INTRODUCTION

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

Generally in traditional Chinese culture, whether in architecture, garden, paintings or literature, everything is regarded as basic images while framed vistas as basic elements, which leads to corresponding patterns of space composition, observation, philosophy observation and culture expression.

In the west, Italian Renaissance Vibes and pobres also used framed vistas as a basic approach to ideal compositions, where image origin in classic and relations with painting, furthermore relates to early modern concept 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 Windows, which could help to find the common root and differences between the two cultures can be better understood, in aspects of spatial narrative, spatial synthetic, spatial image and spatial philosophy. Discourse is supposed to construe stimuli as elements, to probe essence beauty in objects, to recontextualize 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 be can promoted.

STANISLAV FANG
Associate Professor of Architecture. CUHK. Served as Senior Lecturer of Architecture at UNSW in Athens during the 2000s. Served as an assistant professor in China (at UNLV during 2012-2013). Published widely on Australian architecture, contemporary Chinese architecture and Chinese garden history.

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 (Berkshieiton 2015). Alty-Warburg Prize 2010.

Yang Zhenyu
Deputy director of Advanced School of Art and Humanities of National Academy of Art, professor of Art History, specialises in art history and culture studies. specialises in study and curator on paysage and landscape painting.

FORUM

Gerd Blum
From the Temple of Vision to the Picturesque Window. Architecture and Western Modern ‘Landscape’.

Venice across the lagoon, the landscape, and the garden are a particular hallmark of Italian culture. Venetian culture is multifaceted. This paper provides the first detailed analysis of the Winchester ‘Temple of Vision’ flush with prefabricated glass and architecture urging the architectural and framed views during the Renaissance and its foundation is minimalistic. Making detailed reference to the use of Mirrors and The Ideal Palace in Utopia, the buildings and terms of Andrea Palladio, and monumental and Baroque buildings and texts, it also analyses the transformation of the ancient tapis of the ‘temple of the halls’. The development of the new, early-modern paradigm of the ideal vista framed by the rectangular window with a view, for which the term ‘picturesque’ was coined in the 18th century will be analysed both in painting as an architecture of the Italian Renaissance. Counter- logical concepts and concepts of natural philosophy are at the core of the Early Modern issue of architecturally framed views.

Zhou Hongjun
Framed Vista and View in Chinese Classical Garden.

Framing Vista in Suzhou Gardens is one of the main methods to create conspicuous scenery in gardening. It dates back to early garden descriptions, such as Shouzhu Chih in the 14th century. In the subsequent garden practice, it gradually gains consciousness from the garden-making basic approach, furthermore, endows significant meaning and scenery in the 18th century. Framing vista, on one hand, stresses the special consciousness of medium in spatial expression, emphasizing the plan into reading an integrated, vertical and horizontal view; On the other, it stresses to create person-environment relationships, which is a fundamental basis of gardening and landscape paintings. According to these three levels on gardening, view in perspective indicates an experience that to explore scenarios in natural scenery, thus framing not merely forms composition to provide tableau scene, but direct a structure of scenic feelings on scenic visions, which leads to the final accomplishment of overwhelming scenic experience.