

An Accessible Frame

Research on ancient Chinese landscape architecture, towards an interactive practice paradigm

Based on contemporary interpretation of ancient Chinese landscape, at epistemological and ontological level, this research towards a sort of interactive practice method for today's spatial design.

The full Ph.D. thesis contains three main parts.

In the initial part, beginning with a narrative analysis of one typical spatial phenomenon from ancient Chinese landscape: *Enframing the Scene*, the study tries to explore “another way of seeing” and “another way that following this visual habit to create space”. This is a common chain of human visual perception and spatial creation. However, here it is different from the current global general one, which is tamed by linear perspective and is criticized due to certain limitations of dominating conceptual position in culturally diverse and dynamic contemporary society.

Frame holds the fulcrum role in the chain translating 3D space to 2D picture. In linear perspective principle, it plays a serious boundary between the real space and illusion space. In *Enframing the Scene*, *frame* is accessible.

In the second part, aims to refine certain paradigm from phenomena, retroactive research about the philosophy root of the ancient Chinese landscape has been extended. This kind of interaction that happened in the perception field also could be explained as a sort of intersubjectivity between human beings and the world. It works through empathy both in landscape spatial designing and enjoying. This coincides with the phenomenology framework in many aspects. Moreover, based on the assumption that human knowledge of space includes some a priori, that means reducing cultural differences, there should be common spatial prototypes that can serve people of varied cultural backgrounds. Thus, this kind of interaction was a design method in ancient China and also could be used in today's global networked culture society.

The last part is the highlighted part of the present paper. It will explain one practical project under this kind of interactive paradigm.

It is a home construction project, in a sensitive culture context space, with well-educated clients. The architect here plays as a guide instead of the decider. While users are the decision-makers of their living space.

The main aim of explaining and reflecting this project is to articulate some guidelines for practice that might be more sensitive to the realities, values, and questions arising from the depths of culture and lifeworld. From these guidelines, different implications may be drawn in different design conditions.

Frame here is the practical projects' *work-frame*, it is accessible.