

Evocation to antiquity: style, method, atmosphere

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Part 2: How to evoke antiquity?

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artifitial

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natural

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Wang Dahong, National Palace Museum

2.3 method

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Zhang Qingfan, Phoenix-Tree Garden
Dong Yugan, Red Brick Gallary
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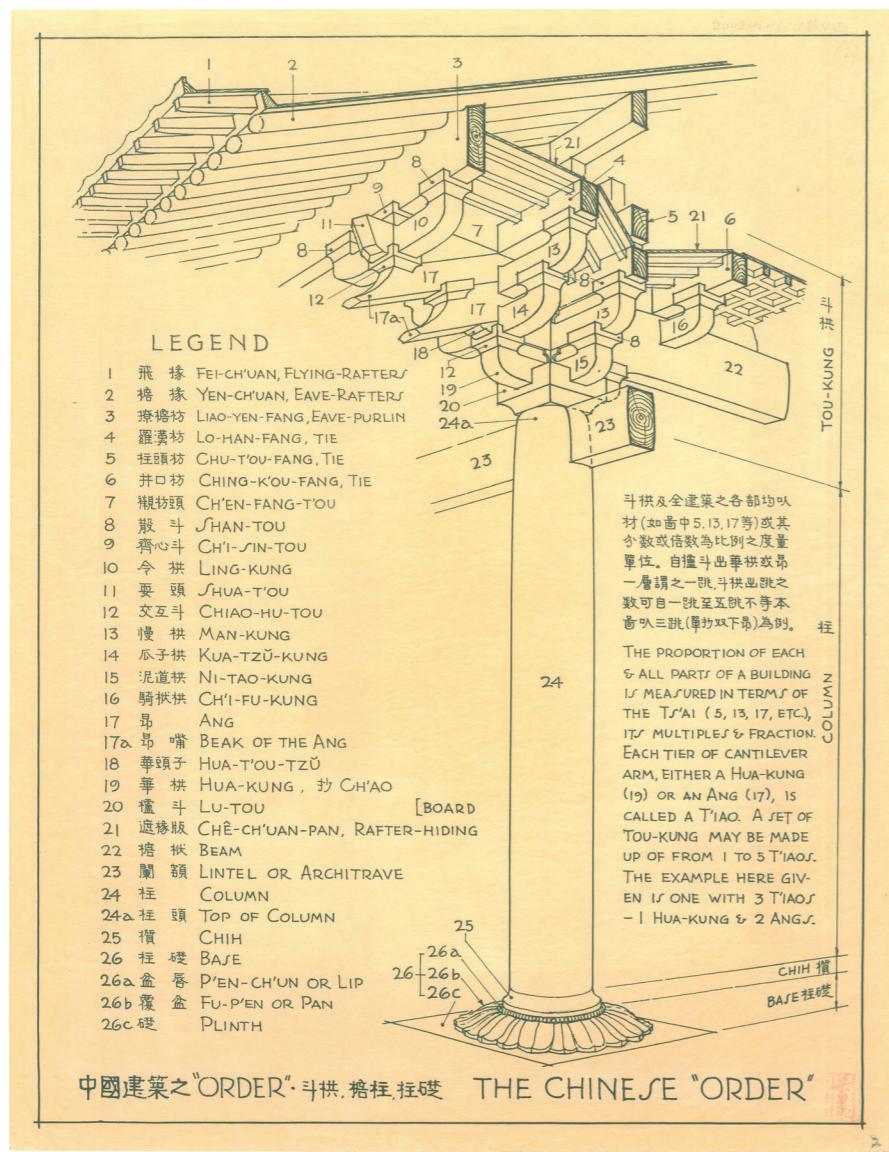
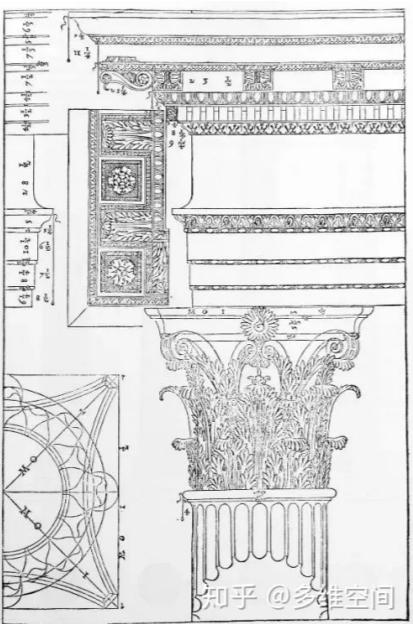
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Wang Shu, The Guesthouse on Xiangshan Campus
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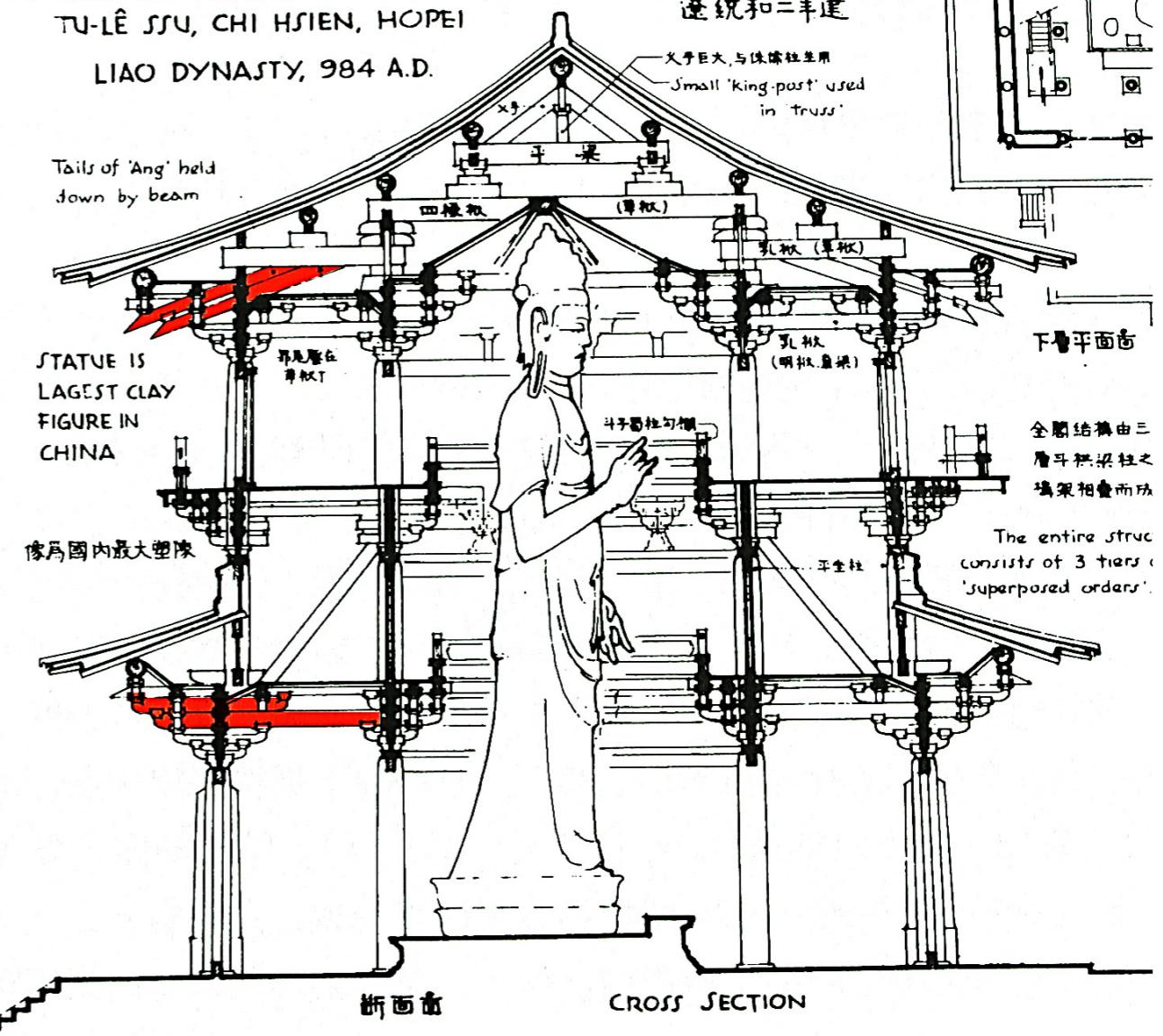
1.1 traditional wooden frame

Tou-Kung "order"

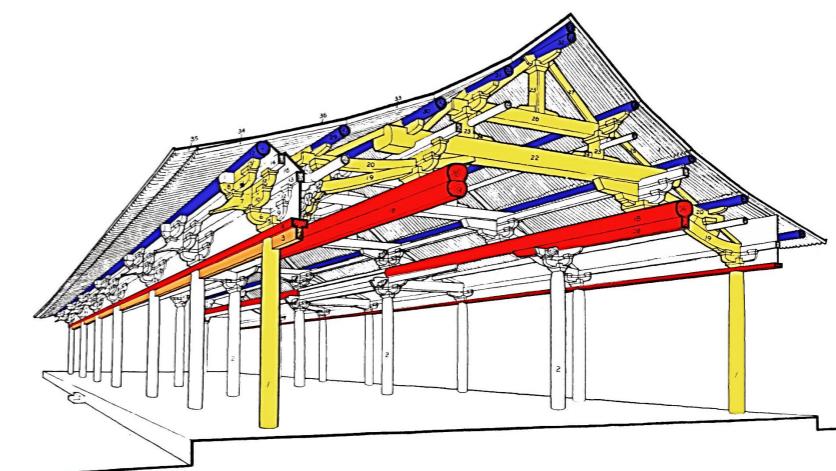
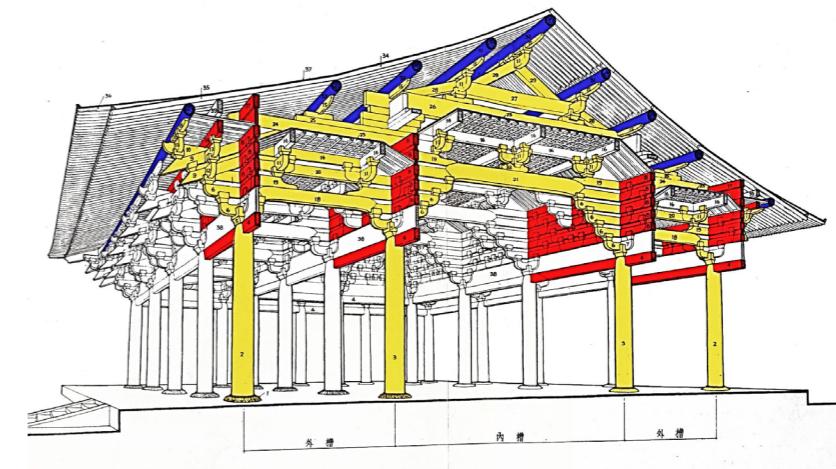
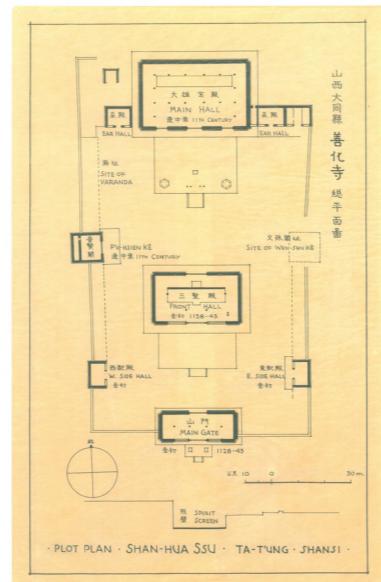
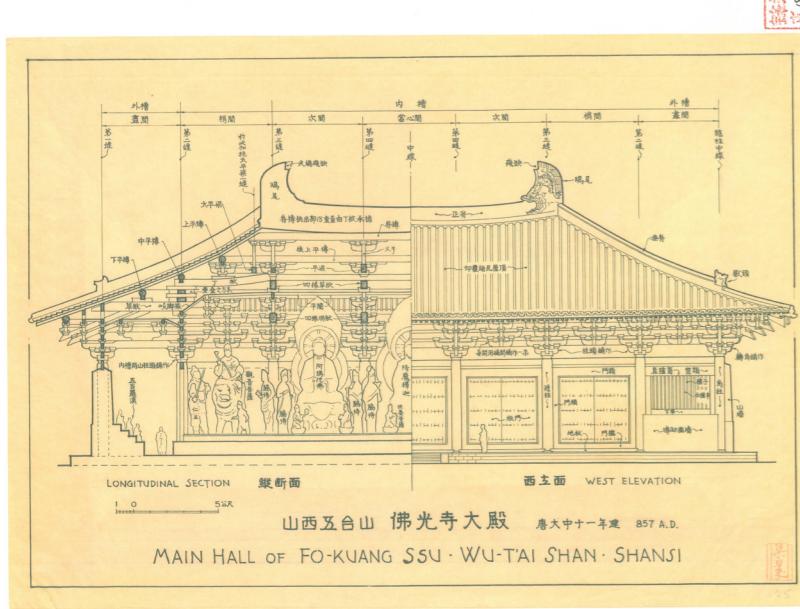
requirement of
construction and
structure



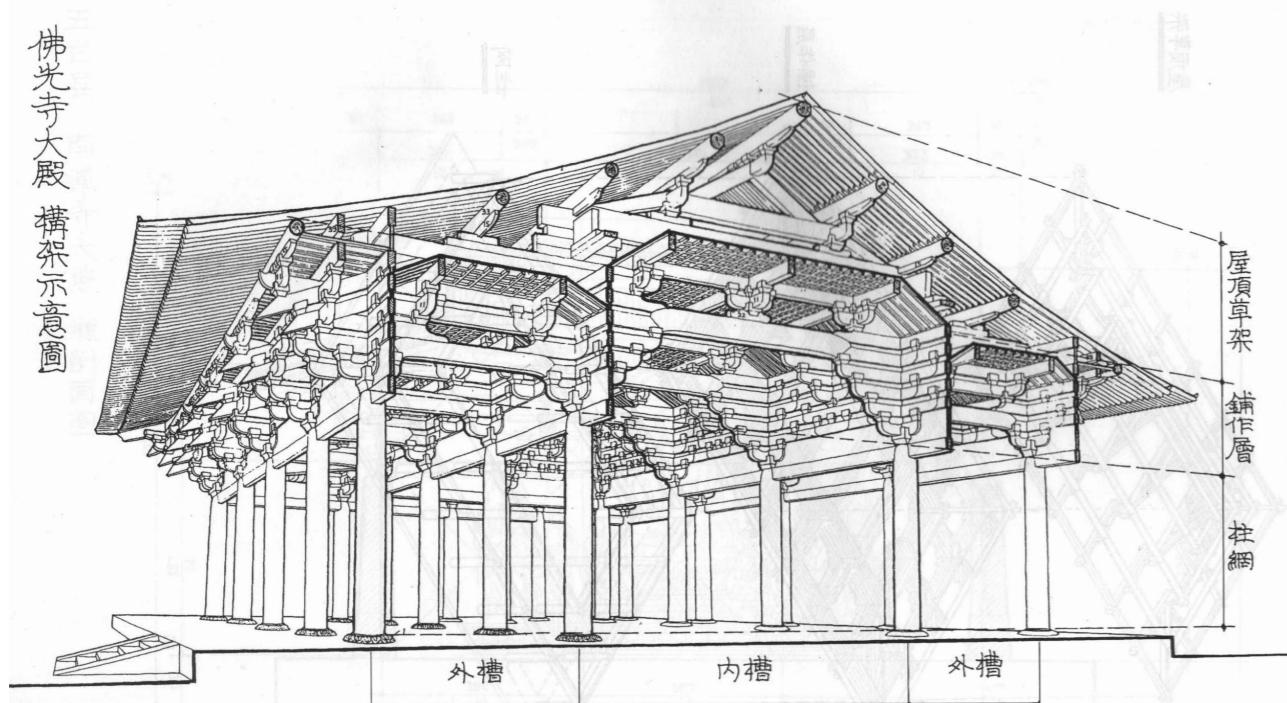
ELEVENTH PLATE
TU-LÉ SSU, CHI HSIEN, HOPEI
LIAO DYNASTY, 984 A.D.



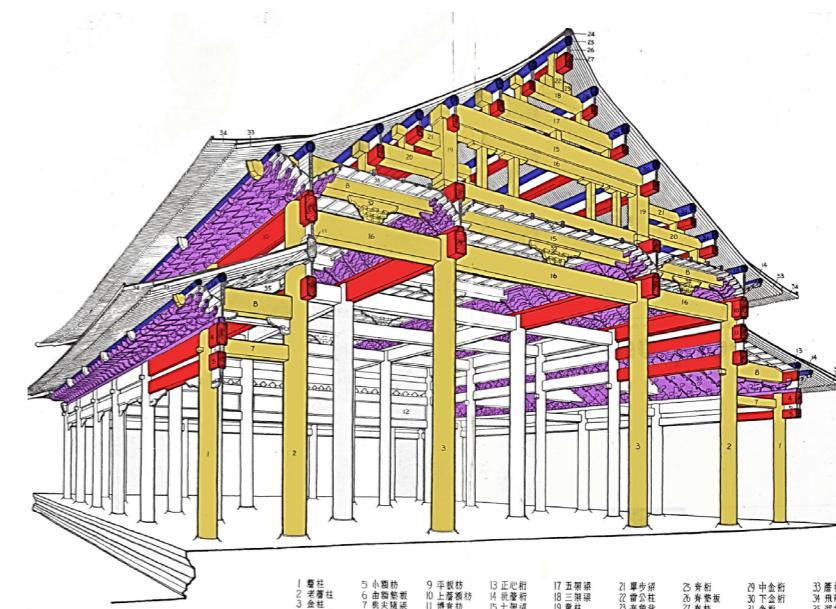
evolution of structure



| | | | | | |
|--------|---------|---------|---------|---------|---------|
| 1. 普往 | 7. 無 | 13. 柱面方 | 19. 针板 | 25. 节脚 | 31. 上平椭 |
| 2. 內往 | 8. 妥攝 | 14. 穀渠方 | 20. 斧利 | 26. 平渠 | 32. 荷界 |
| 3. 闔韻 | 9. 波渠攝 | 15. 錄替木 | 21. 繫事 | 27. 叉手 | 33. 桃 |
| 4. 直哲方 | 10. 子虞方 | 16. 遊虞歌 | 22. 四揚秋 | 28. 錄基方 | 34. 捷捲 |
| 5. 鼎子 | 11. 今棋 | 17. 接曉博 | 23. 聚夏 | 29. 下平得 | 35. 同子 |
| 6. 草崇 | 18. 侵侵 | 18. 内虞 | 24. 𠂇夏 | 30. 中平摺 | 36. 望穿 |

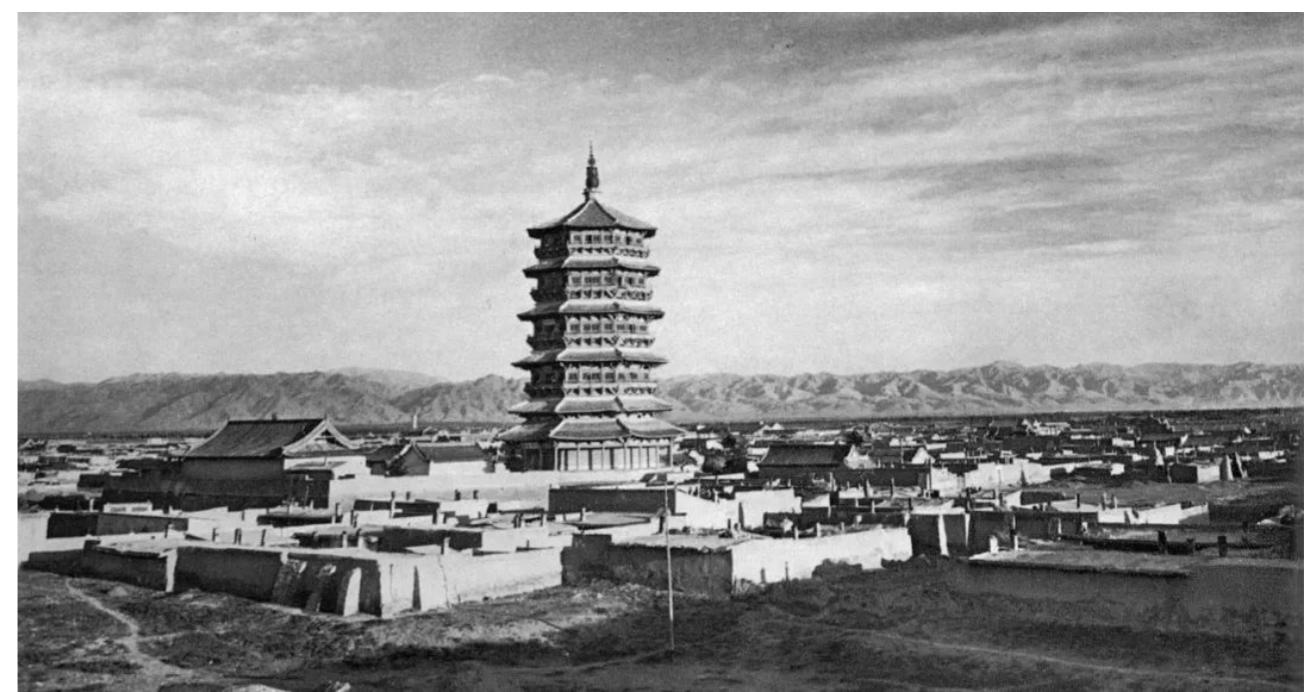
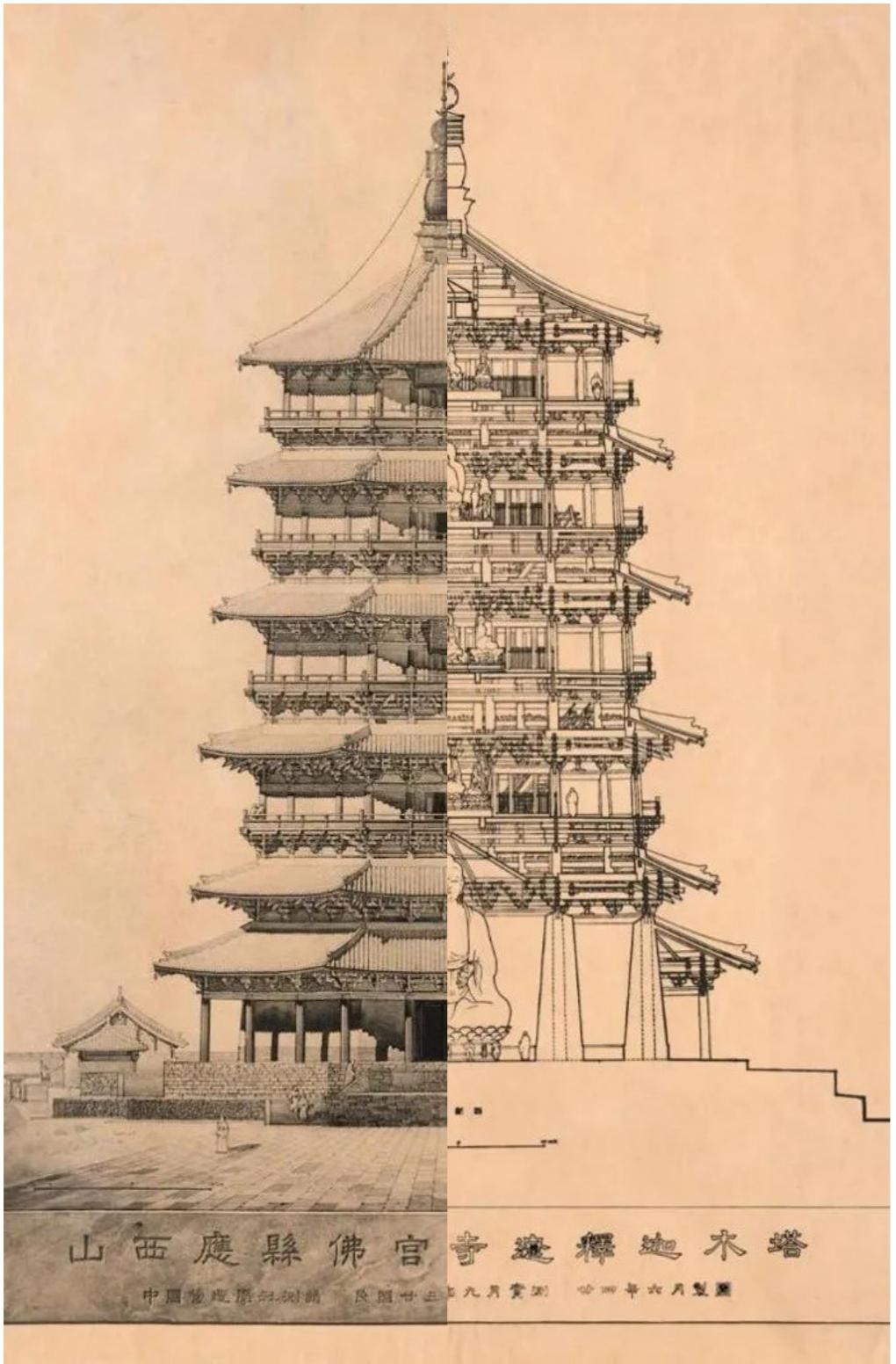


- 室内外柱同高
- 内槽高外槽低
- 鋪作層明狀承天花
- 草袱在天花上，上承屋頂



monumentality

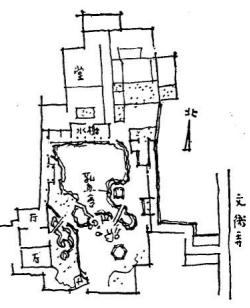
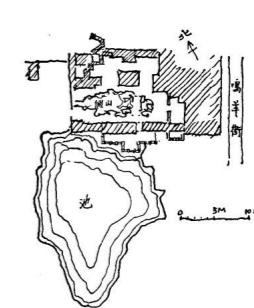
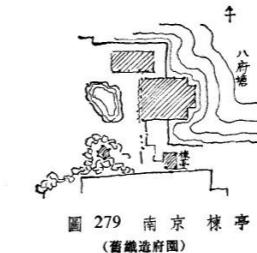
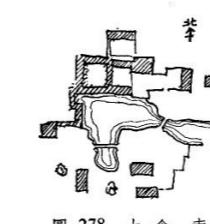
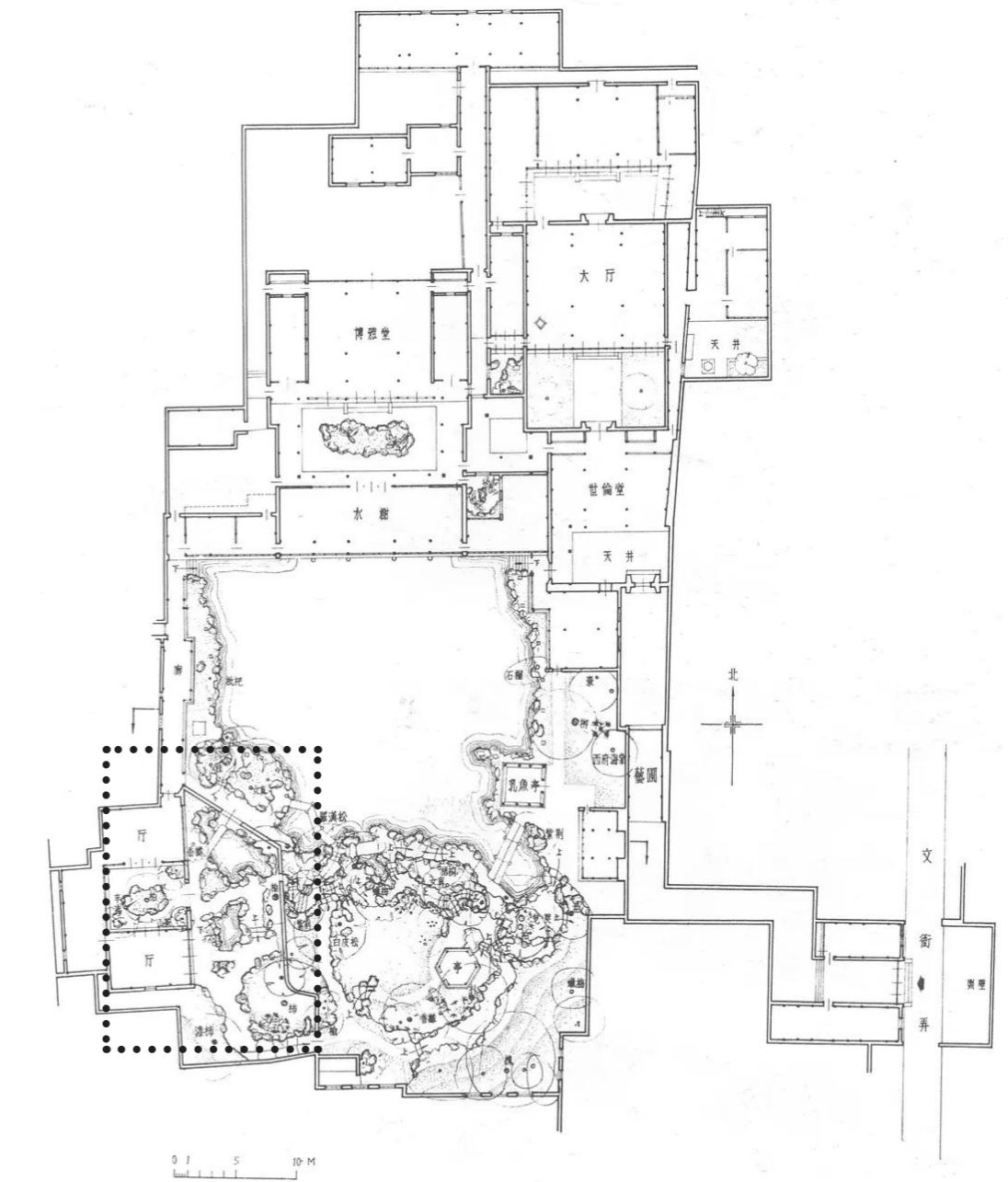
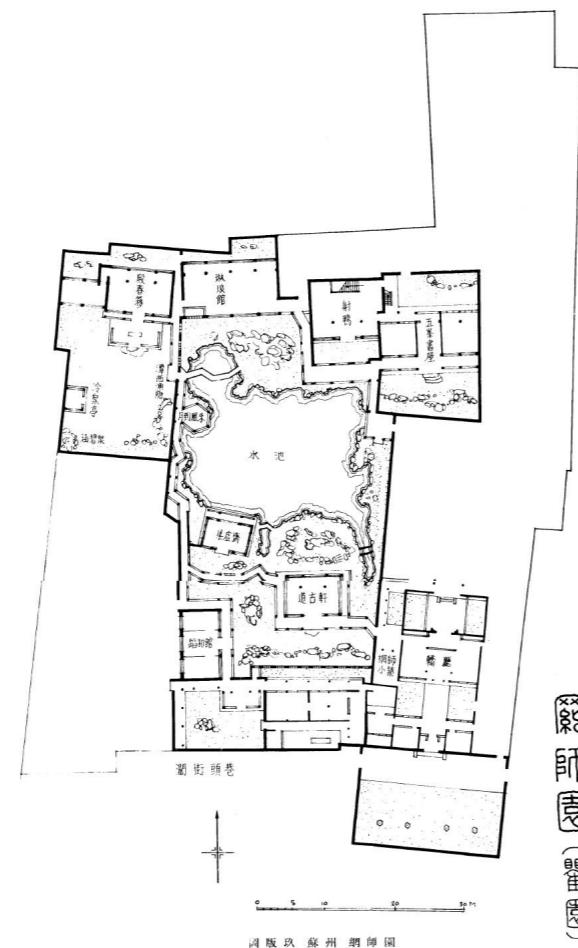
nationality
cultural recognition



1.2 traditional garden

individuality and urbanisation
artifact and nature

urban site
rural site
nature as the background
nature as the center



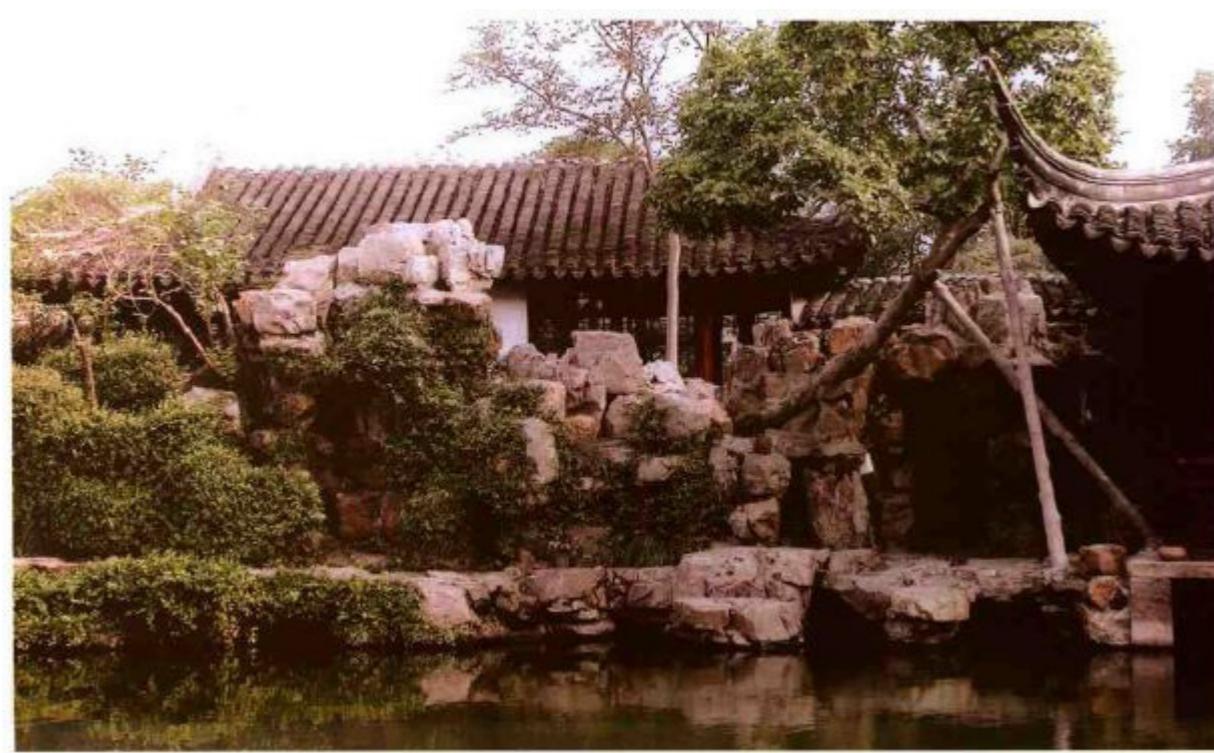
frame and view
condensity

ambiguity
fragmentation

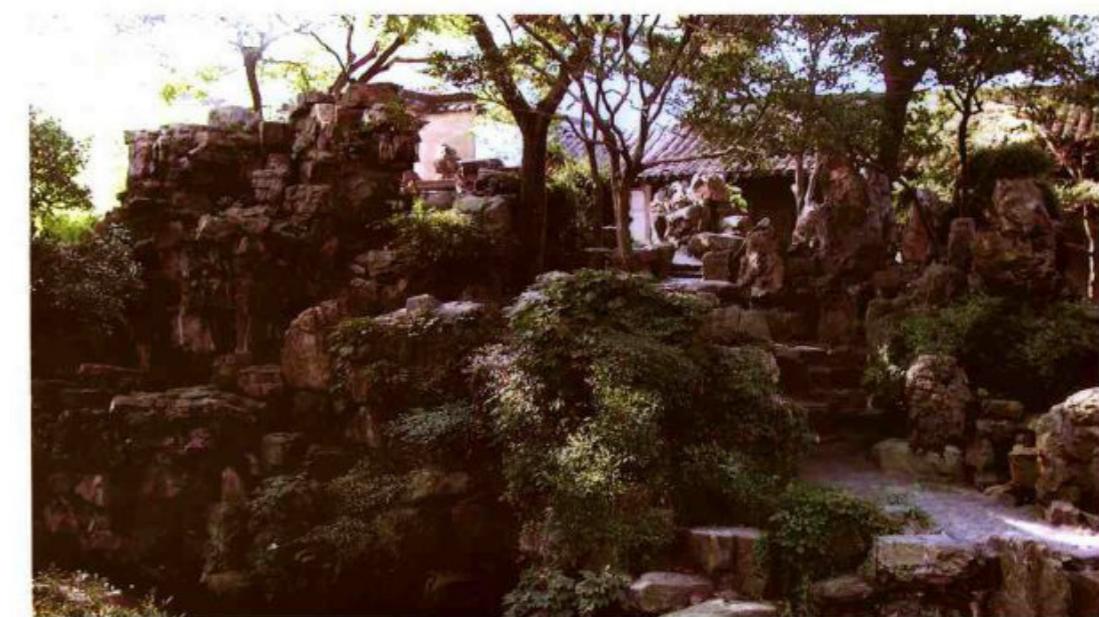
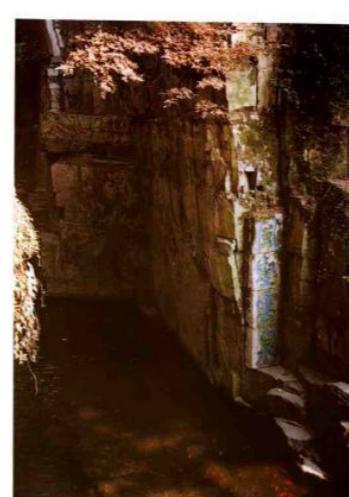
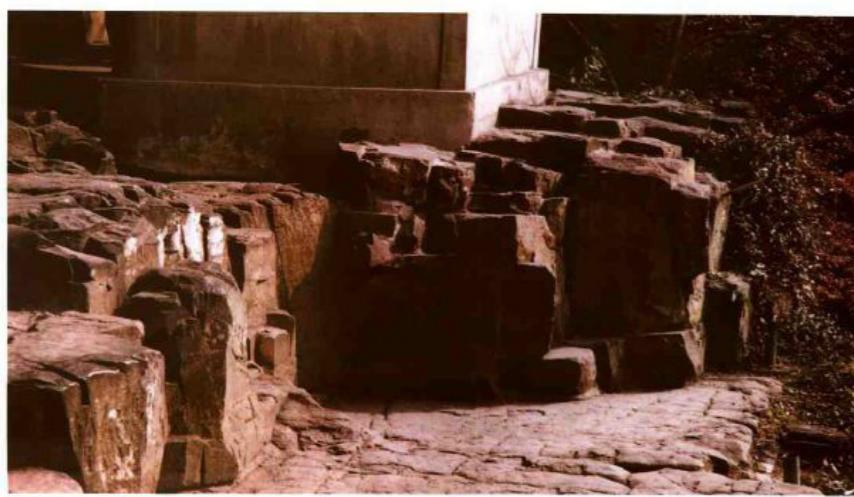
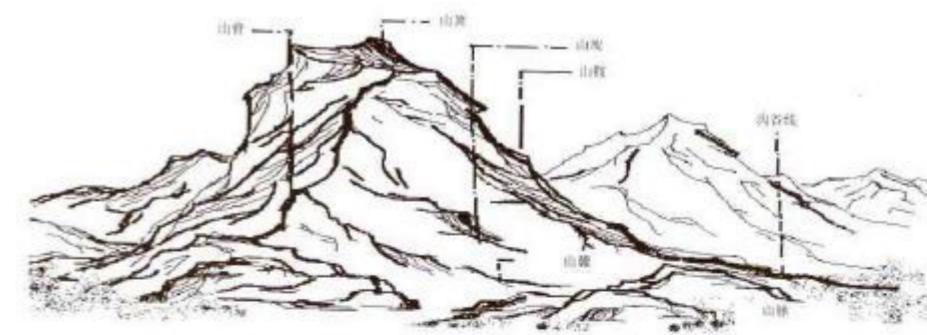
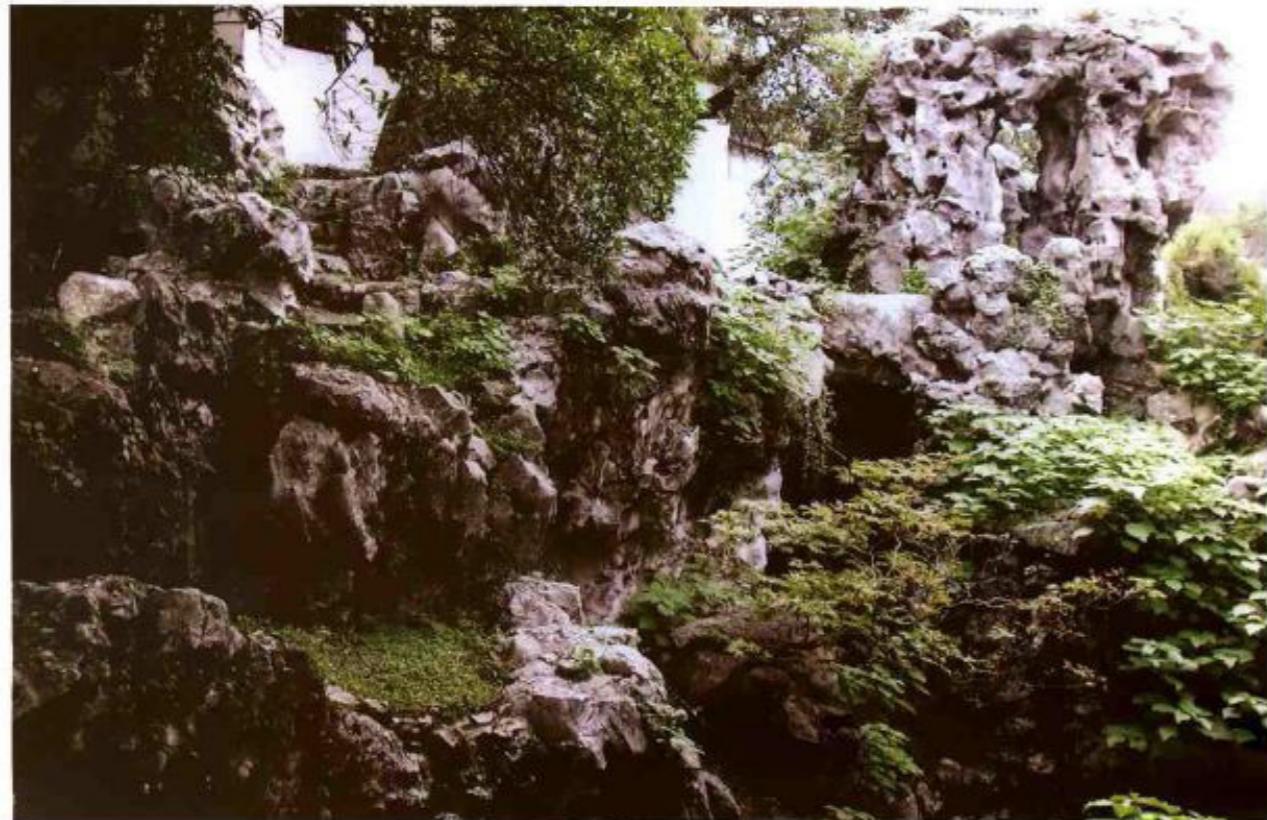


1.3 fake mountain

blur the boundary(water, artifact)
hide(transportation, architecture)

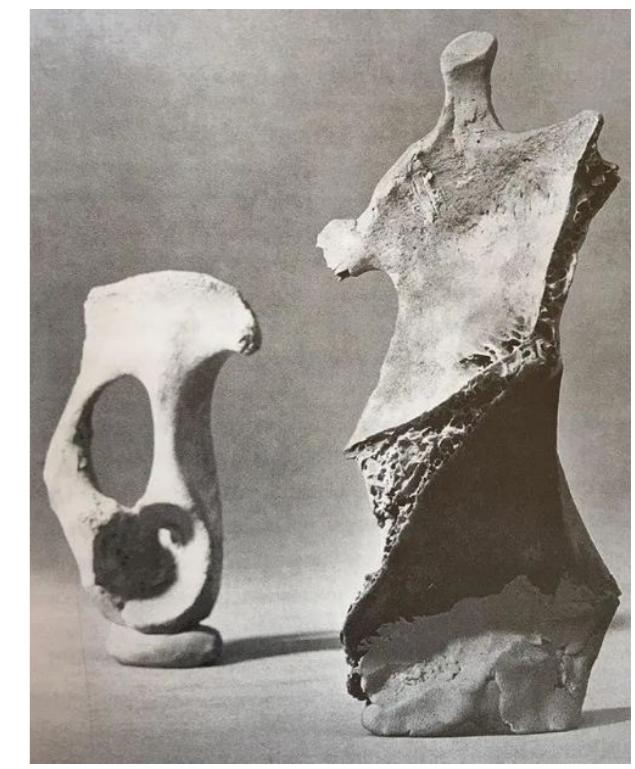


realistic
technique



1.4 stone

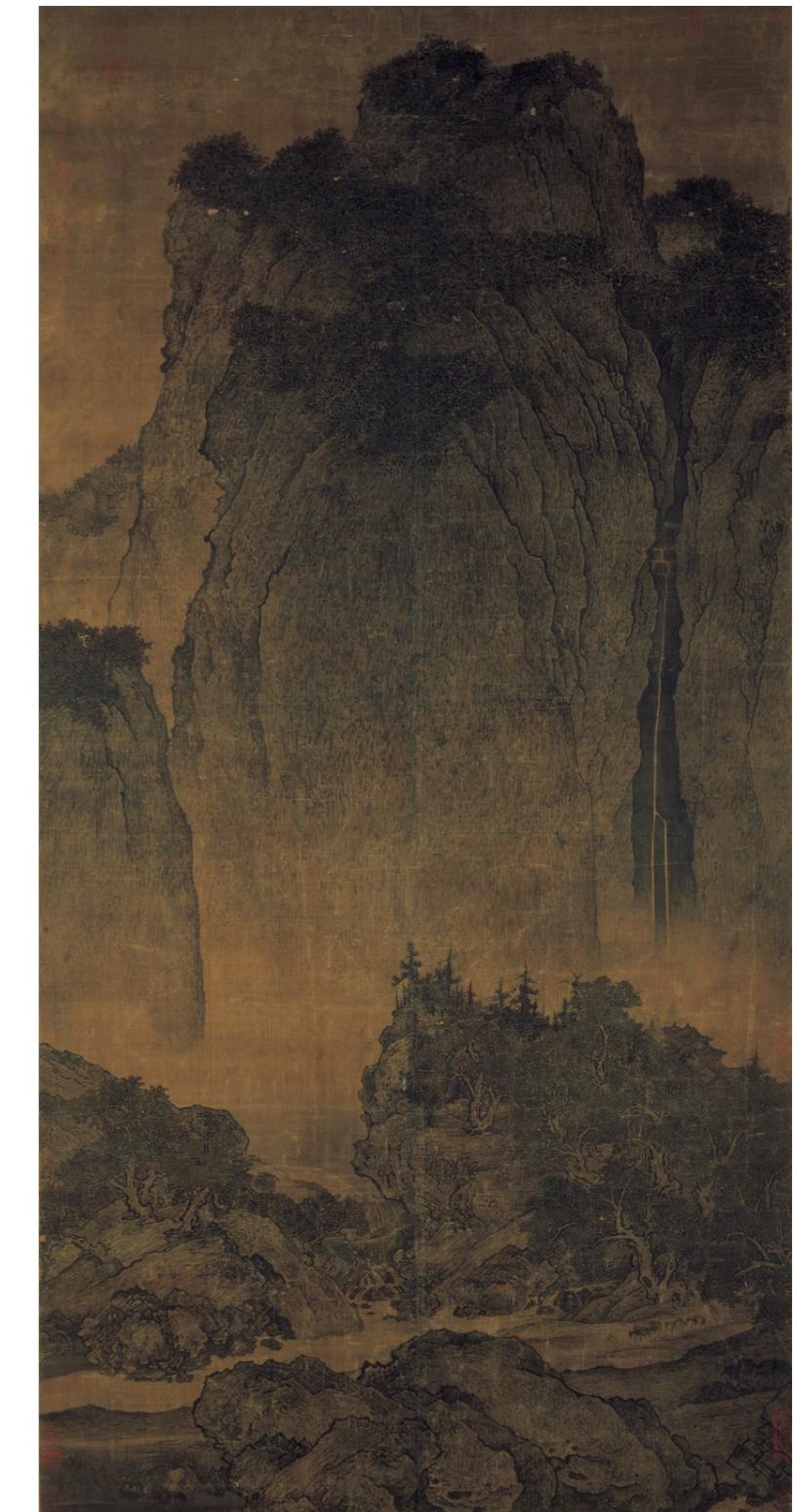
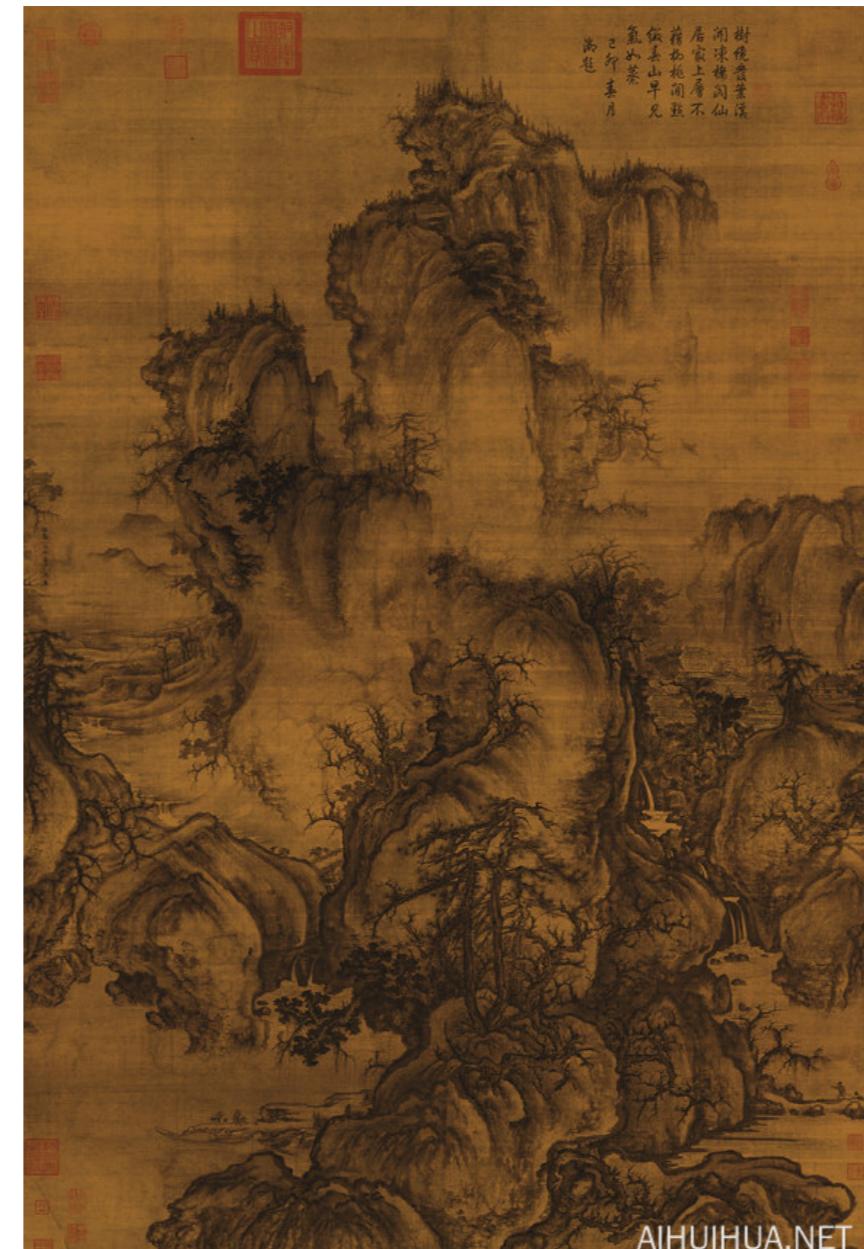
worship
sculpture



1.4 traditional painting

experience and itinerary
composition of space

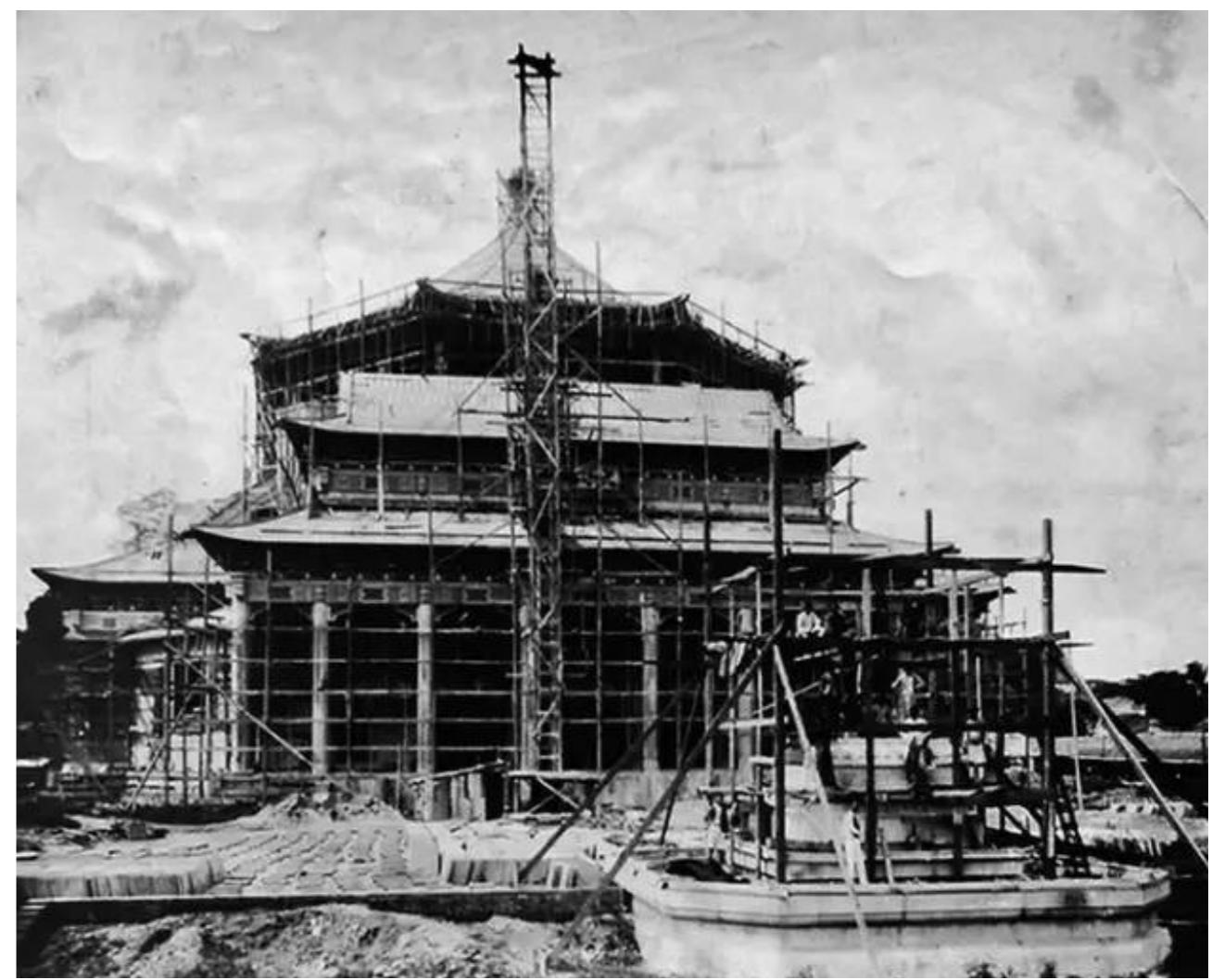
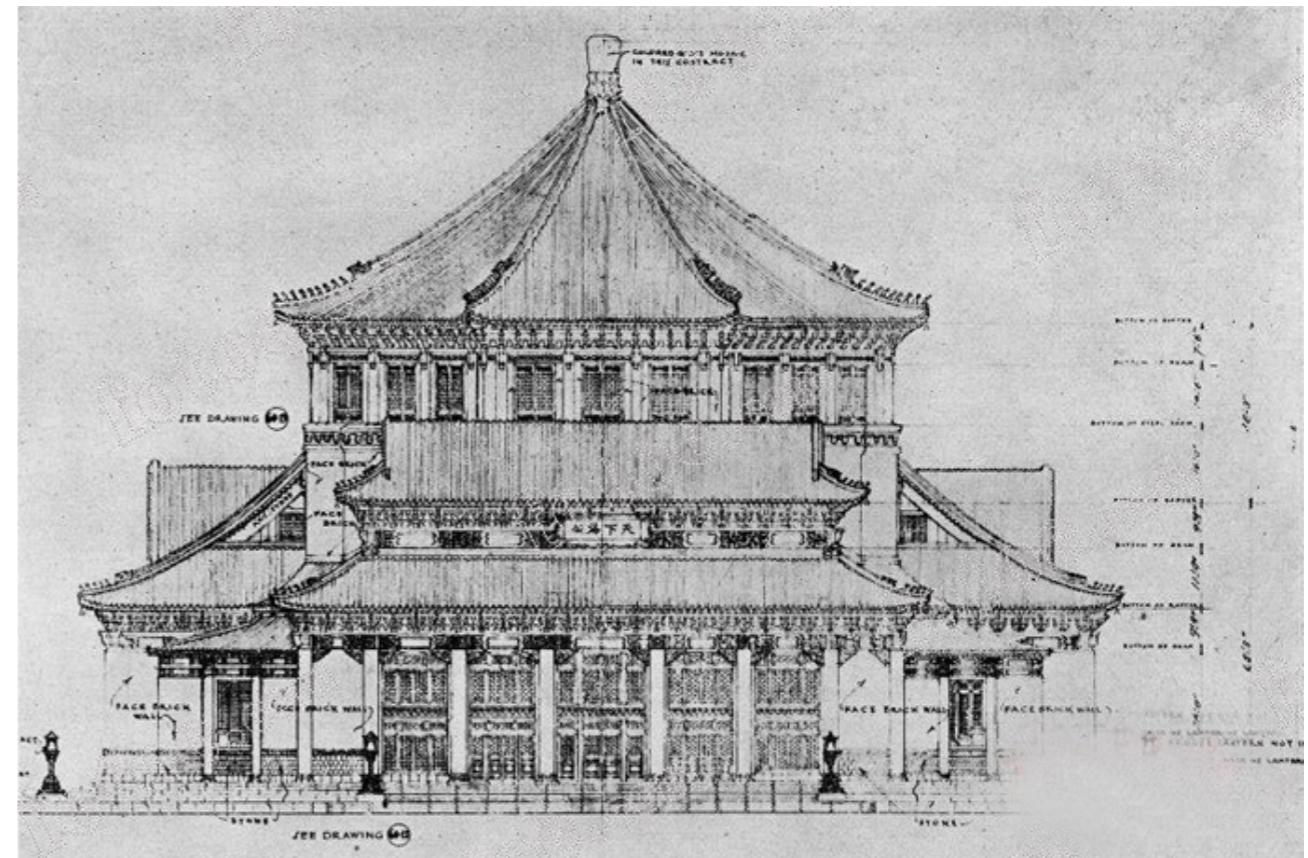
cloud as ambiguity
space and distance



2.1 eclecticism

Lv Yanzhi(1894-1929), Sun Yat-sen's Memorial Hall(1929-1931)

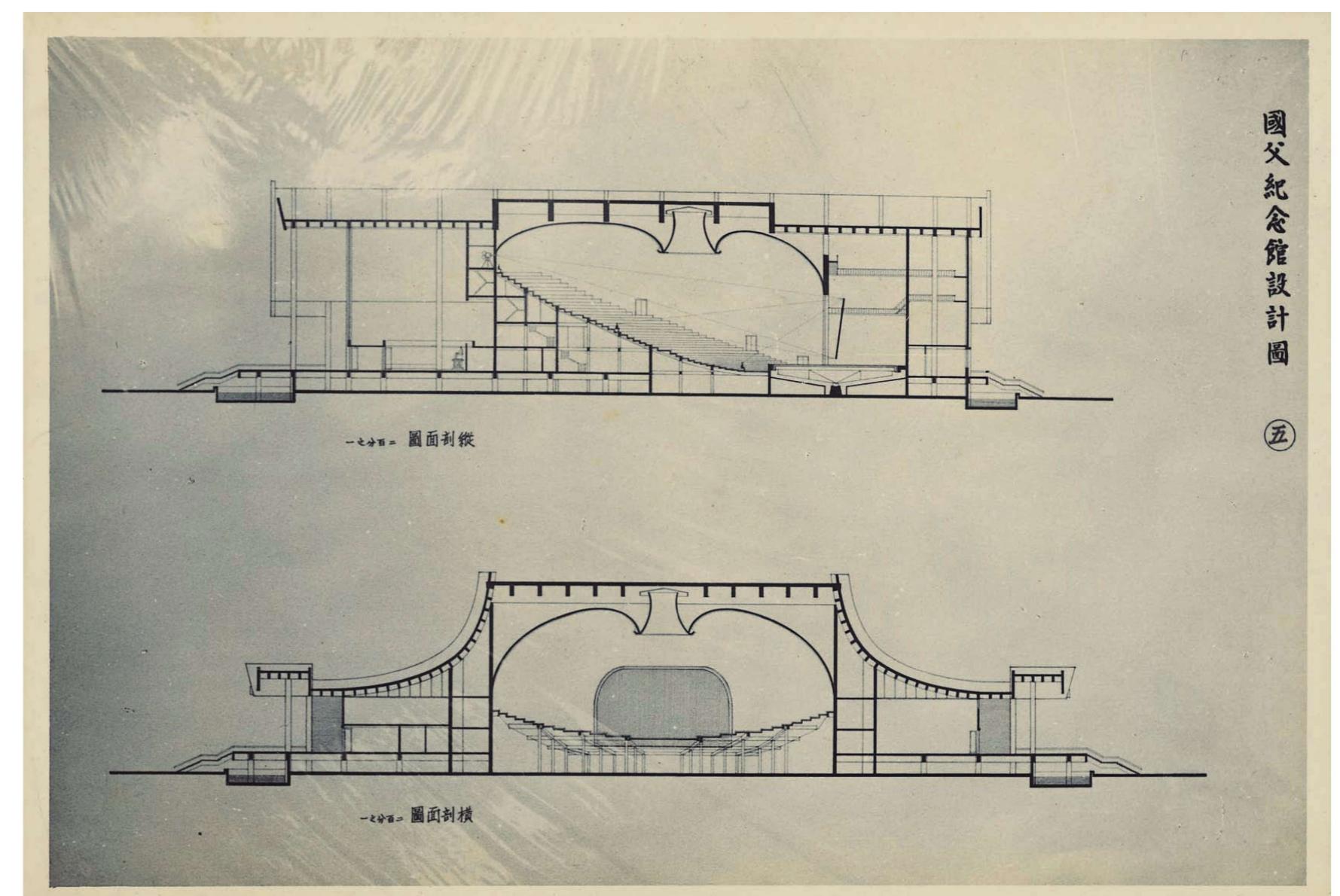
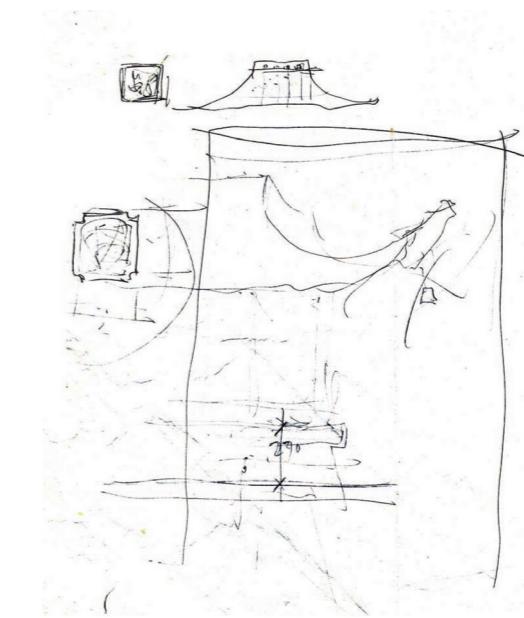
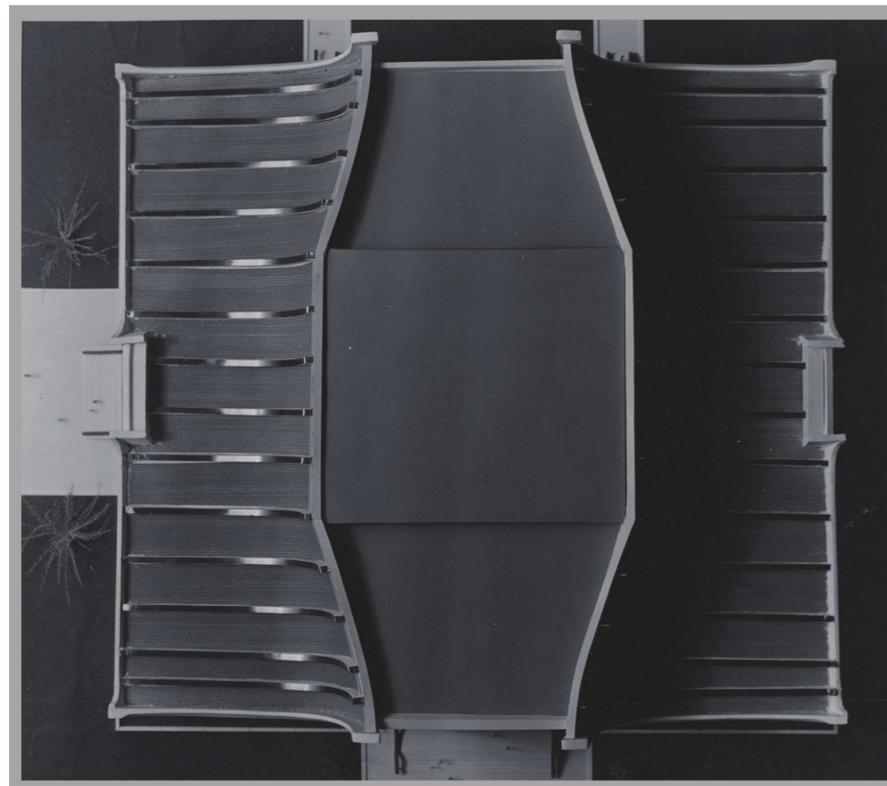
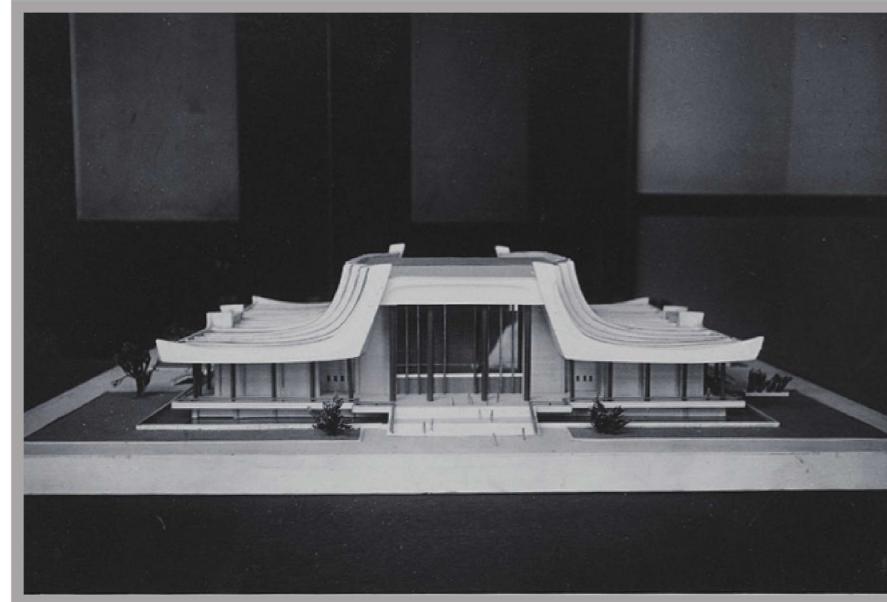
collage



2.2 style

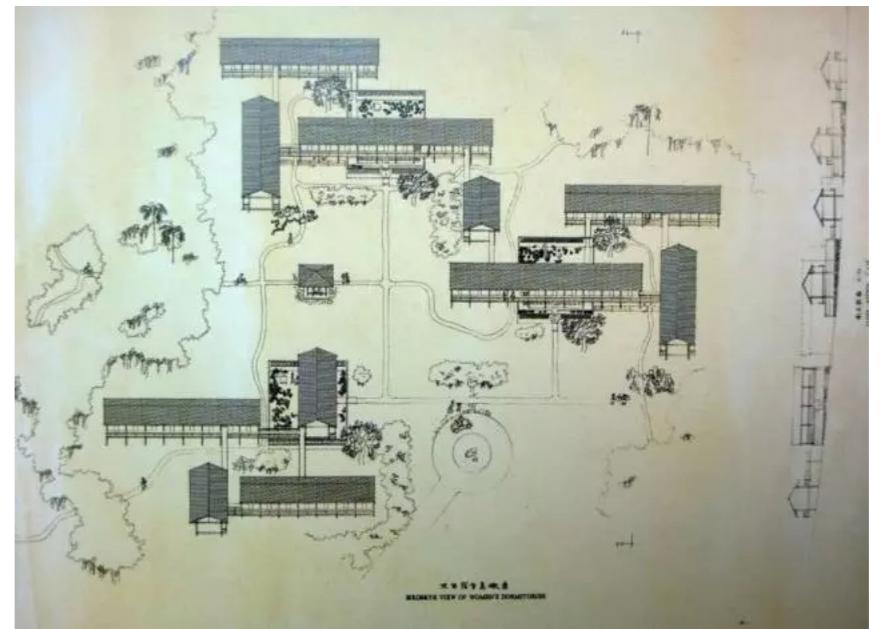
Wang Dahong(1917-2018), National Palace Museum(1965–1972)

structure and compromise



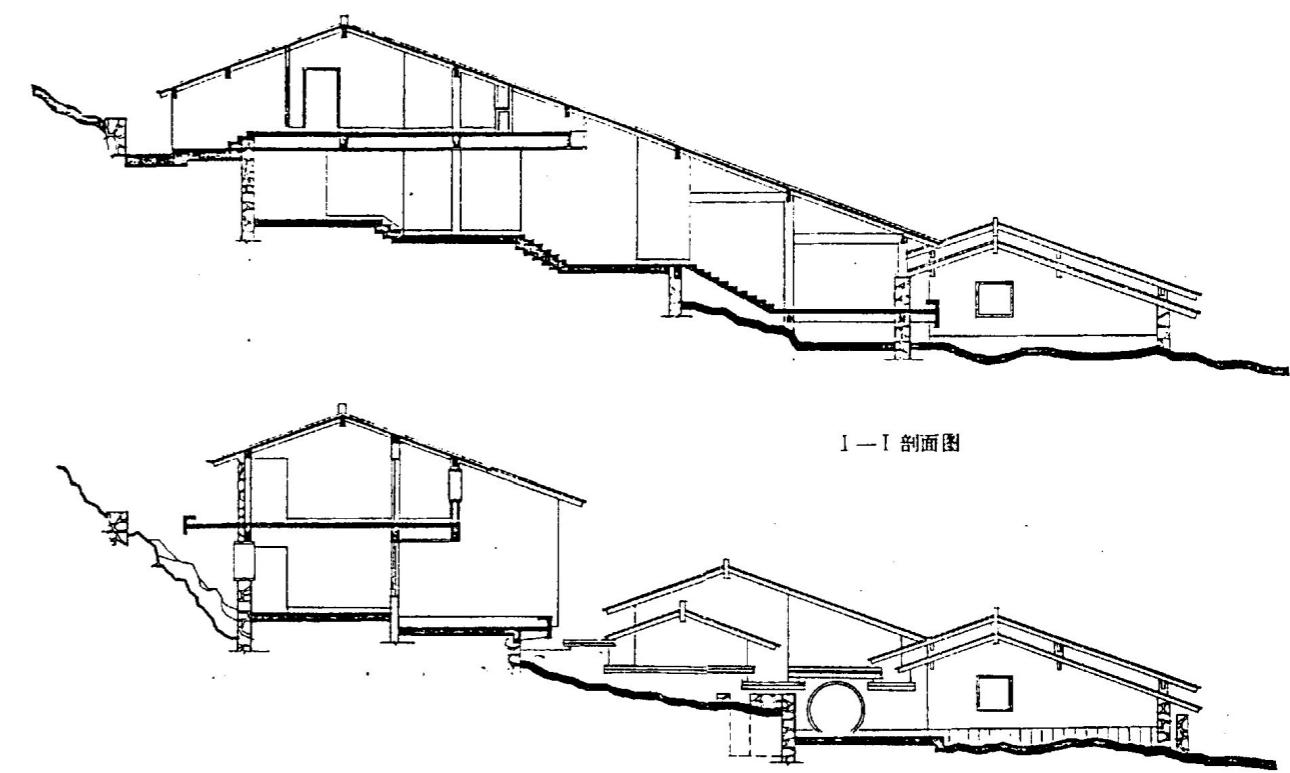
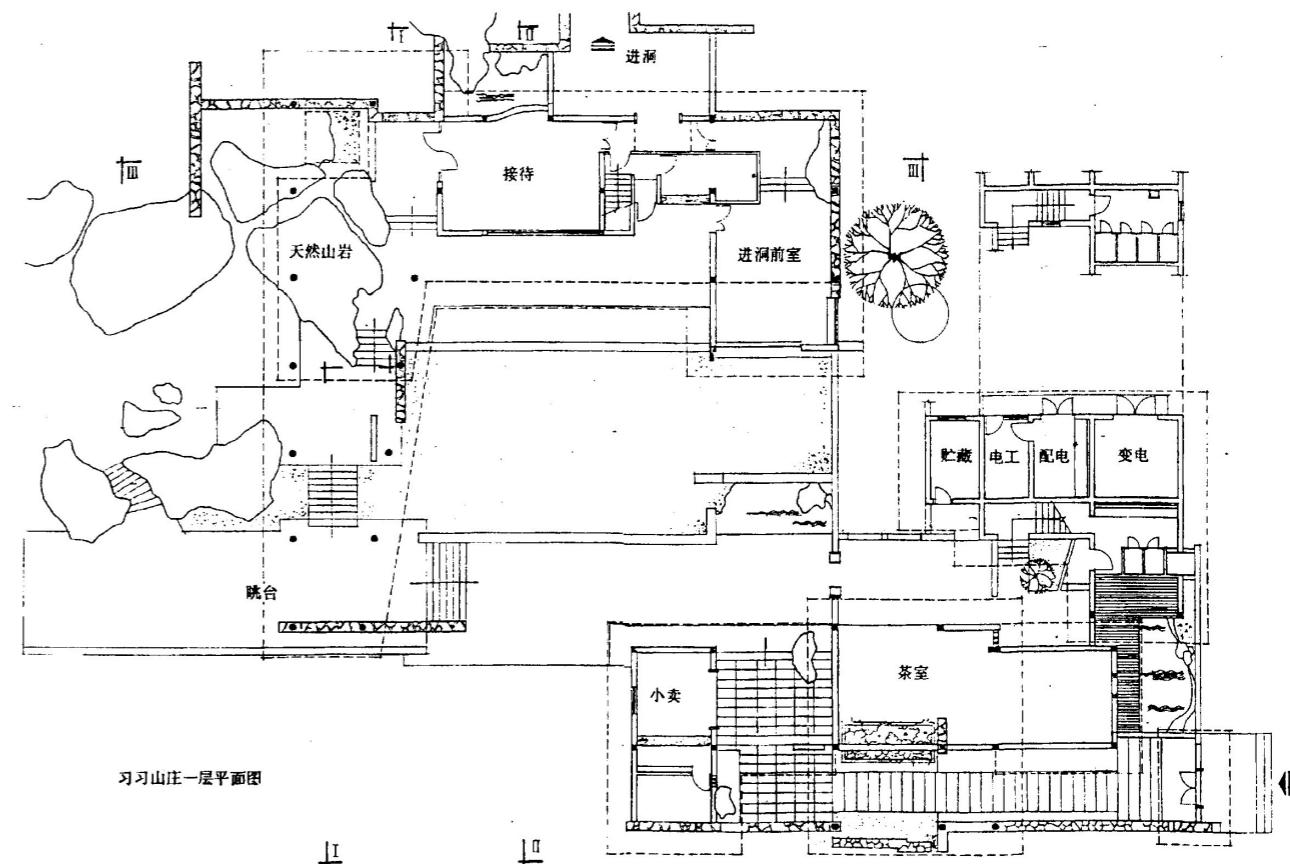
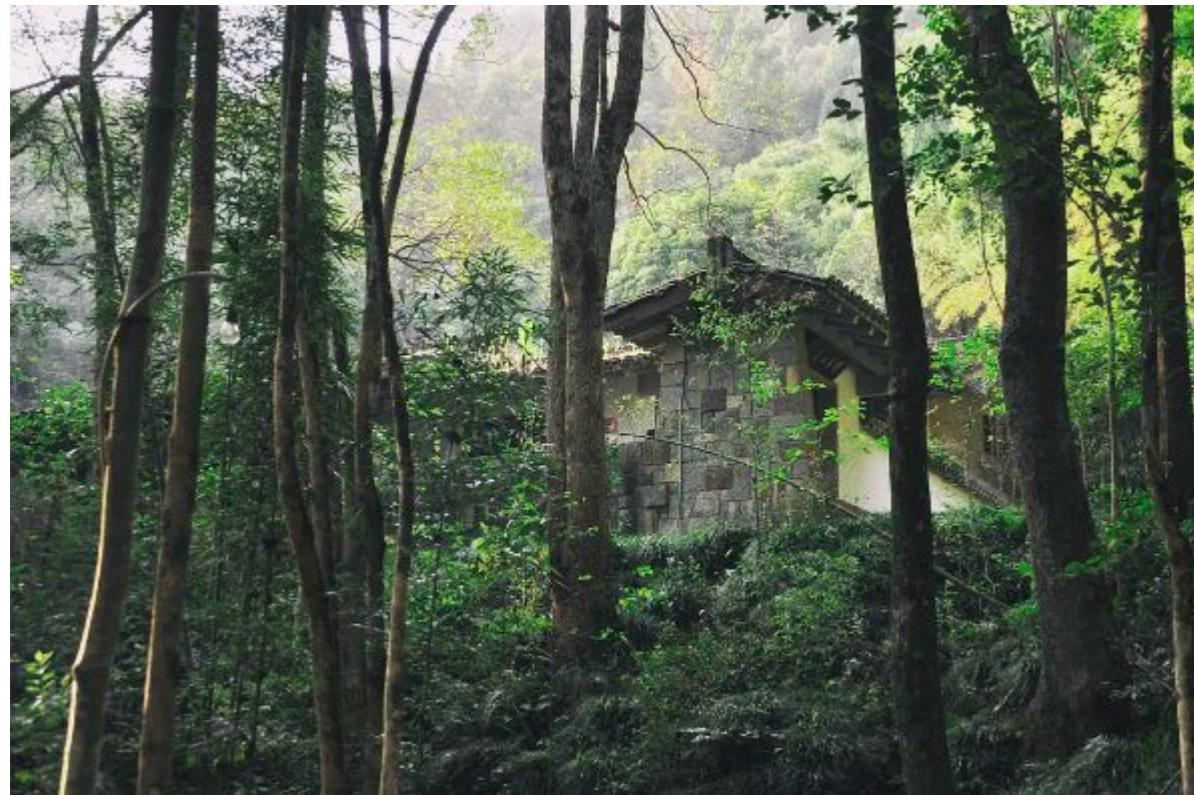
Chen Qikuan(1921-2007), Tunghai University(1963)

replacement of material



Ge Ruliang(1926-1989), Xixi Mountain Villa(1980-82)

construction with vernacular language
concrete roof resembling wood





Wang Shu, Renovation of
Southern Song Imperial
Street(2007-09)

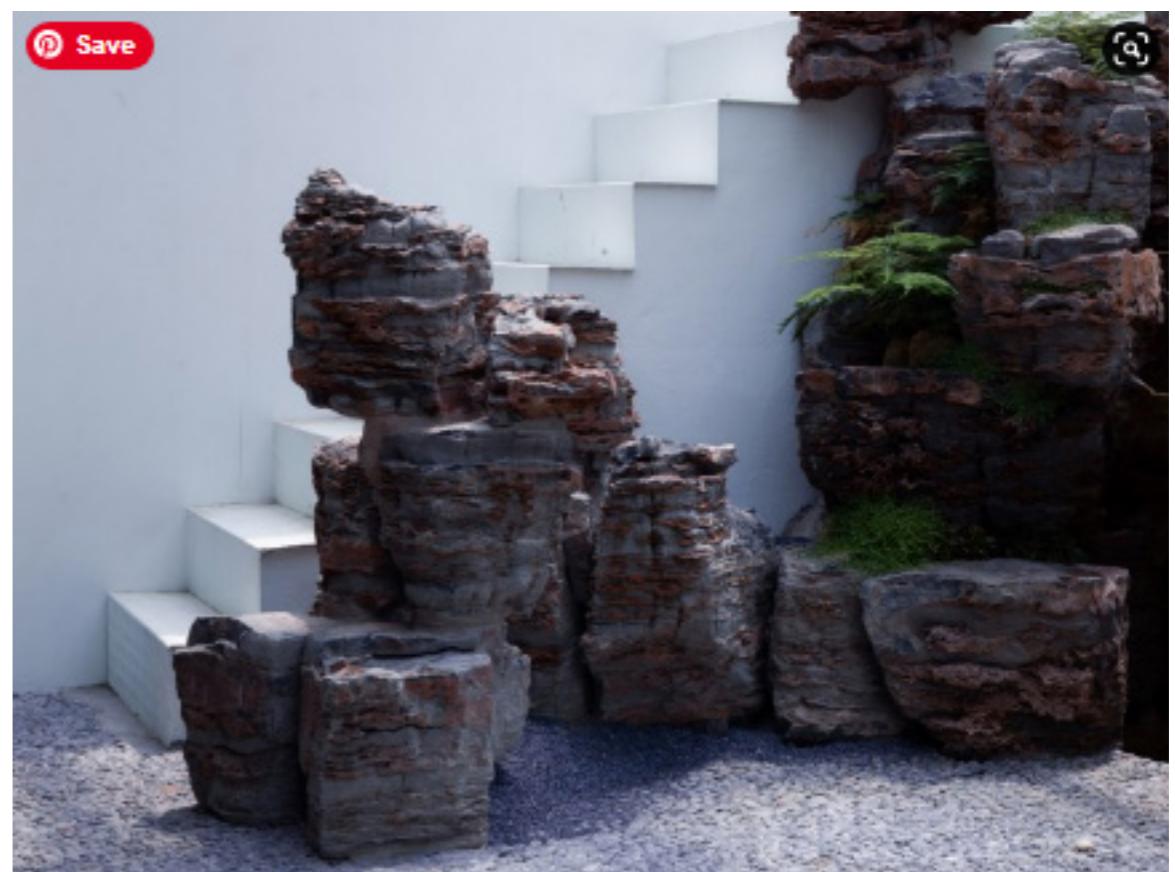
enlargement of scale



2.3 method

Zhang Qingfan, Phoenix-Tree Garden(2019)

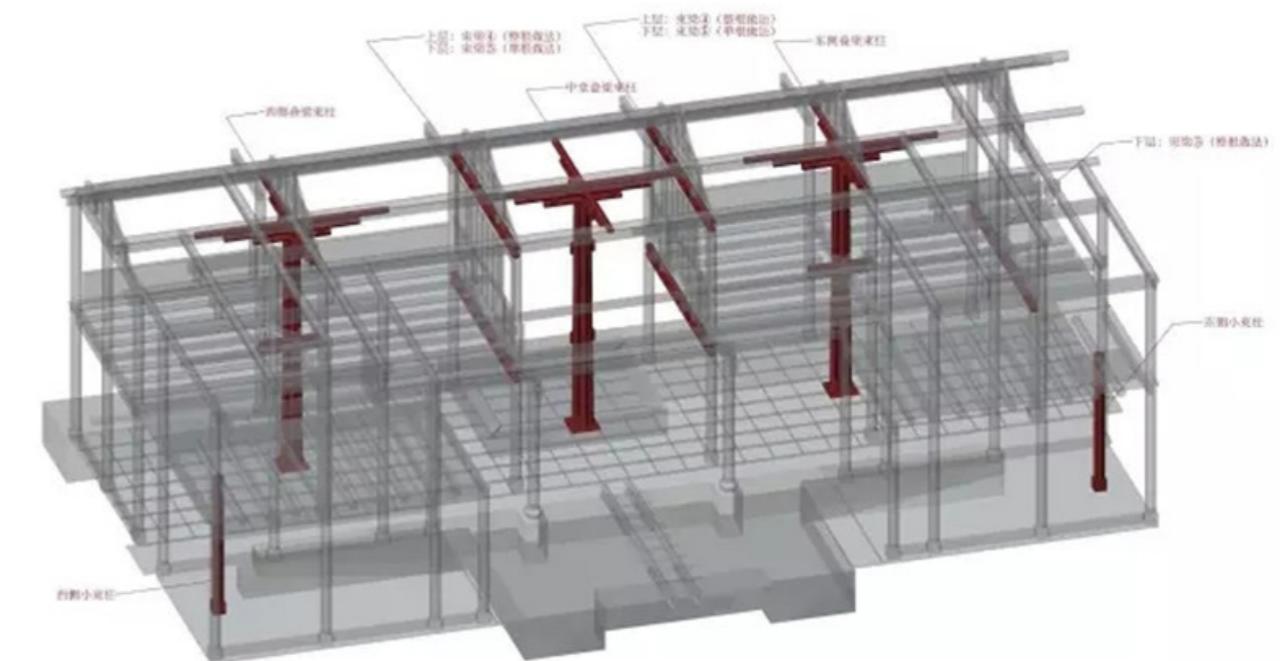
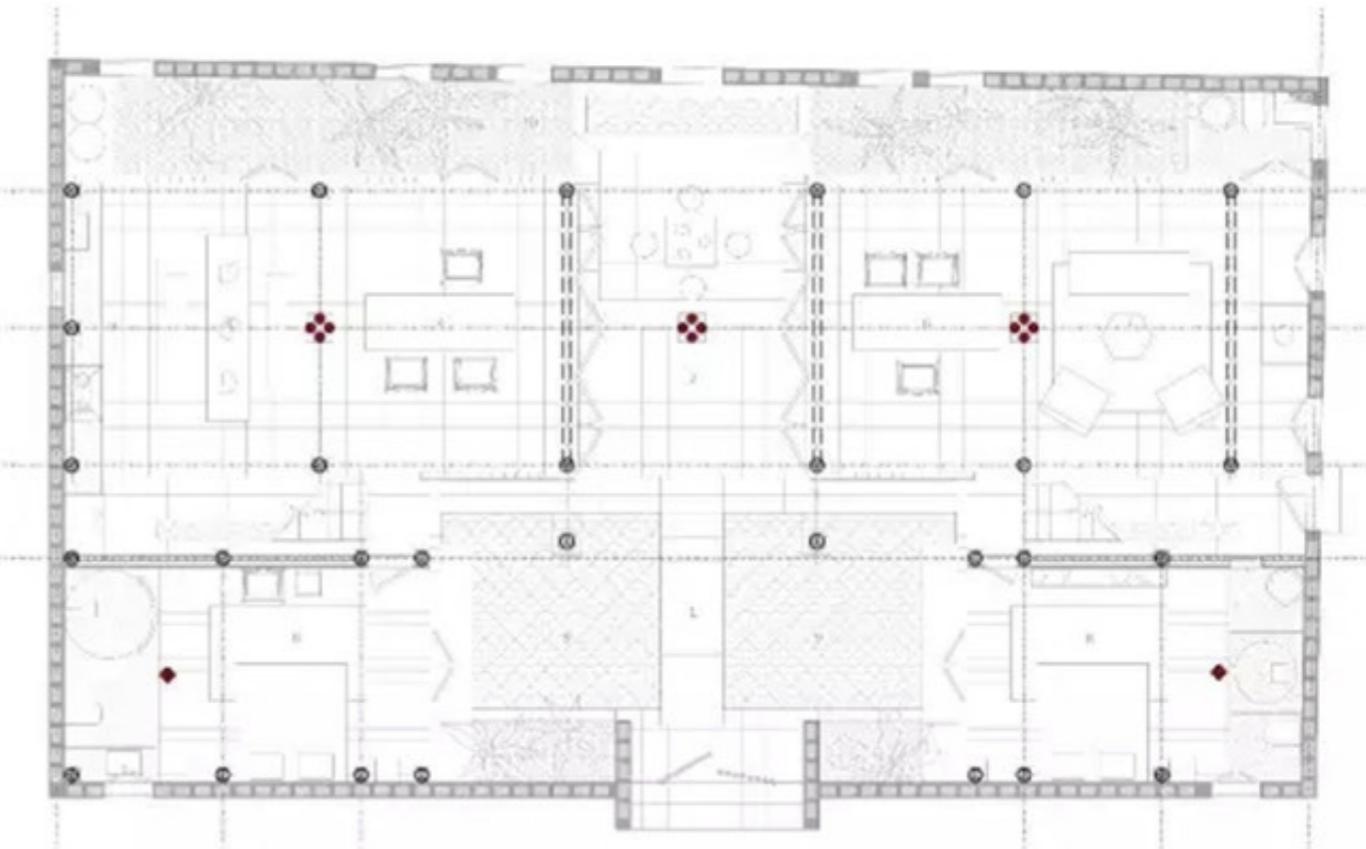
traditional way of fake mountain and stone
decision by intuition

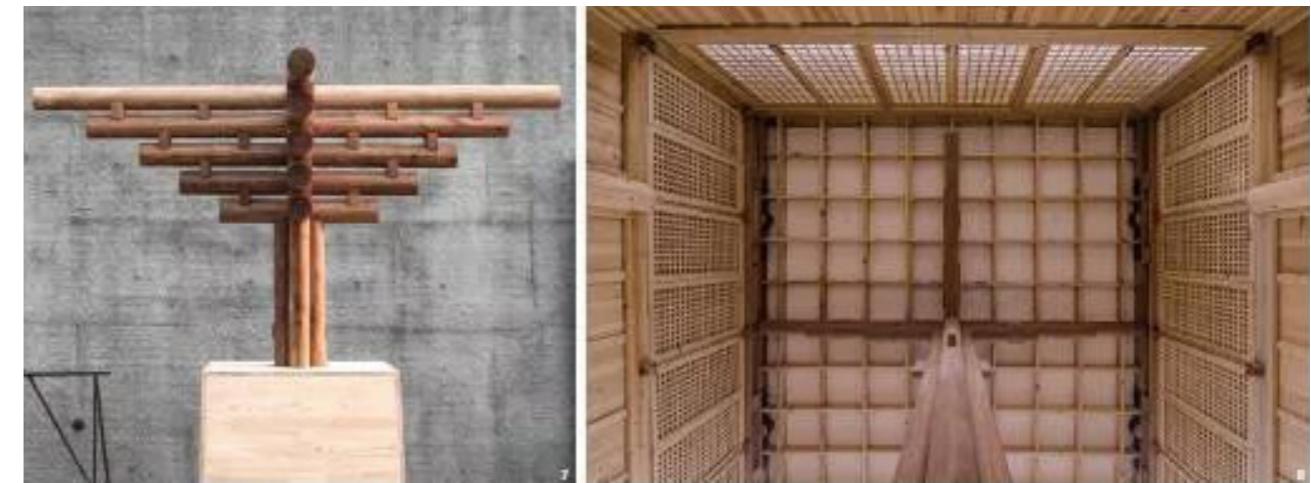




Wang Hao, Qiantong Run House(2015)

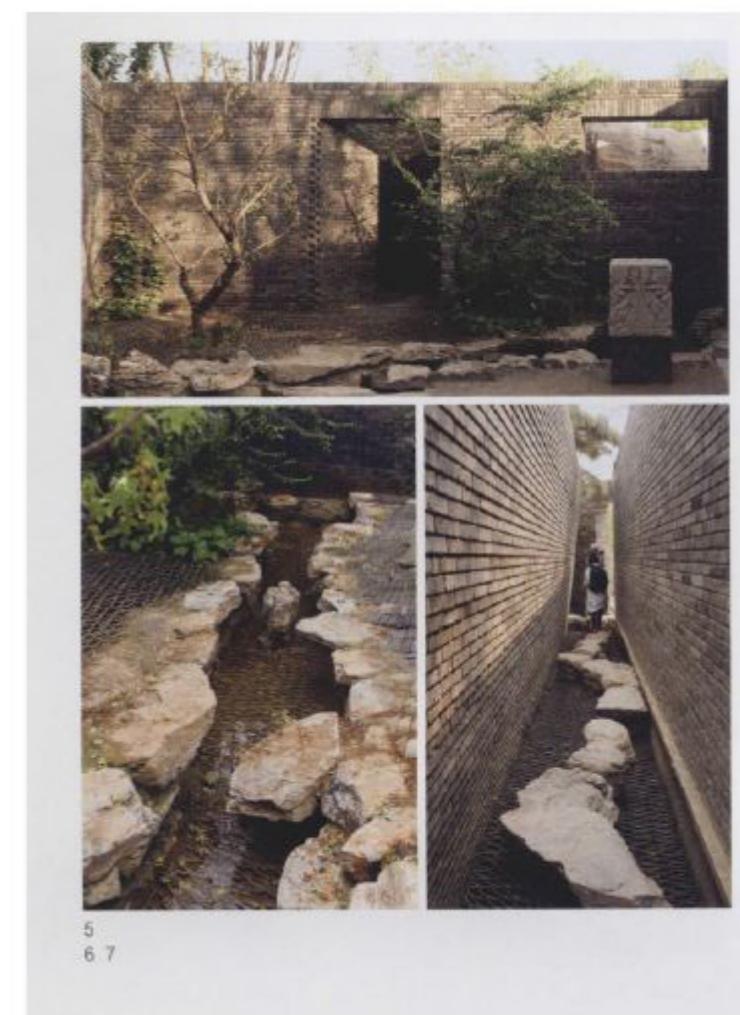
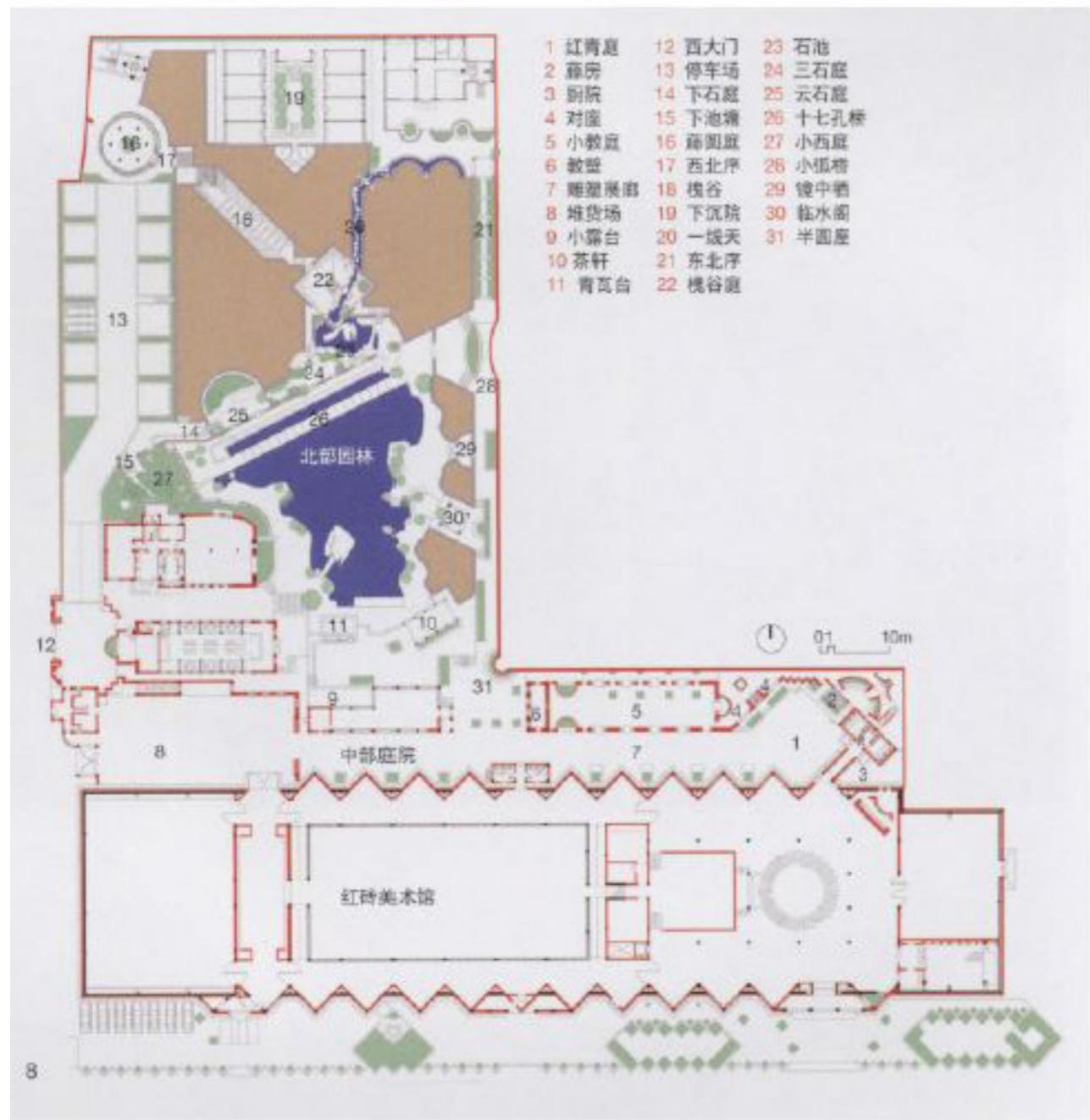
new experiment with traditional logic of wood structure





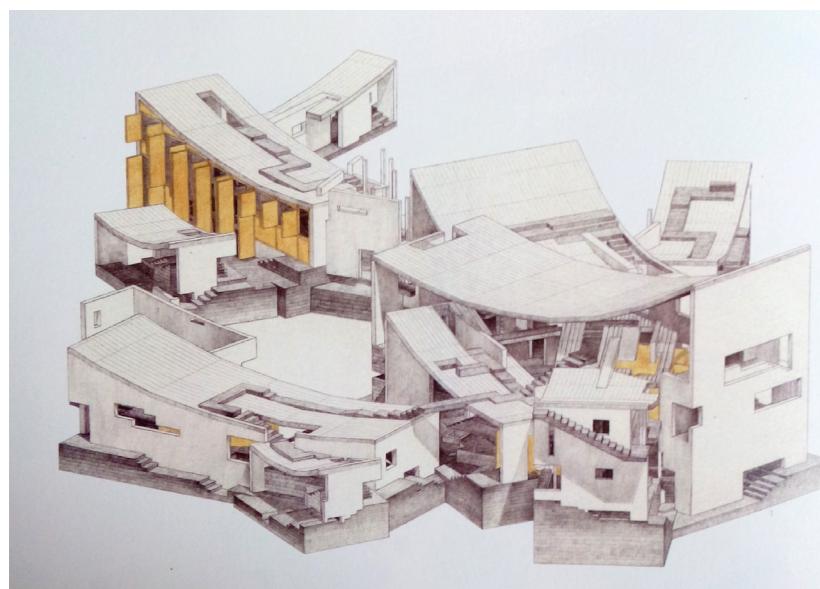
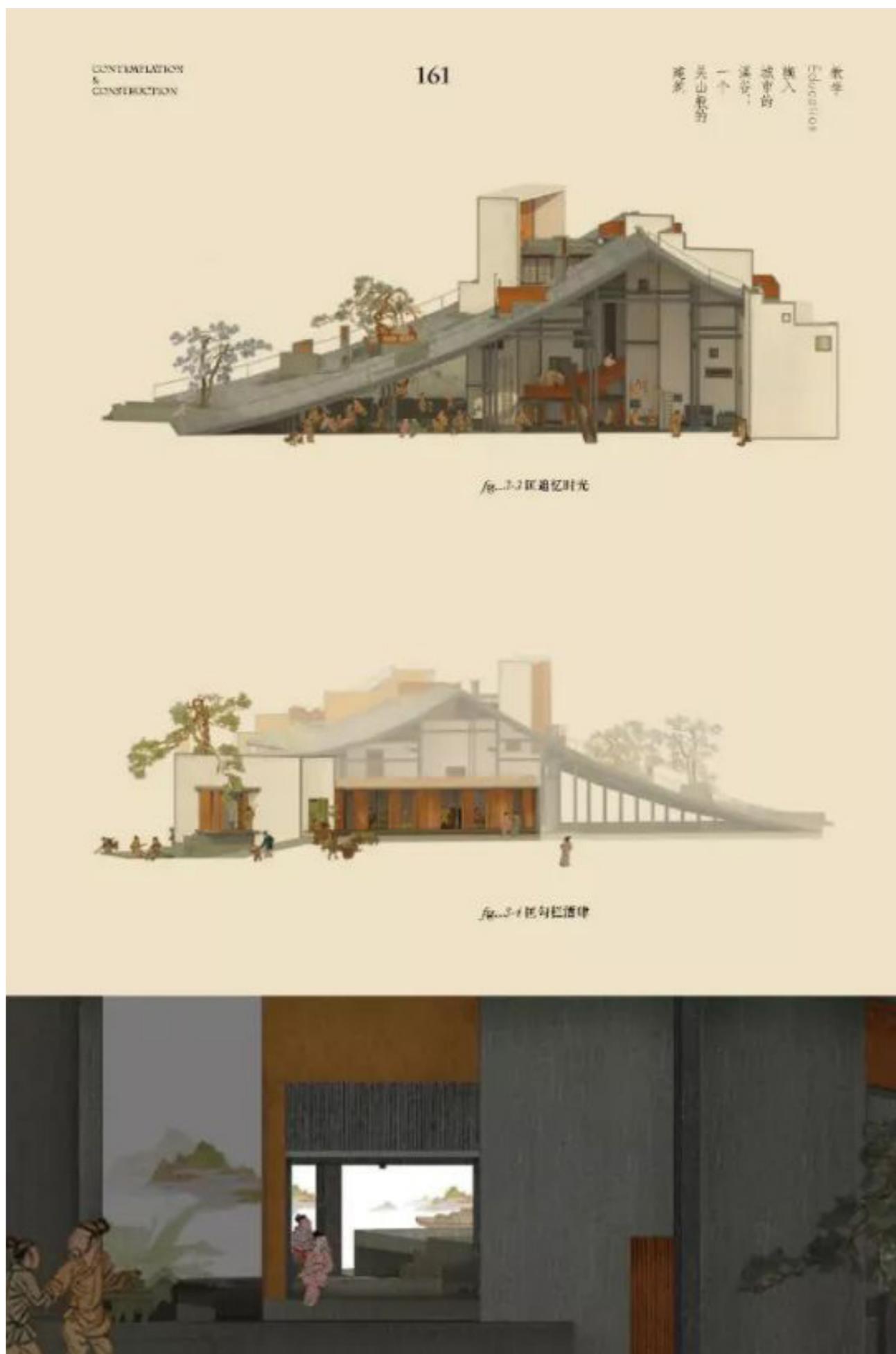
Dong Yugan, Red Brick Gallary(2015)

traditional method of gardening with modern brickwork
configuration of site



Wang Xin, Utopia on Paper

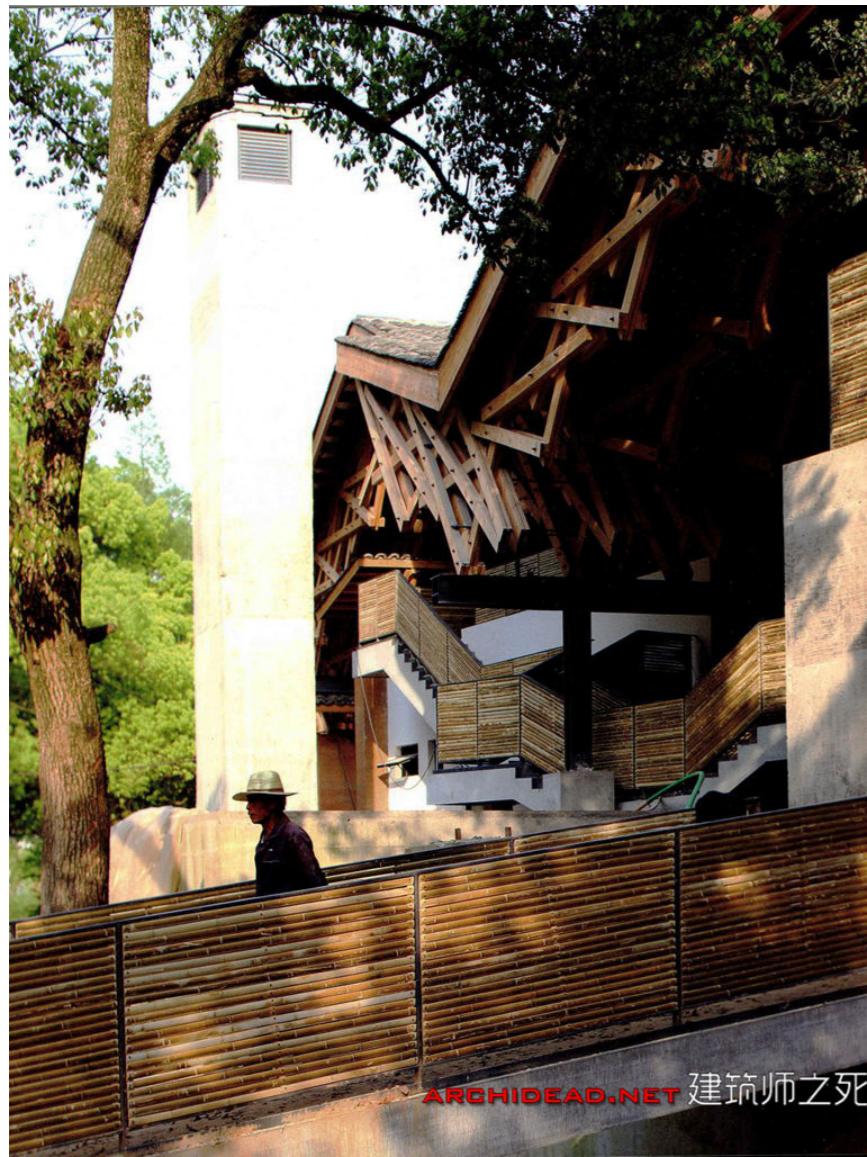
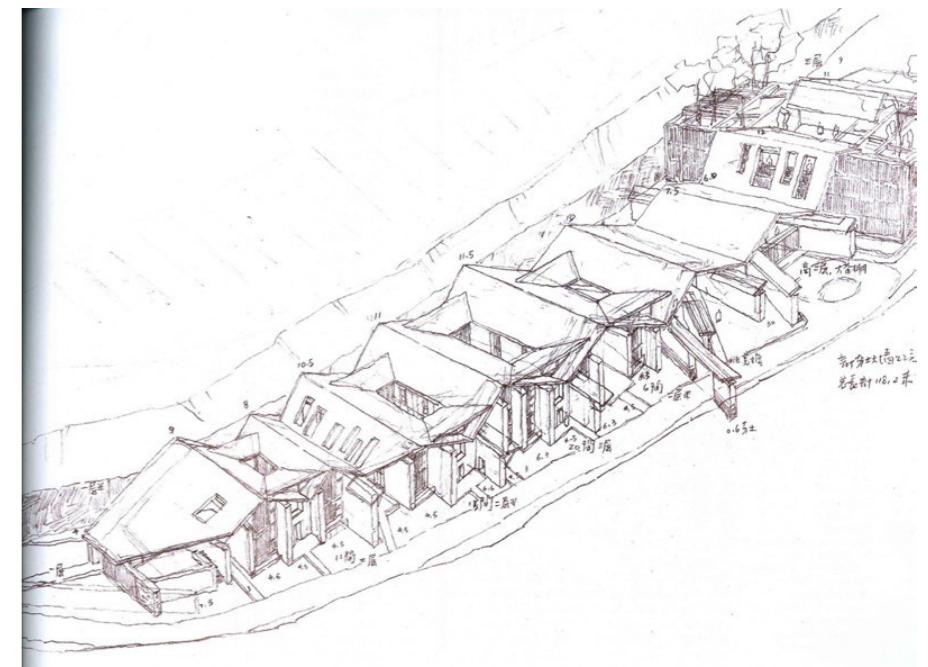
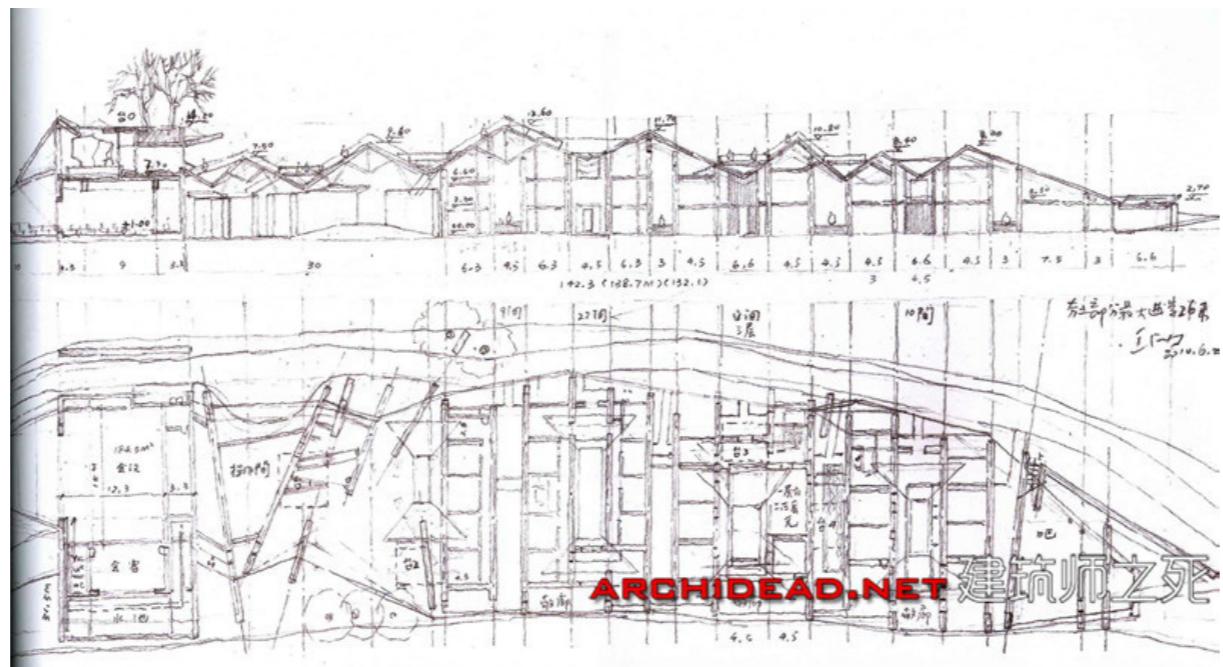
scale, difficulty from painting to reality



2.4 atmosphere

Wang Shu, The Guesthouse on Xiangshan Campus(2014)

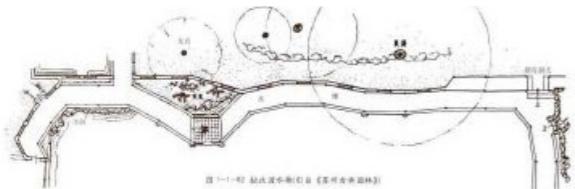
complex covered by dominance
reaction to wood structure
reaction to traditional garden



Liu Yichun, Bian Garden(2019)

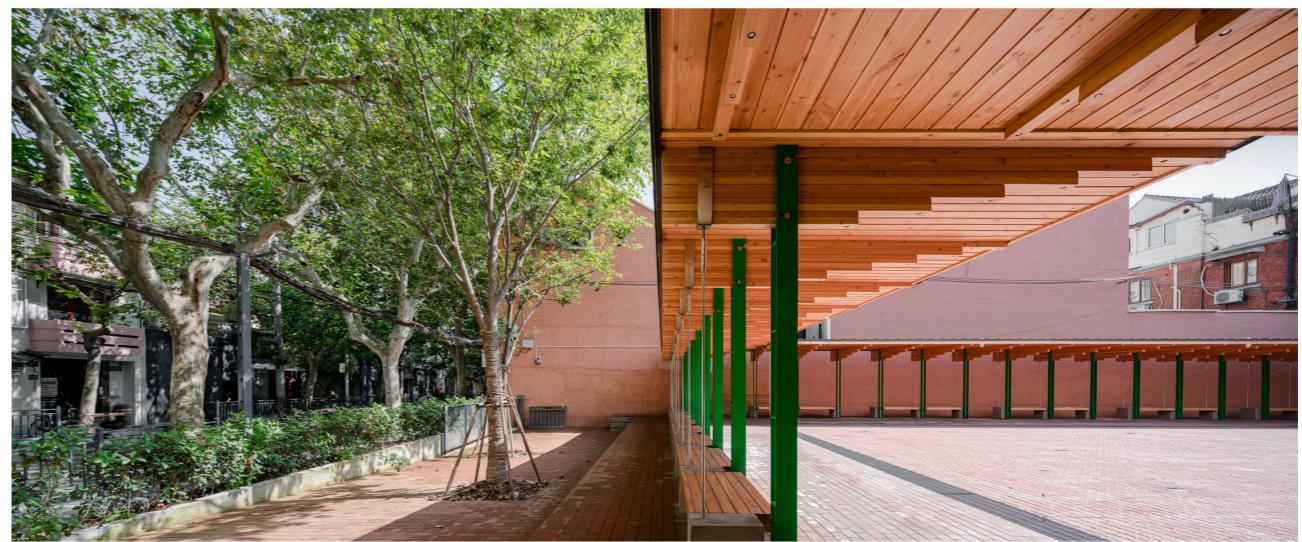
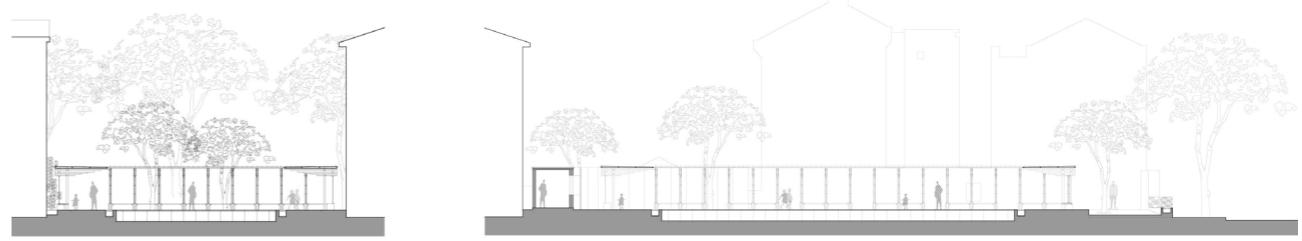
lightness recalling corridors
in traditional garden

force and form
extra wall - resist wind



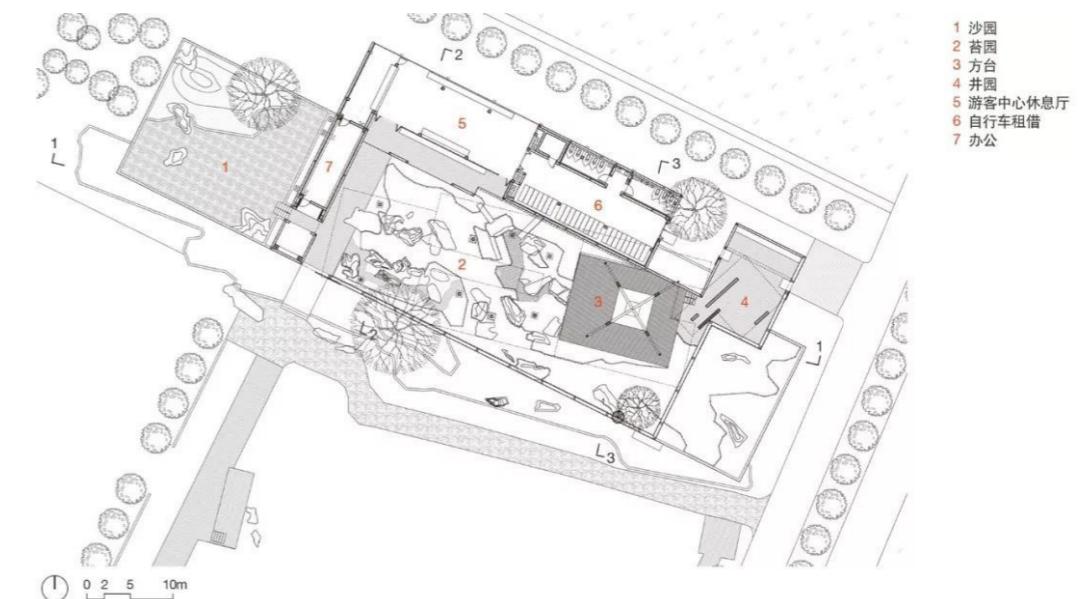
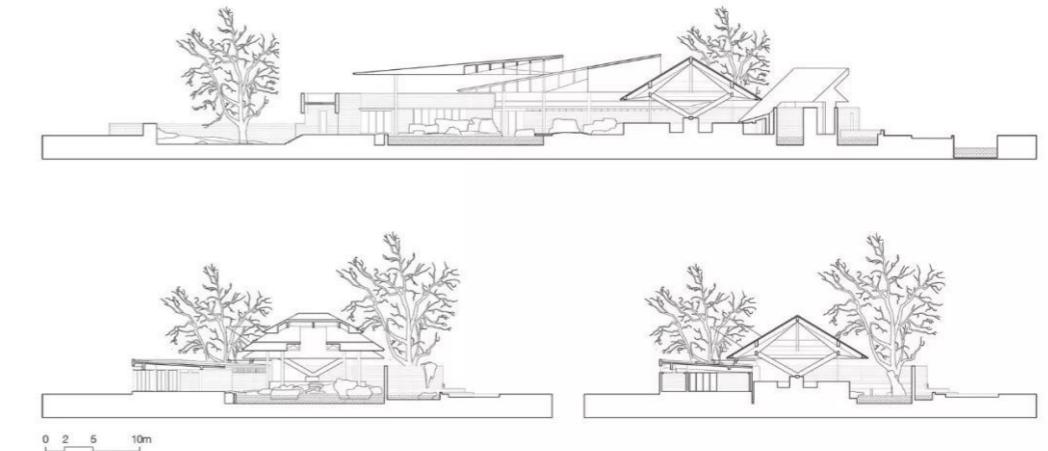
Zhuang Shen, Pocket Plaza(2017-19)

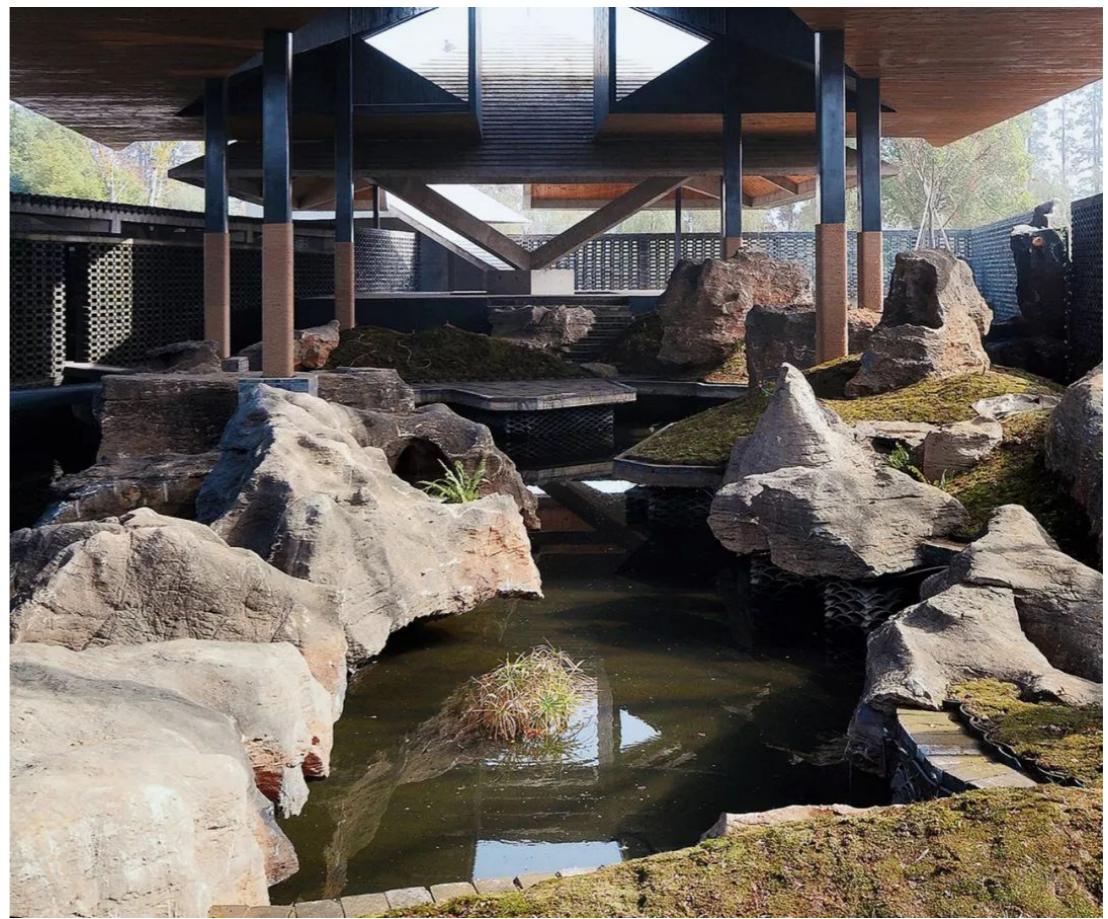
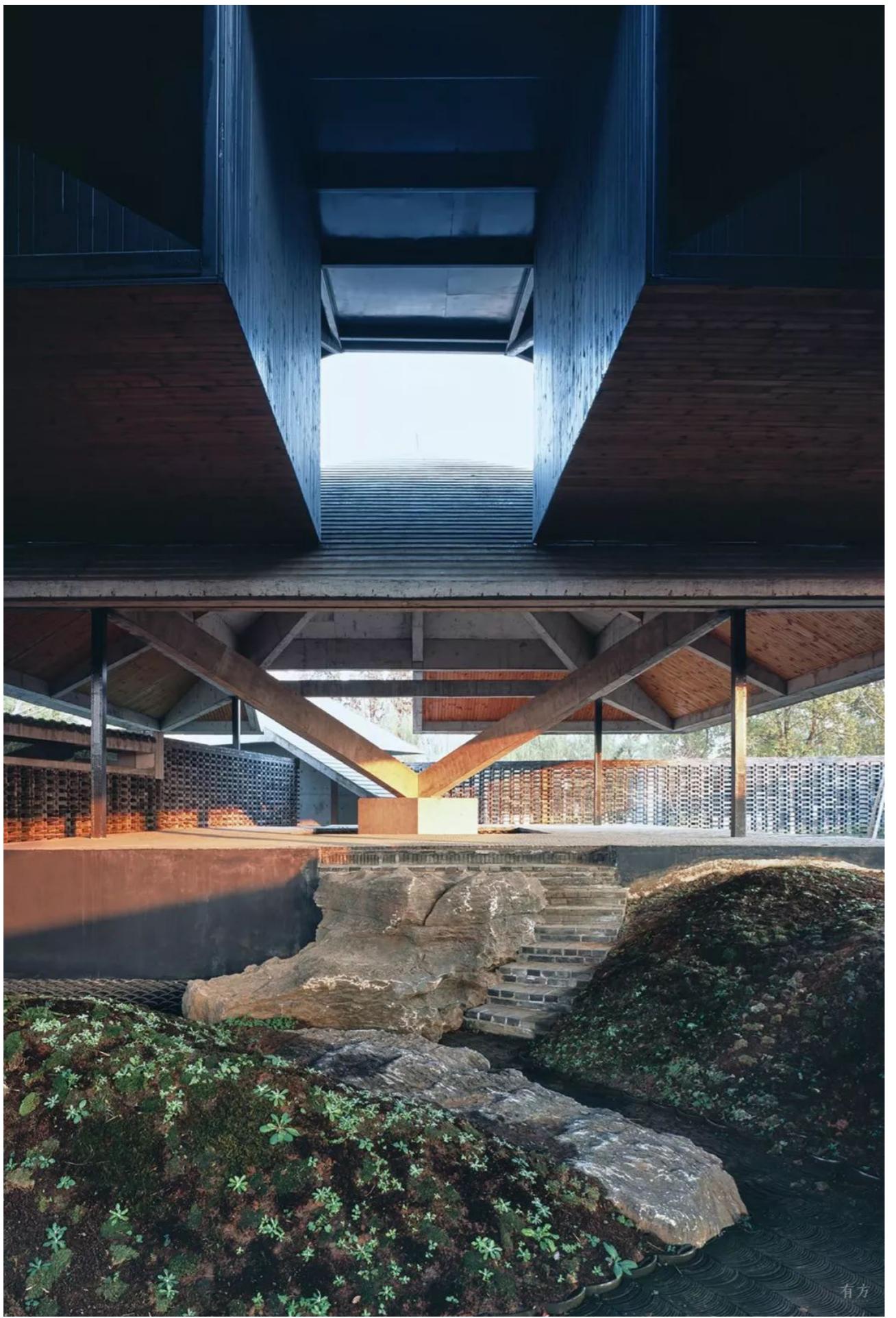
translation of tou-kung and plinth
weight and lightness



Ge Ming, Spring Garden(2018)

lower the eave
free composition
presence of structure?





Feng Jizhong, Helou Shelter(1986)

