Ministry of Education and Science of Ukraine
Kyiv National University of Construction and Architecture
Faculty of Architecture
Department of Design

CERTIFICATE GRADUATION WORK
TO OBTAIN A MASTER'S DEGREE

on the topic:"The Characteristics of the Integration of National Art and Modern Art In the Home Interior"

Project part

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Kyiv 2024

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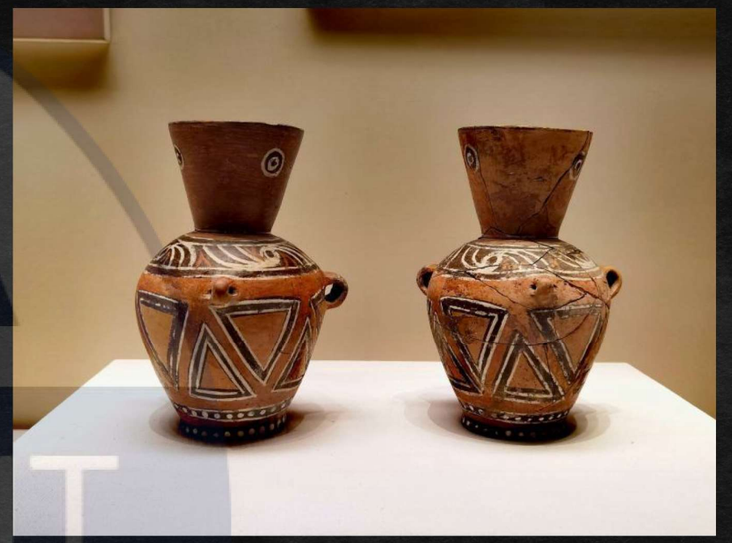
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1、The characteristics of Chinese national art and modern ar







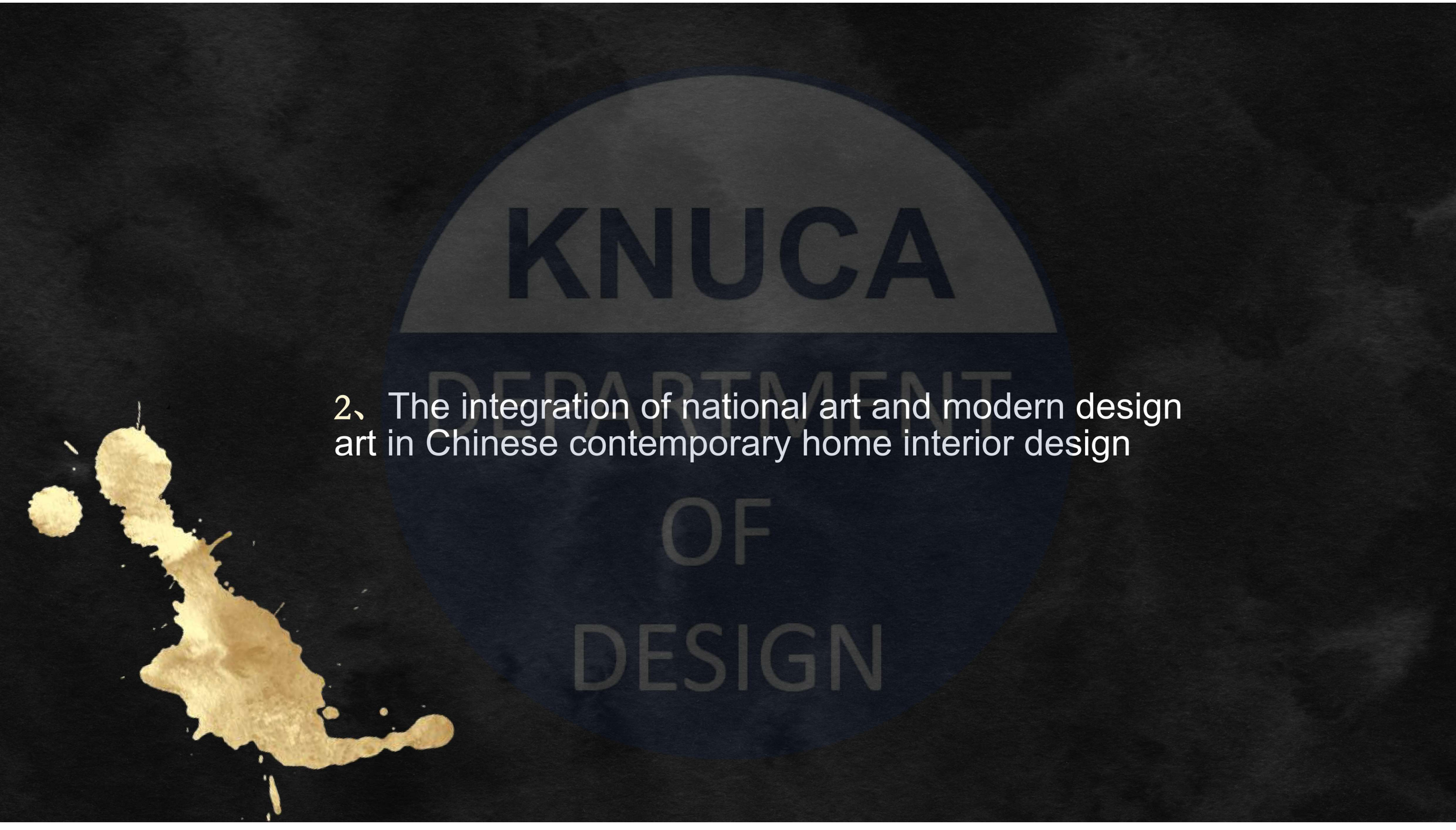








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2、The integration of national art and modern design art in Chinese contemporary home interior design





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3、Innovation and integration of Chinese national art

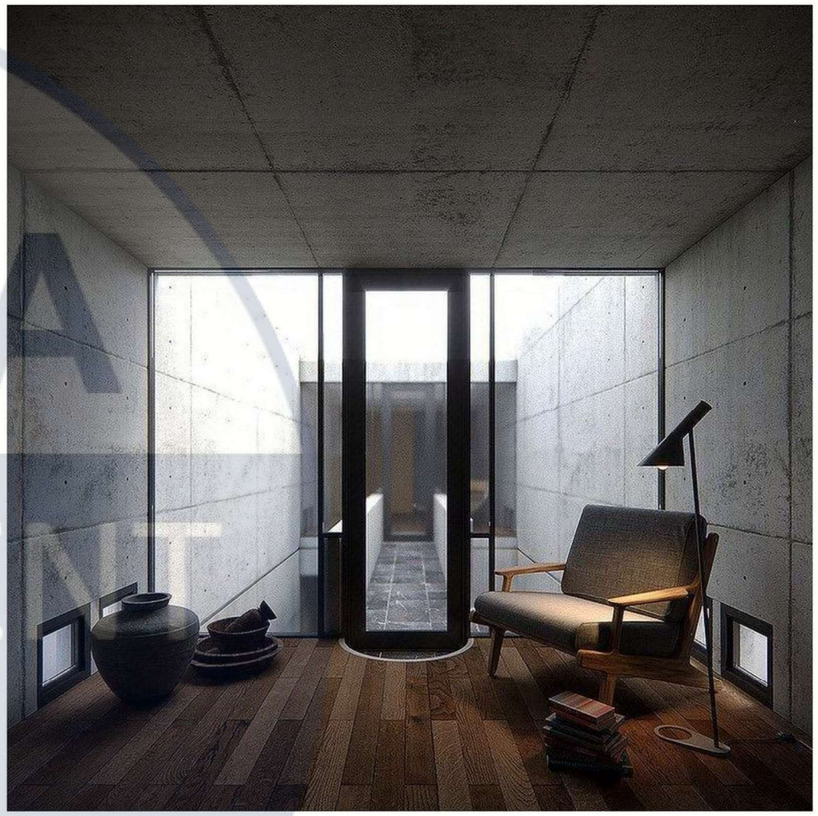
中国以外国家的案例参考

日本民族艺术融合

Japanese national art fusion



The work designed by Kenzo Tanshita for the General Office of Kagawa Prefecture is an attempt to integrate traditional national art by reshaped wooden architectural style through reinforced concrete materials. Japanese architectural art has a high similarity with Chinese architectural art, which does not provide an effective reference for the integration of Chinese national art and modern art



Tadao Ando's "Sumiyoshi's Longhouse" and "The Church of Light" are mature works of innovative fusion of Eastern and Western aesthetics, which interpret the dialogue between tradition and modernity from different perspectives.

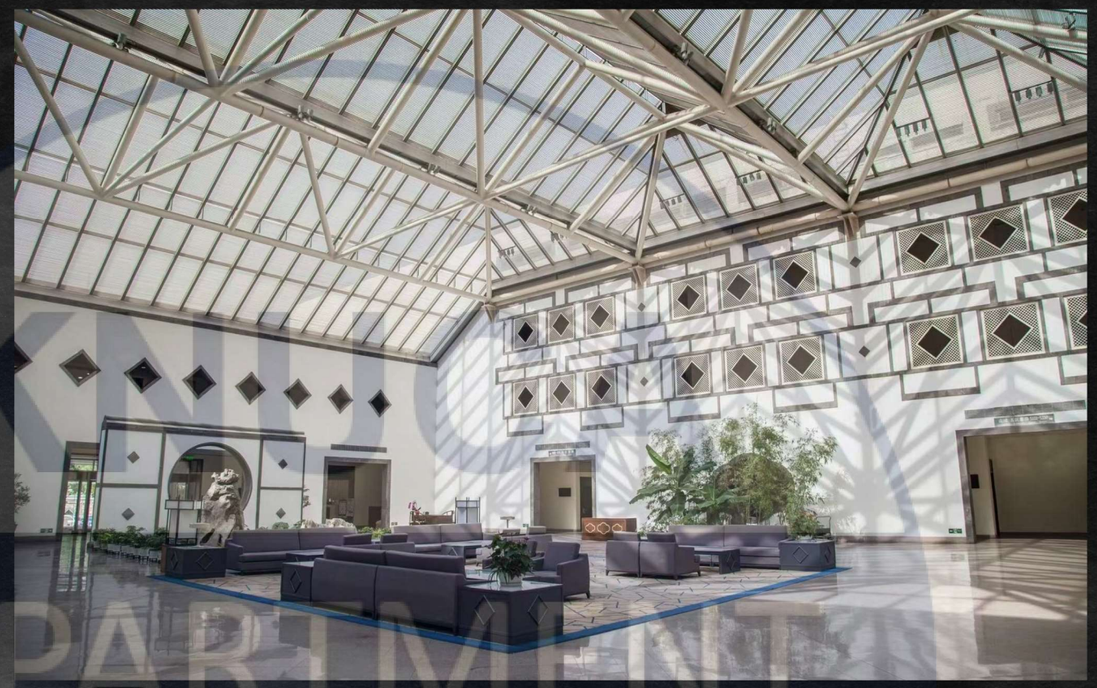
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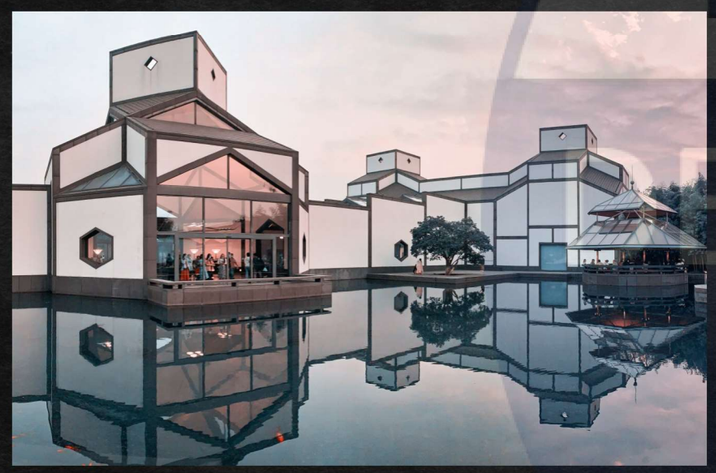
中国国内的融合案例

著名设计师作品

A case of integration in China







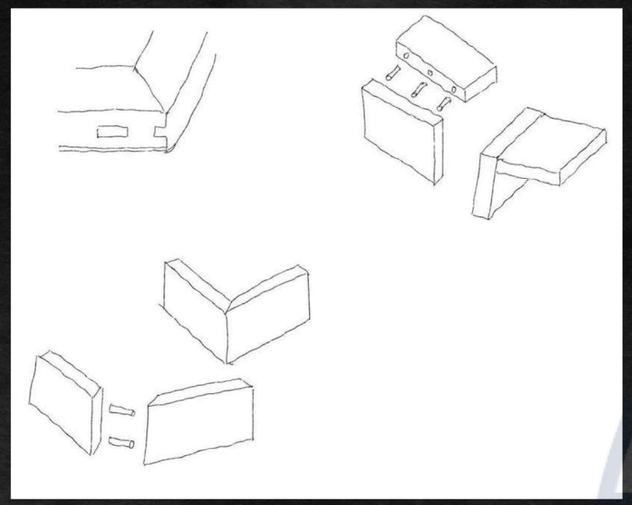
The Fragrant Hill Hotel, designed by I.M. Pei, was the first attempt to incorporate traditional Chinese architectural elements into a modern design. He uses the technique of borrowing scenery and entering the house, cleverly integrating traditional symbols such as square and square, while following the traditional Chinese axis layout, and the interior materials are mainly made of natural materials such as wood and bamboo.

Suzhou Museum pursues harmonious beauty and cultural atmosphere in all interior Spaces. Pei integrated traditional Chinese national art symbols into his design, inheriting the Chinese design concept of "harmony between nature and man". With the white walls and black tiles of Hui-style architecture as the main color, the entire museum can be seen crisscrossing stone mountains and pools.

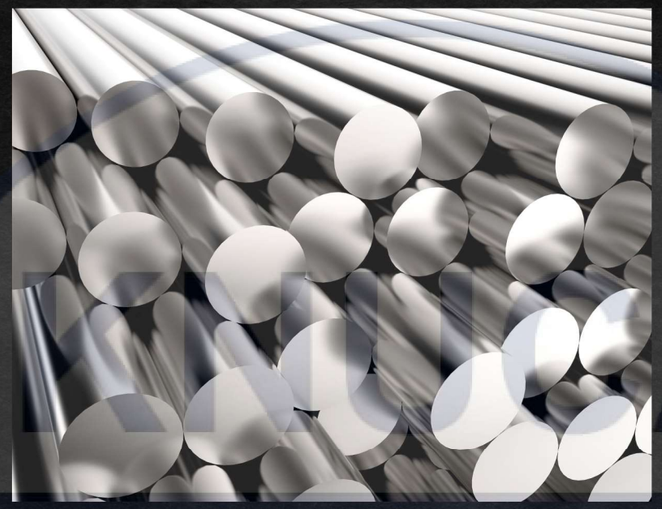




In the ancient province of Shanxi in China, there is a miraculous temple called Xuankong Temple. The temple was built more than 1,500 years ago during the Northern Wei Dynasty and is still standing today. The most amazing thing is that its building structure does not use a single nail, but relies on the wooden mortise and tenon structure cleverly suspended from the cliff



Use the optimized mortise and tenon structure



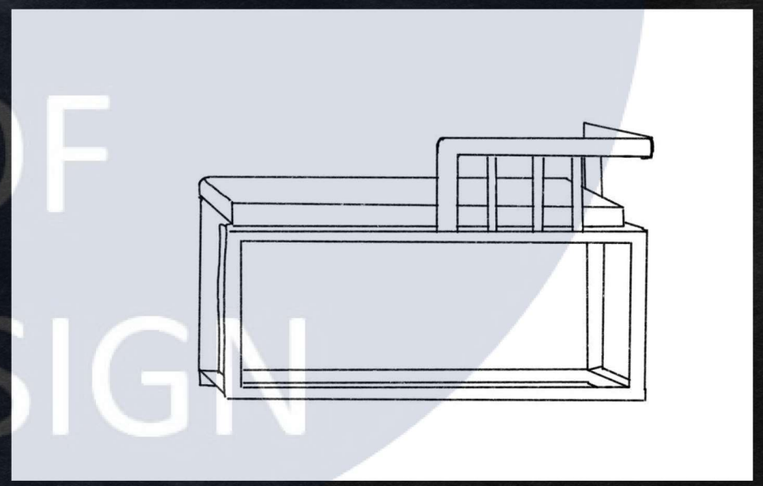
Replace traditional Chinese hardwood with wood grain transfer metal materia



Cushion position using Chinese national art style silk



The traditional Chinese "official hat chair" is deconstructed and re-combined



Sketch the structure



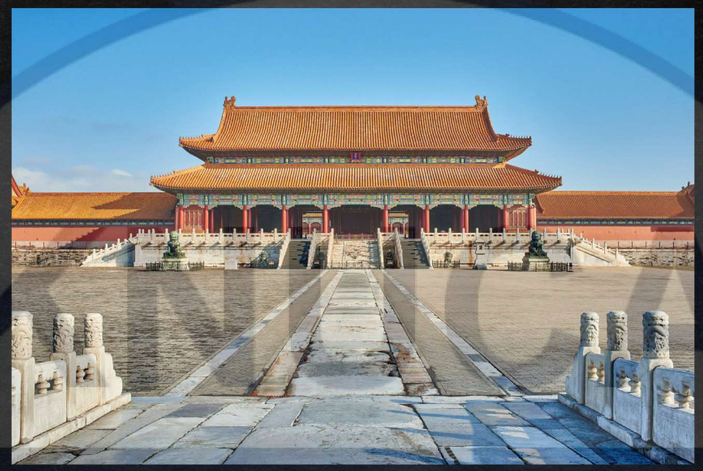


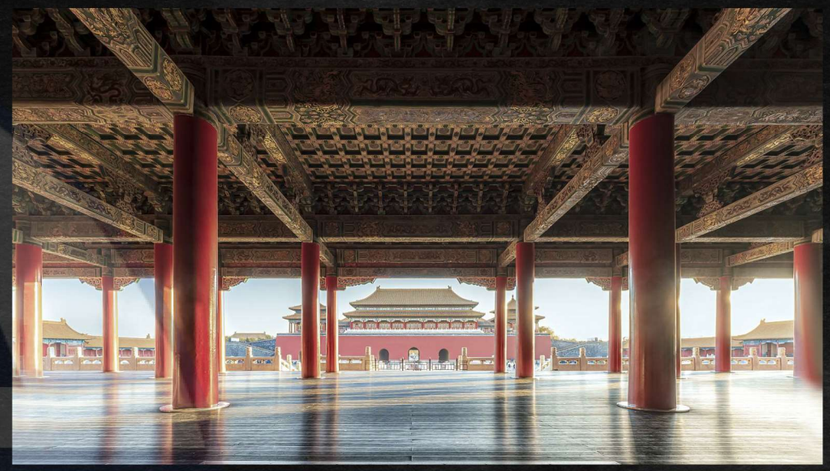


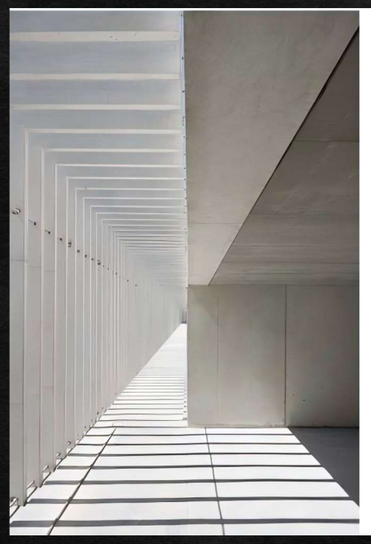
The "official hat chair" in traditional Chinese national art is deconstructed, and then the chair structure is reconstructed with modern ergonomics, optimized mortise and tenon structure, and the symmetry and asymmetrical balance of modern art style. The chair frame material uses wood grain transfer metal instead of natural wood, and the seat position is wrapped with silk in Chinese national art style.The furniture is used in the tea table area of the recreation room on the second floor.

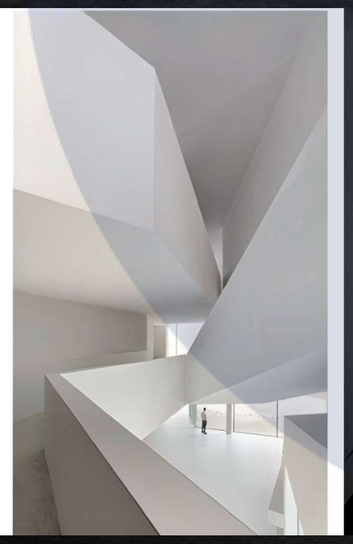
4、Design technique innovation based on the application and practice of the integration of Chinese national art and modern design art

Most organisms in nature are left and right symmetrical, and the beauty of symmetry comes from innate influences.
People see any object has a "visual weight", including shape, color, material, when the two sides of the same object to form a visual equivalence, no error, is "symmetry" the first lesson of all aesthetics is the "symmetry" law. And symmetry undoubtedly plays an important role in Chinese national art.











People are born to pursue balance animals, and the sense of balance is extremely high requirements, encounter top-heavy is easy to sensory imbalance, so in the space environment, with the naked eye, with the senses, almost harsh requirements for balance.
Balance is a symmetrical change, in simple terms: there are more than two different elements in the picture, but the vision does not produce a sense of rotation, it can be called asymmetric balance.





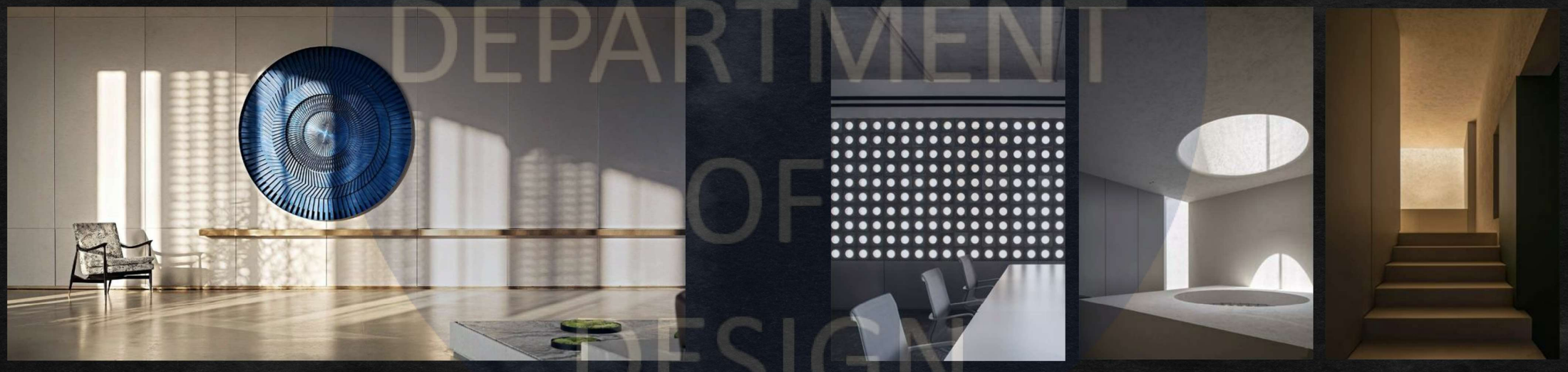


Virtual and real seem to be opposite, and the principle of virtual and real is to rely on the "virtual" to promote the existence of the "real" body (or to mold out the virtual and real).
"Virtual and real" is a technique, a small skill to create a pattern of fancy focus, often seen in the space of window grille or penetrating curtain wall, etc., is the performance of the law of virtual and real, including the shape of the outline, the series of functional space and decorative landscape effects, etc., a trick to catch all the river

"Mutual correspondence" is arranged after "both soft and hard" and "virtual and real", because it is complementary to these two attributes, if the soft and hard installation is regarded as a tool, then "mutual correspondence" is like the rules of the game.
The initial "mutual correspondence" must allow all design elements to achieve consistency and tonality.

Contrast play is "strengthening" and "weakening" - emphasizing contrast and reducing contrast, the former emphasizes extreme contrast, the latter combines balance contrast, interior design focuses on the principle of contrast, nothing more than to get rid of monotonous manufacturing variability and liveliness.

When we want to show more changes, "disassembly and reorganization" is the ultimate weapon of design. First deconstruct the side branches behind it, recombine the appropriate design elements, and re-frame the theme. It is not an exaggeration to say that they are the terminator of design and the method of means.



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5、The analysis of practice and application scheme

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The main points of the application of the integration of national art and modern art in home space

functionality

security



regionalism

cultural

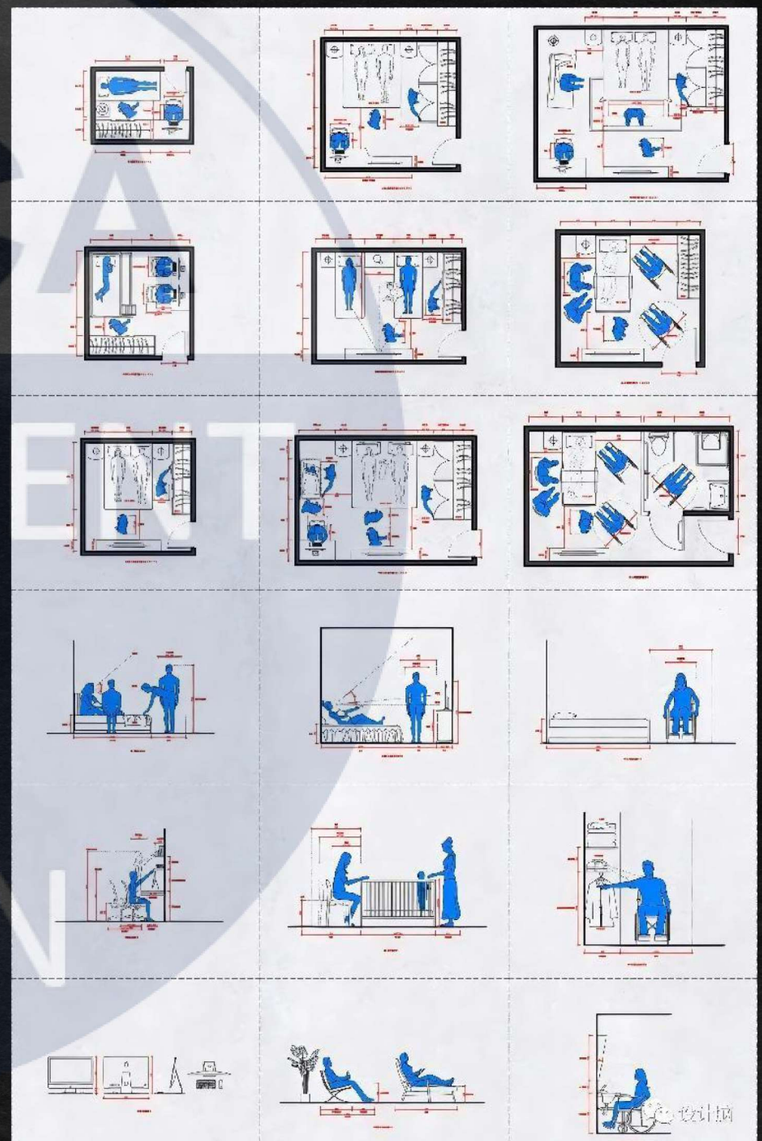
spatiality

Life scene construction

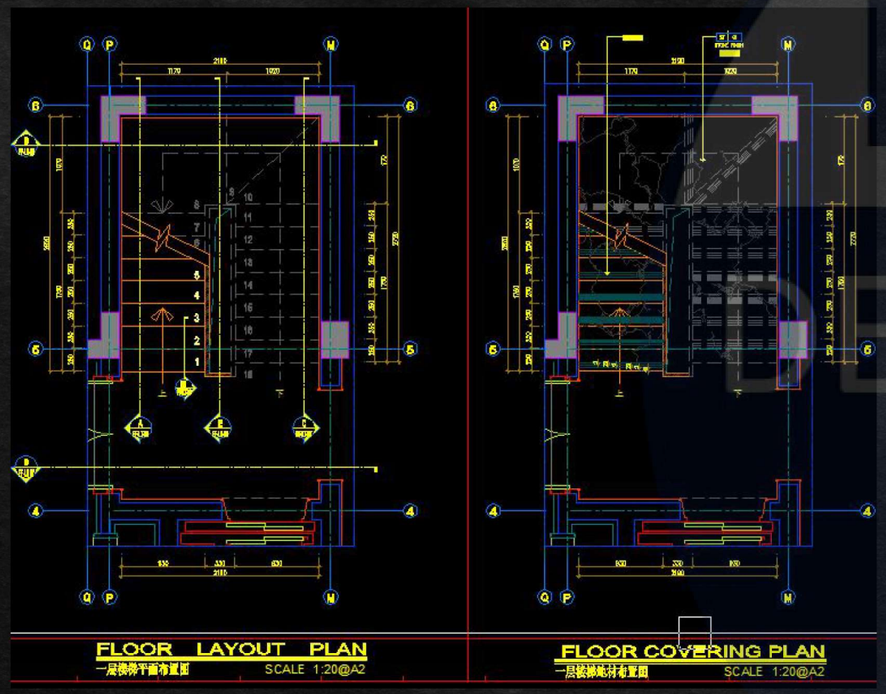
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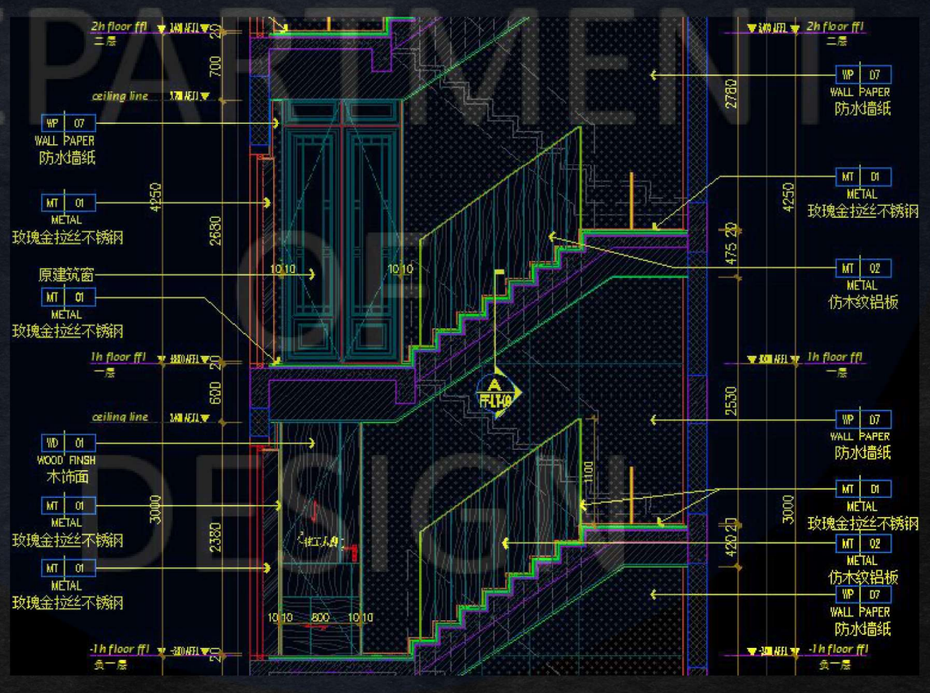
Functionality and safety: the premise of all design is to meet the usability and functionality at the same time to ensure safety, in the field of interior design, according to the human body size research generated ergonomics is its most important guidance, the most reasonable design size should be the real use of the design product of the customer's own body size

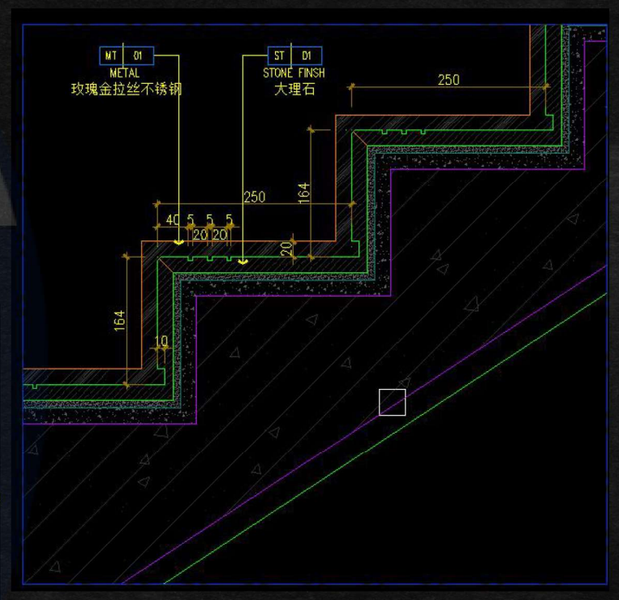




Functionality and safety: Emphasis is placed on the control of functional dimensions. Taking the stair drawings of this project as an example, according to the stride length of Asian people, the height of each step is decomposed by the height of the staircase, and the material and treatment process are fully considered for non-slip and durability







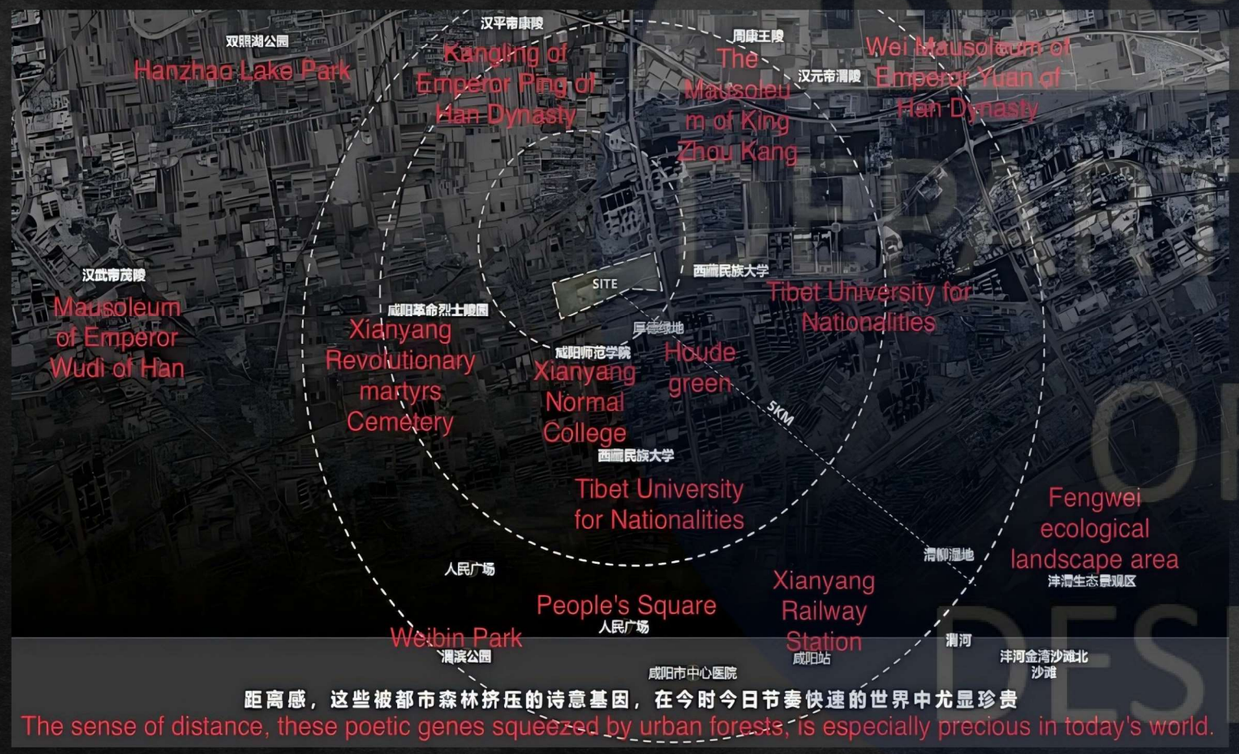
Regionalism and culture: Regionalism and culture are inseparable, because of the material conditions of the region, the corresponding culture is produced, and the characteristic national culture is the representative of the region. Climate, terrain, nation, religion, economy, etc., are all influenced by the region and culture, and the design should have different changes because of different regions and cultures, so as to make the design more meaningful and more practical.





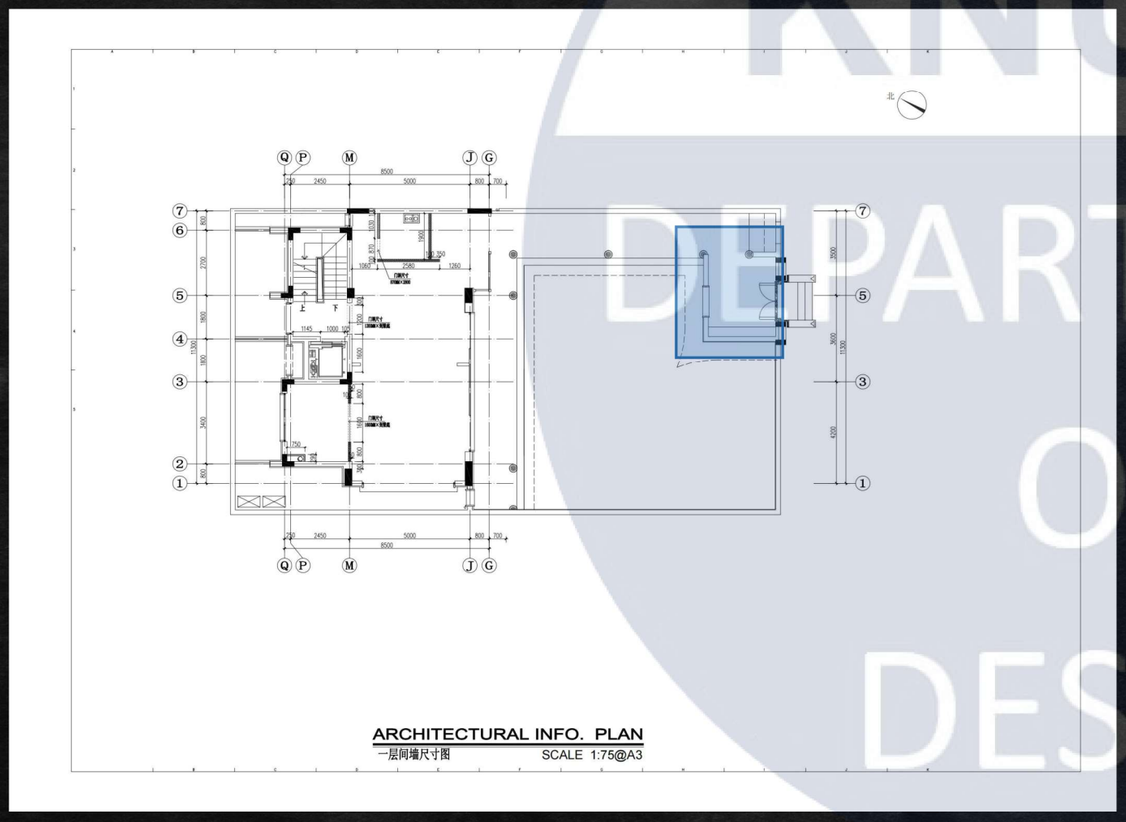


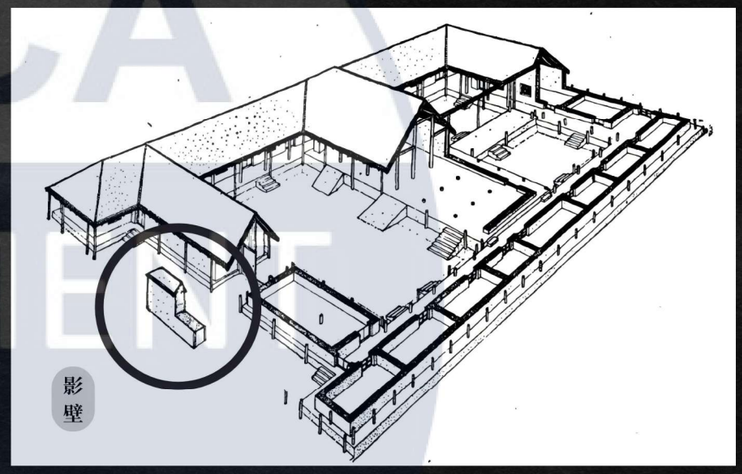
Regional and cultural: The project is located in the historical and cultural district of Xianyang City, Shaanxi Province, China, where there are several university campuses and many cultural relics with a history of more than 2000 years. The area itself is the core settlement area of China's Guanzhong Region, and the Chinese ethnic art forms are diverse. This land gave birth to one of China's most powerful dynasties, the Qin Empire, of which Xianyang is the capital. The famous World Heritage of Qin Shihuang Mausoleum, Terracotta Warriors and Horses, is located in this period. The traditional ethnic culture atmosphere in this region is strong, and the customers in this region have a high sense of inner identity with traditional culture. Therefore, the architectural design of this project is also the integration of traditional Chinese architecture and modern architectural art.





Spatiality and scene construction: The architectural structure of this practice scheme is three floors above ground, and the underground is directly connected to the underground garage of the community. The first floor is enclosed by the courtyard wall to form a courtyard, and the entrance is set in the courtyard area. According to the design of traditional Chinese residential buildings, a porch is set at the entrance position, and a floodwall is set in the middle of the porch position to block the indoor space with the floodwall, so that the outdoor can not see the interior of the building directly. To preserve the privacy of the interior, there are staircases and elevators on all three floors of the building.







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According to the use needs of different owners, the functions are often more diversified and personalized, which requires the optimization of the plane plan according to the needs of owners, in addition to meeting the basic functional configuration, it is also necessary to divide the combination of other public and entertainment Spaces to improve the quality of space and meet the better living experience.

01

Distinguish between the public area and the private rest area, set up the dining and guest integrated living room and the second floor teahouse and entertainment chess and card integrated meeting room, the master bedroom, guest bedroom and children's room are set up bathrooms, enhance the independence of space

01

Since the building is a combination of multiple floor Spaces, how to use the combination of space and the setting of moving lines is particularly important

02

The first floor is the public area for the main meeting life, the second floor leisure room is the deep entertainment and negotiation area, and a separate partition wall is set up for sound insulation treatment, and the children's room that is not too affected and the guest room that is not often lived in the second floor area, while the moving line of the recreation room does not pass through the rest area on both sides of the rest, and the master room that needs quiet is placed on the third floor

02

The courtyard garden is also a part of the home, following the integrated design of architecture, interior and landscape, so that each space design is coordinated and interactive, and the use experience and effect are the best. The courtyard landscape pays attention to the construction of the sense of space hierarchy, the integration of natural elements, and the balance of functionality and comfort.

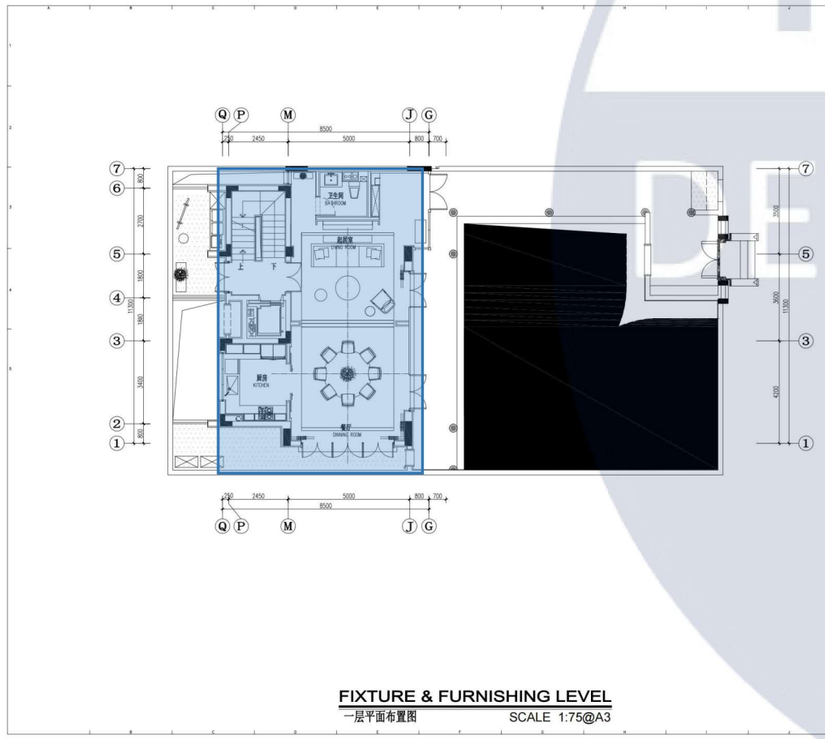
03

The garden on the first floor and the balcony on the second floor are equipped with Chinese garden landscape. The south facade is completely stripped of the original building wall and only retains the load-bearing structure. The wall is replaced by a glass curtain wall to introduce the landscape into the interior through glass

03

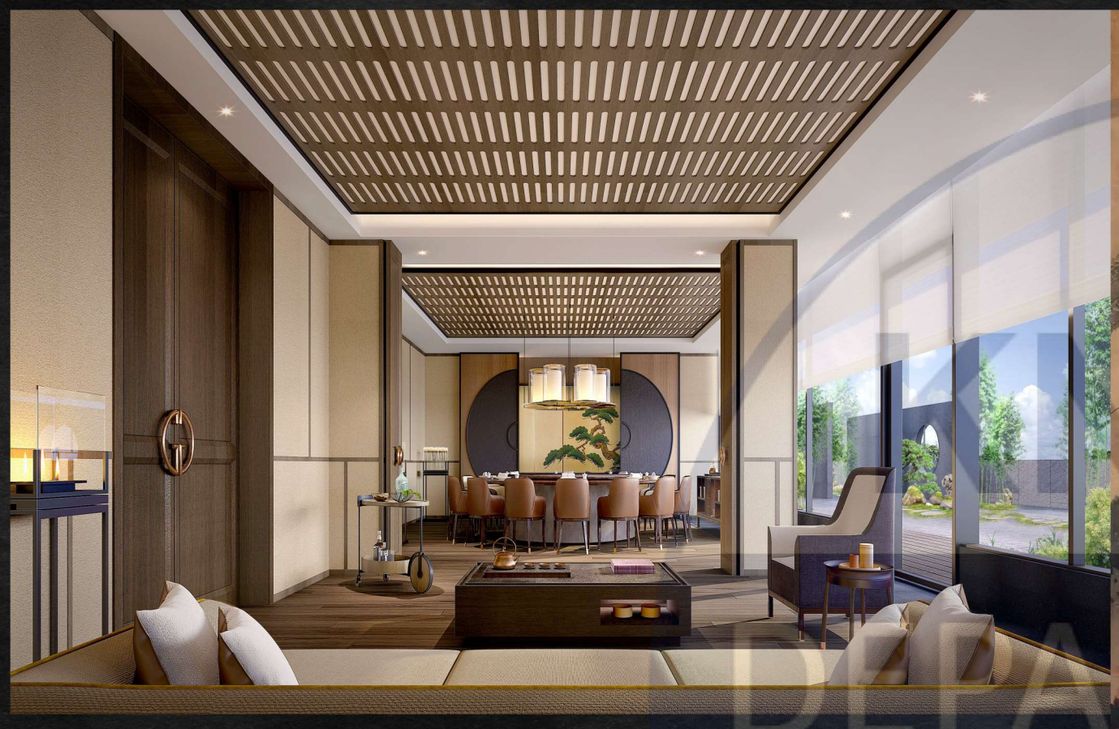
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Spatial and scene construction: An independent guest bathroom is set up on the first floor to meet the daily use functions. The wall shape is symmetrical on both sides of the central axis of the guest restaurant. The glass curtain wall is used between the guest restaurant area and the courtyard to introduce the outdoor landscape into the interior, and the Chinese garden landscape echoes with the interior space. Through the combination of modern glass curtain wall and traditional Chinese architecture, the disadvantages of poor lighting in traditional Chinese dwellings are optimized

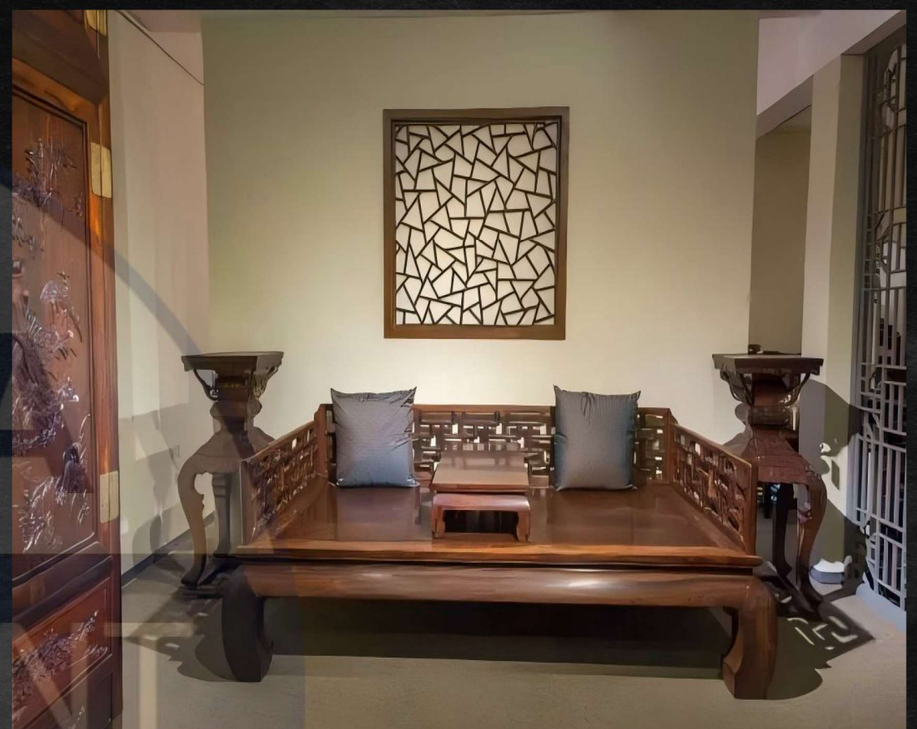




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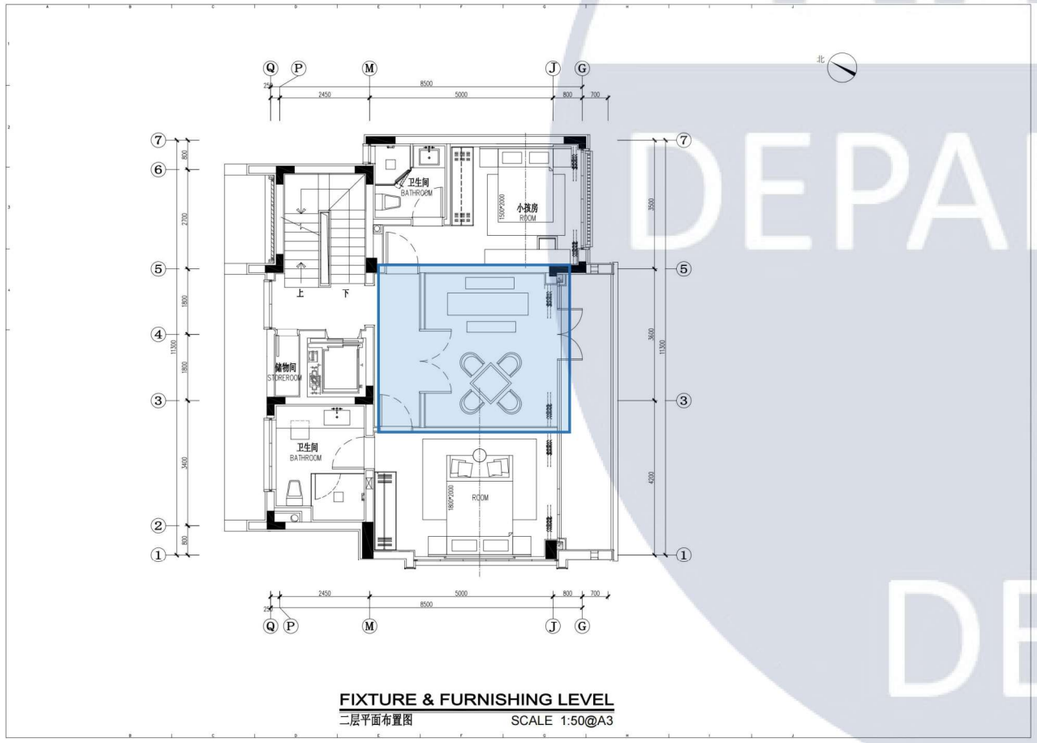


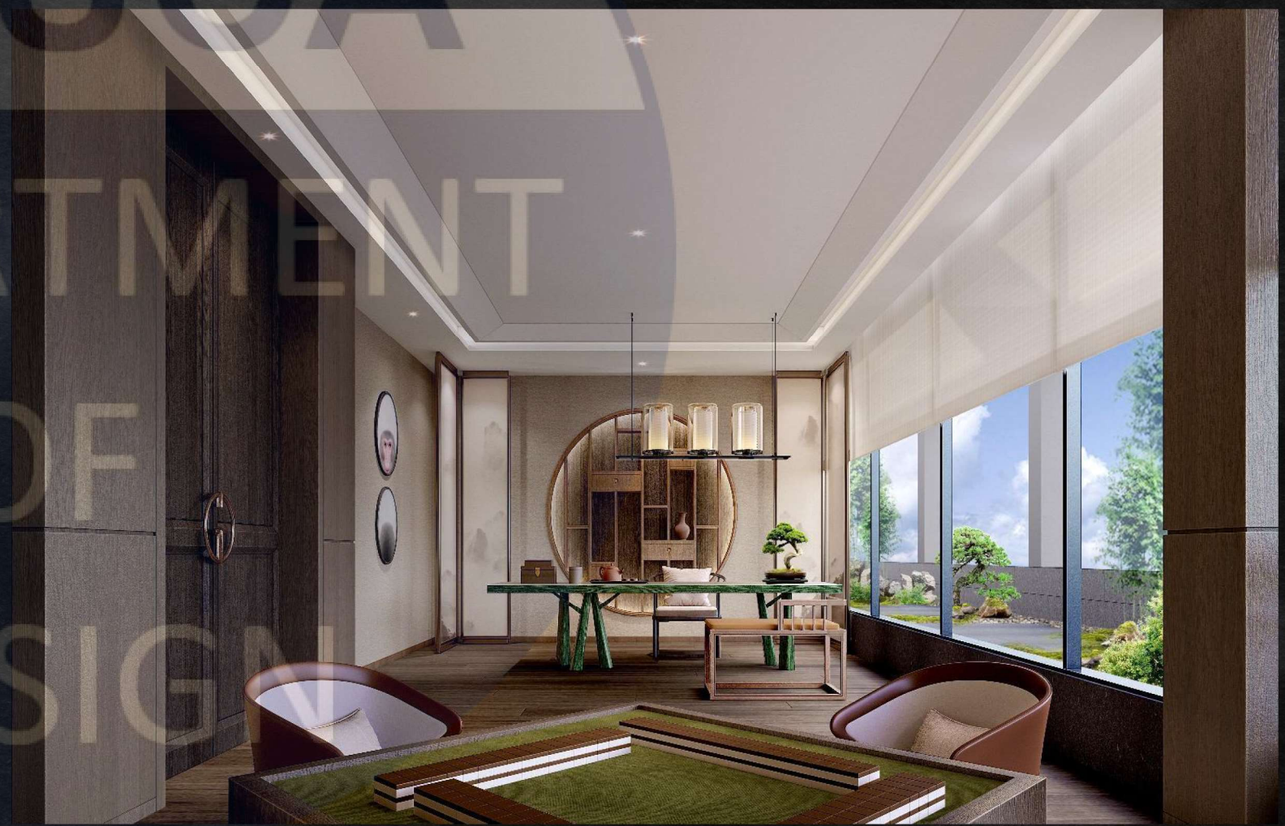




Spatial and scene construction: The most traditional wood pattern artificial wood veneer is used on the ground and top surface, and the transfer technology of aluminum plate wood grain is used on the top surface. Under the condition of meeting the fire protection regulations, the wood veneer pattern can still be applied in a large area. The structure of the sofa and coffee table makes full use of the traditional mortise and tenon process, and modern metal materials are added to the key structural parts to ensure that the structure of the furniture is more scientific and stable on the basis of inheritting the tradition. Different from traditional Chinese furniture, the parts in contact with the human body, including the backrest and cushion area, are all made of cotton and linen materials with traditional silk weaving technology. The chairs in the dining area are made of leather, which is often used in modern art, to further enhance the comfort of use. The main area of the sofa combines the shape and concept of the traditional Chinese furniture arhat bed, so that the traditional Chinese national art and modern art can be effectively combined. The wall as a whole creates a national artistic atmosphere through wood veneer and a large area of cloth (the silk fabric is fixed on the wood base board for straightening and fixing), and then through metal inlays, metal doorknobs, wood veneer embedded in Hui-style architectural decoration circular stone carving and Chinese landscape painting interweaving, increasing the overall tone and spatial layering. Some of the restaurant areas use glass to cover the traditional Chinese transparent light blue and white porcelain made of the main light, other areas use no main light design, the use of environmental light source for lighting to fill the light, to create a soft light of traditional Chinese home space.

Spatiality and scene construction: The main functional areas on the second floor are the tea room, the reception room with chess and cards, the children's room and the guest room. The ground, wall and the first floor of the reception room also use the artificial wood veneer with the most traditional wood pattern in China. The top surface is the symmetrical circular ceiling made of gypsum board material. In line with the traditional Chinese culture of the concept of heaven round place. Two Chinese screens are placed symmetrically on both sides of the tea table. The pattern of the screen is composed of dark Chinese ink landscape made of silk fabric. The outside of the screen is inlaid with bronzed stainless steel metal. The wall material area uses wood veneer, the tea room area uses the same cloth process as the first floor, and uses the material to divide the space. The decorative paintings on the wall of the teahouse area form an asymmetrical balance and echo with the landscape outside the glass curtain wall on the other side. The metal of the doorknob is the same element as that of the first floor, and the furniture used on the second floor has also been optimized and improved to a certain extent from the traditional mortise and tenon furniture





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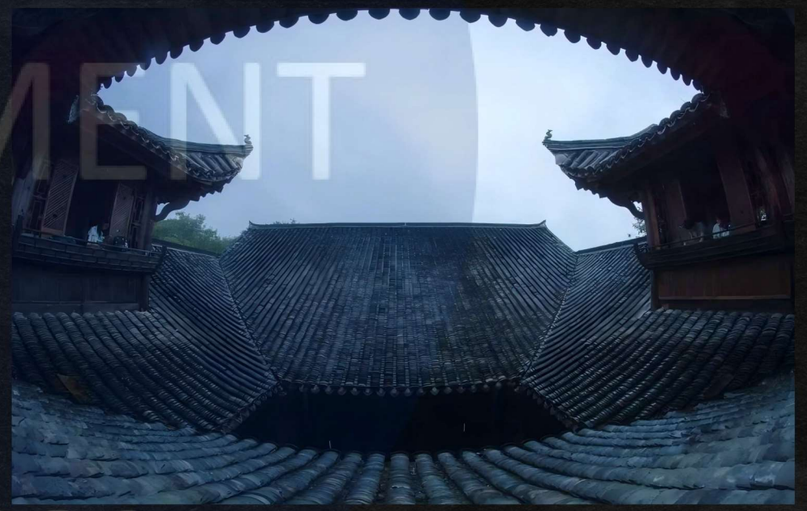




Spatial and scene construction: The master bedroom and its en-suite bathroom are located on the third floor. The walls of the bedroom are decorated in softer earth tones and cloth, which is more warm than the public space. The floor is laid with traditional Chinese national style carpet, adding rich layers and visual changes. The whole bedroom is designed without a master light, and all lighting comes from a side light source, creating a soft atmosphere. The wall decoration is made of warm wood veneer materials, combined with the mirror elements of modern design style, so that the shadow wood veneer of the same color and the wooden floor achieve a clever integration, showing a harmonious coexistence of modern and simple. This design conveys the Oriental aesthetic concept derived from nature and integrated into nature in an inclusive manner, exudes a lasting and elegant temperament, and makes people feel the profound charm of life.







Spatial and scene construction: The floor of the bathroom uses the same texture and color of the black brick commonly used in ancient China, the top of the wall uses the warm white most commonly used in Chinese porcelain, and the cabinet is decorated with old elm wood color.

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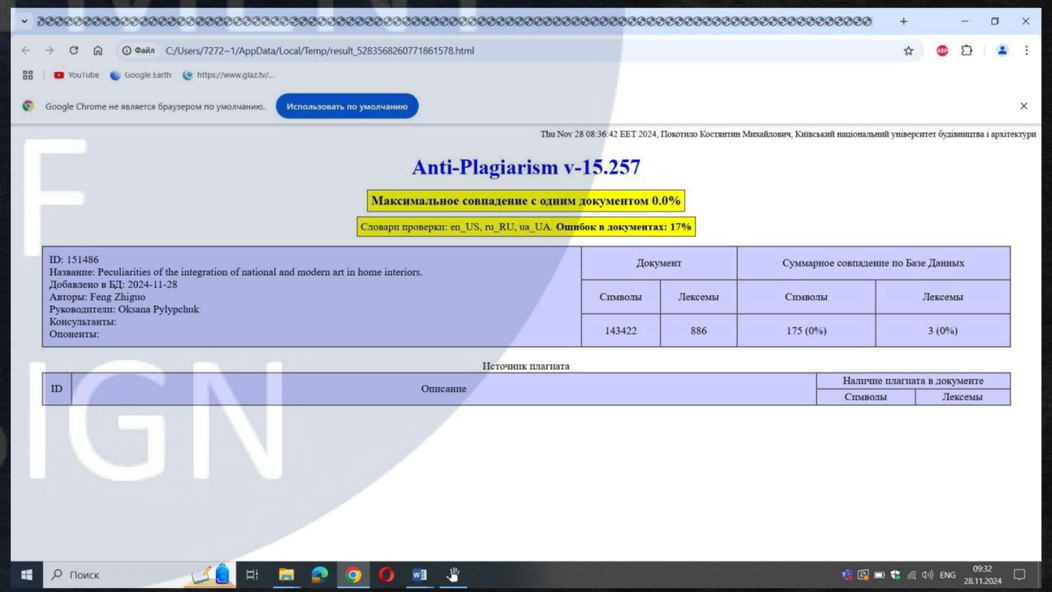
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