

Study on the Application of Poetry and Painting Language in Local Landscape Construction

-- Taking Fangta Garden as an Example

Jialing Xu

Zhejiang University Ningbo Institute of Technology, Ningbo, 315000, China.

Abstract. Chinese classical gardens are closely related to Chinese ancient poetry and landscape paintings. Chinese gardens are not only three-dimensional landscape paintings, but also paintings on paper. This article selects the three most important artistic techniques of blank space, contrast and rhythm to analyze the performance of the tower's location in Fangta Garden, which shows minimalism, concealment and emergence of rhythm in the layout of the whole garden. It attempts to analyze how these poetic and painting languages can realize time-space transformation, situational guidance and artistic conception construction in a garden design, hoping to absorb the nutrients of traditional cultures and realize the return of local landscapes from traditional to modern and then from modern to traditional.

Keywords: Linguistic form; Layout; Aesthetic; Implication.

1. Poetry, Painting and Garden

1.1 The Poetry and Painting Aesthetics of Chinese Classical Garden

Under the influence of Chinese traditional philosophy, Chinese classical gardens integrate poetry, painting, opera and architecture. Its aesthetic form is also affected by these artistic forms. Poetry has the implicit connotation of "endless opinions beyond words," and advocates the refinement of "complacency without words." This simple blank art can not only make sentences beautiful and impressive, but also make people catch infinite imagination between limited words. To understand the beauty of poetry requires the appreciator to have a higher cultural literacy. Compared with recessive poetry, Chinese painting is more intuitive. The painter presents the imaginary views and languages on paper in a visible way. Poetry often appears in the form of painting poems, which enriches the meaning of painting and improves the realm of painting. Su Dongpo exclaimed, "There are paintings in poems and poems in paintings when observing the paintings and poems of Mojie," which fully showed that both the aesthetic and the language of poetry and painting were common.

Gardens, poems, and paintings grow in the Chinese tradition fertile soil; their connection is close. Ruan Haogeng said, "The Chinese garden, which has been cultivated by poetry and painting for a long time, is actually the materialization of poetry and painting. It can pick any view to draw, and take any scenery to make a poem. It is a three-dimensional painting and a poem that can be seen and touched." [1] The plaques, couplets and scenes in the gardens belong to poetry literature, while the door, leaves, panes, carved beams and painted rafters directly show the art of ancient Chinese painting. In *The Story of Walking in the Garden*, Qian Yong from Qing Dynasty said, "Creating a landscape garden is same as writing poems, you have to make twists and turns, echo back and forth, avoid piling up, and avoid the miscellaneous." In addition, garden aesthetics is similar to poetry and painting aesthetics. Tong Jun evaluates that landscape architecture has three realms, which means, "appropriate for density, full of twists and turns, visible for views." These three realms have a similar logic system with the "physical, situational and artistic conception" of poetry and painting aesthetics. The research on the aesthetics of poetry and painting can promote the sustainable development of garden research, and also provide a suitable reference model for modern garden design.

1.2 The Situation of Poetry and Painting in Fangta Garden

Fangta Garden, located in Songjiang District, Shanghai, is a typical modern garden with Chinese classical garden temperament. It is based on the fertile soil of traditional cultures, but breaks through the tradition itself. It's also full of regional characteristics without losing modernity. It is the pioneering work of the transformation of Chinese landscape modernism, and the earliest and the most typical representation of the history of modern Chinese local landscape construction.[2] The garden was designed by Mr. Feng Jizhong and built in the late 1970s to the late 1980s. Fangta Garden is around the square pagoda of the Xing Shengjiao temple in the Song Dynasty. Many relics, such as the stone bridge, the shadow left on behalf of Town God's Temple, the Tianhou Palace of Qing Dynasty (which moves from Suzhou), and the NanMu Hall of Ming Dynasty, were not turned into a hodgepodge of the garden. Instead, under the careful planning of Mr. Feng, the scenery was orderly developed, and the garden became an organic combination of open-air museums.

Since the Song Dynasty, landscape architecture can not only provide the way of material existence for people to look for physiology, but also become the material expression form of the master's own understanding. The two ways influence each other in order to seek a state of consciousness by, "integrating my heart with all things in the world," they reflect the aesthetic characteristics of introversion in Song Dynasty. [3]Blank space, contrast and rhythm, the three most important arts in poetry and painting, seem to be the purpose of creation, but in fact, they show the creator's personal spirit. Although the main design of Fangta Garden is the square tower, it is the design of other surrounding elements that the natural, sparse and clear artistic temperament of the tower can be presented. Mr. Feng also reflects the "meaning" with the design of He Lou Xuan, which is the most important and classical architecture in the Fangta Garden.

2. The Language of Poetry and Painting in Fangta Garden

2.1 The Minimalist Presentation

The art of blank space enriches the artistic conception of poetry and painting, and it is the most commonly used language form in them. Chinese poetry cherishes words like, "gold" and achieves infinite artistic conception through few words. Take 《诗经·国风·陈风·月出》 for example, the poem merely uses sixteen words to describe the elegant moonlight, the beauty's charm and the man's lovesickness. It also makes people have an unlimited reverie for the moonlight. Painting often shows the majesty and momentum of mountains and rivers through the description of the solid shape of mountains and rocks and the empty water fog. In the limited words and paintings, the art of blank space condenses and abstracts things, creates an infinite and far-reaching artistic conception, and transmits to the viewer the spiritual perception beyond the material world.

In landscape art, the blank space is expressed in the aspects of "the combination of feelings and scenes, of the real and the virtual, and the mutual infiltration of time and space, etc." The space processing technique of blank space is an important design strategy to form the space artistic conception of traditional garden. The square tower in Fangta Garden is the center of the whole garden. Mr. Feng "empties" the top priority by leaving space blank. He sets off the lofty tower through the big water surface, the big square and the broken wall. Compared with the rich changes of surrounding corridors, cutting roads and bamboo pavilions, the blank space here shows the magnificent momentum of the square tower. In Song Dynasty, simple and clear artistic style was advocated, and Mr. Feng also created "Song rhyme" by leaving blank space.

2.2 The Looming of Hiding and Showing

It is an important concept of Chinese art that hiding and showing complements each other, they are a dual dialectical relationship. Hiding is used to offset showing, and showing is to contrast the endless hiding, and it is also the destination of hiding. Tang Zhiqi said in 《绘事微言·丘壑藏露》, the more hidden the landscape, the larger the landscape, the more exposed the landscape, the smaller the landscape. The layout technique of hiding and showing makes the landscape painting

break through the limitation of close drawing, and it can make people have infinite and far-reaching reverie space to understand the beauty of mountains and rivers in two-dimensional plane. The layout of Chinese classical gardens can be said to be the best presentation of dual relationships. Dong Yugan compared the garden elements of Jichang Garden with Xiequ Garden in 《玖章造园》, eight groups of words are antitheses high and low, far and near, hiding and showing, momentum, separation and harmony, mobile and immobile, ancient and modern. Such group of one-to-one words accurately illustrates the dialectical essence of Chinese gardens, and to a certain extent, shows the contradiction between coming out of the world and entering the world of the garden master's.

The square tower in the Fangta Garden is the most important point of view. Mr. Feng hides the square tower by setting up two paths: the confrontation between the hidden and the exposed, and the hidden and obvious. After entering the north gate, the elevation continues to sink, and the staggered paving makes people pay attention to the surrounding space and ignore the length of the path. When walking to the end of the corridor, the tower yard can be seen from the top of the head, and the space can be seen from the hidden to the exposed. However, after entering the east gate, the scale of the square is larger than that of the north gate. After passing through the Ancient Ginkgo from the Chui Hua Gate to the north, the road turns to sink all the way, and there are many stones jutting into the road. One needs to pass through a large sinking square to get close to the square tower. From the perspective of large space, the hidden paths were both set before the square tower was seen, and there was also a difference between the two paths when they were compared. The existence of duality made the square tower to be looming of hiding and showing in the whole layout.

2.3 The Appearance of Rhythm

Rhythm is one of the basic forms of literary language, it has many statements in Chinese. Rhythm is formed by the change and coordination of tone and intonation. Ji Xianlin thinks poetry must have rhythm. We should try our best to make the meaningful poems more phonological harmonious, sonorous and close to music, which can shake the readers' soul and let the meaning and music penetrate into people's heart. Rhythm makes poetry have the function of "looking toward the future", which means that when reading the current sentence, we can think of the situation of the previous sentence, and we may predict the situation of the next sentence at the same time. It is precisely because of the "foreseeability" that readers can break through the shackles of the limited sentences, view the overall situation of the poems, and then realize the spiritual connotation of the poets.

Mr. Feng mentioned that Fangta Garden should create a "Song rhyme" for many years. Jin Boling, a landscape architect, believes, "The Song Dynasty is the best period for the development of ancient landscape art. Compared with the exquisite private gardens of later generations, the gardens in the Song Dynasty are more characterized by natural, sparse, clear, artistic conception and interest." Although there are many cultural relics and historic sites in the garden, not every place needs to be highlighted. Mr. Feng only focuses on the four scenic spots: the north gate, the square, the cutting road, and the He Louxuan. These four scenic spots are connected in series through two completely different paths: the north gate and the east gate. After entering the north gate, we can experience the space's rhythm from opening, to semi crown closure, to crown closure and to opening. The space's rhythm emerges natural and intriguing. In contrast, after entering the East Gate, the square presents itself to be a rectangular shape, and the north gate, as the first barrier for space collection, ushers in the Ancient Ginkgo at the end of the line of sight. After passing the Ancient Ginkgo, it is led into the uneven road by several sinking steps. The wide, zigzag plane of the uneven road and the stone walls, plus the tall camphors make some viewpoints in the distance visible only through the gap of the stone wall. Within the magnificent and heroic, there is a sense of tranquility looming, and the space's rhythm is generated again.

3. The Application of Poetic and Painting Language in the Local Landscape Construction

3.1 Analyse the Construction of Local Landscape from the Fangta Garden

3.1.1 The Collocation of Simple Materials

As a pioneering local landscape work, the Fangta Garden is deeply influenced by traditional cultures, though it also has obvious modernity, which is shown in small space construction and material details. The Fangta Garden was built in the late 1970s to the late 1980s. Due to the lack of resources, the main materials were selected from bamboo, stone and brick materials, which is more cheap, simple and frugal, but these common and traditional materials show a high degree of modernity. The broken wall, curved parterre, arc wall and so on, fully show the influence of Modernism: flowing space, which appears in the design of Fangta Garden. He Lou Xuan is the concentrated embodiment of the influence of Modernism on Mr. Feng. The first curved arc wall is the largest steep slope on the artificial island behind the small bridge, then the following arc walls let the flowing space unfold in sequence with different heights, solid walls and hollows. Simple materials create the change of time due to the cooperation of light and shadow. From morning till afternoon, the wall that received light turns into the backlit one. Such phenomenon gives people an intense feeling of changeable time and space. The selection of concise and simple materials with strong regional characteristics is the material symbol of local landscape construction in Fangta Garden.

3.1.2 The Space Sequence with Regularly Opening and Closing

Blank space, hiding and showing and rhythm are most commonly to be used to affect the overall structure of poetry, calligraphy and painting in the language of poetry and painting. As for the design of landscape, the language of poetry and painting is directly reflected in the timing design of landscape space. On the whole, the Fang Ta Garden has the typical inward characteristics of Chinese classical gardens. The use of its blank space connects the square, the big water area and the big lawn, and it shows the open space and atmosphere from both the north gate and the east gate with different degrees of convergence. Because of these changes in the collection and release of different scales of space, the space constructs an inward -bounded feeling of the whole pattern and a open feeling of local space. At the same time, due to the consideration of the characteristics of human activities from Mr. Feng, the different demands of tourists and surrounding residents are taken into account in the landscape layout design, so that walking and stopping can be combined organically. Therefore, he designed He Lou Xuan which made by bamboo, and people can stay for a long time. The location of He Lou Xuan is near the east gate, which is convenient for residents to use. Considering the changes of light and shadow, the arc wall reflects the design of time and space sequence. Although the square tower is the main landscape of the garden, the most important part of the garden is He Lou Xuan. The goal of poetry and painting language is not about shape but focuses more on the creator's emotional integration and aspiration. The use of poetry and painting language in Fang Ta Garden seems to be a spatial construction, a sequential design, but actually a design of human.

3.1.3 The Sublimation of Artistic Conception for the Management of Five Senses

Fangta Garden is focused on how to create a garden with the charm of Song Dynasty. The garden in Song Dynasty pursues the reproduction of the spirit of natural mountains and rivers, mainly expressing about nature, while the garden in Ming and Qing Dynasties expresses the personal interest and the will of the owner. It is precisely because of the expression in the Song Dynasty to which Mr. Feng was attracted. Mr. Feng paid attention to the verve of the Song Dynasty in the planning and in the layout of the whole park. While within the design of He Lou Xuan, "There is not only the 'spirit' of Song Dynasty which resonates flowing within me, but more importantly, my emotion, what I want to say, my own 'meaning,' leads all the spaces to move and transform. This is what I mean 'voluntary space.'" [4]. The arc wall of He Lou Xuan shapes its

modernity. With growing time of spaces, it integrates into the breezes, the changing light and shadow, and the simple countryside. It is precisely because of these reasons that He Lou Xuan is modern, but still poetic. As landscape designers, we must have a high degree of traditional cultural self-cultivation, and have a cognition and understanding of the art categories such as poetry, calligraphy and painting. At the same time, we should properly integrate traditional cultural factors into the design of modernism. However, we should avoid mechanically copying. Only by integrating the essence of traditional cultures into our designs, can we make our designs have the inexhaustible power of eternal youth.

3.2 The Function of Poetic and Painting Language in Fangta Garden

The language of poetry and painting is the rich cultural essence of Fangta Garden, which is the biggest characteristic and advantage that oversteps other contemporary gardens. The garden space is created by simple, hiding and showing and rhythmic layout, which has typical Chinese classical garden temperament. It is introverted, implicit and graceful. However, Fangta Garden is not the imitation of the classical garden, but a modern garden with Chinese characteristics. It has the cultural connotation of a Chinese classical garden, and conforms to the functional requirements of modern people. Standing on the benchmark of not being constrained by tradition and not blindly westernized when classical garden turns to modern garden, it takes root in the traditional spiritual nourishment and presents a new look with modern style. Its profound traditional cultural heritage and spatial representation of poetic and painting language make Fangta Garden traditional. Its disconnected and scattered form meets the needs of modern people's life, and its mobile space and variable composite function make it stand at the high point of the times which open up a new garden direction. It is not too much to say that Fangta Garden is locally appreciated, but also destined to be nationally and globally renowned. It transcends the limitations of history and shapes modern needs with cultural advantages. In the past 30 years, it is still in the forefront of the times, and its cultural attributes have created a prospective figure that never falls behind.

4. Conclusion

The purpose of studying several forms of poetic and painting language is to understand the basic rules of its creation, and to understand how the creator can transmit emotion / material expression through painting and poetry. The Chinese garden, which has the same origin with poetry and painting, also uses the unique creation language of poetry and painting to realize the material construction of the spiritual world, ranging from space construction, time sequence, situation setting, to material collocation, structural mode, flowers and trees configuration, etc., which all contain the aesthetic target of traditional cultures. The poetic and painting language of Fangta Garden seems to be a way to create space and a means of location management, but in fact, it is a design for people and for the expression of emotion, a design with strong local spirit of the times to pay homage to the classic.

References

- [1]. Ruan Haogeng. Three-dimensional poetry and painting: the appreciation of Chinese garden art. Guangxi: Guangxi People's Press. 1990:18.
- [2]. Xu Jialing. The modern transformation of local landscape---Taking Fang Ta Garden in Songjiang District of Shanghai as an example. Journal of Beijing Forestry University (Social Sciences). 2005,14(2)41-46.
- [3]. Zhang Qiannan, Liu Tongtong.---The creation of Chinese classical garden from the perspective of Song Dynasty agency. Architecture & Culture.2014-05-15.
- [4]. Feng Jizhong. Adapting ancient forms for the ancient serve the present ---The design of Fang Ta Garden. Taipei: The Eastern Publishing. 2010:6.