

# Application of Traditional Architectural Features in Exhibition Space Design

## -- A Case Study of Suzhou Museum

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**ABSTRACT.** *Culture is the soul of architecture, and architectural culture is the product of historical precipitation and accumulation. The development of culture in any era has its uniqueness and universality. This article briefly analyzes the architectural style of suzhou new museum, and analyzes the characteristics of traditional culture from the perspective of traditional architectural culture, which is not only the imitation, but also the continuation of cultural heritage. By introducing the application of traditional architectural culture in suzhou museum, it embodies the characteristics of traditional Chinese architecture and is the perfect combination of ancient and modern culture.*

**KEYWORDS:** *suzhou museum; Chinese traditional architectural culture; Inheriting architectural features.*

### 1. Introduction

With the slogan of improving soft cultural power, Chinese architectural design pays more and more attention to culture. Therefore, as the carrier of Chinese culture and art, architecture should make its own contribution to the promotion and inheritance of Chinese excellent national culture, and the enhancement of national cohesion and sense of national responsibility. Chinese excellent architectural designers need to design buildings with Chinese national characteristics that can attract people's attention. The new building of suzhou museum combines the excellent traditional Chinese culture with successful architecture, which embodies the characteristics of national architectural culture. And it is also one of the typical

cultural buildings in modern Chinese architecture. Architecture is the product of the development of The Times, with the characteristics of each era in each era. Either in the selection of materials or in the creation of techniques and the use of forms, Chinese traditional architecture is classic in every era. And the characteristics of traditional architecture are constantly innovated in the process of inheritance.

## **2. Methodology**

### ***2.1 Architectural door design***

The gate of the Suzhou Museum is like a picture frame, which outlines the landscape of the garden. The gate is flanked by walls of black granite. The upper part of the door is a steel frame with two sloping glass roofs, forming a beautiful frame for the landscape. Along with the river, pier and boat shadow, the entrance to the new museum's landscaped small square is flanked by a double-glazed roof with a sloping metal beam frame structure. The facade is not prominent, and there is a courtyard in front of the museum, in the style of wan yue and shu lang, just like the garden design.

### ***2.2 Selection of new materials***

The structure of the new sub-pavilion is steel. However, throughout history, China has had a unique preference for the use of wood. It is believed that wood has the characteristics of temperature and width and can carry our philosophy. Therefore, although new metal materials are used in the new building, the designer deliberately uses some archaic techniques, continuing the inertia of the public aesthetic psychology. As a steel structure, the new building combines the bare black metal structure with the black hook edge of walls, doors and windows, endowing the high-powdery white walls with strong Jiangnan charm. The steel and glass interpretation of the pavilion is also interesting. The ceramic tile that is used in the design, not only gives a person a kind of present light feeling, but also inherits and retains the traditional culture of our country. As for the roof, the ancient traditional caisson design is adopted as decoration, which makes people feel the thick traditional architectural style once they enter the building. Traditional Chinese elements are extracted, modern materials are recombined and used in modern architecture. On the

basis of architecture, when you see the internal structure for the first time, the idea of architectural thinking can be reflected. Traditional materials such as tiles are used for the prototype roof but not the building itself. The shape of roof looks very simple, but it relies on this kind of simple way to complete all the waterproof, its structure is very complex. The surface is stone, followed by metal plates, steel frame panel because of the museum's roof drainage. Not all condole top, complex structural design and rely on the traditional wavy drains, the rain through the roof, with the help of a metal plate to drain. The drainage system of the block is used to treat the water, and the multi-storey structure is designed to meet the design requirements of constant temperature and humidity of the museum building.

### ***2.3 The use of light and shadow techniques***

In the design of the new museum, the light and shadow technology of public space is used to realize the integration and complementarity of scenes, which is also the essence of Chinese traditional space pursuit. Through this design method, the new museum design well into the light and shadow effect. At the same time, traditional elements of Chinese architectural design are also perfectly reflected in the design of the new subo pavilion. Continue to use large roof, for example, the design of large roof is the characteristics of ancient buildings in China. And continue to use until now, even the design of the screen, and the screen is also a cultural symbol and ancient Chinese peculiar place so not only can make people appreciate the natural history collections. You can also understand the traditional culture of our country

### ***2.4 The use of geometry***

The geometry in the form of suzhou museum museum has a similar place, with Japan in the overall layout of the suzhou museum is a type of traditional courtyard space. But through the courtyard space to create a quiet, kind, simple, geometric construction space, no matter from the overall concept, structure form and material selection are all more or less as you can see in the shadow of the museum in Japan. The two sides of Oriental style is very good. The geometric shape adopted by the suzhou museum is geometrically consistent with the traditional residences in the south of the Y

angtze river. The successful use of geometric space in the Suzhou Museum creates a new museum. In the design process, the function of the museum is fully considered. The bold design of the geometric space conforms to the functional requirements of the museum, and satisfactory results are obtained in the architectural form.

### ***2.5 The role of frame art in Suzhou Museum***

The techniques used in the design of classical gardens can not only bring people a richer sense of beauty in gardens, but also reflect a good way of spatial change. Through the frame, the dynamic landscape of the courtyard is introduced into the building, which is also a reminder of the spatial changes and gives visitors a sense of being in a different space. The frame is a natural scene, when people move, the view will have a period of time, after a period of time into the eyes. People see the scenery is not the same, with the effect of the change of the scenery, different scenery to attract people forward, shuttle in different Spaces. The new museum in Suzhou defines the building and courtyard through its white walls and large glass curtain walls. People's vision penetrates the glass curtain wall on the viewing window and the powder wall. When people see a series of Spaces, they will find that the limited boundary becomes blurred. The scenery in the frame will be birds, flowers, sunshine into the line of sight, let a person feel the nature. In addition, the wall is opened a lot of door hole, window, the person's line of sight can penetrate a heavy door hole, the window again and again, see a series of Spaces from a space. All Spaces are permeated with each other, allowing visitors to feel the artistic conception and beauty brought by the whole design.

### ***2.6 White wall and black tiles***

The new Suzhou Museum focuses on integration with its surroundings. Due to the small size of Chinese housing, the relationship between Suzhou and the overall planning is "not high, not big, not prominent". This strategy allows the new building to harmonize color, height, volume and style with the well-preserved traditional features. The architectural symbol of the white wall and black tiles is closely related to the Chinese traditional Taoist thought: Daoism believes that "know its whiteness and keep its blackness", and prefers plain and plain colors like black and white in terms of color. The c

ommonly used color of architecture is yellow, red and white. "yellow" has been the monopoly of emperors since ancient times, while red is the symbol of dignity. Common people can only use some simple colors to show their respect and inferiority.

Museums are of great significance to people. They represent the time-honored culture of a nation. They collect a large amount of local and human-produced materials and are people's spiritual homes. Suzhou is one of the famous historical and cultural cities in China. The design of the new museum not only reflects the grandeur of modern architecture, but also makes full use of modern equipment to combine China's traditional culture with national characteristics, which makes its own contribution to promoting China's traditional culture and improving the cohesion of all nations.

### **3. Conclusion**

Architecture is technical, artistic, practical and aesthetic. We should not only consider its practical value, but also consider its cultural value, because the core of architecture is culture. While adapting to the modern trend, we should not forget to inherit and carry forward the traditional architecture and apply it in modern architecture. By combining the advantages with the disadvantages, we should not blindly pursue the complete unity of styles. While making the architecture have local characteristics, we should also consider the physiological and psychological needs of people to make the new architecture have "human touch".

### **References**

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