

# Innovative applications of botanical motifs in interior design

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**Abstract:** As a form of artistic expression, the application of botanical motifs to interior design has a long history in China, and is an inheritance of our traditional culture and a reflection of traditional virtues. In modern society, the application of botanical patterns to interior design can achieve the effect of "returning to the basics". In the specific design, the application principles should be fully integrated in the space interface, interior furnishings, overall style and other aspects of comprehensive design, reflecting the modern atmosphere at the same time, to meet the needs of decoration.

**Keywords:** botanical motifs; interior decoration; design; innovative applications

## 1. Introduction

With the advancement of urbanisation, the pace of people's lives is accelerated by the pace of economic and social development. In the fast-paced world of steel and concrete, the desire to pursue nature and original ecology is becoming stronger and stronger, and the integration of natural elements in interior decoration will become a way for people to return to nature and feel natural. Compared with other industrial products, plant patterns can meet the needs of modern people, with its complex and diverse shapes and flexible design, it can achieve a better integration with the interior space and decorative layout, which can effectively enhance the taste of the interior and increase the cultural heritage and characteristics of the design.

## 2. Principles of the application of plant motifs in modern interior design

The use of botanical motifs in interior decoration requires certain application principles to ensure the coherence and integrity of the decorative design. Specifically, the principles that should be followed in the application of botanical motifs in interior decoration are: the principle of direct reference, the principle of abstract reference, and the principle of innovative combinations. Each of these principles has its own characteristics and should be used in accordance with the needs of interior decoration.

### 2.1. The principle of direct quotation

As the name suggests, the principle of direct reference means that specific images of plants are portrayed in their entirety in interior design for innovation and creativity. The application of botanical motifs to interior decoration has a long experience and history in the long historical practice of our working people, and has served as a good reference for modern times. Based on China's deep historical and cultural traditions, different plant motifs are given different meanings based on them, and designers can select different plants for decorative design in a targeted manner depending on their needs. In China's traditional culture, different kinds of plants have been given different meanings by literati and writers, such as pine and cypress for steadfastness, bamboo for modesty and courtesy, plum for purity and steadfastness, orchid for high style and chrysanthemum for honesty and integrity. These plants, with their lofty symbolic meaning, are mostly used by designers to decorate their patterns, which are simple and meaningful, and can better meet the contemporary desire and pursuit of being close to nature.[1] With the popularity of 3D printing technology, the one-sided plant motifs have gradually evolved into three-dimensional presentations, such as lamps, furniture and accessories in the shape of flowers and trees, and these design products are gradually gaining popularity.

## ***2.2. The principle of abstract citation***

The principle of abstract quotation is a design principle that refers to the abstract expression of plants based on their concrete images, which is the artistic processing of direct quotation, making the intuitive plant pattern more aesthetic and artistic. Specifically, abstraction is the artistic use of specific plant images, mostly in the form of lines, to simplify and exaggerate the plant image, focusing on the external depiction of the plant image and deliberately reducing the details of the plant.[2] The artistically processed plant images will be more ornamental and connotative, and more flexible in their application to interior decoration. The abstracted references to plant images place more emphasis on the gesture and shape of the plant and aim to be more emotionally compelling in this respect. In interior decoration, designers must fully integrate the exaggerated, simple and abstract features expressed in the abstract references, in order to bring into play the maximum effect of the abstract references, realise the full integration of tradition and modernity, truth and art, and create a more connotative and contemporary sense of plant patterns.

## ***2.3. Principle of regrouping***

Unlike direct quotation and abstract quotation in terms of botanical images, the principle of recombination is more creative, as it mostly decomposes traditional botanical motifs and then artistically combines them according to modern aesthetic concepts, thus creating new botanical motifs. A careful analysis of traditional botanical patterns in China shows that most of them are derived from real botanical patterns, which are created by artistically reworking real images of nature.[3] These artistically recreated botanical motifs are more expressive, more appreciative and more beautiful. Therefore, the re-combination of the original botanical motifs is a reworking of the motifs, combining distinctive botanical elements on the basis of breaking the original structure, thus creating a new motif, enriching its connotation and meeting the diverse needs of modern people.

## **3. Application areas of botanical motifs in modern interior design**

With the development of science and technology, interior decoration is constantly expanding its application directions and fields of application, which guarantee the integrity of interior decoration while also taking into account the matching between the various elements of the interior. As interior decoration moves towards specialisation and marketisation, it also contributes to the application of botanical motifs and expands the scope of their use.

### ***3.1. Spatial interface applications***

In terms of the application of spatial interfaces, plant textures play an obvious role in the design of interior enclosures, which are mainly walls, floors and ceilings. A scientifically planned and well-defined enclosure can maximise the use of space and better meet the needs of the occupants' minds and physiology.[4] For example, the style and shape of the ceiling plays a major role in the overall feeling of the interior space and basically determines the overall style of the interior decoration. Therefore, the design of the ceiling is particularly important when designing the decor. In this regard, plant patterns with a strong natural flavour can be chosen to add to the natural atmosphere of the room and to meet the functional needs of the occupants. The floor is also a major aspect of the interior decoration and places high demands on the designer in terms of structural planning and artistic processing, where a reasonable reorganisation of colour schemes and fingerprint patterns can bring a different emotional experience. The wall is the most extensive and largest area involved in interior design and places higher demands on the designer, but in traditional interior decoration there is a lack of attention to wall design and a more homogeneous design approach. With the addition of botanical patterns, designers can use the effect of different botanical patterns on the walls to create a consistent style of interior ceilings, floors and walls, thus achieving a natural effect.

### ***3.2. Application of interior objects***

The furnishings of the interior do not only reflect the role of decoration, but also the pursuit of art and the cultural heritage of the inhabitants. Therefore, objects of different artistic styles can bring a unique artistic experience to people. In China's traditional interior decoration, the ancients mostly used representative objects such as paintings and antiques as interior furnishings, while in modern society,

the scope of interior furnishings has been further expanded, for example, lamps, furniture, artefacts and photographs can be used as interior furnishings. The expansion of the scope has brought more choices for interior decoration design. In China's ancient times, most of the interior furniture decoration using plant pattern style, this aspect in the Ming and Qing dynasties furniture style is more obvious, such as the representative of the huanghuali rose chair, its production is elaborate, a large number of plant patterns as far as possible to restore the original look, very historical and cultural heritage[5]. Compared to ancient times, the furniture used in modern interiors should also have ornamental value in addition to practical value. For example, in the design of lamps, the designer must take into account not only the light but also the shape and form, so that ordinary lamps can be transformed into "works of art" full of humanistic colours and artistic atmosphere, so that the occupants can fully experience the distinctive feeling of modern decoration in the process of using them. In addition, the development of technology has now created the conditions for the development of knitted products, which also provide more options for interior decoration, such as wall hangings, fabric, bed accessories, etc. These well-made, diverse forms of knitted products enrich the plant pattern and also set off the artistic sense of interior decoration.

#### **4. Characteristics of the application of plant motifs in modern interior design**

With the development of social economy, interior decoration has been given a new connotation, from the whole to the details, plant patterns have added vitality and vigour to interior decoration.

##### **4.1. Sense of the times**

A sense of period refers not only to a specific time period, but also to space and geographical location. The styles and ideas of botanical motifs represent different connotations in different eras, and the connotations of the times they express are also different. For example, in the Sui and Tang dynasties, due to the prosperity and development of the feudal economy, plant motifs represented by lotus, hibiscus and begonia began to appear in interior decoration, while in the Song dynasty, more attention was paid to the spiritual character of plant motifs, and so on, all reflecting the connotations of the times in which plant motifs evolved. In modern interior design, the influence of various international and domestic design concepts has been received, and the simplicity and purity of the botanical motifs in the style, the reorganisation and combination of the motifs have broken the original design concept, and the design of the enclosing surface and the relevant details are handled with a distinct sense of the times, on the basis of the full display of new modern technology and new technology.

##### **4.2. Simplification**

With the gradual rise of minimalist style, people are more inclined towards the design of simple and comfortable interior decoration style of living places as the main characteristics. In the specific design process, the designer is required to apply the design concept reasonably, arrange the simple and complicated design ideas reasonably in the design process in order to highlight the abstract artistic shape more, and ensure that the interior decoration meets the characteristics of the times and practical requirements on the basis of reasonable control of the elegant form of plant patterns. At present, the proportion of decorative area for interior decoration is gradually increasing, and the various elements of design decoration, such as enclosing surfaces, furniture and lamps. Therefore, in the process of carrying out modern interior decoration design, attention should be paid to the processing of details, further simplifying the design ideas and highlighting the key points to make the decorative design more aesthetically pleasing and the design concept and connotation more enriched.

##### **4.3. Diversification**

With the continuous progress of processing technology, various new materials and techniques have emerged, which not only enriches the carrier of botanical patterns, but also broadens the design concept of botanical patterns. The progress of technology can make botanical patterns and geometric patterns fuse with each other, which has an important role in the diversification and practicality of botanical patterns.[6] The use of botanical motifs is mainly based on the design of the carrier, the full integration of wood carving techniques, paper-cutting and dyeing techniques, the continuous enrichment of the diversity of botanical motifs, with the use of artistic means to improve the modern use of botanical motifs.

#### **4.4. Functionalisation**

The main purpose of the pattern is to decorate and beautify, but as it evolves, it gradually gives birth to a trend of functionalisation. Modern interior layouts require a variety of functions and there is a contradiction between the use of space and the realisation of function in design. Therefore, it is important to give full consideration to the realisation of function in the design of interiors. For example, screens were previously only ornamental, but have since become both ornamental and space-dividing. Similarly, plant motifs will have both an aesthetic and a practical role in the process of functionalisation. Therefore, in the process of modern interior decoration, the potential value of plant motifs should be explored as much as possible to achieve both ornamental and practical functions.

#### **4.5. Stereo**

In the pursuit of ultimate beauty today, people are more interested in three-dimensional expressions. Therefore, the expression of botanical motifs should also go beyond the two-dimensional world and be expressed in a three-dimensional form. Plant motifs can be integrated into the interior structure in a three-dimensional form. For example, the use of walls, partitions, corners, etc., relies on the diverse expression of botanical motifs to fully demonstrate the beauty of three-dimensional botanical motifs and to make the expression more full-bodied. At present, the results of three-dimensional plant pattern expression have already appeared, for example, the representative flower of Hong Kong - Bauhinia - is a typical example of three-dimensional expression.

### **5. Innovative application of plant motifs in modern interior space design**

As technology advances and new materials emerge, people's requirements for their living environment increase and botanical motifs continue to innovate, offering new options and opportunities for interior decoration. The innovative application of botanical motifs to modern interiors is a combination of tradition and modernity that continues to meet people's needs.

#### **5.1. Application of new technologies and materials**

Modern aesthetic psychology is mainly reflected in materials and technology. Materials reflect the connotations of the times to a certain extent, and the materials of each historical stage reflect the technological development and ideology of the times, so that the materials faithfully reflect the characteristics of the times. For example, in ancient times, the Stone Age and Bronze Age were distinguished through stone tools, pottery and bronze tools, while in modern times, the development of science and technology has enabled the emergence of new materials, such as plastic, metal and carbon fibre, etc. The application of different materials can bring different aesthetic sensations to people, and the matching of plant motifs with different materials not only enriches the decorative effect but also conveys the characteristics of the times, so modern technology gives The use of botanical motifs brings new creative art.

Materials are the basis for designers to carry out their designs and play an important role in the design process and the final effect. It can be said that materials are the communication medium that reflects the design concept and the design effect, and the development of the times and the advancement of technology have provided designers with the feasibility of flexible creation. This has led to higher requirements for designers. In addition to meeting aesthetic needs, botanical motifs need to play a role in the process of interior decoration in terms of functional utility and traditional cultural heritage [7]. Therefore, traditional botanical motifs should gradually break away from the limitations of their original expression, scope of application and materials in the development of the times, and be displayed on a wider stage. Therefore, traditional botanical patterns should be actively combined with new technologies and materials to play a role in aesthetics, functionality and cultural heritage, making the interior decoration more contemporary and aesthetically pleasing.

#### **5.2. Innovative development in heritage**

With the increase in the popularity of plant patterns in interior decoration, it is important to focus on the historical heritage of the job pattern, on the basis of inheriting China's traditional excellent culture, to be inclusive, to integrate advanced design concepts at home and abroad in the new era, to create a plant pattern decorative concept that both meets the requirements of the times and has Chinese

characteristics. Therefore, it is necessary to dig deeper in line with our traditional skills such as paper-cutting art, wood carving art, brick carving art, embroidery art, etc., to constantly enrich the connotation of plant patterns and lay the foundation for innovative applications.

### ***5.2.1. Relying on the art of paper-cutting***

The art of paper-cutting has a long history in China and has been passed down from generation to generation. The folk art of paper cutting has been influenced by multiple factors and has been passed down to this day to form different schools of thought, with very different methods of expression. At present, the art of paper-cutting is more often used in interior decoration and embellishment, such as door pillars, windows and lamps, using the effect of paper-cutting hollowing to fully combine modernity and history, art and function, showing a unique charm. Similarly, the art of paper-cutting is utilised in interior decoration, and the combined use of paper-cutting art and plant patterns can enhance the aesthetic and cultural connotations of interior technology[8]. Therefore, the artistic essence of paper-cutting art should be fully explored, and in today's multi-cultural world, the design concepts of East and West should be fully integrated so that it can play a more vigorous life.

### ***5.2.2. Relying on the art of sculpture***

The art of carving contains a wide range of techniques, including brick carving, wood carving and bamboo carving. The special expression of carving provides new inspiration for interior decoration. Whether it is a residential space or a commercial space, the use of carving art with its concave and convex expression can make the decorative effect more full and three-dimensional, increasing the connotation of the times in interior decoration while also enhancing the artistic aesthetic as a whole. A representative example in this regard is the Villa Moda fashion shop in Bahrain, which is mostly decorated with openwork carvings, using light and colour to match each other to achieve a magnificent effect, full of opulence and dreamy colours.

### ***5.2.3. Deeper integration of fibre arts***

As a new material, fibre has great decorative value, and the combination of the strong artistic effect and colourful modelling style of botanical patterns will play a greater role in interior decoration. The combination of the two will play a greater role in interior decoration. Looking at the exhibitions of fibre art in China over the past few years, we can see that fibre is increasingly showing greater advantages in terms of material use and artistic display, and this has invariably provided a new vehicle for the artistic expression of botanical patterns.

Fibre art also represents the art of materials, each of which has special characteristics that distinguish it from other materials, such as structure, colour, texture, etc. As a result, works of art made from fibres also embody a sense of beauty not found in other materials. It is also because of the unique characteristics of fibre that it is the best vehicle for designers to create art.[9] In the context of the diversified and personalised needs of interior decoration in the new era, plant patterns should be actively integrated with fibre art in order to meet the needs of the new era, and the two will complement each other to produce more colourful artistic effects and meet the ever-changing needs of interior decoration.

## **6. Conclusion**

The use of botanical motifs has gone through a long historical period in China, and with the advancement of our history has accumulated a wealth of historical connotations and innovative elements, and is a symbol and representative of our excellent traditional culture. In modern interior decoration, the "traditional" botanical patterns should be combined with modern technology and materials to "modernise" them, giving them contemporary connotations, constantly enriching their ornamental and functional roles, and meeting the needs of modern interior decoration in a personalised and humanistic way. Inheritance in the innovation, to create the development of plant pattern art belonging to the characteristics of China.

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