

INTRODUCTION

Window, as one of the most basic elements in architecture, frames outdoor vista for people indoors. As a materialized frame, it provides a pathway for us to cross landscape and view nature in daily life.

Generally in traditional Chinese culture, whether in architecture, gardens, paintings or literature, even philosophy, windows are regarded as basic images while framed vistas as basic elements, which leads to corresponding patterns of space composition, landscape perception, philosophy observation and culture expression.

In the west, Italian Renaissance villas and palaces also used framed vistas as basic approach to ideal prospects. It has its origin in classical and relations with paintings, furthermore inherits early modern conception on cosmos and nature.

Based on the studies of Windows, starting from the dialogue between Chinese View and Western Perspective, the seminar aims to develop a comparative study on Frames and Vistas between Sino-Western culture, through which the similarities and differences between the two cultures can be better understood, in aspects of spatial narrative, spatial tectonic, spatial image and spatial philosophy. Discourse is supposed to construct space by elements, to probe essence basing on objects, to retrospect historical materials through questions, and to initiate thinking by dialogue. By means of boundary-crossing communication between architecture, garden and painting, thus a cognitive integrity can be promoted.

GUESTS



Gerd Blum

Chair of Art History at Kunstakademie Münster, Germany. Before Assistant Professor at Konstanz University. Visiting Professor at Heidelberg and Vienna Universities. PhD Basel. Recent book on the Window with a View in the Renaissance (Berlin/Boston 2015). Aby-Warburg-Prize 2010.



Yang Zhenyu

Deputy director of Advanced School of Art and Humanities of National Academy of Art, professor of Art History, specializes in art history and culture studies. specialize in study and curation on paysage and landscape painting.



Stanislaus Fung

Associate Professor of Architecture, CUHK. Served as Senior Lecturer of architect at UNSW in Astrilia during 1999-2013. he served as a member of academic board at UNSW during 2012-2013. Published widely on Australian architecture, contemporary Chinese architecture and Chinese garden history.



Zhou Hongjun

Assistant Professor of Landscape, College of Architecture and Urban Planning, Tongji University. Ph. D. Specialized in history of ancient Chinese and Japanese Gardens.

PLANNERS

Lu Yongyi Duan jianqiang

FORUM

Gerd Blum

From the Temple of Vision to the Picturesque Window. Architecture and Western Modern 'Landscape'.

Vistas across the land, the landscape, and the garden are a particular hallmark of Italian palaces and villas in early modern era. This paper provides the first detailed documentation and reconstruction of the discourses on views on ideal places and architecturally staged and framed vistas during the Renaissance and its foundations in antiquity. Making detailed reference to the treatise of Alberti and the Ducal Palace in Urbino, the buildings and treatise of Andrea Palladio, and mannerist and baroque buildings and texts, it also analyses the transformation of the ancient topos of the 'theatre of the hills'. The development of the new, early-modern paradigm of the ideal vista framed by the rectangular 'window with a view', for which the term 'fenestra prospectiva' was coined in the 16th Century will be analyzed both in painting as in architecture of the Italian Renaissance. Cosmological Concepts and concepts of natural philosophy are at the core of the Early Modern issue of architecturally framed views."

Yang Zhenyu

Sojourn among Streams and Mountains: Looking, Feeling and Thinking in Classical Chinese Paintings.

Ancient Chinese landscape paintings, particular about pleasure in mountains and water, present an unique way of understanding and experience of nature. Drawing supports from ancient Chinese poems which depicted the nature, especially in Fan Kuan's painting 「Travelers among Mountains and Streams」, my attempt is to analyse the perception, the way of seeing and richly expression of space in mountain and streams which represented in Chinese landscape paintings. Letting one's eyes travelling over the great scenes and fancy free expressed in 「Preface to Lanting」 written by the calligrapher Wang Xizi is the similar experiece of viewing ancient Chinese landscape paintings, thus understand the unique aesthetic interest in the painters' design of pavillion, terraces and halls and sightseers in the landscape paintings.

Stanislaus Fung

The Instability of Spatial Depth in the Humble Administrator's Garden and the Liu Garden

What are the consequences for the experience of Chinese gardens if we really refused the assumptions of linear perspective? This paper proposes to explore this question by making a new reading of two Suzhou gardens. For Zhuo Zheng Yuan, the crux is to focus on the relationship between framed views, unframed views and mirrored views. For Liu Yuan, the crux is scalar ambiguity.

Zhou Hongjun

Framed Vista and View in Chinese Classical Garden

Framing Vistas in Suzhou Gardens is one of the main methods to create contraposed scenery in gardening. It dates back to early garden descriptions, such as Shanju Ode. In the subsequent gardening practice, it gradually gains consciousness from the garden making based approach, furthermore, endows significance of human body to Li Yu's blank-window and fan-window. Framing vistas, on one hand features the spacial consciousness of multum-in-parvo summarized by Zong Baihua, on the other, aims to realize picturesque visual effects. And traditional Chinese gardens are exactly artificially represented Landscape Paintings. According to the three levels on gardening, views in presence indicate an experience ahead to explore sceneries in wooded mountains, thus framing not merely forms composition to provide tableau sense, but directs a succession of scenes based on dynamic routes, which leads to the final accomplishment of overwhelming scenic experience.



框与景：

中西方文化中的窗

