

Combining Theory and Practice and Driving Design Development with Innovation

Exploration of the Road of Interior Design Education and the Growth of Young Designers

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Abstract—The nature of education is socialization, and interior design education is no exception. We are striving to explore a road to cultivate the interior design talents with broad knowledge, high comprehensive quality and strong innovation ability and the design teaching system that adapt to the requirements of social development, which is an important topic of interior design education. Combining the development trend of the interior design industry and social needs, this paper expounds the social responsibility of design education, explores the essential source of interior design, analyzes the connotation of combining theory and practice and innovation-driven design development, and how to cultivate comprehensive quality and innovative ability of young designers in interior design education to improve the overall level of interior design talents, thus conveying innovative design resources for the society and adapting to the urgent needs of national economic development.

Keywords—design education; interior design; theory and practice; innovation-driven; young designers

I. INTRODUCTION

With the rapid development of modernization and urbanization, interior design has increasingly attracted the attention of all sectors of society. The demand for interior design talents has risen sharply, and interior design education has shown an exciting development trend. For a long time, in interior design education, teachers have emphasized more on the cultivation and training of theoretical knowledge and performance techniques, so that students' comprehensive quality and innovative ability are limited to conceptual design schemes, lacking the accumulation of cultural literacy and cultivation of comprehensive quality. The design works can't fully reflect the deeper design connotation, as well as the design's extensibility and creativity, let alone the perfect unity of subject and object, connotation and form, and function and performance.

The importance of interior design education is gradually recognized. The current problems in interior design education are not only the problems of the education system, but also the need to identify what kind of talents the society needs now and in the future. As far as China's current situation is concerned, most of the designers are

cartographers. Many design concepts are copied from abroad, and the national design concept is weak. In terms of design education, system defects, lack of attention, and imperfect training methods are the problems that need to be solved in various design schools.

The nature of education is socialization, and interior design education is no exception. Whether it is undergraduate education based on theory or vocational education for practical purposes, it exists to meet social needs. In the era of innovative economy, the role of design cannot be underestimated. Many Western countries have adopted the slogan of "strong design country". However, China has a poor foundation, low start and uneven development in this field, and there is a big gap with Western countries. Therefore, vigorously cultivating high-quality interior design talents and taking the road of design innovation is an objective need to cope with the increasingly fierce international competition, as well as an important guarantee for comprehensively promoting the sustained and rapid development of China's interior design industry.

II. THE EXPLORATION OF ORIGIN OF INDOOR DESIGN

Interior design is a comprehensive discipline that covers social, cultural, scientific, artistic and other functions. It is closely related to people's lives as an activity that human beings create and improve the quality of their living environment. It is also a symbol that the development of the living culture in human society reaches a certain height of civilization. Although interior design has only existed for decades, people have consciously arranged the interior spaces of their own living and production activities, and even beautified and decorated it since the beginning of human civilization. According to the data, in the distant primitive society, humans have already learned to use the branches as skeletons and use leaves as tiles to design and construct the most primitive houses. At this time, human beings have already had the germination of design consciousness. Of course, in the absence of predecessors' experience and theory, the design activities are carried out by intuition through attempt. In the 1960s, society entered the stage of modern design and put forward higher requirements for designers. They must not only have profound design skills and artistic

accomplishments, but also master advanced design theories and methodological strategies to adapt to modern society and the need for development in the future.

Interior design is a very connotative study (practical art), which has long been one of the most concerned things of human beings. It contains both the standard of beauty and the law of beauty, as well as the characteristics of art and the essence of art. Design theory is the feelings and experience of people in the process of spiritual exploration as well as the insight of the outstanding thinkers, philosophers and artists into design in history. In 1851, the famous European design theorist Ruskin proposed that art design theory is an important force to promote the development of art design. The existence significance of the designer lies in the integration of artists, engineers and market experts, and they often guides and coordinates people's design plans within their specific time and space. It can be seen that in interior design, there are many rules, systems and regulations that need to be observed, or the knowledge, rules and techniques that must be followed. However, judging from the overall quality of the "designer" in the society, there are still many people who do not know what is design, and do not understand the specialized knowledge of design, design rules, design specifications, and design procedures, without design skills and design thinking. They can only simply use the "effect map" to guide design and construction. Therefore, if the designer only pays attention to drawing the effect picture and make a fuss about the drawing skills, or always imitates the similar works at home and abroad and uses computers to bring other people's ideas or "style" gathered from "classic model" in materials to collage and modify for the actual project, instead of studying the ideas and plans of the design works, he may fall behind the tide of the times. The reform of interior design education requires scientific theoretical guidance, and those "designers" who only use computer effect pictures to implement design schemes are mostly drawing workers rather than professional designers. The fast food design with strong commercial atmosphere seriously restrict the sustainable development of the interior design industry, which is extremely incompatible with the rapidly developing national economy, cultural situation and people's needs.

III. COMBINING THEORY AND PRACTICE

Theories are usually boring and academic. The interior design theory encompasses the widest range of human life and production activities, reflecting the interpersonal relationship and the interdependence between people and space. The nature of the interdisciplinary subject of interior design determines that designers should strengthen their learning, emancipate their minds, broaden their horizons, uphold their own design concepts, master the basic theories of interior design and the basic knowledge of related disciplines, and give full play to the creativity of designers to make use of the existing scientific and technological achievements of human beings to make innovative conception, so as to design outstanding works with scientificity, creativity, novelty and practicability. For young designers, their own theoretical level and professionalism

directly determine the designer's growth space and development height. First of all, it takes a long time to study hard, and to learn a variety of basic knowledge. They must have extensive theoretical knowledge and rich cultural literacy. Secondly, they must recognize their innovative ability, creative consciousness and breakthrough ability, and improve their overall quality; finally, they must be able to apply the research results of various disciplines and realize their comprehensive value in the horizontal multi-disciplinary connection, so that the design works are natural and ideal, realistic and full of charm, practical and creative. Putting the realm first and the taste can be seen.

The 21st century is an era of intellectual fission. All kinds of knowledge are in the process of reorganization and association and disciplines increasingly focus on integration. Therefore, in addition to focusing on the cultivation of the professional qualities of designers, strengthening the interdisciplinary knowledge reserves of designers is also a top priority. Designers should be encouraged to freely explore and research all aspects of disciplinary knowledge, such as philosophy, literature, aesthetics, psychology, history, sociology, etc., to find and explore the combination of various disciplines and design, so as to provide new ideas and new concepts for interior design. But interdisciplinary integration is not a simple mix of multiple disciplines, and simple, superficial interdisciplinary integration can also lead to the danger of losing characteristic development of professional disciplines. It can be seen that adhering to the combination of theory and practice, practicing to sublimate theory, emphasizing the importance of design innovation, and integrating the consciousness, thinking, and methods of innovation throughout the practical activities, and proposing successful experiences that are compatible with social development can reflects a kind of social progress and a sense of mission of the nation in the design consciousness.

Interior design is a cognitive process, the integration of theory and practice, and the combination of the indirect experience in books and the direct experience in practice, so that designers can not only improve their creative consciousness and innovative thinking, but also cultivate their personalized and high grade indoor environment art creation ability. Because the theoretical knowledge is more book-based, there are certain difficulties in practical application. Only by combining theoretical knowledge with practical activities, discovering ideas in an innovative way, constantly improving design thinking, accumulating experience in practice, and boldly proposing multiple designs and best way to solve problems and solve problems, can we lay the foundation for innovation in cultivating designers' creative thinking skills. To truly master the design skills and design techniques, designers are required to have the spirit of diligently seeking knowledge, and constantly learn new knowledge; they should broaden their horizons, maintain a strong curiosity about the phenomena they are exposed to, and dare to raise question to novel phenomena. They are expected to emancipate the mind, open the design vision with a devotional heart, and maintain curiosity and learning ability of design; they should uphold their own design philosophy, strive to make more and better works that satisfy

consumers with a positive attitude and a constant pursuit of life attitude, always think about how to make innovations on the original basis, and give full play to the creativity of designers by relentlessly pursuing and adhering to the heart to go ahead on the road of innovation. In short, only by constantly enriching oneself, enriching the knowledge background, and expanding the knowledge structure, can they solve the new situations and problems that may arise in the design.

IV. INNOVATION DRIVING DESIGN DEVELOPMENT

Innovation refers to the artistic expression of exploring new ideas, finding new themes, and discovering new ideas based on inheriting the achievements of artistic creation in the past. The innovation of all artistic creations is an eternal subject. Without innovation, there is no development. The success of breakthrough and innovation often comes from the leap of soul after lasting thinking. As a process of artistic creation, interior design is a very complex thinking activity. Designers must integrate the concept of innovation and development into all design work, advocate innovation consciousness that combines the spirit of the times, and actively consider meeting the needs of contemporary society, production activities and behavioral patterns, and analyze values and aesthetics with an epochal spirit, thus promoting the emergence of new themes and forms. It can be seen that the success of outstanding designers stems from their ability to innovate. Only by striving to improve their professional quality and aesthetic level, and constantly exploring and deliberately seeking new ideas in practice, will they have innovative masterpieces, such as the famous architect Leoh Ming Pei. All kinds of possibilities and creativity of the design can be found in each of his designs. Although the glass pyramid was built in front of the Louvre which has more than 800 years of history, it borrows the shape of pyramid in ancient Egypt and uses modern glass material, which is not only a masterpiece of modern art style, but also a successful attempt to use modern science and technology, making the design works a classic.

A series of modern human design ideas and development changes are based on theoretical innovation as the source of power. Innovation is the source driving design development. From each development process, we can find out the innovation-driven consciousness and thinking of designer. Interior design is a discipline with a lot of creative connotation, so the designer must have a sense of innovation. The atmosphere that formed by innovative awareness is an indispensable factor in the interior design process. However, many designers attach importance to the style of surface layer, instead of the deep spirit, lacking bold exploration and positive innovation. Due to the lack of creative passion of designers, many of their designs are pieced together based on traditional design, and there is nothing new. While interior design can draw on successful domestic and international experience and current design achievements, it should not be a simple "plagiarism" or "application" without considering environment, architecture and indoor space. Over time, it is easy for them to form a single cognitive thinking mode, which will inevitably cause some potential designers to lose

their individuality, have no ideas, and lose innovation. In addition, a lot of designers engaged in interior design are addicted to material desire and competition, with a weak sense of creation, so they blindly copy master works, and lack a higher level of creative pursuit of design works. In short, it is extremely important to strengthen the awareness of cultivating innovative talents and encourage young designers to actively participate in practical activities to improve their professionalism.

Any form of art is the expression of a specific artistic concept, and innovation is actually the realization of artistic concept. The design continues to innovate, and does not limit to the old concept, so enhancing the designer's creative consciousness advocate an exploring spirit of design concept, design thinking, expression techniques, visual effects, and material using. Exploring spirit is a pioneering spirit, and the designer's design level is improved in exploration. If you follow the beaten track, stand still and refuse to make progress, you will have to wait for a dead end. It can be seen that since ancient times, innovation has always been regarded as the soul of a nation and a source of sustainable development of a country. With the development of human society and the advancement of science and technology, today's designers are no longer artists, but observers of this society. They use innovative ideas to drive design development to solve practical problems and serve the society, which embodies people-oriented theory of healthy living environment and is also in line with the needs of the time of sustainable development of design. These are the growing path for young designers.

V. THE GROWING PATH OF YOUNG DESIGNERS

The core of design lies in innovation while innovation comes from young people. Training young designers' innovative spirit and expanding creative thinking ability are the themes that design education and design companies have been exploring. The participation of young designers in social practice activities is a continuation of talent cultivation. It is necessary not only to recognize the appearance of things, but to experience in real life. We should pay attention to cultivating and exerting their sense of competition and encourage them to actively participate in design competitions organized by various societies. These are effective ways to improve professional and practical ability. We can deepen their understanding of interior design, recognize their own design level, find their own weak links, and objectively evaluate their own values. Schools and enterprises should focus on cultivating young designers from the divergence, flexibility and originality of innovative thinking, carefully design, organize and plan all aspects of their creation, and provide them with an objective environment for applying design thinking, so that their creativity develops independently in a suitable environment. At the same time, industry associations and organizations of interior design should formulate relevant encouragement and evaluation measures to guide the healthy growth of young designers and drive the sustainable development of the interior design market through innovative ideas. Only the far source can lead to long rivers.

Innovation is a revolutionary breakthrough in the habitual thinking style, and it is a difficult process to constantly get rid of the traditional constraints and solve the problem. Innovation should not only break through the old forms of thinking and expression, but also constantly discover and create new design concepts and forms. Young designers should not only retain the soul of traditional culture and art, but also meet the needs of modern social values and aesthetic perspectives. Any impetuous mentality and the idea of accomplishing in an action and finding a shortcut are futile. Only when the designers settle down their heart, go deep into life, get close to life, and use their deep cultural deposits and artistic literacy, unique and keen cultural vision and aesthetic perspective, draw the essence from the traditional culture and art of the Chinese nation and integrate it with modern design concepts and the rhythm of the times can they continually inspiring new design inspirations and creative ideas and lead to a new creative path for young designers.

The updating of knowledge and the renewal of ideas are the reliable source for the inspiration of young designers. Only when we seek inspiration for creation with a fiery heart that loves society and loves life, can these countless sources of stimulation become the inexhaustible source of designers. Therefore, young designers must grasp the pulse of the times and the individuality of the nation, which means they should not only have a sense of the times, but also have national character. They must also carry out creative design with a unique vision, fully demonstrating a brand-new design style to create outstanding original design works with Chinese cultural regional characteristics. China's interior design is going to the world, so we must cultivate the first-class "original design" team in China, which is the requirement of the development of the times and the sacred mission of young designers. Art is interlinked, and indoor design is all the more so. If you survive in the cracks of imitation and plagiarism, you will finally lose yourself and become fallen. Only when theory and practice are combined, and innovation drives design and development, can we catch up and surpass the design companies in developed countries and regions and design outstanding works that are scientific, creative, novel and practical.

VI. CONCLUSION

Interior design education should focus on cultivating students' comprehensive quality. Today's students are tomorrow's designers, so schools should do their utmost to provide students with the space to grow, create the widest possible platform for them during their school years, enable them to form good art character when they are in school, and helps them inspire their inner design potential, so as to lead the trend of design in the future.

With the development of social diversification, the interior design talents that the society needs are not only those possessing a single professional ability, but also the talents with comprehensive quality of all aspects, so that they are able to survive in a highly competitive market. Innovation is the soul of interior design. Whether it is for material and spirit, it must have their own characteristics to exist. How to use the magic weapon of innovation to drive

the sustainable development of interior design, lead the industry transformation and industrial upgrading, and improve the creative level and competitiveness of interior design remains a daunting task. Those who can better and faster provide new ideas, new products, and new services that meet the needs of consumers in the new era has the hope to occupy a place in the design market.

The overall diversification and partial personal development can make people have higher requirements for design form and design emotion. If you want to have new ideas, you must have new creative inspiration. Young designers should feel the pulse of life with their heart, constantly inspire the spark of inspiration, and make it the driving force of creative thinking, thus completing valuable design works. Therefore, while reforming and exploring the interior design education, we should pay more attention to the diversified development of the young designer's knowledge system, and cultivate high-quality design talents suitable for the needs of social development under the guidance of the scientific development concept and the construction of a harmonious society, so as to promote innovative design resources for the society, promote the improvement of indoor environmental quality and innovative design level, and adapt to the urgent needs of national economic development.

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