Application of New Chinese Style in Interior Design-- Take the Cultural and Creative Museum of the Palace Museum as an Example

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Abstract. The new Chinese style in interior design is a kind of interior design style that inherits the traditional Chinese culture and interprets the traditional modernization. The concept is based upon traditional Chinese cultural ideas and expressed through modern design. On the basis of the design characteristics and innovation of the new Chinese style of the Palace Museum, this paper briefly analyzes the design essentials of the new Chinese style and its integration with modern elements. It is expected that the new Chinese style will have better development in the future, and be able to better inherit Chinese traditional culture and make innovations.

1. The Concept of New Chinese Style

1.1. New Chinese Style

New Chinese style is the combination of modern elements and traditional elements through the understanding and refining of traditional culture instead of the accumulation of traditional decorative elements, which creates a space full of traditional charm by the aesthetic needs of modern people so that the traditional art can be better inherited and developed in today's society. The new Chinese style design helps to rebuild the independence and uniqueness of Chinese design in the modern global design tide, thereby establishing the national and national characteristics that Chinese modern design should have.

1.2. The Background of New Chinese Style

With the continuous enhancement of China's comprehensive national power and rapid economic development, the national culture, life, and material level continue to improve, the national confidence began to strengthen, people's requirements for the living environment is increasingly high. Due to the traditional Chinese style, no matter from the manufacturing process, raw materials, or functionality, it has been unable to meet the needs of contemporary interior design. Under this historical background, a new Chinese interior design style that is more in line with contemporary people's artistic aesthetics and living needs has emerged, which greatly expands people's living space and enriches the design and decoration forms.

2. Features of New Chinese Style

2.1. Diversified Space Accessories

In the overall interior design with a new Chinese style, designers can also put all kinds of adornment
space, including the green plants, decoration, textile art, different styles of lamps and lanterns, etc., in indoor space using some other style of decoration, to achieve the combination of traditional and modern feeling, but space is mainly in traditional Chinese painting, pottery and porcelain, purple sand and other traditional adornment is given priority to.

2.2. Create a Space Environment of Moving Scenery
In for details of treatment, the new Chinese style is more pay attention to the features of a small area of space, often use walk different scene expression, will naturally into indoor and outdoor, obstacle using places, borrow scene, scene, line scene, framing and a series of traditional landscape art, creating a rich level and permeable flow space.

2.3. The Linear Decoration is Mostly Used
Designers usually use simple and powerful lines in the new Chinese style. The use of linear decoration in the space not only reflects people's desire for a simple life but also reflects the pursuit of simple Chinese furniture.

2.4. Rich Spatial Levels
Space level is very important in traditional Chinese interior space design. According to the number of users and the degree of privacy, the space that needs to be separated should be separated bypasses or a simplified bogu frame. If you want to isolate the view, or for some privacy is not high space, should use Windows or screens. This kind of space looks like a traditional Chinese space without being very rigid.

3. Case Analysis of the Application of New Chinese Style in Interior Design

3.1 Cultural and Creative Museum of the Palace Museum
To carry forward the traditional culture of China, Chinese style better combined with the modern aesthetic, selected the Forbidden City a very representative of the Chinese traditional buildings, extract the Forbidden City and this element as the design theme, experience store design, this article a shop named "wen and the experience of the Imperial Palace Museum," location in the Hutong culture tourism, around is intact Hutong courtyard, this design for a SanJin courtyard, the height in 5 meters, covers an area of around 1500 square meters, is a collection of text and product selling project experience in the integration of commercial space of leisure and entertainment (as shown in figure 1), The purpose is to better carry forward and inherit the excellent traditional Chinese culture through the cultural creation of the Palace Museum, which is a very representative product of traditional Chinese culture.

Fig. 1. Floor plan
3.2 Functional Partitioning

The cultural and creative museum is divided into the cultural and creative product area, the green landscape area, the experience area, the office area, and the rest area. The cultural and creative commodity area also includes the cultural and creative hall, the refreshment hall, the jewelry hall, the makeup hall, and the Hanfu hall, covering all kinds of goods of the cultural and creative museum. The experience area is located in the Hanfu Museum, the Makeup Museum, and the jewelry museum, providing visitors with on-site use of color makeup and experience of jewelry making. The Hanfu Experience Museum provides services of Hanfu rental and makeup modeling (as shown in Figure 2).

3.3 Streamline Analysis

Gen pavilion road is roughly divided into the main road and the secondary road, the four major roads connected all the pavilion, the secondary path is the connection of adjacent two hall and the courtyard landscape sketch, set among adjacent halls corridor, as opposed to a gallery road offers visitors a variety of routes, rich tour interesting (as shown in figure 3).

![Fig. 2 Function Partition Diagram](image1)

![Fig. 3 Streamline Analysis Diagram](image2)

3.4 Spatial Layout

The overall spatial layout of the building is the northern courtyard layout, with the central axis as the core layout, symmetrical left and right, regular layout, the overall effect of the space is stable and harmonious, in line with the aesthetic characteristics of nature, can bring people a sense of balanced beauty (as shown in Figure 4). Corridors and landscape pieces are used to divide the courtyard space, which enhances the sense of spatial hierarchy. The internal space structure of the new Chinese style maintains the traditional Chinese symmetrical structure, but combined with the features of modern design, the traditional overall symmetry is replaced by partial symmetry. For example, the exhibition stands in the cultural and creative hall, the makeup hall, and the refreshment area are all placed symmetrically (as shown in Figure 5), and the antique shelves used for decoration are also placed symmetrically. Such space layout, both retain the traditional Chinese style layout and combined with modern design characteristics, the overall space also shows a concise Chinese connotation, bring people atmosphere, solemn feeling.
3.5 Color Matching

Indoor whole metope adornment with vermilion red and some is representative of color with the Palace Museum, along with the royal residence of yellow, green, blue color as the ornament on the local details, such as furniture is given priority to with brunet, add composed atmosphere for space sense (as shown in figure 6), combined with light color cloth art adornments, such as curtain, tablecloth, or light color leather decoration, such as sofa, cushion undertakes collocation, can make the whole style is grave and not depressing, more full of modern flavor. Use bonsai to adorn a space to utmost ground, can change the potted plant that season according to seasonal change. Such as marigold can be configured in spring, peach blossom, clivia, give priority to with flower, summer configurable bowl lotus, asparagus, ivy, give priority to with foliage, autumn can use pomegranate, kumquat, Taxus Chinensis, because of the fruit is given priority to, winter can be configured relatively gorgeous color plants, such as ornament with camellia, plum flower, butterfly orchid, rich color space.

3.6 Old and New Materials

The use of new Chinese style in materials is relatively novel, through the perfect combination of new and old materials, mutual penetration, produce new effects. Most of the traditional Chinese precious materials are expensive, rare, and not suitable for mass production. In modern design, the use of high technology combined with traditional materials can achieve the same effect as the traditional materials. On the other hand, it can be combined and matched with new materials, such as glass, mirrors, stainless steel, etc. (as shown in Figure 7). In the design of the facade of the building, bamboo strips and glass curtain walls are used to replace the traditional carved wooden door, making the shape more simple and modern (as shown in Figure 8). The material choice of indoor furniture also blends in metal leather cloth art to have adornment, got rid of the rigidity of traditional Chinese style furniture, reserved Chinese style furniture easy and sedate effect at the same time, conform to the fashionable requirement of a modern household, in use sense respect also more comfortable, more human nature is changed (as shown in Figure 9).

Figure 4 Aerial view of the building

Figure 5 Exhibition Booth Renderings of Cultural and Creative Museum

Figure 6 Furniture Renderings of Hanfu Museum

Figure 7. Renderings of Glass Showcases in the Jewelry Gallery

Figure 8 Building Facade Effect Drawing

Figure 9.
3.7 Soft Installation Configuration

In terms of furniture configuration, new Chinese style furniture is to simplify the traditional Chinese style furniture, mainly with straight lines, the pursuit of simple atmosphere, simple and elegant artistic conception. In the selection of materials based on wood, and when combined with modern materials, such as glass, metal, cloth, and leather for auxiliary collocation, not only retain the characteristics of traditional Chinese furniture but also achieve the perfect integration with modern style, to meet the needs of contemporary design.

In the decoration of cloth art, ink painting, blue and white elements, and some Chinese traditional culture containing blessings, auspicious, peace and other good meaning patterns for decoration, can make the whole space richer in Chinese style charm. In this design, the gauze curtain with ink painting pattern is used as a soft partition in the teahouse, which conforms to the overall atmosphere of the teahouse and brings people a quiet and soft feeling (as shown in Figure 10).

4. Conclusion

The combination of tradition and modernity not only realises the traditional quiet and thinking but also integrates the modern intelligent and material design of The Times, which can not only carry forward the traditional culture in the contemporary but also can give the traditional culture new changes and new development. The development of new Chinese style also requires our designers and creators to understand the needs of Chinese people, combine rational and objective analysis, strengthen the connection between the early plan and the late practice, and fill in the missing details and connotation. The maturity of any kind of interior decoration design style needs to experience long years and the efforts of countless designers, researchers, the new Chinese style is no exception. It is believed that the new Chinese interior design style will become more and more mature under the research and practice of designers and scholars, and gain more extensive international recognition.

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