

# Chinese Architecture And Metaphor Spatial Habitus

**Original Copies** Bianca Bosker.2013-01-31 A 108-meter high Eiffel Tower rises above Champs Elysées Square in Hangzhou. A Chengdu residential complex for 200,000 recreates Dorchester, England. An ersatz Queen’s Guard patrols Shanghai’s Thames Town, where pubs and statues of Winston Churchill abound. Gleaming replicas of the White House dot Chinese cities from Fuyang to Shenzhen. These examples are but a sampling of China’s most popular and startling architectural movement: the construction of monumental themed communities that replicate towns and cities in the West. *Original Copies* presents the first definitive chronicle of this remarkable phenomenon in which entire townships appear to have been airlifted from their historic and geographic foundations in Europe and the Americas, and spot-welded to Chinese cities. These copycat constructions are not theme parks but thriving communities where Chinese families raise children, cook dinners, and simulate the experiences of a pseudo-Orange County or Oxford. In recounting the untold and evolving story of China’s predilection for replicating the greatest architectural hits of the West, Bianca Bosker explores what this unprecedented experiment in “duplitecture” implies for the social, political, architectural, and commercial landscape of contemporary China. With her lively, authoritative narrative, the author shows us how, in subtle but important ways, these homes and public spaces shape the behavior of their residents, as they reflect the achievements, dreams, and

anxieties of those who inhabit them, as well as those of their developers and designers. From Chinese philosophical perspectives on copying to twenty-first century market forces, Bosker details the factors giving rise to China's new breed of building. Her analysis draws on insights from the world's leading architects, critics and city planners, and on interviews with the residents of these developments.

*Bangkok Utopia* Lawrence Chua.2021-02-28 "Utopia" is a word not often associated with the city of Bangkok, which is better known for its disorderly sprawl, overburdened roads, and stifling levels of pollution. Yet as early as 1782, when the city was officially founded on the banks of the Chao Phraya river as the home of the Chakri dynasty, its orientation was based on material and rhetorical considerations that alluded to ideal times and spaces. The construction of palaces, monastic complexes, walls, forts, and canals created a defensive network while symbolically locating the terrestrial realm of the king within the Theravada Buddhist cosmos. Into the twentieth century, pictorial, narrative, and built representations of utopia were critical to Bangkok's transformation into a national capital and commercial entrepôt. But as older representations of the universe encountered modern architecture, building technologies, and urban planning, new images of an ideal society attempted to reconcile urban-based understandings of Buddhist liberation and felicitous states like nirvana with worldly models of political community like the nation-state. *Bangkok Utopia* outlines an alternative genealogy of both utopia and modernism in a part of the world that has often been overlooked by researchers of both. It examines representations of utopia that developed in the city—as expressed in built forms as well as architectural drawings, building manuals, novels, poetry, and ecclesiastical murals—from its first general strike of migrant laborers in 1910 to the overthrow of the military dictatorship in 1973. Using Thai- and Chinese-language

archival sources, the book demonstrates how the new spaces of the city became arenas for modern subject formation, utopian desires, political hegemony, and social unrest, arguing that the modern city was a space of antinomy—one able not only to sustain heterogeneous temporalities, but also to support conflicting world views within the urban landscape. By underscoring the paradoxical character of utopias and their formal narrative expressions of both hope and hegemony, Bangkok Utopia provides an innovative way to conceptualize the uneven economic development and fractured political conditions of contemporary global cities.

Modern Kyoto Alice Y. Tseng. 2018-10-31 Can an imperial city survive, let alone thrive, without an emperor? Alice Y. Tseng answers this intriguing question in *Modern Kyoto*, a comprehensive study of the architectural and urban projects carried out in the old capital following Emperor Meiji's move to Tokyo in 1868. Tseng contends that Kyoto—from the time of the relocation to the height of the Asia-Pacific War—remained critical to Japan's emperor-centered national agenda as politicians, planners, historians, and architects mobilized the city's historical connection to the imperial house to develop new public architecture, infrastructure, and urban spaces. Royal births, weddings, enthronements, and funerals throughout the period served as catalysts for fashioning a monumental modern city fit for hosting commemorative events for an eager domestic and international audience. Using a wide range of visual material (including architectural plans, postcards, commercial maps, and guidebooks), Tseng traces the development of four core areas of Kyoto: the palaces in the center, the Okazaki Park area in the east, the Kyoto Station area in the south, and the Kitayama district in the north. She offers an unprecedented framework that correlates nation building, civic boosterism, and emperor reverence to explore a diverse body of built works. Interlinking microhistories of the Imperial Garden, Heian Shrine, Lake Biwa Canal, the prefectural library, zoological and botanical

gardens, main railway station, and municipal art museum, among others, her work asserts Kyoto's vital position as a multifaceted center of culture and patriotism in the expanding Japanese empire. Richly illustrated with many never-before-published photographs and archival sources, *Modern Kyoto* challenges readers to look beyond Tokyo for signposts of Japan's urban modernity and opens up the study of modern emperors to incorporate fully built environments and spatial practices dedicated in their name.

*China Review International* .2011

**Chinese Architecture** Cai Yanxin.2006

Investigation on the Influence of Chinese Traditional Elements in Contemporary Building Design by Western Architects in China Razak Basri.2011-08 Doctoral Thesis / Dissertation from the year 2010 in the subject Art - Architecture / History of Construction, ( Atlantic International University ), course: Doctorate in Architecture (PhD), language: English, abstract: China is transforming in terms of economy, social, culture and physical development. Due to this, rapid urban development in China threatens the urban fabric of Chinese cities. Development has attempted to balance strong Western influences with traditional Chinese forms and has met mixed results. Although, it is already in existence of a new current of Chinese regionalism in architecture but this trend could be further improved by careful applications of the principles of architecture. This thesis presents five case studies of current Chinese completed building projects in two major urban settings; Beijing and Shanghai, designed by Western architects. Each case study is examined in each of the basic elements of architecture in relation to traditions and modern architecture. These case studies are then used as the foundation for specific recommendations for future development of contemporary Chinese architectural regionalism, in particular focusing on ways to integrate traditional or

vernacular techniques, devices and forms with modern needs, modern technologies, and foreign influences in order to enhance the regional culture and built environment. There is distinction made between Beijing and Shanghai in which Beijing is more of a historic city emphasizing Chinese government, while Shanghai is more of an economic nerve of China emphasizing trade, finance and international business. Together, the two cities form the forefront of the built environment showcase of China.

**Zen and Material Culture** Pamela D. Winfield, Steven Heine. 2017 Expanding on previous studies of Zen art history, material/visual culture, and religious practice, *Zen and Material Culture* focuses on the vast range of stuff in Japanese Zen, including beads, bowls, buildings, staffs, statues, rags, robes and even popular retail commodities distributed in America.

*The Structure of Chinese Timber Architecture* Qinghua Guo. 1999 The author examines 27 ancient architectural monuments from the Song Period (960-1279), when attempts were made to formalize and standardize the construction of public buildings. He compares them with the regulations from a contemporary government manual, the *Yingzoo Fashi*.

**Harmony in Space. Introduction to Chinese Architecture** Paolo Vincenzo Genovese. 2017  
**Diversity in the Great Unity** Lala Zuo. 2019-09-30 Timber-framed architecture has long been viewed as an embodiment of Chinese civilization, a hierarchic society ruled by Confucian orthodoxy. Throughout its history, Chinese architectural design was closely regulated by court-enforced building codes, which created a highly standardized and modularized system. In *Diversity in the Great Unity*—the first in-depth English-language work to present regional traditions of Chinese architecture based on a detailed study of the timber construction system—Lala Zuo maintains that during the nearly century-long Yuan dynasty (1271-1368), the tradition of “Han-Chinese”

architecture as coded, uniform, and controlled by the central government did not take hold. She presents case studies of twenty buildings along the Yangtze River built during the Yuan, often considered a transitional phase in Chinese architectural history. Most of the structures have firm dates, and all are analyzed according to patronage, chronology, and function. Their representativeness is determined by their broad geographic distribution as well as by their scarcity. Numerous photographs and line-drawings accompany the analyses. Referencing Yuan architecture in north China along the Yellow River, Zuo outlines its characteristics in three regions and connects the regional traditions to periods before and after the Yuan, allowing her to contextualize architecture in Yuan social and political history. She explains how the division of regional traditions, especially those in the south, contributed to the transformation of dynastic styles from the Song (960-1279) to the Ming (1368-1644) and how the Song-Yuan migration may have affected architectural design. An appendix presents an extensive glossary of Chinese architectural terms in Song terminology to enable a better understanding of the subject. Although the primary focus of this book is the technical evolution of surviving Yuan architecture, its interdisciplinary approach goes beyond architecture by offering a re-evaluation of Chinese society in light of cultural and religious diversity under Mongol rule.

*New Chinese Architecture* Laurence King Publishing, 2009-06-10 Over the last five years, China has experienced an unprecedented boom in architecture and has become the most dynamic and active region in the world. The complex fusion of both Chinese and Western influences has given its architecture a unique style. This comprehensive, wide ranging book showcases the most exciting projects of recent years, with extensive imagery together with clear line drawings. It covers buildings all over China and of every type and scale: houses, schools, universities, offices, retail

spaces, galleries, and museums. Across its 480 pages this book provides the most complete survey of contemporary Chinese architecture to date and will be indispensable for architects, students, and all those with an interest in architecture.

**A Philosophy of Chinese Architecture** David Wang.2016-12-08 A Philosophy of Chinese Architecture: Past, Present, Future examines the impact of Chinese philosophy on China's historic structures, as well as on modern Chinese urban aesthetics and architectural forms. For architecture in China moving forward, author David Wang posits a theory, the New Virtualism, which links current trends in computational design with long-standing Chinese philosophical themes. The book also assesses twentieth-century Chinese architecture through the lenses of positivism, consciousness (phenomenology), and linguistics (structuralism and poststructuralism). Illustrated with over 70 black-and-white images, this book establishes philosophical baselines for assessing architectural developments in China, past, present and future.

**New China Architecture** Xing Ruan.2015-03-24 Featuring hundreds of photographs and extensive commentary, this modern architecture and design book showcases the dynamic structures of today's China. by China's booming cities are evolving at a dizzying speed, and her new wealth has created a dynamic environment for architecture and construction. New China Architecture documents the spectacular transformation modern China has undergone in recent decades as the heady push to prosperity has inspired architects from China and around the globe to produce striking new designs. Award-winning professor of architecture, Xing Ruan, covers the entire range of China's most captivating new building projects—from Shanghai skyscrapers to public buildings in Beijing and Guangzhou, and from cutting-edge private homes and gleaming new airports to theaters and universities throughout China. Over the past few decades, architects, urban planners, and design

aficionados everywhere have watched China's spectacular urban transformation with awe, and New China Architecture offers them a closer look at the country's most innovative new buildings. Architecturalized Asia Vimalin Rujivacharakul, H. Hazel Hahn, Ken Tadashi Oshima, Peter Christensen. 2013 in *Mapping Asia: Architectural Symbols from Medieval to Early Modern Periods*, authors examine icons and symbols in maps and textual descriptions and other early evidence about Asian architecture. Incorporating archival materials from Asia and Europe, the essays present views of Asian architecture seen from those who lived on the continent, those who saw themselves residing along the margins, and those who identified themselves as outsiders. The second section, *Conjugating Asia: The Long-Nineteenth Century and its Impetus*, explores the construction of the field of Asian architecture and the political imagination of Asian built environments in the nineteenth century.

**China's Contested Capital** Charles D. Musgrove. 2013-07-31 When the Chinese Nationalist Party nominally reunified the country in 1928, Chiang Kai-shek and other party leaders insisted that Nanjing was better suited than Beijing to serve as its capital. For the next decade, until the Japanese invasion in 1937, Nanjing was the “model capital” of Nationalist China, the center of not just a new regime, but also a new modern outlook in a China destined to reclaim its place at the forefront of nations. Interesting parallels between China’s recent rise under the Post-Mao Chinese Communist Party and the Nationalist era have brought increasing scholarly attention to the Nanjing Decade (1927–1937); however, study of Nanjing itself has been neglected. Charles Musgrove brings the city back into the discussion of China’s modern development, focusing on how it was transformed from a factional capital with only regional influence into a symbol of nationhood—a city where newly forming ideals of citizenship were celebrated and contested on its streets and at its monuments.



China's Contested Capital investigates the development of the model capital from multiple perspectives. It explores the ideological underpinnings of the project by looking at the divisive debates surrounding the new capital's establishment as well as the ideological discourse of Sun Yat-Sen used to legitimize it. In terms of the actual building of the city, it provides an analysis of both the scientific methodology adopted to plan it and the aesthetic experiments employed to construct it. Finally, it examines the political and social life of the city, looking at not only the reinvented traditions that gave official spaces a sacred air but also the ways that people actually used streets and monuments, including the Sun Yat-Sen Mausoleum, to pursue their own interests, often in defiance of Nationalist repression. Contrary to the conventional story of incompetence and failure, Musgrove shows that there was more to Nationalist Party nation-building than simply "paper plans" that never came to fruition. He argues rather that the model capital essentially legitimized a new form of state power embodied in new symbolic systems that the Communist Party was able to tap into after defeating the Nationalists in 1949. At the same time, the book makes the case that, although it was unintended by party planners who promoted single-party rule, Nanjing's legitimacy was also a product of protests and contestation, which the party-state only partially succeeded in channeling for its own ends. China's Contested Capital is an important contribution to the literature on twentieth-century Chinese urban history and the social and political history of one of China's key cities during the Republican period.

**Urban Loopholes** Ying Zhou. 2017-06-26 Urban reuse, creative production, consumerism, and heritage protection have formed an alliance for the transformation of inner-city districts of Shanghai. This in-depth study, based on the author's intimate familiarity of the local scene and supplemented by her critical outsider's insights, describes the strategies, players, and processes of a

uniquely Chinese model of urban transformation. Concepts like Urban Loopholes, Preservation via inhabitation, and Gentrification with Chinese characteristics characterize the specific mechanisms for urban development in Shanghai. Urban Loopholes invites the reader to rethink the necessity of urban resilience in the face of globalization's impact for change.

*Kyoto* Matthew Stavros. 2014-10-31 Kyoto was Japan's political and cultural capital for more than a millennium before the dawn of the modern era. Until about the fifteenth century, it was also among the world's largest cities and, as the eastern terminus of the Silk Road, it was a place where the political, artistic, and religious currents of Asia coalesced and flourished. Despite these and many other traits that make Kyoto a place of both Japanese and world historical significance, the physical appearance of the premodern city remains largely unknown. Through a synthesis of textual, pictorial, and archeological sources, this work attempts to shed light on Kyoto's premodern urban landscape with the aim of opening up new ways of thinking about key aspects of premodern Japanese history. The book begins with an examination of Kyoto's highly idealized urban plan (adapted from Chinese models in the eighth century) and the reasons behind its eventual failure. The formation of the suburbs of Kamigyō and Shimogyō is compared to the creation of large exurban temple-palace complexes by retired emperors from the late eleventh century. Each, it is argued, was a material manifestation of the advancement of privatized power that inspired a medieval discourse aimed at excluding "outsiders." By examining this discourse, a case is made that medieval power holders, despite growing autonomy, continued to see the emperor and classical state system as the ultimate sources of political legitimacy. This sentiment was shared by the leaders of the Ashikaga shogunate, who established their headquarters in Kyoto in 1336. The narrative examines how these warrior leaders interacted with the capital's urban landscape, revealing a surprising degree of

deference to classical building protocols and urban codes. Remaining chapters look at the dramatic changes that took place during the Age of Warring States (1467–1580s) and Kyoto’s postwar revitalization under the leadership of Oda Nobunaga and Toyotomi Hideyoshi. Nobunaga’s construction of Nijō Castle in 1569 transformed Kyoto’s fundamental character and, as Japan’s first castle town, it set an example soon replicated throughout the archipelago. In closing, the book explores how Hideyoshi—like so many before him, yet with much greater zeal—used monumentalism to co-opt and leverage the authority of Kyoto’s traditional institutions. Richly illustrated with original maps and diagrams, Kyoto is a panoramic examination of space and architecture spanning eight centuries. It narrates a history of Japan’s premodern capital relevant to the fields of institutional history, material culture, art and architectural history, religion, and urban planning. Students and scholars of Japan will be introduced to new ways of thinking about old historical problems while readers interested in the cities and architecture of East Asia and beyond will benefit from a novel approach that synthesizes a wide variety of sources. For more on Kyoto: An Urban History of Japan’s Premodern Capital, visit [www.kyotohistory.com](http://www.kyotohistory.com).

*Chinese Architecture and the Beaux-Arts* Jeffrey W. Cody, Nancy Shatzman Steinhardt, Tony Atkin. 2011-01-31 In the early twentieth century, Chinese traditional architecture and the French-derived methods of the *École des Beaux-Arts* converged in the United States when Chinese students were given scholarships to train as architects at American universities whose design curricula were dominated by *Beaux-Arts* methods. Upon their return home in the 1920s and 1930s, these graduates began to practice architecture and create China’s first architectural schools, often transferring a version of what they had learned in the U.S. to Chinese situations. The resulting complex series of design-related transplantations had major implications for China between 1911 and 1949, as it

simultaneously underwent cataclysmic social, economic, and political changes. After 1949 and the founding of the People's Republic, China experienced a radically different wave of influence from the Beaux-Arts through advisors from the Soviet Union who, first under Stalin and later Khrushchev, brought Beaux-Arts ideals in the guise of socialist progress. In the early twenty-first century, China is still feeling the effects of these events. *Chinese Architecture and the Beaux-Arts* examines the coalescing of the two major architectural systems, placing significant shifts in architectural theory and practice in China within relevant, contemporary, cultural, and educational contexts. Fifteen major scholars from around the world analyze and synthesize these crucial events to shed light on the dramatic architectural and urban changes occurring in China today—many of which have global ramifications. This stimulating and generously illustrated work is divided into three sections, framed by an introduction and a postscript. The first focuses on the convergence of Chinese architecture and the École des Beaux-Arts, outlining the salient aspects of each and suggesting how and why the two met in the U.S. The second section centers on the question of how Chinese architects were influenced by the Beaux-Arts and how Chinese architecture was changed as a result. The third takes an even closer look at the Beaux-Arts influence, addressing how innovative practices, new schools of architecture, and buildings whose designs were linked to Beaux-Arts assumptions led to distinctive new paradigms that were rooted in a changing China. By virtue of its scope, scale, and scholarship, this volume promises to become a classic in the fields of Chinese and Western architectural history. Contributors: Tony Atkin, Peter J. Carroll, Yung Ho Chang, Jeffrey W. Cody, Kerry Sizheng Fan, Fu Chao-Ching, Gu Daqing, Seng Kuan, Delin Lai, Xing Ruan, Joseph Rykwert, Nancy S. Steinhardt, David VanZanten, Rudolf Wagner, Zhang Jie, Zhao Chen.

*Traces of the Sage* James A. Flath. 2016-03-31 The Temple of Confucius (Kong Temple) in Qufu is the

definitive monument to the world's greatest sage. From its humble origins deep in China's past, the home of Confucius grew in size and stature under the auspices of almost every major dynasty until it was the largest and most richly endowed temple in the Ming and Qing empires. The decline of state-sponsored ritualism in the twentieth century triggered a profound identity crisis for the temple and its worshippers, yet the fragile relic survived decades of neglect, war, and revolution and is now recognized as a national treasure and a World Heritage Site. *Traces of the Sage* is the first comprehensive account of the history and material culture of Kong Temple. Following the temple's development through time and across space, it relates architecture to the practice of Confucianism, explains the temple's phenomenal perseverance, and explores the culture of building in China. Other chapters consider the problem of Confucian heritage conservation and development over the last hundred years—a period when the validity of Confucianism has been called into question—and the challenge of remaking Confucian heritage as a commercial enterprise. By reconstructing its social life, the study interprets Kong Temple as an active site of transaction and negotiation and argues that meaning does not hide behind architecture but emerges from the circulation and regeneration of its spaces and materials. The most complete work on a seminal monument in Chinese history through millennia, *Traces of the Sage* will find a ready audience among cultural and political historians of imperial and modern China as well as students and scholars of architectural history and theory and Chinese ritual.

**Architecture and Order** Michael Parker Pearson, Colin Richards. 2003-09-02 This book offers contributions ranging from studies of hunter-gatherer camp organization to the use of space in Classical and Medieval worlds.

*Diversity in the Great Unity* Lala Zuo. 2019-09-30 Timber-framed architecture has long been viewed

as an embodiment of Chinese civilization, a hierarchic society ruled by Confucian orthodoxy. Throughout its history, Chinese architectural design was closely regulated by court-enforced building codes, which created a highly standardized and modularized system. In *Diversity in the Great Unity*—the first in-depth English-language work to present regional traditions of Chinese architecture based on a detailed study of the timber construction system—Lala Zuo maintains that during the nearly century-long Yuan dynasty (1271–1368), the tradition of “Han-Chinese” architecture as coded, uniform, and controlled by the central government did not take hold. She presents case studies of twenty buildings along the Yangtze River built during the Yuan, often considered a transitional phase in Chinese architectural history. Most of the structures have firm dates, and all are analyzed according to patronage, chronology, and function. Their representativeness is determined by their broad geographic distribution as well as by their scarcity. Numerous photographs and line-drawings accompany the analyses. Referencing Yuan architecture in north China along the Yellow River, Zuo outlines its characteristics in three regions and connects the regional traditions to periods before and after the Yuan, allowing her to contextualize architecture in Yuan social and political history. She explains how the division of regional traditions, especially those in the south, contributed to the transformation of dynastic styles from the Song (960–1279) to the Ming (1368–1644) and how the Song-Yuan migration may have affected architectural design. An appendix presents an extensive glossary of Chinese architectural terms in Song terminology to enable a better understanding of the subject. Although the primary focus of this book is the technical evolution of surviving Yuan architecture, its interdisciplinary approach goes beyond architecture by offering a re-evaluation of Chinese society in light of cultural and religious diversity under Mongol rule.

*Traditional Chinese Architecture* Xinian Fu.2017-05-30 A groundbreaking book by one of the world's leading historians of Chinese architecture Translated by Alexandra Harrer. Fu Xinian is considered by many to be the world's leading historian of Chinese architecture. He is an expert on every type of Chinese architecture from every period through the nineteenth century, and his work is at the cutting edge of the field. *Traditional Chinese Architecture* gathers together, for the first time in English, twelve seminal essays by Fu Xinian. This wide-ranging book pays special attention to the technical aspects of the building tradition since the first millennium BC, and Fu Xinian's signature drawings abundantly illustrate its nuances. The essays delve into the modular basis for individual structures, complexes, and cities; lateral and longitudinal building frames; the unity of sculpture and building to create viewing angles; the influence of Chinese construction on Japanese architecture; and the reliability of images to inform us about architecture. Organized chronologically, the book also examines such topics as the representation of architecture on vessels in the Warring States period, early Buddhist architecture, and the evolution of imperial architecture from the Tang to Ming dynasty. A biography of Fu Xinian and a detailed Chinese-English glossary are included. Bringing together some of the most groundbreaking scholarship in Chinese architectural history, *Traditional Chinese Architecture* showcases an uncontested master of the discipline.

**Routledge Handbook of Chinese Architecture** Jianfei Zhu,Chen Wei,Li Hua.2022-11-30 This handbook, representing the collaboration of 40 scholars, provides a multi-faceted exploration of roughly 6,000 years of Chinese architecture, from ancient times to the present. This volume combines a broad-spectrum approach with a thematic framework for investigating Chinese architecture, integrating previously fragmented topics and combining the scholarship of all major periods of Chinese history. By organizing its approach into five parts, this handbook: Traces the

practices and traditions of ancient China from imperial authority to folk culture Unveils a rich picture of early modern and republican China, revealing that modernization was already beginning to emerge Describes the social, intellectual, ideological, and formal enterprises of socialist architecture Frames a window on a complex and changing contemporary China by focusing on autonomy, state practices, and geopolitics of design, ultimately identifying its still evolving position on the world stage Examines the existing cultural and political theories to highlight potential avenues for future transformations in Chinese architecture that also retain Chinese identity Providing a pioneering combination of ancient and modern Chinese architecture in one coherent study, this book is a must-read for scholars, students, and educators of Chinese architecture, architectural history and theory, and the architecture of Asia.

*Architecturalized Asia* Vimalin Rujivacharakul, H. Hazel Hahn, Ken Tadashi Oshima, Peter Christensen. 2013-11-01 How did terms like “Asia,” “Eurasia,” “Indochina,” “Pacific Rim” or “Australasia” originate and evolve, and what are their connections to the built environment? In addressing this question, *Architecturalized Asia* bridges the fields of history and architecture by taking “Asia” as a discursive structure and cultural construct, whose spatial and ideological formation can be examined through the lenses of cartography, built environments, and visual narratives. The first section, on the study of architecture in Asia from the medieval through early modern periods, examines icons and symbols in maps as well as textual descriptions produced in Europe and Asia. The second section explores the establishment of the field of Asian architecture as well as the political and cultural imagining of “Asia” during the long nineteenth century, when “Asia” and its regions were redefined in the making of modern world maps mainly produced in Europe. The third section examines tangible structures produced in the twentieth century as legible documents



of these notional constructions of Asia. In exploring the ways in which “Asia” has been drawn and framed both within and without the continent, this volume offers cutting-edge scholarship on architectural history, world history and the history of empires. Written by architectural historians and historians specializing in Asia and European empires, this unique volume addresses the connection between Asia and the world through the lenses of built environments and spatial conceptualizations. Architecturalized Asia will appeal to readers who are interested in Asian architecture, world architecture, Asian history, history of empires, and world history.

*Chinese Spatial Strategies* Jianfei Zhu. 2004-08-02 *Chinese Spatial Strategies* presents a study of social spaces of the capital of Ming Qing China (1420-1911). Focusing on early Ming and early and middle Qing, it explores architectural, urban and geographical space of Beijing, in relation to issues of history, geopolitics, urban social structure, imperial rule and authority, symbolism, and aesthetic and existential experience. At once historical and theoretical, the work argues that there is a Chinese approach to spatial disposition which is strategic and holistic.

**Architecture China** Xiangning Li, Wanli Mo. 2020-01-20 \* Takes an in-depth look at the studios of 14 outstanding Chinese architects\* All projects are accompanied by interviews with the architects to offer a better understanding of their work process and architectural ideas\* Contains essays, interviews, and full-color illustrations of each studio The studio of an architect is perhaps the most singular project in one's oeuvre complète. After their own house, it is the second most inward-looking space an architect designs. They are no longer just crafting ideas to meet the requirements proposed by others, but now face their own desires, both as architect and as client. What are the spatial qualities that one needs? How does the space conform to one's working method? How does the space best stimulate ideas and inspirations? Considering it is the place where those ideas and

inspiration are born, how could it be shaped by and speak for them? With essays, projects, and interviews, Architects' Studios, the 2019 summer volume of Architecture China, offers a look into the studios of 14 outstanding Chinese architects: Atelier FCJZ, ZAO/standardarchitecture, MAD Architects, OPEN Architecture, Atelier Deshaus, Vector Architects, Neri&Hu Design and Research Office, AZL Architects, Archi-Union Architects, Atelier AZ+, People's Architecture Office, Atelier ArchMixing, Original Design Studio, and Naturalbuild. Additionally, Pritzker Prize winner Wang Shu reveals his desk in the cover imagery.

**Confucius' Courtyard** Xing Ruan.2021-11-18 For almost three thousand years, Chinese life - from the city and the imperial palace, to the temple, the market, and the family home - was configured around the courtyard, as were the accomplishments of China's artistic, philosophical, and institutional elites. Confucius' Courtyard tells the story of how this most singular and persistent architectural form holds the key to understanding, even today, much of Chinese society and culture. Part architectural history, and part introduction to the cultural and philosophical history of China, the book explores the Chinese view of the world, and reveals the extent to which this is inextricably intertwined with the ancient concept of the courtyard, an architectural element and a way of life which has been almost entirely overlooked in China since 1949, and in the West for centuries. Along the way, it provides an accessible introduction to the Confucian doctrine of zhongyong ('the Middle Way'), and the Chinese principles of the virtuous good life, and shows how these can only be fully understood through the humble courtyard - a space which is grounded in the earth, yet open to the heavens. Erudite and poetic, Confucius' Courtyard weaves together architecture, philosophy, and cultural history to explore what lies at the very heart of Chinese civilization--

**The Hermit's Hut** Kazi K. Ashraf.2013-10-31 The Hermit's Hut offers an original insight into the

profound relationship between architecture and asceticism. Although architecture continually responds to ascetic compulsions, as in its frequent encounter with the question of excess and less, it is typically considered separate from asceticism. In contrast, this innovative book explores the rich and mutual ways in which asceticism and architecture are played out in each other's practices. The question of asceticism is also considered—as neither a religious discourse nor a specific cultural tradition but as a perennial issue in the practice of culture. The work convincingly traces the influences from early Indian asceticism to Zen Buddhism to the Japanese teahouse—the latter opening the door to modern minimalism. As the book's title suggests, the protagonist of the narrative is the nondescript hermit's hut. Relying primarily on Buddhist materials, the author provides a complex narrative that stems from this simple structure, showing how the significance of the hut resonates widely and how the question of dwelling is central to ascetic imagination. In exploring the conjunctions of architecture and asceticism, he breaks new ground by presenting ascetic practice as fundamentally an architectural project, namely the fabrication of a “last” hut. Through the conception of the last hut, he looks at the ascetic challenge of arriving at the edge of civilization and its echoes in the architectural quest for minimalism. The most vivid example comes from a well-known Buddhist text where the Buddha describes the ultimate ascetic moment, or nirvana, in cataclysmic terms using architectural metaphors: “The roof-rafters will be shattered,” the Buddha declares, and the architect will “no longer build the house again.” As the book compellingly shows, the physiological and spiritual transformation of the body is deeply intertwined with the art of building. The Hermit's Hut weaves together the fields of architecture, anthropology, religion, and philosophy to offer multidisciplinary and historical insights. Written in an engaging and accessible manner, it will appeal to readers with diverse interests and in a variety of disciplines—whether one

is interested in the history of ascetic architecture in India, the concept of “home” in ancient India, or the theme of the body as building.

**Chinese Architecture in an Age of Turmoil, 200-600** Nancy Shatzman Steinhardt. 2014-12-31  
Between the fall of the Han dynasty in 220 CE and the year 600, more than thirty dynasties, kingdoms, and states rose and fell on the eastern side of the Asian continent. The founders and rulers of those polities represented the spectrum of peoples in North, East, and Central Asia. Nearly all of them built palaces, altars, temples, tombs, and cities, and almost without exception, the architecture was grounded in the building tradition of China. Illustrated with more than 475 color and black-and-white photographs, maps, and drawings, *Chinese Architecture in an Age of Turmoil* uses all available evidence—Chinese texts, secondary literature in six languages, excavation reports, and most important, physical remains—to present the architectural history of this tumultuous period in China’s history. Its author, Nancy Shatzman Steinhardt, arguably North America’s leading scholar of premodern Chinese architecture, has done field research at nearly every site mentioned, many of which were unknown twenty years ago and have never been described in a Western language. The physical remains are a handful of pagodas, dozens of cave-temples, thousands of tombs, small-scale evidence of architecture such as sarcophaguses, and countless representations of buildings in paint and relief sculpture. Together they narrate an expansive architectural history that offers the first in-depth study of the development, century-by-century, of Chinese architecture of third through the sixth centuries, plus a view of important buildings from the two hundred years before the third century and the resolution of architecture of this period in later construction. The subtext of this history is an examination of Chinese architecture that answers fundamental questions such as: What was achieved by a building system of standardized components? Why has this building tradition of

perishable materials endured so long in China? Why did it have so much appeal to non-Chinese empire builders? Does contemporary architecture of Korea and Japan enhance our understanding of Chinese construction? How much of a role did Buddhism play in construction during the period under study? In answering these questions, the book focuses on the relation between cities and monuments and their heroic or powerful patrons, among them Cao Cao, Shi Hu, Empress Dowager Hu, Gao Huan, and lesser-known individuals. Specific and uniquely Chinese aspects of architecture are explained. The relevance of sweeping—and sometimes uncomfortable—concepts relevant to the Chinese architectural tradition such as colonialism, diffusionism, and the role of historical memory also resonate through the book.

*Architecture and Urbanism in Modern Korea* Inha Jung. 2013-07-31 Although modernization in Korea started more than a century later than in the West, it has worked as a prominent ideology throughout the past century—in particular it has brought radical changes in Korean architecture and cities. Traditional structures and ways of life have been thoroughly uprooted in modernity's continuous negation of the past. This book presents a comprehensive overview of architectural development and urbanization in Korea within the broad framework of modernization. Twentieth-century Korean architecture and cities form three distinctive periods. The first, defined as colonial modern, occurred between the early twentieth century and 1945, when Western civilization was transplanted to Korea via Japan, and a modern way of life, albeit distorted, began taking shape. The second is the so-called developmental dictatorship period. Between 1961 and 1988, the explosive growth of urban populations resulted in large-scale construction booms, and architects delved into modern identity through the locality of traditional architecture. The last period began in the mid-1990s and may be defined as one of modernization settlement and a transition to globalization.

With city populations leveling out, urbanization and architecture came to be viewed from new perspectives. Inha Jung, however, contends that what is more significant is the identification of elements that have remained unchanged. Jung identifies continuities that have been formed by long-standing relationships between humans and their built environment and, despite rapid modernization, are still deeply rooted in the Korean way of life. For this reason, in the twentieth century, regionalism exerted a great influence on Korean architects. Various architectural and urban principles that Koreans developed over a long period while adapting to the natural environment have provided important foundations for architects' works. By exploring these sources, this carefully researched and amply illustrated book makes an original contribution to defining modern identity in Korea's architecture, housing, and urbanism.

**The Borders of Chinese Architecture** Nancy Shatzman Steinhardt. 2022-03-22 An internationally acclaimed expert explains why Chinese-style architecture has remained so consistent for two thousand years, no matter where it is built. For the last two millennia, an overwhelming number of Chinese buildings have been elevated on platforms, supported by pillars, and covered by ceramic-tile roofs. Less obvious features, like the brackets connecting the pillars to roof frames, also have been remarkably constant. What makes the shared features more significant, however, is that they are present in Buddhist, Daoist, Confucian, and Islamic milieus; residential, funerary, and garden structures; in Japan, Korea, Mongolia, and elsewhere. How did Chinese-style architecture maintain such standardization for so long, even beyond China's borders? Nancy Shatzman Steinhardt examines the essential features of Chinese architecture and its global transmission and translation from the predynastic age to the eighteenth century. Across myriad political, social, and cultural contexts within China and throughout East Asia, certain design and construction principles endured.

Builders never abandoned perishable wood in favor of more permanent building materials, even though Chinese engineers knew how to make brick and stone structures in the last millennium BCE. Chinese architecture the world over is also distinctive in that it was invariably accomplished by anonymous craftsmen. And Chinese buildings held consistently to the plan of the four-sided enclosure, which both afforded privacy and differentiated sacred interior space from an exterior understood as the sphere of profane activity. Finally, Chinese-style buildings have always and everywhere been organized along straight lines. Taking note of these and other fascinating uniformities, *The Borders of Chinese Architecture* offers an accessible and authoritative overview of a tradition studiously preserved across time and space.

**The Oxford Handbook of Chinese Cinemas** Carlos Rojas, Eileen Chow. 2013-04-25 What does it mean for a cinematic work to be Chinese? Does it refer specifically to a work's subject, or does it also reflect considerations of language, ethnicity, nationality, ideology, or political orientation? Such questions make any single approach to a vast field like Chinese cinema difficult at best. Accordingly, *The Oxford Handbook of Chinese Cinemas* situates the term more broadly among various different phases, genres, and distinct national configurations, while taking care to address the consequences of grouping together so many disparate histories under a single banner. Offering both a platform for cross-disciplinary dialogue and a mapping of Chinese cinema as an expanded field, this Handbook presents thirty-three essays by leading researchers and scholars intent on yielding new insights and new analyses using three different methodologies. Chapters in Part I investigate the historical periodizations of the field through changing notions of national and political identity — all the way from the industry's beginnings in the 1920s up to its current forms in contemporary Hong Kong, Taiwan, and the global diaspora. Chapters in Part II feature studies centered on the field's

taxonomical formalities, including such topics as the role of the Chinese opera in technological innovation, the political logic of the Maoist film, and the psychoanalytic formula of the kung fu action film. Finally, in Part III, focus is given to the structural elements that comprise a work's production, distribution, and reception to reveal the broader cinematic apparatuses within which these works are positioned. Taken together, the multipronged approach supports a wider platform beyond the geopolitical and linguistic limitations in existing scholarship. Expertly edited to illustrate a representative set of up to date topics and approaches, The Oxford Handbook of Chinese Cinemas provides a vital addition to a burgeoning field still in its formative stages.

### **Traditional Chinese Architecture and Planning. China's perception of "Space" and "City"**

Felix Wernisch.2020-11-25 Seminar paper from the year 2018 in the subject Art - Architecture / History of Construction, grade: 1.0, Vienna University of Technology, course: Traditional Chinese Architecture and Planning, language: English, abstract: Anywhere in the world space is the core of architecture and urban planning. In China space was and perhaps still is clearly defined and distinct, but at the same time, boundless and seemingly empty. In imperial China, city planning and especially the design of the capital were highly symbolic and crucial for living in harmony with the universe. A discussion. The first part of the paper is concerned with explaining how space has been defined in Chinese urban planning and architecture from ancient times until today. The second part of the paper is about the city, its symbolism and the importance of Chinese cities in ancient years compared to today.

*Chinese Architecture and Metaphor* Jiren Feng.2012-05-31 Investigating the historical tradition of Chinese architectural writing from antiquity to the twelfth century, Chinese Architecture and Metaphor reveals significant and fascinating social and cultural phenomena in the most important



primary text for the study of the Chinese building tradition. Unlike previous scholarship, which has reviewed this imperially commissioned architectural manual largely as a technical work, this volume considers the *Yingzao fashi*'s unique literary value and explores the rich cultural implications in and behind its technical content. Utilizing a philological approach, the author pays particular attention to the traditional and contemporary architectural terminology presented in the *Yingzao fashi*. In examining the semantic meaning of the architectural terms used in the manual, he uncovers a systematic architectural metaphor wherein bracketing elements are likened to flowers, flowering branches, and foliage: Thus pillars with bracketing above are compared to blossoming trees. More importantly, this intriguing imagery was shared by different social groups, in particular craftsmen and literati, and craftsmen themselves employed literary knowledge in naming architectural elements. Relating these phenomena to the unprecedented flourishing of literature, the literati's greater admiration of technical knowledge, and the higher intellectual capacity of craftsmen during the Song, *Architecture and Metaphor* demonstrates how the learned and "unlearned" cultures entangled in the construction of architectural knowledge in premodern China. It convincingly shows that technical language served as a faithful carrier of contemporary popular culture and aesthetic concepts. *Chinese Architecture and Metaphor* demonstrates a high level of engagement with a broad spectrum of sophisticated Chinese sources. It will become a classic work for all students and scholars of East Asian architecture.

*Allegorical Architecture* Xing Ruan. 2006-11-30 *Allegorical Architecture* offers the first detailed architectural analysis of built forms and building types of the minority groups in southern China and of the Dong nationality in particular. It argues that Dong architecture symbolically resembles its inhabitants in many ways. The built world is an extension of their body and mind; their experience of

architecture is figurative and their understanding of it allegorical. Unlike the symbolism of historical architecture, which must be decoded through a speculative reconstruction of the past, the Dong tell stories about inhabitants in their living state in the recurrent process of ritualistic making and inhabiting of their built world. This book thus offers architectural analysis of both spatial dispositions (building types) and social life (the workings of buildings). Xing Ruan likens the built world to allegory to develop an alternative to textual understanding. The allegorical analogy enables him to decipher minority architecture less as a didactic text and more as a shell, the inhabitation of which enables the Dong to renew and reinvent continually the myths and stories that provide them with an assurance of home and authenticity. Attention is focused less on the supposed meanings (symbolic, practical) of the architecture and more on how it is used, inhabited, and hence understood by people. Throughout, Ruan artfully avoids the temptation to textualize the built world and read from it all sorts of significance and symbolism that may or may not be shared by the inhabitants themselves. By likening architecture to allegory, he also subtly avoids the well-worn path of accounting for rich traditions via a salvage ethnography; on the contrary, he argues that cultural reinvention is an ongoing process and architecture is one of the fundamental ingredients to understanding that process. Ruan offers thick description of Dong architecture in an attempt to understand the workings of architecture in the social world. Paying attention to Dong architecture within a regional as well as a global context makes it possible to combine detailed formal analysis of settlement patterns and building types and their spatial dispositions with their effects in a social context. Architecture, in a broad sense, is assumed to be an art form in which the feelings and lives of its makers and inhabitants are embodied. The artifice of architecture—its physical laws—is therefore analyzed and contested in terms of its instrumental capacity. Allegorical Architecture is a

work of refreshing originality and compelling significance. It will provide timely lessons for those concerned with the meaning and social sustainability of the built world and will appeal to architects, planners, cultural geographers, anthropologists, historians, and students of these disciplines.

*Chinese Architecture* .2017

Chinese Architecture Xinian Fu,Daiheng Guo,Xujie Liu,Guxi Pan,Yun Qiao,Dazhang Sun.2002-01-01 A comprehensive and authoritative study of Chinese architecture from Neolithic times to the late-19th century. Six of China's greatest architectural historians have joined with a leading Western scholar to write this text, a collaborative history of Chinese architecture.

**China's New Architecture** Christian Schittich.2019-06-04 In recent years, a refreshingly unconventional architectural scene - outside the mainstream - has established itself in China. Its representatives, many of whom were trained in the West, are known for their sensitive handling of space, light, and material, and by their engagement with context and their own tradition. Since Wang Shu, one of the most important representatives of the profession, won the Pritzker Prize, international professionals have become more aware of China's new architecture. Twenty fascinating examples of different building typologies - many with social relevance - as well as an introductory essay illustrate current building activities and provide an insight into the cultural and architectonic influences.

**Chinese Architecture and Planning** Qinghua Guo.2005 This book presents a thematic discussion of architectural history and city planning, with a focus on the issues of ideas, methods and techniques in the context of the culture, politics and religion of the pre modern China.

**Chinese Architecture and Metaphor** Jiren Feng.2012-05-31 Investigating the historical tradition of Chinese architectural writing from antiquity to the twelfth century, Chinese Architecture and

Metaphor reveals significant and fascinating social and cultural phenomena in the most important primary text for the study of the Chinese building tradition. Unlike previous scholarship, which has reviewed this imperially commissioned architectural manual largely as a technical work, this volume considers the Yingzao fashi's unique literary value and explores the rich cultural implications in and behind its technical content. Utilizing a philological approach, the author pays particular attention to the traditional and contemporary architectural terminology presented in the Yingzao fashi. In examining the semantic meaning of the architectural terms used in the manual, he uncovers a systematic architectural metaphor wherein bracketing elements are likened to flowers, flowering branches, and foliage: Thus pillars with bracketing above are compared to blossoming trees. More importantly, this intriguing imagery was shared by different social groups, in particular craftsmen and literati, and craftsmen themselves employed literary knowledge in naming architectural elements. Relating these phenomena to the unprecedented flourishing of literature, the literati's greater admiration of technical knowledge, and the higher intellectual capacity of craftsmen during the Song, *Architecture and Metaphor* demonstrates how the learned and "unlearned" cultures entangled in the construction of architectural knowledge in premodern China. It convincingly shows that technical language served as a faithful carrier of contemporary popular culture and aesthetic concepts. *Chinese Architecture and Metaphor* demonstrates a high level of engagement with a broad spectrum of sophisticated Chinese sources. It will become a classic work for all students and scholars of East Asian architecture.

The Enigmatic Realm of **Chinese Architecture And Metaphor Spatial Habitus**: Unleashing the

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