



CREATING THE IDENTITY OF GUILIN SPIRITUAL LANDSCAPE: CASE
STUDY ON XI QINGLIN TEMPLE



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)
Graduate School, Silpakorn University
Academic Year 2020
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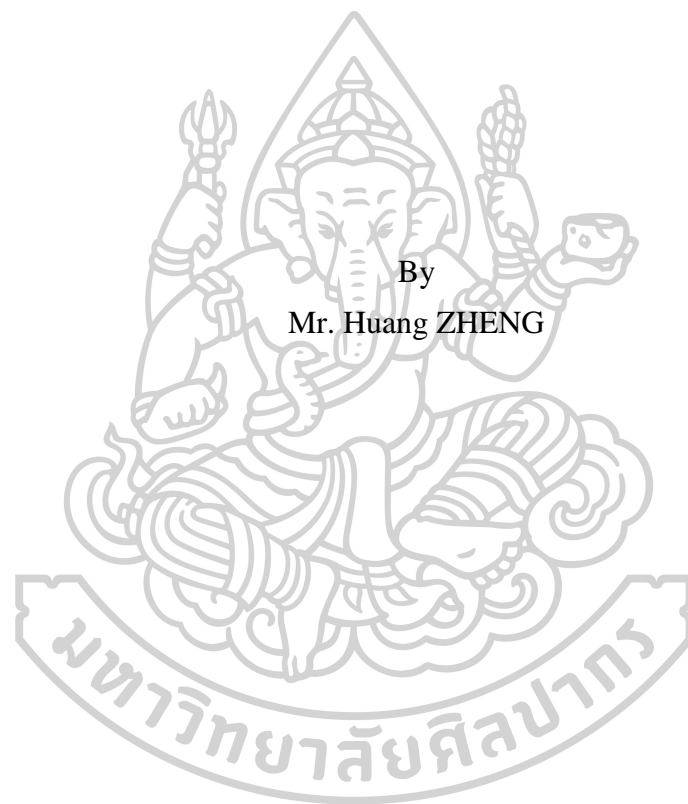
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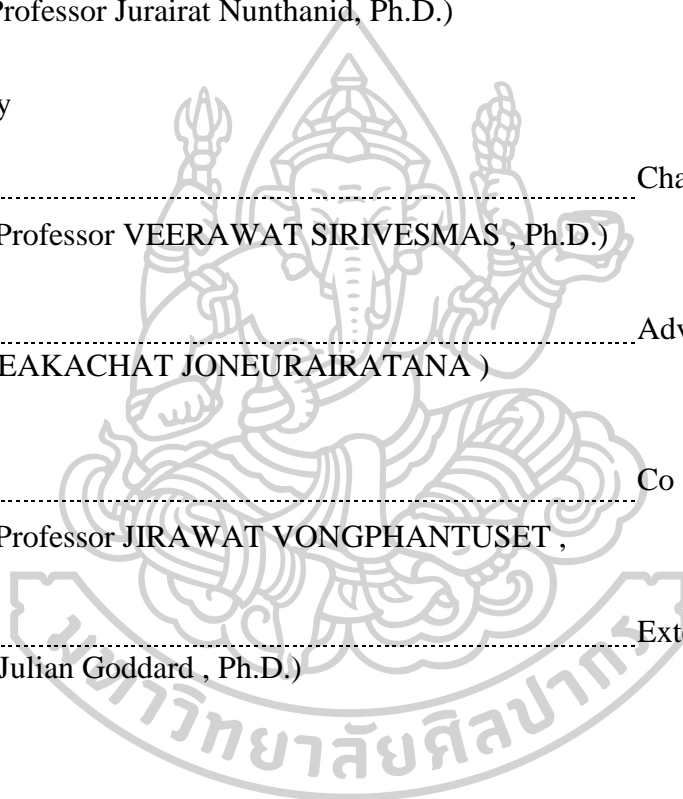
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MR. HUANG ZHENG : CREATING THE IDENTITY OF GUILIN SPIRITUAL LANDSCAPE: CASE STUDY ON XI QINGLIN TEMPLE THESIS ADVISOR : PROFESSOR EAKACHAT JONEURAIRATANA

Xi Qinglin temple in Guilin was a Chinese Buddhist temple built circa 6th century A.D. (Tang Dynasty). This grand scale temple was a well-known place of worship in ancient China. There is a less of written records about Xi Qinglin temple. Yet, there is no record of why the temple was destroyed. Moreover, a number of existing Buddhist cave statues around the temple ruins is different from the sculptures of the Buddha statues in North China, indicating that Buddhism had crossed the Indian Ocean and passed through Southeast Asia to South China.

Xi Qinglin temple once had an important status in Guilin as a Chinese Buddhism's place of worship. In fact, Guilin government has carried out studies of archaeological sites around Xi Qinglin temple leading to the discovery of archaeological and historical evidences that support the value and significance of Xi Qinglin temple and its rebuilding.

This thesis has three interlinked components:

1. In the absence of historical records I have compiled existing textual fragments and data on Tang Dynasty's architecture to put together a collaged and superimposed image of the past and present landscape of Xi Qinglin temple. I will explore how the concept of the intangible and the tangible in Chinese Buddhism becomes the foundation of Buddhist spiritual landscapes in China.

2. In this thesis I will argue for the need to drive the effort of to rebuild an identity of Guilin spiritual places to respond to the current decline of Chinese Buddhism. Therefore, the research framework of the thesis consists of four parts: the rebuilding, the local identity, the tangible, and the intangible. Rethinking the "lost identity" of Chinese Buddhist temple landscape from the comparative perspectives of Pure Land Buddhism and Zen Buddhism I will discuss the issue of the development of the Buddhist temple in contemporary era. I will emphasize the importance of local identity experience, and provide a substantial research evidence for the rebuilding Xi Qinglin Temple in Guilin.

3. Based on the above research, I created the research method and introduced it into the design experiment. The landscape image of Guilin Karst topography and the regional minority culture was incorporated into the design of Guilin's Xi Qinglin Temple, creating the identity of the spiritual landscape of Guilin.

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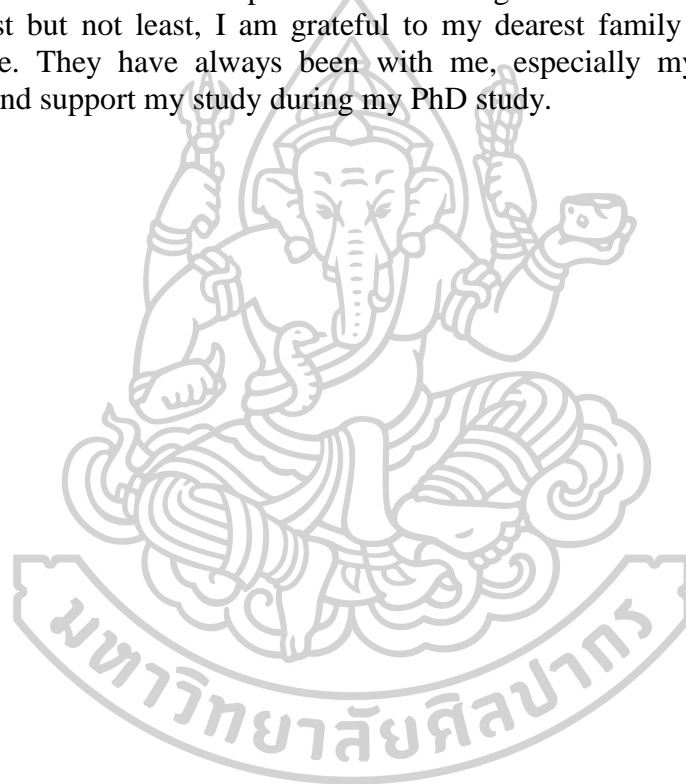


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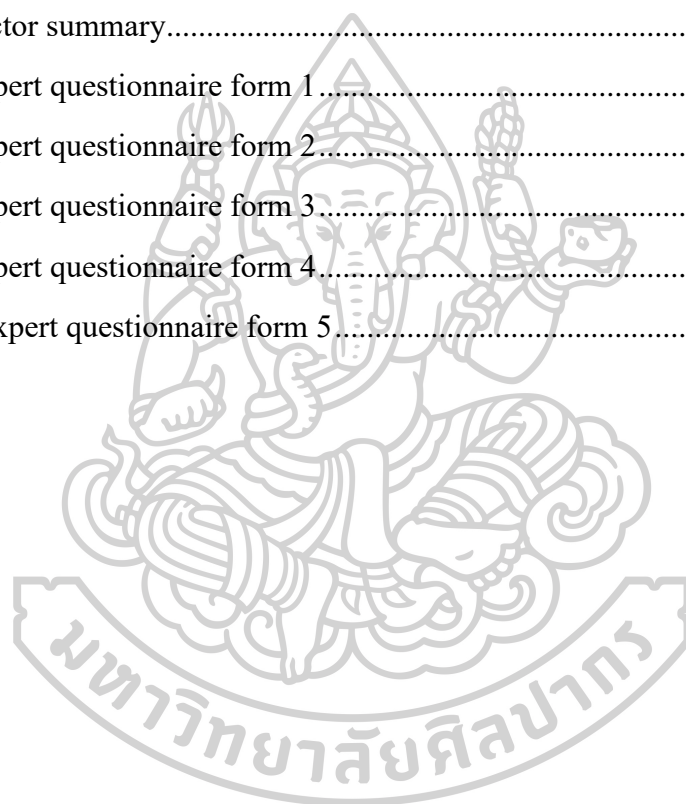
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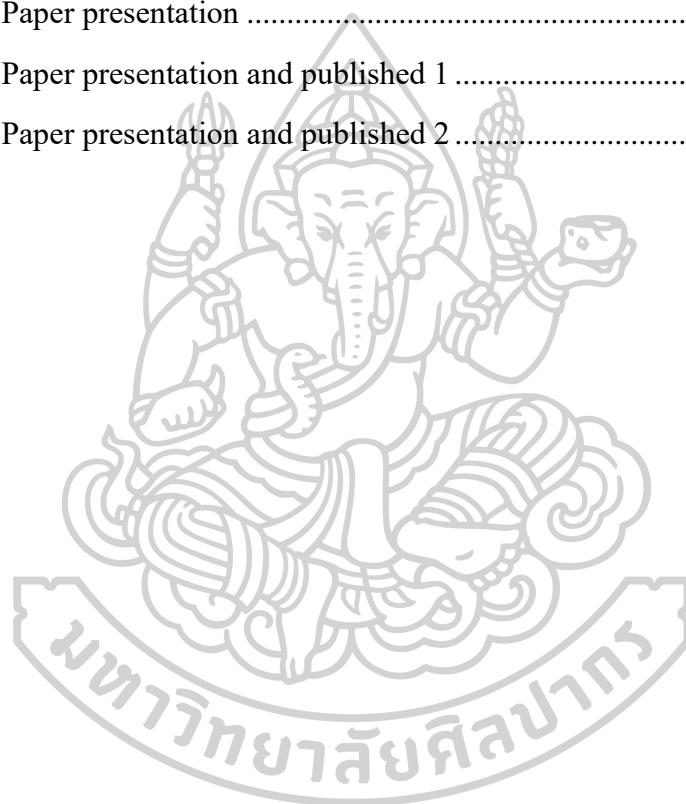
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Chapter 1 Introduction

1.1 Significance of the problem

1.1.1 Problem 1—The integration of three religions in China

Human civilized society is a complex system of competition and coordination of political, economic and cultural values. The rapid economic development of contemporary China has put a renewed focus on the significance of traditional culture recently. The most pressing cultural issue is the diversion from traditional Chinese culture brought about by the strong influence of foreign cultures. This phenomena has threatened to cause the loss of appreciation in traditional culture and values. It has been well established that Confucianism, Taoism, and Buddhism make up the foundation of traditional Chinese culture. During the revival of Chinese culture, Buddhism has emerged as a vital part of Chinese culture and has gained the most followers. As a result, the tourism economy is benefiting from Buddhist temples and landscapes that have emerged at various times since Buddhism in China was still in its infancy. However, in the current construction of Buddhist temples there appears to be an excessive pursuit of luxury and grandeur that threatens to destroy the natural environment. Moreover, this current trend merely replicates the tradition without the recognition of the significance of the landscape homogenization. The "lost" identity of Chinese Buddhist temple landscape caused by the integration of three religions in China. As a result, these newly constructed temples has lacked the sacred spirit in Buddhist temple.

1.1.2 Problem 2—Local identity

The issue with the contradictions and conflicts between traditional culture, regional national characteristics and the process of globalization and modernization has attracted worldwide attention. "Critical regionalism" is a theory proposed by architectural theorist Alexander Tzonis. The theory affirms the unique values of regional architecture, local beliefs and activities, value orientations in local regions,

economic and technical support for regional culture, and cultural and aesthetic methods approaches to regional preservation of the common architectural cultures in different regions of the world. For regional values, Buddhism places greater emphasis on cultural enlightenment and aesthetic perception. Buddhist temples throughout China have become a concentrated expression of regional cultural characteristics. I have long been engaged in the design practice of traditional village landscapes and settlement planning. The practice location is in the project site Guilin and the surrounding area. I believe that for the design research of regionalism, it is far from enough to absorb regionalism in today's development under the trend.

1.1.3 Problem 3—Research Chinese Buddhist temples in modern context

In the context of globalization traditional culture still continues to develop through the integration of certain aspects of foreign cultures that may prove to be compatible with the local culture. At the same time, the process of cultural integration could become asymptotic in order to maintain the long-term development and new characteristics of traditional culture. I believe that traditional culture has a long-lasting value even if its external form may appear to be outdated. The same is true of Buddhism. It has influenced all aspects of Chinese traditional culture. Studying Buddhist temple culture, gradually updating its inner core, and giving it an age-appropriate shape in a timely manner is an entry point for the study of Chinese cultural modernization.

The Swedish architectural theorist Norberg Schulz put forward architectural phenomenology in his 1980 monograph "Spirit of Place" which emphasizes the cultural and spiritual role of architecture, and recognizes the spiritual significance of the surrounding environment of the place. Chinese Zen aesthetics is also based on aesthetic experience similar to phenomenology. The study of the construction of the overall environment of Buddhist temples has become an important forerunner of the studies of Buddhist culture and even traditional culture in general. The current

research on Buddhist temples in academia mostly focuses on the architectural structure and the style of architectural design of Buddhist temples. However, it overlooks the importance of the research on temple landscape environment that complements the actual architecture as a whole. Buddhist temple landscape as an important component of Chinese religion is the study background of this research. In 2018, the Guilin government launched the rebuilding project of Xi Qinglin Temple with the aim to protect and preserve the local traditional culture, to develop urban tourism industry and to further promote the values of Buddhism.

1.2 Research objectives

Guilin Xi Qinglin Temple landscape was chosen as the research object because it meets the practical needs of contemporary Buddhist temples and it also provides an opportunity to theoretically explore the inheritance and innovation of local Buddhist temple culture. This paper studies the modernization process of the integration between indigenous Buddhist culture-Buddhist cultural landscape. The research reviews different elements that affect the spiritual atmosphere of contemporary Buddhist temple landscape proposes corresponding design strategies and methods on the overall traditional Buddhist temple, and provides a reference for the modernization of the landscape environment. The objectives of this research are as follows.

Objective 1 — Study the identity of the spiritual landscape and analyze the characteristics of traditional Chinese temple landscape.

Using theories and case studies regarding the spiritual landscape identity, the research takes Chinese traditional Buddhist temples as its object of study. This study analyze the characteristics of landscape composition, identifies the commonality in the practices of Pure Land Buddhism and Zen Buddhism and how they have influenced the creation of spiritual landscape of Chinese Buddhist temples.

Objective 2 — Redefining the components of the spiritual landscape of

Chinese Buddhist temples.

Choosing the Buddhist temple landscape in Guilin as its case study, the research puts forward the view of the homogeneity of Chinese temple identity caused by the integration of three cultures (Confucianism, Buddhism and Taoism). At present, the research of Chinese Buddhist temples focuses on architectural styles and construction methods alone while it hardly takes into account the development of the identity of temple landscapes.

To investigate the fundamental elements of Chinese Buddhist temple landscape, the study aims to identify an essential element of temple landscape that influences the creation of the spiritual experience, improves the spiritual identity of Chinese Buddhist temples from the perspective of users, and promotes the values of Buddhism.

Objective 3 — Creating a design method of the spiritual landscape for Chinese local Buddhist temple.

The creation of a spiritual landscape in a Buddhist temple is an actionable research that can support the revival of Buddhist culture or traditional Chinese culture. It seeks to clarify the identity of Chinese Buddhist temples and helps to create a design approach of the spiritual landscape that will constitute a regional identity. Focusing on the design application, the research clarifies the attributes of different and interrelated factors that are needed in the research. The study aims to synthesize the collected information and fundamental elements of temple landscape in connection with Chinese modern culture in order to produce a new knowledge about spiritual landscape design that will be tested by using] the 5 design experiments. At the same time, this study hopes to provide a research idea for exploring traditional Chinese culture in the future.

1.3 Hypothesis

The landscape of Chinese Buddhist temple has been continually developed

through time. In order to identify fundamental elements that grant the spiritual identity of the place, the study of the present day context needs to be conducted as it will reveal the process of refinement that filters out non-key elements and strengthens the essences of Buddhist culture. The key elements need to be selected through a series of design experiments.

The creation of the spiritual identity of Chinese temple landscape cannot only focus on the appearance, but is also closely related to traditional culture. The identity of spiritual landscape profoundly reflects the integrated value in Chinese culture, represents the most fundamental worldview and values of Chinese culture, and constitutes the basis of the social and ideological progress.

The meaning of Chinese Buddhist temples needs to be reinterpreted and defined in order to revive the Buddhist culture in modern China. Its image and meaning are distorted in the commercial society. There has been controversy that misleads the development of Chinese Buddhist temples. The study of the Buddhist landscape and modernized design is highly relevant today and has a significant theoretical value.

1.4 Scope of the research and limitations

1. The site of the Buddhist temple in this study is located in Xishan Park, Guilin City, Guangxi Province, China (the site of the Xi Qinglin Temple in the Tang Dynasty).

2. The study is limited to the Chinese temple landscape of Mahayana Buddhism.

3. The purpose of the research is to create a spiritual landscape environment for the reconstruction of Xi Qinglin Temple with a focus beyond its architectural form, structure and internal decoration. As the historical building has already been destroyed, this study is concerned with a reconstruction effort that relies on the speculations about Tang Dynasty architectural style as the basis of its rebuilding

design.. The research only focuses on the building ornaments while other aspects of the building will be beyond the scope of this study.

4. The results of this study will be presented as a conceptual design model and a video roaming. The research method is used to extract a new knowledge that may be used in other cultural landscape projects, researches and designs in the future.

1.5 Research Method

In order to study Chinese Buddhist temple landscapes, a research method for creating the basic elements of spiritual feelings and experiences was constructed according to the phenomenological method. The research method is divided into the following steps which will be implemented in this order:

Data collection - this is the process of reviewing the literature from various fields that are related to the research objectives.. The researcher will conduct field visits to Buddhist temples across the country to document differences in temple landscapes in the current context. Then the researcher will analyze the collected data and use it as the foundation of the discussion and design experiments in this study.

Survey through Questionnaire- this is the process in which public expert questionnaires are used to collect data about key elements. The data will be analyzed into statistics that will be used to determine key elements applicable to the conceptual design.

Conducting design experiments in 5 areas – The design experiments are evaluated and modified them in time sequence. In order to obtain professional opinions, some models were built to get feedback.

Record, analysis and evaluation of the design experiment sketch – In this process the design experiment sketch is applied in other small design cases to assess the problems that may occur in each stage of the design project. The conclusions and recommendations were based on the results of the design experiment stage accordingly.

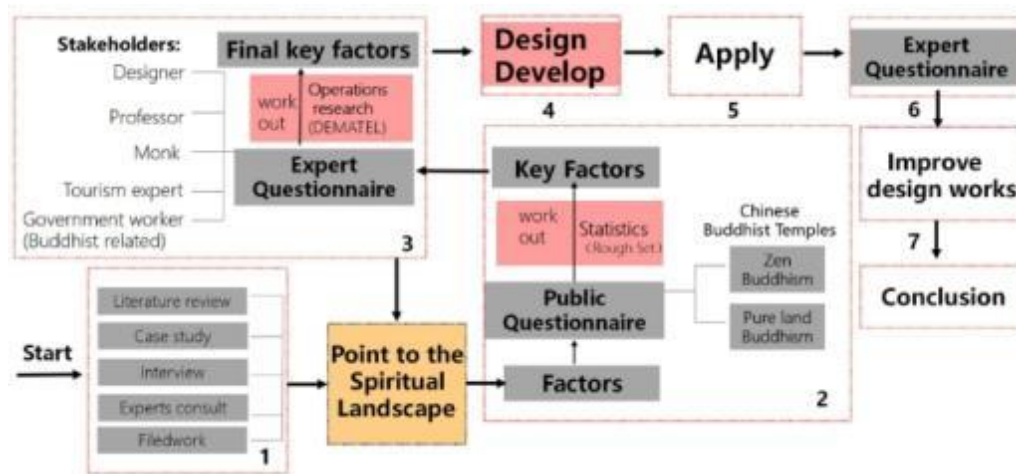


Figure 1 Research method flow chart

1.6 Key words

“Spiritual landscape” --In the design of the environment of the place, the spiritual landscape is the sublimation of thought after the form and function. It is reflected in the heart. The spiritual landscape is comprised of these main factors: human characteristics, natural conditions, historical context and local identity.

“Emptiness”--Chinese Buddhism is centered on the "emptiness" ,it means everything is not limited to a fixed model, seeking change and recombination and to achieved dynamic balance that never end.

“Chinese Buddhist temple”--The majestic worship hall architecture and the simulating natural landscape constitute Chinese Buddhist temples. In fact, it is difficult to distinguish the identity of Buddhism, Taoism and Confucian temples due to the integration of the three religions.

“Identity of Guilin”--The unique type of Karst topography formation makes Guilin famous in the world. The landscape of Guilin is perceived as an ideal living environment in China and becomes the ultimate symbol of Chinese culture. There are currently 28 ethnic groups of minorities living here and granting the place a rich and diverse culture.

“XI Qinglin temple”—Xi Qinglin temple, one of the five southern jungles in the Tang Dynasty, was located in the Xishan Mountain of Guilin City. After the

temple was destroyed, only 98 niches, 242 bas reliefs on precipices, a large number of Buddhist lamp niches and a small number of stone pagodas remain. The Buddhist statues found in this area reflect the aesthetic influence of Indian Mathura art style on Chinese cliff sculptures, and confirm that Buddhism had spread to China by sea. Nowadays, these cultural heritages are left forgotten in the depth of Xishan Mountain and in need of protection and utilization.

“Pure land Buddhism”--Due to the simplification of practice, Pure Land Buddhism has become the most popular sect of Buddhism in China. It proposes that the way to go to the paradise of Amitabha is to recite the name of Amitabha every day.

“Zen Buddhism”--Zen developed in China and was recreated as Chinese Zen. Wisdom and self-realization have become important practice methods of Zen. During the Tang Dynasty, Zen reformed the Buddhist tradition of begging for food, advocating daily labor to support the operation of temples and promoting the development of Buddhism in China.

“Creating”--Creation is based on establishing new methods and things with a certain purpose in the old state. This research aims to create new design ideas and methods, and gather feedback on the design with the hope that it will be improved and finally applied in more fields.

Chapter 2 Literature review and related studies

2.1 Meaning and Definition of The spiritual Place

Throughout history, many great buildings have been influenced by religion. The architect Le Corbusier said that spirituality arises from religious places and conveys a kind of "ineffable space power". Spirituality manifests through religious sites, cultural spaces and holy places that represent a special area connecting the tangible and the intangible worlds. According to religious scientist Mircea Eliade (1957), the sacred and the mundane are two ways of being in the world. The world of the sacred can interrupt the mundane world as seen in how the sacred place can offer a possibility to connect with the world of the gods from the spiritual level. Religious sites represent such a sacred place as the most specific spiritual carrier in the human world. From the perspective of religious geography, Isaac.E (1959-1960) proposes that religion's influence on sites or landscapes in turn affects religion itself. He believes that religious landscape can be divided into tangible religious landscape and intangible religious landscapes. Religious geographers believe that the transformation of the physical world into a spiritual place comes from religious experiences and religious beliefs. Perceptions and imaginings influence the way such spaces are used, and the meaning of individual and collective developed from using such spiritual places.

Spiritual places are often rich in aesthetic experience. The Greek philosopher Plotinus (205-270 CE) found that the architecture and art together constituted a spiritual place of which the meaning and function were manifest or represented by religious tangible objects, forms, symbols and shapes. These components form the general perception of traditional spiritual places. Friedrich Hegel, on the other hand, proposed that artistic images and religious truth can make people feel and imagine better. According to Homan, R. and G. Rowley, it is the religious meaning that determines the location of the spiritual place. The decision on the location and layout

of a spiritual place seldom considers the development of surrounding cities. Therefore, most of the spiritual places are chosen in the suburbs or around the city. In the field of architectural phenomenology, Christian Norberg Schulz regards place and spirit as a sense of identity and belonging to a place. The landscape of the place is endowed with a certain meaning, which forms the characteristics of the spiritual landscape and establishes a close relationship with the people.

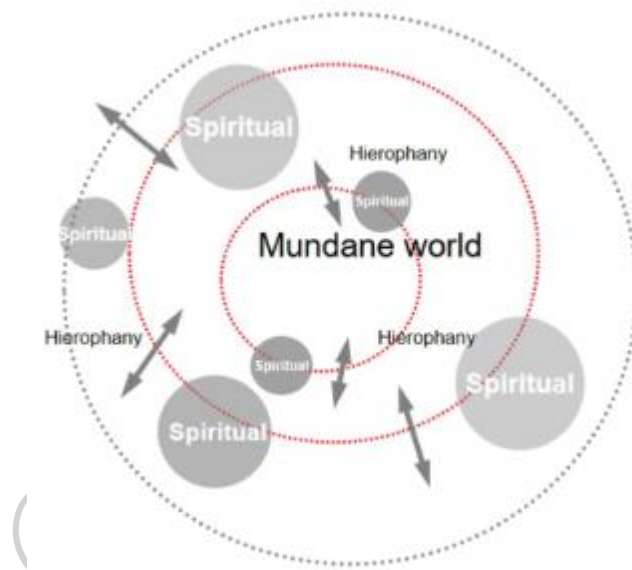


Figure 2 The Mundane and the Spiritual

Spiritual places in China include religious sites, cultural sites with religious implications, The places of worship for folk beliefs. There are religious places for Buddhism, Taoism, Christianity and Islam; Cultural sites such as Confucian temples (Confucianism is not considered a religion) and traditional academies. Moreover, there are places of worship for folk beliefs practiced by ethnic minorities in China. After more than two thousand years of cultural integration, the identicalness of the spatial image has become a typical feature of China's spiritual sites under diverse cultural influences. Based on the principle of "going into the secularity", Chinese spiritual places of Buddhism show distinct local cultural characteristics such as the architectural layout under the influence of Confucianism, the design of Chinese

classical garden under the influence of Taoism, and some images representing folk beliefs, which are the typical characteristics of Chinese spiritual places.

2.2 The wisdom of Chinese Buddhism

2.2.1 Sinicization of Buddhism

Buddhism originated in ancient India in the sixth century B.C. It was created by Gautama Siddhartha and was influenced by Brahmanism. Buddhism came to China from India 67 A.D. After being integrated Chinese Confucianism and Taoism, Buddhism in China gradually developed distinct characteristics as Chinese Buddhism. Chinese Buddhism advocates that everyone can become a Buddha, making Buddhism both a religion and a life philosophy. Buddhism is divided into Theravada Buddhism and Mahayana Buddhism. The Theravada Buddhism is popular in South Asia and Southeast Asia, such as Sri Lanka, Myanmar and Thailand. China, Japan, South Korea mainly practice Mahayana Buddhism. Mahayana Buddhist sects also include Tibetan Buddhism, Pure Land Buddhism, and Zen Buddhism.



Figure 3 “To be harmony”. Ming Dynasty
Source https://www.sohu.com/a/123530025_581282

Chinese Buddhism, also known as Chinese classic Buddhism, refers to the use of Chinese to spread Buddhism in China. According to Japanese scholar Nomura Yosho, Mahayana Buddhism that prevails in East Asia is based on Chinese Buddhism. The scope of this research is a temple landscape of Chinese Mahayana Buddhism. According to a 2012 survey the majority of Chinese population (Han nationality) were Buddhist, which accounted for 6.7% of the overall population and was approximately twice more than the number of the believers of other religions.

The Xuanzang Monk of the Tang Dynasty appeared in an ancient Indian scripture called "Buddhist Records of The Western World". One of the earliest two temples, "Temple of Bamboo grove", was built as a dedication to a Buddhist monk in the history of Buddhism, and became the precursor of later Buddhist temples. The earliest Buddhist temple in China was the "White Horse Temple" in Luoyang, Henan Province, built in 68 A.D. Not long after in the Northern Wei Dynasty, Buddhist temple landscapes and gardens began to flourish. The ancient Chinese "yin" and "yang" view of the universe and the scholar's aesthetic appeal penetrated into the design of the temple garden environment. Nowadays, Buddhist temples are widely spread in mainland China. With the surrounding natural scenery and the traditional buildings of these temples represent the integration of the tangible form and intangible spiritual meanings, showing the cultural wisdom of Chinese Buddhist temple gardens, and constituting a magnificent space of imagination.



Figure 4 Three realms of practice in Chinese Mahayana Buddhism

Source <https://read01.com/6GOePG2.html#.XtlcKIgzY2w>

Buddhism is a religion with strong ethics and morality, and karma (As a man sows, so let him reap) is the cornerstone of Buddhist ethics. Kindness and evil as basic value judgments are not necessarily connected with the current human world. Buddhism treats goodness and evilness that images to the future world. The existence of the future world will reflect the rewards of goodness and evilness in this life. Buddha, Arhat (Luohan) and Bodhisattva play an important role in Buddhism and perform the balance of Buddhist ethics. The Buddha refers to the person who understands the Dharma and enters the realm of the Buddha can surpass our Mundane world and enter the pure spiritual Nirvana world. Chinese Buddhism believes that there are countless Buddha in the Buddhist world, and all beings can become a Buddha. There are three realms of practice meaning in Chinese Buddhism: enlightenment of self, enlightenment of others, and the perfection of the enlightened practice.

Arhat is the highest level of practice in Theravada Buddhism. It is believed that only Buddha himself can become a Buddha while others can only achieve the level of Arhat. The realm of Arhat is limited to the realm of the enlightenment of self, not the enlightenment of others. Bodhisattva is more popular among Chinese Buddhism due to different practice proposes Bodhisattva is a *Sanskrit* word that

means freeing yourself and all sentient beings from ignorance through consciousness. The realm of the Bodhisattva is both the enlightenment of self and the enlightenment for others. The most important feature of the Bodhisattva is take across sentient beings universally. For example, Guanyin Bodhisattva, the most popular in China, is considered a Buddha but often lives in our world while she is free to travel to the Buddhist paradise. If you are in distress, as long as you sincerely recite out the name of Guanyin Bodhisattva, Guanyin Bodhisattva will appear to save you.

Buddhism, as one of the significant constituents of Chinese culture, has a profound influence on Chinese traditional culture. It goes far beyond the scope of religion. By shaping a unique national psychological structure, value orientation and temperament, it deeply penetrates philosophy and aesthetics into all aspects of Chinese culture and influences the cultural psychology and artistic spirit of ancient society. Together it constitutes the basic framework and main structure of Chinese traditional culture.



Figure 5 Giant Guanyin Statue . Macau Fisherman's Wharf
Source <http://www.macaumuseum.gov.mo/w3MMabout/KuniamC.aspx>

2.2.2 Original Buddhism — Wisdom of "Emptiness"

Mount Meru is a transliteration of *Sanskrit Sumeru*. It was originally a mountain name in ancient Indian mythology. Mount Meru is the seat of the Hindu god and the center of the Hindu world. Original Buddhism also perceives Mount Meru as

the center of the Buddhist world. Cosmology describes the grouping of these vertical worlds into sets of thousands, millions or billions. The whole world is a repeating, endless flat world structure. Mount Meru refers to the center of world. Thirty-three gods located in the top of the mountain which is inhabited by Indra (the mythological king of the abode of the gods), and the mountainside is inhabited by the Four Heavenly King. It is surrounded by mountains and seas and four major continents. The Mount Meru world system is conceived as a layered vertical universe. Starting from the lowest level of hell, it passes upward through *Kamadhatu*, *Rupadhatu*, and *Arupadhatu* to reach the Buddhist paradise. As you progress upward, you enter a spiritual, intangible, pure world.

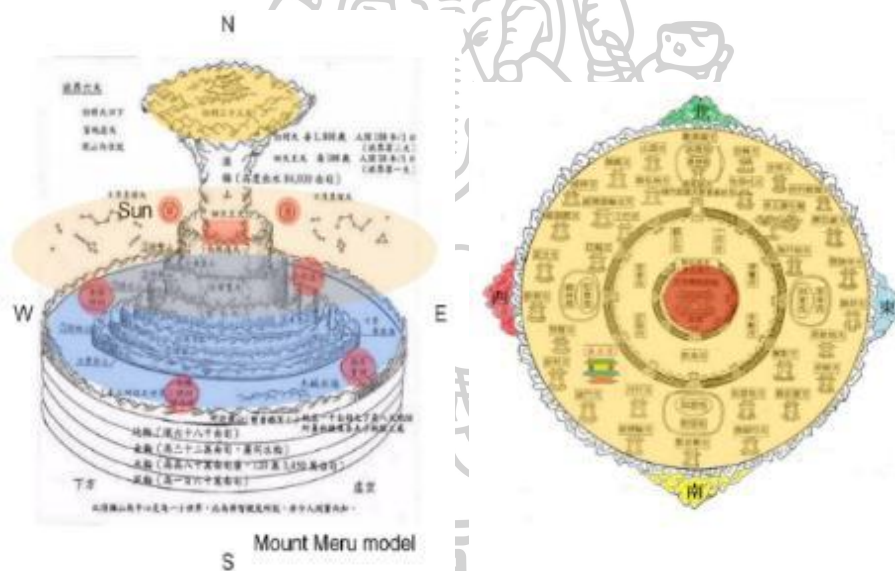


Figure 6 Analyze Mount Meru

Chinese Buddhism incorporates a modified model of the universe based on traditional mythology. In the book "Fajie Anli map", the universe theory with the most Chinese characteristics is described. The book proposes that the world is a pure land of Buddha, and it is surrounded by the pure land of Buddha. Since the Pure Land of Buddha is infinite, the universe is also infinite, and there are ten seas of Buddha around the world. This entire universe is inseparable from the subject's heart and is realized by Alaya consciousness.

“Dependent Origination” theory is the core of Buddhist cosmology. “Dependent Origination” and the “Emptiness” of Nature are the most basic viewpoint of Buddhism. Origin theory is a unique worldview of Buddhism, which is different from other religions and philosophies. According to “Dependent Origination” theory, the nature of all things is emptiness. The origin is the opportunity of all laws, and the fundamental Dharma is difficult to describe by language. On this basis, the concept of Impermanence must negate the constant model of the universe. Therefore, any visualized specific concept of the universe has no fundamental significance. We can think that Buddhism will change in the historical process by borrowing the appropriate model of the universe. Buddhism does not oppose a specific cosmological model. Conditional change is the essence of "emptiness", and everything is changing. Chinese Zen Classic Sutra "Diamond Sutra" once said: "凡所有相，皆属虚妄". It is the most representative point of view that proposes that all appearances are the product of subjective consciousness, and cannot reflect the authenticity of things.

The composition of the world (Buddhist perspective)

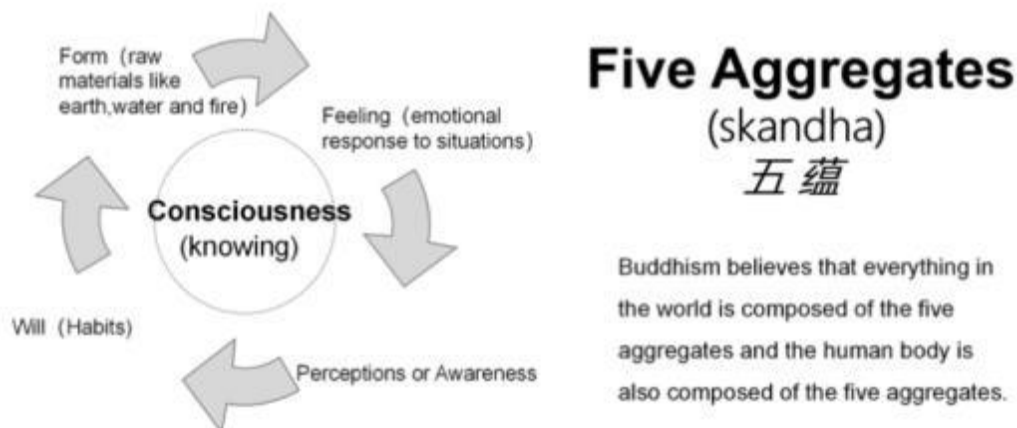


Figure 7 The composition of the world (Buddhist perspective)

Tangible and Intangible in Five Aggregates

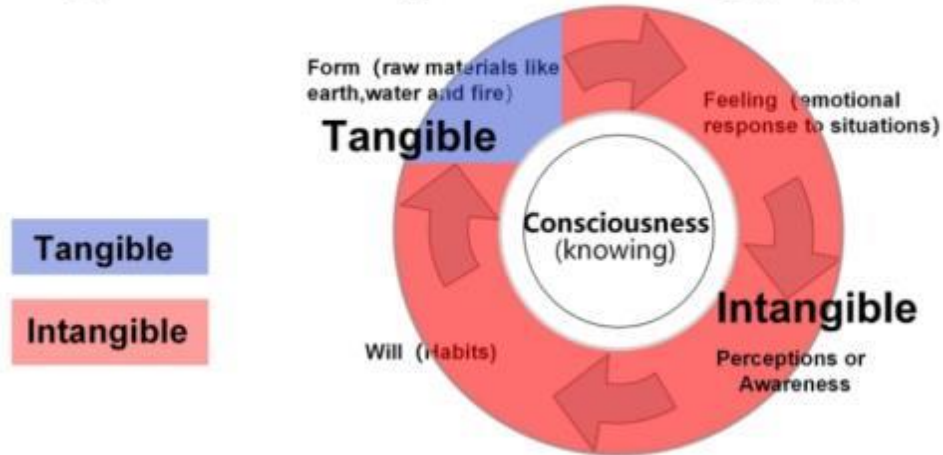
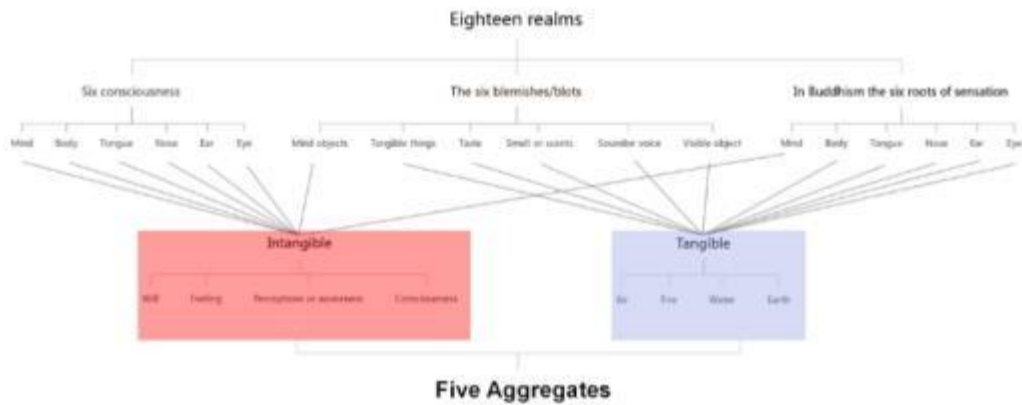


Figure 8 Tangible and Intangible in Five Aggregates

Classification of the Buddhist World



Eighteen realms (Astādaśa dhātavah) 十八界

Figure 9 Classification of the Buddhist World



Figure 10 Original Buddhism comes from emptiness

The essence of Buddhism is "emptiness", that is, there is no independent self-existing, eternal entity. The five aggregates, twelve places, and eighteen realms are the classification methods of the original Buddhism. Buddhism's view of the universe is derived from the five aggregates. Five Aggregate "蕴", (*Sanskrit: Skandha*), can also be translated into "five Skandhas" or "five clusters", which means accumulation and gathering. Buddhism uses the term to refer to the basic elements of human existence. Its five basic elements are: Form, Feeling, Perceptions or Awareness, Will and Consciousness. The concept of is translated into Chinese as "五阴" and "五众", which means the assembly of the tangible and the intangible.

The five aggregates comprise of five categories of matter and mind - form, feeling, perception, perceptions or awareness and consciousness. Form "色" represents the tangible matter in general. It is the only component in the five aggregates that is concerned with the tangible. Feeling "受" is the receptive or sensory function. Perception or awareness "想" refers to images that surface in the mind, and has a symbolic function. Will "行" is the desire and intention that accounts for craving. Feeling, perceptions or awareness, Will and consciousness are all concerned with the intangible, spiritual part.. Buddhism believes that everything in the world, including human bodies, is composed of the five aggregates.

Form is divided into internal and external categories. The internal is comprised of six roots of sensation, namely: eye, ear, nose, tongue, body and mind. The external ones are called the six blemishes (blots), which include: visible objects, sound, smell or scents, taste, tangible things and mind objects. The six roots of sensation and the six blemishes (blots) are collectively called the twelve places. Six types of sensation from eye, ear, nose, tongue, body and mind belong to psychological and spiritual activities that become the collection of the five constituent elements of existence, including our own.

The material part of the five aggregates (color accumulation) can be analyzed into twelve places, and the spiritual part of the five aggregates (such as the imagination and deeds) can be analyzed into the six senses. The six roots, six dusts and six consciousness are collectively called the eighteen realms. Boundary, meaning scope and limit, means that each part has its own conceptual scope and functional definition. The five aggregates are empty, and the twelve and eighteen circles are also empty, so all matter being able to exist according to the principle of "emptiness" which the Buddha uses to lead the people with.

2.2.3 Zen Buddhism and Pure Land Buddhism in China

Zen Buddhism and Pure Land Buddhism has been a Chinese Buddhist sect and plays an important role in the history of Chinese Buddhism. The greatest influence on Chinese Buddhism is Zen Buddhism and Pure Land Buddhism. Although they have merged since the Song Dynasty more than a thousand years ago, the difference between the two sects is still obvious. Each has a typical identity. Pure Land Buddhism focuses on the solemn temple environment for worshiping Buddha, while Zen Buddhism pays more attention to meditation. Therefore, the natural and ethereal environment is more suitable for Zen Buddhism. After conducting the fieldwork researcher, it was found that the majority of Chinese Buddhist temples are influence by the Pure Land Buddhism. On the contrary, the Zen temple identity seems to have

been lost. This study will distinguish between the two sects as representing two different ideas and identities. However, in their practices, each of the two sects also exhibit cross-pollination influences. Therefore, the main goal of the study will be on accentuating the cross-sectional, diverse quality of Buddhist temples in China.

Zen Buddhism is liberated by its own power, while Pure Land Buddhism is liberated by the power of others. This is the basic difference between the two sects. The table below lists their main differences. Pure Land Buddhism leans toward materials and orders. Zen Buddhism, on the contrary, has a free spirit and emphasizes on personal will. However, despite their differences, the two sects constitute a mixed form of Chinese Buddhist culture – they have fused and co-existed throughout Chinese history.

Zen Buddhism

Zen Buddhism originated in ancient India and passed from Bodhi dharma to China. It was originally a meditation-centered practice group. After taking root in China, it gradually became a unique Buddhist sect. Chinese Zen Buddhism is practiced in China, Japan, Korean peninsula, Vietnam and other locations with Chinese cultural influences. Zen Buddhism emphasizes the value of "emptiness" and insists that it coincides with the original Dependent Origination and the Emptiness of Nature as the final meaning of things. Zen's thinking on Dependent Origination and the Emptiness of Nature is the most thoroughly inherited and distinctive characteristic.

Zen Buddhism uses special teaching methods. It is practiced without text, and enlightens the Buddha nature in ordinary things. It truly understand the meaning of "emptiness" and proposes that everyone can achieve enlightenment and become a Buddha. Zen Buddhism focuses on practice and empirical studies, of which meditation is the main practice of Zen Buddhism. When sitting in meditation, you must adjust your diet, sleep pattern, body, breath, and mind. In order to reach the state of meditation from perception to consciousness, meditation environment is very

important. In a natural environment, the spiritually enlightened space will bring more meditation to the meditation. Zen practice is also the integration of the inner spirit and the natural environment. The changes in the material world reflect the "emptiness" of the essence.

Although Zen Buddhism follows the principle of "Do not use text, and see the Buddha", the classic Sutra of Zen Buddhism is still respected. Zen Buddhism does not pay attention to the authority of Sutra, but follows the meaning in practice. Early Zen Buddhism used "Lankavatara Sutra" and later "Diamond Sutra". "Platform Sutra" is about the Six Patriarchs of Zen in China. Master Hui Neng's Buddhist thoughts and the appearance of early Zen in China is respected by Zen Buddhism. In the current "Diamond Sutra", "Vimalakirti-nirdesa-sutra" and "Lankavatara Sutra" "It also promotes learning for Zen monks.



Figure 11 Diamond Sutra Source <https://diamond-sutra.com/>

Pure Land Buddhism

Pure Land Buddhism was established in the 6th century in China and Korea, the sect name means the way to go to the Buddhist Pure Land of ultimate bliss after the death. Anyone can fulfill his wish as long as he practices according to law. According to Buddhism, death is considered a beginning of life. This concept is part of Pure Land Buddhism which emphasizes salvation by faith in Amitabha. According to Buddhist Sutra, Buddhist pure land of ultimate bliss is just one of various pure lands. It appeared only after Amitabha's wish was realized, so it was not an ordinary world. Pure Land Buddhism needs a specific image of the pure land world to inspire the faith of believers. The "pure land change" in Dunhuang Murals is the most typical image of the Pure Land Buddhist world. The architectural details are gorgeous,

regular and orderly. The decoration and symbolic meaning are described in detail in the picture. The identity of the Pure Land world is actinic and colorful. Dunhuang Murals have become a reference for the design of many Buddhist temples in the Tang Dynasty. Other Buddhist architectural remains such as the ones in Japan are also often used as a sample for the study of temples in the Tang Dynasty.



Figure 12 Pure Land Buddhist world (Dunhuang Mural)

Source https://www.sohu.com/a/365935190_534369

In China, the Pure Land Buddhism was created by the Monk Huiyuan of the Eastern Jin Dynasty. Due to the fact that the recitation of the Buddha name is a very simple and easy practice, Pure Land Buddhism in China has gained many believers and gradually becomes the largest sect of Chinese Buddhism. The three Sutra of the Pure Land are the fundamental Sutra of the Pure Land Buddhism, namely "Amitabha Sutra", "Sutra of the Buddha of Limitless Lifespan", and "Infinite Life Sutra". "Amitabha Sutra", translated in *Sanskrit* as *Sukhāvātī-vyūha*, is one of the Mahayana Buddhist classics and is revered by the Pure Land Buddhists of China. This Sutra is divided into two parts: the former one declares the solemnity of Buddhist paradise and the origin and significance of the Amitabha Buddha name while the latter paragraph is

to persuade living beings to recite the name of the Amitabha Buddha as a way to the paradise of Buddhism. The Buddhist painting "A vision of the Buddhist paradise" is based on the creation of the Amitabha Sutra and describes what the paradise looks like. The purpose of "Sutra of the Buddha of Limitless Lifespan" is to guide Pure Land practitioners to visualize the world of Elysium and assumes that that all beings, as long as they believe in Amitabha, can all have future life. "Infinite Life Sutra" introduces the merits of Amitabha's previous life and his vow to become a Buddha.

2.2.4 “Monk Baizhang’s temple rules for Buddhists”—Redefining the identity of Chinese Buddhism

This research studies the planning of temples in “Notes to Luoyang Buddhist Temple” In order to maintaining the daily diet of monks and pilgrims, temples were often set up on a farmland area suitable for growing vegetation. “Notes to Luoyang Buddhist Temple In” has repeatedly mentioned the scene of fruit trees surrounding the Buddhist temple. Temple plants do not only have an aesthetic value but have a practical purpose.

In the Tang Dynasty, Monk Baizhai Huaihai issued the "Monk Baizhang’s temple rules for Buddhists" as the foundation of the Buddhist rules. This is an important step in the origination of Zen Buddhism and the entire history of Chinese Buddhism. It is based on the principle that If you don't have a day's work, you can't eat on that day. The previous practice of Indian monks that were reliant on others to them food was transformed into a Chinese-style self-reliant practice. This accounts for a major transformation of Buddhism in China. Building a temple in a farmland suitable for growing fruit trees and other vegetation thus becomes the key imperative that needs to be continued in the design of contemporary temples that seeks to create temple cultural experiences.



Figure 13 Master Baizhai Huaihai

Source https://www.sohu.com/a/320914330_296388

In the early days of Chinese Buddhism, monks mainly relied on donations from royal and noble believers. After the "Baizhang temple rules for Buddhists" in the Tang Dynasty, the Buddhist temple economy gradually evolved into a self-sufficient Buddhist monastery economy. Some of the monasteries are located deep in the mountains and forest areas due to the demand for land. They are also integrated into the local economic model. After successfully avoiding many restrictions imposed on Buddhism by the late Tang Dynasty, the monks survived the severe situation.

Table 1 Comparison of Pure Land Buddhism and Zen Buddhism

	Pure Land Buddhism	Zen Buddhism
Fundamental Belief	Others Led	Self-practice
Aesthetic tendency	Substance	Spirit
Ontological tendency	Ontology	Causality
Corresponding social organization characteristics	Collectivism	Individualism
Corresponding Institutional Features	Official etiquette	Personal awareness
Behavioral characteristics	Public	Personal
Secular Representative Building	Official building	Native house
Prototype of Chinese Buddhist architecture	Northern Royal Buddhist Temple	Southern Mountain Forest Buddhist temple
Practice way	Chant the name of Buddha, Release, Merits and virtues	Meditation、 Land labor

2.2.5 Buddhist temples undertake social functions

In the early years of the Republic of China, Monk Taixu advocated "Socially Engaged Buddhism" to promote the modern reform of Buddhism to prevent the decline of Buddhism. The idea behind the reform is to let Chinese Buddhism become an active part of the life of the people, responding to people's needs, self-interest and altruism. The idea of pure land on earth advocated by Monk Taixu clearly reflects the intention of Buddhist modernization. Socially Engaged Buddhism essentially reflects the fundamental goal of Buddhism to serve the human world. The practice itself aims to improve morality and develop wisdom. After Shakyamuni became a Buddha, he propagated the truth. The aim to save society and humanity became his only ambition. Master Xingyun from Taiwan also believes that: "The character of Socially Engaged Buddhism is life-oriented, especially in the experience of "ordinary heart is the way in life." Danish philosopher Søren Kierkegaard puts forward the view of "leap of faith".

The final stage of life pursuit is to jump into faith, comfort life with religious wisdom, and relieve the fear of death. The entry of Buddhism into society and into the lives of ordinary people will allow Buddhism to develop further and integrate more actively into society, technology, and times.

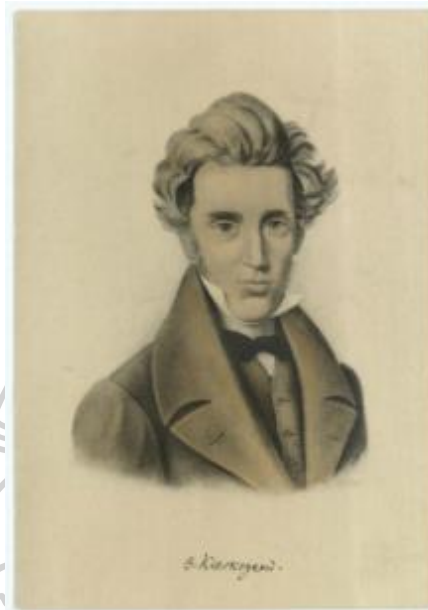


Figure 14 Danish philosopher Søren Kierkegaard

Source <https://personajeshistoricos.com/c-filosofos/soren-kierkegaard/>

Modern Buddhist temples are undoubtedly built by the new technology and informed by the modern culture. When we imagine the ideal Buddhist world, the ideal Buddhist landscape and secular life will inevitably adopt part of the modern landscape and form. Based on the design ideas that are compatible with modern society, drawing on the classic traditions while appropriately adding current aesthetics as a guide, such as paying attention to environmental protection and nature, the value of landscape emphasizes sustainable materials and technologies and, new modern technology products. Because this is the ideal Buddhist world of contemporary people, the goal is to attract and influence contemporary believers, which is richer than the past and more valuable for religious belief.

From the researcher's visit of various temples, it can be concluded that the modernization process of Chinese Buddhist temples has begun. Especially in the management of temples, there has been a considerable degree of modernization. There

have been many cases of modernization in the function and appearance of the internal and external environments of the temples. The modernization process will gradually change Chinese Buddhist temples to adapt to the current society. The essence of Chinese Buddhism is to return to the real society, assume greater social responsibilities in Buddhist practice, serve the surrounding communities and embody Buddhist ethics.

2.3 Landscape identity of Chinese Buddhist temple

Since ancient times, Buddhist temples have been closely related to the development of Chinese culture. The researcher has limited the fieldwork of 20 Chinese Buddhist temples of Mahayana in China that showed the localized cultural characteristics of China. In fact, the temples surveyed show the integration of multiple cultures, such as the Confucian cultural ideas. Buddhist temples adopted a symmetrical form of the central axis in the layout of the buildings, and the temple landscape garden design is similar to Taoist culture while adopting a natural layout. At the same time,, the original Buddhist principle of "Emptiness" influences the spiritual meaning of the landscape. The researcher has found some traces of the identity of Buddhist temples that were not obviously under the joint influence of Confucianism and Taoism. Therefore, the identity of Chinese Buddhist temple caused by the integration of three cultures from the past to present has homogeneity, with the result that the identity connection between temple buildings and landscape is interrupted.

Traditional Chinese Buddhist temples are inseparable from the surrounding environment. In addition to the terrain, water sources, incense paths, and places where monks produce and live, the surrounding villages, markets, and surrounding villagers engage in production activities and provide labor services to the temples to form a complete external network of temples. Fieldwork by researcher found that the landscape of Chinese Buddhist temples was divided into four areas:

Pilgrimage area: Secular to the sacred area, including the incense, the

mountain gate, the Zhaobi, and the Heavenly King Hall.

Sacred area: The closed and static area formed by the sacred atmosphere of Buddhism, including the Mahavira Hall, the East-West Hall, the Temple, the Ring, the Tibetan Classic, and the Tower.

Living area: including mortuary, pilgrim, tourist accommodation, meals, and warehouse.

Tour area: mountain garden.

The elements that influence the identities of Chinese Buddhist landscape include Feng Shui and complete seven-structured temple compound, which act on the landscape layout. Feng Shui is a summary of the empirical knowledge of the ancient Chinese people on environmental cognition, which controls the location of the temple, the orientation of the building, and the connection between the wind, water and other tangible substances in the base. The complete seven-structured temple compound is a conjecture about the layout of Chinese temples in the Tang Dynasty. Due to the long history of lost identity, the layout of the Tang-style temples was inferred through literature review and the conjecture of existing temples in the Tang Dynasty. Chinese classical garden has always existed in various environments in China, and has been integrated into various religions including Buddhism. It has risen to have a deep cultural meaning. At the same time, due to the strong cultural genes of Chinese classical gardens, the connection between landscape and architecture was interrupted, which is seen not only in Buddhist temples but also in other types of cultural buildings. In the investigation, plants, sound, and light have become important elements that influence the creation of the overall temple spiritual landscape, which is analyzed in detail below.

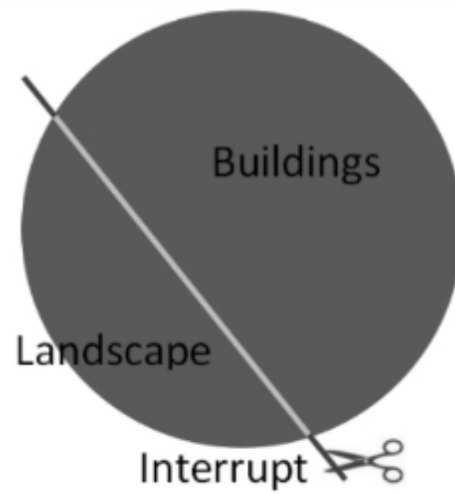


Figure 15 The interrupted connection building and landscape

Table 2 Basic data of the fieldwork

	Sect	Type	Design Style	scale	location
Jingan Temple	Tantrism Buddhism	City	Tang dynasty	Medium scale	Shanghai
Jade temple	Zen Buddhism	City	Tang dynasty	Medium scale	Shanghai
Lingyin Temple	Zen Buddhism	Mountain forest	Tang dynasty	large-scale	Hangzhou
Xiyuan Temple	Pure land Buddhism	City	Yuan dynasty	small-scale	Suzhou
Shaolin Temple	Zen Buddhism	Mountain forest	Tang dynasty	large-scale	Kaifeng
Donglin Temple	Pure land Buddhism	Mountain forest	Tang dynasty	large-scale	Jiujiang
Foguang Temple	No sangha	Mountain forest	Tang dynasty	Medium scale	Mount Wutai
Water-Moon Monastery	Pure land Buddhism	Mountain forest	Contemporary	large-scale	Taiwan
Nengren temple	Pure land Buddhism	City	Tang dynasty	small-scale	Jiujiang
Huayan Temple	Huayan Buddhism	City	Tang dynasty	Medium scale	Datong
Linyan Temple	Pure land Buddhism	Mountain forest	Qing dynasty	large-scale	Suzhou

2.3.1 Layout of Feng Shui: Theory that proposes man is an integral part of nature.

The name "Feng Shui" means the wind and the water. Feng Shui is an ancient Chinese concept. The principles of Feng Shui aim to create harmony between people and living environment, enhance well-being and eliminate the negative impact of human settlement on environment. Facing south with the back to the north, temple architecture is determined by the influence of Feng Shui. It is the highest level of positive direction and is influenced by Chinese traditional etiquette. Face south with the back to the north is enhances air ventilation and lighting in Chinese temples. Chinese Buddhist temples are usually built in the location selected from the principle of Feng Shui.

From the site selection of the temple, building a temple along the mountain is an important feature of Chinese temples. About one-third of China's first batch of Chinese national parks are Buddhist temples and located in famous mountains. The aesthetics of the temple's landscape is based on the mysterious and hidden thoughts, forming the layout features of the mountain temple garden. The buildings are often located in the middle or towards the top of the mountain and constructed in such a way that makes it appear to be embraced by the mountain. The relationship between the building group and the landscape mainly occurs in the form of a relatively stable mountain surrounded by temples. Curiosity attracts visitors. The visual experience changes during the walk up the mountain to visit the temple. There is a virtual and real change between buildings and the landscape, with the traditional aesthetic of China that is extremely rich with hidden meanings.

In the article "Shaping the Artistic Conception of Chinese Buddhist Temple Space", Guan Xin believes that Chinese "Feng Shui" theory has profoundly affected the layout of temple buildings. The location of the temple is chosen to be in a south-facing position with good ventilation and lighting. Moreover, it contains auspicious meaning level also affect the layout.



Figure 16 Ideal Feng Shui Mode

2.3.2 Tang Dynasty layout of temples—“complete seven-structured temple compound”

As early as in the Han Dynasty of China, the Chinese translation of the “*Dharmagupta-vinaya* (四分律)” and the ten-law “*Sarvāstivāda-vinaya* (十誦律)” stipulated the temple-centered layout. Affected by traditional Chinese rituals, the building stands at the highest level of the temple. The Mahavira Hall is facing the south, while the other ancillary buildings such as the Gate to a monastery, the Bell and Drum Tower, and the Heavenly King Hall are slightly oriented in the south. The multi-cultural integration brings about the central axis layout of the Buddhist buildings under the influence of Confucianism and the free random layout of landscape garden under the influence of Taoism.

After the Tang Dynasty, the temple gradually formed a system of “complete seven-structured temple compound”. There are seven kinds of buildings that become the standard of Chinese Buddhist temple buildings: Gate to a monastery, Mahavira Hall, Lecture hall, Abbot, Monk's house, Dining hall, Bathroom, and Toilet, and the gardens for the public.

“Complete seven-structured temple compound”, also known as the Chinese name

of the seven churches, is a standardized building form of Buddhist temples in the Tang and Song dynasties in China. They consist of Gate to a monastery, Mahavira Hall, Lecture hall, Abbot, Dining hall, shower room, and washroom. These structures are lined up from south to north. The main buildings are arranged on a main axis in turn, and the auxiliary buildings are located on the left and right sides of the main building to form a left-right symmetrical pattern. Mahavira Hall is usually the largest building and forms the typical form of traditional Chinese Buddhist temples since the Tang Dynasty. The ancient architecture of the Buddhist temple in China during the Tang and Song Dynasties were designed mainly for practicality. There was no excessive decoration. The Tang Dynasty style has become an important style of the traditional Chinese architecture, and become the cultural and defining characteristics of the time. Moreover, the style integrates the architectural elements of Confucianism and Taoism such as Feng Shui wall, Memorial gateway and Carved stone pavilion.



Figure 17 Temple layout in the Tang Dynasty (NO. 61, Mogao cave, Dunhuang)

Source <http://www.kaiyuan.org.tw/treasure/archi2.htm>

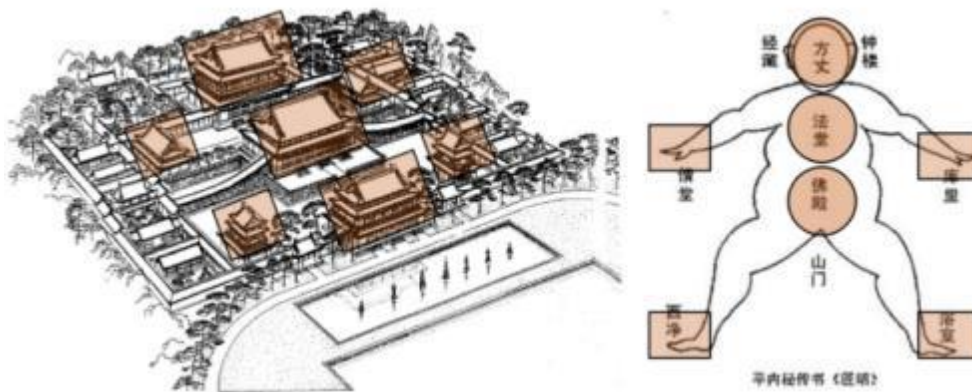


Figure 18 Complete seven-structured temple compound

2.3.3 Spiritual experience—Chinese classical garden

Early Chinese classical gardens focused on imitating natural landscapes. During the Tang and Song Dynasties, scholars introduced poetry, calligraphy, Chinese ink painting and other arts into the design of gardens. Together these elements have formed a comprehensive art form that represents Chinese aesthetic culture. The introduction of garden into Buddhist temples can be traced back to the Jin Dynasty during which it was a trend for nobles to donate their houses to Buddhist temples. Later, Buddhist temples preferred to choose a location among scenic mountains. The Buddhist temple garden depicts the scenery of "Buddhist paradise" with garden images, which is a strong contrast to the suffering human life at that time. From this time on, the Buddhist temple garden environment has become the human picture of people's longing for paradise.

Learning from Chinese classical gardens, the traditional Chinese temple broke with the enclosed single temple architectural form, and absorbed the layout features of landscape painting and classical garden style as well as the transformation of spiritual space into garden space. The layout of Chinese Buddhist temples is similar

to Chinese landscape paintings. The temple layout is flexibly treated with the fluctuation of the terrain, strengthening the tight integration of temple buildings and the landscape space. Learning from nature, free layout, Contrast method and Varying Scenery with Change viewpoints are four important characteristics of Chinese classical gardens. Clive Bell believes that Human spiritual experience is the same as religion. When the aesthetic experience reaches the height of religious experience, it will inevitably arouse the unique spiritual experience of the appreciator. While Buddhism learned from Chinese classical gardens, Buddhism also had a huge and profound influence on Chinese classical gardens, and gave it the meaning of being a "spiritual" construction, such as "flowers in a mirror and the moon's reflection in water (a mirage, insubstantial objects)"; "The winding path leads to a secluded quiet place"; "Cool world"; "Color is emptiness, emptiness is color" and other Buddha's ideas are integrated into the aesthetic realm of traditional Chinese culture.



Figure 19 English art critic—Clive Bell

Source <https://www.modernistarchives.com/person/clive-bell>

Fan Wenlan pointed out in his book "Tang Dynasty Buddhism" that Chinese temple landscapes are influenced by the traditional culture of "respecting nature and expressing love for mountains and rivers". The garden of Buddhist temple has become an artistic way to imagine and visualize Buddhist paradise. It is also the link between the temple and the paradise. For example, the Pure Land Buddhism's "Infinite life sutra" and the Tang Dynasty's "Xu gao seng zhuan" both use the garden to describe the scenery of the Buddhist paradise. Five elements of Chinese classical gardens can be distinguished as follows:

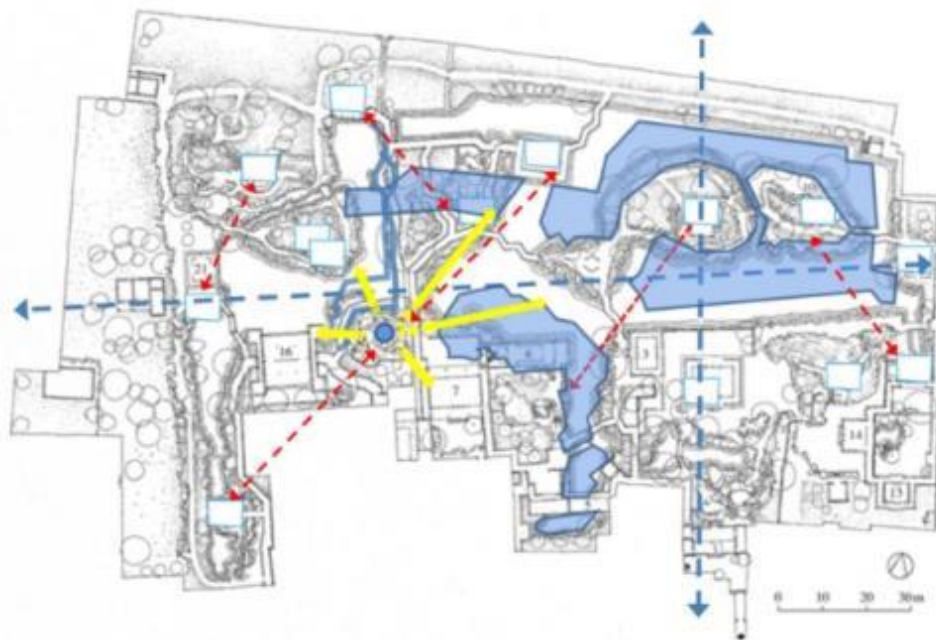


Figure 20 Analyzed the sight line. Humble Administration Garden

Suit one's measures to local conditions

Chinese Taoism advocates the ability to adapt to the natural shape. It can adapt to the characteristics of, the terrain of the site without restraint. Buddhist temple gardens have also been unified with nature since the beginning. Chinese Buddhist temples are often situated in the mountains, and have a free layout that is suitable for

the terrain of the mountains. Ding Zhaoguang discusses the design ideas of how Chinese Buddhist temples can adapt to local conditions in *On the Spatial Composition of Buddhist Temple Gardens*: “Suit one's measures to local conditions”(因地制宜) is the idea of adapting to local conditions and breaking from the strict spatial sequence and pattern of religious buildings by embracing the natural environment in order to achieve the ultimate goal of "emptiness" in Buddhism.”

A Lake With three Hills

Elements of the identity of the Chinese Buddhist temple landscape are borrowed from the Chinese classical garden. “A Lake With three Hills” is a design concept found in ancient traditional gardens. The water pool was dug in the garden, and one island, two islands, or three islands were arranged in the water pool to symbolize the mountains where the gods reside. They were named "Penglai", "Fangzhang", and "Yingzhou". The concept is consistent with the Chinese Taoist “Xiuxian” thought (referring to the idea that one can try to make and then take pills of immortality to cultivate oneself and become immortal) which also influences the ideal of Buddhist paradise.



Figure 21 “A Lake With three Hills”. Hangzhou West Lake

Source https://www.luow.com/dc_tw/101735674

Plaque and Couplets of Calligraphy

The Calligraphy plaque and Couplets are a direct expression of Chinese culture in the temple architecture. It conveys and expresses the Buddhist meaning in the landscape. This form is the only feature of Chinese classical garden. It is different from other Buddhist cultures and even cultural landscapes and becomes the focus of the design.. Chinese classical gardens expresses profound humanistic connotation through the intuitive feeling and personal poetry.



Figure 22 Nengren Temple,
Jiangxi Province



Figure 23 Plaque in Chinese classical garden

The meaning of Buddhist plants

In the original Buddhism, the plant design reflects a Buddhist meaning. The Bodhi tree, “the *Saraca asoca*”, and “the *Shorea robusta*” are called the Three Sacred Tree of Buddhism, which represent consciousness, life and death, and enlightenment. As the climate of India is different, the three sacred trees are difficult to survive in China. Chinese monks then chose to plant Ginkgo trees instead of Bodhi trees to plant in temples, making Ginkgo them as a sacred plant in Chinese temples. As a sacred tree of Buddhism, Ginkgo tree is planted in isolation in an open area of the temple. It

may be planted to form a tree line on both sides of the gate.

Plants are one of the important elements in Chinese Buddhist temple gardens. Due to the fusion of Chinese traditional culture, the design of Buddhist temple garden plants is also based on the concept of natural planting. According to the tradition, plants are not pruned. The attitude of Chinese traditional culture and the environment naturally embraces the wisdom of the East. The researcher also found that Chinese temples are distinguished from Japanese temples in that the plants are not trimmed and blended with nature..

Jin Hexian, in "The Expression of the Artistic Conception of the Temple Garden", takes the Jiangnan region of China as the research object, analyzes the landscape design methods (Borrow scenery, blocking view, intangible scenery) in the temple landscape and mentions that the selection of Chinese temple plants has an implicit Buddhist meaning.

According to the data from the fieldwork visits, the tall pine and cypress trees in the temple can guide directions for visitors. The tall, ever green plants surrounding the Buddhist temple also function as a sound-proof insulation and creates a spiritual atmosphere of Buddhist temple. Bamboo is also a symbol of Buddhist teachings. The hole between bamboo joints is the embodiment of the Buddhist concept of "emptiness". At the same time, bamboo also represents the identity of ancient Chinese scholars. It is integrated in the meaning of Buddhism and is respected in traditional Chinese culture.

Lotus elements appear everywhere as a metaphor that everyone shares the Buddha nature. The "Amitabha Sutra" records that the people of the Buddhist paradise are all born from the lotus. Therefore, the Buddhist paradise world is also often called

"the land of lotus". Buddha step on or sit on top of the lotus, and the throne of the Buddha is usually composed of lotus. The lotus element will be frequently used in design experiments to create a spiritual identity of the Buddhist space.



Figure 24 Plant landscape in Buddhist temple

Source <https://kknews.cc/fo/jrnneoy.html>

<https://kotaku.com/bad-tourists-lead-to-photography-ban-at-japanese-temple-1665571850>

2.3.4 Soundscape and Light landscape

Soundscape

From the perspective Mazumdar and S. Mazumdar, a specifically tangible design, such as natural scenery, history and Culture of Temples, religious sound and images will influence visitors' perceptions of religious ideals and spirituality. The sounds of Buddhist temple are divided into Natural sound, Buddhist Sound and Animal sound. Natural sounds include the sound of the trees and the flowing sound. Buddhist Sounds include the sounds of wind chimes, chanting, Bell and drum sound, and Buddhist festival music. Animal sounds include birdsongs and other animal sounds.

The earliest record of temple sounds in the Tang Dynasty's temples is "Record of Buddhist temples in Luoyang ". As a part of traditional Chinese Buddhist culture,

the bell soundscape has played an irreplaceable role in the temple sounds environment since ancient times. Kiser and Lubman analysed the important role played by the sound of traditional church bells in community identification in London. Natural sounds can create a religious atmosphere in a temple by masking unwanted noises. A previous study also showed that natural sounds such as the sound of rustling leaves could be masking other sounds while the sound of water flowing with a relatively energy in low-frequency ranges is effective in making noises caused by road traffic.

In the article “Soundscape evaluation in Han Chinese Buddhist temples. Applied Acoustics”, the researcher studied 15 common natural and man-made sounds from four temples. There was little difference among the mean values of the day-long sound level measurements. This study shows that a good acoustic environment is an important means to create a religious atmosphere within the temple. The specific history and culture of the temple creates some unique cultural sounds. Surveys show that people believe that sound landscape and landscape interact with each other. Natasha Heller thinks that the sound of repeating Sutra becomes a spiritual voice in the heaven that Buddhists yearn for. The sound landscape in the temple landscape has religious and cultural attributes, emphasizing the relationship between the people, the sound, the environment and the culture. The sound landscape is used to highlight the religious aspects in the design, emphasizing the subjective Buddhist cultural perception of sound and creating a spiritual experience of the Buddhist temple.



Figure 25 Soundscape in Buddhist temple of China

Source <https://matcha-jp.com/en/9683>

Light landscape

Light landscape includes daylight landscape and lamp landscape. Daylight is the natural sunlight and brings a sense of security. Although the designer has limited control over it, using sunlight can also create a spiritual atmosphere. For example, Japanese architect Tadao Ando used the building to let sunlight shine into the interior of the building to create a sublime effect of the light of heaven. Glass pyramid of the Louvre designed by Ieoh Ming Pei also demonstrates how the light can be reflected into the underground entrance, turning an ordinary building into a spiritual place. At the Arab World Institute, designer Jean Nouvel used the mashrabiya elements common to the largest expansion surface to the south. A group of window grilles consisted of photosensitive shutters of 40 camera shutters, large and small. The template shines into the indoor marble, and under the reflection, it presents a dream

world beyond reality. Sunlight shines through laser-cut phrases at the Moving Memories Memorial in Phoenix. The sentences are meant to reflect a range of thoughts from Arizonans affected by 9/11.

Lighting Design of Buddhist Temple, and the illumination and lamps of Buddhist temples maintain the traditional simplicity and beauty. Partial illumination uses tangible light to cause intangible associations that increase spiritual feelings. In terms of creating the atmosphere sacredness, the lighting design of the night scene shows a strong effect. Chinese Buddhist temples will be closed before the arrival of the night. Therefore, it is rare to visit Buddhist temples at night. The current night lighting in temples come from the lights of the urban space that envelops it, highlighting the intersection of the temple with the modern urban culture. In the view of researcher, Buddhism is a religion that advances with time. Tolerance and openness are the cultural identity of Buddhism. The landscape of the Buddhist temple and the flexibility of some temples that allow visitors during nighttime reflect the adaptation of of Buddhism with modernity and how it exploits the opportunities of presented by the era of capitalism. The night lighting design of the Buddhist temple has become the background of the commercial atmosphere. Although the temple is closed, it is surrounded by various markets, commercial streets and shopping malls. It has become a multi-commercial business with the Buddhist temple. The selling point, the bustling crowd, and the magical lighting design at night greatly weakens the spiritual atmosphere of the Buddhist temple.



Figure 26 Ibaraki Kasugaoka Church Figure 27 Moving Memories Memorial in Phoenix

Source <http://haiwaiyou.com/guide/1084>

https://www.pinterest.com/pin/180777372526709132/?nic_v1=1aUen8ci4lf1iNVZW Cf1R4x4HwCiGQzBrgAFI5XrxBjUngPuxTC2joTlg9JTyZlWzF



Figure 28 Glass pyramid of the Louvre Figure 29 Arab World Institute

Source <https://travel.qunar.com/p-oi5065522-lufugongbowuguan>

<https://www.trekearth.com/gallery/Europe/France/North/Ile-de-France/photo517985.htm>



Figure 30 Xi'an Dayan Pagoda became the city's commercial center

Source <http://www.sxbbs.cc/wap/16530-1.html>

2.4 Review the Xi Qinglin temple of Guilin

2.4.1 History and Legend

Xi Qinglin temple, also known as either Yanling temple or Xifeng temple, was located in the Xishan Mountain of Guilin. It was the most famous temple in Guilin. Xi Qinglin temple was built in the early Tang Dynasty (unknown time) before it was destroyed in the fifth year of Huichang (851 A.D.). It was and revived once in the Xuanzong (810-859 A.D.) but after the war, it experienced a decline once again. There is no specific historical record of when the temple was destroyed, but by the time of Ming Dynasty, Xi Qinglin temple appeared to have been destroyed.

According to Mo Xiufu's book on a Tang Dynasty, called "Guilin Fengtu Ji" a certain flood brought a giant piece of wood which the local residents carved into a Buddha statue. They then built a temple to worship the statue as suggested by Indian monks. Wu Zetian, the only female emperor in Chinese history dreamed that the god asked her for cassock. After she woke up, she ordered someone to make a cassock and hang it on the city gate. The cassock was missing the next day and later found on the Vairocana Buddha statue in Xi Qinglin Temple of Guilin. The story of folklore was confirmed from the side. At the beginning of the Tang Dynasty, there were already Indian monks in Guilin. Xi Qinglin Temple was also famous at the time and became one of the five largest Buddhist temples in China. However, as time passed, the temple was gradually declining. In the eleventh volume of "Guisheng" written by Zhang Mingfeng of the Ming Dynasty in China, it was written that the temple had already ceased to exist by then. The cave statues in the Tang Dynasty are the only remaining relics.

In 750 AD, an outstanding monk in Tang Dynasty, Jian Zhen, after five failed

attempts, successfully spread the Mahayana Buddhism to Japan. He was teaching Buddhist Dharma for a year at Kaiyuan Temple in Guilin before travelling to Japan and succeeded in spreading Buddhist teachings in the country. Kaiyuan Temple had also been destroyed, leaving only a Pagoda. There is no historical record of Monk Jian Zhen's activities at Xi Qinglin Temple, but as a temple that was famous at the time, it is safe to assume that that such activity may have really taken place. The writings about Xi Qinglin Temple were rarely recorded. There have been gaps in historical traces for a long time. After interviewing some local experts, it appears that they generally recognize the importance of Xi Qinglin Temple in the history of Guilin Buddhism and why the cultural symbolism of rebuilding the temple is more significant than the function of the temple itself. Guilin in the Tang Dynasty represented the unprecedented prosperity of Buddhism. It was one of the centers of Buddhism in southern China. From the style of the existing Grotto statues that are different styles of Buddhist statues in the Central Plains and Northern China, many scholars are led to believe that this is an evidence that Buddhism was also introduced into China from India by sea.

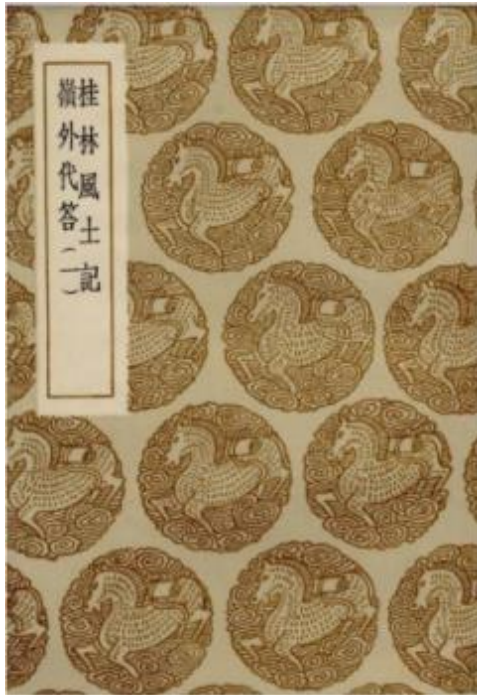


Figure 31 "Guilin Fengtu Ji". Figure 32 Tang Dynasty Buddhist Temple in Guilin

2.4.2 Existing historical heritage

Xi Qinglin Temple was built in the valley of Xishan in Guilin. Xishan valley includes Xifeng, Guanyin Peak, Liyu Peak, Longtou Peak and Qianshan Mountain. The archaeological findings of Xi Qinglin Temple show that the original structure of the temple faced south with the back to the north, and along the south side of the mountain there was a building group, and the north side is high. The original site of the temple was about 300 meters long and about 80 meters wide. The Tang Dynasty bricks, lotus pattern tiles, lotus petal stone bases, and blue bricks were unearthed from the site. A number of Buddhist altars and lanterns have been chiseled on the mountain peaks and there were stone walls near the Buddhist temple. Due to the change of the dynasty and war, the statues have been severely damaged. Although most of the statues are decapitated, it could still be deduced that the Buddhist scene was flourishing in this area.

The existing Buddha statues at the site have 98 niches 243 statues. Most Buddha statues were carved in Tang Dynasty, the largest of which is about 200 cm in height while the minimum height is 2-3 cm. Although most of them are broken, it is still possible see the prosperity of Buddhism at the time. The co-existence of temples and grottoes is not common in China, especially in the southern temples of China. The Karst topography of Guilin undoubtedly makes the spiritual features of the place more unique. The Buddha statue has Lingnan (south of the Five Ridges in China) or the "small jasper" style, an exquisite appearance, a gentle expression and a unique local style. According to field research, the Buddha statue is relatively small and exhibits the characteristics of the Tang Dynasty statues: the fullness of the face, the large earlobe that reaches the shoulder, a busty chest and thin waist, and a mild expression. There is a clear historical record of the "Li Shi" statue at Guanyin Peak. It is elegant in style and obviously influenced by the art of Mathura from central India. These are evidences of Indian Buddhism passing through the Indian Ocean from Southeast Asia to southern China. At present, Buddhism in Guilin is no longer prominent in China. Therefore The grotto art of Xi Qinglin Temple can also become an important design reference for reconstructing Buddhist culture as a whole.

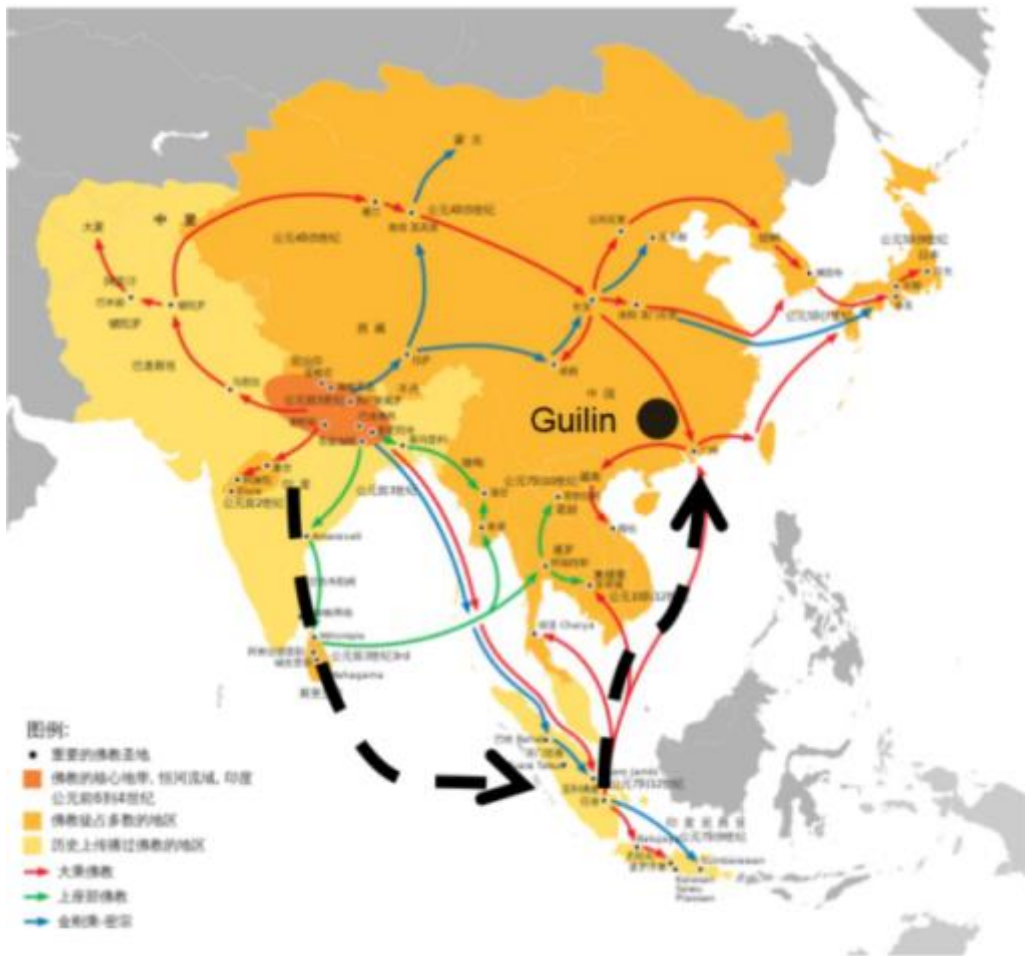


Figure 33 Buddhism was introduced to China from India by sea



Figure 34 The existing Buddha statues



Figure 35 Buddhist calligraphy



Figure 36 The existing Buddha statues Figure 37 Buddha niche and lamp niche at the Guanyin Peak



Figure 38 The statue of Li Shi and Calligraphy record. Tang Dynasty 679 AD

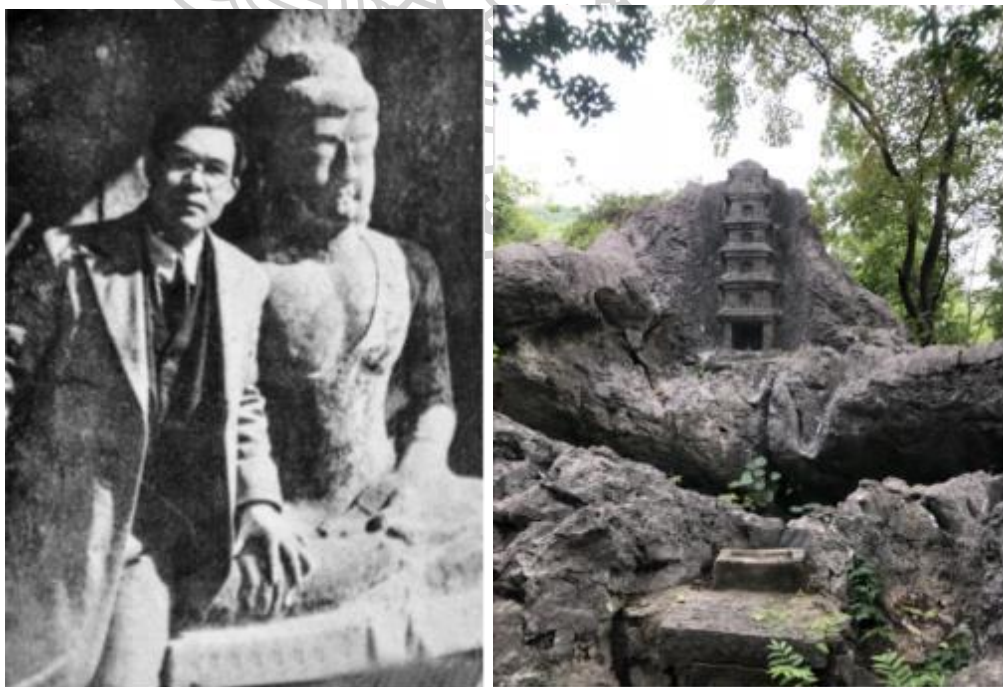


Figure 39 Professor Luo Xianglin Figure 40 The existing stone pagoda



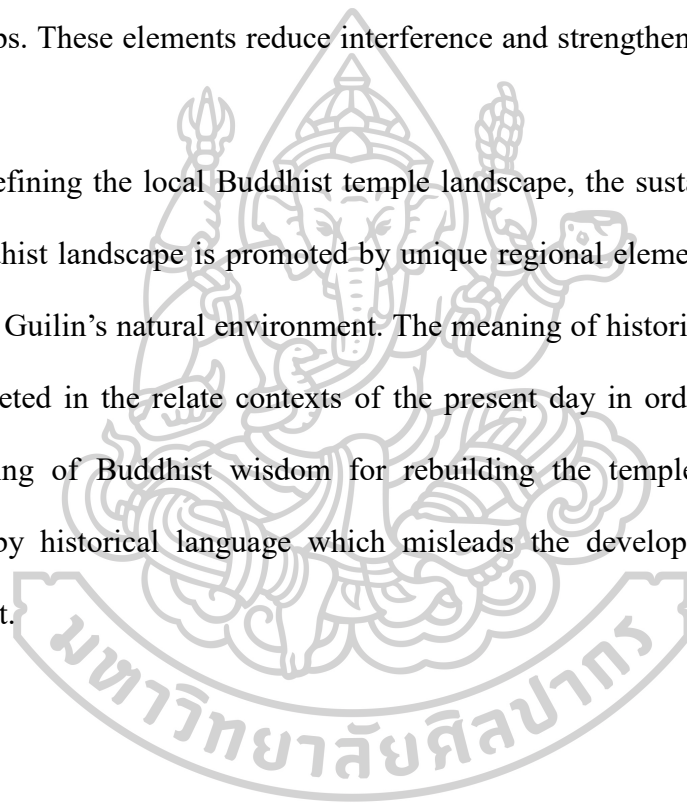
Figure 41 Eaves tile and candlestick excavated from Xi Qinglin Temple.

Li Shi, the donor of the Buddha statue, was an officeholder in Sui dynasty (the previous dynasty of the Tang Dynasty). This 1.2-meter-high Buddha statue sits on the diamond seat with a pair of feet and a lotus pattern. On both sides are two 0.9-meter-high Bodhisattvas, wearing a corolla. Their hands are folded together, facing sideways to the Buddha, sitting on lotus stems. According to Professor Luo Xianglin in the book "The cliff Buddha Statue of Guilin in the Tang Dynasty", the Buddhist statues of the Tang Dynasty in the Xishan area of Guilin are different from the cave Buddhist statues in other parts of China. They are completely similar to the Buddha statues in Java area of Indonesia and are similar to those in northern China. The Buddha statues in the cave are obviously different. The six-story, three-sided Buddha stone tower is still a mystery to solve. Its style is different from other stone carving art in China. A number of small stone caves are left near the ruins of Xi Qinglin Temple. People often put the Buddha statues from their homes in the stone caves which are believed to have a strengthened power from the Buddha. Buddhism calls it "blessing". This kind of activity has been continued to this day.

2.5 Summary

Although the temple landscape of Chinese Buddhism is a cultural wisdom that has been developed through time, its identity is homogenized. Therefore, in order to distinguish its identity elements from other cultural influences in the present day, there are other contexts that need to be taken into consideration such as the Geography of Guilin, local construction, Buddhist calligraphy, and traditions of local ethnic groups. These elements reduce interference and strengthen the essence of local identity.

Redefining the local Buddhist temple landscape, the sustainable development of the Buddhist landscape is promoted by unique regional elements between specific locations in Guilin's natural environment. The meaning of historical heritage needs to be reinterpreted in the relate contexts of the present day in order to understand the deep meaning of Buddhist wisdom for rebuilding the temple since it has been controlled by historical language which misleads the development of the temple environment.



Chapter 3 Research Methodology

3.1 Introduction

This chapter focuses on the research methodology and processes. After a preliminary study in Chapter 2, this part investigates the spiritual elements that affect the temple landscape and how to identify the key elements. The collected data is processed by statistical calculations in order to reveal the important elements that can be applied to the design. After various calculations, the statistical data is analyzed to identify the final key elements that will improve the design.

The purpose of this design method is to find out the spiritual factors that influence the temple landscape. The researcher obtains data from a large number of case studies and literature reviews. The method of interviewing is also an important research path. Interviews will provide diverse sets of information. However, interviews with experts in the field help to clarify redundant and invalid information. The preliminary impact factor will use statistics to calculate the public questionnaire and the expert questionnaire to identify the key factors. The public questionnaire focuses on Zen Buddhism and Pure Land Buddhism because they are the main sects of Chinese Buddhist temples. The final impact factor obtained will be used in the design work and evaluation feedback. The study will again conduct an expert questionnaire and revise the design from the renewed impact factor. The chapter is divided in three parts as follow:

Part 01: Case study for Chinese Buddhist temple.

Part 02: Fieldwork.

Part 03: Factor analysis approach.

Part 04: Evaluation and feedback.

3.2 Narrowing the scope of research

Buddhism has eight major sects in Chinese history. However, from the Song Dynasty onwards, except for the Zen Buddhism and Pure Land Buddhism, other sects have declined rapidly. At present, except for the Tantra Buddhism in Tibet, only Zen Buddhism and Pure Land Buddhism remain in China. The number of Pure Land Buddhism followers is the highest as most people find it easy to accept. This information will be important for narrowing the scope of research. Focusing on Pure Land Buddhism and Zen Buddhism can more accurately locate the constituent factor elements that affect the spiritual feeling of the landscape. Based on this, the researcher will study the case study and conduct the public questionnaire based on the two main sects to find their commonality and difference, and further find the loss cultural elements that enhance the wisdom of Buddhism in the current context.

In fact, when we discuss Buddhism sects, the merging of sects is a characteristic of the development of Chinese Buddhism in modern time. Buddhists will not only use one method of practice but often use one method of practice as the main method. This kind of practice method is supplemented. The joint practice of Zen Buddhism and Pure Land Buddhism is the current development trend of Chinese Buddhist temples. The researcher will also try to discover key elements and test them in design works.

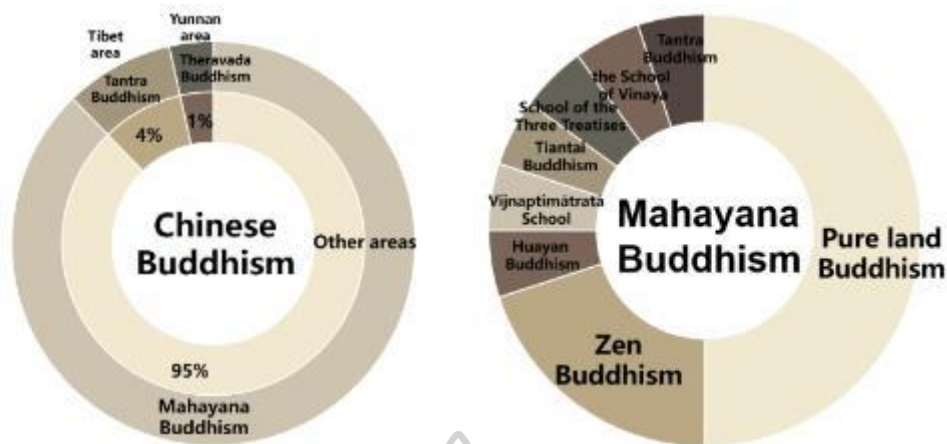


Figure 42 Composition of Chinese Buddhism



Figure 43 Zen Buddhism and Pure Land Buddhism practice together

3.3 Diverse needs nowadays

In ancient Chinese Buddhism, all Buddhist sects regarded temple building as its core. The spiritual hall brings infinite imagination to the worshipers. When you walk to the traditional Chinese Buddhist temple, the building emerges as the real center. The researcher believes that under the premise of continuing the context, adapting to the current development is particularly important. In the Case Study of Taiwan's Water-Moon Monastery, nature and architecture blend and influence each other. The surrounding landscape determines the scope of the design, which is also an important characteristic of Chinese culture. Here, what the researcher sees as "new"

does not necessarily deny the past. Instead it can strengthen the traditional elements in the design and become a metaphoric reflection of the building floating in the water of time as an illusory scenery. The meaning of "emptiness" hidden in Chinese Buddhist culture is also the supreme rule that Zen Buddhism respects. Night tours are common in Japanese temples and gardens. Shirotori Garden, located in Nagoya, Japan, made "snow cranes" to protect pine trees before the arrival of winter. It uses the umbrella-shaped exterior design for night scene lights, adding technological elements to traditional gardens. In the Kodai-ji Zen Temple in Kyoto, the interactive design of the lights also shows the cultural characteristics of Zen Buddhism.



Figure 44 Taiwan Water-Moon Monastery

Source <https://www.zhuangyi.com/HTML/2018/6/20186151302441338780.html>



Figure 45 Shirotori Garden. Japan Figure 46 The Kodai-ji Zen Temple. Japan

Architecture, gardens and Buddhist activities constitute the traditional Chinese Buddhist temple. In the current context of the study of the creation of the sacred environment in the Buddhist temple, the researcher sees that the rich and multifaceted elements will help strengthen the atmosphere. Especially, the study of the tangible part, soundscape, light landscape, and visitors experience activities will reveal how these elements can come together to build incredible spiritual experiences. These are changes brought about by modern technology and influences of the modern culture. Modern progresses does not always undermine the attempt to preserve the traditions. the researcher's opinion, the culture itself will change to bring a richer experience to the visitors, and the spiritual feelings will be strengthened.

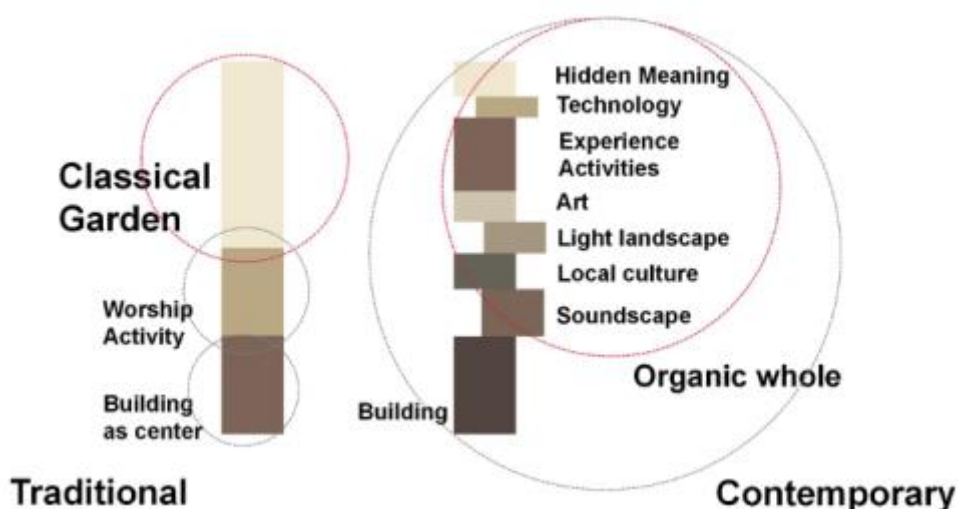


Figure 47 Compare landscape elements between tradition and present

3.4 Fieldwork

3.4.1 The identities of Guilin Temple

According to historical records, Buddhism in Guilin was from the coastal road of India to Guangzhou in the Han Dynasty and continued north to Guilin area. There were 45 Buddhist temples and 14 Stupas in Guilin, all were distributed in 12 subordinate areas of Guilin. Guilin belongs to the central area of Karst topography. Most of the Buddha statues in Guilin caves were made in Tang and Song dynasties. They were built in the holes that were dug along the shape of the mountain. Due to the small size of the Guilin Mountain and the large number of cracks, the scene of the Buddha statue is not large, and the caves are small and concise. The caves can be divided into different types according to the number of statues inside: there are groups of 3 statues, 5 statues, 7 statues, and 11 statues. The main statues of Buddha are Vairocana, Sakyamuni Buddha, Amitabha and Guanyin Bodhisattva, and the statues on both sides are Bodhisattva and the donors.

A large number of Buddhist calligraphy and stone carvings remain in 11 major caves. It is the cultural attribute of Chinese Buddhism and one of the important identarian features of Guilin Buddhism. From the fieldwork research in 6 Buddhist temples in the urban area of Guilin it was found that these Buddhist temples were different from other Buddhist temples that place buildings at the core. Due to the unique natural environment, the main buildings of Buddhist temples in Guilin is weakened by the landscape elements. Most of the Guilin cliff statues were built in the Tang Dynasty. The stone carving calligraphy has become a tradition for Chinese scholars to visit the landscape. The Buddhist culture and the feelings of scholars are written in poetry or articles, which are integrated with the surrounding natural

environment. These identities form the cultural characteristics of the landscape of Guilin Buddhist Temple.



Figure 48 Buddhist calligraphy in Guilin Figure 49 Cave Buddha statue in Guilin



Figure 50 Folk Buddhist activities of Guilin Figure 51 Prayer rope in Guilin

"Blessing" activity is an important part of Guilin Buddhism that is found in the fieldwork. The worshippers chose to place the seven day postures of Buddha statues or lanterns near the temple before bringing them back to worship at home. The Buddha's power strengthened the energy of the object. This traditional activity continues to this day.

The soundscape of the Buddhist temple is mainly based on Buddhist music and chanting. The Buddhist temples in Guilin rely on the sound of the rituals. From

the perspective of the researcher the sound in the temple is one of the important elements of the spiritual feeling and will be the foundational element used in the analysis of the temple's spiritual landscape. There are various types of sounds with different functions including the regular ringing sound from the bell tower and the drum tower which have continued from ancient times to today. The monks dine on the fish-shaped wooden board, and they summoned the Dharma to learn to knock on the iron board. Keeping animals has become a tradition. Treating animals kindly embodies Buddhism's attitude. It also shows the harmony of traditional Chinese culture. In addition, the sounds of animals and plants contrast the meaning of "emptiness" in the empty mountain forest of the Buddhist temple, reflecting the hidden meaning of the traditional Chinese culture.

Scott Habkirk and Hsun Chang regard the smell of incense as characteristically a unique element of traditional Chinese religion. Incense establishes communication between man and god. When you enter the Guilin temple now, incense is a procedure that cannot be ignored. The scent elements constitute a divine feeling and produce a recognition of the divine power.

The local people in Guilin practice both Pure Land Buddhism and Zen Buddhism at the same time. The purpose and practice of the two Buddhism are very different, and they are not accurately distinguished. When the researcher asks the local about their practice, the fusion process shows their ability to adapt to the modern time.

Osmanthus are planted in front of the temple or in the atrium to attract visitors. The tree is also the symbol of Guilin. Bamboo is widely planted in temples, and the hollow between the bamboo festivals reflects the meaning of Buddhism "emptiness", and also symbolizes the life value of traditional Chinese scholars. Ginkgo trees belong to the native vegetation in Guilin and are usually planted in isolated and clustered places in Buddhist temples. The isolatedly planted ginkgo tree becomes the focus of the visitor's sight. The ancient big tree assumes this role. People will tie a red rope on the big tree to pray for the fulfillment of the wish.

In the released pond, lotus and water lily are planted, and mountain stones are placed in the pond. The pond represents "A Lake With three Hills", a Taoist concept which means the three divine mountains in the sea. This tradition continues to this day. Surrounded by mountains Guilin is rich in stone resources. There are stone everywhere in the temple landscape and stones become an important design material, Embankments by the water, tree boxes, and mountain trails that imitate nature are where stones are usually placed. Seasonal flowering trees such as cherry trees, peach trees, and mountain ebony are often planted in the temples, making the scenery of the temples transform as different seasons come and go. These seasonal plants and atmosphere serve to attract people to visit the temple for pilgrimage and sightseeing.

3.4.2 Local characteristics of Guilin

The unique type of Karst topography formation makes Guilin famous in the world. The Lijiang River is the most beautiful place in Guilin. The peculiar peaks erect on both sides of the Lijiang River. The river is covered in mists all year round, granting the landscape a picturesque image that is often seen in traditional Chinese

landscape painting. In the minds of ancient Chinese scholars, the scenery on the Lijiang River in Guilin symbolizes the ultimate goal and the highest value of life. In ancient landscape paintings, Chinese painters turned Chinese landscapes into an ideal form, and Guilin represents the most idealized and final form of Chinese landscape. As a result, Guilin became a destination that both ancient and modern painters and scholars yearn for.

Lights on fishing boats in Lijiang river is a traditional scenery on the Lijiang river, which is already a famous scenery in the Song Dynasty. The fishermen took the osprey and drove the bamboo raft at night to catch the fish. The fishermen lit the fishing lights on the bamboo raft. The fishing boats shuttled on the surface of the Lijiang River. The lights were like a starry night sky that adds to the charm of the drawing.

Guilin is a multi-cultural and multi-racial settlement. According to the official statistics, there are currently 28 ethnic minorities in Guilin accounting for about 8.5 % of the city's total population. The main ethnic groups in Guilin are Zhuang nationality, Miao nationality, Yao nationality, and Dong nationality. These ethnic groups still maintain their own customs such as the traditional culture, architecture, clothing, food, festivals, religious beliefs, and languages. The diverse cultures constitute a colorful collage of ethnic and human landscape. National cultural symbols are the identity of a national culture. For example, the wooden structures of the Dong nationality, drum towers, and wind and rain bridges retain some basic characteristics of the ancient wooden mountain architecture and have become the national symbols of the Dong nationality. The bronze drum is an ancient musical instrument made of round copper materials. The surface of the drum is decorated with various patterns.

For example, some bronze drums have frog prints, which symbolize the original worship. In every important festival and celebration, Zhuang nationality, Yao nationality, Dong nationality and other minorities must beat the bronze drums.



Figure 52 Minorities in Guilin



Figure 53 Bronze drum



Figure 54 Fishing Fire in Guilin



Figure 55 Wind and Rain Bridge. Dong Nationality

3.5 Factors analysis approach

From the previous research, the researcher identified 19 factors that constitute the spiritual feeling of the temple landscape. The evaluation of these factors needs further clarification for the study. The researcher's method is to conduct a public questionnaire about Buddhist temples in both Guilin area and elsewhere. The questionnaire uses 19 factors to evaluate the temple in public opinion. The result from the questionnaire is then analyzed to rank each of the factors and their role in creating the spiritual landscape of Buddhist temples. Rough Set theory method is used to process and analyze the data and identify key factors that affect the spiritual feelings of the temple more effectively. After the process of data's statistical analysis, the final statistics from the data may not yet be conducive to the designed test. Another set of questionnaire for experts will be used to further analysis the data obtained from the public questionnaire. The expert questionnaire will re-evaluate the role of 19 factors and score the interaction between each factor. DEMATEL technology is used to analyze and decide on the final key factors. Then to the key factors will be applied in the design test. The design test will be used to obtain expert feedback again as the final step to determine the final impact factors.

3.5.1 Public questionnaire

In 1982, Pawlak first introduced Rough set theory (RST), which is a valuable mathematical tool for discovering hidden deterministic rules and association patterns in all types of data. RST can be used to process both quantitative and qualitative attributes without prior information about the probability distribution of the data. In the public questionnaire, the researcher focused on 12 temples and distributed 400 copies of questionnaire. The 12 temples include 8 in China, 1 in Japan, 1 in Taiwan,

and 2 in Thailand. Chinese temples include 3 local temples in Guilin, and 5 are representative Chinese Buddhist temples. Ryoanji temple in Japan is a Zen temple, and Water-Moon Monastery in Taiwan belongs to Pure Land Buddhism sect. The temple expresses Buddhist meaning in a modern style. Thai temples belong to Theravada Buddhism where you can find the components of the origin of Buddhism.

The researcher divided dimensions into three parts, namely: Tangible Image factor, Intangible Experience factor and Hidden meaning factor. These factors have different level attributes in the study. The 19 impact factors are categorized into three parts. The researcher used a questionnaire to measure the significance of each factor in creating the spiritual landscape of the temple.

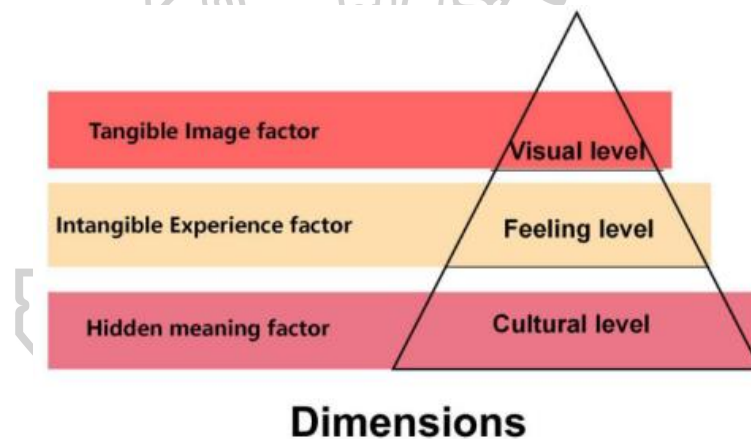


Figure 56 Composition of Dimension



Figure 57 First sorted out 19 factors



Figure 58 Conduct the public questionnaire

Questionnaire of Wat Suthat

This questionnaire is from the Ph.D. research project at Silpakorn University. The purpose of the study is to improve the temple landscape and enhance the spiritual experience of the temple. The questionnaire is anonymous. Please fill in the form objectively. The statistical results of the filled samples will be of great value to my research work. Thank you for your support. E-mail: whiteart0123@163.com . Gender: Male Female Age : Under 30 30-40 40-50 50 and above Occupation: Government employee£ Private-sector employee£ Student Others Education level: High school and below College and above Respondent: Believer Resident Tourist

Evaluation score : Very good (5) Good (4) Medium (3) Poor (2) Very poor (1)

Table 4 Public questionnaire form

	content	Evaluation score				
		5	4	3	2	1
1	The spiritual experience you get in the Wat Suthat					
2	Let you get close to Buddhism in Wat Suthat					
3	You got stress released in Wat Suthat					
4	Your satisfaction with the Buddhist aesthetics in Wat Suthat					
5	The plant design of Wat Suthat shows the Buddhist atmosphere					
6	The soundscape of Wat Suthat strengthens the Buddhist atmosphere					
7	The touch experience of Buddhism in Wat Suthat					
8	The smell experience of Buddhism in Wat Suthat					
9	Animals live in harmony with people in Wat Suthat					
10	Lighting landscape strengthens the spiritual feelings of Wat Suthat					
11	Feel the hidden meaning of Buddhist culture in Wat Suthat					
12	You have experienced the atmosphere of Buddhism in Wat Suthat					
13	Satisfaction of the layout of Wat Suthat					
14	Satisfaction of Wat Suthat Prayers Activity place					
15	Satisfaction with service facilities in Wat Suthat					
16	Satisfaction with the tour experience in Wat Suthat					
17	Satisfaction with the Purpose of Pilgrimage					
18	Learn Buddhist knowledge in the landscape of Wat Suthat					
19	The Wat Suthat combines Bangkok local identity					
20	Do you think modern elements should be added to the temple landscape					

Table 5 Factor summary

Attributes	Domain values and Decision	No. of objects
Buddhist aesthetics	very good	118
Local identity	very good	266
Layout	very good	123
Service facilities	very good	100
Modern elements	Very poor	280
Tour experience	poor	221
Stress released	Very poor	211
Learn Buddhist knowledge	very good	245
Lighting landscape	very good	210
Plant Design	very good	236
Buddhist culture	very good	290
Soundscape	very good	321
Touch experience	very good	234
Smell experience	very good	277
Prayer activities	very good	306
Atmosphere of Buddhism	Very poor	188
Animals	Very poor	235
Purpose of Pilgrimage	medium	256
Close to Buddhism	Very poor	189

12 Key factors



Figure 59 12 factors determined

3.5.2 Expert questionnaire

The target groups for the expert questionnaire are architects, university professors, and monks.

Tourism experts and Buddhism-related government officials define the major categories of factors as dimensions in the questionnaire. Dimensions include the Tangible Image, the Intangible Experience, and the Hidden meaning. Under each dimension, there is a criterion, and the factors are classified according to the criterion. The questionnaire asks the public to evaluate, rank, and score the factors that help creating the spiritual experience of the temple.

Decision-making trial and evaluation laboratory (DEMATEL) is a comprehensive technique used to construct and analyze structural models involving complex standards or attributes. The researcher uses the combination of Kano questionnaire and DEMATEL technology to select the most important factors from a variety of factors and apply them to the design test

Research on the Key Success Factors of Creating the Sacred Sense of Local Temples

Hello! This is an academic research on "Creating the spiritual Sense of Local Temples". It aims to explore the key success factors and improvement of satisfaction in creating the Sacred Sense of Local Temples.

Your remarkable achievements in this field will be of great help to the results and reliability of this research. If you can get your valuable comments. The data you provide will only be used for academic analysis, and will never be published or converted to other uses alone. Please feel free to reply.

Your support will be the key to the successful completion of this research. I sincerely hope that you can make use of the redundancy and benefit to fill in the remarkable ideas for the reference of this research. Here, I would like to express my sincerest thanks.

Table 6 Expert questionnaire form 1

Dimensions/Criterion	Content
D ₁ Tangible Image	
C ₁₁ Buddhist aesthetics	The architectures, paintings, sculpture that related to Buddhism
C ₁₂ local identity	Combines local identity
C ₁₃ Layout	The Layout of spiritual Sense
C ₁₄ Service facilities	Service Facilities of Buddhist Temple
D ₂ Intangible Experience	
C ₂₁ Soundscape	The soundscape of temple strengthens the Buddhist atmosphere
C ₂₂ Smell experience	The smell experience of Buddhism
C ₂₃ Touch experience	The Physical touch experience of Buddhism
C ₂₄ Prayer Activity	Diversity of prayer activities
D ₃ Hidden meaning	
C ₃₁ Learn Buddhist knowledge	Learn Buddhist knowledge in the landscape of temple
C ₃₂ Lighting landscape	Lighting landscape strengthens the spiritual sense of temple
C ₃₃ Plant Design	The plant design of temple shows the Buddhist meaning
C ₃₄ Hidden meaning of Buddhist culture	Feel the hidden meaning of Buddhist culture in temple

The importance of factor

Suppose you think that the importance of the index is very important for the evaluation of the Creating the spiritual Sense of Local Temples. Please tick the table. As shown in the table below, so on.

Table 7 Expert questionnaire form 2

Dimensions/Criterion	Content	重要性程度				
		Very important	Important	Normal	Not important	Very unimportant
D ₁ Tangible Image						
C ₁₁ Buddhist aesthetics	The architectures, paintings, sculpture that related to Buddhism					
C ₁₂ local identity	Combines local identity					
C ₁₃ Layout	The Layout of spiritual Sense					
C ₁₄ Service facilities	Service Facilities of Buddhist Temple					
D ₂ Intangible Experience						
C ₂₁ Soundscape	The soundscape of temple strengthens the Buddhist atmosphere					
C ₂₂ Smell experience	The smell experience of Buddhism					
C ₂₃ Touch experience	The Physical touch experience of Buddhism					
C ₂₄ Prayer Activity	Diversity of prayer activities					
D ₃ Hidden meaning						
C ₃₁ Learn Buddhist knowledge	Learn Buddhist knowledge in the landscape of temple					
C ₃₂ Lighting landscape	Lighting landscape strengthens the spiritual sense of temple					
C ₃₃ Plant Design	The plant design of temple shows the Buddhist meaning					
C ₃₄ Hidden meaning of Buddhist culture	Feel the hidden meaning of Buddhist culture in temple					

Instructions for filling questionnaire (Influence relationship matrix)

[Instructions] If C1 influence the degree of C2 as [very high impact], please fill in the code 4 in the form.

If C2 influence the degree of C1 as [Very low impact], please fill in the code 1 in the form.

Research model pointer ↑ - - - - -				
C ₁				
C ₂		4		
C ₃				
C ₄				

(0. Very low impact; 1. Low impact; 2. Medium impact; 3. High impact; 4. very high impact)

-----**Please fill out the form below**-----

Dimensions Classes Index

Table 8 Expert questionnaire form 3

Dimensions Index	D ₁ Tangible Image	D ₂ Intangible Experience	D ₃ Hidden meaning
D ₁ Tangible Image			
D ₂ Intangible Experience			
D ₃ Hidden meaning			

(0. Very low impact; 1. Low impact; 2. Medium impact; 3.High impact; 4. Very high impact)

Personal data of respondents 【Basic Personal Data】

Table 10 Expert questionnaire form 5

Name:	
Gender:	<input type="checkbox"/> male <input type="checkbox"/> female
Education level:	<input type="checkbox"/> High school and below <input type="checkbox"/> Bachelor <input type="checkbox"/> Master <input type="checkbox"/> Doctor
Age:	<input type="checkbox"/> Under 30 years old <input type="checkbox"/> 31-40 years old <input type="checkbox"/> 41-50 years old <input type="checkbox"/> 51-60 years old <input type="checkbox"/> Over 60 years of age
Personal position:	
<p>1.How many years have you been working in the field of art?</p> <p><input type="checkbox"/> Within 1 year (including 1 year)、<input type="checkbox"/> Over 1 to 2 years (inclusive)、<input type="checkbox"/> Over 2 to 3 years (inclusive)、<input type="checkbox"/> Over 3 to 4 years (inclusive)、<input type="checkbox"/> Over 4 to 5 years (inclusive)、<input type="checkbox"/> Over 5 to 10 years (inclusive)、<input type="checkbox"/> More than 10 years (including)</p>	
<p>2.How many years have you been working in the space design ?</p> <p><input type="checkbox"/> Within 1 year (including 1 year)、<input type="checkbox"/> Over 1 to 2 years (inclusive)、<input type="checkbox"/> Over 2 to 3 years (inclusive)、<input type="checkbox"/> Over 3 to 4 years (inclusive)、<input type="checkbox"/> Over 4 to 5 years (inclusive)、<input type="checkbox"/> Over 5 to 10 years (inclusive)、<input type="checkbox"/> More than 10 years (including)</p>	
<p>3.How many years have you been working in the temple ?</p> <p><input type="checkbox"/> Within 1 year (including 1 year)、<input type="checkbox"/> Over 1 to 2 years (inclusive)、<input type="checkbox"/> Over 2 to 3 years (inclusive)、<input type="checkbox"/> Over 3 to 4 years (inclusive)、<input type="checkbox"/> Over 4 to 5 years (inclusive)、<input type="checkbox"/> Over 5 to 10 years (inclusive)、<input type="checkbox"/> More than 10 years (including)</p>	
<p>4.How many years have you been working with Buddhism ?</p> <p><input type="checkbox"/> Within 1 year (including 1 year)、<input type="checkbox"/> Over 1 to 2 years (inclusive)、<input type="checkbox"/> Over 2 to 3 years (inclusive)、<input type="checkbox"/> Over 3 to 4 years (inclusive)、<input type="checkbox"/> Over 4 to 5 years (inclusive)、<input type="checkbox"/> Over 5 to 10 years (inclusive)、<input type="checkbox"/> More than 10 years (including)</p>	

This is the end of the questionnaire. Please be assured that the information provided by the respondents is for academic research only and will never be published or transferred to other purposes alone. Thank you again for your assistance.

15 Expert Questionnaire



Stakeholders

- Designer
- Professor
- Monk
- Officer(Buddhist related)
- Tourism expert

Figure 60 Conduct expert questionnaire

Weight comparison of evaluation indicators

Impact Factors

- n1: Local identity
- n2: Layout
- n3: Buddhist aesthetics
- n4: Touch experience
- n5: Prayer activities
- n6: Lighting landscape
- n7: Service facilities
- n8: Plant design
- n9: Buddhist philosophy
- n10: Buddhist culture
- n11: Learn Buddhist knowledge
- n12: Soundscape

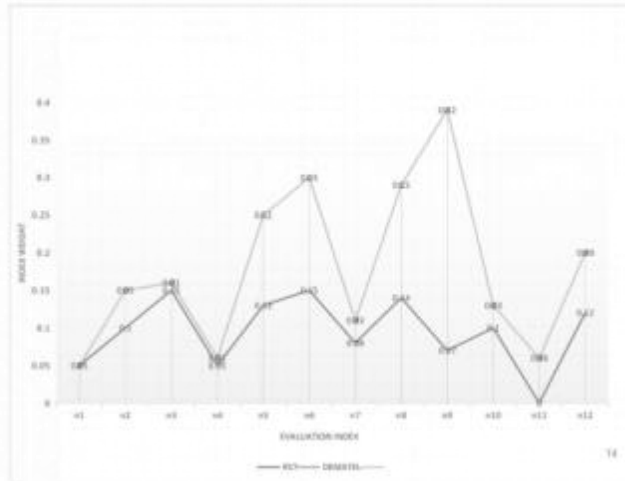


Figure 61 Weight comparison of evaluation indicators



Figure 62 9 Key factors Nine are determined

After a Kano expert questionnaire, DEMATEL technology was used to decide on 9 key factors that affected the spiritual feelings of Chinese Buddhist temples. These 9 factors are not the final factors. The researcher will continue to test the design and seek feedback from stakeholders again. Repeated design tests will help determine the final factor for creating the spiritual feelings of the temple environment.

3.5.3 Evaluation and feedback

The design experiment has to be evaluated and given feedback by the stakeholders for further research. In the second semester, the researcher focused on the landscape layout experiment, and completed the master plan in the semester progress examination to get feedback. In the third semester, the conversion area design experiment and the practice area design experiment were established. After expert consultation, feedback was obtained to further strengthen the spiritual experience and modify the master plan. In the fourth semester, the researcher created a public questionnaire and an expert questionnaire using statistical methods, and weighted calculations to calculate the weight relationship of the design elements. With the help of factor analysis techniques, the key to enhancing the temple's spiritual feelings was identified from a large amount of data. After the people, experts and professors evaluated the design experiments, the researcher re-clarified the key factors and divided Chinese Buddhism into Zen Buddhism and Pure Land Buddhism, narrowing the scope of the study. In the fifth semester, the design experiment of the pilgrimage area was carried out. In the feedback of the semester process examination, the researcher revised the master plan again according to the recommendations, and at the same time updated the design experiments of each area, focusing on the contents of Zen Buddhism and Pure Land Buddhism. From the opinions of the professors, the sixth semester will review the literature and sort out the scope of the research, focus on the main design factors, and modify the design again to create the final design method.

The final impact factors were decided after multiple tests and feedback. The researcher added research dimensions: local identities, classified hidden meaning as intangible, and transformed it into rebuilding, protection, and promotion efforts. The final impact factor will be re-applied in the design work. The researcher revised the

design and review the knowledge of Chinese Buddhism. The research methods will be helpful to the design research of other religions landscape and ethnic cultures landscape.

Factors Improvement After Feedback



Figure 63 Factors improvement after feedback



Figure 64 Final factors

3.6 Summary

In order to identify core factors that constitute the spiritual feelings of Chinese Buddhist temples and the factors that contribute to the loss of the current identity of the Buddhist temples, the researcher have conducted in-depth data analysis, clarification and comprehensive testing. At this stage, the important issues are as follows:

1. In the collection of preliminary impact factors, subjective decision-making

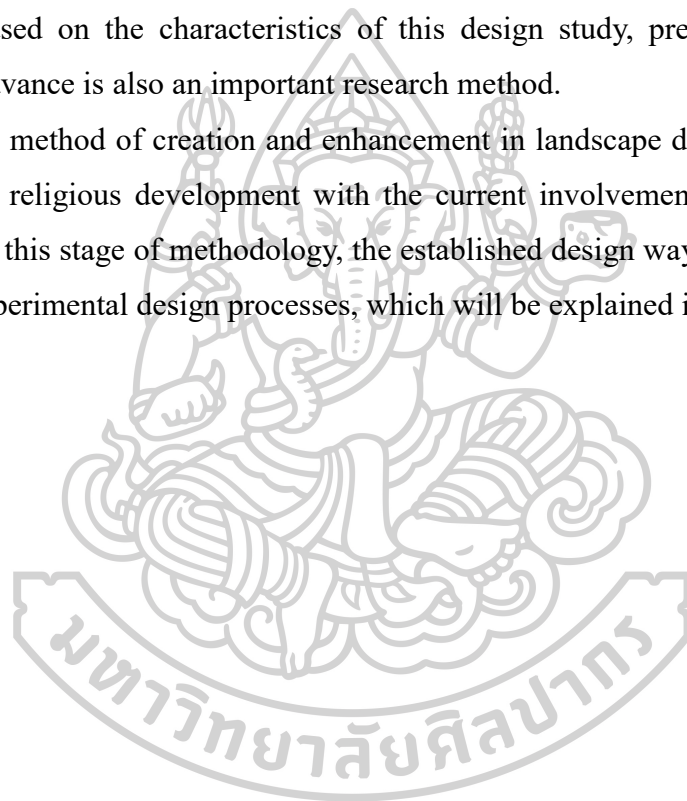
should be made from the research framework of four dimensions, so as to avoid excessive content that will make it difficult to clarify.

2. The questionnaire uses factor quantitative analysis to reduce the data so as to find out the impact factors accurately.

3. After the first round of design, the expert questionnaire was used to get feedback to further improve the design. This process is repeated several times to determine the final impact factors.

4. Balancing the subjective and objective is helpful to the final decision-making. Based on the characteristics of this design study, predicting the research results in advance is also an important research method.

As a method of creation and enhancement in landscape design, it can balance the state of religious development with the current involvement of technology and lifestyle. At this stage of methodology, the established design way flow is applied to a series of experimental design processes, which will be explained in Chapter 4.



Chapter 4 Design development

4.1 Introduction

This chapter focuses on experiments in 5 design areas.. Experiments reflected the new design strategy gained from this research over time. The design experiment stage was divided into 3 phases: literature review, design elements and repeated experimental evaluation. According to the design framework of this research, vague identity and design site constraints were set under the two significant conditions with the purpose of obtaining the most accurate outcome from the experiments.

The first constraint is that Xi Qinglin Temple lacks sufficient documentation and material objects to support the rebuilding project. The second constraint is the influence of Confucianism and Taoism that makes it difficult to identify the unique characteristics of the Chinese Buddhist temples. Moreover, the landscape of Buddhist temples is often confused with classical gardens.

Design sites are in both the city center and in the Karst topography mountainous area. The narrow space constraints and the natural environment of the rocky mountain have become important design limitations.

There are five areas in the design experiments. After the design concept during the literature review, the researcher divided the experiment into 4 parts for the design layout: Feng Shui, Mount Meru, Buddhist Painting and Functional Area. The above were created in the first and second semesters. The Design Experiment of Conversion Area and the Design Experiment of Practice Area were created in the Third semester. In the fourth semester, the researcher created a public questionnaire and an expert questionnaire using statistical methods and used weighted calculations to calculate the weight relationship of the design elements. After the first round of evaluation from the stakeholders the given feedback by the outside parties is used for further development, which resulted in the Design Experiment of Sacred Area and the Design Experiment of Living Area. The Design Experiment of Conversion Area and the Design Experiment of Practice Area were updated. In the meantime the researcher also published 2 papers (Chinese and English) that aimed at designing strategy creation and bringing 4 design experiments for re-verification. The Design Experiment of Pilgrimage Area was conducted in the fifth semester. The researcher

used an animation video of the walk through to establish scene experiments. The design work was evaluated by a third stakeholder to determine the final design elements. In the final stage, the researcher will review the literature, clarify key elements that influence the design, modify and finalize the design strategy. The details of the purpose, design processes, and notifications are as follows:

4.1.1 Site Status

In compliance with the design experiments conditions, the researcher has chosen a 250,000 square meters parkland situated in Guilin, Guangxi province as the design site.. The site is located in the east section of Xishan Road, Xiufeng District, Guilin City. It is situated 2 kilometers away from the city center. The exact coordinate of the site location is 109°E 45", 24°18"N, Time Zone: GMT+8. The design site is currently a city park. The site has scenic attractions due to Guilin's unique type of Karst topography. In 2017, in order to promote local culture, the Guilin government intends to rebuild Xi Qinglin Temple.

Guilin Museum (old, deprecated) and Shuangyi waterside are two buildings in the site area. Guilin Museum is located on the east side of the site, and Shuangyi waterside is on the west bank of the West Lake. The existing landscape includes pavilions, mountain roads, lakes, stone bridges, and direction signs with different design styles. As a park, the site has a complete road network, and there are mountain roads that can reach various attractions in the mountain.

The original site of Xi Qinglin Temple is located on the flat land in the middle of the site with the mountains in the background. Since the Tang Dynasty, this temple has been famous in southern China and is historically recorded. The researcher has divided the legacy of Xi Qinglin Temple into three important existing levels. The Buddha statue and stone tower landscape in Lishi cave are the most important and recorded by historical documents. The earlier Lishi statue is similar to Mathura in India. The style of the period is different from the grotto statues in northern China, and they are a key part of the design. The second most important feature is the 98 groups of 243 Buddha statues indifferent sizes that scatter in the mountains in different periods. Most of them are not documented but their identity supports the reconstruction of the Xi Qinglin Temple landscape. Cave calligraphy is one of the

identities of Chinese landscape culture. It is especially common in Guilin due to its Karst landscape characteristics. Local people hollowed out stones and placed Buddha statues and lanterns inside to pray for blessings. Whether it is in the mountains or near the temple, even if Xi Qinglin Temple is destroyed, this is the third most important aspect that remains.



Figure 65 The location of the design site



Figure 66 Design Scope Figure 67 Current Road Network



Figure 68 Wind Analysis

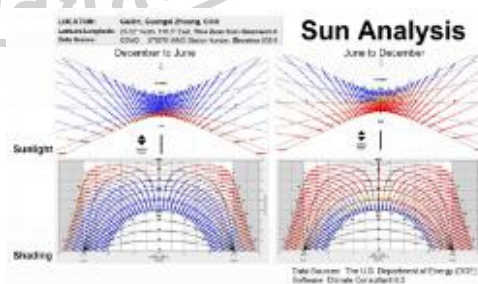


Figure 69 Sun Analysis

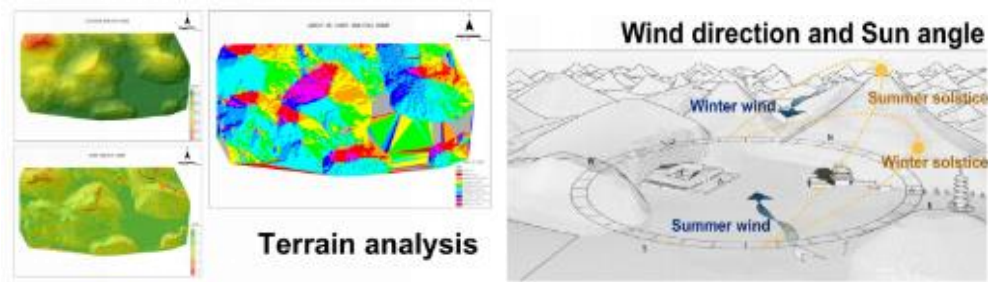


Figure 70 Terrain analysis Figure 71 Wind direction and Sun angle

4.1.2 Research Framework

After literature reviews, questionnaires, and expert consultations, the researcher proposes that there are three main areas in the study of Chinese Buddhist temple landscapes: Buddhist history, philosophy, and aesthetics. In order to create the spiritual feelings of Chinese temples, the researcher expands those three aspects into four research dimensions: Rebuilding, Local Identities, the Tangible and the Intangible.

Rebuilding

There is no visual record of the temple as it existed in the past. From the scarce documentation about it, Guilin's Xi Qinglin Temple was only known to be a model of southern Chinese temples in the Tang Dynasty. Therefore, restoring the style of the Tang Dynasty was a requirement for the rebuilding project. At the same time, the promotion of Buddhist culture and heritage tourism is the goal that drives the government's rebuilding project.

Local Identities

In this part of the research framework, the researcher proposes that the spiritual landscape of temple is influenced by Guilin's native identity that consists of four factors: scenery (Karst landform), Buddhist calligraphy, local construction, and ethnic minorities. The local identity elements in this research come from the field investigations, and will be used in the case design of Xi Qinglin Temple in Guilin. This aspect of the research attempt also aims to apply the sample method to the design research strategies of spiritual identity in other Chinese temples in the future.

The Tangible

The three tangibles of the spiritual landscape includes soundscape, light

landscape, and Buddhist experience. These aspects have been concluded by the researcher by considering the Buddhist principle of the five aggregates. The Buddhist experience itself also consists of sub-factors including worshipping activities, meditation and tour. The tangible aspect of the research focuses on the feelings of visitors and the experience of conducting Buddhist activities within the temple landscape that represents a Buddhist temple form that can be seen and touched.

The Intangible

The intangible aspect of the research includes hidden meaning and Buddhist philosophy and the integration form of the research criterion of the intangible. The Buddhist philosophy in traditional Chinese culture combines Confucianism and Taoism with traditional Buddhism. The characteristics of these philosophies are different and their identities are hidden. The researcher seeks to identify the elements of traditional Buddhism by examining evidence from Buddhist paintings.



Figure 72 Layout concept

4.1.3 Layout Concept

The layout concept of the spiritual landscape of local Chinese Buddhist temples consists of 3 layout axis while each of the four dimensions of the research focus will be incorporated into the consideration of the establishment of the spiritual identity.

Chinese Feng Shui

Feng Shui is the oldest system of evaluating and managing landscapes in China. It is used to select a suitable location on which to apply a spatial layout that

can adapt to the natural environment.

Feng Shui considers four important factors in the design layout:

Orientation (方位) Hide the wind (藏风)

Hold the water (得水) Significant place (明堂)

Surrounded by mountains, the site of the Xi Qinglin Temple in the Tang Dynasty corresponds to Feng Shui's model of ideal locations. This is an evidence that confirms the application of Chinese Feng Shui theory in the layout of ancient temples. In the layout of the design case, the researcher arranged the building's orientation, water system, and water flow direction according to the ideal Feng Shui model. Tall trees are also used to block unfavorable high winds, creating an ideal Feng Shui environment.

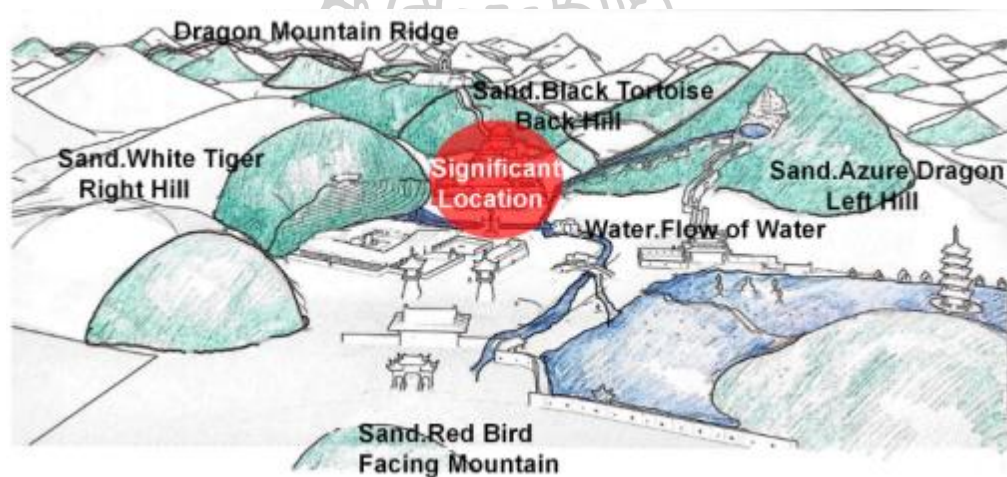


Figure 73 Applied Feng Shui Design

Mount Meru

Chinese Feng Shui is applied to the horizontal design concept of the landscape layout. However, Mount Meru is a vertical concept. The researcher applies Mount Meru's model in three layers to adapt to the vertical layout of the landscape. The three vertical layers are: Paradise Layer, Meditation layer and Sacred Layer.

Each of the layers symbolizes Pure Land Buddhism, Zen Buddhism and Buddhist temples. Mount Meru describes the spatial structure of the Original Buddhist universe. This structure is presented in multiple spaces and dimensions. Mount Meru represents the different states of practice in Buddhism. These states are then applied in the layers of the design that seeks to create a spiritual temple landscape.

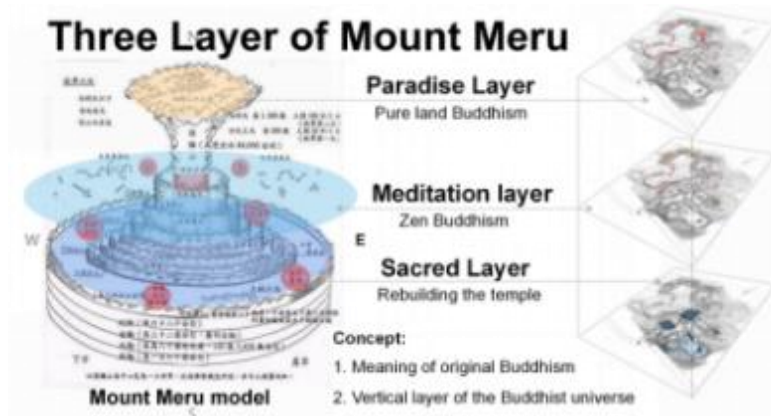


Figure 74 Vertical layer Concept

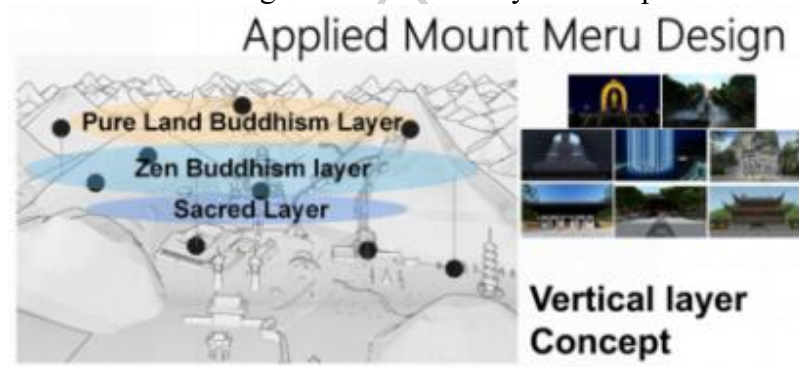


Figure 75 Applied Mount Meru Design

Buddhist Painting

The Buddhist painting "A view of Buddhist Paradise" comes from "Amitabha Buddhist sutra" and depicts the scene of Buddhist Paradise. The researcher analyzes and extracts design elements from the painting. The Buddhist principle of the five aggregates is also reflected in these elements. After analysis, the researcher identifies three core elements - light landscape, soundscape and Buddhist experience – that can be applied for further research and application.

The researcher divided the soundscape into natural sound, Buddhist Sound, and animal sound. From fieldwork research it can be concluded that the main sounds in Chinese Buddhist temples consist of the flowing sounds of trees, wind chimes, chanting, bell and drum sound. At the same time, the Buddhist festival music also constitutes the sound of the Chinese Buddhist temple landscape, which differentiates it from Theravada Buddhist temples. The sounds of animals such as birdsong and pigeon whistle as well as the sounds of other animals in the mountains are also incorporated in the design elements of the landscape of this research.



Figure 76 A vision of the Buddhist paradise
(<https://zhuanlan.zhihu.com/p/53416949>)



Figure 77 Extract Design Elements

Night tours of temples were never practiced in ancient China. Even today, despite the fact that tourism is flourishing. Many aspects of Buddhist temples are still mysterious. Most temples are closed every day when the sunset comes. However, in this case, the researcher proposed that the Buddhist temple is opened after the sunset for a spiritual night tour. This is in part an attempt to adapt to the current promotion of Chinese Buddhist temple culture. In the light landscape design, there are two types of daylight and light landscapes. Night and day present completely different spiritual experiences. Therefore, the researcher proposed that the layout design of spiritual landscape considers nighttime experiences as a new kind of spiritual experiences for temple visitors.

Architect Louis Kahn once said that "just the language of dialogue between man and God is also the concrete and subtle common manifestation of humanity and divinity." The combination of light landscape and Buddhism experience, especially the temple tour at night, is an innovative aspect of the design of Buddhist spiritual landscape. Evening temple tours are not common even today. However, due to the

vigorous promotion of tourism and contemporary lifestyle, it is an inevitable emerging trend that this study has to take into consideration. In the design of the light landscape, the day and night present a completely different spiritual experience. The spiritual night tour is an innovative point that the researcher proposes to be a key aspect of the creation of a spiritual identity.

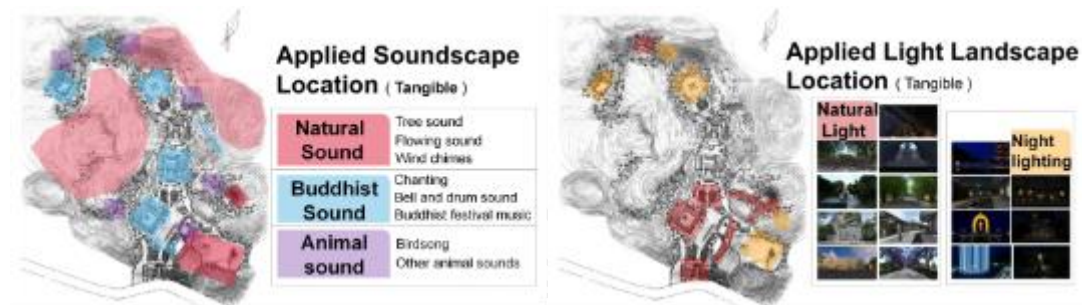


Figure 78 Soundscape distribution - Figure 79 Light Landscape Distribution

Zen Buddhism and Pure Land Buddhism

There are three types of Buddhist temple landscape experience: pilgrimage meditation, and tour. From the spiritual to the material, from Pure Land Buddhism to Zen Buddhism, from worship to meditation. The pilgrimage of the Pure Land Buddhism Sect continues to rise along the mountain road, from the secular to the spiritual, from Guanyin to Buddha – all of which is in line with the final wish of the Pure Land Buddhism Sect to the Buddha. According to the practice of Chinese Zen Buddhism, the experience of meditation is distributed throughout the venue, reflecting the religious thought of becoming a Buddha everywhere in Zen Buddhism life. The area visited is outside Xi Qinglin Temple. Visitors come to the temple to reflect on the affinity of Buddhism. There is no boundary between tour and practice.

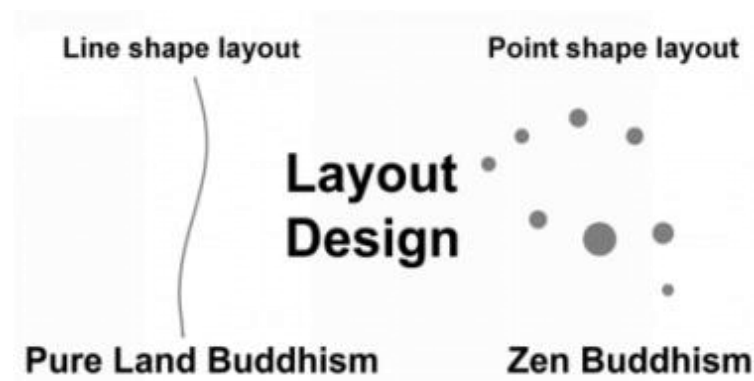


Figure 80 Layout design of different sects

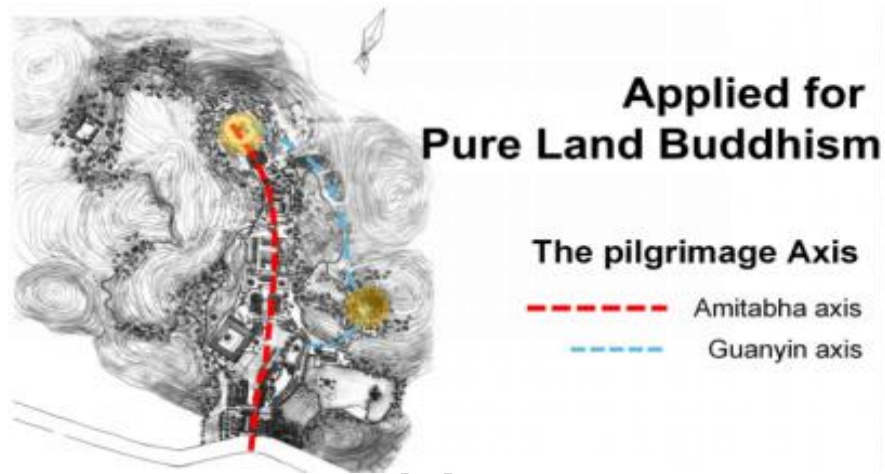


Figure 81 The pilgrimage Axis

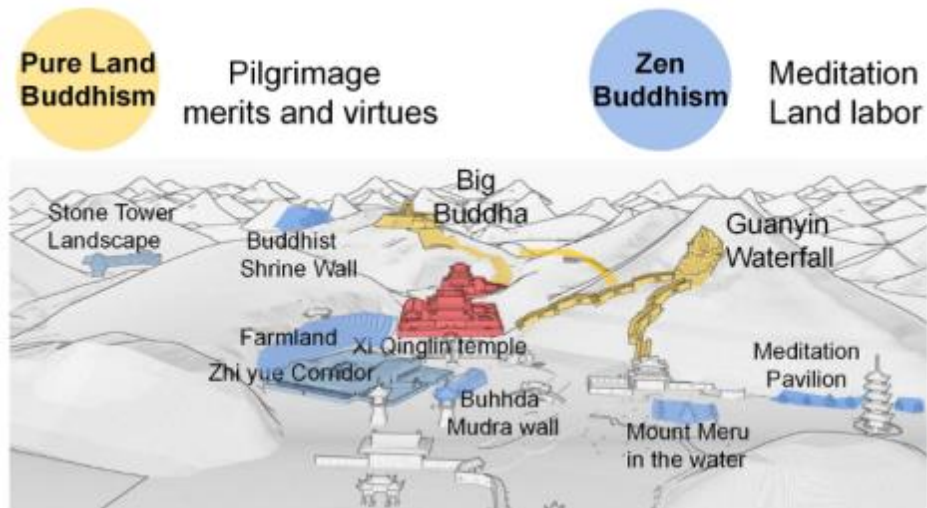


Figure 82 Applied Location



Figure 83 Five areas

Functional Area

The principle of functional zoning in the design in this case takes into account both historical and contemporary factors. The Conversion Area is located at the entrance of the temple.. It functions as both a parking space and the area that guides people to the entrance. The Sacred Area was rebuilt at the former site of the Xi Qinglin Temple in the Tang Dynasty. There is hardly any record of the original temple layout. Therefore, the researcher chose a typical Tang temple layout from “Complete seven-structured temple compound” as the basis of the layout design. This method has been commonly acknowledged in the in the academic research of Tang temples in general. The Living Area is the area where the monks live. It is half hidden in the mountains and close to the Sacred Area. Practice Area and Pilgrimage Area are designed to host activities of Zen Buddhism and Pure Land Buddhism.

4.1.4 The sight line and moving line of Chinese classical gardens

Chinese classical gardens are based on Chinese landscape painting. They testify to how Chinese spiritual landscape is influenced by traditional culture and art. Sight line and moving line in the landscape space composition presents a variety of spatial images and rich line of sight relations, which are the core design methods of the creation of spiritual landscape in this case.

The design in this study is based on the landscape painting called “qingluan Xiaosi” 晴峦萧寺图 by Li Cheng, a painter of Song Dynasty. For the analysis sight line, the study consults the landscape painting called “Jiangshan Qiuse” 江山秋色图 by Zhao Boju, a painter of Song Dynasty. These paintings are selected in the design as the basis for the creation of e spiritual landscape features in the overall planning.



Figure 84 Analysis of the sight line Figure 85 Analysis of the moving line



Figure 86 Design Sketch

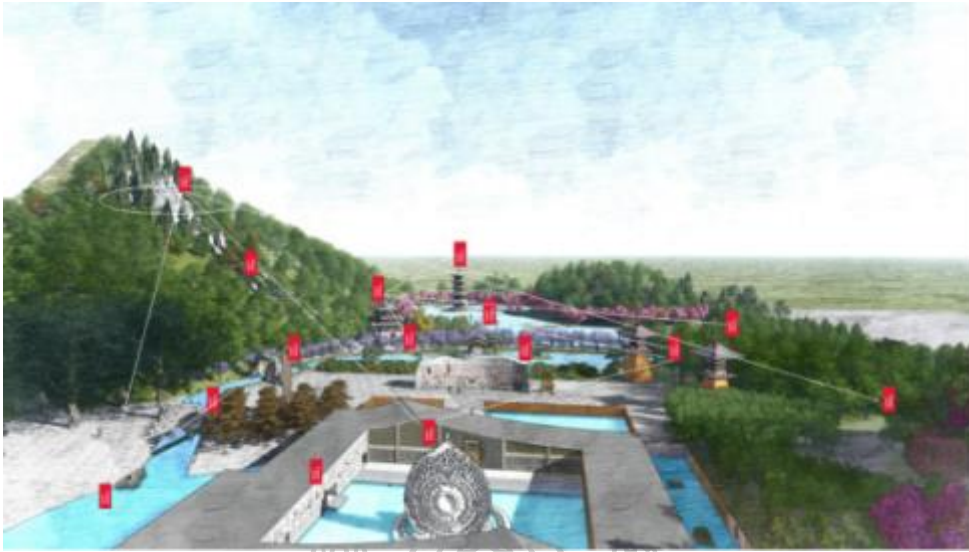


Figure 87 Analysis of the sight line



Figure 88 Analysis of the sight line 1



Figure 89 Analysis of the moving line 2

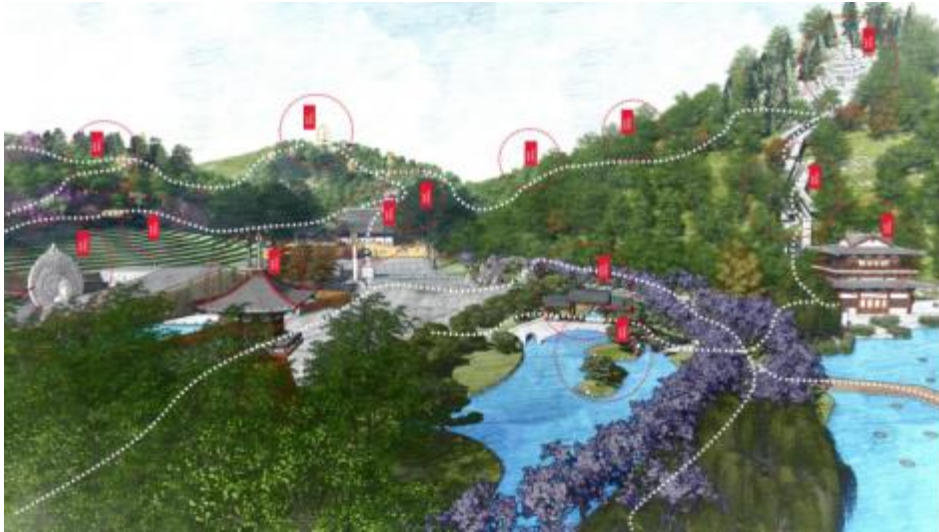
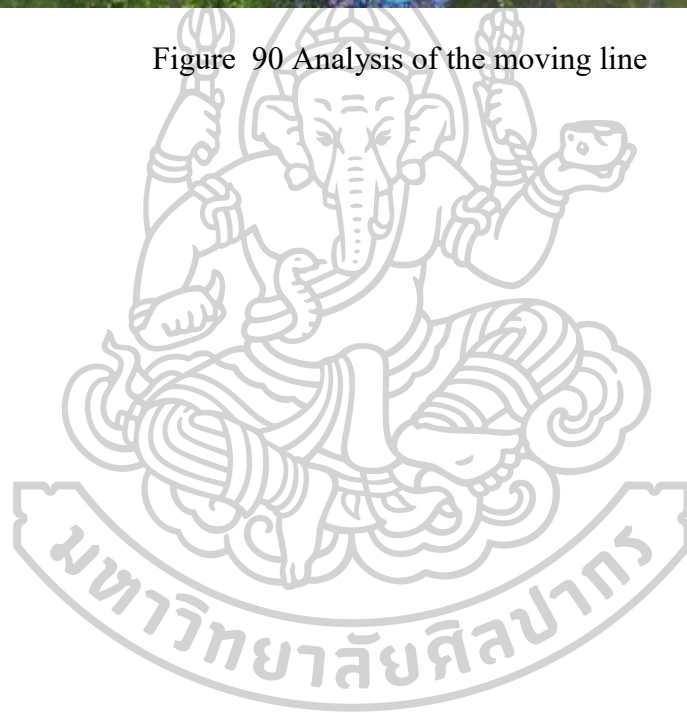


Figure 90 Analysis of the moving line



4.1.5 Master Plan of Landscape

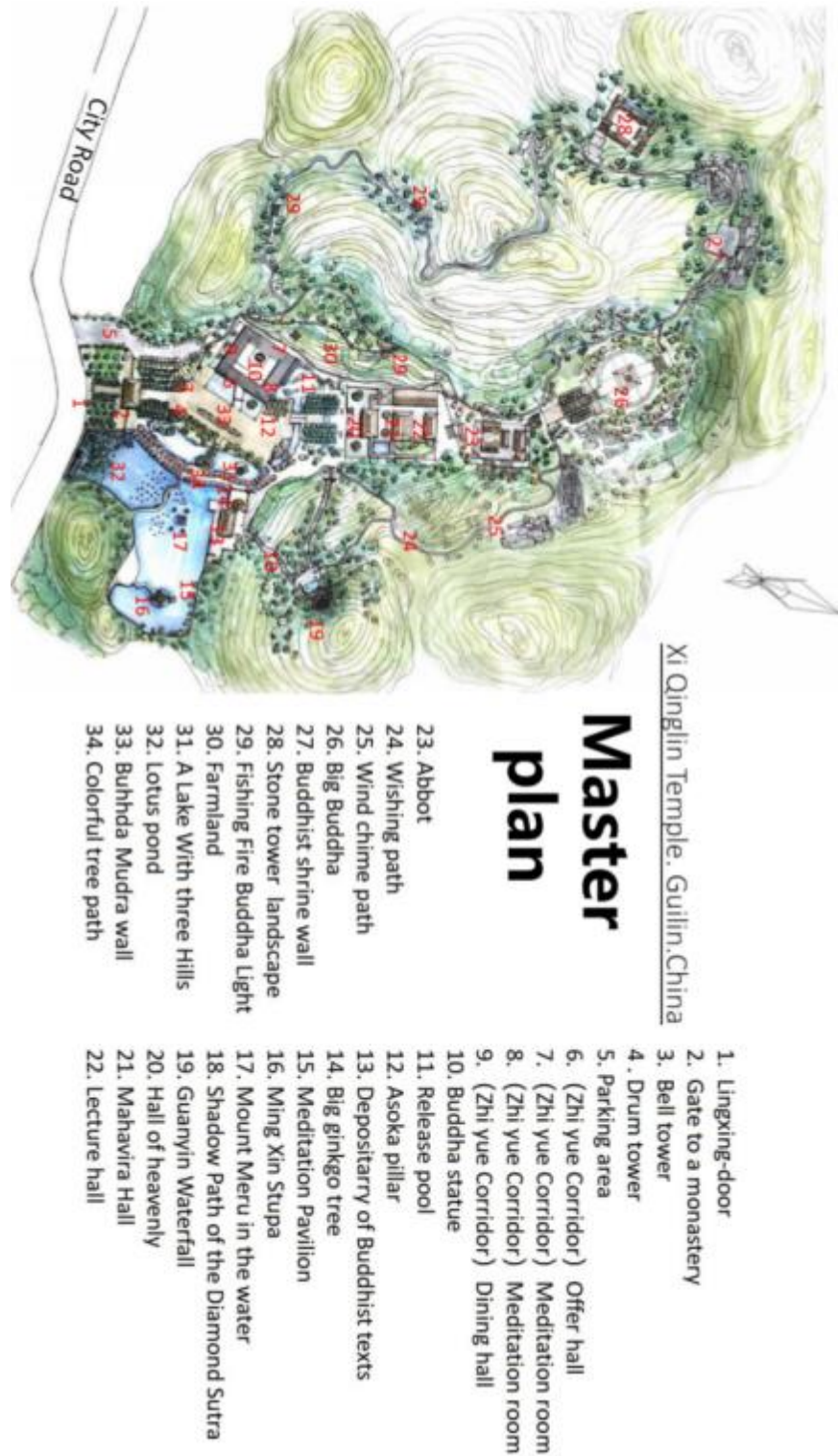


Figure 91 Master Plan of Landscape

4.2 Conversion Area Design Experiment

4.2.1 Purpose / Base on Chinese traditional Buddhist temple and Confucianism

Conversion Area means the place of conversion. Mundane world converts the meaning of entering the spiritual world here. It is located at the southernmost entrance of the design, including the pedestrian entrance and parking entrance. From the temple can be entered from the pedestrian entrance. According to the tradition of Chinese Buddhist temples, the Memorial Gateway is designed to be the gate to a monastery. The elements of Confucianism from the Memorial Gateway often become the standard configuration of the entrance of traditional buildings. Gate to a monastery is the entrance to a Buddhist temple. The first building comes from the tradition. The central axis passes through the Conversion Area, Practice Area, and Sacred Area to reach the Living Area. The layout of the central axis comes from the Chinese ancient palace building and continues from the Confucian culture to this day. The location of the car park takes into account the needs of modern life. From here, you can directly reach the Practice Area to protect the diverse needs of users.



Figure 92 Location of Conversion Area

4.2.2 Conceptual design and Outcome

Confucianism has a profound influence on Chinese traditional culture. Buddhist temples have been jointly influenced by Confucianism, Taoism and Buddhism. The fieldwork of the researcher found that the entrance of Chinese Buddhist temples was led by the central axis of the forest. Even at the entrance of urban Buddhist temples, it is possible to see an attempt to recreate a mountainous atmosphere, signaling the yearning of Taoism for nature. The layout of the central axis comes from Chinese ancient building that is based on Confucianism that believes in the establishment of the social order to manage the country. The architectural layout describes a grand and systematic form of architectural language. Traditional Chinese Buddhist temples integrate Confucianism and Taoism with society and are closely linked to each other. Therefore, in the design experiment of the entrance location the researcher will follow this tradition. Inspired by the design of the Memorial Gateway from traditional Chinese paintings, the outcome of the design will be Ling Xing Gate (Confucianism style), facing the city street at the entrance, passing it through the dense woods to the gate to a monastery. Walking through the woods, the conversion process, whether it is physical or psychological, enters the spiritual Buddhist temple space from here.

After the gate to a monastery, connecting Bell tower and Drum Tower is a forest, denser than the entrance of the forest. Two layers of woods will complete the inner transformation of the visitor, calm the inner heart, and combine the experience of the Buddhist temple in the Tang Dynasty in the rhythm of walking. "Evening drum and morning bell in a monastery-daily call to religious life", Bell tower and Drum Tower are the iconic buildings of the Buddhist temple. Not only do they come from the design of the Tang Dynasty, but more importantly, the bells and drums affirm the status of the Buddhist temple in the space and evoke people's spiritual imagination. The divine experience is created along with the bells and drums.



Figure 93 Han Palace and Autumn Moon (Qing Dynasty)

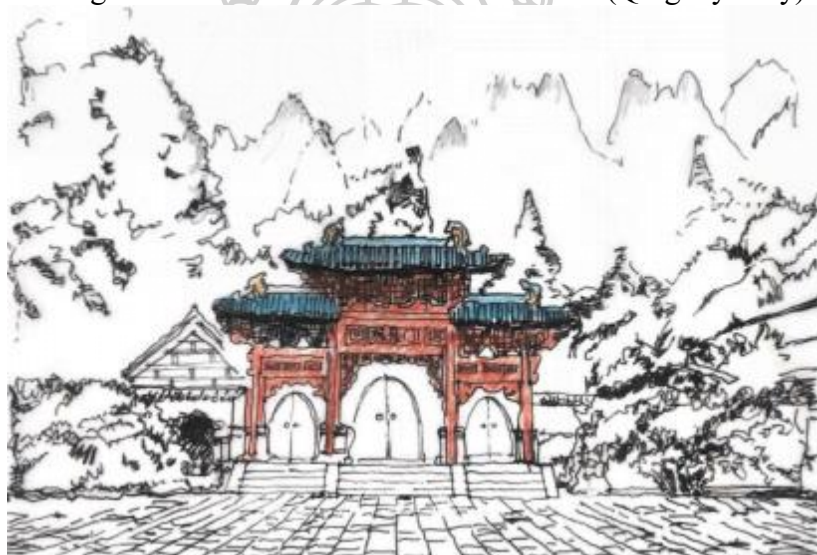


Figure 94 Design Sketch



Figure 95 Ling Xing Gate (Entrance)



Figure 96 Boulevard



Figure 97 Bell tower and Drum Tower

4.2.3 Summary

Fieldwork has made a real contribution to the study because it provides a way to learn and prove that traditional Buddhist temples have been influenced by Confucianism and Taoism. Therefore, the reconstruction of contemporary Buddhist temples to create spiritual feelings needs to redefine the concept of Buddhist temple landscape design and makes this current landscape meet people's aesthetic needs and the needs for functional spaces for contemporary demands.

From fieldwork to design conception, from theory to design, the researcher has the opportunity to observe, learn and solve the problems from traditional experience. It became the accumulation of knowledge that informs the direction for the design experiments in various regions.

4.3 Design Experiment of Practice Area

The religious experience in the Buddhist temple helps to create a spiritual feeling through the participation in Buddhist rituals and traditional custom. The spiritual place of Buddhism strengthens the image of Buddhism, and meditation in Chinese temples promotes the spiritual experience. In Buddhist temple in China people can participate in rituals activities (such as chanting and meditating), join in voluntary works and have meals with monks in temples. These kinds of activities provide opportunities for spiritual experiences, and can create spiritual memories. The design experiment of the practice area in this research was created during the process of literature review. It was discovered from that process that most Chinese Buddhists practice Zen Buddhism. These newly discovered elements related to the Meditation Practice of Zen Buddhism were synthesized and used in this design experiment with the aim to look for the possibility to adapt to the identities of Guilin.



Figure 98 Location of Practice Area

4.3.1 Purpose / Base on Zen Buddhism

The key objective of this design experiment was to apply elements of Zen Buddhism into the design project as well as the elements from original Buddhism. The sources of the main elements of Guilin landscape and identities came from data collection and field study.. For example, the data obtained from fieldwork includes the information on the existing 98 groups of 243 Buddha Statues on the actual site, rock inscriptions such as cave art and Buddhist calligraphy, and fishermen on Lijiang river.

These elements are the combination of Zen Buddhism and local cultures that will be integrated into the design experiment by using the different locations as the experiment in order to compare the differences of the landscape forms of practice area.

4.3.2 Conceptual design and outcome

Zen Buddhism believes in the practice for this life which is different from Pure Land Buddhism posits that practice is for future life. The design focuses on the practice of meditation to reflect Zen philosophy of life. The design concept for this practice area shows Zen Buddhism in three main aspects: existing history meditation practice and the meaning of original Buddhism. The design aims to integrate those elements into creating the spiritual identity of landscape.

Design location NO.6—NO 10 Zhi Yue corridor

Zhi Yue corridor is a space for meditation. The concept came from the corridor element of the painting "A vision of the Buddhist paradise" depicting the original Buddhist paradise. Zen Buddhism most thoroughly inherited the idea of "emptiness" from original Buddhism. In Chinese Buddhism, the empty corridor embodies the Buddhist philosophy of emptiness and how everything is empty. The corridor is a type of landscape design rather than a building. The corridor consists of the spaces for meditation, dining and offer halls. The courtyard atrium is decorated with the Buddha with the top half locate above the water and the second half being submerged. The Chinese character for Buddha is “佛”. The front half of the character, “亻”, means people while the latter half of the character, “弗”, means “non” The composition of the character confirms the philosophical thought of Zen practice in this life, while also

reflecting that anyone is a Buddha. The Buddha is surrounded by a lotus pattern, which comes from the excavated tiles of Xi Qinglin Temple. The Diamond Sutra is the classic Buddhist sutra of Zen Buddhism. The sutra are carved on the walls, and the shadows in the sunlight produce traces of spiritual light in the room.

In Buddhism, lighting is a display of wisdom and power, and lighting is meant to eliminate people's worries and the darkness of the world. Lighting design that represents the meaning of Buddhism is a challenge. First of all, it is necessary to understand the purpose of Zen Buddhism. Lighting design must not harm insects and birds. It also has to combine lighting with Buddha statues and the environment to create a religiously serene and spiritual lighting design. Here, the researcher considers using LED light in combination with a lighting device in the design. Diamond Sutra on the wall will be dynamically projected from the wall onto the water curtain. The brief brilliance contrasts with the quiet scene, like the rolling rhythm of music.



Figure 99 Design Concept

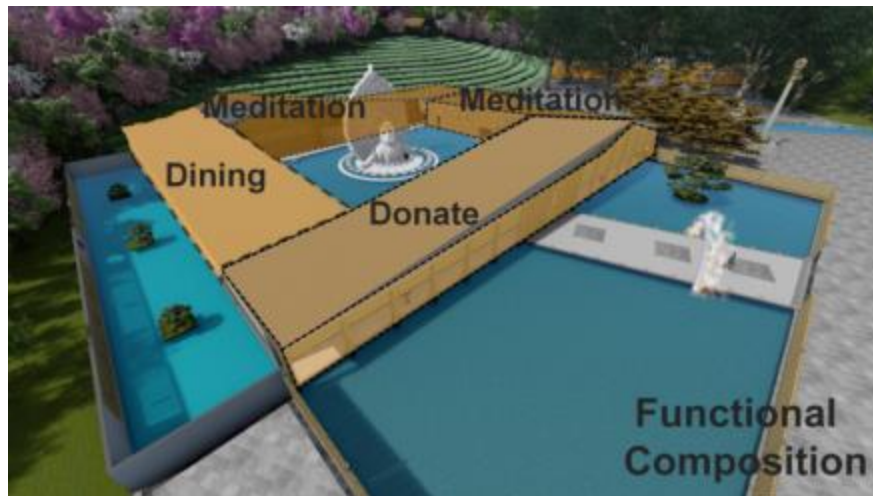


Figure 100 Functional composition of the Zhi Yue corridor

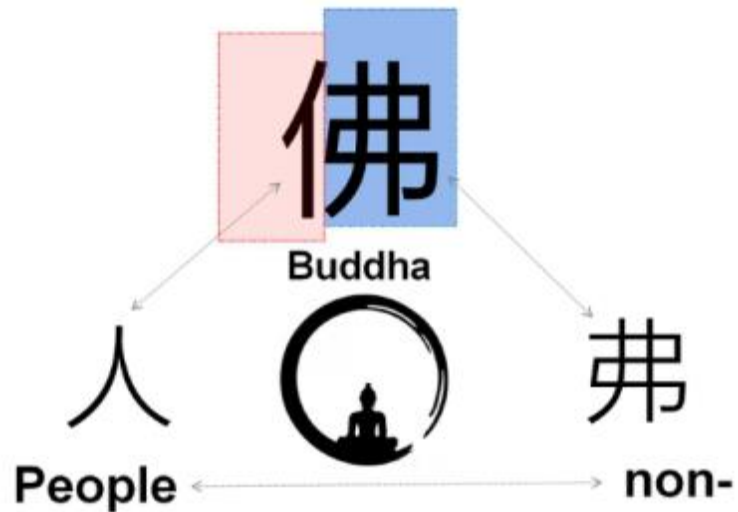


Figure 101 Zen practice between non-human and non-Buddha



Figure 102 Design Sketch



Figure 103 Buddha in water



Figure 104 Diamond Sutra wall



Figure 105 Diamond Sutra Shadow



Figure 106 Entrance landscape lighting



Figure 107 The landscape lighting of Buddha in the water



Figure 108 Diamond Sutra water curtain projection

Design location No.29 Lights on fishing raft & Buddha's light

There is a large number of Buddha statues in the surrounding mountains of Xi Qinglin Temple. The period from the Tang Dynasty to the Qing Dynasty recorded the historical development of Buddhism in Guilin. The construction of Buddha statues around Xi Qinglin Temple shows that this place was once a place where Buddhism flourished. Entering the Dharma Ending Period of Buddhism, Buddhism needs to be re-identified. As Guilin is a world-renowned tourist city, tourism industry is of great significance to promote the development of Buddhism. The researcher had inspected the existing Buddha statues and found that some of them are seriously damaged. Moreover, visitors could not get information about certain Buddha statues. The light in the mountains is dim during the night tour, making it difficult to ensure the safety of the visitors or preventing them from getting lost.

Lights on fishing raft & Buddha's light are two design elements. They are lights on the fishing raft from Lijiang river reflecting Guilin identity and the candlestick lights that is used since the Tang dynasty that were visible from Xi Qinglin temple site . These two local elements of Guilin were designed as the lighting of Buddha statue that can help to identify the existing 98 groups of 243 Buddha Statues on the site. Moreover, these lights serve the double purposes of being a protection for the visitors and a reflection of and to create the site heritage.

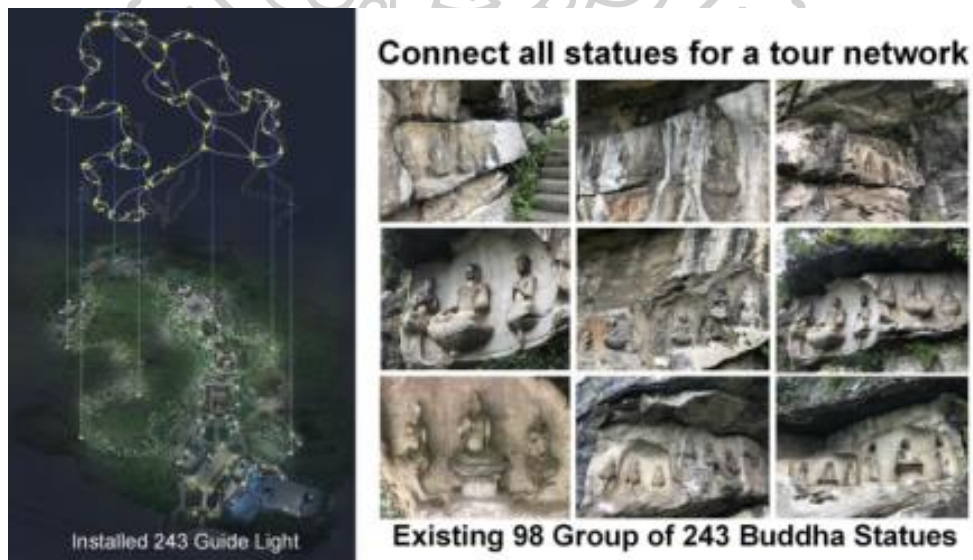


Figure 109 Existing 98 groups of 243 Buddha statues



Figure 110 Lights on fishing raft & Buddha's light



Figure 111 Install guide lights to connect 243 Buddha Heritage

Design location No.33 Buddha Mudras wall

Five kinds of Buddha Mudras in China express a rich Buddhist meaning.[49] Due to the identity of Guilin, it was obviously influenced by some ethnic ornaments and rock inscriptions of Buddhist temple landscape of Guilin. These two local elements of design will be complied into Buddha Mudras wall. The design concept comes from the traditional Chinese element of facing the wall (a screen wall facing the gate of a house), which is usually placed at the entrance of the building to block bad things from entering the building for safety of occupants. Ping An although it is a folk belief, the Chinese will put Buddha or Guanyin here to expel ghosts. Mudra

symbolizes different wisdoms and powers in Buddhism and has a very rich meaning. Traditional Chinese people use Mudra to greet each other, Mudra is used to show social connection. The believers in the temple will also leave their Mudra on the wall to remind themselves. Sculptures of Buddha's Life (Buddha Jataka) are carved on the back of the Mudras wall to promote the culture of Buddhism.

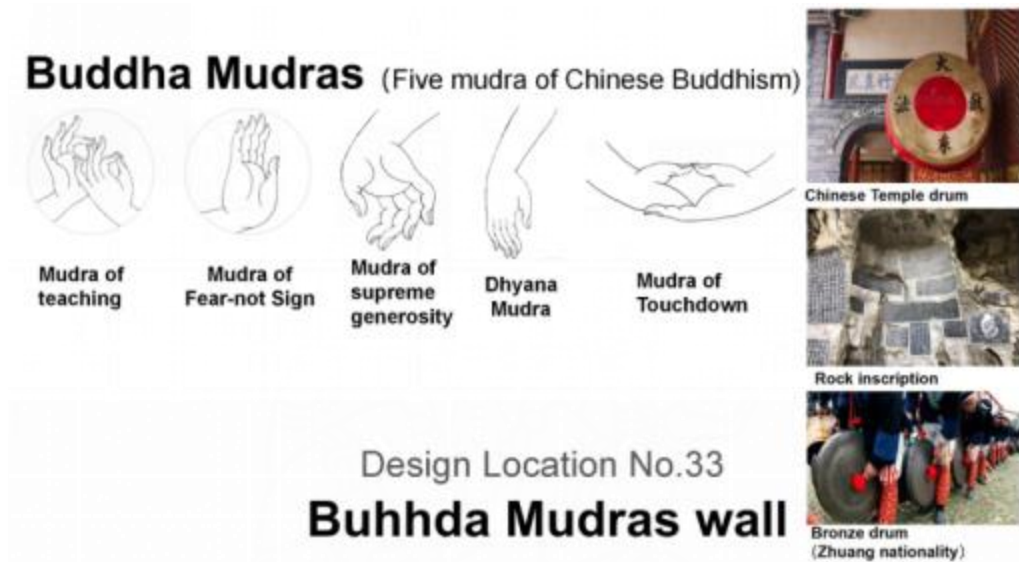


Figure 112 Design Concept



Figure 113 Design Sketch



Figure 114 Buhhda Mudras wall



Figure 115 Buhhda Jataka story wall



Figure 116 Landscape lighting design

Design location No. 27 Buddhist Shrine Wall

Light in Buddhism symbolizes wisdom. There is a saying that the light of the Buddha is the appearance of the wisdom of the Buddha. On the one hand, ordinary people light up the Buddha to pray for blessing of the Buddha. On the other hand, they also hope to receive wisdom through the merits of offering to the Buddha.

The design concept came from the Longmen Grottoes. As a representative of the Buddhist caves in northern China, in addition to a large number of exquisite Buddhist murals, the cave Buddha statues facing the river show the amazing Buddhist culture. The design outcome was a Buddhist shrine wall with many stone holes. The shrine wall was facing Meditation practitioners. Behind the wall is the existing Buddha statue heritage. The researcher chose the position of the Tang Dynasty Buddha statue on Guanyin Peak as the design location in the existing 98 Group of 243 Buddha statues. The main idea of this concept was concerned with the present lifestyle of local people. Local believers spend 7 days to put Buddha statues or other statues in the place with strong power such as a cave near the temple. Moreover, the design elements are based on local identities such as rock inscriptions and Buddhist patterns. Design will not only bring the local closer to the surrounding nature but also create a space for meditation practice in front of the existing mountains.



Figure 117 Existing lamp niches and Buddha statues



Figure 118 Longmen Grottoes. Tang Dynasty (Tang Dynasty)



Figure 119 Design Sketch



Figure 120 Buddhist Shrine Wall



Figure 121 Buddhist Shrine



Figure 122 Landscape lighting design

No. 28 Stone Tower Landscape

The protection and promotion of existing stone towers are the design goals. Due to its small size and lack of historical records, it has long been forgotten in the mountains. The researcher considered the visitor's stay time and meditation activities to increase the site design area. The stone tower is protected from the damage of the physical environment under the corridor, and an event venue is arranged along the corridor to facilitate the activities of visitors.

The design concept of Stone Tower Landscape focuses on the balance of multiple design elements that serve to protect the existing heritage while also considering the principle of “Emptiness” as the significant part of the Zen Buddhism.

This line of thought is also reflected in the saying “Flower in water, Moon in the mirror” which refers to the flowers in a mirror and the moon's reflection in water as a mirage and insubstantial object. With the aim to integrate and balance different local elements in the design, the researcher proposed to use the mountain landscape of the courtyard style that can integrate the characteristics of Guilin’s traditional village, Wind and Rain Bridge of Dong Nationality, and Chinese classical garden style in order to generate the balance between the traditional heritage and the local character.

The ground of the middle courtyard of the design site is covered with a lotus pattern. It comes from the pattern on the tile unearthed in Xi Qinglin Temple. LED lights are used to illuminate the pattern. The surrounding ground has a light bar symbolizing the water pattern. The lotus in the water is the focal point here. The lotus beam that shoots from the ground into the air represents the continuation of history in today's culture. There is a wall of Buddha lamps behind the existing stone pagoda. Below is a pool symbolizing a mirror while the moonlight symbolizes the theme of the moon in the mirror that means "emptiness" in Chinese Buddhism.



Figure 123 Existing stone tower . Tang Dynasty



Figure 124 Design concept



Figure 125 Design Sketch of master plan



Figure 126 Aerial View



Figure 127 Stone Tower Landscape Entrance



Figure 128 Stone Tower remains



Figure 129 "Moon in the water"



Figure 130 “Flower in the mirror”



Figure 131 Light projection

Design location No. 30 Farmland

“Baizhang monastic rules for Buddhists” was a reform of Chinese Buddhism that began in the Tang Dynasty. The reform puts forward a simple principle: “If you don't have a day's work, you can't eat on that day.” It can be said that the “Baizhang monastic rules for Buddhists” concept is the way to adapt to the development of Chinese Buddhism. Through the fieldwork of the researcher, it is discovered that until now, farming is widespread in Chinese Buddhist temples, especially the temples in the mountains. In addition to meditation, the practice of Zen Buddhism is also one of the most important, ones. The gains from farming are a natural feedback that Chinese traditional scholars are willing to accept, which is consistent with traditional life

values. Choosing a location close to Zhi Yue Corridor, farming on sloped land comes from terraced fields of Guilin. The ancient people used the land in the mountains to farm due to the scarce farming land. This is one of the identities of Guilin. The researcher proposed Restoring the tradition of farming near Chinese temples, as well as reference elements of Guilin's terraced fields to match the scarce land available on the site.



Figure 132 Terraced fields of Guilin



Figure 133 Monk Baizhang's temple rules for Buddhists until now
Source https://m.sohu.com/n/448886270/?wscrid=85059_6

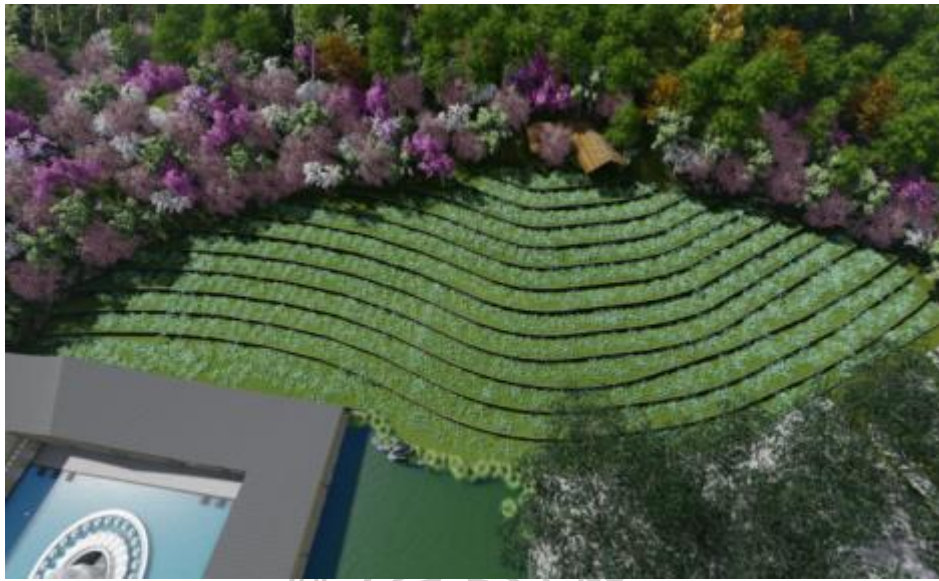


Figure 134 Restoration of Farming System 1



Figure 135 Restoration of Farming System 2

Design location No. 31 A Lake With three Hills

With the influences from the styles of Chinese classical garden sand Taoism in Buddhist temple, the design consists of three mini islands which comprises of retaining stones and pines that may be separated from each other but remain connected through the Taoist ideal. The image also reflects the yearning for Buddhist paradise.

The design intention is to reflect the landscape of Buddha Paradise, imitating

nature and including cultural meaning at the highest level of traditional Chinese gardens. Elements of Buddha such as Buddha statues and higan bana (Buddhist Paradise Flower) are used in the design and combined with the natural layout of Chinese classical gardens. Three hills reflect where the sea gods live and are added to Huzhong. The lake shore is made of natural stones, and the grass is from the shore naturally reaching into the water,. There are also elements of birdsongs and colorful trees surrounding it.

Design Location No. 31 **A Lake With three Hills**

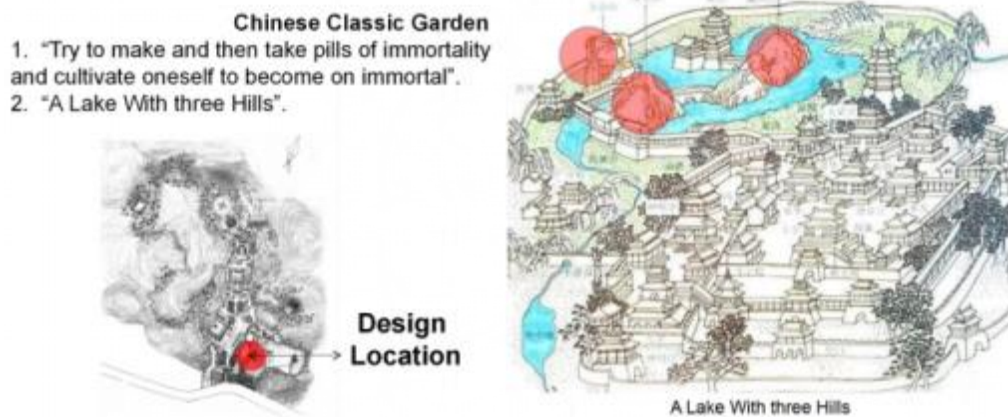


Figure 136 Design concept



Figure 137 A Lake With three Hills 1



Figure 138 A Lake With three Hills 2

Design location No.15 Meditation Pavilion

The conceptual design of this piece was to apply the three stages of Zen Buddhism practice from Monk Qingyuan of Song Dynasty. Three stages are as follows:

First stage, before enlightenment,

Seeing mountains as mountains and seeing water as water

Second stage, Learn Zen

Seeing mountains not as mountains, seeing water not as water

Third stage, after enlightenment

Seeing mountains as just mountains, seeing water as just water

Zen Buddhism practice can be divided into three stages, and reflect three different understandings of the concept of "empty" in Buddhism.

The research result leads to the method of viewing in opposite places that form Chinese classical gardens. Two lines of sight have been created. One facing the mountain is based on the three stages of Zen practice. The other is the sculpture of Mount Meru in the lake which is based on original Buddhism.

The three stages of Zen Buddhism practice

First stage, Before enlightenment,
Seeing mountain is mountain and seeing water is water.

Second stage, Learn Zen
See mountain is not mountain, see water is not water.

Third stage, After enlightenment
Seeing mountain is just mountain, seeing water is just water.

Monk Qingyuan - Song Dynasty



Design
Location

Design Location No.15
Meditation Pavilion

Figure 139 Design concept



Figure 140 Night landscape of Meditation Pavilion 1



Figure 141 Night landscape design of Meditation Pavilion 2

Design location No.14 Big Ginkgo Tree

The concept of this design point was divided into 4 parts:

1. Sakyamuni became a Buddha under the bodhi tree.
2. Ginkgo tree is used instead of Bodhi tree in Chinese Buddhism.
3. Meditation practice of Zen Buddhism.
4. Ginkgo is a common vegetation in Guilin.

The Bodhi tree grows in tropical and subtropical regions. It is difficult to survive in China's climatic conditions. Therefore, it is more common in China to plant ginkgo trees instead of bodhi trees in Chinese Buddhist temples. The big ginkgo tree in design site is located in the courtyard of the Sutra Pavilion. The courtyard is the place for meditation practice under the ginkgo tree and has important symbolic meaning.

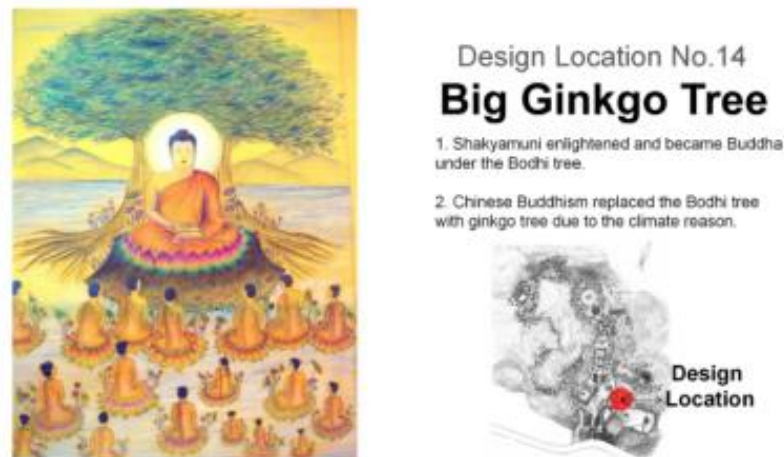


Figure 142 Design concept



Figure 143 Ginkgo Tree

Design location No.17 Mount Meru in the water

The design concept came from the cosmic model of Mount Meru as the center of the Buddhist world. Surrounded by Mount Nine mountains and eight seas, Mount Meru in the water symbolizes the boundaries of the Buddha. The fishermen's hats and bamboo rafts are also used in the design to represent local and historical identities of Li River. In the evening visitors can walk on the bridge of the lake that is illuminated on the water surface. The bamboo raft signifies the act of "reaching", which means achieving the goal of the practice of the final goal in Zen Buddhism is "Self-practice" while in Pure Land Buddhism it is "Others Led". There is a process of "reaching..Design location No. 17 Mount Meru in the water focuses on the combination of Buddhist meanings and local elements, which is the key of this research.

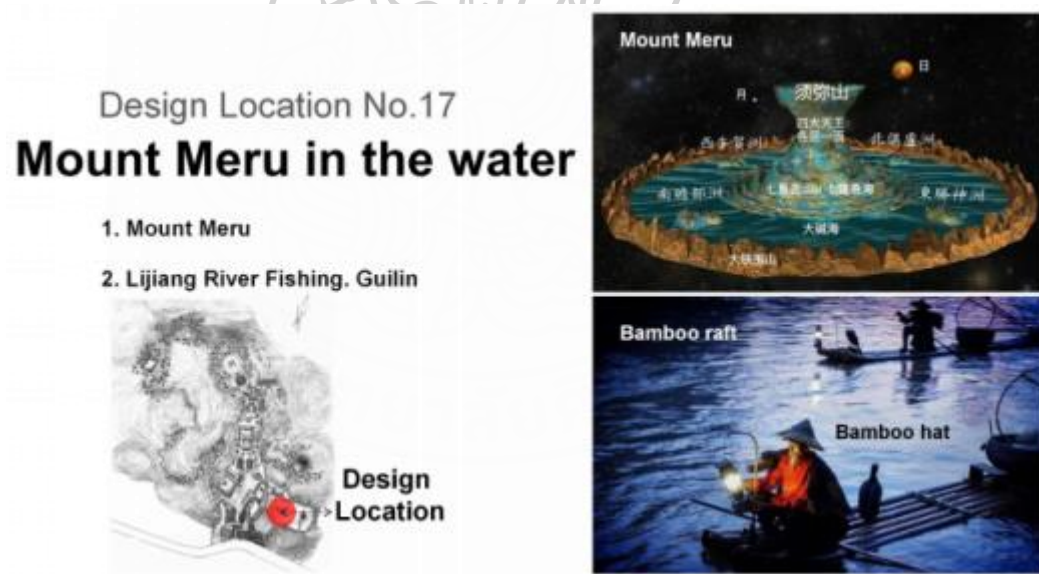


Figure 144 Design concept



Figure 145 Mount Meru in the water



Figure 146 Night landscape design of Mount Meru in the water

Design location No. 32 Lotus Pond

Lotus Pond is adjacent to Mount Meru in the water with the pontoon separating the two in the middle.. The design concept of this part is based on the style of Chinese classical gardens. It is also intended to connect to the mundane world as a transitional landscape location because it is at the boundary of the design scope. The lotus in the lake is a symbol of Buddhism and a common plant in traditional Chinese lifestyle. It is an evidence of how Buddhism has deeply influenced the traditional Chinese culture.



Figure 147 Lotus pond 1



Figure 148 Lotus pond 2

4.3.3 Summary

Chinese Zen Buddhism is characterized by self-practice. The design primarily focuses on scattered “points” distributed throughout the site, which is different from the “line” distribution often found in the religious sites of Pure Land Buddhism. The practice of meditation is not the only characteristic of Zen Buddhism but the distribution of meditation in the natural environment of the design also reflects Zen

practice and is in line with the aesthetic taste of Chinese scholars. The wisdom of Zen Buddhism takes into account both tangible and intangible forms, such as birdsong, blossom, light and shadow – all of which are considered in the design. Intangible as spiritual and cultural meanings exist in every design location of the study. it enhances the cultural height and spiritual experience of the landscape. Reconstruction of temples treats serves to both protect and promote the culture, which is the main goal of the design. Considering that the value of long-forgotten historical traces is often underestimated, the preservation of cultural heritage is important in the study and will be tested in design experiments to obtain further feedback for improvement.

As an important factor, local identity is considered in the design experiment. What elements can be used for reference in the design? Clarifying the significant elements becomes the key to research. The researcher believe that adding elements of the local identity to the landscape design of a Buddhist temple can help create or enhance spiritual feelings, strengthen cultural diversity, and enrich the different manifestations of Buddhist culture. Chinese Zen has spread to all parts of the world and becomes a worldwide religion. This strong cultural trend needs to be combined with the local culture as the researcher has done in the design experiments that will be studied in depth throughout this study.

4.4 Design Experiment of Sacred Area

Buddhist temples are a spiritual place, symbolizing the space where the spiritual world meets with the mundane world. The building of the temple accommodates various functions such as spiritual practice, pilgrimage and life. Even ordinary meals in the Buddhist temple will go beyond the secular world. In the design experiment of Sacred Area, the researcher considered three aspects. First is the historical data such as: the verified historical timeline of the original appearance of the Xi Qinglin Temple and other historical evidences recorded in the Tang Dynasty. These historical evidences are used as the reference points in the study of the temple architecture in the Tang Dynasty. The data on the architectural style of the Tang Dynasty is also adopted as the layout of the experimental designs as it can be deduced from the historical data that the original temple was built during that time. The second aspect that the researcher has taken into consideration during the design process is the

decoration of buildings. The fusion of Buddhist elements and buildings is the aesthetics of Buddhist architecture, where aesthetic experience and aesthetic image are integrated. The third aspect in consideration is the landscape inside the temple. The buildings inside the temple are "spiritually" more sacred than the surrounding landscape environment. The researcher considers how to balance the aesthetic experience between them, chooses a normal classical garden style to design the landscape environment of the area, and compares the architecture spiritual status of things so that the relationship between the subject and the object reflects the aesthetic experience.

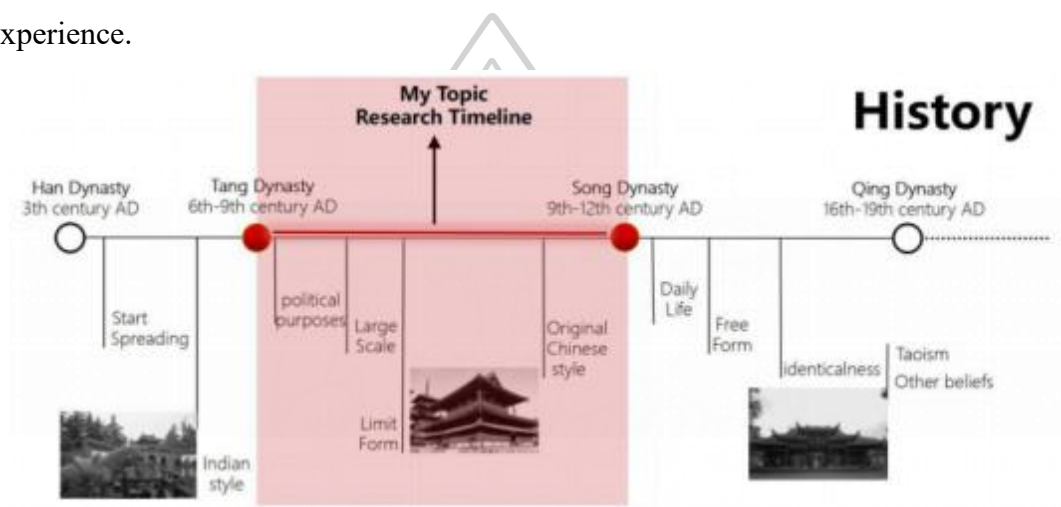


Figure 149 The chronological of Chinese Buddhist Temple

4.4.1 Purpose / Base on "Complete seven-structured temple compound"

In the contemporary rebuilding of Buddhist temples, the target objects and objective conditions must be considered to determine the implementation methods. From the perspectives of modern architectural principles and Buddhist temple traditions, the architectural design should be determined according to the specific functions of the Buddhist temple. Certainly, due to economic, technical and other objective conditions, the building does not always fully meet the needs of the spiritual function. There are still a number of spiritual functions that need to adapt to the building conditions. Balancing the relationship between the spiritual practice and Buddhist temple form is the key to this area. After reviewing the history of Buddhist architecture and investigating Chinese Buddhist temples, the temple architectural style of the Tang Dynasty was selected in consideration with the current development of Buddhist temples and the urban development characteristics of Guilin. For the layout

of Chinese Buddhist temples in the Tang Dynasty, "Complete seven-structured temple compound" is the reference point. This layout form is chosen with respect to the history of the original temple. However, the traditional temple form alone may be out of touch with the modern development. Therefore, it is important to take into account the evolution of the functional structure of the modern Buddhist temples and the seven basic functions.

Buddhist thought is the guide of Buddhist temple design, and the core of Buddhism is belief. The contemporary Buddhist temple in Guilin is based on the practice of Pure Land Buddhism and Zen Buddhism. How to balance the relationship between the two in the design experiment is the key content of the research in this area. After comparing the identities of Buddhist temples in various historical times, it was possible to find the design content applicable to both historical significance and the contemporary demands while maintaining aspects of Zen Buddhism and Pure Land Buddhism and still being able to adapt the design as and guiding point of the development of Buddhism In today's world.

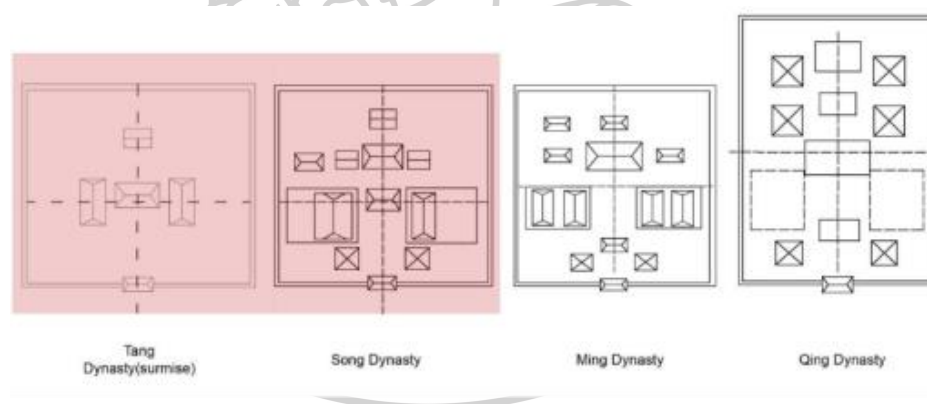


Figure 150 The Evolution of Chinese Temple Layout

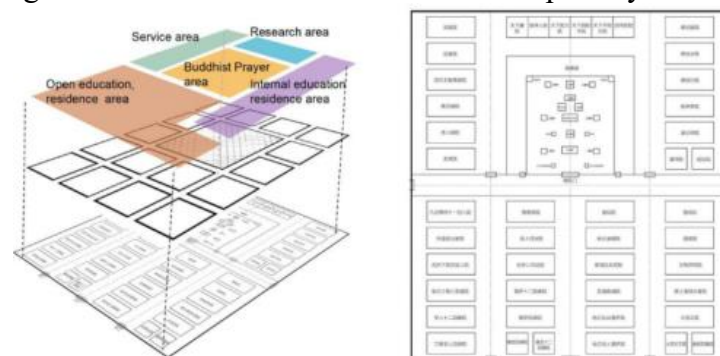


Figure 151 The ideal temple model in the Tang Dynasty (596A.D—667A.D). Dao Xuan Monk

4.4.2 Conceptual design and Outcome

Layout design

Design experiments were conducted in the fourth semester. The first thing to consider when rebuilding a Buddhist temple is the layout design. The key question is how to rebuild the Buddhist temples in the Tang Dynasty without any verified historical documents and how to create the spiritual experience in the area. From the "Complete seven-structured temple compound", the standard pattern of the temple layout in the Tang Dynasty was found. Seven buildings with different uses were arranged in a certain distance and order among the temples to form a standard temple layout in the Tang Dynasty. Even though there is still an ongoing debate about architectural design in the Tang Dynasty in today's architectural academia, the researcher still approves of this layout form. First of all, the researcher referred to the existing Tang Dynasty temples in China and Japan and found that the layout of "Complete seven-structured temple compound" exactly matches the layout of those temples. Moreover, there are detailed records in Japan about the historical origins of those temples that can be inferred that they were built sometime between the Tang Dynasty and the Song Dynasty.. Secondly, the researcher believes that in order to create a "spiritual" temple, it is important to respect the historical root as will also a factor of the spiritual experience.

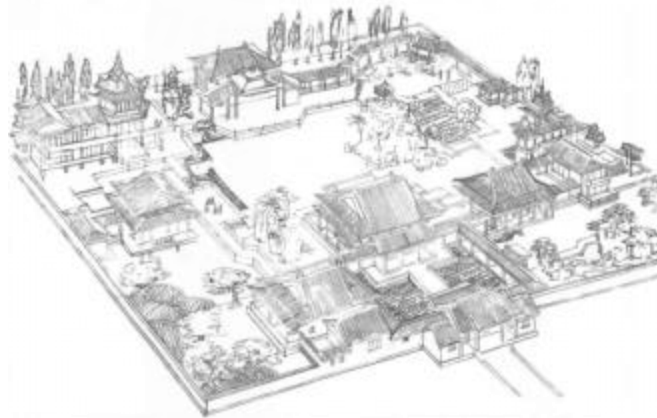


Figure 152 Design sketch



Figure 153 The aerial view of the Sacred Area

Building Ornaments

Building ornaments are another important factor in creating a spiritual experience. The temple buildings in the Tang Dynasty have a standardized architectural structure like other places. Each component can be disassembled, classified, and quantified. Based on this, in addition to keeping with the tradition, the researcher considered how to enhance Buddhist aesthetics in the ornament and use the architectural ornament to give visitors a spiritual visual experience.

In "Ying Zao Fa Shi" there are details about how the Tang Dynasty buildings were built. The rebuilding project of Buddhist temples will be designed strictly according to this book. The location of the ornament is decided on the architectural elements and local materials to improve architectural details and enhance spiritual feelings. The Buddhist "emptiness" idea attaches importance to inner convictions and avoids excessive ornamentation. Modern architecture emphasizes the expression of architectural beauty. Therefore, the emphasis on the authenticity of the structure is reflected in the Buddhist aesthetics to coordinate the overall relationship between the function, structure and ornament.

In the design experiment, Mahavira Hall and Meditation Hall were selected as the case. The architectural proportion will follow the traditional Tang Dynasty architecture. Color selection takes into account both traditional and contemporary aesthetics. The main color is slightly brighter than traditional and suitable for modern people. Ornament details include the main ridge, Chiwen, tile edging, drip tile,

Eaves board, ceiling pattern, Gable eave board, Bargeboard, celestial being and roof animal in the roof area. The body of building includes: plaque, panel, door, threshold, and capital stone. The ornaments of stylobate are: Xu Mi Zuo and imperial path. Following the principles of the traditional style, ornament is added to improve and adapt to the current trend of Buddhism and the regional cultural identity. The proportion of the overall appearance is consistent with the traditional style.

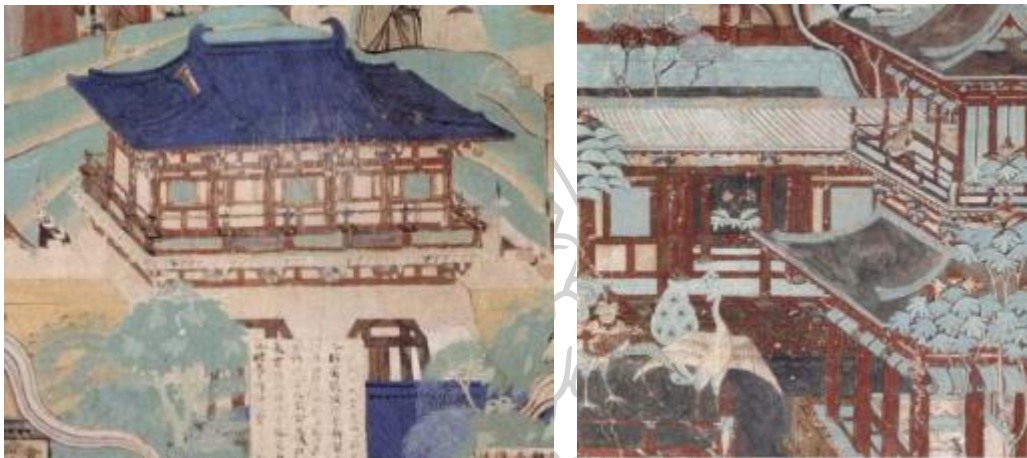


Figure 154 Facade of the temple building (Dunhuang mural) Figure 155 Landscape with Nature (Dunhuang mural)



Figure 156 Standardization of Tang Dynasty Architecture (Foguang Temple)

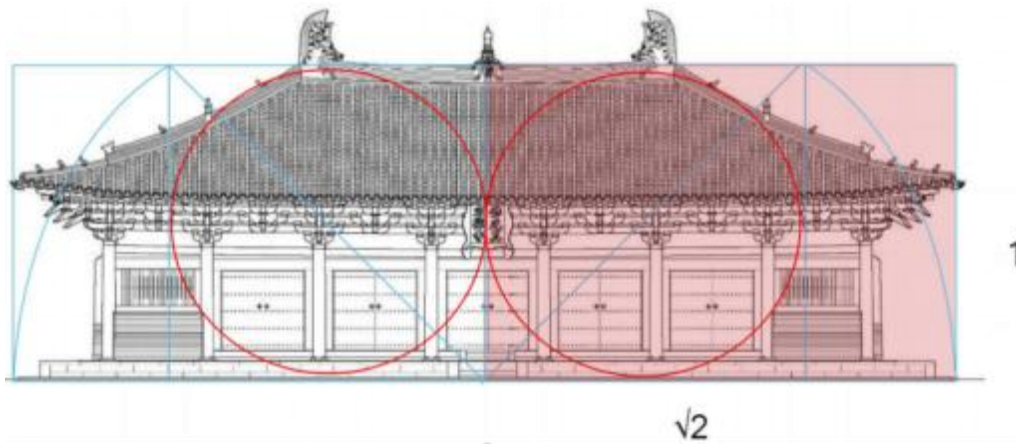


Figure 157 Facade Proportion of Foguang Temple

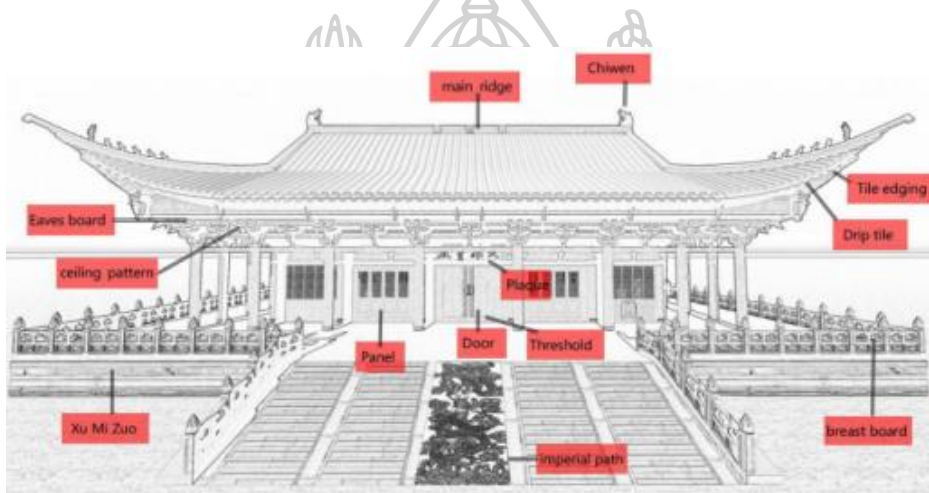


Figure 158 Ornament of Building Elements (South Front)

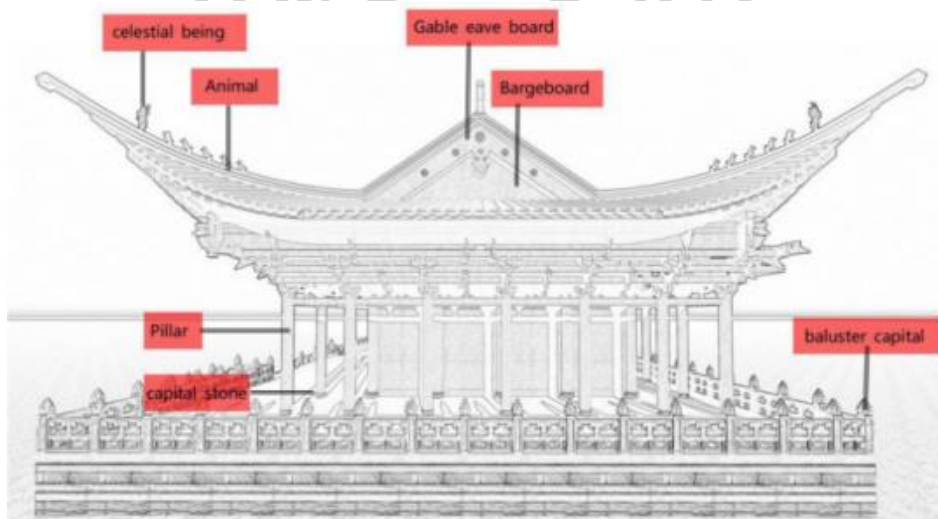


Figure 159 Ornament of Building Elements (East side)

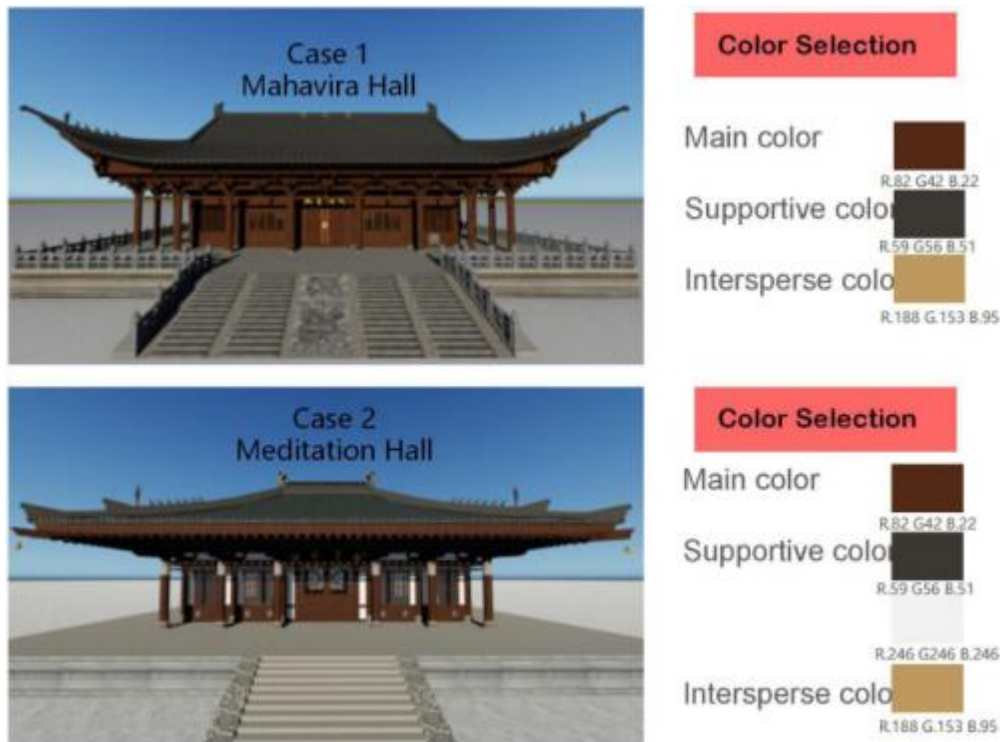


Figure 160 Color Selection
Case 1 Mahavira Hall (Details)
Roof

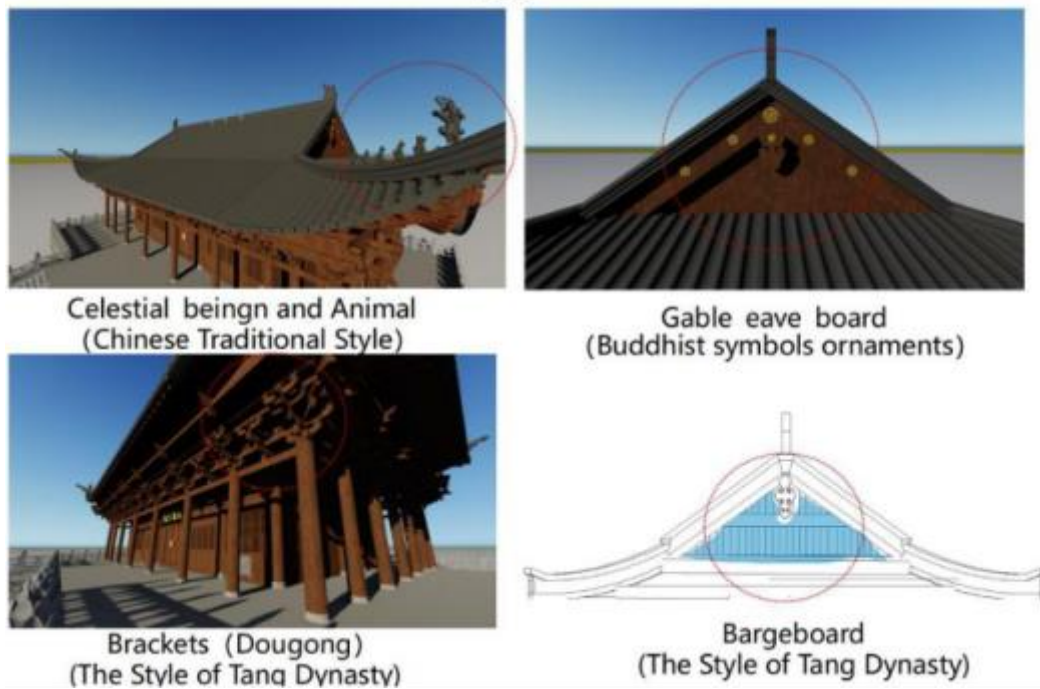


Figure 161 Case 1 Mahavira Hall Details (Roof)

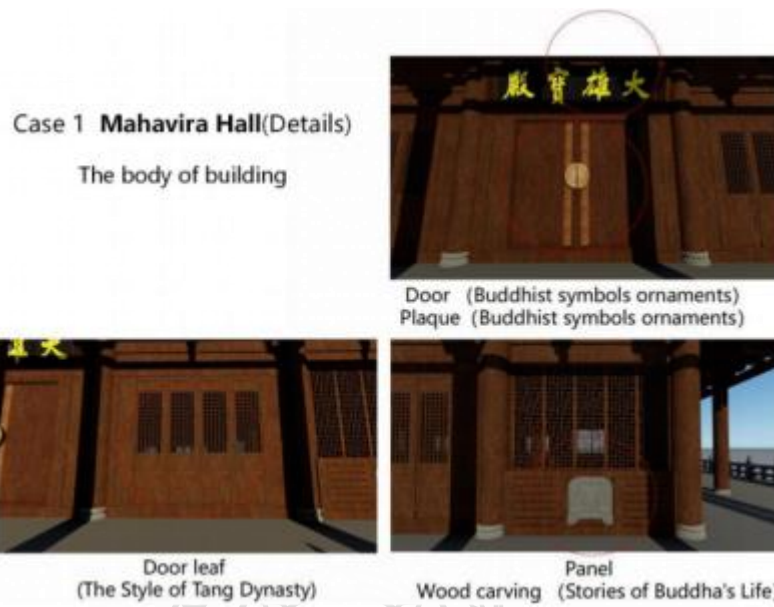


Figure 162 Case 1 Mahavira Hall Details (The body of building)
Case 1 Mahavira Hall (Details)
The body of building



Figure 163 Case 1 Mahavira Hall Details (The body of building)

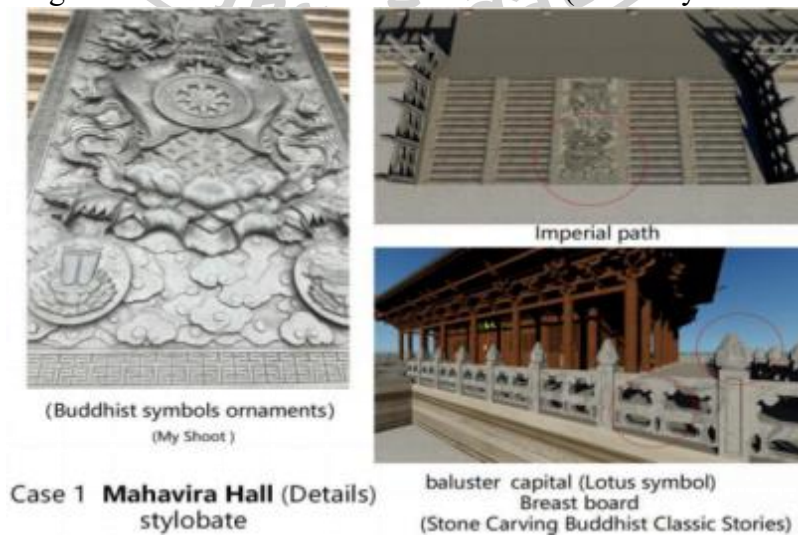


Figure 164 Case 1 Mahavira Hall Details (Stylobate 1)

Case 1 Mahavira Hall (Details)
stylobate



Xu Mi Zuo

Stone carving of Mount Meru in Buddhism
(Picture from the Internet)

Figure 165 Case 1 Mahavira Hall Details (Stylobate 2)

Case 1 Meditation Hall (Details)
The body of building

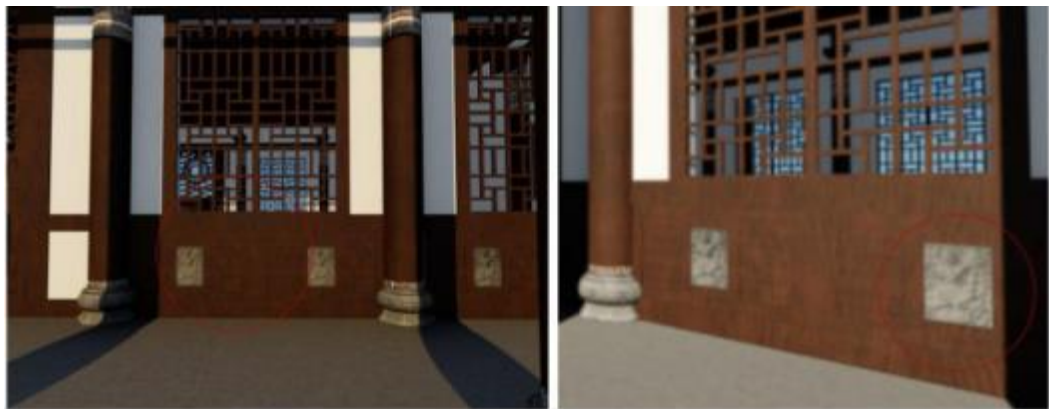


Plaque (Buddhist symbols ornaments)

Door (Buddhist symbols ornaments)

Couplets (Buddhist sentences)

Figure 166 Case 1 Meditation Hall Details (The body of building)



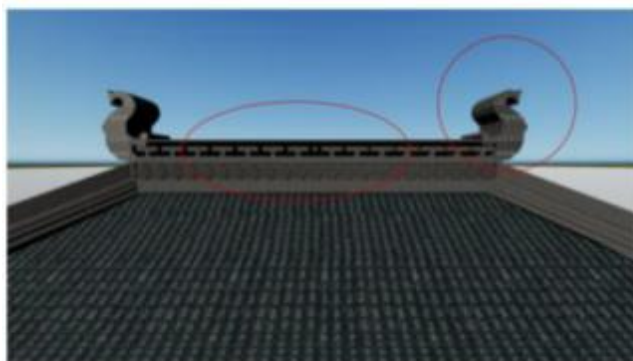
Panel

Wood carving (Stories of Buddha's Life)

Case 1 Meditation Hall (Details)
The body of building

Figure 167 Case 1 Mahavira Hall Details (The body of building)

Case 2 Meditation Hall (Details)
Roof



Chiwen (Patterns in Tang Dynasty)
(Picture from the Internet)



Main ridge
(Chinese Dragon and Mount Meru
Patterns)
(Picture from the Internet)

Figure 168 Case 2 Meditation Hall Details (Roof 1)

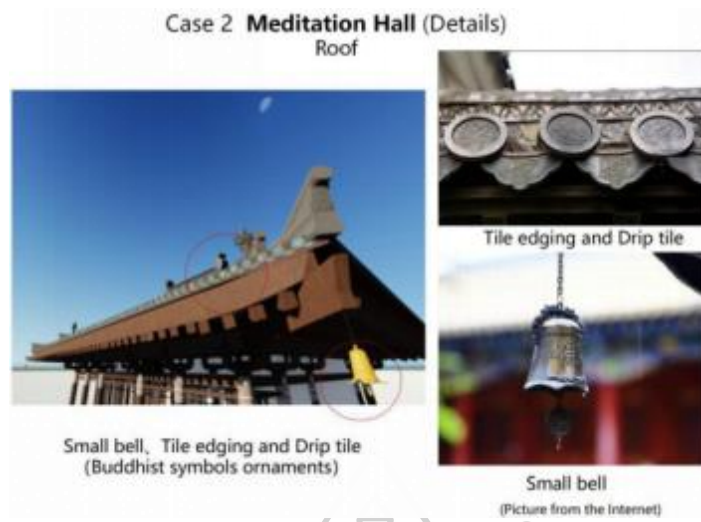


Figure 169 Case 2 Meditation Hall Details (Roof 2)



Figure 170 Case 2 Meditation Hall Details (The body of building)



Figure 171 Case 2 Meditation Hall Details (The body of building)

Landscape

The design concept of the landscape part of the sacred area is based on Mount Meru and classical gardens. The rocky landscape symbolizes the nine mountains and eight seas around Mount Meru. It is a model of the universe of the original Buddhism. This model is scattered throughout the temple. Chinese classical gardens are also an important part of the traditional Chinese architecture, including in Buddhist temples. The garden is located next to the temple. The beauty of the garden helps visitors to relax and relieve their pressure. The tangible and the intangible landscape design gives visitors the inspiration of being in the Buddhist paradise.



Figure 172 Design Sketch (Aerial View)



Figure 173 Design Sketch (Entrance of the sacred area)



Figure 174 Design Sketch (Lotus pond)



Figure 175 Design Sketch (In the corner)

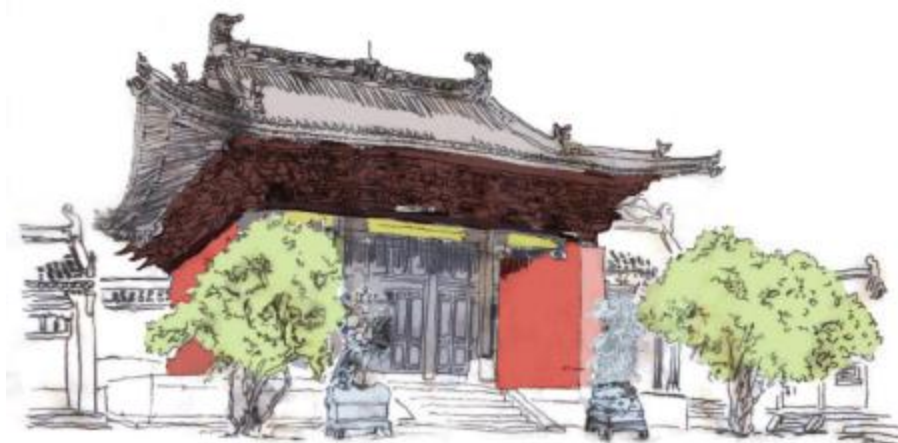


Figure 176 Design Sketch (Hall of heavenly)



Figure 177 The walls of Buddhist story



Figure 178 Design concept and Design Sketch



Figure 179 The sacred space entrance. Boundary stone



Figure 180 Garden



Figure 181 Landscape ornaments

4.4.3 Summary

The main subject of the design experiment of the Sacred Area is the rebuilding of XI Qinglin temple building, which follows the historical roots while also adapting to contemporary needs. Temple buildings are built for Buddhist activities and have profound cultural meanings, including Buddhist culture and regional culture. They exist as a social and cultural phenomenon of the country. Therefore, design experiments must take into account the ontological characteristics of Buddhism that is not limited to the characteristics of any certain Buddhist sect. Building ornaments received the most design feedback and became a more critical aspect for the creation of the spiritual experience.. Temple landscapes have a long history in Chinese Buddhist temples. The researcher used landscapes as a determining factor in

architectural decisions that aim to balance the primary and secondary relationships in the design. It is especially important to clarify the relationship between architecture and landscape environment in creating the spiritual feelings of local Buddhist temples. It can be flexibly adjusted according to the current situation without being constrained by the standards. In the design experiments of this area, the knowledge about Buddhism and the aesthetics of patterns have a significant effect on expressing Buddhist culture and creating a spiritual atmosphere.

4.4 Design Experiment of the Living area

4.4.1 Purpose / Base on Chinese mountain forest Buddhist temple

Living area is located to the north of the sacred area, connecting the sacred area and the Pilgrimage area. Different from the sacred area, it corresponds to the change in mountain elevation. Most of the traditional Chinese Buddhist temples are built in the mountains. They are designed to be adaptable to the mountainous terrain. These randomly designed landscapes therefore appear like an unintended natural occurrence.

4.4.2 Conceptual Design and Outcome

The Living area is a private area where monks live. The living arrangement, management and logistics in Buddhist temples are in this area. As the mountainous terrain restricts the land use area, the surrounding landscape becomes part of the design of the living area while the functional buildings remain the prominent feature in the area.

The design layout was based on Lingyin Temple in Hangzhou. The design method of the winding path leads to a secluded quiet place comes from Chinese classical gardens. In fact, traditional Chinese landscape paintings also follow this method to compose the pictures, which is in line with the aesthetics of ancient Chinese scholars. The bamboo trees in the surrounding area and the birdsong contrast with the quiet environment. Through the tall bamboo forest, the cultural interest of Chinese tradition is confirmed.



Figure 182 Design concept



Figure 183 Bell tower and Drum Tower



Figure 184 Living area entrance 1



Figure 185 Living area entrance 2

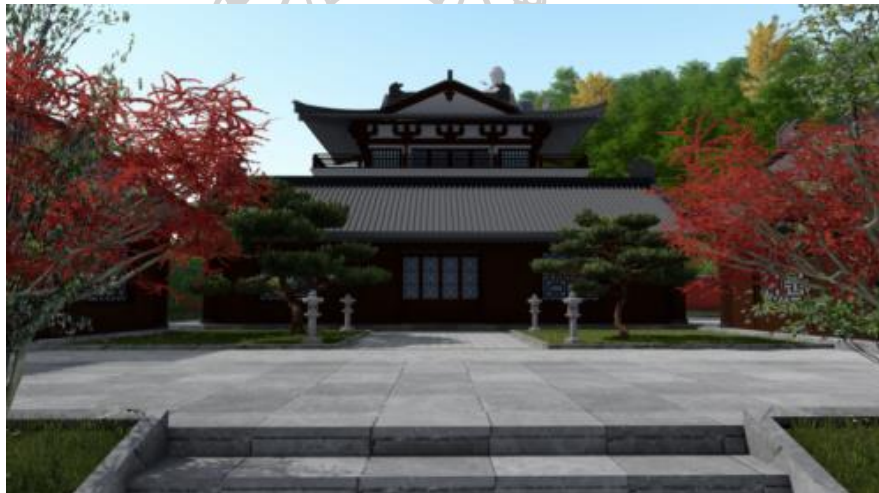


Figure 186 Abbot

4.4.3 Summary

Considering the conditions of modern society, especially that the fact that modern Buddhism values high-quality monks and views spiritual practice as well as public welfare activities as the main function of religious practice, the built environment of monk's living area can no longer serve to fulfill a simple function of life. Instead, it focuses more on monks, recognizes the importance of the spatial environment required for monks' spiritual activities, and takes into account the various needs of modern life in functional arrangements. At the same time, the current aesthetic needs are reflected in the overall shape and style of the temple, corresponding with social development, and in line with the level of spiritual aesthetics.

4.5 Design Experiment of Pilgrimage Area

The purpose of religious practice in Pure Land Buddhism is to go to the heaven. The reason why Pure Land Buddhism lasts for a long time is that it is easy to practice and master. The goal can be achieved simply by repeating the name of the Buddha. As this sect has the most followers, the Buddhist temples seen in China are mostly Pure Land Buddhist temples. With an impression on the concept and experience of Chinese Buddhist temples, which is a philosophy that we have been learning from the Pure Land Buddhism, the researcher had a question in mind if it was possible to design a Pilgrimage experience that connects a traditional Chinese temple landscape style with a compromise form that was different from traditional Chinese Buddhist temple forms. This assumption is the foundation of the design experiment of the Pilgrimage area.

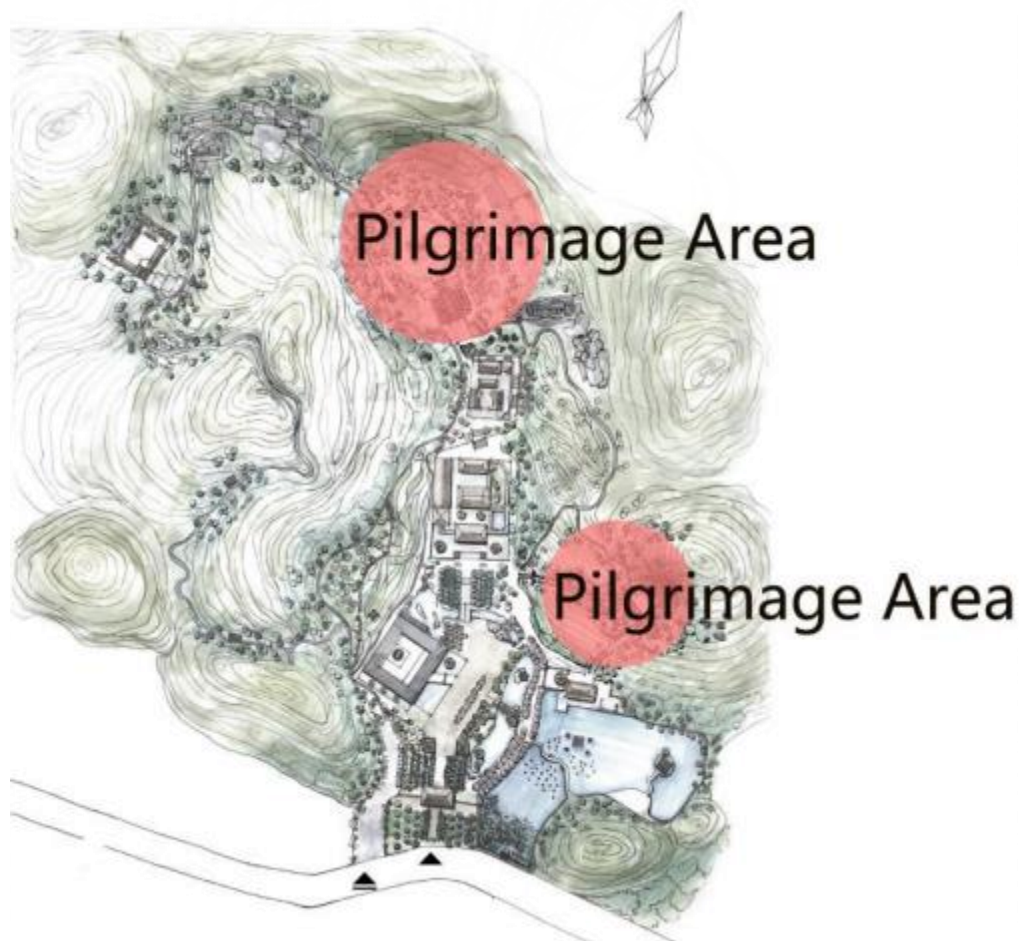


Figure 187 Location of Pilgrimage Area

4.5.1 Purpose / Based on Pure land Buddhism

The key objective of this design experiment was to apply all elements of the original Buddhism in the design project. The main elements of the original Buddhism are determined by fieldwork research and case studies of the common elements of Pilgrimage experience that could be seen in Buddhist paintings. Then these elements would be concluded as a foundational concept of the design experiment that uses the principle of Pure land Buddhism as the concept behind the design experiment of the Pilgrimage Area and to compare the differences of the Pure Land Buddhism and the other Buddhism landscape forms of Chinese Buddhist temples. The expected result from this experiment was to identify whether or not when all essential elements of original Buddhism were used as the main elements for the landscape design, the meaning of religion of the design outcome would reflect Buddhist characteristics = and how it would affect the visitor's experience.

4.5.2 Conceptual design and Outcome

The conceptual design of this piece was to apply the principles and myth of original Buddhism. For example, Amitabha Sutra, Mount Meru, Pilgrimage activities as well as the Buddhist style of the Tang Dynasty are used to create the spiritual feelings. The landscape form would focus on the historical root and diversity within the religion, nationality, art, and other elements which are all integrated into this piece of work.

The design concept of this area comes from the teachings of original Buddhism and Pure Land Buddhism. Buddha and Guanyin Bodhisattva are the principal figures that thousands of pilgrimages come to worship. In the design experiment of pilgrimage area, the walking activity of the believers has become the main theme of the design of the area. The meaning of the walking experience of the pilgrimage reflects the transition from the tangible to the intangible. Should the pilgrimage walk quickly or slowly in Japanese culture a true pilgrimage is measured in terms of the speed of the movement. However Howard believes that slow movement is a prerequisite for pilgrimage.

With the tradition and composition principles of Pure Land Buddhism, the design outcome consists of five landscape points: Design location No. 18: "Shadow

Path of the Amitabha Sutra”, Design location No. 19: “Guanyin Waterfall”, Design location No. 26: “Big Buddha” Design location No.24 “Wishing path” and Design location No.25 “Wind chime path”.

Design location No. 18: Shadow Path of the Amitabha Sutra

Design location No. 18: Shadow Path of the Amitabha Sutra is a mountain path to Design location No. 19 Guanyin Waterfall. The corridor ceiling engraved with the Amitabha Sutra reflects the three stages of Pure Land Buddhism practice. The practice of the believers starts from learning Buddhist Sutra understanding Dharma, and is led by Guanyin Bodhisattva to a Buddhist paradise. Amitabha Sutra is the classic Sutra of Pure Land Buddhism. It was selected as the foundation text of the design. Weather resistant steel is used as the material and carved on the top of the corridor. The Buddhist Sutra are projected to the visitors under the shadow of light. At night, the ethereal projection uses a combination of LED and dynamic lighting to convey the power and poetry of Sutra.

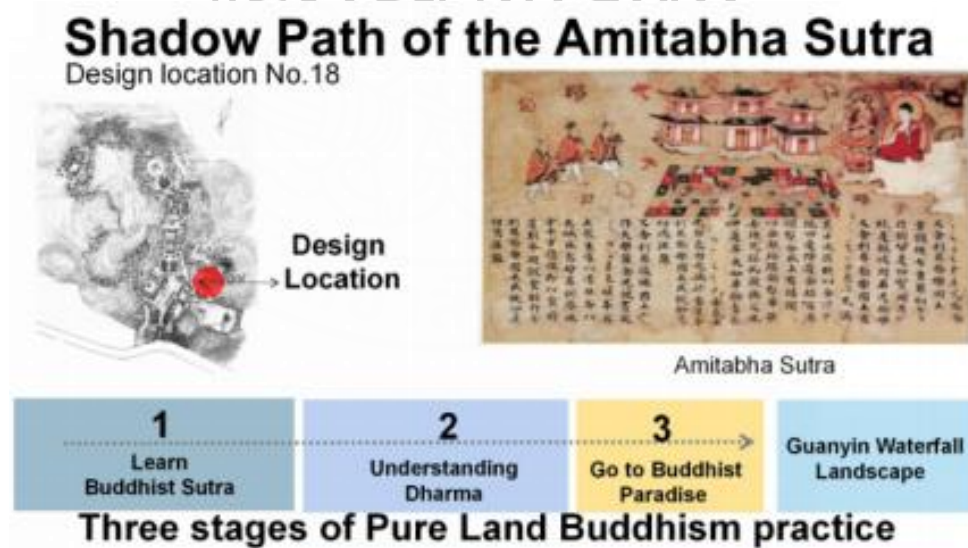


Figure 188 Design concept



Figure 189 Shadow Path of the Amitabha Sutra. Daytime

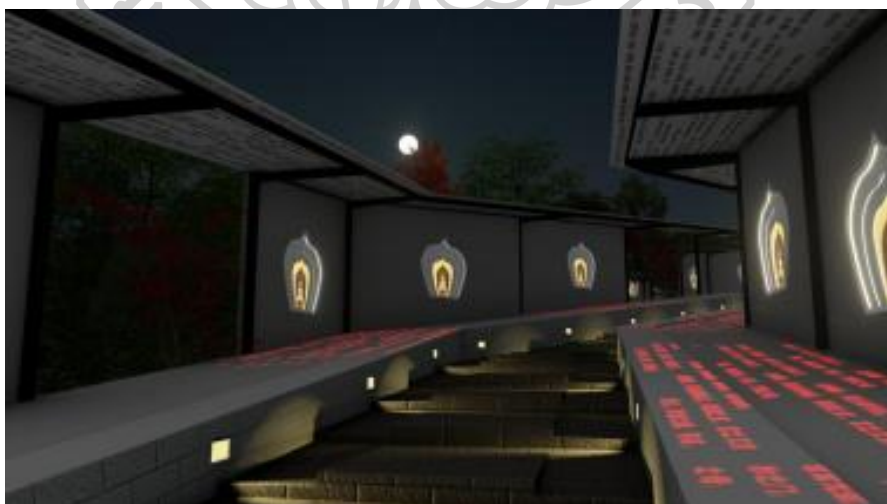
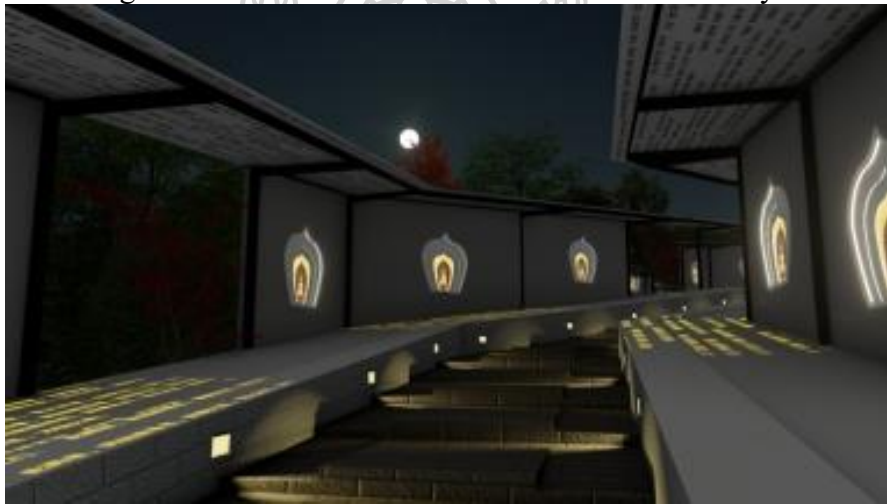


Figure 190 Shadow Path of the Amitabha Sutra. Night time

Design location No. 19: Guanyin Waterfall

Design location No. 19: Guanyin (a Bodhisattva) Waterfall is located at the end of Design location No. 18 right in the middle of the mountain. Guanyin is a goddess of Mahayana who helps everyone. In Chinese Buddhism it is believed that Guanyin can freely travel between the paradise and mortal world. The researcher based the design from the "Water moon Guanyin" found in the second cave painting in Yulin. The painting signifies the origin of Chinese Buddhism. That originated in the Tang Dynasty. In the two portraits, the water in front of Guanyin is surrounded. Elements of traditional Chinese gardens are used around Guanyin Bodhisattva. Fish are cruising in the pond and the sound of waterfall symbolizes the natural scenery. This is the space pursued by traditional Chinese scholars. At night, the waterfall exhibits a deep and clean world that inspires the image of the Buddhist paradise.

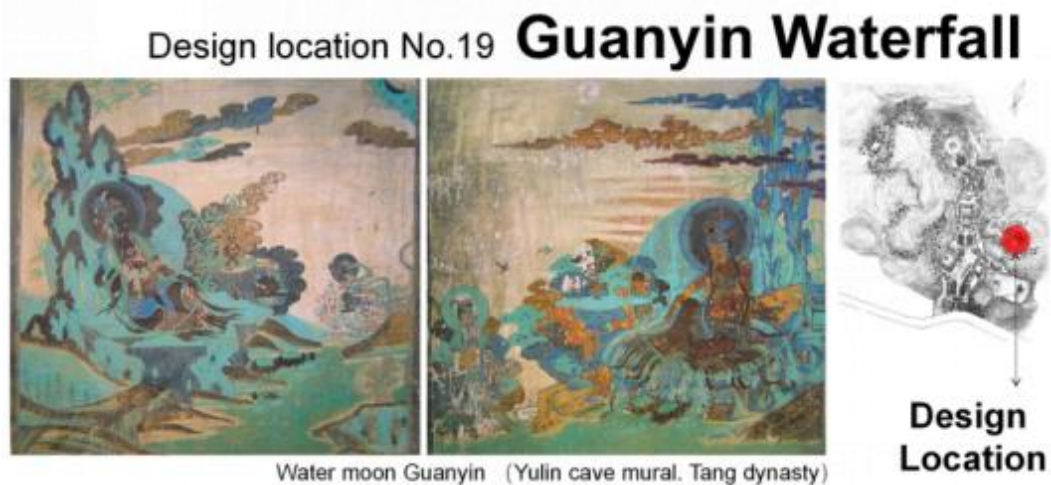


Figure 191 Water moon Guanyin (Yulin cave mural. Tang dynasty)



Figure 192 Guanyin Waterfall. Daytime



Figure 193 Guanyin Waterfall. Night time

Design location No. 26: Big Buddha

"Big Buddha" is located on the mountain peak of the site. Visitors walk along the steep steps as a pilgrimage for the Buddha. This form of pilgrimage is informed by the ultimate goal of Pure Land Buddhism. Seeing the Buddha serves as the goal of the practice. In fact, this form of pilgrimage is not uncommon in China. Its earliest conception came from Indian Buddhism. It is similar to the "Trayastrimsa " on the top of Mount Meru and has the same meaning.

This design takes into account the experience of pilgrims and the local elements of Guilin. The stupa of Kaiyuan Temple which is a remaining temple from

the Tang Dynasty in Guilin was copied in the design and placed at the center of the central platform that serves as the first symbol of steep stairs. Below the central platform is a narrow entrance that creates an oppressive walking experience for pilgrims. This spatial contrast design method is often used in Chinese classical gardens. Through the narrow steps into the broad mountain platform, the giant Buddha statue is in the center of the site platform while the ground around the platform has Buddhist symbols including the Footprints of Buddha, the Wheel of the Law (*Sanskrit Dharmacakra*), lotus and Buddha trees. The platform is surrounded by lotus ponds. The local trees of Guilin are planted around the site. The colorful seasonal changes are experienced all year round. The pilgrims can feel the spiritual Buddhist paradise. It is the ideal place for the afterlife as practiced by Pure Land Buddhism.



Figure 194 Design Concept

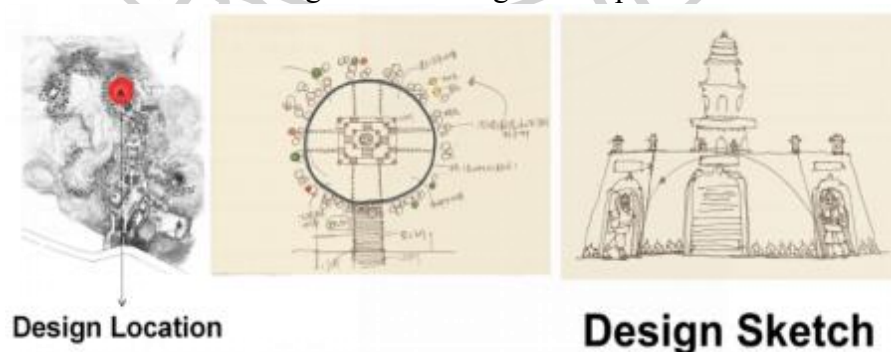


Figure 195 Design Sketch



Figure 196 Big Buddha 1



Figure 197 Big Buddha 2



Figure 198 Big Buddha 3



Figure 199 Big Buddha 4

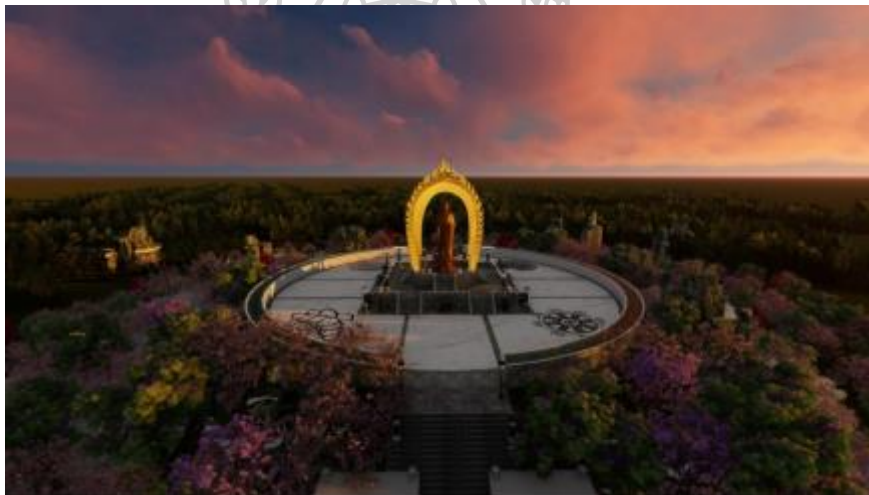


Figure 200 Big Buddha 5



Figure 201 Big Buddha 6

Design location No. 24 Wishing path

Design location No. 24 Wishing path and Design location No.25 Wind chime path are a mountain path leading from Design location No.19 Guanyin Waterfall to Design location No.26 Big Buddha. Based on the blessing characteristics of Pure Land Buddhism, the researcher thinks about how to improve the pious atmosphere through of the traditional burning of incense in the past. Redefining new ways of praying is conducive to environmental protection and pure Buddhist culture.



Figure 202 Design concept



Figure 203 Wishing path

Design location No.25 Wind bell path

In the design of Design location No. 25 Wind bell path, the sound of the bell becomes the soundscape design, and the sound of the mountain brings the feeling of emptiness to the pilgrims. The Wishing flag and the Buddhist flag are hung under the wind chimes. Visitors may write their blessing words for the realization of their desired wishes. Chinese Buddhist prefer to use this practice as a way to understand and feel the connection with Buddhism. Guilin's local elements such as the fish baskets are used in the design of lamps to increase convenience for nighttime activities. Blessing activities are an important part of Pure Land Buddhism. Because of its simplicity and ease of practice, Pure Land Buddhism has always been the main sect of Chinese Buddhism. Most believers are ordinary people. The blessing activities are most conducive to the spread of Buddhist behaviors.



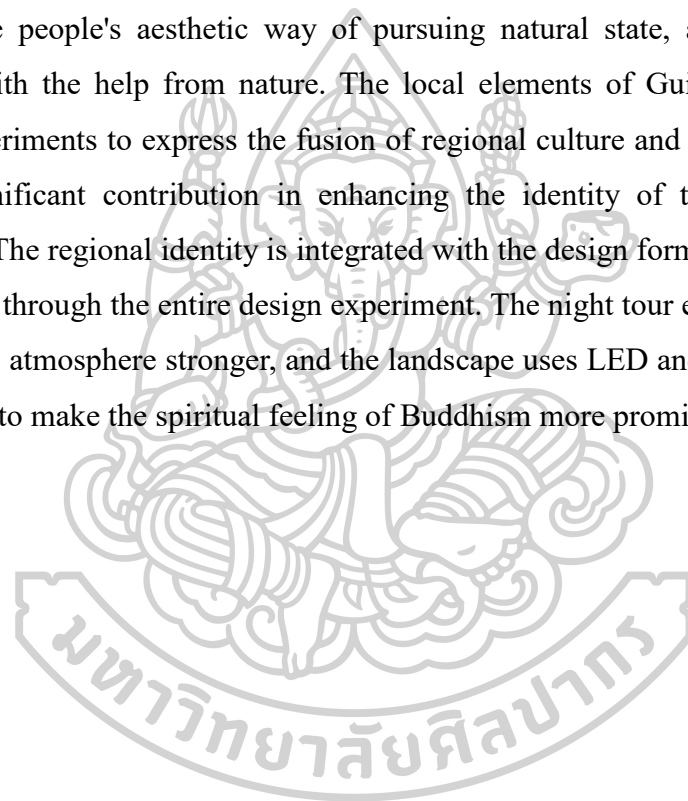
Figure 204 Design concept



Figure 205 Wind bell path

4.5.3 Summary

The design experiments in this area focus on the teaching content of Pure Land Buddhism. The believers' practice determines the route and the space of the designed activities. The researcher believes that the activities of Pure Land Buddhism use "lines" to carry out landscape design and arranges landscape design sites with respect to the mountainous terrain. Pure Land Buddhism is a collective practice method, and the walking of the pilgrims raises their spiritual expectations. Some design methods of Chinese classical gardens are incorporated in the design experiment, which is suitable for Chinese people's aesthetic way of pursuing natural state, and express cultural meaning with the help from nature. The local elements of Guilin are also used in design experiments to express the fusion of regional culture and Buddhism. This will be the significant contribution in enhancing the identity of the Buddhist temple landscape. The regional identity is integrated with the design form. Moreover, lighting design runs through the entire design experiment. The night tour experience will make the spiritual atmosphere stronger, and the landscape uses LED and interactive lighting technology to make the spiritual feeling of Buddhism more prominent.



4.6 Design model



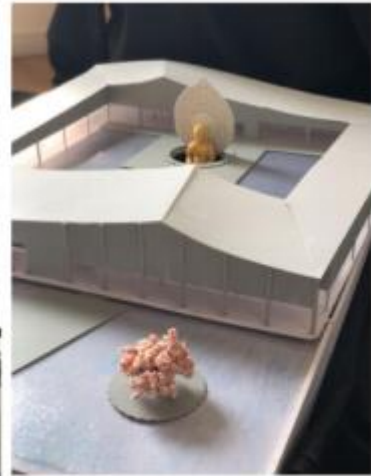
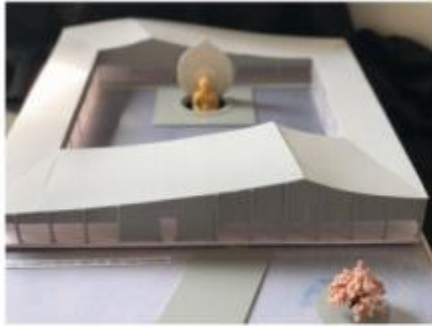
Figure 206 Overall model



Figure 207 Model Detail 1



Figure 208 Model Detail 2



**Mode
Detail**



Figure 209 Model detail 3

Chapter 05 Conclusion and Contribution

5.1 Introduction

This chapter is divided into two parts. The first part is the conclusion of this study which includes the discussion of all the research knowledge and results. The second part is the recommendation for future researches. This is the result of the applied model generated by the research that uses the research knowledge in the professional design, education and design research in other fields.

This study shows that the key elements in the creation of the spiritual landscape of Chinese Buddhist temples can reflect the essence of Chinese Buddhist culture and offer the possibility of reviving Buddhism and even traditional Chinese culture. The researcher also puts forward some useful suggestions in order to provide directions for future researches.

5.2 Conclusion

5.2.1 Macro planning perspective

Chinese Buddhist temples built on the basis of agricultural economy. In the modern society, Buddhism is not limited to worship, charity, education and other social functions. Commitment to the core values of psychology and ethics is the current development of Buddhism. The overall environment of the Buddhist temple is determined by the mainstream social and economic form and aesthetic value. Therefore, the researcher believes that the landscape planning and design of contemporary Buddhist temples should take into account:

1. The inherited tradition and the trends of modern society: emphasizing on diversification, getting rid of the previous layout with the architectural hall as the center, and improving the dominant position of humans.

2. Balance the relationship between the building and the landscape environment, integrate traditional forms with modern landscapes, and adapt flexibly to site conditions.

3. Introduce visitors' activities in the landscape environment and provide more powerful modern functions. The Buddhist temple has truly become a center of charity, culture and faith, and has become a spiritual destination in the region.

5.2.2 Landscape design perspective

Although Chinese Buddhism culture is deep and complex, only Pure Land Buddhism and Zen Buddhism remain today. Therefore, the research takes into account the significance of the influences from both sects in the design experiments:

1. In terms of function, the commonality and unique characteristics of the two sects must be considered in order to create a functional landscape.

2. Integrate Buddhism thoughts as the foundation in the selection of the form suitable for modern aesthetics. In designing the landscape, modern forms are also used to meet the needs of modern religious practitioners and to enhance the spiritual aesthetic experience.

3. The landscape ornament uses native materials, blends native patterns and Buddhist elements, and is in accordance with the Buddhist principle of "empty" as the aesthetic requirements.

5.2.3 Philosophical and aesthetics perspective

1. The space concept of Buddhism originates from the basic idea of "originated void". The meaning of this idea is that everything is not limited to a fixed model. It is constantly seeking change and integration, and contains innovations that never end. This idea of interest is in accord with the main purpose of this study.

Shaftesbury's aesthetic experience is based on the innate psychological and rational analysis and perception ability of human beings. The "sixth sense organ" view dictates that there is a kind of spiritual sense in the heart that exceeds what can be perceived through vision, hearing, smell, taste and touch. In the book "an inquiry concerning the original of our ideas of virtuous or moral", his student Francis Hutcheson believes that aesthetic feeling is the unity of aesthetic ability and aesthetic taste, and emphasizes that aesthetics is the ultimate expression of inner spirit.

In "Tao Te Ching", Laozi established a philosophy centered on "Tao". Chapter 4 of "Tao Te Ching": *道冲，而用之或不盈。渊兮，似万物之宗。挫其锐，解其纷，和其光，同其尘。湛兮，似或存。吾不知谁之子，象帝之先。* "Tao", as an intangible thing, is largely due to the ever-changing "emptiness". In a limited space, "emptiness" breeds into the infinity of space, and the space possesses spirituality.

2. John Dewey believes that human beings produce experience through interaction with environment, and spirit enriches experience itself through communication and connection with nature.

The Buddhist concept of environment is based on the principles that there is "no individual independent existence" and that "Others' interest [comes] first". The purpose of the idea is to integrate with the surrounding environment, to further actively undertake social functions and to improve the surrounding environment. This kind of thought runs through the design experiments of the research, and also proves that Taoism and Buddhism are integrated into Chinese traditional culture.

3. The aesthetic image of Buddhism is centered on the "emptiness", especially the Zen aesthetics that is very distinctive and deeply rooted in the hearts of the people. Zen has a great influence on traditional Chinese aesthetics and reflects the a connection with Buddhist culture.

Clive Bell believes that the spiritual experience of human beings is the same as religion, which is the different embodiment of the same spirit. Aesthetic experience is akin to reaching the height of religious experience. Art aesthetic will become a modern new religion. Therefore, the inevitable connection between aesthetic experience and religion, whether in art or space, evokes a unique spiritual experience of appreciators.

4. Keith E. Yandell, a religious philosopher, believes that religion always provides a "diagnosis" for life problems.. The essence of Chinese Buddhism belongs to the principle of existentialism. It advocates returning to the existing situation itself and refuses to think outside of reality.

Pioneer of existentialism, Danish philosopher *SóRen Kierkegaard* puts forward the view of "leap of faith". The final stage of life pursuit is to jump into faith, to find comfort in life from religious wisdom, and to relieve the fear of death.

Buddhist ethics is of great significance in the design of Buddhist landscapes. "Karma", "objectless desire", "put others' interest first" and other ethics require that Buddhist temples assume greater responsibility, serve surrounding communities, and represent contemporary Buddhist temple landscapes. In practice, such service function design should be vigorously increased.

5.3 Contribution

5.3.1 Research Perspective

1. Architecture and Landscape as a whole to research in Chinese Buddhist temple.
2. Find out "Emptiness" from the original Buddhism as the core concept of the design.
3. The diverse needs of Religious experience nowadays.



Figure 210 Application Framework

5.3.2 Design Perspective

1. Consider different sects of practice way in layout design.
2. Buddhist wisdom is reflected in the design.
3. Created local Identity value in Chinese Buddhist temple.

5.3.3 Methodology Perspective

The result of this research is to create a spiritual landscape in the form of a local Buddhist temple in China. The objective of the research is to produce new knowledge that can be applied in other projects relating to the construction of cultural landscapes, such as religious landscapes, ethnic settlement landscapes, rural landscapes, monumental landscapes, and tourist area landscapes. To this end, researchers have drawn Application of Flow Chart and Application of Factor Framework for future research in related fields. It can also use in the field of design education as a foundation of future researches in the field.

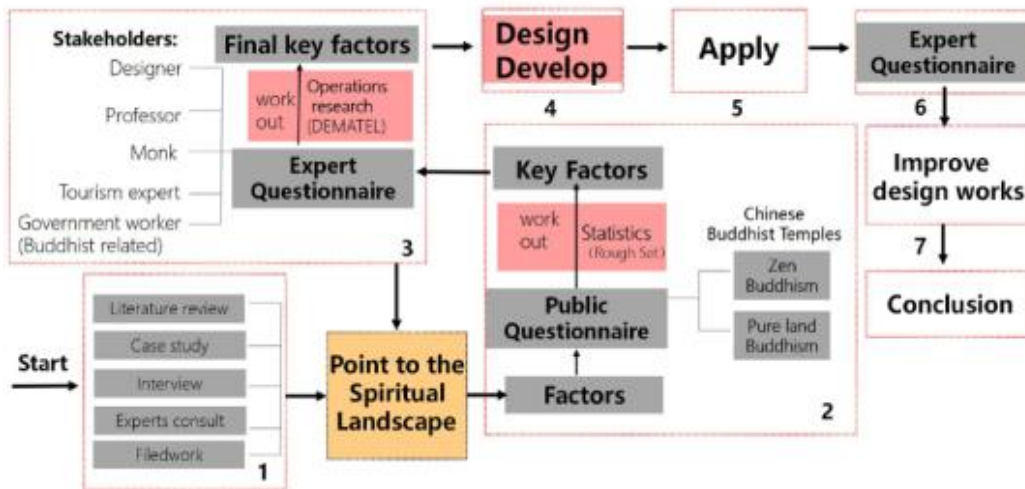


Figure 211 Application of flow chart



Figure 212 Application of factor framework

5.4 Recommendations

5.4.1 Professional field

The impact of the research results stimulated the creative thinking of the

researcher in multiple subject areas and in various ways, especially in the professional field as a landscape architect and in the application of philosophy and aesthetics in design research in Buddhist temple landscape design. What is different is that in the design process, the researcher always focused on the position of the local culture in the design project and the commitment to the historical root.

In addition, the design concept takes into account local elements and other related contexts to create the function and ornament of the place. For example, in Experiment 4, the design concept used a lot of elements of the Lijiang River in Guilin. By blending local elements and local life with the landscape, it reflected the design vision of simplicity and regionalism.

At the end of 2018, the researcher also tried to apply design methods in the real estate field to create an interactive outdoor landscape environment in the residential community. The selection of key elements in the residential landscape design has won the residents' desire and helps to create a sense of community in a larger area.

In summary, the research knowledge and design methods can be applied to various fields such as landscape design, tourism planning, and urban planning. This is not only because of the discovery of research results, but also comes from the consideration of the way of design thinking has profoundly improved the researcher' perception.

5.4.2 Education field

As a professional landscape design teacher at Guilin University of Technology, the researcher has applied design methods and design experience to design teaching for both undergraduate and postgraduate students. At the same time, he was also invited to give an academic lecture at Guilin Institute of Tourism and Guilin University of Electronic Technology about the design results and design experience and had a chance to answer questions from the audience. In the 2018 Guangxi Industrial Design Competition, the team's design work won the second place. In 2019, the researcher's team won two championships in the Guangxi Design and Construction Competition, and had an opportunity to share the design methods after the competition. The researcher continues to use in-depth research knowledge to

promote the design methods in design education with the aim to enhance the research potential of art students. This is an impactful ambition with as much significance as any scientific research.

Under the current capitalist society, Buddhism is needed to balance material and spiritual needs. With Chinese Buddhism being rooted in this region for over two thousand years, the revival of modern Buddhist temples with Chinese characteristics is not just a face-lift attempt but. The discovery of the hidden meanings of culture is the real goal. In the face of various uncertainties in the future, we will continue to innovate and to try to conform to Buddhist ideas in the attempt at social development. How to design the landscape of contemporary Chinese Buddhist temples is a very practical and specific question. The original reason for choosing the topic is both complex and comprehensive. The results of the study found that the problem transcended the complexity itself and involved various aspects of Chinese politics, economy, and culture. The researcher finally realized that it was like a "change" pursued by Buddhist thought. In fact the research also follows the nature of change. Returning to the landscape design itself, this study believes that by studying how the Buddhist elements and local elements come together in "creating spiritual landscapes in local Chinese Buddhist temples" to create new Buddhist landscapes, you can also study how other traditional Chinese cultures can be incorporated in new design projects of other cultural landscapes under the influence of modernization. This study even believes that there is no one single road to modernization. The cultural development of each specific form in various regions and fields and the modernization of each locality can be the foundation for Chinese modern design innovation and self-identification. Chinese architectural designer Liang Sicheng once said "At the beginning of the construction, it originated from actual needs, subject to natural physics, not intentionally creating forms, let alone factions. The system and form of its structure are formed by its material environment". Once people realize the changing relationship between the modern and the traditional, there will be a sustainable application and protection of the design philosophy in Chinese traditional culture.



"Building structure" .China 01. 2020
PKU Index
(Core journal of Peking University Index)

Design Piece
Published

1

Figure 213 Design piece published 1



"Contemporary literary " . China 06. 2019
PKU Index
(Core journal of Peking University Index)

Design Piece
Published

2

Figure 214 Design piece published 2



WAC
Reconstruction of Xi Qingling
Temple in Guilin: Cultural, Moral,
Ethical, Economic and Tourist
Prospects

RESEARCH

Paper
Published

"Archaeologies—Journal of the World
Archaeological Congress".
United States.06.2020

AHCI Index
(Arts & Humanities Citation Index)
Scopus Index

3

Figure 215 Paper published 1



Paper
Published **4**
 "Religions"
 United Kingdom.04.2020
 AHCI Index
 (Arts & Humanities Citation Index)
 Scopus Index

Figure 216 Paper published 2

5 Paper
Submit

"HASSS"
 Humanities, Arts and Social Sciences Studies
 TCI 1 Index
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HASSS Humanities, Arts and Social Sciences Studies
 ISSN (Online): 2430-0079
 Creating a Sacred Identity for Rebuilding the Gulfs Xi Qinglin Temples

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Abstract – This paper shows Chinese Buddhist temples, the style and design of Buddhist temple buildings in the southeast Asia in Buddhist Cultural identity across a four paragraphs for the landscape environment that also change the natural identity of temple for long been ignored. One thing that has been forgotten is the individual Chinese designed through the representation of Confucianism, Buddhism and Daoism in cultural identity a integrated view of traditional Chinese culture in a world, the development of Chinese Buddhist temple buildings for Gulfs Xi can be presented in a series. "Sacred site" is landscape of Chinese Buddhist temple from the past to the present. This "Sacred site" has also changed in the landscape of Gulfs Xi and Thailand.

The identity of Chinese Buddhism is different from other countries, it has been developed through regional regional Buddhism. Chinese cultural activities, the Chinese regard temple building as an integral culture, and the temple also become a "hierarchy". Therefore, the researcher found that the temple and landscape connection in the Buddhist temple was broken. Therefore, this is also the necessary for the author with the Gulfs Xi Temple Landscape "Sacred site".

The research aims to explore a sacred identity for the Chinese Buddhist temple buildings with the help of the relationship of Xi Qinglin Temple in Gulfs Xi, including the connection between Xi Qinglin Temple and Xi Qinglin Temple in Chinese Buddhism and local values, strengthening the "learning" and "experience" of temple buildings under the historical and cultural context and strengthen the natural identity of local Buddhist temples, which may be the starting point of Xi Qinglin Temple and the promotion of Chinese Buddhist culture in a great significance.

Keywords – Architecture, Temple buildings, Xi Qinglin Temple of Gulfs Xi, Xi Qinglin Temple, Xi Qinglin Temple.

Figure 217 Paper submitted

6 Paper
Acceptance

ICHC 2020
 The 3rd International Conference on Heritage of China
 International Conference.10.2020

第三届中国文化遗产保护国际会议 (2020)
 The 3rd International Conference on Heritage of China

创建公共共享文化遗产景观——以泰国曼谷清林寺为例
 Creating a cultural landscape heritage for the public sharing—case study of historical preservation of Gulfs Xi Buddhist Temple in Thailand

摘要 Nong-Thong' Estelita Innesawattana
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关键词 Architecture, Temple buildings, Xi Qinglin Temple of Gulfs Xi, Xi Qinglin Temple, Xi Qinglin Temple.

Figure 218 Paper acceptance

7



Paper Presentation

International Conference
ICONARTIES 2019, Indonesia

Figure 219 Paper presentation



8

Paper Presentation and Published

Andic 2020.Malasya
International Conference.10.2020

Figure 220 Paper presentation and published 1

9



Paper Presentation and Published

International Conference.07.2020
ICACES 2020, China

Figure 221 Paper presentation and published 2

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