

Space Three "Environment"—On the Artistry of Chinese Modern

Architecture

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Abstract: This paper starts from the Chinese cultural traditions, describes the "art scene" technique which is unique in the Chinese architectural art, and further shapes the space scenes with the "situation" to express a certain emotional theme, and finally sublimates the human feeling "mood" caused by change of mind. Based on the Chinese modern architectural form the pursuit of space "art scene", Chinese modern architecture space to express the feeling "situation", China modern architecture scene space "mood" by the combination of the three-dimensional space of the "environment" theory, the artistic characteristics and the phenomenon is less frequent in the western architectural art in.

Keywords: architectural art, architectural form, spatial conception

1. INTRODUCTION

"Artistic Conception" as the vitality and modern meaning of the essence of Chinese classical aesthetics, is a specific artistic image and the performance of its artistic taste, artistic atmosphere and triggered by the sum of artistic associations and fantasies [1]. Its purpose is to pursue the image outside the image, the scenery outside the scene, outward meaning, and in which a sustenance of emotions, ideas, and even spiritual ideal of the aesthetic realm. It is a process of refining, arranging, revising, and compounding the process of "situational-contextual-artistic conception". Because of the huge cultural differences between China and the West, the difference between the modern Chinese architectural art and the western art expression is very significant. Western art "mood" expression is more intense and direct, whether it is traditional or modern art are so, it appears in the building with singular exaggeration of the plastic form to express the feelings of expressionist architecture, is the direct cut into the mood. In Chinese cultural traditions, art is often associated with literature and poetry, and the expression of emotion often needs to be conveyed feeling and ideas. Therefore, in the Chinese architectural art appeared in the form of art with "art scene" approach,

and even further shaping the "situation" of the space scenes to express some kind of emotional theme, and finally sublimation to the people have sentiment, causing changes in thinking "mood". These artistic characteristics and phenomena in the Western architectural art is less common.

2. THE "ART SCENE" OF SPACE - THE PURSUIT OF CHINESE MODERN ARCHITECTURE

The "art scene" in Chinese modern architecture is a kind of symbolic meaning to the "sentimental expression", which accords with the Chinese people's aesthetic psychology. For example, many nature landscapes are endowed with some pictographic meanings, Wushan Goddess Peak, Guilin Elephant Trunk Hill and so on, so this phenomenon is easy to get people's sympathy. Many of these works can be a few examples below, we can infer from the observed part of the picture.

"Sea Dream" - Fujian Changle Hai Bang Tower, located in Fujian Changle seaside a radius of two to thirty meters on the reef island. The design concept from the snails and mussels, the towers will be dealing with the towers directed at the blue sky of the snail, the treatment of the hall into a stretch from the reef singled out like a clamshell, a completely natural form as from the sea directly grow out, Or accidentally rushed from the sea to the island, and the sea, the island seamless, showing a strong tension from the sea.

Chongqing Yuan Jiagang Sports Center swimming diving Museum, from the Jialing River on the "leaf boat" to obtain inspiration, the shape of the building with the amount of spindle body, and surrounded by a dynamic surface of water to the mountains as the background, but also its surface Yamagata of Yamanashi has a soft and harmonious relationship with size. The author of the symbolic approach works in "take a boat in the River Rafting" poetic and romantic.

3. "SITUATION" OF SPACE - TACIT EXPRESSION OF CHINESE MODERN ARCHITECTURE

"Art scene" works further, through the space, the overall treatment of the scene, as well as for literature, allusions reference to a narrative way to start its "plot", so that it has a richer cultural connotation and place spirit, "situation" will be the result.

China is a vast country, different regions of the terrain, landforms, climate and other natural conditions are very different, the history of the formation of local architectural culture, architectural forms and materials are also very different. Therefore, the exploration of "situational" in Chinese modern architectural art is to seek the breakthrough of "innovation" from these local conditions, conform to its inner requirement to the development of modernity, and develop the modern architectural art in China of a progressive tendency, rather than the simple concept of Western transplantation.

In China's profound architectural tradition, the formation of a variety of local characteristics, for the Chinese architects to provide a wealth of nutrients, mainly for the local traditional architecture of the overall image and some building components of the refinement and use of these simplified, abstract images and components, with a strong modern means. The search for "local characteristics" goes beyond the scope of "architecture" and draws on nutrition from a wider range of local cultures and arts, such as local cultural relics, folklore and so on. Sanxingdui Museum is located in Chengdu, Sichuan, north of Guanghan suburb of ancient Shu cultural sites, the creation of ideas from the Sanxingdui unearthed Shangshu period of the ancient Shu cultural relics with bronze masks, surreal and head are exaggerated deformation, Full of magical colors. This is reflected in the entrance of the pillars, interior decoration and building the overall shape of the surrealistic means.

The image of "local" embodied by Cheng Taining's new railway station in Hangzhou is more abstract and more modern. Interspersed body of dark slope top, simple black and white composition, although there is no "figurines" of the whitewash, white tile, but it reflects a distinctive southern charm of a simple, elegant and yet delicate "bookish." And Wu Guanzhong's ink "Yi Jiangnan," the abstract composition of the Jiangnan issued by the "flavor" has a similar effect.

From the above analysis, we can see that the literary style of "sentimental expression" in these architectural works is different from western modern architecture. It is the expression of modern Chinese architectural art "situation". At the same time, these works embody the theme of modern culture with Chinese characteristics, therefore, has a distinct modernity, is a progressive creative trend.

4. THE "MOOD" OF SPACE THE BLENDING OF SCENES IN CHINESE MODERN ARCHITECTURE

The space of architecture and environment is formed by the boundary and is a space which is tangible, scale, proportional and gives direct perception. The environment is the space of thought brought by the environment. It is invisible, infinite and is generated by the imagination of space. Such as "water can be seen thousands of miles of vast rivers and lakes, a corner of the mountains on the set of steep majestic mountains" is the best embodiment of the relationship between these two spaces. Space is material, and "mood" is spiritual. China's modern architectural space, often through imitation and imagination and realize the limited space to achieve the charm of the scene blend [2].

Yigang Peng designed the "Sino-Japanese naval battle Memorial Hall" with the shape of the building and space for people about a tragic and tragic "situation". Memorial gate like a fracture, overturned hull, showing a heavy, depressing and tragic atmosphere, each block of the pavilion is like warships wading each other, wrestling in the stormy sea, forming a unique sense of place.

Kang Qi design "Ningbo Zhenhai Coastal Memorial Museum" through the creation of space and space to start to show people a Chinese people for hundreds of years to resist the enemy's epic hero story. Design closely with the terrain, so that the construction of a continuation of the mountain, at the same time, the intention of the fighting spirit of the inherent performance sites, giving it a new place meaning. In order to express the above theme, the author used a large number of different performance techniques. In the face of the park and park the building's west facade modeling treatment, in the heavy wall set up five shields, set in the top of the wall rolling "steering wheel", also in front of the building set up black iron and the concrete constitutes a huge abstract knife. "Modeling serious, rugged, powerful, with a heroic, showing "resistance", "protest", "defense" image. Forest the mountain facing the building, the author through a large transparent glass and natural Combination, the introduction of the mountain into the exhibition hall, with the parallel wall of the building through the hanging 5-meter-high "roar" giant head, like engraved with the "Memorial Zhenhai 1: 3 heroes of aggression" and the city facing the east and south facing the street, the arts deal with the emphasis on the combination with the environment and reflect the sense of history on the south side of the wall also used a heavy cut off the cantilever beam, powerful and powerful. Set an ancient gun, and further point out the "battle" theme.

Another example is the peacock and dead trees in the square of the Memorial Hall of the victims of the Nanjing Massacre, such as the earth and the work of art in the place, in order to make a deep reflection on the problem of life and death. On this note, "mood" and modern art concepts and practices are completely uniform [3].

Space is generated by the existence of space, space is the "flesh", and the state of mind is the "soul." The mood of the virtual is not illusory, but the mood of a space to imagine and time to imagine [4]. With a limited space to describe the infinite principle of artistic creation, the creation of artistic conception depends on the creation of scenery. The creation of the scene also directly reflects the architect's life experience, world outlook, outlook on life and other thoughts and feelings. China's modern architecture is not only the architectural space itself, but also the cultural level, thoughts and feelings and the deeper cultural connotation of the architects that accompany the spatial conception. It is worth our continuous research and exploration.

5. SUMMARY

This paper expounds the unique trajectory and artistic features of the development of Chinese modern architectural art, and points out that the pursuit of "artistic conception" is the general idea of pursuing artistic progress in the past development. Building the artistic conception of the building, the key lies in what kind of environment through what to trigger people's aesthetic feelings. Related to the object of architectural mood, but also related to the subject of architectural appreciation and experience, involving the creative aspects of the building, but also related to the building to accept links. Building the artistic conception of the building

requires the architect to grasp the overall environment, the building and the environment and emotional elements of the organic combination of architectural viewers and experienced a strong emotional stimulation, which led to its aesthetic imagination, resulting in architectural art of "art scene", "situation", and even "mood". It is the connotation of the modern architectural space in China. It gives the artistic conception of the soul of the building, the scene of the scenery, the environment and the scene.

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