

# Furnishings “Mechanism”

## An Overview of the Basic Teaching Ideas of Furnishings

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**Abstract**—This paper discusses the connotation and extension of the art of furnishings, the art and teaching of furnishings, and point out that the mechanism refers to the inner working mode of the elements in the system structure and the rules and principles of the interrelations and interaction of the elements in a certain environment; furnishings has become a unique system in today's art and design ecology, its internal mechanisms and elements are worthy of analysis. Based on years of teaching, the author has thought and summed, and elaborates it combined with the teaching philosophy.

**Keywords**—furnishings art design; design art basic teaching; mechanism

### I. INTRODUCTION

With the development and change of human living environment, a furnishing has always been an important carrier of space material and spirit, and it reflects the aesthetic trend and philosophical idea in different historical stages on culture, material and craft. With the development of modern social science and technology and the continuous updates of concept, the connotation and extension of furnishings are also changing, including the factors of productivity, technology, and lifestyle... Wu Xiaqi, a teacher of the China Academy of Fine Arts, made a link to the texture and furnishings of building façade in a speech on architectural surface. This kind of link is very enlightening to us that furnishing is not just part of the interior design, but also a part of a larger space and environment, or that we can no longer just use the method and size of interior design to limit the furnishings, but from a larger space or a wider area. It is not difficult to find that, in today's teaching practice or social practice, furnishings art cannot be isolated from other disciplines with independent development. The people learning painting art cannot need to understand the design, the people learning architecture may not need to get involved in painting, but the furnishings covering scale is very wide, including the design and art appreciation and application, is a typical cross-discipline. This shows the great charm of furnishings, so we are gathered from all over the country today, to explore it from different professional and academic perspectives. On the other hand, it also gives us some confusion, the difficulty of definition and its projection in teaching, so the "mechanism" as the title, is hoped that the relationship between furnishings and basic teaching should be explored from the perspective of the mechanism operation relationship between the system and the elements.

The paper discusses it mainly from the two parts: First, what is the basic composition of the elementary course of Guangzhou Academy of Fine Arts; second, what is the important core of modern furnishings? How they are linked with our basic teaching? How do the nodes of furnishings elementary course to echo the key points of modern design art?

### II. THE "MECHANISM" OF THE BASIC TEACHING OF ART DESIGN

There are four furnishing art elementary courses begin of the first grade college: formal language, materials and craft, functional experience, and spatial color. The four parts are continuous, that is the last stage is the basis of the next stage.

#### A. Formal Language

The freshmen are still in the stage of entering the university, their thinking method need to be changed, so our goal is to hope to change their observation and understanding method as soon as possible, to make them describe something by the relative rational and scientific method. The main content is to introduce some of the rules of modern art, that is, the formation principle we often said, including some of the basic concepts of design geometry. The first teaching content is observation and record, that is, through some rational methods to summarize the natural form. There are also composition rules of the point, line, surface and grid system applications. It is very important for us to make students master the principle of plane layout. The building facade that Wu Xiaqi teacher said today is also beginning with a plane. Learning to understand the location, order, arrangement and variation of all the elements in a plane is a key way of modern design. There is also a training of design geometry; it is through the axis, angle, proportion and other systems in the grid system to analyze and interpret modern art works. From a natural form to the organic form, then to the internal order form, the transition among the elements constitutes the core content of this course.

#### B. Materials and Craft

This course is a key course. In the last course, the students have mastered the two-dimensional composition principle. On this basis, we begin the experience of space, including the methods of body shaping and use of materials. The concept of material is mainly from the aspect of composition, which is a generic material concept, because each material has some very

professional craftsmanship, need to be studied in depth in the specific studio course. The purpose of this course is to build a standard, and the other one is to build an important accumulation: the establishment of the student's personal database. Because freshman's knowledge and vision is limited, if they want to enter a professional study, they first start to establish a personal information system. We will not help them with specific planning, but will help them to accumulate certain information, and guide them to build their own relation through setting some topics and analytical methods. And finally require them to make a specific modeling through different characteristics of materials and modeling purposes, the process also includes drawing analysis, thinking expression, to the final step by step.

### *C. Functional Experience*

Based on the modeling of materials and craft courses, this course added ergonomics, including analysis of human behavior patterns. Plastic arts contains a lot of subjective, personalized ingredients, which is one of the important characteristics of art, but the furnishings art is under the design discipline, so the feasibility is equally important. So we need to let students fully understand the importance of the definiteness in the design in this process. On the one hand we need to ask them to do a lot of analysis works, including some experience analysis, and set a specific functional restriction, so that students use materials to achieve modeling purposes.

### *D. Color Space*

The past color training is limited to conventional color composition, this year we have made a new attempt in this course. Artistic design emphasizes the understanding of space, so the color basis should not only in the plane. So through the specific spatial model as the carrier, we let the students try to use their understanding of color in space, combined with material, light, three-dimensionally to learn the knowledge points of color composition, and complete a preliminary spatial color design.

## **III. "MECHANISM" AND BASIC TEACHING OF FURNISHING DESIGN**

Furnishing art is a typical interdisciplinary major; is the important spirit and material carrier of space, and services for the space; and furnishings major involved in a lot of the subjects, materials and processes, and that needs a very systematic design process to co-ordinate these subjects. In general, it can be summed up three elements: interdisciplinarity, space and shape, procedures and methods, that is, the composition elements of the furnishings art design "mechanism" In the first year of the basic teaching, whether it is plane or material, space, color light and shadow, etc., we will put these three elements into these subjects.

### *A. Interdisciplinarity*

Interdisciplinarity mainly reflected in our curriculum resources, in the scope of each analysis and that can be summarized into several categories:

**Contemporary Art:** we encourage students to understand the texts and ideas of contemporary artists behind their works with the beginning of texts, and it is a very useful and very important point for modern designers. There is a lot of modern information, the forms are very rich, students can easily learn, but if they purely copy the forms, do not understand the motive power or the goal, the students still cannot grasp the creative method, so we hope that they can understand the creative ideas through unscrambling the contemporary art.

**Modern art:** The most important thing about modern art is to create a methodology for doing things, including graphic design, public art, sculpture, painting, etc. We interspersed with content in different courses and explored some specific methodologies.

**Space design:** We are not limited to the interpretation of the interior space, other the structures or styles appeared in gardens, landscapes and buildings are worth to study for the students.

**Creative design,** such as products, home furnishing; in this section, we hope that students will be able to realize the importance of paying attention to life. Our students need to focus on their lives, to find problems, and solve the problem, rather than designing a form just for the form. There are many excellent design of home furnishings, its ideas are derived from the meticulous observation of life and needs, real and rich wisdom.

### *B. Space and Shape*

#### *1) Two - dimensional and three - dimensional: three - dimensional way of symbolic elements*

Conversion training from two-dimensional to three-dimensional: students' thinking needs to enter the three-dimensional space from the plane two-dimensional space, such as point, line, and plane tasks "Fig. 1". We do not use hand-painted way, but suggest they to use material objects, the biggest advantages of this mode of operation are the sense of touch, texture, and emphasis on layout, through the number and location change of the objects, to deduce different results. To flexibly and efficiently use this method, rather than explaining the concept of point, line and plane, this is the purpose of the subject.

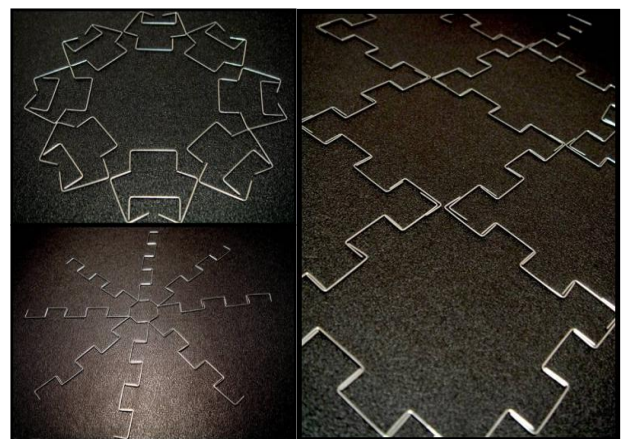


Fig. 1. Point, line and plane subjects.

The design of the grid system including its three-dimensional conversion applied to two subjects. By learning to use a simple grid, such as a square grid or a triangular grid, a variety of changes are deduced. From ancient times to the present "Fig. 2", from the east to the west, there are a lot of this kind of graphic structures in the construction and pattern application. Many of the modern design also use this method, so we let the students start from the simple way of evolution of the grid, through some specific methods, such as stretching or other ways, so that they can create a standard from their own grid graphics. For example, this home work is through a composite grid, students began to study the bump relationship of subjects, including the combination of light and objects, texture changes "Fig. 3". This home work is three different graphic structures "Fig. 4", is deduced from the same grid, students put forward a variety of programs based on a pattern, and different processing methods of the point, line and plane in a two-dimensional figure will produce different effects.

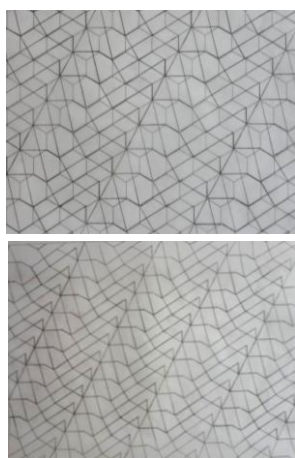


Fig. 2. Form square grid or triangular grid to deduce a variety of changes.



Fig. 3. The combination of light and objects, the changes of texture.



Fig. 4. Three different graphic structures.

In the process, we emphasize the ability of the diagrammatizing of the students, the students must draw and

explain it to us, so in the class the students usually express their ideas, and the teacher advise them as the audience. It will promote the students to broken their scope of mind ideas and enhance the rigor of logic. "Fig. 5"



Fig. 5. Diagrammatizing ability work.

Three-view expression: The basic way that the students express three-dimensional forms begins with the objects around them. Size in the space design related profession is very important, at this stage it is necessary to strengthen the perception and attention of the size of the students, so we let them to measure the objects around them, and show it with three views, so that the familiar subjects are rationally showed from a different perspective. "Fig. 6"

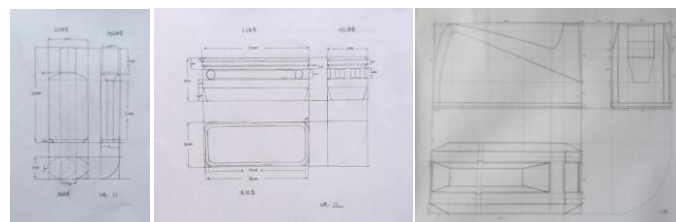


Fig. 6. Three view work.

## 2) Establish a standard: the deepening and performance of shape, material and symbolic elements

Structure and modeling is the last subjects of our materials and craft courses. Students use some structural mode of the materials they learned, including their understanding of the material form, to make a concrete shape. We suggest they to make a bionic shape "Fig. 7", because they are easy to find the reference and entry point for the concrete shape, it is suitable to deduct, and they are also more interested. There will be some of the effects that will make us unexpected. As long as the students understand the logic of deduction, they will know how to split through the map, and then they will find that all the design can be expressed by calculating and the drawings. On the one hand, furnishings are needs to retain the sensitivity of the arts, on the other hand, it also experiences the efficiency of the design, these two are very important.





Fig. 7. Bionic shape work.

Some students' designs are very precise, such as the small beetle "Fig. 8", made of paper, without any glue, all the local design is the connection and clamping, the body can be taken apart and removed; The student designing this dragonfly shape "Fig. 9" have never been exposed to bamboo craft, but he is good at learning, he had known the materials in two weeks, found relevant information, production methods, and finally he made it, very simple, but also very sophisticated



Fig. 8. Bionic shape work.

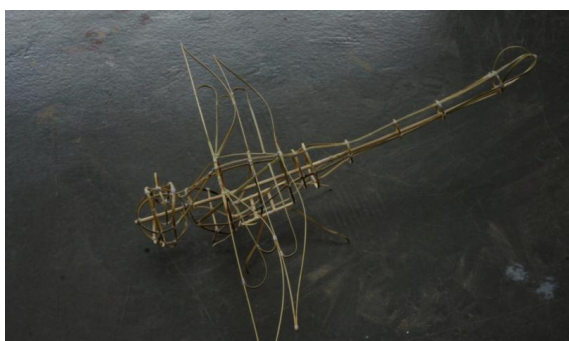


Fig. 9. Bionic shape work.

In the subject emphasis on functional and modeling, we give a topic - the container. The range of containers is wide, the cup can be a container of water, and the hat can also be the container of part of body, it depends on how we understand this concept. We let students to create with this concept, to experience the interaction between function and shape. The diagram of the design process is very important for this work, including the size. We require students to mark the size clearly whatever in hand-painted or computer graphics. There was often a huge difference between the students thought and they

have done, it needs to make the size same with they have imaged "Fig. 10", and this is the problem of control.

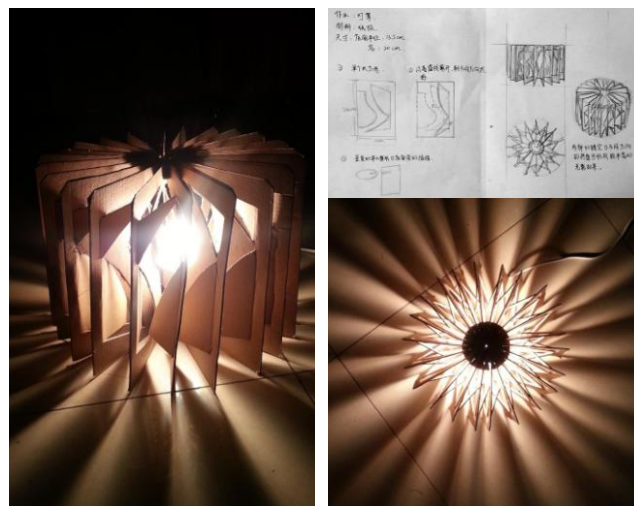


Fig. 10. Container work.

3) *The primary design of the overall space: the positioning and analysis of space, the comprehensive understanding of material structure and color light and shadow*

In the course of color space, we have topics about the primary design of the overall space. This space is a real project space; we provide a real space template and remove all the material. Students will deal with color relationships, consider the factor of the light, and match the mixture and color in this space. All colors, shapes and materials are made by students by computers, and it is also a very big challenge for students, but also a course that make students growing quickly. "Fig. 11"



Fig. 11. Color space work.

### C. Procedures and Methods

#### 1) *Methodology: Analysis and Interpretation, Database Establishment, Research*

In every course, we train students to interpret or understand art and design work, including analysis of collected information. Modern society has too many information channels, the amount of information received every day is very large, if there is no filtering and classification method, the information will not be able to remain in our knowledge system. Through the full interpretation of a work method, it may play a role in helping to understand the similarities in the design work. In formal language courses, we have a topic of design geometry, mainly analyzing examples, for example, how plane axis, angle and auxiliary shape to create a graphical change,

affect the balance of composition, etc., to help students understand the design steps and elements of decision. We will also provide different works to help students deduct graphics. "Fig. 12"

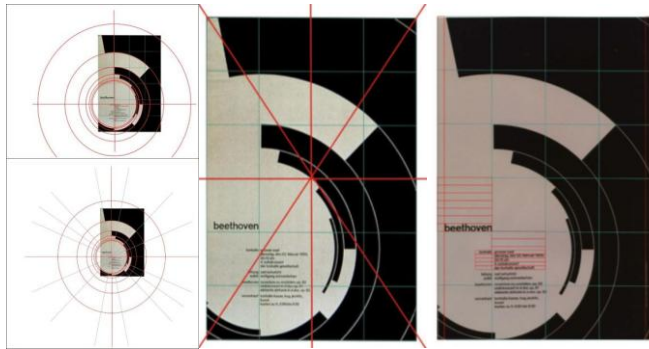


Fig. 12. Deducting graphics work.

In the materials and craft curriculum, we have an application analysis template "Fig. 13", students can analyze the material properties, material expression methods and structural methods of examples through template and express its meaning in words, and that will help them understand in depth. Students analyzing the information they collected can help them to establish the basic analysis method, and the second advantage is the rapid accumulation of information. In the course, we will post a few comments, to exchange and interpret the information with students, and in the last this database will be the sharing resources of this class. After the subject, the class can accumulate thousands of targeted data pictures. And after the classification and analysis of these pictures, the students can quickly grasp some of the basic methodology, and initially establish their own database prototype.

The function and experience course also has a similar information analysis topic, and we will provide some very specific points for them to pay attention to and collect this data.



Fig. 13. Applied analysis template.

In the functional experience course, the students go to the furnishing shop to research topics in the form of group, research between the products and people, they record the products they interested, and share the advantages and problems of the product, the relationship with people and so on

with us in the classroom, through the text, oral expression of the classroom, to strengthen their attention to the details and understanding of life.

In the color space topic, we provide a color analysis template "Fig. 14", the analysis content is based on the basic elements of color composition, including the lightness changes, purity changes, color relations, color emotional expression and many other meticulous data, through this template, students can directly grasp the relationships of color elements, and apply to the professional courses in the future.



Fig. 14. Color relationship analysis template.

Color analysis also has a research activity, the students go to specified type cultural space, and complete a task report. This topic reports provide their basic analysis and understanding based on themes, visions, orientations and colors, including material collocation. "Fig. 15"

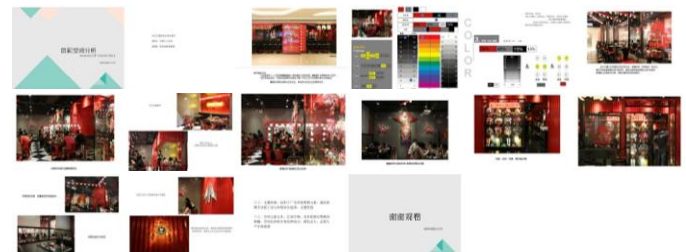


Fig. 15. Color analysis task report.

## 2) Design text: step, integrity, systematic

The final topic of color space forms a text "Fig. 16". The text makes a specific list about how to control the color ratio, the relationship between cool tone and warm tone, as well as material selection. This is an initial experience of complete design, analyzing the research as a prerequisite, function and positioning as the direction, to mobilize the three-dimensional multi-dimensional elements to build a design text. As a starting point, students basically complete f the thinking and methodological conversion of the furnishings art design, to lay the foundation for the study of the next specialized course.

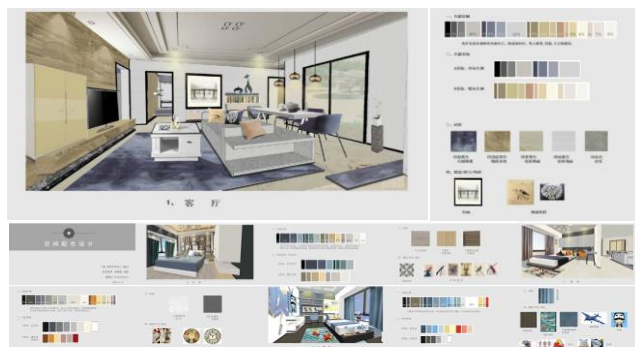


Fig. 16. The final topic of color space forms a text.

#### IV. CONCLUSION

The current development of the furnishings in the narrow sense is defined as soft decoration, or interior furnishings, this is only one aspect in the development of today's art and design. The barriers of contemporary art design are constantly broken, the concepts and borders continue to be reintegrated, whether it is from the development of art design trends, or based on the higher education of design, we discuss what the furnishing can be, rather than what is furnishing. Furnishings art design emphasizes the designers need to have the comprehensive qualities: the understanding of space, the interpretation of interdisciplinary art performance, the keen sense of smell of science and technology and fashion, etc., which is determined by the "mechanism". It is a systematic, open, integrated design methodology behind.

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