

Analysis of Traditional Furniture Form in Interior Design

Jingwei Guo

Graduate University of Mongolia, Mongolia

Abstract

Nowadays, Chinese-style traditional furniture in our modern home environment once again get higher attention, and is gradually reviving. Therefore, on the basis of fine integration of the specific characteristics of traditional furniture and the layout of home interior design environment, this paper discusses the specific orientation of traditional furniture in modern furniture in China, as well as the specific use mode and layout, and tries to study the original design, so as to discuss and ponder deeply by using the humanization, artistry, scientific research, environmental protection and health of interior design.

Keywords

Furniture; Artistry; Humanization; Research.

1. Introduction

Generally speaking, the renewed emphasis on Chinese traditional furniture in China is brought up by foreigners living in China. Because of the long and extensive artistic layout and complicated artistic forms, it is very numerous and heavy for our citizens. Even can't absorb new art forms, but after opening up to the outside world and opening up the country, facing the rapid impact of foreign culture, our country worships the western art forms and technologies so much that it reaches a certain degree of superstition. However, the self-confidence that can make us feel that our culture is excellent also comes from the recognition and praise of others, which makes everyone feel less conceited about Chinese culture.

Whether passive or active or caused by some environmental factors, China is gradually aware that Chinese traditional furniture can find new innovative ways in modern living environment. Therefore, it leads to their reflection on some problems such as the application scope and usage in the new period. How to face tradition and modernity, tradition and innovation, even under the strong cultural fumigation, we can try to accept and combine foreign cultures, constantly integrate and carry forward the culture.

For the traditional furniture in the layout of modern furniture fixed point, layout, as well as the aesthetic view of modern art to modify the basic form of the necessary analysis and research.

2. The Basic Tone of Furniture Materials is Determined by the Large Layout

When people enter a living environment and layout space, the first feeling produced in the initial time is a color feeling of the general layout environment, and then get a whole sensory experience impression. In the layout of furniture, the tone and color of arrangement is an important factor that determines people's choice of furniture, and it is also the fundamental reason for falling in love with furniture at first sight. However, the most important thing in the living environment of home is the layout of furniture and furniture itself. When we choose traditional furniture in our country, we can find that the material and color tone of furniture play an important role in promoting what kind of items to choose and match with. Only in this

way can he show his unique differences, so to grasp the overall layout of the home environment, we must first consider specific materials.

Traditional furniture in China usually takes stone wood and wood as the main raw materials. The material selection of furniture is the decisive factor that determines the environmental style, so even if the modern living conditions become faster and faster, for those who have obsessive-compulsive disorder or even pursue perfectionism, they will choose the best material. Therefore, it is best to continuously study materials and make them the most exquisite.

The main style of Chinese traditional furniture is mainly reflected in the primary colors and textures of the wood itself. If we want to better reflect the uniqueness of furniture, the first point is to advocate the charm of ancient furniture itself, and the whole layout should be coordinated and unified, so as to achieve the pursuit of color. In addition, our traditional furniture is not unique, it and modern home can complement each other, and even when used together, it can also show new unique trends.

2.1. Producing Change-the Second Stage of Traditional Furniture

Traditional furniture is definitely not the original charm in modern home environment. In order to prevent conflicts with modern furniture, he began to slowly find a new situation that can be integrated into traditional furniture. For the traditional furniture itself, it is gradually making corresponding trimming according to the current living conditions and aesthetic views. Therefore, at the present stage, there are the following forms.

2.2. Utilization of Obsolete Articles

To make changes in traditional furniture, it can be carried out from two aspects: first, keep the original performance and choose new decorative elements. It shows the harmonious and serene atmosphere of the ancient furniture in China; Second, trim the original performance and give it new things to replace it. This shows more unique thoughts, which makes furniture full of vigor again and produces smart and beautiful new furniture.

3. Combination of New Furniture and Old Furniture

Combining some ancient elements with modern culture, the original new visual experience and sensory experience of furniture are produced, which makes people shine at the moment. This way is also the unique characteristic of selecting traditional and modern elements, so it needs a lot of accumulated elements, and it is necessary to achieve aesthetic ability, professional level and life emotion in place. Otherwise, there will be a phenomenon of neither East nor West.

Because the traditional furniture has different shapes and different stages of development, the material selection and general layout in the furniture environment will also have corresponding changes, which may be countless. However, there is still a certain degree of certainty because traditional furniture is always accompanied by modern home, and it can be said that the two are almost coexisting.

3.1. Pay Attention to the Principle of Balance and Average

We must pay attention to the size proportion relationship and composition between traditional furniture and modern furniture layout, which is a big direction that we need to master when choosing traditional furniture. For the scale of discretion, there must be a center, and then expand it, which is the best. Therefore, what we are talking about is not equal distribution, but to use each other, choose the appropriate proportion, reasonably match and complement each other on the premise of grasping the beautiful visual experience, and produce the best environmental effect, so more emphasis is placed on mutual coordination.

3.2. Attention to Flexibility

This layer reflects two meanings. On the surface, it means that if you live in an environment for a long time, you will naturally get bored. At this time, you can change the original layout and add new objects. The deep meaning is that while making changes, we should pay attention to people's life emotions, ways of getting along, personal habits, etc., because these determine the final changes in details.

4. The Main Factors of Humanization of Traditional Furniture

4.1. Functionality

Functionality can meet the psychological and material needs of human beings. Nowadays, the interior design is much more changeable and novel than before, and the interior furniture is also different and more complete. Therefore, the traditional furniture needs to be changed in the original form to meet the material needs of human beings. At the same time, some personalization has been added. Modern people live under great pressure and the pace of life is accelerated, so more flexible furniture is needed to help people reduce the pressure on the family environment, and at the same time, it is necessary to reflect the unique style of individuals.

4.2. Artistic

Our traditional furniture has a very strong artistic atmosphere, because it is the need of human aesthetics. In art, the exclusive language of modeling is embodied as (point, line, surface, square, circle), etc., which emphasizes symmetry and unity, contradiction and coordination in structure. The design mainly reflects the overall situation and harmony, which is collectively called style. Interior furniture can be regarded as a style. Style is decided by several aspects: first, the relationship between the overall form and color tone of furniture; Second, the relationship between furniture and furniture; Third, the relationship between furniture and living environment; Fourth, the relationship between furniture and occupants. These determine the artistry of the whole furniture. Different styles will naturally give people different feelings, and different people will have different subjective feelings when watching.

4.3. Environmental Protection and Health

The design principle of environmental protection is to protect the environment and human health as the first priority, and then complete the corresponding reasonable design. Nowadays, China is entering an aging population, not only in China, but also in many other countries. Therefore, this kind of furniture design should guarantee the health standards of human body and provide careful design for existing children, pregnant women and emergency behavior disorders. Because children are young, all body organs are fragile, and a slight carelessness will produce adverse results. For example, the current formaldehyde hazard will cause irreparable harm to many children. There is also the elderly, whose body organs are constantly degenerating, and the form and function of furniture can provide fundamental help for them. Therefore, furniture should be considered thoroughly, for example, the kitchen has anti-skid floor, the toilet has anti-skid floor, and there are handrails beside the toilet. Just like providing them with special care in public, it makes their life convenient.

4.4. Focus on Humanized Design

Interior design must involve people themselves, which is the most fundamental problem. In the final analysis, we should consider humanization. Humanized design has many aspects. For example, many people in China's first-tier cities, living in cities, want to return to natural life more and more. In the countryside, people want to have modern interior decoration. Therefore, furniture is the leading role in life, and the most fundamental starting point of interior design

is people. Our country began to attach importance to humanized design around nineteen eighty. In the later years, people also kept this humanized design and went on. In fact, perfect humanized design can break people's psychological walls.

5. Concluding Remarks

Whether our traditional furniture can occupy its own position in modern design, its fundamental lies in: how to take people as the center, meet people's psychological needs, the artistry of material needs, and make use of decoration. With people's living standards getting higher and higher, the requirements for indoor furnishings will be higher and higher. If traditional furniture wants to have long-term vitality, it needs constant innovation to meet the spiritual needs of human beings and serve the people. Therefore, we still need constant exploration to design better furniture. Of course, we should also decide according to the actual situation of current life.

References

- [1] Research on the Training Mode of Innovative Talents for Interior Design Technology Major in Higher Vocational Colleges in the Internet Age [A]. Liu Zirui. Proceedings of the 2021 International Academic Conference on Innovative Talents Training and Sustainable Development (Chinese) [C]. 2021.
- [2] Analysis of the "creative process" in American interior design education [A]. Dong Wei, Han Feng. Proceedings of Chinese Interior Design in 2011 [C]. 2011.
- [3] Analysis of Topological "Water Drop" Structure Design--Taking Carlos Miele Clothing Store as an Example [A]. Pu Qian. Proceedings of Chinese Interior Design in 2011 [C]. 2011.
- [4] Space, Design and Life--Exploration of Fine Decoration Industrialization of High-rise Residential Buildings [A]. Chen Yan, Hu Shen Jian, Du Wei. Proceedings of Chinese Interior Design in 2011 [C]. 2011.