

On the Role of Ieoh Ming Pei's Exploration of Design in Design Education

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Abstract

In the education of modern design, it is of great significance to study the traditional structure and form as well as the profound cultural connotation, to understand the influence of ancient traditional culture on the education of modern design, to inherit and carry forward the traditional culture, techniques and methods, and to integrate the advanced ideology and culture of The Times. And the design work completed by pei in the reflection of the sinicization of modern design is the practical result of this education theory. Shanghai art museum, graduated from harvard period of the design to the design of the fragrant hill hotel, in the eighty s and marks new suzhou museum, the analysis of the thinking route research, reveals the complete transformation of the traditional building theory of modernity, at the same time also can let we clearly see pei to explore the value and meaning, as we continue to explore Chinese modern design education guidance, direction.

Keywords

Ieoh Ming Pei. Design Exploration.design education.

1. Introduction

Design, as the product of culture, bears the history and culture of mankind. Although the domestic design of education did not start early, it also formed a discipline system with diversified and open features. Its development direction of education is also trying to break away from the theory and rigid system, and keep close to the cultural connotation and historical review, which also greatly improves the design level in the ability of innovation and personalization. If design educators and designers are still standing today and looking ahead, design will become increasingly limited and difficult to innovate. And design educators and designers need to continuously learn to understand the characteristics of traditional Chinese culture, and actively apply them to practice, and then guide them through works to maintain the good development of the field of design.

Of course, with the development of society, we have to admit that many traditional designs no longer meet all the modern needs, but the essence of its cultural spirit needs us to inherit. This education process still has a long way to go, we need to design education in more efforts. In the field of the complicated design, when facing the messy design works, you need to be able to permeate a distinctive traditional culture essence, coruscate gives new vigor and vitality of the design work to provide good education guide and aesthetic, let design learners and mass can be set up to design or improve aesthetic and the value of a good standard.

2. Heuristic Education Is Used to Cultivate the Educated's Awareness of Culture

The study of environmental art design is not carried out in the way of education examination. The passive learning method is obviously not applicable to education of creative major. To solve

the general problems of thinking is narrow, lack of innovative ideas must be in the teaching process to heuristic education to promote the transformation of the learning method, breakthrough in the rational knowledge from the surface, the traditional style, skill and the specification is passed to the educatees, inherent cultural characteristics, such as to arouse their interest and enthusiasm, broaden their thinking, cultivate their imagination, thus forming a positive culture.

In today's society, travel, dining, party, environmental art design and our life have a mutual connection. In the reality of continuous improvement of living standards and appreciation level, the increasingly prosperous environmental art design brings people the improvement of living conditions, and in turn, the education of environmental art design should be delivered in multiple ways. These excellent designs also play a leading role in the education of environmental art design. The main form of education is classroom teaching; language, writing and multimedia are the media of knowledge dissemination; lectures, salons, academic reports and field visits are the forms of cultural communication. Step out of the classroom into life, personally experience and feel the material culture and spiritual atmosphere, promote the two-way growth of rational knowledge and human emotion through heuristic education, enhance cultural literacy, and consciously participate in cultural inheritance and cultural reference.

As part of the practical courses, field study can help students to expand their knowledge, accumulate design materials and understand the historical context. Nowadays, many materials can be found on the Internet and in books. But there are no alternatives to field trips and hands-on experience of local customs and culture. At present, the field study of environmental art design focuses on architecture, landscape, regional culture and new materials. At this time, the design works bearing the spirit of Chinese traditional culture will play an excellent role in guiding and education.

3. Exploration of Ieoh Ming Pei's Chinese Design

Chinese designers have been actively exploring the modern expression of traditional culture. As a successful Chinese architect in the west, Pei has not given up on the problem since his early years. The Shanghai art museum, which he designed during his postgraduate years, was heavily influenced by mature modernism. The Xiangshan hotel was designed in the early 1980s, obviously influenced by the traditional Chinese design concept. As a design project at the beginning of the new century, Suzhou museum has diversified architectural values. This exploration provides a clue for the design development of neo-modernism in China. Meanwhile, it also plays a role of helping and guiding the aesthetic perfection and value standard of design learners in design education.

4. Shanghai Art Museum

In his book, Pei said: "I think the context of the theory of mechanization in the Gropius world is more important than the theory itself. If I could use the word "different," then what distinguishes Gropius from me is the definition of "international style," which was a big topic at the time. He believed that the world would eventually industrialize from west to east, and Le Corbusier said that "international style" would spread around the world. But I doubt it, I think it's too rigid for me, I don't think architecture should be just that, but when I was too young to decide what it should be."

From here, it can be seen that Pei did not fully accept all the modernist views, he put forward his own views, which may be related to his sense of national responsibility. In the subsequent graduation design of Harvard, he also proved that he had been thinking about the development of Chinese architecture. "It was at that time that I decided to prove to myself that the internationalization of architectural styles was limited. I say this because climate, history,

culture and life are different around the world, and these factors should be an important part of architectural expression. People around the world are very different. "I know what you think, but if you think you're right, be bold and prove to me that it can be fun," grubius said. To this end, I chose a theme: design Shanghai museum.

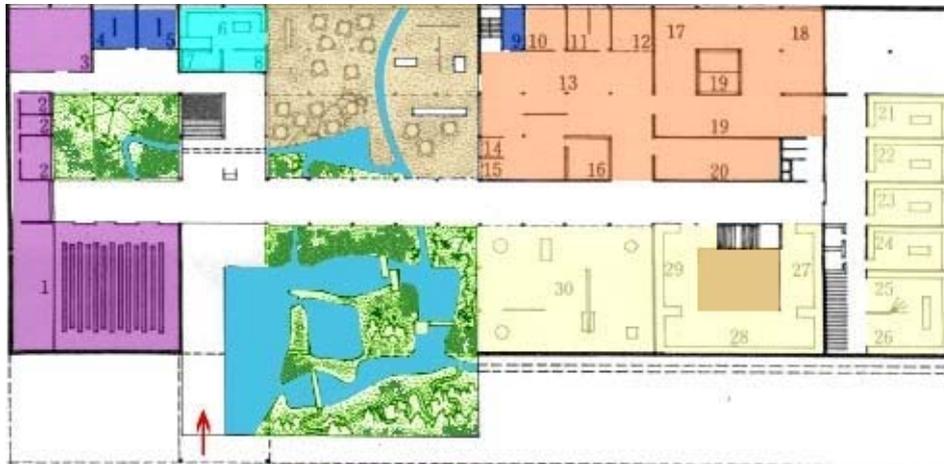


Fig. 1

By adapting the culture to meet the needs of modern development, removing the inappropriate parts and retaining the classic parts that can stand the test of time, pie chose "courtyard". He did not choose the large roof common in traditional Chinese architecture, nor the traditional building materials and technologies left in China, but chose the features of the courtyard as the space composition to accept. In these courtyards, some of them exist as leisure space, some of them exist as patios, and some of them play the role of strengthening the spatial flow of modern architecture, which corresponds to various courtyard functions of traditional Chinese architecture. In the design and treatment of the interior of the courtyard, it is similar to the traditional Chinese garden style, which, to some extent, directly absorbs the traditional Chinese garden style and residential design techniques. The results show that the courtyard with the characteristics of traditional Chinese architecture has the function of flowing space in the modernist architecture, and at the same time, the light is introduced to increase the flowing effect of architectural form.



Fig. 2

5. Xiangshan Hotel

Compared with pei's past designs, the fragrant hill hotel is very different, more like a continuation of the traditional architectural space layout. Located in the fragrant hill park on the outskirts of Beijing, the building offers a natural landscape environment, very close to the ideal environment depicted in Chinese literati paintings.

As for the xiangshan hotel's design, pei said: "I would have liked us to design a 20 - or 30-storey hotel in China. At that time, we felt that it was uncertain to discuss the national form in such a building, so we did not accept it or put it off. I wanted to try it at a scenic spot and finally chose the fragrant hill in the given site.

The spatial organization of xiangshan hotel is based on the layout of traditional courtyard buildings, which is used as a method. The wall adopts the tone of jiangnan folk dwellings. This grey tone adopts traditional brick materials and the corresponding grinding brick button-sewing technology. The geometric composition of its surface is based on the transformation of the half-dew-wood frame system of tang and song dynasties in China, which transformed from a wooden structure to a decorative one. And the diamond shape and haitang shape of the window is a traditional form of direct use as a symbol. As a traditional Chinese architecture, the garden has a direct connection with the ancient painting art. In the xiangshan hotel, the same traditional gardening techniques are used. It can be seen that xiangshan hotel is more influenced by the traditional architectural design technology. No fundamental changes have taken place in the form of its traditional architecture, either in the space organization or in the facade form. This makes it not fundamentally connected with modern architectural thought, and corresponded to the abstract and transparent space of modern architecture. It can be said that it did not bring "new" things. Compared with the rationality and abstractness of Shanghai art museum, xiangshan hotel has more decorative symbols. It should be said that it continues the traditional architectural space layout without realizing the real modernity transformation.



Fig. 3

6. New Museum of Suzhou Museum

And the new museum of Suzhou museum as pei's collection mountain, after the opening won a lot of applause. This factor can be attributed to two reasons. On the one hand, after 30 years of reform and opening-up, people's ideology has been greatly changed. The memory of traditional culture makes people start to think about their future. On the other hand, compared with xiangshan hotel, Suzhou museum reveals more modernity. The design concept of "zhonggerxin and suerxinin" seems to have been unanimously recognized in the architectural field.

Ruan yisan, a famous scholar from Tongji University, said that the new museum of Suzhou designed by Mr. Pei has a good understanding of the characteristics of Suzhou in Chinese architecture, as well as the skills of modern architecture. It is a building that combines with the texture of the ancient city of Suzhou and has distinct personalities. It is a kind of dialogue with the surrounding buildings, which is very harmonious and different from each other. Indeed, we look from the structure and function, Suzhou is a modern museum museum, but the external form of the museum of modern chose Suzhou dwellings the traditional characteristics of tiles, this contains the excellent traditional culture of our country, cultural consciousness of design work, has a unique role in the design education.

When we compare the Barcelona exhibition hall designed by Mies van der Rohe in 1929, we will find that the space arrangement of the moving landscape of the garden is similar to the flowing space of western modernism, which also reflects the connotation of modernity of the garden space itself. Pei follows Mies in his early years, and this spatial discovery should be clear to him. If one of the major achievements of modernism is the liberation of space, then the space of Chinese garden actually has a kind of correspondence with it. In the new museum of Suzhou, we can say that Pei has skillfully transformed the characteristics of Chinese traditional architecture into modernity.

However, when we cut it all apart, we still find that there are still a lot of ambiguities about how to further inherit traditional culture and transform modernity. For example, the metal trusses that imitate the traditional wooden trusses, the glass pavilion in the mountain-water garden, and the practice of decorating the outside of the structural walls with decorative plates in order to show the white of the traditional building walls, all need to be further considered.



Fig. 4

7. Conclusion

The knowledge system of modern environmental art design education includes rational technology and perceptual cultural cognition, which not only contains the teaching of technology, but also includes the extension of art history and ethics. Through the appreciation and study of the works of excellent design masters in modern society, we can find the elements needed for an excellent design work, which will be of enlightening significance for our future design teaching and design work. It should be acknowledged that our teaching process is still missing from the traditional culture of education, and there is still a lot of room for the integration of ancient Chinese design and modern design in the emerging design works. The such outstanding works as an example, remind us to draw nutrients from the traditional culture, draw lessons from the ancient design experience, at the same time should pay more attention

to the construction of "meaning" and "boundary", find out belong to the design of Chinese culture, to a better understanding of the connotation of Chinese traditional culture, realize the modernization of Chinese traditional design idea really development.

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