



Study of Cultural Inheritance and Innovation Perspective of Chengdu Furniture Design

Zixuan Ye, Pastraporn Thipayasophorn and Somchai Seviset

EasyChair preprints are intended for rapid dissemination of research results and are integrated with the rest of EasyChair.

April 9, 2024

STUDY OF CULTURAL INHERITANCE AND INNOVATION PERSPECTIVE OF CHENGDU
FURNITURE DESIGN

Abstract

The purpose of this study is to explore the evolution of Chengdu furniture, delving into the historical progression of Chengdu furniture design and how it has been shaped by different eras. The aim is to highlight the importance of striking a balance between traditional cultural elements and modern innovation in furniture design. It delves into the influence of Chengdu's regional culture on furniture design, emphasizing the distinctive characteristics of Chengdu furniture. The success of Chengdu furniture design stems not only from its ability to reflect the deep cultural essence of the region but also from the designers' ability to find a unique balance between innovation and cultural heritage. According to the analysis of survey data, combining traditional craftsmanship with contemporary design principles can create furniture that not only preserves the essence of regional culture but also caters to modern lifestyles, integrating bamboo culture and carving culture into furniture design methods, thereby providing new innovations for Chengdu furniture design.

Keywords: Cultural Heritage、 Innovation、 Traditional Craftsmanship、 Modern Design、 Regional Culture

1. Statement of Problem

As a renowned historical and cultural city in China, Chengdu boasts a unique geographical location, abundant historical heritage, and distinctive cultural traditions, all of which imbue its furniture design with a unique artistic spirit. The promotion of Chengdu furniture design philosophy reveals that Chengdu furniture not only embodies the essence of ancient civilization but also adapts and evolves over time, reflecting the cultural narrative of historical evolution. This study examines Chengdu furniture design from a historical perspective, exploring its evolution across different eras to provide a comprehensive understanding. It will discuss the influence of Chengdu's regional culture on furniture design, the unique design characteristics of Chengdu furniture, and how Chengdu furniture design serves as a channel for a broader understanding of the city's history and culture. Surveys and analyses will be conducted on aspects such as Chengdu furniture industry culture, market demographics, popularity, and furniture history. By studying the new challenges and opportunities faced by the integration of Chengdu cultural elements into traditional and modern contexts, it becomes evident that the continuation of traditional culture must find appropriate expression in modern design. Furthermore, modern demands for functionality and style stimulate design innovation. Finding a balance between cultural preservation and innovation is a significant challenge facing the Chengdu furniture design industry.

2. Objective

- 2.1 Research the unique cultural elements and design concepts embodied in the design of the city's furniture
- 2.2 Research on citizens' views on furniture design and innovation in Chengdu
- 2.3 Discuss the influence of traditional culture and innovation on Chengdu furniture design

3. Conceptual Framework

This drawing is a concept drawing for a research paper or report on furniture design in Chengdu. It presents several themed areas that discuss the future trends of Chengdu furniture design, the inheritance of cultural heritage, modern innovation, regional cultural interaction, artistic elements, and historical influences.

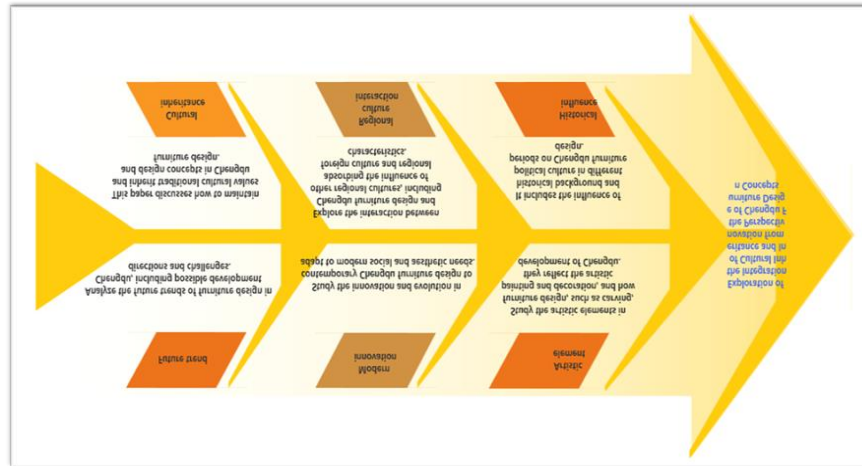


Figure 1 Conceptual Framework

Source: drawn by the author himself

Each area explores how Chengdu furniture design has maintained its traditional values while adapting and absorbing modern and foreign influences. These themes converge into an in-depth exploration of cultural inheritance and innovation integration in Chengdu furniture design concepts.

4. Research Methodology

people in Chengdu as research objects. The age of the study population will be considered from two concepts. Questionnaire survey: Aimed at design practitioners, consumers and culture lovers in Chengdu and internationally, to understand their views and expectations of Chengdu furniture design, as well as their attitude towards cultural inheritance and innovation. Contemporary Chengdu furniture design has experienced exciting development, showing multiple highlights. First of all, it combines traditional and modern, integrating the ancient Sichuan culture, Buddhist tradition, traditional craft and other elements into modern design, creating furniture works rich in traditional charm and modern aesthetic. This cultural integration not only continues the ancient tradition, but also gives the contemporary Chengdu furniture design unique cultural connotation.(Xiu Shaohua.(2024).

Secondly, the wide application of new materials and technologies enriches the design possibilities. Chengdu furniture design introduces modern materials such as metal, glass and plastic, while using CAD design tools and 3D printing technology to improve production efficiency and innovation. This allows designers to push beyond traditional limitations and create more innovative and diverse furniture.

Third, sustainability and environmental awareness are emerging in contemporary Chengdu furniture design. Manufacturers are increasingly focusing on using renewable materials and adopting environmentally friendly processes to reduce their environmental impact. This environmental orientation reflects the urgent need for sustainability while providing consumers with more conscientious options.(He L. (2022)

Personalization and customization are another highlight of contemporary Chengdu furniture design. Modern consumers want to have different furniture, so designers offer more personalized options, making

furniture a reflection of the customer's personality and taste. This trend meets the specific needs of clients, while also providing designers with more creative space.(Xu Meiqi.(2024).

Cultural creativity and expression are an important part of Chengdu furniture design. Designers actively explore local cultural elements, such as Sichuan culture, Buddhist traditions, garden aesthetics, and so on, in a creative way into the furniture design. These cultural elements give furniture a profound cultural connotation, so that it is not only a practical household goods, but also the expression of culture and emotion.(Zhao Xuanhao & Li Qingjiang.(2023).

The application of digital design tools accelerates design innovation and product promotion. Designers can use tools such as CAD and virtual reality technology to realize their ideas more quickly, while promoting their work to a global audience through online platforms. This digital trend is helping to bring Chengdu's furniture design to the international market.

Finally, contemporary Chengdu furniture design is gradually emerging in the international market. Chengdu's unique cultural elements and creative designs have attracted international buyers, bringing Chengdu's furniture brands to the international stage. (Wang Shiyi.(2022)

To sum up, contemporary Chengdu furniture design combines tradition and modernity, culture and innovation, environmental protection and aesthetics. This field not only meets the diverse needs of modern society, but also injects new vitality into Chengdu's cultural traditions and handicrafts. In the future, contemporary Chengdu Furniture Design will continue to pursue excellence, create more amazing furniture works, and make greater contributions to the prosperity of Chinese furniture design.(Zhuge Jinhui.(2022-08-22).

4.1 Population and sample

The study sample consisted of 120 people. The sample was divided into four groups :25-35 years old, 35-45 years old, 45-55 years old, and over 55 years old.

4.2 Research Tools

This study will use the questionnaire survey method to study the views of Chengdu furniture, furniture design, furniture development guidelines from the sample.

4.3 Research and Analysis

This study used percentages to compare the opinions of four groups of samples aged 25-35, 35-45, 45-55 and over 55, and wrote a summary of opinions in the form of descriptive statements.

Conduct questionnaire survey and interview with target audience to understand their cultural needs, consumption habits and acceptance of Chengdu House design. The feedback from the audience can provide a basis for the subsequent design research to ensure the practicability and pertinence of the research.



Figure 2 Chengdu Map

Source: Baidu

From the three places of Jinniu District, Wuhou District and Chenghua District of Chengdu, questionnaires were distributed to carry out investigations.



Figure 3.ioc evaluation

Source: Author himself

After passing the IOC evaluation, it was agreed to allow the use of questionnaires for data collection in Chengdu.



Figure 4. Fill in the questionnaire

Source: Author himself

The researcher is explaining the questionnaire questions to the respondents and answering them with examples. In order to ensure the validity of the questionnaire data, the researcher will send a new questionnaire to the respondent without any prompt after the explanation of the question.

5. Results

Survey on the basic situation of some respondents in Chengdu area, age, occupation, income, views on Chengdu furniture

	classification	number of people	proportion
gender	male	57	47.50%
	female	63	52.50%
age	25-35year old	65	54.17%
	35-45year old	41	34.17%
	45-55year old	14	11.67%
	over55year of age	0	0%
occupation	Furniture designer	29	24.17%
	Furniture manufacturers	15	12.50%
	Home decorator	37	30.83%
	Students	39	32.50%
income	Less than 5000 yuan	18	15%
	5001 to 10000 yuan	39	32.50%
	10001 to 20000 yuan	44	36.67%
	20001 yuan and above	19	15.82%
knowledge	Very well understood	39	32.50%
	Know something about it	38	31.67%
	Little knowledge	40	33.33%
	No idea	3	2.50%

Table 1: Survey information of Chengdu respondents

Source: Author himself

The results were obtained through 120 questionnaires

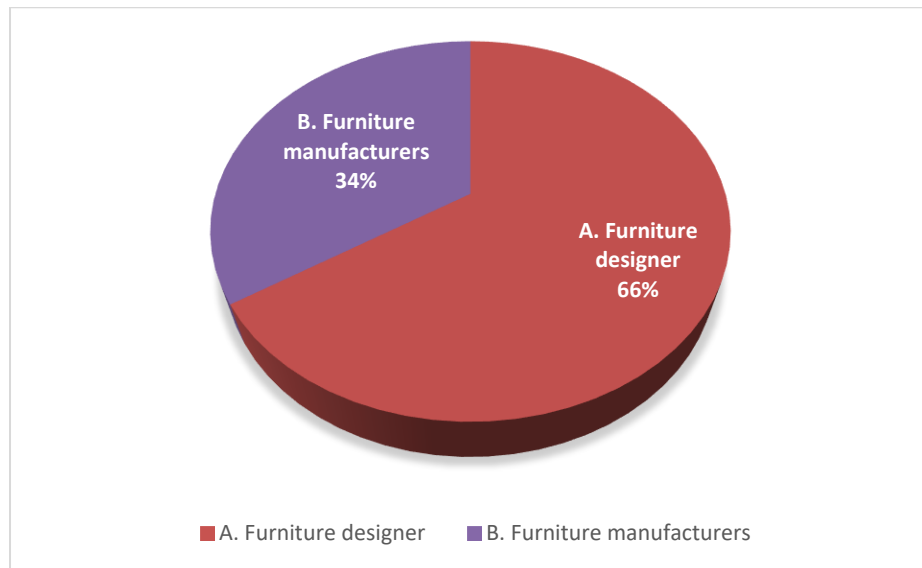


Figure 5 Male to female ratio map

Source: drawn by the author himself

Gender Distribution: Showcases the slight predominance of female respondents (52.5%) over male respondents (47.5%). Gender Distribution: Showcases a slight majority of female respondents (52.5%) over male respondents (47.5%), indicating a balanced participation across genders.

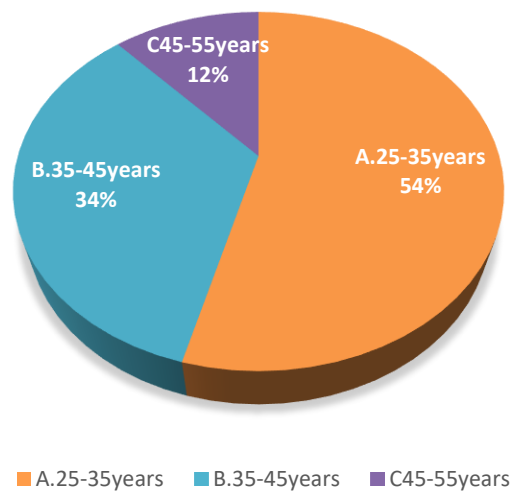


Figure 6. age Distribution Among Respondents

Source: drawn by the author himself

Age Distribution: The majority of respondents fall within the 25-35 years age group (54.17%), followed by those in the 35-45 years age group (34.17%). The 45-55 years age group has the lowest representation at 11.67%, and there were no respondents over 55 years of age. This suggests that the younger and middle-aged demographics are most engaged in discussions about furniture design in Chengdu.

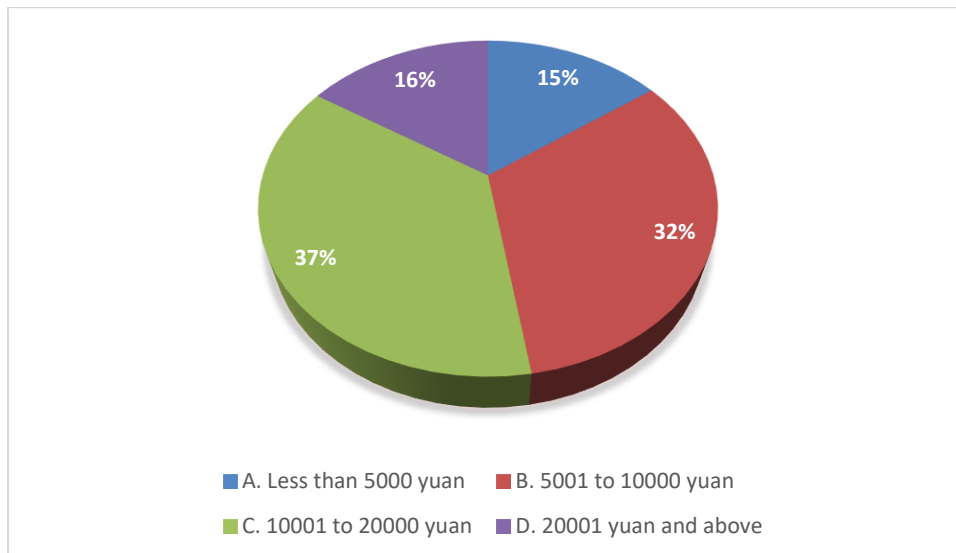


Figure 7. istribution of income levels

Source: drawn by the author himself

Participants' income levels were widely distributed, ranging from less than 5,000 yuan to 20,001 yuan and above. Among them, the largest part is the middle-income group with an income of 10001-20000 yuan, accounting for 36.67%, indicating that this part of the people may pay more attention to quality, sustainability or specific design elements in the selection of furniture. The income groups of less than 5000 yuan and more than 20001 yuan accounted for 15% and 15.82%, respectively, showing the diversified demand in the market from seeking cost-effective to pursuing high-end design. The group of 5001 to 10,000 yuan reveals the trend of some consumers to find a balance between price and quality. These data provide valuable insights into furniture design and marketing strategies.

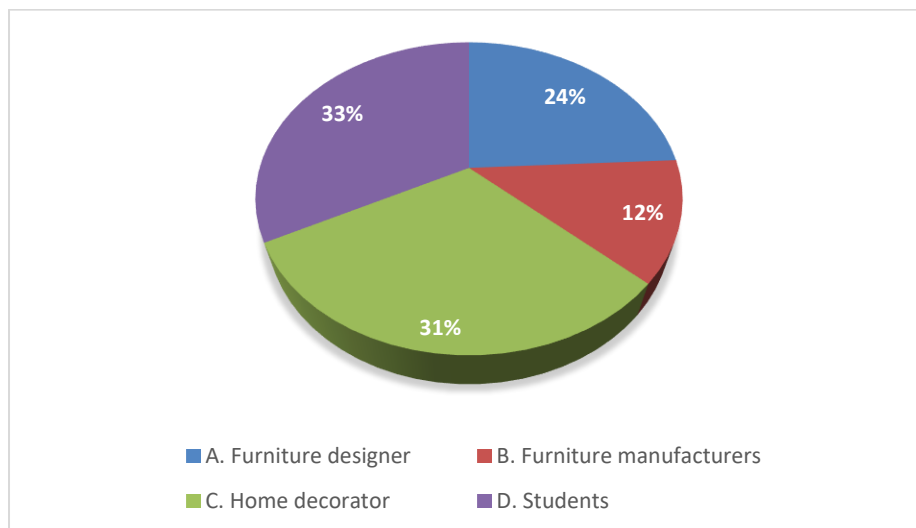


Figure 8. ccupation distribution of respondents

Source: drawn by the author himself

Students (32.5%) : This group represents the largest group of respondents, indicating a strong interest in furniture design among young people who may have been educated in design, architecture, or related fields. Their preferences may lean toward innovative and modern designs that reflect current trends.

6. Conclusion and discussion

The process of making a bamboo chair includes this design drawing to determine the number and size of bamboo required, followed by selecting a tough, uncracked bamboo to ensure that its length and diameter match the design. Cut bamboo to desired length, using a saw or special bamboo cutting tool. Arrange and assemble the cut bamboo according to the design, and fix the joint with bamboo nails or adhesives. The frame is then polished to ensure smooth edges without sharp parts. Key structures, such as legs connecting to seats, are reinforced to improve stability. (Lv Chunling.(2018).

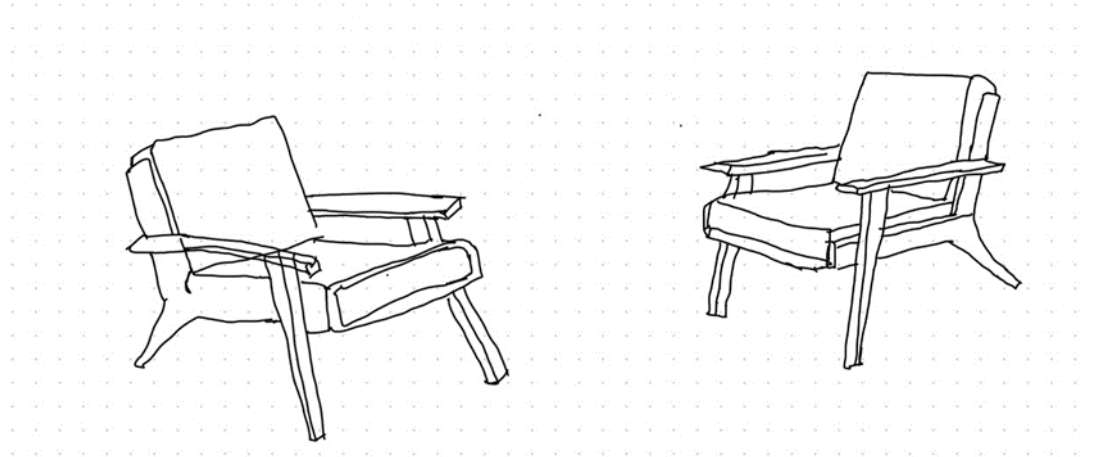


Figure 9. Hand-drawn design

Source: drawn by the author himself

Finally, protective paint or oil can be applied to prevent moisture and sun exposure to extend service life. This process requires careful manipulation to ensure the stability and comfort of the chair, depending on design complexity and artisan skill. (Luo Yuqing.(2021)

7. Acknowledgements

I sincerely thank all those who have encouraged and supported me on my academic path. First of all, I would like to express my special thanks to my mentors, whose patient guidance and valuable advice have enabled me to overcome various difficulties and make continuous progress. At the same time, I would like to thank all the interviewees, teachers and classmates who participated in my research, whose selfless help and encouragement played a vital role in my research work. In addition, I would like to deeply thank my family, whose continuous support and encouragement have kept me firmly on the path of research. With their care and support, I was able to devote myself to the research and complete the work that made me proud. Their support has filled my life and study in Thailand with joy and left me with many wonderful memories. Once again I would like to express my sincere thanks to them.

8. Reference

- [1] Xiu Shaohua.(2024). Inheritance and development of traditional furniture design. House (02),17-19.

- [2] He L. (2022). Application of environmentally friendly materials in Modern Furniture design and its impact on Environmental Sustainability.(eds.) Proceedings of the Second Academic Exchange Conference on Electric Power Engineering and Technology (pp.340-348).
- [3] Xu Meiqi.(2024). Modern Furniture Design. Furniture and Interior Decoration (02),1-3.
- [4] Zhao Xuanhao & Li Qingjiang.(2023). Innovative Application of traditional cultural elements in furniture design. Yi Hai (10),66-69.
- [5] Wang Shiyi.(2022). Innovative application strategies of traditional cultural elements in furniture design. Footwear Technology and Design (18),136-138.
- [6] Zhuge Jinhui.(2022-08-22). Innovative Application of local traditional cultural elements in furniture design. China Art Daily,007.
- [7] Lv Chunling.(2018). An analysis on the inheritance of handicraft skills in Western Fujian -- taking the production of bamboo chairs in Panjing Township of Hang County as an example. China National Expo (12),9-11.
- [8] Luo Yuqing.(2021). Bamboo Chair: Application and Innovation of Modern design form. Peony (02),160-162.