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Spring 2017

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

Taiming Chen

Yiwei Wu

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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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Seeking / Making / Thinking

# THESIS STATEMENT

.....

This thesis addresses the issue of lacking self-identity and missing narrative under contemporary Chinese architecture discipline. Using ancient landscape paintings as design source, this project aims to create an environment that provides personal experience and exclusive meaning from a participant's point of view instead of an omniscient view.

Paintings are selected from different dynasties and artists, but all based on one important cultural theme: Reclusion. Thus, the reconstructed narrative would provide a tranquil environment for inhabitant to have a temporary retreatment from the city life through making, seeking and thinking.

.....

# 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.

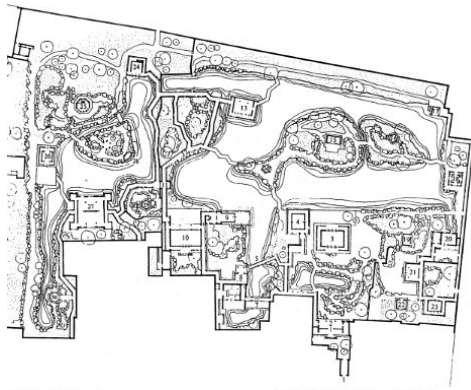
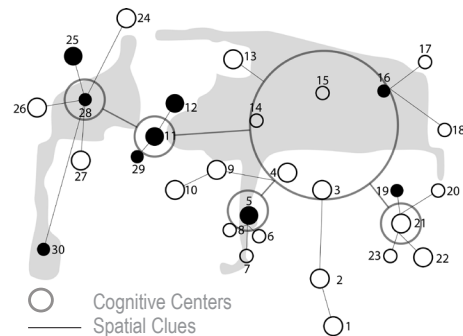
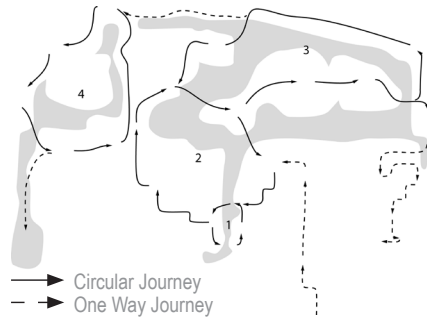
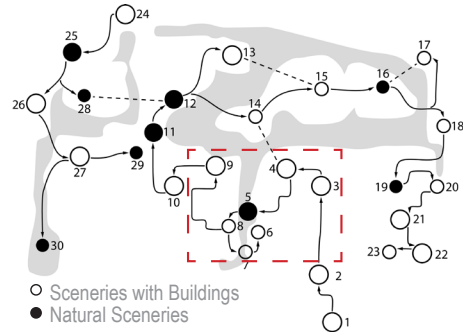


Figure 1. Plan of Zhuozheng (Humble Administrator's) Garden, Southern Song Dynasty. Retrieved from <https://goo.gl/3AuqEg>.

拙政园 南宋

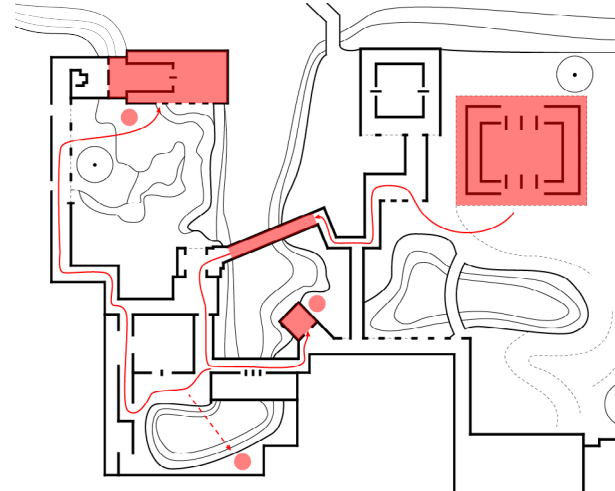


In the southbank a hall was built, named "Hall Like a Villa".

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.

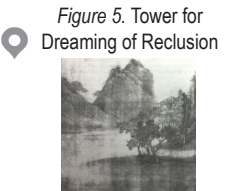
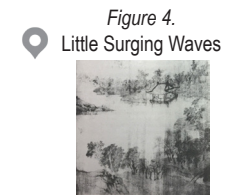
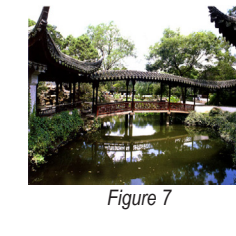
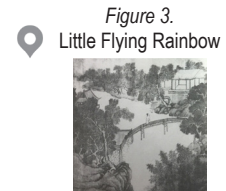
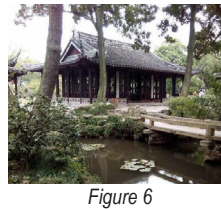
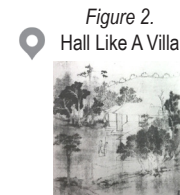
Passing through the bamboos along the bank, there is a huge stone called "purifying Will Place", where I could sit and play the water.



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".....<sup>1</sup>



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.szzzy.cn/Home/Default>.

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

Once Pi Qiumei said of this house "Without going outside of the town, it is vast as if it were a villa in the suburb." So it is named, "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. <sup>2</sup>

### HALL LIKE A VILLA



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".....

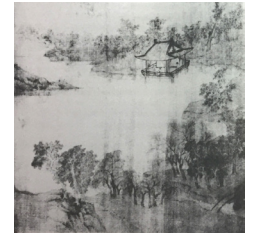
Likewise, the little pavilion sits alongside the water,  
Still, the blue water circles around the middle column.

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? <sup>4</sup>

### LITTLE SURGING WAVES



Little Flying Rainbow Bridge 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 Bridge 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?

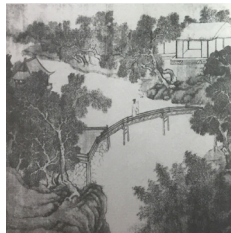
I know you are trying to assist in governing the country,  
To lead the way across the cold stream.

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. <sup>3</sup>

### LITTLE FLYING RAINBOW BRIDGE



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.

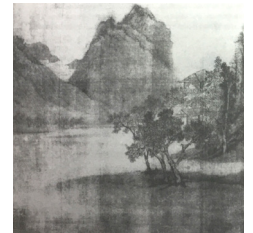
Luwang formerly has house in Wu Lake,  
Yuanming's house of reclusion is not desolated yet.

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. <sup>5</sup>

### TOWER FOR DREAMING OF RECLUSION



2. Wen Zhengming, Poem "Hall Like a Villa", 拙政园三十一景, *Album of Thirty-One Views*, 21.  
3. Wen, Poem "Little Flying Rainbow Bridge", *Album*, 29.

4. Wen, Poem "Little Surging Waves", *Album*, 41.  
5. Wen, Poem "Tower for Dreaming of Reclusion", *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.*

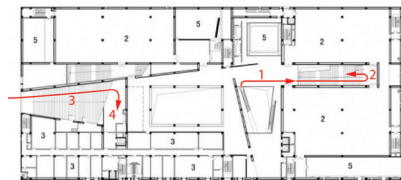


Figure 15. Ningbo Historical Museum.  
Retrieved from <https://goo.gl/JAAOn2>.

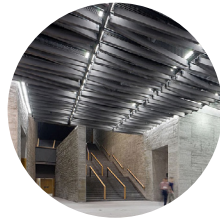


Figure 16. The “inside valley” stair is facing the central hall.  
①



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

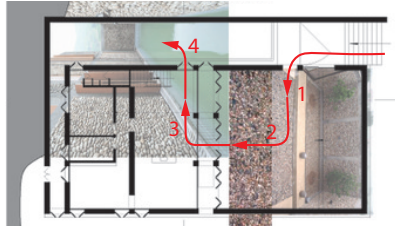


Figure 20. Father's House.  
Retrieved from <https://goo.gl/JfZNyW>.

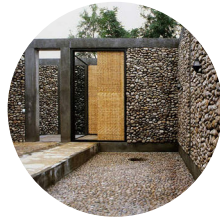


Figure 21. Following the entrance is a courtyard.  
①



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.

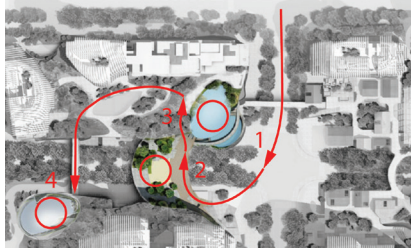


Figure 25. Nanjing Zendai Himalayas Center.  
Retrieved from <https://goo.gl/PAodOP>.



Figure 26. People access the complex from the central plaza.  
①



Figure 27. The escalator brings them to the upper plaza.  
②

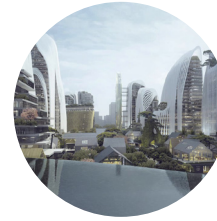


Figure 28. They continue the walk to the artificial pond.  
③



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 TSCHUMI  
MANHATTAN TRANSCRIPT / PARC DE LA VILETTE

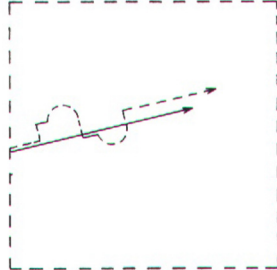
2. WANG SHU  
NINGBO MUSEUM / CERAMIC HOUSE  
XIANGSHAN CAMPUS

3. THOMAS HILLIER  
URBAN THEATER

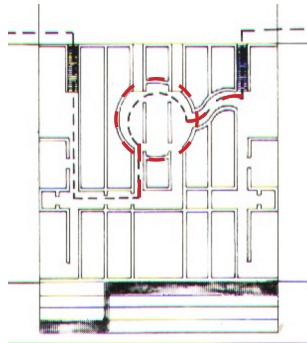
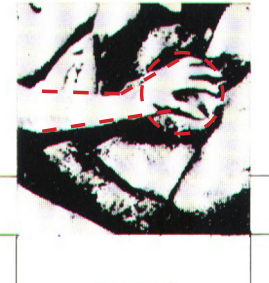


# BERNARD TSCHUMI

## MANHATTAN TRANSCRIPT



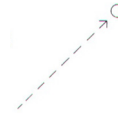
1  
**DIAGRAM OF  
MOVEMENT**



2  
**SEQUENTIAL  
PATH**



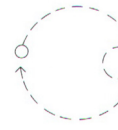
ACROBAT



Tightrope



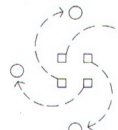
SKATE



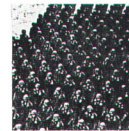
Skating Rink



TANGO



Dance Floor



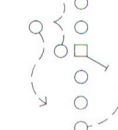
SOLDIER



Military Camp

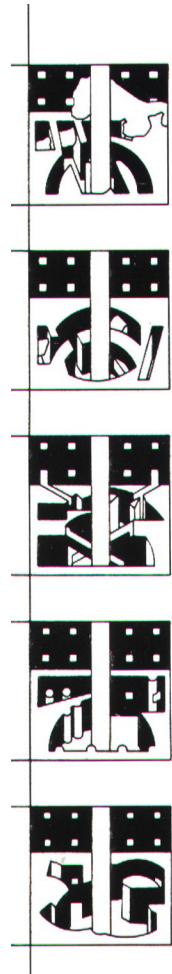
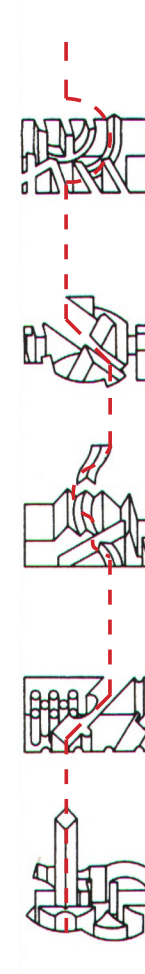


SOCCER



Soccer Field

3  
**PROGRAMS  
FROM EVENTS**



4  
**SPACES**

# BERNARD TSCHUMI

## 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

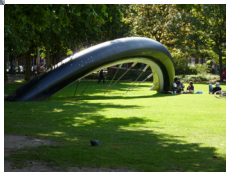


Figure 33.

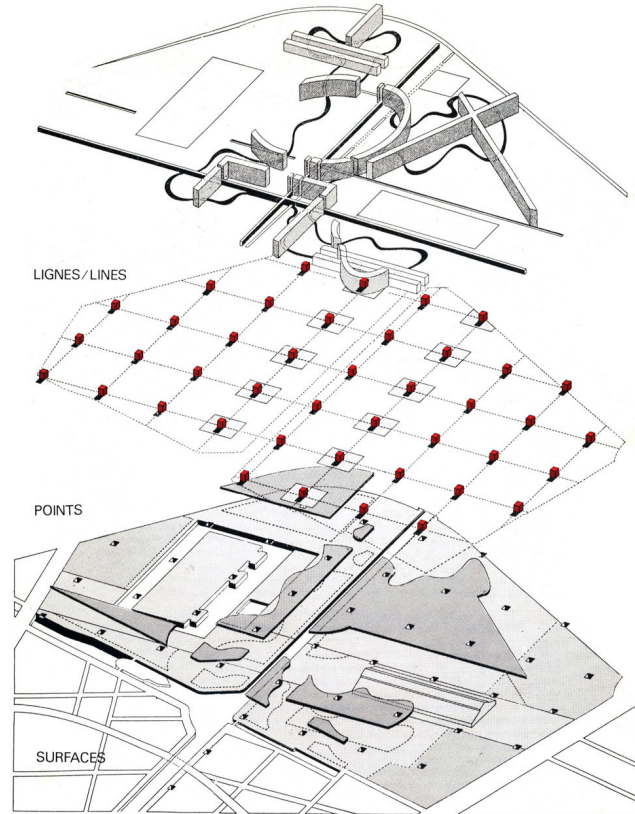


Figure 34.

# 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



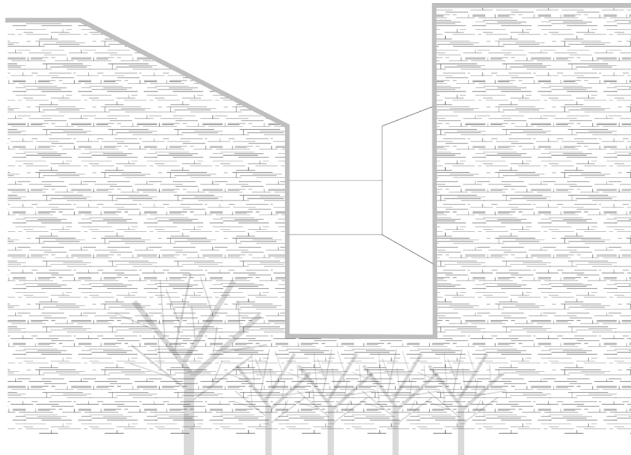
## Spaces



WANG SHU  
NINGBO MUSEUM/CERAMIC HOUSE  
XIANGSHAN CAMPUS



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

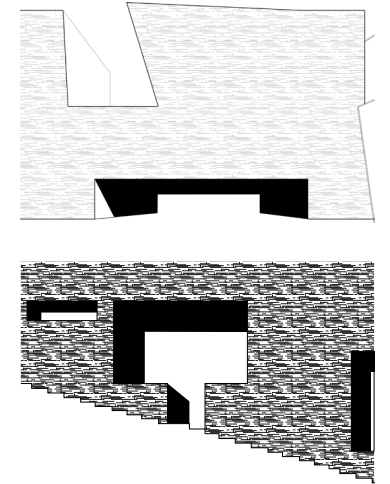
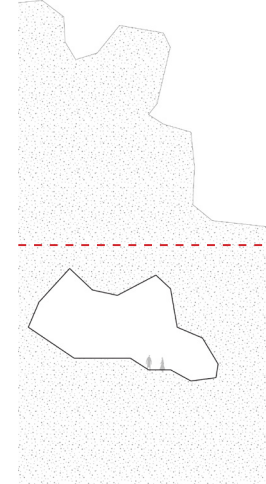


TWO SCALES

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

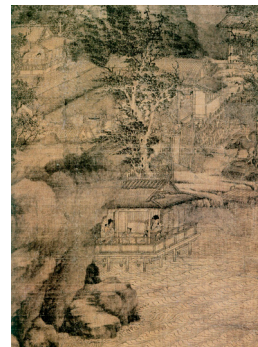
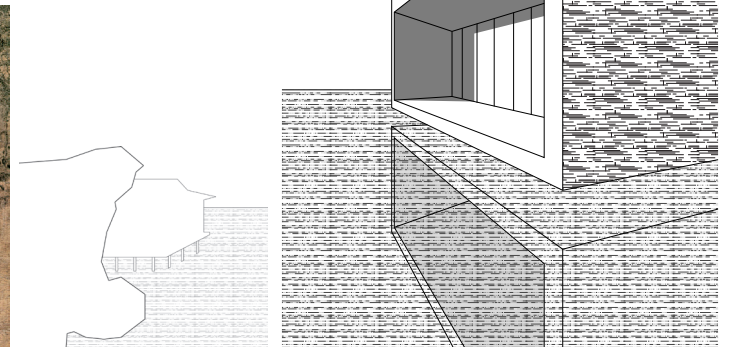


Figure 37. The Riverbank  
溪岸图

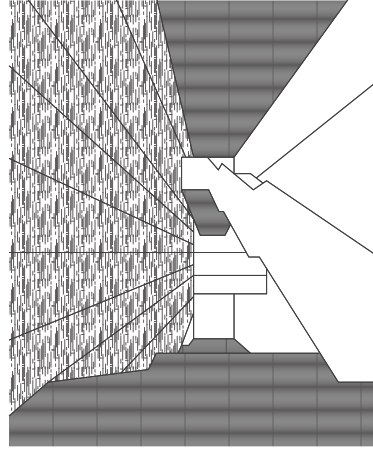
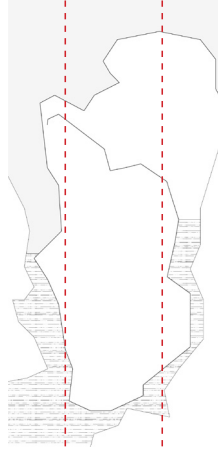


DIALOG

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

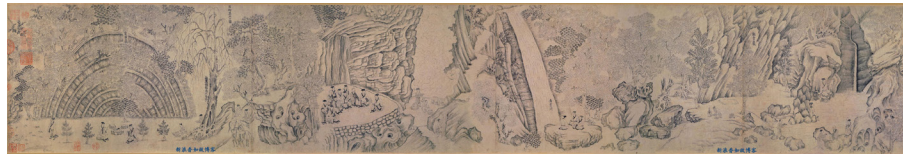
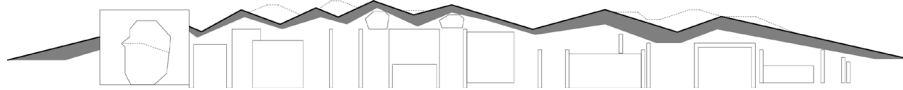
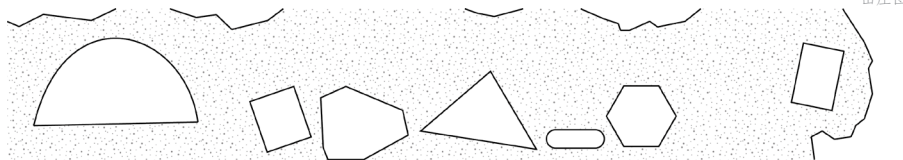


Figure 39. Mountain Retreat  
山庄图



**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

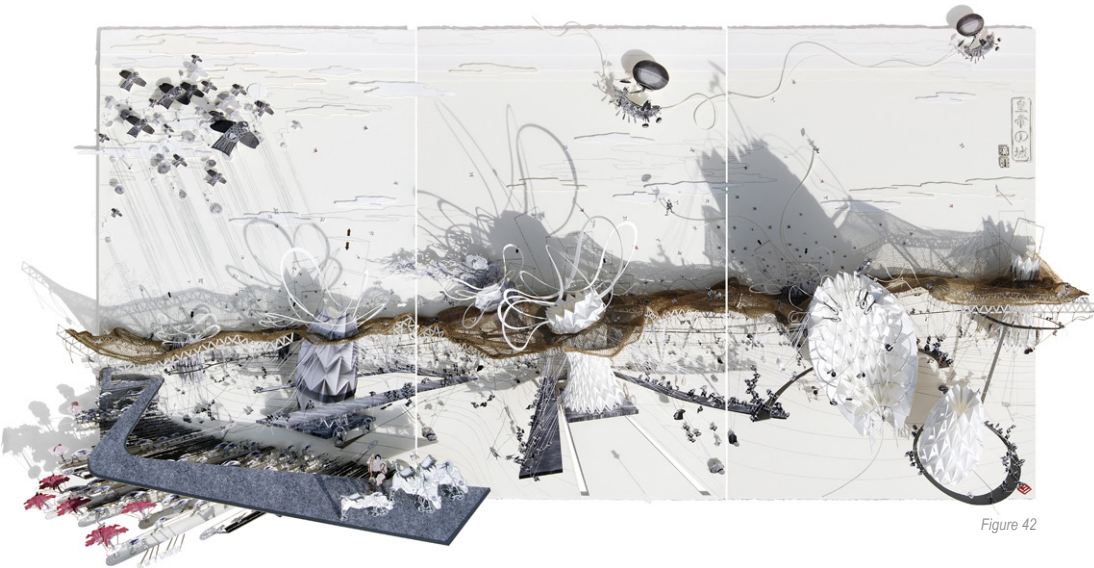


Figure 42

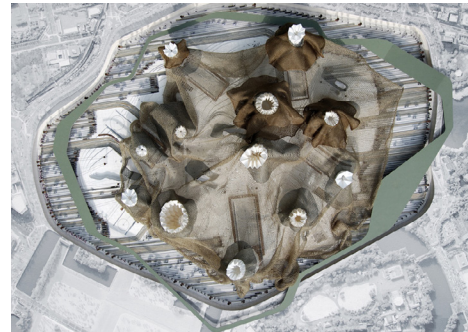
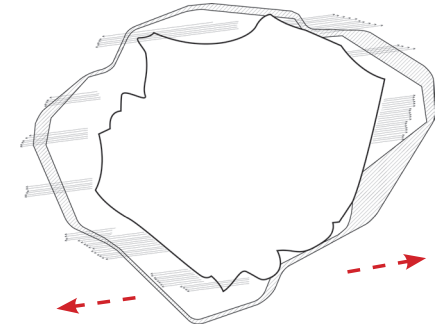


Figure 43

PRINCESS = A KNITTED MEMBRANE  
COWHERD = PERIMETER GRASS PARKLAND

The membrane extends towards the outer parkland



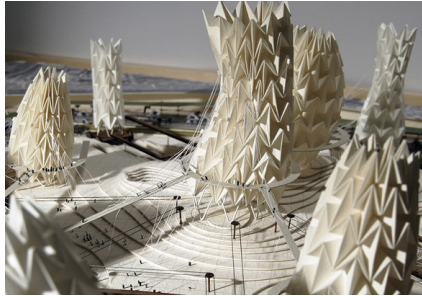
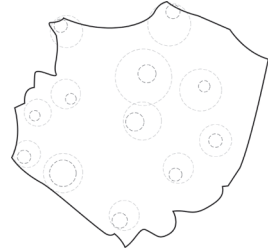


Figure 44



### EMPEROR = ORIGAMI LUNGS

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

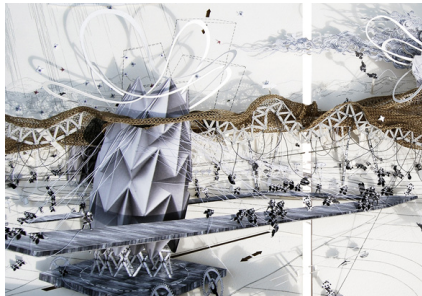
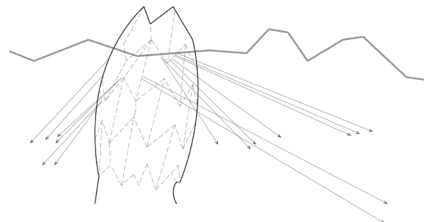


Figure 45



### 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  
WONG KAR-WAI

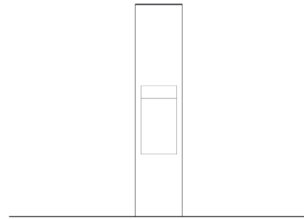
3. IN THE MOOD FOR LOVE  
WONG KAR-WAI

4. REAR WINDOW  
ALFRED HITCHCOCK

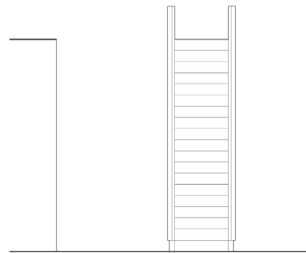
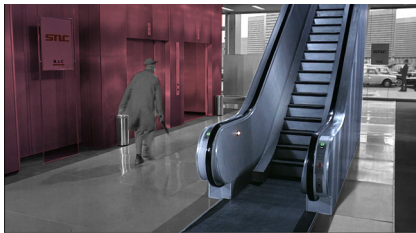
5. KAILI BLUES  
BI GAN



PLAY TIME  
JACQUES TATI

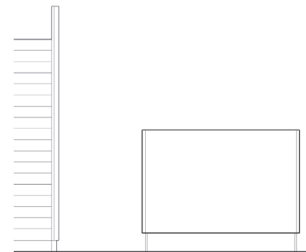


1.WALL



1.WALL

2.ESCALAOR

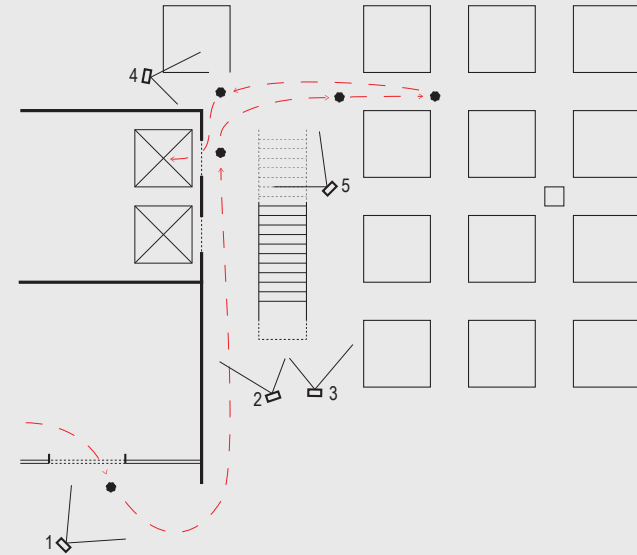


2.ESCALAOR

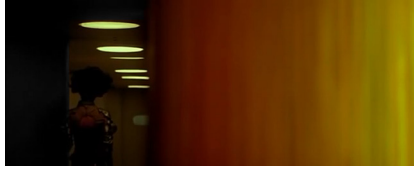
3. CUBE NO.1

CLUE

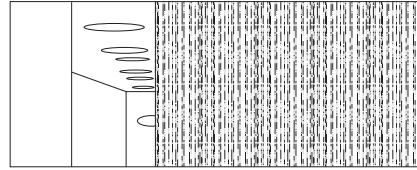
Clues are used in Play Time to direct audience through the spaces and helped with locate oneself. Clues such as elevator, or escalator appeared in current scene, then following scene at a different location to indicate the protagonist's movement and sequence.



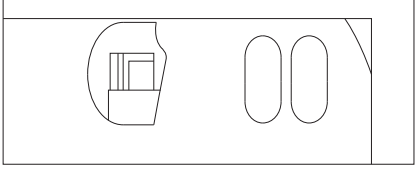
2046  
WONG KAR-WAI



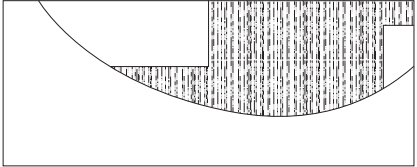
1



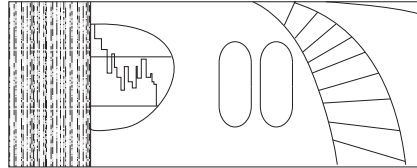
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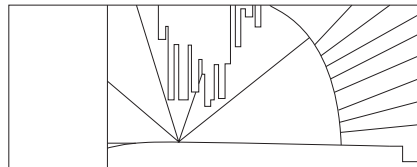
4



5

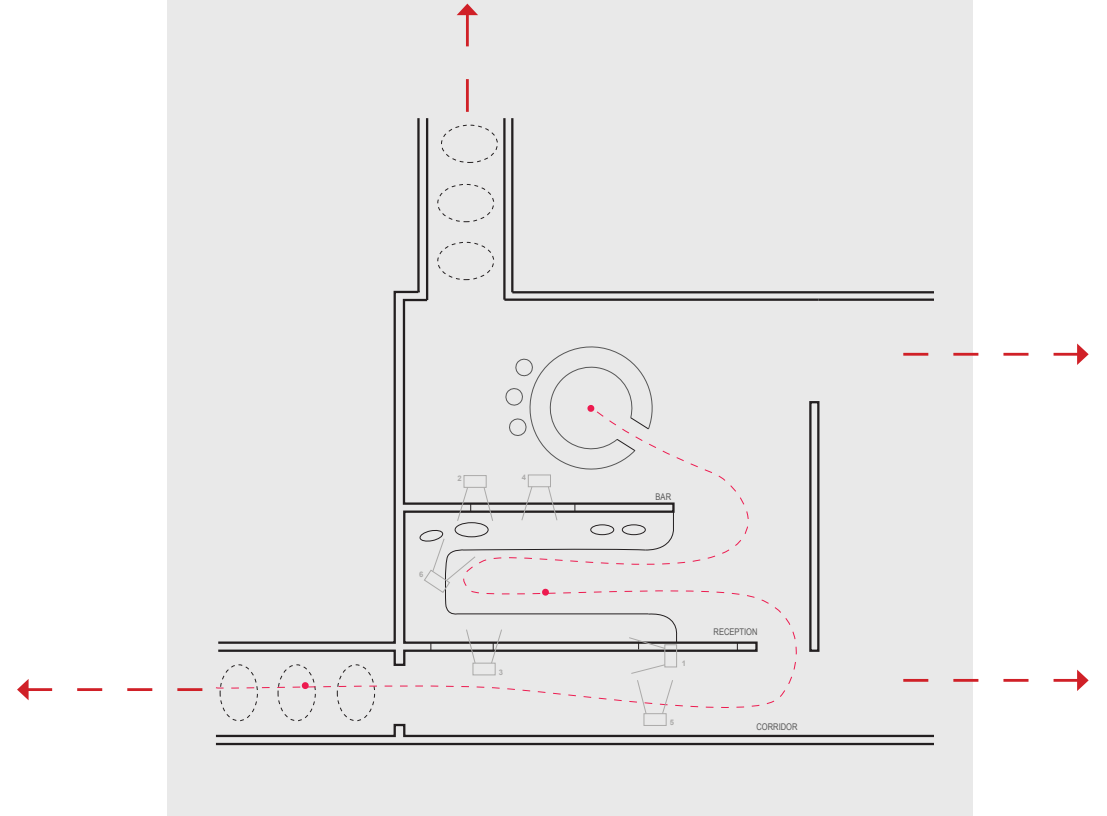


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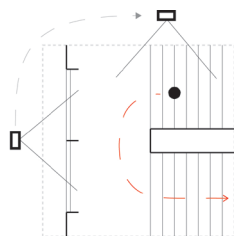
## INTENTIONAL FRAMING

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

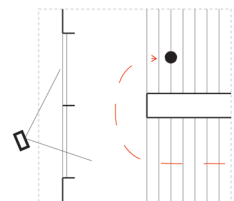
WONG KAR-WAI



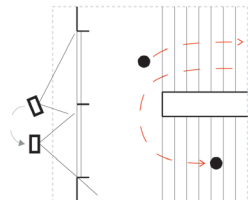
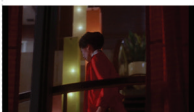
UP



UP



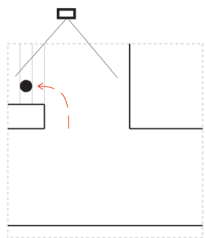
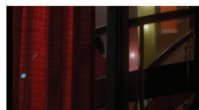
DOWN



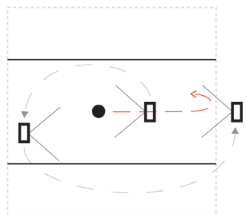
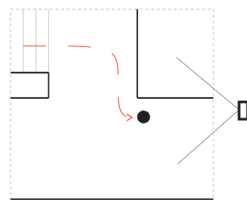
UP



DOWN



DOWN



FORWARD

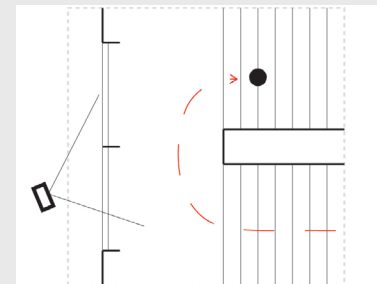


BACK

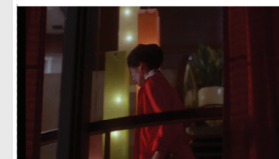


## REPETITIVE INDICATION

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.

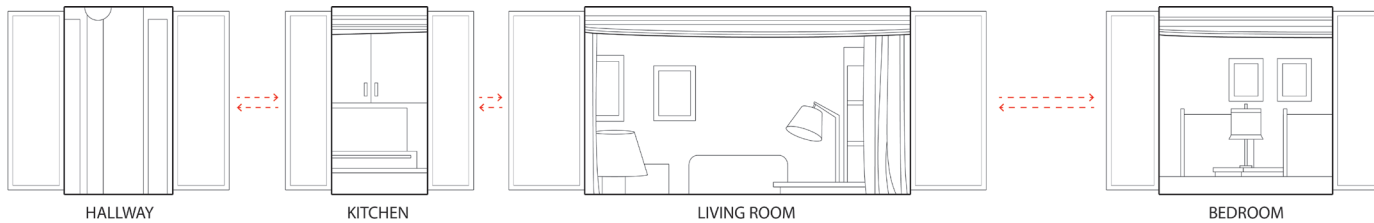
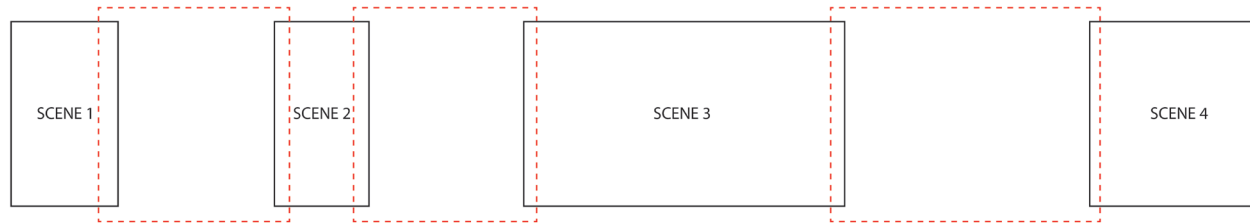
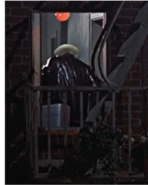


DOWN



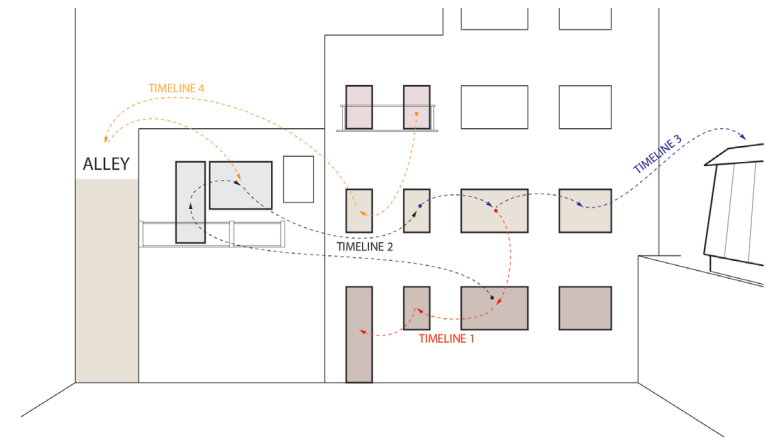
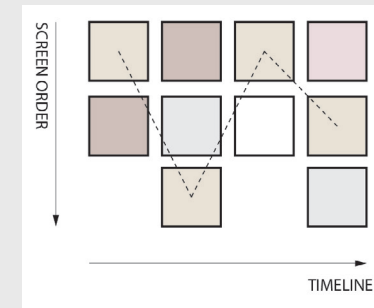
# REAR WINDOW

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.



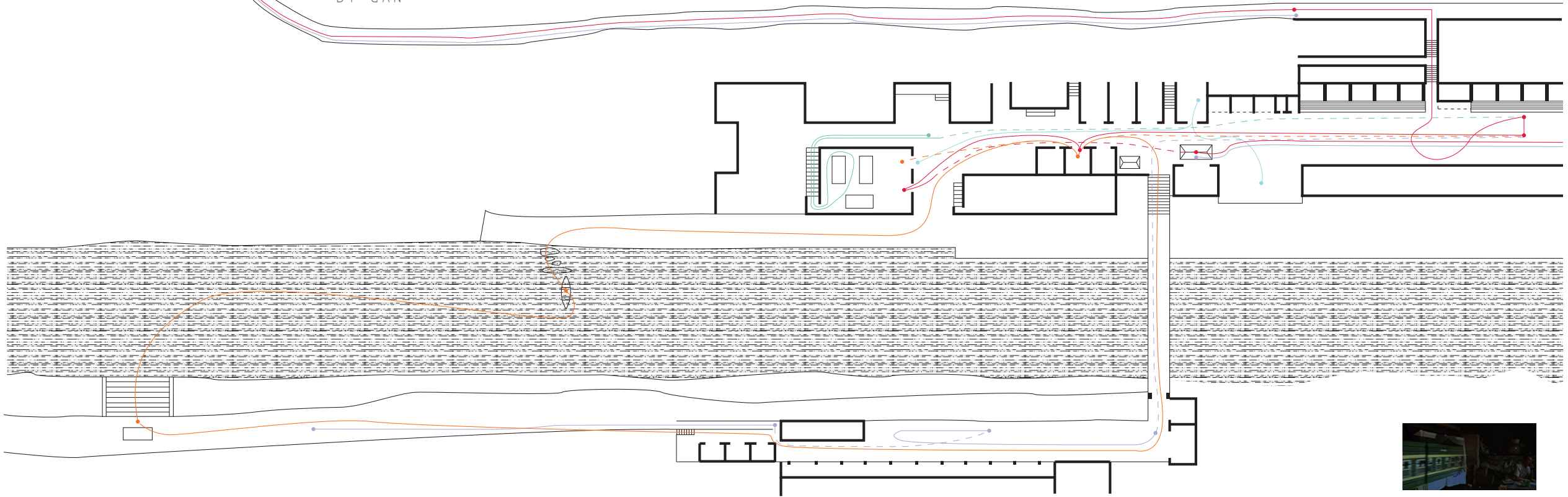
# KAILI BLUES

BI GAN

ATMOSPHERE

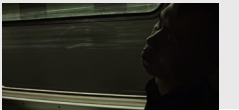
SEQUENCE

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. DANIEL LIBESKIND  
JEWISH MUSEUM

RODEN CRATER JAMES TURRELL

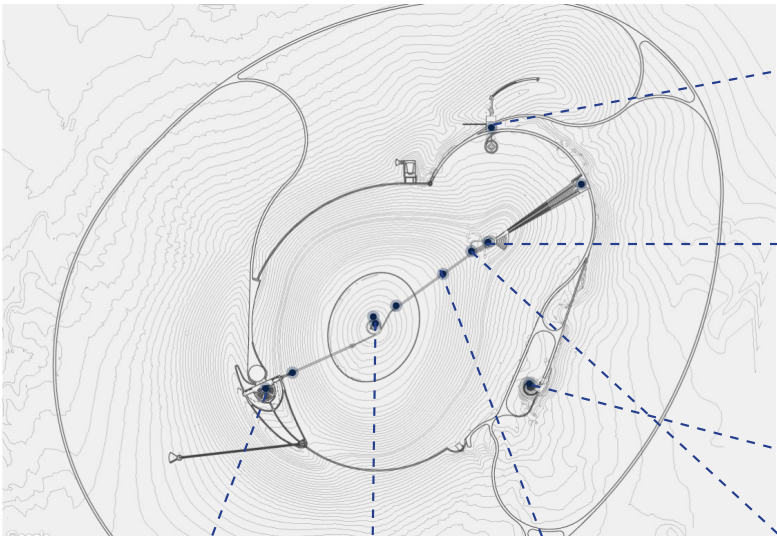


Figure 46

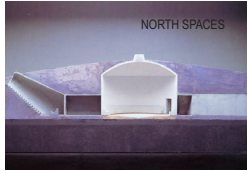


Figure 47



Figure 48

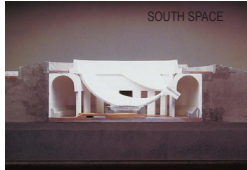
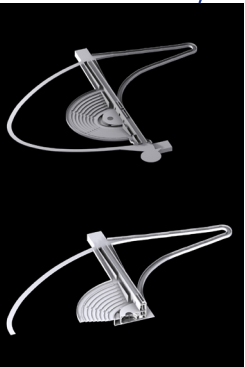


Figure 49



AMPHITHEATER WITH STAGE SKYSPACE

Figure 53



CRATER'S EYE

Figure 52



ALPHA TUNNEL

Figure 51



SUN | MOON CHAMBER

Figure 50

INTENTIONAL FRAMING

Turrell created an environment for visitor to observe the nature, to think about their very existence, to contemplate their relationship with nature.

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

GLASHAUS BRUNO TAUT

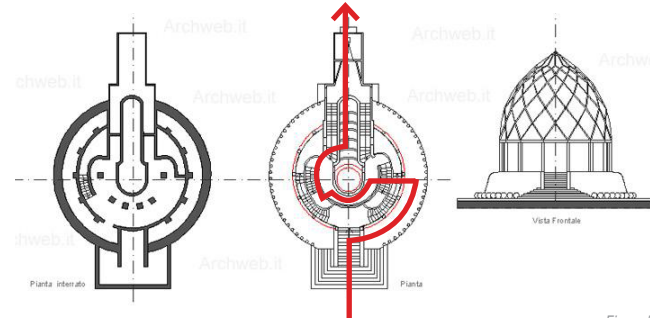


Figure 54



Figure 55

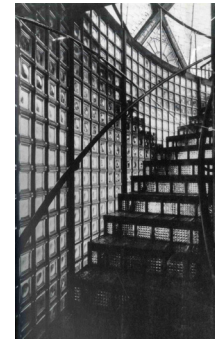


Figure 56

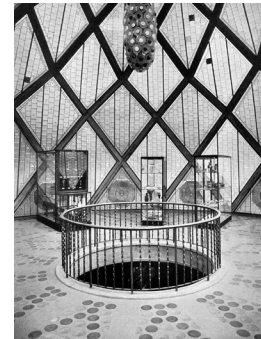


Figure 57

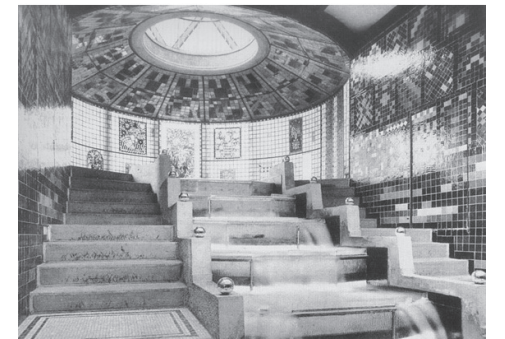


Figure 58

"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*.

CLUE / MONTAGE

To address the spiritual and artistic ideal, Taut made an innovative "installation" that will provoke thoughts and give inspiration for art, architecture, and even cultural change.

Figure 54-58: Kai K. Gutschow. *From Object to Installation in Bruno Taut's Exhibit Pavilions*.



BRUDER KLAUS FIELD CHAPEL PETER ZUMTHOR

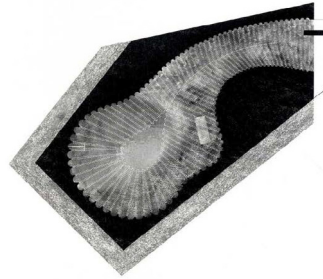


Figure 62



Figure 53

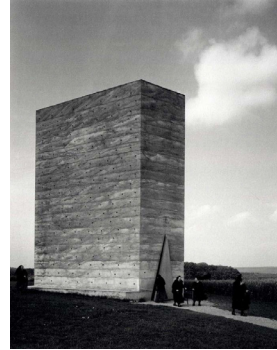


Figure 53

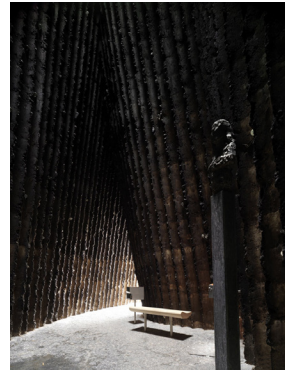


Figure 59



Figure 60



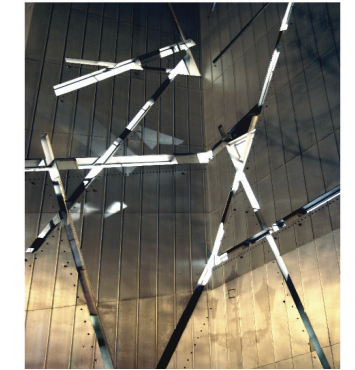
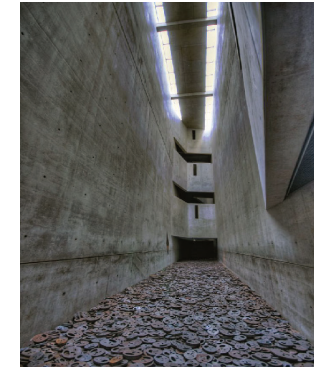
Figure 61

MONTAGE

Zumthor made the material and the construction process important aspects of this project. There is an montage sequence as one walking inside the chapel.

Figure 59-63: 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 DANIEL LIBESKIND



REPETITIVE INDICATION

Cross symbol appears from exterior facade to interior decoration, as a symbol of those lost during the Holocaust.

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

**Criteria** for Selecting Paintings based on previous research:

- 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.

## 1. 溪岸图 | 董源·五代

THE RIVERBANK | Dong Yuan · Five Dynasty

## 2. 夏山图 | 屈鼎·北宋

SUMMER MOUNTAINS | Qu Ding · North Song

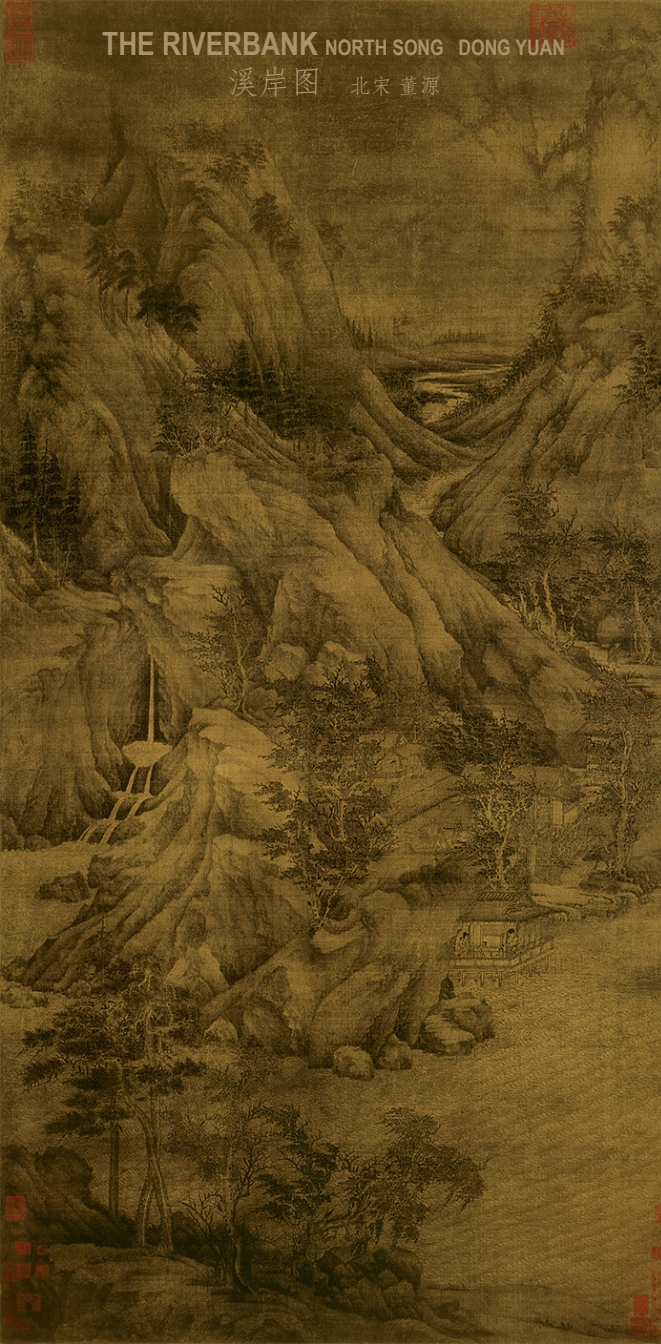
## 3. 溪山图 | 徐贲·元末

STREAMS AND MOUNTAINS | Xu Ben · Yuan

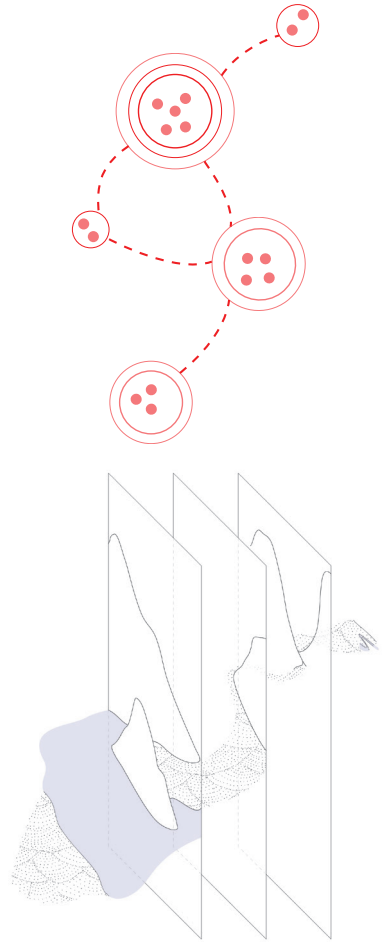
## 4. 江山秋色图 | 赵伯驹·北宋

AUTUMN COLORS OVER RIVERS AND MOUNTAINS | Zhao Boju · North Song



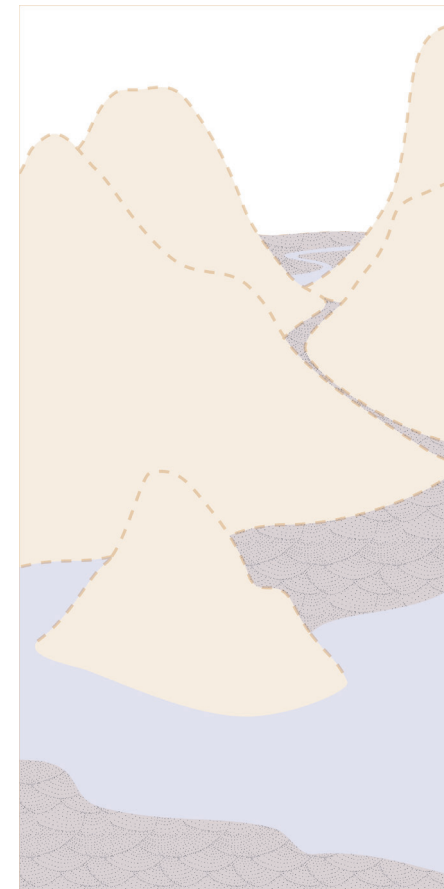


MAKING



石林何苍苍，油云出其下。  
山高蔽白日，阴晦复多雨。  
窈窕溪谷中，迂回入洲敬。  
冥冥猿犹居，漠漠鸟雁聚。  
幽居彼谁子，孰与玩芳树。  
因之一长谣，商声振林莽。

Stones and forests are so green, there are also dense clouds.  
Mountains are so tall that they block the sun, so the weather is cloudy and rainy.  
In the deep and serene valley, stream curves and twists.  
In the dim place, apes live; in the vast place, birds come together.  
Live in seclusion, who else is here? Who can I appreciate the plant and flowers with?  
So I made a long song, and my voice is vibrating in the wild forest.



PROGRAMS

1. 手工艺 Following alongside the sunken space, people arrives at a **handicraft art studio** where they experience art of **ceramics and seal-cutting**.

2. 手工艺 Beside the studio is a platform for **woodshop** that provide people with another way of enjoying handicrafting.

3. 纺织 The place for **spinning** is at the central land, a more quiet zone.

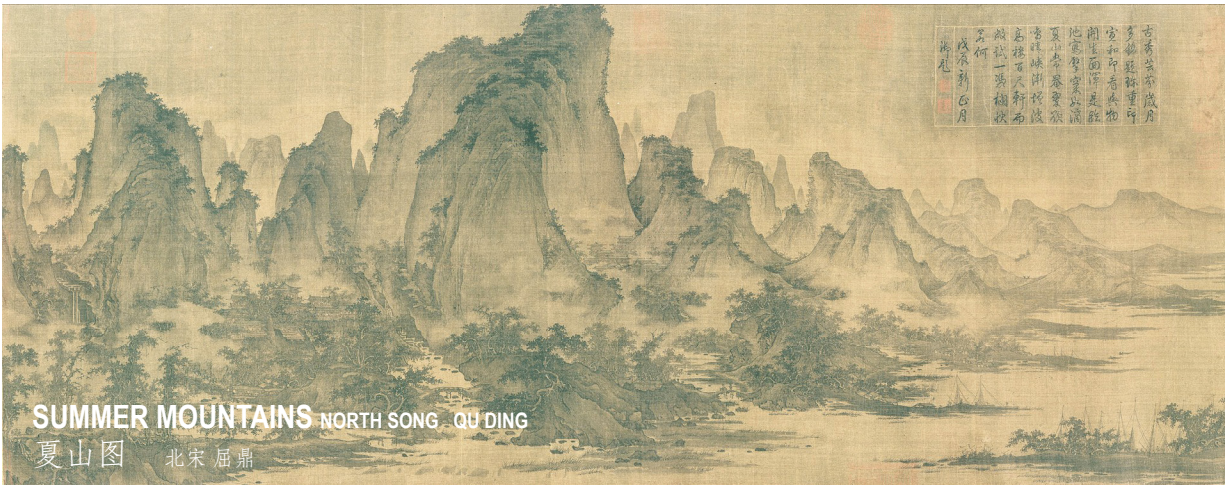
4, 5. 种植/采茶 The narrow passageway that connects to the end of the riverbank is a continuous space for **planting and tea-leaf picking**.

6. 蜡染 An alternate route is a place for **batik**, where people rely on water source to create their art.

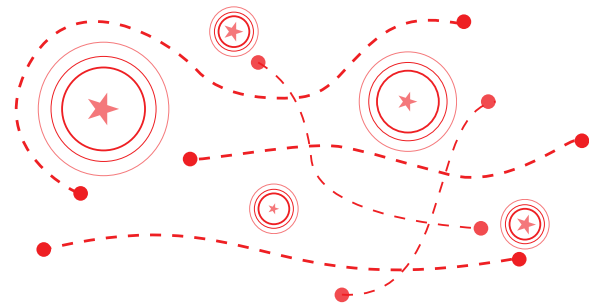
ORIGINAL NARRATIVE

1. The scholar, wearing a gown and sitting on a chair, leans on the baluster of the **house** with his wife and child to view the approaching storm.
2. The cowboy **riding a cow** is peeping into the courtyard through bamboos beside the river.
3. A woman in the **courtyard** is preparing for dinner; several others are placing the plates.
- 4, 5. Six pedestrians are rushing on their **way back home**. One of them is wearing straw rain cape.
6. Beside the steep cliff is a **waterfall** that runs into the river. It is connected to a misty valley far away by a winding path.

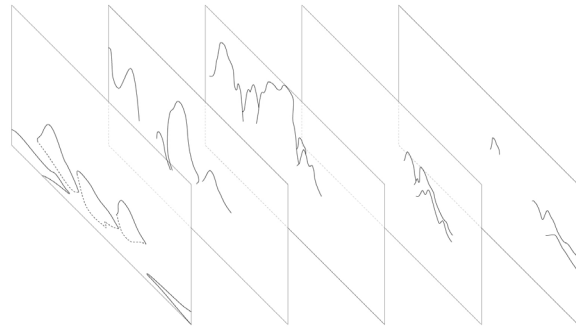




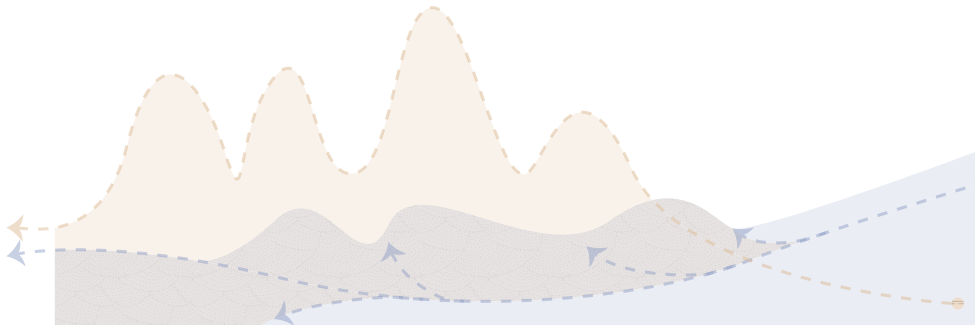
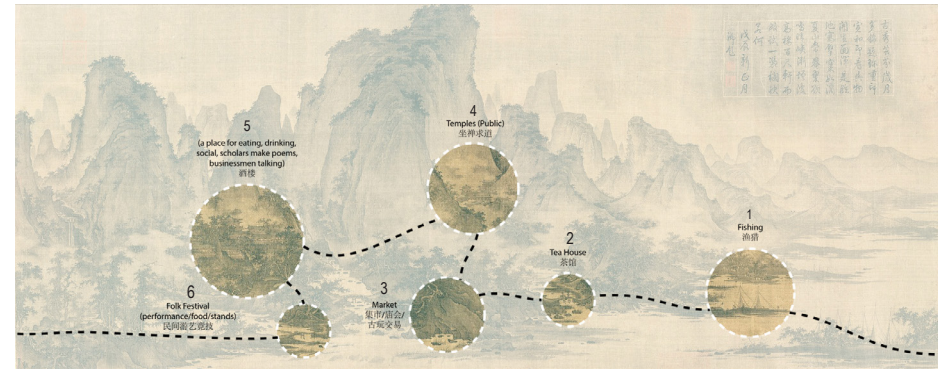
SUMMER MOUNTAINS NORTH SONG QU DING  
夏山图 北宋 屈鼎



SEEKING



古秀芸芬岁月多，锦题珍重印宣和。  
 即看与物开生面，浑是临池写擘窠。  
 如滴夏山常翠，欲鸣晴峡渐增波。  
 高栖百尺轩而敞，试一凭栏快若何。  
 There are various ancient elitists and numbers of years,  
 The brilliant inscription is a treasure that imprints harmony.  
 Just see everything forms a new prospect,  
 All learning calligraphy and drafting grids are like this.  
 The summer mountains are always verdant and likely to be alive,  
 Apes are likely to crow in the clear valley with the growing waves.  
 Sitting above hundreds of feet of the mountain, the building is high and spacious,  
 How happy would it be to lean on the baluster?



ORIGINAL NARRATIVE

1. We begin at the right with a **fishing village**, where the larger boats, their sails already down, are being moored.....
2. To the left of the first promontory in the foreground, a traveler on a donkey and his servant are crossing a **small bridge**.....
3. On the **promontory** rising above the road to the left the footing is rugged and steep. Here great oaks rear up in gnarled and complicated patterns and thick vines dangle and swoop from tree to tree.....
4. Through the mist the lines of the **palatial buildings** above seem to waver and blur slightly.....
5. Below its left side, separated by a waterfall but reachable by the same foreground mountain road over a bridge, is another great architectural complex used as a **summer mountain resort**.....
6. At the scroll's end, a lone porter **crosses a bridge** and a mule train descends from a gated mountain.....

PROGRAMS

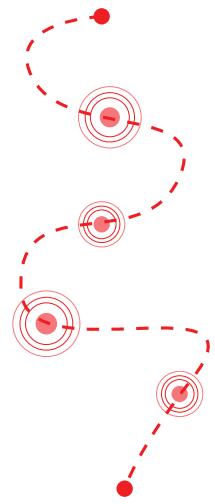
1. **渔猎** The journey begins with a narrow entrance leading to an open field, with a place to experience the activities of **fishing**.
2. **茶馆** Walking forward, numerous activities are hidden behind "landscape" to be explored. A **tea house** sits above a sunken space where people have tea ceremony.
3. **集市/庙会/古玩交易** After tea ceremony, a lively **market** is ahead on the platform, where people hang around and exchange curios
4. **坐禅求道** Leaving the market, people find their way up through a small passageway to the **temples**, surrounded by "landscape" at the highest place.
5. **酒楼** Walking down the steps, people arrive at a **place for eating, drinking, and social**. Scholars write poems, while businessmen have conversations.
6. **民俗游艺竞技** Feeling refreshed, people walk along a path, appreciating **folk performances** and purchasing snacks and toys at **stands**.



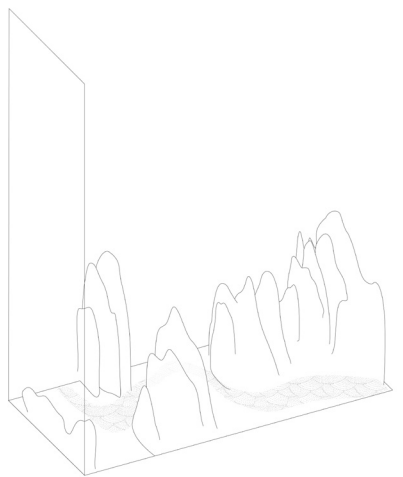


STREAMS AND MOUNTAINS YUAN XU BEN

溪山图 元 徐贲



## THINKING



绿树黄鹂处处山，偶从溪上看云还。  
人生未许全无事，才得登临便是闲。  
Verdant trees and yellow canaries, mountains are everywhere, Aimlessly I return from the stream after watching the clouds.  
In life, one is not permitted to be free all the time, An occasional opportunity for a visit to the mountain - this is leisure.

满壑春阴满涧苔，茶烟起处薜帷开。  
山童频报敲门客，总为催诗索画来。  
Filling the valleys are shadows of spring; lining the stream, green moss. Only where violet mists arise are there openings in the cliffs.  
A boy of the mountains, bearing an urgent message, knocks on the gate; He has come to bring a poem by his master and ask for a painting in exchange.

山人楼阁倚云松，喜有溪头小径通。  
莫似渔郎迷远近，便须拂袖一相从。  
The house of the scholar, who retreated in mountain, sits beside the tall pines. The scholar is happy that there is a small path leading to the stream.  
Don't care too much about how far you are like the fisherman, All you need to do is to follow the path.

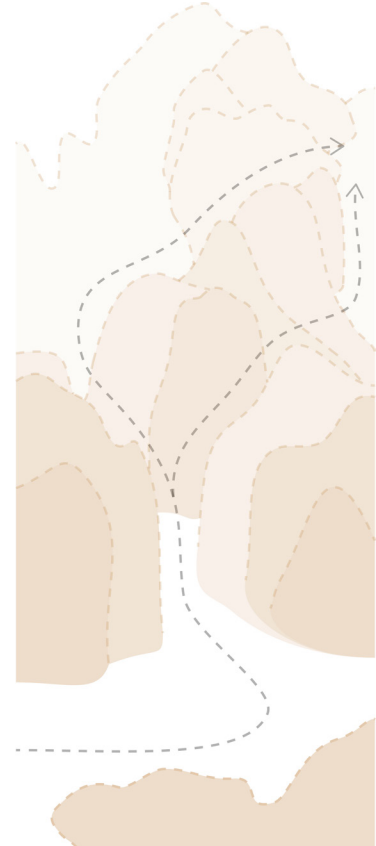
访捡床头种树书，石田茅屋称闲居。  
梦魂不到邯郸道，迎眼光土直如。  
Read books about planting on the bed. Stones and mud filled are my splendid house.  
My dream and my soul can not go back to the illusory path. All the scenery in my eyes is just dust and dirt.

画里看山觅旧题，好山多半是苍溪。  
何由一泛西风棹，莫遣青猿向我啼。  
I view mountains inside the painting and look for old inscriptions, More than a half of this splendid mountain is Tiao Stream.  
Why would I paddle and float in the autumn wind, Don't dispel the apes and let them crow to me.



## ORIGINAL NARRATIVE

1. A boy of the mountains come to the house of the scholar, bring a poem by his master, and ask for a painting in exchange.
2. The scholar and his friends drink and write poetic inscriptions in the pavillion.
3. There is a small path that leads the scholar to the stream.
4. Paddling on Tiao stream, the scholar hears the apes crowing.
5. The scholar visit the mountains with splended buildings, where shadows of spring fill the valleys.
6. At the top of the waterfall, the scholar watches the clouds.



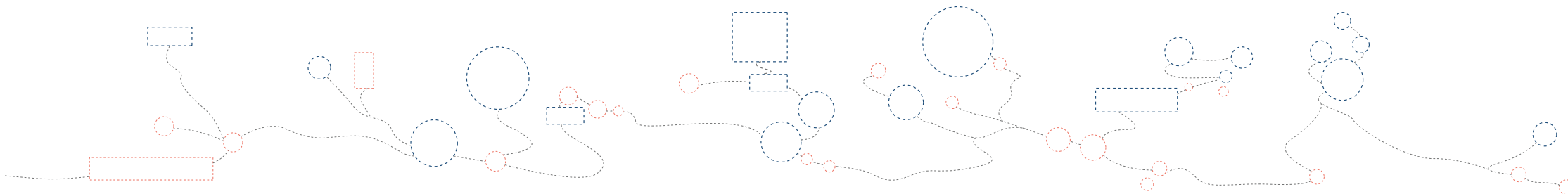
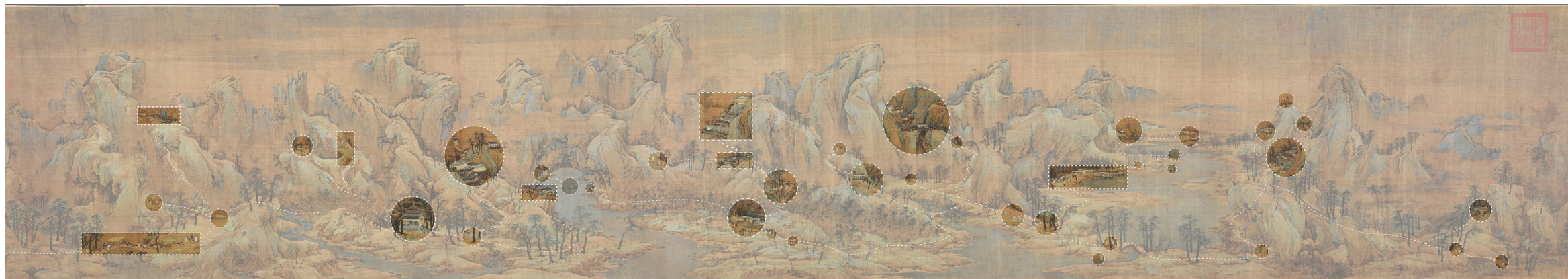
## PROGRAMS

1. 坐禅求道 (冥想室) A person come to meditate and apprehend the spirit of Tao in the meditation space.
2. 品茗饮酒 By following the spatial clues, the person enter a pavillion to sit and appreciate tea and wine.
3. 品藏文玩，谈玄问虚 Leaving the pavillion, the person follows the narrow path, where he appreciate curios and talk with fellows.
4. 即兴创作 (曲水流觞) The person approaches to the stream, where he improvises and creates his own pieces based on an ancient method.
5. 闭门读书，习字作画 Walking along the stream and then climbing up, the person reaches the library / study space where he can quietly read, and study calligraphy and paintings.
6. 琴棋书画 The person continues the journey until arriving at a quiet corner. He enjoys one of his hobbies, such as lyre-playing or chess.

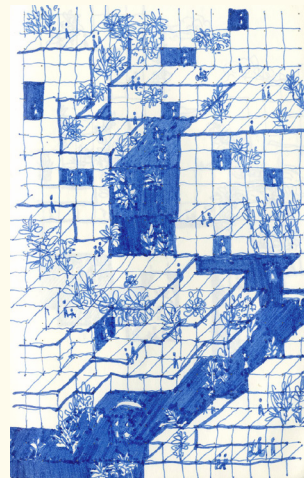
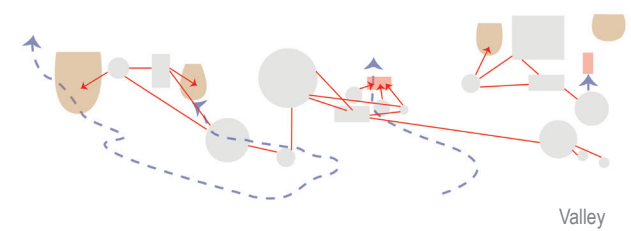
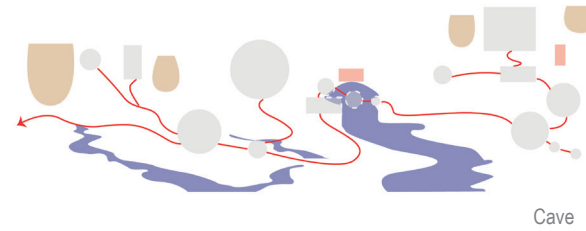
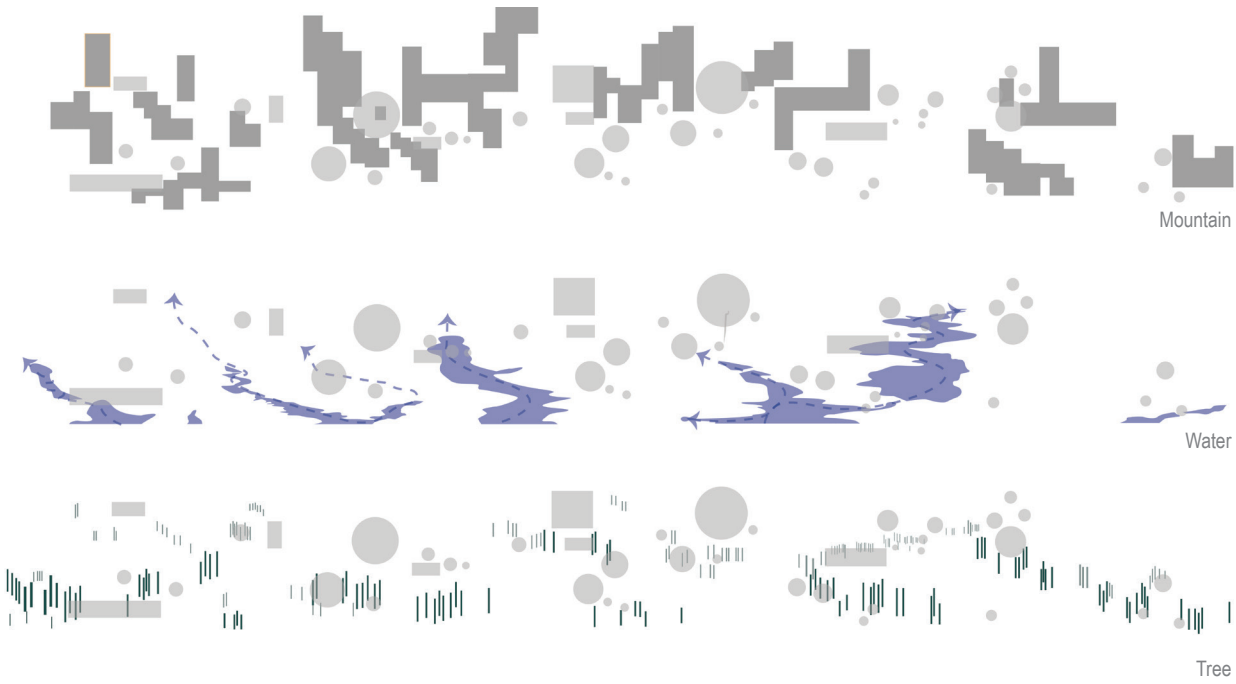


AUTUMN COLORS OVER RIVERS AND MOUNTAINS NORTH SONG ZHAO BOJU

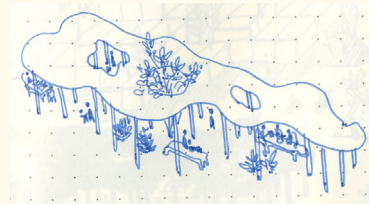
江山秋色图 北宋 赵伯驹



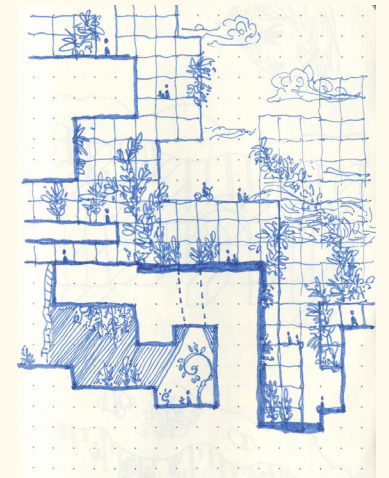
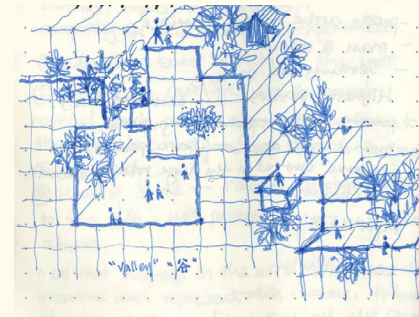




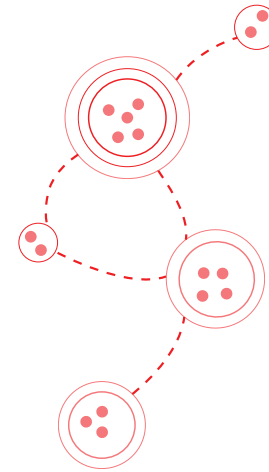
Mountain = Separation = Frame  
 Water = Connection = Sunken Space  
 (Courtyard, Green Space, Platform)



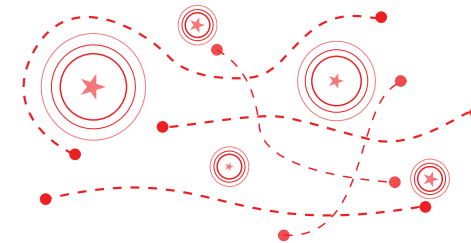
Trees = Leading Clue = Columns  
 Cave = Physical Path = Entrance to Sunken Space  
 Valley = Visual Connection = Gap Space



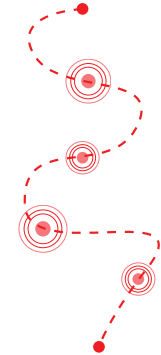
# IV. NARRATIVE



MAKING



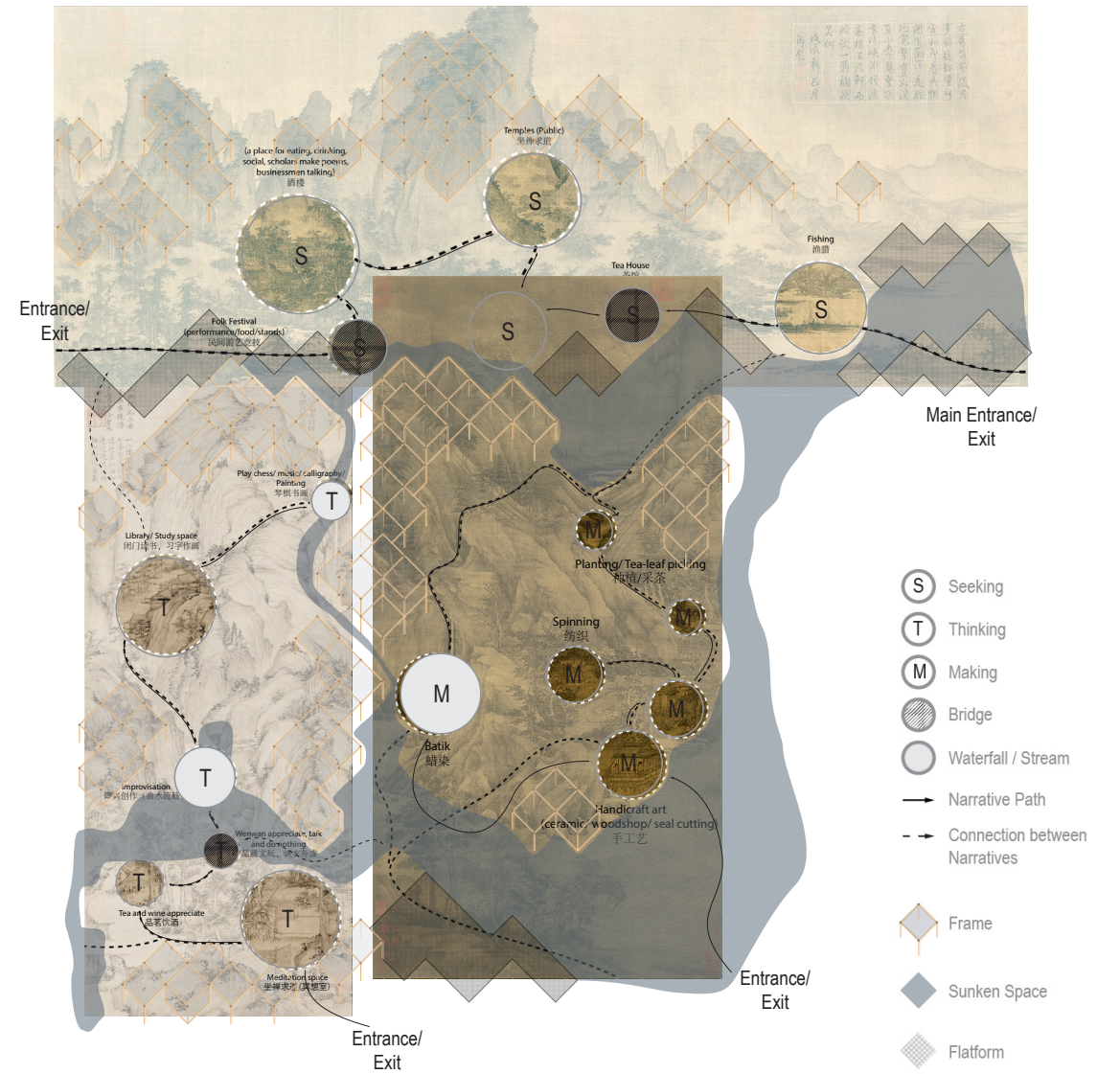
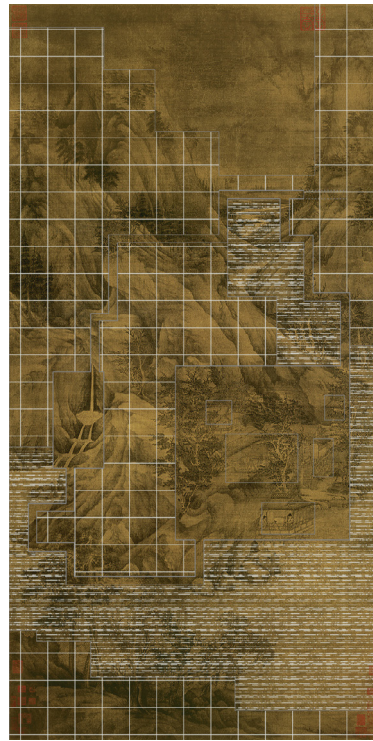
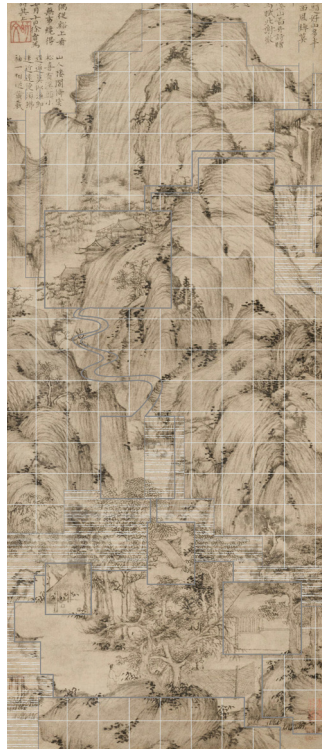
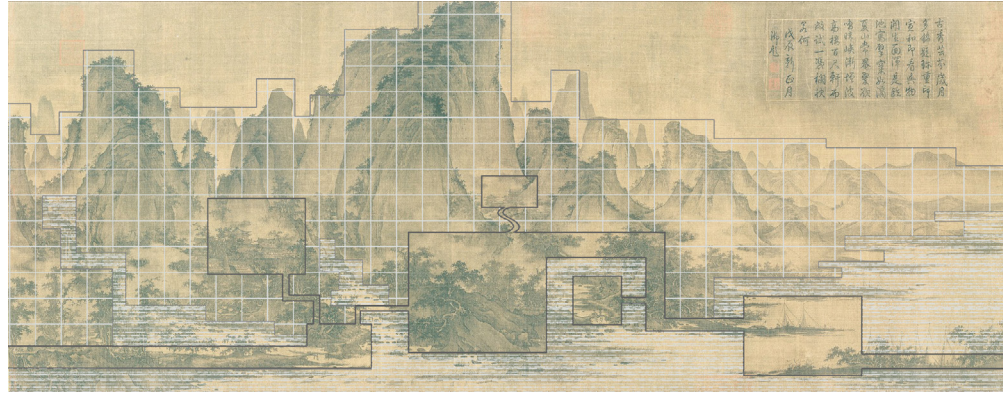
SEEKING

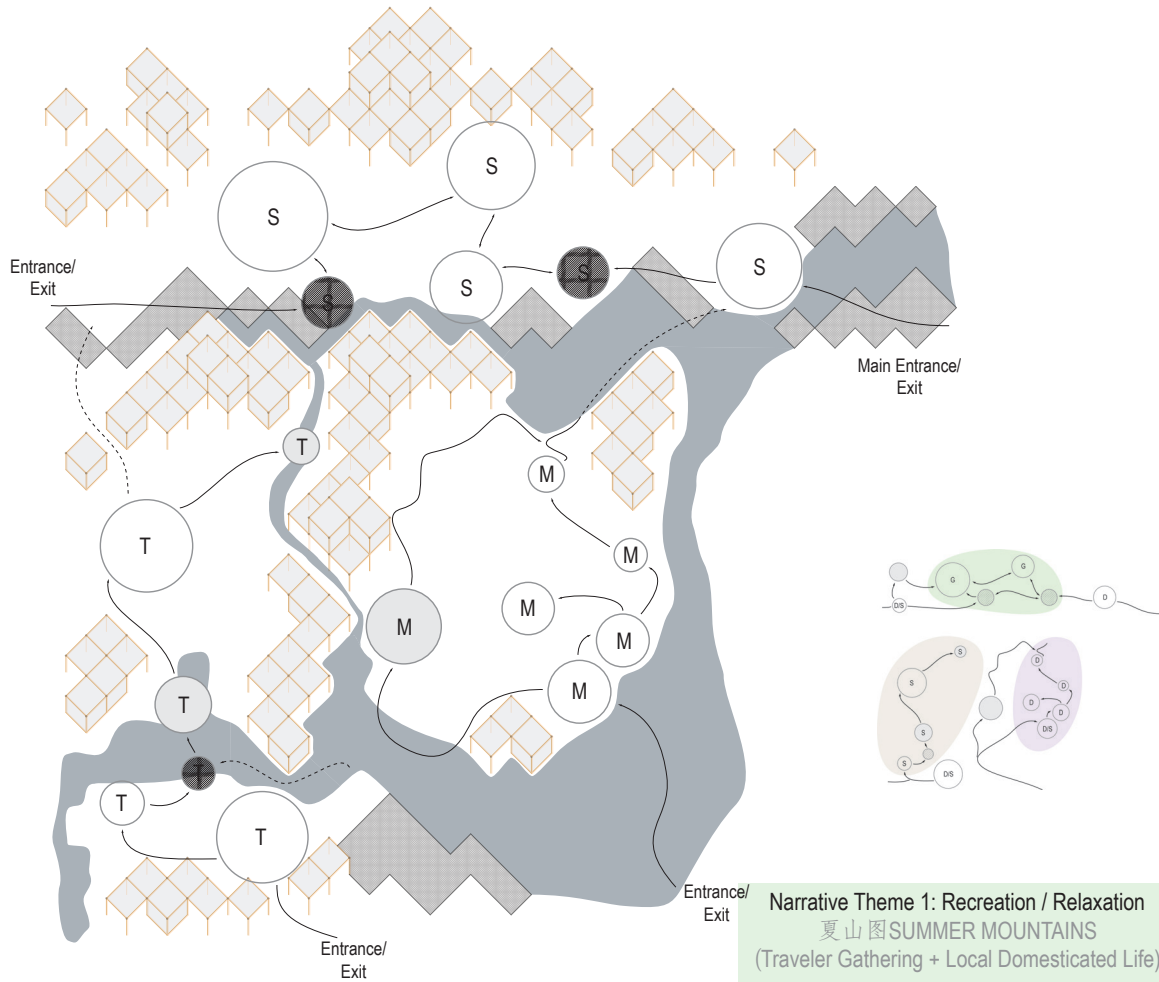


THINKING

**THEMES**





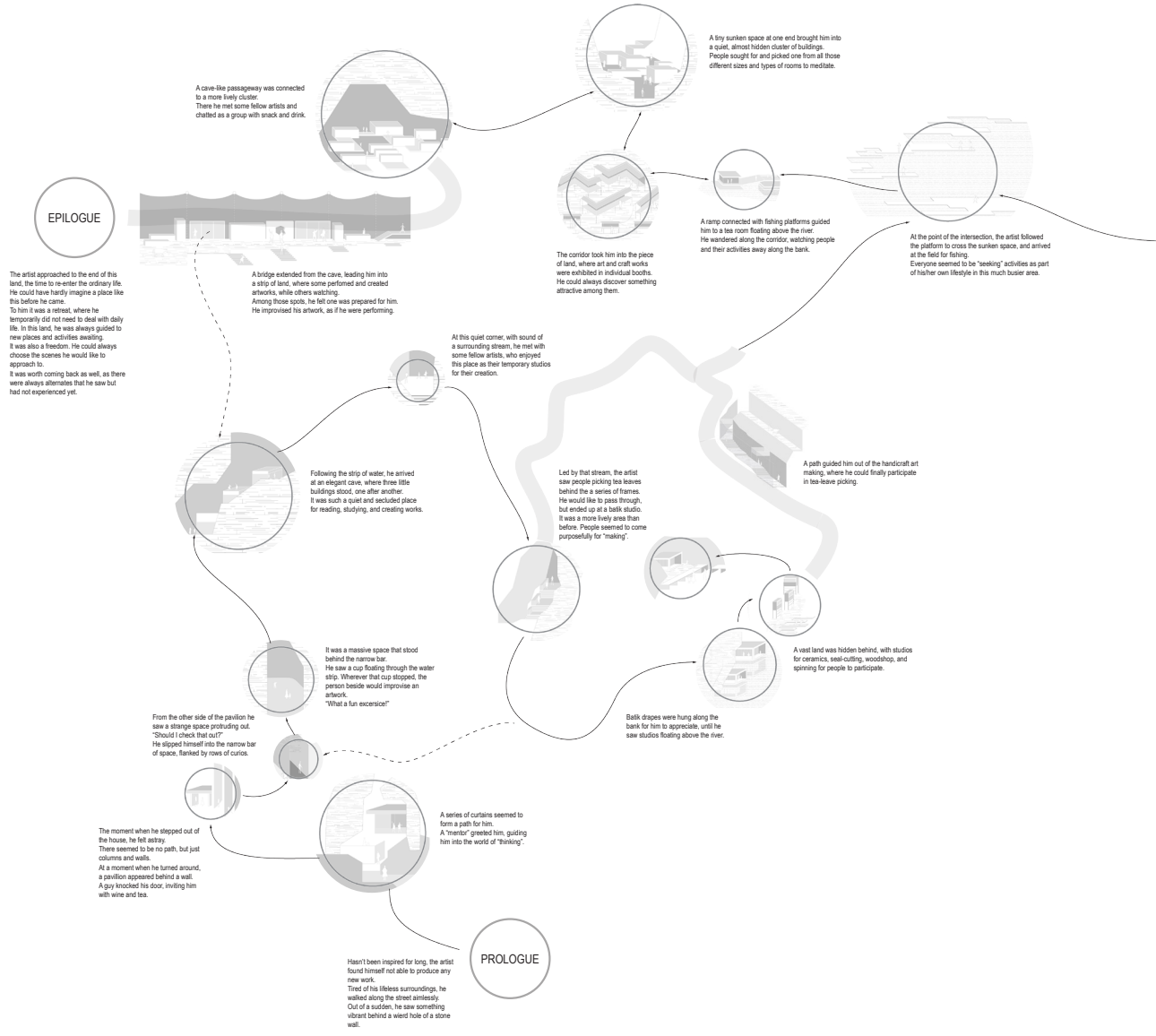


**Narrative Theme 1: Recreation / Relaxation**  
 夏山图 SUMMER MOUNTAINS  
 (Traveler Gathering + Local Domesticated Life)

**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)

PLANNING

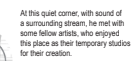


EPILOGUE

The artist approached the end of this land, the time to re-enter the ordinary life. He could have hardly imagine a place like this before he came.  
 To him it was a retreat, where he temporarily did not need to deal with daily life. In this land, he was always guided to new places and activities awaiting. It was also a freedom. He could always choose the scenes he would like to approach to.  
 It was worth coming back as well, as there were always activities that he saw but had not experienced yet.



A bridge extended from the cave, leading him into a strip of land, where some performed and created artworks, while others watching. Among those spots, he felt one was prepared for him. He improvised his artwork, as if he were performing.



At this quiet corner, with sound of a surrounding stream, he met with some fellow artists, who enjoyed this place as their temporary studios for their creation.



Following the strip of water, he arrived at an elegant cove, where three little buildings stood, one after another. It was such a quiet and secluded place for reading, studying, and creating works.



It was a massive space that stood behind the narrow bar. He saw a cup floating through the water strip. Whenever that cup stopped, the person beside would improvise an artwork. "What a fun exercise!"



The moment when he stepped out of the house, he felt alone. There seemed to be no path, but just calmness and walls. At a moment when he turned around, a pavilion appeared behind a wall. A guy knocked his door, inviting him with wine and tea.



A series of curtains seemed to form a path for him. A "mentor" greeted him, guiding him into the world of "thinking".

PROLOGUE

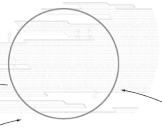
Hasn't been inspired for long, the artist found himself not able to produce any new work. Tired of his lifeless surroundings, he walked along the street aimlessly. Out of a sudden, he saw something vibrant behind a wend hole of a stone wall.



The corridor took him into the piece of land, where art and craft works were exhibited in individual booths. He could always discover something attractive among them.



A ramp connected with fishing platforms guided him to a tea room floating above the river. He wandered along the corridor, watching people and their activities away along the bank.



At the point of the intersection, the artist followed the platform to cross the sunken space, and arrived at the field for fishing. Everyone seemed to be "seeking" activities as part of his/her own lifestyle in this much busier area.



Lead by that stream, the artist saw people picking tea leaves behind the series of frames. He would like to pass through, but ended up at a talk studio. It was a more lively area than before. People seemed to come purposefully for "making".



A path guided him out of the handicraft art making, where he could finally participate in tea-leave picking.



A vast land was hidden behind, with studios for ceramics, seal-cutting, woodshop, and spinning for people to participate.



Bark droppers were hung along the bank for him to appreciate, until he saw studios floating above the river.

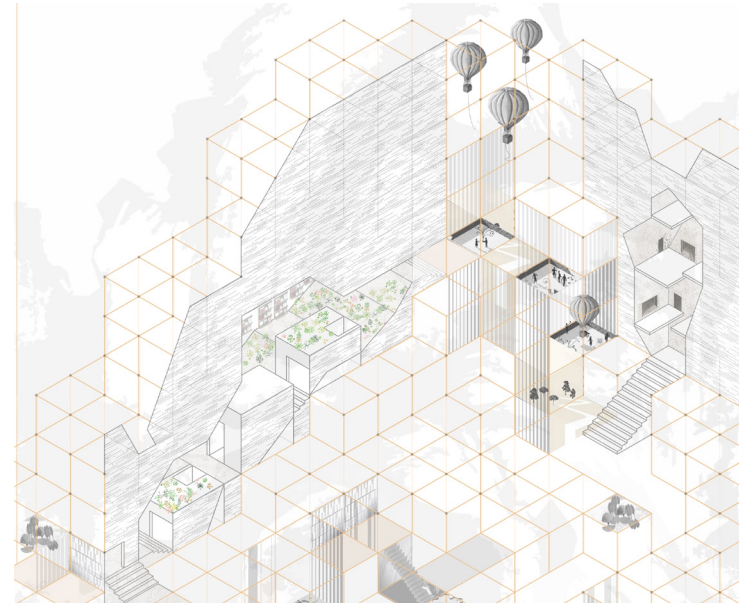


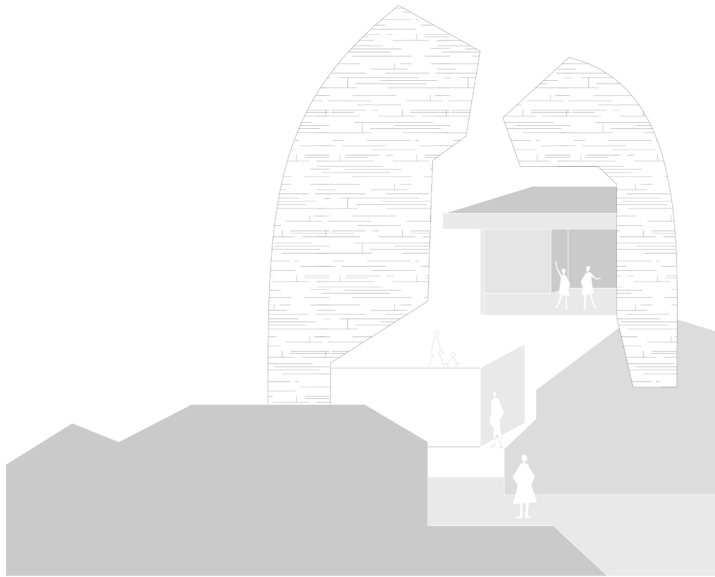


STREAMS AND MOUNTAINS



NARRATIVE ITINERARY 1  
THEME: STUDY / CREATING





**1. Meditation Spaces**

Original Narrative: Scholar's Cottage

"The scholar withdrew and lived in a thatched cottage with rear farming land".<sup>11</sup>



**METHODOLOGY**

**Intentional Framing:**

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

**Dialog:**

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



**2. Meeting Room**

Original Narrative: Pavilion

"The scholar met friends and inscribed poems in the pavilion".<sup>12</sup>



**METHODOLOGY**

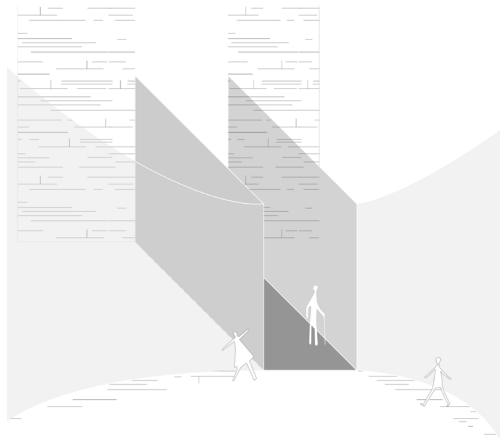
**Clue:**

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.





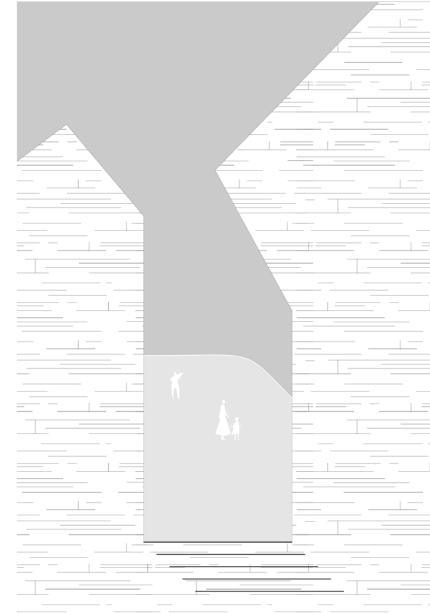
**3. Exchange Space**  
 Original Narrative: Bridge  
 "The scholar started the journey in natural landscape with his friends".<sup>13</sup>



**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).<sup>14</sup>

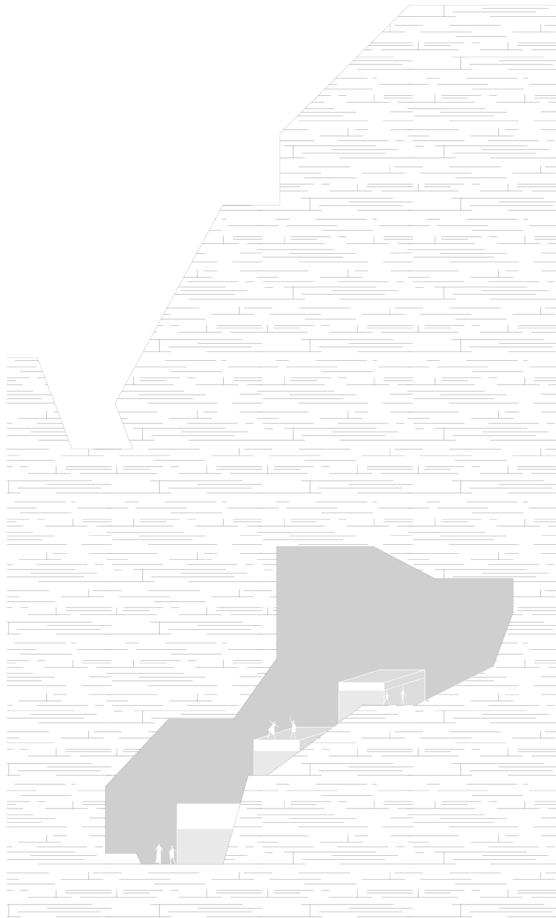


**METHODOLOGY**

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

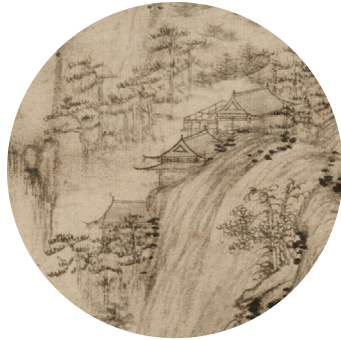
13. Richard M. Bamhart, *Along the Border of Heaven*, 148.

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”.<sup>15</sup>



**METHODOLOGY**

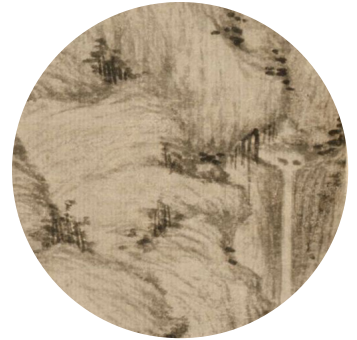
**Multi-focal Points / Repetitive Indication:**  
 a series of buildings with identical form but different details makes people explore and discover one that fits them the most.

**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”.<sup>16</sup>



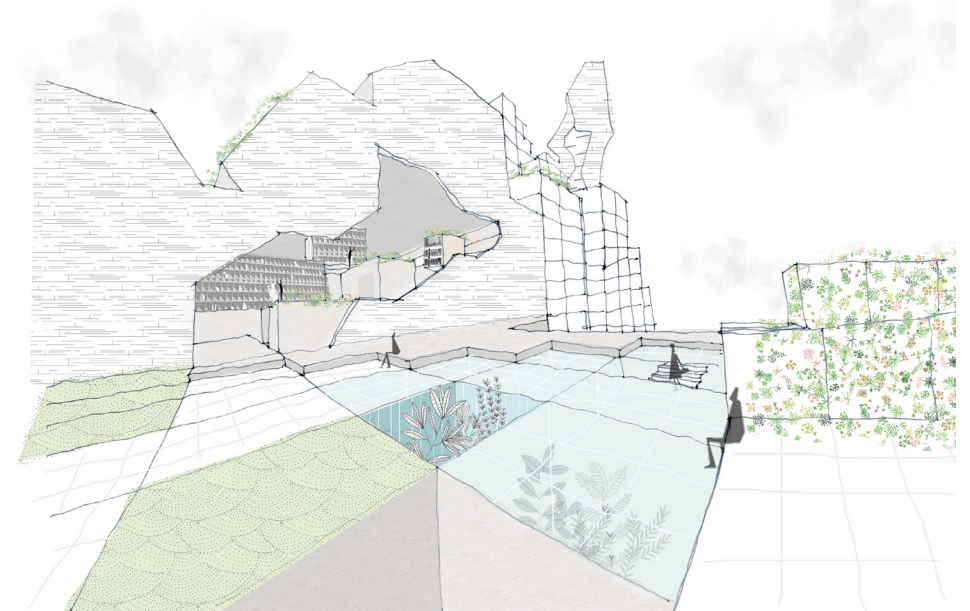
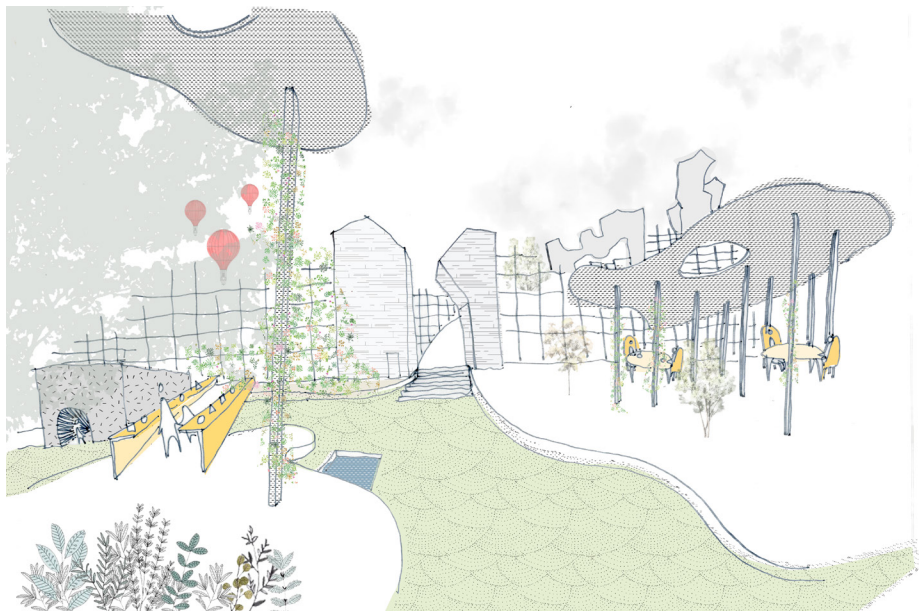
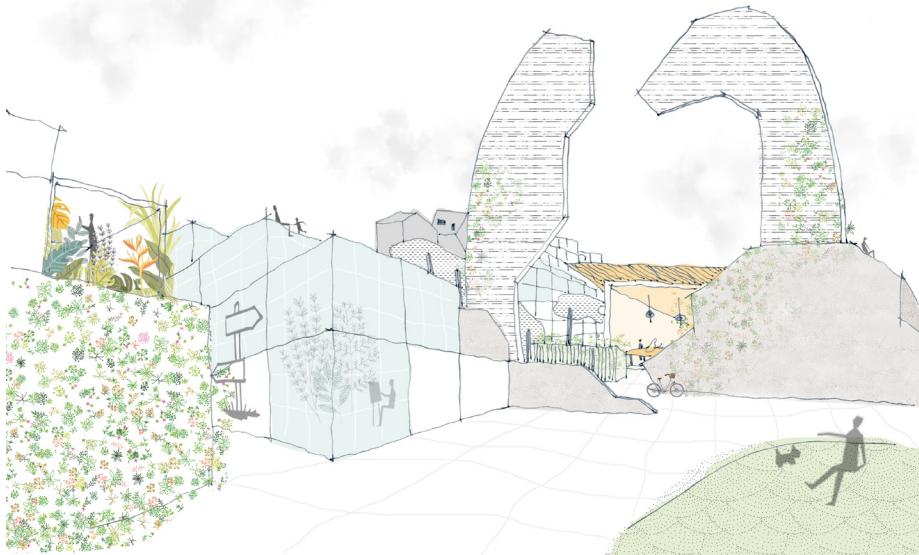
**METHODOLOGY**

**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.

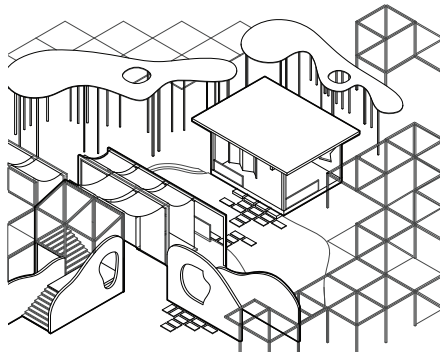
16. Richard M. Bamhart, *Along the Border of Heaven*, 148.





VIGNETTES

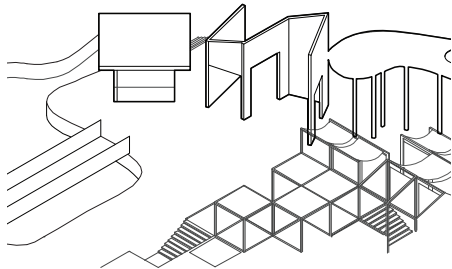
1



坐禅求道 (冥想室)

A person come to meditate and apprehend the spirit of Tao in the meditation space.

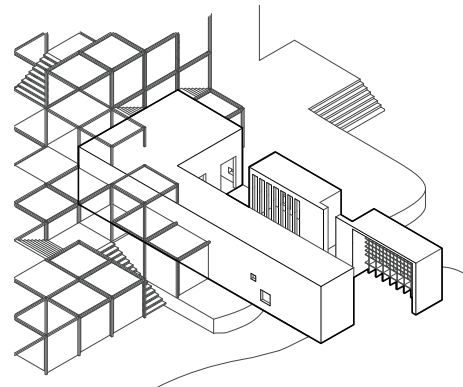
2



品茗饮酒

By following the spatial clues, the person enter a pavilion to sit and appreciate tea and wine.

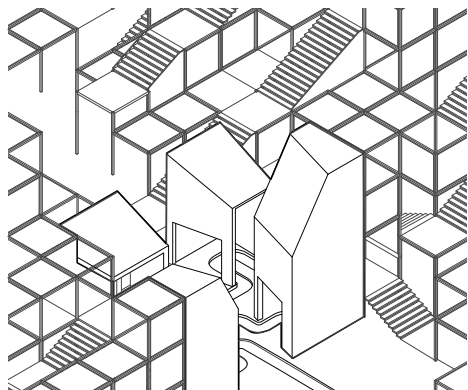
3



品藏文玩, 谈玄问虚

Leaving the pavilion, the person follows the narrow path, where he appreciate curios and talk with fellows.

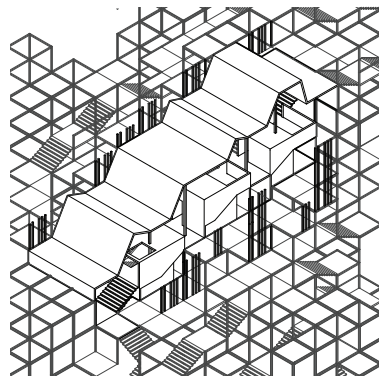
4



即兴创作 (曲水流觞)

The person approaches to the stream, where he improvises and creates his own pieces based on an ancient method.

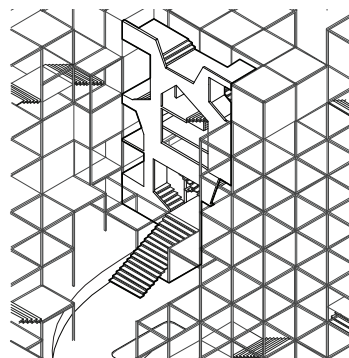
5



闭门读书, 习字作画

Walking along the stream and then climbing up, the person reaches the library/study space where he can quietly read, and study calligraphy and paintings.

6



琴棋书画

The person continues the journey until arriving at a quiet corner. He enjoys one of his hobbies, such as lyre-playing or chess.



1



2



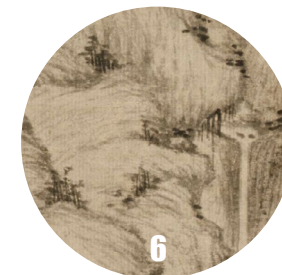
3



4

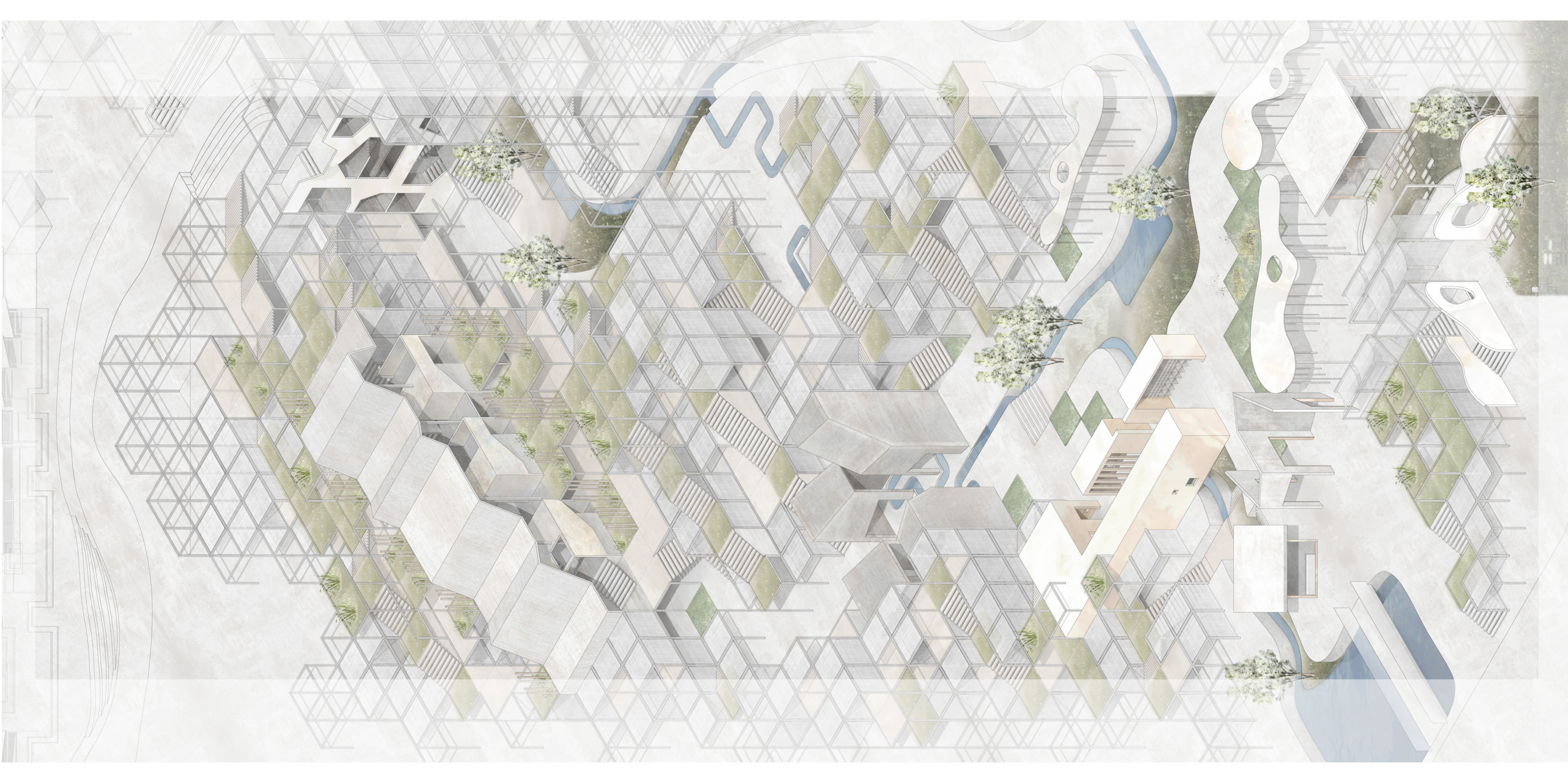


5



6







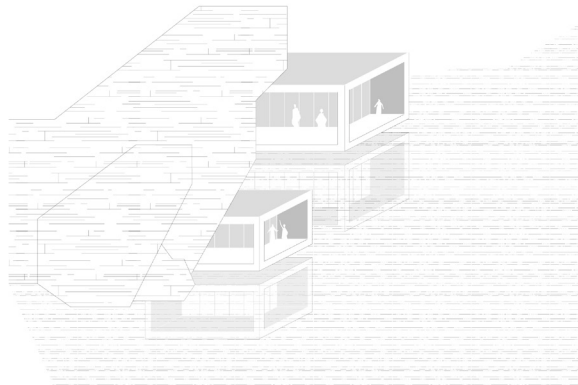
1



蜡染

An alternate route is a place for batik, where people rely on water source to create their art.

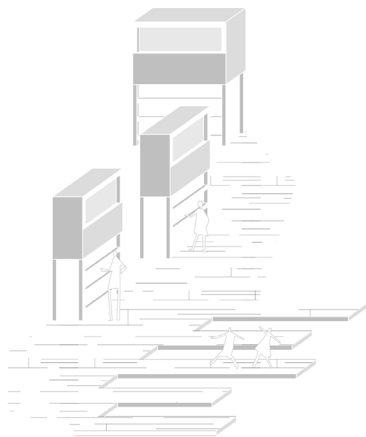
2



陶艺

Following alongside the sunken space, people arrives at a handcraft art studio where they experience art of ceramics and seal-cutting.

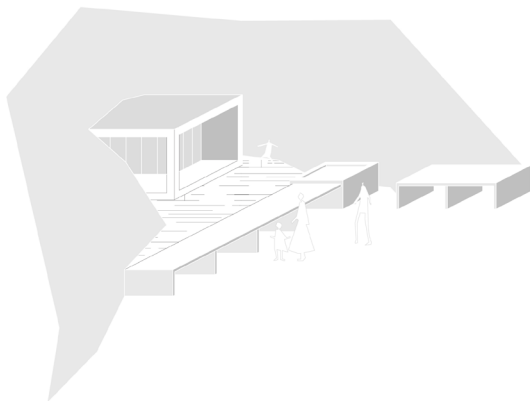
3



木工艺

Beside the studio is a platform for woodshop that provide people with another way of enjoying handicrafting.

4, 5



纺织

The place for spinning is at the central land, a more quiet zone.

6



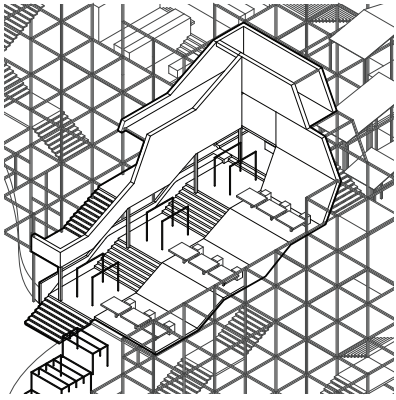
种植/采茶

The narrow passageway that connects to the end of the riverbank is a continuous space for planting and tea-leaf picking.





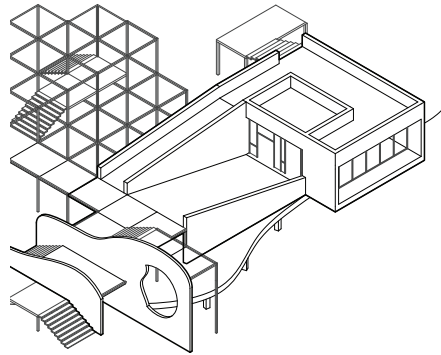
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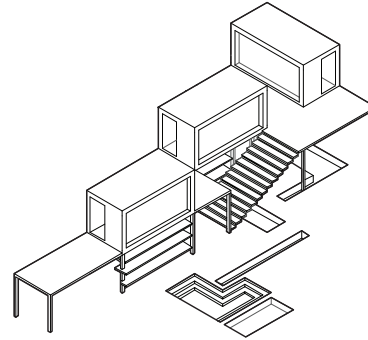
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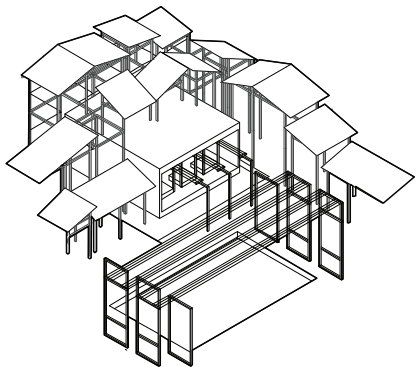
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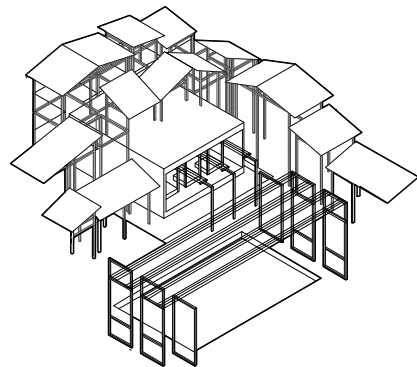
4



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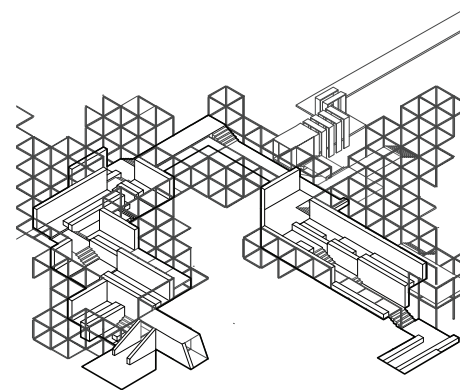
5



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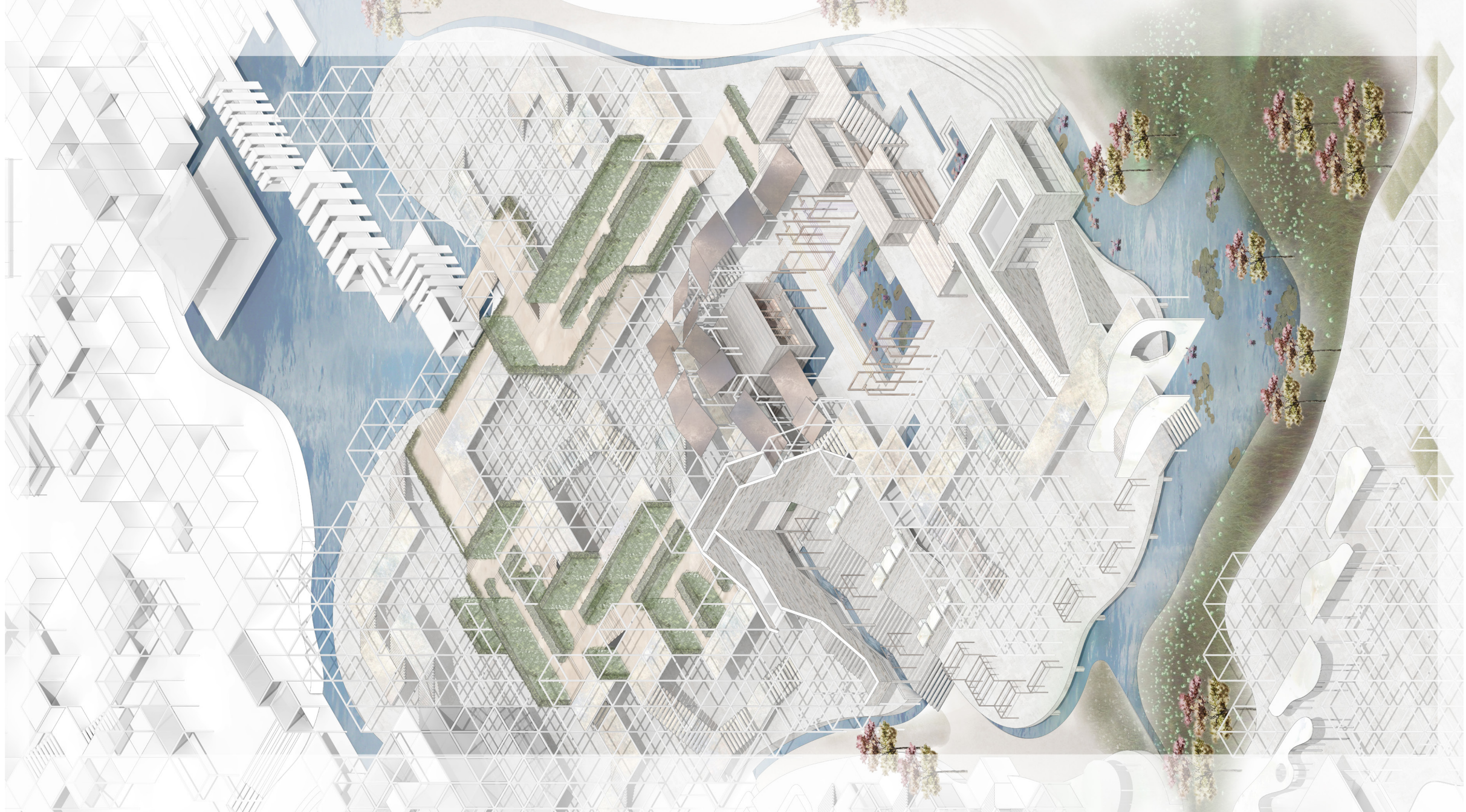


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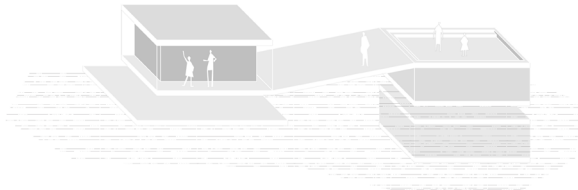






1. 渔猎

The journey begins with a narrow entrance leading to an open field, with a place to experience the activities of fishing.



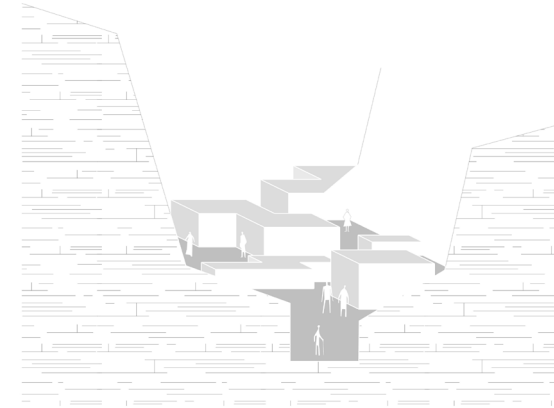
2. 茶馆

Walking forward, numerous activities are hidden behind "landscape" to be explored. A tea house sits above a sunken space where people have tea ceremony.



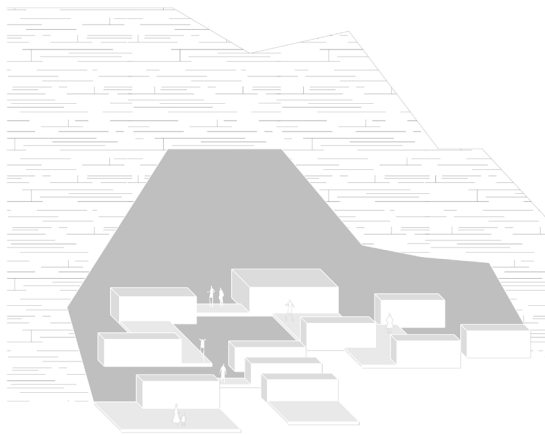
3. 集市/庙会/古玩交易

After tea ceremony, a lively market is ahead on the platform, where people hang around and exchange curios.



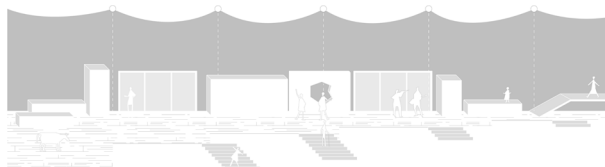
4. 坐禅求道

Leaving the market, people find their way up through a small passageway to the temples, surrounded by "landscape" at the highest place.



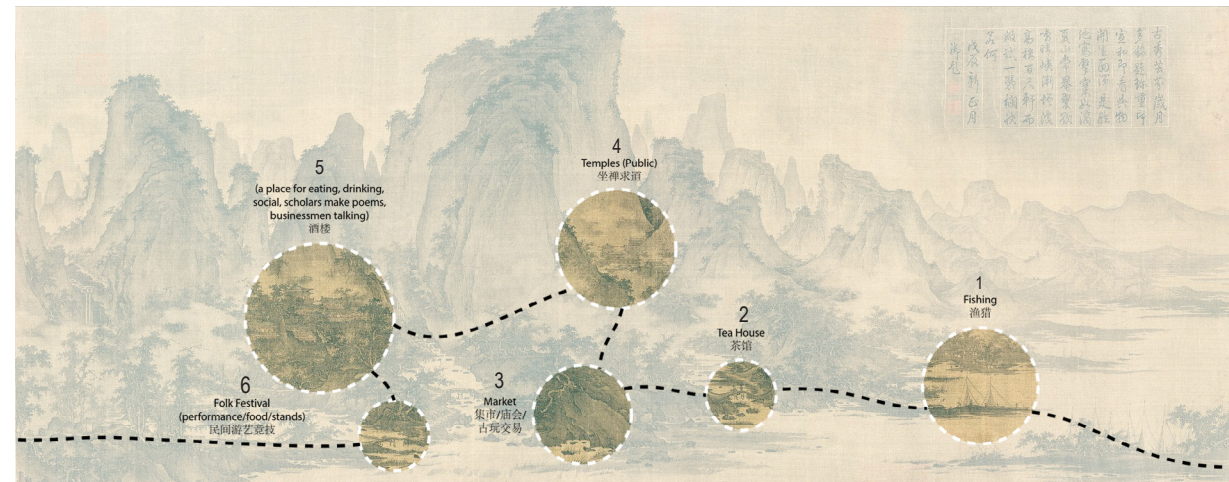
5. 酒楼

Walking down the steps, people arrive at a place for eating, drinking, and social. Scholars write poems, while businessmen have conversations.



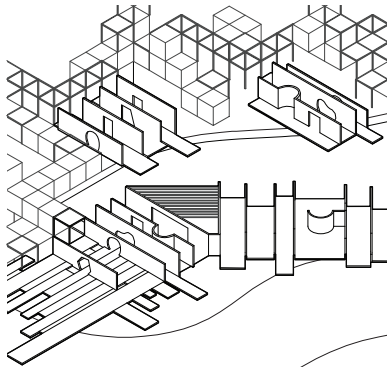
6. 民俗游艺竞技

Feeling refreshed, people walk along a path, appreciating folk performances and purchasing snacks and toys at stands.





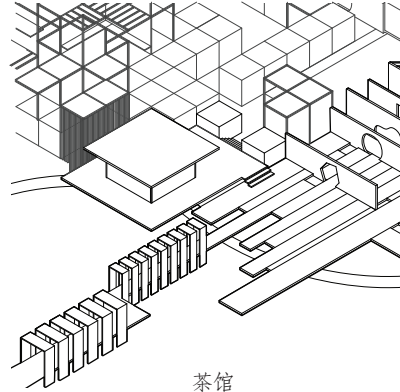
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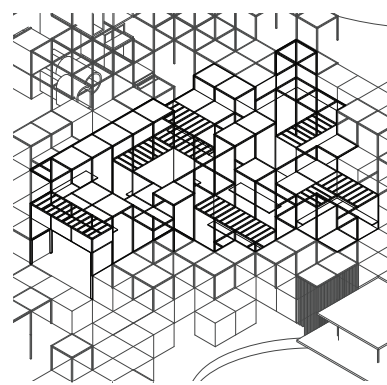
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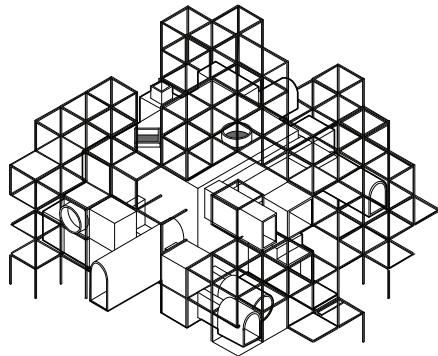
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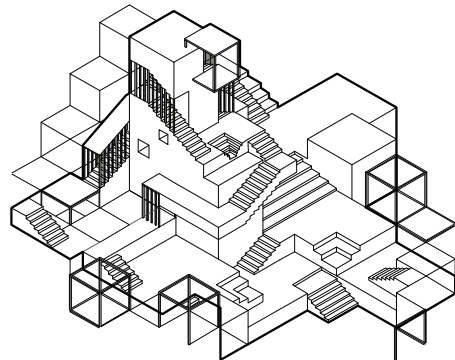
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酒楼

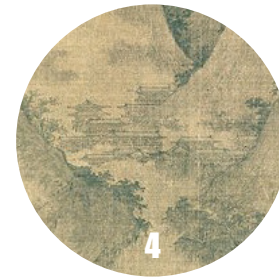
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民俗游艺竞技

Feeling refreshed, people walk along a path, appreciating folk performances and purchasing snacks and toys at stands.



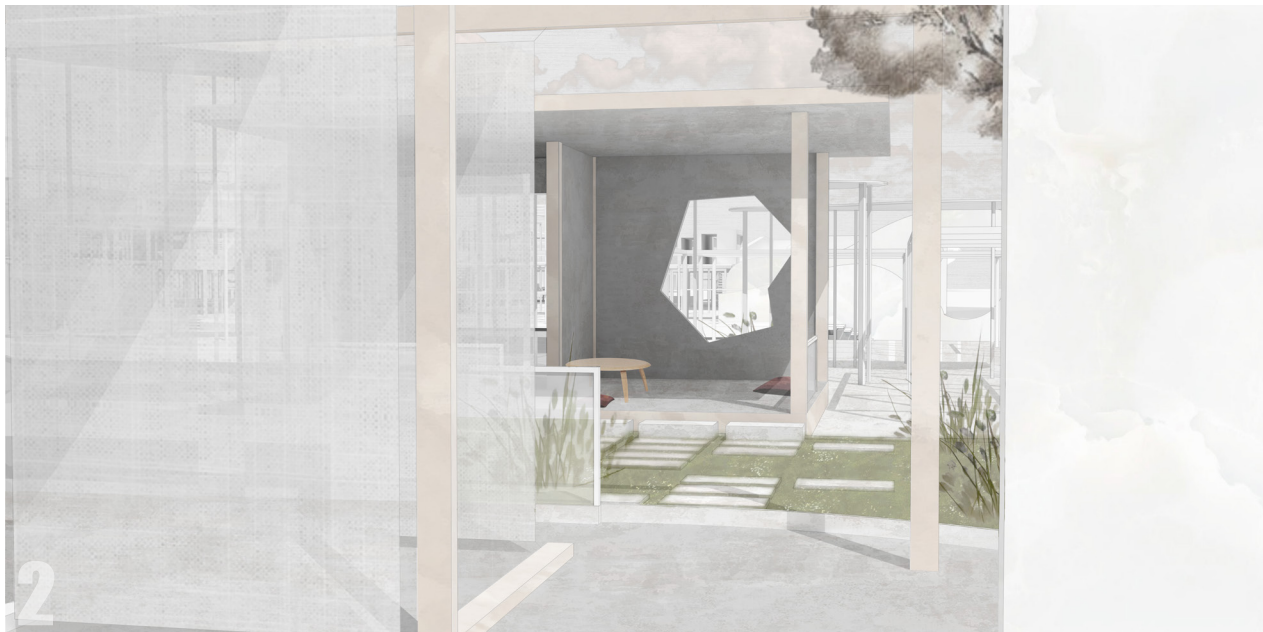
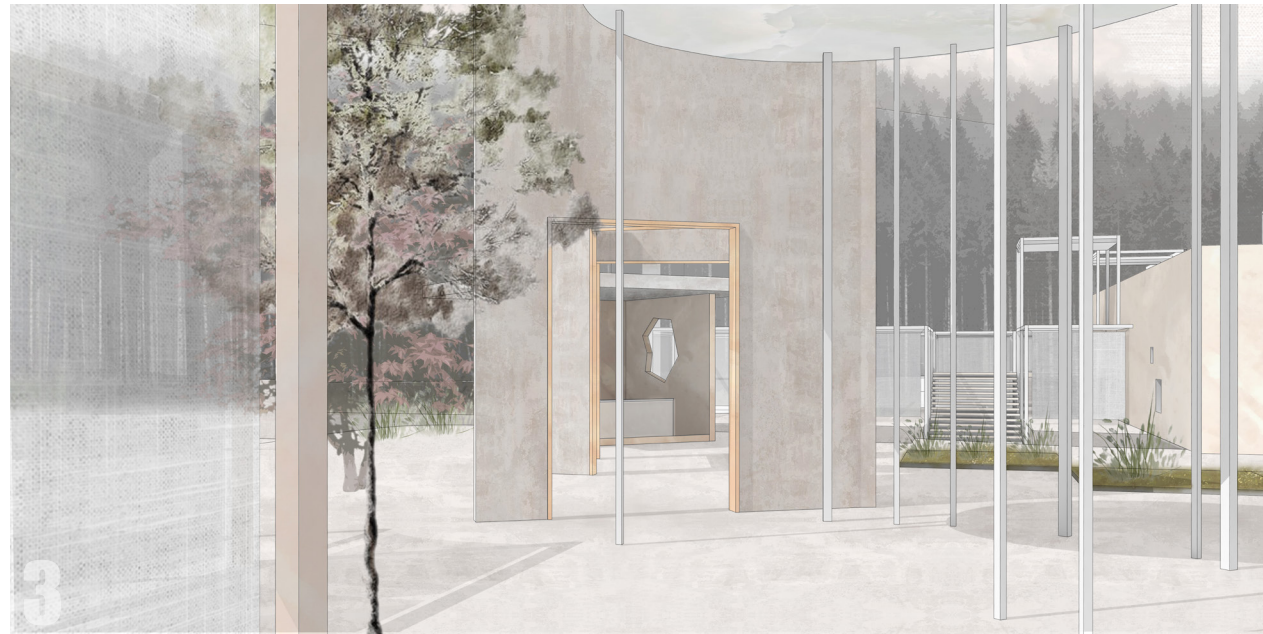




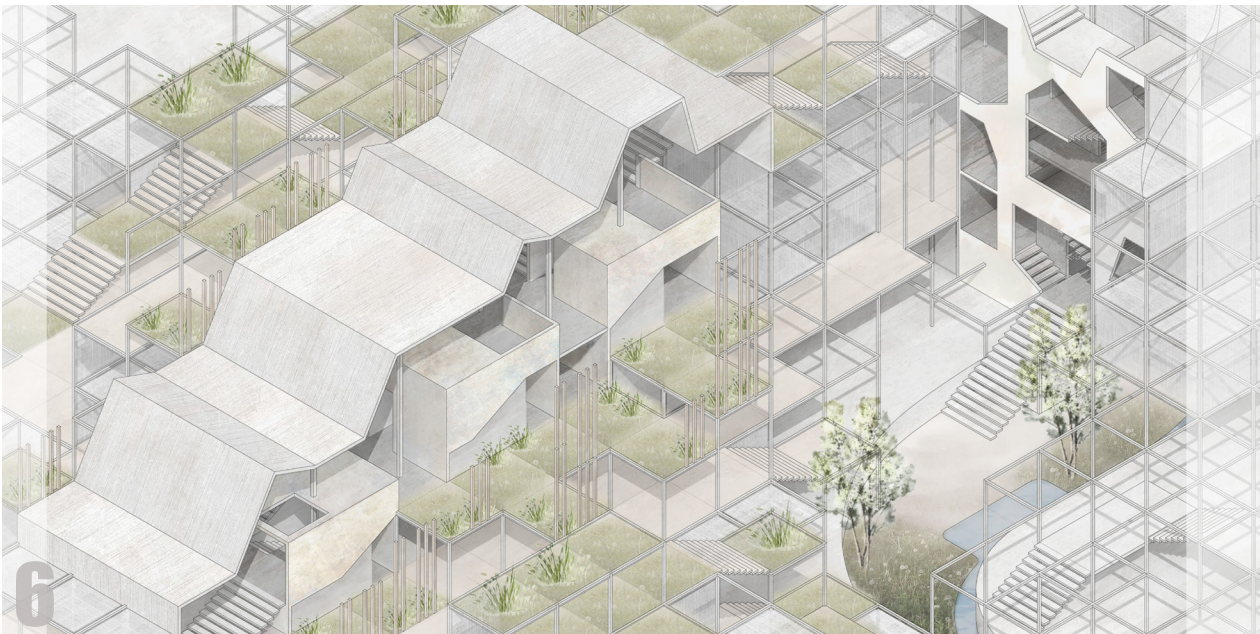




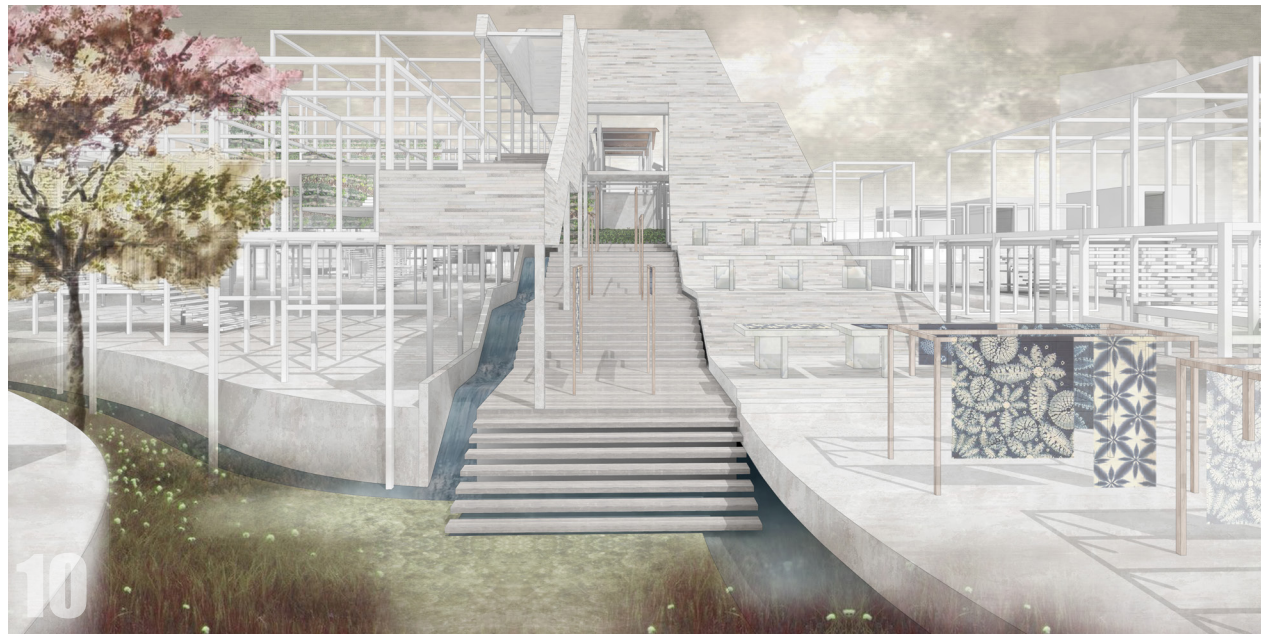
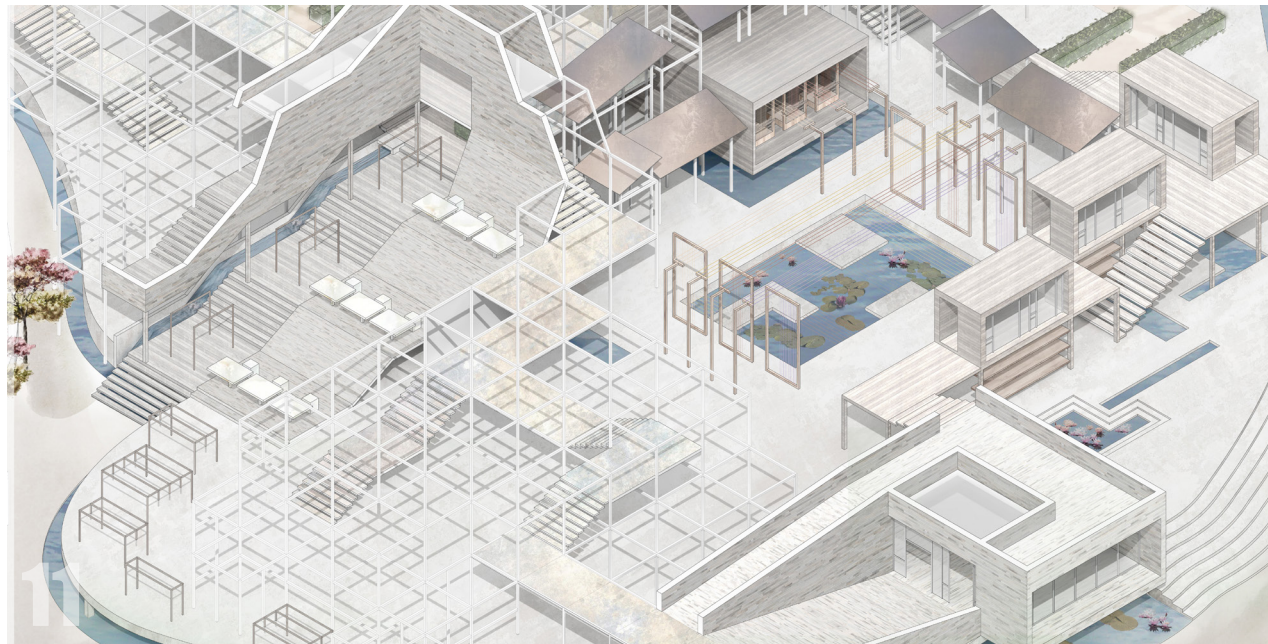
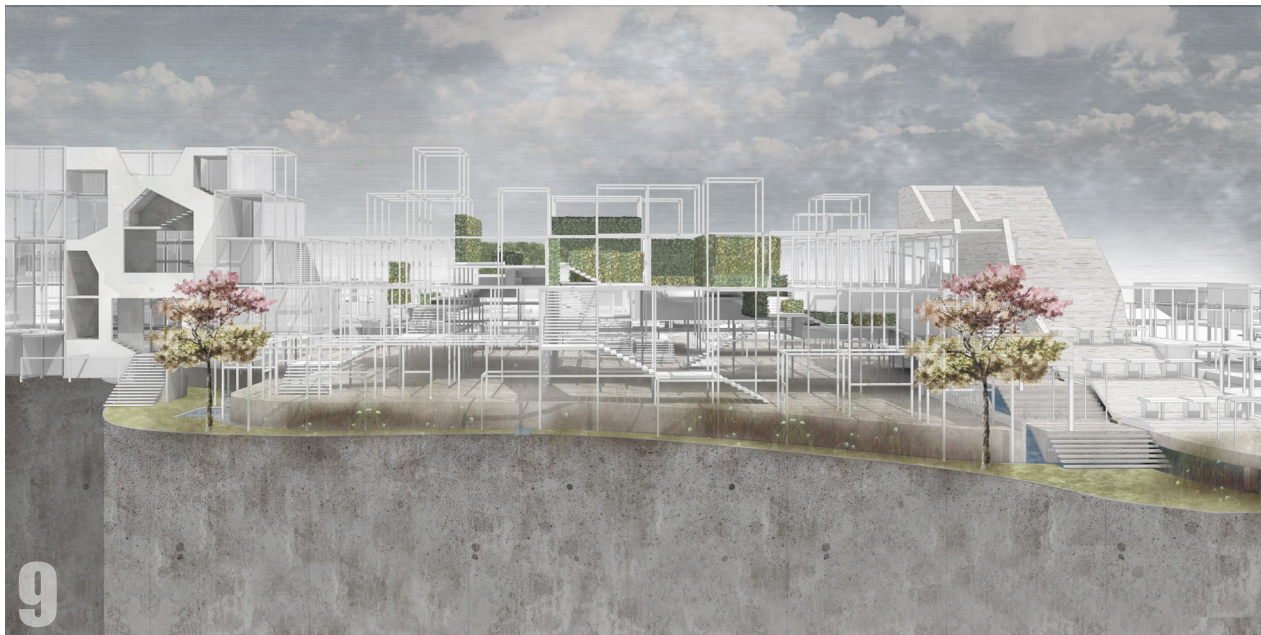




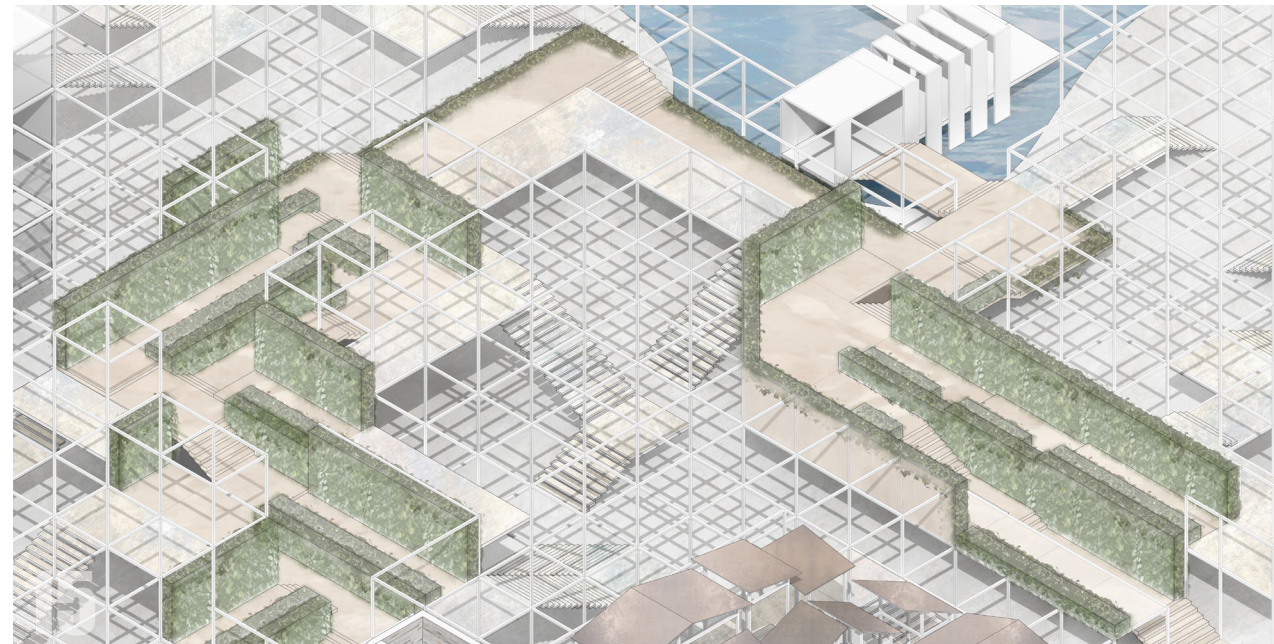




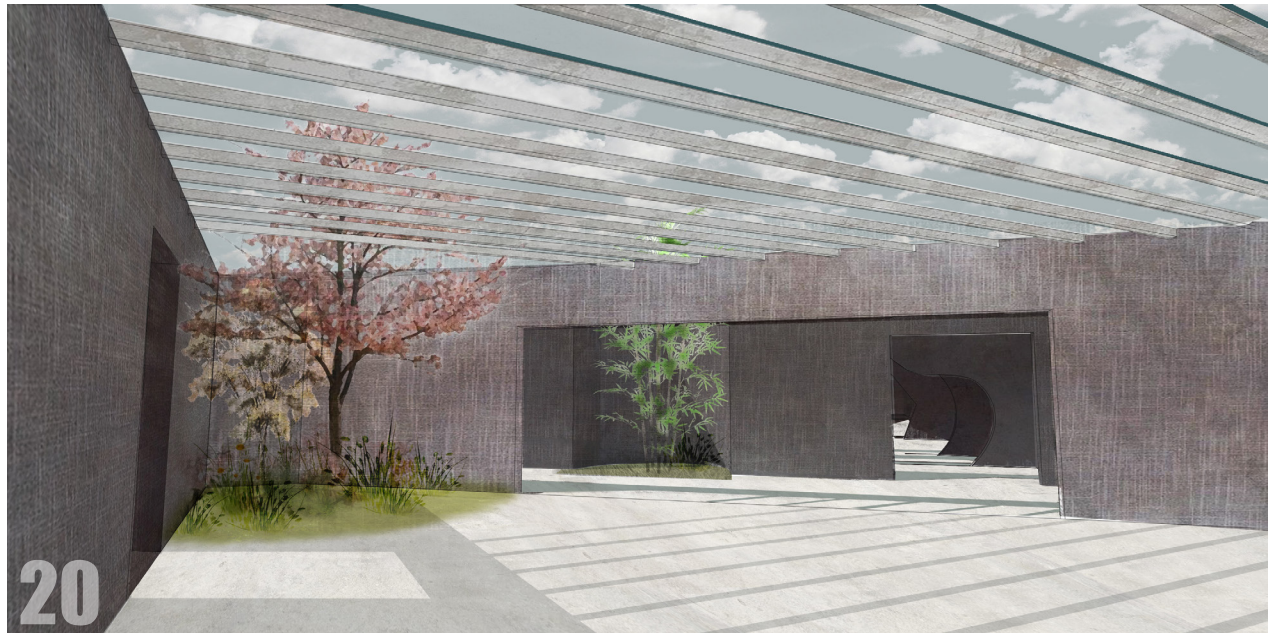
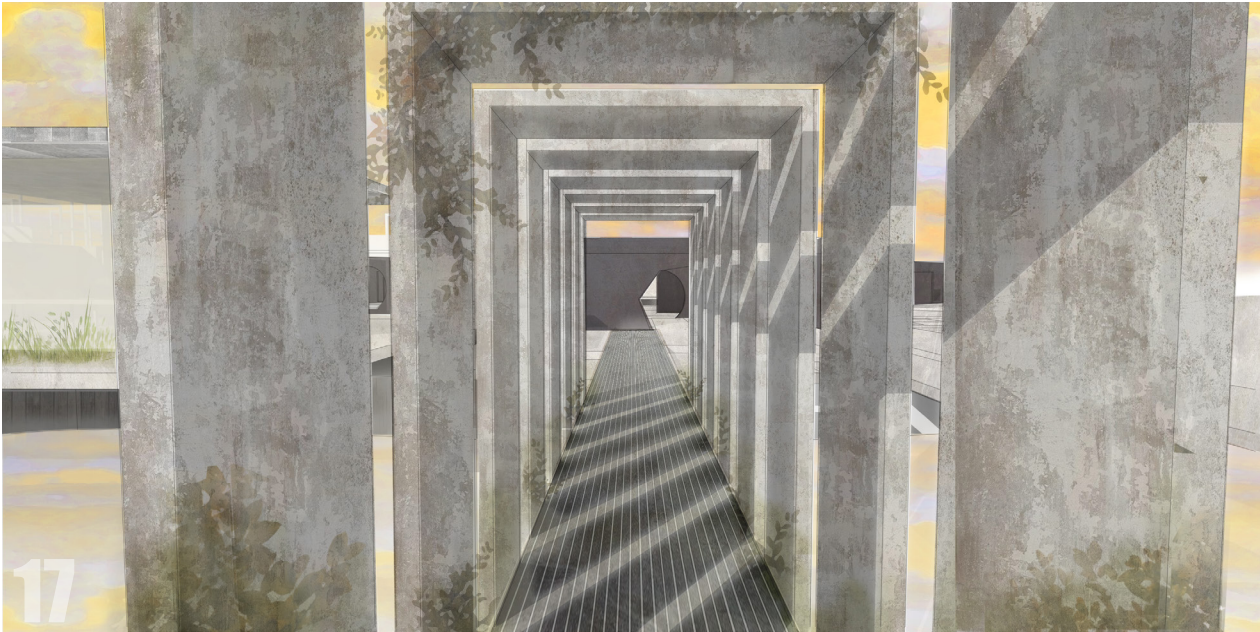




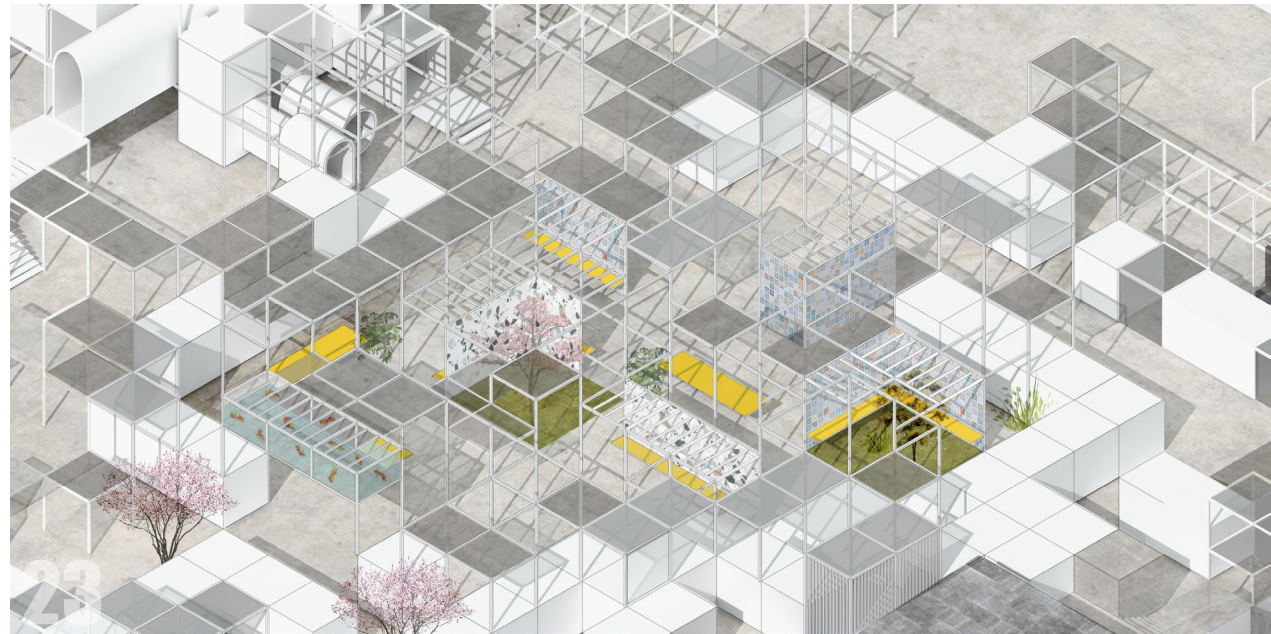




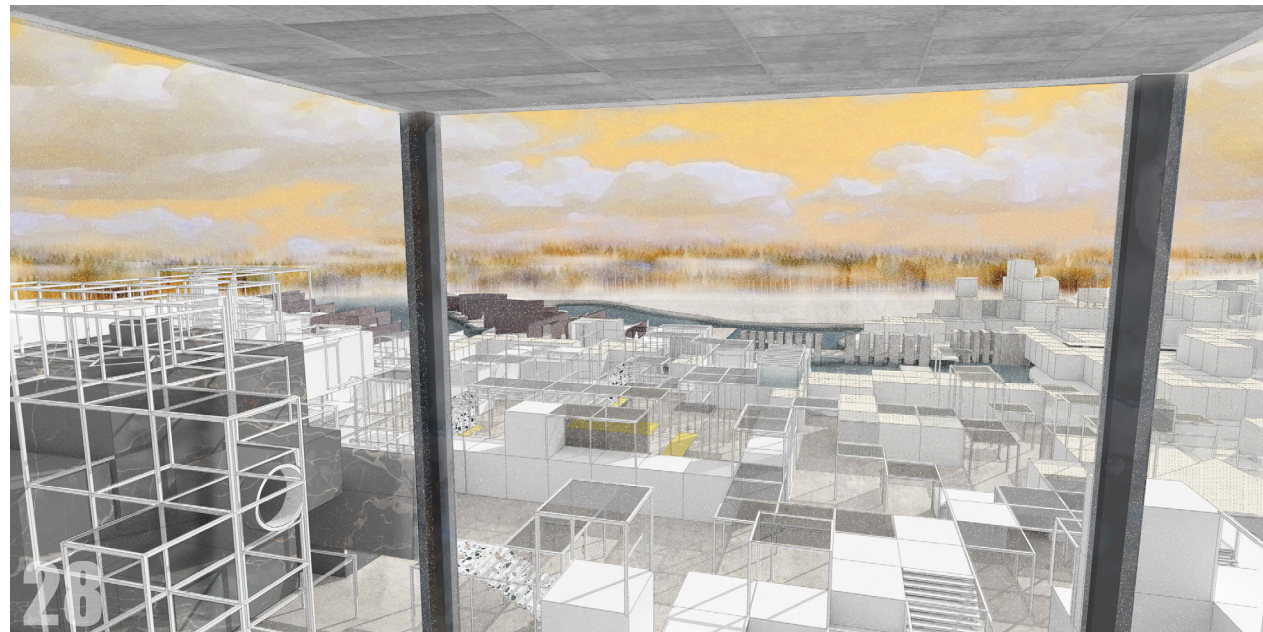


















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