

## *Original Paper*

# Analysis of Jixi Museum

Lifan Yang<sup>1</sup>

<sup>1</sup> Xihua University, Chengdu Sichuan, 610039, China

Received: February 13, 2023    Accepted: February 24, 2023    Online Published: February 28, 2023

doi:10.22158/jecs.v7n1p96

URL: <http://dx.doi.org/10.22158/jecs.v7n1p96>

### **Abstract**

*Jixi Museum connects the past and the future. Mr. Li Xinggang uses Jixi's rich cultural heritage to lay a strong cultural atmosphere for the museum. This paper analyzes and understands its architectural style, spatial layout, material selection and other aspects. Learn the expression techniques and artistic effects of Jixi Museum.*

### **Keywords**

*landscape architecture, inheritance and innovation, exhibition and architecture*

## **1. Project Introduction**

The Jixi Museum project is located in the core area of the ancient emblem culture - the historical culture of Jixi County, Anhui Province

Within the scope of the famous city reserve, the base site is located in the north of the old city of Jixi County, Anhui Province. It was once the county government. Now, because the ancient city is integrated into the protection and renovation plan, it is rebuilt into a museum. It is a building with two floors above the ground and one floor underground and a height of 13.65 meters. The building area is about 10000 square meters.

Relying on Jixi's unique mountain shape and water potential, village and town pattern, ancient building bricks and tiles, local culture, etc., Mr. Li Xinggang has endowed this modern museum with strong local characteristics. Li Xinggang used Hu Shi's poem to describe his design concept: "Take things as they are, and make a house out of trees."

## **2. Design Features**

### *2.1 Cultural Background*

Jixi, located at the east foot of Mount Huangshan Mountain in Anhui Province, has been affiliated to Huizhou for thousands of years and is the core area of ancient Huizhou culture. The word "Hui" can be divided into "landscape culture", which is the exact reflection of Jixi's geographical culture. The

Hui-style architecture has distinctive regional colors: the towering horse head wall, the pink wall and the black tile, and the exquisite carving are familiar to everyone. As a continuation, the new Hui-style architecture should not simply restore the traditional architecture, but excavate the internal root and essence of traditional architecture, continue the coordination between architecture and environment in modern society, and create a space for cultural identity return.

## 2.2 *In One Continuous Line*

Jixi Museum, as a typical case of the new Huizhou architectural creation, leaves trees as courtyards and tiled walls as mountains, absorbs the primitive elements of Huizhou architecture, takes root in the local lifestyle of Jixi, and hides in the streets and lanes of the ancient town. Walking in Jixi Museum is like walking in Huizhou Ancient Village. It is possible to retain more than 40 ancient trees on the original site, such as locust, camphor, cedar, metasequoia, magnolia, osmanthus, loquat, etc. According to local conditions, multiple courtyards, patios and external channels are set up to change the scene. The “City Mingtang”, which is in line with Hui-style folk houses, has also been set up to coexist harmoniously with the surrounding folk houses.

The “City Hall” opposite Liang’an Road in front of the main entrance of the museum plays the role of museum living room and public activity space. At the south end of the open site, leaning against the wall, stands a large abstract “case hill” composed of laminated rubble. The shape of the case mountain is not only the same as the outer screen wall of traditional Chinese buildings, but also the same as the Lingbi stone and the thousand-story stone in Huizhou.

During the construction of the water system landscape, the traditional artificial water system landscape of “Shuikou - Shuizhen - Shuiyuan” in the ancient village of Huizhou was reproduced. The two water systems along the east and west inner alleys were like “Shuizhen” in the ancient village, running through the various courtyards of the museum and finally flowing into the “Mingtang Shuiyuan” at the main entrance.

The overall planning and layout is based on the performance characteristics of Hui-style buildings and settlements, and the whole space structure is orderly through the connection, enclosure and divergence of the nodes such as the hall, courtyard, street and courtyard.

### A. Folding the top to imitate the mountain

The roof of the whole building is continuous. The original regular plane longitude and latitude are naturally disturbed by the bending caused by trees and alleys in the east and west, such as water wave diffusion. It adopts the same roof slope of local folk houses, with staggered height, like the mountain and water system around Jixi, which is the full interpretation and display of the “Jixi shape” of “bend and flow, separate and compound”. At the same time, overlooking the ancient town of Jixi, the trend of the museum and the surrounding roof are perpendicular to each other, echoing with the mountains, achieving the effect of harmony and not losing people.

### B. rockery pool bank

The entrance courtyard is divided into three layers, and the laminated walls of the sheet square form an

abstract rockery. After the rockery is a plain pink wall decorated with stairs and doorways, which seems to invite visitors into the painting. The innermost tile wall echoes the mountain-shaped outline of the pink wall. Backed by trees, the pool extends under the reflection, which is stacked one after another, showing the endless meaning of the difference between near and far.

Just as Ji Cheng described the construction method of “cliff hill” in the book “Yuanye”, the so-called cliff hill is built by inlaying and stacking the walls, using white walls as paper and stones as painting. Inspired by the local stone Lingbi Stone and Millennium Stone, the material and texture are widely used in various pools, revetments, rockery walls, table mountains and tree pools.

The image of Chinese traditional gardens should be continued in the treatment of courtyard space to create an architectural style that combines tradition and modernity.

### C. Open frame lighting

In the design, light steel roof truss is selected to form a triangular unit, which has good structural strength and aesthetic value. In the design of the new building, the geometric form of the building space is constructed based on the triangle with the characteristics of stability, straightness, conciseness, abstraction and strength.

At the same time, in order to match the sinuous and deep interior space, the open layout is used for lighting and ventilation. The external space is introduced into the interior of the building through the steel frame glazing curtain wall. The selection of large-area glass is not only more coordinated with the exhibition space, but also the change of sunlight angle can add rich light and shadow changes on the floor and whitewall of the exhibition hall. For example, the glass wall is used between the mountain yard and Exhibition Hall 1, which can timely introduce the tree-lined view of the mountain yard into the exhibition hall. The glass is laid in the shape of bluestone slab, which echoes the landscape in the park.

Sharp broken lines are often used to describe inner alleys, doorways and terraces, but they are gentle and not abrupt. The cultural interest with traditional architecture and winding paths is the modern expression of ancient elegance.

### D. Tile and wall

Local characteristics are used in the selection of materials, combining traditional architectural techniques with modern ones. The black bricks and white tiles with unique Huizhou regional characteristics have been used in the little folk houses among the green mountains and waters, so they have been selected as one of the main elements of the museum.

In the traditional architecture, the roof ridge and gable are closed with small green tiles. The Jixi Museum is simplified and tiled with simple tiles. In the aspect of pavement characteristics, it fully displays its unique charm, and the vertical tiles are arranged in the reverse direction into a zigzag line full of flowing feeling,

At the same time, on the basis of the main road formed by the joint pavement of Huizhou characteristic bluestone slabs, the pavement mode of tile pavement and scattered pebbles on both sides is added. The black tile is matched with the blue slate to form a black and white contrast. With the passage of time, it

gradually becomes mossy, which is interesting.

However, the “pink wall” of the residential buildings in Huizhou ancient villages has formed the mottled texture of the characteristics of solitary residence through long-term rain erosion. In order to create the mottled texture of the old wall, the exterior wall of the Jixi Museum uses a three-dimensional concave-convex water ripple white paint. Under the light, the protruding part forms a certain shadow and dark surface under it, which represents the vicissitudes of the ancient wall. When the light passes through the luxuriant ancient locust trees and casts the swaying and mottled shadow of trees on the long pink wall behind them, the seven hundred years of time will spread out.

### 3. Summary

In the urban construction led by modern rationalism, the local culture and regional context of buildings are often ignored, and the sense of home ownership is gradually losing. Therefore, new challenges and requirements are put forward for the protection and renewal of the old city. Combine the multi-cultural and local characteristics precipitated from the history of each region with the modern to create a place where people and regions, history and soul resonate.

Based on the lifestyle of contemporary people, the new Hui-style architecture inherits the construction concept of “unity of nature and man” in the traditional Hui-style architecture, characteristic space experience, rich plastic arts, and simple color composition. Cooperate with modern building materials, technology and construction techniques, and talk with geographical humanities and historical traditions. Therefore, the Jixi Museum does not simply imitate and copy the tradition, but innovatively uses the traditional elements with decorative symbolism, subordinate to the sculptural appearance of the building, which is still modern in nature.

### References

- Jin, N. L., Childhood, & Chen, X. (2017). An analysis of the new Hui-style architecture based on the revival of places -- taking Jixi Museum as an example. *Journal of Anhui Architecture University*, 25(02), 66-70.
- Li, X. D., Wang, J., Li, W. J., & Yang, H. (2018). Inheritance of Chinese classical garden art in contemporary architecture. *Urban Housing*, 25(02), 69-73.
- Li, X. G., Zhang, Y. X., Zhang, Z., & Xing, D. (2014). Stay in the tree to make a court and fold the top to meet the heart not far away -- Ji Xi Museum. *Journal of Architecture*, 2014(02), 40-45.
- Li, X. G., & Zhang, Y. X. (2014). Jixi Museum. *Journal of Architecture*, 2014(02), 32-39.
- Yu, C. (2020). Analysis on the creation of public landscape artistic conception of exhibition buildings based on cultural heritage -- taking Jixi Museum as an example. *Urban Housing*, 27(06), 36-42.
- Zhao, E. B. (2021). The inheritance and innovation of Jiangnan classical gardening techniques in modern architectural environment design -- Taking the new Suzhou Museum designed by I.M. Pei as an example. *Anhui Architecture*, 28(05), 17-18.