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## Emotional Expression of Architectural Surface Image Design under the Background of Cultural Inheritance

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# Emotional Expression of Architectural Surface Image Design under the Background of Cultural Inheritance

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**Abstract:** *Method:* With the rapid development of urbanization and the aging speed of the design of architectural surface, it can not meet the aesthetic needs of contemporary people. With the continuous renewal of history, the architectural surface gradually becomes the carrier of emotional expression, which can describe the emotion of architecture, the emotion of designer, and touch the emotion of the viewer. After the functional needs are satisfied, people begin to pursue the spiritual level of things—they develop a deeper demand for the aesthetics of architecture. *Conclusion:* Let the image design of architectural surface convey the architectural feelings better.

## 1. Introduction

Architectural surface is language itself, and also a means and a way to express its own feelings. Designers endow architecture emotion with the image design of architectural surface, and let people understand the emotion of architecture. Under the background of cultural heritage, architectural surface visually delivers different emotional changes to a viewer through different collocations of unit, combinations of structure, architectural texture and "light" and "heavy" surfaces.

## 2. Definition and Analysis on Present Situation of Architectural Surface

### 1) Definition of Architectural Surface

During the period of Renaissance, Leon Battista Alberti established the theory of duality opposites and advocated the visual intention of the surface. By the middle of the 19th century, Gottfried Semper in Germany divided the types of architecture into load-bearing structures and cladding, so that the surface was liberated in architecture in the process of construction. Le Corbusier proposed that the liberation of facade eventually made the surface clear but not independent. The surface, which exists only for the service of the building as he said, is subordinate, and only pursues the light and shadow effect of the building. Ludwig Mies van der Rohe advocated that architecture should be divided into "surface" and "bone", showing the self-expression of the surface after the design of nodes and structures. In the second half of the 20th century, the pioneer of postmodernism, Robert Venturi, put forward the combination of "inside" and "outside" of architecture, stating that "decorative shell" created the surface with the help of the traditional symbols of history and the decorative style of language. From then on, the architectural surface has been maturing day by day under the request of modern aesthetics.

### 2) Analysis on Present Situation of Architectural Surface

At the beginning of reform and opening up, the architectural surface did not form a complete system due to the limitation of the development level of architecture technology and materials. With the development of new technology, the architectural surface has become an independent part, and the relationship between the building and the building has become a whole and part. The function and



change of surface play an important role in the building. At the same time, it also has the function of expressing emotion and transmitting the culture of the times. In the past, vulgar renovation of old blocks was very common. The simple and repeated treatment and design style of the facades were monotonous. They only pursued speed and quantity, but neglected quality. Nowadays, the architectural surface has new development, but lack of humanity, it can not bring the viewer more delicate emotional experience.

### 3. Cultural Inheritance of Architectural Surface

In China, modern architecture emerged from the weak start of 1920 to the preliminary establishment of construction system during the period of national economic recovery. With the proposal of the First Five-year Plan from 1953 to 1957, Liang Sicheng tried to make the Soviet theory Chinese, began to get rid of the palatial design and explored new forms, and launched an anti-waste campaign. In the period of Great Leap Forward from 1958 to 1964, an unprecedented upsurge appeared in the tide with theory of architectural technology. There has been a design revolution and cultural revolution from 1965 to 1976. The two camps of prosperity and sameness formed from 1977 to 1989. In the 1990s, the planned economy overflowed to the market economy, the design market began to expand, and architectural creation started a new journey of innovation.

The traditional architectural surface and modern aesthetic design have made Wide and Narrow Alleys in Chengdu, the overall style is the ancient courtyard with dark blue bricks and tiles. The design style of modern surface was given on the basis of history and culture in the process of transformation, which basically preserved the architectural surface of Qing Dynasty and revealed the social culture of Qing Dynasty everywhere. To a certain extent, this kind of architectural surface accords with the aesthetic needs and psychological feelings of modern people, and can show the cultural thickness of architecture and the characteristics of the times.

### 4. Emotional expression of Architectural Surface Image Design

#### 4.1 Image Design and the Features

1) **Regionalism:** The cultural background and aesthetic concept of each region and each nation reflect the expression of contemporary surface, and have unique historical symbols and decorative style of language.

2) **Temporal Spirit:** History is a memory of time. Every ethnic group, every region, every country has its own distinctive, immutable essence. The progress of times, aesthetics and architectural techniques has led to the constant replacement of surface, which has changed from the expression of original functions to the visual perception of aesthetics.

3) **Symbolism:** No matter it is the foreign architectural surface, or domestic, it is created and viewed by people, and serves people too; everywhere of it reflects the value of human existence, and there has been different symbolic significance in the process of development. A, the emotional symbol of materials: in the use of "heavy" material, the texture of stone symbolizes the solemnity of the whole building. In the use of "light" materials, the sensibility of wood is simple and natural. And the glass is clear and transparent. B, the emotional symbol of structures: wood structure and masonry structure are more in pursuit of patriarchal and ritual, while the steel structure and reinforced concrete structure, which are most commonly used in modern architecture, make the whole building more likely and less angular. The spatial interface is completely integrated into the "mobility" of nature.

#### 4.2 Emotional Expression of Architectural Surface

##### 1) Emotional Expression Based on Structural Combination

The core of architectural surface is the sensual appeal. The surface itself has no emotion, but it can arouse people's resonance and stimulate emotion. On the one hand, emotional touch is that surface design can trigger emotion, on the other hand, human emotions directly or indirectly affect the perception of epidermis.

m Frei Otto is good at expressing emotions through combinations of different materials and structures. The Munich Olympic Center expresses its design concept and emotional needs by using a thin chain tie structure and a plexiglass covering film, which presents a floating state for the whole architecture. The use of such materials and structures reduces the bearing capacity of the architecture, further considers the mobility of the architectural surface, and the image design of the skin is full of uncertainty and liberalization with technical support. It is the designer who expresses his resistance to all the bulky forms of architecture and the yearning for nature, and expresses the idea of symbiosis between human and nature. When he designed the skin, it is no longer the self-sealing of space, but more nonlinear expression and abstract space. Most of the works were inspired by the dynamic changes of nature. Through different materials and structures to design the image of architectural surface, the meaning of "mobility" is expressed.

n The Use of Deconstruction: Zaha Hadid was called a master of deconstruction at an early age. She was born in Iraq, and she was very interested in Persian carpets from an early age. It was also the source of her thinking about design that enriched the carpet to the real world, disassembled the subject matter and objects, used the geometry structure flexibly, and constructed the complicated architecture space. The Museum of Modern Art in Kalia of Italy is different from previous thinking of design in designing architectural models. Instead of pursuing the harmony between the surface architecture and the surrounding environment, it strengthened the original environment, in particular, the architectural surface and the integration of the aesthetic and emotional expression of the environment. The design of the whole architectural modeling is to form a shared dimension by interleaving the interior style with the surrounding roads and combining the open space with similar caves. Her design idea catered to the deep demand of modern people, not bound by the rules, not conformist, and paid more attention to the aesthetic and emotional needs while meeting the needs of use. The radical aesthetic concept and abstract concept of Hadid expressed the concern of the urban humanistic feelings and a new spirit of the times.



Beijing Capital Museum

Prada's Flagship Store in Tokyo

## 2) Emotional Expression Based on Surface Material

### Emotional Expression of "Heavy" Surface:

Stone gives a thick, steady feeling emotionally. In the design of "heavy" surface, the consideration of composition and texture will make the whole architecture have different visual effects and different expressions of emotion. Lait often used rough masonry in the design of architectural surface, showing a rough beauty, expressing his unruly character; while Mies used stone on the surface, but gave people elegant and delicate beauty, showing a comfortable emotional expression. In the design of the architectural surface of the Beijing Capital Museum, the emotional function of the "heavy" surface in the architecture has been deeply realized: through the different use of stone texture, the museum presents the wall brick culture of old Beijing and the emotion of inheriting history and culture. New innovative thinking is injected into the preservation of the original architectural form, which not only reflects the performance thinking of the traditional architecture, but also reflects the creativity and integration of the new architecture. The addition of the above glass curtain not only meets the lighting needs of the building, but also the integration of the modern curtain wall and the ancient wall, and the

affective collision between the modern and the ancient, and successfully completes the emotional expression of the old Beijing with the "heavy" surface.

Emotional Expression of "Light" Surface:

Prada's flagship store in Tokyo, designed by Herzog and de Mellon, is different from the Beijing Capital Museum in the design of surface based on fashion culture. The surface is made of hundreds of pieces of glass, shaped by diamond-shaped frames. The shape of the whole is made up of the outward curved relief and the inward curved gravure, which gives the feeling of novelty and novelty, striking and special, with a kind of lightness and a bright feeling in front of people. Under the sunlight, the interior has the thorough visual effect, but the outdoor has the illusory feeling. In addition, there are engraving in the epidermis decoration, due to different angles of view and produce different effects. This combination of fashion and architecture makes it not only able to see different light and shadow effects from the outdoor and show the appearance of art, but also outdoor scenes into the interior with a unique technique, fully reflecting the skin structure, space, artistic effects in one. The collision between the old and the new shows the unique personality and aesthetic expression of the designer.

Material	Visual effect	Regrown material	Innovation point
Brick / block	Visual enrichment	Y-Blocks	Informal brick wall paving
Wood	Fresh and plain	BBS panel	Stability strength maximization
Concrete	Natural comfort	Litracon Transparent concrete	Concrete conducting light
Glass	Fresh and transparent	Green Pix Zero energy dissipation glass	Solar collector
Metal	Simple and clear	Apex Mesh	Light, high strength, not easy to deform

Material Analysis Form

In modern architecture, in order to fully express the feelings of the building, materials with historical sense and new materials are often used together, the material itself effect display at the same time, the visual image of the whole building will also be enriched. The development of architectural surface depends on the new materials introduced by modern technology, as well as the improved traditional materials, to provide the designer with the possibility to better integrate his feelings in the architecture. Therefore, the perfect expression of architecture is not in the old and new architecture, nor in the nobility of materials, but in the integration of the essence of the two.

## 5. Epilogue

The collision of old and new, and the cultural collision of different times and regions will have different colors, giving people a sense of cultural thickness and sense of space. The emotional expression of architectural surface is mainly reflected in the image design of the surface. In the image design, the cultural symbols, structures and materials should be used rationally and innovatively to express the emotion of architecture. On the one hand, through the history and design of the heritage of architectural epidermis culture, regional, contemporary and symbolic research, on the other hand, through the analysis of the structure and materials of the epidermis, let the architectural epidermis from the vision, The sense of touch conveys the feelings of the architecture itself and makes the architecture have the same emotional expression as human beings.

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