Exploring the Design Idea of Tibetan Pattern "Harmony Among the Four Animals" from the Three Powers: Heaven, Earth, Man

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Abstract
As a philosophical theory, the Three Powers of "Heaven, Earth, Man" is the result of the long-term evolution of human society and natural form, and also the view of the universe system advocated by Chinese thinkers. In the Book of Changes, the concept of "the unity of nature and man" advocated by Confucianism is clearly expressed as "the theory of Heaven, Earth, Man ", and the Book of changes holds that the nature, personality, geography and all things are an indispensable systematic whole. In this whole, there is no relationship between domination and being dominated, slavery and servitude, but a relationship of tolerance and harmonious symbiosis with "harmony" as the core of understanding. With the development and change of history, this idea of harmonious symbiosis has transcended the simple concept of survival and then sublimated into a systematic and holistic way of thinking, which has a great influence on the social formation and design concept of China from ancient to present. The artistic expression form of Tibetan auspicious pattern "Harmony Among the Four Animals" strongly confirms the core design thought of "following heaven"," respecting people" and "seeking harmony" in the theory of Three Powers.

Keywords
Three powers; Harmony among the four animals; Design idea; Artistic expression

Introduction

The "three powers" means "heaven, earth and man ". The theory of "three powers" regards heaven,

earth and man as the three indispensable elements of the universe, regards them as a whole, fully shows the world outlook of harmony and symbiosis between man and nature, and reflects the concept of survival development of human beings in the process of life. It runs through the development course of ancient Chinese humanistic society and natural society, and its core design thought plays an important role in the design fields of architecture, clothing, utensils and so on.

The Theory of Three Powers among Ancient Chinese Scholars

In the process of Chinese cultural development, the Xia, Shang and Zhou dynasties were called the axis period of the development of ancient Chinese civilization. During this period, a series of great academic factions and ideological theories were produced, and Chinese traditional philosophy was formed here. Although the ideas of each school are different, they all discuss a common topic, that is, how to get along harmoniously with nature. Confucianism, Taoism, Mohism and other schools of thought around this topic have different thinking, and from their respective theoretical perspectives to interpret, and finally formed a system theory based on the "three powers" of heaven, earth and man. In the pre-Qin period, the theory of the hundred schools of thought, only "Zhouyi" can best reflect the "three powers" thought of heaven, earth and man, and runs through the theory of three powers in the whole book. The Book of Changes holds that man and nature are an organic whole, one of them is indispensable, the same root is the same, and the whole thought theory of three talents will be regarded as its core values.As one of the important works in the history of Chinese culture and thought, the Doctrine of the Mean often represents the impartial way of doing things. His symbiotic thought (Yang, 2004)" people and heaven and earth are involved "contains the systematic and overall ideological dimension. Laozi, as a Taoist school, constructs a cosmological model, that is, Tao begets one, one begets two, two begets three, three begets everything. All things are Yin and Yang meet each other to form a balanced and harmonious state" (Chen & Zhang, 2001). It can be seen that the "three powers view" presents a cosmic picture of heaven, earth and man interdependent and endless.

During the Qin and Han dynasties, the country gradually began to unify, and various concepts were constantly integrated and developed, and finally formed the overall thinking mode of "three powers in one ". Lu's Spring and Autumn Period has a description of the relationship between "three powers" (Guan, Liao, et al., 2008) with the breeding and growth process to prove that the emergence and development of all things are the result of the unity of three talents. As far as the relationship between man and heaven and earth is concerned, Huai nanzi puts forward the idea of "heaven and earth move and think through, all things are always one" (Gao, 2006), which holds that heaven, earth, man and all things are the same source and all things are interlinked. Taoist school of thought," Yin Fu Jing "also put forward :" heaven and earth, the theft of all things; all things, the theft of all things, the theft of all things, the three thieves are both appropriate, the three safe." (Ren,

1993) word “theft” in the text subtly summarizes the relationship between heaven and earth, everything and man. In the Book of Changes, people, heaven and earth are called three powers, while Yin Fu Jing refers to people, heaven and earth, and all things are called three powers. It holds that the universe is a systematic whole, and puts forward that the relationship between man, heaven and earth and all things is always in the unity of opposites, and the development of human beings can not be separated from the nature of heaven and earth, which constructs an organic whole and is indivisible, and no part can be missing or independent.

Chinese traditional culture developed to the Song Dynasty, Confucianism, Buddhism, Taoism and other ideas collided with each other, forming a new system of Confucianism centered on reason. In Zhou Dunyi’s Neo-Confucianism thought, he explored the evolution law of heaven, earth and man with diagram of the universe theory, and constructed a multi-level and holistic development model for Confucianism after Song Dynasty. On this basis, he put forward that the order of heaven and earth structure is the rule that human beings must abide by. People’s thought and behavior can realize the harmonious scene of “three powers in one” only with heaven and earth.

Although ancient Chinese thinkers belong to different schools and have different ideas, they coincide in the ideological field of the relationship between heaven, earth and man. The thought of “three powers in one” is not only reflected in the cognition of the ancient world and the development of traditional culture, but also in the application of the design category.

The Origins and Artistic Expressions of “Harmony Among the Four Animals”

The records about the pattern of “Harmony Among the Four Animals” first come from “Ruyi Teng”, also known as “Sakyamuni Biography—Partridge Bird Story”. In Tibetan Buddhist belief areas such as Tibet, Sichuan and Southern Gansu, the pattern is regarded as the auspicious pattern of the nation, so it can be seen everywhere as a decorative pattern in monasteries or ordinary people. In the forest of Boronas, the elephant, the monkey, the rabbit and a partridge bird live together under the tree. When the wind rains or the sun shines, they shelter from the rain under the same tree; in the face of hunger, they share the fruits of the tree and do not fight for food; when they go out, elephants are the first to cut off thorns, camels on their backs, monkeys carrying rabbits on their shoulders, Rabbit carrying partridge bird, a peaceful scene. They share the tree together, do not fight for it, enjoy the fruit of the tree together, set up a good moral atmosphere of mutual respect, mutual respect and love, harmonious coexistence, but also symbolize the harmony and commonness between the disciples of the four Buddhas (Dai, 1998).

“Harmony Among the Four Animals” is a fable story from Buddhist sutras, translated into “Sihehe”

in Tibetan. It conveys religious ideas with artistic expression, and is mostly presented in the painting and sculpture creation of Tangka and murals. It reflects the rules and regulations of early Buddhism and the law. Each Xiangrui pattern has its own specific artistic expression, which is used to express the symbolic meaning behind it. Most of the Han auspicious symbols reflect transliteration, while the Tibetan auspicious symbols are mostly based on myths and legends, historical stories and religious activities. On this basis, they are expressed by various symbolic techniques and with the help of the naturalistic characteristics of things. In Buddhism, elephants refer to surrogate mothers, monkeys to Sherif, rabbits to Ananda, and partridges to Buddha (Puhua, 2013). These four animals have been endowed with humanized characteristics, showing the way to live in harmony, making them the four brothers of harmony and happiness, each of whom has a sacred duty. Thus imperceptibly affected the entire national governance finally to enjoy the peace of the world.

Chinese traditional auspicious pattern is a special reflection of folk belief and production and life, and a embodiment of the life and ideological realm of the working people. With the help of the similarities between the ecological habits of nature and the way of human thinking, the pattern of "Harmony Among the Four Animals" is bold in color and exaggerated in form. Through the connection between objective reality and virtual imagination, the inner meaning of the image is metaphorical. The pattern is a symbol of harmony and auspiciousness, respect for the elderly, is the product of secularization in Tibetan auspicious patterns, its symbolic significance is not only reflected in the lives of Tibetan people, but also reflected in the exchange and unity between various regions of China. Only this artistic expression makes the pattern artistic, symbolic and educational.

The embodiment of the design idea of "Three Powers" in the pattern of "Harmony Among the Four Animals"

As the core content of the design theory embodied in the "three powers view" is "following heaven","respecting people" and "seeking harmony" (Chen, 2011), its remarkable characteristic is to pay attention to how to deal with the relationship between heaven, earth and man correctly, to follow the law of development of things, to influence the whole design process and method from the source of design thought, and to guide the creation and practice of design works. It not only runs through all fields of ancient Chinese design, but also plays an important theoretical guiding role in contemporary design.

Following Heaven

In the field of ancient Chinese design thought , "Heaven" refers to nature, as Laozi put it, "For I am abstracted from the world, he world from nature, nature from the way, and the way from what is beneath abstraction". Man and nature are interlinked, man can not ignore the laws of nature in the

process of design and creation, and the works created by man are feedback and re-creation of nature. Some scholars examine the ecological imagination in poetry from the point of view of nature, emphasizing that human beings must follow the way of nature and live in harmony with nature (Sun, 2007). The content of the pattern is mainly natural ecological relationship. Four kinds of symbolic animals, such as elephant, monkey, rabbit and partridge bird, are selected as the central content of the pattern, and the harmonious ecological relationship in nature is taken as the central idea of the story, which fully embodies the characteristics of naturalism. In the view of "three powers ", "following heaven" means the premise of respecting the objective law of natural development, people's subjective initiative should be fully displayed. The design of the pattern is a metaphor for society with four kinds of animals living in harmony in the natural environment. It is respect for nature.

Respecting People

The people-oriented design concept is a hot topic in the field of design from ancient to present, and has also become a prerequisite in design creation. It conveys subjective ideas through design works and pays attention to people's own needs and social ethics. This humanistic concern is particularly important in design. Some scholars believe that the social moral problem has always been an eternal problem hidden in the design value. With the development of modern design, it has gradually become the only weight to measure the design value. Only the combination of aesthetic education and moral education can realize the spread of design and its behind meaning. Some scholars also expound its influence on the development of modern art design from the historical background of the concept of "on the development of modern art design from the artistic expression of nature, emotion, tolerance and viewpoint, and point out that the essence of the concept of" the unity of nature and man "is a lasting concern for human beings, emphasizing that man must be harmonious with the natural environment (Rui, Meng & Jin, 2012). The pattern of "Harmony Among the Four Animals" runs through the idea of respecting the old and respecting the long, defining the generation by the age of the young. Although the partridge bird is small, it has witnessed the growth of the tree from a seed to today's towering tree, teaching them as elders and wise men, demanding compliance with the law; the rabbit accompanied the tree from two leaves; the monkey witnessed the young tree; the elephant, though large and powerful, did not compete for the status of the elderly, but was willing to play the lowest role. The harmonious coexistence between the four animals is not only the respect for the elderly, but also the recognition of the wise. Through the creation of the pattern, the standardization of social ethics and morality is emphasized, and the design creation runs through the people-oriented ideology.

Seeking Harmony

The idea of "harmony" in "three powers" is embodied in the pursuit of the unity of value. The use

value of design works is as important as the spirit and emotion given. Taking the religious exposition of Kang Youwei, a modern Chinese thinker, as an example, Jin Jun, a foreign scholar, combs his views on "the other side and the other side "," the position of man in the universe" and "the liberation of man ", and clarifies Kang Youwei's ideological characteristics, emphasizing harmony between man and nature, emphasizing social order, yearning for an open community, and deeply thinking about the wisdom of coexistence between self and others (Jin, 2017). The design purpose of the pattern is to educate people, advocate the law of interpersonal communication of respect, reciprocity and harmony, maintain a stable and harmonious social order, and realize the harmonious development of society. As an auspicious symbol of Tibetan areas, it usually appears on the curtains of Tangka, monasteries and ordinary people. The purpose is to achieve the function of purification and social education of individual mind, to restrain their own behavior through strong faith, and to respect teachers and elders.

Conclusion

The concept of "three powers" is a systematic and holistic theory, which emphasizes the harmonious symbiosis between heaven,earth and man, and is the most straightforward interpretation of the theory of three powers. As an artistic expression of "three powers", "Harmony Among the Four Animals" fully shows the central design concept in the three powers view, and symbolizes that the things in the universe are mutually reinforcing and developed together with four unrelated animals. The theory of three powers is combined with the unique culture of Tibetan land in the form of patterns, which is secularized and artistic by comparing things with objects, integrating the way of heaven and earth into social life, showing rich humanistic value and social value.

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