

## Research on the Contemporary Interior Design Innovation

Feng Wu, Ying Zheng

Shandong Vocational College of Science and Technology, Weifang, Shandong, 261053, China

**Keywords:** Contemporary Development, Interior Design, Innovation Research

**Abstract:** The research on interior design innovation is based on the existing innovative research results and methods, from the macro development process of interior design innovation activities and the micro-creation method of designers' interior design innovation. On the basis of static classification according to style, it focuses on the study of the characteristics of structural and decorative innovations in a certain period, and examines the role of innovation in the evolution of style from a dynamic perspective.

### 1. Introductions

Chinese current development of interior design has the status quo of blindly pursuing new and unique, not paying enough attention to the user's individual needs, and staying at the visual level for the understanding of new and unique. For the specific implementation of the actual needs, most of them use the experience of foreign use and the abuse of ready-made foreign countries and the ancient architecture and interior design of our country. We do not understand the spirit of the model, let alone use it. Secondly, in the current research situation in China, there is a lack of in-depth research and further improvement on interior design creation methods and techniques, and research on innovative techniques and techniques is rare. The means are to serve the goal, not to use a variety of fancy means, ignoring the nature of the creation and the ultimate goal. Therefore, the separation of creative methods, means and creative goals will inevitably lead to the widespread phenomenon of formalism. Such a status quo reflects the confusion and abuse of the fundamental meaning of innovation, which leads to more irrational elements of innovation research, and lacks the true theory of interior design innovation research. The above situation reflects the urgent need of the research in this paper.

### 2. Goal of interior design innovation

The goal of innovation is the basic elements of the innovation system, the outcomes that the innovation results are expected to achieve and the tasks to be accomplished. It can also be said that the goal is potential innovation. The goal of innovation is to creatively solve design problems. Only by first formulating the goal of innovation can the behavior of innovation be targeted. The goal of interior design innovation is a system with a certain type and hierarchy. Dividing according to different angles can be divided into final goals and immediate goals, indirect goals and direct goals, material goals and spiritual goals, and social goals and personal goals. Since the establishment of the target is caused by certain problems, the corresponding target can be drawn according to the type of the problem. The interior design problem is hierarchical. It is impossible to construct an illustration of each problem, and it is more difficult to clearly distinguish between different levels of problems. For the innovative design, a new problem has been added, which is where to get new ideas. These problems are grouped together and need to be broken down into sub-problems at different levels to establish the corresponding level of innovation goals to solve all problems. According to the hierarchical relationship of interior design problems, indoor design innovation goals can be divided into abstract goals and specific goals. The abstract target is at the top of the target structure, and the content is generally an abstract idea, which is the ultimate goal. The specific target is at the lower end of the target structure, and the content is generally a specific operational plan, which is an immediate goal.

### **3. Basic attributes of interior design innovation**

The original characteristics of innovation are the most basic attributes of innovation, and can also be called novel characteristics. The essence of innovation lies in its originality. The concept of innovation began in the early 20th century with the “innovation” theory first proposed by American Austrian scholar Schumpeter in 1912. According to Schumpeter’s point of view, the so-called “innovation” means “establishing a new production function”, that is, introducing a “new combination” of production factors and production conditions that has never been introduced into the production system. There are also five situations. It can be seen from the concept of innovation that the most obvious feature of innovation is initiative, that is, novelty. It emphasizes that the “first” “primitive” feature contains two different levels of meaning: one is only new to the creator himself; the other is for others, even for all humans. It is novel. In other words, creative activities with novelty must have a “first time” nature for the innovation subject, and it is a “non-repetitive” activity. There are many examples of innovations in interior design that emphasize the “first time”. Relative to the individual, each design task is an opportunity to break through, so each time you can call it the "first time" of a certain aspect. For example, the Korean architect Liu Tinghan designed the NEED21 office building in Seoul. In order to make the interior of the building with a sense of structure and strength, the interior floor is paved with natural stone, and the wall is stained with ink-dyed fabric, glass and surface. Steel components are combined to try to achieve a breakthrough in design through the combination of these different materials. Moreover, for the first time, the designer hangs "a fish floating in the air" in the space, symbolizing that this space is like a fish, never exhausted, full of energy. Obviously, this treatment makes the whole room look thick and rough, but the interior contains fresh vitality.

There are many innovative activities relative to individual initiative, but there are relatively few innovative activities that are new to others and even to all human beings. In general, such innovations can occur when science and technology and art develop to a certain stage, providing incentives, support, and guarantees for interior design in terms of technology, ideas, and ideology. For example, historically the problem of placing a circular roof in any shape, not just a circular space, has not been completely solved despite the Romans' research. It was not until the Byzantine developed the sail arch and applied it to the Hagia Sophia in Constantinople that it was the first time that the “superior and fearless” structure system created a dazzlingly large space.

The last pair of basic attributes of interior design innovation is contingency and inevitability. Inevitability is an inevitable trend that must occur in the process of connecting and developing things. Accidentality is the trend of uncertainty in the connection and development of things. Accidentality brings uncertainty, and inevitability leads to deterministic results. The reason for these two attributes is that the innovative thinking of interior design is a combination of rationality and irrationality. The innovation process is the unity of linearity and nonlinearity. According to the analysis of the dialectical relationship between contingency and inevitability in the principle of Marxism, the inevitability is always manifested through a large number of contingency, opening the way for oneself, without the pure necessity of contingency. Accidentality is the manifestation of inevitability and the necessary supplement. The inevitability is hidden behind and constrained by contingency. Without the pure contingency of inevitability, the two can transform each other under certain conditions. The dialectical relationship between the two shows that the contingency and inevitability are intertwined in the process of innovation, sometimes accidental, sometimes inevitable, sometimes both accidental and inevitable. The concrete manifestation is that the time and incentive of innovation is accidental, and the occurrence of innovation is an inevitable fact; the direction of innovation development is the unity of accident and inevitability; the result of innovation is the unity of determination and uncertainty.

### **4. Methods and evaluation of interior design innovation**

The interior design has strict logic procedures and must be carried out in accordance with scientific methods. Innovation is the process of creative thinking for creative subjects. Conceptual

innovation in the mind must be transformed into real-world innovation through certain methods and media. Innovation is a process of solving problems. The innovative process of interior design is complex, systematic, and non-linear, and the methods of innovative thinking are diverse. The innovative thinking of interior design is the combination of logical thinking and non-logical thinking. The artistic characteristics of interior design determine that its innovative thinking is dominated by non-logical thinking. Here, we mainly choose several innovative methods based on non-logical thinking: Lenovo innovation method, lateral innovation method, intuitive innovation method, transplant innovation method and graphic innovation method.

A lateral innovation approach is a way of thinking that uses off-site information to solve problems or generate new ideas. These extra-office information can be generated between people, or between people and things or between people and nature. In short, people can find the source of artistic creation from all areas of objective existence. This innovative method and the associative thinking method are all related information from other information. Different from the thinking of Lenovo, the information of lateral thinking is not only an “outside field”, but the information itself is irrelevant or difficult to understand in the eyes of ordinary people. Only by thinking with certain problems can we find out the real needs from the complex external abstract information, which requires the innovative subject to have a deep artistic accomplishment and a broad field of thinking.

In creative science, transplantation means “using or migrating concepts or principles, methods, contents or components of a known object to another object to be studied, so that the research object creates new breakthroughs and leads to creation”. In this sense, the concept of creation is similar to the concept of a transplant method in innovative thinking, and can be used to explain the concept of transplant thinking in interior design innovation activities. The transplant thinking method of interior design innovation refers to the innovative technique of transforming the principle, structure, method and material of a certain thing into a new carrier to transform and create new things. Most transplants are based on an analogy. There are many examples of using transplant innovation methods in the mutual learning and transplantation of architecture and interior furniture. For example, since the history of Chinese architecture, wooden beams and columns have been used as structural skeletons, and furniture has changed correspondingly with the changes in architecture. The characteristics of Chinese furniture, from the selection of materials, performance, structure, shape, texture, etc., show a high degree of harmony, perfection and unity. For example, the whole set of mahogany furniture is made without the use of a nail and a drop of glue. It is completely hand-carved by the craftsman, and it is seamlessly embedded. The design style of furniture changed from low to high, and the structure evolved from box to frame to frame type, which all followed the development pattern and structure of the building. The most influential building is the architectural furniture. The so-called zipper bed in the Ming Dynasty, with bed doors, screens, front porches, tables and stools, cabinets and lamps, is almost a compact and compact building space. This change in furniture type is mainly due to changes in the way of living and the promotion of technology. This kind of promotion is formed by the guidance of the building and the transplantation and emulation of the building method.

## 5. Conclusion

At present, due to the limitations of the level of social development, Chinese interior design has not yet formed a distinct style, often appearing patchwork and indiscriminately copying the Western style. The innovative task of interior design is still arduous. How to innovate our interior design concept and form our own style is a major task before our eyes. With the improvement of people's aesthetic ability, I believe that in the near future, Chinese interior design innovation will be bright.

## References

[1] Yang Minglang, Qiu Yi. On the dynamic extension of design symbols in interior design [J]. Decoration, 2005.

- [2] He Hui. Ink and Danqing--Analysis of the Inheritance of Wenmai Rhyme in the Interior Design of Jiangnan District Clubs [J]. Furniture & Interior, 2012 (09)
- [3] Wang Xuehua. The Road to Interior Design Innovation [J]. Yunnan Building Materials, 2010(7).
- [4] Lu Wei. Exploring the Road to Modern Interior Design Innovation [J]. Northwest Art, 2007 (2).
- [5] Chen Yongchang. Thoughts on "Indoor Design Innovation" [J]. Interior Design and Decoration, 2007 (1).