

Research on Interior Space Art Form

-- Mies Design Concepts and Works as an Example

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Abstract: Mies van der Rohe is one of the four most famous modern architects in the world in the middle of the 20th century, also a great educator, the third president of the Bauhaus school, the director of the Department of Architecture of the Illinois Institute of Technology, his design ideas for the development of the industrialized society pointed out the direction of the building, and the design concept he put forward, "less is more", has profoundly influenced and changed other designers' understanding and expression of design, such ideas advocate nature and transcend freedom. His design concept of "less is more" has also profoundly influenced and changed other designers' understanding and expression of design. This paper analyzes the works from the background of the times and a cultural point of view, applying the viewpoints of comparison, dialectic, connection, and development to discuss his philosophical concepts, creative methods, and the intrinsic connection of indoor spatial art forms and the influence on modern design, to promote designers' understanding of design aesthetics and to encourage designers' understanding of design aesthetics. This paper analyzes the works from the perspective of time background and culture, using comparative, dialectic, connection, and development to discuss their philosophical concepts, creative methods, and the inner connection of interior space art forms and their influence on modern design, to encourage design workers to have a deeper understanding of design aesthetics.

Keywords: Mies van der Rohe; Less is more; Barcelona German Pavilion; Design Philosophy.

1. Introduction

From the 1860s to the 1840s, due to the outbreak of the first Industrial Revolution, also known as the Power Revolution, products were transformed from handmade workshops to machine-based mass production. The industrial revolution changed the face of the world, marking the transformation of human society from agricultural civilization to industrial civilization, greatly affecting all aspects of social change, while the development of design to a large extent lagged behind the development of society, so in the field of design there are neo-classicism, romanticism, eclecticism, and other retro trends, although these retro trends in the history of design has a very high artistic value, left a Although these retro ideas have a high artistic value in the history of design, leaving a brilliant stroke, however, in line with the development of the times, these design styles and schools and designers of thought is very outdated, the industrial revolution has brought new materials, new technologies and new ideas have transcended the retro design trend, promoting the design field to the new direction of exploration and innovation, at this time, will be sensitive designers will be catching up with the development of this era of the historical trend, leading the design towards a new Future.

2. Space Art Form Design Expression

Before the twentieth century, due to the impact of the industrial and technological revolution, the product production and manufacture of products only pursued the number of products produced, functionality, sales, and profits, while ignoring the external aesthetics of the product, especially in 1851, the first World's Fair held in London, England, the industrial products on display, at that time, due to the engineers can only solve the technical problems and do

not understand the aesthetics of the product appearance and styling design is very ugly, No taste, provoked the dissatisfaction of many designers at that time, has appeared to William Morris as the representative of the Arts and Crafts Movement, Art Nouveau Movement, Art Deco Movement, the designers of these styles on the one hand, want to completely change the ugly appearance of the product, on the one hand, but also have to take into account the functionality of the product, the technology and the art as well as the economy. The designers at this time clearly showed progress, contradiction, one-sidedness, and limitations in their thinking, and they explored new forms of design under the concept of getting rid of traditional design continuously.

Into the twenties of the twentieth century, modernist design began to enter the stage of history, the pursuit of rationalism and simplicity of the spirit of the dominant European culture and art in all aspects, and finally, in 1919, the establishment of the Bauhaus Institute for modernist design of the education concept, model and design ideas have made a great contribution to modern design began to enter the era of trend gradually. Bauhaus Institute lasted 14 years, the school site was changed three times, first in the Weimar period of the establishment of the Bauhaus, then in 1925, the Bauhaus College teachers, because of the academic point of view it difficult to merge with the local name of the stream, the school site moved to Dessau, the college name was changed to the "School of Design", and finally in 1931 moved to Berlin, the last in 1933, according to the Gestapo, the Bauhaus School of Design was established. In 1933, the Bauhaus was forced to close under a directive from the Gestapo, and between then and now, it has had three presidents, Gropius, Meyer, and Mies van der Rohe, who, in 1928, put forward the design concept of "less is more" in response to the elaborate decorations on the eclectic buildings that were prevalent at the

time, and who is also known as the founder of the Mies van der Rohe school. -Mies van der Rohe was also known as the soul of "less is more", he advocated simple artistic expression, the pursuit of pragmatism design ideas, that is, the perfect combination of functionality, technology, and art, this dialectical philosophy to the development of modernist design has brought about a great impact, such design ideas are also very consistent with the times. This dialectical philosophy has had a great influence on the development of modernist design, and such design ideas are also very consistent with the trends of the times.

After the Second World War, many European countries faced reconstruction in many fields, and the contradiction between economy, art, and technology became more and more prominent. Designers utilized subtraction, removed redundant and unnecessary decorations, and made a complete break with traditional design, bringing simple, rustic, and intriguing design works. At that time, Mies advocated new materials, new technologies, and new techniques to design, reduce waste, and save costs, which is also in line with the core of modern green design and moderate design.

2.1 "Less is more" design philosophy in space art form design performance

Mies van der Rohe is a self-taught architect, his design ideas by the German architectural history of Peter Behrens are very influential, his life of dedication, perseverance, and hard work, he has become a world-renowned architect, he puts forward "less is more" design philosophy, emphasizing the simplicity, simplicity, and through the reduction of the outer He proposed the design philosophy of "less is more", which emphasizes simplicity, rusticity, and reflecting the most genuine things by reducing external decoration. The so-called "less" in his design philosophy emphasizes the principle of simplicity in the treatment of architectural forms, purifies any superfluous outdoor decorations that do not have a structural and functional basis, and advocates the use of a simple steel frame system in the structure and the use of glass curtain walls in the entity; the so-called "more": the so-called "less is more" is to emphasize simplicity, rusticity, and reflecting the most genuine things by reducing external decorations. "Multi": is to emphasize the use of new technologies to express the simple and precise but colorful artistic effect of architectural form under the conditions of industrialized society. Simple space design is not a lack of design elements, but a higher realm of artistic aesthetic spirit. Taoism believes that the substance of nature comes from the invisible space and that nothing and something can be interdependent and transformed into each other, i.e. "something out of nothing". This and the traditional Chinese painting techniques of "white" design concepts do not coincide with and, seemingly no painting of the blank but gives people unlimited imagination and infinite beauty. More is not cumbersome and pretentious, but spiritual richness, perfection, association, expectation, and fulfillment. Mies van der Rohe pays special attention to details in his design performance. His early design works embodied the flexible and changeable flow of space, and in his later architectural space design works, it developed into a comprehensive space, which made his design idea of "less is more" manifest to the fullest.

2.2. Conceptual expression of the "less is more" design philosophy and the aesthetics of fluid space

The main idea of fluid space is not to treat space as a negative static existence but to see it as a vivid force. In spatial design, the combination of volumes in isolation and static is

avoided, but continuous movement space is pursued. To enhance the sense of flow, often with the help of smooth extremely dynamic, directional guidance of the line, to create a flow, through, separate but not separate from the overall spatial effect. In terms of architectural structure, "it is a kind of whole that is subordinated to the same concept from top to bottom and even the tiniest details". The structure is the collocation and arrangement of the parts that make up the whole, the framing, construction, and building of the load-bearing parts of the building, producing an architectural space with very few barriers. In the enclosure of this space, according to the needs and functions of the different divisions of space, but also according to the space art design form, unique function, beautiful shape, step by step, step by step, a landscape, "garden" design approach to mobility space. "Less is more" design philosophy in the German Pavilion plan layout and space design aesthetics concept expression flexible, fluid spaces were the greatest design highlight of the German Pavilion in Barcelona, where Mies was commissioned to design the German Pavilion for the International Exhibition in 1929. In this design project, he put almost all the characteristics of modernist architecture: simplicity, functionalism, rationalism, and reductionist forms are fully utilized. The German Pavilion occupies an area of 1,250 square meters and consists of a central exhibition hall, two ancillary rooms, two pools, a statue of a young girl, and several walls. Wall heights are staggered, color patterns are coordinated and unified, giving people a sense of infinite space extension, the overall arrangement of disorderly, sparse and uneven, wide and narrow, spatial rhythm and rhythm is relatively strong, the layout of the way as prose, "shape scattered and God gathered" penmanship, the space between the walls is also a design highlight, free from the traditional Figurative form of the door of the bondage, people can do as they wish, easy and free design walking viewing route so that people can be spiritually liberated. Space and open, there is a barrier, unpredictable, unexpected, can attract more imagination and emotion, really "flash full of water, no way out, dark flowers and a village".

Mies in the construction of the traditional masonry load-bearing structure, due to the indoor space's open, unique design form, used the frame structure, in the internal division of the exhibition space is freer, smoother, better reflects its unique personality and functionality, the formation of a sometimes separated and sometimes connected space, the space connectivity interspersed with each other, connectivity, the formation of if there is no, the virtual and the real space so that people walking and watching The designers use simple lines and lines of the whole space. The whole space designer uses simple lines, blocks, and bodies to reflect the overall systematic thinking about the environment, space, structure, and materials, to achieve the perfect combination of form and function as well as the unity of spiritual and aesthetic concepts. The aesthetic expression of such spatial form focuses not on the isolated intuitive expression of a single body, but on the feeling of emotion, which is consistent with Chinese philosophical thinking, Chinese aesthetics focuses more not on the object, the entity, but on the function, the relationship, the rhythm. As contradictory structures, they emphasize more on the penetration and coordination between opposites than on the exclusion and conflict of opposites. As reflections, they emphasize more on the expression of the inner life intention than on the faithfulness of simulation and the credibility of reproduction. As an effect, it emphasizes more on the

combination of emotion and reason, and the wisdom hidden in emotion to get the harmony and satisfaction of real life, rather than irrational fanaticism or super-worldly belief. As an image, it emphasizes more on the beauty ("feminine") and magnificence ("masculine") of emotions. This is very similar to the principle of "neutralization" and the characteristic of consciousness in the spirit of classical Chinese aesthetics, which also prominently expresses the spirit of rationality.

2.3 "Less is more" design philosophy in the German Pavilion's material use expression

The Barcelona Pavilion is not only a rich, subtle aesthetic contrast supported by a simple structure in architectural form and space but also a very careful selection of materials. A good designer is also masterful in his study of materials.

Barcelona German Pavilion the application of materials is very rich, in the glass material, there are milky white acid-etched glass, white and anthracite flat glass, and green mirror glass, these different types of glass, in the transparency of the space present the virtual reality, hidden and hidden, alternating light and dark changes, showing a novelty three-dimensional aesthetic visual effect, enriching the mobility of the space hierarchy, giving people fresh, Wonderful, changing "more" visual aesthetic pleasure psychology, and Chinese Taoism "something out of nothing" philosophical concepts coincide.

Mies on the stone selection is also unique, there are Rome's gray waffle, Greece's green Tinos marble, green color Albin marble, and Algeria's golden onyx marble, each type of stone texture, color, and style has its characteristics, with the careful, proportionally appropriate. These materials constitute the certainty of space, so that the space has a sign of identity, enriching the visual perception of space, weakening the sense of solidity and simplicity of the building construction of a single-sex, in the light, resulting in colorful light and shadow changes, refracted forms of light and shadow spatial effects, so that people have a "nothing is something" "Nothing is something" artistic realm of "something out of nothing".

In the building, opaque marble and transparent glass, acid-etched glass (hair glass) is used as an interlayer, which visually contrasts with the stone and glass, highlighting the flow, and the integration of the interlayer as a visual centerpiece in the building materials. This flow is static appreciable and focused. This flowing space triggered by the material is a flow with weight in the human visual-perceptual psychological experience, which is also the prototype of the flow of spatial weight pursued by Toyo Ito, a contemporary Japanese architect, in his architectural work for the Sendai Media Center.

In addition, the application of the element of water is also indispensable, water is free and invisible, inclusive of all things, fluidity of the natural elements, but also in the design of the colorful, changing important symbols, to give people back to nature to return to the feeling of self-expression of a different ecological environment, the combination of water and architecture, to achieve both separation and interconnection of the unity. When the water body forms a certain space arrangement, the flow of people towards a hidden indicative, to achieve the distinction between space, increase the role of vertical space levels, the water elements into the environment, the use of water characteristics and "sound, light, color" combined to achieve the effect of the combination of static and dynamic, to create a very strong psychological associative and metaphorical space effect! It stimulates people's emotions and greatly satisfies their

cultural and spiritual needs. Mies puts Georg Kolbe's sculpture "Dawn" (Alba) in a smaller pool, this sculpture, because of the reflection of the surrounding materials and water surface, allows visitors to get a multi-angle visual effect, reflecting the visual psychology of "more" and artistic effect, and also spiritually mapping to convey a very psychological association and metaphorical spatial effect, stimulating people's emotions and greatly satisfying people's cultural and spiritual needs. This sculpture, because of the reflection of the surrounding materials and the water, allows visitors to obtain visual effects from multiple angles, reflecting the visual psychology and artistic effect of "many", and also conveying a cultural aesthetic sense through spiritual mapping, without being confined to material carriers. The space composed of glass, steel, masonry, and other building materials conveys a clean and powerful language, reflecting the texture and grain of the materials themselves. These rustic building materials blend with the serene water to create a rich artistic effect.

3. Design Philosophy and Aesthetics for Modern Design

Mie's "less is more" design philosophy gives people the most intuitive feeling in the pursuit of a simple appearance, the connotation is rich, multi-faceted, deep, and "the simplest is the richest". Under the guidance of this concept, the integration of local folklore and folk style can better reflect the new artistic vitality. For modern designers, it is necessary to continuously improve the ability to create beauty, performance, design analysis, aesthetic ability, knowledge integration ability, etc., combine traditional culture and technology with design, adhere to the idea of lifelong education, expand the diversity of knowledge, stimulate and create design inspiration.

Minimalism is also very widely used in modern interior design, in the interface of the design expression, strive for simplicity, the color of the material to the overall unity of the material, the material is mainly used wood, stone and cotton sofa carpet, so that the whole space is full of simple and unadorned feeling; in the design of furnishings, suitable for the use of elegant and plain colors, patterns as simple as possible, not easy to complex; in the design of the furniture, furniture design tends to be stylized to Unitary, the style should be unified, otherwise, it will break the sense of order of the space, the color selection of cold tones, if the space is relatively large, the style and color of the furniture can increase the color collocation, but to grasp the principle of moderation; in the lighting design, we should try to use the natural light source lighting to reduce artificial lighting and decorative lighting, highlighting the space of the natural softness, hierarchy and simplicity, the space of the light and shadow effect will be with the sunshine The light and shadow effect of the space will also produce a rich sense of three-dimensionality, interaction and hierarchy with the angle of direct sunlight, creating a relaxed and harmonious spatial atmosphere; in the overall spatial layout, under the premise of guaranteeing the use of function, try to minimize redundant designs and decorations, so that the space, whether it be in the decorative or spiritual have reached a high degree of unity and generalization. In the design, adhere to the unity to find changes in the changes to find contrast, rhythm, and rhyme, and constantly enrich the space of the formal language, so that the space presents "less is more" design ideas.

In terms of design content, first of all, there should be a good theme, so that there can be a good research direction; secondly, there needs to be a research, thinking process, and designers through the design of the theme of the content of the grasp and the accumulation of knowledge, the scientific thinking and artistic thinking combined with all out of the ordinary design of creative thinking, to find out some new relationships, generate new ideas, give new forms, as the famous sculptor Rodin said "the so-called masters are such people: they use their own eyes to see what others have seen, and can find beauty in things that are commonplace to others. As the famous sculptor Rodin said, "The so-called masters are people like this: they use their own eyes to see what others have seen, and they can find beauty in things that are commonplace to others." For example, a cute white rabbit, such a commonplace small animal, in the designer's unique perspective, may become a kettle unique appearance of the source of creative shapes. Sometimes may also be thinking hard, can not be solved, then release their pressure and shift thinking to some activities, running, friends chat, or going out to a small tourist sightseeing, so that their bodies and minds to relax, and finally once inspired by a certain point of inspiration, the design thinking, open, clear, and the design of a logical. Aesthetics Walk" has mentioned, "the realm of art, both the mind and the universe to purify, but also make the mind and the universe to deepen, so that people in the transcendental mind in the flavor of the universe of the deep realm." Only by remaining ethereal can we fill something.

4. Conclusion

In the 1960s, with the death of the four great modernist masters, modernist design gradually withdrew from the world design stage, and postmodernism gradually emerged, they took Mies as the main object of criticism, saying that he turned the world into a monotonous, stereotyped and inhumane forest of steel and glass, but their judgment was one-sided, and the modernism pioneered by Mies and others was the inevitable product of industrialized society. The modernism pioneered by Mies and others is the inevitable product of industrialized society, which is the concentrated manifestation of design in the era of mechanized mass production. All the works of Mies represent the works of his era, and it is meaningless and one-sided to evaluate Mies with the concept of detaching from the background of the era and the information society.

Mies "less is more" design philosophy, so far, many design fields have a greater impact, especially in the fields of interior

design, logo design, advertising design, product design, and so on. The cultural study of "less is more" design philosophy and aesthetics will certainly bring positive significance to modern design, and at the same time give us some insights into the way of life, study, and work, just as life is like cultivation, so designs.

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