FAR EASTERN SPATIAL TECHNIQUE UTILIZED IN ARCHITECTURAL DESIGN

ZHAO QIAN
TECHNIQUE UTILIZED IN PATH

SOME ORIENT CLIFF TEMPLES WERE BUILT TO ACCOMMODATE THE NATURAL SPIRIT OF THE SPACE RATHER THAN HUMAN BEINGS. THE MEANING OF PILGRIMAGE IS EXPRESSED THROUGH THE EMPHASIZE OF THE INACCESSIBILITY TO THE DIVINE SPACE.
TECHNIQUES UTILIZED IN PATH

CI: After entering a rustic gate, there is a small, light, open space.

C2: A zig zag turn is introduced near the end of tunnel, which is another technique to increase experience of limited space.

B1: A long narrow path approximately ninety feet in length, the path is framed by a bamboo path and densely planted trees. It’s dark, cool and moist. The first third of the path is an ascent of natural steps extending over the whole width of the path. The rest is narrowed by a central lane paved with cobblestones, with little stimulus from either side and no visible goal, this boring tunnel can be seen as second manipulation of space.

A1: A three feet by three feet miniature entrance of tea house. Such walk-in sculptures manipulate people’s sense of time and space.
TECHNIQUE UTILIZED IN PATH

Sometimes during the site’s whole circulation, footpath is designed by adding landscape elements to change the pace of users, and then affect their feelings in the journey.
Far from connecting people with their surroundings, these gardens are intended to be isolated. Disengagement from the everyday world was even more the intent of the form of garden developed by Zen inspired teamasters. These gardens are designed less as a link to, than as a means of psychological disconnection from the world at large.
TECHNIQUE UTILIZED IN ENCLOSURE

TECHNIQUE UTILIZED IN THESE TRADITIONAL GARDENS IS AN ALLUSION TO THE BUDDHIST EXPERIENCE OF KONG, WHICH MEANS VOID OR EMPTINESS. THE VOID IN BUDDHIST SENSE IS NOT A CONCEPT ARRIVED AT BY RATIONAL THOUGHT, BUT AN EXPRESSION OF AN INCOMMUNICABLE INDIVIDUAL EXPERIENCE, ACCESSIBLE ONLY TO THE PERSON PRACTISING MEDITATION.
TECHNIQUE UTILIZED IN THE PLAY OF LIGHT

Dwellings underneath the ground, northwestern part of China. It is supposed to be a solution in the field of shelter. Underground space’s quality also changes according to the weather. When it’s cloudy, the space is humid, cold and dark. When the sun comes out, the tunnel is dried by the sunlight. It becomes dry, warm and a sequence of darkness and brightness. The smell of dirt can even be sensed here.
A row of Torii form a passage approaching the Inari shrine, creating a sequence of brightness and darkness as well. The interior space is always humid, cold, and dark. It makes pilgrims a little bit uncomfortable, but it is an indispensable step before pilgrims entering the shrine.

When the span between each column increases, sequence still exists, however there is less divinity.
TECHNIQUE UTILIZED IN THE PLAY OF LIGHT

In transitional oriental building, translucent partition is always utilized to create a transactional space between the interior and exterior space. Due to the special material used in the partition, visual effect inside the transactional space created by light and shadow is always fascinating.
TECHNIQUE UTILIZED IN PERSPECTIVE ILLUSION

BORROWING SCENE, IS A TECHNIQUE UTILIZED IN ORIENTAL LANDSCAPE DESIGN. BY ORGANIZING THE USERS’ SIGHT LINE, SCENES WHICH ARE FAR AWAY OUTSIDE THE SITE CAN BE CAUGHT BY USERS’ EYES. IN THEIR MIND, VIEW OF A DISTANT NATURAL LANDSCAPE OR BUILDING ARE CAPTURED TO APPEAR AS PART OF THE SITE, SO THE SPATIAL EXPERIENCE IS EXPANDED BY THIS TECHNIQUE.
Some materials indicate growth and movement, that is, how they are affected by time. The forest of wild poplar posts forms a striking composition whose original design has been greatly improved by the corrosive action of wind-carried sand. A wood pillar and a teapot in the teahouse also show spontaneously generated patterns as time passes by. This appreciation of expressing materials’ inherent nature, widely existed in everything from ceramics to architecture in East Orient.
THE TRADITIONAL ORIENTAL DWELLING ALSO INCLUDED TIME IN THEIR ALCOVES, WHICH OCCUPY THE MOST FORMAL ROOM OF MOST HOMES. THEY FUNCTION AS A INTERACTIVE THREE-DIMENSIONAL CALENDAR, BY WHICH THE SEASON WAS ACKNOWLEDGED THROUGH CHANGING DISPLAYS OF ART. A SUNDIAL IS ALSO ALWAYS IN THE ORIENTAL LANDSCAPE TO SHOW THE TIME.
SITE: WHITMORE PARK, DECATUR, IL
A: ROAD TO THE SITE
B: PARKING LOT
C: SMALL PAVILION
D: PLAY GROUND FOR KIDS
E: MAN-MADE STAIR
F: HIGH SPOT OF THE SITE
G: LOW SPOT OF THE SITE
H: STAIR FORMED BY TREE ROOTS
I: DECATUR LAKE
LOW SPOT - DAMP, DARK, SURROUNDED

HIGH SPOT - DRY, BRIGHT, OPEN

LOW SPOT AND HIGH SPOT
ADDED MIDDLE PART TO CONNECT
THREE PARTS EVOLVE INTO BUILDING

STAIR FORMED BY TREE
ROOTS - DAMP, DARK, SURROUNDED

MAN-MADE EXISTING STAIR - DRY, BRIGHT, OPEN

TWO EXISTING STAIR
TOPOGRAPHY BETWEEN THE STAIR
ADDED LANDSCAPE CONNECTS NEW STAIR

CONCEPT BASED ON SITE ANALYSIS
OUTDOOR ACTIVITIES: HIKING
OUTDOOR ACTIVITIES: BIRD WATCHING
AN ASIAN METHOD TO PURIFY ONESELF
BEGINNING OF THE JOURNEY
END OF THE JOURNEY
DETAIL: WALL SECTION OF THE SAUNA PART
DETAIL: ROOF WINDOW OF THE SAUNA PART
DETAIL: TIME-MEASURING COLUMN AND LANDSCAPE LAMP
At last I would like to thank my master, Professor Flury, who has been giving me instructions in the last two years. His generous help I am always grateful. The two years' time I spent with him in IIT will become a fortune in my life and I will never forget.

What??!!@#$
Frank?
I am shocked!

You know what? Zhas. The German engineer help build the Great wall...

Thank you.