Application of Chinese Traditional Auspicious Patterns in Indoor Design

Li Li
Jiangxi Institute of Fashion Technology, Jiangxi, China

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Abstract. Chinese culture has got rid of the stale and brought forth the fresh through inheritance and development for centuries, but a forever topic is to rely on patterns and graphs to express anticipation and vision of good fortune and happiness. With unique “home feelings” of Chinese people, auspicious patterns have been extensively applied in indoor design. This is true for classical traditional residence as well as modernized buildings. This article makes a brief analysis on application of Chinese traditional auspicious patterns in indoor design with reality.

Chinese Traditional Auspicious Patterns

Creation thinking and art achievements have formed a lot through five thousands-year culture. Through the long history, some has been buried with development of times, but the only forever topic is people’s desire and anticipation for good fortune. In China a nation of multiple nationalities, no matter what ethnics or what cultural deposits, they all have eager expectation for good fortune. This is based on the most basic ethics of human nature without any relation to ethnics or elements. Auspicious elements are integrated into modernized design to infuse spirit of the age into national art design.

In order to conveniently make a deep research on Chinese traditional auspicious patterns, according to various standards, people distribute them into different category systems, of which the relatively common standards of classification is: according to application carriers of auspicious patterns, they can be distributed into construction decoration patterns (such as stone inscriptions, brick imprints and structural color paintings and so on), furniture decorations, textile printing patterns, quodlibetz, lacquerware patterns and colored pottery patterns and so on. According to themes of auspicious patterns, they can be distributed into the people category, birds and beasts category, plant category, character category, geometry lines and vessel combination category and so on.

Basic Characteristics of Chinese Traditional Auspicious Patterns

Because these patterns are relatively complex in design, and most of them are combined patterns, they all possess closely interrelated four-word names to better deliver their implied meanings. For example, nian nian you yu, wu gu feng deng and wan shi ru yi and so on have been clearly pointed in Chinese traditional auspicious patterns.

Attention Points of Chinese Traditional Auspicious Patterns in Indoor Design and Case Study

It must be admitted that with development of times and advancement of society, especially when the material standard of living is upgraded to a certain level, people’s anticipation for good fortune also arises to a new level. They have not been just satisfied with the so-called “plain sailing”, but instead they hope “promoting to a higher position”.

Meanwhile, young people of 80 and 90 generations do not learn much about Chinese traditional culture contents. Although they have certain anticipation for good fortune, they still cannot accurately master how to sufficiently integrate these auspicious patterns into indoor design.

In my opinion, application of Chinese traditional auspicious patterns in indoor design shall be adhered to two overall directions and four specific principles.

As to the so-called two overall directions, one is that it shall conform to the overall layout of
space environment in hard decoration, and the other is that it shall conform to the overall design atmosphere in soft decoration. As to the so-called four principles, firstly, application of auspicious patterns in hard decoration shall be adhered to the angle required by space environment combination to carefully choose decoration materials; secondly, in structural layout and combination in hard decoration, auspicious patterns shall be naturally integrated. Avoid deliberately designing auspicious patterns to highlight the patterns; thirdly, in soft decoration, choose suitable materials to match auspicious patterns so as to show perfect combination of people and nature during the process of highlighting the theme; fourthly, try as possible as you can to match the theme hue of decoration with that of auspicious patterns to build a traditional art atmosphere.

Now use some cases of application of Chinese traditional auspicious patterns in indoor design to prove related arguments:

Case 1: a one-story building of 330 m² had three principal rooms and two wing rooms. There were twin girls in the family. When the client suggested that indoor design highlight Chinese traditional auspicious patterns, the engineer explained the origin of “properly matched marriage” and the extension of implied meaning for the client to understand the integration of “the perfect match” with the original intention. When carrying out the design plan, the engineer adopted pseudo-classic style for indoor doorframes, especially the boudoir doorframes for the twin girls. He adopted hollowing mode for lintels for microscopic carving design of woodcutting, respectively increase modeling of water lily and plum blossom. Thus it sufficiently showed the style of “the perfect match” highlighting “maiden rose”. As to the front door, design mode of imitative stone carving was adopted. Two raised woodcarving ornaments were placed on both sides which was similar to the traditional idea. The modeling patterns were chosen to be a kylin and a inkstone, both of which implied that the host was adept with both the pen and the sword. Such exquisite match of humanity idea and traditional auspicious patterns was well received from the client.

Case 2: it was a high-rise residence building of 96 m², the wedding house for a new couple of 90s. Because they were advanced in thinking, the overall plan of indoor design basically emphasized more on personalized design. Then they did not choose traditional keel or wooden materials as major basic materials for hard decoration, but instead they mostly adopted compound materials to show a flexible feeling in overall space structure. If inspected through surrealism design style, the design plan actually would have been relatively superior. But before the plan was finished, parents of both sides raised totally different opinions when inspecting the indoor design plan, they thought the decoration style was too advanced, especially there was no auspicious patterns or modeling, which did not conform to their new marriage at all. But the new couple still did not resigned that their regulated design plan was denied, it required that the engineer to integrate some special graphs through the angle of integration of traditional auspicious patterns. This totally broke engineer’s overall design route, because the two totally different design modes could not theoretically be shown on the same plane. But for the urge from the client, the engineer still managed to make adjustment. The result was that a tiny European rolling bar was surrounded by frames of auspicious cloud modeling, and as to the stand column in the living room, there was hachuring wavy abstract design graphs on left side and a totally irregular traditional stand column modeling on right side with designs of pedestal and carving patterns. When such a design plan was completed before practical construction, it was denied by the client when inspecting the 3D effect picture. Because neither the couple was satisfied nor did their parents. At last, the engineer threw the original design plan and specially designed a plan of highlighting imitative royal palace construction, with imitative stone carving craft pattern modeling integrated in designs of stand column and load bearing wall to meet their satisfaction.

Case 3: Chinese traditional auspicious patterns all have implied meanings. With the change of external environment, these patterns shall also be adjusted suitably. In soft decoration of indoor design, it is very usual to display the modeling through cloth. But some clients do not learn much about these traditional auspicious patterns, so some final designs are not completed totally according to the requirement. A female client required the engineer to display a modeling of “nian nian you yu” surrounding the imitative antique desk in the design link of soft decoration of indoor
She also clearly required the modeling should be completed by red cloth cushion. The engineer thus carefully explained that the modeling of “nian nian you yu” and its suitability for kitchen or dining environment, but not for study environment, and even she wanted to choose the pattern of “nian nian you yu”, she could not choose a single color of red, but instead a pattern of process printing, because a pattern of single red is limited to paper-cut for window decoration. Finally the client accepted engineer’s opinion.

Case 4: in fact, in many resident environments, people may unconsciously feel the some furniture or ornament is not suitable for indoor environment. This is actually caused by the contrast between modern design style and traditional style. In restaurants, some chairs are designed in European style or surrealism, but their seat cushions or back cushions are modeled in the style of “gong xi fa cai”. No matter looked through any angle, the two are not integrated at all. The main decoration hue in the room is milk white or light yellow, but the cloth patterns of sofa are mostly red happiness patterns of “wu fu lin men”, easily delivering a towering visual effect. Such match not only shows no design aesthetics of traditional auspicious patterns and modeling at all, but may also turn up with blind imitation with ludicrous effect.

Key Parts Applications of Chinese Traditional Auspicious Patterns in Indoor Design

For Chinese traditional auspicious patterns to be accurately highlighted in indoor design, some key parts must be reasonably planned and arranged pointedly.

Firstly, forge of partition shall be natural. In bedrooms, choose a certain position for partition, not only increasing a privacy feeling, but also large showing the function of traditional auspicious patterns. This idea is also applied to one-story buildings with relatively large living rooms. As to the material choice of partition, rosewood is the first choice. Sliding rails are better to be designed as push-draw mode. Glass patterns of the partition can be integrated with different graphs of “si ji ping an” and “zao sheng gui zi” according to personal preferences or practical demand of the hosts of bedrooms, which can not only conform to the basic function of partitions, but also match the overall style of bedrooms. As to the choice of curtain cloth, it is better to adopt hollow modeling cloth. Because there have been already auspicious patterns on glass doors, it just needs to adopt simple auspicious cloud patterns in curtain cloth for embellishment or decoration. Remember not to increase more graphs to avoid domination.

Secondly, furniture placing shall stress natural and harmony. In Chinese traditional culture, it is relatively important for “symmetry”. Furthermore, some auspicious patterns are not only symmetric on both sides, but also for four sides. Therefore, when placing furniture in indoor design, since auspicious patterns are integrated, you can choose relatively symmetric graphs to match as possible as you can. It is centered on a relatively big good, extending to left, right, front and back directions. Especially those homes furnishing with auspicious patterns modeled in wood carving, choose comparatively symmetric angles to place as possible as you can. Thus it maximum highlights natural aesthetics between home furnishing, indoor space and human, completely building a harmonious atmosphere.

Thirdly, characters modeling patterns in cloth ornaments shall be adhered to the principle of “perfect out of excellent”. These traditional auspicious patterns are extended from stroke structure of characters. These characters can constitute the so-called auspicious sayings with relatively deep implied meanings. However in indoor design, especially the soft decoration design, these auspicious sayings modeling shall be chosen the perfect, after all these characters modeling is totally different from true patterns modeling. Especially there are totally different colors for cloth, due to the fact that these color are relatively single, excessive use can cause visual fatigue for people. Choose the perfect for decoration or perfect match. Especially the key parts are highlighted, the implied meanings are actually expressed clearly. Excessive use can ruin the effect on the contrary.

Outlook of Chinese Traditional Auspicious Patterns in Indoor Design

With the fact that people pay more and more attention to humanistic thought and the impacts of
traditional culture deposits, in indoor design, traditional auspicious patterns are certain to lead a totally new fashion. In the future for a long time, there will be continuous development for traditional auspicious patterns of new construction materials and techniques to apply in indoor design. The key point of technical revolution lies in fabrication of crafts of imitative wood carving and stone carving. After all due to the effect of modern craft, these auspicious patterns of imitative stone carving or wood carving are only limited to simple modeling of water lily and kylin. Relatively complex modeling has not been applied in indoor design, which is indeed the least of perfection. Through technique change, refine or improve the auspicious patterns therein. Refer to 3D technique if condition permits, which will be a perfect integration of Chinese and Western culture, modern and traditional civilization on the same platform.

Summary

Integrating Chinese traditional auspicious dermatoglyphic patterns elements into modern residential indoor space design and accurately keeping control of the deep implied meanings can not only deliver the ancient art, but also can upgrade the cultural taste and spiritual connotation of residential indoor space for more culture, national and global nature.

References