

Development Trend of the Architectures with Chinese Characteristics under the Impact of Western Culture

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Abstract. The present paper analyzed the pseudo-classic architectures in early period of Chinese history, the contemporary architectural design in China, the design philosophy of western architects and the works of outstanding Chinese architects'. It also investigated the development trend of the Chinese architectures under the impact of western culture. The architectures with Chinese characteristics should be based on traditional culture, which would realize the sustainable development..

Introduction

Chinese architecture has a long history, which can be dated back to the Stone Age. Before Qing Dynasty, Chinese architecture is one of the world's three major architecture systems. After the Opium War, the western culture invaded China, which changed its economy and political systems, as well as the development of architecture. After the 1980s, Chinese began to try to combine the traditional and modern architecture styles. In 1963, Premier Zhou Enlai proposed that Mr. Liang Sicheng presided over the design of Jian Zhen Memorial Hall of Yangzhou Daming Temple, which was named "Chinese top ten classical architectures". Under the impact of western culture, Chinese architects did not give up combining the traditional and modern architectural philosophy. However, since the reform and opening up, the development of the construction industry has been worse than before. Along with the rapid development of economy and the features of western architecture (e.g., simplicity and quick building), the Chinese architectures blindly followed and imitated the western architectural forms and techniques. It gradually weakened the traditional culture and connotation construction. If we are always imitating the history, how can we develop with confidence and live comfortably?

Review of the Pseudo-classic Architectures in Early Period of Chinese History

China architectural style began to change from the semi colonial and semi feudal period. During that period, the cultural exchange between the East and the West, as well as the economic and political system reform, had great influence on the construction industry. On one hand, the western architectural design was combined with the Chinese architectural style; on the other hand, the original Chinese architectures were transformed according to western culture.

The modern architectural design in Beijing adopted both western and Chinese styles, which was embodied in the construction of concrete structure and combined with moire, stria, the Chinese patterns Fushou and some other traditional decorations. Another style was more traditional. The revival of traditional architectural form used the traditional building materials and explored traditional architectural structure, which realized new functions. For instance, Beijing Union Hospital designed by Shattuck and Hasa (Figure 1-1), Beijing Fu Jen Catholic University designed by Gleason (Figure 1-2), and Yenching University designed by Murphy. These modern buildings with Chinese characteristics contributed to the ancient classic architectures in Beijing at that time.



Fig 1-1 Beijing Union Hospital



Fig1-2 Beijing Fu Jen Catholic University

In addition to Beijing, the architectures in Nanjing which located in the lower reaches of the Yangtze River had the same styles. One style adopted both western and Chinese styles while the other was traditional. The design of combining Chinese and western styles were mainly reflected in the large commercial, cultural and educational, administrative architectures, etc. The architectural form of "the revival of tradition" in Nanjing was known as "inherent Chinese architectural design". In 1927, the national government capital located in Nanjing. In the second years, Capital Construction Commission promulgated the capital plan named as "capital plan", which firstly proposed to build a building with inherent Chinese architectural design, which made Nanjing a real construction city.

Before the 1920s, Beijing antique buildings were mostly foreign architects. In the late 1920s and early 1930s in Nanjing, the pseudo-classic architectures were mainly designed by Chinese architects, such as Lv Yanzhi, Dun Zhen, Liang Sicheng, Liu Tong Jun and so on. Most of their works were cemetery memorial buildings. The most famous was the Dr. Sun Yat-sen's Mausoleum designed by Mr. Lv Yanzhi. There were numerous construction works during that period. For instance, the Ministry of Foreign Affairs, the National Government Capital Hotel, the National Government Ministry of Railways and Jiangsu Post Bureau, etc. From then on, Chinese architects have gradually played a leading role in architectural design. The western design philosophy and construction methods were combined with China's traditional construction styles, which made distinctive Chinese buildings in Nanjing. This was also the beginning of modern imitation of the traditional architectures.

Jian Zhen Memorial of Yangzhou Daming Temple was chaired by Mr. Liang Sicheng. It was started in 1963 and finished in 1973, which is one of the best buildings in the style of Tang Dynasty style in modern times. The architect was built to commemorate Jian Zhen. To build this architect, Mr. Liang went to Nara Toshodai Temple in Japan which was designed by Jian Zhen one thousand years ago. The Jian Zhen Memorial Hall is consisted of hall, pavilion, hall consists. It is simple, elegant and shows Tang wind filling. It also uses the construction of the tenon structure, even without a screw. Therefore, Jian Zhen Memorial Hall is named "Top ten Chinese classic architectures".

The contemporary Chinese architectural design

The architectural design of modern Chinese always took the development mode of imitation, which was to deal with the impact of foreign architectural culture on the China. In modern time, imitation refers to take its essence and gives up to its dregs. This mainly concludes two standards. One is a reference to foreign architectural concepts while the other is the transformation of Chinese traditional architectures. From the point of view of Confucianism usage, the buildings of this period show Chinese traditional culture, no matter from the point of appropriate standards of the construction design style, or from the point of its appearance and practical usage. The Chinese architectures in modern times form in the collision of Chinese traditional architectural concept and western architecture concept. They have new construction and functions. These buildings are full of freshness for Chinese and foreign architects. They have been a product of western culture in architecture since 1840. Until the 1970s, after the reform and opening up, China's economy and politics rapidly develop. Its general construction is moving forward, which is worthy of recognition. The introduction of western architectural technology, design styles gradually enter into modern cities in China. Since the beginning 1980s, western culture have greatly impact Chinese construction

marketing. The western-style buildings can be seen everywhere. Glass, metal and other modern buildings appear repeatedly which cover a large area.

In January 11, 2015, the General Secretary, Xi Jinping proposed that now many cities are in the period of development and construction. They destroyed many ancient buildings and brought a lot of foreign constructions, which gradually made a city lost their personality. 3In twenty-first Century, we put forward higher standards on Chinese city construction and invite bid around the world. In the design of some large, landmark buildings, foreign designers often succeed. Bird's Nest of Beijing was designed by Swiss designer Pierre Demeuron and Herzong. The water cube was designed by Zhao Xiaojun, Mao Hongwei, John Pauline and Toby Wong. The National Grand Theater was designed by a France designer, Paul Andrew. Chinese construction market, to a certain extent, has become some foreign architects' "building laboratory". These architecture designs pursue the appearance of high-end atmosphere and weaken the local culture and national sense, particularly in the developed city of Guangzhou, such as "small pretty waist" and Liaoning Fushun circle of life", etc.

Guangzhou new TV Tower was completed in 2009 (Figure 2-1), with the nickname "small pretty waist". It was designed by British ARUP Qualification Company. It is a tourist port tower shape of the TV tower. More than 444,000,000 yuan was invested. What's worse, the deficit from 2010 to 2012 was up to 170,000,000 yuan.

In November 2012, the completion of a landmark building in Shen Fu, Fushun, Liaoning Province was named as "Ring of life" (Figure 2-2). Its appearance looks like a ring shape, with the average diameter of 160 meters. It consumes three thousand tons of steel, 12,000 LED lights and 112,000,000 yuan. "Ring of life" is based on the master of sculpture works of Will Rand, with the meaning of eternal and harmony. However, this meaning beautiful building is only an ornamental landscape architecture with no practical function. British newspapers have reported on the "Ring of life", titled "Chinese spend 10million building 500-foot loop of steel that does absolutely nothing". The building is not only used to watch the objects in space, but also to enhance the life. Its large amount of cost and its function is not proportional; therefore, it met with fierce criticism and discussion of community.



Fig 2-1 Guangzhou Tower



Fig 2-2 Ring of Life in Fushun

Some strange buildings in twenty-first Century China market appear repeatedly. And they are unique with high design fee and high construction costs. The western style buildings make we feel the political desire and social means. We feel the effects of the interaction between power and money. The architectural style of the combination of traditional and western has not totally established. Meanwhile, more avant-garde architectures have entered into Chinese construction market, which seriously breaks Chinese architects' design ideas. How to combine Chinese traditional architecture and modern forms, how to be out of imitation and how to develop Chinese architecture are very important problems to be solved.

The architectural design with Chinese characteristics

The effects of western architects' design philosophy on Chinese architectural design

The Pritzker Architecture Prize is the world's most influential award in the field of architecture. In 2011, the winner is the Portuguese architect Edouardo suto de Mora. This is also the Portuguese architects won the award for the second time. In the sharp collision of traditional and contemporary culture, Mora think that the great secret construction is to make them be inadvertently accept. On the one hand, the building should live in harmony with nature, and on the other hand, we should also pay attention to their functions. That is, to reach the unity of technology and art. One of Mora's famous works is the Braga stadium. The stadium can accommodate thirty thousand people. It is designed for the 2004 European Cup. Its shape is like a tent in the valley. Its architectural style is modern. The sense of aesthetic is reflected by the abstract shapes and material mechanism. Braga's beauty is more than that. Since the twelfth Century, Braga is the local religious center. There are various daily religious activities. Mora built a sports arena which is the secular realm of the holy land and perfectly echoes with the local religious culture. Judges of Liz said that Braga is a building with full sense of muscle, memorial and its background".



Fig 3-1 Top view of Braga Stadium

The development trend of Chinese architectures

Making full use of traditional culture on the basis of absorbing the essence of foreign culture is a key point for the Portuguese architects' to win in architectural design. In 2012, the winner of Pritzker Architecture Prize is Chinese architect, Wang Shu. His architecture is a combination of traditional and contemporary styles. It not only maintain the traditional element, but also keeps up with the times.

The overall planning of Xiangshan Campus of China Academy of Fine Arts follows the principle of respect for the site. It perfectly reflects the combination of buildings and mountains. Based on Wang Shu's study on the terrain, the design of the campus is integrated with nature and makes full use of the surrounding environment. The design of mother settlements in the form of “Daheyuan” reminds the people memories of the land. The design of campus buildings is absolutely separated, breaking indoor and outdoor boundaries. The corridor was moved outside, being designed to appreciate the outside scenery (Figure 3-2). While people are walking in this architecture, they would be comfortable, just like walking in nature and have the sense of presence. The roof of the building uses about 7,000,000 old tiles. The discarded materials were reused, which reduces the cost and gathers the damaged building tiles. This arouses our attention to the removal of traditional architecture.

After the completion of the entire campus, fish ponds, reed, streams are still intact. In Tong, this has been the transformation of Xiangshan City. The completion of the Xiangshan Campus has changed its superficial impress. More and more tourists and the nearby villagers came to leisure. There is no industrial sense in this campus, nor impetuous noise. It is a new campus design model, with care for people and nature. Wang Shu believed that humanity is more important than the architectural design, and the construction process is more important than construction technology.



Fig 3-2 The Xiangshan Campus of China Academy of Fine Arts

In analysis of Wang Shu's architectures, we can feel the sense of beauty brought by his architectural works. Chinese contemporary architectural marketing needs much more buildings of this kind. Chairman Xi Jinping said, only when we do not forget the history, we would open up the future. Only better inheritance can help to be good at innovation. Only moving to future from the past, forging ahead from the continuation of national culture, can we do business today⁴. Nowadays, it is necessary for Chinese architects to be based on traditional architectures and take advantage of the western architectures to make up the weakness of China's construction. They should make the Chinese traditional concepts modernized and make the western concepts Chinese, which can derive from the new architectural philosophy. Construction is an important carrier of culture. Its development should not be an either-or thing. On one hand, it should take all rivers run into sea, combining traditional and modern elements and bring forth the new. On the other hand, it should be in accordance with the traditional architectural culture of our own. It should not only suit the local conditions, but also keep pace with the times. Therefore, a sustainable development approach that is suitable for Chinese conditions. In the background of economic and political globalization, we should open up a new situation that realizes the combination of both Chinese architectural culture and worldwide architectural culture. In this case, we could create a new Chinese architecture model and regain the important position in construction building system around the world.

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