

Contrasting visual forms in the design practice of old Chinese architecture

-- An example from my graduation project "Concave and Convex"

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Abstract: The main source of design of this paper is due to the city's old Chinese buildings are surrounded as specimens, but most of these old Chinese buildings are still usable state, although some functions cannot meet the needs of current users and visual needs, and not protected in the general Chinese old buildings, in the growing mature urban development, their future do not know where to go. This paper can inject new "life force" into old Chinese buildings, how to inject new "life force" to think, apply visual form comparison design to transform the façade of Chinese old buildings. to retain some of the characteristics of Chinese old buildings, living in the new era features, with the original old building and the user's aesthetic visual form transformation to replace the blind demolition of large-scale construction, to achieve The Chinese old buildings face a new effect, to meet people's social requirements, Extend the life of old Chinese buildings.

Keywords: Old Chinese architecture; Reconstruction; Visual form; Contrast.

1. Overview

With the continuous extension of the city limits and the consequent changes in the development needs of society as a whole, along with this. At the time, there were more or less old Chinese buildings remaining in major locations in most cities. The awareness of cultural preservation of the dilution has led to an era of high convergence of architectural forms between cities, the convergence of architectural forms and the reuse of old buildings. It is becoming more and more prominent. How to deal with the large number of existing old Chinese buildings is an important issue that we urgently need to address. These Old Chinese buildings that cannot be protected by regulations can certainly be given a new lease of life, but in cities with rapid growth and increasing saturation, the question of how to breathe new life into the area has become even more relevant.

The application of artistic design can better solve the problems encountered in the social development of old Chinese buildings. It can be changed. The building's character is that of an old Chinese building. The renovation allows the old Chinese building to be put to better use again.

The use of the building is a way for people to add new emotions and a sense of urban identity through the change in visual form of the renovated building and can be sustained and developed in the environment. Artistic design can do this better and bring emotion and culture are displayed on the facade of the old Chinese building, making the old Chinese building more suitable for people today

The aesthetic and functional needs of the visual form of architecture is a figurative art, and the consciousness and emotions of people in a city are embedded in the old Chinese style.

The old Chinese buildings and the old Chinese neighborhoods contain the memory of a city and preserve its character. This is a reflection of history and cultural diversity. Old Chinese architecture is an integral part of human society. A valuable resource for regeneration, reflecting the character and charm of a Chinese city. Some of the special features of

the old Chinese buildings the levy is preserved, with a new contemporary character, in a sensible visual form of renewal rather than a major demolition of the building. The new visual effect of old Chinese buildings, effectively extending the life of old buildings and meeting the social needs of today's people request.

2. The current state of old Chinese buildings and the environment for renovation

2.1. Analysis of the current situation of old Chinese buildings

Old Chinese buildings are a remnant of cultural history and have a distinctly local character, imbued with the local area and culture characteristic. In the context of a specific region, the old Chinese buildings that have been preserved over a long period of history carry the cultural and spirit are priceless non-renewable resources. In addition to being a vehicle for history, old Chinese buildings also contain a legacy of The spirit of unified culture, if they are destroyed by urban development due to industrialization, will result in cultural, social and even great damage to the economy.

At some point in our country, it is surprising that among the stumbling blocks for development and construction are traditional houses, historical neighborhoods figure, and some are even listed as illegal heritage sites. The rapid urbanization of the country has led to many the problem of ageing materials and functional decline of older buildings in the city has become more prominent. As we rapidly expand the city limits and when large-scale urban renewal is carried out, the old buildings, rich in culture and emotion, which have been developed over the years, are updated and transformed. The process of creation was destroyed and replaced by a similar urban space with a lack of cultural identity. At the time, ethnicity and regionality were surprisingly seen as backward and outdated and discarded, and architecture was in the West. This is a superficial copy of the Western style of architecture

under the influence of the Chinese. This abandonment of history and the unique. The characteristic approach is extremely irresponsible. Not only does overbuilding destroy the historical legacy of the building, it also severing the spiritual ties of the people who have lived here for generations.

2.2. The retrofitting environment of old Chinese buildings

Research on the conservation and renovation of old buildings in China started late. In recent years, Chinese conservation of historical awareness of the environment was gradually increasing. However, at that time the national theoretical level in the conservation and renovation of old Chinese buildings is still low and there are no effective institutional and technical safeguards for new construction in old Chinese building area renovation projects for the destruction and severance of history, culture and people's emotions are evident everywhere.

The old Chinese buildings were converted to simulate Hui-style architecture, with a flat topography, in the heart of the city, with many weeping willows and the landscape, with its classical style. Some of the old Chinese buildings that have failed to be renovated, such as some cities such as Datong and Yue Yang and others, made a major effort to restore the ancient city in order to develop local tourism. In the process, many authentic monuments were destroyed and many antique "fake monuments" have been built, which have created a discordant sense of belonging in people's lives and caused. There is a loss of support and satisfaction with older buildings. This is also due to the lack of basic theoretical research that makes practice. Some of the confusion and blunders that occurred in the process allowed them to recklessly change the original state of the old Chinese building and its environment, putting the commodification and vulgarization of old Chinese buildings has destroyed them as fake antiques. This transformation also damages the old Chinese buildings. The uniqueness of the building has prevented the creation and development of new architecture.

3. Analysis of old building renovation design

3.1. Analysis of the design of old building renovations

As shown in Figure 1, Daniel's design for the renovation of the current German Museum of Military History in Dresden has inserted a new, extremely sharp and purely angular form of steel frame structure, concrete, steel grille and glass into the old museum building, which houses a new viewing platform and exhibition space. The contrast between the heavy traditional architecture and the sharp new forms creates a powerful sense of tension and subversion, where the new acute triangles point in the direction of the bombing of Dresden, which undoubtedly gives the new building a new historical and cultural symbol of the past, and which prompts people to think about the city and to give it new thoughts and emotions.

Yueyang Tower, as shown in Figure 2, has preserved the scale and style of the Qing Dynasty. Yueyang Tower survived the wars of the late Qing Dynasty and the Republic of China, and was gradually renovated later. The Yueyang Tower as seen today preserves the scale and style of the Qing dynasty and most of its architectural elements, such as the 'four golden pillars of nan wood, which were hollowed out by termites and

chemically reinforced, are still in use'.



Figure 1. Museum of Military History, Dresden, Germany



Figure 2. Yueyang Tower

3.2. Analysis of ways and means of designing the renovation of old buildings

According to the summary of the survey, there are several common ways to renovate old buildings. I. Optimisation of external space. The reorganisation and reorganisation. It is important to create a more humane, individual and well-equipped urban space and a historical and cultural atmosphere for the built heritage by facilitating access to it and making it more accessible to the community. More clarity and purification. Secondly, the optimisation and reorganisation of the internal space. In the renovation of old industrial buildings, in order to meet its new functional requirements, the interior space has to be modified. This is done without altering the original building structures, with only non-load-bearing walls repositioned, or through mezzanines, to obtain new internal space separation; and reorganisation of the internal spatial relationships and local alterations to the original building structure that have an impact on the new function, this difficult, but widely adaptable and more logical, and through the extrapolation of some new elements, which in turn produce interesting a sense of space.

3.3. Future trends and summaries of old building renovation design

On the other hand, the design of the renovation of old buildings at the artistic level can be divided into the following methods: First, as usual, this refers to bringing the new architectural style into line with the original and restoring it to the way it appeared in the historical record. II. Old and New Contrast this with the new adoption of contemporary compositional approaches, contemporary materials and new technologies, etc. The difference between technology and materials that and the adoption of a new visual approach that

contrasts the new with the old. This specific contrast between old and new exists in the form, colour and materials, methods of composition, and many other aspects, and in practice to bring certain aspects of the new into line with the old, and in its other aspects are distinguished by comparison with the old. Third, the old and the new are intertwined, which refers mainly to where the new should be in relation to the old and where the two. The relationship between the proportions occupied, etc. In terms of function, old and new, and space, the design needs to be integrated into the renovation, which is in line with the use of. It is the long-term design that is the future trend.

3.4. Visual morphological contrast in the renovation of old buildings

3.4.1. Analysis of the advantages of the use of contrasting visual forms

Contrast is used in visual forms to break up the blandness and enhance the effect of the presentation, all of which can help us to increase the effectiveness and speed of information dissemination. Contrast in the visual image, the advantages of doing so in: The first time the viewer can catch where the focus is and what my emphasis is; because of the effect of contrast. The fruit also makes the whole more vibrant and does not give it a very dull feel.

3.4.2. Design analysis of the integration of visual forms and Chinese architectural styles

In the past, influenced by modern architecture, urban planning and architectural design around the world has repeatedly favoured political considerations. The political and economic aspects are neglected at the expense of the emotions between people and the environment, making the architecture lacking in human touch and uniqueness sexuality and history. A number of anthropologists and psychologists have shown that humans are more. The need for security, a sense of belonging and other deep-seated psychological needs. With this, more and more architects are turning to the study of rich. The value of old buildings is gradually becoming more and more important to the public, as the continuation of buildings with regional characteristics and humanistic feelings is becoming more and more important. Valuing. Countries around the world are actively involved in the conservation of old buildings and their environments. Foreign countries are exploring old and new buildings. The combination of this subject has left a lot of theoretical and practical experience and created many excellent architectural works. Many of the designs. The master designers are also involved, injecting new ideas into the transformation of visual forms into old buildings. In which the old and the new contrast more than the technique it provoked me to think.

4. The production of my graduation work

4.1. The production processes

4.1.1. Concepts and ideas for the production of the work

As shown in Figure 3, the context of my graduation work is the important research question of how to actively integrate old Chinese buildings into modern life through conservation and renovation, at a time when urban architecture is constantly being renewed. How can old Chinese buildings assume the important role of carrying urban memory, reflecting traditional culture, recording architectural style,

regulating spatial structure and driving economic development? Based on these questions, the practice of visual transformation of old Chinese buildings' facades is explored through the restoration and renewal of old Chinese buildings, and the transformation of original Chinese ancient buildings through the contrast and integration of four aspects: form, colour, material and emotion. Combining the eaves form and window patterns of the original old buildings, the new acrylic translucent material is integrated into the adjacent spaces of the original buildings to change the appearance of the original old buildings. The old building's period features are also preserved and a roaming video is created based on the ancient vision of the renovated space to further showcase the renovated building space in a positive light.

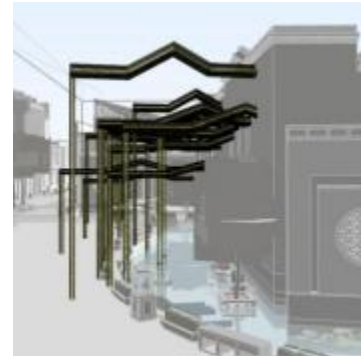


Figure 3. Corridor facade

4.1.2. The process of making the work

For the renovation of the visual form of the old building facade, I first took the old building and analysed the elements, extracting the characteristic forms of the eaves and window patterns. The façade was conceived as a design solution and chosen to blend or fail to improve. The final choice was to change the outline of the old building and part of the skyline of the centre. In the old building and the entrance to the centre, relevant elements such as the water's edge, willows and eaves were selected to extract line profiles and to invert the façade and to transform it from multiple perspectives, finally selecting the most integrated eaves form and further stretching the visual restructuring. In some areas, the window patterns are selected, either extended or concave or convex, to transform the skyline profile of the old building. A video presentation was chosen for the display model. To better fit the core of the old building, scenes of people playing in the old days were selected for the scene roaming production, as shown in Figure 4 and Figure 5.



Figure 4. Building facade renovation



Figure 5. Building facade renovation

4.2. Performance and perception of the work

4.2.1. Analysis of the strengths and weaknesses of the work

As shown in Figure 6, Figure 7, Figure 8 and 9, my work is a concave and convex innovation in the transformation of the facade and skyline of the eaves of ancient Chinese buildings, and the form of the external profile of the buildings, through the contrast and integration of form, colour, quality and meaning to transform the original Chinese old buildings, and to achieve a visual form in line with the renewal of the Huizhou school of architecture, to achieve the facade of the buildings. The visual effect is renewed, extending the life of the building and meeting new social requirements.

However, my work is lacking in detail and does not reflect well the characteristics of the original old Chinese architecture with

The charm of the building, with appropriate and thought-provoking contrasts to highlight the theme and preserve the old Chinese architecture and create a more Chinese character.

The colour, the emotion of a responsible building that gives more memories. At the same time, moreover, it is not implied that it has a new contemporary character.



Figure 6. Building facade renovation



Figure 7. Building facade renovation

4.2.2. Production Insights

To transform a building requires an understanding of the context, the environment, the people, etc. It is a long but finite process in which we need to get to the point, to highlight the

thinking, to instil a personal touch and to meet the needs of the users. We need to grasp the details and improve, step by step, to make the best changes. I should learn more about the shortcomings of my work and deepen my knowledge of contrasting methods and techniques, so that I can use them more successfully in my future designs. At the same time, I should deepen my aesthetics in order to give my work a better visual effect.



Figure 8. Building facade renovation



Figure 9. Building facade renovation

5. Summary

The renovation of old Chinese buildings should integrate the spirit of their times and instil the technical and humanistic needs of the new era. With a gentle. The way to innovate and transform in order to achieve a great fusion of the progress of the times and the cultural spirit of the century. This requires more than just our Understanding the times, understanding the technology, but also the need to have an aesthetic, to think and to skillfully put theory into practice. In the old Chinese building continues to carry its cultural weight and becomes a new place of human emotion and memory.

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