A Novel Prototype View of Spatial Rhythms to Explore Validity of Classical Concepts in Architecture

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Abstract — The organization of ‘rhythms’ in space architecture is an important issue which can be explored in prototype. In this paper we discuss the impressions created by a prototype of spatial rhythms to explore in-depth the explanation hidden within. To transform a prototype impression to its application, we discuss a series of concepts which are related to but different from classical models. In the application of the prototype, we consider three aspects: i) the organization of spatial rhythm and order; ii) the design of spatial scene steps; iii) the organization of the space indicators or ‘clues’. We extend our analysis of architectural rhythm to other art forms such as music to determine interlinks that may exist with new development in prototype concepts.

Keywords—Rhythm; Prototype; Order; Scene step; Clue

I. INTRODUCTION

The architectural spatial rhythm refers to the rhythm revealed by different spatial organizations in the process of undertaking inside the building and the plot and sequentiality contained in it. In an environmental art, the spatial rhythm demonstrates an orderly changing rhythm, therefore, it becomes an important aspect composing the artistic appeal of building. In a sense, architectural art is a kind of spatial organization art, walking from a space to another changing and fluctuating space in a movement rich in rhythm, and the people could experience a certain relatively independent connotation and aesthetic significance from the space.

The design of architectural spatial rhythm is rather than capturing a special moment, just like the moment elaborately chosen by an artist, while it establishes a time network with many plots emerging continuously. There might be multiple consecutively ongoing modes in the same building, so it’s difficult to capture some accurate moments. During the consecutive movement, one point on any veins solidified contains the antecedent and consequences, although it cannot be considered as random, it must be admitted that it’s more difficult to grasp the pallet in charge of it. The artist is only required to display time in space concept, while the architect should display space in flowing time. Space gives place to time in the traditional architecture of China, and becomes a dimension of time, and space has got the features of time like rhythmicity, periodicity, conservativeness and changeability, etc. with the changing of time.

The space comes along with the changing rhythm of time, just like various changes of nature, e.g. changing between day and night, alternating of seasons, ebb and flow, heart rhythm and breathing, etc. The human beings measure the prototyping of rhythm changes from various things by their own sense of rhythm, this changing rhythm becomes a deep-seated power in form, is the presentation of intrinsic prototype, is also a common pattern of all aesthetic form, and it has different features in different art categories. Therefore, there is a functioning law for spatial rhythm arrangement deeply hidden in prototype, the space itself is taking orders from it, this prototype establishes order and relevant proportion, it’s hiding in the visible image and issuing orders, it enables the form to be philosophic and spry, it incorporates architecture into the presentation scopes of prototype, architecture absorbs life from it, and becomes its interpreter. The laws of this prototype are reflecting the power of governing through all kinds of artistic forms, and it will be spread to a vaster field by means of a common mode after its spokesman is being perceived by people. Generally we could present this law, but it’s very difficult for us to accurately grasp it, however, a talented person often could almost understand it while perceiving it, which enables their works to present with precious prototyping. Then the art at this moment is just like what considered by Hegel, and becomes the “sensible manifestation of absolute spirit”.

II. COMMONALITY BETWEEN ARCHITECTURE AND RELEVANT ARTS LIKE MUSIC, ETC.

This article studies the prototype of architectural spatial rhythm, as for its pervasive value existing, it’s often compared with the artistic forms as literature and music, etc., so we should first define the commonality between architecture and other relevant arts as music, etc. Their commonality is not only the external form, but also their innermost nature, that is, the mapping of common psychological prototype. All the artistic forms like music, literature and architecture, etc. are “instruments” with interlinked properties; instrument is used to express a moral, and naturally embodies the moral of heaven and earth.

Goethe says, “Architecture is a solidified music.” While as for Pythagoras famous for abstracted rational thinking, his “Musica universalis” theory makes him to realize the universal law of the harmony of things. He considers that the
distance between the seven major celestial bodies (that is, sun, moon, Mars, Mercury, Jupiter, Venus, and Saturn) is consistent with the proportion of music melodious to people, and the harmonious mathematical relation presented in celestial bodies motions is just like the perfect harmonic in music. As for the “Musica universalis” theory, Plato further develops the concept of “golden ratio”, and nowadays the “golden ratio” is extensively applied in architectural design.

The modern aesthetician Zong Baihua points out that the space consciousness of the Chinese (that is the space prototype thought) comes from integration between the space concept of architectural experiences and the musical time concept, the rhythmic rate of time is leading the spatial orientation and constructing our universe, so our spatial feeling is becoming rhythmic and musical with time. Liang Sicheng also says in his article “Architecture and Art of Architecture”, “rhythm and cadence are important factors of constructing the artistic image of a building……in fact, almost all buildings have their rhythm and cadence no matter on a horizontal direction or a vertical direction.”

The ancient Chinese people considered a balance of yin and yang, harmony of five qi, that is, the health and comfortableness of human body. Listening to different music could adjust the functions of human body, that is, music has different prototype functions according to modern interpretations. “The Book of Music” puts forward a complete set of musical aesthetic ideology on the basis of summarizing the thoughts from hundreds of schools in pre-Qin dynasties, and its viewpoint is, “all music comes from the human heart. The emotion of human beings is driven by things. Emotions come from things, just like form and sound; sound echoes, so happens; changes into a form called as sound; the sound makes music, like an ancient flag with yak’s tail, which called as music.” Wang Shiren also considers, “…the artistic form of music is established on harmony and order, and it complies with the most extensive and most fundamental aesthetic perception from people. No matter the five sounds of Gong, Shang, Jiao, Hui and Yu, or the twelve temperaments of Huangzhong and Dalu, etc., all of them are embodied as the sense of harmony and sense of order composed of the equal difference changes of numbers, that is, “temperament”. Temperament represents standard, rule and logic, and it could coordinate with weather heavenly (rules), and could communicate with human events (laws) earthly. The pursuit of harmonic relation of numbers has composed a major content of the aesthetic standard of the Chinese people.”

Therefore, Heteronomy Aesthetic always exists in the field of musical aesthetics. According to this theory, “the factors of rules and laws governing music come from music and acoustics, and music is an embodiment of the external objective reality.”

The Architect Leon Battista Alberti in the Renaissance Period wrote in his works “Ten Books of Architecture”, “the universe is moving permanently, and the unchanged similarity is permeating all its actions. The numbers employed by music in pleasing our hearing are equal to the ones pleasing our visual. We should learn the harmonic rules from the musicians familiar with numerical relations, for nature have already embodied their own excellence and perfectness in these rules.” The arts of architecture and music, etc. finally establish the ontological relations through commonality. In the contemporary era, Eisenman, Zumthor, Libeskind, and Stevenholl, et al are attempting to introduce musical theory into architectural design practices, and as a musician and architect, the works of Xenakis are extensively studied as well.

### III. Prototype of Architectural Spatial Rhythm

Whereas the commonality in architecture, music, literature and philosophy, this article summarizes some philosophic thoughts and artistic laws, and puts forward the prototype of architectural spatial rhythm as demonstrated in Fig 1. The figure is mainly derived from the argumentation in the diagram of the universe, and the proposer of prototype, Jung Carl Gustav once clearly pointed out that the diagram of the universe is one of the prototypes. This prototype could not only be used in studying and solving the problems in architecture field, it has actually reflected the common rhythm changing laws in phenomenon field.

Figure 1. Rhythm Prototype Image

**Iconography:**

1. The interpretations of rhythm often involves the concepts as repeat and change, etc in arts as music and literature, etc., but the sources to come-into-being of such concepts are seldom involved, the figure above has accurately interpreted the original laws of the rhythm and order witnessed by us.

2. Figure 1 illustrates that everything are periodic changes of perpetual yin and yang natures, from the generation of a yang from the period yin is extremely vibrant, to the gradual increase of yang and gradual decrease of yin, until the generation of another yin in the period yang is extremely vibrant, the gradual increase of yin and decrease of yang, finally complete a transmigration and return back to original point, and ready to enter into another cycle of transmigration. The prototype potential in phenomenon field could interpret the changing law of rhythm in arts like music, literature, and architecture, etc. It’s not only a law of substance phenomenon, but also a law of spiritual phenomenon. As for the issue of rhythm, it could
get a glimpse of the world’s uniformity at the overall level.

3) As for the major relation of transmigration, the infinite low structure level transmigration is also included. Two dimensions are included in infinite, one is horizontal orientation, that is, infinite small transmigration is contained on a high level time vein, Figure 1 has enumerated 8 of them, actually a small transmigration could be generated on any infinitly small point at any position; secondly, is the vertical dimension, the low level transmigration could also be considered as another relatively high level transmigration, lower level transmigrations could continue to be generated, this kind of structural relation could be infinitely developed. The two kinds of infiniteness of rhythm laws enable all kinds of arts with extensive spaces for development.

4) According to the traditional Chinese viewpoint that clockwise is “birth” and counterclockwise is “death”, the rotation direction of the order rhythm in the above figure is expressed in clockwise. The traditional Chinese philosophy considers birth and death as simultaneous, however, as a prototype image, the prototype figure employs clockwise to represent the channels of generating various artistic forms.

IV. APPLICATIONS OF ARCHITECTURAL RHYTHM PROTOTYPE

A. Applications of Prototype Sequentially

Figure 1 indicates the fundamental mode for rhythm changes on the issue of architectural order arrangement (some quotes from the musical nouns).

1) Single Trilogy Type

The single trilogy type is a musical form of music. Musical form is the paragraph design during music proceeding, and the musical structure of a piece of music consists of several paragraphs. The entire music of single trilogy consists of three paragraphs, the first paragraph is presentation, the mid paragraph is development of paragraph 1, and the third paragraph is representation of paragraph 1. Explain with the prototype image as indicated in Figure 1 is that the rhythm presents some clues of the second transmigration after rotating with a transmigration from the starting point.

The key of the musical form paragraph design lies in relevance of its beginning and ending, generally speaking, the two are same or are same in nature, if it’s a yang at the beginning, then it will also be a yang at the ending. This rhythm sequence is not only in music and architecture, but also is often applied in other fields as film and TV art etc. For example, the classical Japanese movie “Haruka Naru Yama No Yobigoe”, cast by Takakura Ken and won international award, is a typical trilogy rhythm design. The plot of movie starts from the encountering between the hero and heroin in dilemma and helping each other (extremely vibrant of yin-birth of yang), and with the plot development that the couple are sharing happiness and woes (yang gradually becomes vibrant and yin gradually becomes depressed), the happy life seems to disappear gradually, while when the relationship between them is tending to be evident from obscure (extremely vibrant of yang), the hero is about to leave for his past, the story line takes a sudden turn and becomes worse rapidly (the yin gradually becomes vibrant and the yang gradually becomes depressed), until the hero is arrested in jail (extremely vibrant of yin), however, at the end of the film, the heroine appears and implies the future relationship between them when the hero is in an extremely difficult dilemma, and the train escorting the hero is heading for dawn (birth of yang) at the end of the film. The director of the film once frankly said many years later that he never imagined such performances of the film. Therefore, not all the artistic creations touching prototypes consciously, sometime they are only relying on the instinctive reflections of prototypes, however, the best judgments could be given through the psychological orientation on audiences. As an application of the prototype, the advantages of the rhythm sequence are highlighting the periodicity and foreseeability of rhythm. The applications in architecture could be seen in the traditional Chinese gardens, for example, the Liuyuan Garden in Suzhou (Figure 2), its entrance space is processed as zigzag, narrow and long, the space goes into the most enjoyable and pleasant stage at the Gu Mu Jiao Ke (ancient trees embrace), the spaces are suddenly enlightened and reached climax at the main garden, the spatial sequence will return from the entrance space after a circle, which is just a processing method of a single trilogy. This sequence setting with similar or same head and end could generate much sense of convolution, it seems there is a certain kind of lingering sound, as if the suspense is still existing, the space is not completed and is to be continued, so that one still has expectations after leaving.

Figure 2. Liuyuan Garden in Suzhou

2) Double Trilogy Type
The double trilogy type is a complicated form of the single trilogy type, it increases the low level structure on basis of the single trilogy type, the low level might also contain single episode two or single trilogy type, and the multi-level in structure is a critical feature of this sequence. This manner is flexible in development of the rhythm prototype, it could produce multiple different embodiment effects. For example, the rhythm sequence of the traditional Chinese temples could be summarized into Figure 3. It could also generate many other manners, as indicated by Figure 4, the simplified diagram of the rhythm sequence of a Suzhou Garden at a university. While the Hall of Yale University Art and Architecture Department in Connecticut of the United States has fully displayed another double trilogy type spatial sequence (Figure 5), this sequence is divided into 3 paragraphs, the low level trilogy type appears in paragraph 2, which contains 3 space units, with almost the same head and end, and could be considered as another single trilogy type.

![Figure 3. Sequence of Traditional Chinese Temples](image)

![Figure 4. The Sequence of A Garden](image)

![Figure 5. Sequence of Art and Architecture Department Hall at Yale University](image)

The double trilogy type displays the features of its flexibility, hierarchy and structure through the aforementioned three types. No matter on overall or partial expression, the transmigration expression of the rhythm sequences of single trilogy type and double trilogy type in actual applications could be expressed in two types, one is directly manifested into the rotating relation on spatial organization, the other is that space is not manifested into a convolution cross, while in the spatial process of single line progressing, the spatial nature retains the changes of transmigration significance.

3) Yin and Yang Alternating Type

The features of this spatial sequence are appearing alternatively and periodically with a very strong contrastive nature, for example, the alternating combination of rise and fall, movement and motionlessness, curve and straight, illusionary and actual, etc. The spatial sequence design of The Imperial Palace belongs to this type. The alternating changes of space natures express the periodicity, conservativeness and endlessness of rhythm.

According to analyses, there is not a fixed method for changes in order and rhythm, and could only be linked with some uncertain factors as inspiration, etc. We discover the existence of a fixed method through the aforementioned study about prototype, the fixed method is prototype of problem, but the interpretations of prototype in practices might be ever changing. The prototype image and the forms in its variant could touch the most mysterious and most original part in people’s soul, they surmount functions, and they could be the sources of any artistic creations in any fields.

B. The Scene Step in Spatial Rhythm

The scene step concept put forward in the article could be considered as paragraph classification of different elements with sequence and beat changes in architectural rhythm sequence. First study the foot in literature before discussing the issue of scene step. The study of foot starts from Greek poems, there are short and long tones in Greek poems, one long tone combines with one or two short tones (there are also other combinations), becomes a unit of rhythm, which is called as foot [4]. Foot is also called as beat, and pause is generally used between feet. Certain feet compose verses, which are called as “step rhythm”. Foot is stifly classified in metrical poetries, the four-character poems have two feet, the five-character poems have three feet, and the seven-character poems have four feet, for example, “moon light before bed” is a five-character poem with three feet. The foot has evident enlightening effects on designing of scene steps.

When the scene step design in architectural aesthetic rhythm is considering the people shutting back and forth in different kinds of spaces, actually each step could be called as a scene step (different scenes of step shifts). While there remains the memory and experiences of the previous step on each step and it also maintains the preparation and expectation on the next step. This emotion and this feeling are just like a miniature of life, therefore, should also be compared and echoed with the life realm. It’s generally acknowledged that the design of each scene step should contain the beauty in the past, the current experiences and the future longing. However, there is also beauty and regret in the past, there are risks hidden in current grasping, and there is also emptiness like mirage in future, therefore, this idea should not be the prototype thinking of the scene step design, as the highest state, the prototype must output the maximal positive energy, the perfect happiness and power should be endowed to people, therefore, the answer to the prototyping of this issue should be reconsidered. The author once traveled to many famous mountains, the memories after travel are still saved in my mind, and it’s rather to say saving the life sentiment learned from climbing mountains than saying the steep Huashan Mountain and inspired Wudang Mountain, and the feelings at the wispy Ermei Mountain. As for climbing mountains, particularly, those mountains seem impossible to reach the end, the process of climbing could endow people with profound individualized experiences [1]. The climber should not think over how many roads left, and should not recall the past either, and even not consider the present, the best mental state could only be obtained after forgetting about the concept of past, present and future, and this state could exert the maximum potential of people. This enables me to understand the value of the Buddhist thought “the mind in the past is unobtainable, the present mind is unobtainable, and the future mind is unobtainable”, the prototype theory put forward by Jung.
Carl Gustav is actually enlightened by the Buddhism to a large extent. Therefore, I wonder if the prototype design concept of scene step could be interpreted like this: the architectural scene step design should enable people to immaterialize the sense of being in the past, at present and in future, so as to make people forget the buildings when they are inside the buildings and even forget themselves.

However, the one-step-one-scene design is not easily controlled by ordinary people. It’s best to simplify the complicated problems for the conventional design methods studied by us, therefore, conclusion and summarization are required for scene step classification, the whole spatial sequence could be classified into several major scene steps according to some influential factors, and then study the rhythm relations of these scene steps, and therefore, reach a preliminary exploration on spatial scene step prototype design.

This article puts forward the contents of several aspects for the classification basis or influential factors to the spatial scene step:

1) Natural Rhythm of Functions or Significances

The rhythm of function and significance is determined by the natural changes of spatial functions or significance. Hegel puts forward, “the language itself could find the pause point on ideological contents, language is not completely equal to the external sound, and its basic artistic factors lie in the intrinsic thought or significance. Actually, poem could directly find the substantial defining manner from the thought and emotion clearly expressed by it with language, as the foundation to movement forms as stop, continue, lingering, wandering and doubt, etc.”[5] Hegel highlights the importance of significance, opposes the excessive rules and forms of classical poetic compositions, which has a revelation value to our study on our spatial scene step. A. Qing also says, “poem must have rhythm, and this rhythm emphasizes the intrinsic melody and rhythm of the whole poem in ‘free verse’...”[6]

2) Rhythm of Sentiment

Guo Moruo considers a good poem “although doesn’t have rhythm with a certain appearances, but it’s rhythmic itself...the rhythm of poem itself could be considered as emotional appeal”. Guo Moruo also points out, “the proceeding of emotion has its own undulating form, either first falling then rising, or first rising and the falling, or the alternating with falling and rising, and this becomes the poetic rhythm after being expressed.” While Eliot says, “a person creating new rhythms is a person expanding our emotion and making it wiser”.

Evidently the scene step classification in architectural rhythm could be based on emotional factors. According to some researches, it’s discovered in outdoor landscape design that the distance for the people to feel dull under a consecutive stimulation is approximately 25 m, therefore, some variable factors in landscape design should be properly changed exceeding this scope and excluding the function demands. Similarly, the scene step could be classified according to this in the rhythm design of architectural spaces.

Since all the function, significance, and emotional changes, etc. could be taken as influential factors, and then are there any paradigms easily controlled if further studying the paragraphs of scene step classification? First pay attention to the enlightenment from the traditional Chinese music, five-tone pitch is one of the important features of the Chinese music, while the tone composed of three scales in five-tone scales is the special tone of folk music in China. In the theory of the ancient Greek philosopher Pythagoras, “three” is the first “antilog”, which symbolizes the beginning, process and ending. The Trinitarian theological concept of Holy Father, Holy Spirit and Son of God in Christianism also contains the important number of “three”. According to the viewpoint “not to do anything more than three times” in Chinese culture, things will be changed if they are developed more than number “three”.

Therefore, there is a middle inflection point in prototype-based image rhythm sequence in scene step design, this point is a watershed to contrary changes caused by negative and positive natures, taking this point as a boundary, and the whole rhythm sequence is first classified into two stages. In principle, the position of inflection point is located in the middle of the sequence. However, it could be accelerated or delayed in actual applications according to specific conditions. Just like the Yang is most vibrant at 12 o’clock at noon, the land temperature and air temperature could reach the highest at 1 and 2 o’clock in the afternoon, therefore, the position of inflection point could be adjusted somehow.

In the next place, at the first stage of research (the most important stage), and generally the spatial rhythm reaches its climax at the stage. In view of the revelations on prototype and music, etc., the first stage could be further classified into two or three scene steps. If a big quantity is demanded under special circumstances, it could appear in times, for example, form six scene steps. There are also six tone groups series of sound in music, and “six” is considered as a token of unity and harmony in the West, “God rests on the seventh day after creating the world in six days”. If the structural hierarchy is required, then two or three low structural level scene steps could be furthered classified in some scene steps. This method simplifies the scene step method, and it has the operability.

If the structural forms of the scene steps are completely the same, however, the fast and slow in rhythm is different, and the aesthetic feelings of space could also cause differences. Therefore, the relation between scene steps should be further studied, and this paper explores the differences on scene step difference by scale relation. If the aforementioned scene step is simplified into a structure of two or three steps, then the scale between scene steps has a foundation, such as employing the golden ratio. The applications of “golden ratio” are mainly embodied in two aspects in music: one is the climax part of music often appears the golden ratio of the entire music; the other is the structure of works is often classified according to the golden...
ratio. Therefore, the first proportion could be complied with
to the scene design classified in the first stage in two steps
appears. In addition, we should further deliberate which
scales could be referred to. The master architect Andrea
Palladio in Renaissance considered that the rooms of the
following several scales are beautiful: 1:1, radical sign 2:1,
3:4, 2:3, 3:5, and 1:2. Among these scales, 1:2, 3:4 and 2:3
are the eight-degree, four-degree and five-degree tones in
music; in addition, 3:1 is a twelve-degree tone; 4:1 is a
teen-degree tone; 4:5 and 5:6 are big three-degree and
small three-degree tones; 3:5 and 5:8 are big six-degree and
small six-degree tones. Whereas the commonality in music,
number and architecture, it’s not difficult to discover that
these research achievements could also be applied in the
rhythm scale relation of scene steps. As for the three-step
scene step design, the three beautiful scales mentioned by
Plato in “Timaeus” could be referred to for its scale: the first
is the arithmetic scale, that is, the arrangement of three
numbers a, b and c from small to large, the difference
between the mid number and the front number is equal to the
difference between the back number and mid number, which
is formulated as b−a=c−b; the second is geometric scale, that
is, the scale between the front number and mid number is
equal to the scale between the mid number and back
number, which is formulated as a:b=b:c, for example, 4:6:9,
the third is called as harmonious scale, which is deduced
from the two aforementioned formulas, that is, the difference
between the mid number and the front number and its
specific value with the front number is equal to the ratio
between the difference of the back number and the mid
number and the back number, which is formulated as
(b−a)a=(c−b)/c, for example, 6:8:12. Although these theories
and experiences from the predecessors cannot be restricted
to a number game, they could not cause exquisite to people,
but they could be used as references to design applications.
Since the ancient Greece, the West once firmly believed that
harmony from cosmic inventory came from analogy, the
aforementioned scales came from mysterious prototype
world beneath the material surface, the perfect mathematical
concept was excavated and was used as prototype image,
because they are in compliance with the aesthetic taste from
the origin of human kind, and they still have irreplaceable
values up to now.

At last, study the second stage in rhythm sequence, that
is, the part after inflection point. The laws supported by it
are basically similar to the first stage, which will not be
repeated here. But it has a special point, that is, it’s actually
in a dislocation retrograde (musical name) relation with the
first stage. The thing will return back to its original point
after developing from the beginning to the climax at the first
stage, the second stage is the process of return, therefore, it’s
retrograde, the relationship between the Yin and Yang in
regression process is just contrary to the first stage, as for the
malposition relation, it’s not backtrack after all. It happens
that there is a similar case, there is also this kind of
exhibition method in music, the back end music is basically
the same with the forepart, and the malposition regression
manner is only adopted.

Summarizing the aforementioned spatial rhythm
prototype theory, we take the traditional Chinese temples as
examples for overall interpretations. The temple buildings
have evident commonality in layout and they could be
extracted for analyses on prototypes of spatial rhythm
(Figure 6).

As shown by the aforementioned figure, the spatial
rhythm of traditional temples is the prototype design of
complete significance. While its climax part is not at the
ending of the courtyard (the mid-point of the entire
streamline), and it’s at the Great Buddha’s Hall (before the
mid-point). According to analyses, these are features
considering the people’s worship or visit behaviors, it’s the
longest route of people flow from the entrance to the Great
Buddha’s Hall, and then the traveling speed of people will
be evidently accelerated. Therefore, starting from the actual
perspective, it’s appropriate to take the Great Buddha’s Hall
as the inflection point and climax point of the entire rhythm
sequence. If the actual demands are just contrary, the
inflection point should be backed and putting climax at the
golden ratio point after the middle point like certain musical
works.

C. Clues of Architectural Spatial Rhythm

As shown by the aforementioned figure, the spatial
rhythm of traditional temples is the prototype design of
complete significance. While its climax part is not at the
ending of the courtyard (the mid-point of the entire
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golden ratio point after the middle point like certain musical
works.
Comparing the Chinese buildings with the western traditional buildings, we could discover certain differences by taking the temples as examples in China, and taking the churches as examples in the West. The Chinese buildings are generally like a transmigration body, and are very approximate to the prototype images as proposed in the article; although the western churches also have beginning, development, climax and decline, it’s only back in the same way rather than malposition regression from the entrance to the end of building, and refers to Cluny III Church (Figure 7). It seems without major differences from the rhythm pattern of China, there are substantial differences analyzing from a certain perspectives. Strictly speaking, the western architectural rhythm pattern is not a transmigration, while it’s a transmigration of two contrary directions. If it’s considered as a clockwise transmigration from beginning to terminal, then the return should be considered as a counterclockwise transmigration. The Chinese traditional culture considers clockwise as birth method, and considers counterclockwise as the death method, which is used to analyze the western traditional buildings, and the buildings will be eradicated to a certain extent after birth. This relates to the issue of cosmology, and the West expresses the issues about birth and death of the world in this manner. However, is there only a birth method without death method in China? Of course not. How could the most extensive and profound traditional Chinese culture in the world culture field not knowing the laws of birth and death? However, their expressions in buildings are different from the western manners, the western is first giving birth and then die, while the Chinese manner tends to be dead immediately after alive, that is, adopting the multi-vein juxtaposition with contrary nature of negative and positive natures in rhythm sequence that is, adopting the multi-vein juxtaposition with contrary nature of negative and positive natures in rhythm sequence directly on issues like clue, etc. (including birth and death), and the veins are embodied as interconnecting and mutually ontological. For example, the Chinese traditional temples have at least two pairs of and four opposite clues (Figure 6). While the traditional gardens could also employ above two clues, take a Suzhou style garden as example, there is a long corridor after entering the moon door of the main garden, the long corridor is divided into two by one garden wall, two forwarding routes are generated, one route is located at the sunny side, and one route is located at the dark side, both connected with courtyards. Although the two routes are separated by Yin and Yang, there are ornamental perforated windows keeping links, the two Yin and Yang clues are completely interconnected by means of garden door and winding corridor, etc. at the positions like the pause point of scene step or the climax pint of sequence, etc., exert the perforation to the fullest, and the node at this moment forms comparison with “Ao” in scene step in the manner of “Kuang”. Pause is used between feet, pause could also be used between scene steps, the pause points are treated with the aforementioned methods, and the organization method of rhythm sequence and clue visually enable the space with a certain secret harmony, and is one of the expression manners of the rhythm prototype.

In a word, we could discover the amazing similarity in various arts from the perspective of prototype. There are no other reasons, and they are all correlated with the origin of the world and the laws in veins of human soul. The world is integrated into an integral whole in the ultimate truth of the world, “real artists simplify” has verified the “syncretism between heaven and man” theory worshipped by the Chinese since ancient times.

V. CONCLUSIONS

The prototype image is the mapping of the prototype deeply hidden in the mind most similar to ontology, and Jung Carl Gustav once proposed the prototype concept pointed out that the diagram of the universe is one of the prototypes. A large number of examples are raised in this paper to explain the commonality from various artistic forms on the issue of rhythm prototype, while the common rhythm features could be easily interpreted with the diagram of the universe as prototype. In a way, the principle of the diagram of the universe can form the basis of the discussion. The prototype image of rhythm is first proposed in the paper, and application expansion of prototype in architectural space aspect is further analyzed, attempting to interpret the architectural issues in rhythm, etc. by means of rational analysis and system concepts.

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