Research on the Ancient Creation thought based on the Chinese Traditional Folk House Architecture

2022, Vol.3 No.2
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DOI: 10.37420/j.adr.2022.013
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Abstract:
The continuous cultural development in China for thousands of years has made the achievements in the history of Chinese creation remarkable. In the traditional Chinese creation, the aspects of things are all-embracing, each with its own rules and various forms; from the rational aspect, the road is unified, and there is convergence, while the idea of the art of creation serves as the guiding ideology in the process of human creation, the richness and profundity of its connotation are unparalleled in the past and the present, and still affect us today. This article takes the Chinese traditional residential buildings as the research breakthrough point, through the literature review and the case study, analyzes the formation and the evolution of these residential buildings, sum Up the unity of Heaven and man, the beauty of time, respect for heaven and cherish things and people-oriented thinking of ancient creation.

Keywords:
Folk House; Ancient Creation; Creation thought; raditional architecture; Minority

1 Introduction

The concept of "Creation" first appeared in the classics of the pre-qin period. In ancient times, people thought that everything was created by heaven, so they called Heaven "Creation". We now say that "Creation" of the word "Made" means to create, manufacture, manufacture, "Thing" means the material objects, appliances. Zhang Daoyi once explained the term "Creation" in this way: "Creation is in fact man-made objects, that is, objects made of various material materials, which change their shape and emphasize their advantages. [1]" In a broad sense, the concept of creation refers to the behavior process and material results of human beings making all man-made objects, and in a narrow sense, the concept of creation refers to the articles of daily life with the combination of practicality and artistry [2]. According to the historical and cultural background of China and the development of modern design, in some cases, the creation and the concept of "Design" are interlinked.

There have been creations in China since ancient times. In the course of thousands of years'development, the traditional creations in China have contained rich contents, such as bronze ware, ceramics, lacquerware, furniture, architecture, gardens, silk weaving, jade ware, carving and so on, has Given birth to an exceptionally brilliant history of civilization. From the aspects of function design, shape design, decoration design, color design, materials and manufacturing technology, all of these creations embody the wisdom of ancient artisans in tangible objects, the formation of a long history of the cultural history of creation and a rich, colorful, spectacular creation of ideas [3]. The idea of the art of creation contains not only the principles, grounds and preconceptions embodied by the Creator in the process of creation, at the same time, it also shows the social ideological trend, scientific and technological civilization, history and culture reflected by the "Things" created by the Creator [4].

The ancient buildings of Chinese traditional folk houses are the crystallization of the wisdom of the Working People. They are the product of the combination of the local traditional culture and the local environment characteristics at that time, bearing the historical information of a region and having irreplaceable historical value. It is helpful for us to have a more scientific, correct and comprehensive understanding of the historical development and valuable experience of our country's creation art by analyzing the ancient Chinese creation thought from the perspective of traditional residential architecture, it is also helpful for us to correctly absorb and carry forward the fine tradition of our country's creation art under today's historical conditions, flexibly apply the essence of traditional creation thought, and design and create new works to meet the needs of modern human life.

2 Literature Review

The Contemporary Study of creation in China began in the late 1980s, when the American scholar Herbert A. Simon analyzed the relationship between "Artifacts" and "Science" from the perspective of "Artificial science", his research laid the methodological foundation for the construction of the theory of creation [5], and then Li Yanzu found the research basis from Symon's "Artificial science", proposed the concept of creation, and explained the category of design art [6]. The modern study of the thought of creation is based on the study of the older generation of scholars. Hu Fei combined ancient creations with modern design culture. He took three typical ancient bronzes: ZHONG, YUE and SUO as examples, and started with the material aspects of ancient Chinese creation design, the concept of creation in ancient China can be understood as "Moving with the times", "Appropriate to the place", "Different from person to person", "Selecting materials and applying skills" and "De-

scribing and composing" [7]. Zhu Guangyu has deeply analyzed the development of our country's creation thought and the development course of modern design, taking ancient Chinese ceramics as the object of investigation, this paper sums up the artistic thoughts of creation embodied in ceramic art, such as "The vessel carries the Tao", "The vessel carries the rites", "The gentle nature", "The object and the spirit" and "The elation". Chinese ancient architecture is the material carrier of Chinese traditional culture and philosophical thought. Ye Jinsong takes traditional architecture as an example, the author holds that the ecological concept of "Harmony between man and nature", the aesthetic standard of "Harmony between nature and Man" and the standard of ritual system of "Three cardinal guides and five constellations" have a profound influence on ancient architecture [8]. Scholars have different views on the idea of creation, but in the framework of traditional theory of creation. This paper summarizes the modern design theory and traditional culture of creation, will be from philosophy, science, nature, human-oriented four points of the creation of thought.

3 The Unity of Man and Nature in Creation

"The unity of man and nature" is one of the fundamental concepts of Chinese classical philosophy, pointing out that the dialectical unity between man and nature is not only the world outlook, value outlook of the Chinese nation, but also the methodology. Confucianism and Taoism, the two most influential philosophical schools in ancient China, advocated the idea of "The unity of man and nature", which promoted the integration and infiltration of architecture and nature. Guangfu dwellings are one of the main types of Lingnan residential buildings. The main representative forms are comb-style villages with neat layout and three courtyard houses with two corridors. The most distinctive feature of Guangfu dwellings is their Huoer Gable. Although the roofs of Guangfu dwellings are different from those in Central Plain, generally they do not have concave roofs but have straight sloped roofs, the vertical and vertical ridges are still curved, such as the top decorated as a horn-shaped bend some even raised the gable roof, become a variety of curved shape of the sealed gable, namely the Huoer Gable. The shape of the Huoer Gable in Lingnan architecture is different from that of the Matou Gable in Jiangnan. It has its own rich local characteristics. For example, the traditional Lingnan dwellings have five gable forms: gold, wood, water, fire and earth, putting the elements of "five elements", which constitute the nature, on the roof of the building, is also an expression of the "harmony of Heaven and man" in the architectural culture of Lingnan folk houses. From this point of view, the ancients are based on the "Day" of different understanding, the use of different "He" in order to "One" success. In dealing with the relationship between architecture and nature, Lingnan people adapt to nature, moderate use of nature, creating exquisite architecture, architecture to protect people, but also improve the nature. Through the building, people achieve a harmonious coexistence with nature, reflecting the "Heaven and man in one" idea, see figure 1.

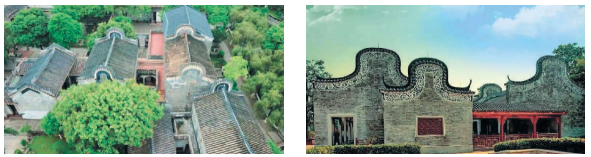


Figure 1 Huoer Gable

Huizhou Architecture, also known as Hui architecture, is one of the most important schools of traditional Chinese architecture. Huizhou Residential Architecture is the essence of Hui architecture. Huizhou Architecture is the perfect embodiment of "Heaven and man in one", and its architectural concept of "Five Mountains in Heaven, four rivers in the hall" is the Best Annotation of "Heaven and man in one". The five-stack Wall or Horse Head Wall expresses the idea of "Five mountains rising to heaven", which is the concrete application of the creation thought of "Heaven and man in one". The courtyard system of "Four waters return to the hall" and the hall decoration of "Life-long Peace" in the architecture of the Huizhou School Symbolise the rolling wealth, and imply that "The rich water does not flow out of the people's fields", expressing the ideal and pursuit of the Huizhou Merchants to accumulate wealth, this system has been used up to now. "Harmony between man and nature" is the soul of ancient architecture in Huizhou, "Four waters lead to the hall" is the connotation of ancient architecture in Huizhou, and "White walls and black tiles" is the external representation of ancient architecture in Huizhou, see figure 2.



Figure 2 Huizhou folk house

4 The Beauty of Timing in Creation

"Kao Gong Ji" is the official handicraft document of Qi Dynasty in the late Spring and Autumn Period. It is the earliest handicraft technical document in China. The book put forward "Climate adaptation, Adapt to the environment, Good material, Exquisite workmanship, and the four, and then can be good." The creation thought principle, thinks that the creation should conform to the time, adapt to the environment, the material is superior, the craft is exquisite, it takes all four of these things to make a good artifact. Most of the houses in Dong people are Stilted building, which is the most common form of houses in southwest China. In Dong people, the climate is humid, the geographi-

cal environment is complex and there are many snakes, insects, ants and animals. Therefore, more people live in Stilted building. The Stilted buildings are usually divided into three floors, with the upper two floors used for living and storage, and the first floor used as toilets or for keeping livestock. The building is made of locally grown fir trees, taken from nature and used in nature, and the skilled craftsmen of Dong people are very good at using wood, they will divide a piece of Chinese fir into branches, Bark, leaves, trunk and other materials for the construction of the house, while also making rational use of local stone, soil and so on. Dong people's wooden building construction technology is China's national-level intangible cultural heritage, from the Stilted building and the Drum-tower, Wind and Rain Bridge and other buildings construction can be seen. The structure of the Stilted building is generally a bucket-type wooden structure. After being designed by skillful craftsmen, the timber frame of the Stilted building is of fine quality and links with each other. It is an organic whole with exquisite workmanship, its structure is compact and stable, and it has good anti-seismic function, as shown in figure 3.



Figure 3 Stilted building of Dong

The traditional villages of Chiang in the Sichuan region are famous for their distinctive architecture of Watchtower and Blockhouse. Also known as "Zhuang Fang", for residential housing; Square, generally divided into 3 layers (there are also two and four layers) . The upper floors are stacked with grain, the middle with people, the lower with livestock, and the floors are connected by jagged wooden staircases, the most traditional of Chiang's residential buildings. Located in the upper reaches of the Min River on the eastern edge of the Tibetan Plateau, the mountainous and steep terrain of the Chiang ethnic minority makes the village halfway up the mountain, so Chiang is known as the "People in the clouds". And the building of the Blockhouse, which is made of materials on the spot, is made of earth and stone, and is not drawn, nor hung by lines, nor supported by pillars. They are all made of stone by the local men's labor force. They skillfully combine the terrain, divide platforms and build rooms, and the Blockhouses are of various forms, with different levels, warm in winter and cool in summer, strong and durable, see figure 4. The reason why traditional residential buildings have been preserved in a long history and are still being studied by many people, it is because they in the long-term development and evolution process into the weather, the earth and gas, material beauty, craft factors of creation.



Figure 4 Watchtower and Blockhouse of Chiang

5 The Respect for Nature and the Cherishing of Things

"Zhou Yi·Xi Ci Shang" said: "Prepare things for use, set up a device for the benefit of the world", "Ci Hai" on the "Application" of the interpretation: "To do its function". "Kao Gong Ji" has also mentioned: "The examination of curved surface, to the five material, to identify the people, that is a hundred workers".

To examine curved surfaces is to carefully observe the curvature changes of objects, according to the physical properties, artificial artifacts, which is the responsibility of Baigong. It can be seen that the Chinese traditional culture of creation contains profound philosophical thoughts and the concepts of respecting heaven, cherishing things, making full use of them, saving and using them skillfully, these ideas in the continuous practice and inheritance of innovation has gradually evolved into a "Respect for heaven and cherish things" the creation of ideas. In the development of Chinese traditional residential buildings, we can see that the ancients always carried out the thought of respecting nature, conforming to nature and making full use of everything, and created different forms of residential buildings. Cave-dwelling is a kind of traditional dwelling form in the Some Random Place Somewhere area of China. It is mainly distributed in the northwest area and Central Plain area. It is the remains of the Cave-dwelling habit in the time zone of primitive society. Located on the Southern Bank of the middle reaches of the Yellow River, Luoyang is surrounded by the loess-covered Kuang Ling. The climate is dry, the water table is low, the loess cover is thick and the terrain is flat. They made full use of the original materials because of the situation of the mountain and the local conditions, and built many villages with caves as the main part. Many Cave-dwellings are beautiful and reasonable in layout, and are integrated in artistic decoration and structural function. According to the landform, the Cave-dwellings are divided into cliff-style cave-houses, lower-level cave-houses (pit courtyard) and independent cave-houses (occluded cave-houses). They are built in the same idea, but to adapt to the natural environment, the ancestors made different changes to them. It can be said that the cave fire, noise, winter warm summer cool, both saving land, and economic labor, is to adapt to the nature of the perfect architectural form, see figure 5.

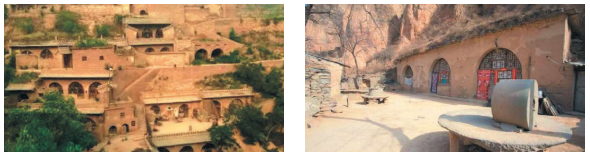


Figure 5 Cave-dwelling

The layout and construction of the Stilted buildings in Dong people and the Watchtowers in Chiang also embody the concept of respecting the nature and cherishing the good. There are many similarities between them, as shown in figure 6. The villages of Dong people are generally located in hilly and valley areas, while the Chiang villages are located between mountains and valleys. The terrain is very complex. Therefore, the construction of houses is based on the mountainous terrain, the layout of villages is flexible, but the priorities are clear. The construction of residential buildings in accordance with local conditions is completely different from the ideological bondage of the "Square Foundation" formed over thousands of years in the Han areas. The Castle, the house is enclosed in square spaces, large and small, to separate the man-made buildings from the natural world, and in the use of materials they are to make the most of this concept to the extreme, using wood and stone to build all feasible things [9]. Whether it is a Cave-dwelling, a Chiang Blockhouse or a Stilted building in Dong people, these traditional dwellings embody the relationship between the individual and all things in their construction and layout, respecting and conforming to the laws of the development of all things in nature, in the process of creation, the affinity between man and nature has been established, reflecting the simple view of nature, which is the hidden wisdom.



Figure 6 Dong and Chiang villages

6 The Humanization of Creation

The system of creation is based on the actual life of human existence. The history of creation is the history of service to man, and the needs of Man's life are the first impulse of creation [10]. Hakka Earth Building is a large-scale Group House with rammed Earth Walls, which is one of the three main types of residence in Hakka. The ancestors of the Hakka came from the Central Plain region and migrated to the mountains of the South China to escape the war. However, they were often attacked by aborigines with strong folkways and there were constant battles between their families, the harsh living environment forced Hakka to attach great importance to defense, they will build a house into a defensive city easy to defend and difficult to attack, living together. Hakka Earth Building not only has good firmness and defensiveness, but also has well, granary, barn and so on. It can be said that the living facilities are all ready, so that the Hakka get enough security. On the other hand, due to the economic development and population growth, people also have higher requirements for housing. In order to safeguard the common interests of the family, it is inevitable to build larger-scale buildings, let a large number of relatives dozens or hundreds of people living together to adapt to the prosperity of the family, living security, see figure 7.



Figure 7 Hakka Earth Building

The Mongolianyurt, a traditional residential building, also fully embodies the humanism of ancient Chinese creation. As a kind of residence for nomadic herdsmen, it is used by the Mongols, Kazakhs, Ewenke, Oroqen people and other minorities in the north of China. Although the Mongolianyurts look small, the Inner Mongolianyurts are very large, and the indoor air circulation, lighting conditions are good, warm in winter and cool in summer, and are not afraid of the wind and rain, their construction and relocation are very convenient, the utility model is very suitable for the dwelling and use of the herdsman who changes the farm frequently, see figure 8. The Zhuangkuoyuan is a traditional residential form in Qinghai region of China. Every household in rural Qinghai lives in the courtyard of the Zhuangkuoyuan. The so-called Zhuangkuoyuan is actually a courtyard composed of tall earth walls and thick gates, a complete manor courtyard is a miniature castle. In the long history of development, people in order to adapt to the bitter and cold climate and the chaos of war here, the development of such a residential form with castle meaning, see figure 9. Whether it is Hakka Earth Building, Mongolianyurts or Zhuangkuoyuan, their formation and evolution is to constantly adapt to the needs of people, reflecting the "People-oriented" people-oriented creation thought.



Figure 8 Mongolianyurts

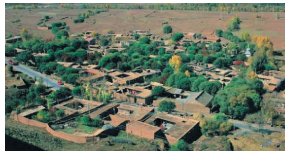


Figure 9 Zhuangkuoyuan

7 Conclusion

China is a vast country with vast territory and vast resources. Because of the differences between the natural environment and the social and economic environment, different forms of residential buildings have come into being, in the creation of the performance of thought for the unity of Heaven and man, the beauty of time, respect for heaven and cherish things and people-oriented. These ideas of creation have been accumulated and become more and more stable and definite in the thousands of designs of ancient craftsmen. They have been handed down from generation to generation, and have been handed down from generation to generation. They have influenced the traditional culture of our country's main body, so that in modern times, when high technology is so advanced, these creation ideas are still constantly influencing people's design creation, playing a huge role.

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