

Analysis of Chinese Architectural Art Education

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Abstract:

The incomplete combination of traditional thinking mode and western architectural theory system in China's higher architectural art education has formed the current educational mode. The trend of traditional imperceptible influence and more and more utilitarian has led us to focus only on techniques and forms, while ignoring the essence of things. We do not have a complete set of architectural art education theory system with Chinese characteristics. What we are cultivating in architecture major of architectural colleges and universities is not architects, but craftsmen. If this situation is allowed to develop, China's architectural art education will be in danger, which is by no means alarmist. The urgent task is to improve the knowledge subject of architectural art education, establish its own architectural theoretical framework and academic system, and lay a theoretical foundation for the true sinicization of architecture.

Keywords:

Architectural Art Education, Formation, Development, Characteristics, Chinese Architectural Aesthetic System

1. Research Status of Architectural Art Education

The initial concept of architectural art education in China began at the beginning of the 20th century, and was gradually formed by the introduction of a large number of overseas students back home. The design of the domestic architectural art education system originated from the Academy of Fine Arts in Paris, France. It was influenced by the Soviet Union in the process of development and innovation and then gradually moved towards socialism with Chinese characteristics.

In the 21st century, the reform of China's architectural art education system has been developing towards the direction of educational intelligence diversification, building structure diversification, lifelong education process, and democratic education system. The intrinsic nature of architectural art education has changed from the original professional professors who only focus on basic knowledge to a new direction. This new direction respects the dominant position of students, pays equal attention to teaching and learning, and combines learning with teaching. It has

improved students' various qualities in an all-round way. College students learn not only in the classroom, but everywhere in campus life. With the increasing international exchanges, the continuous opening of network media, and the arrival of the big data era, it is increasingly clear that architecture must be scientific, ecological, and human cultural. However, at present, the research on architectural art education in China is scanty, and there has been a lack of in-depth discussion on systematic and relevant theories. At present, the research results of architectural art education in China are slightly insufficient. The art education still stays in imitation of the art education in foreign universities, and has not formed a unique art education system. Moreover, the teaching methods and teaching content still need to be further improved.

2. The Formation, Development and Characteristics of Chinese Architectural Art Education

2.1. *Inheritance system of ancient Chinese architecture*

As a country with an ancient civilization in the world, China has a vast territory of 9.6 million square kilometers, accounts for more than one fifth of the world's total population, 56 nationalities and more than 3000 years of written history, creating a unique Chinese civilization. Chinese architectural art is a particularly beautiful branch of the tree of Chinese civilization. It has a history of more than 4000 years. As one of the three major architectural systems in the world (Figure 1), it is juxtaposed with Western architecture and Islamic architecture, and proudly stands in the forest of world culture. However, the history of architecture as a discipline and its corresponding architectural art education in China is less than 80 years, and the reasons are worth considering.



Figure 1. *The Forbidden City.*

In the sense of architecture, there are essential differences between the concepts of Chinese traditional architecture and western architecture. Architecture in the West is one of the three major categories of Western art, namely painting, sculpture and architecture; However, Chinese traditional architecture is essentially a “tool” rather than an “art”. It has not gained the same status as Chinese traditional painting and calligraphy and has become a branch of art. The “skills” needed for building houses can not be regarded as “knowledge”. The beauty of "architectural form" mainly comes from technology and structure, rather than from the design for the purpose of form. The building itself has not become the object of aesthetic discussion like western architecture. For thousands of years, up to the beginning of the last century, China had no architect, so there was no special school, architectural art education and architectural technology inheritance, which mainly relied on the apprenticeship teaching system. It is easy to see that the inheritance of Chinese architecture is the inheritance of system and technology from the only two architectural masterpieces handed down in ancient China, namely, the Song Dynasty's “Construction Method”

and the Qing Dynasty's "Practice of Engineering Department". The Chinese traditional architecture industry did not produce the profession of architect, not because our architecture itself is backward, but because the positioning of architecture in Chinese traditional ideology is not enough to produce architects. In our country, the talent cultivation in previous dynasties was mainly through the way of mentoring or family teaching. Why can't our architectural art and style always be updated, but can only be improved gradually on the original basis? I think it has a lot to do with our talent training methods.

2.2. Context and characteristics of modern Chinese architectural art education system

At the beginning of the 20th century, with the opening of the national gate, many new things and new disciplines also came in. "Western learning for advancement" was the trend at that time; It is embodied in many aspects, including the profession of architects and the concept of architectural design. Therefore, although Chinese architecture has a history of thousands of years, architecture is still a new discipline.

As we all know, the first architecture department in China was officially born in 1927, which is now the architecture department of Southeast University. Its faculty and department head are composed of returned students. At the beginning of last century, the Qing government sent Chinese students to study abroad in an organized way, and architecture is one of them. According to historical records, there are 55 students in the secondary school building for overseas students; Forty of them went to the United States. After finishing their studies, most of them returned to the motherland to set up offices and became the first generation of architects in China. A few of them established their own architectural departments. Of course, due to the reason of the architectural enlightenment education, the understanding of architecture was based on the concept of western traditional architecture at the beginning, and understood the architectural things in the way of understanding western classical architecture, and explained the traditional architecture of China with thousands of years of history.

Therefore, there is no essential difference between the first generation architects' interpretation of Chinese traditional architecture and "national characteristics" and the western architects' understanding, only the difference between "authentic" and "non authentic". This view is clearly reflected in their works or in the analysis of Chinese architectural forms. In this way, the concept of architecture changed from "instrument" to "art" and became the object of learning. The status of architecture as an art has been widely recognized in architectural colleges and departments, which is consistent with western traditional architecture. As an art building, its form (appearance) has become particularly important, so the study of form has become the central content of design training and the main content of architectural education.

Because the understanding of architectural concept is western, the means of learning architecture and understanding architecture are also western. In the development process of architectural education, there is a lack of discussion on the subject of architectural knowledge after the localization of architecture in China, and there are problems in the knowledge system and teaching methods.

2.3. Current situation of higher architectural art education in China

Because of the late start of architectural education in China, the newly formed architectural education system with Chinese characteristics (the imperfect combination of traditional architecture and western education system) was broken up by the policy of seclusion in the early days of the founding of the People's Republic of China and the destructive destruction of historical traditional culture, regardless of good and beautiful, and various complex political and historical reasons, From the resumption of the college entrance examination in 76 to the reform and opening up in the 1980s, the influx of a large number of western cultures has led to the abnormal development of China's architectural education, ignoring tradition, ignoring the research of historical culture and architectural aesthetics, focusing on interests and education, emphasizing law rather than theory, and focusing on form rather than connotation. Although many visionary architectural educators are trying to change this situation, they have little effect.

Up to now, the teaching system of architecture major in most architectural colleges and universities is mainly the architectural education system established by the older generation of architectural pioneers in the 1930s. The architectural education of "Bao Zha" style has been carried out in China for nearly 80 years. The current architectural education lacks the love, rigorous scholarship and profound cultural heritage of the older generation of architectural pioneers for Chinese traditional culture, but is mostly helpless and impetuous. Most of the architects trained lack aesthetic ability, creativity and theoretical research ability, and are proud to copy all of them in a globalized manner. The beauty is new, strange and strange. However, the residence of a large number of western architectural design institutions also made local architects feel a sense of crisis. Chinese architectural education has reached a precarious point. The summary is as follows:

2.3.1. China's architectural art education seriously lacks its own aesthetic theory system, neglects the artistic attribute of architecture, and pays more attention to technology than art

First, the so-called architects we cultivate are senior engineers and technicians. In other words, they are still craftsmen, but they have become composite senior "craftsmen" rather than artists. As long as they understand the design skills and some relevant knowledge, they can. Second, from the perspective of the main disciplines, the theoretical system of architectural aesthetics as the main body of architectural education knowledge has been directly ignored.

2.3.2. Narrative education of traditional architectural culture in Chinese architectural art education leads to neglect of tradition

The so-called narrative teaching method is to follow the script, mechanically repeat books and previous teaching experience, and fill the classroom with an indoctrination method. The biggest disadvantage of this way is that it makes students lose the ability of thinking and innovation. Students regard architectural design as formula calculation, and plagiarism and imitation become a compulsory course for most students to complete design assignments.

2.3.3. The education mode that has remained unchanged for decades in architectural art education, closed teaching and teaching that is separated from the market link lead to the lack of innovation ability

The characteristics of China's higher architectural art education are the simplification of teaching mode, the unification of teaching system, the teaching syllabus and unified textbooks, the close relationship of teachers, and the narrow teaching connotation.

3. The Consequences of the Malpractice of Chinese Architectural Art Education Lacking Chinese Architectural Aesthetic System

The purpose of architectural art education is to cultivate qualified architects. The direct reflection of its achievements is all kinds of buildings in our real society.

3.1. "International architecture" leads to the loss of regional characteristics

At the beginning of the 20th century, Mies van der Rohe pursued the universality of architecture to the extreme (Figure 2). The "international style" of architecture reached its peak in the 1950s, and buildings around the world were filled with expressionless and energetic square boxes. Although after the 1960s, people began to realize the disaster brought by this homogenized modernist style to the city, and postmodernism, structuralism and other architectural styles emerged, with the arrival of the information society, "globalization" was still growing. The architectural model of "all in one world" was copied in a large number in various cities of China, making many cities lose their unique local memory, Regional differences are becoming increasingly blurred. Lin Huiyin talked about the history of Chinese architecture, There is a wonderful opening: "Architecture is the language of the world. When you step on a strange land, perhaps the first person to talk to you is the architecture on this land. He will tell you the history of this nation and the unique spirit of beauty of this country in the unique style of a nation. It is more authentic than the image written in history books, and has more cultural connotation. With love, he will walk into your heart." What our architectural art education really lacks is "the unique spirit of beauty in this country". In addition to basic skills and imperfect formal beauty rules, students can not learn much. In addition to the increasingly widespread utilitarian ideas, what they can do after graduation is to copy. There are fewer and fewer architects who focus on historical context, such as Tadao Ando, who think with regionalism and pursue "architecture in that place" all their lives. Looking at the architecture in China at this stage, we can easily see that there are American, European and international architectures everywhere. Although they have the aesthetic sense of formalism, they lack something deep. The traditional nation has been lost. This is the tragedy of architectural art education.



Figure 2. Works of Mies van der Rohe.

Modern schools of all kinds come from all over the world, and the construction market is so bizarre that some immature Chinese architects are inevitably dazzled. At the same time, due to the lack of profound skills and even incorrect prejudice against their own local culture, although the Chinese culture has a long history and is broad

and profound, we still seem “top heavy” and at a loss in the face of the global strong culture. It is obviously a misunderstanding and confusion to lose some basic principles of architecture, ignore Chinese culture, ignore the inheritance and development of historical context, and give up the exploration of the connotation of Chinese history and culture. It is also a failure of architectural education. Successful architects have never been confined to the cage of international modern architecture. The Shanghai Jinmao Building designed by American architects is a proof (Figure 3). With innovative design ideas, the designer skillfully combined the world's latest architectural trends with traditional Chinese architectural styles, and successfully designed a world-class, cross century classic, which has become a landmark of Shanghai style architecture, and has become a famous landmark building in Shanghai. However, the team of architects we have trained ourselves does not have enough knowledge of Chinese culture and research deeply.



Figure 3. Shanghai Jinmao Building.

3.2. Lack of Chinese architectural aesthetics as design connotation, loss of thinking ability and creativity, resulting in the proliferation of antique style

With the impact of globalization and the proliferation of international styles, we have stimulated a group of civil engineers from the indiscriminate and seemingly alienated imitation of western architectural forms and styles to simply bringing in foreign architects, or felt that the westernization competition was not as good as that of foreigners, or the national self-esteem was stimulated, so we had to find another way. However, due to the lack of aesthetic and cultural heritage, we had to move out the things of our ancestors, It is to imitate the traditional ancient architecture of our country, which often appears in some tourist buildings, and people often call it “antique architecture”. Not to mention that some poor imitations do not even have the basic proportion and scale of classical architecture in place. Even if they are lifelike, they will not have any new ideas, let alone the flavor of the times. There is also a tendency to add or mix the two, such as adding glazed pavilions on the upper part of tall buildings. However, it is difficult to create an architecture with artistic appeal. The most important thing in architectural design is continuous and free thinking. Only by thinking, can architecture be liberated from the stereotyped bondage of modernism by allowing the idea to fluctuate and wander in the opposite concepts, such as the interior and exterior, the west and the east, the part and the whole, history and the present, the past and the future, abstract and concrete, simple and complex. Only in this way can we innovate from development. Thinking is based on aesthetics, history, literature, philosophy and other comprehensive cultural qualities, especially architectural aesthetics theory. Without these supports, thinking becomes passive water.

3.3. Lack of architectural aesthetics as the basis of ideology and theory leads to the loss of language ability and theoretical ability

The loss of language ability is most experienced in the teaching process. When students are asked to introduce the plan, they often become speechless after only a few words. Some good ideas and creativity can not be expressed in any way. If students are required to reflect some aesthetic and cultural factors in the curriculum design, or name the design, or write some elegant descriptions, it is simply a painful thing for most students. Not to mention asking them to write papers. Not only students, but also many designers who can not explain their own design scheme clearly participate in some bidding. This phenomenon has also directly led to the decline of the architectural design theory circle and the criticism circle. In China, the ideas, styles, and schools of architectural aesthetics are all from the point of view. Admittedly, the development of western architectural aesthetics theory system is very perfect. Many thoughts and theories are worth learning from, but they are all based on our own nation, history, culture, art, philosophy, politics, economy, etc. If we abandon our own factors to imitate and copy, we will eventually be destroyed in the long river of history.

4. Some Thoughts on Constructing the Theoretical System of Chinese Architectural Aesthetics

4.1. Unified understanding must establish a theoretical system of Chinese architectural aesthetics

One of the goals of undergraduate education in architecture is to cultivate graduates with creative ability, so as to provide them with the necessary basic knowledge for their eventual career as architects and engaging in creative architectural design. In recent years, more and more attention has been paid to the cultivation of students' creative ability. (However, the training method is being explored by various colleges and universities.) If the creative architectural design activities are understood by the black box theory, the knowledge of the existing buildings and related activities that students have mastered is an important source of information for the input of the black box. It can be said that the number of these informants will largely determine the final output. Therefore, it can be said that the establishment of architectural aesthetics system based on traditional aesthetics is an important basis for cultivating students' creativity, which will play a profound role in their future career creation activities.

The establishment of Chinese architectural aesthetics system is of great significance to the development of Chinese architectural discipline. As we all know, the current architectural art education system in China was introduced by western countries in the early 20th century, and there are congenital deficiencies. To this day, it is still necessary to integrate with Chinese social and cultural traditions and historical development to make it truly "Chinese" architectural art education. At the same time, because of the reasons I mentioned above, there is no complete aesthetic theory for the traditional architecture in China for thousands of years. Therefore, the establishment of the Chinese architectural aesthetic system is a necessary process for the development of China's architectural art education, which has special significance. It carries the heavy expectation that China's architectural education can find the "source" of development. However, this process of "localization in China" cannot be expected to be realized through a certain person or research, but requires the joint efforts of the entire architectural community.

4.2. Conception of establishing a theoretical system of Chinese architectural aesthetics based on traditional aesthetics and with the characteristics of the times

I think we can start with the aesthetic thoughts of Confucianism, Taoism and Buddhism, such as the “supreme goodness and beauty” of Confucianism, the “beauty of neutralization” of “harmony and unity”, and the “unity of heaven and man”; Taoism’s “Tao follows nature”; The beauty of “emptiness” and “ambience” of Buddhism, as the core of Chinese architectural aesthetics, focuses on the mature and systematic aesthetics of poetry, calligraphy and painting (Figure 4), architectural geomancy aesthetics, and garden aesthetics derived from Confucian, Taoist and Buddhist aesthetics, supplemented by scientific methodologies in the western architectural aesthetics theory system, such as comparative aesthetics, symbolic aesthetics, to explore a modernization process that integrates tradition, In the trend of globalization, we should not lose the way of Chinese architectural aesthetics.



Figure 4. Traditional Chinese Aesthetics.

The inheritance of tradition is necessary. We cannot cut off the continuity of history, but this inheritance is not rigid, but for development and innovation, and even to go against tradition. The essence of inheritance is to inherit the essence and innovative spirit of our predecessors. On this point, many foreign experiences in the development of architectural aesthetics are worth learning and absorbing. To create a new style of architecture with national and epochal characteristics, we must learn from foreign advanced design ideas, concepts and skills, and at the same time make it rooted in local culture, so that the two can be integrated. Only in this way can we create a new style with both a sense of the times and distinctive regional characteristics. The Romans brought in the Greek columns and transformed them with more scientific and more accurate geometric principles and the proportion of the human body to make them more delicate and beautiful. Latin American architects, on the basis of tapping Indian culture, borrowed the principles of Western modernism, and combined the Baroque style that has taken root in South America for more than 300 years, to create an architectural art with diverse forms, bright spaces, rich colors, and emphasis on the contrast between light and shadow.

I think the exploration of Japanese architects is worth learning from. In recent years, people have been impressed with Japanese architecture. This is mainly because they have introduced a number of world-class architects, such as Kenzo Tanshita, Jizhang Kurokawa, Jixin Iki, Tadao Ando, etc. Their works are very distinctive, with a strong sense of the times and Japanese charm, which can be called the Japanese expression of modern architecture. In addition, they also attach great importance to theoretical exploration and put forward some architectural theories that are full of philosophy and Japanese cultural traditions. Some developing countries, such as India and Egypt, are far inferior to Japan in terms of economy and technology, but also have introduced some influential architects. For example, La Rivo of India and Faisai of Egypt also

created many outstanding works. Their achievements do not lie in their initiative, but in their transplantation and grafting, that is, the combination of western design ideas and concepts with their own geography, climate, local customs.

Japan belongs to the oriental cultural tradition, while India and Egypt are developing countries. They all have very similar cultural backgrounds and conditions with China. Their exploration will undoubtedly have great inspiration and reference value for us to create new architectural styles with epochal and national characteristics. There are only two works of I.M. Pei, a master of Huazhu, in China (Figure 5-1, Figure 5-2). However, none of these works not only integrates modern civilization, but also successfully infiltrates the essence and charm of Chinese culture.

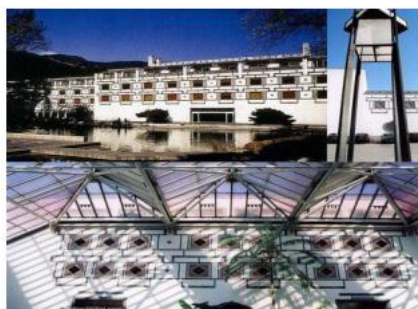


Figure 5-1. Pei, Beijing Xiangshan Hotel.



Figure 5-2. Pei I.M. of Suzhou Museum.

In fact, no one has never explored this path. For example, the architects of the older generation in China, such as Lv Yanzhi, Yang Tingbao, Tong Jun, Liang Sicheng, Lin Huiyin, Xi Fuquan, Xu Jingzhi, Li Huibo, have inherited some excellent experience in traditional Chinese architecture, and learned from the advanced science and technology of the West. They have combined the two and made many outstanding historical buildings. This generation of Chinese architects are all like this. After they came back from abroad, they did not completely copy the western architecture, nor were they completely confined to this tradition in China. Instead, they organically combined and created new things. Unfortunately, due to well-known reasons, their exploration was interrupted, and even there was no successor. However, their valuable theoretical literature and works can help us avoid many detours in today's Chinese architectural aesthetics research.

However, from the practical requirements, the existing work is far from meeting the needs of the times. In general, when we discuss architectural culture, we often talk about architecture in terms of form and techniques, or just sort out and record history. It should be said that efforts in this area have been successful, mature and pioneering. The study of Chinese architectural culture has always focused on historical facts, which is a good tradition left to us by the predecessors, but the theoretical achievements have not kept pace. On this basis, we can summarize, excavate and extract the basic aesthetic system of Chinese architecture.

In the study of architectural aesthetics theory, one aspect that cannot be ignored is the study of Chinese modern architectural culture. For the establishment of the theoretical system of Chinese architectural aesthetics, we can take this as the starting point. Modern China itself is a period of integration of China and the West, new and old, success and failure, innovation and conservatism. From the works of historical classics and the architects themselves, we can also find the track of the development of the times. Taking "Shanghai Style Culture" as an example (architecture part), it is

full of confusion and contradiction between tradition and innovation, collision and integration, theory, and the practice of "Shikumen" architecture, which combines Chinese and Western styles. Its exploration is still enlightening today. Therefore, it can be said that despite modern history, the theoretical study of architectural aesthetics is incomplete.

4.3. Some Thoughts on the Countermeasures of Architectural Art Education

4.3.1. Reform China's education system and attach importance to quality and traditional culture education

In China, architectural knowledge is almost ignored in primary and secondary school education, which makes the architectural awareness of the public indifferent, and the lack of basic understanding and understanding of the architectural profession leads to estrangement and conflict with architects' understanding and evaluation of architecture. We must pick up some necessary traditional education that we have lost. At the stage of enlightenment education, we should strengthen the indoctrination of traditional culture, such as piano, chess, calligraphy and painting; The quality cultivation of ancient prose, poetry, song fu, architectural history and culture, and the strengthening of classics reading link, these enlightening education, not only help to cultivate students' excellent personality, but also play a vital role in the development of wisdom, creative thinking, and even determine the height a person can achieve in his career.

In the education of architectural art, we should use the research-oriented way to analyze various architectural schools abroad, so that students will no longer blindly follow the trend; Lead students to devote themselves to the research and application of local architectural culture and historical buildings, which not only benefits teachers' scientific research, but also stimulates students' enthusiasm for learning traditional culture; At the same time, for each subject design, we should adopt the thinking method of researching problems to find out various factors that affect the results, so as to form the most effective design scheme.

On the other hand, teachers' abilities need to be improved. Architecture is a highly practical profession, which requires teachers not only to have profound theoretical knowledge, but also to have certain engineering practice. Most of the teachers in China come from their own traditional education, and many teachers are almost directly assigned to teach in schools after graduation. Lack of practical experience and profound artistic and cultural heritage is a common problem for college architectural teachers. In this regard, if there is no good solution, no matter how many assumptions are empty talk. This requires not only the improvement of teachers' self awareness, but also the support and inclination of the social environment and China's architectural art education and architectural policy.

4.3.2. Reform the teaching system of architecture, and cultivate talents with the aim of architects with artist quality

At present, the professional training plans and teaching syllabuses of most architectural colleges in China are basically the same. The teaching objectives are too focused on the professional field, while little involvement is made in other disciplines. This obviously does not meet the requirements of the discipline of architecture itself. It is imperative to increase the weight of art, aesthetics and humanistic quality education as compulsory courses.

4.2.3. Reform the traditional teaching mode

Most of the profound knowledge and insights of the older generation of Chinese architects (Lv Yanzhi, Yang Tingbao, Tong Jun, Liang Sicheng, Lin Huiyin, etc.) originate from their travels and studies in China, Europe and the United States. Ando has never received formal professional education in his life. However, his understanding of the origin of architecture is far superior to others, thanks to his tourism study in his young age. Le Corbusier's experience of traveling around the European continent when he was young played an important role in his career as an architect who became a giant in architecture. Louis Kahn, known as the “last great master of the 20th century”, had been traveling everywhere before he became famous at the age of 50. It was in the process of traveling that he realized the power of classical architecture beyond the times. From then on, he began to explore how to integrate this eternal power into architecture, and continued his thinking on architecture to the end of his life.

In Western European countries, students of architecture spend most of their time studying on the spot at home and abroad. Traveling will enable a person to truly understand the “other world”, generate various ideas, and think while walking. Not only architecture, history, customs, society and other things will be considered at the same time. This kind of architectural feeling can not be obtained through books, classes and the Internet in any case.

There is an old Chinese saying, “Reading thousands of books and traveling thousands of miles”, which is very wise. However, the current architectural art education mode in China is a passive and closed traditional education mode, which leads to poor students' subjective initiative in learning, low interest in learning, and vague and insightful understanding of architecture. Therefore, we might as well change our teaching methods to let students go out of the school gate to experience architecture, urban, rural, natural, local customs, and establish a real architectural awareness while walking; In the process of walking, I came into contact with the knowledge of all walks of life, and trained students in the direction of cultivating architects with broad interests and profound cultural literacy, so as to promote the development of architecture in China.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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