

The Application of Chinese Traditional Architectural Decoration Language in Modern Interior Design

Yaqun Wu

Architectural Engineering Institute, Gansu Forestry Polytechnic, Tianshui, Gansu, China

Keywords: Interior Design and Decoration Language, Inheritance and Innovation, Design Application

Abstract: from the Perspective of Architectural Culture, This Paper Expounds the Concept Composition and Language Significance of Traditional Architectural Decoration Language, and Enumerates the Inheritance, Innovation and Application of the Language in Modern Interior Design with Specific Engineering Examples. It Reflects the Author's Design Ideas of “Learning from the Past, Not Ancient, Not Ancient” and Bringing Forth New Ideas in Practical Work. on This Basis, the Paper Further Points out That with the Evolution of Architectural History, People Are Not Only Satisfied with the Single Use Function of Material Life, But Also Meet the Aesthetic Demand of “Chiseling the House as a Room”.

1. Introduction

Han Baode, an Architectural Scholar in Taiwan, Said, “If I Want to Choose an Academic Major, I Will Choose Architectural Culture. I Always Believe That Architecture is the Product of Culture, and the Most Specific Expression of a Nation's Culture is Architecture.” as a Professional Interior Design Engineer, Hanbaode's Words Undoubtedly Give Us Great Enlightenment. Chinese Traditional Buildings Are Prosperous in Variety and the Language of Building Decoration is More Complicated and Substantial. So in Terms of Its Form, What Are the Relevant Components of Traditional Building Decoration? What is the Language of Building Decoration Made Up of? What Are the Inheritance and Application of These Language Forms in Modern Interior Design? What is the Spiritual Emotion Reflected by Their Materialized Form? This Article Will Discuss One by One.

2. Concept Composition and Language Meaning of Traditional Decoration

The Traditional Decoration Language of Chinese Architecture is Rich and Complex, and There Are Many Words, But the Decoration Components Can Be Divided into Two Major Sequences: Exterior Decoration and Interior Decoration. External Eaves Decoration is the Partition between the Interior and Exterior of the Building, Which is Usually Seen in the Exterior Facade of the Building, Such as Doors and Windows, Benches and Guardrails [1]. Interior Eave Decoration is the Interior Space of the Building, Such as Wooden Partition, Partition Fan, Various Flower Covers, Ceiling and Caisson, as Well as the Supporting Furniture, Furnishings, Antiques, Calligraphy and Painting. Interior Design is the Extension and Refinement of Architectural Design. the Purpose of Decoration is to Meet the Use Requirements, Get the Enjoyment of Culture and Art in the Use Process, and Meet the Aesthetic Requirements of Spiritual Level [2]. This Paper Will Discuss the Inheritance and Application of Traditional Building Decoration Language in Modern Interior Design with the Example of Interior Design Engineering.



Fig.1 Interior Plan of Banquet Hall

3. Inheritance and Innovation

The partition door is an important morpheme of indoor and outdoor partition in Chinese traditional wood structure architecture, and it is also one of the important signs to show the level of buildings, which is mostly used in palaces and temples. For the construction of the partition door of Taihe palace of the Forbidden City, the four frames of the partition door are first made of square wood. The vertical frame is the edge, and the horizontal frame is the trowel. One partition door is usually divided into two sections, with the upper part as the grid center and the lower part as the skirt. The lattice center is a transparent part, which has a single or double layer. The single layer is called a solid drawer. The paper is pasted inside for lighting and dustproof. The double layer is called adding yarn [3]. The inner drawer can be disassembled. The paper or yarn is pasted on the inner drawer. The flower decorations inside and outside the lattice center are the same. In the Forbidden City, the common flower cores are three cross six cone or two cross four cone. The skirts are all sealed with wooden boards, and the surface is carved with rich decorative materials. From a long view, they are extremely gorgeous. But it only reflects the technical level and aesthetic concept of the past era. Today, people's aesthetic concept and value orientation have changed greatly. With the rapid development of new materials and technologies, designers are required to learn from the ancients and innovate later, which is worthy of the times [4]. In order to illustrate the inheritance and innovation, the scheme design of the partition door of a project is proposed. The project is a large-scale public building, with a total height of 6m in the front of the banquet hall and an open lawn outside. According to the property of the building, the high-level partition door method of the traditional wooden palace building is used for reference in the decoration design of the external eaves. According to the modern materials and processing technology, the materials, structural forms and fancy patterns are recombined and innovated [5]. First of all, the metal material red copper is used to replace the square wood to make the four frames of the partition door, which increases the strength of the stiles when the height is 6m. In terms of moisture-proof and deformation resistance, copper is also much better than wood. Secondly, in terms of structural form, in order to make it more transparent and increase indoor lighting, the skirt part is removed, and the grid center part is directly pulled to the bottom of the trowel head, which is replaced by the floor open construction. In the drawer, Gaza is replaced by modern toughened and glued glass [6]. Another time, the grid heart flower decoration pattern changed from the traditional Sanjiao Liuling flower, and replaced by the Xieshan mountain flower. The redesigned grid heart pattern is elegant and novel, comfortable and simple.



Fig.2 Traditional Armor Pattern Uses Metal Material as Screen

4. How to Better Carry out Chinese Traditional Decoration Design

4.1 Design of Interactive Objects

In the whole process of Chinese traditional decoration design, designers need to effectively use effective space to express their emotions in the soft products. This link is an effective combination of people, users and space, which embodies the concept of interactive design and emotional design in the process of visual design, so that products can not only meet people's material needs, but also meet people's emotional needs [7]. At this time, it is necessary to use Chinese traditional elements reasonably in the design process to strengthen the relationship between people and space. In the design of space environment, we should make full use of the visual advantages of traditional elements. General traditional elements make the design more historical and cultural, and make the design products more tasteful and standard. How to combine these elements with modern elements? Then the artistic impact of the integrated products will bring different artistic experiences to users [8]. At the same time, in the design process, we should consider the user's needs and the actual design space, combine different space and different design needs to play the role of creators to carry out visual design, and play a role of embellishment in the design of traditional elements, so as to make the design more perfect.

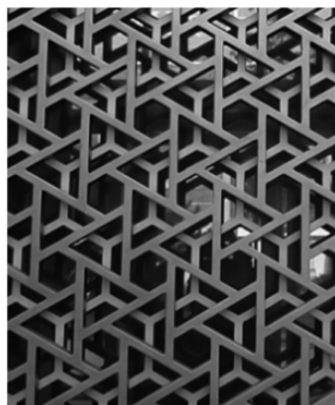


Fig.3 Screen Details

4.2 Highlight the Contrast and Harmony of Design Colors

In interior design, color should be applied reasonably, and the combination of color and environment design can play a different visual impact. The organic combination of color contrast and environmental design configuration can reflect the overall style and taste of interior design. The color of traditional Chinese decoration design should be matched according to the design style and spatial structure of the actual design project. When the design is to create a color atmosphere, it needs to follow certain matching principles. After matching, it needs to give a sense of beauty and comfort. At the same time, in the design process, on the one hand, it should meet the overall

aesthetic feeling of space design, and on the other hand, it should meet the mutual coordination of interior decoration. At the same time, in the process of design, we need to integrate the economic principle and functionality organically, so as to obtain the best design scheme [9].

4.3 Application of Ink Elements

The use of ink elements in traditional Chinese decorative design can make the design contain the beauty of simplicity and simplicity, and can organically combine calligraphy, painting and other art forms, and then design works with traditional Chinese culture style, while the works also reflect modern elements. In terms of design consciousness and style, there are also some cultural thoughts in China, which is consistent with the concept of art design in modern society. The artistic conception created by the ink element can be fully applied in the composition of interior design, making the composition have the overall spatial level, showing the emptiness and elegance of the design structure. At the same time, the artistic technique of leaving blank can be used to highlight the combination effect of reality and reality. In today's traditional Chinese decorative design, ink element is widely used.



Fig.4 Application of Building Facade Elements

5. Comprehensive Application of Traditional Design Language

Interior design is the extension and refinement of architectural design, Lao Tzu said: “chiseling a house into a room, when there is no room, there is room for use.” In terms of the interior space of the building, the interior design language involves not only the partition door and screen, but also the decoration of the floor, wall, ceiling and other six surfaces, as well as the supporting furniture and furnishings. Now combined with a project example to illustrate the comprehensive application of decoration language in modern interior design. This plan is for the design of an international conference venue of a project. It refers to the prototype of the highest ritual architecture such as the altar of state and the temple of heaven, and draws on the cultural connotation of the round sky, the mutual support of people and houses, and the feeling of the world. In the original square building space, the main venue is made into a circle, and the ceiling integrates the form of the caisson ceiling and the sea covered ceiling. Modern materials are used to simplify the main venue, making it into a light-emitting light shed, with the external lining The satellite looks down on the earth. The outside of the caisson is the Xiangyun carving pattern, surrounded by the light guide device, which can be used for natural light. The structural form embodies the integration of classical decoration language with modern interior design ideas and modern materials. It expresses the open mind of China's integration into the international community, at the same time, it gives the meaning of auspiciousness and completeness to the central venue, implying the smooth opening and successful closing of the conference. The main wall, as an extension of the Chinese style elements of ceiling, refers to the sill window shape of Wanchun Pavilion in the imperial garden of the imperial palace. The grid core is mounted with wallpaper of Fuchun mountain residential pattern. In order to meet the camera requirements, the overall color control is blue, steady and solemn. The second floor is divided into 14 simultaneous interpretation rooms according to the use requirements. The glass window facing the venue is made of Chinese sill window structure. The lattice core is made of aluminum plate, which is carved into a pattern of three intersection and six diamond patterns, and

the back lining is mirror glass, which embodies the decorative nature of traditional structure and modern metal materials and the beauty of industrial processing technology. Furniture plays an important role in the main venue, enriching the space, beautifying the space and strengthening the theme. According to this, the conference table is designed as a circle in the overall form, which corresponds to the ceiling to form a landscape. In terms of the appearance and structure of the furniture, it absorbed the elements of the Qin table in the early Qing Dynasty. The proportion is just right, the shape is quiet, and the Ming Style Round chairs are arranged around it, which are simple, clean, elegant and generous. The content is very consistent with the theme of the conference center

6. Conclusion

Mr. Pan Tianshou, an art educator of the older generation in China, said: “the Chinese people who engage in Chinese painting are like imitating the ancients, without any innovation, which is enough to glorify their ancestors, are stupid descendants.” The old man's words are also applicable to architecture and modern interior design. No matter what industry, we should learn from the ancients to bring forth new ideas. We should learn from the ancients instead of returning to the ancients, and not be the stupid descendants who are determined to fight for the sword. From the examples listed, we can see that the development of architecture to today has not been the superposition of the initial shelter from wind and rain, room humidity and cold, simple and practical functions, but has been given a richer spiritual connotation. According to Huang Di's house Sutra, “the man who lives in the house is the hinge of yin and Yang and the model of human relations.” Architecture is a culture and a real record of social life. This paper discusses the application, inheritance and innovation of traditional architectural decoration language in modern interior design from the connotation and external eaves of traditional architectural decoration language, combined with engineering examples.

References

- [1] Hui Qin. (2019). The Inheritance of Chinese Traditional Culture in Interior Design.
- [2] Qi Zhu. (2018). Interior design and pattern innovation design study based on generic algorithm logistics information. *Cluster Computing*, no. 2, pp. 1-7.
- [3] Alexa-Sibylla Wagner, Ümit Kilincsoy, Peter Vink. (2018). Visual customization: Diversity in color preferences in the automotive interior and implications for interior design. *Color Research & Application*.
- [4] Yang liying. (2018). Protection and inheritance of intangible cultural heritage based on the perspective of design innovation--taking the teaching of art design of jiangsu university as the example. *Design*.
- [5] Hui L. (2017). The Inheritance and Application of Confucian Culture in Digital Interactive Advertising Design in Southeast Asia, no. 5, pp. 78-80.
- [6] Fan zongmin. (2018). Application of huizhou elements in modern interior design. *Design*.
- [7] Fátima Alves, Leonor Bacelar Nicolau, Dula Lima,. (2017). University Student's Perceptions About Climate Change: The Case of Interior Design and Architecture Students of a Brazilian University. *Handbook of Climate Change Communication: Vol. 2*.
- [8] Luisa Collina, Laura Galluzzo, Giulia Gerosa,. (2017). Sharing Economy for Tourism and Hospitality: new ways of living and new trends in interior design. *Design Journal*, vol. 20, no. sup1, pp. S3448-S3463.
- [9] Huo Y, Ge J B. (2017). [Following our original aspiration, keeping continuous inheritance and innovation: the way to promote the widespread development of cardiovascular science in China], pp. 651-653.