

# Dissemination

## **Applied Research on Semiotics in Interior Design**

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## ABSTRACT

Symbol is the foundation of human society, and the process of human socialization is also the process of symbolization. As a kind of creative social activities of human beings, design has the typical symbolic characteristics. Human design activities are closely related to symbols, design symbol is a kind of non-verbal symbol and the basic element in the design.

Semiotics research has been widely applied to various disciplines in foreign countries, currently it has been the key and hot topic in the field of art study. However, most of the artistic aesthetic semiotics are only applied to fine art disciplines such as art and music. In recent years, it has been gradually infiltrated the fields of architecture and art design. The application of epistemology and methodology of semiotics in the field of interior design can make a useful attempt for the practical application of design semiotics, and can also open up a new research field for interior design theory and practice.

This thesis closely focuses on the issue of application of symbol in interior design. First of all, based on the analysis of relevant research background, research contents and concepts, combined with the research literature at home and abroad, trying to find the corresponding point between symbol and interior design from a new perspective, so to analyze the meaning, the content of the subject and research methods; to further discuss the symbol and semiotics's theory, history and development, as well as the concept and communicate functions of interior design "symbol", so to lay a theoretical foundation for the future research; Secondly, It mainly and detailed analyzes the symbolic system of interior design - the modeling, the color, the material, and its unique law of design symbolic, which is the cross and synthesis of art and science, it not only satisfies certain practical functions, but also satisfies people's aesthetic need. Finally, from the point of view of semiotics, this paper explores the application rules, methods and build principles of symbols in interior design, and combining with this issue, carried out the relevant exploration of practical design, and applies it to several design cases, which detailed elaborates and demonstrates how semiotics works and plays an important role in interior design.

This article breaks through the traditional perspective of the interior design research, abstracts the interior design into the symbol and the sign system, and uses semiotics techniques and theoretical tools to explore the interior design methods, initially establishes the category of the interior design symbol system; hoping to find out more features of interior design symbols make the convey of design information be more scientific and accurate, and better sum up the cultural background and spiritual connotation hidden behind the interior design symbols, and reflect the relationship between the interior design form and content from the table and inside, to provide modeling and cultural basis for today's interior design, so that our interior design can better meet the people's needs of interior environment.

**Key words:** symbol, semiotics, interior design, modeling, material, color



Figure 1. Stone tablet with calligraphy (Chinese word symbols)  
(Photographed by Wang Jie)

# 1. INTRODUCTION

## 1.1 Research background

Although Saussure and Peirce had proposed the concept of semiotics a hundred years ago, the study of semiotics has been accelerated only in recent decades. Since the 1960s, the science of semiotics has been developed rapidly in the West and has been spread rapidly to various academic areas. However, so far, the unified system of semiotics has not yet been established, and there is still no unified ideology on a series of important issues. Therefore, it can be said that semiotics is still a developing subject. In recent years, semiotics is permeating to various disciplines with strong momentum of development. The understanding and application of semiotics is forming a scientific trend.

The study of semiotics has benefited from the major advances made in linguistics, anthropology and phenomenology in the 20th century. The reason why semiotics is widely regarded by all disciplines is that with the development of the trend of the times, it provides people with a new way of thinking, understanding and analyzing problems. As a systematic methodology, semiotics is the highest methodology in philosophy, which can guide design creation and practice. Applying the theory of semiotics to different levels of social life, it provides a new perspective for people to observe social life, and helps to reveal deeper links hidden in it, which is also the value of semiotics as a theoretical tool.

In today's era, the trend of culture is to be integration and infiltration. In the various fields involved in semiotics, design discipline is a very important part of it. Today's design is rapidly developing. It changes people's way of life and cognition with a three-dimensional attitude, under the powerful economic support and cultural support. However, the application of semiotics in the design field is not yet widespread and needs to be promoted. Therefore, in this case, introducing Western modern semiotics theory and analysis method, studying on symbols of China's design field and putting it into the background of the current market economy, researching on how to spread, continue and use, will not only meet the current development trend, but also will be directly related to the urgency of China's design and development issues.

## 1.2 Research purpose

In the long course of evolution, human created language and tools and constantly organized the surrounding things to make them become more orderly and orderly, enhanced the ability to control the world, while having the ability to think, communicate, and express the abstraction content of thoughts, emotions and information, distinguishing human self from the animal. In fact, this is the process of using various symbols to construct a symbol system. The German philosopher Cassirer regarded the usage of symbols as a sign that human beings are different from animals, characterized 'man' (human beings) as the symbolic being, the only beings with a "symbolic imagination and intelligence."<sup>1</sup> "we should define him as an animal symbolicum". In daily life, people convey abstract things like information and ideas to others by means of a media they know well and can perceive and understand each other. Such media are called symbols. Semiotics is the study of systematic



symbols.

Interior design, as an important part of human civilization, is a means used by human beings to express ideas. Therefore, it is also a symbolic feature and a complete symbolic system. At present, China's interior design is in the development period, initially formed a certain scale and system, but at the same time, it is also faces many difficulties, of which the most important is the design problem. The lack of systematic design theory guidance, lack of original design, seriously hampered the development of the industry, so urgently need to establish a systematic design system. Semiotics, as a theory of studying all human cultural phenomena, must also has its own guiding role. The purpose of this research is to establish a symbolic system of interior design with its own characteristics, through the broad study of symbols and semiotics, to guide the actual design work.

### 1.3 Research significance

Human beings are symbolic animals, and all human cultural activities are symbolic activities. Language is the most surprising achievement of human symbolic activity, it is a typical symbolic system, however, language cannot fully express the uncertain and intricate emotional experience of human beings. Sometimes the language is only understandable, unspeakable. Therefore, the symbolic ability of human beings created another symbol of emotional expression, this is art.

Interior design as a more specific form of art, there must be its own unique aesthetic symbols. Through these aesthetic symbols, we can not only understand the function, aesthetic values, concepts and ideology, but also through the refining of these aesthetic symbols to guide the design work in real life. Therefore, the study of the subject has strong theoretical research value and practical significance.

Through the interpretation of interior design from the perspective of semiotics, this research will not only enable us to view the issue from a new perspective, but also make up for the lack and insufficiency of current theoretical research. This is not just a concern for interior design, but also a deeper pursuit of modern lifestyles and aesthetic cultures, thereby giving more social meaning than just its function and external form. Through the study of design symbols, we can dig out the cultural background and spiritual connotation hidden behind the surface modeling, and reflect the relationship between the form and content of interior design, and provide the styling and cultural basis for today's interior design. Because of the close relationship between symbols and human civilization and our own life, semiotics has extremely important research significance and value. Specifically, can be summarized as the following points:

First, humans are placed in a world of symbols created by themselves, and people's lives are inseparable from the symbols. When a symbol represents an object and at the same time has great formal value and meaning. An in-depth study of the symbol related theory will surely further deepen people's understanding of the objective world and human beings, and contribute to the development of mankind.

Second, semiotics is a rapidly emerging new subject. After just a few decades of development, semiotics has been involved in many fields of research and occupies an important position in today's academic community. This is enough to show that the semiotics has great potential for development.

Third, semiotics has become an important part of the epistemology and methodology of contemporary humanities and social sciences. Its influence involves all humanities and social sciences, and it will further promote the accuracy and scientific development of the humanities and social sciences. Therefore, the in-depth research on semiotics will inevitably promote the development of other related disciplines.

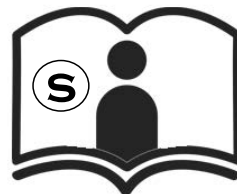
#### 1.4 Research status

Western semiotic research carried out earlier, has formed a variety of theoretical systems and research schools. The traditional semiotic thinking was first proposed in early twentieth Century by Saussure, a Swiss philosopher and linguist. He proposed that linguistics is part of the symbolic discipline as well as the definition of the signifier and signified of the symbol. At the same time, Peirce, a United States philosopher, linguist and logician, gave the exact definition of semiotics, the division and description of the types of symbols inspired later semioticians. Both of them are called "father of semiotics" and the founder of modern semiotics theory. Later, the German modern philosopher Ernst Cassirer also tried to establish a system different from the traditional semiotics, whose favorite pupil the famous American philosopher Susanne Langer developed his semiotic theory and laid the foundation for literature and art semiotics. She regarded the art form as a sign of emotion. The three components of semiotics proposed by American semiotician Morris are syntactic, semantic and pragmatic, which are widely recognized by academia as the branch of theory.

As an independent discipline, semiotics sprang up in France, the United States, Italy and the former Soviet Union in 1960s. After that, semiotics quickly crossed national boundaries and became a unified academic. The establishment of modern semiotics was marked by the establishment of the International Association for Semiotic Studies (IASS) in Paris in January 1969 and the academic journal "Semiotics" was regularly published. After decades of development, semiotics has merged with many disciplines and formed an interdisciplinary theoretical system.



Establishment of IASS, Paris, 1969.1



Journal "Semiotics"

Figure 2. The establishment of modern semiotics (Draw by Wang Jie)

Semiotics research in foreign countries is the focus of art research and hot topics, but most are used in pure art field, with the development of design art, gradually applied in the field of architectural design and industrial design, such as the framework of product semantics begins with the design semiotics put forward by Ulm College in Germany in 1950, which can be traced back to the symbol theory of Charles Morris at the New Bauhaus School in Chicago, USA. In addition, in the field of modern art, a systematic theory of artistic symbols has also been formed, revealing the rules of the use of artistic symbols. Such as Max Bense, Elisabeth Walther's theory, there are some discussions on the basic theory of design semiotics. Roland Barthes, a French linguist, discusses the causes of beauty from the perspective of semiotics in his book "Elements of Semiology", and makes interdisciplinary connections between semiotics and aesthetics. American contemporary aesthetician Susanne Langer developed a theory of symbolism, in her book, "Feeling and Form," she sees the art form as the symbol of emotion.

Compared with the West, the semiotic research in China started relatively late. Under the introduction and influence of international design theory, the truly semiotic study began in the 1980s. But it can not be ignored that the study of semiotics in China basically caught up with the trend of international studies in a very short period of time. At the same time, due to its extremely rich semiotic connotation in traditional Chinese culture, the Chinese semiotic research rooted in this cultural background shows its extraordinary vitality from the beginning. The development of semiotics in China has progressed several years from introducing the research trends of international semiotics to applying in all fields in China. Although China has made significant progress in the field of semiotic study, there are few researchers in semiotics, fewer research institutions, inadequate introduction of related theories and methods, fragmentary application of semiotic studies, lack of organized and systematic research. In terms of research field, semiotic research in China has touched upon many fields such as philosophy, linguistics, logic, literature, aesthetics, folklore, communication studies and film. With the gradual deepening of the understanding of semiotics, the design community in China has also begun to study semiotics, mainly in architecture and graphic design, and has achieved some results, from a certain extent, to fill the gaps in domestic research, but still far from forming their own complete system of design semiotics.

At present, the researches of semiotics in interior design is still relatively weak in academia at home and abroad.

### **1.5 Research ideas and innovation point**

Based on the analysis and comparison of semiotic method, this paper systematically researches the origin, meaning, application and re-creation of modern art design symbols from the root causes, applies the semiotic principle in the concrete design field, and enumerates vivid and detailed examples, in order to explore and analyze the modern art design symbol system and to study how symbols are used in modern interior design. This article makes some discussions on how to use the industrial symbols, the regional symbols, the traditional Chinese symbols and the new symbols in interior design.

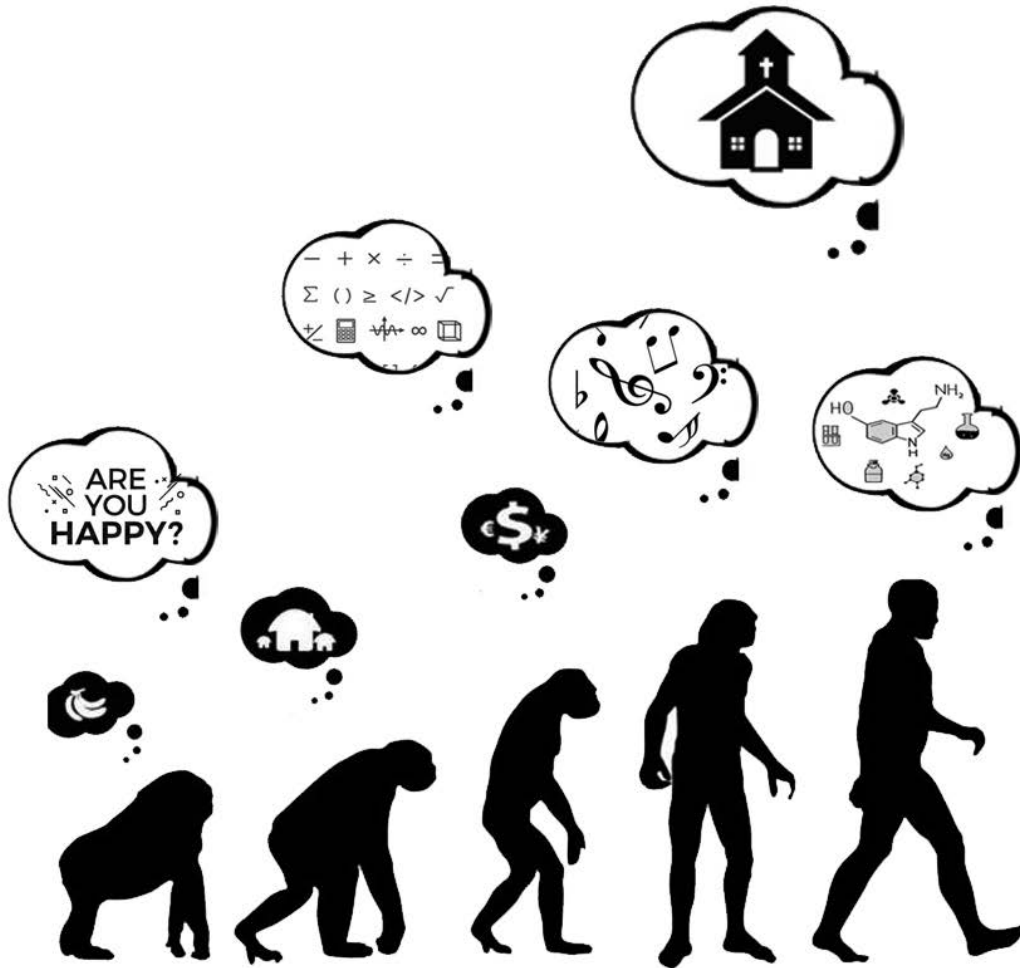


Figure 3. Human beings create lots of symbols (Draw by Wang Jie)

## 2. RELEVANT RESEARCH OF SEMIOTICS

### 2.1 Symbol

The development of human society is not a mere evolutionary process of physics or biology. It is always accompanied by the continuous creation, storage, use and evolution of symbols. The first is to understand and then transform the external world into a meaningful symbolic world, and then grasp and utilize the external world through the reverse of the symbolic world. Human's symbolic way of living determines that mankind itself is a kind of animal using "symbols," while social historical process is a process of constant "production" and "consumption" symbols. Through the use of symbols, mankind transcends their own boundaries and finds the possibility of having unlimited freedom.

Charles Peirce, a well-known semiotician, he generally interpreted symbols as something representing or representing other things that can be understood or interpreted by someone or have meaning to someone. Therefore, we can regard the symbol as an intermediary of information, which is a simple representation of the complex, the concrete expression of abstract meaning, a kind of tool to carry meaning. It is a medium for mankind to recognize things. The symbol of information carrier is to realize information storage and memory, the symbol is also a kind of material means to express ideas and thoughts and emotions. It is inseparable from human thinking and language communication. People use the symbol to refer to or represent other things. Moreover, the selection, use and creation of symbols are the means and ways of human beings' cognitive activities, only through rely on the role of symbols, humans can realize the exchange and communication of information, ideas, meanings and values.

Humans have a long history of application of symbols. From the general concept of symbols, early stage such as languages, mathematical symbols, chemical symbols, traffic symbols and codes are the basic categories of symbols. However, in the broad sense of symbols, architecture, music, literature and art can also be viewed as symbolic systems for communication and dissemination. The term symbol now has a very wide range of applications, according to the principles of semiotics, we live in a world everywhere is symbol. Nothing can be more closely linked to human civilization and human life than the symbolic issue.

### 2.2 Semiotics

Semiotics understanding and early research can be traced back to ancient Greece. The earliest, ancient Greek medical scientist Hippocrates regarded the symptoms of the patient as a symbol. Under the influence of the theology of Rome and middle ages, symbols are divided into natural symbols and convention symbols, straight symbols and metaphorical symbols. Later in the Renaissance and the modern times, based on the all-round development of scientific thought, there was an in-depth study of semiotics in the fields of linguistics, logic, philosophy and aesthetics, ultimately making semiotics as an independent new subject.

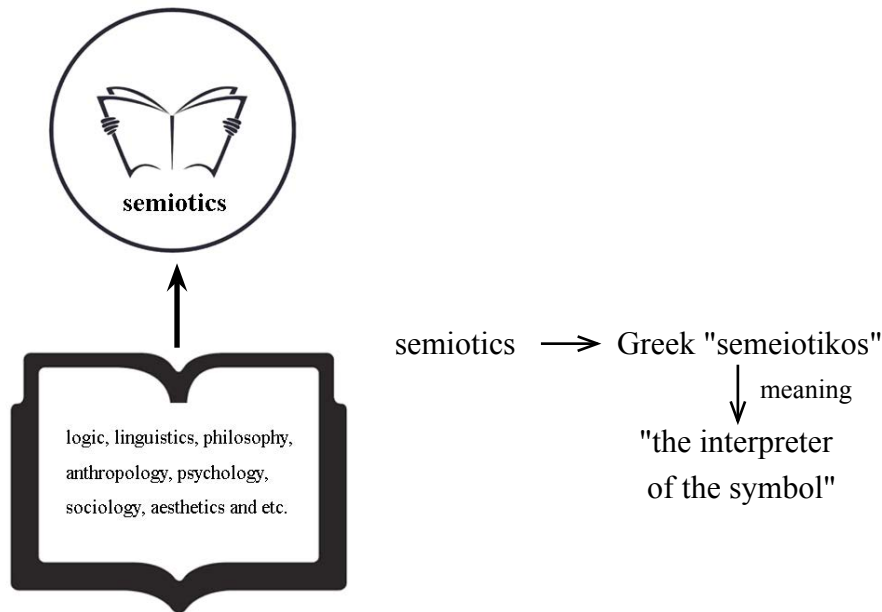


Figure 4. Semiotics  
(Draw by Wang Jie)

The academic world generally believes that semiotics was born in the 1960s and semiotics became an independent and perfect theoretical science. The term semiotics is derived from the root "seme" in the Greek "semeiotikos," and "semeiotikos" means "the interpreter of the symbol". Semiotics, as the name suggests, is the science and theoretical methods that studies symbols and its using behavior, which examines the nature and characteristics of symbols, the various meanings of symbols, the laws of development and change of symbols, the relationship between the symbols with each other and human activities. It is an emerging interdisciplinary field of research that integrates various disciplines such as logic, linguistics, philosophy, anthropology, psychology, sociology, aesthetics and other disciplines.

The core of semiotic research is the system of communication and signification by symbols. Semiotics can provide a tool for all science and is a "method of method," because every science has to apply symbols and express its findings through symbols. Semiotician clearly points out that semiotics has comprehensive and interdisciplinary salient features that are similar to those of philosophy. Semiotics is one of the core theories in the field of contemporary philosophical thinking. Semiotics Originally mainly research language, especially formalized language problems, methods and objects are relatively simple, in the study of contemporary semiotics, the research content and scope is very broad, including all the cultural fields created by mankind and it plays a role of organizing science in the study of epistemology and methodology in these fields, it has integrated into the research methods

and achievements of many disciplines and finally applied to the study of various disciplines, thus forming a lot of interdisciplinary. At present, the main branches of semiotics are linguistic semiotics, art semiotics, philosophical semiotics, social semiotics, cultural semiotics, architectural semiotics and so on.

## 2.3 Character of symbol

### 1. The characteristics of symbol

**Symbolic recognition:** A symbol is recognizable because it is in a way similar to what it represents, or associated with some kind of behavior. People often use the metaphor of the symbol to fix the symbol in people's feelings, different combinations of symbols can produce rich language to express numerous changes and emotions. For easy identification, newly created symbolic forms are often related or similar to the symbolic form in the database. For example, common symbol "→", Its form resembles that of the arrows used in ancient wars, and its meaning is related to the meaning of forward directness of the arrow, so that as soon as one sees the symbol, one recalls the characteristics of the arrow, and so it is clear that the meaning of this symbol is to indicate one direction.

**2. Stability of symbol:** The meaning of a symbol comes from the social environment or cultural background in which it is located. It has relative stability and can not be arbitrarily changed, therefore, people can form a relatively unified and stable understanding of certain things, that is the symbol to refer to these things. Symbol depends not only on the development of human thinking, but also on the constraints of the objective world. However, as the objective world is constantly evolving, human's understanding of the objective world is also a dynamic process of development. Therefore, with the development of objective world and the human cognition and thinking and under the relatively stable state, symbolic significance shows a dynamic trend of development.

**3. Materiality of symbol:** Former Soviet linguists Berezin and Golovin put forward that symbols are the material carriers of social information, so the symbols form must be material, extrinsic, and perceptible; the symbols content are Spiritual, inner, abstract, thinking, the form and content of the symbol must be interrelated, the symbol must have a certain meaning or pass a social message. Only in this way can symbol be perceived and accepted as a carrier of information.

## 2.4 The function of symbol

The theory of semiotics holds that the role of symbols is to show something, to describe something and to convey something. Symbols are tools for expressing, spreading information and knowledge. It not only undertakes the task of transmitting information, but also serves as a medium for transmitting thoughts and feelings, as well as characterizing things and becoming a means of knowing things. It is through the symbol system that people understand and communicate with each other. The function of symbols can be summarized as the following four points:

1. The Reference and ideographic function of a symbol. Reference function is one of the most common and basic function of a symbol, is the basis of all communications,

its fundamental lies in the establishment of objective, true and visible information. The ideographic function is that things in the process of the expression of its meaning can be seen as a "symbol", human cognition activities can be seen as the process of understanding the meaning of the various symbols, which is the symbol of "ideographic function". The ideographic function can also be described as the communicator passing information, emotions and opinions through symbols.

2. Communication function of symbols. From the linguistic point of view to understand this function, the significance of the symbol's communication function lies in the use of symbols to establish, maintain and interrupt communication, people want to communicate and exchange things must be converted into a certain form of symbols can effectively preserve and spread. People understand the meaning of things must be completed through the intermediary symbol, showing the process of symbolization and symbol interpretation. The so-called symbolization means that the communicator transforms their information or meaning into activities such as language and other symbols; the symbolic interpretation is the process of the receiver interpreting and understanding the received symbol and reading its meaning. In this sense, we can say that symbols play an important role in maintaining the existence and development of society, people communicate with each other through symbols to communicate and improve their interpersonal relationships.

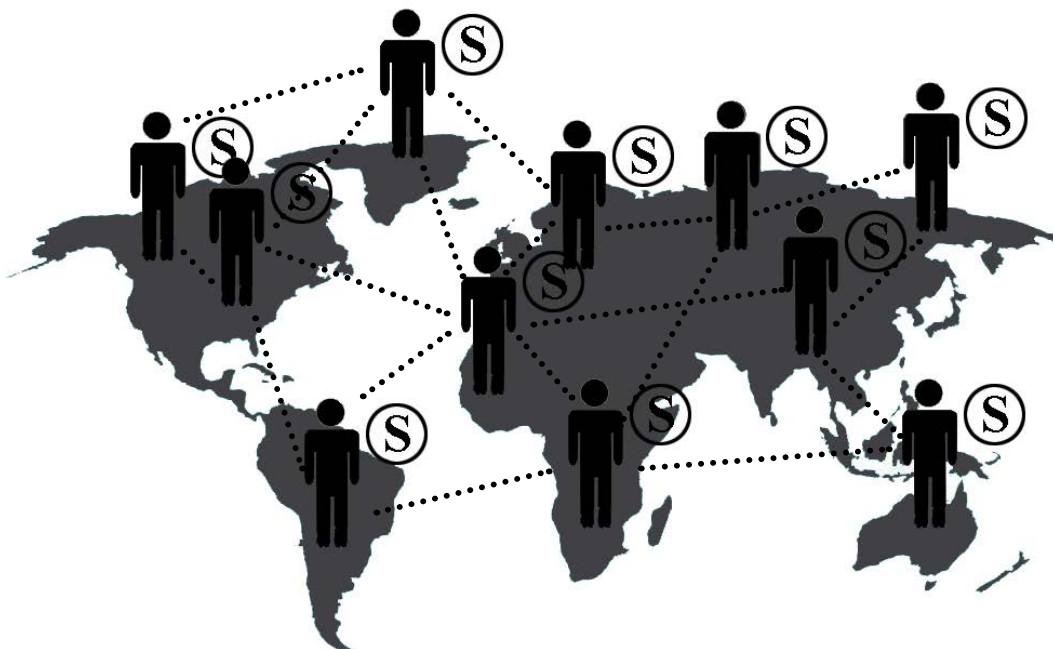


Figure 5. Communication function of symbols (Draw by Wang Jie)



3. Understanding and thinking function of symbol. Thinking is an activity in which the brain is connected to the outside world and is an intrinsic process of information processing. From a semiotics point of view, the process of thinking is the use of symbol, and it is the combination, transformation and regeneration of symbols. The cognitive function of symbols is to exchange and store the cognitive achievements of human through symbols, so as to deepen the understanding of the objective world and further expand the cognitive space of people to the world, so that these understandings can be transmitted continuously.

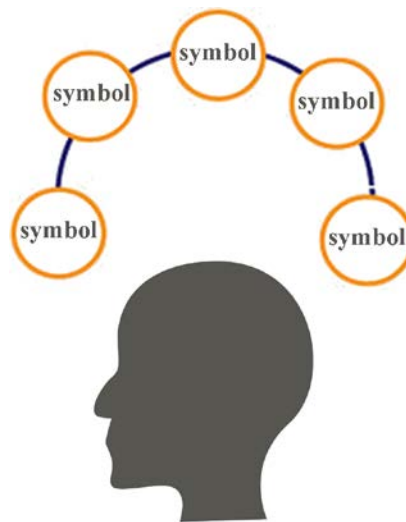


Figure 6. Understanding and thinking function of symbol  
(Draw by Wang Jie)

4. Display and self-discipline function of symbol. Symbols are used to refer to things, transmit information and communicate functions. Symbols can also show users' personal status, educational level and subordinate relationship in the process of use and dissemination, which is display function of symbol. In addition, the symbol also has a self-regulatory function, that is, the function of the norms, constraints and control of human beings.

The symbols have many functions and now only list the above four main functions. The understanding of symbolic functions should be flexibly applied according to the actual situation. The various functions of symbols are often in a state of competition and dispersed in information exchange activities in different proportions and affiliations. In addition, sometimes the symbols will produce reverse and negative features. Therefore, we should dialectically understand and treat the function of symbols.

## 2.5 The development of semiotics

The earliest studies on semiotics date back to ancient Greece. At that time, the concept of symbols appeared in the medical field and was used to diagnose and predict the disease based on the symptoms. "Book of Prognostics" written by the ancient Greek medical scientist Hippocrates (former 460-377) is the first book on the history of the symbolism. After that, ancient Roman physician and philosopher Galen wrote a book "Semeiotics", which we now call "semiotics". Since then, ancient Greek philosophers began to apply the notion of symbols to a wider range of fields. Plato (428-374) focuses on establishing the relationship between symbols, the meaning of symbols, and the things that the symbols indicate. Aristotle continued Plato's thinking, using symbolic science, symbolic theory, symbolic art, symbols and other semiotics concepts, developed into a set of oral and written symbols theory.

By the 1960s, semiotics had achieved rapid development and gradually became a frontier subject with far-reaching effects on other disciplines. Modern semiotics includes many achievements in many fields, such as philosophy, linguistics, psychology and information science. However, the most famous and now widely used theories include the following schools of thought that build a theoretical framework of semiotics.

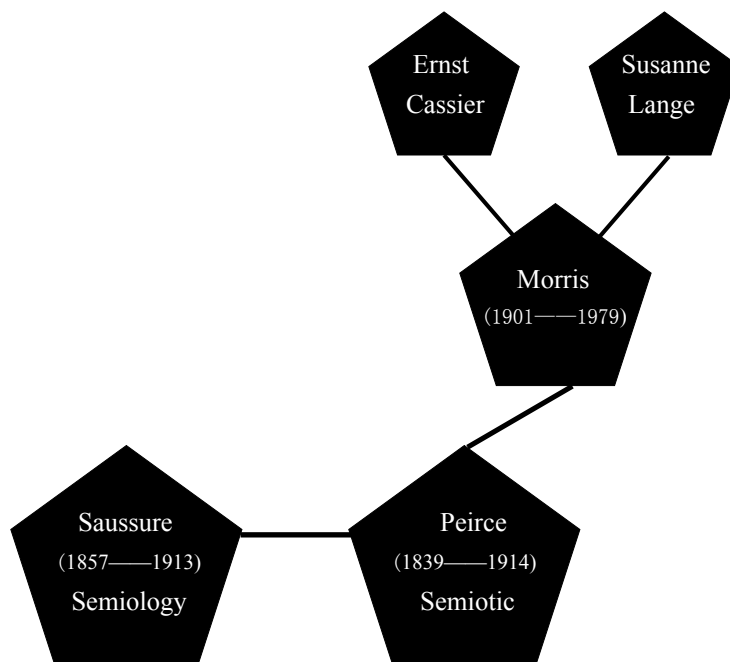


Figure 7. The development of semiotics (Draw by Wang Jie)

The theory of contemporary semiotics can be traced back to two sources of development, from the logical semiotics of American pragmatism and the linguistics derived from the linguistic semiotics. Among them, modern linguistics has become the main source and foundation of modern semiotics. One is the Swiss linguist Fernando Saussure, who focuses on the expression and meaning of theoretical symbols in social life; the other is American logician Charles Peirce, who emphasizes the logic of design symbols. Although they use different languages for the new concepts of language and design symbols, the theoretical essence they elaborate is the same or similar.

### 2.5.1 Saussure 's theory of semiotics

Modern semiotics was first introduced in 1894 by the Swiss linguist Ferdinand de Saussure proposed the concept of Semiology. He is an important founder of modern linguistics, known as the father of modern linguistics, and he is also one of the pioneers of structuralism. In his book, *Course in General Linguistics*, which was published in 1916, he studied the subject of language and discussed the issue of symbols on the basis of linguistics, especially the discussion of the composition, usage and mutual relations of symbols. His studying and establishing the linguistic school of semiotics has an epoch-making contribution to the deep research of semiotics of structuralism.

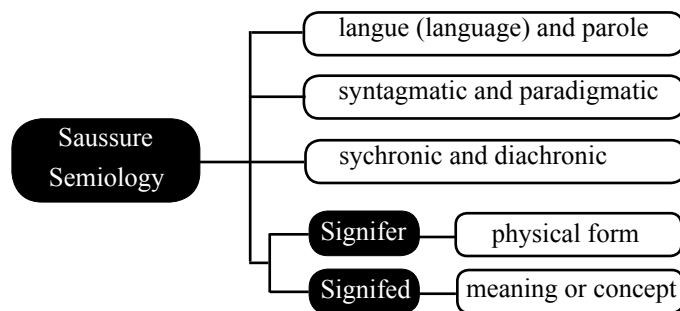


Figure 8. Saussure 's theory of semiotics (Draw by Wang Jie)

Central sign theory: Saussure thinks each symbol can be divided into signifier and signified. The "two-part sign" theory is a major breakthrough in the field of linguistics, it not only shows the essence of language symbols, but also open up a vast world for the study of symbols other than language, is Saussure's core of semiotics. The signifier is the material form, i.e., something that can be heard, seen, smelled, touched or tasted, whereas the signified is the mental concept associated with it. The relationship between the signifier and the signified is a convention in the social system. It should not only be seen as two connected entities, but rather as an inseparable double-sided body that looks like the front and the back of a piece of paper that are mutually dependent.

Signifier vs Signified	
Signifier is a sign's physical form.	Signified is the meaning or idea expressed by a sign.
Examples	
Signifier can be a printed word, sound, image, etc.	Signified is a concept, object or idea.
Relationship	
A signified cannot exist without a signifier. A signifier without a signified is noise (in spoken language).	A signifier without a signified is noise (in spoken language).

Table 1. Signifier vs Signified (Wang Jie)

### 2.5.2 Peirce's theory of Semiotics

Logician Charles Sanders Peirce, one of the pioneers of American pragmatism and one of the founders of modern semiotics, is known as the father of semiotics and belongs to two different camps of semiotics with Saussure. Peirce attaches great importance to the study of the logical structure of the symbol itself, the semiotics based on the logic of thinking and judgment, and divided the symbols scientifically, forming a complete semiotics system, and put forward the theory of Semiotic. Peirce sees a symbol(sign) or representamen as "a symbol used to represent something else, or to treat something as another in mind", that is, the symbol is the "representation" of something. He emphasizes the connection characteristics of symbol and proposes a different from Saussure's two-part sign theory that symbol is essentially a kind of triadic relation and that any symbol is composed of three elements: the sign (or representamen) exists in the form of material, it is used to represent a certain thing as a symbol. Object "O" is a concrete object represented by a symbol. Interpretant "I" is a sign's meaning or ramification as formed into a kind of idea or effect. These three constitute

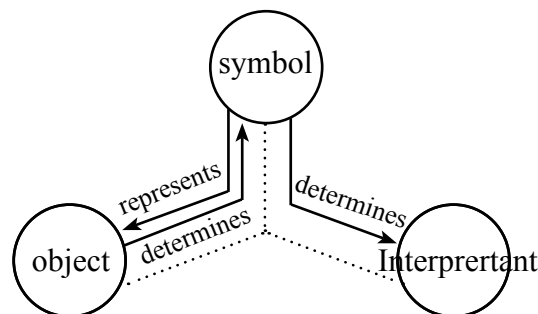


Figure 9. Triadic sign theory

a complete symbol relationship, they are coexist, that is, the symbol is also used as a sign, the object being represented and its interpretant. These three are inseparable, any symbol should have these three elements. Peirce's triadic sign theory of symbol has laid a solid foundation for the general modern semiotics.

### 2.5.3 Morris' theory of Semiotics

The American semiotician and philosopher Charles William Morris developed and deepened Peirce's theory and combined it with American behaviourism sociology to construct a system of semiotics that involves language, behavior and culture. Morris proposed in 1946 to divide semiotics into three branches: syntactics, semantics, pragmatics, It is generally accepted by the academic community that Morris made the greatest contribution to modern semiotics.

syntactics - the main study of the structural relationship between symbols and symbols, and the methods by which signs may be combined to form compound signs

semantics - the study of the signification of signs, the relationship between symbols and objects, thinking responses.

pragmatics - the study of the origins, uses, and effects of signs, and the relationship between symbols and humans, not only to study the function of symbols for people, but also to study the people's creation and application of symbols.

The meaning of symbols is to conduct a comprehensive and in-depth discussion of the three aspects of syntactics, semantics and pragmatics in the symbolic structure, namely the formal part, the content part and the socially related part, so as to obtain a more thorough understanding of the symbol. There is a relationship between them, thus forming the basic framework of semiotics. Among these three parts, pragmatics has the widest scope, which contains semantics and syntactic structure, and semantics also contains the syntactics, the relationship between the three is closely linked to form a relationship diagram.

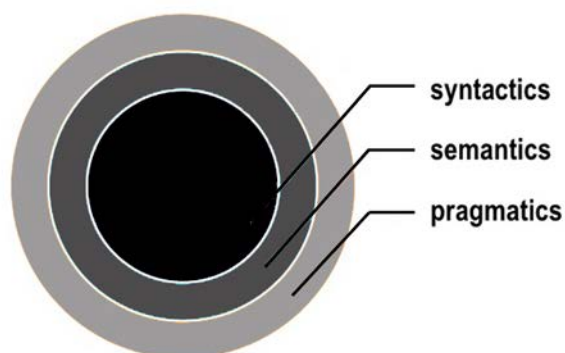


Figure 10. The relationship of syntactics, semantics, pragmatics  
(Draw by Wang Jie)

#### **2.5.4 Cassirer and Susanne Langer 's theory of Semiotics**

Ernst Cassirer, a German philosopher, broadens the extension of symbols, he believes that "man is a symbolic animal," that man creates many symbols to recognize the world, all human spiritual culture is the product of symbolic activity, such as religion, art, language communication, scientific understanding etc.. The symbolic ability of human beings is the root of the difference between animals.

Susanne • K. • Langer (1896-1985), a famous contemporary American semiotician, is Cassirer's favorite student. She inherited and developed Cassirer's semiotics, art is regarded as a symbol system of expressing human emotions, this symbol system is not a personal emotion but a universal human emotion, and art works are material carriers of it. Susanne Langer's semiotics thought laid the foundation for artistic semiotics, and her classic book "Feeling and Form" explained the essence of her theory: art is the creation of human emotions starting from the phenomenon of the human symbol activity, she incorporates the art symbol into the broader concept of the symbol. Art symbols can express what language symbols can not express, and make us aware of the subjective reality and emotion.

#### **2.5.5 Max Bense 's theory of Semiotics**

German aesthetician, philosopher Max Bense, and the semiotician Elisabeth Walther systematically collate and further develop the theories of Peirce and Morris, and try to use it to conceptualize the aesthetic problems. Semiotician made different exploration in the study of semiotic aesthetics. Bense believes that the aesthetic role is not limited to a certain type of symbol, but manifested in a combination of symbols rather than in the basic symbols. With teaching at the University of Stuttgart and the Ulm School of Design, Bense has initiated a semiotics study in the fields of information, product design and visual communication.

#### **2.5.6 Jean Baudrillard's theory of Semiotics**

Jean Baudrillard is considered the founder of the basic theory of design symbol. He applied the method of structuralism semiotics in to the analysis of daily necessities. He studies the design language for household goods, cars and technology supplies. Think of the surrounding objects talking themselves, will show their owners, their values, desires and hopes.

### **2.6 Semiotics of art design**

Artistic design is a science that studies human things, it comprehensively uses various scientific methods such as analysis, induction, reasoning and so on, it is an interdisciplinary and comprehensive of art and science, it is one of the means and ways for human beings to express their consciousness and convey information, its essence is to create a reasonable way of life for human beings. Artists can convey their own information about feelings and thoughts through a variety of artistic media (such as music, art, literature, architecture and other works of art). In this sense, art is a language, a special form in the generalized human language system, and a free symbol system for expressing ideas. As the material medium

of human life style, the symbolic features of art design are obvious. Design symbols are the media that convey the information of art design and are the direct carrier of the effective display of design culture. The purpose of art design is to communicate between people, and the symbol is undoubtedly an inevitable tool.

1. The word Design comes from the Latin word Designare, now is commonly used in English. Design activities and semiotics are closely related, It is an important design method to study and apply some principles of semiotics to help and guide designers to carry out the designing work. As a new science in the field of contemporary social art design, semiotics provides a decisive cognitive tool for the development of various design theories. Design semiotics has been carried out researches in many fields of design and has made great progress and achievements, such as graphic design, display design, logo design, product design, environmental design and so on. Through the study of the origin of symbols, the characteristics of symbols in design activities and the application of symbols in the design, we can better play the role of semiotics in design activities. Design symbol is an iconic symbol that has most of the characteristics of a general symbol and some unique characteristics of themselves:

(1) It has the function of configuration,.

(2) It is the product of the abstract activity of human beings, so it has some abstraction, has some rational characteristics.

(3) There is a logical similarity between artistic symbols and human's inner feelings, that is, they have a common logical form. Therefore, the artistic symbol is a kind of well-integrated symbol of emotion and form, it can represent a concept of the universal human emotion is the externalization of human inner emotion, through which we can more easily observe the connotation of human emotion.

(4) Art symbols have their own unique performance objects. It is the use of symbols to transform emotions into something human can perceive.

(5) Artistic symbols have a unique performance.

(6) The polysemy of artistic symbols. The forms of symbols and their connotations are not strictly one-to-one correspondences, and the same form can have many kinds of understanding angles, and the same connotation can be expressed in many forms, so each art symbol can not be mechanically interpreted The specific meaning and concept, but should be understood as a part of the whole, to fully understand the meaning conveyed by the design symbol, so as to make it more artistic appeal and more in line with the diversified aesthetic needs of the contemporary people.

## 2.7 Summary

This chapter analyzes the concepts, features and functions of symbols and semiotics, expounds the development of semiotics and its theory, there are several schools of thought in the development of semiotics. Among them, Saussure, Peirce and Morris's research theory is more representative. They all explain the concept of symbol. Saussure's semiotics theory holds that the symbol is divided into two levels: "signifier" and "signified", this theory has been widely used in the subsequent semiotics study; Peirce proposed The three-element theory, any symbol is composed of three elements: the sign, object, interpretation;







(Photographed by Wang Jie)

### 3. SEMIOTICS OF INTERIOR DESIGN

#### 3.1 Analysis of symbolic characteristics of interior design

Human design activities are closely related to symbols, during the process of design, human beings consciously or unconsciously complete the conversion of consciousness to symbols, for example, in the primitive human activities, such as knot notes, cliff murals and totem symbols etc.. Design is the process of materializing and symbolizing of thinking and consciousness, human beings usually use symbols as their basic elements in the process of design, design symbols are non-verbal symbols, and they always interact directly or indirectly with people. Interior design as a kind of creative social activities of human beings, with typical symbolic characteristics.

First of all, interior design uses graphics, models and other methods to express the design of the shape, function, size, color, material and structure, is the intersection and synthesis of art and science, it is necessary to meet the needs of certain practical functions and other non-aesthetic factors, but also to meet people's aesthetic and emotional needs, so it has both aesthetic and non-aesthetic factors. It covers sociology, anthropology, aesthetics, design, ergonomics, etc., is a multi-disciplinary blend of design art. Both interior design and semiotics theory have obvious interdisciplinary, therefore, the application of semiotic theory of epistemology and methodology in the field of interior design can make a useful attempt for the practical application of design semiotics, and can also opened up a new research road for the study of interior design theory and practice.

Secondly, there have been many different interior design styles and genres in history, and they have become carriers of their culture. "All cultures created by mankind are different forms of symbols." The development of interior design is to constantly create new design symbols, new order, new forms and new cultures. With the continuous improvement of people's aesthetic awareness, the aesthetic value will also change with the development of social history, the interior design symbols will also change and be reflected through the reorganization and creation of symbols. Semiotics helps to promote the semantic intercrossing of different cultures. Therefore, the study of interior design by semiotic method provides a new perspective for the study of its history and development.

Thirdly, from the perspective of modern design, interior design is symbolic and is a symbol or image created by man. It is an objective and perceptible material existence that can convey information, in the process of interior design symbol construction, the designer generates different symbols according to certain rules or patterns under the framework of symbolic conventions in society, the symbols are different in form, but they are the same in the semantics expressing, which is the design information coding. The user also decode the design information in the same framework, so as to complete the transfer of design information. From design language to the design process, the interior design is an inseparable from of the symbol, there is an internal close relationship between the interior design and semiotic theory, you can use modern semiotic theory and methods to analyze and study the interior design, which is the meeting point between the two.

Interior design is a complex synthesis and its essence is plural, which contains many factors, and embodies the development of human culture and reflects the characteristics

of the times. Its form and function can be reflected by shape, material, color and structure. Through the study of semiotics, we hope that we can discover more characteristics of interior space symbols, to make the delivery of design information more scientific and accurate, better reflect the design concept of "people-oriented" and make our interior design better to meet people's emotional needs of the indoor environment.

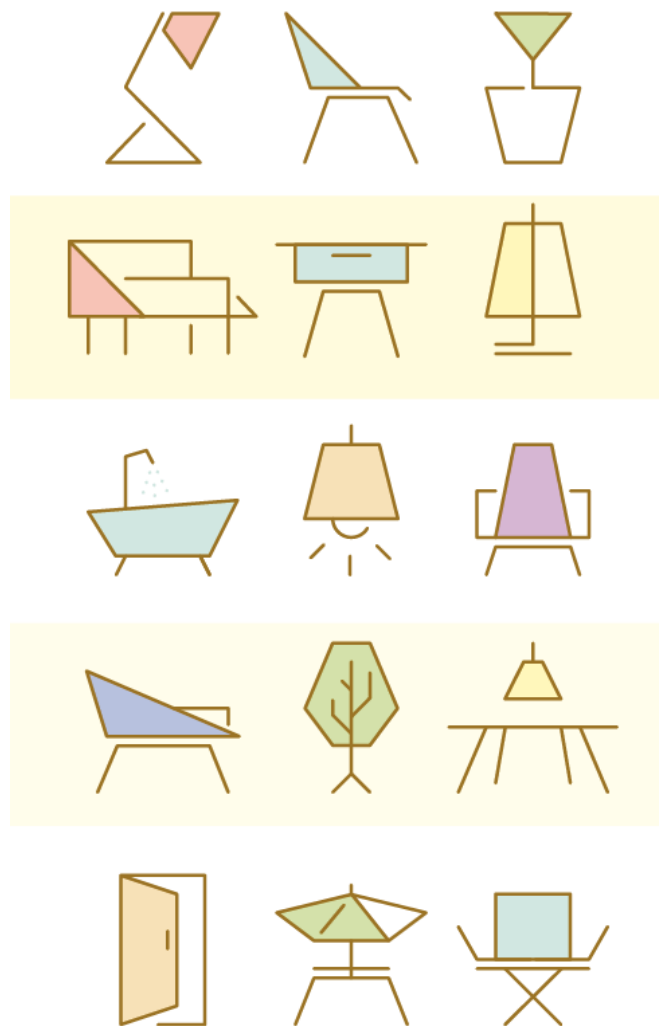


Figure 12. Interior design symbols

### 3.2 Signifier and signified of interior design symbol

Saussure's theory of semiotics points out that the first element that can be called a "sign" is that it must be a combination of signifier and signified, they are mutually reinforcing and indispensable, as well as are inseparable aspects of signs. The "signifier" is the first level of the sign, it refers to the perceptual level of sign that is perceptive, which is also known as "symbolic representation" or "symbolic form; the "signified" is the second level of the sign, it refers to the content level, not directly perceived, but it has abstract meaning, also known as "symbolic significance."

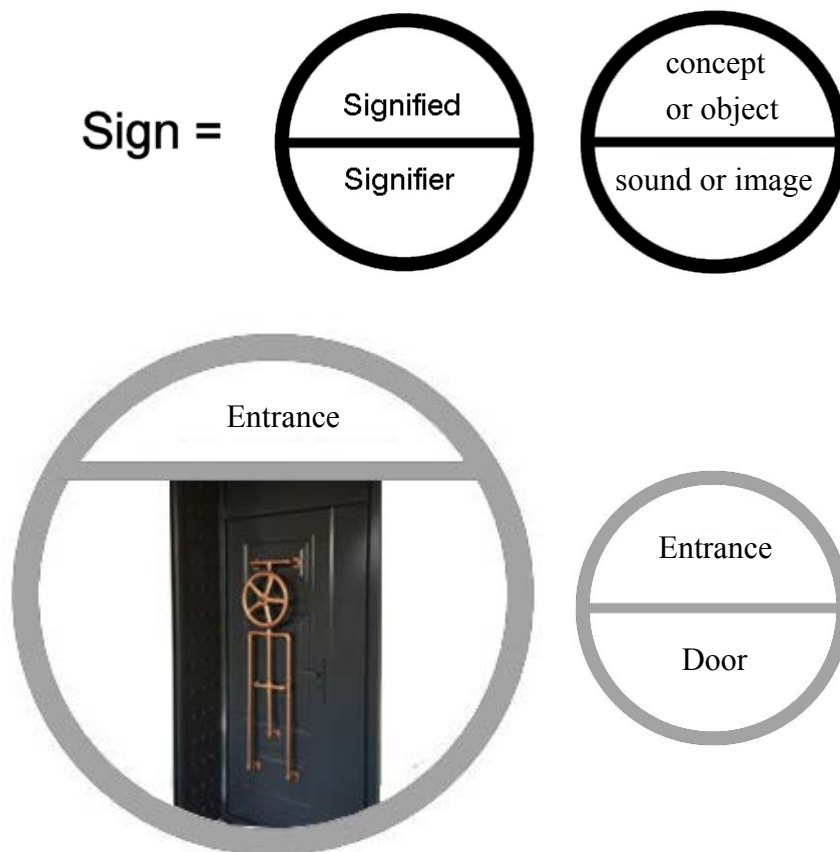


Figure 13. Signifier and signified of sign (Draw by Wang Jie)

Interior design is developed along with the continuous development of architectural design, after a long period of time of development, it is created by combining artistic form such as architectural style, decorative art and performance techniques. It belongs to a kind of creation of material and culture, is manifested in the form of material forms ; at the same time, interior design is based on architecture and social culture, is the carrier of design information, belongs to a spiritual and cultural creation, therefore, interior design is a complete visual symbol system, must have a symbolic features – it is the combination of "signifier" and "signified", it is a complex, is the material and spiritual concerto.

Signifier is composed of material entities and is expressed as a form of modeling, color, structure, material and other material forms, it is an external manifestation of interior design and can be directly perceived by a human sensory system; signified is the expression of abstract information in interior design, is immaterial and can not be directly recognized by any sensory system, such as ideas, concepts, meanings and emotions, is contained in the certain meaning of the concept of interior design. They both can produce the meaning only on the basis of common customs. Therefore, interior design can be seen as a symbolic system with the symbol of the reorganization of the modeling elements. To understand the meaning of the interior design symbol, we must first understand this convention. For example, in gothic churches, the towering arch rib structure is always associated with the church, which is the symbolic structure under the corresponding relationship between the signifier and the signified. However, before this form came into existence, the correspondence given was somewhat random or arbitrary. if the people originally built the church into some other style and established a correspondence with the church, once the relationship was once established , the formal structure has a "conventional" stability, and the meaning to be expressed can be accurately transmitted.

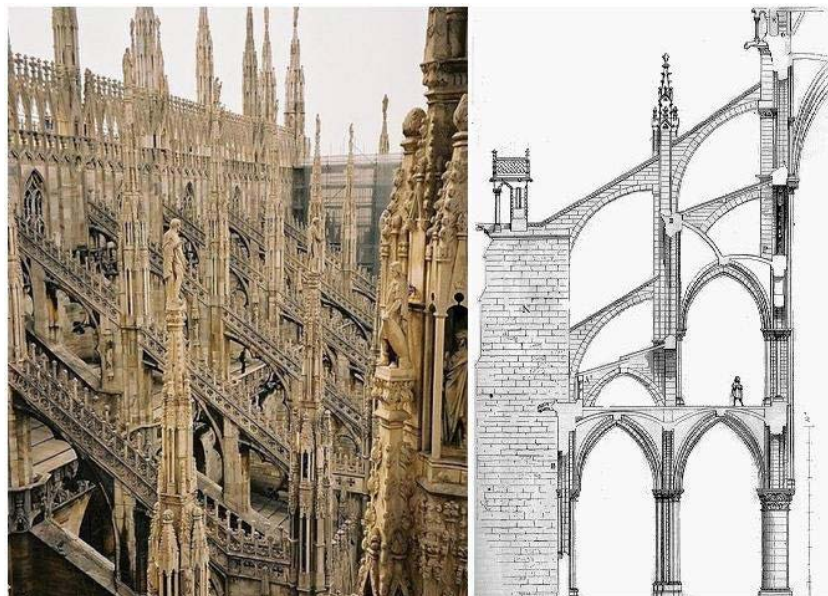


Figure 14. Gothic church-- corresponding relationship between signifier and signified

Interior designers generate these symbolic elements in different symbol combinations according to certain rules or patterns. Different combinations express different meanings, which creates an infinite variety of information that interior design can express. And, as time goes on, new symbols and combinations will be created, and old ones will be eliminated. At the same time, the user interprets the abstract information in the face of the interior design symbol, since the user's cognitive system is different, the understanding of the meaning of the symbol will be slightly different. This difference is mainly due to the development of society, the progress of productive forces, the complication of information, the expansion of knowledge, the enrichment of imagination and the emergence of new combinations. Therefore, the form of the interior design symbol will also change with the times and continue to introduce new, and correspondingly, the signifier and signified of interior design symbol system will also change at different levels and different areas.

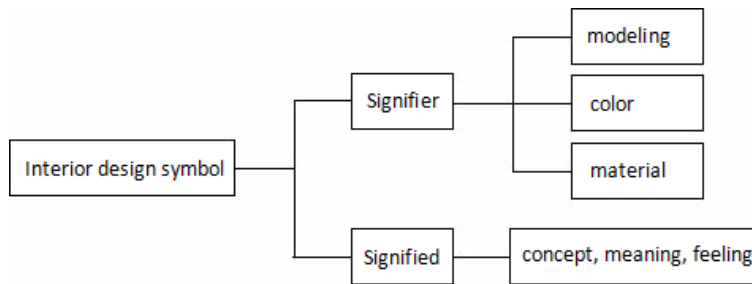


Figure 15. Signifier and signified of interior design symbol (Draw by Wang Jie)

### 3.3 The function of interior design symbol—Extension and Intension

Interior design is the product of the practice of human society. All objects of interior design are the material needs of human society, they are the important cultural creation of social progress, that is, a kind of material cultural creation. According to semiotic theory, all cultural phenomena are symbol phenomena, so the phenomenon of interior design is also a symbol phenomenon. When an art form, cultural language, exists as a symbol, it has the function of conveying its value, expressing its value, and its significance, as well as the interior design symbol. The symbol function of interior design forms is to convey the material cultural utility.

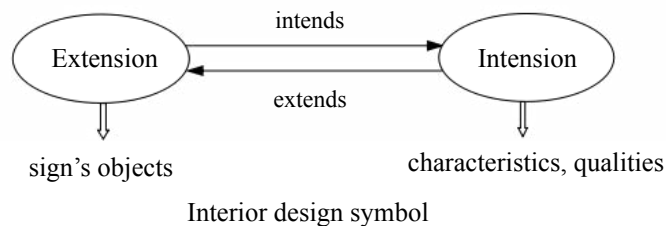


Figure 16. Extension and Intension of interior design symbol (Draw by Wang Jie)

In Peirce's theory of semiotics, two traditional approaches to sign relation are the way of extension and intension, they are terms used to describe the relationship between symbol form of the signifier and symbol meanings. Above, it has analyzed the meaning of "signifier" and "signified" of interior design symbols in detail, while the function analysis of symbol extension and intension must be based on this, because they are one-to-one correspondence and the organic unity, and the symbol's meaning can be expressed through the combination of the two aspects. Extension is a sign's objects, also called breadth, denotation, or application; intension is the objects' characteristics, qualities, attributes referenced by the sign, also called depth, comprehension, significance, or connotation, to express the concept and the symbolization, transmission of spirit and will. In other words, extension reacts the physical facts of symbol, intension reacts the cultural facts of symbol. The difference between extension and intension is that extension is the recording function of facts, and the intension focuses on the meaning and annotation of the facts.

### 3.3.1 Analysis of extension function

The interpretation of the symbol extension of interior design should be based on the semantic analysis of the symbol "signifier". As a perceptual objective existence, the interior design symbol's extension mainly refers to the material function, which is the most basic and obvious meaning, it is the "obvious" relationship which manifests itself directly in the context, the image of interior design directly explain the content itself, is the use value of interior design and bring to the human material and cultural value.

First, the extension of interior design refers to the form elements or things, with the purpose and function of the interior design form being expressed by its design, color, material, pattern and other symbols, belonging to its physical properties. The extension semantics are objective and logical, so that it's orientation is single and clear. Users can read through the direct perception of these elements to read its practical functions, such as the use of functions, color communication, etc. this practical function is the material function of interior design symbols. For interior designers, it is possible to convey the different extension semantics of interior design through the changes of shapes, the contrast of materials, the harmonization of colors and the application of aesthetic rules, or in the same extension semantics through different design modeling details, to show different visual effects, making the interior design presents a variety of trends to meet more different preferences of users.

Second, in fact, the extension function of the interior design symbol reflects not only its material function and its use value, but also a deeper level of cognitive content. It represents the traditional cultures of different ethnic groups and regions, ethnic arts and craftsmanship, etc. It expresses the esteem of human wisdom and has positive significance. Its proper and positive application will enhance people's awareness of interior design, so as to enhance people's spiritual and cultural quality.

### 3.3.2 Analysis of intension function

In semiotics, the exploration of the intension of symbols is based on the semantic analysis of the "signified" of symbol, and the two are related to each other. The intension function of interior design symbol is that interior design as a medium of communication,

its form, style, emotion, cultural attribute and so on, are its "latent" relationship that can not be directly manifested in context, usually refers to symbol including the social culture, ideology, personal feelings and so on.

#### 1. The instability of the intension of interior design

The intension of interior design is more multi-dimensional and more open than the extension. Intension can not make the interior design and its properties form a fixed correspondence, which is due to the user's individual differences, with different class status, age, gender, race, education, etc., will give interior design different meanings. For example, for a kind of interior design style, different users have different preferences and interpretations, the inherent nature of the intension determines that it has certain subjectivity and arbitrariness, but it still derives from objective facts and can not be separated from people, social environment such a big background. At the same time, the intension function of symbols is not permanent, it is likely to change with the change of external conditions such as the cultural differences and aesthetic requirements brought by the development of the times. In other words, under different historical background and cultural conditions, different interpretations of the interior design symbol content will also produce different value analysis. Visible, the intension function of interior design symbol is not only a kind of ideological value, but also a spiritual value. It allows people to admire and experience the interior design work, but also intoxicated in its atmosphere. Let us realize the value of social historical content such as politics, economy, morality and art endowed by the times. This is also the interior design to convey the spiritual intension function.

#### 2. The sociality of the intension of interior design

We may understand the intension of interior design as a pure personality, but the meaning of the connotation is not completely "personal" meaning. Users interpret interior design symbols based on people's conscious associations, their own feelings, emotions or cultural backgrounds are connected to a certain social culture, and their influence has long been solidified as an integral part of users. Therefore, the meaning of connotation is more social, rather than personal, the intension of interior design is the common representation of psychology, society and culture.

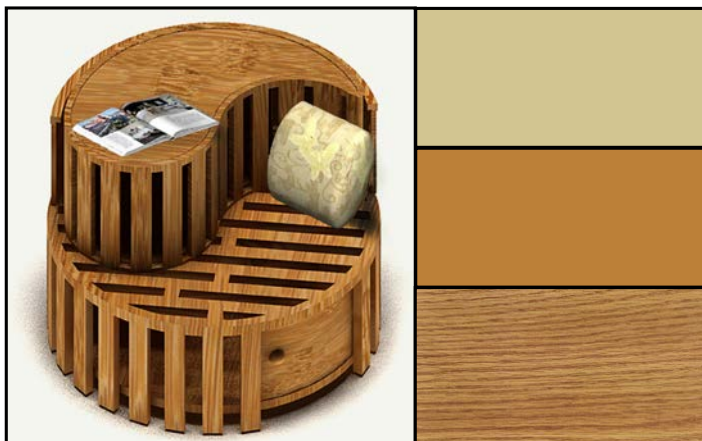
### 3.3.3 The relationship between extension and intension

The relationship between extension and intension of interior design is relative, changeable, and under certain circumstances, they will change, when designers draw on and introduce other symbol forms, or change one interior design symbol, keep the same extension of the meaning can have different intension. However, as long as the change of extension leads to the change of connotation, it is inevitable for the interior design to contain the external form change. Therefore, the new extension meaning is also inevitable. Intension is the key to differentiating interior design with the same extension function. The extension and intension of interior design symbols can be changed to a certain extent, their combination is not stable and has different manifestations in different contexts.

The pursuit of practical functions as the goal of the extension level, the use of interior design symbols is negative, subject to many objective conditions, such as human body size, material processing technology conditions, etc.; and the pursuit of concepts, symbols and aesthetic functions as the highest goal of interior design intension level, the use of its



symbols is positive. For designers and users, the extension of interior design show the same objective visual experience, so it is easy to reach a consensus; while the part of the intension can not easily reached a consensus, because each person has their own unique subjective experience, it is difficult to quantify the way to get a consistent experience mode. Through the semantic analysis and hierarchical division of the interior design symbol, it is possible to provide people with a strategy for interpreting the meaning of interior design and guiding principles for rational modeling, which is convenient for designers to carry out the design.



extension--  
modeling of chair,  
color, material



intension--traditional  
Chinese symbol "Tai  
Chi", reflects the  
mental state of "Yin-  
Yang", and the unity of  
dynamic and static.

Figure 17. Extension and intension of symbol  
(Designed by Wang Jie)

### 3.4 The type of interior design symbol

Peirce is a famous semiotician who has made a scientific and logical theoretical study of semiotics and formed his own unique view. He divides symbols into iconic symbols, indexical symbols and symbolic symbols through the interrelationship between the signifier and signified. Corresponding to the interior design, they have different meanings and characteristics respectively. Visual symbols in interior design are diverse and complex.

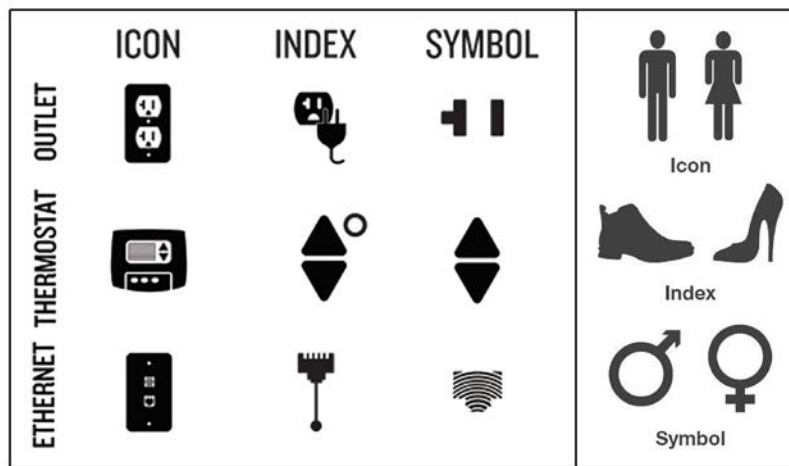


Figure 18. The type of interior design symbol

#### 3.4.1 Analysis of iconic symbol

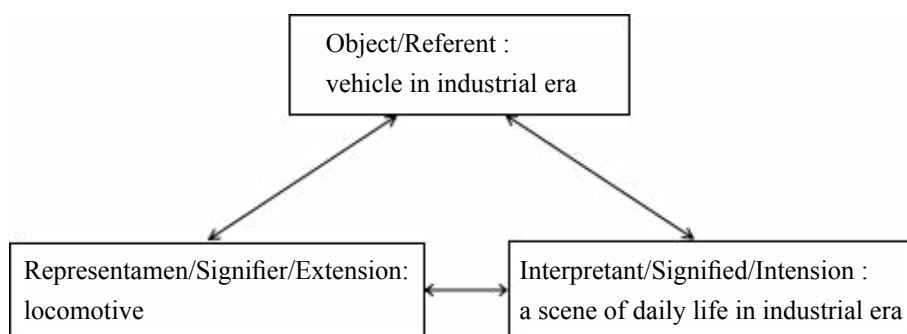
This is Peirce's first category in the symbolic classification, also known as the icon, which is an intuitive symbol, such as the daily life of the movie and television, picture graphics, photo recording, furniture, building and so on are first as icon symbol exists. Representing objects in the form of icons through realism or imitation shows that the iconic symbol must have a similar relationship with the original symbol, be associated with the original symbol to express its meaning, and thus be symbolically recognized. In interior design, the content conveyed by the

iconic symbol, including color, material and model, etc., shows that the iconic symbol is often linked with the material expression and conveys the symbol's information together. For example, to simulate the real-life figurative, geometric or natural plant images of some purely decorative

effects of the patterns or components, their modeling is simple, audio-visual, pay attention to formal beauty, composition rules, giving a beautiful visual sensory, but not deep inner meaning. This is a kind of lower-level meaning expression method, it directly reflects the meaning that the object has expressed to the user and easily comprehends, increasing the "readability" of interior design. However, since it is only in the stage of formal imitation, it has great limitations on the effect of expression and may be ignored or misunderstood, sometimes, there must be further symbolic reminders to be correctly "read".



Figure 19. The iconic symbol  
(Designed by Wang Jie)



### 3.4.2 Analysis of indexical symbol

The indicative symbols in Peirce's symbol classification, also called index, are the symbols that there is some intrinsic relationship between the signifier and the signified, they are created by establishing direct causality and close connection between the symbol body and the meaning to be expressed, indicating the object and the performance of the relationship of indication and causal connections. Such as traffic routes, road signs, warning signs are all indicative symbols. There is a substantial causal relationship between their forms and their meanings, the forms are entirely functional and closely linked with the use functions, the symbol forms themselves accurately convey the specific purpose of use.

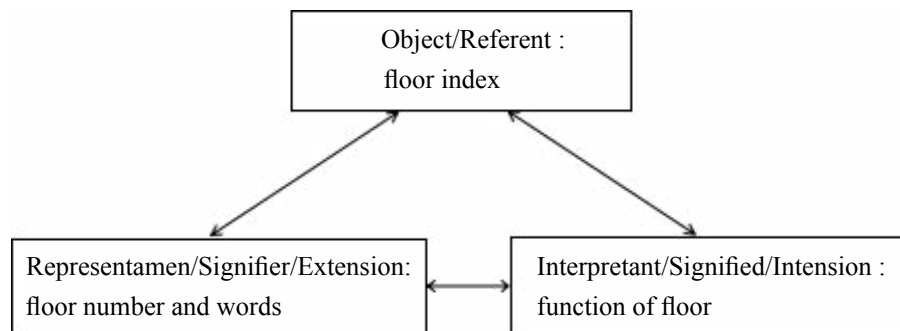


Figure 20. Indexical symbol

In the interior design there are a lot of indexical symbols, is the most important symbol. Indication is the "apparent" relationship that appears in interior design, that is, the essence of the design content is directly illustrated by the design itself, showing the inherent functional value of the interior design itself. The connection between the indexical symbol and its indicator is true, and this is a real connection. In interior design, the shape of a door, serves as an entrance word to expresses the functional significance of the contact in and out of space. The form of the staircase constitutes an indication of the connection of the upper and lower spaces, all of which are indicative nature of the symbol, instructs the user to perform direct operations. In fact, modern interior design components and spatial form, most of them are indexical symbols and their complex. The combination of the signifier and signified of the symbol indicates essentially the unity of the content and the form as the symbol carrier, which is an important characteristic of the symbol and is a symbol of "ontology". After receiving the formal signal, the reader analyzes the information by means of indication or index, learns the existence of the represented object, and uses the symbol meaning to express the deeper design connotation.



Figure 21. Indexical symbol--door  
(Designed by Wang Jie)

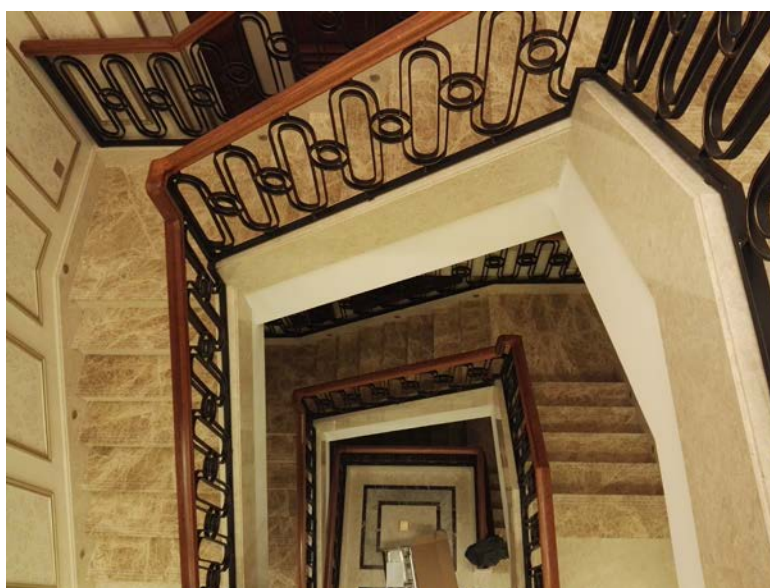
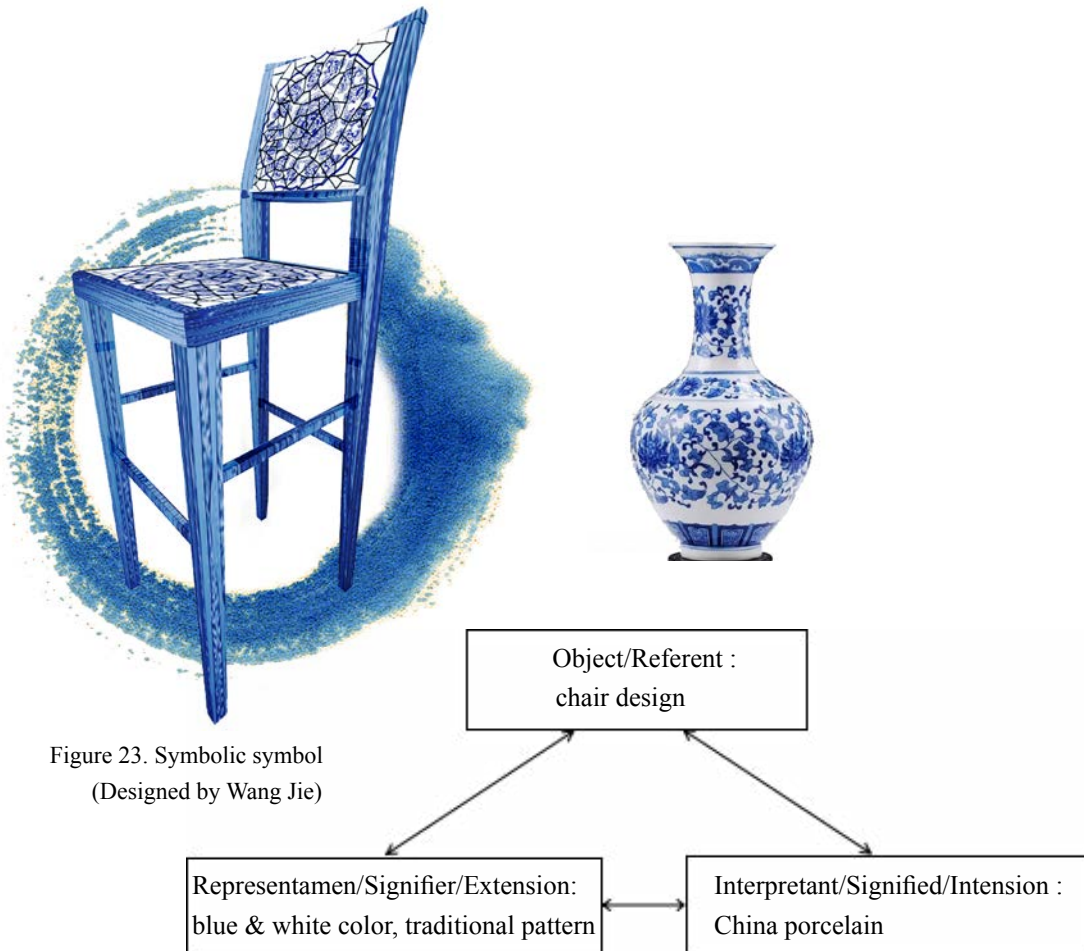


Figure 22. Indexical symbol-- staircase (Designed by Wang Jie)

### 3.4.3 Analysis of symbolic symbol

Symbolic symbols in Peirce's symbol classification are also called symbol. In his opinion, the symbol's meaning is a long-lasting and stable relationship between the signifier and the signified, and there is no morphological similarity and causality between the two. This is the most commonly used, most representative symbol. Symbolic design symbols, the indicator is attached to the specific symbolic meaning, and this indicator eventually became a conventional symbol, for people to use. Such as white is a symbol of purity and quiet, red is a symbol of auspiciousness, these design forms is a typical symbolic design symbols. However, there are some abstract symbols that not so well understood, they must have a certain knowledge background and substantial imagination, for example, the vertical composition in interior design symbolizes noble upward, horizontal and regular form symbolizes the stability and Solemn, etc., for the interior design form, the abstract symbol is more suitable for the shape of abstract features. It does not directly "inform" people's more specific information, but rather constructs in a non-like form to guide the user in generating a propensity association and gaining some kind of emotional experience.



The symbolic symbol is different from the icon symbol and the indexical symbol, its signifier and signified are established without any stipulation, most of the symbolic symbols are the result of convention. It refers to the combination of objects and the process of meaning, initially unconscious, after a long period of personal feelings generated associations together to form social customs. This combination process will be subject to many factors, such as the reader's background, social culture, value judging criteria, geographical environment, historical influence, etc., and thus become subjectivity and instability. Especially in the context of communication and development, the symbolic symbol will evolve rich diversity.

In interior design, symbolism refers to the "latent" relationship that can not be directly represented in the styling elements. The symbolic symbol of interior design indirectly illustrates something other than the design's own content, and the symbol itself is just a symbol and carrier of other content. The so-called other content refers to the symbolic value of the psychological, social and cultural nature of the interior design in the process of use. In interior design, designers convey the implied design concept and other relevant information through the modeling, color and material, which is its symbolic symbol meaning. The use of symbolic symbols greatly enriched the contents of interior design and expanded the range of symbols, it enables coordination between interior design modelings and meanings so that people can comprehend the contents of the ideas that designers want to express through design patterns. By the characteristics of one thing symbolizes the characteristics of another thing, by looking for the similarities between things and things in the experience world, from which one and another, with a category to performance another category. In addition, the psychological basis of the symbolic effect is the "isomorphism" between the human internal emotions and the interior design modeling symbols. The symbolic effect is reached when the user achieves some kind of isomorphism between the aesthetic emotions produced by the visual and the modeling symbols.

#### **3.4.4 The relationship between the three forms of symbols**

Through the above analysis of the three symbol types, we can then know that if the interior design modeling symbols belong to the icon symbol or the index symbol, the relationship between the symbol form and the content is corresponding and closely related because it has the image similarity or the real causal relationship. For symbolic symbols, the two are separable because of the arbitrary relationship between the form and content of the interior design. Between the three types of symbols, not only constitute the co-existence relationship, but also constitute a gradual deepening progressive relationship, in the relationship of evolution program, they all have a gradual trend. In general, icon symbols evolve into index symbols, and then index symbols evolve into symbolic symbols. Icon is the basis of these three interior design modeling symbols, their division is not absolute, there may be crossover and transformation in different contexts, the division here is only for the convenience of the research on the symbol theory of interior design. In the interior design modeling symbols, the use of the icon symbols and the index symbols can express a constant natural beauty because of its structural similarity. The use of symbolic symbols, because of its conventional symbolic relationship between symbolic form and content, thus expressed the changing secular beauty.

Interior design in the icon symbols, index symbols, symbolic symbols each contains a different symbol meanings. The analysis of these three types of symbols' meaning helps us understand the concept of interior design and the cognition and construction of design elements from multiple perspectives.

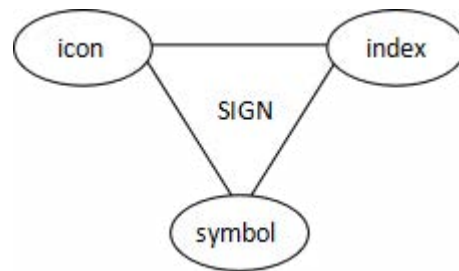


Figure 24. The relation of icon, index, symbol (Draw by Wang Jie)

### 3.5 The "communication" of symbols in interior design

"Communication" is an important terminology in semiotics and is an important research topic. It does not end with information accepted by the information providers, but the sender and the receiver are driven by the information to complete at the same time, which is an interaction between the sender and the receiver.

When interior designers in the process of design, not blindly pile up some design symbols, but at first there will be a design theme, just as writing articles have a very clear central idea. These design themes are some abstract concepts, such as the Nordic-style interior design is mainly an interpretation of a simple natural way of life, and Pop style is to convey the rhythm of modern life style, these are abstract information. Then the designer arranges the design symbols on the basis of this to design a design work which combines the abstract content and the concrete form. At the same time, users in the use of the interior space, it also means that the recognition and acceptance of design ideas, thus completing the design and consumption of acceptance behavior.

Interior designers cannot rely on the introduction of language to express abstract information in their design, but they can use the information of design itself, such as modeling, color, material, etc., which can be perceived by people to convey information, therefore, Interior design is the carrier of abstract information, which can be perceived by consumers through sensory organs.

#### 3.5.1 The "communication" process of interior design symbols

In daily life, people convey their information and ideas to others by means of media that they know well and can perceive and understand by others, such media are called symbols. Symbol as a carrier of a certain information, through the process of encoding and decoding can pass the information out. In the most common symbol system of language, the process of two people's conversations is the realization of a symbolic communication process. However, as an extremely complicated symbolic system, interior design is not conveyed as



directly as the linguistic symbol system, it is a long process that involves many stages and acts on a very wide range. Symbols are communicated according to the basic procedure shown below.

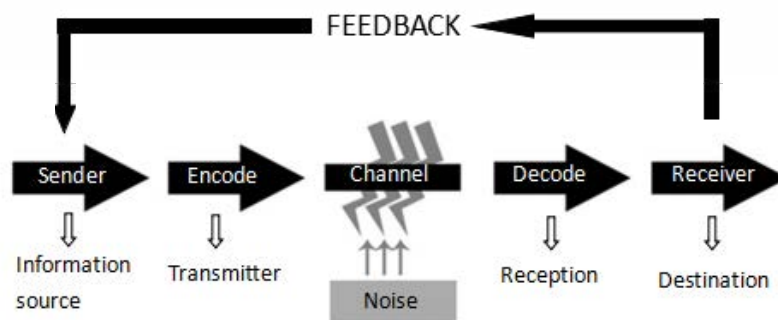


Figure 25. The "communication" process of symbol (Draw by Wang Jie)

1. The sender(designer): the designer is the main link in the process of creating the text in the interior. The designer's personal experience and ideas determine the final expression of the text. The composition of senders mainly focuses on interior designers, encoding abstract information into perceptible interior modeling, and communicating to users, in the process of transmission, playing the role of the sender. When confronted with its own design plan, a designer always wants to express his design concept and combine it with the information he wants to convey, so as to form the encoding way of the text. As a social responsibility interior designer, when presenting the designer's personal style, we must take account of the needs of users and social development level.

2. Receiver(user): After the text of the interior design is completed, its main reader is the user of the interior space, the designer's ultimate goal is to meet the needs of the user. As a user, after receiving the information that the designer communicates through the design, will read the meaning of the design text, usually by the sender directly speaking the meaning of the text to the reader or the reader facing the text will follow the conventional sense of awareness, in the reading process to organize the information, to give feedback, according to their own preferences and habits to complete the reconstruction of information.

3. Design text: An interior design piece of work is a physical design document, in which the designer hides a variety of information, the user through it to understand the design and makes choices, the design text becomes the link between the sender and the receiver, is the creator coding results of information source and channels of information transmission.

Design text is the information carrier of form and content, when the designers arrange the design symbols according to certain rules, the symbols are processed into a design text, which is a perceptible real object, and the user can know them at a glance; on the other hand, interior design symbols must also carry certain cultural information content, which represents the current social life style, social customs, aesthetic habits, the current developmental level of science and technology and so on. Interior design text is completed, will go through a long process of interpretation and use, in this process, the design text is not static, it will be based on the user's own different understanding or demand, to fill or change the design text, make a re-creation.

4. Encoding process: Encoding process is sender according to design requirements, using their own experience and creativity, the process of writing design text. This process includes a number of different steps. First, the interior designer determines the design concept and spiritual appeal according to the accumulation of personal knowledge and experience; after that, combine and transform the design modeling, color, material, structure and other forms to form a stably expressed design text while satisfying the acoustic , lighting, insulation and other physical environment needs; the last is the aesthetic encode, according to the designer's personal and public aesthetic standards, personalized design forms, so that the final text to meet the needs of formal beauty. Throughout the design process, interior designers combine the design symbols with purpose, according to certain rules, not messy and arbitrary. They are actually coding design symbols when using these rules.

5. Decoding process: the user's interpretation activities of the design text. Generally through the association and imagination to complete, the user is facing the text of interior design, according to the text information provided by the designer and personal understanding directly read the content from the work. The decoding process is affected by many factors, such as the anticipated expectation, the coding level of the text, the reader's sensory observation ability, the accumulation of background experience, and the divergence of reasoning associations, etc..

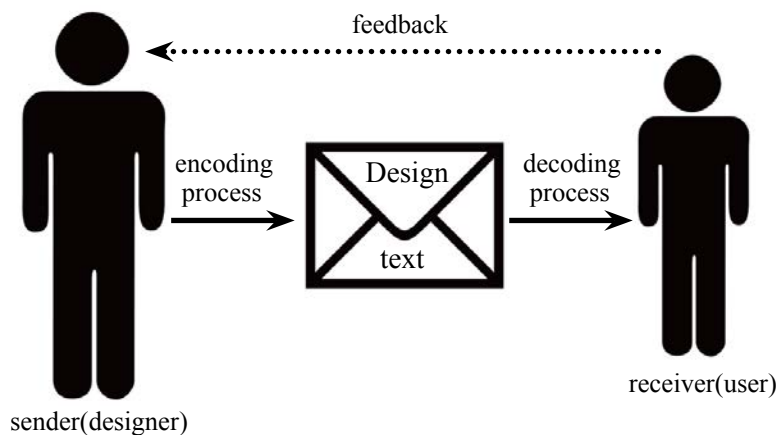


Figure 26. The "communication" process of interior design symbols  
(Draw by Wang Jie)

### 3.5.2 The necessary conditions for realizing the communication of interior design symbols

In order to achieve the transmission of abstract information, we must find a carrier that can carry such abstraction and be perceived and understood by each other, only in this way the communication can be realized. From the basic process of communication we can summarize the necessary conditions for the communication of interior design symbols.

(1) Carrier, that is, symbols

Interior design of the carrier (symbol) can be divided into three types: shape, color, material. On the one hand, they can feel and understood by the human sensory organs, on the other hand, they also convey certain information.

(2) The person who sends and receives information

The person who sends the message refers to the designer and the producer, and the person who receives the message refers to the user who constitutes the beginning and the end of the message.

(3) Effective design text - interior design work

(4) Smooth process of coding and decoding

Design interpretation is more than just a purely visual issue, it also includes auditory sense, smell, temperature (feeling cold and heat through the skin), tactile sense, and the experience that people move in indoor spaces. This is a comprehensive and continuous process of communication, but the key points and main objects can be analyzed, this will help to ensure the accuracy of the design meaning in the communication process.

### 3.5.3 The subjectivity of the designer in the communication system

The subjectivity of the designer in the communication system is that the specific design text of the interior design is exactly decoded by the user. The decoding process of interior design is often spontaneous, unconscious, because they do not have the professional knowledge of interior design, so what the encoding rules that designers follow should also be the users spontaneously, unconsciously grasp the encoding rules. In the process of encoding, the designer, that is the sender, plays a leading role, it guides users through design text, and the information injected by the designer is correctly interpreted. The designer expresses his design idea through a series of symbols, which depends not only on the subjective idea of the designer, but also on the objective material condition, and the design works as intermediate media act as a symbol to convey the design idea. For the information need to be expressed, whether or not these symbols can accurately and quickly enable audiences to accept and recognize, determines whether the design is successful or not. This depends on the degree of the designer's selection, combination, transformation, and regeneration of symbols.

As an interior designer, we must first understand the social and cultural trends, and in turn, to convey a concept to the society, a humanistic spirit, a way of life and a state of existence. We need to respect the opinions of current users and try to express their needs in the design. At the same time, we should correctly guide the ordinary users and communicate in time. The symbol language of interior design should be universal and can be accepted by the public. In order to better understand and use the symbol, it is necessary to explore more characteristics of symbols. Only by finding a design language that can be understood by both the designer and the user, the designer can better complete the communication of the design information.

### 3.6 Summary

From the perspective of modern design, the symbolicity of interior design is meticulously analyzed, it is symbolic., it is an objective and perceptible material existence, then from a semiotics point of view, the systematic discussion the symbolic semantics and functions of interior design symbol's "signifier" and "signified" and then analyzes the elements, functions and classification of the interior design symbols, and from the perspective of information dissemination, make a certain analysis of the process of interior design, proposed the interior design process is the process of symbolic communication, designers and users generate different symbols according to certain rules or patterns under the common symbolic framework of society, and encode and decode design information to make the design process form an accurate interior design symbol of the spread process. Interior design from design language to the design process is inseparable from the symbol, we can see there is a close relationship between interior design and semiotics theory, you can use modern semiotics theory and methods to analyze and research the interior design



(Photographed by Wang Jie)

## 4. INTERIOR DESIGN SYMBOLS AND APPLICATION IN PROJECT - MODELING, COLOR, MATERIAL

Interior design is composed of the modeling, color, materials, these design symbols are the communication media full of information, they are closely related to the designer's intentions and users' concepts, and convey design information to users in different ways. Among them, the modeling symbol is the most dominant aspect, color and material are indispensable components, to a certain extent, to serve the modeling. For interior design, modeling symbol is the first material element in the design is directly related to the degree of aesthetic and practical, but also embodies the spirit factors is second, which is not only reflected in the meaning of modeling itself, also contains profound spiritual connotation, such as aesthetic orientation and emotional meaning of design idea. From a large scale, due to the difference of interior design and decoration, there are many styles, such as American style, French style, Mediterranean style, Gothic style, Rococo and Baroque style, traditional Chinese style and so on. Generally speaking, the symbols of interior design are mainly made up of modeling, color and material, in the following article the related elaboration will be made on these constituent elements.

### 4.1 KunHe Club Design--Application of industrial symbols

#### 4.1.1 Instruction

Industrial style is based on the industrial production and Industrial civilization, contains a large number of industrial symbols and meet contemporary life style and aesthetic needs of the spatial art form. Industrial style interior design, more like a diversified way of thinking, the nostalgic romantic feelings and modern needs of life (that is, humanity) combined with low-key luxury and dynamic style, it reflects the individualized aesthetic viewpoint and cultural taste of the post industrial era.

##### 1. The Origin and Development Process of Industrial Style in Design

A hundred years ago, the industrial revolution created an unprecedented civilization of mankind. Many industrial buildings that were built at that time have now become industrial sites. However, a nostalgic wave of industrial-style decoration has become a trend of fashion, From the birthplace of Europe to the United States and Asia, almost all the major cities in the world can see the industrial-style interior design.

The earliest industrial style originated from the transformation of waste factories, because some old factories were abandoned, and after a simple transformation, became the place where artists create and live. Later, the stubborn, cool and somewhat artistic style evolved into an industrial style decoration. However, due to the cold and hard effects of industrial-style, it's not suitable for long-term residence, so in the modern interior design, some other elements will be used to make it looks a little more warm feeling.

##### 2. Research status

Foreign researches on industrial style in interior design usually focus on practical application, focusing on the introduction of representative works of industrial remains in

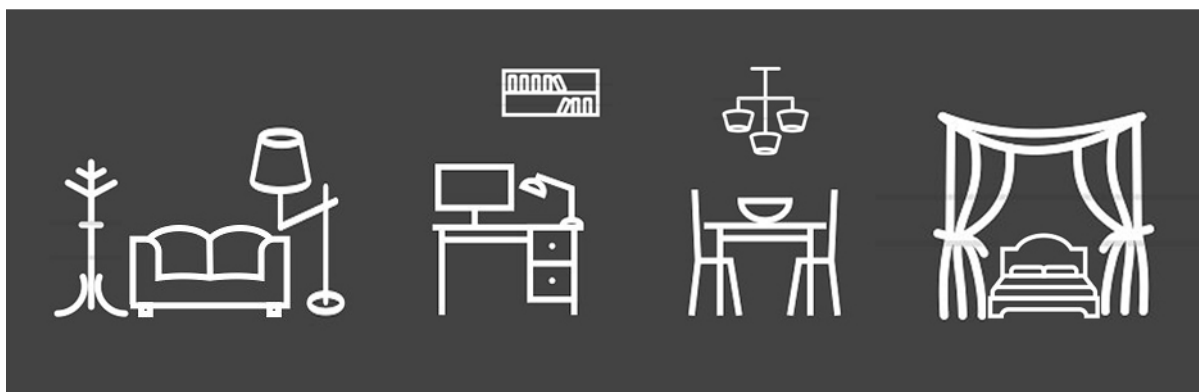


Figure 27. Modeling symbols-- living room, study room, dining room, bedroom (Draw by Wang Jie)

INTERIOR DESIGN SYMBOLS



Figure 28. Color symbols

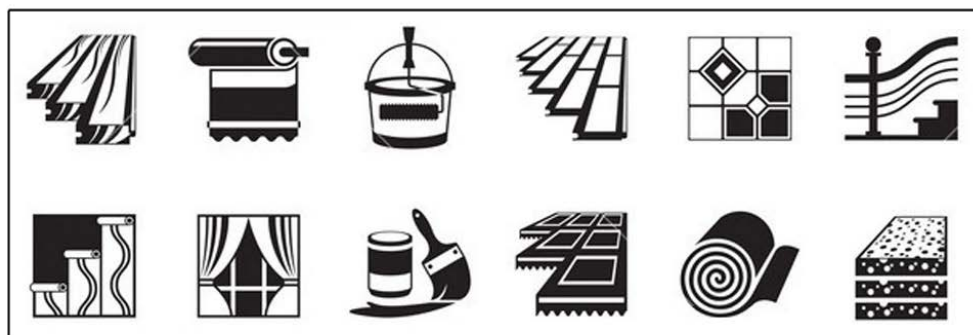


Figure 29. Material symbols

some countries or cities, while the related application theories are less studied, and for the industrial style design method in interior design, lacks overall, systematic theoretical analysis and practical summary. At present, China's cross-study on industrial style and interior design is still at an exploratory stage, and there are not many related theoretical works, the introduction of related content is mostly fragmentary with no substantive research results.



Prosperity of the industrial revolution



Construction of industrial plant



A large number of abandoned factories



Waste factory transformation

Figure 30. The development of Industrial style (Draw by Wang Jie)



### 4.1.2 Modeling symbol

Modeling symbol of interior design is the information carrier of design itself, it has a code relationship with information, and it is a symbol expressed in material form, designers create communication channels with users through modeling design. Interior design is to make use of all kinds of means, structure, economy, technology and machinery to make the visible interior design clearly express its value and function. Designers usually use the unique modeling symbol language, such as the segmentation and combination of modeling, the selection and development of materials and the innovation and utilization of structure, to design the interior space, and convey the designer's thoughts and ideas to users. The charm of modeling is to speak in form and create a virtual space, which creates a space for users to produce endless associations. Modeling symbol in interior design, is a visual symbol with rationality, order and plasticity, and also material and symbolic.

#### 1. The basic modeling symbol system of interior design -- point, line and plane

Interior design as a symbol system, its external form is composed of material. In the decomposition of its form, we can get some basic symbol elements, abstracted from it, extract the basic geometric symbol of component elements -- point, line and plane, these geometric forms are form the basis for the entire interior design symbol system, are the basic modeling symbols to represent the visual image, and also constitutes the basic symbol of human visual space. Points constitute a line, lines constitute a plane, planes constitute a body, these three symbols exist in the visual space forever.

(1) Point: In geometry, it is the smallest symbol unit, it has no direction, shape and size, said only the location. In interior design, the limitation of points is relative, mainly depends on the state it is in the environment and we observe it in the distance, and any smaller object relative to the surrounding environment can be regarded as a materialized point. Visually, it is "a point", psychologically, it is "emphasis". As the smallest symbol in the visual image, is widely used as the prominent role, in interior design, the point can change the texture of a plane, form a visual center, the reorganization and creation of the symbol "point" gives the design work a new soul.

(2) Lines: In geometry, line is a collection of point motion trajectories. It is only length and directionality, no thickness. In interior design, lines are generally used as a boundary formed by encircling or intersecting planes. There are many kinds of "lines", which can express natural features and produce different emotions in many forms, such as straight lines, curves and polylines. Line arrangement can have a combination of thick lines or thin lines, the same line can also have changes in width, cross-sectional shape; the line can divide plane, and then adjust the proportional relationship between the whole and the part. Equidistant segmentation has strong sense of order and regularity. not equal distance but regular segmentation, it can form a sense of rhythm, the use of line segmentation can change the texture of the plane. The line can be embedded or protruded on the surface of the object. The vitality of "line" lies in its dynamics, speed, direction, density and fluctuation, releasing all kinds of beautiful forces, so that "line" has new life and conveys new emotions. Kandinsky believes that line is derived from the internal tension of movement and serves rich and vivid connotations in pure form. Therefore, the aesthetic sense of the simple "line" form is contained in its rich change, which is the symbol language of the line.

(3) Plane: Geometric surface is a collection of line motion trajectories. Has a length and

a width to form a certain shape, but no thickness. The form of plane can be divided into two types of regulation and irregularity. The regular form is basically the geometric form, which is the most basic and the most primitive, while the irregular form is the free form. In the interior design, the flat plane and curved plane in the regular form are common. In the flat plane, no matter the plane or the slant, it will have a strong direction in the direction of the person's sight. The space made up of the curved plane creates a strong sense of flow and tension. Compared with points and lines, the "plane" is more rich in the content of symbol, so it is also more widely used. In the interior space, there are six planes, which can be divided into three categories: the ground, the side and the top, and the plane can separate the space and give people the psychological feeling of isolation; the turning, bending and enclosing of the surface can form an independent or empty space.



Figure 31. Modeling symbol system of interior design -- point, line and plane  
(Photographed by Wang Jie in La Biennale di Venice 2016)

In the interior design, formal aesthetics visual arts is an important design criterion, the basic symbol elements of points, lines and planes are the most basic symbol of interior design vitality, but also the purest abstract symbol we can feel the beauty of graphics, through the ever-changing combination of points, lines and planes, as well as the dynamic and regular transformation, forming the final form with new meaning and tension changes and to achieve the pleasing interior design visual effects. The use of symbol is not isolated and unitary; they are interrelation and interdependency. Follow the law "points constitute a line, lines constitute a plane, planes constitute a body ", from the beginning of point, it's all the original shape. In the specific form of symbols, point, line and plane are indispensable basic elements, which are widely used in interior design symbol system to enhance the sense of hierarchy, rhythm and activity in interior space.

## 2. Psychological Association of modeling symbol

The symbol nature of point, line and plane is not only reflected in appearance but also accumulated in its connotation, with the help of symbols, people can express and convey human's cognition, emotion and symbolic meaning. People perceive the modeling through the visual and the tactile sense to form a certain understanding, and produce special psychological feeling and emotional experience. Different forms of modeling symbols of the outside world will cause different reactions directly on the human beings' psychological and physiological, which will lead to different emotions and abstract associations, such as the sense of force, quantity and dynamic.

The point, line, and plane themselves do not have emotional factors, but when it is used as the design symbols through re-combined and recreated in interior design, in order to reflect the decorative nature, or to meet the needs of structure and function, so they give life, emotion, and artistic appeal to the interior environment, giving the point, line, and plane an overall emotional sense when interpreted by the user.

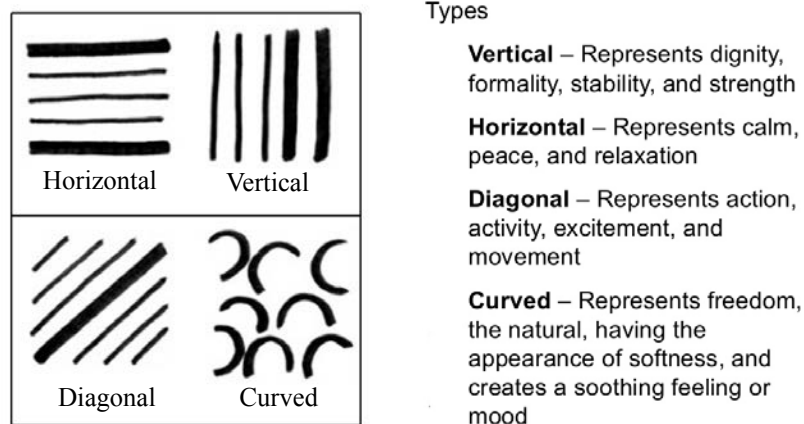


Figure 32. Lines and psychological association (Draw by Wang Jie)

## **KunHe Private Club Design**

December 2015

**P**roject Overview: The KunHe Club is located in Baotou City, Inner Mongolia, near to BaoTou Steel Group & Industrial Park. It is a one-story building, with a usable area of 350 square meters.

**C**lub owners hope to create a high-end private space for business dinner and leisure time. The plan is distribute into the living room, dining room, tea room (office), bedroom, and reconstruct a part of interior area into steel structure sunshine room to form an ecological garden. In the design, in order to better reflect the steel industry features, extract a large number of industrial and steel design symbols , so that the whole space is full of industrial atmosphere.

Inner Mongolia



Bao Tou City



BaoTou Steel Group & Industrial Park



This club is located in Baotou, Inner Mongolia, near to Baotou Steel Group and Industrial Park



Original Site

Design Background—BaoTou Steel Group

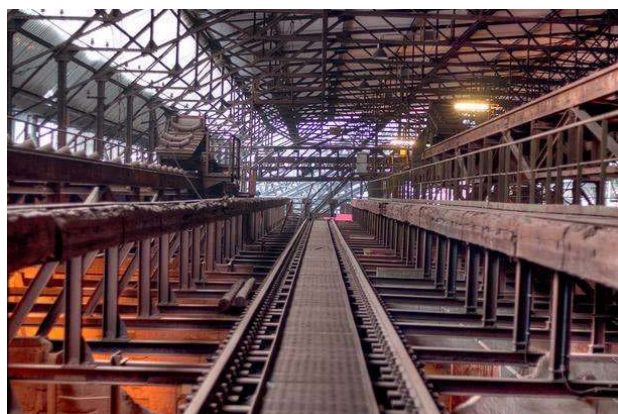
Founded in 1954

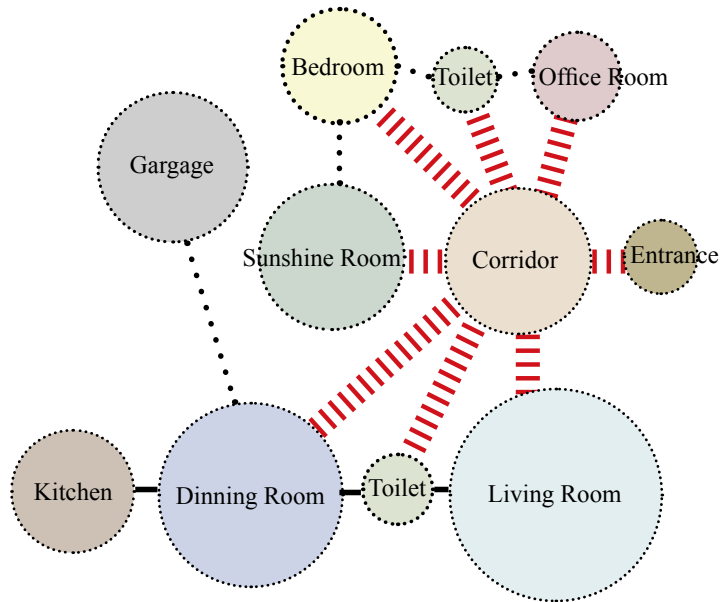


1998

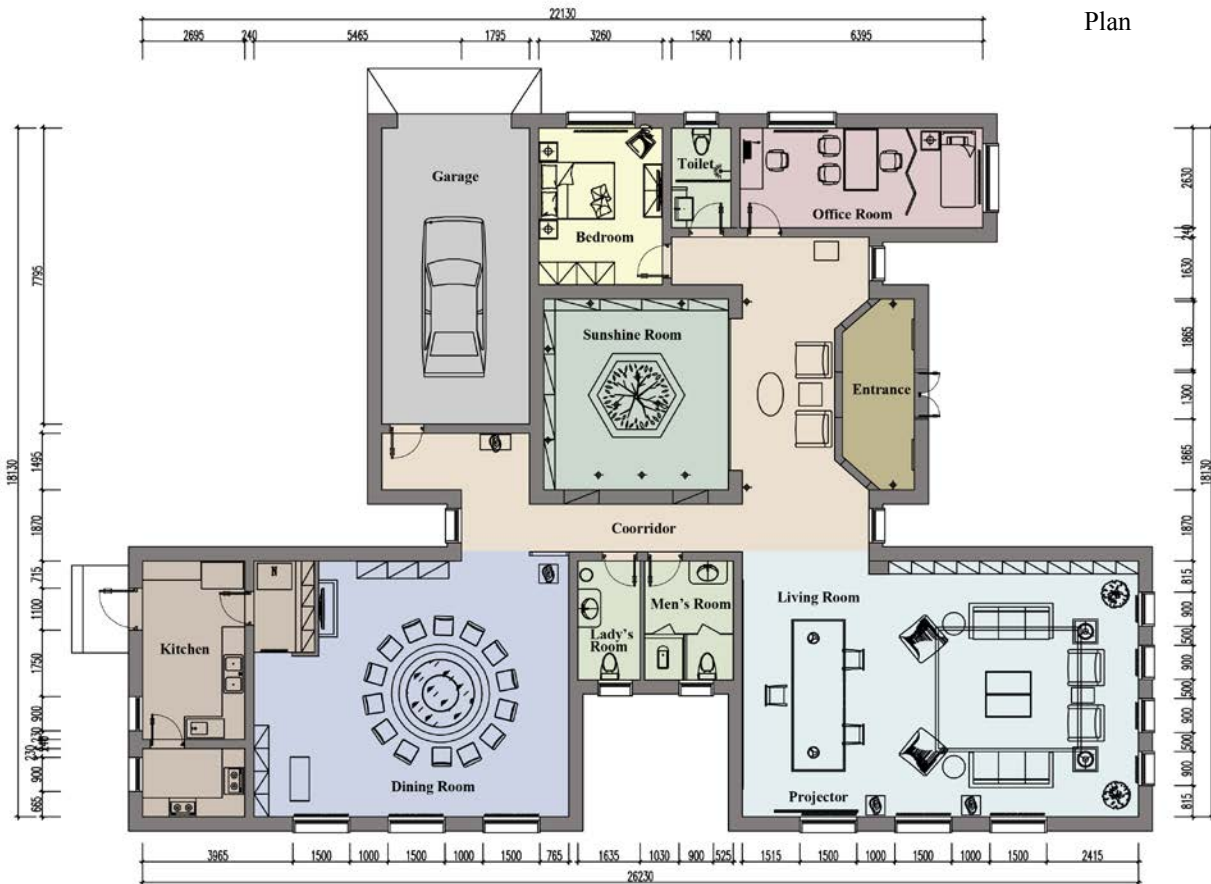


Today





Plan



As the building is brick-concrete structure, so in the plan design as much as possible to keep the original architectural style, designers maximize maintain the original structure of the building, and the layout of the original interior space, but break the inherent concept of the original building on function plan, the multi-space interspersed displacement and mutual integration design method are used to focus on part areas, it is only repositioned in terms of function, the key design is to construct the center of the building's courtyard area, insulating glass with steel structure to create a central sunshine room, and inset into the ecological landscape design.

#### 4.1.3 Metal modeling symbols in industrial style

##### 1. Metal pipe

Steel pipe is the original building structure in interior, the pipeline is the hardware facilities in decoration, originally, are the symbols that designers try to hide, but play a very important decorative role in industrial style of interior design, are the important symbols to reflect the industrial style. Change the messy state of the pipeline, according to some sort of classification, they can be used as a linear symbol in the space composition, embody the beauty of order

##### 2. Metal mesh

This is a framework hidden inside the building structure, which is excavated by designers as a design symbol in industrial style. Metal mesh synthesis by stainless steel, copper, aluminum and other materials through different forms of interweave, used as an indoor ceiling or partition wall, the material's unique permeability and gloss enriched the level of interior space and visual effects, coupled with the mechanical sense of its own more in line with industrial-style interior design.

##### 3. Steel staircase



A lot of space in ceiling, partition and the stairs are used steel structure, with a special industrial feeling, they appear in many interior designs with its own skeleton and structure of the rhythmic beauty

#### Design symbols -- metal and industrial symbols

The design concept comes from the memory of the history of Baotou Steel Group. The project site is near to the Baotou Steel factory, common sight in people's vision are blast furnace, railroad track, steel pipe, red brick factory and workshop. So in the design, I extract metal pipe, iron plate, bolt, elbow, rust iron plate, valves, etc. as design symbols, combined with the old factory photo, arouse the user's unique memory of the region, and form a unique cultural atmosphere and industrial style.





metal pipe	
metal mesh	
metal frame	
steel plate	
metal structure	

#### 4.1.4 The principle of the modeling symbols design

Interior modeling design is a certain principle can be followed, rather than arbitrary, which is in people continue to create, summarize, improve in practice, designers can repeatedly compare these principles, scrutiny, modify, and ultimately come to accurate design symbols can express its meaning.

##### 1. Symmetry and balance

Symmetry and balance are the two basic forms of good visual balance. Symmetry refers to the absolute consistency of the size, shape and direction around the center of the configuration, and it is an absolute balance. Balance is an asymmetrical balance. In the interior design can use different modeling, colors, texture, clever use of changes in the center of gravity can achieve different balance effect.

##### 2. Contrast and unity

In the interior design, we can use the contrast of the modeling, the color and the material texture to increase the fun, richness and vividness of the interior space. Contrast, make the modeling vivid, distinctive personality, to avoid dull; unity, make the modeling soft and cordial, to avoid hard and messy. However, there is no contrast in unity, modeling will produce a messy feeling; and there is without unity in contrast, the modeling will appear dull, rigid.

##### 3. Proportion and scale

Appropriate proportion and scale is an important factor in visual aesthetic. The proportion of interior design refers to the proportion between the various parts of the modeling symbol and the overall ratio, mainly considering ergonomics, basic functions and other factors, while in the facilities design of interior also need to consider the scope of human activities and other supporting elements.

In addition there are repetitive and gradual change, rhythm and rhythm, simulation and bionic and other different design techniques, will bring people different feelings.

The modeling symbols of interior design are variable, and its expression and means are innovative in change. By combining, adding, subtracting, arranging and integrating some of the most basic modeling elements or symbols, we can create ever-changing modeling and give people different psychological experiences, designers can grasp these symbol languages and provide to users accurately information he wants to convey.

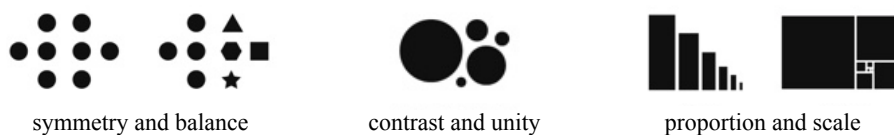


Figure 33. The principles of interior symbol design (Draw by Wang Jie)

Symmetry and balance

-- design composition

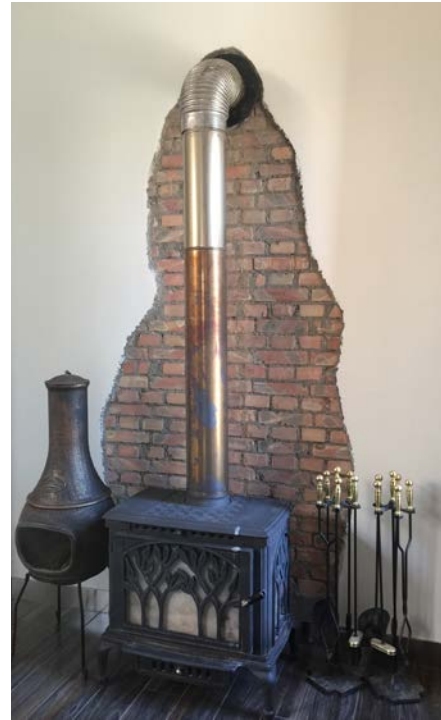
Contrast and unity

-- material

Proportion and scale

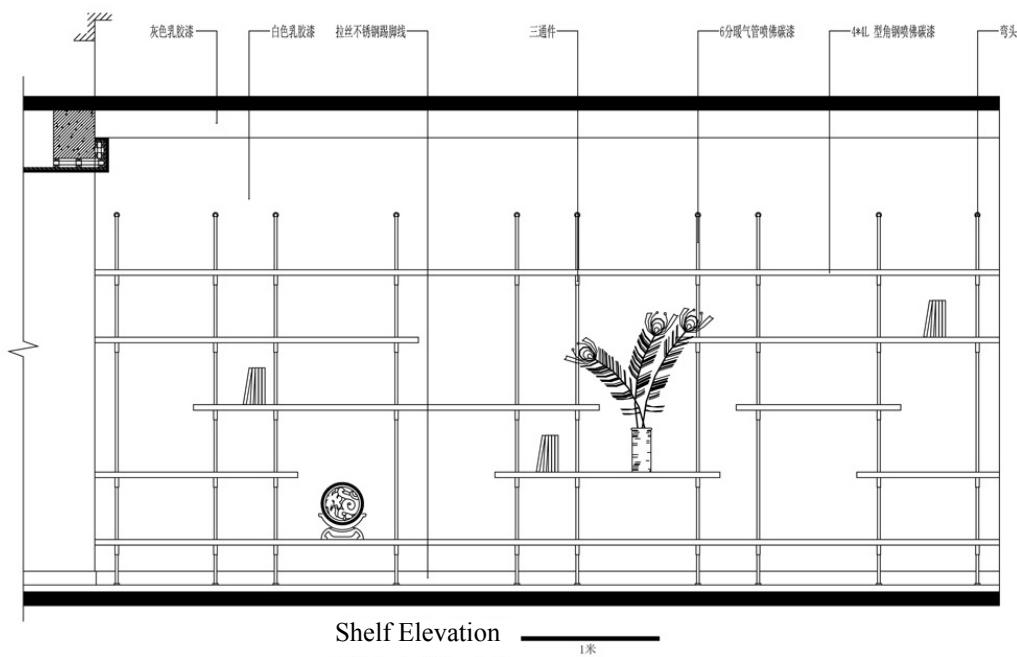
-- design part and whole

Red brick wall, is also commonly used design symbol in industrial style, if not handled easily looks awkward, dull, giving the impression of discomfort, so red brick will be irregularly revealed in the design, and combine with the actual functions.





In the walls, roofs, floors, etc. are the use of industrial style material, with the lamps on the industrial design theory will be integrated into the design of lighting, the use of metal and glass and other materials oblique oblique shape on display industrial colors, reproduce Large-scale industrial era of mass production, repeated manufacturing features, making the entire interior space of industrial-style visual effects to further enhance.



#### 4.1.5 Color symbol

Color is a very important symbol factor in interior design, compared with other symbols, interior color symbols are more formal beauty and emotion expressiveness, which is regarded as one of the most sensual design elements. As a kind of abstract visual language, the color symbol has a profound impact on people's psychological feelings through its unique visual impact.

##### 1. color relationship

Color cannot stand alone, it must have some kind of border, a shape, and be separated from the rest of the colors. There is color relationship between the colors. Because the number of colors and shapes is endless, their combinations and effects are hard to count. So one of the designer's tasks is how to use color symbol, so that they are harmonious and unity, to reach their own ideas they want to convey. Ultimately, the key to the harmonious unity of colors lies in purposeful enlightenment and stimulation to the human mind, forming a purposeful symbolic value. Outstanding designers should be masters of color control, through the different color symbols to work in the performance of design ideas, arouse the resonance of the user. The color relationship in interior design include the color of the warm and cold, hue, value,, chroma, shape contrast and many other aspects.

##### 2. Color emotion and psychological association

When we see a group of colors, it is sometimes a purely sensual effect that stays on the superficial surface. However, sometimes the effect of color will be very strong, then color will have a psychological effect on people, they have caused a vibration in the human spirit, and through the association to produce a corresponding sensory response. If the green will think of youth, vitality; red will think of the flame, passion and so on. This is due to the color stimuli that create associations by imagining the activation of information chains in the brain about this color symbol of knowledge and experience. In the long-term social practice, people form different understanding of different colors and emotional resonance, and give them different symbolic meaning. Thus, the symbol meaning of color in interior design is closely related to the emotional expression, cultural connotation and symbolic meaning of the metaphor behind the color. This is because color alone is a physical phenomenon that does not have any meaning, and because human beings produce different kinds of psychological activities for color, they are given color specific symbol meaning through life experience and emotional experience.

Color symbol has a very important aesthetic value and the function of passing information in interior design. In the process of interior color design, our understanding and

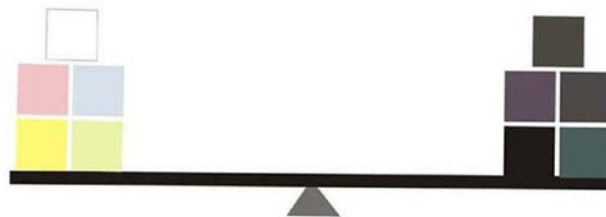


Figure 34. Light and heavy sense of color (Draw by Wang Jie)

grasp of color symbol can be two aspects to study the indoor color psychological effects. One is the simple psychological effect, color symbol can cause feelings, such as the sense of warm and cold, expansion and contraction, light and heavy, soft and hard, far and near, excitement and calm in color, etc., which is a direct psychological experience caused by the physical stimulation of the interior color symbol, it often disappears as the physical stimulus disappears. The other is the indirect psychological effects, which include associations, symbols, likes and dislikes caused by color symbol, and emotional changes based on this, make the color symbol has emotional value and convey a wealth of cultural implications. In the actual interior color experience, these two effects are often difficult to separate, in general, the former has more objectivity and universality, while the latter is more subjective and particular. Contemporary American visual arts psychologist Carolyn M. Bloomer put forward that colors arouse emotions, express emotions, and even affect our normal psychological feelings. Through the emotional, symbolic and aesthetic aspects of color symbols, it provides a rich source of nourishment and inspiration for the interior design.

When watching color, due to the visual stimulation of color, it produces the association of life experience and environmental things in thinking. Color association is the experience and habit formed by people's long-term cognition and use of color, it is a real existence that anyone can feel with normal vision and common sense. Color association can be divided into two categories: specific association and abstract Association. Specific association by the color symbols associated with the specific things that it refers to is close to similar and contrasting associations, such as the red think of safflower, blue think of the sky, the sea, etc.; abstract association by the color symbols directly related to the abstract concept is the association of relationship and significance.

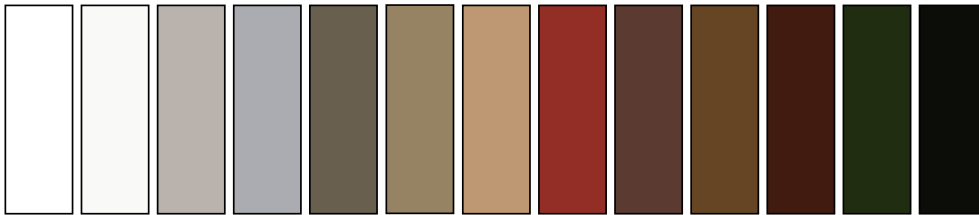
As long as the interior designer masters the color associations and colors to bring people's psychological feelings and combines with the environment, they are able to skillfully use the color symbols and make the colors and images, contents, atmosphere and feelings of the design uniform so that the color expression, visual effects and psychological effects give full play to their role.

<b>Orange</b>	<b>Red</b>	<b>Yellow</b>
Active Energetic Generous Open-minded Good Negotiator Playful Witty	Vibrant Passionate Ambitious Determined Strong-willed Confident	Committed Responsible Thorough Faithful Helpful Sensible
<b>Purple</b>	<b>Blue</b>	<b>Green</b>
Sensitive Supportive Gentle Charismatic Peaceful	Loyal Empathetic Spiritual Idealistic Romantic Sincere	Cynical Introverted Curious Powerful Intellectual Calm

### 3. Color symbol in industrial style

Although the interior design of industrial style is simple in material and color selection, it is necessary to give full consideration to the user's personality and hobby in the choice of colors to meet the needs of different groups of people. The design of industrial style does not make the interior space into a factory, reasonable color matching is the key to "warm" the industrial style.

The first impression that industrial interior style brings to most people is the appearance of cold because of the deep, neutral interior color. It is undeniable that many of industrial style of interior decoration indeed use the low tones colors to highlight the industry features, brown, ocher, dark blue are calm colors commonly used.





#### 4.1.6 Material symbol

Material is the material carrier of interior design, all interior modeling design must be made of material with definite structure and certain space. If there is no material as the material basis, the design of the structure and function also cannot exist, the meaning of the modeling symbol is also communicated in the air loft, without relying on, the realization of interior modeling design is need to rely on the use of materials and processing, the performance of materials and modeling is one of the external visual aspects of interior design. In the interior modeling design, material is used to form the design modeling, and does not depend on human consciousness and objective existence of the material. Whether traditional materials or modern materials, natural materials or artificial materials, single materials or composite materials, are the material basis for the formation of modeling symbols. Materials through the process become a material entity with certain modeling, structure, size and surface features, both material and spiritual functions.

Wood, plastic, metal, glass, ceramics, etc. are commonly used in interior design. As science advances, new materials continue to emerge, each material has its own unique personality, it gives designers unlimited imagination. A unit symbol of design modeling entity what material can be used to form, it depends on its work environment, because different material symbols have different physical and chemical properties and different processing and molding processes and characteristics, not all material symbols are can be used for a variety of different functions and environments.

##### 1. The sensory characteristics of material symbols

Material symbol has the appearance of feeling. The sensory characteristics of material is a kind of psychological feeling, which is based on the physiology, it is a comprehensive impression of a human sensory organ on a material, it is a reaction of a human sensory system to a material due to a physiological stimulus or from a human sensory system Information on the surface of the material.

In interior design, the selection of the material and texture is particularly important, not only will affect the indoor modeling and process design, the various material properties of cognitive will give people different emotional experience, the formation of interior design is both material and spiritual functional. Material texture has a strong appeal, will enable people to have a wealth of psychological experience. The sensory characteristics of material symbol can be divided into tactile texture and visual texture according to human feeling. Due to the different color, texture, luster, hardness and other characteristics of various material symbols, different visual feeling and tactile texture will be produced correspondingly.

##### (1) tactile texture of material symbols

The tactile texture of materials is one of the main feelings that people perceive and experience material symbols by sensing the surface characteristics of materials by touching the material symbols with their hands and skin. The tactile texture of a material symbol is closely related to the expression of the surface tissue structure of the material symbol, at the same time, the hardness, density, temperature, viscosity, humidity and other physical properties of material surface are also influence the tactile texture .

From the surface of the object to the skin irritation to analyze, according to the material surface properties of the tactile stimuli, tactile texture is divided into fast-fit touch and dislike touch. People feel comfortable with silky satin, finished metal surfaces, premium leather, smooth plastic, and fine ceramic glazes that are easy to accept and touch, make people feel comfortable and pleasant; but on the rough brick walls, wet paint, rusty metal parts will produce rough, sticky, astringent, chaotic, dirty and unpleasant psychology, causing resentment or even disgust, thus affecting people's aesthetic psychology.

#### (2) visual texture of material symbols

The visual texture of a material symbol is the surface characteristic of the material symbol which is sensed by the vision of the eye, it is a feeling and impression of the surface characteristics of the material produced by the comprehensive processing of the brain after the material is visually perceived. Material symbols on the stimulation of visual organs, because of its different surface characteristics and determine the differences in visual experience. Material surface gloss, color, texture, transparency, etc. will produce different visual texture.

Visual texture is the combination and supplement of tactile texture. In general, the sensory characteristics of the material symbol are relative to the human touch. Due to the accumulation of long-term human tactile experience, most of the tactile feelings have been transformed into indirect feelings of vision. For the familiar material symbols, the material symbol can be judged by the visual impression according to the past tactile experience so as to form the visual texture of the material. Due to the visual texture with respect to the tactile texture of the indirectness, empiricism, perceptual and telemetry, so it has a relative untrue.

However, the meaning of material symbol is not static, especially in a variety of modern material symbols, different material symbol have different material emotions, different visual effects. Due to the diversification of material symbols, the matching of various material symbols and the development of material texture surface treatment technologies, the correspondence between traditional materials and symbols becomes open and vague.

### 2. New material symbols in industrial style

#### (1) cement

Whether it is the wall, the ceiling or the ground, in the industrial-style interior space, cement can serve as a good background, it is easy to think of the last century, industrial age people's office space and public space. As polished cement is durable, easy to clean, construction technology is simple, and the cost is low, coupled with a significant set off function, so that cement gradually return to the application of interior decoration.

It should be particularly pointed out that the feeling of cement and blunt can not be completely equated, because cement is actually a highly plastic material, such as colored cement, or cement and green plants around to represent nature are can weaken the feeling of cold, make the space become fresh.

#### (2) clay brick

Red clay brick is the first choice of performance of industrial style, as if people could find the atmosphere of those old buildings exist, easily create a rough industrial atmosphere, so that the interior presents a kind of old but new-modern visual effects. Of course, the color

is not limited to red, it can be brushed white, gray, black, or some other high brightness colors.

### (3) steel plate

Steel plate texture is also a clear sign of industrial style. Whether it is interior design or outdoor landscape design, the use of steel plate as a design symbol is common in recent years, this material can bring a strong sense of heavy historical. Many raw materials are waste recycling, from the demolition of the factory. With the development of science and technology, some other materials can follow this texture and then further promote the application of steel plate .

### (4) scrap rusty steel plate

scrap color and texture itself is an original and simple beauty, with years of atmosphere and the vicissitudes of sedimentation. The rediscovery and reuse of the aesthetic value of waste materials can be a new way of innovation in interior design. Using the emotional connotation and formation experience of waste materials, maintaining the waste materials and their special aesthetic, explores them experimentally and presents them in another way of new vitality to waste materials. The use of rusty steel panels to show the history of precipitation and industrial civilization memory, its artistic value was re-interpreted.

### (5) wood

The usage of log-style wood, and even recycled old wood, gives the impression of a vicissitudes of life from the texture to the color, making the memory of the great industrial age impressively engraved on each plank. Wooden material can make all the space appearance of the same, but they can retain their own characteristics, more industrial atmosphere.

### (6) distressed leather

Distressed leather can be combined with a variety of materials to form a diversified style, which fully reflects the interior modernity and fashion sense. The coordination of distressed leather with the color and texture of other design symbols, can increase the sense of age and nostalgia of industrial style interior spaces.

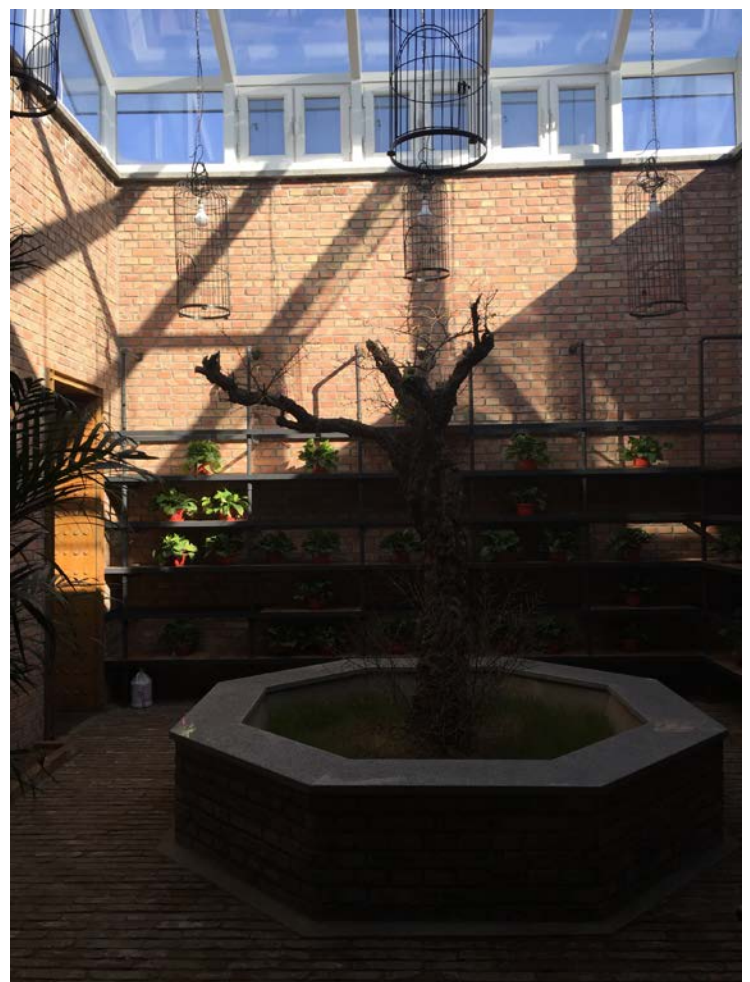
## Analysis of Material Symbols



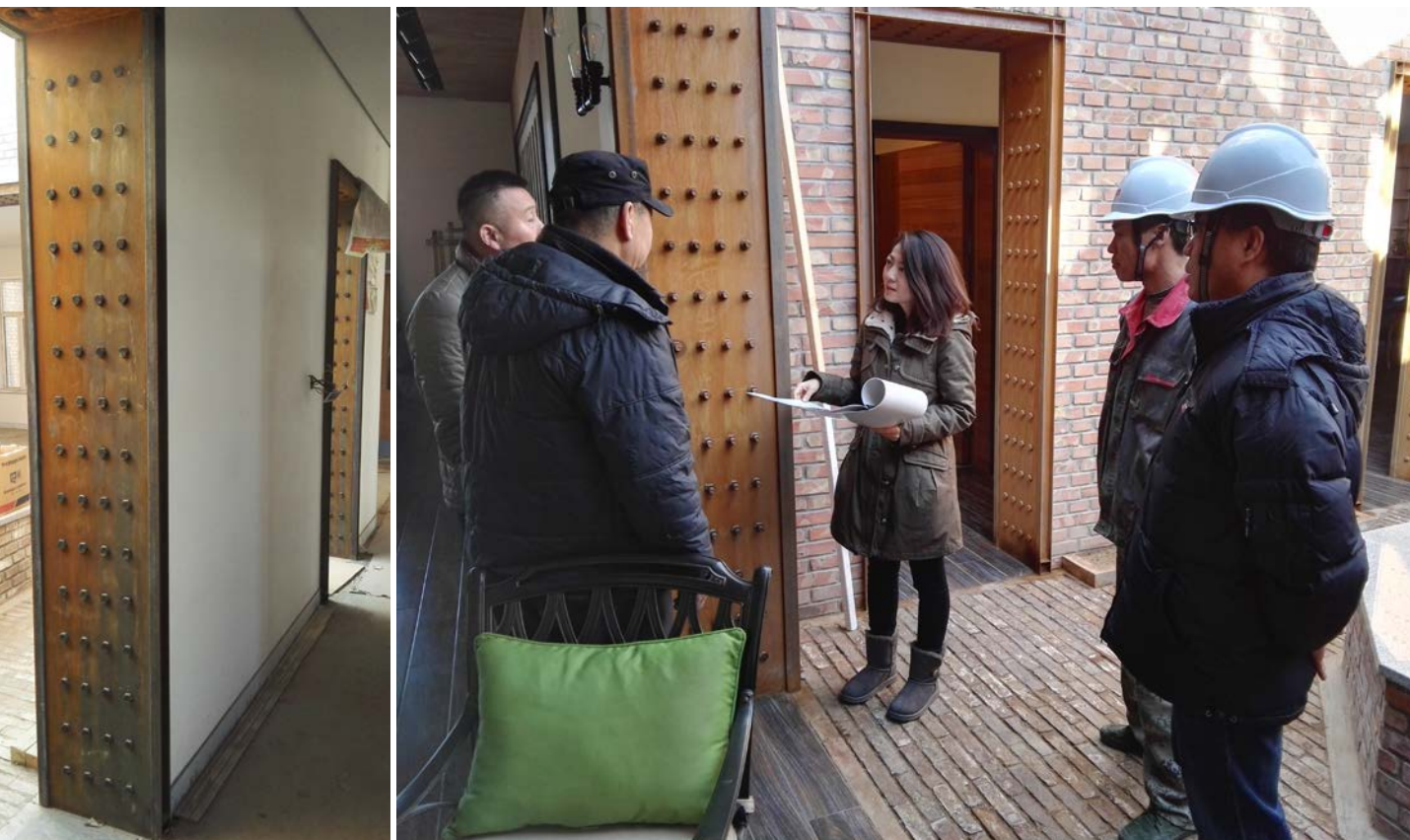
- |              |              |
|--------------|--------------|
| 1.Cement     | 2.Brick      |
| 3.Wood floor | 4.Rust plate |
| 5.Floor      | 6.Metal      |
| 7.Leachur    | 8.Tile       |

Construction Phase









The usage of rusty steel panels on the door frame to show the history of precipitation and industrial civilization memory, its artistic value was re-interpreted.

### 3. Designer's requirements of master the material:

(1) At the beginning of the design, the designer must understand the physical and chemical characteristics of the material symbols, and find out which material characteristics are suitable for the conditions of use, the structural requirements and the regeneration requirements after disposal.

(2) It must be understood whether the material symbol can guarantee the realization and maintenance of functions and forms.

(3) It is necessary to know what kind of processing and forming characteristics of the selected material symbol, and whether it can be used to show the practical value and symbolic value of the design modeling and. Consider how to exert the material symbol's inherent aesthetic appearance better.

(4) It is necessary to know how the material and its processing technology will be restricted to the modeling design and surface treatment. Consider how to give full play to the inherent aesthetic form of the process technology.

(5) Designers should take into account, people through the experience of life and the environment for material texture can produce associations, to fully understand the physical characteristics of various material symbols and their inherent cultural characteristics, unify the performance of material texture and product features, in order to achieve the perfect shape of interior design. In the modern interior design, the use of a variety of materials touch texture, through the combination of different texture, materials, enrich the modeling design language, but also to the user more new feelings.

#### 4.1.7 Furnishings symbols in industrial style

Decoration and furnishings as a detail of the design of interior space is the most able to reflect the design style, the display of the structure beauty of the furnishings is also the usual industrial style visual impression. Metal racks, double joint water pipes and classic household items, such as sewing machines, typewriters, camera, etc., can become the decorations with a thick sense of time, can also be demonstrated through the "new things to do with the old" approach, to transform, re-processing the industrial materials through the modern expression techniques to give the furnishings a sense of history and modern fashion

##### (1) Metal lamp

The industrial-style lamps and lanterns are relatively free and unconstrained in the usage of materials, all the available industrial symbols can be easily processed into lamps and lanterns, which are durable, high temperature-resistant and shock-proof, waterproof and dust-proof, maintenance and replacement of light more convenient. Nostalgic industrial-style lamps are used by a combination of different industrial symbols with obvious characteristics of the times and are welcomed by the younger generation nowadays, which is very much in line with their psychological needs of pursuit of strong personalities.

The lamps with obvious industrial features have a metallic texture and distinctive industrial manufacturing features. The metal skeletons and double joint lamps greatly reflect the characteristics of industrial style.



## Lamps



### (2) Metal ornaments

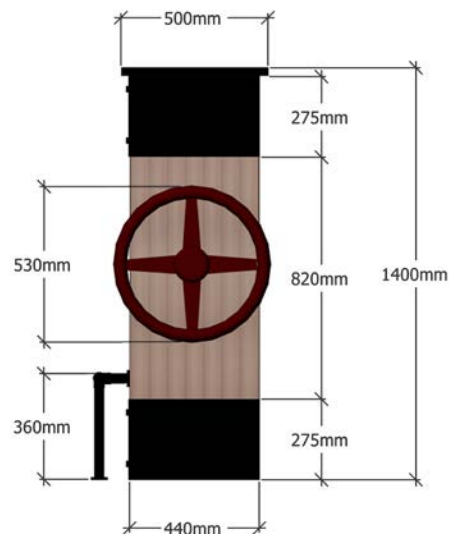
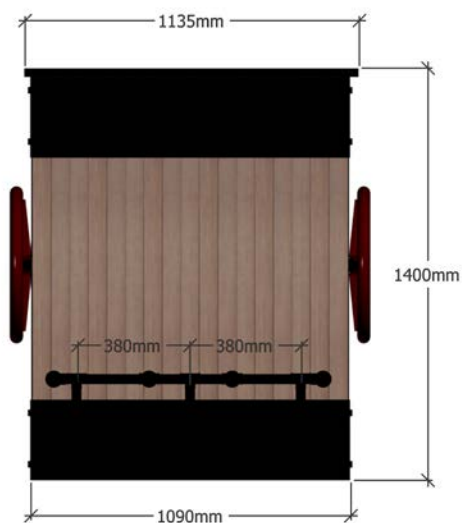
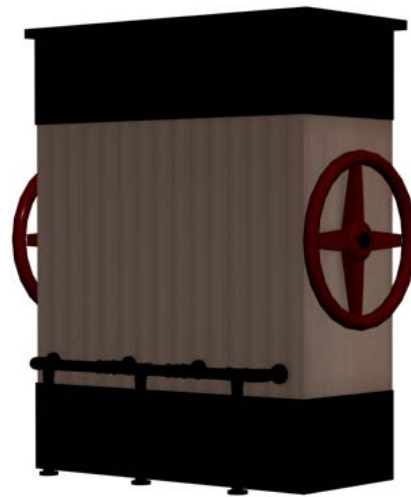
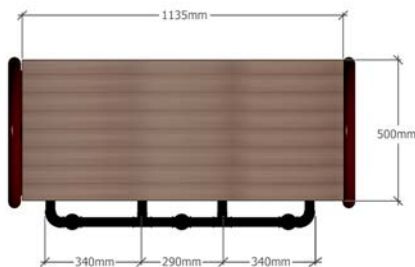
In the industrial style of interior design, the designer's idea is not only reflected in the basic modeling design, more importantly, in the decoration and furnishings. Industrial-style interior furnishings are inseparable from the industrial symbols, as most of the industrial symbols are steel parts, used in the interior furnishings, can not help but give people a sense of cold, in order to avoid such feelings, pick some cute metal ornaments, showing a distinctive industrial features, but also well eliminate the monotony of the industrial atmosphere.



### (3) Metal custom-made furniture

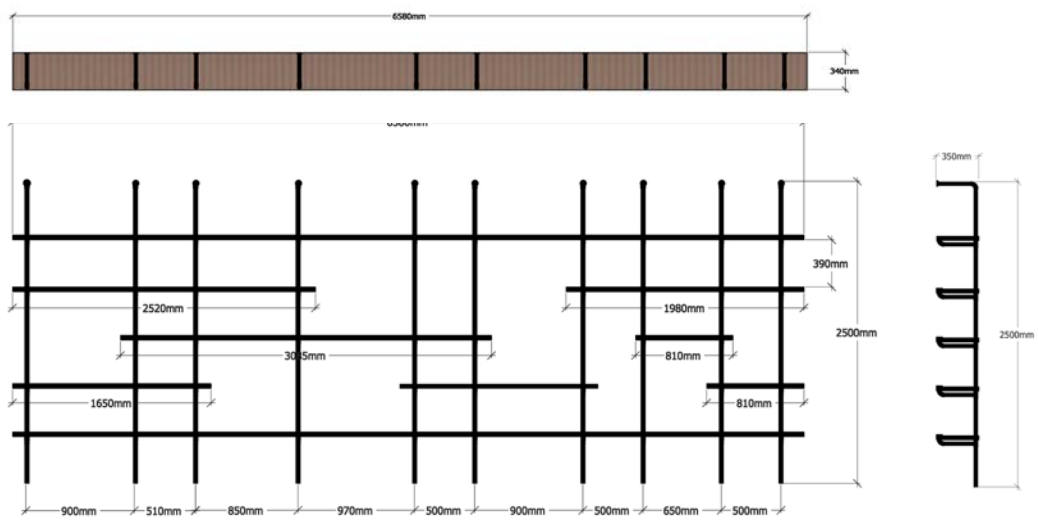
The metal material as the main structure, together with wood, various types of wood-based panels, glass, stone, etc., can be processed into various shapes and styles of metal furniture, that is simple structure, durable and unique furnishings, and with traces of human civilization, is a expression of combination of natural and humanistic. Pure metal in the style is too cold, the method of mixing and matching metal with wood can realize both of the temperature sense and the coarse expansion. For example, many iron-made tables and chairs will use wood as the desktop or chair surface, its role is to fully reveal the depth and variation of wood, and to complement with cold metal.

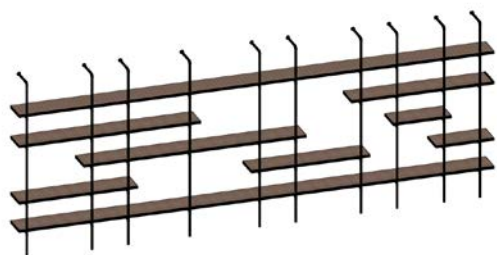
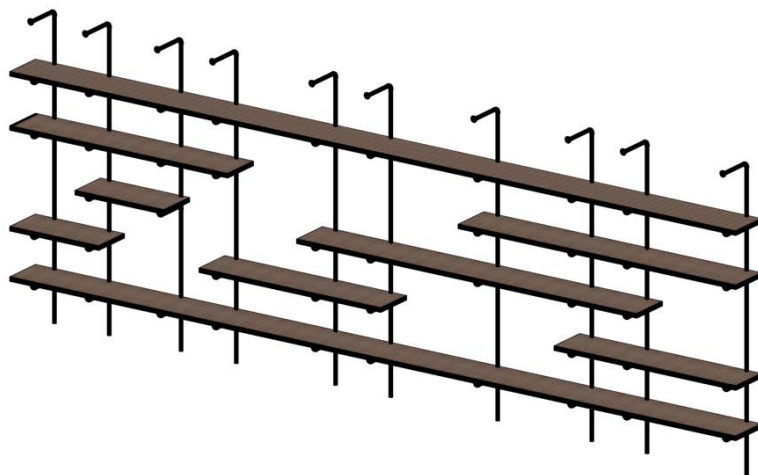
#### Bar Counter



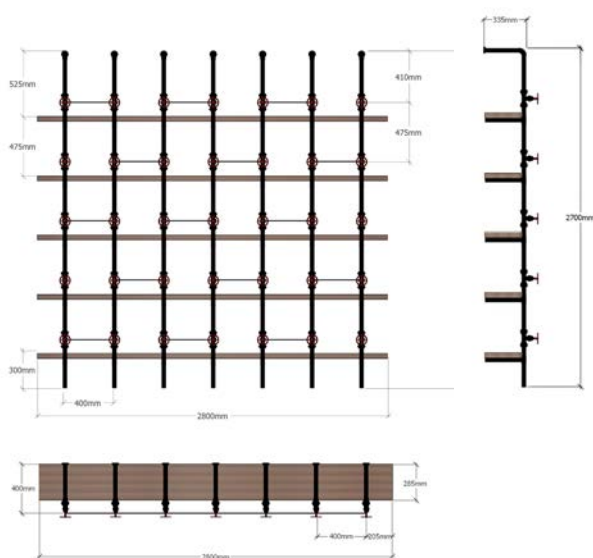


## Living Room Shelf

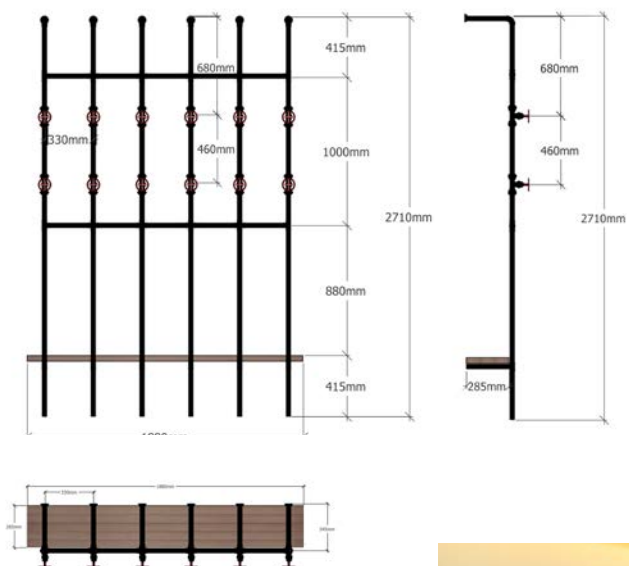




## Dining Room Shelf



### Clothes Rack



## Custom-designed Table

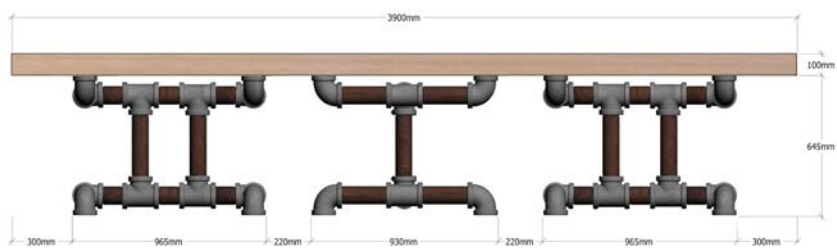


Table Leg



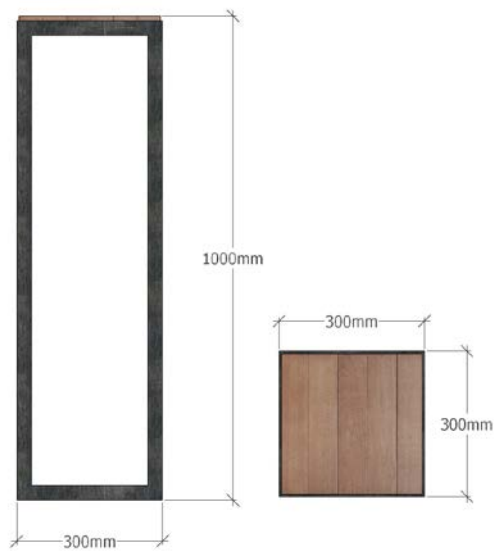
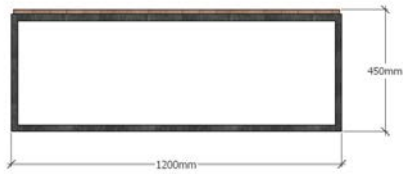
### Table Top



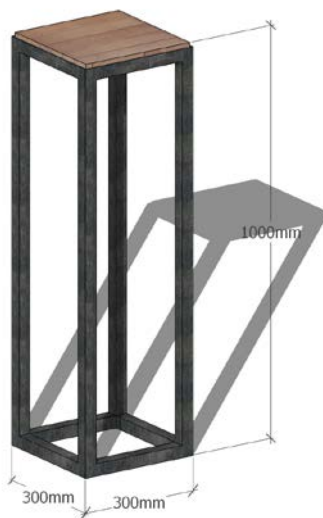
This is a big table used in living room, it length is nearly 4m, used wood sticks to form the table top, and some steel components to form the table leg.



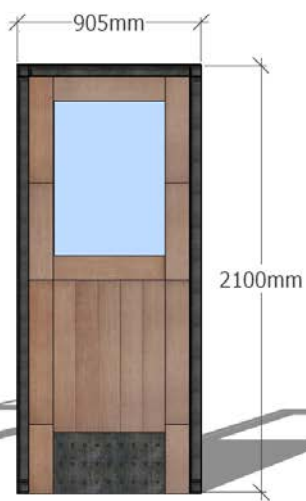
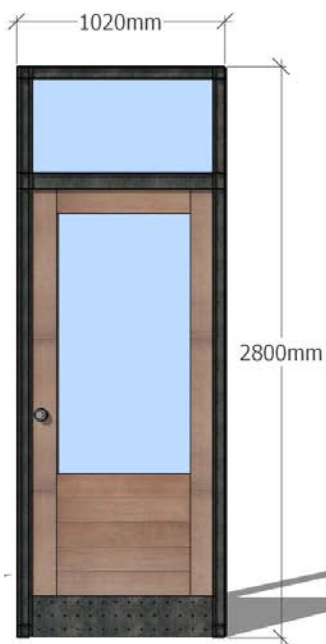
## Table



Designers use wood with metal to construct a variety of tables and chairs of different sizes and shapes, and these different sizes of tables and chairs, arranged, placed in different indoor spaces, and assume different functions. As the most common industrial design symbol, wood and metal frames, designers use it as a basis for design to create a strong visual perception of industrial style.



**Door**





To sum up:

- (1) The industrial style has some very special design symbols.
- (2) The industrial style has a very strong era, the interior and outdoor environment has the industrial sense of the times, including the various industrial heritage left over from each era.
- (3) Industrial style with distinctive features of decorative, interior decoration symbols with an obvious industrial style.

Problems need to be paid attention in practical application

Industrial style is the re-thinking of the post-modern design style of the industrial age, the old industrial era has come to an end, and in the field of interior design, the emerging industrial style is unique. Now the interior design of industrial-style sought after by young people, on the one hand, it's in line with the current aesthetic, on the other hand, the rapid development of urbanization throughout the country, making a large number of old houses are facing transformation and demolition issues, which provides a broad platform for the industrial style design.

(1) combination industrial style with the the connotation of space

Industrial style interior design is unique style, but still can not be mechanically designed, reasonable absorption of local customs and practices, combined with regional advantages, examine the local culture, to achieve the overall harmony of space and the historical atmosphere of the environment in order to continue and develop this style better.

(2) avoid to form a cold and boring space atmosphere

Modern design is different from the past to meet the functional needs, but also to provide a more rich and varied spiritual and cultural connotation. Need designers to use industrial style modeling and furnishings, combined with warm lighting of various types of lamps to alleviate the cold atmosphere of industrial style.

#### 4.1.8 Summary of KunHe Club Design

This design project mainly focuses on the applied research of industrial style in interior design. Starting from a series of basic problems such as the concept, origin, development and classification of industrial style, deeply excavated the main forms of industrial style to make a thorough analysis of it's innovation wvby exploring its value in interior design, the author tries to create examples of the application of industrial style. The purpose is to retain some symbols of industrial buildings that can best reflect its own characteristics, the reuse of these industrial symbols retains the people's sense of identity and belonging to the culture, continues the urban context and forms a variety of spatial forms, enhances the visual recognition of industrial style spaces. Therefore, the reuse of industrial symbols is one of the main problems in the process of industrial building design, it can be properly reused, which helps to retain the characteristics of industrial buildings, show the soul of industrial style, and re-embody the value and functionality of old industrial buildings.



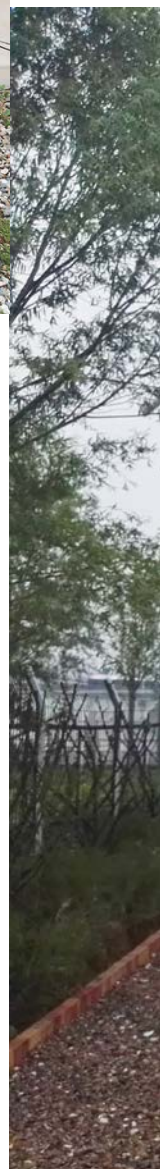
入口走廊



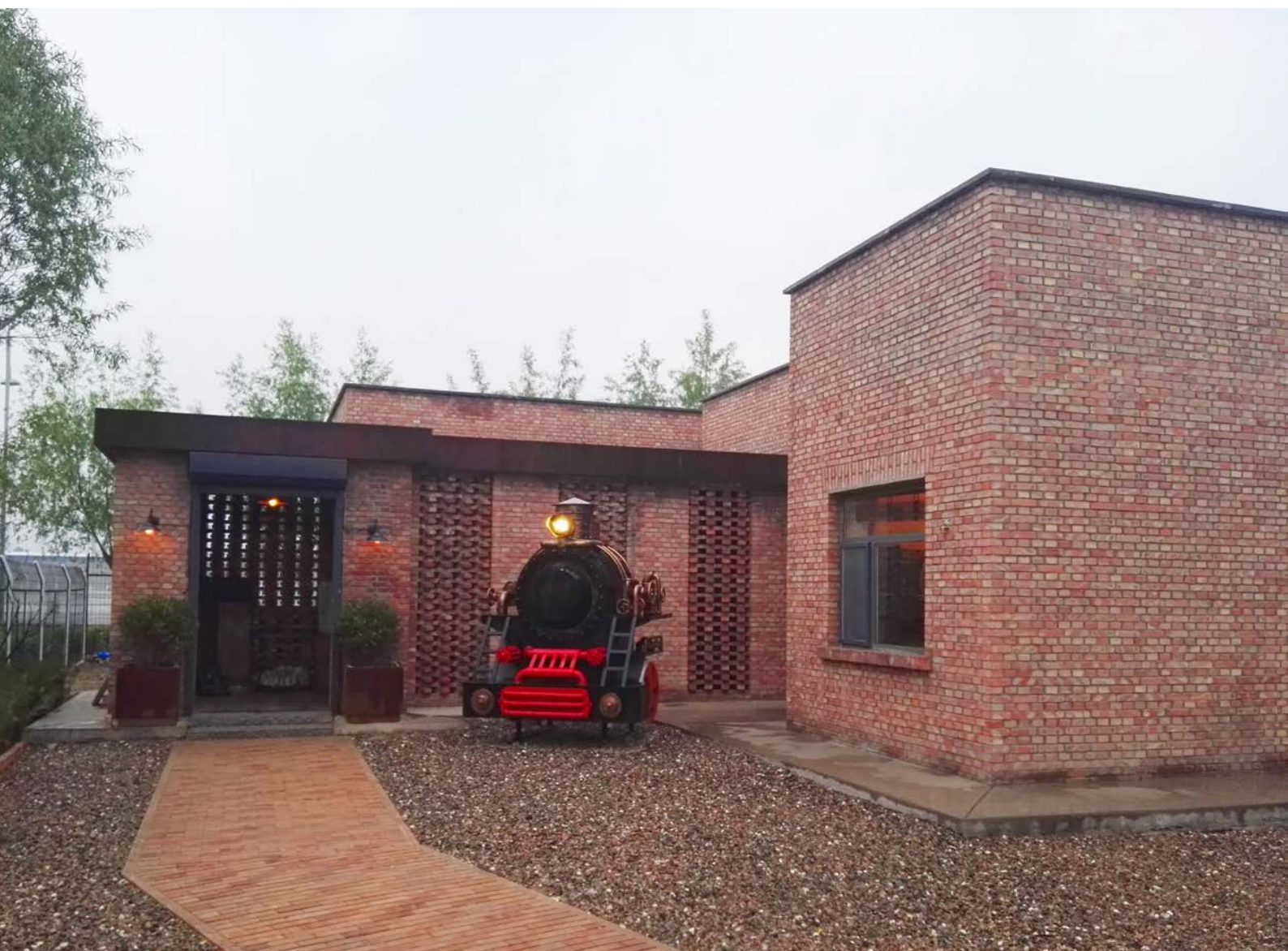
入口

As a result of the basic conditions of insulation, most areas on the wall surface have only do the coating finishing treatment after leveling, considering the needs of the sound field and atmosphere, made the old wood floor treatment on the partial wall, while the sunshine room directly retains the original red brick wall texture, so that it responds to the inside and outside, and maintain correspondence with architectural style and form. Ceiling treatment is exactly the same, except for the simple flat ceilings that are used to divided space, the remaining part retains the unique industrial style of the original concrete ceiling and surface lighting.

The emergence of new industrial style is related to the industrial buildings, most of the industrial style interior space is transformed from the abandoned plant, so the original space was retained, and as a new industrial-style symbols of interior design. Industrial style design just make basic necessary changes and simple foundation decoration based on the original building, it's not only shorten the construction period, save costs, but also to maximize avoid the secondary pollution of interior space caused by excessive decoration materials, followed by access to economic and environmental design results. In the later furniture purchase and decorative furnishings and other details, mainly with metal products, attributed to its beautiful and durable special properties.



At the entrance, designers implanted a locomotive left in the old industrial era, showing strong industrial characteristics, so that users can once again exposure to burning years.





## LIVING ROOM

Interior design is inseparable from the rational use of furniture and lamps, furniture and lamps in addition to meet their basic functions, but also has the decorative artistic features. In the design of furniture, lamps and lanterns into the industrial style features, can be more strongly demonstrated the characteristics of space industry theme.





The original space with historical and cultural symbols, such as: slogans, old photos, etc. can be completely preserved as furnishings and accessories directly used to express the atmosphere and theme of the space.



It is mentioned in the preceding paragraph that cement is an important design symbol that reflects the industrial style. In this design, there is no special treatment on the ceiling, allow the real material to exert its original intrinsic beauty and create a rich industrial style; and using the metal frame lights on the original cement ceiling to create the overall industrial atmosphere.

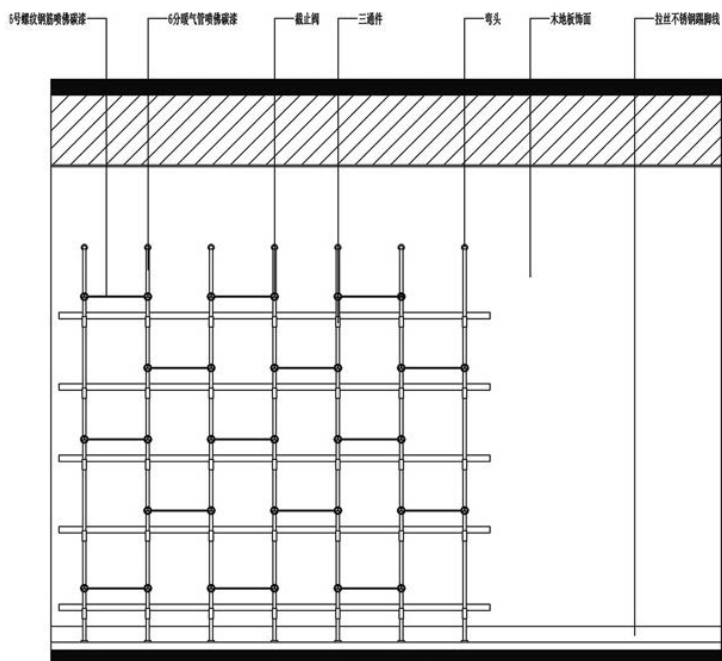


In the industrial style space can be some appropriate softening treatment, such as in the middle of the tough imitation wood flooring, laying a black and white and gray colored tiles, through this "soft" design can adjust and make it more eye-catching



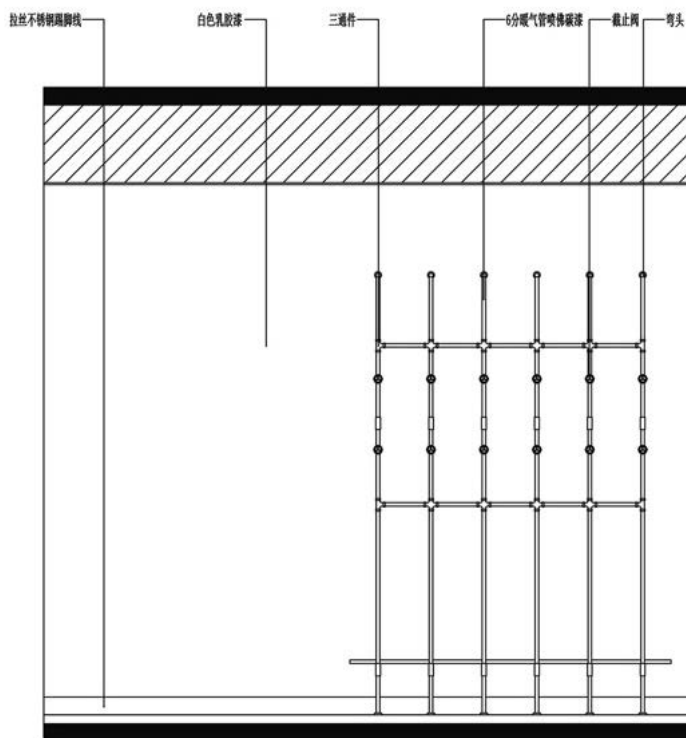
## DINING ROOM

Dining table and dining chair is a combination of leather and wood, use lots of metal pushpin in details.



Dinning Room Elevation

1米



Dinning Room Elevation

1米



## DINING ROOM

The design form adopts the combination of the industrial symbols, points, lines and plates to form the conceptual composition of the plane structure and the three-dimensional structure, and the relationship between the movement and the area is divided and the function is used. The industrial design method is cleverly embodied on the furniture design and decorations, so that space is more interesting effects, and simple materials become vivid and stylish.





### SUNSHINE ROOM

The sunshine room with steel structure add a touch of green in the entire industrial space, it's a unique ecological garden, is the combination of industry and ecological innovation.

Lay the red brick neatly on the entire wall and combine with the actual function of the sunshine room to well match with the lamps, metal flower stands and green plants to show the natural warm and nostalgic retro atmosphere naturally .

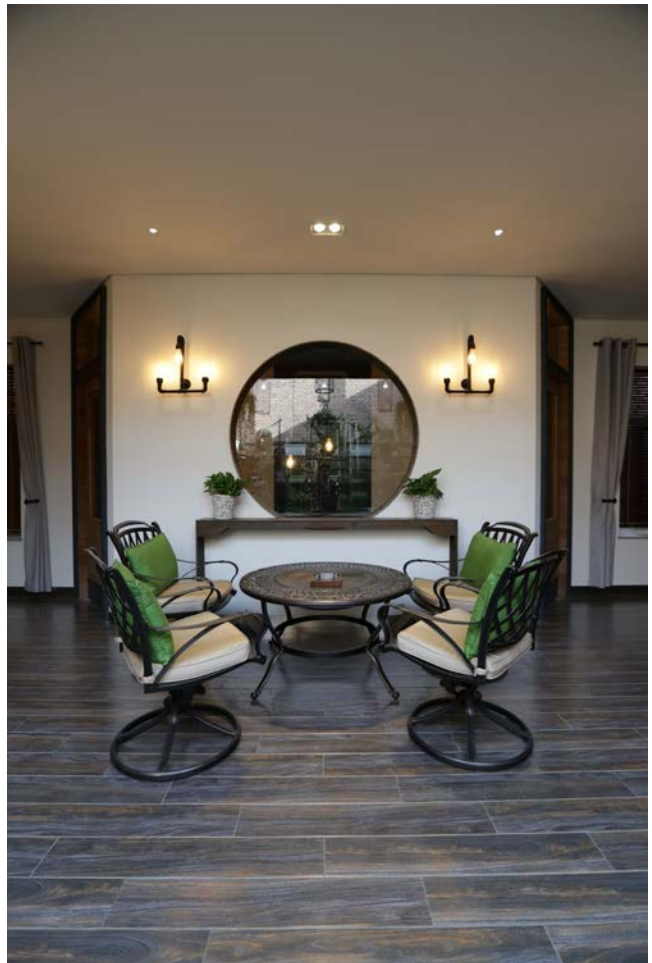
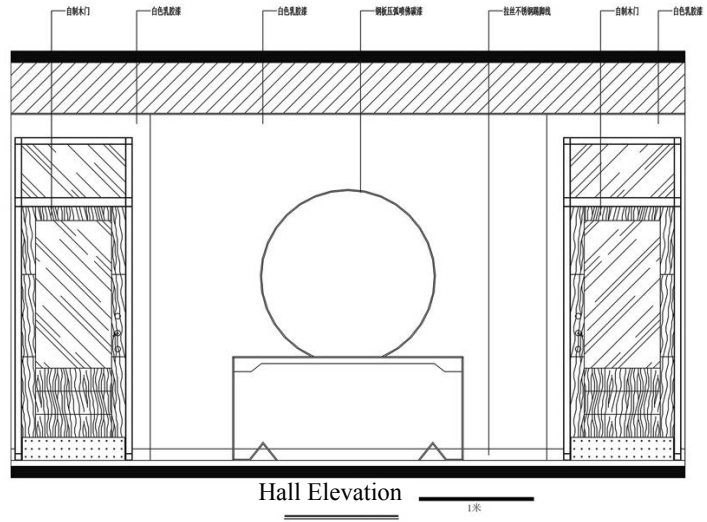
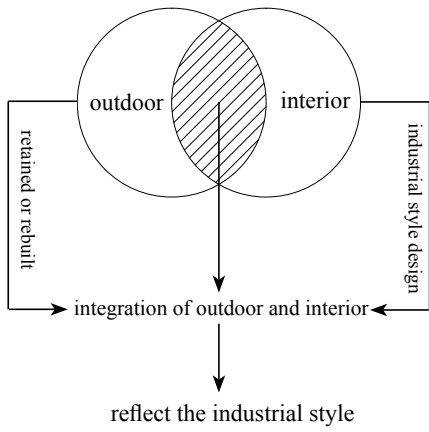


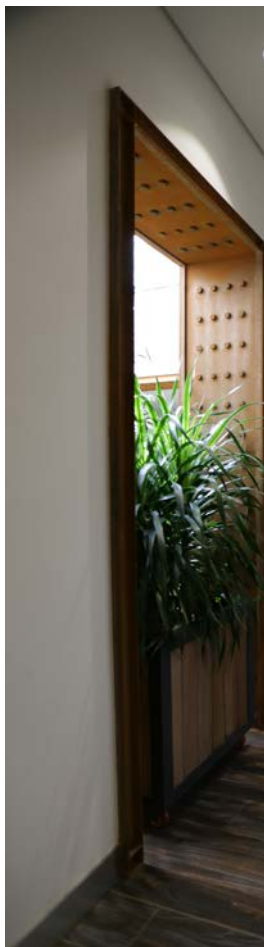


In the sunshine room, it ensures the greenness of the four seasons, taking into consideration both practicality (vegetables, fruits) and ornamental quality (flowers and trees). In order to reduce the cold feeling of steel, designers use a large number green plants and lights. Green plants, the integration of warm white light and various ornaments to enrich the design symbols of the space, but also to soften the steel frame, wall and other industrial style symbols caused by the overall space dull and depressed feeling, increased the flexibility of space.



Outdoor space design can be seen as an extension and re-creation of the interior environment , according to the functional properties of buildings, and design requirements, re-design the outdoor space, on the basis of fully preserve in the outdoor environment of the original, to coordinate the outdoor and indoor space, to show the overall space of the industrial culture.





Combination of old wood and steel modeling, people have new and old collision association and recall, this industrial material deduced by modern means of space, but also can be said turning waste into treasure, people have intriguing art Effect, enhance the sense of experience, so that the experience of memory, unforgettable.



玄窗

## 4.2 Restaurant Design--Application of regional symbols

### 4.2.1 Instruction

From a semiotic point of view, each region has regional symbol that reflects its own historical and cultural origins, it is rich and diverse in content and is the carrier of regional culture and the common wealth of mankind. Regional design symbols such as geographical features, architecture, gardens, folk customs, local materials, decorative structure with unique features, designers draw a certain number of symbols, directly or indirectly reference to local elements or symbols, and apply them into interior design, although there are some changes on these design symbols, but still retain the original main features. This design method is not only applied to the appearance of regional symbols, but also embodies the ideological and aesthetic characteristics of its connotation, the ultimate goal is to combine with modern design, inherit and carry forward the traditional and regional symbolic culture and meet the modern people's spiritual and cultural needs.

Designer lives in the northern China, the local simple and kind-hearted residents, unique natural environment and special human history has created its own unique characteristics of the northern regional symbols. As a kind of artifact, the traditional residence in the North is a form of regional cultural symbols, forming its unique regional symbolic aesthetics, it extracts the most distinctive part and prominent features of the northern traditional residence, after abstraction and symbolization, extract the corresponding symbol elements, and apply them rationally into the design, use the semiotic point of view in order to achieve the modern application of traditional symbols with regional characteristics. However, this is not a simple piling of symbols, it embodies not only the symbolic elements, but inherit the spirit of regional traditional culture and discover the essence of its deeper regional symbols.

### 4.2.2 Regional design symbols

The overall style of the northern residential interior is calm, elegant and chic, it has unique and special design symbols.

#### 1. symbols of walls, windows and doors

The decoration of residential interior wall as a whole is relatively simple, the basic usage of white lime or white clay, a large area of white wall in the decorative role of the space, mainly played a large background function, contrast other interior facade decoration, so that a large number of decorative parts unified in the main style, so the overall decoration does not appear complicated and overly burdensome. Due to the special position of doors and windows, they can be seen as wall decorations. The basic function of the window is ventilation and lighting, but also play a decorative role, it's diverse shape, contains many auspicious moral. The decorative of window lattice was developed from the initial practicality as the basis, before the Tang and Song Dynasties mostly were straight lattice window, there is no complicated decorative patterns, composed of simple vertical and horizontal lines, squares and simple, it is the most common pattern. With the development of technology, in the Ming and Qing Dynasties, the style became more and more exquisite and meticulous, the forms became more and more diversified, and the patterns began to become complicated and varied, by the middle of the Ming Dynasty, the glass began to be

used by the residents, and the new materials make the window modeling more diversified.

#### 2. symbols of ground decoration

The interior ground of the northern residence mainly use brick paving, generally use the natural and unified color of raw materials, there are also a few use of wooden floor paving.

#### 3. symbols of partition wall decoration

The interior space of the northern traditional residence places great emphasis on the usage of "partition", the purpose of this partition is not to cut off the space, but to divide the building space and make a natural transition. The traditional interior partition decoration has undergone gradual improvement over the past century and has formed a unique way of interior separation in traditional Chinese residences, the interior space is partitioned reasonably using decorative objects such as partition board and antique shelves, etc., the partitions themselves are still beautiful engraving works of art, fine workmanship, exquisite designs, full of changes, is the interior design symbol with practical functions and decorative features as one of, enriched the interior space level, while also enhancing the artistic effect of the interior environment, creating an elegant and comfortable atmosphere

#### 4. color symbol

The interior space decoration basically keeps the natural color of the building material, and its color is natural and simple. White or gray lime powder for inner wall, is the main color of the interior space, the wood decoration mostly retains the wood color.

partition



symbols of walls, windows, doors, ground and color

Figure 35. Photographed by Wang Jie

## **Noodle Restaurant Design**

March 2017

**I**t's a small two-storey building, with a totally usable area of 150 square meters.

In this project, I extracted some very typical and traditional symbols of the northern part of china, such as the special window form, furniture, tool of making noodles and several kinds of cereals in the bottles, applied them as design characters, they are marvelous symbolization of this region.



### 5. symbols of interior furniture art

Northern furniture in the Ming and Qing Dynasties formed its own unique style, rough and powerful, large materials, bold of decorative patterns, in Chinese traditional furniture occupies an important position. The relationship between residence and its furniture is the "table" and "inside". Furniture is an extension and complement of the building's function. Folk furniture is subject to economic conditions, usually simple, and pay attention to function. "The usage of local materials" is the principle of material use for folk furniture, skilled artisans can understand and choose the natural textures and colors of various woods, make conscious collocation and inlaid in order to obtain aesthetically pleasing aesthetics. Due to the limitation of the local wood species in the north, hardwood species are scarce, so mainly are based on cork materials such as walnut and elm.

### Design symbols in this project

Chinese dwell in the northern part of china, process of making noodles, and wheat field. These are very typical living scene in northern china, so I want to recall customer's memory.



design symbols in northern residence



design symbols in regional daily life



design symbols in regional wheat



This is the facade, we designed the logo, the circle looks like a bowl, and the curve looks like the noodles or steam. We applied the wheat pattern, for the noodle is made of wheat.

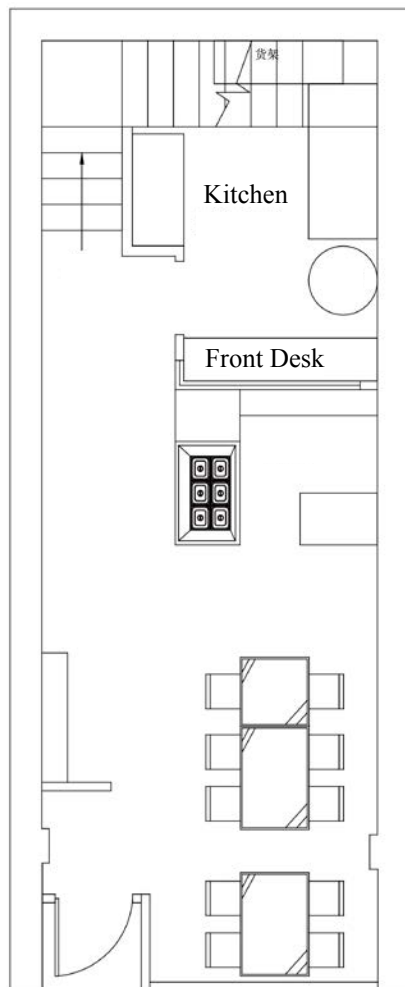




**Facade**

This is a traditional northern noodle restaurant, folk noodle has been popular with the people in northern China for hundreds years. According to legend, this kind of noodle was popular during the reign of Emperor Kangxi of the Qing Dynasty, it's delicious and low price, it's the most common diet in northern China, and requires a specialized noodle making tool. Eat in the past is to solve the problem of life, but today has become a pleasure, and it is very good for patients with High blood pressure, hyperlipidemia, hyperglycemia, therefore, many business-minded people have started their buck wheat noodle business and are even exported to overseas countries, they have also taken part in the "Chinese Business Times" of the United States.

In the design of interior space, we try our best to plan the functions reasonably, at the same time reflect the characteristics of interior of traditional North residence, and apply the relevant regional symbolic elements, such as the architectural structure, the decorative features of indoor space and doors and windows, extract typical design symbols, combined with cultural traditions and folk life, and integrate into the modern design, showing both the modern flavor, but also traditional folk-style restaurant. Make diners in this interior, in addition to taste the unique North noodle, but also understand the regional symbols, the history and culture behind it.



### The First Floor Plan

Use the northern residence of wood frame structure to make the door, the facade and interior space, highlighting the regional characteristics

The symbols of northern style residence were used for windows, doors and partition wall decoration, strengthen the regional characteristics

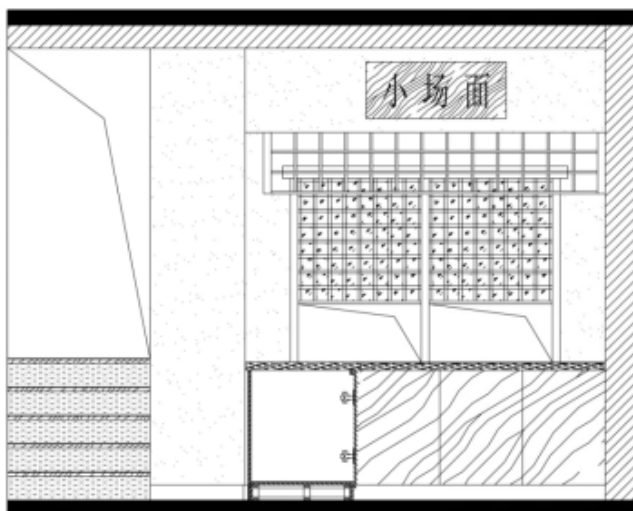


This is a very special ornaments, because it also a tool for making noodles that be used in the past.

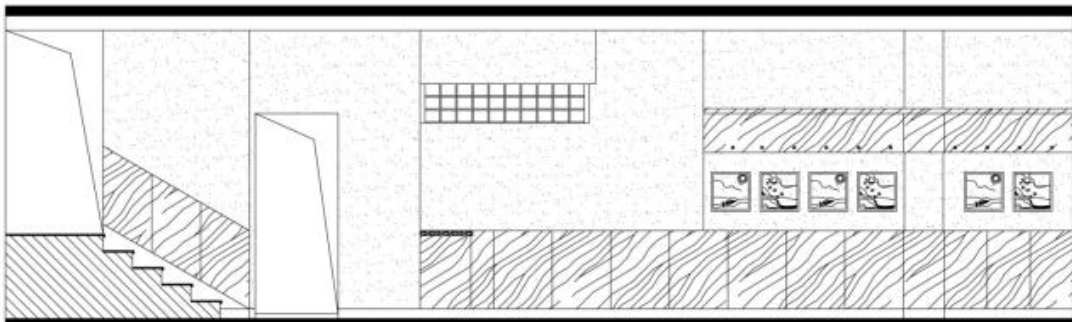
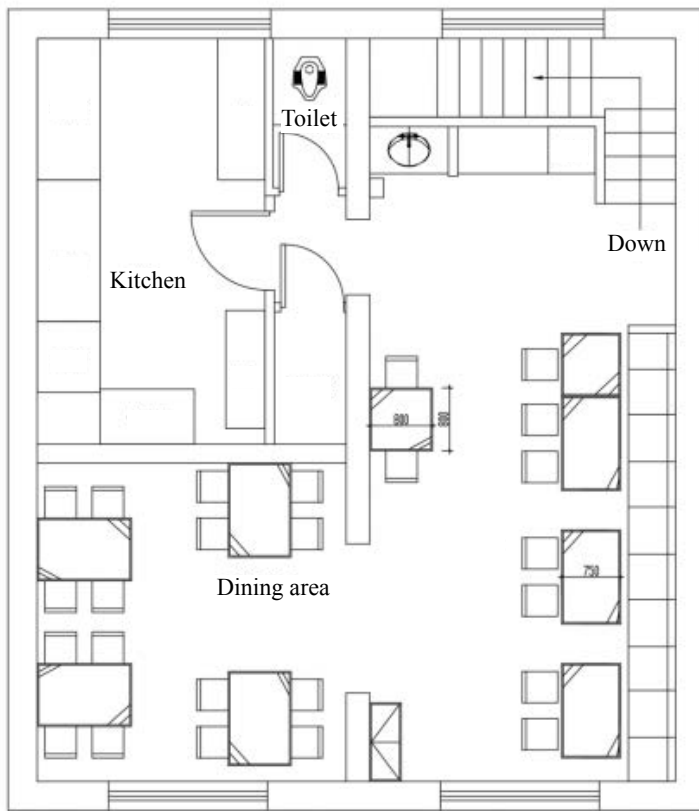


### Front Desk

This is The First Floor, this part is unclosed kitchen and front desk, customers could see the process of making noodles. This is a very special ornaments, because it also a tool for making noodles that be used in the past.

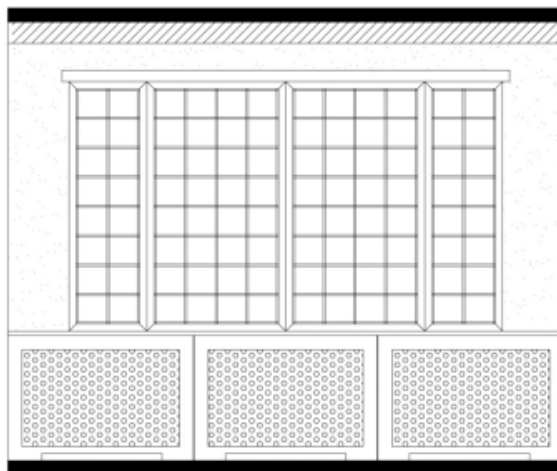


The Second Floor Plan



Hall Elevation

This is The Second Floor, I extracted some very typical and traditional symbols of the northern part of china, such as the special window form, furniture and several kinds of cereals in the bottles, applied them as design characters, they are marvelous symbolization of this region.







### Furnishings symbols

The old tiles, old iron lamps, noodles tools, bottles, old scenes pictures, tables and chairs are closely linked to history and customs, reflecting the regional symbols and folk culture

Square stool: modeling simple, rough and powerful, generally furnished in the bedroom bedside, can also be placed next to the table, as a seat or place clothing, sometimes due to the need to move to the yard, it has simple structure, flexible and convenient, small footprint, four sides sitting, and can also be stacked and spliced into other shapes. This reflects simplicity and flexibility of folk life.



Square stool



noodles tools



bottles



furniture



iron lamp



Original Site



Construction Phase -- this is a reconstruction project



staircase







The color is dominated by beige, emphasizing the character of wheat, at the same time embodies the clean characteristics of modern environment and meet people's psychological needs of the health environment.

Use wheat shells and putty powder to do wall and ceiling surface decoration. Not only reflect the traditional residence features of the wall, but also highlight the content that noodle made from wheat

choose the same color finished paint-free board, as wainscot and coat rack, both in harmony with the interior space, but also play a role in protecting the wall and easy to clean.







Design notes:

1. Reflecting the originality: the site of noodle production process is transparent, to display the traditional handicraft.
2. Reflecting the mystery. the noodles taste is determined by the soup and side dishes processing, so this part is complex and closed processing, it cannot be seen or understand by customers.
3. Due to the process of making noodle need to show, and other place needs to be hidden, so the function of the district decided the plan: the making noodle area is open and placed on the first floor; soup and side dishes processing area placed on the second floor, dining area interspersed in the free area. Take-away packing area placed near the first floor entrance.
4. It's indoor equipment is modern, to ensure the functional use of comfortable requirements

#### 4.2.3 Summary

In this noodle restaurant interior design, use the design method of regional symbols, emphasizing local characteristics and national culture, the entire interior space make customers feel the strong northern region flavor. In the design, we directly or indirectly extract the traditional cultural symbols and interior decoration symbols with regional characteristics, pay attention to the symbolism of localism, try to associate with traditional design symbols, increase the space-time connection between modern design and past, integrate the regional traditional symbols into the modern interior design, suit to local conditions, combine with the local customs, modern interior functions and other environments to meet the modern people's need for the spiritual culture and use function.

Designers should try their best to excavate design symbols rich in regional and nationality. On the one hand, they should study the inheritance and development of regional symbols in interior design, which accords with the trend of more and more emphasis on the protection of traditional culture; on the other hand, provide an effective reference for the modern interior design, to attract more designers to try and share the experience of feelings and fun that the use of regional symbolic elements in interior design, which is the design method with broad space for development and in line with the design trend, is also the importance of establishing symbolic aesthetics in modern interior design. Draw nutrition from the regional culture, the usage of regional symbols for interior design innovation and exploration is a design road full of meaning, bright.

## 4.3 Furniture Design--Application of traditional Chinese symbols

### 4.3.1 Traditional Chinese symbols

The symbol of traditional Chinese decoration is that after a long period of sedimentation of the Chinese nation, it is the crystallization of wisdom of our people and is the unique material culture creation and spiritual civilization product of our country. The traditional Chinese decorative symbols refer to the art forms that represent the "form" and "meaning" of traditional culture and are of decorative meaning, the traditional forms of Chinese symbols are rich in diversity and connotation, have specific meanings and secular concepts, and represent the traditional culture and national spirit. Nowadays, the traditional symbols in China have become one of the important traditional elements in the field of art, they have gradually become a kind of specific artistic language and applied to modern design, its essence has become a cultural symbol.

Although the highly technological and informative modern society has brought tremendous impact on traditional arts, we should see modern people who are tired of reinforced concrete and glass curtain walls have begun to reflect on traditional culture and reviewed their traditional cultural values, traditional culture began to return. The introduction of new ideas and ways of thinking also brings new opportunities for the development of traditional symbolic design and gives us more space for thinking about reexamining traditional cultural concepts, the advent of new technologies and new materials also provides the traditional symbols redesign with more possibilities. Using semiotic theory, it is extremely valuable to symbolize the traditional elements and make these traditional decorative symbols that represent the characteristics of a certain region, a certain era and a certain nation.

The usage of traditional Chinese decorative symbols in the modern furniture design, should not be simply used-up or copied to the original symbols, but have their unique principles and methods of construction, and create new ones on the traditional basis symbol system, and in the creation process to enhance the understanding of traditional culture, reflecting the true value of our creation. Use semiotic method of analysis

(1) First of all, we should understand and grasp the traditional Chinese symbols in general and explore its formation and development.

(2) Then the traditional symbols are classified and studied, respectively discuss the relationship between the form and connotation, to understand the hidden meaning behind the symbols.

(3) At last, we study the application problem, that is, under the modern conditions, how to better develop the traditional symbols to express the new design or to create new symbolic forms to express the traditional concepts, to remove the dross of traditional Chinese symbols, and take it essence, so that it can be effectively combined with contemporary aesthetic rules and carry forward our country's traditional culture.

In the field of interior design today, Chinese traditional symbols are increasingly valued by the international community, from many foreign modern furniture designs, it is not difficult to find that they can obtain some decisive ideas from the traditional Chinese decorative symbols. Such as the Danish designer Hans Weigner designed "China Chair" in 1945, it can be obvious seen from its overall shape, backrest curve, seat back and other parts that fully absorbed the design essence of the Ming Dynasty chair in China, which is a new interpretation of our country's traditional decorative symbols, it also reflects the recognition of traditional Chinese furniture and traditional Chinese decorative symbols in Europe and the world.



Figure 36. The chairs designed by Wegner

#### 4.3.2 The Symbolic Features of Traditional Chinese Furniture

In traditional Chinese furniture, a large number of iconic symbols are used to design furniture, and the design meanings are conveyed through the icon similarities or decorative pattern changes. This type of iconic symbol has the symbolic meaning in a certain situation, for those who understand this cultural background, they are not just icons and decorations, but also represent some cultural meanings and symbols. For example, some classical furniture made the backrest into the book roll shape, with the form of the scroll to connect with the backrest, reflect the symbols of a family of scholar and so on. So to a certain extent, the iconic symbols in Chinese classical furniture are directly related to specific things and also have symbolic symbols.

The direct use of traditional decorative symbols, it can only be described as a shallow inheritance and development of the traditional form.

Chinese traditional decorative symbols in the furniture, patterns, traditional materials are all rich in Chinese characteristics, the application of traditional decorative symbols in modern furniture design, the most representative of the meaning is the directly use of auspicious pattern symbols.

Auspicious patterns are refined through the sedimentation of traditional Chinese culture for thousands of years and the essence of traditional art, they has the true, good and beautiful forms and meanings, its origins come from the longing for a better life, if it is Inherited and developed in modern design, that will make the modern design more historical and cultural significance. The most typical auspicious patterns, such as the Dragon and Phoenix, auspicious animals, Tai Chi , auspicious words, not only meaningful but also the decorative patterns of the art processing level has reached a certain height, patterns have been quite refined and can be used directly in the modern design, with finishing touch effect.

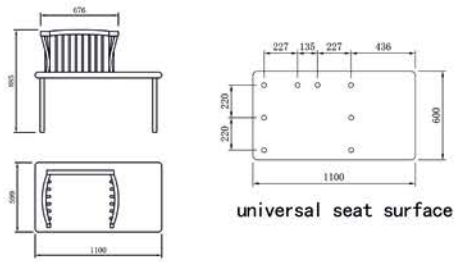
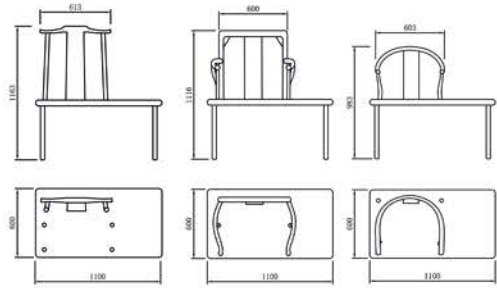
#### **4.3.3 Summary**

Obviously, the application of various patterns of symbols in the modern furniture design, not only can increase the furniture's artistic expression and mental appeal; more importantly, through the heritage of the essence of our traditional decorative symbols to increase the cultural connotation and emotional charm of traditional culture and the arts in modern design.

Taking design projects as the practical basis and semiotic analysis as the theoretical guidance, explores the topic of traditional Chinese decorative symbols embodied in modern furniture design in detail, it not only inherits the excellent qualities and symbols of traditional furniture and culture, but also combines them with modern design environment, dare to innovate and apply symbolic theory to build a new symbol, trying to absorb new design energy to guide the design perspective, hoping to promote the integration and philosophy extension of modern furniture design and traditional Chinese symbols to some extent, trying to find a new way to inherit and carry forward the traditional Chinese decorative symbols and the essence of the traditional culture behind it and create the furniture works that reflect the national characteristics of China and are loved by the public and look forward to providing the theory basis for the future related research.



## RIM DESIGN AWARD

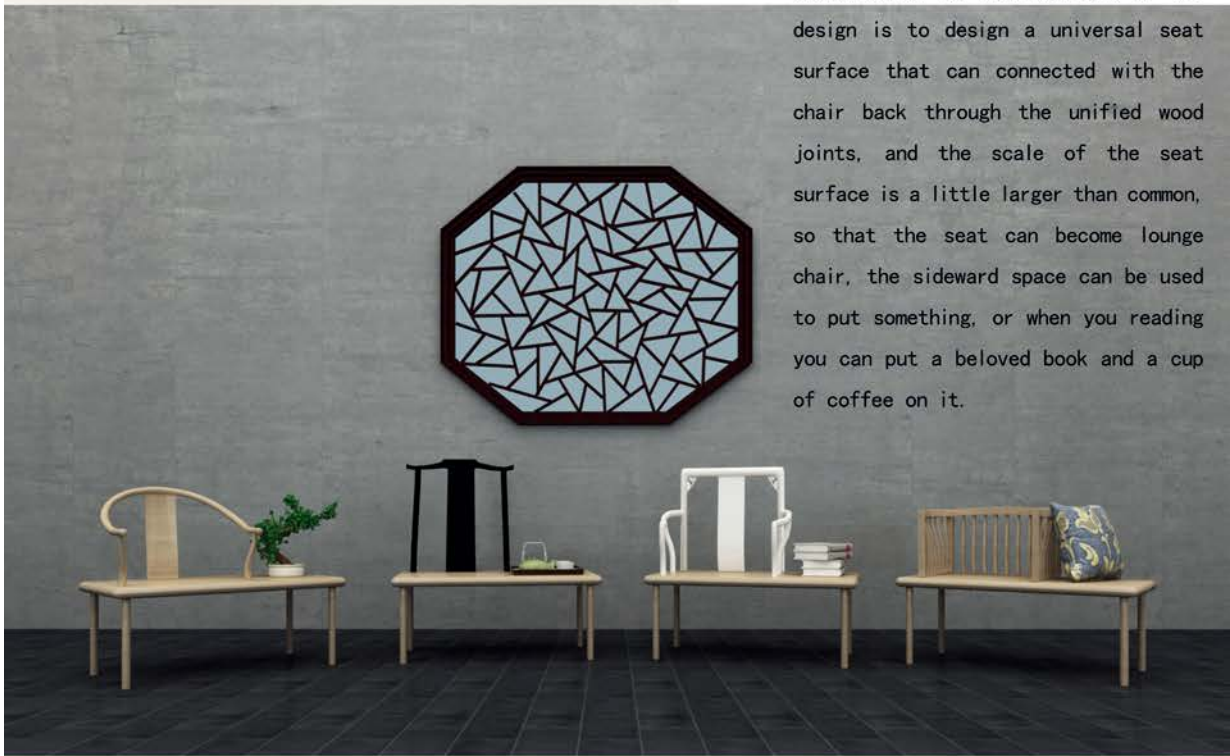


universal seat surface

### Ming Chair

#### CONCERT DESCRIPTION

The seat has the most typical elements of the Ming-style furniture, the design of the chair back extract elements from traditional Ming style furniture and simplify it. The highlight of the design is to design a universal seat surface that can connected with the chair back through the unified wood joints, and the scale of the seat surface is a little larger than common, so that the seat can become lounge chair, the sideward space can be used to put something, or when you reading you can put a beloved book and a cup of coffee on it.

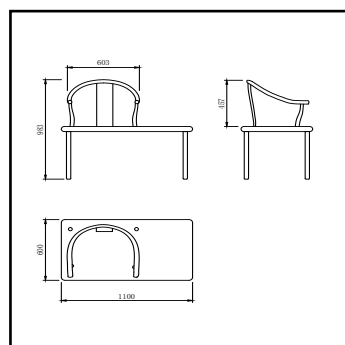
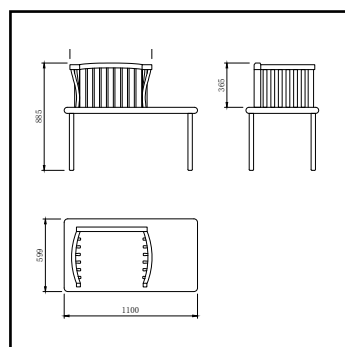
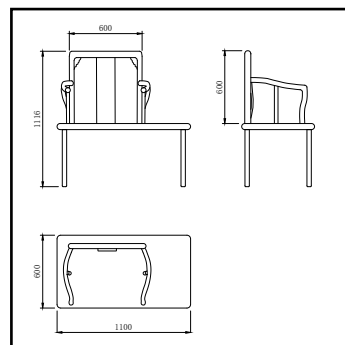
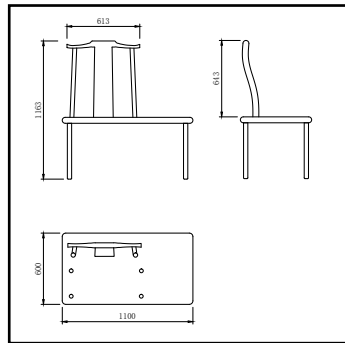


## **Traditional Chinese Furniture Design**

### **Ming Chair**

December 2015

**T**his design was named Ming Chair. The seat has the most typical symbols of the Ming-style furniture, the design of the chair back extract symbols from traditional Ming style furniture and simplify it. The highlight of the design is to design a universal seat surface that can connected with the chair back through the unified wood joints, and the scale of the seat surface is a little larger than common, so that the seat can become lounge chair, the sideward space can be used to put something, or when you reading you can put a beloved book and a cup of coffee on it.



## 家具设计

## 多用途式系统家具

## ○ 设计说明

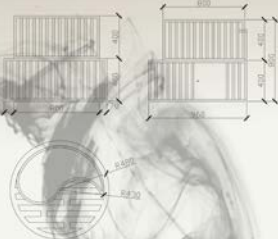
“但从化上识中庸，立见源流物精髓”充分阐明太极乃万物变化根源，体现一种“大和之气”。设计这个家具的灵感来源于太极图，花梨木作为主材融合太极之形赋予其古色古香的文化韵味。一分为二的多功能有效增强了对空间的利用”

在功能上，既可以储物，又可以做为休息座椅使用，本身的镂空结构相对来说较为轻便，家具的实用性较强。

## ○ 效果图展示



## ○ 三视图



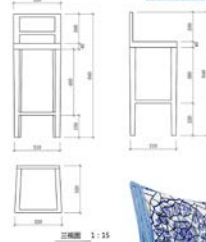
## 家具设计

## 青花瓷座椅设计

## 设计说明：

该家具设计是一款酒吧椅，主要使用人群主要为年轻人。设计理念来源于中国传统青花瓷，将中国传统青花元素与现代材料工艺相结合，采用青花釉彩，展现精致的纹饰肌理，使硬朗的青花瓷与透明的亚克力发生碰撞并融合，实现传统与现代的有机结合，座椅可塑性强，并且不容易损坏可以长期使用，整体颜色统一，干净简洁使其视觉上不夸张，并具有其独特的风格与韵味。

## 家具三视图



三视图 1:15



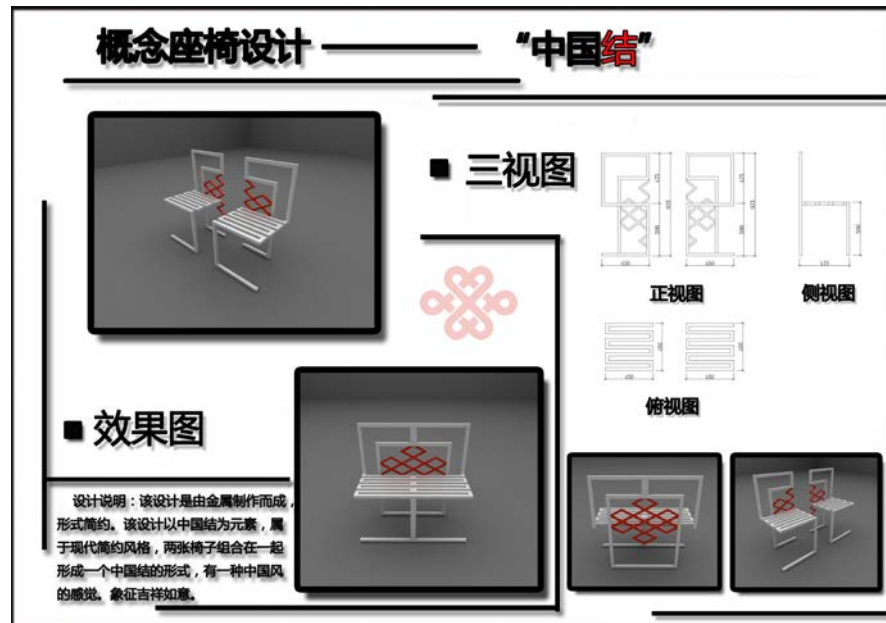
## 家具效果图



This couch is named "yin-yang". This modern seat cleverly incorporates the traditional Chinese symbol "Tai Chi", a unique combination of fashion and fun, full of personality, and also reflects the mental state of "tai chi", and the unity of dynamic and static.

The whole design does not directly use the traditional symbols, but through the abstract and extraction, just to convey the form of Chinese blue and white porcelain





In this design cleverly applied the traditional auspicious patterns in our country - "Chinese knot", the direct reference of this classic traditional symbols for this modern furniture has brought a rich Chinese style.

#### 4.4 Summary

Between the design semiotics and interior design to build a bridge, regard the interior design of modeling, color, material and so on as an intuitive and specific symbol, under the guidance of semiotics theory, these design symbols in detail, in-depth analysis, make it from aesthetic creation to semantic creation in semiotics sense, the combination of design semiotic theory and interior design practice is realized. Designers' performance of interior space is based on design symbols such as form, color and material, and is subject to specific factors such as structure, construction rules and technical conditions, giving the user a specific feeling and atmosphere. In design projects, designers can use different symbols, as well as the use of different expressions to make different combinations, permutations, and accurate grasp of the usage of modeling, color and materials to create a large number of rich interior design symbols and cultural connotations, to give the user a different visual experience, and to convey the accuracy of the function and meaning of the interior to the user. Because of the particularity of these symbol factors, certain characteristics of the symbol system of interior design that it poses must be caused.

## 5. THE APPLICATION METHOD AND CONSTRUCTION

### PRINCIPLE OF SYMBOLS IN INTERIOR DESIGN

#### 5.1 Symbolic method of interior design

In interior design, the expression of design modeling is the process of applying interior design symbols. In this process, modeling design symbols become the carrier of information transmission, which convey to users the various meanings of indoor environment. Semiotics not only tells us a design method, but also teaches us how to think, its enlightenment on interior art design is manifold. We need to further explore the semiotics, so that it can better guide our design, designers must master some basic methods.

##### (1) Direct use of design symbols

Different times, different nationalities, different styles of design, have left a lot of classic design symbols, designers can skillfully learn not only reflects the art form and aesthetic taste of the ancient times, but also inherited the unique charm of art and culture, so that make the modern design more historical and cultural significance. Although you can use it directly, but take the "shape" is not a simple copy of the original modeling, you should pay attention to understand the historical knowledge of these symbols, the meaning of the patterns, the characteristics of the style, and match with the modern decorative objects when selecting the design symbols, you should never blindly use them and pile up in the pursuit of the traditional meaning.

##### (2) Redesign the design symbol

In order to make some of the existing design symbols can be used in modern interior design, it is necessary to analyze its modeling, color, cultural connotation, decorative forms and other aspects, combined with modern composition theory, visual symbol theory and modern aesthetic criteria, combined and refined, re-designed to integrate into modern design. You can also try to summarize and integrate different types of design symbols into one. There is no specific law for the re-design of symbols, however, by carefully analyzing and fully understanding the forms and connotations of various symbols, refining the essences of them, merging and reconstructing them according to modern laws, they become decorative symbols with multiple characteristics and full of modern features.

##### (3) Implicit use of design symbols

The nature of the symbol has the distinction between explicit and implicit, and some design works do not obviously use some kind of symbol, but have the existence of certain symbol factors, it's hard to find the exact form of a decorative symbol when designing or interpreting a design work, but that does not mean it does not exist. Sometimes it implicitly conveys information behind the work in the form of an attitude or concept, in which case the notion of a symbol needs to be expressed in the form of a physical carrier. For example, symmetrical modeling and pattern layout, its square features reflect the traditional ideas behind the design.

## 5.2 The symbolic steps of interior design

1. For interior design, determining design goals is the first prerequisite. The ultimate function is the purpose of the design, and the specific form is only a means of achieving functionality. For designers, indoor functions are more stable concepts, and the design means of realizing the specific function can be varied.

2. Setting the usage situation of the interior

The usage situation of the interior space is the behavior activity of a person in a series of scenes, especially the behavior and the psychology that occur in a certain time. In order to better understand and decode the design symbol information, designers should put it into a certain usage context when designing the interior design, the setting of the usage situation of the interior environment mainly considers the people, objects, social and other related elements in the context, including the following aspects: set the user's groups, who is the interior space used for; understand the target user's lifestyle, identity, gender, age, income, etc.; understanding of social and cultural background, customs, geographical features, etc.; to determine the specific usage situation of interior space and spatial relations.

3. An interior design, will use a variety of symbols, including the iconic symbols, indexical symbols, and symbolic symbols, pay attention to rational use, must be integrated with the overall environment should not be abused, symbols in different ways, scales combined used in interior, you can enhance the theme of information delivery, so that make the environment artistic conception rich and colorful, play an important role. In the design, local customs, philosophical context and other aspects can be expressed by the symbolic design symbols, and design means mainly by abstract symbol, this will not only effectively increase the cultural nature of the interior environment, but not tedious and retro.

4. The use of symbols to design combinations, need to pay attention to the internal logical structure. Symbol through the decomposition, fission, material reconfiguration and other ways to break the indoor cubic space and establish a new order and combination. The functional scale and spatial scale of the entire indoor environment and the functional sequence should be coordinated with each other.

## 5.3 The construction principle of symbol in interior design

1. The principle of grasp the notion of the times and the development of aesthetic awareness

The notion of the times is a product of the development of the trend of the times and a change of notion brought by the development of economic, cultural and artistic. Aesthetic awareness is the cognition and view of the people based on the specific geographical and social culture in a certain period. The development of the times is bound to bring changes in aesthetic awareness, the most concentrated reflection of aesthetic awareness in modern society is modern art. The construction of the symbol system in the modern interior design concept must follow the change of the notion of the times and the aesthetic awareness. In order to grasp the development of the concept of the times and aesthetic awareness, designers must probe deeply into the development trend of the present era and the aesthetic taste of people, so as to design the design works with symbolic significance of the times.

## 2. The principle of constructing the symbol of cultural communication

The role of "designer" can also be interpreted as a "communicator" from a certain point of view. In the process of constructing communication, first, we must pay attention to the accuracy of information transmission. Accurate and complete communication of information on the premise of the in-depth analysis of symbols, select those familiar and can resonate symbols, make it more harmonious with the atmosphere of modern design, but also narrow the psychological distance of the public. Second, the unity of construction of new symbol. Under normal circumstances, a symbol of the element has a relatively stable symbolic interpretation. However, in the new design ideas often need two or even a variety of elements of the reorganization, which constitutes a symbol form different from the original one. In the process of symbol reorganization, we should be good at analyzing the morphology and symbol meaning of various monomer symbols, whether they are suitable for reorganization and whether the new symbol meaning is ambiguous, only those symbols that are appropriate and relevant can construct a new and unified symbol, so as to achieve the purpose of effective communication. Third, the spread of culture should also reflect a clear attitude and position. In the modern interior design with diversified physical forms and aesthetic dimensions, the use of symbols is more embodied in an attitude, a kind of belief, which interprets all aspects of life in different material forms and spiritual concepts. Any interior space, whether the designers are deliberate, will always express some things beyond the physical function, such as the characteristics of the times, cultural ideas, the designer's emotional content and so on. The symbolic semantics, affective semantics and expressive semantic content expressed by these design symbols belong to the spiritual functional category of interior space.

## 3. The principle of conformity with the laws of creation and objective

The use of interior design symbols, either directly or through redesign after use, must be consistent with the principles of the development of objects and objective laws, and the two are compatible.

The use of symbolic thinking in interior design allows us to have a thorough and in-depth understanding of interior design at a new level and to understand its meaning, as well as a bridge of mutual understanding and communication between the designer and the user, conducive to the designer in the current value of cultural system to create popular favorite interior design work.

## 5.4 Summary

Based on the previous research, this chapter attempts to put forward several typical interior design methods and steps based on semiotic theory and the principle of constructing semiotics system of interior design, and hopes to provide a theoretical basis for their use in interior design; with these semiotics theory of design method to solve the problem of function and significance in the interior design process, and applied to the related interior design practice to form a complete theoretical system of interior design semiotics, which for the application of semiotics in interior design has strong practical significance.

## 6. SUMMARY

Symbol is the medium through which information is transmitted, as a product of human activities, interior design integrates technicality and artistry, and its symbolic features are strong and profound. Symbol just like language, people can not express their thoughts without words; without symbol, interior design is also difficult to produce "dialogue" with people. The introduction of systematic semiotics thinking in the field of interior design is conducive to digging deeper into the essence of interior design and is the bridge between "reader" and designer. In summary, the research made by this subject can draw the following conclusions:

1. Semiotics theory is a new basic discipline, but symbols have already long existed. Symbol as a product of human culture, it has very important practical significance in the modern design. In the field of art design, although all genre have their own theory, in the final analysis, all the research on the design significance involves the issue of semiotics. From the perspective of interdisciplinarity, semiotics is the latest subject area to solve the problem of design, the core of this research is to discuss the relationship between formal meaning and application of design.

2. Design as an important part of human culture and itself is a symbol. Through variety of interior design symbols, Designers try to convey some ideas, emotions and information to the public. In-depth analysis of the generation and evolution of interior design symbols, to explore the relationship between the form and meaning of the interior design symbol's, can promote us to adopt the semiotics theory and analysis method to form a set of suitable semiotics principles for interior design. Therefore, the usage of semiotics theory could guide designers to design more and better interior design works, provide specific technical guidance and a strong theoretical basis for it, help users to better understand the design, and lay the foundation for the integration, systematization and scientization of interior design.

3. Interior design symbol is composed of modeling, color and material, and through selecting, combining, transforming, and regenerating these elements and assemble them into symbols, designers make it represent their own thoughts, become the symbols mutually recognized by themselves and the publics, which can be applied into design projects to communicate the design information accurately and completely. On top of that, the process of design will be perfect, and constitute an interior design symbol system with its own characteristics.

4. According to the characteristics of symbols in the design, the main application of symbols in the interior design and the main design methods of semiotics, apply the semiotics into the interior design has a strong practical significance.

## 7.THESIS

1

Humans are being in a world of symbols created by themselves, so their lives are inseparable from symbols. Through the study of symbols, it is concluded that, designing is closely related to symbols, as a kind of creative social activities, the interior design has explicit symbolic characteristics. The symbols of interior design are mainly made up of modeling, color and material, interior designers establish an interior design symbol system with its own characteristics through the selection, arrangement, combination, and regeneration of these design symbols.



2

Study and application of principles of semiotics help and guide designers to carry out work of interior design, which is a new research method for the theory and practice of interior design. The strong practical significance motivates the application and development of semiotics in the interior design. Since the semiotics is a scientific research method, and interior design is a kind of visual creative art, the combination of the two provides to the interior design scientific arguments, theoretical basis that can also result in the development of specific form a scientific interior design symbol system.



3

While preparing a design project, it is advised to extract appropriate interior design symbols via identification of characteristics of symbols and their semiotics, and to apply them according to geographical location, surrounding environment, historical determinations, expectations of user, functional requirements, etc.



4

The way of application of interior design symbols is twofold: first, designers can skillfully adopt different classic design symbols directly; second, designers can re-formulate the symbols to summarize and integrate different types of design symbols into one by grouping and refining as well.



5

Applying a variety of symbols in an interior design project, such as different kinds of modeling symbols, color symbols and material symbols, in order to achieve a good design effect and to form a good communication with the user, the usage of symbols must be integrated with the overall ambience. This also requires to pay attention to the rationality of the application, and to match the fashion of the day in the aesthetic perspective.

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