Traditional Creation Ideas and Contemporary Booth Design Ideas

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Abstract
Objective To explore the ideas of the time, earth, atmosphere, material beauty and craftsmanship in the traditional Chinese handicraft technology book "Kaogongji" for the contemporary special booth form and content design. The method introduces the creation ideas of "Kao Gong Ji" in "Kao Gong Ji" "Follow the weather, guard the ground, seek for the beauty of materials, and build the craftsmanship" and the resulting design ideas and concepts, and take the 2014 Beijing International Auto Show Audi showroom design as an example. Analyze the reflection of traditional creation ideas in contemporary booth design. Conclusion Contemporary exhibition designers should use traditional Chinese creation thoughts in the booth design process, strictly follow the "time and climate", give full play to "beautiful materials and ingenuity", and strive to achieve "combination of the four", and ultimately achieve "goodness" "The design purpose.

Keywords
Traditional creation ideas; Booth design; "Kao Gong Ji"; The atmosphere of the world; The art and craftsmanship.

1. Introduction
My country's first work on handicraft technology, "Kaogongji", summarizes the experience of ancient artifact production in my country and formulates the basic principles of artifact production. It is the most important document in the history of ancient technology in my country. [Ling Jiyao. Masters General Lectures Series "Fifteen Lectures on Art Design" Peking University Press 2006.10 page 7] In the era of "Kao Gong Ji", design has not yet become an independent activity, but it now seems to contain With rich creation design ideas. These creation ideas have been continuously confirmed in the historical development process, and they will also affect contemporary booth design, provide a new design idea for exhibition designers, and find a way out for the current difficulties faced by booth design.

2. Ideas of Creation in Kaogongji
Although "Kaogongji" has only more than 7,100 characters, as the most important document in the history of ancient Chinese technology, it has had a significant impact on the history of Chinese artifact production. "Kaogongji" records that "the sky is sometimes, the earth is air, the materials are beautiful, and the workmanship is coincidental. If you combine these four, you can be good. The materials are beautiful, but bad, and you can't be angry from time to time." In that era, design did not have a clear concept. When a single person created something, he would emphasize that everything should be designed from the entire nature and the system of the times.

3. Development Trend of Contemporary Booth Design
My country's convention and exhibition industry started relatively late, but it is developing rapidly, and is developing rapidly at an annual growth rate of 20%, showing a good
development trend. At the same time, we must also recognize that the development of my country’s exhibition industry is still in the initial stage of development, and there are still many problems that cannot be ignored in the development process. For example, in booth design in recent years, companies and designers with national sentiments have begun to pay attention to the use of traditional culture in booth design, and there are many ways to use traditional cultural symbols to design booth appearances. This kind of booth design from traditional cultural symbols for inspiration is undoubtedly a manifestation of traditional cultural inheritance, but this simple application of traditional cultural symbols always gives people a feeling of stacking. The reason is that the company and the designer has not formed a comprehensive and general understanding of ancient Chinese cultural thoughts, nor has it used traditional culture on the basis of fully understanding the needs of contemporary people in design creation. How to design a booth design that not only has traditional connotations but also meets the atmosphere of the times, and meets the aesthetic needs of contemporary people, is the most important question for exhibition designers.

4. Review the Contemporary Booth Design with Traditional Creation Ideas

At the 2014 Beijing International Convention and Exhibition Auto Show, the famous German car brand Audi brought the latest model display and the brand concept that it has always adhered to. The 2,100 square meters exhibition hall designed by the well-known German designer SCHMIDHUBER shows its majestic appearance and full of charm, expressing Audi’s future vision. The overall style of the entire exhibition hall still highlights the sense of science and technology. The overall color system is low-key silver gray. The exhibition hall extends the concept of "comet" of the 2013 Shanghai Auto Show, adopts the "double twin comet" structure, creating a marvelous brand space design, and enjoy display The infinite charm of Audi.

The 13th Beijing Auto Show in 2014 was held at the China International Convention and Exhibition Center from April 21 to April 29, and the number of visitors far exceeded the expected tens of thousands. There is no doubt that this is an exhibition hall design with connotation and characteristics, form and content displayed at the same time. Then, behind this design, there must be a good design concept waiting for us to explore. Of course, we can also re-examine the design of this exhibition hall with the help of our own unique design principles.

4.1. Follow the Weather and Guard the Earth

In this design, after the designer SCHMIDHUBER fully understood the internal structure of the China International Convention and Exhibition Center, he adopted the concept of "double twin comets" in the design of the exhibition hall space, combined with different perspectives, and matched different spaces to create A continuous and smooth space. The entire exhibition hall defines itself with a streamlined structure and surprising changes in curves, and it is naturally integrated with the facade contour, entrance and various streamlines. Visitors can clearly see some of the interior scenes from the outside of the exhibition hall, which is of course carefully designed to better display the car. The internal structure of the convention and exhibition center and the space structure of the exhibition hall perfectly fit with Audi’s design style, fully demonstrating Audi’s design principles of "not following trends and having clear concepts". The structure of the exhibition hall is made of thin and light materials, clear outlines, and simple atmosphere. It releases dynamic vitality everywhere, fully expresses the Audi design language, and perfectly reproduces its brand promise of "breaking through technology and enlightening the future". The design of the Audi exhibition hall is the result of careful thinking and careful planning after the designer SCHMIDHUBER analyzed the dual objective conditions provided by the German Audi brand and the China International Convention and Exhibition Center. The streamlined appearance design of the entire exhibition hall is ingeniously combined with the
booth, providing a perfect display space for Audi cars. This is also a manifestation of Xuntianshi and local ethics in Chinese design concepts.

4.2. Seeking for the Beauty of Material and Skill

At the time of Xuntian, after guarding the ground, it is to seek for the beauty of the talents and make skillful work. The entire exhibition hall uses three-dimensional technology to create a dynamic three-dimensional space, fully embodying the brand promise of "breaking through technology and enlightening the future", fully interpreting Audi’s vision of the future, and leading the audience to appreciate the endless style of Audi. The simple design of the exhibition hall is matched with light and thin materials, which echoes with Audi’s characteristic lightweight technology, swaying brilliance. The choice of composite materials is also of high quality and durable. The aluminum and silver base materials complement each other, showing the communication concept of the exhibition hall. The combination of steel and glass uses the magic of the exhibition hall, giving the modular exhibition hall the charming charm. These material skills can be used continuously for a long time and can be reused many times. It also reflects the sustainable design concept. The selection of these materials is inspired by the concept car of the composite material space architecture, which makes the Audi brand logo reflect another leap in lightweight structure technology, see Fig. 1.

![Fig 1. The appearance of the Audi showroom at the 2014 Beijing International Auto Show](image)

"There are times in the sky, the earth is air, the materials are beautiful, and the workmanship is coincidental. When these four are combined, then it can be good. The materials are beautiful and the work is good, but the bad, then from time to time, the place is not angry." The emphasis is a systematic theory. In view of creation, the designer SCHMIDHUBER follows the brand concept of "breaking through technology and enlightening the future", creating a continuous and smooth display space, telling visitors a complete story. The staggered straight lines and curves of various geometric figures co-exist, and visitors follow a soft arc to feel the constantly changing perspectives and themes. The joint application of new technology and new materials (aluminum, as the Audi brand material) gives Audi a timeless brand image. This concept is also used by designers in the design of the exhibition hall space. Among them, there is more or less a reflection of the ancient Chinese design principle "the sky is the time, the earth is good, the materials are beautiful, and the workmanship is ingenious. If these four are combined, then it can be good."
5. Conclusion

The contemporary Chinese booth design should pay attention to the inheritance of traditional Chinese cultural philosophy and the re-creation of its creative ideas and expression methods. It should also strictly follow the "time and local atmosphere", give full play to the "beautiful materials and ingenuity", and strive to achieve "combination". These four are good" and designed a booth design that not only conforms to the aesthetic taste of contemporary people, but also contains the national spirit. The future of Chinese booth design is the same as that of Chinese design. It should be found in the long-standing Chinese traditional culture. We Chinese should have our own design concept, but we have not yet formed this design concept, let alone define it. We can only explore step by step, and finally realize the formation of the right to speak in Chinese booth design. We return to the origins of traditional culture, not for the sake of restoring ancient ways, let alone simply interpreting traditional symbols. The important thing is to realize the translation of traditional cultural design ideas and cultural symbols. The realization of this translation requires us to draw nourishment from the design ideas of Chinese traditional culture, and it also requires the unremitting efforts of contemporary Chinese designers. We have been on the road.

References


