian thought of “Heaven and man” and “Yin and Yang and five elements” became more systematized and became widely accepted cultural concepts. In practical terms, the creation thought of “unity of heaven and man” also became a skill often used in the creation practice of the Han Dynasty. The ideological connotation of “unity of nature and man” is to emphasize that man and nature are connected in essence, and all personnel should follow the law of nature to achieve the harmony between man and nature. This idea of natural harmony leads

to the aesthetic thought of "nature is superior" in Han Dynasty. The cosmological view of the Han people is the realm of harmony between the objective material world and the human spiritual world, and its thinking mode lies in endowing nature with the characteristics of "personification" and "spiritualization". Therefore, the art of the Han Dynasty is actually a sense of mutual integration of "individual" life and "whole nature", that is, the spirit of self into all things and the environment, to achieve the unity of heaven and man.

Han Dynasty bronze lamp design follows the creation of heaven and man, "Changxin palace lamp", "Wild goose fish lamp" and "silver bronze bull lamp" is the representative bronze lamp of this period, such as "Changxin palace lamp" as the royal family, the noble class used indoor lighting equipment, the size of the used with the Han Dynasty palace building and noble mansion interior furnishings are closely related. As a lighting tool, the size of the bronze lamp needs to be designed to match the size of the table placed to ensure easy use. Han Dynasty copper lamp in the functional design shows a high degree of science and rationality, not only unique shape, exquisite, more with the function of lighting adjustment, to meet the lighting needs of different occasions. In addition, the smoke absorption characteristics of bronze lamps are a major innovation highlight in the field of lighting at that time, representing the leading technical level. The production of bronze lamps in the Han Dynasty fully demonstrated the outstanding achievements of the craftsmen at the technical level, deeply transmitted the unique aesthetics and profound thoughts of creation, and also contained the in-depth thinking and exploration of the principles of creation by the craftsmen. In the long-term creation practice, through the unremitting efforts and continuous exploration of several generations or even tens of generations of craftsmen, human beings have gradually deepened from the initial cognition and conquest of nature to the understanding of the vulnerability of the natural environment, and then turned to cherish and protect nature and make good use of the gift of nature. This is the awakening of the awareness of natural environment protection, but also an in-depth exploration of the relationship between artifacts and the use of the environment. Traditional creation activities are not only limited to the production of an artifact itself, but also contain the craftsman's careful consideration of the environment in which the artifact is used, which is a vivid reflection of the concept of "harmony between nature and man" in ancient people's creation thoughts [4].

2.2. Ethics in the design of bronze lamps in the Han Dynasty

The idea of design ethics has positive significance for standardizing design behavior and can provide correct guidance for design activities. Among the many excellent thought systems in ancient China, there are many profound insights on the code of design behavior, which have become an indispensable supplement to modern design theory [5]. Design ethics is not a strange concept for modern design, design products are everywhere in every corner of life, and design behavior also presents diversified characteristics. In ancient China, some excellent design ideas have already been integrated into the ethical concept, among them, the design idea of "Literary talent and temperament match properly" is an important part of the excellent design thought in ancient China.

In the cultural pattern of the Han Dynasty, "exclusive respect for Confucianism" has become the mainstream trend of thought, under this cultural background, Confucianism has been deeply rooted in people's hearts, and greatly promoted the continuous attempts and in-depth exploration of the function of bronze lamps.

Confucius, an important representative of Confucianism and a famous educator, once said: "If temperament is more than literary talent, it will inevitably appear rude, and literary talent is more than temperament, it will inevitably become frivolous, and literary talent and simplicity are perfectly combined together, which can become a gentleman." The purpose of this thesis is to elaborate the way of being human, emphasizing that the real gentleman should have both elegance and simplicity, both internal and external cultivation, virtue and ability. Applying this concept of Confucius to the creation of traditional handicrafts, it can be understood that: "Literary talent" refers to the external expression of the object, "temperament" refers to its internal essential characteristics, and "Literary talent and temperament match properly" pursues the perfect integration and harmonious unity between the appearance and function of the handicrafts. The design of the copper lamp in the Han Dynasty fully demonstrated the Confucian aesthetic thought of "Literary talent and temperament match properly", and realized the perfect unity of the beauty of science and technology and the beauty of art. The craftsmen skillfully integrated Confucianism into the shape design of the lamp body, which deeply reflected the characteristics of the Han Dynasty and profound implications of The Times.

In the field of creation culture, the core of the discussion of "Literary talent" and "temperament" focuses on the close relationship between the external expression form of objects and the internal practical function. From the perspective of qualitative theory, it is not difficult to observe that a harmonious and balanced unity should be achieved between form and function. If too much pursuit of the external form of gorgeous and complex, and ignore the actual function of the item, then this imbalance will lead to things appear too artificial, flashy. On the contrary, if too much emphasis is placed on the functionality of the item, while ignoring the aesthetic value of its external form, it may make things appear rough and lack of refinement. Therefore, in the process of creation, we should seek the best balance between form and function, in order to achieve the perfect integration of practical value and aesthetic value. The relationship between form and function is a contradiction of the unity of opposites, so it is necessary to deal with the relationship between them. In the design of the copper lamp in the Han Dynasty, it realizes the harmonious unity of practicality and aesthetics, form and function, not only the shape is changeable, but also meets the practical function, and adds the scientific principle of environmental protection, so as to achieve the multi-purpose of handicrafts.

2.3. Aesthetics in the design of bronze lamps in the Han Dynasty

The Han Dynasty is a typical period of sudden change of aesthetic consciousness in the history of Chinese art. The aesthetic consciousness in this period has many new contents and characteristics, and the art forms have constantly developed with the unique aesthetic taste of the Han Dynasty, thus making the Han Dynasty arts and crafts have unique characteristics of The Times. Most of China's ancient artistic aesthetics were closely related to the social atmosphere at that time, and the Han Dynasty was a particularly secular period in history, so the aesthetic of the Han Dynasty also tended to be daily life [6]. The study of Han Dynasty aesthetics covers many aspects, such as Huang-Lao theory, Confucianism, Taoism and Buddhism, but Confucianism still occupies the core position. Han Dynasty Confucian aesthetics, in the transition of the two historical periods of pre-Qin and Wei and Jin, not only showed a certain continuity, but also showed its unique characteristics of change. In terms of its continuity, Han Dynasty Confucian aesthetics inherited the tradition of

rites and music in the Western Zhou Dynasty, and carried forward on this basis. In terms of its transformative nature, the variation of a series of propositions also brought a new development direction for Confucian aesthetics in the Han Dynasty [7]. Based on Dong Zhongshu's ideological system, we can make it clear that yin-yang and five elements theory occupied the core position in Han Dynasty aesthetic thought. Under the influence of Yin-yang and five elements theory, Han Dynasty thought formed a unique state of religion, ethics and philosophy interwoven and integrated. Therefore, in order to deeply understand and explain the aesthetic thought of Han Dynasty, we must start from the perspective of this fusion realm.

Although there are many similarities between Qin and Han cultures, Han culture is more life oriented. Most of his art works are based on the real social conditions as the source of creation, and truly show the life of ordinary people and dignitaries and other strata of people at that time. This kind of artistic aesthetic orientation is closely related to the characteristics of the ruling class. Liu Bang was born in the city, without the atmosphere of nobility and red tape, from the ruling class to the common people, are kept in the state of popular nature, not bound by etiquette. Therefore, art in the Han Dynasty became more daily life. Taking the bronze lamps of the Han Dynasty as an example, the bronze lamps of the Han Dynasty have their unique artistic language and their unique artistic expression. The artistic modeling of bronze lamps in the Han Dynasty not only shows the gorgeous and beautiful style, but also generally presents the pictographic characteristics, which contains rich meaning and profound cultural connotation, highlighting the unique cultural characteristics of its pictographic meaning.

According to the relevant records in the "Miscellaneous Records of the Xijing": "When Emperor Gaozu of Han entered the Xianyang Palace, he found blue jade five branch lamp in the Qin Palace, with a height of seven feet and five inches. The lamp holder was decorated with a coiled dragon, and the mouth was connected to a lamp. Once ignited, its scales and armor seemed to jump with it, shining brightly, like stars dotted with dots." This description vividly shows the brilliant scene of copper lamp manufacturing in the Han Dynasty. It can be seen that copper lamps of the Han Dynasty did not only exist as lighting tools, but also brought rich aesthetic experience to people with the artistic elements it contained [8]. These figurative bronze lamps not only contain rich beautiful connotations, but also profoundly show the people's yearning for happiness, well-being and rich life at that time. It can be seen that the artistic aesthetics and people's emotional experience of the Han Dynasty are intertwined and complement each other, and together constitute a rich and colorful aesthetic cultural connotation. The aesthetic thought of Han Dynasty and its expression in art had a profound influence on the aesthetic thought of Chinese literati in the later thousand years. Under the unique cultural background of "Confucianism outside and Taoism inside" in Han Dynasty society, a dignified and simple form of artistic expression was gradually developed [9].

3. Han Dynasty Bronze Lighting Design to the Chinese Traditional Creative Ideas of Innovative Development

The design of bronze lamps in the Han Dynasty deeply demonstrates the excellent skills of ancient craftsmen and the innovative spirit contained in the traditional Chinese creative thought. In the process of its design, form and function complement each other, art and technology blend with each other, showing a deep understanding and insight into nature and humanity. The design of bronze lamps in the Han Dynasty

not only greatly promoted the innovation and development process of traditional creation ideas, but also left a very valuable inspiration for the later generations. As a master of the wisdom and art of ancient craftsmen, it also provides valuable reference for the development of art and science and technology in later generations.

3.1. The concept of "harmony between nature and man" and the concept of "ecological design"

The 21st century is undoubtedly the era of design ecology, and the demand for ecological design has become the most distinctive voice of this era. In such an era of ecological civilization characterized by "intangible culture", the thought of "harmony between nature and man" in traditional Chinese design and creation culture has demonstrated its distinctive value, strategic significance and forward-looking vision. The traditional design culture of Han Dynasty, "harmony between nature and man", reflects the harmonious view of society and nature. The creation idea of "harmony between nature and man" coincides with the "ecological design" advocated in modern design [10].

In the social environment of the Han Dynasty, most of the fuel of the lamps was made of animal fat as raw materials, so it was not fully burned in the process of lighting, which would produce soot and pollute the environment. In response to this shortcoming, the lamps of the Han Dynasty were improved. The design of the copper lamp of the Han Dynasty is unique. The lamp body adopts the hollow shape, the water is injected inside, and the smoke pipe is equipped. When the oil is burned, the polluted gas generated will enter the clear water in the lamp body along the smoke pipe, so as to achieve the air purification effect. The invention of water storage to filter smoke and dust used in the Han Dynasty lamps has always maintained a leading position in the history of lamps and lanterns in the world, and can be called an outstanding invention. The famous bronze lamp of the Han Dynasty, the Changxin Palace Lamp, has its unique design and shows the exquisite skills of the ancient craftsmen. The remarkable feature of the lamp is that the arm part can be flexibly dismounted, and the lamp shade and lamp tray can be freely opened and closed, which allows the user to adjust the degree of light and darkness and the Angle of light, which is very innovative. What is more unique is that the smoke pipe of the Changxin palace lamp is cleverly integrated into the right arm of the palace girl reaching into the lampshade. When the lamp burns, the smoke generated can flow through this arm part to the inside of its body, and finally into the base with clean water. This design is not only beautiful and generous, but also can effectively reduce the pollution of smoke and dust, reduce the generation of pungent odor, and greatly improve the use experience.

The green environmental protection thought of "ecological design" contained in bronze lamps of Han Dynasty has long attracted the attention of international philosophy and ecology circles. The ancient Chinese thought of "harmony between nature and man" is the foundation of contemporary ecological culture construction. At present, China advocates scientific sustainable development and the construction of ecological harmonious society. The green ecological wisdom contained in the ancient thought of "harmony between nature and man" has its special value. At present, China's modernization drive has entered a critical stage, and many deep-seated contradictions have gradually emerged, among which the outstanding contradiction between social and economic development and environmental resources is particularly significant. Therefore, the construction of a harmonious symbiosis

between human beings and natural environment and resources has become one of the indispensable and important contents of China's current social construction [11].

3.2. Han Dynasty bronze lamps and ergonomics

The core function of lamps is lighting, which must be practical. The bronze lamps of the Han Dynasty strictly follow the requirements of their actual functions in terms of shape scale and structure design. Specifically, the determination of the shape scale of the lamp is based on the difference in its use. For example, the standing lamp is usually placed on the ground, its height is slightly higher than the posture of people sitting on the ground at that time, to ensure the lighting effect and the comfort of use. At the same time, the vertical lights are not equipped with lampshades, when all the lamp plates are lit, the indoor will form a spacious and bright large space, fully meet the needs of the overall lighting. The seat lamp is the most commonly used lamp, usually placed on the low furniture at that time, such as the Changxin palace lamp. The exquisite bronze seat lamp is generally equipped with a lampshade, so that the light is spilled from one side of the lampshade, which is coordinated with the line of sight of the eyes when the person sits down, and perfectly fits the needs of local lighting. For the hand-held lamps and lanterns used on the night road, the design scale strictly follows the ergonomic principle.

From the observation of the shape structure of the bronze lamps in the Han Dynasty, its design aims to adapt to the lighting needs of various environments, so the functions of the lamps show diversified characteristics. For example, the lamp shade equipped with the seat lamp not only has the effect of wind protection, but also can effectively adjust the light intensity. It is worth mentioning that some of the lampshades are cleverly designed with hollow holes, which helps to dissipate heat and ensure the penetration of light to achieve the dual effect of lighting and aesthetics. In addition, the needs of users for the use of lamps and lanterns show diversified characteristics, however, the basic requirements are still focused on the two aspects of simplicity and rationality. Specifically, lamps not only need to have excellent lighting performance to meet all kinds of lighting needs, but also need to be easy to disassemble, clean and carry, which undoubtedly puts forward higher standards and challenges for the structural design of lamps. The design of Changxin Palace lamp is exquisite, easy to carry and disassemble, and the assembly process is simple and stable. From the shape scale of bronze lamps and the rationality of structural design, we can easily see the superb design skills of bronze lamps in the Han Dynasty, and it has reached a considerable level of development. Its reasonable and scientific design concept has far-reaching guiding significance for the practical function of life, and fully demonstrates the outstanding achievements of Han Dynasty technology. As a practical tool, bronze lamps pay great attention to the scientific nature of lighting in design, which is very consistent with the design concept of Poul Henningsen, the famous Danish modernist lamp design master. After long-term practice and improvement in the Han Dynasty, the ergonomic design of bronze lamps became more scientific and reasonable [12].

In the Han Dynasty, the design of bronze lamps in ancient China has reached the peak level, its design concept cleverly integrates practicality and aesthetic, and at the same time, the design of ergonomics also reveals advanced thinking. In scale design, structural layout and scientific lighting and other aspects, it demonstrates the simple and profound people-oriented design philosophy of ancient China. Although ancient

lamps and modern lamps are completely different, the artistic and scientific concepts contained in the bronze lamps of the Han Dynasty are still very worthy of our learning.

4. Conclusions

Through the analysis of bronze lamps in the Han Dynasty, we can see the rich cultural connotation and a large number of excellent traditional culture and aesthetic consciousness contained in our ancient creation thoughts. In modern design, these traditional cultural contents can also be combined with modern design concepts, so as to create excellent works with national characteristics and meet the needs of The Times, adding a brilliant color to the modernization process of our country. This provides a good theoretical basis for us to inherit the Chinese creation thought in modern design. We can inherit the ancient Chinese creation thought in modern design, inherit the ancient Chinese craft technology and aesthetic consciousness through modern design, and combine it with modern design concept, so that the excellent cultural heritage of Han Dynasty copper lamp can be inherited. On the other hand, applying this ancient creation thought and design concept to the present product, making it a good work with the characteristics and significance of The Times is the best inheritance and development of China's traditional creation thought in the modern development.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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