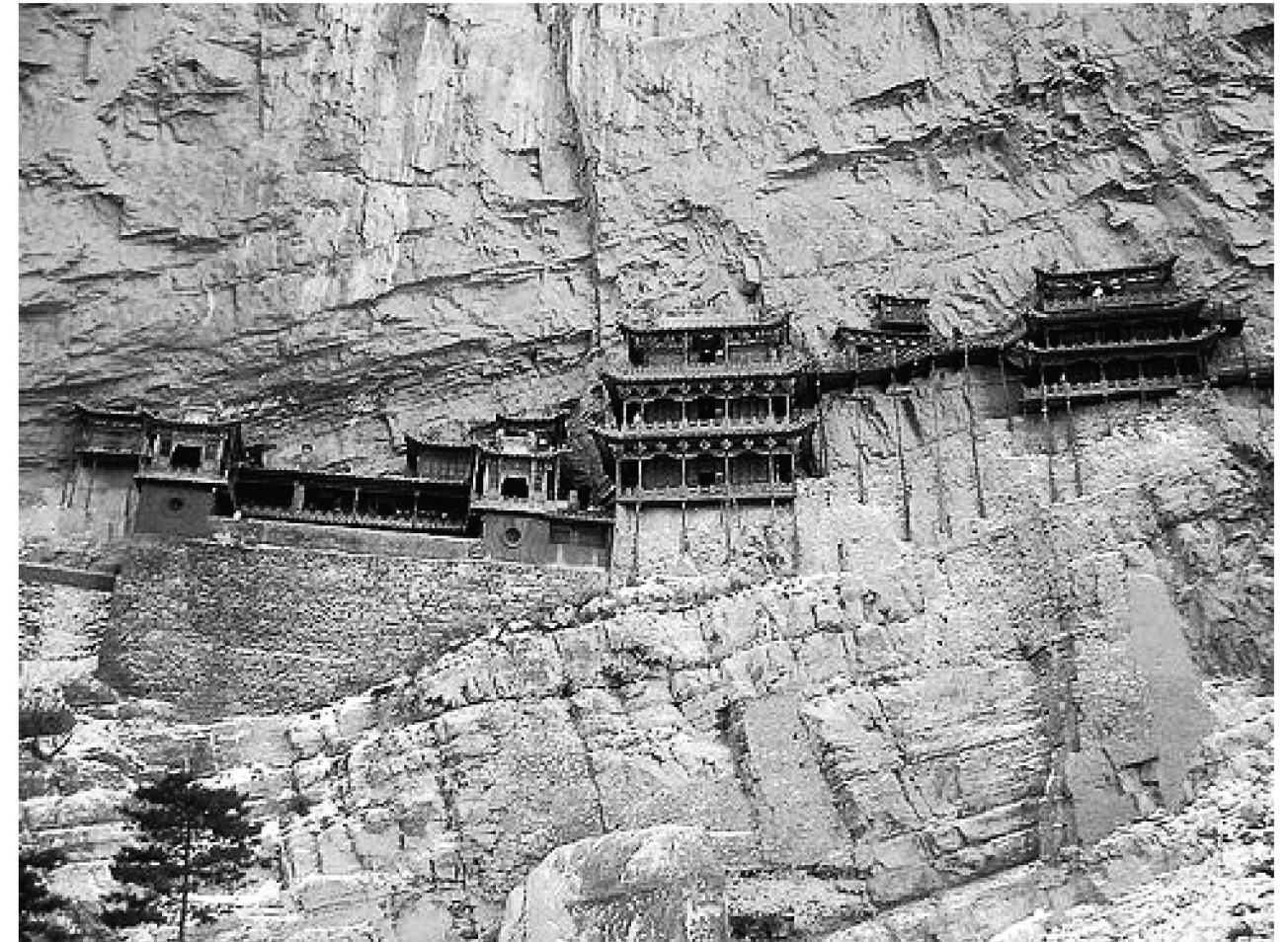
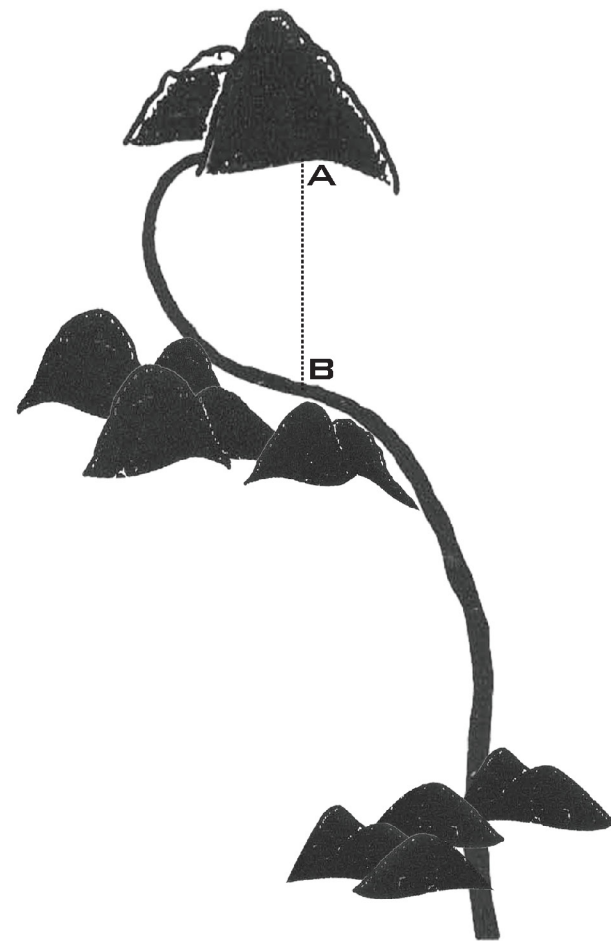


FAR EASTERN SPATIAL TECHNIQUE UTILIZED IN ARCHITECTURAL DESIGN

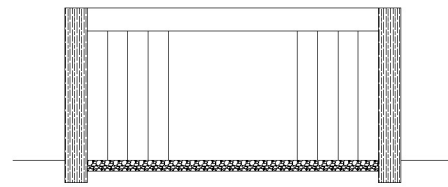
ZHAO QIAN

TECHNIQUE UTILIZED IN PATH

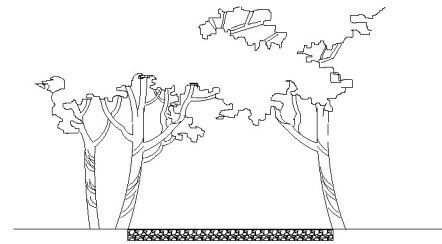
SOME ORIENT CLIFF TEMPLES WERE BUILT TO ACCOMMODATE THE NATURAL SPIRIT OF THE SPACE RATHER THAN HUMAN BEINGS. THE MEANING OF PILGRIMAGE IS EXPRESSED THROUGH THE EMPHASIS OF THE INACCESSIBILITY TO THE DIVINE SPACE.



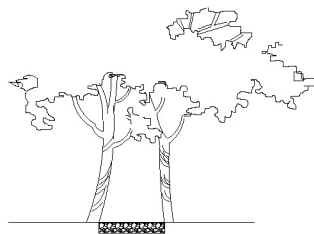
TECHNIQUES UTILIZED IN PATH



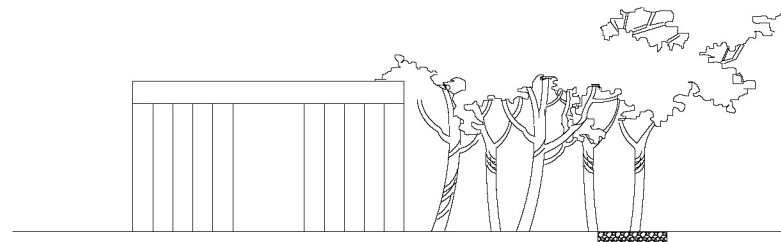
A-A SECTION



B1-B1 SECTION



B2-B2 SECTION



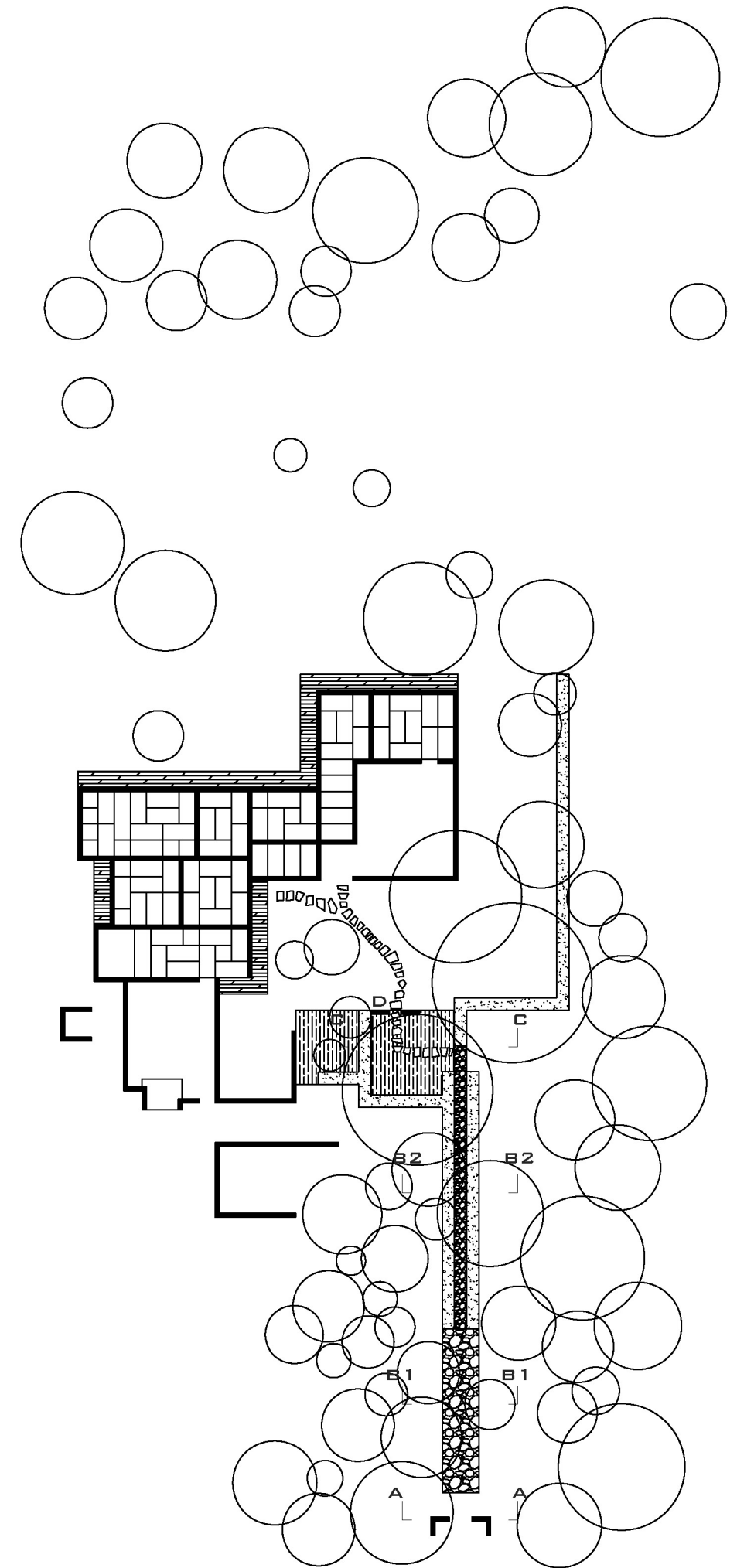
C-C SECTION

D: AFTER ENTERING A RUSTIC GATE, THERE IS A SMALL, LIGHT, OPEN SPACE.

C: A ZIG ZAG TURN IS INTRODUCED NEAR THE END OF TUNNEL, WHICH IS ANOTHER TECHNIQUE TO INCREASE EXPERIENCE OF LIMITED SPACE.

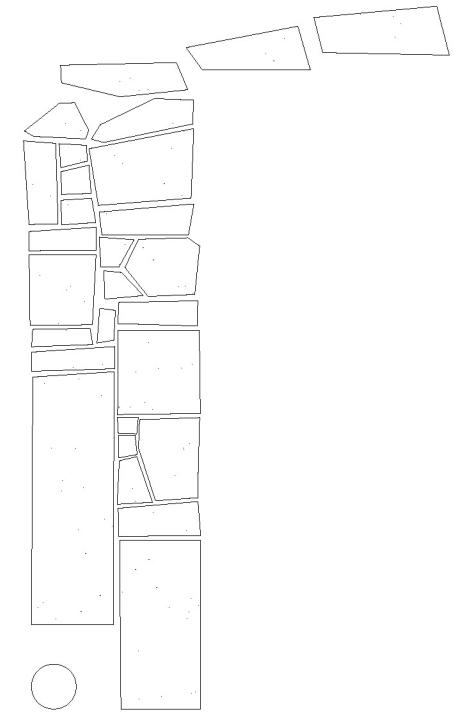
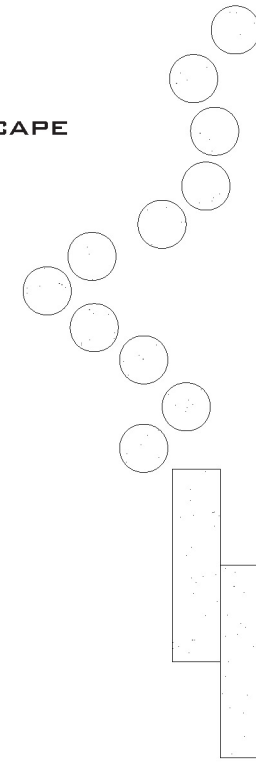
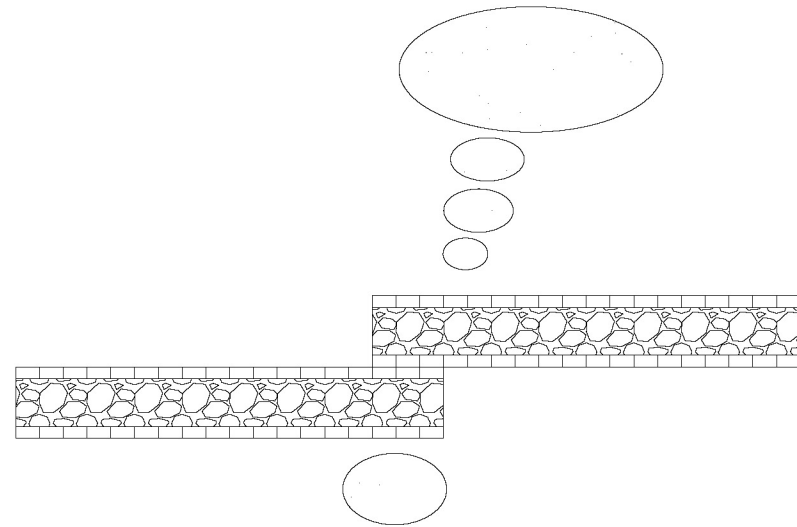
B: A LONG NARROW PATH APPROXIMATELY NINETY FEET IN LENGTH, THE PATH IS FRAMED BY A BAMBOO PATH AND DENSELY PLANTED TREES. IT'S DARK, COOL AND MOIST. THE FIRST THIRD OF THE PATH IS AN ASCENT OF NATURAL STEPS EXTENDING OVER THE WHOLE WIDTH OF THE PATH. THE REST IS NARROWED BY A CENTRAL LANE PAVED WITH COBBLESTONES. WITH LITTLE STIMULUS FROM EITHER SIDE AND NO VISIBLE GOAL, THIS BORING TUNNEL CAN BE SEEN AS SECOND MANIPULATION OF SPACE.

A: A THREE FEET BY THREE FEET MINIATURE ENTRANCE OF TEA HOUSE. SUCH WALK-IN SCULPTURES MANIPULATE PEOPLE'S SENSE OF TIME AND SPACE.



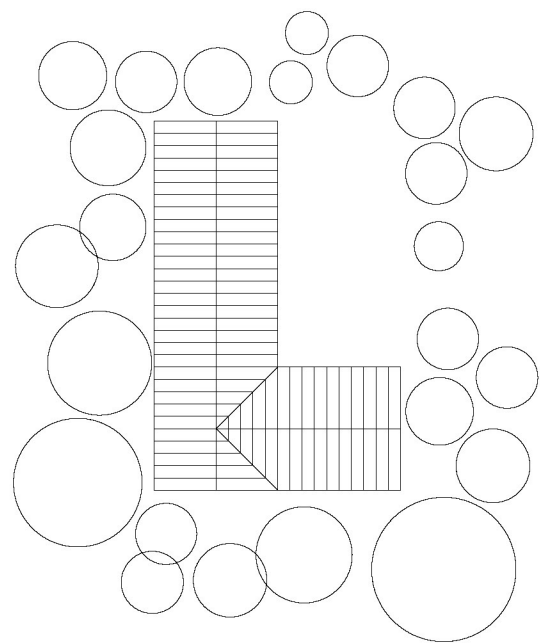
TECHNIQUE UTILIZED IN PATH

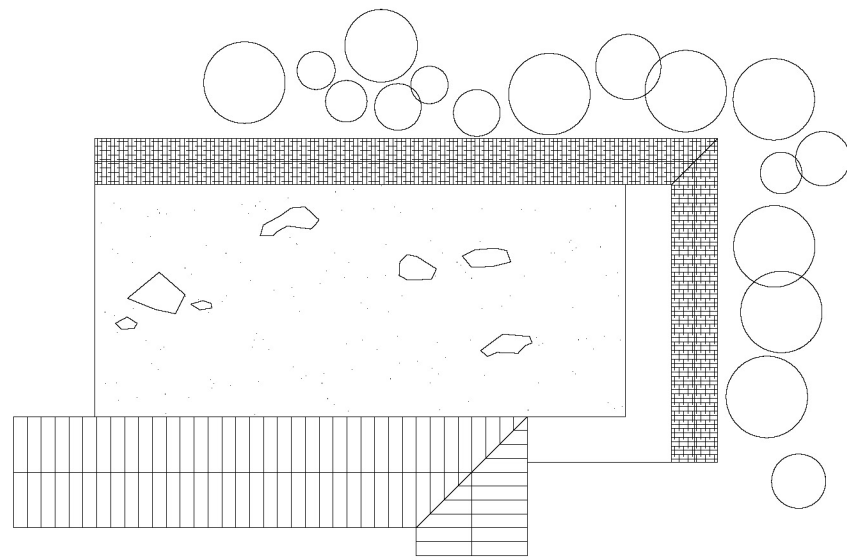
SOMETIMES DURING THE SITE'S WHOLE CIRCULATION, FOOTPATH IS DESIGNED BY ADDING LANDSCAPE ELEMENTS TO CHANGE THE PACE OF USERS, AND THEN AFFECT THEIR FEELINGS IN THE JOURNEY.



TECHNIQUE UTILIZED IN ENCLOSURE

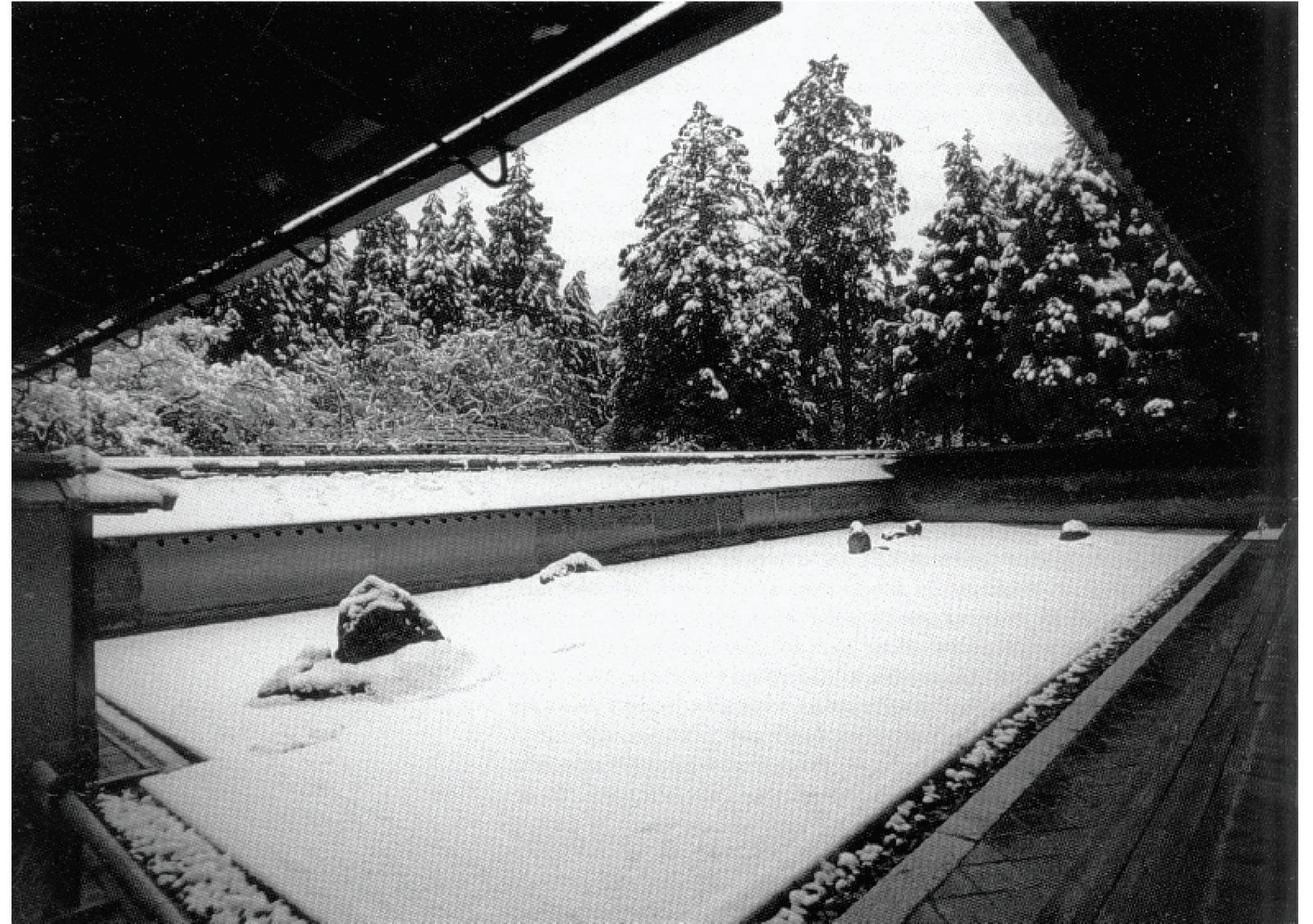
FAR FROM CONNECTING PEOPLE WITH THEIR SURROUNDINGS, THESE GARDENS ARE INTENDED TO BE ISOLATED. DISENGAGEMENT FROM THE EVERYDAY WORLD WAS EVEN MORE THE INTENT OF THE FORM OF GARDEN DEVELOPED BY ZEN INSPIRED TEAMASTERS. THESE GARDENS ARE DESIGNED LESS AS A LINK TO, THAN AS A MEANS OF PSYCHOLOGICAL DISCONNECTION FROM THE WORLD AT LARGE.

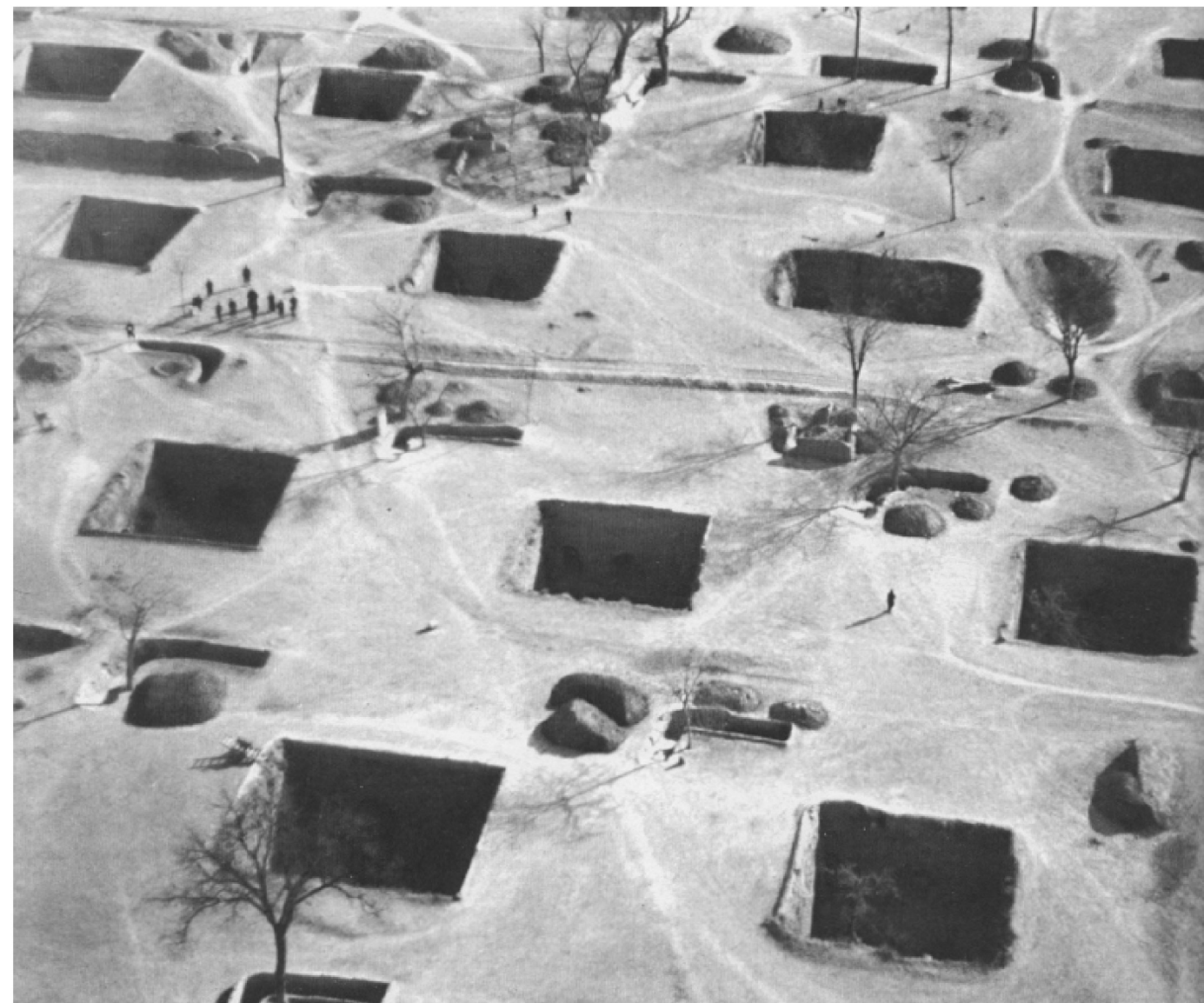
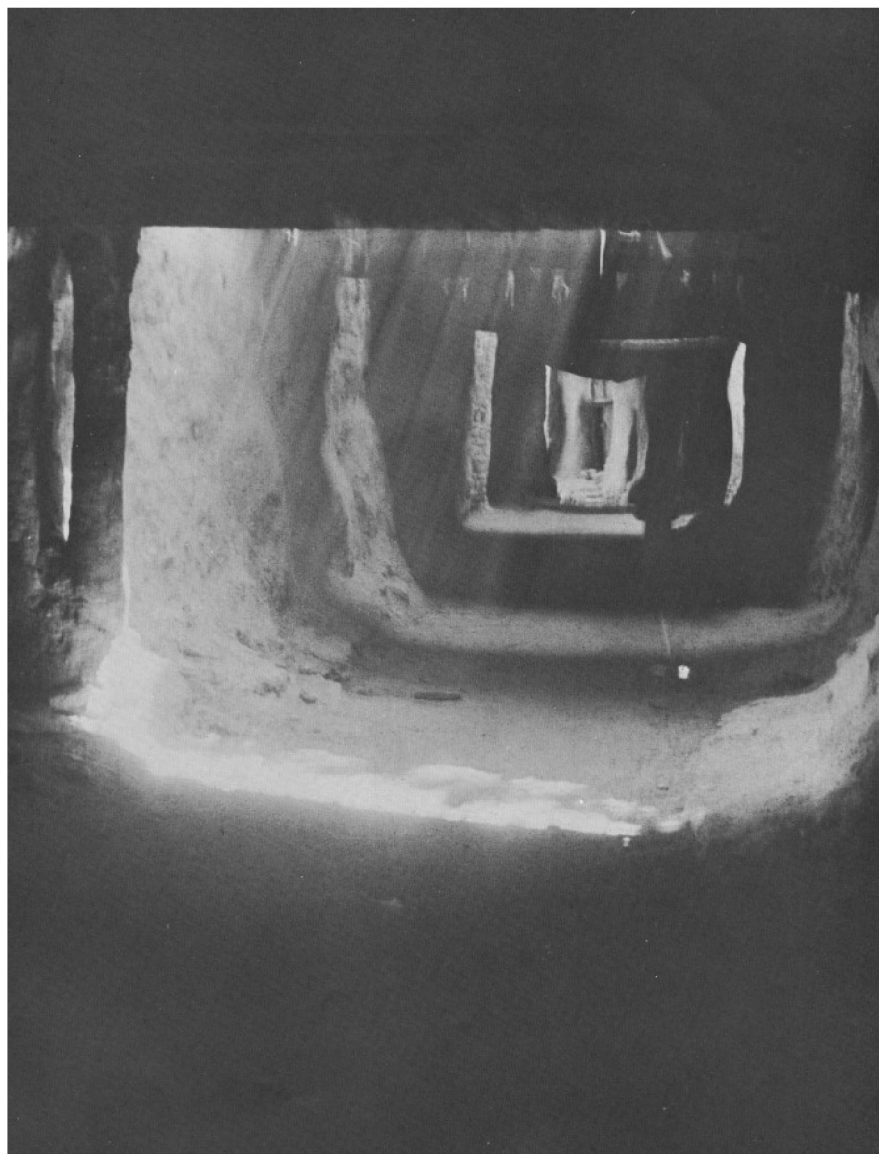




TECHNIQUE UTILIZED IN ENCLOSURE

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 INCOMMUCABLE INDIVIDUAL EXPERIENCE, ACCESSIBLE ONLY TO THE PERSON PRACTISING MEDITATION.





TECHNIQUE UTILIZED IN THE PLAY OF LIGHT

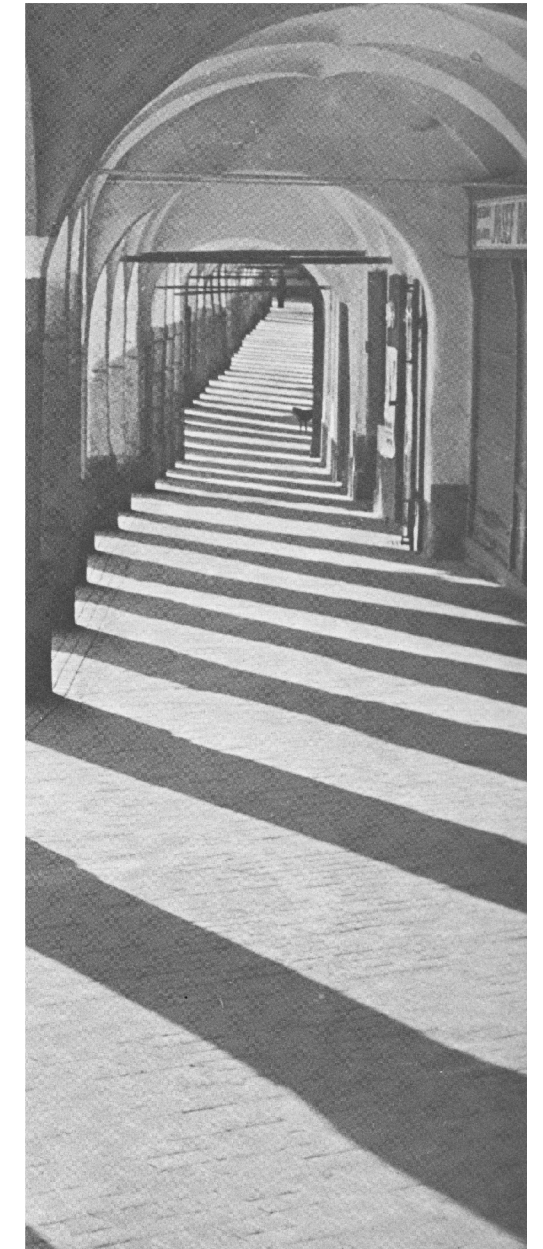
DWELLINGS UNDERNEATH THE GROUND, NORTHWESTERN PART OF CHINA. IT IS SUPPOSED TO BE A SOLUTION IN THE FIELD OF SHELTER. UNDERGROUND SPACE'S QUALITY ALSO CHANGES ACCORDING TO THE WEATHER. WHEN IT'S CLOUDY, THE SPACE IS HUMID, COLD AND DARK. WHEN THE SUN COMES OUT, THE TUNNEL IS DRIED BY THE SUNLIGHT. IT BECOMES DRY, WARM AND A SEQUENCE OF DARKNESS AND BRIGHTNESS. THE SMELL OF DIRT CAN EVEN BE SENSED HERE.



TECHNIQUE UTILIZED IN THE PLAY OF LIGHT



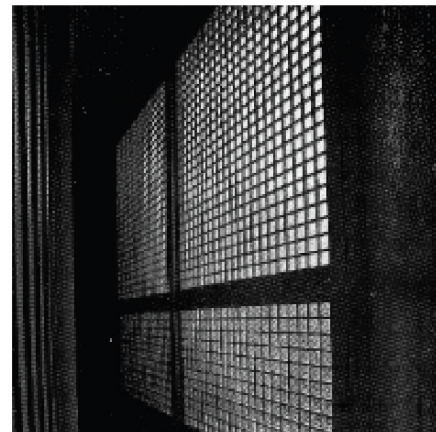
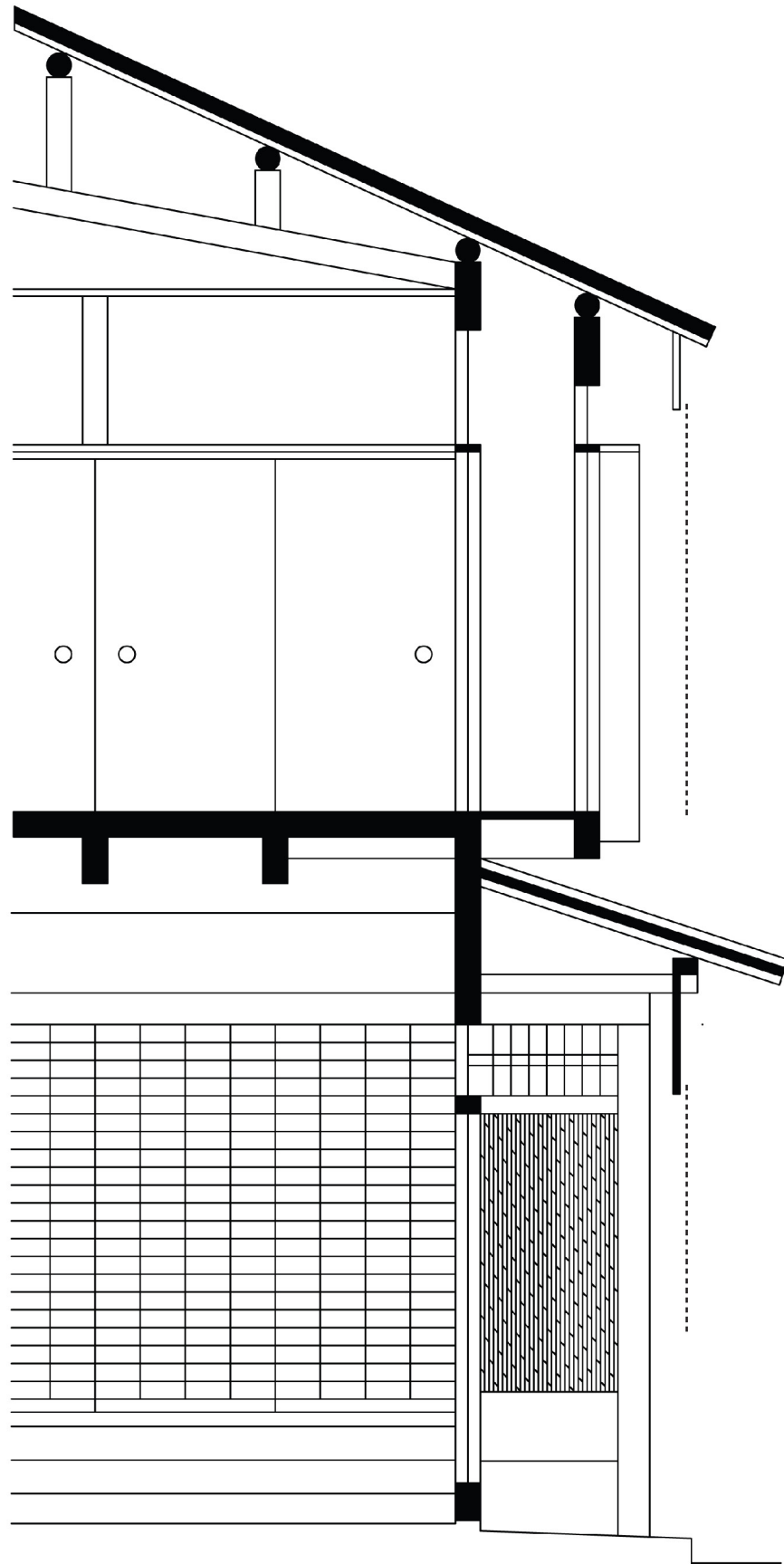
A ROW OF TORRI FORM A PASSAGE APPROACHING THE INARI SHRINE, CREATING A SEQUENCE OF BRIGHTNESS AND DARKNESS AS WELL. THE INTERIOR SPACE IS ALWAYS HUMID, COLD AND DARK. IT MAKES PILGRIMS A LITTLE BIT UNCOMFORTABLE. BUT IT IS A INDISPENSABLE STEP BEFORE PILGRIMS ENTERING THE SHRINE.



WHEN THE SPAN BETWEEN EACH COLUMN INCREASES, SEQUENCE STILL EXISTS, HOWEVER THERE IS LESS DIVINITY.

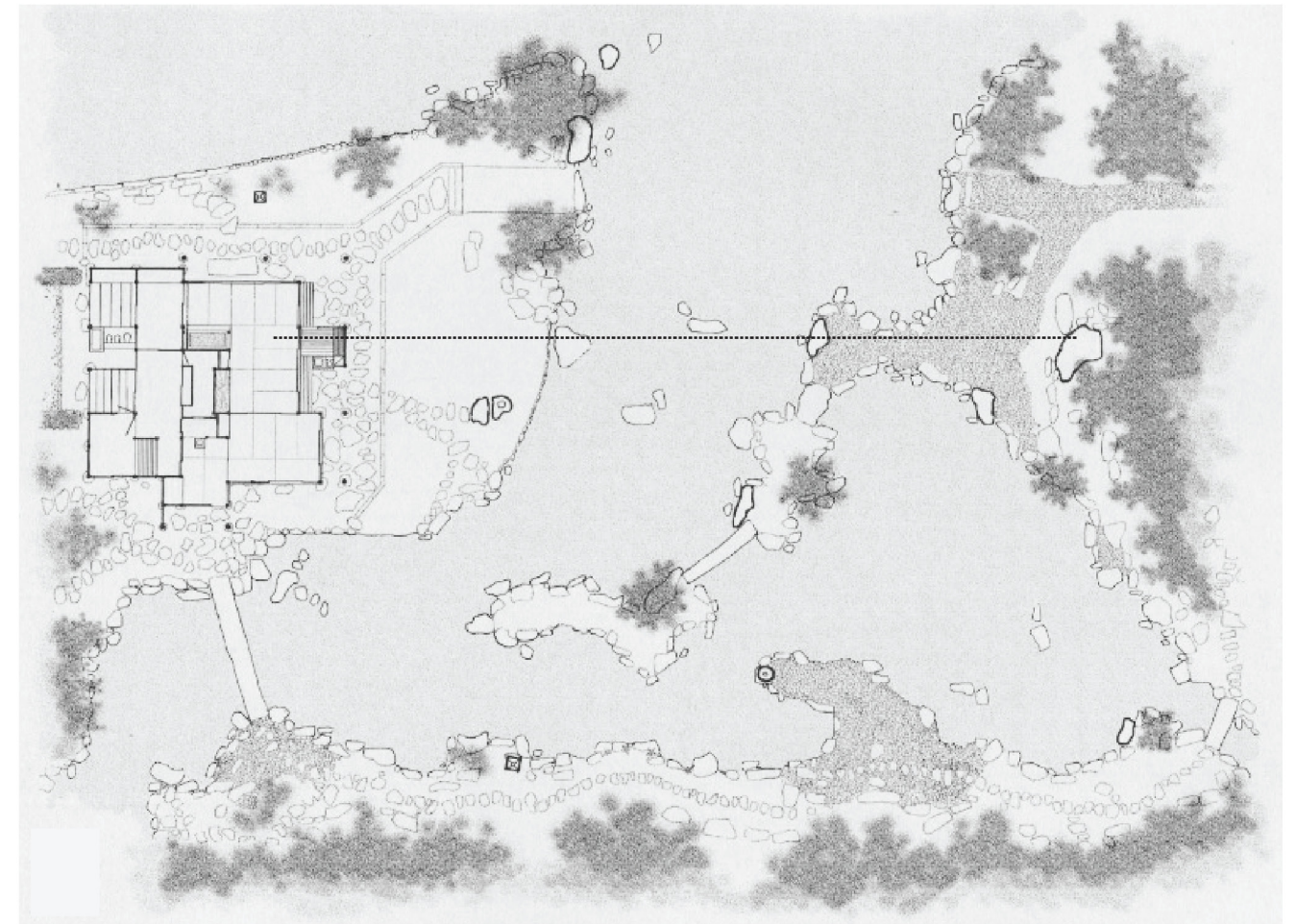
TECHNIQUE UTILIZED IN THE PLAY OF LIGHT

IN TRADITIONAL 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.



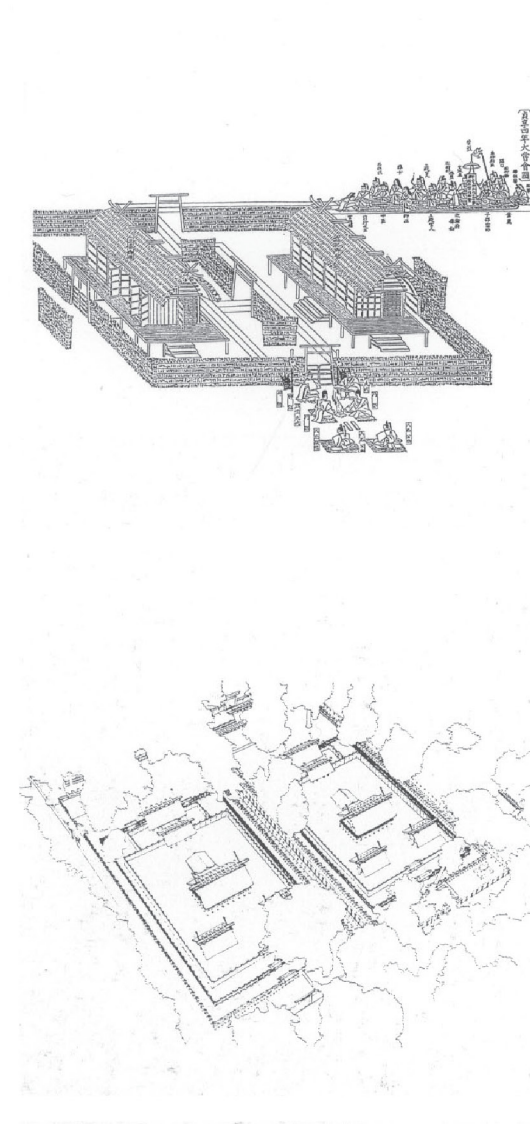
TECHNIQUE UTILIZED IN PERSPECTIVE ILLUSION

BORROWING SCENE, IS A TECHNIQUE UTILIZED IN ORIENTAL LANDSCAPE DESIGN. BY ORGNIZING 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.



TECHNIQUE UTILIZED IN TIME MEASURING

SOME MATERIALS INDICATE GROWTH AND MOVEMENT, THAT IS, HOW THEY ARE EFFECTED 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 PASS BY. THIS APPRECIATION OF EXPRESSING MATERIALS' INHERENT NATURE, WIDELY EXISTED IN EVERYTHING FROM CERAMICS TO ARCHITECTURE IN EAST ORIENT.





TECHNIQUE UTILIZED IN TIME MEASURING

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



VISTA OF DECATUR LAKE



MAN-MADE FOOTPATH



WOOD ENCLOSURE



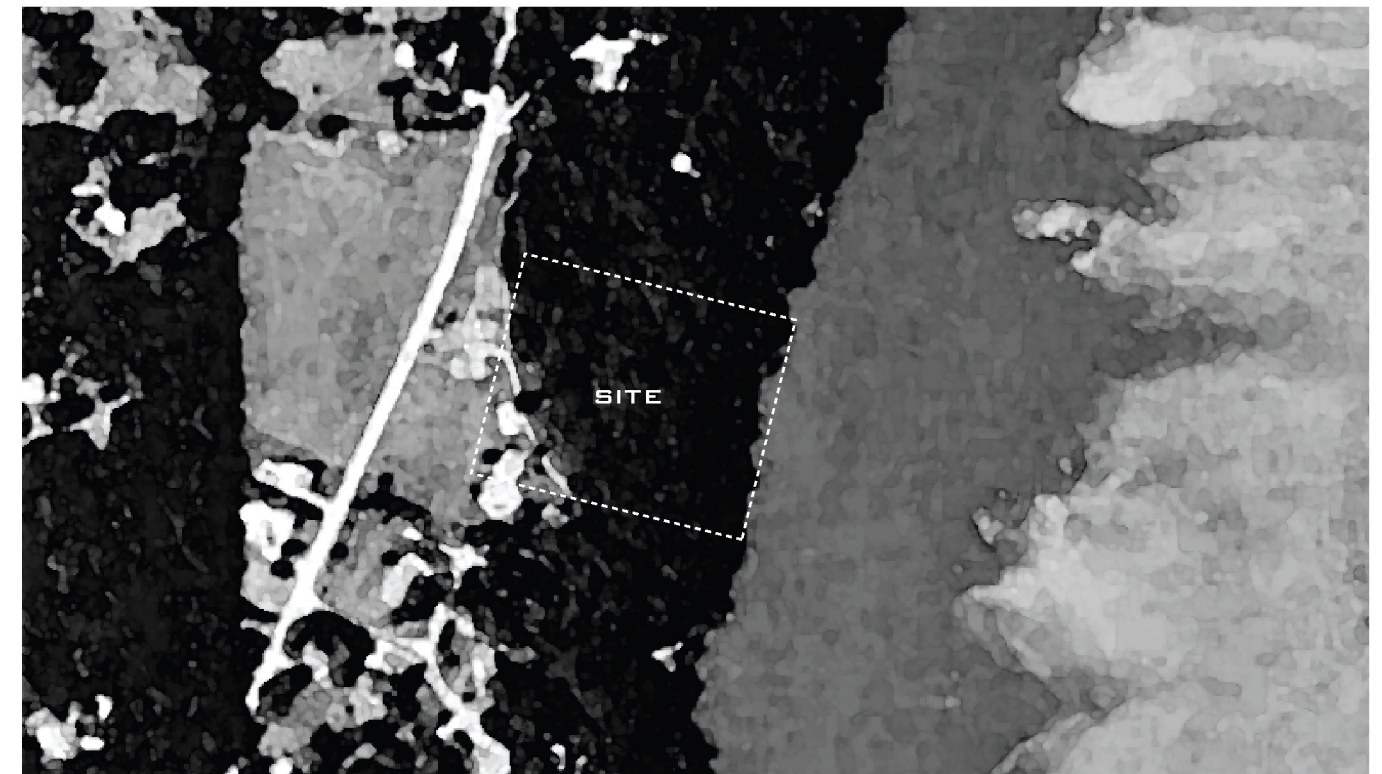
FOOTPATH ALONG LAKE

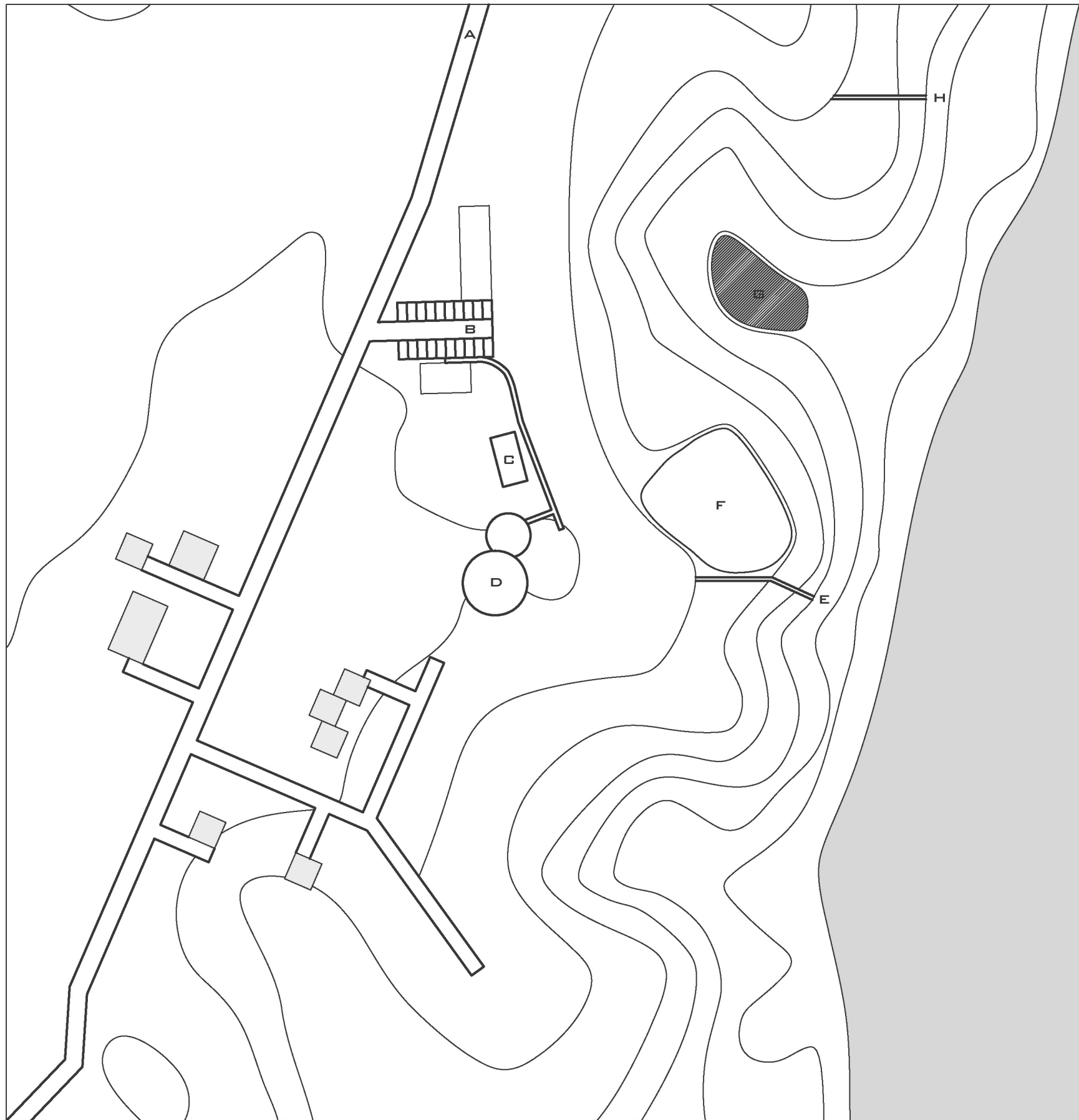


NATURAL FOOTPATH



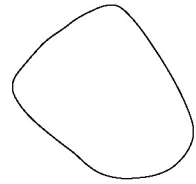
PATH'S TEXTURE CHANGE



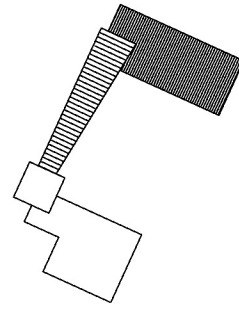
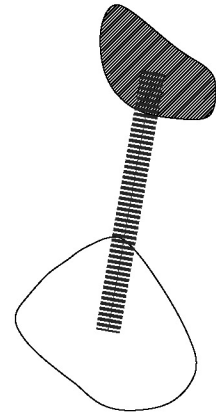


- A: ROAD TO THE SITE
- B: PARKING LOT
- C: SMALL PAVILION
- D: PLAY GROUND FOR KIDS
- E: MAN-MADE STAIR
- F: HIGH SPOT OF THE SITE
- G: LOW SPOT OF THE SITE
- H: STAIR FORMED BY TREE ROOTS
- I: DECATUR LAKE

LOW SPOT-DAMP, DARK,
SURROUNDED

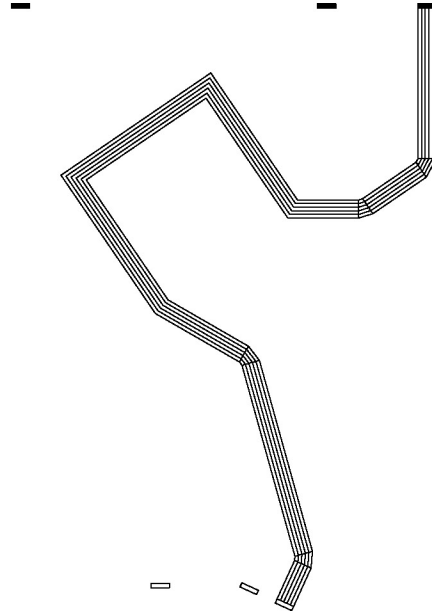
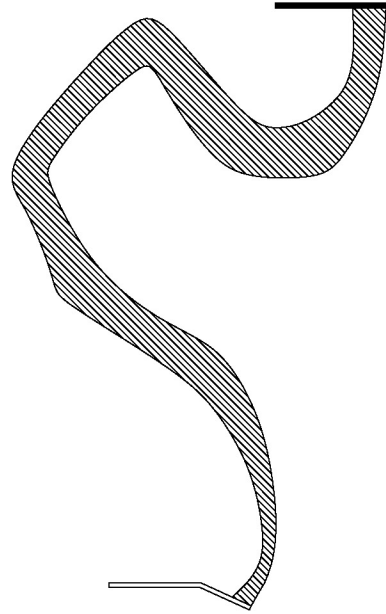


HIGH SPOT-DRY, BRIGHT,
OPEN



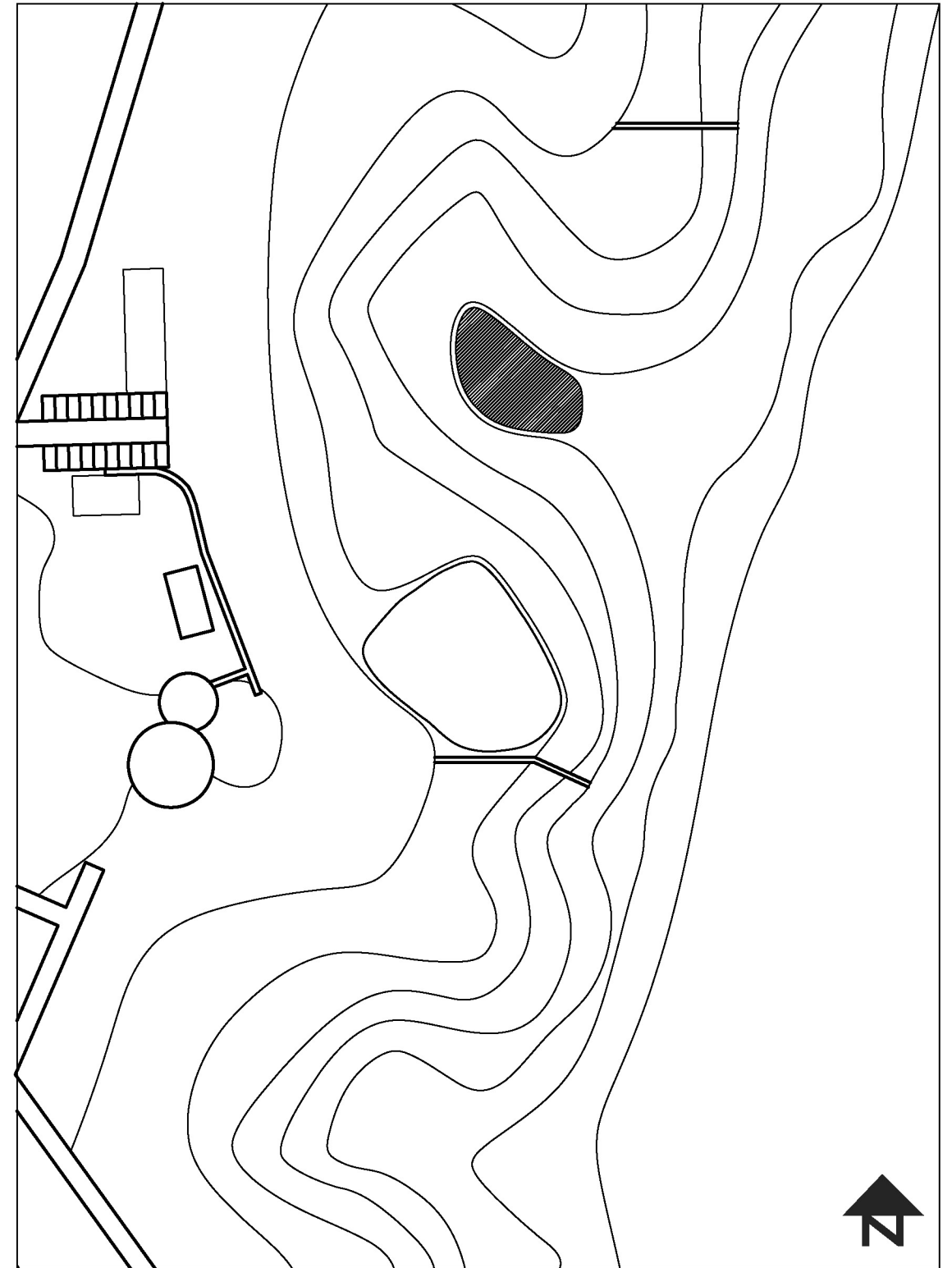
LOW SPOT AND HIGH SPOT ADDED MIDDLE PART TO CONNECT THREE PARTS EVOLVE INTO BUILDING

STAIR FORMED BY TREE
ROOTS-DAMP, DARK,
SURROUNDED

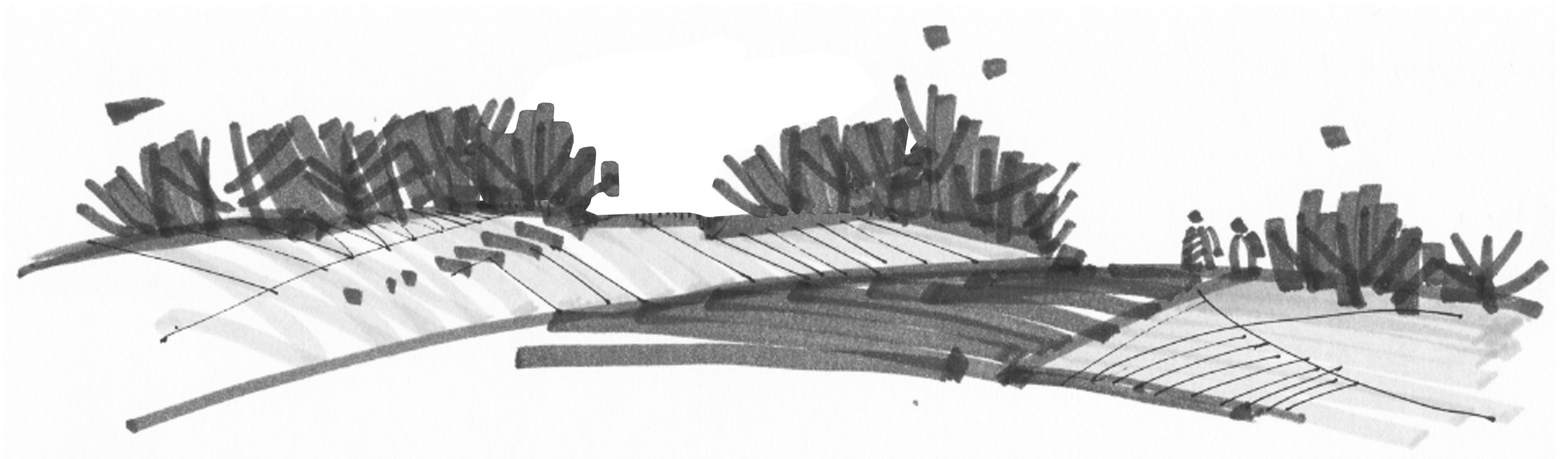


MAN-MADE EXISTING
STAIR-DRY, BRIGHT,
OPEN

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



CONCEPT BASED ON SITE ANALYSIS



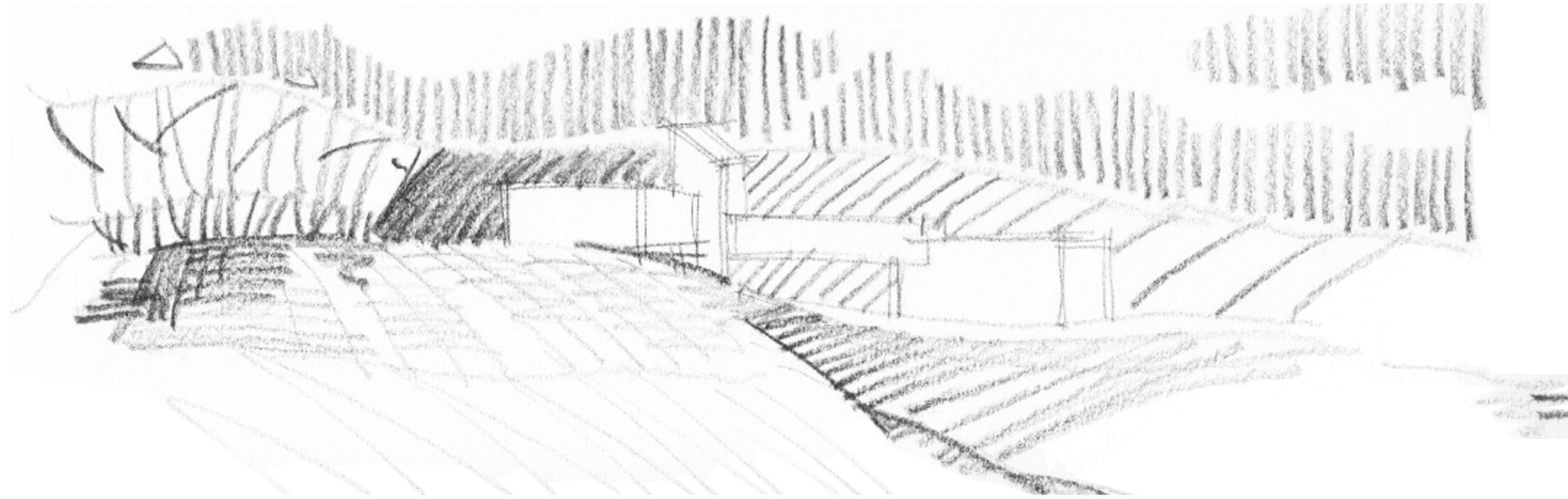
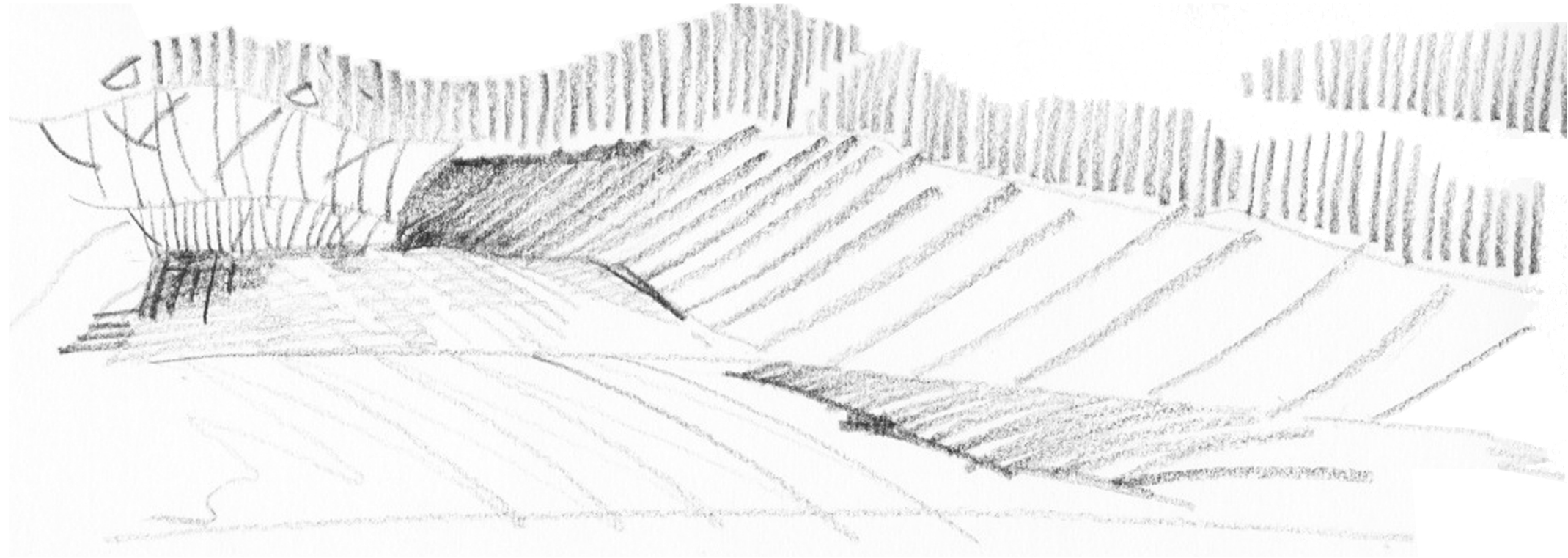
OUTDOOR ACTIVITIES: HIKING

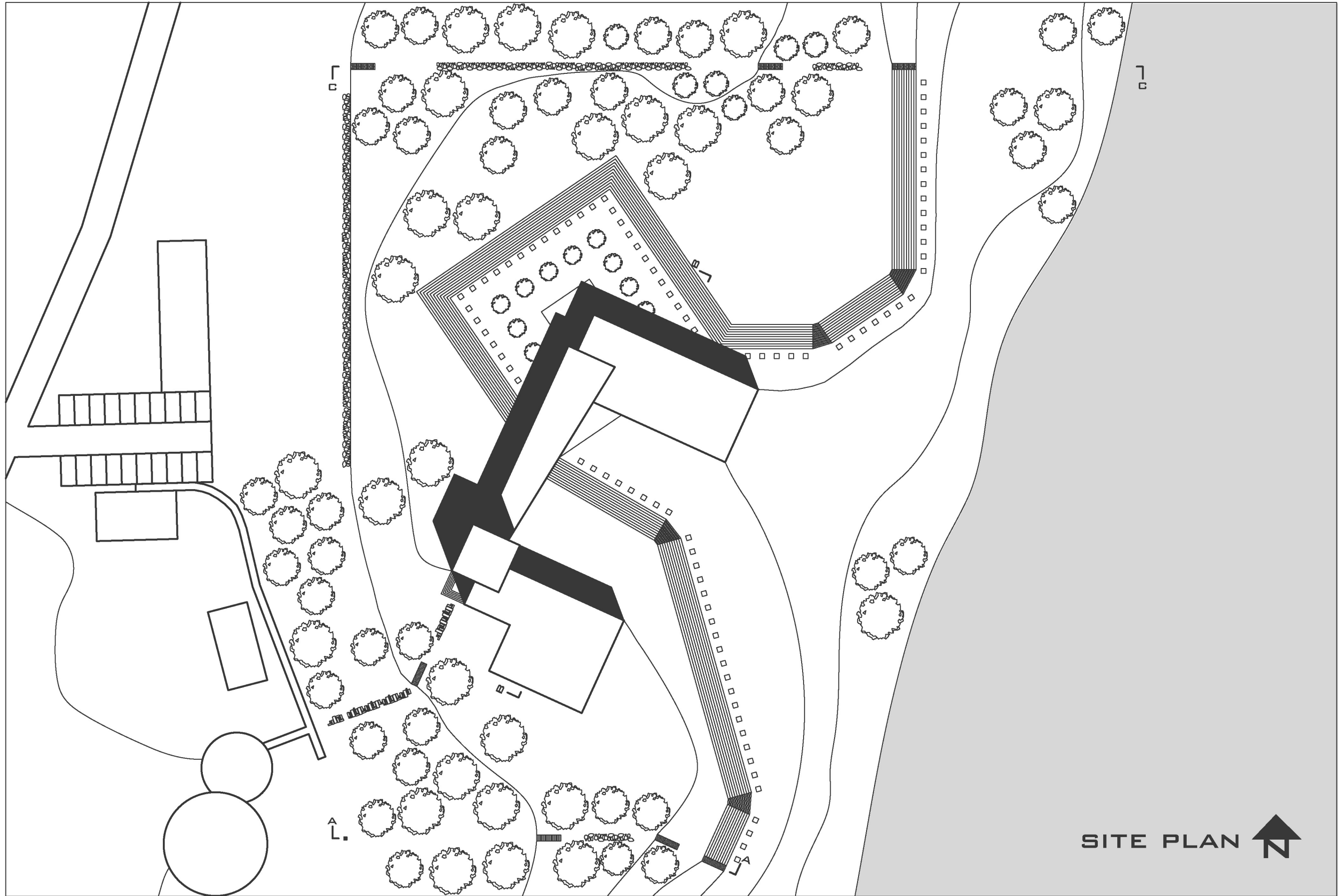


OUTDOOR ACTIVITIES: BIRD WATCHING

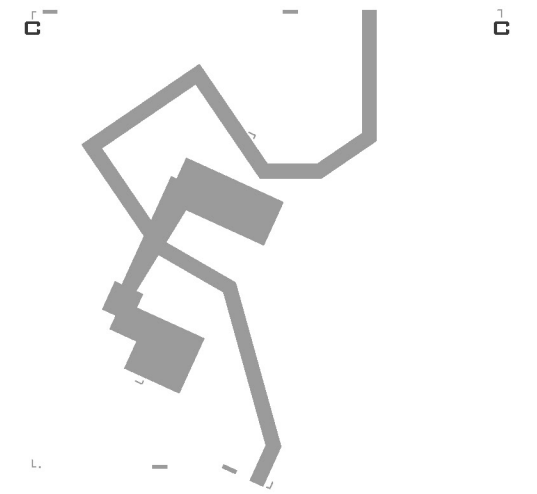


AN ASIAN METHOD TO PURIFY ONESELF

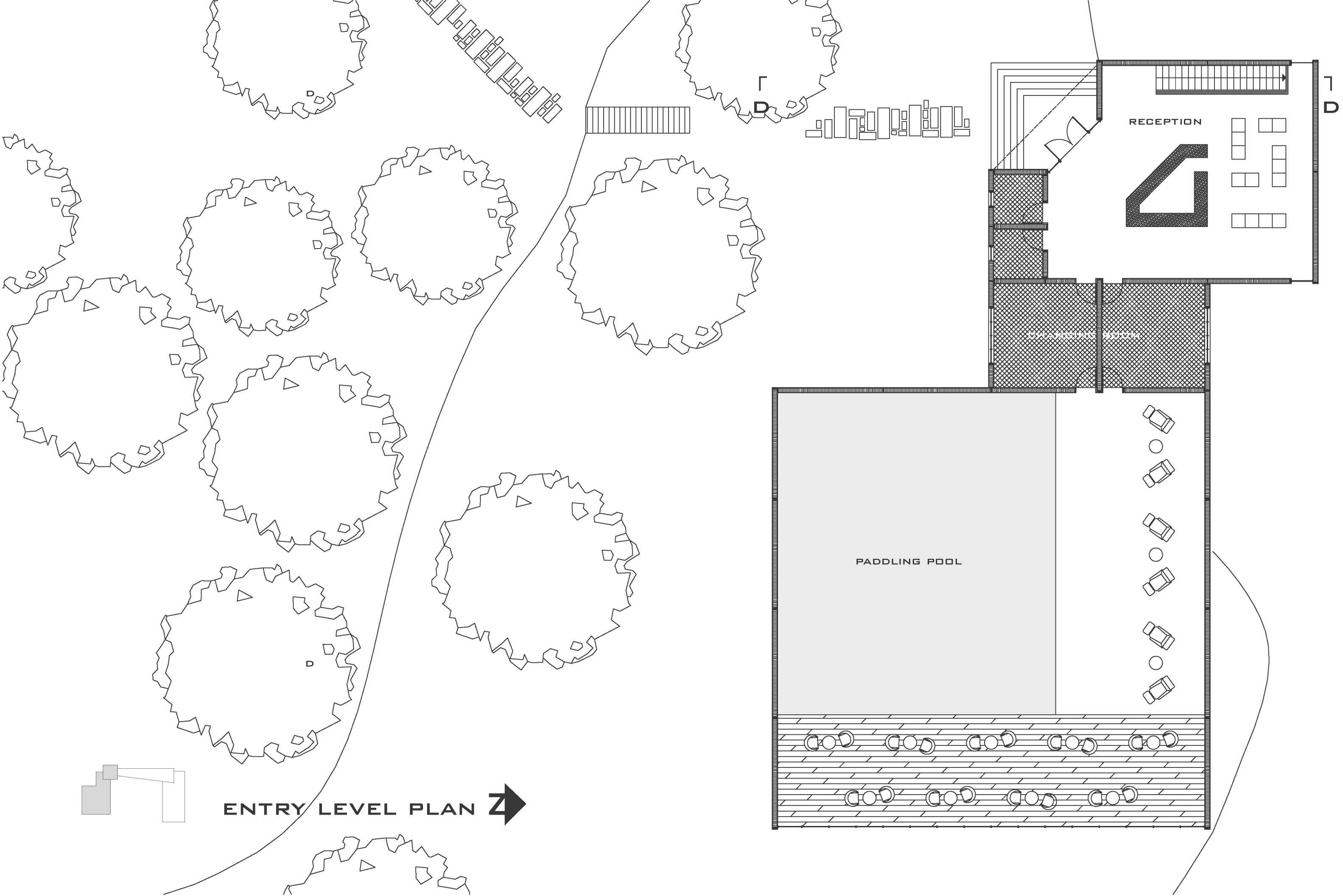




SITE PLAN 



C-C SECTION



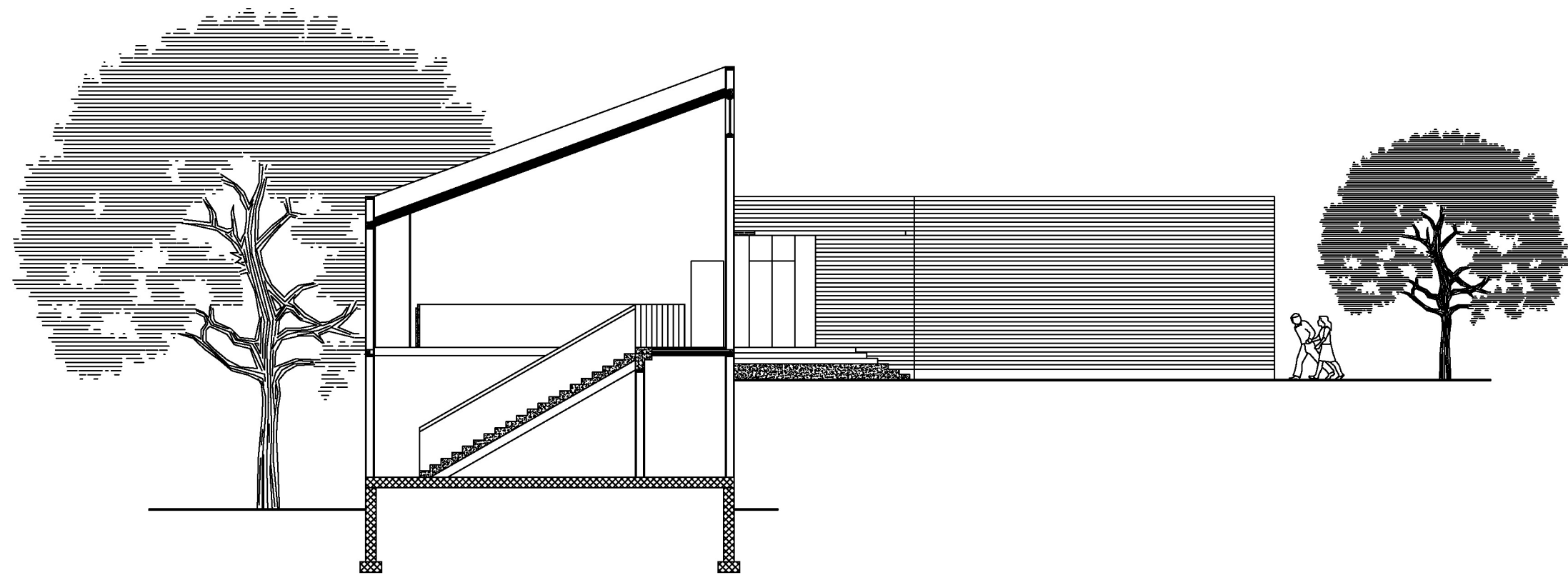
ENTRY LEVEL PLAN



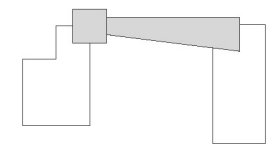
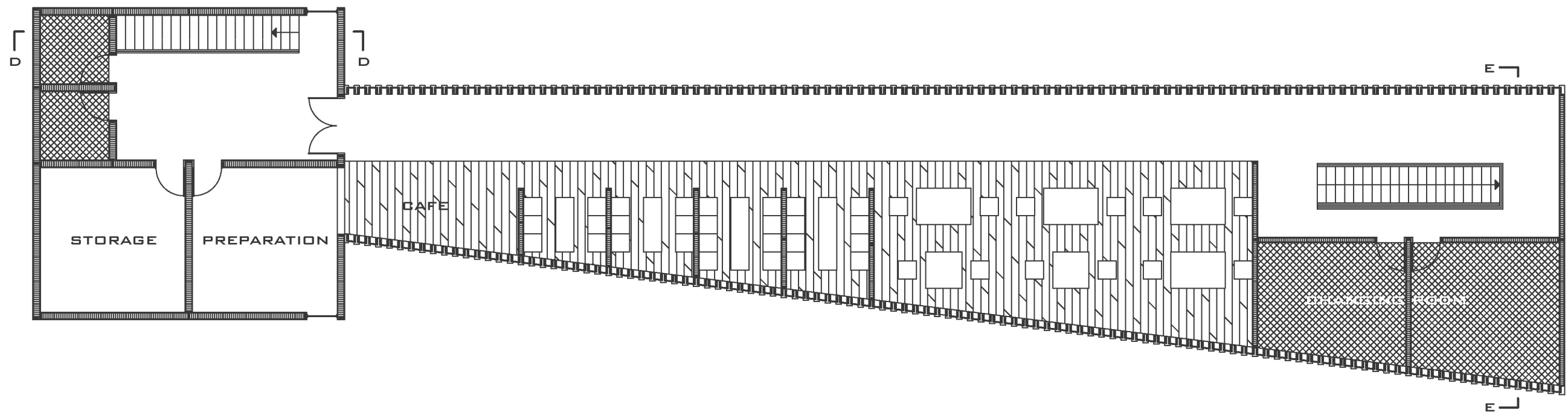
RECEPTION

PADDLING POOL

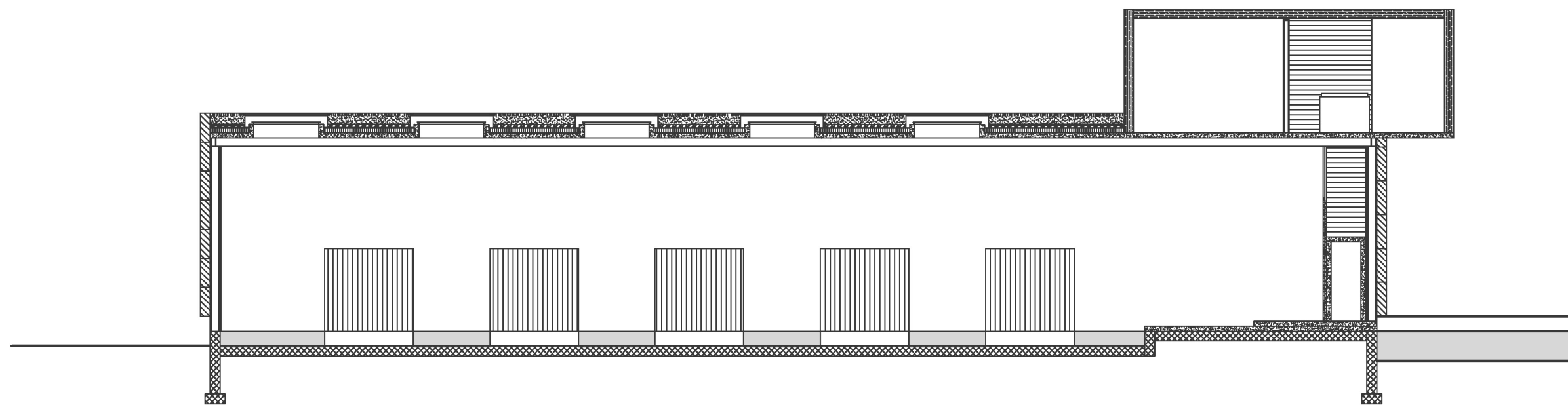
D



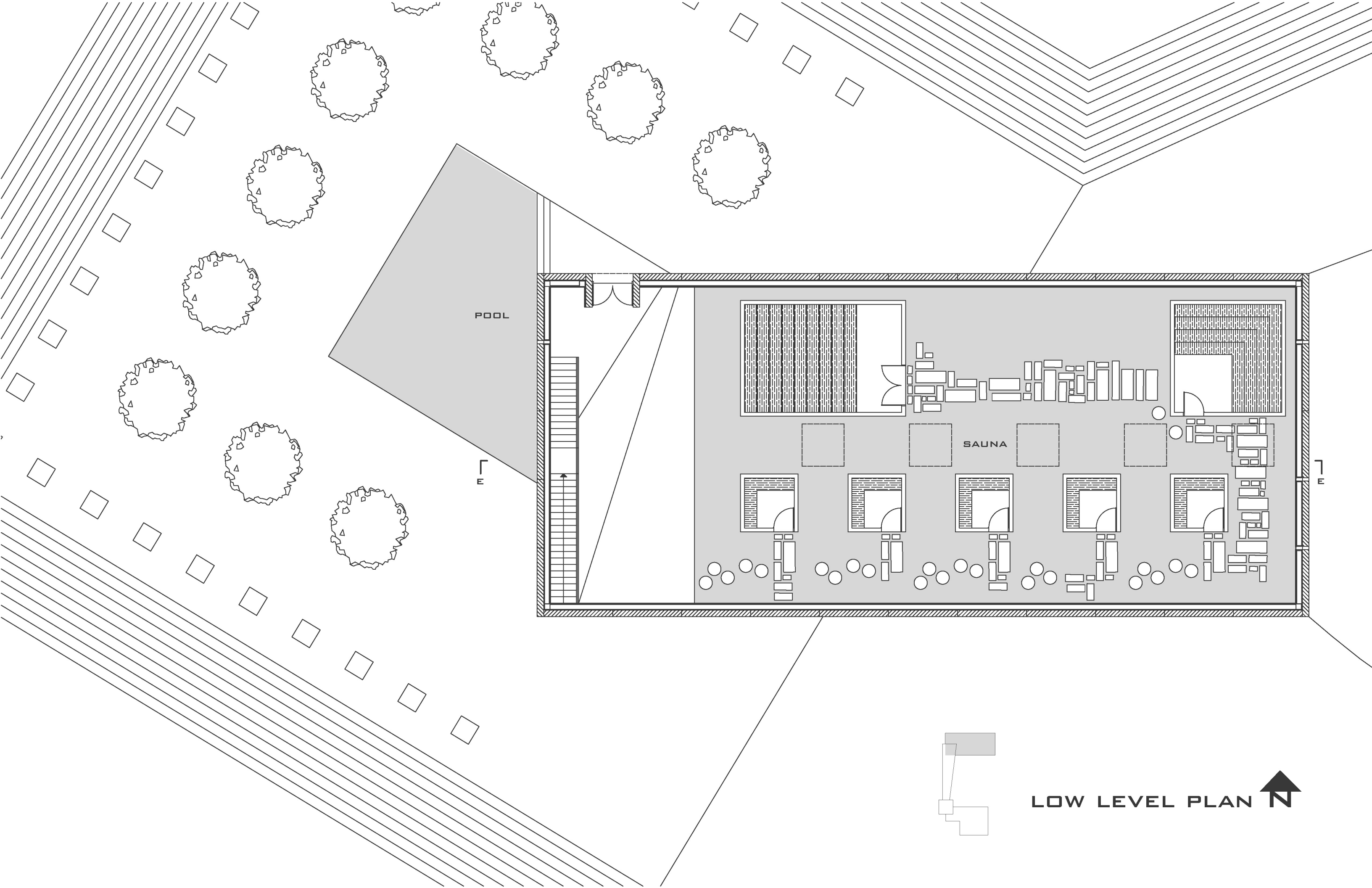
D-D SECTION



MIDDLE LEVEL PLAN 



E-E SECTION



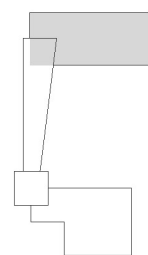
POOL

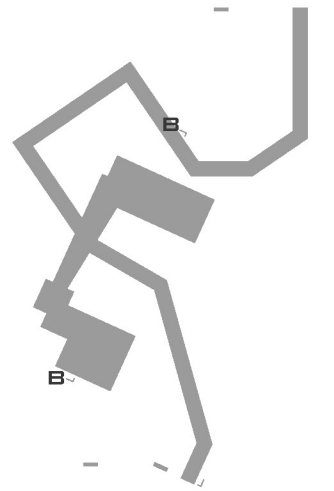
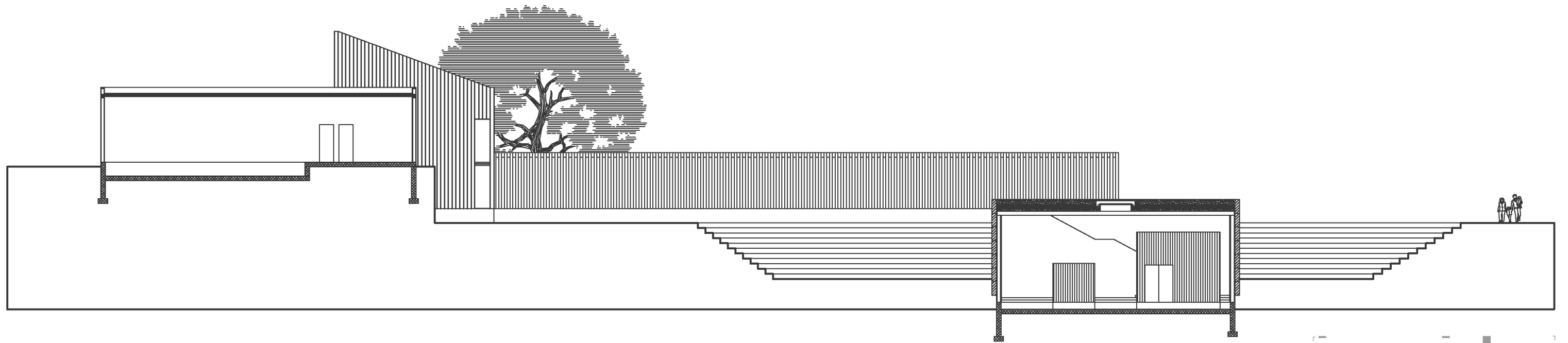
E

SAUNA

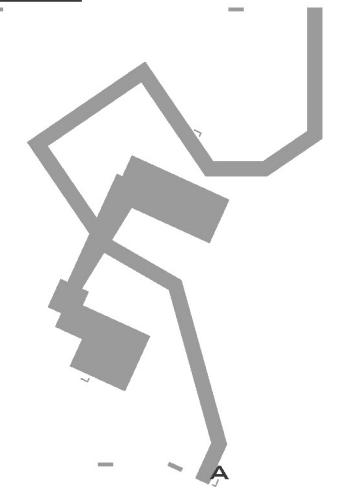
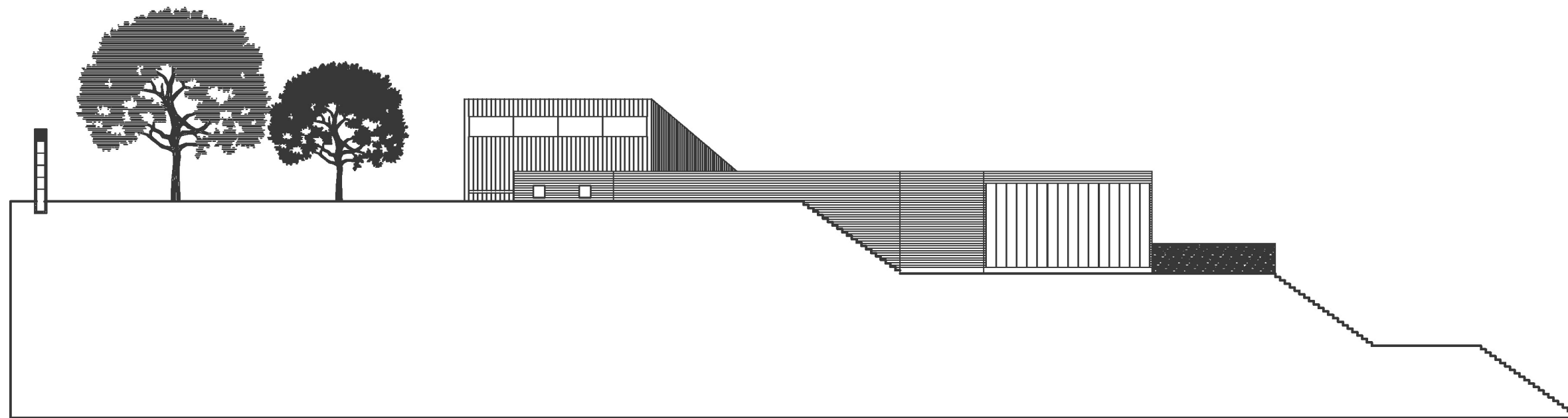
E

LOW LEVEL PLAN

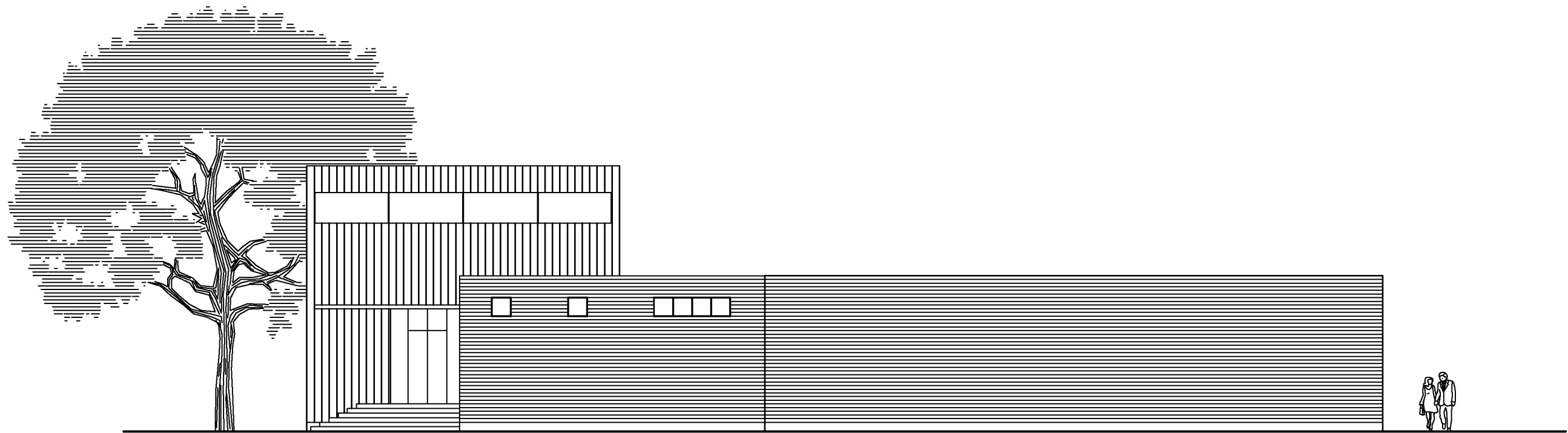




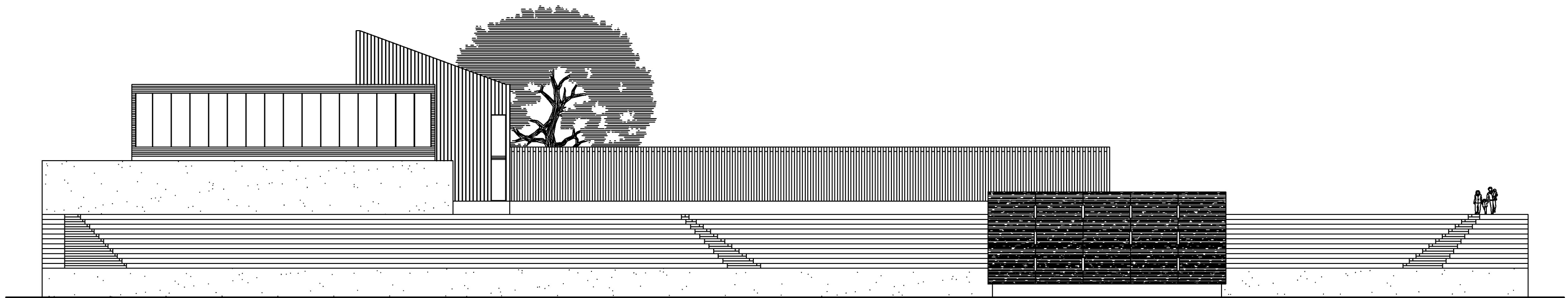
B-B SECTION



A-A SECTION



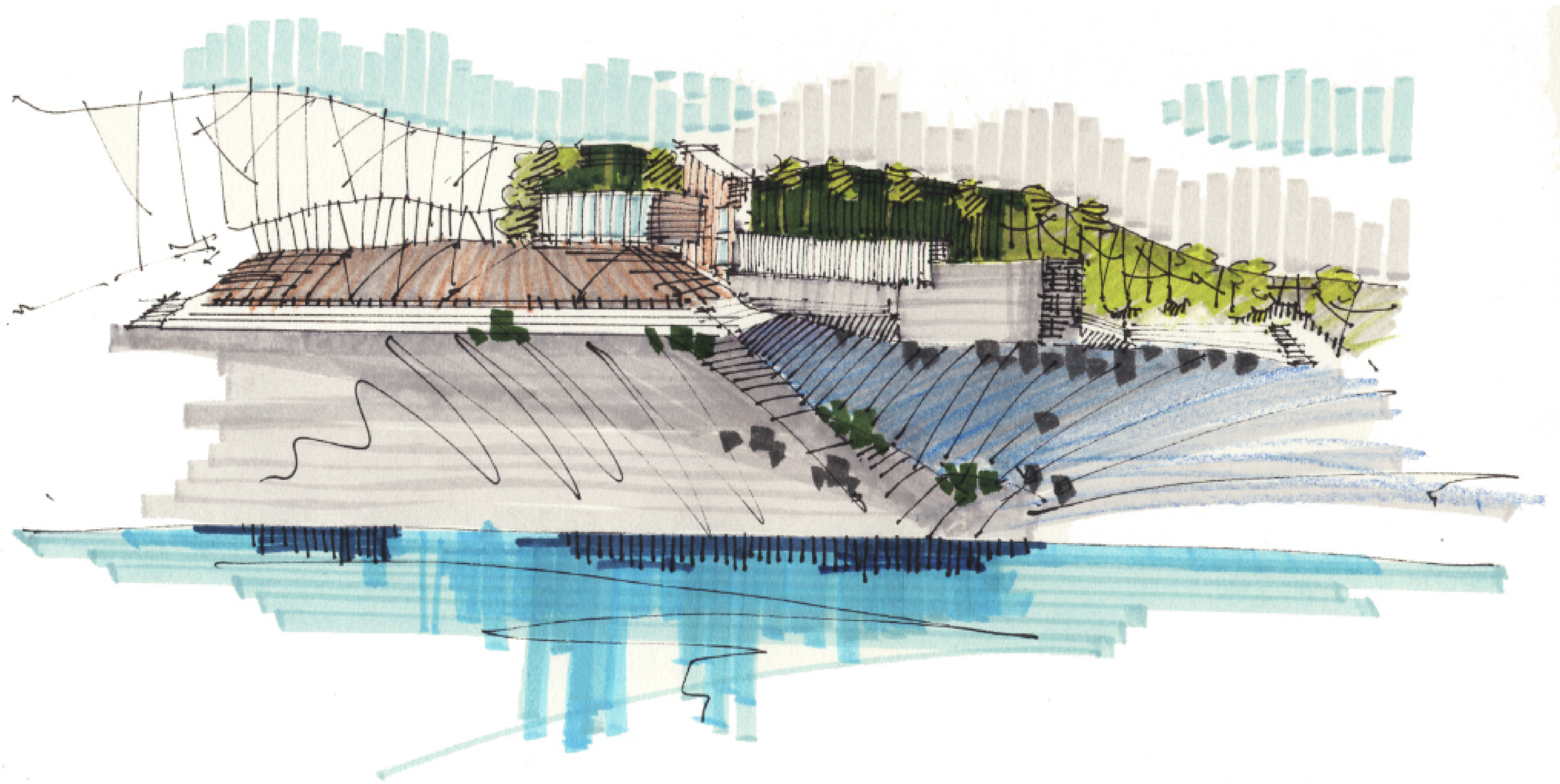
ENTRY LEVEL ELEVATION



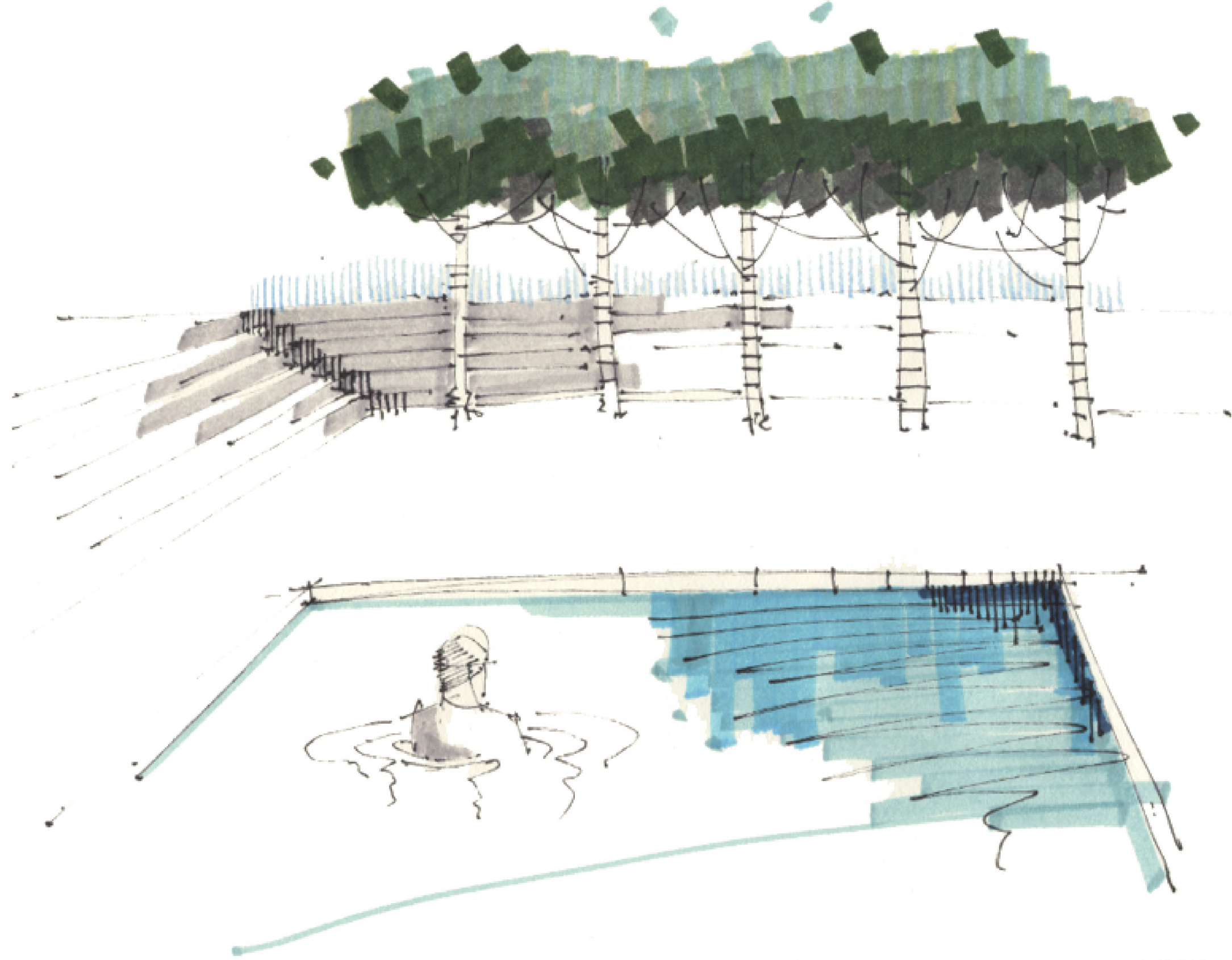
ENTRY LEVEL, MIDDLE LEVEL AND BOTTOM LEVEL, ELEVATION



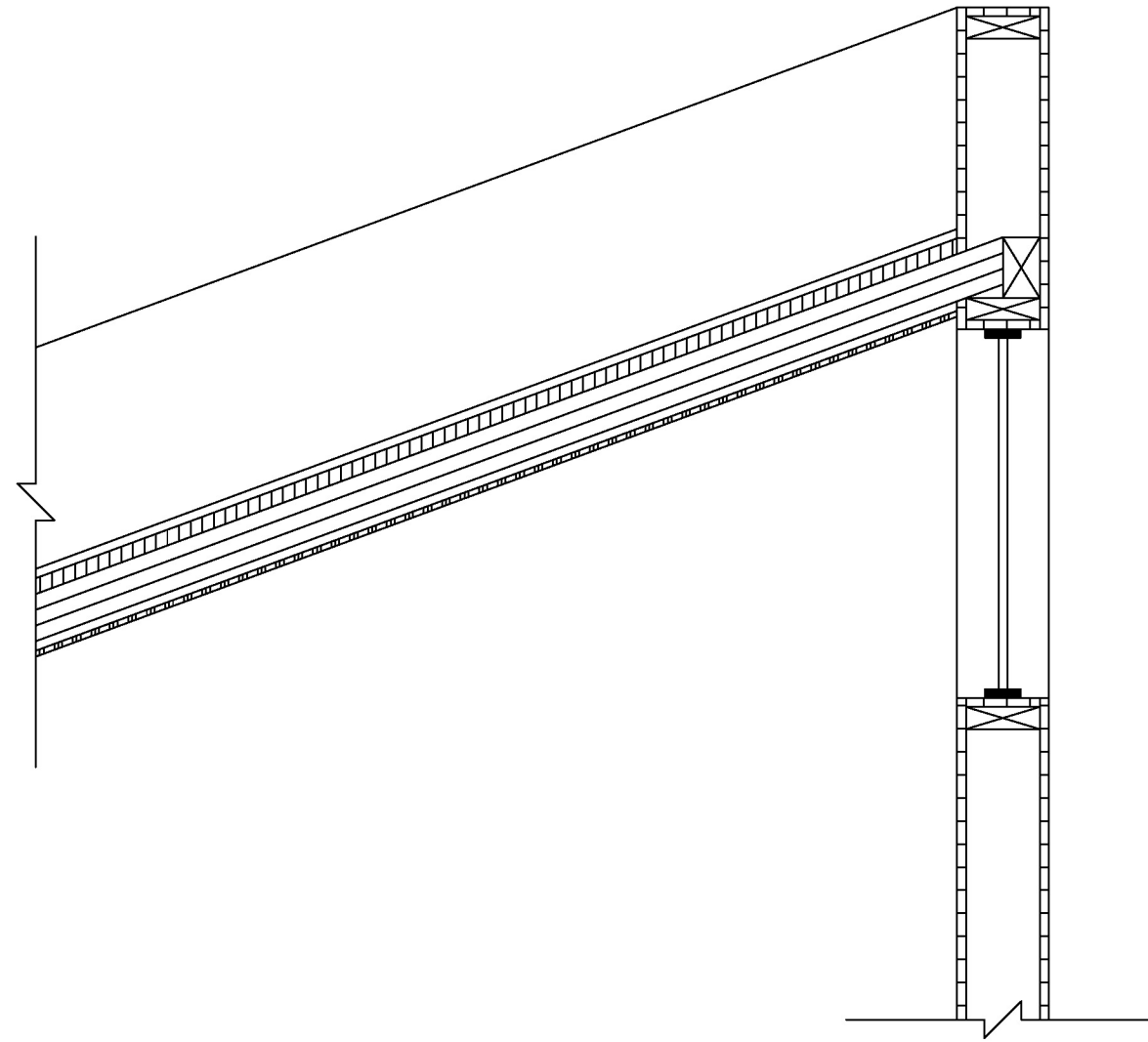
BEGINNING OF THE JOURNEY



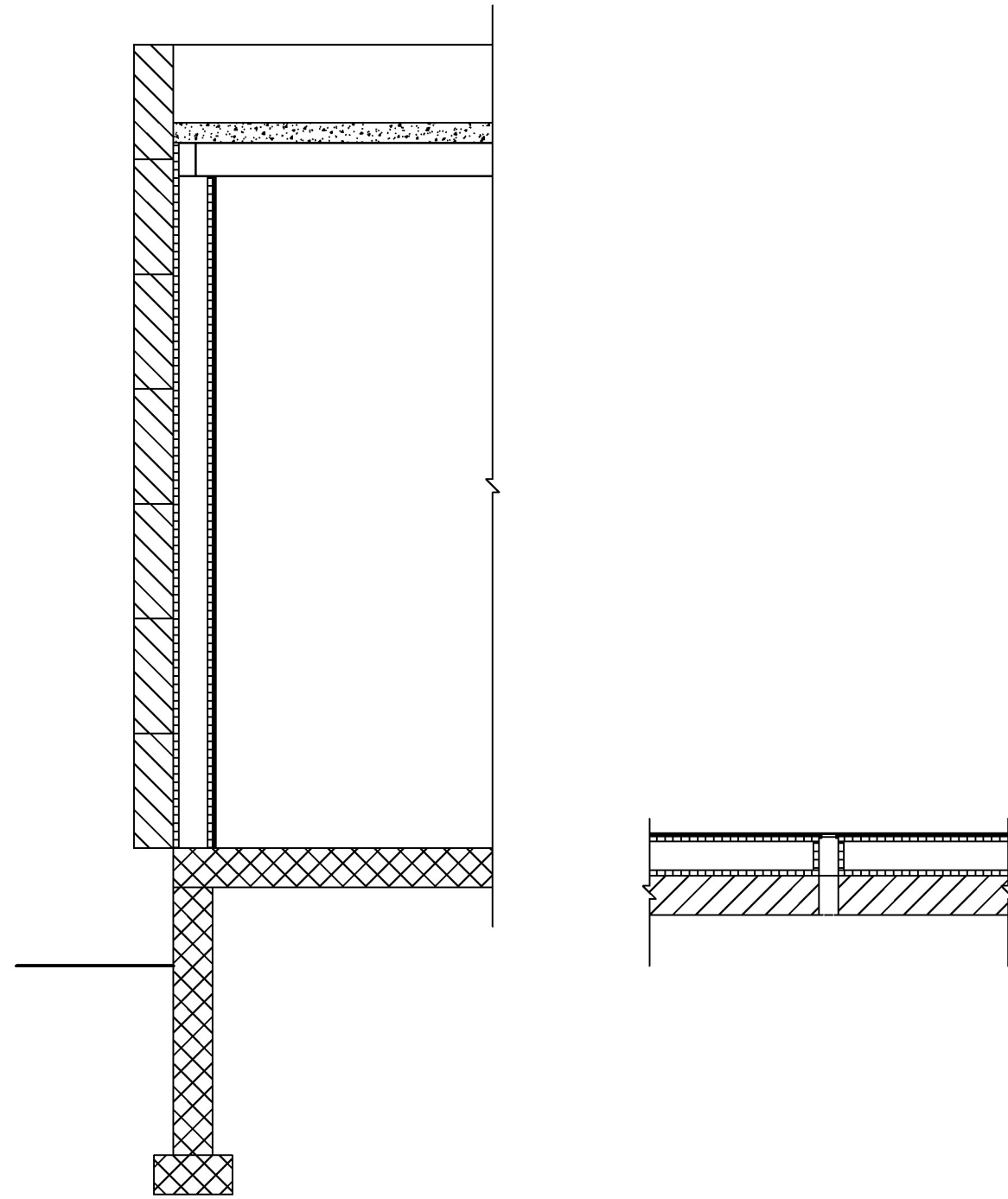
MIDDLE OF THE JOURNEY



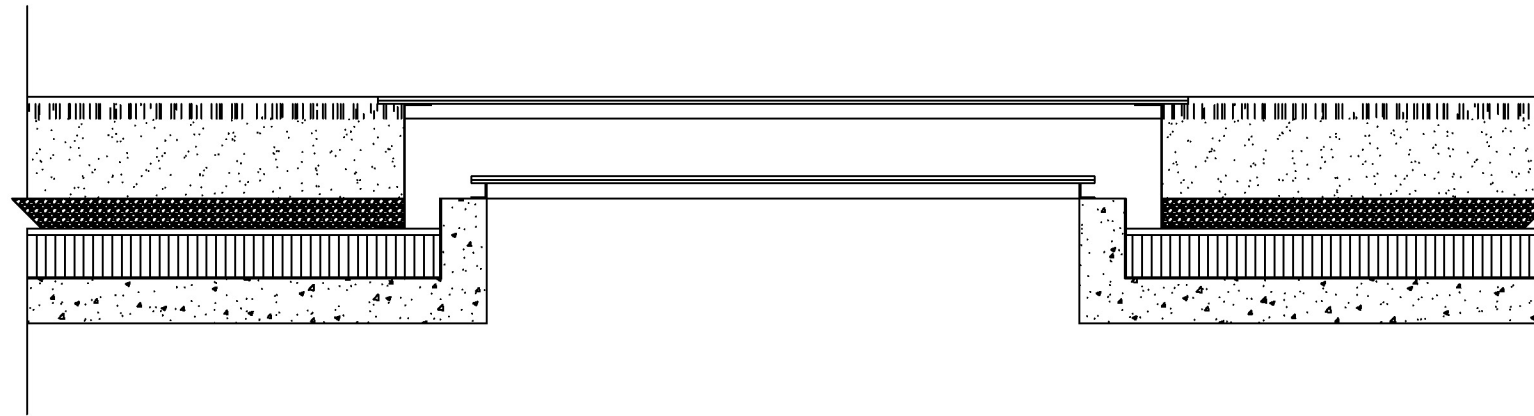
END OF THE JOURNEY



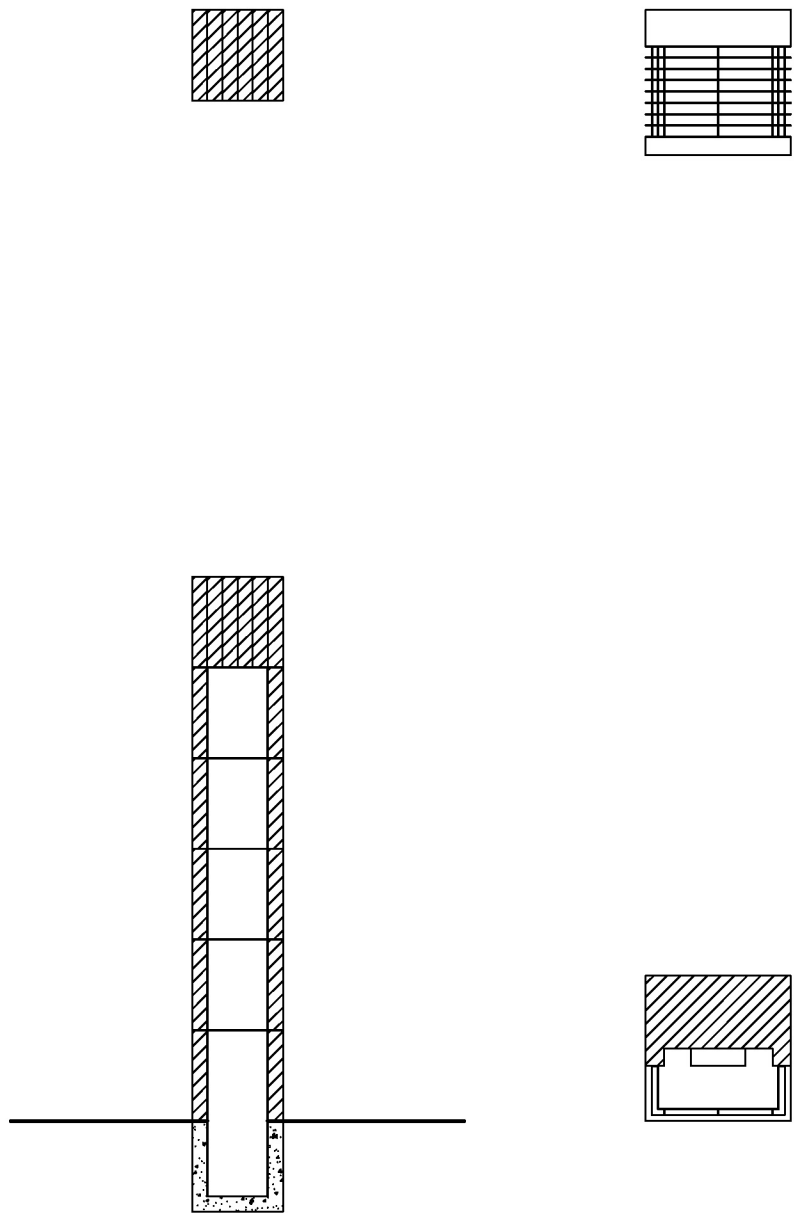
DETAIL: HIGH WINDOW



DETAIL: WALL SECTION OF THE SAUNA PART



DETAIL: ROOF WINDOW OF THE SAUNA PART

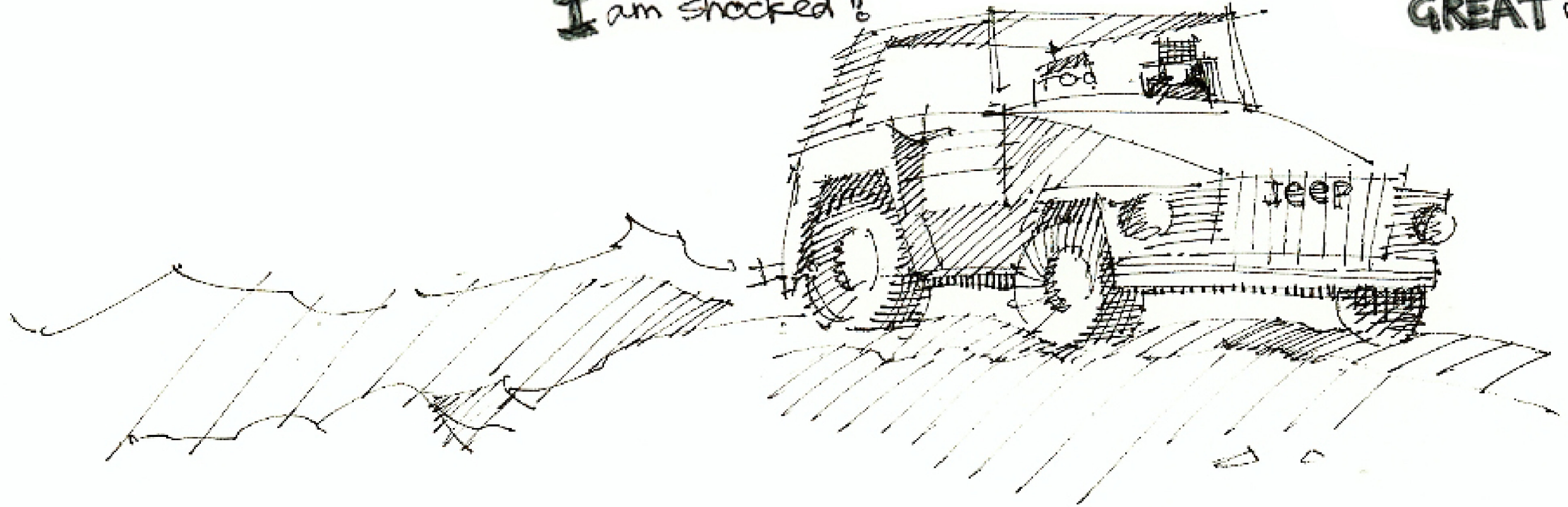


DETAIL: TIME-MEASURING COLUMN AND LANDSCAPE LAMP

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? ~~Z~~has.
The **GERMAN**
engineer help build the
GREAT wall...



THANK YOU.