Research on The Application of Traditional Courtyard Space in Modern Architecture

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Abstract

In the rapid development of urbanization, along with the trend of globalization, the architecture and landscape has been affected by arbitrary and westernized style. The loss of historical sense and blind imitation, led to the decline of the regional cultural elements of the city. Traditional courtyard-space design is an expression of regional and national spatial model, it also means to awaken and nurture memories of history and culture, so it ought to have its attention in modern architecture.

Traditional courtyard-space functions as a kind of space organization, strengthen the building penetration of indoor and outdoor atmosphere. It accumulates in the aesthetic perception of life experience from generation to generation, to some extent, to meet the aesthetic demands of people, which resonated with people. Its unique cultural value, should be inherited and developed in modern architecture.

Modern application of traditional courtyard is an age-old topic, although there exists a lot of traditional courtyard-space analysis in the past, but they tend to focus more on theories. The issue is that practical application of methods that have not been summarized and discussed enough so there does not exist much practical content.

The goal of the paper is to study the application of traditional courtyard space in modern architecture, the Anhui Museum of garden design will be used to test the theory and make inferences. The Paper is divided into five chapters. Chapter I defines the scope of the study and points out the significance of courtyard space from the aesthetic function. Chapter II discusses the traditional composition of the courtyard space and create a method analyzing the spatial characteristics, mainly from research on Visual aesthetics and mood levels. Re-integration sums up the traditional courtyard of space in modern architecture "change" and "does not change", adaptability and inelasticity. Ultimate combination of the above studies about traditional courtyard space in modern architecture inheritance and innovation design strategy.

This study also utilizes the design of JiXi Museum and the Beijing YuShe Hotel to analyze how contemporary design can be fused into traditional garden artistic conception of space in modern architecture. The last chapter of this paper introduces the Anhui Museum courtyard space as a practical illustration the strategy. Specifically, the cultural elements of Anhui Museum has been explained in detail. On the other hand, the integration of modern architecture and cultural elements and Anhui
Abstract

Museum of garden space are explained. Through this case study on the design of traditional garden space in modern architecture, the application of the proposed design has been validated by the method and strategy introduced earlier.

**Key words:** Ancient courtyard space; Modernize; Inheritance and innovation
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CHAPTER 1  INTRODUCTION

1.1 Research Background

1.1.1 Under the influence of cultural convergence

In nowadays rapid development of globalization, around most of the city's landscape style is simplified and a single international style dominated by those who have a unique and historic urban landscape form of memory has been difficult to find this great cultural convergence of cultural repression regional and national character, caused serious damage to its negative impact on the global cultural diversity are profound. As a country with a history of five thousand years of civilization, China's current urban landscape is also undergoing worrying changes. It is reflected in the large numbers of new construction and blind continuation of the traditional style of the "nation building", and in the lack of understanding of the culture of strange buildings filled the era urban landscape. So look for the traditional culture, to explore how to inherit and develop traditional culture, a challenge faced by contemporary designers.

1.1.2 The requirements of Contemporary architecture for the inheritance and development of courtyard space

In China's current landscape design, it has continued to regional, national landscape design exploration. With in-depth thinking and practice, and the development of urbanization, inheritance and development of traditional courtyard space began to receive attention. Fifties of last century, China's designers began the traditional courtyard into the practices and thinking of modern architecture and interior design. Wherein a representative courtyard design, "Guangzhou Friendship Theater" garden design, which is a revival of Lingnan courtyard representative for; the White Swan Hotel will be introduced into the interior courtyard of the "home water" atrium designed in the late seventies by the praise of the industry; the eighties of the last century in the late design practice - "Juer hutong", called in the traditional courtyard space based on the innovative classic. The twenty-first century, with the improvement of the level of development of China's real estate industry brought about by the city's residents live, courtyard space again ushered in a new phase of its comprehensive
development. Many developers will be the traditional courtyard as a cultural symbol of commercial real estate in the design of the implant, and as a bright spot to attract buyers. One of the most representative of the Shenzhen Vanke fifth garden. While the modern and traditional fusion of contemporary garden design in public buildings to try more and more, such as Li Xinggang’s Jixi museum courtyard design, Pei Suzhou Museum courtyard design.

1.1.3 The trend of nature combine with design

Courtyard space is a unique space and the type of social relations between man and nature in harmony of ancient Chinese artistic conception when creating living environment, created to reflect. Traditional Chinese courtyard space perfect combination of man and nature meet society of the three, is the perfect unity of the ancient Chinese philosophy and build skills. In the West, it also attaches great importance to architecture and nature combined with the famous designer Ian McHarg Lennox in "Design with Nature," a book said: "If you want to create a kind of city, not a city choking human spirituality, we need to select a city and nature, are indispensable both are different, but mutually dependent; improve both the conditions and the meaning of human existence." for thousands of years, Chinese tradition. courtyard space as a medium perfectly meet people focussed on landscapes, natural pursuit of ideals, but also the perfect solution to the conflict caused by the construction of complex functions. In the history of architectural development, although this type widespread in China and around the world, but like courtyard space plays an important role in China's landscape and formed a complete system of unique style, type of space are few and far.

Therefore, we should give full attention to the role of space in space to create a courtyard in. Because it is the traditional culture left us a valuable spiritual wealth. On the one hand we should inherit from the functional and aesthetic innovation on the one hand the traditional courtyard space reasonably used in modern buildings.

1.2 The purpose of research

1.2.1 The importance of courtyard space functional and aesthetic

Chinese traditional courtyard own vitality and allowed to remain in the value of the tide of history, because the traditional courtyard in the functional and aesthetic
requirements can adapt to changing times. Function as a dynamic organization of space, the building's interior and exterior interspersed penetration played a big role at the same time complement the interior space. Courtyard has a strong vitality, used in many types of buildings to make room for a more flexible but also play a role in regulating the ecological. Aesthetically, the traditional courtyard space on the elements that constitute a unique mood in the space to create the expression is often impressive. In modern space design, space is still in the garden space portfolio, landscape design plays an important role. And the evolution of the courtyard of the landscape form is still subject to a profound impact on the traditional aesthetic taste.

1.2.2 Courtyard space in the inheritance and development of traditional culture

Traditional courtyard space as a whole in the form of construction, it has both aesthetic properties of the building have functional properties of space, while its constituent elements are colorful. Space is the carrier of art and life, and therefore the effective integration of garden space and modern architecture can provide a design environment for the existence and way of life and culture and the arts. Style and content of the building is an important part of the Constitution of Culture, is a direct reflection of social life style and life interest, on behalf of the national style and local style. Explore the elements that constitute and content of the courtyard space, learn how to express it to create a method and mood, find a traditional courtyard and contemporary life pulsating and modern architecture meeting point of the courtyard of modern architecture and urban design, landscape and artistic conception of space to create a very meaningful.

1.2.3 The method of application of modern architecture in the traditional courtyard space

In the space of a traditional courtyard fascination and interest in its application in the present, and therefore graduate design topics Anhui Art Museum architectural design garden design part. By studying the cultural connotation of the traditional courtyard space, and create a way to sort out and summarized, and harmony to the author's design project on traditional architecture in the courtyard of spatial analysis. By showing specific case studies and application to reflect the traditional courtyard space and contemporary public space facing the problem, but to show the performance of regional culture in the modern architectural spaces and strategies.
1.3 Theoretical Study

In terms of China's literature on the research literature there are many gardens, separate garden space research literature and rare. Courtyard space as a basic spatial unit garden, we can see some of the courtyard space described in many gardens in ancient studies. Design garden courtyard space and create a method substantially similar, differing only in scale. Ancient hearts have described ancient park, because his family was poor, only one side patio party tribunal, as depicted in the hearts of the dream garden. Therefore, the study of research courtyard garden is a certain guiding role.

Ming Dynasty garden into a household book "Yuan Ye" Qing Li Yu, "Xian Qing Ou Ji" and other classical works on both the structure and the method to create the courtyard has been mentioned and noted aesthetics of traditional Chinese courtyard. To modern times, most of the literature points out the aesthetics of traditional Chinese courtyard, as Mr. Tong Jun of "South Park, Albert Lam," Zhang Jiaji "Chinese gardening theory", Chen Zhi's "Introduction to Gardening" and so on. Mr. Chen Zhi as a research garden famous modern theorists, his treatise on the traditional garden research contributed. Mr. Tong Jun's "South Park Linzhi" through mapping, photography, an extensive search of the literature on the systematic study of traditional gardens and languages, the book analyzes the impact of poetry, calligraphy and painting of the garden, and discusses the historical development of the garden, along with a large number of gardens plane measurement and real photos, though there are incompleteness discussion on gardening principle of the method, but the study of landscape and culture and the arts are very important documents. "Yuan Ye" as reflected in the level of gardening classic, Idea and Design Techniques gardening written in great detail. Analysis of "Oncidium Videos territory," a book on the classical Chinese landscape elements of comprehensive and in place for the analysis of the constituent elements courtyard also has a profound role in guiding. Tianjin University professor Peng Yigang book of "Analysis of Chinese classical garden," a book with the illustrated method of construction and design methods Gardens depicted and interpretation, to give readers a more intuitive understanding of the garden. Zhang is also a Tianjin University Edict book "Building courtyard space" on and around the traditional courtyard space and constitute a detailed analysis in order, but also by the method shown depicting modern building courtyard space design techniques, to understanding of modern architecture garden space helpful.
This paper focuses on the traditional Chinese courtyard space applications in modern architecture, there are few Western works related theories of traditional Chinese courtyard. As neighbors, China and Japan narrow strip of water, in the design and development of space in the courtyard learn traditional Chinese courtyard space design elements, contemporary Japanese architects in the tradition and innovation of the way but never stop exploring. Japanese architect designed space in the courtyard of the two tendencies we should learn from, with modern architectural theory and modern reinterpretation of the traditional relationship, such as the famous metabolic theory; the second is the traditional place to convey the spirit of the traditional aesthetic pursuit go into the creation of modern architecture.

Garden design has a very different countries in different cultural backgrounds, courtyard is a product of culture under the concept of creating. In Japan, "Yuan Ye" on the Japanese garden culture deep, whether it is "wins Heavenly Creations" or "as a Chamber mind" has "Yuan Ye" shadow, based on Japanese Zen culture they attach to exude a mood, simple I thought, the Japanese "dry landscape garden" was born, creating a courtyard toward the dry, lonely realm. Western and Oriental-style courtyard garden with very different, due to the influence of European philosophy, their garden design emphasis on organizational axis of geometric patterns, thorough, orderly, balanced symmetry.

1.4 Problems and Difficulties of the research

Study on Chinese traditional architecture courtyard space formed in the field of architecture is already quite mature, constitute research techniques and practices to create a space in ancient records in great detail, the moment courtyard space has also been the architect widely used in modern architecture. But the status quo of contemporary Chinese courtyard space design is not optimistic, even though there have been some outstanding cases, but most of the garden design are still some problems.

From the overall consideration as landscape design garden design, process design, interior design and architecture to separate, resulting in atrium space seemingly perfect, but it did not do as the architecture of the "eye" to connect indoor and outdoor, indoor and outdoor allow supplementary penetration, and blend.

From the courtyard itself to consider, with the development of the process of modernization, the traditional courtyard space due to the aesthetic development and
people's way of construction, some changes in the new era, the traditional courtyard is bound to cater to the current era do you want to adapt to the process of modernization. Chinese traditional courtyard space, whether as a royal garden landscape private garden or private, which are to serve minority groups and private space. How to adapt to contemporary changes in the kind of public space into private space admiration communication, how to improve this space requirements, how to make traditional Chinese courtyard space well suited to today's social environment, how culture preserved and garden space Aesthetic fit today become the subject of research.

1.5 Research Methods

1.5.1 System method

The method of construction elements and create a garden space for an in-depth analysis, and summarizes some of the changes in the process of modernization courtyard space generated, and then how to adapt to modern methods of construction. Read and understood by the relevant literature books, to undertake a comprehensive analysis from the perspective of a full range of systems.

1.5.2 Fieldwork research method

1. Masters of outstanding cases do field research, such as the Bay law Ming Suzhou Museum, the White Swan Hotel in Guangzhou, the Friendship Hotel courtyard design, Beijing Ju children alley, Beijing Fragrant Hill Hotel, Vanke and Jixi, Anhui Museum. These traditional courtyard space well integrated into contemporary architecture of actual cases were investigated.

2. graduate design topics Anhui museum courtyard design based on Anhui Regional Culture of site visits, field research experience to local customs, focusing on the most famous Huangshan, Anhui Xidi and Hongcun ancient dwellings and other groups conducted a site survey and cultural understanding.

1.5.3 Theory combine with practice method

We will be summed up in the theoretical design method applied to the study of Anhui museum courtyard designs. From the perspective of the practice of a pre-feasibility work to test the method, and by Anhui Art Museum courtyard design changes to integrate theory and practice, to draw final conclusions.
CAPTER 2  ELEMENTS AND CREATE METHOD RESEARCH OF TRADITIONAL COURTYARD

2.1 Elements of traditional courtyard substance

In the traditional courtyard of the material components in accordance with the hierarchy of classification, it can be divided into independent elements and boundary elements. It is a simple point and surface elements. Independent elements in the organization of the garden space is often easy to become the visual focus.

2.1.1 Traditional courtyard space boundary factors and their effect

Boundary elements are divided into horizontal and vertical, vertical elements of the main walls, doors, windows and other architectural and screen wall, there are elements of level ground, grass, water and so on.

1. Wall

Enclosure wall as the main elements in the courtyard space, enclosed in a continuous surface to produce a wealth of garden space. The solid wall of a courtyard off the interface and a variety of emotional exchange traffic flow outside of the hospital line of sight. Therefore, to create a garden space is often by means of a method of converting the actual situation will be converted to transparent walls entity drain flower wall or window in the wall, the walls of the interface entity "blur."

2. Door

Door as a special form and shape of the building. In traditional courtyard space, the direction of the door position, determines the direction of traffic flow, combined with the door and the wall space can be formed deep courtyard space form. In traditional courtyard space next door in most cases is to become part of the wall is closed, and the wall of similar characteristics, but also has more flexibility than the wall, private and public property.

3. Construction of doors and windows

Building doors and windows are essential elements of a surface contact with the indoor courtyard. Doors and windows open, you can naturally into the room, while the doors and windows but also as a framework to achieve the effect block views.
Traditional courtyard space through doors and windows make the building and the courtyard space with communication opportunities, indoor and outdoor space penetration, it is garden space agency complex features the perfect embodiment.

4. Screen wall

Screen wall as a relatively independent enclosure elements, its enclosure features a rather unusual in Chinese traditional courtyard constituent elements unique. Its function in the main courtyard of the King as a barrier, blocking out direct penetration scene, is a traditional Chinese courtyard space a subtle methods of expression.

5. Water Surface

Water elements exist in the form of a traditional courtyard area features hydrostatic usually exists with traditional Western point and dynamic form of the fountain in the form of very different

6. Ground

Traditional courtyard paving and more with pebbles, gravel, bricks and other materials were stitched together, which is very rich paving patterns, usually show aesthetic needs and the means by King lyrical expression (Figure 2.1). Paving pattern is often the pattern has some special symbolic meaning, representing the pattern of wealth and good fortune belief, expression or expression under the influence of religious rituals and Pop Culture concept of substance "secular culture".

2.1 Traditonal courtyard’s ground
2.1.2 Traditional Courtyard point element in space factors and their effect

Courtyard feature point with its own independent of the size and the feature role mainly through the distribution of its own position and shape of the landscape embellishment in the courtyard. Chinese traditional courtyard independent elements are not randomly arranged, rocks and flowers of choice are given a place in the cultural connotations inside. Stand-alone feature will be a certain selection and layout according to different needs and garden theme, the mood of the play to create thematic sublimation.

1. Rocks

Drop-Hill Stones (Figure 2.2) in the traditional garden, traditional courtyard construction process has thousands of years of history, is an important means of traditional garden or patio and unique skills at the landscape and create a mood. Stones rockery courtyard many times as the main landscape, rockery shape and size according to the scale harmony courtyard space, small for contemplation, for the greater admiration. Scattered rocks and modifications can be embellished courtyard, adding courtyard pristine natural atmosphere.

![2.2 ZHUOZHENGYUAN ’s rock](image)

2. Plant

As closer courtyard space between man and nature, flowers and trees is essential. Flowers not only have their ornamental value but also to express some sort of fun to take, it is not just a visual art, or the art of hearing and smell, which affects several of our senses. In addition, changes in the weather will change the mood of the space of the changing seasons and seasons of wind rain and snow fog which affects people's feelings, and these factors are often flowers as a medium by means of which play a
role. It is the most flexible and courtyard space with varying material elements.

2.2 Spiritual factors that influence the traditional courtyard space composition analysis

Produce courtyard space was inseparable from cultural background, the ideological activity generated by the activity generated space, humanities and social impact although seemingly invisible, but it is one of the basic factors. Therefore, constitute not just the naked eye to see the traditional courtyard layout and material elements of the display, as well as intangible factors influence the level of spirit.

Chinese traditional courtyard almost be said to be entirely the product of ancient scholars thought, scholars often in the hands over the courtyard. Thought Scholars come from the culture, and the culture is very broad scope, the author attempts to analyze the cultural spirit, that is, from the perspective of philosophy to analyze literary thought cosmology and philosophy, and then infer how they form their Nature and environment outlook. The scope of philosophy comes from two main Confucianism and Taoism. Thought of Chinese Scholars although each preference, but their genre distinction, and there is no clear distinction between the boundaries of "integration" feature which is the Chinese people are talking about, although there is the influence of Buddhism and Zen, but generally, scholars thought overall performance, it would not be discussed which influenced by ideology, but only from literary articles and poems to the landscape of the ancients is how to generate the courtyard View from the cultural, ideological, artistic Conception.

2.2.1 Influence of Philosophy courtyard Spirit

If philosophy is divided into two types of Heaven and humanity, there is no doubt that Confucianism is centered on humanity. Its basic approach is to focus on life, social care, to maintain the thousands of years of Chinese traditional social order. In addition to the spiritual world view and outlook on the courtyard greatest impact is the artistic spirit of Confucius. Chinese artistic focus Spirit can swim, its performance in virtual and real spirit among Chinese calligraphy paintings are exquisite artistically, in building the stress can swim, so the layout of the garden space of more circuitous scattered, and the use of gallery windows to increase the actual situation feeling, the spirit of people can contact there between.
Confucius Ren and Le represents unity, but also the integration of morality and art. Chuang Tzu's Tao to implement the experience of life is downright artistic spirit. Zi although unintentional art, but concerned about the expansion of people's spiritual life, his kung fu training Happy spirit and life achievements of his artistic life. Zi spiritual pursuit completely free getaways, where the "Tour" and Confucianism "Tour" similar meaning, are the artistic spirit of the performance. Confucianism and Taoism Artistic Spirit of Ancient Scholars great ideological influence, its own ideal nature has a great impact on their focused on landscapes, like the natural life, the creation in the courtyard.

2.2.2 The influence of Chinese landscape painting to courtyard spirit

Chinese landscape painting as the highest achievements of Chinese painting of landscape art has a guiding role. And the courtyard, landscaped, and even garden views reflected in the plane, it is a beautiful landscape (Figure 2.4 courtyard landscape painting). Therefore, in the courtyard of life, as in three-dimensional Chinese landscape painting in life.

1. symbol of the whole natural landscape

Influenced by Taoist ideas of yin and yang whom Road, Chinese people often complementary and phase separation binary thinking, therefore sun and moon, male and female, feminine performance are two part thought. "Lijileji" wrote: "the endless days are those who, with no actors to have a movable between a static 'Corner also." Dynamic and static, outlines the nature of the phenomena of the universe, and the mountain heavy static unwavering representatives, representatives of water stretching

2.3 Chinese landscape painting of courtyard
more than move, which is based on the entire landscape painter, one of the main reasons symbolize nature (Figure 2.4).

2. sustenance nature landscape

Ji Dao "Painting Quotations" in said: "Send Xing in pen and ink, false passage in the mountains." This official literati landscape sustenance to the best portrayal of nature. With a little landscape painter can draw mountains and rivers of ink, not only that, but also to draw their longing for life, such as the Hermitage garden, fishing Qiao Seclusion and enjoy mountain spring water, read the riot of color and so on.

3. Heaven and Earth for the heart attitude

Zhuangzi "Equality of Things" in said: "The World and I, and all things are born and I are one." The only way to not be bound by reality and the achievements of Sino-US Videos contemplation. This role of empathy, not against nature, but the reproduction of natural heart. Landscape highest purpose is to get natural charm, so the Tang Dynasty painter ZhangZao proposed "nature outside, in the heart of the source" theory is the most representative of the creative attitude (Figure 2.5).

Its meaning is in the understanding of objective things, based on the expression of subjective feelings, the United States and select images, in the form of painting to express ideas. At the same time the ancients obtained from the observation of natural charm clear snow storm seasons, changes in the clouds.
2.2.3 Traditional courtyard Mood Imagery Analysis

In ancient times, almost all artistic expression in China are trying to reach a goal of aesthetic - mood. Conception is the perfect work of art integral soul, and imagery is the composition of this concept of art based on the soul, the soul of debris works of art, with a combination of Image Transform, it produced numerous or beautiful or profound mood. Such as Qu Yuan's "Lament" in "toward the drink Mulan Xi Lu fall,"
CAPTER 2  ELEMENTS AND CREATE METHOD RESEARCH OF TRADITIONAL COURTYARD

fallen evening meal Chrysanthemum.” Poetry, by drinking dew, Chrysanthemum to render Shiyuki gentleman, not with the world with dirty mood. Then the other hand, the ancient courtyard design, rich aesthetic mood is expressed through different images. Therefore, the traditional courtyard convey the beauty of artistic conception, is by virtue of these images to a combination. Humble Administrator's Garden in Tingyuxuan, it will be the name of the theme park mood of the imagery by rain beating banana tree’s leaves, rain listen Yudabajiao courtyard to reflect the theme of the poetic. (Figure 2.6)

We open the “image” of the word, and it is intended as an indispensable element consisting of two, it is the subjective perception of the physical world of abstract and recycling. In a particular design, image abstract composition garden courtyard artifacts and natural creation. Images can be summarized in the courtyard of the following three characteristics.

1. Garden theme

A clear theme courtyard often make participants feel very intuitive master's courtyard interest, which referred to the courtyard of the main theme. Such spontaneous design specifications, so that the ancient Chinese courtyard excellent design has emerged as a kind of fresh theme. It constitutes the main theme of this form, mainly the use of direct and indirect two means to express. Direct means is often expressed in the form of poetry writing, "China is a country with good writing and literature to express ideas, buildings 'plaque', 'couplet' often means building content is expressed, admire the architecture of the boot to enter a world of poetry. "in this way the direct expression of the mood of the courtyard goal. Besides painting can also be seen as a direct means, compared to the stone flower, construction, painting is more controllable, often with the inscription, the direct expression of the mood of the goal. Indirect means content is even more colorful, the courtyard and the overall layout of the courtyard stone flower or color orientation are concrete use indirect means. Host to the courtyard garden of flowers and trees impart humane character, such as chrysanthemum Aoshuang, Meiling and snow lotus spotless character are all affected Heaven Taoist ideas. These deep-rooted in the traditional culture of sensibility implied to highlight the theme of the courtyard. In addition, harmonics, digital, graphics, and other means to express a particular theme.

2. The four-dimensional space of the courtyard

Traditional Chinese courtyard, on a stable three-dimensional space, the introduction
of the unstable fourth dimension - time. Which led to changes in the courtyard of the rich. The passage of time can also be infinite cycle. Time flies, an ancient dead wood, an old paintings, embodies all the time and the flow time of the conversion time. Through the vicissitudes of the word it is often expressed in such images. And China's unique monsoon climate for the garden brings a rich, beautiful seasons. Time alternating between the seasonal cycle. Spring in the new flowers, the summer of the cicada, autumn leaves and winter in the snow filled the courtyard of the imagery and the composition of the reincarnation mood.

3. Courtyard of the subjective nature

Courtyard as a combination of man-made or natural objects handling, not objective nature, but people take the initiative to reconstruct nature. This limitation is a naturally occurring, so the patio is not to try to restore an objective nature, but to go to the abstract nature, to a subjective realm of nature. Garden design and construction is a concrete manifestation of the people's natural philosophy was summarized.

2.2.4 Conception of traditional courtyard features

Chinese classical gardens are typically reproduce the natural landscape beauty, but because of the limitations of traditional courtyard in the natural way of expression exists, in fact, it can be said the courtyard is more distant from the natural landscape. So really good garden design is not the natural reduction in its number, but to bring the garden to ponder how much of the natural world, as well as limitations, narrow space, the use of huge energy design in exchange for a wide expanse of time and space. In this sense, the courtyard is a deeper, more concentrated product aesthetics, this product is derived from mood. The mood of the word, in conjunction with the Italian territory from, is subjective meaning and objective environment interactions, biochemical made artistic level. Subjective and objective in this one word full blending, to analyze the characteristics of mood, always subjective and objective support both vector analysis.

1. Subjective create vector

After the material needs of people, the United States has never stopped for the pursuit of life. Chess, tea, drinking, sword, no not for the quality of life, the relentless pursuit of the beauty of life. Even in the matter was not a rich, or the conditions of ordinary life in this pursuit have never stopped.

So the artifacts are not enclosed courtyard enclosed space, but people whether rich
or simple life, to pursue with nature, philosophical exchanges places.

2. The objective to create a carrier

Traditional courtyard with a ten million kinds of feature images, landscapes have Tanzanite, flowers and trees there are bamboo chrysanthemum, Sky sun and moon. In the famous song "Tian Jing Sha Qiu Si" (Figure 2.7), the Ma Zhiyuan will be "heartbroken" at walking feelings between heaven and earth, through imagery continue to impact stacked expressed most vividly. If one thousand kinds of abstract images different from each other, and given to the same courtyard, then they will also have their own completely different mood.

2.7 Poetry “tianjingshaqiusi”’s image

Different images and other cultural activities can be combined to produce different mood. Images such as color and traditional cultural activities are linked closely together. The size of the traditional festivals, weddings and family when baby boy, patio will always decorated with red lanterns, window grilles and ultimately a variety of fine, there are pictures everywhere, and everyone in front of the couplets and so on. These efforts are the expression of a celebration, a happy mood. When fully abstract imagery, and combined with different activities, then the garden can produce more, different mood. Therefore, the integration of images to show, that mood. And because the use of garden space diversity, thereby forming a richness of mood, such courtyard can produce numerous different mood.
CAPTIER 2  ELEMENTS AND CREATE METHOD RESEARCH OF TRADITIONAL COURTYARD

2.3 Traditional courtyard space and create a gimmick

2.3.1 Characteristics of traditional courtyard space to create

1. The inner and outer

"Inner" and "outer" refers to the building both indoor and outdoor space is not antagonistic to the actual situation by penetration and contrast of space, people feel both can be well integrated into a whole. Louis Ludwig Mies van der Rohe to summarize the relationship between architecture and nature is "from the inside and outside, from outside to inside," extending from the inside and outside of the concept to "on" and "transparent."

2. Dynamic and static

Dynamic space refers to the flow of water, rain, birds of the air, the plants bloom in the water as a result, leaves change color and the viewer walks. Static space is the rockery, masonry sand and paved walking trails, tables and chairs for people to rest and so on. "Dynamic" and "static" is the expression of a vibrant and dynamic space calm gentle static exhibit space opposites two states, both of which are interchangeable in Chinese traditional architecture and the courtyard space, harmony.

3. The virtual and real

Shen Fu in the "Lin Yutang" in talking to garden art comes to "see small and medium-sized, small in the big, empty there is a real, real in a virtual, or possession of, or dew, or shallow or deep, not only in tortuous weeks back four words too. "It would appear that the virtual and real and sparse and dense, concealment and revelation, is just a shallow and deep there is a correlation of art and design practices. "Virtual" means nothingness, giving a feeling erratic. "Real", refers to it, giving a figurative sense, both in space and creating indispensable Aioi long.

2.3.2 Landscape and scenery of traditional courtyard space method

A scene to have the two necessary conditions, one, ornamental itself, and second, its location is easy to visitors to watch. Ming Dynasty, "Yuan Ye" in the so-called "walking scene," said the designer is how to skillfully arrange and produce different scene, but the scene of the number, size, distance, and there is no specific reference to the literature, this according to local conditions, specific circumstances specific analysis and test of the designer's aesthetic ability. Chinese traditional landscape art in some of the theoretical description of the King and practices.
1. Scenery frame

As the name implies, block scenery is a partial view of the boxes from being likened to landscapes that incorporate the scenery frame, the frame can be scenery doors, windows, curved branches, etc. (Figure 2.9). People appreciate a certain distance within the limit of the scene box landscape, do not have to feel funny, so clever in garden design so that people in a certain distance from viewing frame scenery the landscape of this approach can achieve spectacular results.

Why not frame scenery can achieve the same aesthetic effect, first of all, scenery of all things box outside the box concealed, causing the viewer's interest, and secondly, the realm of light and dark contrast scenery generated outside the box to achieve different visual effects, but also framed scenery overlooking most accessible vision or other inaccessible beauty, like admiring a painting, gives rise to beauty.

2. Borrowed scenery

"Yuan Ye" in the proposed "who, by no by touch feeling all is" the meaning by the King's description is very ambiguous, emotional can, by the King any special reason do not need, nor any theoretical basis, provided that they meet love and beauty on can. By King Traditionally Chinese garden art is a unique way, from outside the park on the pretext of vision begin later will highlight aesthetic expression meaning by King Park scene between each other.

Borrowed scenery outside the park there are two ways, one is to improve the use of terrain or building viewpoint, with the opportunity to get the view of the possibility by the King. Second, by means of a higher vision outside the park. Such as the Summer Palace, Yuquan borrowed western mountains tower shadow and Humble Administrator's Garden by several kilometers outside of North Temple Pagoda.
Far by including some incidental content, such as birds of the sky, clouds, sunset, the moon and so on. Vicinity may, by the need to have a plan or a tower window penetration. The ancients called by the neighbor. Hospital scene between one kind of foil relationship with the development of society, changes in the courtyard of the property from the private to the public conversion. The wall will certainly be removed, by far the significance also will dissipate.

3. Scenery barrier

Scenery barrier known as "scenery suppression" of the garden scenery adequate cover, or to establish a shelter (Figure 2.10), avoid sweeping visual experience at the entrance, which is typical of traditional Chinese garden design method, and the West sweeping stark contrast. scenery barrier is to reach Lu poem "The mountains darkly,
vista.” Expression. The first impression barrier scenery itself gives visually good, but a bit on the function block in the yard of the scene, to the "still holds partly concealed" effect.

4. Opposite scenery

Opposite scenery refers to static or dynamic look to see the scene arranged in front of the viewer, in order to relieve loneliness produced visually for the main attraction is not the scenery of the yard, but spread to other scenes in the hospital were dotted foil and foil scene.

5. Scenery compartment

As a scenic scenery partition separating means, just let district separated after the formation of a different character, which in itself is not landscape value. Its purpose is to increase inflected scenery or meet some special functional requirements, the fact remains there is a link between spatially separated after the division of the area.

2.3.3 Conception traditional courtyard space to create a method

1. Abstract and exaggerated

Extracted from a large number of common features of the garden, to be concise form new elements, it is an abstract way. From natural or traditional life in the abstract to be condensed to form a new image, but also an abstract way. And this being the most representative, most often the abstract to resonate with others, to produce a chemical reaction that part of the image.

Those last representative images can form an iterative symbol appears, continue to strengthen the courtyard of the main theme. In the specific design of the abstract when it is very difficult to grasp, the accuracy of the scale from the original subjective experience of abstraction refinement, but also find out what kind of subjective feelings from the objective carrier, a combination of both in order to accurately It restores the original feeling of the mood in the courtyard. Exaggeration is often used to highlight a moment of subjective feelings, exaggerated expression often become the visual center of the courtyard. (Figure 2.11) Lingering Garden courtyard crown Yunfeng exaggerated form designed to become the visual center of the courtyard is the main theme of the strongest notes, play the high-pitched breakthrough in monotonous repetition, so exaggerated jump, let the mood toward the front.
2. Symbol and compare

Symbolism, whether in the courtyard, garden or landscape design is an important feature, with symbolism can do in Emotion scene, scenes, was able to create a little more Italian taste, the most common is to table natural landscape of symbolism. To the entire courtyard arrangement arrangements, to a small little scene, or courtyard homophonic name meaning harmony.

Traditional courtyard space, regardless of the scene or the garden, their names have always been the main park attention to plaque, or stele poetry and painting to express (Figure 2.13). "Humble Administrator's Garden" is the name for the government to take a humble person means, and "far Xiang Tong" is taken from Zhou's "Reminiscence" in Hong Yuan Yi Qing meaning, as well as "Who to Sit Xuan" Sushi is a reference to the "who to sit, LEISURE me," the meaning of the word, these are symbolic expression of elegance to the park owner's personality and sentiment. Grace in the Stone Villa, not only point out the characteristics of its landscape, but also borrowed Mi Fu of the Stone story. These examples abound, showing the use of its extensive ancient.

2.1 Lingering Garden’s guanyunfeng
In material implication, it is the ancient Chinese literati poet, but most of the good. "I would rather hold incense dead branches, the north wind ever blew in" Song Dynasty poet Zheng Sixiao likened himself to tough chrysanthemum verse. Looking for common ground by association, and then a specific figurative imagery through vector into the courtyard.

In addition, you can use the visual experience in addition to outside help to show the mood of the theme. Such as sound, taste, somatosensory etc. synesthesia. The combination of elements in the garden space, the same feature can be used with different meanings and characteristics to create a rich cultural mood. For example, selective use of rocks, flowers and trees, its full of different abstract meaning. Poetry can also use a title, the designer's own feelings insights into the mood of the theme, and the theme of sublimation mood itself. Both the simple side, there are very clear targeted.

3. Comparison with foil

The ancients like the complementary nature of things into opposite binary state, such as size, height, depth, the actual situation, opening and closing, density, and retractable or color, scale, form, light, contrast and even emotional way, attract visual attention, visual effects causing drama. Of the Ming Chen Jiru "quiet little window in mind": "The gates are trails, trails desire song; diameter turn with screen, small screen want; there are screen into order, the order For flat; order the banks of flowers, fresh flowers desire; extralfloral there are wall to wall For low; the walls are pine, pine ancients; loose end of a stone, stone want to blame; stone face pavilion, pavilion desire Park; Pavilion after bamboo, bamboo desire sparse; bamboo do have room, room want quiet ; paraventricular a road, the road want to divide; there is the road together bridge, want to risk; bridge trees, tree wants high ... "which is described in words virtual beautiful garden arrangement, and where both are contrasting approach.

2.12 Humble Administrator's Garden’s plaque
Thus collision, conflict, contrast elements and between the elements, creating a traditional courtyard rich one kind of modus operandi mood, while the components in a specific rhythm to use to form a certain tone, the two complement each other and tuning techniques usually of.

In the mood to create, usually by comparing the information provided to the courtyard of the participants, and guide the work by the rhythm or a rhythm to bear. Therefore, in order to achieve the objective effect mood, we need to rationalize the use of these two techniques complement each other, rational tuning.

Key courtyard creation, in its constituent elements of the scene, in this way, given the human emotions in the physical space. This idea is also for today's architectural design to give a witness. This conflict has a utilization policy with the rhythm of the constituent elements of the scene, is a very convenient way to create a mood. Therefore, the volume of a variety of elements, colors, materials, lighting, etc. put together, constitute a conflict with the rhythm, to produce in order to have a very strong dramatic, so naturally the output of designers trying to effect the expression of mood. Conflict between tradition and modernity and tradition with modern rhythms, it is entirely possible to use in contemporary garden design techniques, so that participants in the violent collision, undulating rhythm and resonance reached Synaesthesia.

4. The depth and level

Chinese traditional courtyard stressed the importance of "endless", and "King Kwai almost dark, no song is not deep," the expression of space is to use subtle hint way to increase the depth of scenery, levels of use can be changed so that the depth of the space more flavor. Therefore, the layout of the garden space emerged mostly scattered mixed feelings, to avoid people at a glance, to achieve walking scene, pushing away the layers of effects. Use it every other way or constantly or virtual and real, to make room for each other interspersed circulation and reach far and not the effect. Such as the establishment in some screen wall or grilles and other flowers as a barrier, so straight to the point, there is no charm, and if the use of local space in the courtyard wall angle, with sporadic small hospital corridor set aside (see Figure 2.13) dispenser shade trees and flowers do.
2.13 traditional courtyard’s corner design
CAPTER 2  ELEMENTS AND CREATE METHOD RESEARCH OF TRADITIONAL COURTYARD
CHAPTER 3 DESIGN CHALLENGES AND TREATMENT OF MODERN BUILDING COURTYARD SPACE

3.1 Traditional courtyard space modernization process change

3.1.1 From the private to the public, the fuzzy boundaries of consciousness

Private garden gardeners gardening personally involved in the process, most of the self-park owner feelings and convictions dissolved therein, stressing mental and physical experience I blend. As a private garden, its main function is to meet the owner of a garden for outdoor activities and everyday viewing preferences. Therefore we need only consider the garden owner's personal preferences, for planning and rockery, cascading, plant selection path no specific tricks.

Whether this is a private garden in northern Royal Gardens or the South, for the few people who are more open to private space. The public building in today's society a lot of garden space, all open to the public, has become a public garden space of places. Public places and private spaces necessarily in function, the pursuit of aesthetic has a certain distinction. Thus modern garden design needs consistent with the characteristics of the times, does not meet contemporary aesthetic functional design, and draw blindly imitate the traditional garden, can only become a modern landscape of foreign body, and become obsolete.

3.1.2 From complicated to general

History Chinese courtyard space development, and this has always been the ancient and the West objective game, due to the modern political and social conditions, coupled with Western cultural invasion simple, traditional garden had to content connotation in contemporary various factors under tends to simplify. On the aesthetic, complex pattern and decoration it is no longer in line with contemporary people's aesthetic pursuit.
3.1.3 From slow to fast

Time back to ancient times, when life was not as now so impatient. Tang Dynasty poet Li involved in "problem Helin monks homes" in the "day room Zuimeng sleepy, when suddenly spring to make a strong climber. Due to excessive bamboo homes every monk, then they have to Bliss half a day" is a true portrayal of ancient life. Lee said interference free, off one time, there can be plenty of time to squander; the second is relaxed state of mind after drinking impromptu mountain climbing, so that it is really too slow life.

In contemporary society, this competitive pressure, contemporary rhythm of life and way of life have been very different in the past, and fast and efficient pace of life is the moment most people's life portrayal. Therefore, the function changes the properties courtyard space also by the slow to fast. Modern people do not have extra time to slowly enjoy one time in the garden, the more often short-lived at home looking for a relaxing stay.

3.1.4 From ground to sky, from outside to inside

In the past, not so much when the high-rise buildings, garden space is often created on one plane. In the process of modernization, with the substantial increase in the level of construction technology and construction, the development of large-span buildings within the vertical garden atrium and create the conditions for the generation of base. High-rise residential, high-rise office area, large public libraries, museums, art galleries, so that the space enclosed courtyard on certain changes. Courtyard space in the vertical direction changes, as Shen and air courtyard garden. So in line with the evolution of the times to create a lot of garden space, such as Guangzhou White Swan Hotel "home water", as the Chinese Guangzhou was the only open city, so most of the overseas Chinese from around the world returned from Guangzhou, in order to solve their accommodation problem the construction of Guangzhou white Swan hotel. Numerous overseas Chinese motherland is dreaming, home of the water just right and the feelings resonate, with this theme, the atrium design, Lingnan mood in the drain box King King, by the King on the scene in perfect reproduction.
3.2 Traditional courtyard constant process of modernization

In traditional Chinese courtyard design, rocks and plants are essential landscape elements. As the embodiment of traditional Chinese cultural connotation courtyard space, full of aura of the landscape, using rocks and plants species richness and shapes, by the level of the match, scattered arrangement, showing a very natural and harmonious landscape effect. Originally plant and material properties of the rocks, and thus into a spiritual attribute where the space environment. Role of Human aspects of mood gradually more than aesthetic value, which reflects the mood of cultural landscape elements in the modern garden design is the same, is experiencing millennium preserved. Garden space inherent cultural spirit is the same, because of the natural beauty of the traditional courtyard space contains not only the landscape, but also contains the ideas and philosophy of ancient writers, functional and aesthetic aside, the realm of the spirit level modern garden space urgently pursue and deletions. Therefore, the cultural spirit mood garden space in the process of modernization has been retained.

3.3 Challenges of Modern Traditional courtyard on their landscape

1. The Challenge of Age - construction speed increase

This pace of development of our society for decades amazing landscape design characteristics of the times immediately obvious, globalization, in the form of post-industrial civilization and thought a strong impact on the traditional courtyard space. Every age has its behavior to adapt to modern society requires rapid landscape, large-scale construction, easy to copy, these features with traditional courtyard space fretwork slow way to create a living had a greater contradiction.

2. The precise challenge - to create a pattern of change

Courtyard of the space to create a civilization based on agriculture as the main "empirical" basis. In a modern building in the garden space can not provide some detail plans to complete construction of precision-guided, this is the challenge naturalistic style born caused.

3. The challenge of integration - local culture heritage

Modern landscape design and style for the international integration of regional culture and not much consideration, just a quick single copy construction. The traditional courtyard space design is great emphasis on tradition and regional
CHAPTER 3  DESIGN CHALLENGES AND TREATMENT OF MODERN BUILDING  
COURTYARD SPACE

integration and culture.

4. Aesthetic challenge - in the form of innovative iterative

Tedious and details of traditional courtyard space inside those groups of flowers have been behind the aesthetic needs of the times and forms. As tradition courtyard space in modern buildings need to meet modern society modern aesthetic.

3.4 Modern buildings on the courtyard space design requirements

1. Create a beautiful architectural environment

Courtyard space as an architectural interior space and natural transition, no doubt in order to beautify the environment play an important role in the building.

2. Ease the traffic pressure inside and outside the building

Courtyard space as an intermediary with the complex nature of public space, building exterior connections for the crowd gathering and evacuation.

3. Provide regional exchanges

Garden space is a common, shared. This area provides an opportunity for people to exchange interaction. Meanwhile, the construction of public space take on a variety of building functions, increase the opportunity to mingle with people, communication is all the more natural. To impart vitality to the space, giving a human face, then there must be people involved in the environment. Guide people to participate in the construction space, it appears logical. And if you want to lead more people involved, then we must start from people's needs, to meet the different users, to attract more people from further participation in the activities.

4. Crafted personal space

Not the characteristics of the building is similar to the ordinary people of food is often more profound memories, distinctive shape and garden space designed to highlight the personality of the building space, while traditional courtyard space in the modern architecture better evoke people's hearts resonance.

3.5 Handling modern building courtyard space

To make the creation of garden space to get a real sense of the mood, get very penetrating ornamental, the need for adequate garden space designed to handle. These techniques can be roughly divided into three treatment areas: human design, visual beauty, interface optimization.
In dealing with garden space, should not have a single approach. It should always remain flexible skills development vision, innovative thinking. Building courtyard space and architectural space is not fragmented, we need to understand the overall vision and creation, to construct the most appropriate spatial form.

Space design are part of the actual situation, brightness, distribution, chromatography, and the like are arranged. The use of these elements of the purpose is to make a garden space more loved by the people, so that the indoor and outdoor strengthen blend strengthen collision, so as to achieve the designer's space design intent.

Predecessors, has provided us with so many excellent traditional treatment methods, such as the use of artifacts to complete the encirclement of space closure and partition, use gallery guide, window view penetration openings stretch to complete the expansion of space and sublimation. If in a modern building, just the right to use these techniques, it can harvest exceeded expectations artistic effect.

3.5.1 User-friendly design

Courtyard space not just to meet basic levels of demand shade shelter, but also need to meet people's needs in the spiritual and social. Such a demand, in today's steel jungle, interpersonal weak era, more prominent. Courtyard should be for people to create a cell phone down, out of the bedroom environment interactions, a spirit of sharing environment.

Leisure is the people in the courtyard of the first demand by walking and playing, viewing to accomplish this purpose. Such activities are not passive, but active people to seek, so it is for the active environment with high demands. Whether it is the seat dimensions, materials or material must meet ergonomic standards. The seating arrangement should satisfy human security and social needs. Seating arrangements will not be in a position to guarantee the flow of people crossing the safety requirements. And in exchange, we need to facilitate the transfer of the sound, but also easy to observe facial expressions, so the L-shaped, concave or convex shaped seat is more appropriate.

However, security is not blindly protection and encirclement, exposure to human security needs and anxiety of the junction, in order to make people more deeply felt sense of security and a sense of security to bring pleasure. Hustle set chairs at the edge of the crowd, you can get people with a message of instability scenarios. And
safe seat in this backdrop, there is provided a sufficient pleasure and satisfaction.

Feasible to do in the garden design, impressive, can swim, can be open is humane fully reflected. In addition you can also add some flexibility to the design, such as placing several pots, chairs, parasols, to adapt to different weather, the scene changes. These designs to meet different demands, so that humanity has more universal.

3.5.2 Visual enjoyment of beauty

Vision is also an important processing technique, any garden should be a rational organizational visual center. Use a center to take all the visual performance, or both a main load center, a secondary manifestation, it is feasible. In traditional courtyard, common elements of rocks, flowers, calligraphy and painting are all visual center. In the modern garden, there are many applications and development, which makes traditional Chinese courtyard has its own unique style and artistic value in the world.

3.5.3 Optimized interface

1. Interface processing

Vertical plane entity to process, the engagement relationship between the different sides of the need to handle. Earlier, the handling of the interface, there is a visual center is to be placed on the wall, which is a processing mode. In order to make the wall sufficiently prominent theme, or other artificial entities interface should follow a simple word, which led to the formation of the visual center. And the landscape around the center or the center of the device should try to set off, even as a background.

Courtyard space and ultimately dead presence, in order to cut corners to bring a sense of dry, dead place in the traditional way in landscape mode can provide contemplation. At the junction of the wall and the ground, put some formations, it can also weaken the sense to bring a sharp corner. This unique approach Oriental in modern courtyard often used the outdoor indoor fusion mutual penetration is one of the elements that can be handled.

2. The way the interface processing

Space interface configuration, there must handover. The quality of the junction process directly affects the overall artistic feeling courtyard space. If you want to handle the interface, then we are required to follow the following principles:

1) Based on the number of the interface is simple, not too much increased interface.
2) The interface is pure as possible, passing elegant and generous atmosphere.

3) An appropriate comparison, so that a collision can better stimulate artistic effect between the interface and the interface.

4) Interface should be complete, especially in the transfer, there should be no object other than the transfer of both doping.

3.6 Case Study

3.6.1 Jixi Museum

1. Regional Culture
The so-called "regional culture" is located, should be specific climatic regions of the geographical environment, influence the formation of the passage of time and the final decision of where people's philosophy of life. Therefore, a good designer if you want your work to arrive people's inner world, it must touch by creating spaces and buildings to the way of life of people sensitive memories evoke the spirit of the resonance. Jixi, located in southeastern Anhui province, it is a country with thousands of years of history and culture of the ancient city. Jixi museum is converted on the basis of the original Jixi County on.

The architectural style of Huizhou strong, retains Fenqiangdaiwa roof design like rolling hills, and the distant views of echoes. The museum itself courtyards, patios and streets are arranged in space is like being a town of Huizhou. Museum calendar years finally completed construction of an open and widely praised by the industry at the end of 2013.

2. Design

Jixi museum courtyard design is due to the potential, at the time of site conditions within forty land grew many species of trees, including magnolia, osmanthus


Metasequoia, a 700-year guhuai their land northwest of the site of the most valuable one. Designers said that the trees are initially impress him and to promote an important element of the design development, now has become the best witness Jixi museum of ancient and modern dialogue.

"Quasi hill off the top" and "left tree as tribunal" Jixi Museum using special design techniques. The figure of 700 tree guhuai own canoe courtyard. Figure 3.1 The shaded area is the 700-year old trees.

Xing steel at the time of the presentation referred to Jixi Museum courtyard rockery stone sheet is subject to the "painting" which inspired painting rocks, and "Suyuan Stone spectrum" in Yongzhou stone is refined his to shape mountain shape. Next wall, gable will mossy, geometric style courtyard rockery will be more integrated with the environment (Figure 3.2).

In and tactile visual has the texture of the paint water ripple effect is applied to the museum white-washed walls, its purpose is in the pool real water, rolling sheet rockery stone and the distant mountains, to create a level and depth of field (such as Figure 3.3).

Jixi museum as an open museum of contemporary, but still give the locals past life memory and living traditions of the former memory and traditional heart response. Because those well-preserved landscape, trees, landscape, from the past to now not much change. The overall layout of the building as much as possible to retain the present situation within the site as a starting point, with clever design multiple courtyards, patios and streets throughout the building. Reinterpreting not only on spatial distribution of Huizhou
architecture, but also to create a people feel comfortable indoor and outdoor space environment. Water main entrance to the large courtyard of the convergence set along streets within the architectural community water Chun two things. The south side of the building created a square in front of inward-looking - "hall", with a pun on the effect of its significance, not only in line with the traditional layout feature Huizhou residents, but also into the traditional Chinese philosophy of FengShui. FengShui gather gas, a group of abstract rockery stone tablets set in the museum's main entrance is on the orientation. Designers throughout the hall door, three-dimensional views of the water flow line, through the flow line will guide visitors to the viewing platform, there is definitely the best viewing angle roof building overlooking the courtyard and distant views.

Mood feelings and buildings and surrounding environment garden space are closely linked. Deeply rooted ultimately Jixi Museum Garden Design for interpretation of local culture and traditional painting and calligraphy in the form of the modern interpretation, and converted into a modern design language different from the traditional.
3.6.2 The Opposite House

The Opposite House (Figure 3.4) opened in 2008, is located in Beijing Sanlitun North Street, it is part of the Sanlitun Village, part of the Swire Group in Hong Kong. The main building and its interior is composed by kengo Kuma featuring design.

The Opposite House from the name reveals an oriental taste, which were named after a Chinese characters refers to the room across the courtyard CKS position VIP residence. Rich oriental traditional architectural culture, always in close contact with the courtyard. Courtyard just spiritual and material support, and also a space of human activity. Exchange, aggregation is for the people living in the courtyard brings. Also brought the earth, and Heaven and Earth, it can be said, in the courtyard of the Oriental culture, it is a miniature world.

Japanese designer and architect of China's hard to primary, while the Japanese family name that's unique temperament and habits, get them in the abstract expression of an advantage. Especially located in Kyoto Ryoanji Temple, the temple gods like garden design, has always been my most memorable one world.

The Opposite House has two courtyards, one of which is located on the north side, north of the Village and closely linked to the sunken courtyard (Figure 3.5), as well as the underground part of the original restaurant landscape decorative landscaping. The second is the Portman hotel-style lobby.
The use of public space reflects the unique Sanlitun area in the formation of long-term liquidity fashion, this temperament but it is also a continuation of the spirit of the street and sublimation. The streets liquidity secular culture in the elegant lobby elevated to the spirit of contemporary art, The Opposite House is using the local culture in the design perfect interpretation and interpretation. Garden section (Figure 3.5) design is functionally an outdoor open-air cafe. On the use of elements, simple and clean. Alone bamboo plant cultivation space at the level of distinction and have some appropriate cover. This will be planted in the form of interface to divide the public area relatively private areas are personal and public space demand balance of an expression. On the one hand the creation of public space relative vitality, on the other hand to create a relatively intimate space, strengthening personal sense of belonging. Stone, paving and plants color matching echoed each other and architecture. The courtyard features a sense of modern architecture and contemporary buildings in Sanlitun seemed sparked some of the emotional resonance. The Opposite House realm of art created by the Eastern philosophy is balance skills, it tradition and modernity, rural culture and urban culture, public and private conflicts and details from space to do a certain expression. This modern and strong, but can feel the charm of traditional design methods feelings in space and details worth learning.
CHAPTER 4   PRACTICAL APPLICATION

4.1 Project overview

4.1.1 Projects

Project Description: Anhui province Art Museum is located in Hefei, Anhui Province Lake District, site area position as shown, by the Anhui Provincial Department of Culture proposed construction project (figure 4.1). Its purpose is to further improve the construction of Anhui Province Public art undertakings important cultural sites, a strong impetus to the development of Anhui province Public art career, is one of Anhui province cultural landmark project. To improve public arts and cultural qualities, promote advanced culture, to enhance the degree of social civilization, to better meet people's growing spiritual and cultural needs play a positive role in promoting.

The red shaded area is (figure 4.2) Art Museum construction site. Author of the museum area location and peri-urban environment as a comb and analysis, the museum location in Hefei New from the city center about thirty minutes drive north Museum of Art there is a large parkland to the west a large number of urban housing, rural housing east of the park, the road network is very complete, close contact with the city.
The film area has huge development potential, and the Anhui large galleries cultural planning projects will lead to the establishment of this cultural construction and development of the new district. (Shown in Figure 4.3)

On the design part is the courtyard landscape design galleries Anhui section (Figure
4.4), courtyards with a total area of about 3700 square meters, is divided into six construction sites throughout the small courtyard. Table 4.1 is a major planning control index. Table 4.2 is the size of each art museum courtyard.

4.4 each courtyard’s location

<table>
<thead>
<tr>
<th>The main indicators of planning control</th>
</tr>
</thead>
<tbody>
<tr>
<td>total land area</td>
</tr>
<tr>
<td>Total surface area</td>
</tr>
<tr>
<td>Ground floor area</td>
</tr>
<tr>
<td>Underground construction area</td>
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<tr>
<td>Volume rate</td>
</tr>
<tr>
<td>Building density</td>
</tr>
<tr>
<td>building height</td>
</tr>
<tr>
<td>Green rate</td>
</tr>
</tbody>
</table>

Table 4.1 Main indicators of planning control
<table>
<thead>
<tr>
<th>site</th>
<th>area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Courtyard 1</td>
<td>About 1020 square meters</td>
</tr>
<tr>
<td>Courtyard 2</td>
<td>About 973 square meters</td>
</tr>
<tr>
<td>Courtyard 3</td>
<td>About 289 square meters</td>
</tr>
<tr>
<td>Courtyard 4</td>
<td>About 886 square meters</td>
</tr>
<tr>
<td>Courtyard 5</td>
<td>About 218 square meters</td>
</tr>
<tr>
<td>Courtyard 6</td>
<td>About 255 square meters</td>
</tr>
</tbody>
</table>

Table 4.2 six Courtyard area

Design requirements:

1. Anhui Province Art Museum project is an important cultural construction projects to completion with the "characteristics of Anhui, world-class modern art museum" as the goal. Having a spirit of the times and geographical and cultural characteristics.

2. Implement people-oriented design concept, at best meet the Anhui Provincial Museum of Art using function premise, focusing on the psychological, behavioral needs, create a beautiful, comfortable, safe environment as well.

3. Adhere to the principle of overall planning and prominent features. From the whole city and regional specialties, prominent urban public cultural activities.

4. Advocacy leading technology, environmental protection principles.

4.1.2 Project present situation

Part of the museum building, designed by Wang Ge studio, has now entered the construction phase. Building color timber elegance, showing the atmosphere of simple elegance Huizhou landscape and cultural area other buildings in harmony. The whole shape change, and unity in diversity, the atmosphere of the overall image forming stretch (Figure 4.5). The inner body, through practices such as cantilever, the local body bite staggered, forming a unique style features. Modern architectural vocabulary, reflecting the flavor of the times. Innovative use of vertical metal grille, roof shaped skylights and other mature technology, so that the overall construction showing a strong contemporary feel. Gallery of the overall landscape architectural image to the spirit, picture the mood, manifested in the form Huizhou houses, dignified and seek change, external manipulation Surely interior space, and externally,
Anhui express the essence of Chinese art.

4.2 Design Concept

4.2.1 Huizhou culture

Huizhou is renowned for its natural, fresh, simple and elegant cultural atmosphere memorable. Anhui this piece of land, since ancient times is not a lonely land. Qin to various periods of modern Anhui have had a reputed national thinkers and the corresponding ideological work and schools of thought, for example, I and the "moral" Chuang Tzu and the "South China by the" Ji Kang, Liu Ling and metaphysics, Zhu Xi and Neo, Zhu Guangqian, Zong and modern aesthetics, after the Taoist philosophy, Taoist Thought, metaphysics, Xin'an Neo, Ming and Qing Dynasties,
Anhui school classics, Marxist Philosophy in China as well as modern and contemporary aesthetics changes.

I tried to extract the element from the Huizhou culture emblem of culture, which is generally composed by two aspects, one aspect is, for example, Huizhou architecture villages, Xin'an Painting School, Huizhou traditional garden plants of the visual presentation, etc. Another aspect of spiritual thought inclusive, such as Huizhou culture, folk customs in Huizhou, Huizhou education. Huizhou rich cultural elements wide. If you do not dig deep it is difficult to capture the essence of the characteristics of Huizhou culture elements.

4.2.2 design ideas

By the third chapter summarizes the methods for analysis of the site first, from a functional flow line analysis of different spatial properties of the different courtyards and communication functions required to meet different requirements. This again based on the conception of each space, the author chooses imagery Anhui six characteristic elements of garden space to each different location. Anhui region through field trips and Xin'an Painting School of ancient poetry and prose as well as to extract more representative of six images, which are plum, pine, bamboo, cloud,

4.6 Image representative elements of each Courtyard
CHAPTER 5 CONCLUSION

stone, water (Figure 4.6). After combing through space and conception, from the whole grasp the image of the design elements into the expression. The use of the King Box King and other artistic techniques to create space so that there is space on the meaning of traditional courtyard, trying to arouse people's hearts resonate.

4.3 Design program

On the practical part of the four main outdoor courtyard design, three of which meson bamboo garden is the largest-scale design focus, the authors’ three friends of winter, "the meson bamboo and water as a design element of the garden space design expression in the overall for each analysis performed on Courtyard, Courtyard is mainly ornamental plum theme, the emphasis is on grasp of color, mainly pine Courtyard concept of shape, focusing on the outstanding form of pine, bamboo and the main Courtyard is heard is the sound of bamboo whistle the expression (Figure 4.7), three Courtyard design from the sight, smell, hearing three levels do not sense the same design expression. Each carrier courtyard subjective and objective feelings are full of change, enrich the visual and spiritual experience of visitors, the design of the general layout shown in Figure 4. 8.

4.7 plant positioning of the courtyard
4.8 Masterplan
4.3.1 Plum theme courtyard

Plum theme courtyard (such as a plan view of 4.9), the first author on this relationship with the building's courtyard to make overall analysis. This garden in traffic, connecting the car park entrance, a main courtyard cafe and art gallery underground exhibition hall, with the two-story air gallery frame, this function should be in the courtyard gathering crowd evacuation, open communication and landscape viewing. Architects in the design for the garden, when a number of traffic, this two-story courtyard entrance doors and entrance gallery frame can serve as a frame box scene, and therefore these important node to do the corresponding design, in trying to make people walking can feel the scenes in different steps.

On the landscape design will divide it into two areas, west of the main entrance and two critical connections Café is a dynamic region where the dynamic region is the only way the three main traffic lines, designed a relatively wide road, descending triangle in space, from the broad to the narrow, author match different width of the road, while the road shape in the design similar to Prunus, when viewing from the second floor corridor can feel there is a visual design experience a sense.

4.9 Plum theme courtyard plan
While in public places with heavy pedestrian traffic also set up a number of seats, both to meet the functional and can rest on the Outdoor Recreation section Café do supplement. Courtyard static northeast region is the main landscape garden design area, mainly plum, water, plants and landscape configuration. In plants planted from the southwest to the northeast followed by three levels of green plants, mainly some waterfront north shore plants combined with small shrubs, planted a few trees on the shore of Plum. Song Dynasty poet Lin Bu Poetry waterside planted plum Images from "Mountain Park Xiaomei" in the "slanting crosswise water clean and shallow, subtle fragrance floating on the evening." Ornemental plum season for the winter, in the south other plants are just showing off fall on the occasion, in which the Mézens, manufacture seasons are not the same scene. In winter and spring, Plum Garden Plum
theme brings the most prominent visual experience.

Plum with water formed landscape configuration plum main courtyard views. Courtyard surface can map the scene, separated by empty space, letting space to penetrate each other. Shore scene with water reflection effect in contrast to the actual situation and white. Traditional courtyard space has its own theme, the naming of the courtyard is often a way to express their images, so the author courtyard named "Shu ying yuan"
4.12 Plum theme courtyard Renderings
4.3.2 Pine theme courtyard

In Anhui, pine resources are not only very rich, and there is a rich cultural heritage, pines Huangshan "four no" in the first, the United States began in the Huangshan pine. Huangshan pine as Anhui unique pine resources, mostly grown on the cliffs, packing in cliffs, broken stone and Health, graceful, peculiar shape. Pine imagery as Chinese literati subjective thoughts and feelings of sustenance, was given a lot of symbolism. Yuan Zhen "pine" wrote: "Poor Italy Lone Pine, and not with SJ." Expressed pine unique literary imagery, that no matter how the encounter in real life, have always maintained a narcissistic attitude and do not follow the crowd conviction.

Through interpretation of pine culture and imagery, the author designed garden theme song, select a unique area in Anhui Huangshan pine dominated scene (4.13 as shown in plan view), the Taiwanensis with stones and water-binding, its imagery taken from Feng "Teng Heavenly Capital Peak" in the "sea of clouds foot flow, stone pines on students" poetry. The authors therefore named this courtyard "yun song yuan." In landscape design, with water as the center of the pine landscape pond design intent is to produce light mist under the action of sunlight and water can create a mood of poetry clouds foot flow. The raw stone pines Images expression is similar to the texture of the stones and pine bark falling by selecting and using traditional courtyard drop stone mountain a way that will shape pine planted on the stone, stone and let loose for the financial one, like peeling texture tree trunk into the water the same.
Through traffic space and features pine theme analysis, we found that the Courtyard space has four characteristics. They are:

1. Four directions have an inlet and an important transportation hub, connecting four different regions.
2. The flow of people is more important landscape space.
3. Traffic flow line in a ring, easy to form the center of the landscape.
4. The interface should be simple not complicated. Meet the lighting on three sides.

In the case of four traffic meet, the space in the corner made some ancillary plants, and in supporting the design of the cafe entrance some casual seating for visitors to outdoor viewing. While on the floor of the treatment, the use of the shape of pine, to play the effect entrance guidelines. (As shown in Figure 4.14)
4.14 pine theme courtyard Analysis chart
4.15 Pine theme courtyard section

4.16 Pine theme courtyard renderings
4.3.3 Bamboo theme courtyard

Bamboo shape handsome tall and straight, leaves whirling, and have been given ethical ancient literati, elegant and refined character. Traditional courtyard, often using bamboo to create a visual and spiritual aesthetic mood.

On at garden design bamboo theme, by elements of Chinese Huazhu stone figure of bamboo and stone extracted in landscape design on bamboo with stones, and some orchids, trying to create a distant and serene feeling (plan view as shown in 4.17). Ground design, meander through the terrain to create Flirting mystery. Simple interface and configuration to plant bamboo garden theme also adds a Zen. Through poetry "good bamboo one thousand pole Tsui, Xinquan spoonful of water," the visual imagination shaped courtyard image. On the bamboo courtyard named "Qing Yi Park" is based on the courtyard and spring water bamboo Yi Yi gives the experience of feeling. Because this garden features and traffic flow line is single (as shown in Figure 4.18), the courtyard space in the design is relatively simple and pure. Empty and far reflect a mood of expression. On the ground level roundabout planted bamboo at a critical point of view and also made the King of treatment, so that space avoid glance, to music and endless effects.

4.17 Bamboo theme courtyard plan
4.18 Bamboo theme courtyard analysis chart
4.19 Bamboo theme courtyard section
4.3.4 Water theme courtyard

Water theme courtyard (4.21 as shown in plan view) in the design imagery to associate the expression of traditional courtyard faces places, since this Courtyard is a transportation hub, so the need to use modern reflective stone on the ground to symbolize the water in the stone printed on the curve texture, and to guide the path. The planting of plants, the author chooses banana, in the second chapter of the thesis traditional Courtyard Courtyard imagery analysis described in the topic of the author chooses the Humble Administrator's Garden Tingyuxuan Yudabajiao cases, banana cultivation either aesthetic or emotional, can give people different feelings. Qingzhao in "add the word ugly slave children · Basho" wrote: "window Who seed banana trees, overcast full atrium female filled atrium, leaf Heart swirling there are homes emotion.." The poet himself lonely sorrow emotional sustenance on plant so that the plants in the Courtyard have feelings and more vivid. Water theme courtyard, water plantain mood can make people expressed the emotional resonance.
4.21 Water theme courtyard plan

4.22 Water theme courtyard section
4.23 water theme Courtyard rendering
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5.1 Harvest of the study

In this paper, the first chapter details the background and purpose of significance, defines the scope of the study and systematic research, field trips, practical application of the method to a study of this article.

The second chapter of the constituent elements of the traditional Chinese courtyard space for a more detailed analysis, the traditional method of creating and courtyard space, which must be combed. Elemental analysis attempts to form two aspects of traditional courtyard space from the Constitution and psychotropic substances.

The third chapter of the traditional courtyard space changes taking place in the tide of history and the need to keep down the essence of the analysis, and the need to meet modern building courtyard of function analysis, to explore the traditional courtyard space design methods in modern architecture Inheritance and traditional courtyard design and innovative design strategies.

Fourth chapter by chapter III summarizes the modern garden space design strategy applied to the design practice Anhui Art Museum courtyard space. Select some elements of traditional courtyard space, and create poetry and painting in the mood to create a method to expand the traditional courtyard space landscape space design. Design by designing the case study to show the traditional courtyard space applications in modern architecture and may examine the proposed strategies and applications.

5.2 The lack of research

Cultural connotation and traditional Courtyard space space constitutes profound, for designers, the study of the traditional Courtyard is life-long learning, in my limited time in all aspects of its research and can not do to a face mask, so expand the paper focuses on the traditional Courtyard space constituent elements and practices to create a research-based professional background to start from the design point of view, therefore, for the construction of garden space under the theory of architectural enclosure relative lack of research and analysis.
5.3 Vision for the Future

Traditional Courtyard space is a topic worthy of study and discussion, which requires designers have a wealth of knowledge of the amount of the theoretical level, and have a good understanding and innovative ability. The traditional method of how to properly used in modern buildings, but evoke the spirit of the people's perception of resonance is a difficult, designers need to continue to explore and reflect on learning.

Contemporary landscape design if the blind learn to imitate the West, lost China's unique culture and traditions of expression, so that no soul of landscape design history will be submerged in the flood. In the cultural diversity of today, people are still easily be displayed geographical and cultural connotation of the works impressed. Therefore, the design and research of traditional Courtyard space is very meaningful. We hope that this research will present to the Chinese garden design has some significance, and an opportunity to find a balance between tradition and the modern, the traditional culture to flourish and meet the spirit of the times to create a design.
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