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Reconstruct the Missing Narrative: Rethinking Contemporary Chinese Architecture Through Ancient Landscape Paintings

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RECONSTRUCT THE MISSING NARRATIVE

Rethinking Contemporary Chinese Architecture
Through Ancient Landscape Paintings



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The Riverbank / Autumn Colors Over Rivers and Mountains

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NARRATIVE

THESIS STATEMENT

.....

In this thesis, we will continue to address the issue of self-identity and missing narrative in contemporary context. Differently, we will use landscape paintings as our design source to revive the narrative quality. We will use the methodologies developed from the research to deconstruct the selected landscape paintings, transform them into narratives, and reconstruct the narratives into architecture.

By extracting events, atmosphere, and spirits from original painting narratives, and by borrowing the principles of paintings to transform them into sequences, we will set up architectural narratives in contemporary context for people to experience.

.....

I. INTRODUCTION

1. NARRATIVE

2. MISSING

3. RECONSTRUCT

Narrative

Designing ancient garden based on landscape paintings and poems began to thrive from Song Dynasty. The inherited narrative is a medium to create an environment that provides personal experience and elusive meaning from a participant's point of view instead of an omniscient view.

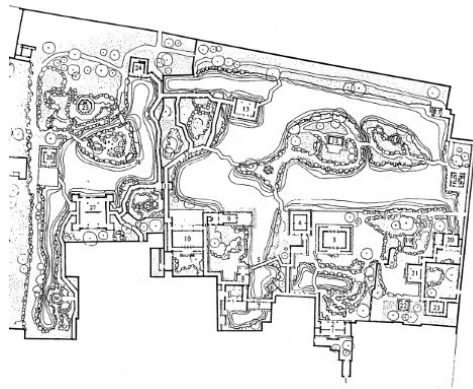
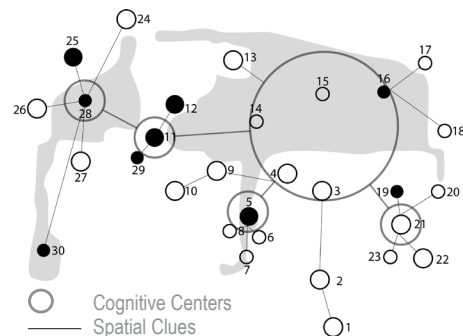
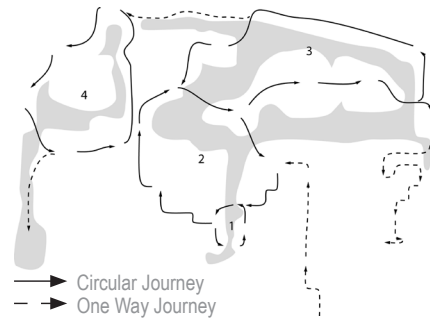
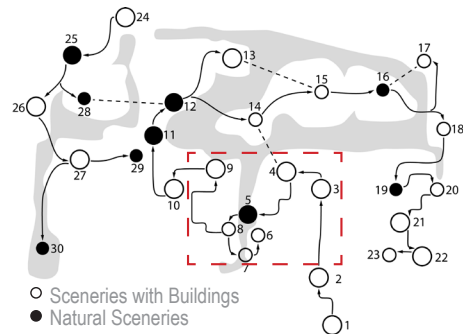


Figure 1. Plan of Zhuozheng (Humble Administrator's) Garden, Southern Song Dynasty. Retrieved from <https://goo.gl/3AuqEg>.

拙政园 南宋

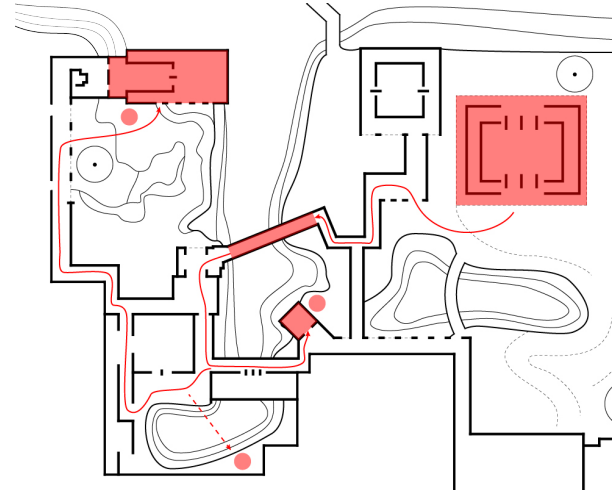


In the southbank a hall was built, named "Hall Like a Villa".

To its north side above the water was a little bridge called "Little Flying Rainbow".

I crossed it, walked toward north then west, and saw a pavillion called "Little Surging Waves". Lots of bamboos were standing opposite to its south side as a screen.

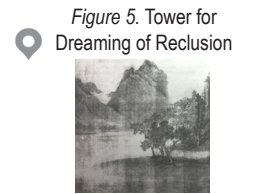
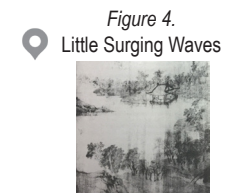
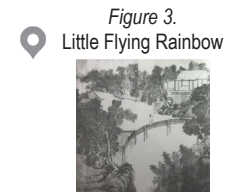
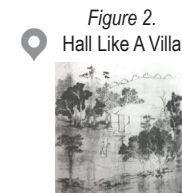
Passing through the bamboos along the bank, there is a huge stone called "purifying Will Place", where I could sit and play the water.



Here, water turned its way toward north, and it was so vast as if it were a lake. Lots of willows stood at the west bank, called "Willow Band".....

Continuing walking toward east, I arrived at the back of "Tower for Dreaming of Reclusion".

There, several huge pine trees stood and generated soft sound when wind was blowing. This place was "Listening to Windblown Pines Place".....¹



1. Wen Zhengming, 王氏拙政园记, *Notes of Wang's Humble Administrator's Garden*.
 Figure 2-5: Reprinted from 拙政园三十一景, *Album of Thirty-One Views*, by Wen Zhengming.
 Figure 6-9: Scenic Spots of Zhuozheng Garden. Retrieved from <http://www.szzyzj.com/Home/Default>.

Hall Like a Villa is in Humble Administrator's Garden, the former house for Tang's poet Lu Luwang. Though located in the town, it has fun of silent mountains and forests.

Once Pi Qiumei said this house "Without going outside of the town, it is vast as if it were a villa in the suburb." So it is named as "Hall Like a Villa".

Why does it need to be in the suburbs to grasp the nature?
You clearly have it in the garden.

Streams, bridge, and the color of spring grass,
Wood fence, thatched cottage, with afternoon crowing of the cock.

It is enviable that the secular world has no horse or people,
It is unbelievable that the town has mountains and forests.

Don't disappoint the place where sages seclude.
Bring the scrolls and teach children to read. ²

Little Flying Rainbow is in front of the Tower for Dreaming of Reclusion,
To the north of the Hall Like a Villa,
Crossing the Surging Wave Pond.

The Rainbow bows as if to drink the water,
Its shadow is projected under the sunset as if to turn the wave.

Despite the gloomy water and mountain, the rainy season is not arrived,

Why is the Azure Dragon suddenly flying?

I know you are trying to assist in governing the country,
To lead the way across the cold stream.

The shiny and gorgeous baluster reflects the sky,
The magnificent towers are hidden behind the mist.

I come like riding a Golden Turtle,
Wish I escaped from secular life and follow Qin Gao to be an immortal.

The bright moon illuminates the endless land,
The lotus in my hand shines upon the autumn water. ³

HALL LIKE A VILLA



LITTLE FLYING RAINBOW



There is water in the garden, covering several hectares, similar to Su Zimei's Surging Wave Pond, so I built a pavilion at middle, called "Little Surging Waves".....

Likewise, the little pavilion sits alongside the water,
Still, the blue water circles around the middle column.

Aren't there fresh wind and bright moon with you when you go to fishing?
There are also children singing that water washing cloth.

Everywhere has river and lake to put your mood,
After hundred of years bird and fish will already forget that feeling.

Shunqin and Dulin have already gone away,
Who can live in reclusion as they did? ⁴

Tower for Dreaming of Reclusion is above the Surging Wave Pond,
Its south side facing the Hall Like a Villa, At its top, you see various mountains outside of Suzhou town.

I once begged for a dream in Jiuli Lake, and received the character
"Reclusion" in the dream.....

That mountain and water in the dream has already faded away,
So I built the high tower to escape and hide myself.

Luwang formerly has house in Wu Lake,
Yuanming's house of reclusion is not desolated yet.

In the dream I come to realized positions and riches are only an illusion,
In the life of reclusion who knows how far the life has been gone?

Recalling the past, where on earth is the capital for the emperor?

Leaning on the baluster, I only see the dim mounains in the dusk. ⁵

LITTLE SURGING WAVES



TOWER FOR DREAMING OF RECLUSION



2. Wen, *Album*, 21.

3. Wen, *Album*, 29.

4. Wen, *Album*, 41.

5. Wen, *Album*, 33.



Missing

In contemporary context, as international style prevails, the narrative quality from ancient garden has stopped developing. Concepts and theories were brought up to revive the narrative quality, as it is essential to Chinese architecture's distinct identity.



Shan-Shui City

Shan-shui city, a spatial planning concept was proposed in contemporary China to construct the “architecture landscape city” by integrating aesthetics and ideas from landscape paintings, poetry, and gardening design.



Figure 10. Suzhou Museum.
Retrieved from <https://goo.gl/p57892>.



Figure 11. People see the pavilion via a hexagonal window in the hallway.
①



Figure 12. They exit at the west gate toward the pavilion.
②



Figure 13. Passing the bridge beside the pavilion, they have a full view of the pond.
③



Figure 14. To the north side of the bridge is a cluster of artificial mountains.
④

I.M.Pei creates the narrative sequence by referring to ancient Chinese gardens.

However, certain landscape elements such as artificial mountains are directly plugged in, which people cannot experience through.

Wang Shu revives the atmospheric and narrative quality based on landscape painting.

However, the interior and the exterior narratives are separated.

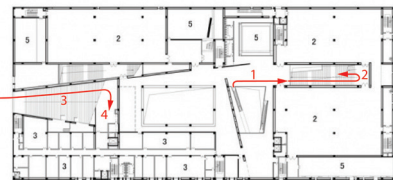


Figure 15. Ningbo Historical Museum.
Retrieved from <https://goo.gl/JAAOn2>.

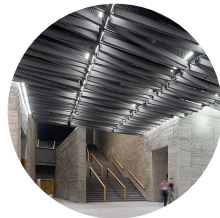


Figure 16. The “inside valley” stair is facing the central hall.
①



Figure 17. People climbs up the stair to the upper galleries.
②



Figure 18. At the exterior, people walks up via the “outside valley” stair.
③



Figure 19. They then experience through the rooftop spaces.
④

Figure 11-14: Suzhou Museum, Retrieved from <https://goo.gl/KI5xzt>.
Figure 16-19: Ningbo Historic Museum, Retrieved from <https://goo.gl/Xiobfr>.

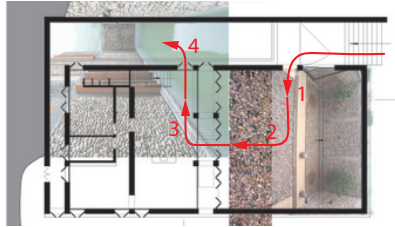


Figure 20. Father's House.
Retrieved from <https://goo.gl/JfZNyW>.

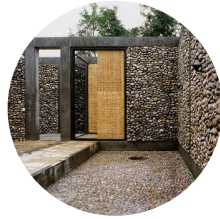


Figure 21. Following the entrance is a courtyard.

①



Figure 22. People enter the house through the front doors.

②



Figure 23. They approach the interior stair and glass doors.

③



Figure 24. They can access the swimming pool via the door.

④

Ma Qingyun used various vernacular materials to guide the narrative sequence.

However, no landscape scenarios are incorporated into the sequence.

Ma Yansong used the parametric method to construct both architectural and landscape scenarios.

However, architectural scenarios are merely formally imitated as mountains without consideration of spatial narratives.

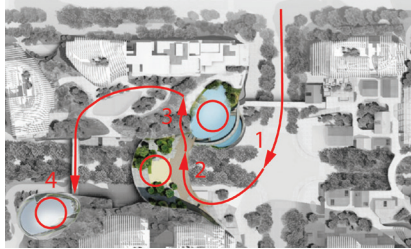


Figure 25. Nanjing Zendai Himalayas Center.
Retrieved from <https://goo.gl/PAodOP>.



Figure 26. People access the complex from the central plaza.

①



Figure 27. The escalator brings them to the upper plaza.

②

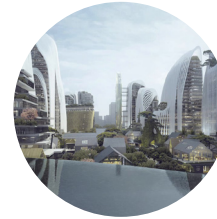


Figure 28. They continue the walk to the artificial pond.

③



Figure 29. Passing through the garden, they see the cinema in form of artificial stone.

④

Reconstruct

In this thesis, we will use landscape paintings as our design source to revive the narrative quality. We will use the methodology developed from the research to deconstruct the selected landscape paintings, transform them into a narrative, and then reconstruct the narrative into architecture.

By extracting events, atmosphere, and spirits from original painting narratives, and by borrowing the principles of paintings to transform them into sequences, we will set up architectural narratives in contemporary context for people to experience.

II. METHODOLOGY

ARCHITECTURE

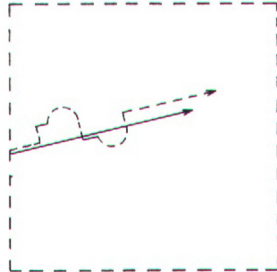
1. BERNARD TSHUMI
MANHATTAN TRANSCRIPT / PARC DE LA VILETTE

2. WANG SHU
NINGBO MUSEUM / CERAMIC HOUSE
XIANGSHAN CAMPUS

3. THOMAS HILLIER
URBAN THEATER

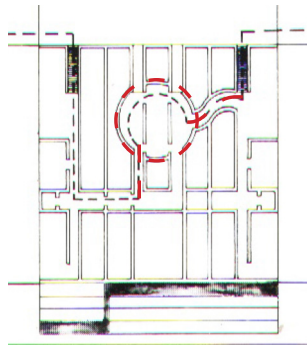
BERNARD TSHUMI

MANHATTAN TRANSCRIPT



1

**DIAGRAM OF
MOVEMENT**

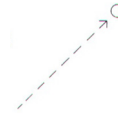


2

**SEQUENTIAL
PATH**



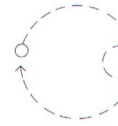
ACROBAT



Tightrope



SKATE



Skating Rink



TANGO



Dance Floor



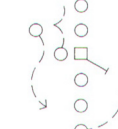
SOLDIER



Military Camp



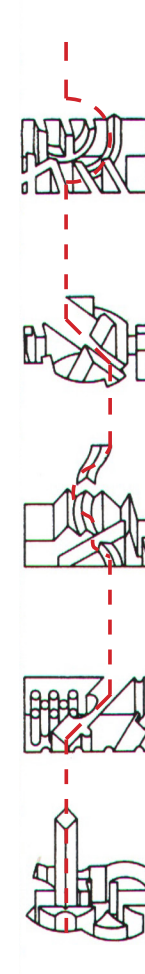
SOCCER



Soccer Field

3

**PROGRAMS
FROM EVENTS**



4

SPACES



BERNARD TSHUMI

PARC DE LA VILETTE



Figure 30.

Unidentical pieces laying on grids as icons to lead custom sequences



Figure 31.

PARC DE LA VILETTE



Figure 32.

Gardens with themes and programs

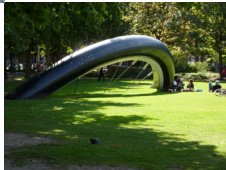


Figure 33.

FOLLIS

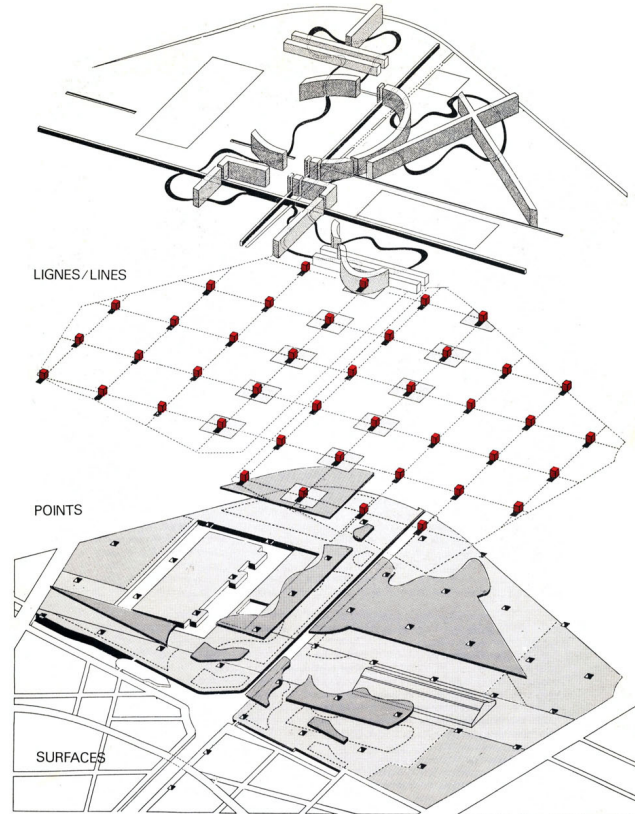


Figure 34.

SEQUENCE

Creating the sequence from landscape paintings involves steps from extracting path, defining programs based on scenes, and designing the corresponding spaces

Painting



Path



Events



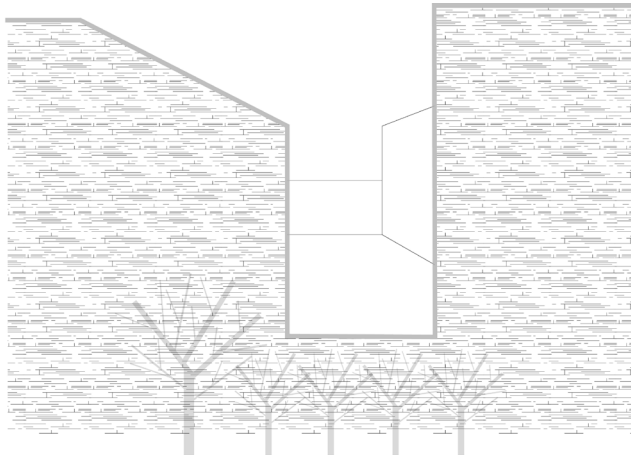
Spaces

Figure 30-33: Parc de la Vilette. Retrieved from <https://goo.gl/CfBxut>.
 Figure 30-33: Axon of Parc de la Vilette. Retrieved from <https://goo.gl/fXifC>.

WANG SHU
NINGBO MUSEUM/CERAMIC HOUSE
XIANGSHAN CAMPUS



Figure 35. Wind in Pines Among a Myriad Valleys
万壑松风图



TWO SCALES

Scale 1: Facade
Scale 2: "Going Into"

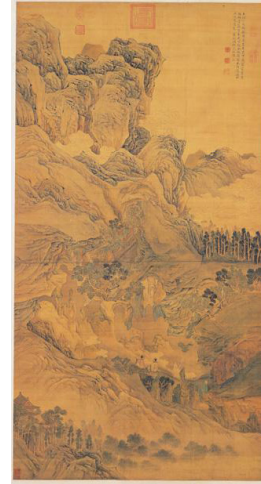
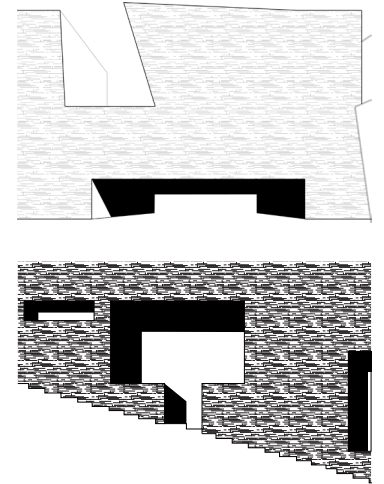
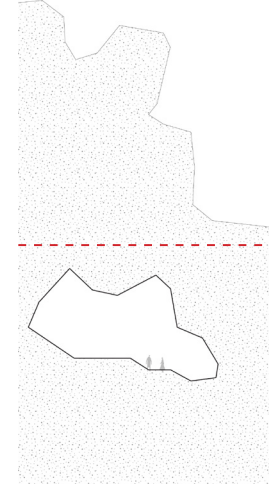


Figure 36. Immortal Mountains with a Cave
仙山玉洞图



MOUNTAIN VS. CAVE

Mountain: Outside, Body Form
Cave: Inside, Interior Space

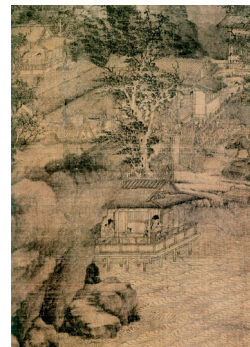
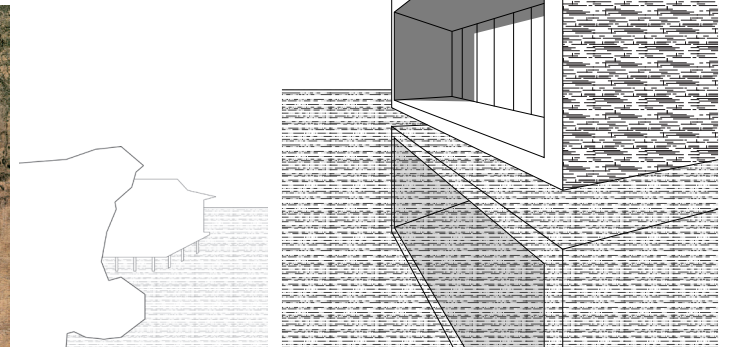


Figure 37. The Riverbank
溪岸图

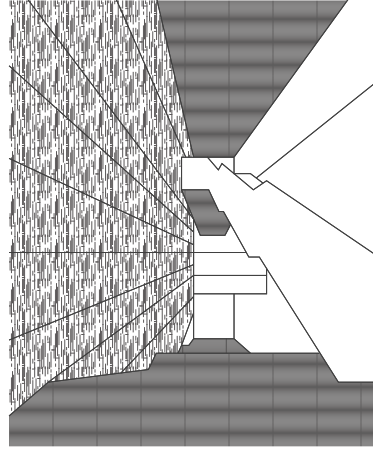
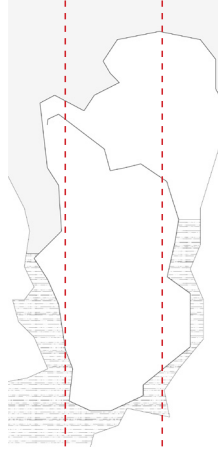


DIALOG

Built form & Nature
People & Nature



Figure 38. Contemplating on a Donkey Ride Home
骑驴归思图



MOUNTAIN VS. VALLEY

Mountain: Solid, Mass
Valley: Void, Circulation

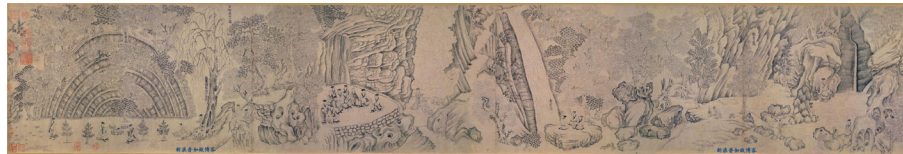
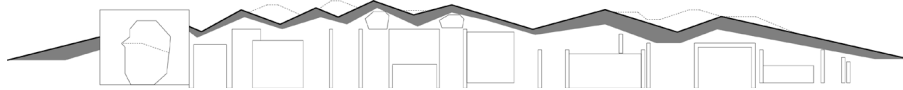
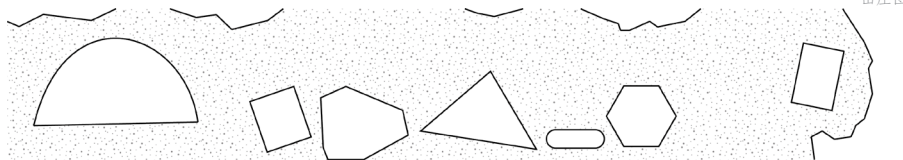


Figure 39. Mountain Retreat
山庄图



DIVERSITY

Far distance: Different Things
Near Distance: Experience

ATMOSPHERE

Visual realization of conditions in landscape paintings as a way to revive atmospheric quality of narrative and phenomenology

Two Scales
Mountain vs. Cave
Dialog
Mountain vs. Valley
Diversity

...

Form



Material



Spatial Relationship

THOMAS HILLIER

URBAN THEATER



Figure 40. Yoshino River in Yamato Province (Woodblock print), by Ando Hiroshige



Figure 41. Architect's Transcription



RIVER = SEGREGATION

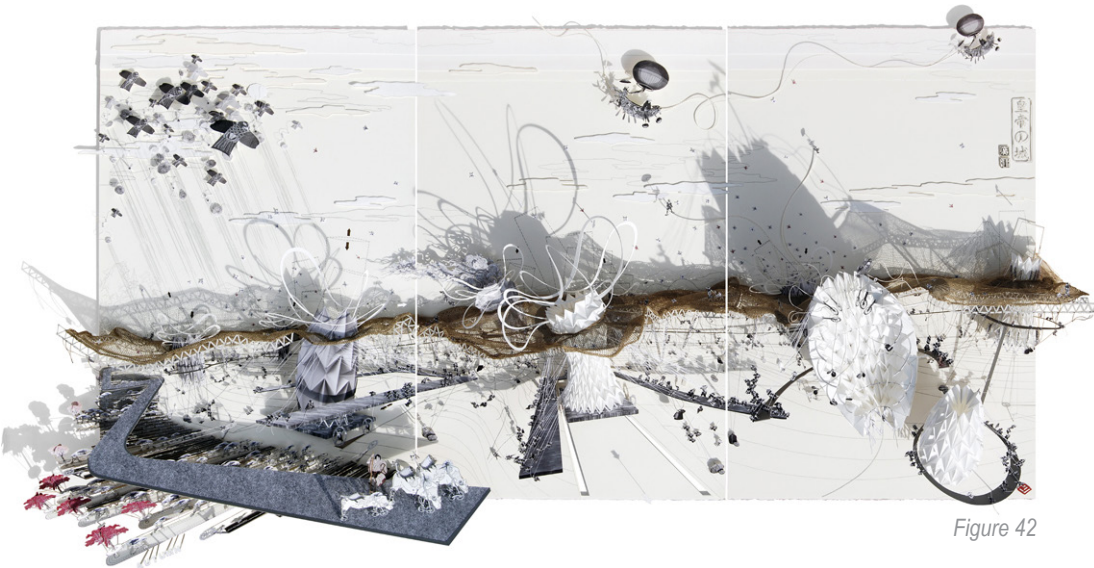


Figure 42

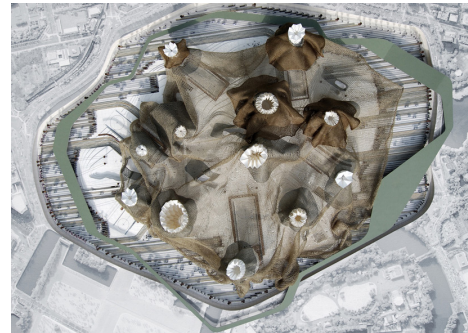
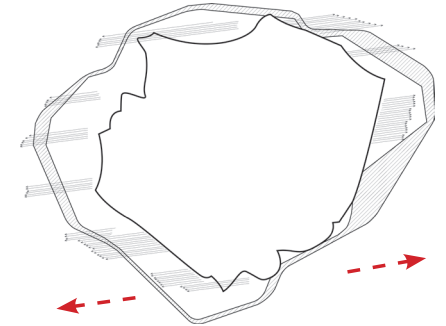


Figure 43

PRINCESS = A KNITTED MEMBRANE
COWHERD = PERIMETER GRASS PARKLAND

The membrane extends towards the outer parkland



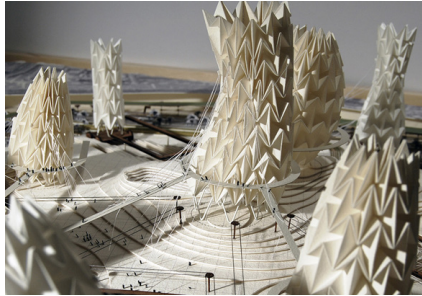
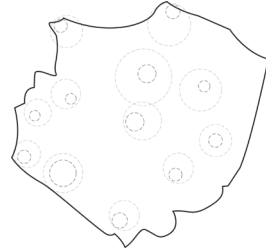


Figure 44



EMPEROR = ORIGAMI LUNGS

The lungs are physical barriers that manipulate the knitted skin to represent conservative attitude toward love

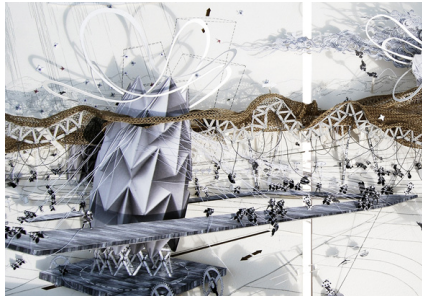
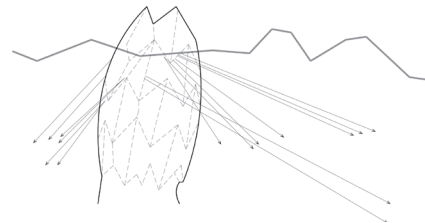


Figure 45



UNCONDITIONAL PIETY = STRINGS

The manipulations are articulated by pulley systems

METAPHOR

A set of architectural language as a way to express the metaphors behind a drawing to address the current cultural and social issues.

?

Objects
Meanings

=

?

Architectural
Language

II. METHODOLOGY

F I L M

1. PLAY TIME
JACQUES TATI

2. 2046
WANG KAR WAI

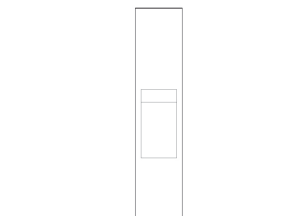
3. IN THE MOOD FOR LOVE
WANG KAR WAI

4. REAR WINDOW
ALFRED HITCHCOCK

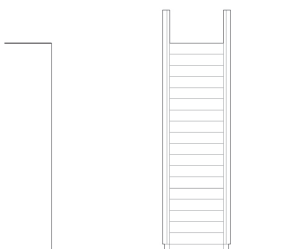
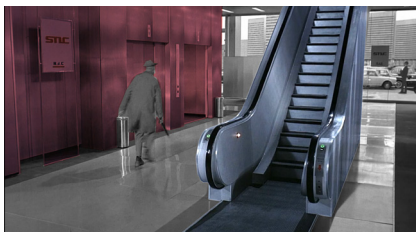
5. KAILI BLUES
BI GAN

PLAY TIME

JACQUES TATI

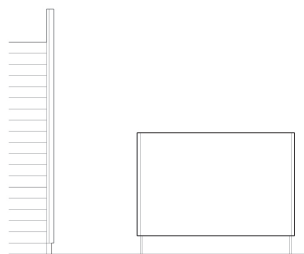
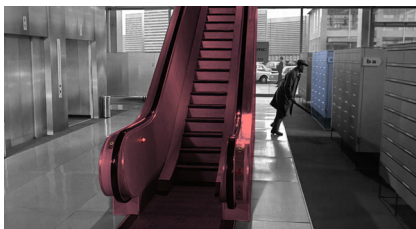


1.WALL



1.WALL

2.ESCALAOR

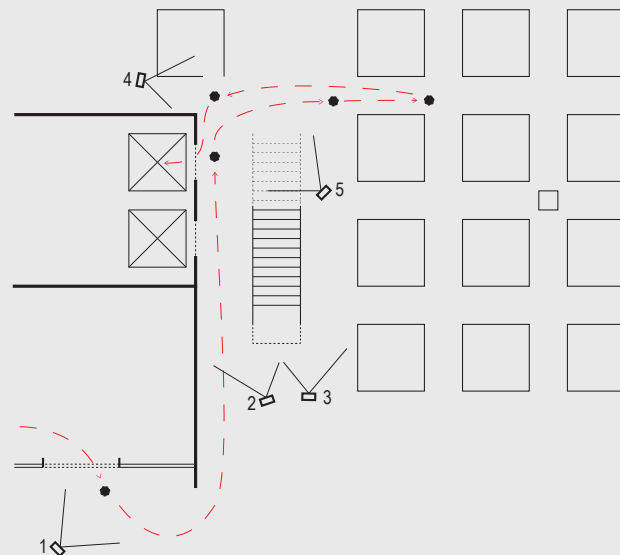


2.ESCALAOR

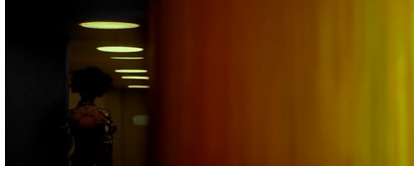
3. CUBE NO.1

CLUE

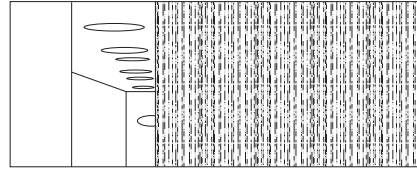
Clues are used in Play Time to direct audience through the spaces and helped with locate oneself. Clues such as elevator, or escalator appeared in current scene, then following scene at a different location to indicate the protagonist's movement and sequence.



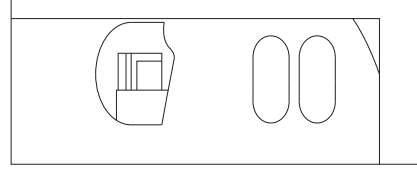
2046
WANG KAR WAI



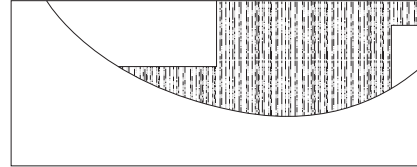
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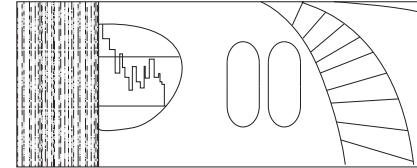
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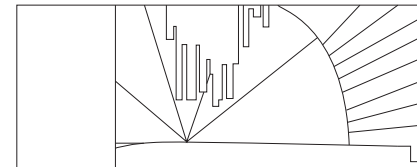
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5

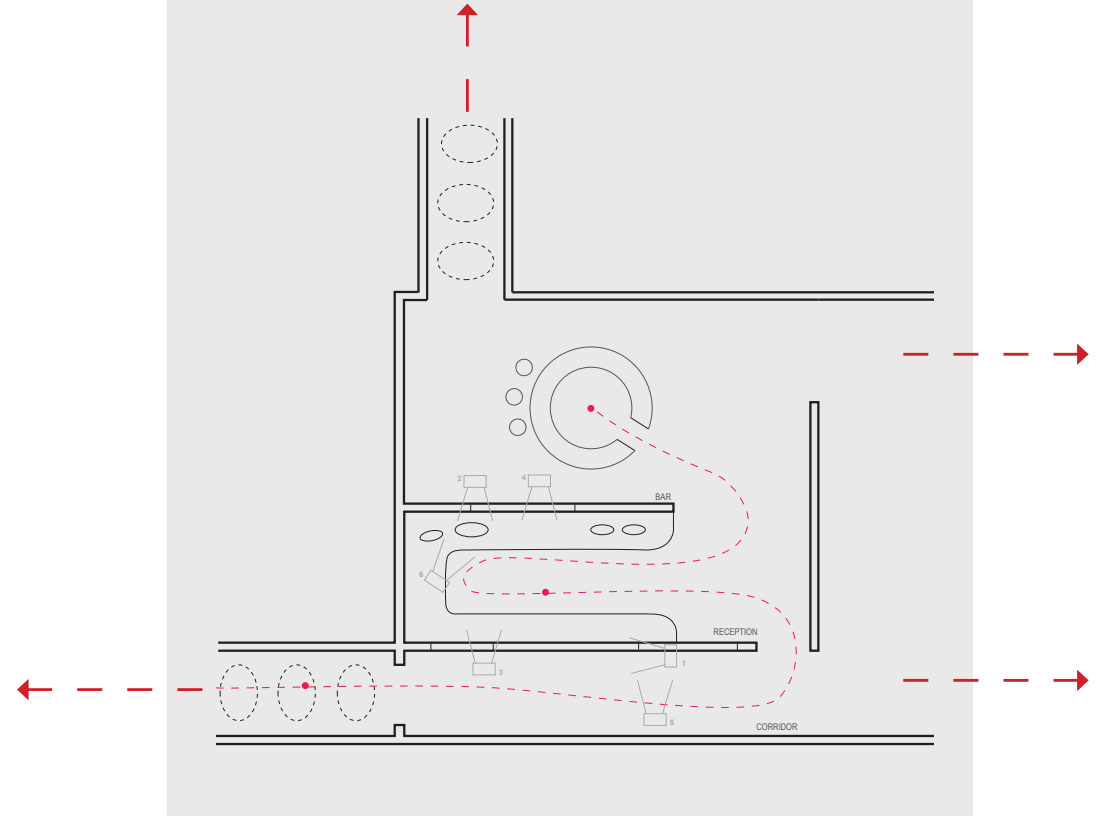


6



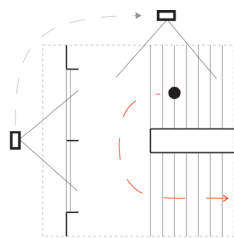
INTENTIONAL FRAMING

The director used intentional framing in the movie 2046. The framing is not only unconventional, but also addresses different focal points. Frame and void together constructed the atmosphere of the movie and emotions of the protagonists.



IN THE MOOD FOR LOVE

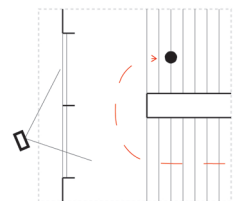
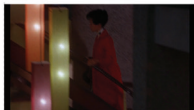
WANG KAR WAI



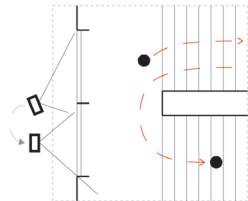
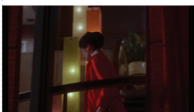
UP



UP



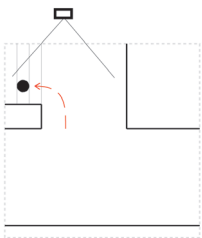
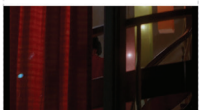
DOWN



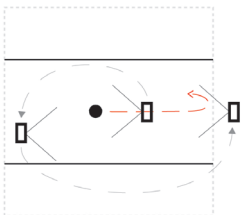
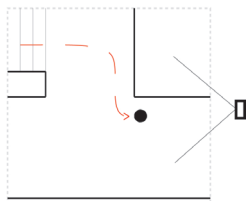
UP



DOWN



DOWN



FORWARD

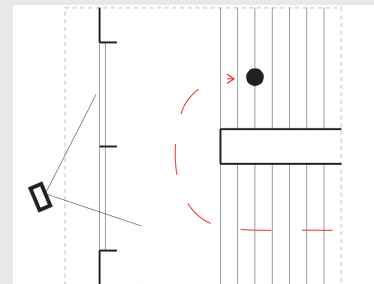


BACK

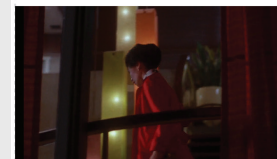


REPETITIVE INDICATION

Same spaces like staircase, hallway, room door, restaurant are showing in the movie with different protagonists, events in different times. The familiarity of the spaces allows viewer to juxtapose the tone and emotion as well as the space itself, which leads to the metaphor of the space. For example, the staircase is a vertical maze indicates the hesitation; hallway indicates the segregation.

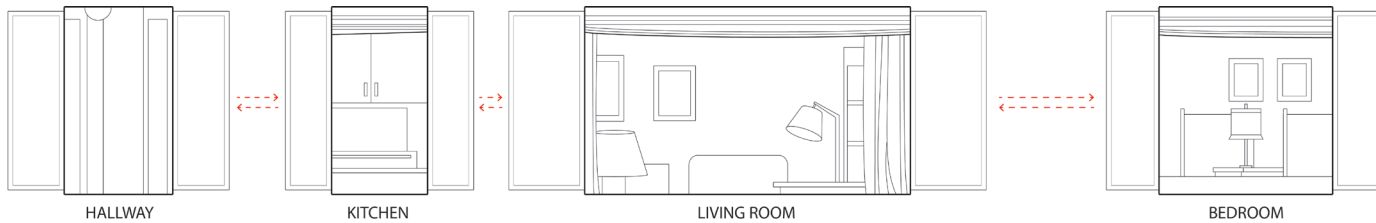
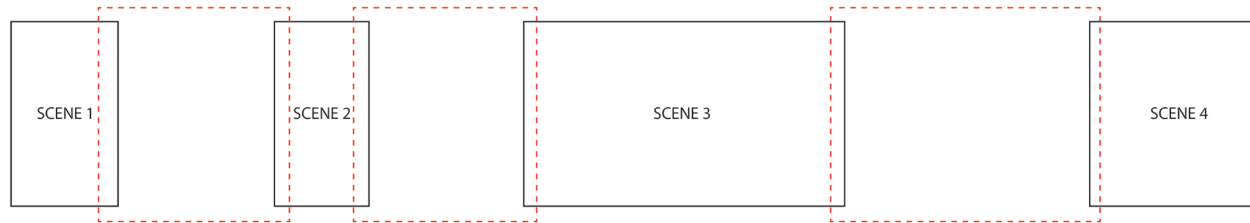
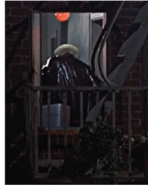


DOWN



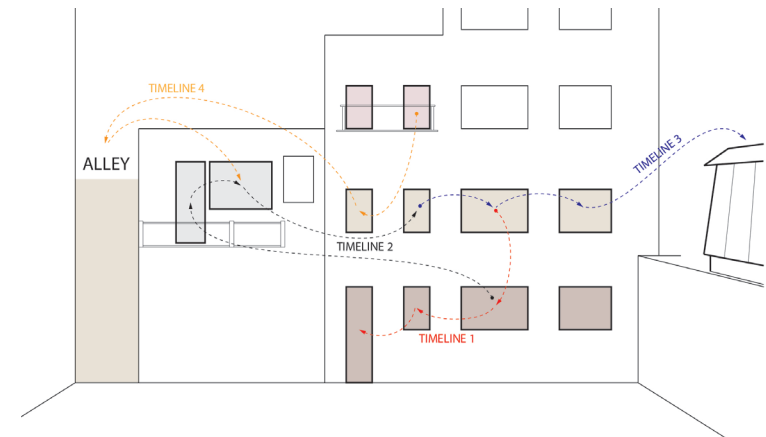
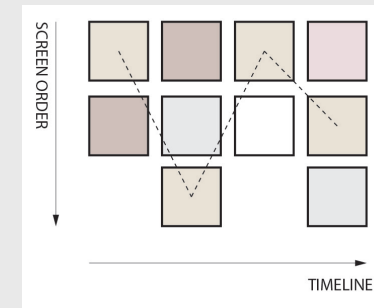
REAR WINDOW

ALFRED HITCHCOCK



MULTI-FOCAL POINTS

As each protagonist's life is exhibiting through the windows, Hitchcock divided the action of different players but presented them all at once. He created new connections across seemingly unconnected actions for both the viewer and the protagonist.



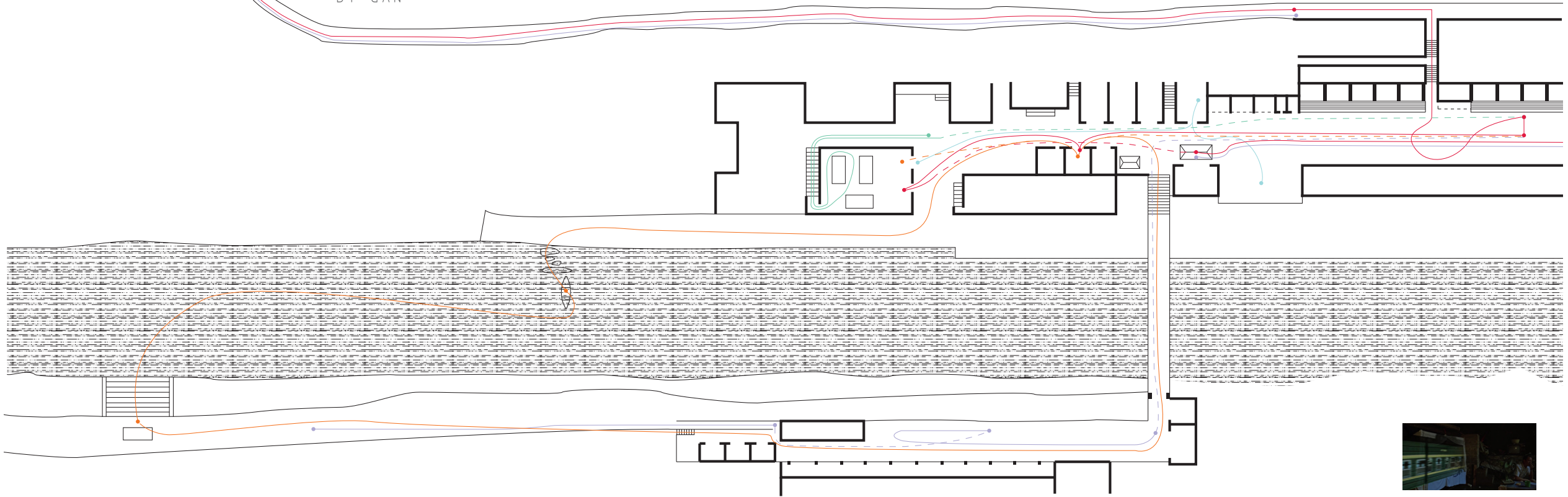
KAILI BLUES

BI GAN

ATMOSPHERE

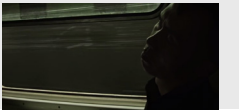
SEQUENCE

METAPHOR



MONTAGE

Fragments of moments are showing in the movie, which seem confusing. However, the arrangement of shots combined formed an intellectual meaning. This meaning does not exist within the individual shots, but only shows when they are juxtaposed. Montage as a technique allows audiences to find different clues and form different story lines, which leads to the autonomy of the narrative. In contrast of the rest of the movie, there is a 42 minutes long shot, within which protagonists' movement carved out the spaces.



II. METHODOLOGY

PHENOMENOLOGY

1. JAMES TURRELL
RODEN CRATER

2. PETER ZUMTHOR
BRÜDER KLAUS FEILD CHAPEL

3. BRUNO TAUT
GLASHAUS

4. LIBESKIND
JEWISH MUSEUM

RODEN CRATER JAMES TURRELL

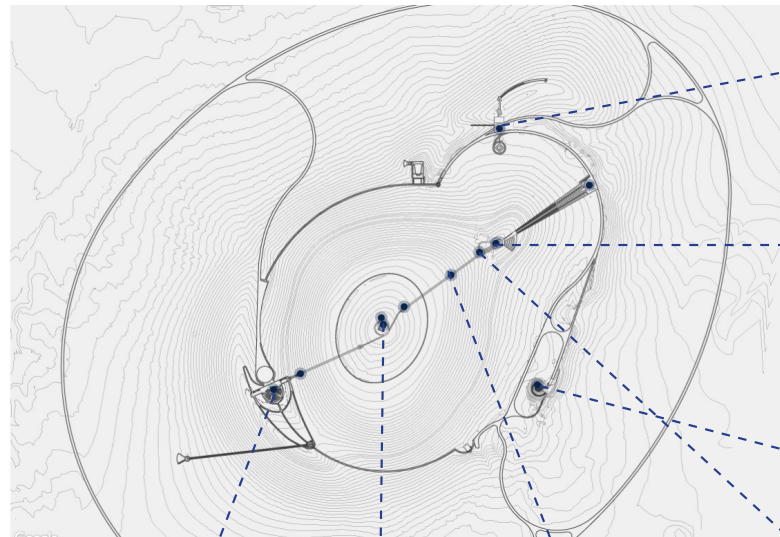


Figure 46

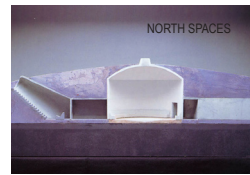


Figure 47



Figure 48

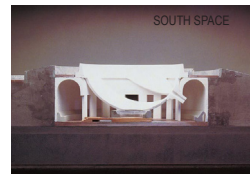
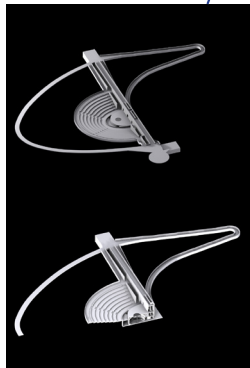


Figure 49



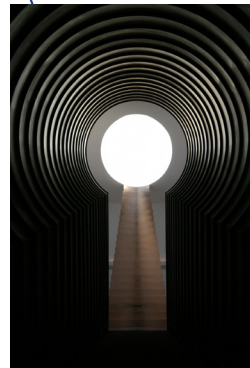
AMPHITHEATER WITH STAGE SKYSPACE

Figure 53



CRATER'S EYE

Figure 52



ALPHA TUNNEL

Figure 51



SUN | MOON CHAMBER

Figure 50

GLASHAUS BRUNO TAUT

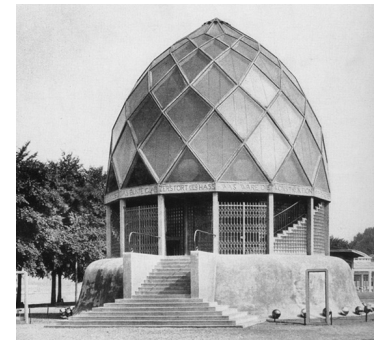


Figure 54



Figure 55

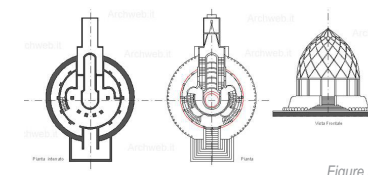


Figure 56

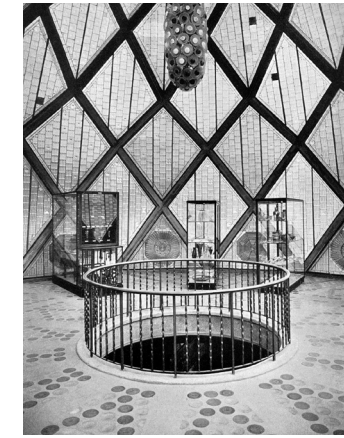


Figure 57

Montage: "the path followed by the mind across a multiplicity of phenomena, far apart in time and space, gathered in a certain sequence into a single meaningful concept."

"It is hard to imagine a montage sequence for an architectural ensemble more subtly composed, shot by shot, than the one that our legs create by walking among the buildings."

---Sergei M. Eisenstein. *Montage And Architecture.*

"Freed from the structures of permanent, functional, or comforting architecture, Taut and his colleagues hoped to reveal through the building an evanescent spiritual and artistic ideal. By focusing on the building primarily as an environment that creates illusive experience and elusive meaning, rather than as object or mere backdrop for display, they hoped to make manifest for the populace (Volk) a "higher passion to build" that could inspire the way to a brighter, reformed, unified, and eventually "socialist" European culture. In the best spirit of innovative "installations," Taut intended his Glashaus not only to provoke radical change in art and architecture, but also to give inspiration for massive social, cultural, and political change promised by his vision of a new light-filled world. "

---Kai K. Gutschow. *From Object to Installation in Bruno Taut's Exhibit Pavilions.*

RELATIONSHIP WITH NATURE

INNOVATIVE "INSTALLATION"

Figure 46-53: James Turrell. Roden Crater. Retrieved from <http://roden crater.com/>

Figure 54-57: Kai K. Gutschow. *From Object to Installation in Bruno Taut's Exhibit Pavilions.*

BRUDER KLAUS FIELD CHAPEL PETER ZUMTHOR

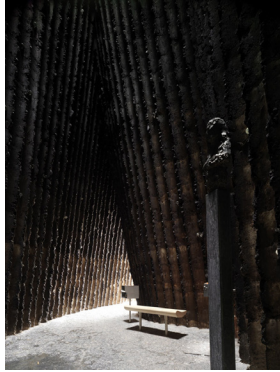


Figure 58



Figure 59



Figure 60



Figure 61

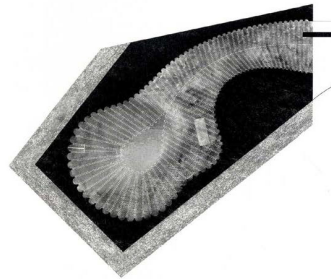
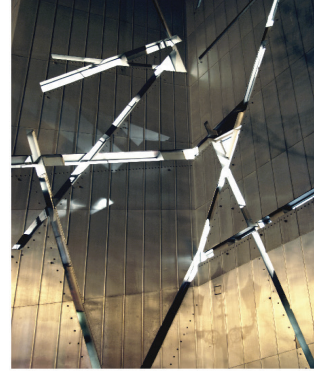


Figure 62

WORSHIP OF MATERIAL & PROCESS

Figure 46-53: Peter Zumthor. Bruder Klaus Field Chapel. Retrieved from <http://www.archdaily.com/798340/peter-zumthors-bruder-klaus-field-chapel-through-the-lens-of-aldo-amoretti>

JEWISH MUSEUM LIBESKIND



CROSS SYMBOL AS METAPHOR

Figure 54-57: Daniel Libeskind. Jewish Museum. Retrieved from <http://www.archdaily.com/773361/daniel-libeskinds-jewish-museum-berlin-photographed-by-laurian-ghinitoiu>

III. PAINTING ANALYSIS

1. 夏山图

SUMMER MOUNTAINS

2. 溪山图

STREAMS AND MOUNTAINS

3. 溪岸图

THE RIVERBANK

4. 江山秋色图

AUTUMN COLORS OVER RIVERS AND MOUNTAINS

Criteria for Selecting Paintings:

- * The work should depict a sequence formed of diverse scenes or events.
- * The work should be a combination of landscape and architecture that contains human activities.
- * The work should contain various elements of landscape, such as mountain, water, cave, trees, etc.
- * The work should express important metaphors or spirits from traditional Chinese culture.
- * The work should inherit certain quality of atmosphere and phenomenology.
- * The selection will sort out paintings of different narratives and different metaphors.

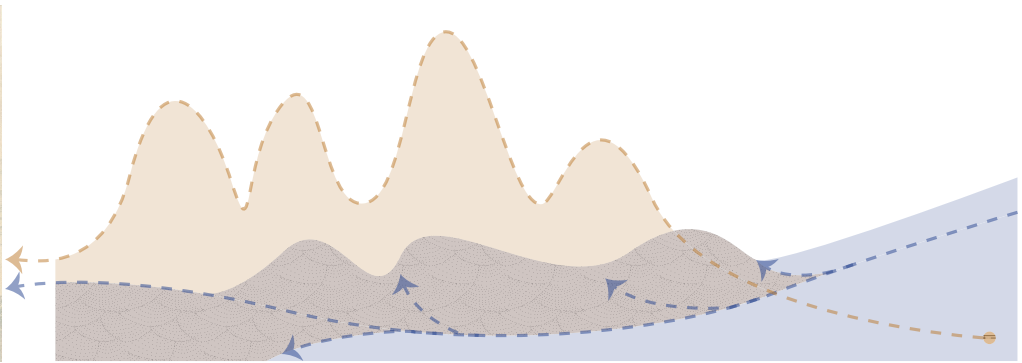
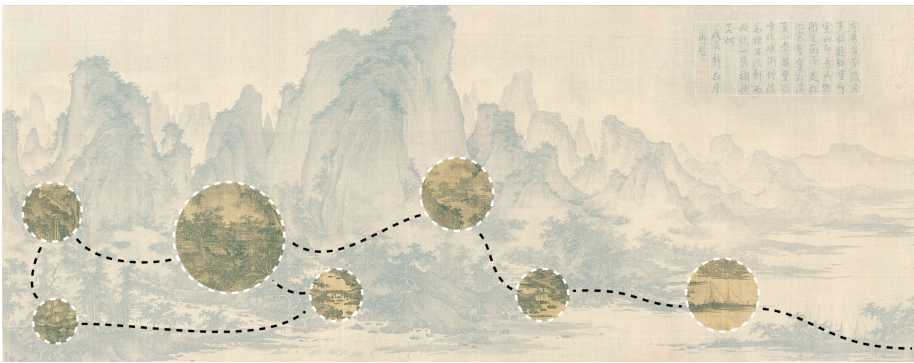


古秀岩峰歲月
多欽題詩畫所
宜和印看真物
開生面淨是經
池寫聖家此滴
夏山中卷翠微
晴峽漸增波
高樓百尺軒而
啟試一張欄快
名何
戊辰新正月
清魁

SUMMER MOUNTAINS NORTH SONG QÜ DING
夏山图 北宋 屈鼎

"This painting is one of the few landscape handscrolls remaining from golden age of the art. The magic of this painting relies on its power to draw the eye and the mind of its viewer across a thousand miles in a single foot, to become the vehicle for a unique journey through the hours of the day and the seasons."⁶

1. A returning fisherman draws in his net for the last time in the gathering dusk.
2. A traveler on his donkey and a porter carrying his zither make their way from the landing.
3. Travelers make their way toward a temple retreat where vacationers are seated together overlooking a stream, enjoying the view and contemplation.
4. Stepping down from the central mountain, there is a cluster of magnificent buildings where travelers gather and enjoy various activities.
5. A stream is hidden behind mountains for travelers to explore.
6. A returning farmer make his way along the path to his house.
7. A lone porter crossing a bridge and a mule train descending from a gated mountain leads the viewer back.⁷



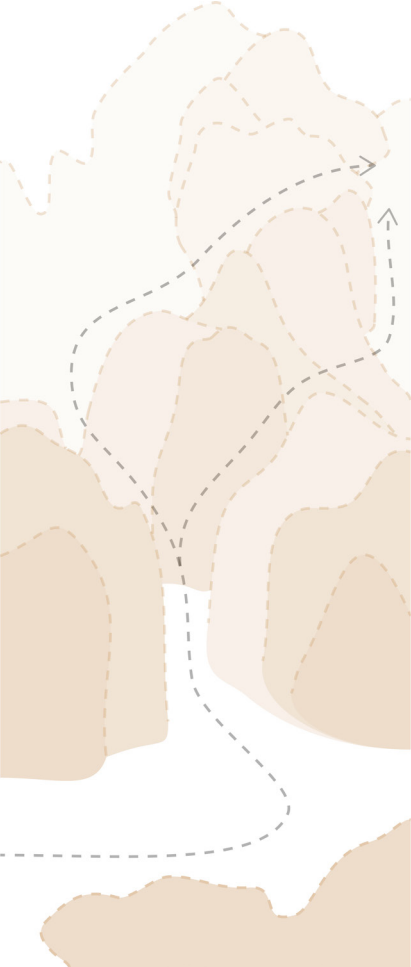
This diagram shows the extension as a compositional rule to set up a series of sequence and sequential connections.

6. Richard M. Barnhart, *Along the Border of Heaven: Sung and Yuan Paintings from the C.C. Wang Family Collection* (New York: Metropolitan Museum of Art, 1983), 39.
7. Maxwell K. Hearn, *How to Read Chinese Paintings* (New York: Metropolitan Museum of Art, 2008), 20-27.



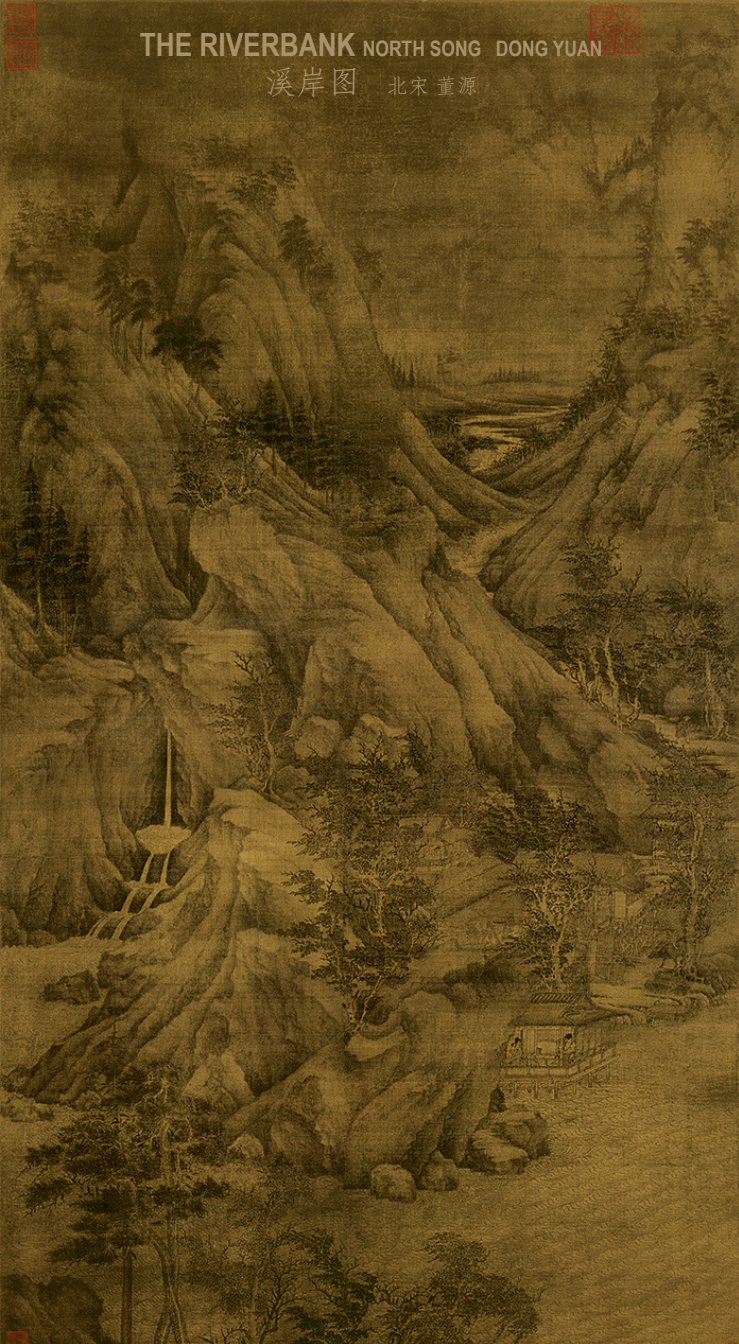
1. The scholar withdrew and lived in a thatched cottage with rear farming land.
2. He met friends and inscribed poems in the pavillion.
3. He started the journey in natural landscape with his friends.
4. They heard apes crow along the hidden stream.
5. They visited magnificent building clusters.⁸

This diagram shows the layered condition of mountains. It creates a spatial sense of flowing, which guides a viewer's sighting as well as the physical movement.



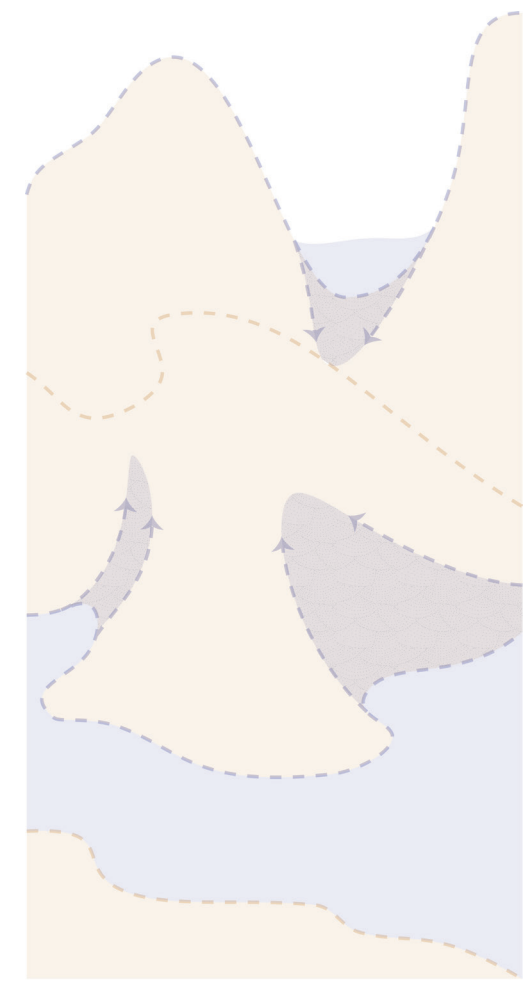
8. Richard M. Bamhart, *Along the Border of Heaven*, 148.

STREAMS AND MOUNTAINS YUAN XU BEN
溪山图 元 徐贲



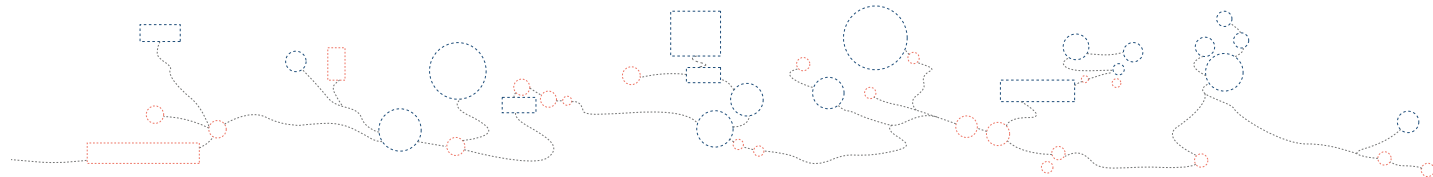
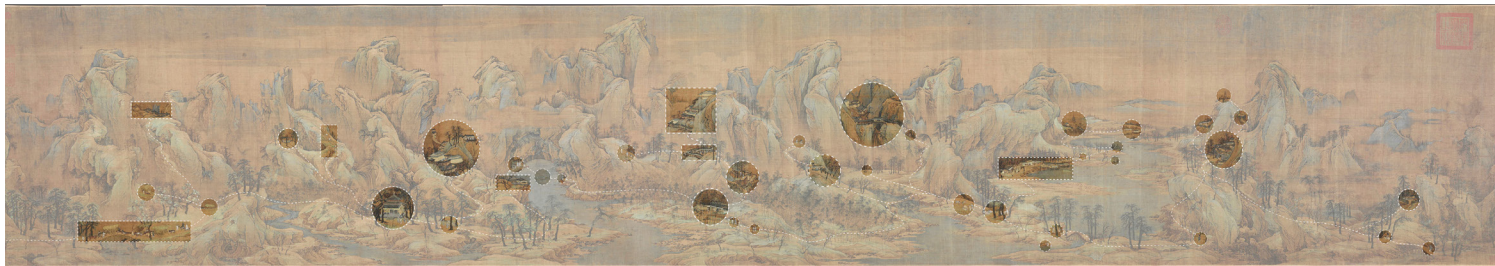
1. The scholar and his wife lived a secluded life in the riverside courtyard house.
2. The cowboy rided a cow in the courtyard.
3. The servant girl was spinning behind the bamboo fence.
4. A farmer was catching path in the valley.
5. Two other farmers was at a farther distance along the valley.
6. Waterfall as a scene in an alternative path for the audience to follow.⁹

This diagram shows how the overlap of mountain and water creates a valley condition. It suggests spaces and the direction of physical movement.



9. Richard M. Bamhart, *Along the Riverbank: Chinese Painting from the C.C. Wang Family Collection* (New York: Metropolitan Museum of Art), 1999, 6-7.

AUTUMN COLORS OVER RIVERS AND MOUNTAINS



Mountain

"This painting presents a spectrum of rocky textured mountains inhabited only by travelers on the way to grand vistas and palatial retreats of forbidding isolation. A continuous foreground of low lands with large inlets leading to the horizon is set off from a freakish mountain range that runs along the middle ground and background interrupted only once by a large winding river."¹⁰

Mountain = Separation
↓
Frame



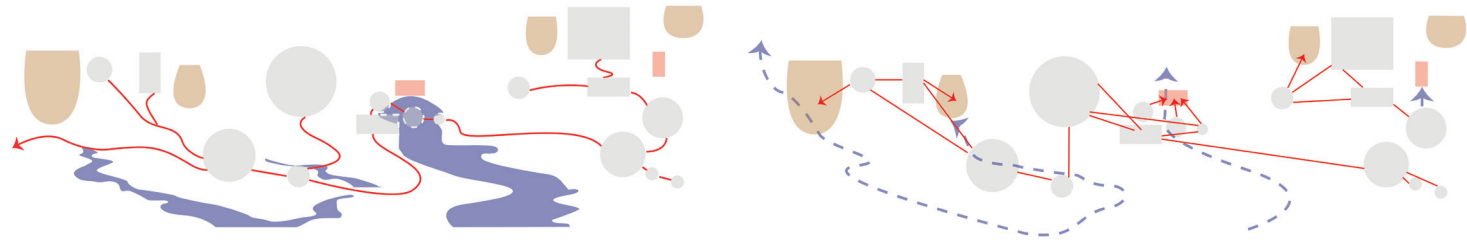
10. Harrie A. Vanderstappen, *The Landscape Painting of China. Musings of a Journeyman* (Gainesville: University Press of Florida), 2014.



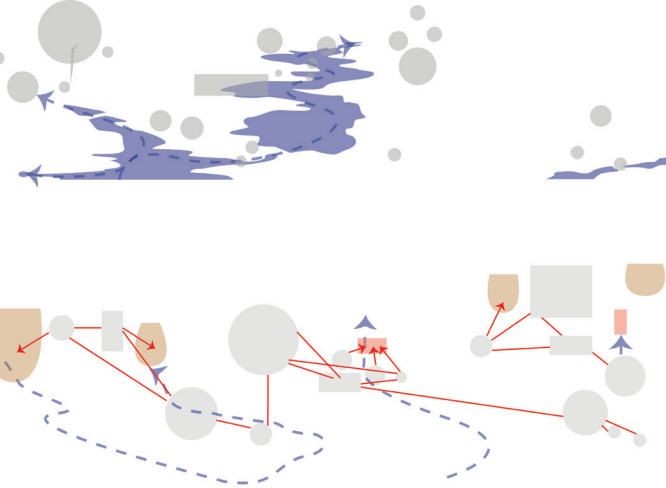
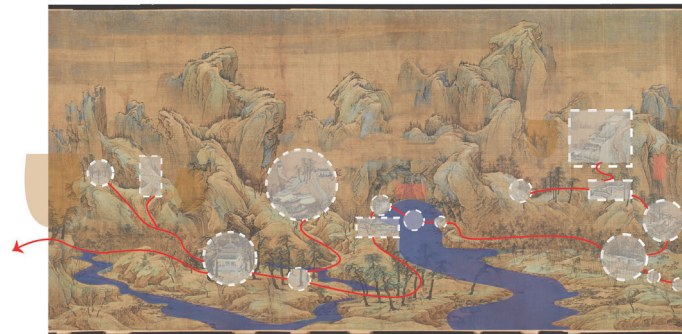
Tree



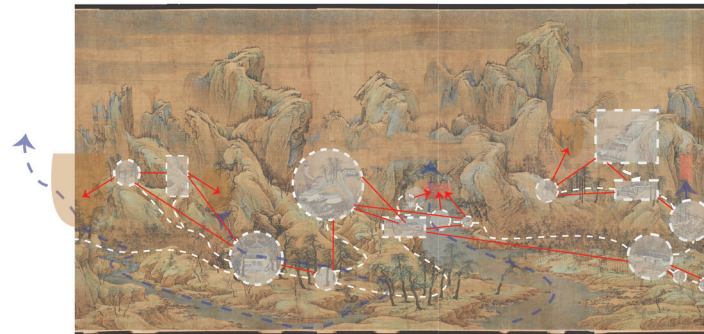
Water



Cave



Valley



Trees = Leading Clue



Water = Connection

↓
Sunken Space
(Courtyard,
Green Space, Platform)

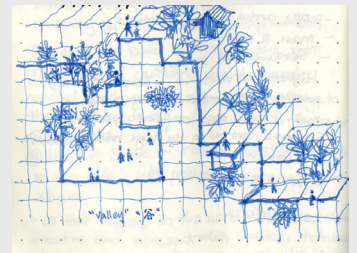
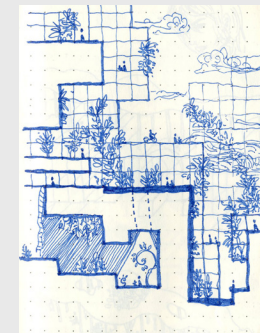


Cave = Physical Path

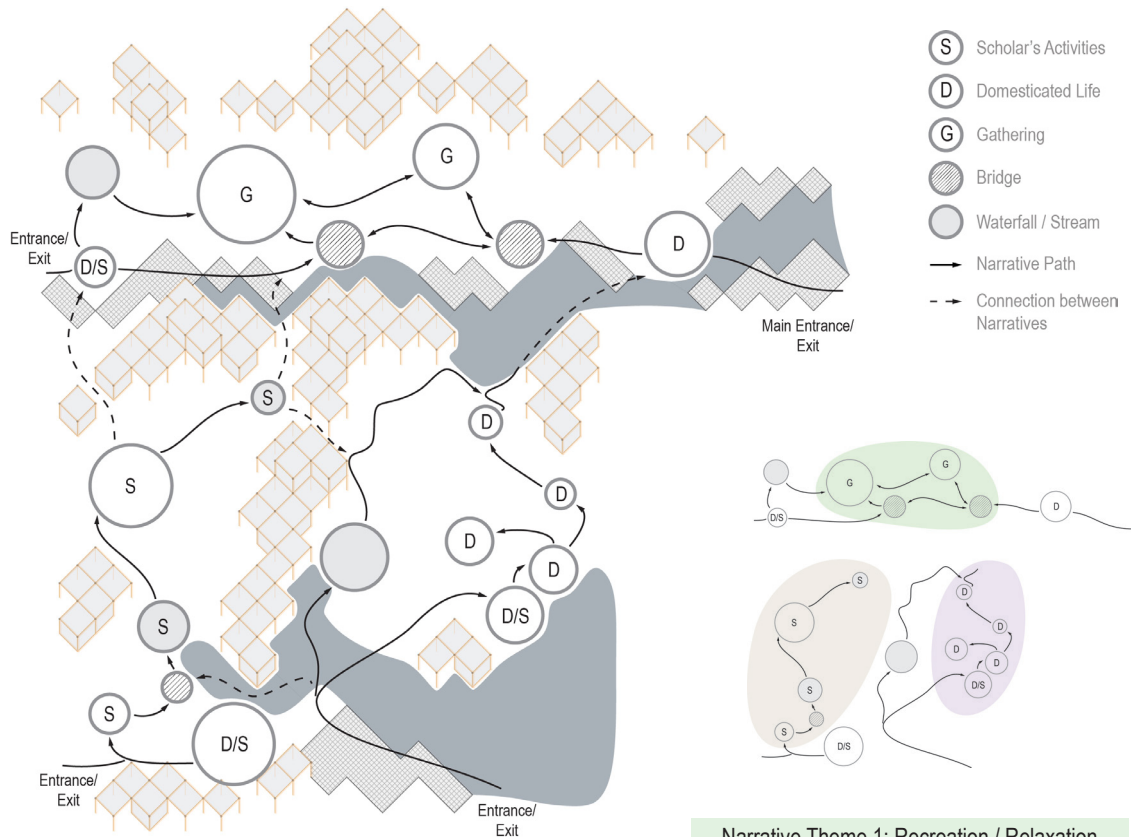
↓
Entrance to Sunken Space

Valley = Visual Connection

↓
Gap Space

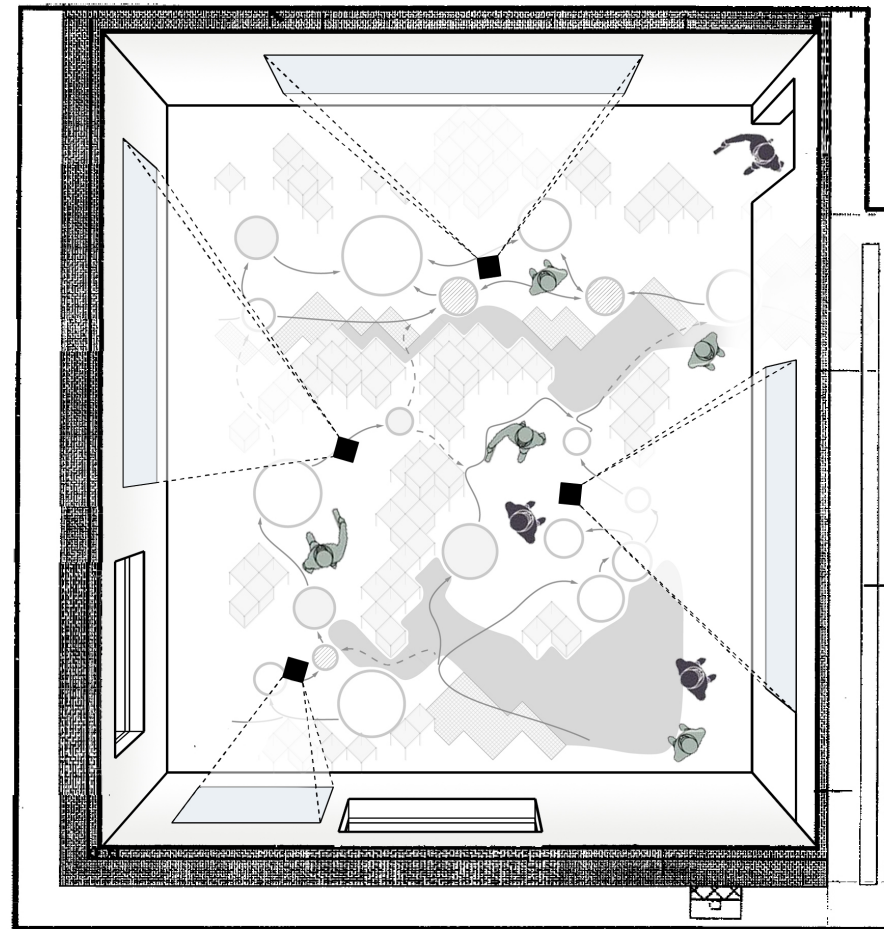


IV. NARRATIVE



PLANNING

- Narrative Theme 1: Recreation / Relaxation
 夏山图 SUMMER MOUNTAINS
 (Traveler Gathering + Local Domesticated Life)
- Narrative Theme 2: Study / Creating
 溪山图 STREAMS AND MOUNTAINS
 (Scholar Activity)
- Narrative Theme 3: Meditation / Living
 溪岸图 THE RIVERBANK
 (Scholar Reclusion & Domesticated Life)



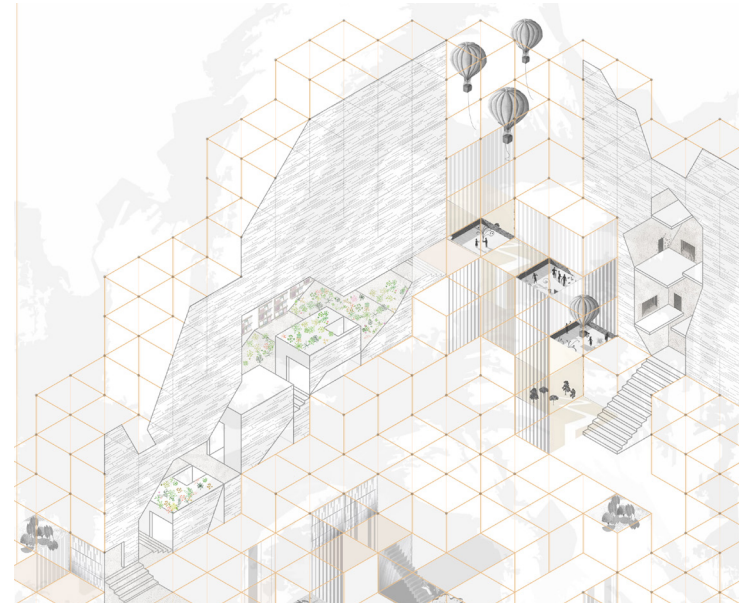
PRESENTATION METHOD

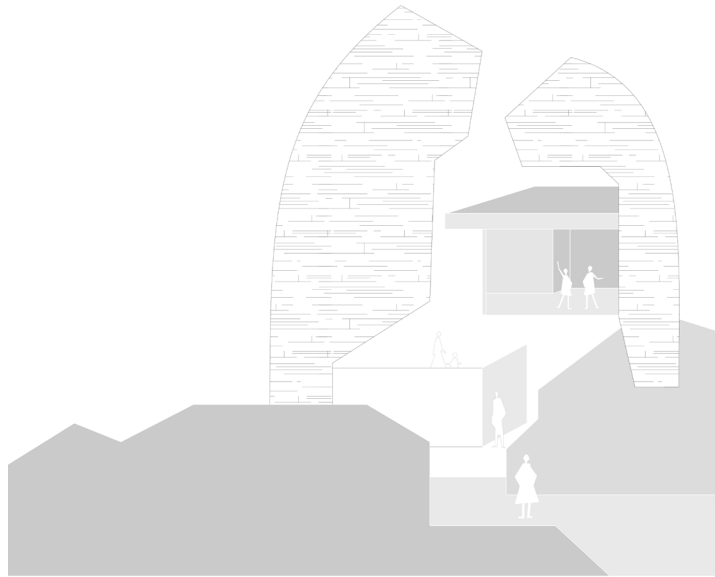


STREAMS AND MOUNTAINS



NARRATIVE THEME 2:
STUDY / CREATING





1. Meditation Spaces

Original Narrative: Scholar's Cottage

"The scholar withdrew and lived in a thached cottage with rear farming land".¹¹



METHODOLOGY

Intentional Framing:

A series of framings lead people from one space to another.

Dialog:

Visual and physical interations between built form, nature, and people.



2. Meeting Room

Original Narrative: Pavilion

"The scholar met friends and inscribed poems in the pavilion".¹²



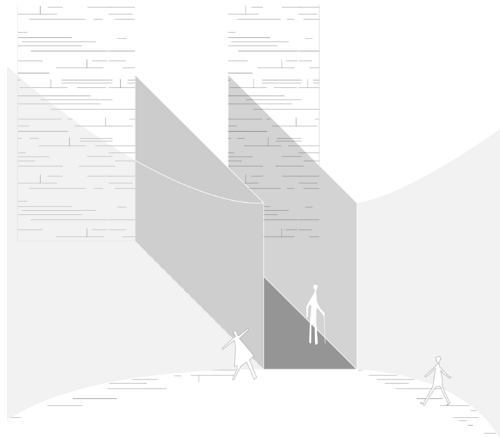
METHODOLOGY

Clue:

A series of similar objects act as clues for people to experience through and approach to the main space.

11. Richard M. Bamhart, *Along the Border of Heaven*, 148.

12. Richard M. Bamhart, *Along the Border of Heaven*, 148.



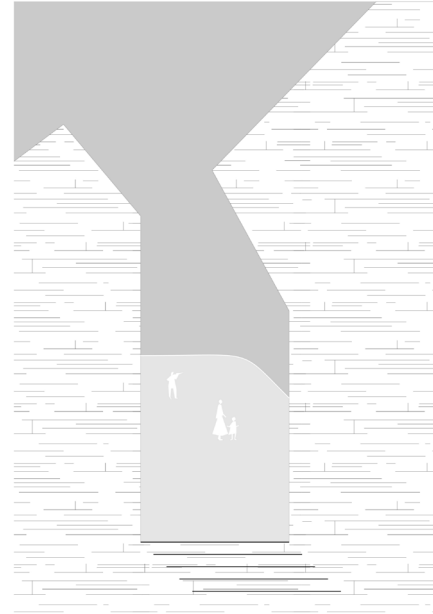
3. Exchange Space
 Original Narrative: Bridge
 "The scholar started the journey in natural landscape with his friends".¹³



METHODOLOGY

Montage:
 When two juxtaposed spaces combine, a meaning is formed. Here, people go back and forth between discussion and creation to exchange ideas.

Metaphor:
 Bridge is a space of connection, a space for exchanging.



4. Creative Studio
 Original Narrative: Hidden Stream
 "They heard apes crow along the hidden stream" (as an inspiration for their poems).¹⁴

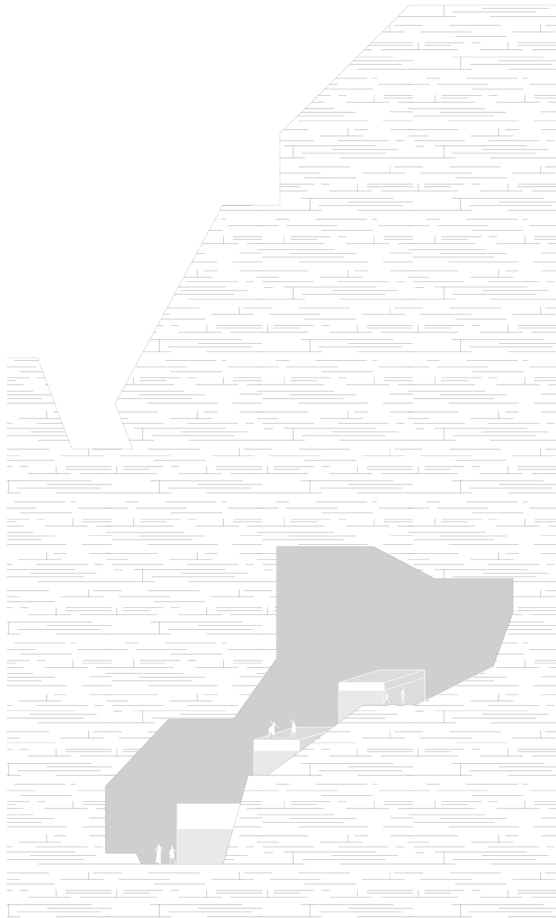


METHODOLOGY

Two Scale:
 Hidden behind the front elevation, there is a space with a lot of hidden values and experiences.

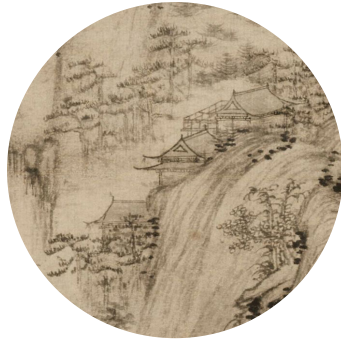
13. Richard M. Bamhart, *Along the Border of Heaven*, 148.

14. Richard M. Bamhart, *Along the Border of Heaven*, 148.



5. Resource Library

Original Narrative: Magnificent Building Clusters
 “The scholar and his friends visited magnificent building clusters”.¹⁵



METHODOLOGY

Multi-focal Points / Repetitive Indication:
 a series of buildings with identical form but different details makes people explore and discover one that fits them the most.

Mountain / Cave:
 Mountain implies building form, cave represents interior space. Here, it contains libraries of different resources.



6. Gallery

Original Narrative: Waterfall
 “The journey ended with appreciating waterfalls at the mountain top”.¹⁶

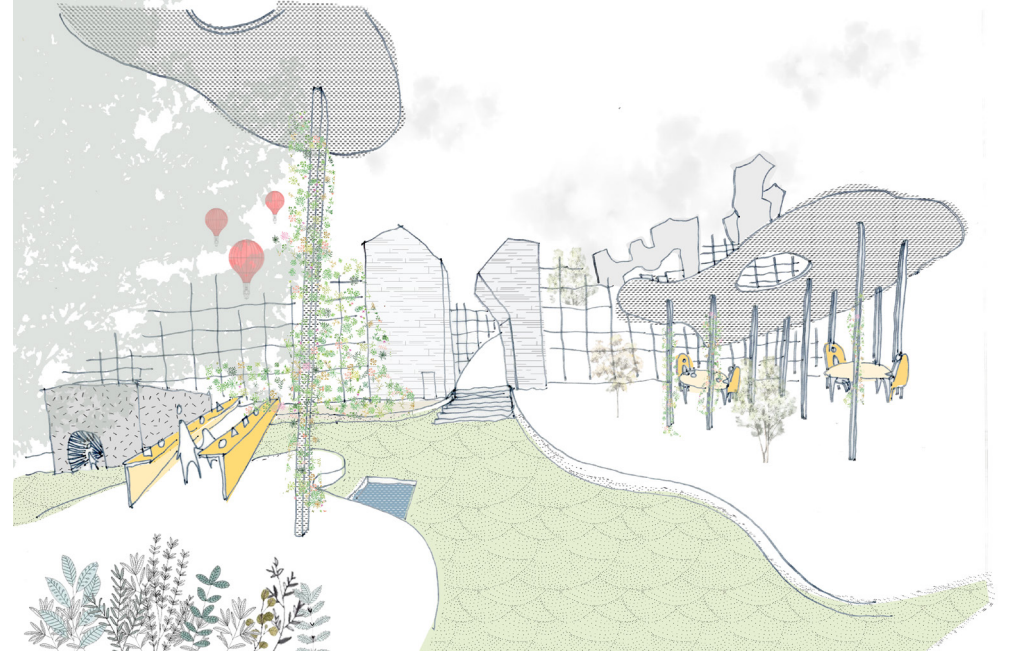


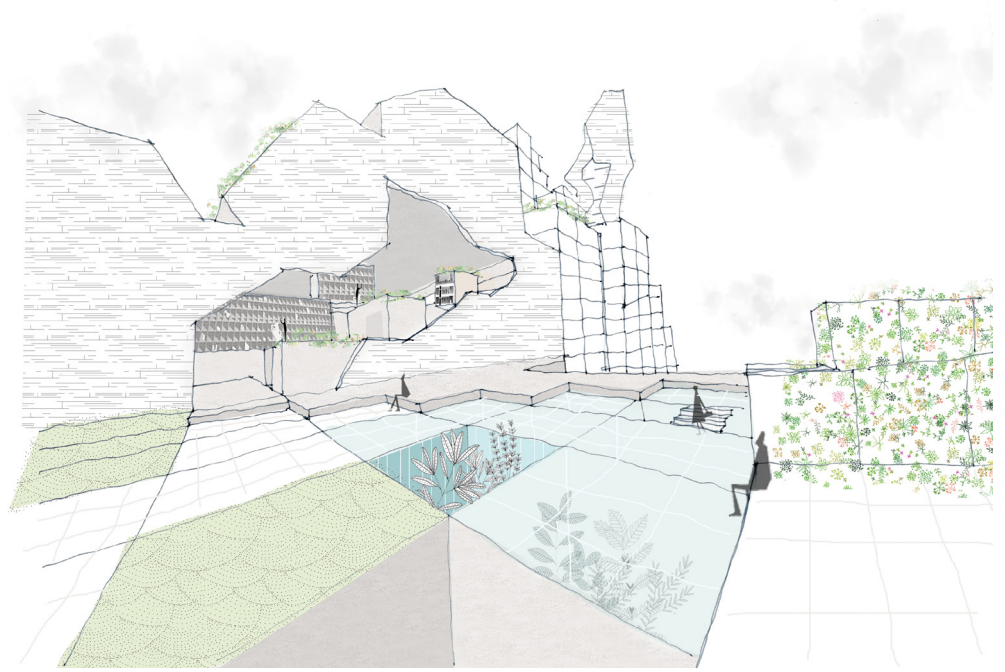
METHODOLOGY

Mountain / Cave:
 Mountain implies building form, cave represents interior space. Here, it is a gallery space for people to appreciate the creative works.

15. Richard M. Bamhart, *Along the Border of Heaven*, 148.

16. Richard M. Bamhart, *Along the Border of Heaven*, 148.





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