

The Beauty Intention of Chinese and Western Architectural Spatial

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Abstract—Space is basic element of architecture, human dwelling place. The bellwether of eastern and western spatial philosophy, Chinese and foreign architectural space can transcend attributes of rational cognition, such as physics, mathematics and so on. In the arrangement of the structure, the layout of the orientation and the choice of the local environment, these embody the pursuit of different cultural artistic conception and cogitating the ultimate essence of human living space.

Index Terms—architectural space, spatial philosophy, garden and natural environment

I. INTRODUCTION

Walter Gropius, a modernist architectural master, believing that “grasping space is root of architecture”. However, eighteenth century before space as a clear concept of architecture elements with “Internationalism” building comes into being. Research on the concept of space was initially endowed with the property mathematical and physical; but with generations of architects for its research and in-depth interpretation, space is no longer cold, scientific, but full of intelligent atmosphere, including human emotion, psychology, spirit, nature and even the meaning of life in the universe [1].

II. CHINESE AND FOREIGN ANCIENT SPACE PHILOSOPHY

A. spatial philosophy of ancient Greece

Ancient Greece is the cradle of western civilization, it has glorious cultural achievements in philosophy, math architecture, poetry and so on. Before Euclid, a famous mathematician in ancient Greek appears, ancient Greece have summed up a lot of geometrical knowledge; the way which use logic and reason to arrive at conclusion seems to interpret the space initially. The spatial hypothesis is only in point, line, and plane, though in Euclid’s *ELEMENTS WITH COMMENTS*. The most important describable world in ancient Greek is Hellenic place (topos), where topos is different from the abstract and ‘absolute’ space, but more like a well-defined meaning place (place). The place with special meaning is usually carried out in the place where God lived, such as the Pantheon of goddess Athena, the scared site as the basis to open the ancient Greeks living place, and by this form

the focus of Athenian life.

Although we feel spirituality form the void entity. So Western spatial views are more inclined to cognition of the relations between things.

B. the ancient Chinese philosophy of space

The Chinese of space is corresponding to Western view of space which denies the existence of the void entity. The definition of space with three-dimensional nature is also the basic conclusion of Chinese space concept. In the article *Comic* in the book of *GUAN TZU*, “what the four sides up and down is combine” where the three-dimensional (what the four sides up) is clearly described. In addition to the “combine”, “Yu (space)” is also the definition of space in China commonly used words, according to *WEN TZU*, *NATUR* article has been recorded in Lao Tzu’s word: “what form ancient times to the present is the universe, what the four sides up and down is Yu (space)” This idea from Lao Tzu focus on three-dimensional space and put forward the view that time and space coexist. *ZHUANG TZU ZEYANG* said that if there is no accumulation of time, we won’t distinguish the direction of space and spatial “inside and outside” Therefore, the ancient codes and records often “have the four season with four directions”, such as Spring belongs to East, Summer belongs to South, Autumn belongs to West and Winter belongs to North, the way associates with time and space.

On the basis of establishing space with three-dimensional, space to explore the relation between virtual and reality is the word of Lao Tzu’s *TAO TE CHING*, “The doors and windows are cut out to form an apartment; but it is on the empty space, that its use depends.” In this passage, the building of spatial substance and the void become one. Substance and void are entity not two part which substance is void and void is substance with no other body. This philosophy of space not only affects the space of art, while the ancient Chinese art of time also had a significant impact. Deng Shiru, a calligrapher and seal in Qing Dynasty said “When the stroked character is few and scattered, writing it fluently; when it’s crowded together, writing it vigorously and forcibly. It’s really superb.” The aesthetic point of view makes Chinese calligraphy, painting, seal and other artistic styles tend to density actual situation, breaking the flat, uniform, pursue both harming and

contradictory aesthetic interest. Because of influence by this space philosophy, ancient Chinese architecture attaches great importance to the flexibility and richness of space, including small things like windows opening design, door opening and also containing large thing like that catering form the stone in front of the door to the landscapes between heaven and earth, all of these are reflecting in this partly hidden and parity visible way.

The ancient Chinese space philosophy not only embodies in the dimensionality of space but also in its spirituality. Since ancient time, China has the typical quadrangles which courtyard for the gods, the hall for the ghosts, both sides of the quadrangles which courtyard for the human. This architectural standard express the human and humanity nature of the ancient Chinese people, reflecting the respect for ghost and gods. The study of architectural philosophical view the German philosopher Heidegger's *BUILDING HUSI* also has same argument, he believes that the real space is not a scientific object of the physical void, nor is the so-called visual driving force, "Heaven, Earth, God, People" the coexistence of a more primitive living environment. Thus, we come to the building space and the human nature of the relation not mathematics, physics abstract out of the place of life, fundamentally people get poetic thinking dwelling [2].

III. THE BUILDING FORMS OF CHINESE AND WESTERN ARCHITECTURE FORM---GARDEN ARCHITECTURE

Although the construction form of Chinese and Western space building are different, but garden architecture is the biggest difference in aesthetic conception, void and entity of space. Western spatial ideology pays attention to the sense of connection between things and things and the continuity of physical space.

Chinese spatial ideology pays attention to transforming virtual and virtual and real space, pursuit spatial integrity. Along with this two different spatial ideology, producing different artistic means of process, Western focus perspective and Eastern scattered perspective. Although these two perspectives are mainly used in painting the, art is interlink which perspective also are used in space art. In the dialectical relationship between existence and nothingness. Chinese space consciousness is more concerned with "nothingness" formed by "existence", thinking that the wall of courtyard is admittedly useful, but the space surrounded by courtyard wall is focus of the design. So the Western building is more inclined to the design of the interior space, while Chinese building attaches more important to the design of external space. Research on the concept of space was initially endowed with mathematical and physical; but with generation, space is no longer cold, scientific, but full of intelligent human emotion, psychology, spirit, nature and even the meaning of life in the universe [3].

A. The ancient Chinese gardens of artistic conception

The main owner of the ancient Chinese garden and even the designer is a special group-literati. The gardens

which are used to poetry gathering are unconsciously intergraded into aesthetic and cultural feelings by their own. *GARDEN TREATMENT* written by Ji Cheng in Ming Dynasty, said that "when people build the buildings, artisans design it. Having not heard 'division of three seven potter masters' .The "master" is not the owner of garden, but is the artisans [4]." The garden master's cultivation is an important factor affecting the garden design decided the ancient Chinese garden space is a "cultural space". We can see the relationship between literati, beauty, reception and poetry form the East Jin Dynasty Wang Xizhi's Orchid Pavilion Preface, also realizing that ancients taking about idea with their like-minded friends in beauty. Chinese literati praise and affirmative clam life and living in seclusion. Although it's is difficult to achieve in real life, they want to immersive, so in the central city to build the world of paradise to become the ancient intellectuals garden design pursuit.

A case study of Suzhou garden, there is rich interesting is small space which experiences the charm of world, forming the space of step by king, seeing the world in small space. Therefore, in the gardening skills of Suzhou gardens used contrast scenery, obstructive scenery, virtual and reality combination, borrowed scenery, spotted scenery, obstructive scenery and space representation [5]. Forming the space of humanistic connotation of poetry and artistic conception of poetry and artistic conception nested by simple space, which are interrelated and mutually interesting [6].

Another important feature of Suzhou garden space is layout of the building arrangement. Chinese architectural space is mostly a courtyard space, forming dozens or even hundreds of monomer combinations, and then formed of the entire building space which is different from the architectural spaces of the Western development form the bottom up. Building is the key point in the garden. In Suzhou garden, architecture with garden, greening and wall takes various forms, scale changes and obvious difference, forming a Suzhou garden rich space time.

B. Geometric Western Gardens

It seems more suitable that geometric defines the Western garden. Western garden architecture, either in the ancient Egyptian garden or the Italian platform garden, the French royal garden and the Islamic courtyard are invariably embodies the configuration of the difference geometric permutations and combinations as well as the layout of the axis of symmetry. If the Chinese garden with the cornices, hook and moon gate compares to beautiful women, Western gardens is full of straight lines with masculine beauty of the masculine. The formation of this aesthetic form is related to golden ratio in ancient Greece and the focus of perspective in the Renaissance of the Fifteenth Century, in terms of mathematics and perspective achievements of the Western garden showing a perfect sense of proportion, scale and sense of order [7]. The square or build is usually to be central axis to arrange garden objective view or the radiation to arrange design in Western garden. The building greening, roads , pool, in the garden is

geometric form whose space appears to be structured with strong enclosure, so the Western garden is also known as the geometric garden. This garden style also affects the development of modern Western architectural direction, the formation of modern architectural space elements comes from the decomposition and reconstruction of various geometrics. By decomposition and reconstruction, the shape, especially the cubic is decomposed creatively into elements of different size and shapes, then recombined according to the functional and design sense space. Although the structure of modern architecture in the West is considered to be the change brought about by the technological progress of the Industrial Revolution, it can not be denied that structuralism and geometric construction of Western classical gardens have profound influence on its development.

IV. BUILDING SPACE AND NATURAL ENVIRONMENT

Buildings, large or small, need inevitably to be carried out with the corresponding environmental choice, the relationship between the building and the environment in the West and China is still based on the cognition of nature, the origin of life. Chinese Confucianism and Taoism Huang Lao theory makes Eastern aesthetic conception tend to be gentle and kind, peace of love, build development which also focused on the combination of groups, the artistic conception is more subtle. In the relationship between architecture and the natural environment, geographical orientation factors make the direction of our country's architecture is south; but at the same time also metaphor for political support and understanding of the orthodox. The most mature cognition of the relationship between architecture is the unique doctrine of ancient China 'Geomancy'. "Air wind is scattered, the water sector is only the ancients together make for it is not scattered, so that the Geomancy". In the Jin Guo Pu's *ZANGJING* in Geomancy Interpretation, the choice of building environment in China has been formed: fronting water and with hills on the back, even the location, orientation, good and evil of Geomancy will exert great influence on the occupants' illness, health, personality, etc [8]. Thus, we can see that China's importance for building environment, one of the most critical observations on the natural environment found of "qi", modern scientific explanation for the magnetic fields and cosmic microwave. Good environmental benign magnetic field, so that they can benefit residents living here.

Ancient Greek building and environment relationship observed seems to be not much found, prefer appreciation for architecture independence. As Versailles design Andre Le Nore says "art means the nature of shame", I am opposing ideologies are love. But in modern Western-style architecture, awareness of environment began today attention to it, like climate, lighting, ventilation and other natural factors as important design elements of building, and with the development of science and technology, the use of high technology also

begin to role in the interaction between architecture and environment.

V. CONCLUSION

Physical properties of space, although it is a noun, but when the building involved, it is showing more of a cultural, spiritual and ideological. Space the place of human life, shelter, but because of human habitation here its ultimate objective and is able to bring comfort and thinking about the nature of "poetic", this is the future development direction of the building space and idea.

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