

On the relationship between furnishings and furnishing scenes

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Abstract

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Keywords

Furnishings, furnishing scene relationship.

1. Introduction

As for the research of relationship, it can be based on design experience, interactive methodology and even the cutting-edge theoretical research methods of design and engineering. However, this paper focuses on the important role of furnishings in furnishing scene design only based on the basic relationship between furnishings and furnishing scene as furnishing design elements. This paper discusses the relationship from the design logic, design time and space, design emotion and design rhythm. It involves five basic levels: the basic principle of design, human emotional factors, design history, region and logic.

1.1. Furnishing scenes and furnishings

Furnishing design is interior design, and the main body of furnishing design is furnishings, and furnishing scene is the atmosphere design around furnishings. In the furnishing scene, functional furnishings and formal furnishings can be subdivided according to the design nature. The function of furnishing design is greater than form. Functional furnishings are the main and formal furnishings are the auxiliary. Functional furnishings can be subdivided into commercial furnishings and appreciative furnishings, which are determined by the aesthetic and commercial characteristics of furnishing design. Specifically, the museum is an exhibition space and a public space. The furnishings are mainly appreciative furnishings that show beauty. At the same time, the space has decorative formal furnishings such as green plants that help create an atmosphere, simulated animals or all other auxiliary furnishings that help set off the atmosphere. The furnishing scene follows the furnishing information, conforms to the visual aesthetics, and the scene narration is vivid.

2. Logical constraints of furnishings on the design of furnishing scenes

The logical constraint relationship between furnishings and furnishing scenes is the most important constraint relationship in furnishing design. Furnishings are the logical limitation

and display core of furnishing scene design, and the concentrated reflection of the creation of atmosphere beauty. In other words, the key factor in the formation of furnishing scene design is the creation of a certain furnishing scene atmosphere serving the purpose of furnishing display. The logical constraint of furnishing scene refers to the change of atmosphere and psychological sense of place based on the full display of furnishings by using design elements or design psychological factors to change the observation rhythm of the viewer's line of sight or the appreciation route in the exhibition area. Changing the line of sight and route of furnishings will restrict the furnishing scene, which can be summarized into the following forms: first, surround the display entity with furnishings to restrict the atmosphere of the furnishing scene; Second, it is separated by decorative virtual body decoration, which defines the display scene. The vision is coherent and transparent, but the appreciation route is limited to form an atmosphere and sense of place; Third, define a perceptual display scene by using people's inherent five sense design and design psychology [4]. In short, furnishings have certain constraints on furnishing design in the field. Based on logical constraints, the furnishing scene has become a spatial scene around furnishings to fully display the beauty of furnishings or achieve the aesthetic and commercial purposes of promoting the sales of furnishings.

In order to better adapt to the constraints of furnishings on furnishing scenes, the design of furnishing scenes introduces the design thinking of scene scheduling in animation. Generally speaking, the design and scheduling of furnishing scene includes six aspects: furnishing product scheduling, lens scheduling, furnishing scene, furnishing perspective scene classification, furnishing perspective simulation, furnishing composition scheduling and deliberation, and furnishing logical movement display. The concept of scene scheduling was originally the concept of the director's comprehensive adjustment and processing of the role's action, action route, position and role relationship. It was completed in the scene through virtual lens. It can help the furnishings and furnishing scenes not be separated in the furnishing design, and the furnishing scenes and furnishings complement each other. In the stage of furnishing scene design, we should consciously enhance the consideration of the relationship between furnishings in the scene, explore the best view of viewing, open up the perspective line of viewing, introduce the thinking method of the concept of scene scheduling, and fully adapt to the constraint relationship of furnishings to the furnishing scene. Specifically, first, through the combination of 3D Max, Su and animation software, for example, kujiale software itself can generate roaming, but the software itself is only suitable for the field of home decoration and is widely applicable. Second, in the work link, the design is centered on the furnishings, simulating the virtual furnishings scheduling design scene, breaking the traditional drawing mode of only rendering the spatial effect map of the furnishings scene without furnishings, and effectively avoiding the separation between the creation link of furnishings design behavior and the appreciation link to a certain extent (the furnishings design looks very good, and the effect of furnishings after admission is general or slightly inconsistent with the atmosphere)

3. The influence of the space-time relationship of furnishings on the space-time atmosphere of furnishing scenes

Furnishings have their own historical background and regional culture. It is the space-time relationship of furnishings, which can be summarized as material space-time and social space-time. This space-time relationship determines the space-time atmosphere style of furnishings in exhibition design. The space-time atmosphere style of furnishings is the style of furnishing design, such as new (time) Chinese style, retro British style and Edo Japanese style.

The material space-time of furnishings refers to the entity space-time relationship of furnishings exhibition design. It is a concrete visual design environment composed of the object image and behavior of furnishings design. When designing the scene, we should pay attention

to reflect the material space-time relationship, because the content of the display scene respects the material space-time relationship, shows the characteristics of the times of the display scene, describes the narrative plot of the display under a certain historical background, the life style of typical characters under the background of the times, the typical characteristics of historical events, etc. The material space-time relationship of furnishings is the inherent attribute of furnishings. When designing the scene, it is necessary to set the narrative style of the display scene according to the material space-time characteristics of the main furnishings in the fixed point display scene and the coherent display plot in which the narrative clues of the sub scenes in the space are connected in series. Once the scene narrative environment atmosphere style is formulated, the space-time atmosphere of the furnishing scene will be determined according to the overall space-time atmosphere relationship of typical main furnishings. In terms of development, whether the regional culture of furnishings belongs to London, UK, Tokyo, Japan or Beijing, China, and whether the historical background of furnishings is a single ethnic minority in the ancient dynasty or the integration of modern multi-ethnic cultures. The temporal and spatial relationship of these furnishings will have an impact on the design of furnishing scenes. Designers need to focus on research before design, focus on consideration in design and fully review after design, To adapt to the influence of furnishings on the space-time atmosphere of furnishing scene design.

4. The relationship between the emotional atmosphere of furnishings and the emotional atmosphere of the setting

The emotional atmosphere of furnishings is the inherent nature of furnishings, creating an emotional atmosphere for rendering furnishings. According to the requirements of the display scene, it is often necessary to create a specific atmosphere effect and emotional display design tone. The design of furnishing scene should start from furnishings and fully understand the emotional atmosphere of furnishings. For example, in the theme display scenes of pleasant goat and grey wolf, the atmosphere of the appearance of wolves is tense and cunning, setting off the tense atmosphere of bullying the weak. According to the purpose of the display scene to convey the tense atmosphere to children, the scenes in the display scene with the theme of children's animation have designed the gray sky, the gloomy castle, the hard pan, and the fierce and beautiful gray wolf wife, highlighting the bullying of wolves. Furnishing scenes are atmosphere building. It is necessary to refine the typical atmosphere and organize the narrative plot of the life materials of the furnishing scene pictures. This is the process of forming the basic structure of the artistic pictures of exhibition design and an important process of reflecting the artistic characteristics of exhibition design and atmosphere building. The typical life scenes are taken from the people and the people, which improves the atmosphere resonance and emotional infection of furnishing scene design. If the scene is replaced by a complex museum science popularization scene, the science popularization furnishings, like the "Castle furnishings" or precious museum exhibits in the example, are generally provided by the exhibitors. These exhibits belong to products, not space. Therefore, the spatial design of furnishing design is generally not involved in the design practice, so the full understanding of furnishings is often not paid enough attention. In order to better complete the display scene design, at the method level, we must fully understand the background, attributes, spirit and style of the display products, and subdivide the logical order of the display products, so as to fully show the emotional atmosphere of the display scene. Logical order, such as the refining prototype of furnishings, plays a primary and secondary role in literature, animation and other arts. Grey wolf is the protagonist in animation, which is the main furnishings of furnishing scenes, while sheep's furnishings need to select the representative roles of typical characters in the animation, such as beautiful and delicate beautiful sheep. If the selected scene is to create an abstruse

display scene in the translated works of foreign literature or to exhibit the display products with ancient ethnic minority characteristics, based on the general relationship between the summarized display products and the display scene, the method is still to fully investigate the above five points. In terms of links, before design, typical furnishings are selected with the help of design thinking or model simulation, so as to complete the environmental design task of furnishing scene design. In terms of why it is necessary to subdivide the logical order and select typical furnishings, generally speaking, the furnishing scene space designed for typical furnishings can meet the more diversified scene furnishing needs in the context atmosphere, then the scene space design will play the function of better displaying more furnishings under the theme, and the space design has more meta adaptability and inclusiveness. For example, taking meiyangyang as the service object of typical furnishings in furnishing design, and the prefabricated "strong bullying" emotional atmosphere furnishing scene, it is also possible for the exhibitor to place boiling sheep furnishings in order to show that the stronger "boiling sheep" is bullied by the strong bullying emotional atmosphere. If the exhibition atmosphere does not have the typical representativeness of the scene, to some extent, it is the problem of the selection of furnishings, not the problem of furnishing design. This example is to illustrate the influence of the emotional atmosphere of typical furnishings on the emotional atmosphere of furnishing scenes.

5. The relationship between the rhythm style of furnishings and the influence of furnishing scenes

The essence of the rhythm style of furnishings is cultural heritage. Furnishings need to show the characteristic culture of the furnishing scene, including the background of the scene display, and the essential expression of the scene's ecological environment, geographical culture, national customs, historical heritage, quality of life, industrial structure, etc. in the process of its formation and development [6] show the uniqueness of the scene through the most significant characteristics of furnishings. Uniqueness is the charm of a furnishing scene that distinguishes it from other furnishing scenes [6].

Different from the inherent space-time atmosphere style and emotional atmosphere style of furnishings, the rhythm style of furnishings is the positioning of the rhythm style of space design form beauty with specific narrative rhythm structure characteristics through the furnishing effect of furnishing scenes. Based on the first two, the performance of the rhythm style of the furnishing scene can be displayed from four aspects: overall layout, interface processing, furnishing design and physical environment design. Among them, the key to embody and determine the characteristics of rhythm style is still the rhythm series of the protagonist of furnishing design. The density, height, width, distance and so on of furnishings will form the rhythm style of spatial furnishings. For example, according to the different series forms of display line of sight design of furnishings, line of sight guidance can be divided into three categories: line of sight design, curve line of sight design and broken line of sight design. Rhythm atmosphere is the psychological atmosphere that people experience with the rhythmic presentation of the beauty that comes into sight with the viewing rhythm. The use of the style of displaying furnishings in series with a straight line of sight will create a traditional exhibition atmosphere, the use of curves will create a playful, soft and warm scene feeling, and the display of furnishings under the design of curve and broken line of sight will make people feel that the personalized words of the display scene are presented. Similarly, by controlling the design rhythm of the combination of streamline planning and line of sight planning of different furnishings, different styles of furnishing design scenes can be designed based on the arrangement of furnishings, so as to breed furnishing scenes with unique rhythm style and reflect the important influence of furnishings on furnishing scenes. The design of rhythmic style

of furnishings is based on the thinking of "point line surface", which is the basic composition of design. Fully investigate the furnishings and place them in the scene. Using the fixed points, clues, interfaces and their series and mutual relations of furnishing scene design, it is an important method to actively create furnishing design integrating feelings and scenes. At the same time, the multi system application of the three components of design thinking helps to balance the relationship between furnishings and scenes, so as to achieve the goal of setting the scene with functions. With the help of atmosphere, the rhythm effect is displayed with appropriate and touching artistry. From a higher dimension, with the help of animation narrative thinking, the furnishings in space design and the elements of furnishing scene can realize the multi narrative relationship between rhythm dynamics, cultural metaphor and ideological dimension. [7]

6. Summary

In a word, furnishings and furnishing scenes are closely related. They are interrelated in design logic, design time and space, design emotion and design rhythm. It can also limit the mood of the design, and create the rhythm of the design of the presentation, which can also affect the design of the presentation space, and have an important effect on the design of the presentation space. Furnishings do not simply and passively obey the subject of the scene. Designers should actively create furnishing scenes based on the design logic of furnishings, design time and space, design emotion and design rhythm, so as to achieve applicable, comfortable and beautiful furnishing scene design. When studying furnishing scene design, we should not ignore the attention, research and exploration of furnishings.

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