

The Remolding and Guidance of Architectural Design Aesthetics on College Students' Aesthetic Conceptions: An Exploration from the Design Perspective

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Abstract: This research aims to deeply reveal the specific impact of architectural design aesthetics on college students' aesthetic conceptions, and explore the unique value and mechanism of architectural design aesthetics in the aesthetic education of college students. Through an in - depth analysis of architectural design aesthetics, combined with the characteristics and development needs of college students' aesthetic conceptions, this paper analyzes how architectural design aesthetics remolds and guides college students' aesthetic conceptions from multiple dimensions such as aesthetic perception, aesthetic judgment, and aesthetic creation. At the same time, this research will also explore how to better integrate architectural design aesthetics into college education, providing new ideas and methods for the aesthetic education of college students and promoting the comprehensive improvement of their aesthetic qualities.

1. Introduction

1.1 Research Background and Significance

In today's society, aesthetic conceptions have become an important part of people's spiritual world, influencing their perception and pursuit of life. For college students, who are in a crucial period of personality shaping and value formation, the cultivation of aesthetic conceptions is particularly important. Architectural design aesthetics, as a discipline that integrates art, technology, and culture, not only embodies the human pursuit of beauty but also contains profound cultural connotations and historical heritages. With its unique artistic language and forms of expression, it provides college students with rich aesthetic experiences and plays an important role in shaping their aesthetic conceptions.

The remolding and guidance of architectural design aesthetics on college students' aesthetic conceptions have far - reaching significance. It can help college students establish correct aesthetic conceptions, guide them to abandon vulgar and impetuous aesthetic tastes, and pursue elegant and profound aesthetic realms. By appreciating and analyzing architectural art, college students can cultivate keen aesthetic perception abilities and learn to observe and understand beauty from different perspectives. Architectural design aesthetics can also stimulate college students' aesthetic creativity, encouraging them to give full play to their imaginations in study and life and create more beautiful things.

1.2 Research Status at Home and Abroad

Abroad, the research history of architectural aesthetics is relatively long. From the architectural aesthetic ideas in ancient Greece, such as the proposition "beauty is harmony and proportion" put forward by the Pythagorean school, to the principles of practicality, firmness, and beauty emphasized in Vitruvius' Ten Books on Architecture in ancient Rome, it has laid the foundation for the development of architectural aesthetics. In modern times, the research on Western architectural aesthetics pays more attention to the relationship between architecture and society, culture, and the environment. A house should operate as efficiently as a machine, meeting the practical needs of the occupants and providing a comfortable environment.[1]

For example, phenomenological architectural aesthetics emphasizes the authenticity and directness of architectural experience, and understands the meaning of architecture through the

perception of architectural space and place; structuralist architectural aesthetics focuses on the internal structure and order of architecture, and explores aesthetic values from the combination and relationship of architectural elements.

In terms of aesthetic education for college students, foreign universities attach great importance to the role of aesthetic education in talent cultivation and integrate aesthetic education into the teaching of various disciplines. For instance, Harvard University in the United States offers a rich variety of art and humanities courses. Through the study of courses such as art history, literature, and philosophy, students' aesthetic abilities and humanistic qualities are cultivated; universities in the United Kingdom focus on practical teaching. By organizing students to participate in practical activities such as architectural design and artistic creation, students can improve their aesthetic abilities and creativity in practice.

In China, the research on architectural aesthetics started relatively late, but it has developed rapidly in recent years. Scholars have conducted research on architectural aesthetics from different perspectives. For example, they have explored Chinese traditional architectural aesthetic ideas, discussed the influence of ideas such as Taoism's "harmony between man and nature" and Confucianism's "rites" on architecture, as well as the integration of modern architectural aesthetics and traditional culture; certain achievements have also been made in the research on the formal beauty, spatial beauty, and material beauty of architecture, analyzing how elements such as the proportion, scale, color, and material of architecture form beautiful forms.

In terms of aesthetic education for college students, domestic scholars have also carried out a large amount of research. Some scholars have pointed out that currently, there are problems such as unreasonable curriculum settings and single teaching methods in aesthetic education in colleges and universities, resulting in insufficient cultivation of college students' aesthetic abilities; some scholars have proposed that the curriculum construction of aesthetic education in colleges and universities should be strengthened, the teaching content should be enriched, and diversified teaching methods, such as case teaching and practical teaching, should be adopted to improve the aesthetic qualities of college students.

However, currently, there are still some deficiencies in the research on the influence of architectural design aesthetics on the aesthetic concepts of college students both at home and abroad. On the one hand, most of the research focuses on the theoretical discussion of architectural aesthetics and the macro level of aesthetic education. The research on how architectural design aesthetics specifically affects the aesthetic concepts of college students is not in-depth enough, and there is a lack of empirical research and case analysis. On the other hand, there is a lack of practical research on integrating architectural design aesthetics into college education. How to design effective teaching plans and curriculum systems in combination with the characteristics and needs of college students to better play the role of architectural design aesthetics in reshaping and guiding the aesthetic concepts of college students still requires further exploration.

2. An Overview of Architectural Design Aesthetics

2.1 Basic Elements of Architectural Design Aesthetics

2.1.1 Proportion and Scale

Proportion and scale are among the most basic elements in architectural aesthetics. All parts of a building need to maintain a coordinated proportional relationship to create a harmonious and beautiful overall effect. They directly affect the visual effect and spatial perception of the building. Proportion mainly explores the quantitative relationships between different parts of the building, such as the proportional relationships of length, area, and volume. Appropriate proportions can endow the building with a sense of harmony and stability. Scale, on the other hand, focuses on the relationship between the building, the human scale, and the surrounding environment. It is closely related to the actual feeling that the building gives people, whether it is intimate and pleasant or magnificent and imposing.

Buildings have an emotional impact on people, and architectural aesthetics has an obvious emotional tendency. The Sydney Opera House, a classic in the history of world architecture, is a model in the design of proportion and scale. The Sydney Opera House has a unique appearance, resembling a group of white sails setting sail or white flowers blooming on the banks of Sydney Harbour. From the perspective of overall proportion, the size, height, and distance between its shell - like structures have been carefully calculated and designed. The ratio of the height to the width of the shells is coordinated, neither too high to be obtrusive nor too wide to be cumbersome. The combination of the shells is well - arranged, forming a rhythmic skyline that gives people a strong visual impact and aesthetic enjoyment.

2.1.2 Rhythm and Rhyme

Rhythm and rhyme are important elements in architectural design that endow buildings with dynamic beauty and artistic appeal. They create unique visual and psychological feelings through the repetition, variation, and combination of architectural elements. The manifestation of rhythm and rhyme is particularly obvious in the design of building facades. Most traditional Chinese architectural groups are laid out along the central axis. The main buildings are located on the axis, and other buildings are symmetrically arranged on both sides. This forms a harmonious, unified and clearly hierarchical whole, embodying the idea of "the middle being the most honorable". Take the Forbidden City in Beijing as an example, which creates a solemn and regular spatial aesthetic feeling.[2]

In modern architecture, there are also many examples of using rhythm and rhyme to create unique beauty. Some high - rise buildings adopt a gradient facade design. For example, as the floors increase, the size, shape, or arrangement of the windows gradually change, forming a gradient rhythm. This design not only increases the visual hierarchy of the building but also makes it stand out in the urban environment and become a unique landmark. Some buildings use elements such as grilles and sunshades on the facade. Through their repeated arrangement and different combination methods, they create rich light and shadow effects and a sense of rhythm, enabling the building to show its unique charm under different time and weather conditions.

2.1.3 Color and Material

Color and material play an indispensable role in architectural design. They can not only shape the appearance of the building but also convey rich cultural connotations and emotional messages. Color is the visual language of architecture. Different colors can trigger different emotional associations and psychological reactions in people. Warm colors such as red and orange often give people a sense of enthusiasm, vitality, and warmth, while cool colors such as blue and green often convey a calm, peaceful, and serene atmosphere. In architectural design, the use of color needs to consider factors such as the function of the building, the environment, and the cultural background.

For example, the new Suzhou Museum designed by I. M. Pei is an outstanding example of using color and material to embody the Jiangnan culture. In terms of color, the new Suzhou Museum continues the style of white walls and black tiles of traditional Jiangnan architecture. The white walls are pure and elegant, giving people a simple and fresh visual experience, as if telling the gentleness and tranquility of the Jiangnan water town. The black tiles are neatly arranged, outlining the outline of the building and forming a sharp contrast with the white walls. This black - and - white color combination not only conforms to the natural environment characteristics of the Jiangnan region but also reflects the pursuit of simplicity and harmony in traditional Chinese culture.

2.1.4 Light and Shadow and Space

Light and shadow have a unique artistic charm in architectural design. They can shape the spatial atmosphere of the building, enhance the artistic expressiveness of the building, and make the building present rich and diverse visual effects under different time and weather conditions. Tadao Ando, a master architect who is good at using light and shadow, has fully demonstrated the perfect integration of light and shadow and space in many of his works. Take his representative work, the

Chapel of Light, as an example. This chapel is located in a residential area in Osaka. Although its construction area is not large, it is famous for its simple yet shocking design. The core of the design of the Chapel of Light lies in the unique use of light. The interior space of the chapel is simple, without too many decorations, mainly composed of concrete walls and wooden seats. On one wall of the chapel, Tadao Ando designed a cross - shaped opening. When sunlight shines through this cross - shaped opening into the interior of the chapel, it forms a huge cross - shaped shadow on the ground and walls. This cross - shaped shadow moves and deforms with the change of time, presenting different shapes and textures at different times. In the morning, the soft sunlight shines into the chapel, and the cross - shaped shadow is quiet and sacred. At noon, the sunlight is strong, and the cross - shaped shadow is more distinct, giving people a strong visual impact. In the evening, the afterglow of the setting sun dyes the cross - shaped shadow warm orange, creating a warm and solemn atmosphere.

3. Analysis of the Current Situation of College Students' Aesthetic Conceptions

3.1 Characteristics and Problems of College Students' Aesthetic Conceptions

3.1.1 Individualization

College students in their youth are eager to show themselves and pursue uniqueness. They pay more attention to personal preferences and emotional expressions in aesthetic choices. They demonstrate their personalities and tastes through unique choices of clothing, accessories, hairstyles, and personalized interpretations of art works, music, movies, etc. Some college students are enthusiastic about niche independent music because these can express their unique emotions and thoughts. Some like to collect personalized handicrafts to show their unique aesthetic vision.

3.1.2 Fashion - orientation

College students have a keen perception of and a strong pursuit of fashion trends. They keep up with the latest fashion trends by following fashion magazines, social media, and celebrity news, and integrate them into their lives. However, some college students' understanding of beauty remains on the surface, lacking an in - depth understanding of the connotations and cultural backgrounds of beauty. When appreciating architecture, they may only focus on whether the appearance of the building is novel and unique, ignoring the historical and cultural values and design concepts contained in the building. They may not understand the cultural significance and aesthetic value behind some traditional buildings and simply regard them as obsolete architectural forms.

3.1.3 Excessive Aesthetic Utilitarianism

In today's society, some utilitarian aesthetic concepts have influenced college students. Some college students pay too much attention to external materials and utilitarian goals in aesthetic choices, such as pursuing famous brands and luxury goods, believing that these materials can enhance their aesthetic taste and social status. When choosing art works, they tend to choose those that can bring practical benefits or social recognition, ignoring the aesthetic value and spiritual connotations of the art itself. This utilitarian aesthetic concept makes college students' aesthetics impetuous and superficial, which is not conducive to the improvement of their aesthetic qualities.

3.1.4 Simplification of Aesthetic Standards

The simplification of aesthetic standards is also a problem that needs to be paid attention to in college students' aesthetic conceptions. Although college students' aesthetic conceptions show a trend of diversification, in real life, due to limited aesthetic abilities of some students, insufficient attention to aesthetic education and comprehensive development, vulgar aesthetic orientations, and insufficient school - related activities with large differences in activity frequencies and forms among different grades and majors, which fail to accurately improve the aesthetic qualities of different groups, some college students are still influenced by mainstream social aesthetic concepts, and their aesthetic standards are relatively simple. Such aesthetic standards limit college students' diverse

understanding and pursuit of beauty, and are likely to lead to herd mentality and blind following in aesthetics.

4. Approaches for Architectural Design Aesthetics to Guide College Students' Aesthetic Conceptions

4.1 Curriculum Setting and Teaching Reform of Architectural Aesthetics

4.1.1 Optimizing the Curriculum Content and System

The aesthetic education work for college students in the new era is an inevitable choice for implementing national education policies and meeting the needs of social development. It is an important carrier for enhancing students' aesthetic abilities and helping them achieve all-round development. It is also an essential strategy for giving play to the function of ideological education and guiding students to return to their true nature.[3]

Building a comprehensive curriculum system is also of vital importance. In addition to the core courses in architectural aesthetics, relevant extended courses should also be set up, such as architectural psychology, architectural sociology, etc., to deepen students' understanding of architectural aesthetics from different perspectives. The course of architectural psychology can help students understand people's psychological feelings and needs for architectural space, thus enabling them to better comprehend the principles of space design in architectural aesthetics. The course of architectural sociology, on the other hand, can enable students to recognize the close connection between architecture and society as well as culture, and understand the significance of architectural aesthetics at the social and cultural level. Interdisciplinary courses can also be offered, such as architecture and art, architecture and technology, etc., to broaden students' horizons and cultivate their comprehensive qualities.

Colleges and universities should optimize the aesthetic education curriculum settings according to their own characteristics and students' needs, and incorporate the content related to intangible cultural heritage into the aesthetic education curriculum system. In terms of optimizing the content of architectural aesthetics courses, theoretical knowledge should be closely combined with practical cases. The curriculum content should not only cover the basic principles of architectural aesthetics but also introduce the development context of architectural history and the inheritance of intangible cultural heritage. Through in - depth analysis of these cases, students can feel the charm of architectural aesthetics from practice and improve their cognitive and understanding abilities of architectural aesthetics.

4.1.2 Innovating Teaching Methods and Means

In architectural aesthetics courses, a series of architectural design - related projects can be set up, such as small - scale architectural design and architectural model making. Students are required to carry out architectural design based on the knowledge of architectural aesthetics they have learned. In the design process, students need to consider multiple aspects such as the form, space, color, and material of the building, and use the principles and methods of architectural aesthetics to create buildings that not only meet functional requirements but also have aesthetic value.

Field trips are an important teaching method for students to experience the charm of architectural aesthetics. Organize students to visit various excellent architectural works, such as historical buildings, modern buildings, and cultural buildings, so that they can directly feel the aesthetic elements of architecture, such as proportion, scale, space, and color, through on - site observation. During the visit, teachers can invite professional architects or docents to explain, introducing the design concepts, historical backgrounds, and cultural connotations of the buildings to help students better understand architectural aesthetics. In the reform of the higher education system in China, greater emphasis is placed on aesthetic education. Integrating aesthetic education with intangible cultural heritage can not only improve students' aesthetic literacy and level, but also enhance their interest in inheriting intangible cultural heritage, which is conducive to promoting the inheritance and development of intangible cultural heritage.[4]

The application of virtual reality (VR) technology has brought new opportunities to architectural aesthetics teaching. Through VR technology, students can immerse themselves in the architectural space and interact with the building. Create a virtual architectural scene using VR technology. Students can freely walk and observe in the scene by wearing VR devices, and appreciate the appearance and internal space of the building from different angles. In a virtual Gothic church scene, students can closely observe architectural elements such as pointed arches and colonnettes and feel their unique rhythm and rhyme. In a virtual modern building scene, students can experience the openness and fluidity of the space. VR technology also allows students to participate in the architectural design process. Through virtual operations, they can adjust and modify the form, space, color, etc. of the building and observe the design effects in real - time, thereby improving students' design abilities and innovative thinking.

4.2 Aesthetic Creation of the Campus Architectural Environment

4.2.1 Campus Building Design and Layout

Form is the junction point between the building's volume and space, and together with building materials, texture, color, light, etc., it constitutes the quality or spirit of the space.[5]

The design and layout of campus buildings not only meet the teaching, scientific research, and living needs of the school. More importantly, through unique architectural styles and layout methods, they reflect the characteristics of campus culture and aesthetic pursuits. For example, the campus building layout of Tsinghua University is a classic. The western campus area of Tsinghua University is characterized by an American-style layout and historical buildings with Western-style masonry structures. The Great Hall serves as the central landscape, surrounded by buildings such as the library, the Science Building, Tsinghua School, and the West Gymnasium, forming an organic whole.

4.2.2 Integration of Campus Landscape and Buildings

In the design of campus landscapes, the Jia Geng architectural style of Xiamen University integrates Chinese and Western architectural elements. It is vividly metaphorized as "wearing a Western-style suit and a Chinese-style bamboo hat", showcasing unique charm. The main body of buildings in this style adopts Western architectural structures and layouts. For example, the use of elements like Roman columns and arches demonstrates the solemnity and elegance of Western architecture. While the roof adopts Chinese-style hip roofs or gable-and-hip roofs, covered with red glazed tiles, embodying the charm and characteristics of traditional Chinese architecture. On the campus of Xiamen University, the buildings in the Jia Geng style and the campus landscape set each other off and complement each other perfectly.

In conclusion, the integration of campus building design and the landscape environment has become an important carrier of campus culture, conveying the school's history, values, and aesthetic concepts to students, and having a positive impact on students' aesthetic concepts.

5. Conclusions and Prospects

Although this research has achieved certain results in revealing the impact of architectural design aesthetics on college students' aesthetic conceptions, there are still some shortcomings. In the selection of research samples, although efforts have been made to cover college students from different majors and regions, the sample size and scope are still relatively limited, which may not be able to comprehensively and accurately reflect the aesthetic conceptions and needs of all college students. Future research can further expand the sample size, covering more types of colleges and universities and college student groups, including students with different disciplinary backgrounds, different family economic conditions, and different cultural backgrounds, to improve the representativeness and universality of the research results.

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