

Driving Force of Design: The Difference of Symbols ——Research on Interior Architectural Modeling Design in Semiotics

Yonggang Ren[†], Chenfan Niu^{a †}

North China University of Technology Art and Architecture School, China

^a 616606853@qq.com

[†] Both authors contribute equally to this work

Abstract

Based on the principle of semiotics, this paper uses the theory and method of semiotics to analyze and study the modeling symbols of interior architecture. Through the analysis of the signifier and the signified, this paper expounds the original power of the modeling design of Interior Architecture: the difference of symbols. Furthermore, it reveals the status and function of interior architectural design modeling symbols in the modern consumer society, hoping to inspire and help the current interior design thinking.

Keywords

Symbol, Interior design, Architectural modeling.

1. Preface

Mr. Jin Yuelin pointed out that "every cultural area has its core ideology, and every core ideology has its most lofty concept and basic driving force." The internal reasons that can show the characteristics of regional architectural modeling design should include the following two basic aspects: the era, the imprint of personality and its existence of pure and eternal artistic factors. These two basic symbolic attributes, namely the difference of place symbols, namely the fundamental attribute of symbols, are the driving force for the interior architectural modeling design. If put aside this kind of difference, interior architectural modeling design including other design categories will fall into a state of endless plagiarism, imitation, repetition and even replication. As we try to use the carving principle of ancient Greece to create only the same form as Greece, and the work itself is always lifeless and irrelevant to itself, because what is missing is its own fundamental attribute - that is, the difference from others.

2. Symbol → Language Symbol → Modeling Symbol

Symbols come from language, so when it comes to symbols, people think of words first. For example, the word "dog" represents a kind of walking animal in reality, and the word "hate" represents a kind of human feelings. Language sign is a kind of language entity formed by convention in human society. Without language, people can't communicate with each other and express their thoughts and feelings clearly. Symbols reflect one of the most basic practical abilities of human beings: the symbolic ability to name things. With this ability, all things in the world can be encoded in the way of human beings. Through the two basic functions of "what is expressed" and "how to express", human beings are connected with their external world and become the main way of human existence. As early as in the primitive society, people have two needs of using and aesthetic, and have begun to engage in primitive design activities, enriching

life with consciously or unconsciously symbolic behavior. From our ancestors' tying records to singing and dancing totems are information symbols to maintain the traditional social order. Symbol is the medium to load and transmit information, and it is a simplified way to understand things. Of course, the extension of the concept of symbol is quite extensive: all human behaviors (communication through language, eyes, expressions and actions), social activities, all artificial products or natural phenomena related to human society are often purposeful or intentional, which is revealed intentionally or unintentionally through human behaviors and activities, artificial products and other media. Therefore, as the carrier of information, the research on the law of symbol combination is conducive to the better transmission and exchange of information. As a non-verbal symbol, the modeling symbol in interior architecture design is quite different from the language symbol. The modeling symbol has the general synchronic characteristics, while the language symbol has the diachronic characteristics. The modeling symbol is multi-dimensional structure, while the language symbol is linear structure. In terms of the referential relationship of the symbols, compared with the language symbol, the "signifier signifier" of the modeling symbol is a combination of two. First, that is to say, the modeling symbols in interior architectural design express themselves. Although the basic elements of the two are different and the ways of formation are different, there are many similarities and commonalities in the composition of grammatical rules. The following table [1]:

Table 1. A comparison between the structure of language symbols and modeling symbols

	Linguistic signs	Modeling symbol
1.	Basic elements: words, phrases, sentences, etc.	Basic elements: point, line, face, body, color, quality, etc.
2.	The characters and words in a word are characterized by various attributes, such as: noun Verbs, adjectives, etc.	The basic elements and combinations in modeling form various visual semantics such as "what is", "what to do", "how to do", "what to look like".
3.	The preface, description, point of view and the end of the article.	The beginning and end of shape, the treatment of end and corner.
4.	The division of the paragraphs and the relationship between them.	The division and combination of modeling functional structure include transition, connection and echo;
5.	The function of punctuation in the article “,” “\`” “.”	The rhythmic relations of separation and reunion, estrangement and distance formed by the division of form.
6.	Various sentence structures in language, such as "subject predicate object" sentence structure.	The corresponding relationship in modeling symbols is "human behavior object" or "controller operation mode object" in products.

It can be seen that the modeling symbols and language symbols are very similar in grammar rules. We can regard the elements and means in interior architectural modeling design as symbols. Through the processing and integration of these elements, we can realize the unity of structure, function and modeling and the purpose of expressing feelings. That is to say, the modeling design in interior design is essentially to code the modeling symbols, express their actual functions, and explain their quality characteristics.

As the carrier of information transmission, the realization of its communication process is conditional. The most important thing is the sharing of language: that is to say, the same symbol

reserve should be made between the communicator and the receiver. Only when both of them understand the same language can they realize the communication between each other. Imagine how much a person who only understands Chinese and an English person will encounter when they communicate. Obstacles. Similarly, the modeling symbols in interior design can only be accepted by the public if they are universal. Designers often encounter this kind of situation. They spend a lot of effort to make designs that are not accepted by customers. At this time, designers often complain about the low level of customers. In fact, sometimes customers' requirements are not unreasonable. Designers can better complete design tasks only by finding a design language that can be understood by themselves, customers and consumers. The universality of symbols is a feature in many public. The design of facilities signs is particularly full, such as the male and female signs of public toilets, telephone booth signs, subway signs, etc., I believe that both men and women, old and young, and cultural depth can be clearly distinguished. The modeling symbols in interior architecture design integrate visual elements such as shape, color and texture of products to convey and stimulate users' past life experience or behavior, so that they can experience some association and guide their use behavior. On this basis, it combines with the design target place, culture, and adapts to the user's background, identity and value orientation, so that the interior architectural modeling symbols present their own unique qualities and differences, and conform to the works of the design object's temperament and other spiritual values.

3. Semantic Interpretation of Modeling Symbols in Interior Architectural Design

Structuralism holds that in terms of the structure of the symbol itself, it is composed of signifier and signified. The signifier is the formal part of the symbol, and the signified is the content and meaning part of the symbol. As far as the modeling symbols in interior architecture design are concerned, they also include signifier and signified, and their signified is commonly referred to as "the semantics of modeling symbols in interior architecture design" as shown in the following Table [2]

Table 2. Modeling symbols for interior architectural design

Signifier	signified
The function of modeling symbol in interior architecture design refers to the part displayed to consumers or users through the external shape (point, line, face combination, shape feature), color configuration, structure, material and other appearance features of modeling itself in interior design.	The meaning of modeling symbols in interior architectural design refers to the visual semantics formed by the basic elements and their combination in interior design, such as "what is it", "what functions it has", "how to use it correctly" and the latent meaning of modeling itself in interior architectural design, which usually reflects the cultural connotation, regional characteristics, place spirit, artistic conception and psychology Sense, value orientation of specific society, and consumer's outlook on life, values, etc.

3.1. The Structural Relationship of Modeling Symbols in Interior Architectural Design Contains Two Meanings: One is to Express the Functional Symbols of Modeling itself, the Other is to Reflect the Spiritual Needs, Value Orientation and Consumption Culture of Users.

The functional symbols of modeling itself in interior architecture design promote people's understanding of the use of modeling in interior design. These symbol languages not only express "what is this and what can be done", but also reflect the information of modeling attribute characteristics in interior design, and also make users understand the intention of "how to do it and how to do it". Therefore, in the process of interior design, we must show clear modeling symbols to consumers or users as much as possible, in line with the experience, behavior characteristics and operation imagination of operators, so as to reduce operation errors, make the modeling symbols in interior design adapt to human visual understanding and operation process, and let people rely on visual clues to understand modeling clearly "Semantics" enables the modeling symbols in interior architectural design to "narrate" their own operation purposes and accurate operation methods. To achieve this, we need to use the familiar symbols to express the operation in the modeling, so that its operation process can meet the characteristics of human action. In other words, the purpose and operation method of modeling symbols in interior architectural design should be self-evident.

As an information symbol, interior architectural design modeling symbol itself reflects different periods, different historical cultures, life styles and specific cultural connotations, characteristics of the times, value orientation, etc. When the design of interior architecture is regarded as a symbol, it is no longer a simple object. It is branded with the cultural tradition and the era. It conveys different meanings, cultural traditions and values with the help of external displays such as shape, color and materials. For example, the Yao men of Nandan generation in Guangxi all wear white pants, which are called "white pants Yao". And men's white pants are embroidered with five vertical red lines, which is because their ancestors left ten finger bloodstains when they fought to protect national dignity in the process of moving south. Now the red embroidered lines on men's white pants are a sign of remembering their ancestors' achievements. Throughout the history of design development in the whole world, design in different periods also reflects the historical culture and life style in different periods. At the beginning of the 20th century, products with modernist style embodied the combination of design in the industrial era and mass industrial production mode. Focusing on product function rather than form as the starting point of design represented the design concept of "functionalism" or "rationalism". At that time, the T-type car produced by Ford Motor company in the United States reflected this concept and became a new concept. At the beginning of the 20th century, Ford owned 55% of the American market. After the mid-1950s, western countries gradually entered the "affluent society" described by American economist Albrecht. At this time, people realized that although modernism has the characteristics of paying attention to good functions, emphasizing rationality and paying attention to service objects, its style is monotonous, indifferent and lack of human feelings, so a new consumption concept and new Culture, new self-expression as the center of the design style, formed a completely different design stage. For example, the streamlined design that was popular in the West in the 1940s-1950s was adopted by General Motors in the United States. For example, Le Chevrolet was designed for the working class, while La BUIK, La Pontiac and other streamlined luxury cars were designed for high consumers. Here, the persuasiveness of a product lies not only in the function of the product itself, but also in the fact that it has become a symbol of consumers' social needs (identity, status, value orientation, etc.). In the 21st century, with the rapid development of information industry, our society is stepping into what many people call "digital society", "post industrial society" or "Non-material Society" [2] (the so-called "Non-material Society" is often referred to as digital society, information society or service-oriented society).

In this society, there seems to be no obvious "boundary" between design and art. Interior architectural modeling design itself is no longer just a product with fixed functions and properties. Modeling itself has been close to art, becoming a flexible "feeling combination". The pursuit of personalization or personal style is more prominent, "personalize your life" has become a kind of subconscious life criterion of modern people. The design features of today's society are from "hard" to "soft", from "quantity" to "quality", emphasizing the artistic, emotional, personalized and other spiritual factors of products, and creating products that can carry knowledge services and feelings. It can be seen that the development of design is a process of negation, continuous development and improvement, which reflects the economic, cultural, era characteristics and people's value orientation in different periods. In essence, the process of continuous renewal and redesign of interior architectural modeling design is also the process of replacement of interior architectural modeling symbols. [3] "today we all live in the world of symbols, and we live in the world of symbols everywhere. The growing awareness of this situation has made the vision of modern people change dramatically. This change of vision forces people to admit that the reality of this world does not belong to the thing itself but to the relationship we find between things."

3.2. Difference is the Fundamental Attribute of Interior Architectural Modeling Symbols

The function of modeling symbol in interior architecture design has changed from the traditional symbol of single use function to the cultural symbol that represents the spiritual pursuit of consumers. It has become an important symbol of consumers' pursuit of new life style and their own value. Therefore, in today's competitive market, in the face of different degrees of homogenization of interior architectural design, it is necessary to highlight the brand personality in the interior architectural design modeling, and effectively find out the product location that meets the potential needs of consumers, so as to develop an original design image and establish a unique and real style in the fierce market competition, which should also be Designers, consumers and constructors share the same wish. For example, in the automobile industry, the Ferrari sports car with a specific streamline shape gives people a feeling of flowing and fast, full of sports fun; like Fiat UNO, its masculine and stable appearance shape gives people a more stable and durable feeling; and the main feature of Daewoo Matiz is that its appearance is cheerful, round, at a glance, people like it, and the price is cheap and square Flexible. These different product symbols are favored and evaluated by different consumers. From the perspective of consumption mode, the differences of groups are divided according to their special life style and selected consumer goods. A certain product is consumed by a certain group. The consumption of consumer groups undoubtedly marks the differences of corresponding products, making the purchase and use of products a symbol of identity and status. The potential significance of a lengthened Lincoln is not only for users, but also social. As far as the product itself is concerned, it is a four-wheel walking tool, but it also reflects the difference of users. As a result, it becomes a symbol of identity and status, which arouses people's attention to users and the potential significance of users' hope. The essence of this potential meaning is the difference of signs. In a sense, interior architectural design symbols become symbols of life style, which should be designed for specific consumer groups, so as to become the corresponding symbols of consumers -- to make their work and living space have symbolic and symbolic significance, that is to say, the symbolic meaning of the modeling symbols of interior architectural design is consistent with the relationship between the symbolized consumer objects.

4. Conclusion

The above is a preliminary exploration of the potential significance of interior architectural modeling symbols from the perspective of semiotics. Interior architectural modeling design has become a comprehensive interdisciplinary subject with multiple styles, schools and knowledge structures. It is the medium of communication, contact, space, environment, society and nature, which directly affects people's life style. In modern society, the information content of high-tech products is more and more high. Based on absorbing many traditional forms, the interior architectural modeling design should make great efforts to use social and cultural factors, constantly innovate the symbolic semantics, integrate the subjects of humanities, science and technology into the design symbols, and make every interior architectural modeling design become the symbol of the times culture -- reflect the interior architectural modeling The unity of the difference and diversity of symbols, through the works, more convey the designer's concern for the society and the pursuit of beauty, and thus fulfill the designer's professional ethics and professional integrity.

Acknowledgements

This paper is supported by the project of "Education and teaching reform project of North China University Of Technology". Project No.: (108051360019XN141/037).

References

- [1] Zhijian Tang. A comparative study of design semantics and linguistics. Guangxi: Guilin Institute of electronic technology. 1999. Issue 2.
- [2] Marco Diani < design, culture and technology in the intangible society post industrial world > > Sichuan people's Publishing House.
- [3] Terence Hawkes < structuralism and semiotics > > by Terence Hawkes, Shanghai Translation Press.
- [4] Principles of semiotics by Roland Bart, Beijing, life, reading, new knowledge Sanlian Bookstore.
- [5] "Structuralism and Semiotics", by Terence Hawkes, Shanghai Translation Press.
- [6] Baudrillard, consumer society, Nanjing University Press, Nanjing.