



高等院校建筑·艺术设计专业教学改革丛书  
Teaching Reform Series on Architecture & Art Design in University

# 表面的深度 The Depth of the Surface

中法联合教学教案——绘画·空间·设计

(法) Philippe Guérin  
法国巴黎玛拉盖国立高等建筑学院  
法国诺曼底国立高等建筑学院  
中国东南大学建筑学院 编著  
隽石(中国)文化传播机构  
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## 作者简介

菲利普·葛汉 (Philippe Guérin),  
1952年生于法国勃艮第省。

由于其所受的建筑学教育、作为画家的人生历程以及当前在现场艺术领域的经历,作为艺术家和教育者的实践,他逐步发展出一系列理论性及实践性的课题,这些课题以一种交叉的方式,试图在历史、现代与当代这三者之间建立一种本质联系。

自幼年起,他在艺术学校学习绘画,并钟情于博物馆和书籍里的绘画。17岁时,他受到了蒙德里安作品的影响,并于次年开始在巴黎学习建筑。1976年,他以“艺术与建筑关系之探索”为毕业论文,获得建筑师文凭,之后,他选择投身于绘画,并经常在欧洲展出作品。1995年起,他在法国的建筑学校任教,并于近期开始在意大利以及中国授课。自2002年以来,他举办了各类相关主题的讲座。

人性之存在,始终是他关注的核心。

### 教学:

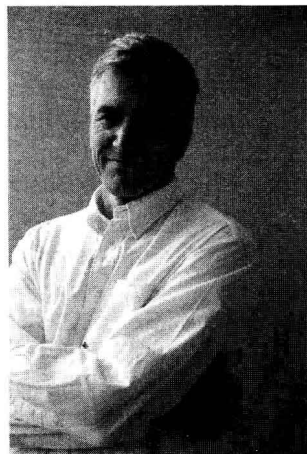
巴黎瓦勒·德·塞纳国立高等建筑学院, 巴黎, 2011年至今

诺曼底国立高等建筑学院, 鲁昂, 2008—2011年

UNICA, 建筑学院, Cagliari, 意大利, 客座教授, 2010—2011年

巴黎玛拉盖国立高等建筑学院, 巴黎, 2000—2008年

巴黎威勒敏建筑学院, 巴黎, 1995—2000年  
巴黎市艺术及建筑高等职业学校, 1995—1997年



Philippe Guérin was born in Burgundy (France) in 1952.

Considering his training as an architect, his career as a painter and his recent experience with live arts, he has gradually been developing through his commitment as an artist and teacher some theoretical and practical inquiries which attempt to define essential connections between historical, modern and contemporary aspects. He began to study drawing at an early age, with a passion for paintings he saw in museums and books.

At 17 he discovered the work of Piet Mondrian and, the following year, he started to study architecture in Paris. Following his graduation in 1976 specializing in the links between art and architecture, he chose to commit exclusively to painting and frequently exhibited his works throughout Europe. In 1995, he set up a course for architecture schools in France, and recently, he implemented the same model in China and Italy. He has been lecturing on these

subjects since 2002.

Human presence is always present at the core of his concerns.

Teaching Experience:

Architectural National Superior School  
Paris-Val de Seine, Paris, 2011 – present

Architectural National Superior School of  
Normandy, Rouen, 2008 – 2011

UNICA, Faculty of Architecture, Cagliari,  
Italy, Invited professor, 2010 – 2011

Architectural National Superior School  
Paris-Malaquais, Paris, 2000 – 2008

Architectural School Paris-Villemin, Paris,  
1995 – 2000

Art & Architecture Professional Superior  
School of Ville de Paris, 1995 – 1997

Philippe Guérin est né en Bourgogne (France) en 1952.

Au regard de sa formation d'architecte, de son parcours de peintre et de ses expériences actuelles avec les arts vivants, il développe progressivement par un engagement d'artiste et d'enseignant, des questionnements théoriques et pratiques, qui, de manière croisée, tentent de prendre en charge des rapprochements essentiels, ou qui peuvent le devenir, entre apports historiques, modernes et contemporains.

Dès son plus jeune âge, il étudie le dessin dans une école d'art, se passionnant pour la peinture dans les musées et à travers les livres. A 17 ans, il découvre l'œuvre de Piet Mondrian et, l'année suivante, commence des études d'architecture à Paris. Après l'obtention du diplôme d'architecte en 1976, dans lequel il explore certains rapports entre art et architecture, il choisit de se consacrer entièrement à la peinture et expose régulièrement en Europe. A partir de 1995, il installe un enseignement en

école d'architecture en France et, plus récemment, en Italie et en Chine. Depuis 2002, il donne des conférences sur ces thèmes.

La présence humaine revient toujours au cœur de ses préoccupations.

Enseignement:

Ecole Nationale Supérieure d'Architecture Paris-Val de Seine, Paris, 2011 – présent

Ecole Nationale Supérieure d'Architecture de Normandie, Rouen, 2008 – 2011

UNICA, Facoltà di Architettura, Cagliari, Italie, Professeur Invité, 2010 – 2011

Ecole Nationale Supérieure d'Architecture Paris-Malaquais, Paris, 2000 – 2008

Ecole d'Architecture Paris-Villemin, Paris, 1995 – 2000

Ecole Professionnelle Supérieure d'Art et d'Architecture, Ville de Paris, 1995 – 1997

## 序 言

### 记建筑学院的一次美术联合教学

每年秋季开学初的短学期，原是建筑学院美术教学的实习期。这时节，大二的学生会开心地背上画夹，跟随教师去一些风景秀丽之处写生作画。2010年，情况有所不同，学院邀请了法国巴黎玛拉盖国立高等建筑学院、诺曼底国立高等建筑学校的葛汉教授来校作了一次美术联合教学。

这里面有一个大背景，东南大学建筑学院近十年来，在本科教学中坚持“国际化”的方向，在建筑设计、城市设计和建筑技术等方面每年都要进行数次的联合教学，而基础教学中一个重要的方面——美术教学，以前却从未进行过，因此，美术学的教师很有意愿进行类似的尝试，在赵军教授等人的推动下，终于形成了此次的联合教学。

在我和葛汉教授的交谈里得知，他在大学里学的是建筑设计，毕业后却从喜好出发选择了绘画，因此就具有了建筑师和画家的双重身份和双重学术背景。学设计的人如何学美术，应该如何教，我觉得他这样背景的人是有深刻体会的。

整个联合教学我作为观察员大概参

加了四次。第一次是葛汉教授刚到学校，作为礼节性的接待在赵军教授等一千教师的陪同下我们见了面。初次见面我就很是诧异：他的英语居然说得如此流利（因为在我印象中，法国人一般是不愿意说英语的）。想到他和我们的学生在接下来的一段时间交流应该不成问题了，他也大致谈了他的教学计划和方法——讲课和改图穿插进行；第二次旁听了他的第一节讲课，内容既有美术的历史，也有新的作品，可能是为了表达清楚或是让学生完全明白，他上课还是用上了翻译，幻灯片很精美，看得出是做好了准备；第三次是在教室改图，我看到有不少学生围在他身边，也就没凑近去打搅他们的讨论；最后一次是参加教学的最终展览，这是最热闹的一次，像过节一般，所有的教师和学生都来到布置好作业的评图室，听葛汉教授的逐一讲评，这本书主要展示的也就是这次的成果。

在我的观察中，葛汉教授的教学方式和我们以往的教学有很大的不同。我们的美术教师大多毕业于美术学院，教的过程中不自觉地也就延续了美术院校的教学方法，纸面的作业较多，强调基本功训练的较多，而葛

汉教授在教学中，设计的成分更多，他会鼓励学生用各种各样的材料去进行创作。另外，讲课也是他教学的重要组成部分，在讲的过程中，有些观念和方法不知不觉地渗透到学生的作业中。

课程结束后我随机调查了下，绝大多数的教师和学生都觉得他教得非常有趣，和他们平时做的不一样，也带来了思索和想象的空间。我觉得，这就是联合教学的魅力，不同文化的交流、碰撞会给我们的教学带来新的内容，不同的教学方式会给我们的教师以新的启发。

最后，感谢王建国院长对此次活动的大力支持，感谢葛汉教授、王盈先生有意义的教学，感谢隼石（中国）文化传播机构宋磊先生的大力支持，感谢赵军教授、曾琼副教授、方晓珊副教授、沈颖、朱丹、张蕾、戴斐、胡碧琳等美术学教师的组织和辅导，以及全体参加的同学，因为有了大家的积极参与，这次活动的成果才能集结成书呈现给读者。

东南大学建筑学院副院长、教授 龚恺

2011.3.18



## Preface

### Looking Back on the School of Architecture's Experiment in Joint Teaching

Every year at the beginning of the fall semester, the School of Architecture holds its Arts Education Internship. During this period, second-year students throw their easels on their backs and follow the instructor to a place of magnificent scenery and begin to capture the world in their art. 2010 was a little different than usual, as we invited professor Philippe Guerin from the Ecole Nationale Supérieure d'Architecture de Malaquais and Ecole Nationale Supérieure d'Architecture de Normandie to cooperate with us in the joint teaching of art.

There is a large context to this special change. For the last 10 years, Southeast University has persisted in "internationalizing" the curriculum directions with architectural design, urban design, architectural techniques, and other joint-taught classes, multiple times per year. However, such a core curriculum as arts education had never before been attempted. Arts instructors have been hoping to execute a similar experiment, and thanks to professor Zhao Jun's propelling, last year's joint teaching program of art was initiated last year.

From my discussions with Professor Guerin, I came to learn that after graduating from his architectural design studies, this Frenchman followed his long-time hobby and chose to continue his studies in the field of visual arts. Accordingly, with the double title of architect and artist, his background in both subjects prepares him well to understand how designers learn art, and therefore how they should be taught.

Over the entire teaching period, my role was that of a casual observer, participating 4 times in total. When Professor Guerin first arrived at

the school, as a part of the formal welcome, accompanied by Professor Zhao Jun and the rest of the professors, we met for the first time. At once, I was astounded at the fluency of his English (I was under the impression that French people aren't fond of speaking English), and realized that he would have no problem at all communicating with our students. He also outlined his teaching plan and method of alternately lecturing and making suggestions to improve students' work. The second time was when I sat in on his first class. His lecture ranged from art history to pieces of contemporary art, and, whether it was to make sure his point was delivered clearly, or that students could completely understand. He lectured with a translator. His slides were exquisite and it was apparent that he had done a lot of preparation. The third time I showed up in the classroom he was making suggestions on the students' work, but as there were a large group of students crowded around him I thought it was best not to butt into their discussion. The last and most exciting time was participating in the final exhibition of the class's work. With excitement reminiscent of the Spring Festival, all teachers and students crowded into the display room covered with students' work and listened to Professor Guerin give his comments one by one. The purpose of this book is mainly to display the fruits of this exhibition.

According to my observation, I found that Professor Guerin's instructional methods had many points different from our usual way of teaching. Most of our art teachers graduated from institutes of art, and whether they realize it or not, this comes out in their way of teaching: a large amount of paperwork emphasizing training in the fundamentals.

Professor Guerin's method, on the other hand, contained more elements of design, encouraging students to use a wide variety of materials to complete their creations. Also, lectureing was an important element of his class, while during the lectures, some ideas and methods unconsciously had influence on the students' artwork.

After the course, I took the opportunity to take a survey and found that the vast majority of both students and teachers felt that Professor Guerin's teaching was quite interesting, different from their usual way of doing things, and brought many opportunities for imagination and speculation. In my mind, this is the virtue of joint teaching: the coming together and communication between different cultures bring new horizons to our educational content, and exposure to a new educational method gives our instructors new inspiration.

Finally, I'd like to thank Wang Jianguo, President of the school, for his enthusiastic support of this project, and Professor Guerin and Wang Ying for their meaningful teaching. Thanks to Mr. Song Lei from the Junstone Cultural Communication Co.Ltd. for his tremendous support. Thanks to Professor Zhao Jun, Associate Professors Zeng Qiong and Fang Xiaoshan, as well as Shen Ying, Zhu Dan, Zhang Lei, Dai Fei, Hu Bilin, and the rest of the arts instructors for their help in organization and guidance. Most importantly, thanks to all the students who took part in the activity, since it was their active participation that made the fruit of this activity able to be published in this form for the enjoyment of its readers!

Gong Kai (Professor, and Vice President of the School of Architecture, SEU) March 18, 2011

## 前 言

参与这个介绍欧洲文化（到中国）的项目是一种亲缘的行为和信仰。这种欧洲文化是大家所希望接触的，也是我们（作为欧洲人）至今还略微自豪的（其具有一些成就）。中国教师和年轻学生，今天还需要（这样的外来文化），因为也许将来还可以用它来实现大家的理想，并将此尽可能“内化为文化”，以便能和你们自己的、曾经有所断裂的文化本源重新建立起联系，因为你们自己的文化本源似乎没有被很好地传承下来。此外，这种“移植”可能对我们自己来说也是有益的，尤其是因为我们拥有的文化（知识）以及更多的真诚，并有着将之实现的决心。历史上各种（文化的）“杂交”总是不断地出现着。不管怎么说，我感到这可能非常重要，而且在我看来，我们可以用相同的语言进行交流。很显然，这会让我们对话变得意趣盎然，也使这种对话变得更有可能。因为要知道，中国和欧洲这两者并不总是对各自的情况能互相作出

相同的分析（文化的差异）。但正是这种认识的多样性，可以让我们在相互的交往中做到更加精确，更加中肯。为什么不这样做呢？！这样能让我们对大家的未来了解得更加透彻。

菲利普·葛汉

## Introduction

Participating in this European contribution, to which you invited us and in which we still believe, represents a gesture of accomplishment and inner conviction which you, Chinese teachers and young students, will be able to put to good use in the future as a “breeding ground” in order to recreate links with your own culture – a culture that has unfortunately been mistreated at the end of the nineteenth and during the twentieth century. This “transplantation” will perhaps also be beneficial to us, all the more so as we will strive to achieve it with a little bit of knowledge and perfect honesty. The hybridisation of cultures has always prevailed throughout history. In my opinion this fusion was the most important part of our project, and I firmly believed that we would manage to speak a common language. That common language is what allowed for dialogue and for our exchanges to be so interesting, despite the fact that our points of view on our own situations in Europe and in China sometimes diverge. On the contrary, these differences of opinions can bring additional precision and pertinence to our present exchanges, and maybe even help have a clearer view of the issues that will drive us in the future.

## Introduction

Participer de cet apport européen pour lequel vous nous invitez et auquel nous croyons encore un peu, est un geste d’accomplissement et de conviction intime dont peut-être effectivement, vous, enseignants et jeunes étudiants chinois, avez besoin aujourd’hui pour l’utiliser demain à votre fin en le transformant comme une “mise en culture” possible, afin de retisser des liens avec votre propre origine, qui fut malheureusement malmenée à la fin du XIX<sup>ème</sup> et pendant le XX<sup>ème</sup> siècle. D’ailleurs, cette “transplantation” sera peut-être bénéfique pour nous mêmes, et ce d’autant plus que nous aurons le cœur pour le faire avec un peu de savoir et beaucoup d’honnêteté. Les hybridations ont toujours été présentes dans l’Histoire. C’est en tout cas l’enjeu que je ressens comme potentiellement important et il m’a semblé que nous pouvions parler un langage commun. C’est bien sûr ce qui rend nos conversations très intéressantes et le dialogue possible en sachant que nous n’avons peut-être pas toujours exactement la même analyse sur nos propres situations réciproquement en Chine et en Europe. Mais justement, cette

diversité des points de vue peut aussi nous conduire à de plus grandes précisions et pertinences dans les échanges et pourquoi pas, à plus de lucidité sur les enjeux que (qui) nous porterons pour le futur.

Philippe Guérin

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# 1 The teaching of art in French architecture schools

## 1.1 Art and architecture

### 1.1.1 A few European landmarks

Historically, in Western culture, the artistic movement which started in Italy, and namely in Florence, at the beginning of the fifteenth century, and which was later to be called the Renaissance (Burckhardt, 1860, *The Civilization of the Renaissance in Italy*), has brought together architects, sculptors and painters who revolutionised the codes of artistic representation. The basis of this new movement was a theoretical innovation, namely perspective, rooted in the use of drawing – *Arti del Disegno*. This new concept was to artistic representation what rhetoric and poetry was to the use of language.

The familiar terminology “Fine Arts” emerged much later in the nineteenth century. There was in fact a neoclassical and French-influenced architectural style called “Fine Arts”, which was exported all around the world, including in the USA, such as NYC or Chicago. The premises of the Southeast University (Figure 1) include quite a few formal criteria from this period.



图2 法国巴黎蓬皮杜艺术中心

Paradoxically, in Europe, during the same period between 1905 and 1930, the upheaval of Modernity was very prolific. This emancipation from the traditional codes of artistic representation, inherited

from the Renaissance, prompted artists to make numerous experiments and discoveries. The use of pasted paper, the invention of the ready-made, the use of abstraction, were all new ways through which men challenged the world around them. Through various means they all contributed to progressively bringing the painting out of its traditional frame.

What were later known as the “fine arts” played an important role in bringing painters, sculptors and architects together. Le Bauhaus, De Stijl or Constructivism are all noteworthy examples of this collaboration. As we are writing this text, an outstanding exhibition is taking place at the Centre Georges Pompidou (Figure 2), presenting the works of Piet

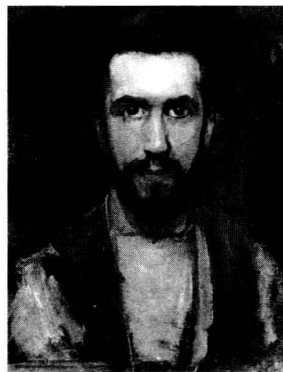


图3 皮埃·蒙德里安 (Piet Mondrian) 自画像

须用这种充满全球化的眼光来关注正在发生的变化，关注未来的转变，而中国也将在这转变过程中起到举足轻重的作用。

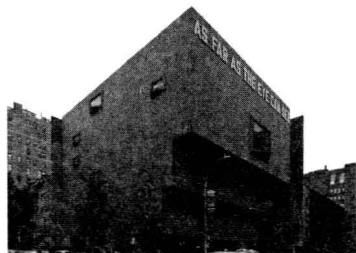


图4 美国惠特尼博物馆

### 1.1.2 法国体制上的几个里程碑

1870年，法国在第三共和国时期，有了公共教育、宗教和艺术部。1881年，儒尔·费利（Jules Ferry）（图5）出任了公共教育、宗教和艺术部的新部长，而且，实际上也正是在19世纪，艺术作品的概念获得了极大的发展，并且不再优先反映宗教灵感。

随后，到了1959年，安德烈·马尔罗（André Malraux）（图6）首次被戴高乐任命为国务大臣，主管文化事务，并于1962年被再次委任，从而为文化赋予了一种新的自主。

1981年，法国的这种特点，为弗朗索瓦·密特朗（François Mitterand）所再次强化，尤其是在杰克·朗（Jack Lang）第一次被任命为文化部部长的時候，这种影响力更是得到了加强。

如今，由于这个历史背景，我们成立了两个截然不同的部委延续了这样的状况：1932年成立的国民教育部，以及文化和交流部，后者自1997年起往往采用这一名称。

法国艺术和文化机构设置的变化



图5 儒尔·费利（Jules Ferry）

意义重大。然而，你仍可以在巴黎波拿马街的历史街区里发现巴黎国立高等美术学院（ENSBA）的校址（图7，图8）。这所学院成立于1819年，前身为皇家艺术学院，随后在1883年改为帝国学院，直至1968年，该院一直都在进行建筑学以及绘画、雕塑和雕刻等专业的教育。

实际上，1968年爆发的“五月风暴”标志着法国在政治和认识论上的决裂，这一事件具有历史意义。这种决裂将学科体系创新引入了巴黎国立

Mondrian(Figure 3) and De Stijl movement.

Then, during the Second World War, many great European artists emigrated to North America, and mainly to NYC. On that account, the art of the second half of the twentieth century showed evidence of a strong American influence. Nevertheless, exchanges between North America and the old continent remained very active. In 1977, the Georges Pompidou Centre was inaugurated with an emblematic exhibition named *Paris-New York*. It was with an equally significant title for its retrospective on American art – *The American Century - Art & Culture 1950 - 2000* – that the Whitney Museum (Figure 4) ended the millennium.

Today, in 2011, we need to take globalisation into account when we observe the ongoing changes, and the future transformations, in which China will certainly play a very important part.

### 1.1.2 Some French institutional landmarks

In 1870, during the Third Republic, France had a Ministry for Public Instruction, Cults and Fine-arts. In 1881, Jules Ferry(Figure 5) was appointed Minister for Public Instruction, Cults and Fine-Arts. It was indeed during the nineteenth century that the notion of work of art evolved tremendously to cease to be mainly an answer to religious aspirations.

Later on, in 1959, and then again in 1962, André Malraux(Figure 6) was appointed by the Général de Gaulle as Minister of State, in charge of Cultural Affairs, thus



图6 安德烈·马尔罗 (André Malraux)

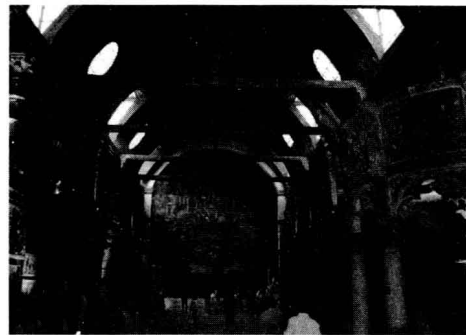


图7 巴黎国立高等美术学院内部

giving culture a new form of autonomy.

This French distinctiveness was enhanced in 1981 by François Mitterrand, through a considerable budget, but also through the appointment of Jack Lang as Minister of Culture.

Nowadays, owing to this historical background, we are endowed with two separate ministries, the Ministry of National Education, introduced in 1932, and the Ministry of Culture and Communication, which has existed under this name since 1997.

The evolution of French institutions of art and culture has been quite significant, but one can still find the National Superior School of Fine-arts(Figure 7,8) in its historical site, in rue Bonaparte, in Paris.





图8 巴黎国立高等美术学院（ENSBA）校址

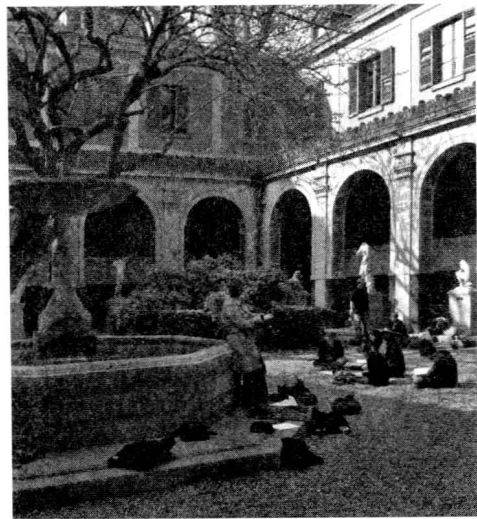


图9 巴黎玛拉盖国立高等建筑学院

高等美术学院内部，随后，建筑教育由8个互相之间差异很大，且分布于法国各地的建筑教学单位（UPA）来进行。此外，安德烈·马尔罗首先做出了这个决定，拒绝学院派和当时非常强势的“工艺美术”风格。几年当中，建筑教育更多依仗的是装备部，直至20世纪才归到文化部。

总体说来，这种组织架构如今继续存在。然而，教学单位在此时已成为了国立院校，后来便成为了国立高等建筑院校。

这些院校中的最新成员——巴黎玛拉盖（Paris-Malaquais）国立高等建筑学院，由一群教师于2001年，在这个历史古迹中成立。他们的目标是试图重新构筑和巴黎国立高等美术学院（ENSBA）的合作。尽管如此，两者的分离却依然非常明显。

### 1.1.3 表现的艺术和方法

1968年后，全法国在每个院校内部，我们从所谓的“垂直”工作室教学转向了“水平”的、跨专业的、围绕着设计的主题教学。总共有6个教学领域，并通过全国性的考试选择聘用授课教师：

- 建筑设计的理论与实践；
- 建筑史和建筑文化；
- 建筑科学和技术；
- 城市和区域；
- 表现的艺术和方法；
- 人文和社会科学。

根据法国建筑学院内的正式名称——表现的艺术和方法（ATR），它本身又可以分为两个子领域：

- 表现方法；
- 造型和视觉艺术。

这种分类有时会产生一定的危害，因为这往往会导致工具和思想之间的差距过大。因此，有时会使得学