

A teal-toned photograph of water ripples. In the center, a dragonfly is perched on a reed. The water's surface is covered in intricate, shimmering patterns of light and shadow. The overall mood is serene and contemplative.

# DREAM WITH THE POETIC BLUE

The Poetic Aesthetics of Contemporary  
Chinese Landscape with Experiencing Water

Yinyin.Liu  
The Final Master Thesis. Mar 2012.  
Wageningen University

A uthor

MLA Student Yinyin.Liu

S upervisor

Prof.Jusuck Koh

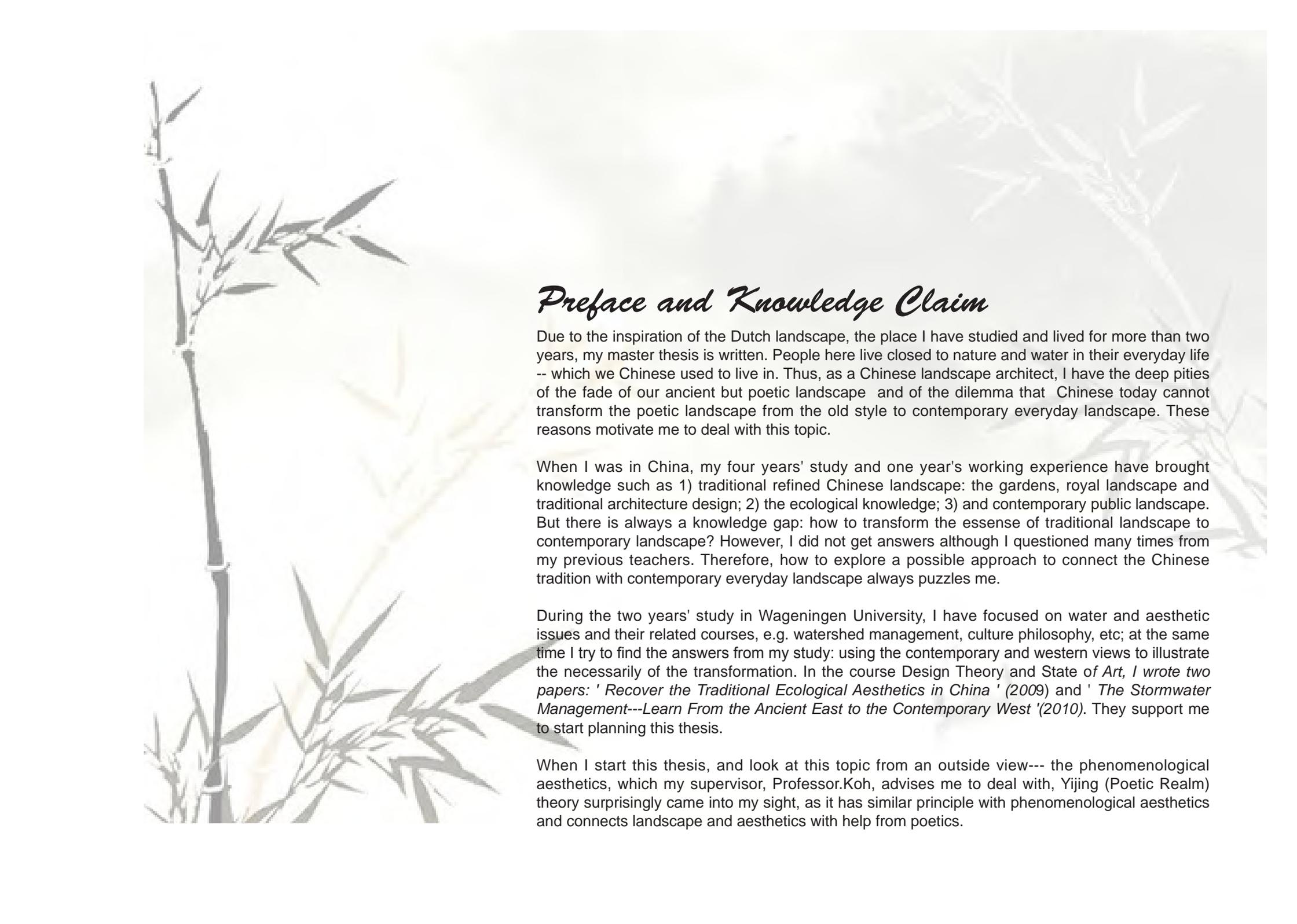
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## *Preface and Knowledge Claim*

Due to the inspiration of the Dutch landscape, the place I have studied and lived for more than two years, my master thesis is written. People here live closed to nature and water in their everyday life -- which we Chinese used to live in. Thus, as a Chinese landscape architect, I have the deep pities of the fade of our ancient but poetic landscape and of the dilemma that Chinese today cannot transform the poetic landscape from the old style to contemporary everyday landscape. These reasons motivate me to deal with this topic.

When I was in China, my four years' study and one year's working experience have brought knowledge such as 1) traditional refined Chinese landscape: the gardens, royal landscape and traditional architecture design; 2) the ecological knowledge; 3) and contemporary public landscape. But there is always a knowledge gap: how to transform the essence of traditional landscape to contemporary landscape? However, I did not get answers although I questioned many times from my previous teachers. Therefore, how to explore a possible approach to connect the Chinese tradition with contemporary everyday landscape always puzzles me.

During the two years' study in Wageningen University, I have focused on water and aesthetic issues and their related courses, e.g. watershed management, culture philosophy, etc; at the same time I try to find the answers from my study: using the contemporary and western views to illustrate the necessity of the transformation. In the course Design Theory and State of Art, I wrote two papers: ' *Recover the Traditional Ecological Aesthetics in China* ' (2009) and ' *The Stormwater Management---Learn From the Ancient East to the Contemporary West* ' (2010). They support me to start planning this thesis.

When I start this thesis, and look at this topic from an outside view--- the phenomenological aesthetics, which my supervisor, Professor.Koh, advises me to deal with, Yijing (Poetic Realm) theory surprisingly came into my sight, as it has similar principle with phenomenological aesthetics and connects landscape and aesthetics with help from poetics.



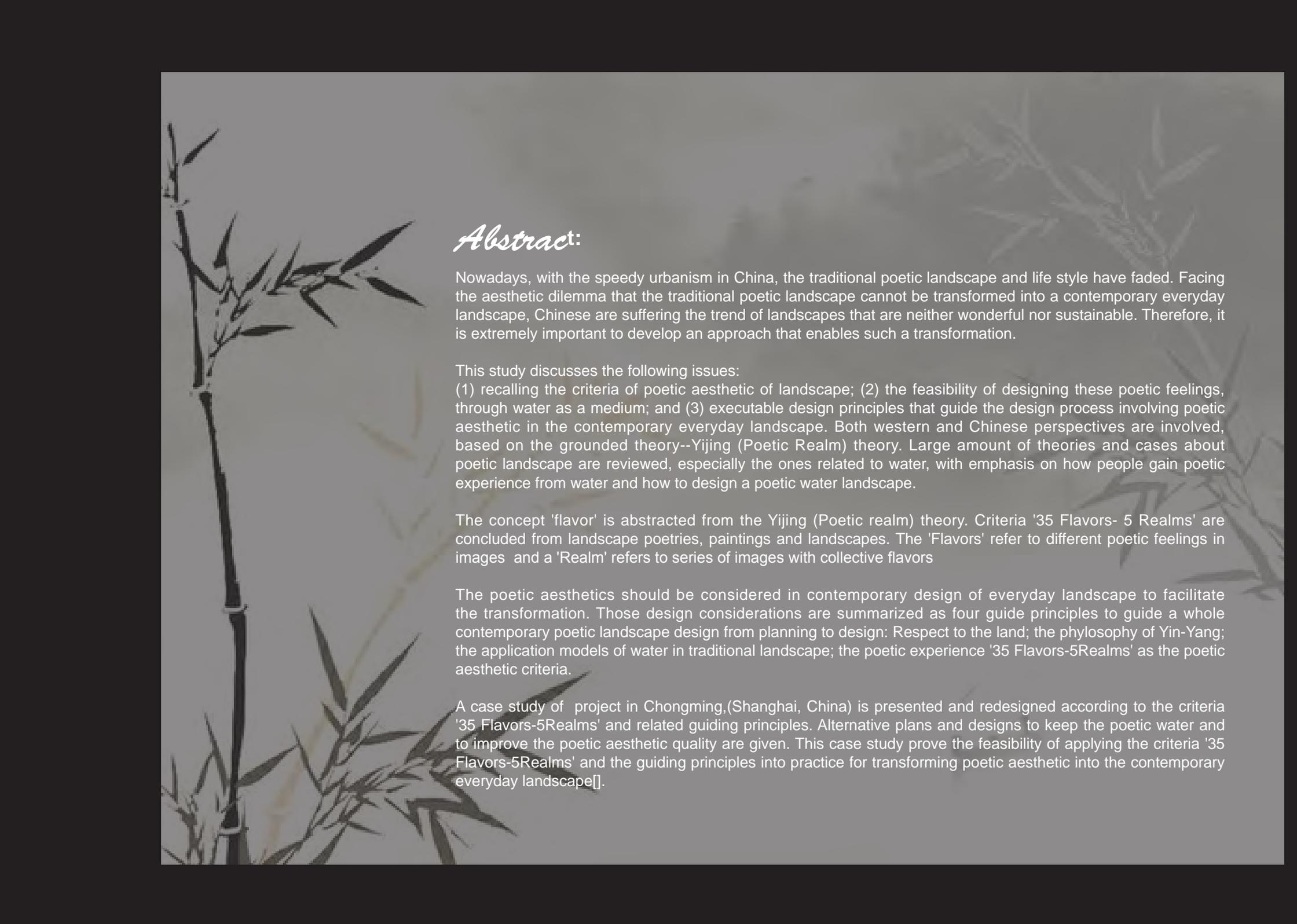
## *Acknowledgment*

During the period of thesis study, I got a lot of helps and support from my teachers, family and friends.

Acknowledgment is firstly given to my supervisor, Professor Koh, who has profound knowledge on eastern aesthetics and great patient to guide me.

Then I want to show all my appreciation is to my parents: your encouragement is always my motivation and energy to go further.

Besides, thanks to all my friends for their support. When I felt depressed, all your encouragement and suggestions help me finish my thesis study.

The background of the page features a traditional Chinese ink wash painting of bamboo. The bamboo stalks are dark and vertical, with clusters of leaves extending from them. The style is minimalist and elegant, typical of classical Chinese art. The text is overlaid on this background in a light, semi-transparent font.

## *Abstract:*

Nowadays, with the speedy urbanism in China, the traditional poetic landscape and life style have faded. Facing the aesthetic dilemma that the traditional poetic landscape cannot be transformed into a contemporary everyday landscape, Chinese are suffering the trend of landscapes that are neither wonderful nor sustainable. Therefore, it is extremely important to develop an approach that enables such a transformation.

This study discusses the following issues:

(1) recalling the criteria of poetic aesthetic of landscape; (2) the feasibility of designing these poetic feelings, through water as a medium; and (3) executable design principles that guide the design process involving poetic aesthetic in the contemporary everyday landscape. Both western and Chinese perspectives are involved, based on the grounded theory--Yijing (Poetic Realm) theory. Large amount of theories and cases about poetic landscape are reviewed, especially the ones related to water, with emphasis on how people gain poetic experience from water and how to design a poetic water landscape.

The concept 'flavor' is abstracted from the Yijing (Poetic realm) theory. Criteria '35 Flavors- 5 Realms' are concluded from landscape poetries, paintings and landscapes. The 'Flavors' refer to different poetic feelings in images and a 'Realm' refers to series of images with collective flavors

The poetic aesthetics should be considered in contemporary design of everyday landscape to facilitate the transformation. Those design considerations are summarized as four guide principles to guide a whole contemporary poetic landscape design from planning to design: Respect to the land; the philosophy of Yin-Yang; the application models of water in traditional landscape; the poetic experience '35 Flavors-5Realms' as the poetic aesthetic criteria.

A case study of project in Chongming,(Shanghai, China) is presented and redesigned according to the criteria '35 Flavors-5Realms' and related guiding principles. Alternative plans and designs to keep the poetic water and to improve the poetic aesthetic quality are given. This case study prove the feasibility of applying the criteria '35 Flavors-5Realms' and the guiding principles into practice for transforming poetic aesthetic into the contemporary everyday landscape[].

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# Dream with the Poetic Blue

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Part2. Theory Study and Case Study

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# Part 1 .

## Introduction

### Problem Statement and Research Method

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# 1.Introduction

## 1.1 Research Background

### Poetics in Chinese life and landscape

The sense of poetics is an indiscerptible component of Chinese life. Poetics is the core of Chinese aesthetics and culture, since it infiltrates to people's everyday life. Both Chinese life style and landscape are poetic:

Poetry has been the basic subject for Chinese. Chinese composed poems to express their appreciation of landscapes; Chinese designed landscapes in a same criteria as composing a poetry or drawing a painting, and lived with those poetic landscape(Fig0.1-0.3) that if they are poetic or not( Zhou.Weiquan,2008;Chen.Congzhou,2009). Therefore poetics is essential for Chinese culture and aesthetics. The identity of Chinese landscape is not simply the royal landscape and Suzhou Garden, but the poetic sense in landscape and everyday life.

### Social Changes: Poetic is gone

However, although China has a long history on landscaping, urban planning and gardening, when encountering the sharp social changes, the traditional poetic landscape and life style has been questioned as part of questioning the national identity during the past one century. The wars, semi-colonialism, regime change, culture revolution, communism and capitalism happened to China and puzzled the Chinese identity:

#### 1911-1949

After the collapse of Qing Empire in 1911, the end of the 2000 years' feudalism, China experienced the semi-colonialism by the Western invasion which changed China not only in politics but also in culture. Western life style, literature, poetry, clothes, food and building, cannon and warship broke the traditional poetic life. Chaos continued during the World War I & II and the civil war till 1949, when the P.R.China was founded.

During the Republican period (1911–1949), many cities were reformed: traditional layout and Shanshui patterns of cities according to the principle of Fengshui were still persisted in most parts of China(Lu.Duanfang,2006, Fig. 0.4-0.6)

#### After 1949

However, after 1949, Mao advocated to ' build a brave new world out of the ashes of the old '(Fig.0.7). The Culture Revolution swept the whole China for ten years (1966-1976) which causes serious negative outcomes on culture, society and economics till now -- the direct consequent are: many ancient cities and towns were destroyed after 1950s'(Fig.0.10) , the traditional thoughts were regarded as a drug of feudalism .

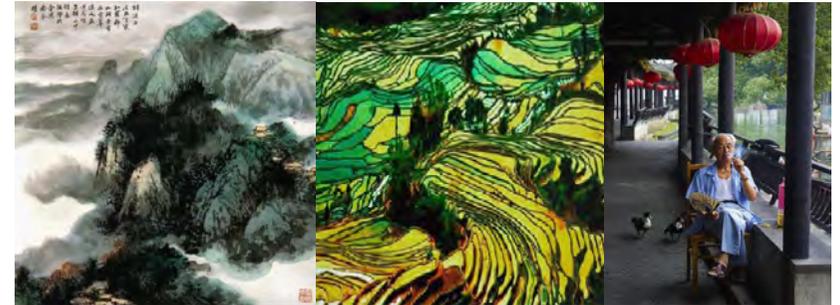


Figure0.1-0.3: Chinese treat landscape as drawing a painting or composing a poetry. In tu:rn Chiese also write poetries and painting to appreciate of the landscape  
Left: Shanshui Painting Middle: Landscape Right: Everyday landscape



Fig0.4-0.6.Before 1949, traditional layout of water and Shanshui patterns of cities according to Fengshui still persisted in most parts of China  
Left- Nanjing Normal University ; Middle-Sun Yat-sen Mausoleum; Right- Beijing University.

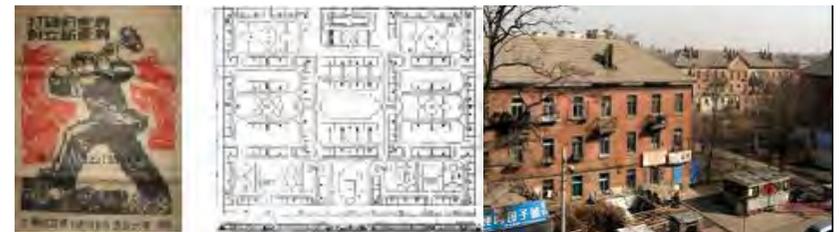


Fig0.7-0.9Mao: ' build a brave new world out of the ashes of the old ':  
Left-Poster of Culture Revolution, 1966 ' Break all the old things, create a new world'  
Middle- The 1955 award-winning residential design proposal based on the Soviet superblock schema  
Right- A Typical Soviet Style Resident Area in China

In addition, Mao repeatedly stressed that 'China is scarcity'; after 1950s' Soviet Union's urban design standard was introduced to China to adapt the collective life as 'break the old' and 'scarcity'. Though described as ugly as 'box for match', these Soviet Union style complex were still enforced to replace the traditional Chinese urban and landscape pattern since then (Fig.0.8-0.9) (Lu.Duanfang, 2006).

After 90s' the Reform and Open-up Policy, the capitalistic economics was introduced, resulting in a fast of growth of a new wealthy class. The western landscape soon became popular(Fig 0.12). For example, the Italian, Spanish and French building and landscape spread fast in China as a symbol of wealth. The thought of scarcity was not only a social reality in the Mao period but also a national imagination (Committee of Asian Concerned Scholars, 1972; Gaubatz, 1996). Today, people suffer more from the spiritual scarcity than the material scarcity because of the collapse of the old idealism. Nowadays Chinese are mostly, if not only, interested in pursuing material wealth, as a result the traditional thoughts and aesthetics fade fast from the public memory.

## 1.2. Problem Statements and Possibilities:

With the rapid economic and urban development in China, changes of thoughts and social state, transformation of the poetic landscape from traditional ones to contemporary is very difficult. The fade and loss of poetic landscape becomes increasingly destructive: Chinese are becoming less and less familiar with the poetic landscape, as well as the poetic life style and the poetic spirits.

### Main Problems

#### (1) Identified?

Nowadays, modernity becomes the nation's new identity. However, **this** modernity of landscape is based on an aesthetic gap and aesthetic misunderstanding caused by the social changes. Chinese identity of landscape is getting vaguer and more questionable.

On the one hand, Chinese assume that Chinese tradition is not appropriate for the contemporary city: many poetic landscapes were removed(Fig0.10). In this case, tradition is only abstracted as symbols and decorations in design rather than its **thoughts** and **aesthetic values** (Fig0.11). Some of us are living in the dirty and messy landscape without vitality. The large and luxury water in a dry cities occurs for the wealth or the municipal projects. So once we look back the poetic life before, what have we lost?

On the other hand, the 'Stepmotherism' (Note1) has influenced the Chinese aesthetic views(Yin.Jinan,2002 ). If one scans the contemporary Chinese landscapes and art, a so-called 'western' taste is dominant. It is however a misunderstanding of the original meaning of modernity, since 'Italian Garden' and 'Spanish village' can be easily found in current Chinese residential area(Fig0.12,0.20, 0.21). Besides, all the western designers, in chase of modernity, regard China as a paradise where almost all the fantastic but luxurious design can be always realized(e.g.the CCTV building, by OMA ). What is worse is that this trend is misleading Chinese landscape designers to recognize this 'modern' pursuit as the only good taste.

All these haze our cultural identity. This modernity does not make the aesthetic quality of Chinese landscape be more identifiable, but be featureless. It is so easy for Chinese to get lost and ask who I am and where I am in the contemporary China.



Fig0.10-0.12 Identity lost: Till now, a lot of ancient block is demolished, and western style landscape is copied and regarded as good taste. Tradition is only regarded as symbols or decorations.

Up-2009, Nanjing, the disconstruction of historical residential area; Middle-2011, Beijing ,Xidan Plaza; Down-2011, Nanjing ' New Venice'

**Note1:**Stepmotherism: the aesthetic values of western, who is actually the 'stepmother' to Chinese, are respected as the 'biological mother'; but the eastern values, which are the roots of aesthetic values, are neglected.



Fig0.13-0.15.  
 Left1-2: The contemporary landscape: the plaza in Dalian (City) and Xidan, Beijing(By Author)  
<http://paralympic.beijing2008.cn/torchrelay/photos/n214353583.shtml>  
 Right:The traditional landscape in North-Ocean Lake, Beijing (By Author)



Fig 0.16 Left: the featherless street in the center of Chenjiazhen Town, Chongming County, Shanghai (By Author)  
 Fig 0.17Right: the tradition street in Zhujiajiao Village, Shanghai (By Author)



Fig 0.18 McKinsey's Report: Chinese Urbanization 2010, 660Million Chinese Urbanization 2025, 926 Million

## (2)Wonderful?

In Yu.Kongjian's investigation(2008), the most wonderful landscape to contemporary Chinese is the typical traditional agricultural landscape with mountains, creeks, farmland and villages, while landscape in city is not popular in the modern society. Pursuing the peacefulness in one's deepest inner heart is most people's wishes.

Compared to the traditional poetic landscape (Fig0.15, 0.17), the landscape in contemporary Chinese cities shows low aesthetic quality (Fig0.13, 0.14, 0.16)---at least, it is not poetic---since it can hardly make people feel the peacefulness and wonders which the traditional poetic landscape shows.

## (3)Sustainable in future?

According to McKinsey 's report (2008) (Fig0.18), China is facing the boom of urbanism: till 2025, China will have 221 metropolis which accommodate more than 1 million people and 23 huge cities with more than 5 million people. More rural areas and towns are going to be urbanized. Is it still possible to find the poetic feelings in the future cities, whether if the poetic landscapes can only be found in the rural landscape, ancient watertowns and historical sites rather than our everyday life?

Regardless of the environmental quality consequences, the success in economic development bring the un-sustainable trend and phenomena in the future Chinese cities: many cities or rural areas, replaced their poetic landscapes with abundant messy and low aesthetic quality landscape; or to the contrast, they built some extravagant and luxurious landscapes, which are not sustainable. Nowadays, although the term ' sustainable ' is going to be popular in China, the realization of it is only limited to the ecological, technique and policy issues, e.g. solar panel, wind energy and resourse conservation, while ' aesthetics ' and the attitude of treating landscape are neglected 5 as the sustainable concerns.

These three problems are considered as my motivation to find out the answers of the following questions:

- Can we find a sustainable and beautiful landscape in the future China?
- Can we transform the poetic to modern landscape?

**Possibilities:**

**(1) Be sustainable with the combination of both ecological and beautiful landscape:**

Landscape in the Netherlands shows the integration of both ecological and wonderful landscape closed to people's everyday life(Fig0.22,0.23), especially the designed water in landscape. It integrates poetic water into not only rural area but also contemporary urbanscape. Both aesthetic and ecological values are considered: it occurs in everyday's life, agriculture, local leisure, water retention, reuse and recycle. The Dutch love water because water is an important factor of their culture, landscape and life style: water brings wealth to this nation in the form of voyage, fishing and trade; some Dutch even prefer to live in the woonboot (houseboat); in an ordinary afternoon, they wander along the canals, enjoy the sunshine and coffee along the riverbank or on the boats. It seems that the worry about the rising of sea-levels never disappears. They successfully manage the scary water and live in a poetic way with it at the same time.

Therefore, the possibility of developing a poetic landscape in the future Chinese life through the experience of water is feasible.

**(2)Water as a medium to convey the poetic sense :Water in Poetic life**

Water plays an extremely significant role in Chinese aesthetics and landscape: it functions much more than the meaning of the word ' water ' itself (S.Allen, 1997; Wang.Dehua, 2002; Zhu.Liangzhi,2006):

1. Water enlightens Chinese philosophy and aesthetics;
2. Chinese experience and imagination of water are diverse and delicate. The evidences of this can be found in classical literature and poetry;
3. Chinese dwelling cannot be perceived without water: many water cities and towns are found in China, especially in the south of China(Fig0.24-0.27).



Fig 0.19-0.21:  
 Left-On the one hand, water city and water town turns to be dry city: water is filled to solve the land ' scarcity ' to meets more collective dwelling;  
 Middle and Right-On the other hand, luxury, large, traditional western style water occurs for the wealth  
 (By Author)



Fig 0.22-23  
 Water is close to the everyday life in the Netherlands:  
 Left-Local green, Wageningen; Right-Utrecht: local enjoy the sunshine along the channel shore (By Author)



Fig0.24-26Left- dwelling with fishpond (Gulao, Guangdong) ; Middle-water town:Wuzhen ; Right)-Water village: Wuyuan (By Author)

4. There are profound water cultures on landscape for more than a thousand years to guide people to dwell and experience with water. One is regarded as a literati landscape culture--Shanshui (山水, literary means mountain and water), which guides the poetry, painting, the aesthetic experience on landscape and the design of a delicate landscape (e.g. garden); the other one is regarded as an initial ecological awareness of landscape --Fengshui (风水, literary means winds and water), most Chinese dwelling layout are designed and planned according to Fengshui.

### Fate of Water in Contemporary China

Water in contemporary China faces the same dilemma as what has been mentioned:

-Waterscape in traditional watercities are demolished or removed. It forces people to live with a dry landscape(Fig 0.19), and abandon the traditional poetic lifestyle that living close to water.

-Most water in contemporary landscape is not wonderful, identifiable or sustainable;

-Water occurs as a symbol of luxurious landscape for the wealthy class or huge municipal plaza rather than the everyday landscape;

-Huge unbalance of the water resource and consumption is raised (Fig0.28). some areas get flooding while some areas get drought, and some cities waste their water although they are thirsty. Therefore the poetic water should be considered with both sustainability and wonderfulness.

### 1.3 Research Objective

To develop a wonderful, identifiable and sustainable landscape, recall the poetic aesthetics to the contemporary Chinese everyday landscape through experiencing water.

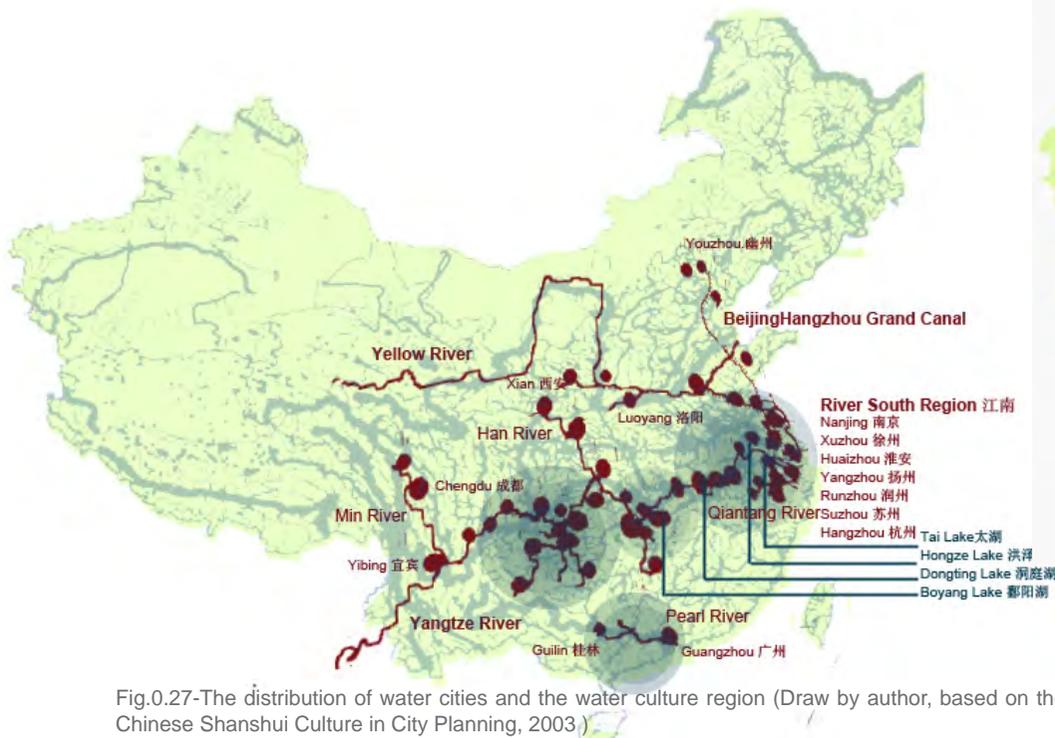


Fig.0.27-The distribution of water cities and the water culture region (Draw by author, based on the Chinese Shanshui Culture in City Planning, 2003 )

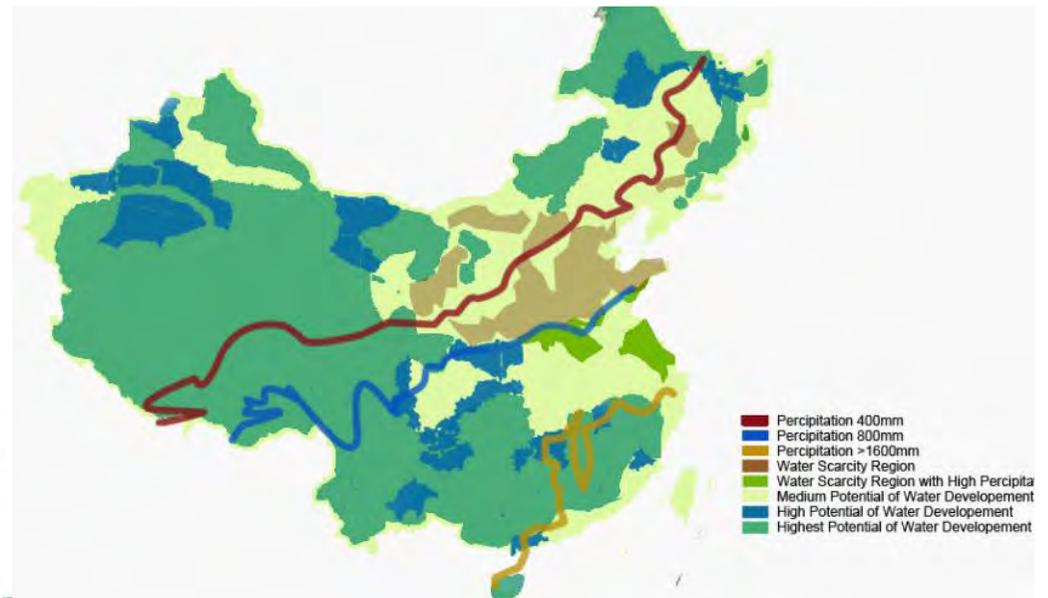


Fig 0.28-According to this figure, from the positive view, the South of China has the advantage of enough precipitation and water resource as a pre-condition for realizing the poetic water in landscape (The blue line). From the negative view, these watery areas often face to flooding in summer; besides, because of the rapid urbanization, some area is going to be water scarcity (brow area and bright green area).

Source: Draw by Author, based on maps from ([http://stuweb.zjhzgy.net/2006/\\_private/0810/081032/](http://stuweb.zjhzgy.net/2006/_private/0810/081032/) <http://blog.h2o-china.com/html/18/75118-viewspace-6402.html>)

## 2. Research Method

### 2.1 Framework

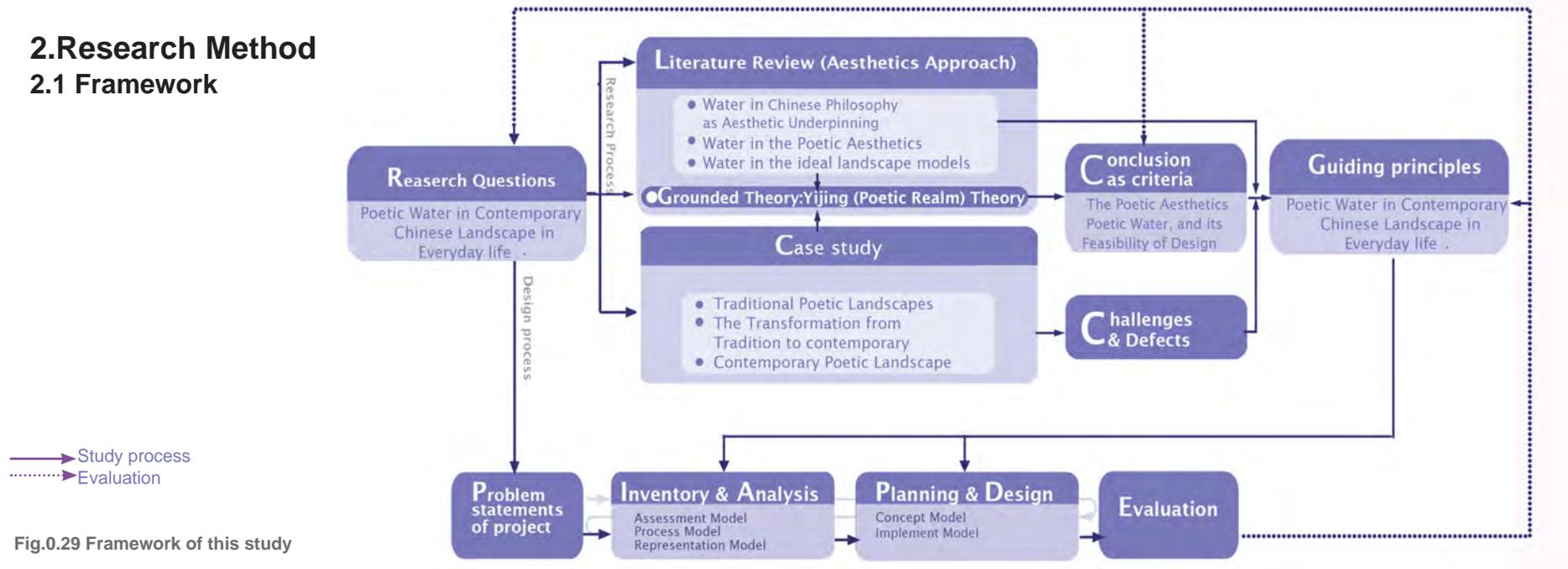


Fig.0.29 Framework of this study

1. The research items are recorded in the research question;

2. Research process:

1) Theory study:

- Grounded theory: the **Yijing** (poetic realm) theory is a historical study in China since Tang Dynasty (618AD) (Chen Ming 2001). It provides a concept model to explain 'poetic'.

- Other knowledge: Poetic feelings of landscape which are compatible with the concept model of Yijing (poetic realm) theory are studied. However, for the poetic feelings, there is no unified criteria, especially for landscapes although plenty poetic feelings of landscapes are illustrated and explained in poems and ideal landscapes models. Therefore, the detail poetic feelings which are compatible with the concept model of Yijing theory, are explored **threefold**:

- The theoretical study of **Chinese philosophy** will be summarized as the aesthetic underpinning.
- Then, **poems** related to landscape will be introduced to illustrate the poetic feelings of water in landscape. because the poets, according to Bachelard's Poetic Space (1968), can always find the subtle and delicate feelings through tiny things no matter the poets look at things through a microscope or a telescope, they record the poetic feelings rather than its form. So the poetic feelings with water can be found from the roots of Chinese poems ( which show the underpinning of the poetic aesthetics) and Shanshui poems to see how water acts and be felt.
- **Ideal landscape models** are to be summarized because the ideal landscape models of a civilization can illustrate its root of landscape on its identity, aesthetics and culture (Chen XQ, 2008; Xiangqiao Chen, 2009; Xu.Congrong, 2009). Poetic feelings related to these models will be explored.

2) Case study:

**Three types** of case are selected: The traditional cases, the contemporary cases and the cases of aesthetic transformation from tradition to contemporary, the cases will not only occur as a single chapter, but also as interpretation of different items in the theory part.

Challenges and defects the contemporary Chinese confront will be summarized, and it contributes to the conclusion of the criteria of poetic aesthetics of landscape.

2) Conclusion and Guiding Principles:

The conclusion will be deduced from the poetic feelings which is summarized from theory and case study. It is concluded as the criteria of poetic aesthetics of landscape.

For guiding a landscape project with a feasible process, the cases and theory related to the design with other factors, which contribute to the sustainable and wonderful landscape, are combined to the criteria.

3) Design and evaluation:

Design project is regarded as a test of the outcome of research namely, the criteria and guiding principles. After the design, a reflection will be firstly feedback to the research questions to see if each questions are answered, and if the feasibility of applying water as a medium of conveying the poetic feelings are realized. Last but not least, the criteria and guiding principles of the poetic aesthetics will be assessed, and to see if there is any possibility to improve them..

## Selections and arguments

### -Why we should recall a poetic landscape?

As what has been discussed in the previous paragraph, the disadvantages of the contemporary Chinese landscape are exposed for its aesthetic and culture gaps caused by social changes. Getting rid of the 'poetic landscape' is not a reasonable choice as we lose too much: not only the sustainable and wonderful everyday landscape, but also our identity and poetic life styles. Recalling and transformation the traditional poetic landscape to the contemporary landscape is needed.

### -Why is water selected?

Water has important effects on several aspects and thus forms Chinese water culture. The Chinese water culture is a relatively sound knowledge covering landscape, philosophy and feelings.

On the one hand, water is a media to bridge the environment and experiencers in a poetic way; on the other hand, water is selected as a media to express the emotion and thinking of designers, as the artists express themselves by paintings or other forms of artworks (C.Freeland,2001).

Undoubtedly, water is not the only medium in landscape but a dominant one. It captures human's imagination, brings perceptions of landscape in the context of its culture background and provides rich opportunities for vigour, identity and sustainability of a place when it flows through (J.Koh, 2008).

### -Why aesthetic approach?

To recall the poetic landscape, it is impossible to design a landscape via the merely mimicing and copying traditional landscape style with few decoration patterns.

Aesthetics, does not simply means the discussion of whether something is beautiful or not, rather it discusses the meaningfulness, values and experience. Re-understanding and applying the poetic aesthetics approaches can help Chinese realize what is the core of the problems and solutions of contemporary Chinese landscape in our era, and finally recall the poetic landscape back to Chinese everyday life.

## 2.2 Research Questions

Based on the problems mentioned in the introduction chapter, the main research question of this study can be formulated as the following.

### Main Question:

**How to transform the poetic feelings from traditional landscape to contemporary Chinese landscape through water in our everyday life?**

In this section, we further decompose this main research question and propose four subquestions.

### Subquestion1. What does the poetic aesthetics refer to?

- How does poetic sense generate?
- What items does poetic aesthetics relate to?
- What are the characteristics of those items?

### Subquestion2.What is the poetic aesthetics of traditional Chinese landscape?

- 1.What is the root and underpinning of Chinese aesthetics?
  - How does water relate to the roots?
  - How does it reflect to Chinese aesthetics?
  - How does it reflect to Chinese life?
  - How does it reflect to landscape?
  - What feelings do they contain?
- 2.What poetic feelings could we feel from the Shanshui poems (landscape poems)?
  - What are the the root of the the initial feelings convoy from landscape poems?
  - What are the water itself felt in landscape poems?
  - How is water related matters felt in landscape poems?
  - Is it feasible to design them?

- 3.What poetic feelings could be felt from the traditional ideal landscapes models?
  - What are the components of those landscape?
  - How does those models effect on the way of living?
  - Is there any similarity among these models?
  - What feelings are related to those models?
  - How is water felt in those models?

### Subquestion3. How does water act in poetic landscape in everyday life?

- What are the typologies of water and water in landscape?
- What are the psychological responses to different types of water?
- Is feasible to design them?
- How does water appear in traditional poetic landscape?
- How does water appear in contemporary poetic landscape?
- How to apply its aesthetic value into design, meanwhile concern other factors, e.g. social, economic and ecological concerns?

### Subquestion4. How to transform the poetic water from traditional to contemporary everyday landscape?

- What are the challenges of water transformation from tradition to contemporary landscape?
- Is it feasible to design contemporary everyday landscape with poetic water?
- What can we apply for contributing a contemporary poetic landscape in everyday life?
- How to solve the challenges of this transformation?
- What are the successful cases illustrated the poetic landscape?
- What are the successful cases involved with poetic water in contemporary landscape?

## 2.3 Method

### 2.3.1 Qualitative Method

The qualitative method is exploratory. According to Morse (1991), for a new topic, which has never been addressed with a certain group of people or the existing theories, the qualitative approach is necessary.

The study of poetic aesthetics for landscape design is a novel topic. On the one hand, although the poetic aesthetics has been studied for a long period (since Tang Dynasty, 618 AD) by many researchers, however, except the grounded theory, the concept of Yijing, there is no standard or a sound system for the extending theories related to landscape.

On the other hand, qualitative approach allows room to be innovative (W.Creswell,1987). Although Chinese have plenty Shanshui culture (refined landscape culture) and Fengshui culture ( applied landscape culture) left to guide the poetic landscape, which should be ' picturesque and poetic ', the question of how to apply the 'poetic' into landscape is often spread piece by piece in poems, paintings and landscape models rather than a sound knowledge system. Therefore, there is a room for me to explore what is ' poetic aesthetics' in landscape and how to apply ' poetic ' into landscape design by such qualitative and collective approach.

### 2.3.2 Literature Research

The poetic aesthetics of water can be traced by the Chinese philosophy and Shanshui poetries. This study is based on the ground theory 'Yijing' (Poetic Realm) theory.

#### Purpose Statement

The literature study aims to find what are the Chinese poetic aesthetics of landscape, and which landscape factors can be regarded as 'poetic'. I explore what imaginations and feelings are related to diverse water forms and whether there is any feasibility to design them.

#### Theory Selection

- The scope of theories is relatively wide. It refers to several aspects: poetics, philosophy and landscape, all these three are central to the aesthetic perspectives, and the poetic role of water.
- Considered the culture and aesthetic gap, the literatures will not only focus on

the latest reports but also the ancient ones to explore the roots of Chinese poetic aesthetics and poetic landscape.

-Plenty literatures refer to the Chinese aesthetics and poetics from both eastern and western scholars' view.

-Scholars from other culture's perspectives on poetic characteristics of landscape will be discussed as well to see if there is any coherence of poetic aesthetics for different civilization.

-How to transform the tradition to the contemporary poetic landscape is still a puzzle.

The answers will not be explored majorly through the literature but via the analysis and observation of cases (or poems).

### **Grounds of Argument**

The grounds of arguments of the relationship between poetic feelings and landscape are supported by Shanshui poems. This study refers to more than 2000 poems from the Books of Odes, the Elegies of Chu, Poems of Han, Weijin, Tang, Song dynasty, and finally **108 poems** are selected as the supports to certify the observation and association of the poetic feelings of landscape..

### **Data Collecting and Analysis**

Several scopes are involved in data collection: theory of poetics, philosophy as the underpinning of Chinese aesthetics, Shanshui culture (refined landscape culture) and Fengshui culture (applied landscape culture). These knowledge will be understood, selected, analyzed, disassembled and regrouped.

### **Characteristics of Literature Research**

One advantage of a literature research is the guaranteed reliability of the data.

## **2.3.3 Observation for Theory Study**

Some of poetic feelings and characteristics of water are summarized and related together through the author's observation and experience from everyday life.

### **Purpose Statements**

Relate the poetic feelings and the phenomena of water.

### **Characteristics of Observation:**

Observation is not a absolutely objective approach to connect the poetic feelings of landscape and the poetic landscape. However, it shows author's view.

## **2.3.4 Case Study**

Case study is not a major part in this report, but it is a necessary approach to connect the poetic feelings and the poetic landscape, and to discuss the possibility of the transformation.

### **Purpose Statements**

-To relate the poetic feelings and the poetic (water in ) landscape.

-To find out how the poetic aesthetics can be applied to landscape

-How both sustainable and wonderful landscape can be designed.

-To explore approaches for the transformation of poetic aesthetics from tradition to contemporary landscape.

### **Case Study Sampling Method**

-The cases studied will be not limited to China, but also covering cases abroad that show the coherent poetic feelings. The selection of cases is based on the following criteria:-

- The case studies need to be involved with water related projects

- The case studies need to be situated in people's everyday surroundings

- The case studies need to have proven somehow their success

### **Observation**

Some of poetic feelings and characteristics of water are summarized and integrated through my own observation and experience from these cases.

### **Data Collecting and Analysis**

-.Data is collected by making photographs, videos to utilize multi-sensory aspects

-The analysis and assessment of the data (experience records) provide feedback to the summary of poetic feelings in the theory study.

## 2.3.5 Research by Design

### Purpose Statements

-Embedded in specific site, design comes at the end point of this research and works to test whether the proposed design approach can work properly in practice. It demonstrates the design approach as well. Visualized possible solution will become a major contribution to the end result.

- The design practice illustrate how to work with the criteria of poetic aesthetics in contemporary landscape. It helps with the formulations of the descriptions and design guidelines of the aesthetic experiences and experiential qualities.

-The research by design phase will help to fix the gap between the theory and application, the feedback can contributes to a more sound criteria system and guiding principles.

### Design Cases Sampling

-The design-case need to be located in a water involved area

-The design-case need to be suited in China

--The design-case need to face the transformation issue

- The design-case need to be situated in people's everyday surrounding

-The design-case need to encounter problems concerning a disconnected human-environmental relationship

-The design-case should provide enough opportunities for landscape architects to work with.

### Data Collecting and Analysing

Data is collected by studying literature, fieldwork, observation,interviewing, and the local documents concerning the design area.

-The field work takes **three weeks** for taking photos, remarking each area in different time.

-Local residents, local officials and peoples from other regions are interviewed to get different views of the transformation in study areas.

-Photo-survey method (G.Moore, B. Croxford, M. Adams, M. Refaee, T.Cox & S.Sharples,2008) is applied by adaption. The photo-survey method refers to allocating the camera to different group people( i.e. samples) to take picture randomly, then the aesthetic preferences of different groups of samples will be shown through the analysis of pictures they took. However, in this study, it is impossible for author to organize enough samples, thus pictures shown the aesthetic preferences of locals and others are collected through the Bulletin Board System on Internet respectly as a comparison.

### Characteristics of Research-by-Design

This target of my Master thesis is to develop a criteria system and guiding principles for transforming the poetic aesthetics from traditional to contemporary landscape. To make the theory applicable for this target, it is necessary to turn descriptive theory into prescriptive criteria and guiding principles. The most appropriate way to test them is by applying them into a design. By doing this, the design phase becomes part of the research itself and therefore it is named a 'research by design' phase.

(Part1. End)

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## art2. Theory and Case Study

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Chapter2. Chinese Philosophy:the Underpinning of Chinese Aesthetics

Chapter3. Poetic Aesthetics and Water

Chapter4. The Poetic Water in Landscape

Chapter5. The Criteria of Chinese Poetic Aesthetics in Landscape

Chapter6.Case Study of Contemporary Landscapes

Chapter7.Guiding Principles

# Chapter 1.

The Grounded Theory of  
Chinese Poetic Aesthetics: Yijing

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## 1. 1 The Definition of 'Poetic'?

'Poetic life' is a broadly used term yet with no uniform definition, because each civilization has its own aesthetics which is culturally predisposed (Freeland, 2001). For the west, a poetic signifier can 'enlarge the signified into the dimensions of a world'(Heidegger,2010,). In different references of phenomenological aesthetics (note1), words as sensuous, image, imagination, dream are involved. Besides, the term 'poetic' is *'not only an aesthetic category but also an expression of the deep-lying record between human and nature. It is priori that belongs to the natural world'* (E.S Casey,2010-1). According to Heidegger's (1989-1976) criticism of Hoderlin's poem( see poem 1), he regards the true nature of man's dwelling is poetic because it is in a broader sense of dwelling on the earth (Heidegger,1971)(seen the poem 1).

To Chinese, poetics is around a core concept 'Yijing'( 意境 ), literally meaning the poetic realm or poetic imagery, which has enjoyed research of thousands of years (note2). Wang.Changling (690-756), the first person who advocated this perspective, states there are three levels of poetics experience: the realm of objects( 物境 ) the realm of emotion ( 情境 ) and the realm of Yijing ( 意境 ) . Yijing is a new world composed by imagination, covering the limits of objective experience and subjective experience. Experience of poetic realm comes into a holistic feeling. Then the new world is induced and expanded. Secondly, nature is the precondition of poetics, because nature acts a significant role in Chinese poem. The muse of Chinese poets is often evoked by nature: the poet ' feels the breath of nature, discovers the mystery of nature, listens to the tunes of nature and appreciates the scene of nature ' (Zong. Baihua, 1920).

Therefore, ' poetics ' relates to the deep-lying experience of life and nature; through the experience, the dimension of image and space can be expanded,resulting in new images composed by imagination.

## 1.2. The Theory of Poetic Aesthetics: Yijing(Poetic Realm) and Yixiang (Poetic Image)

### 1.2.1 Importance of Yijing

Yijing (poetic realm, 意境) is the theory of aesthetic core of Chinese poetic aesthetics( Pu.Zhenyuan, 1995 ;Chen.Ming, 2001;Gu.Feng,2001;Jiangyin, 2002). As the most widely used and systematic aesthetic theory, and the most significant criteria of Chinese poetics, Yijing (poetic realm) can be achieved through the appreciation of painting, poetry and landscape. The rearch and practice of Yijing in poetics can be dated back to Tang dynasty(Note3)(Chen.Ming, 2001,pp75-93).

Yijing is the combination and interweaving of emotion and scene(Zong.Baihua, 1987). Unlike the traditional western aesthetic criteria that stress Golden Section, light and perspective in painting and landscaping, Yijing is a different criterion – to emphasize the flavors in the poetic realm and levels of the poetic realm. For example, a Chinese fine painting is appreciated according to its flavors, but not purely the accuracy of the object(s)(Fig 1.1, 1.2)

Poem1.Poetically Man Dwells (section)

Friedrich Hölderlin (1770-1843)  
If the life is all about hard working  
Then the people will look up and ask:  
Will we still want to be in the world?  
Though he has to earn a living,  
Man dwells poetically on this earth

Fig1.1- 1.2:  
Right-Zhu.Da (1626-1705 AD ) Birds;  
Left- Michelangelo Merisi da Caravaggio  
(1571-1610 AD)

Still Life with Fruit on a Stone Ledge



## 1.2.2 The Concept Model of Yijing (The Poetic Realm)



Fig1.3 The writing of Yixiang(poetic image) and Yijing (poetic realm)

In Wang.Guowei's view: once the 'Yijing' in a poem, painting or landscaping is pursued, the poetic sense such as temperament, rhythm and charm will follow. What a landscape poem or a scene required, is a holistic, integrated and indivisible atmosphere. This sense of poetic leads to the ultimate objective of composing a poem, a scene of painting or landscaping (Wu. Yang, 2003, pp79) .

Chinese poetic sense is not only limited within the emotion-landscape integration. The realm/image/flavors can be beyond image(note 4) (Sikong. Tu; Pu.Zhenyuan, 1995 ; Chen.Ming, 2001;Nico H. Frijda, 2007). However, to discuss the compositions of Yijing ( 意境, the poetic realm), another important concept of Chinese aesthetic, Yixiang ( 意象, the poetic images) cannot be neglect (Fig1.3) (Chen.Ming, 2001,pp24-65).

### Concept model: image and flavor

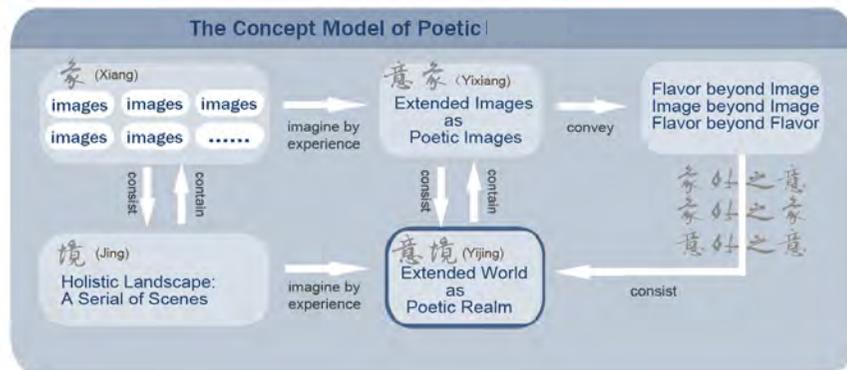


Fig1.4 The concept model of Yijing theory, draw by author

This concept graphic is summarized according to Chen.Ming's *Yiand Jing, The Three Flavors of Traditional Chinese Poetics* , which illustrates the relationship between Image, poetic images and poetic realms, and how a sense of poetic space arise by flavors.

Image is the basic unit of poetic aesthetics (Chen.Ming, 2001, pp24-65; Jiang.Yin, 2002). The poetic image (Yixiang) could be either an object integrated with subjective emotion, or the subjective emotion conveyed through object. It is felt through the imagination and association, and it conveys flavor beyond image as emotion, culture meaning, psychological reflection and personal experience. So the poetic image reveals extended images.

Simplify

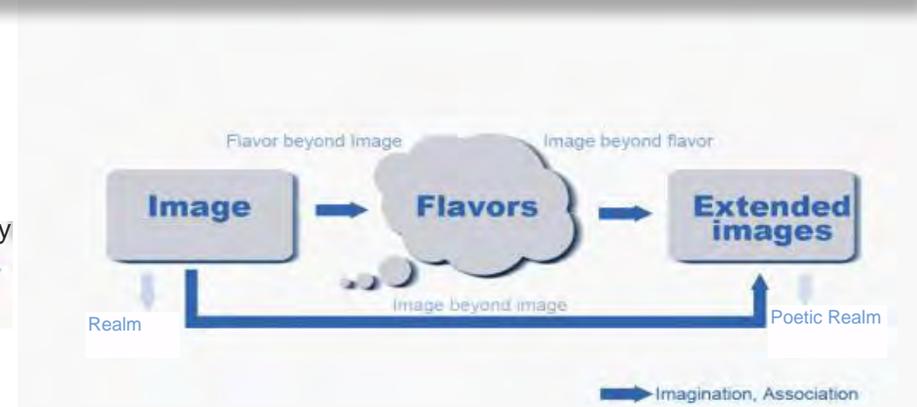


Fig1.5 The simplified concept model of Yijing theory,draw by author

Series of images and scenes are regarded as a realm, i.e. a collection of holistic landscape, then these images i.e a realm forms poetic realm via one's imagination. These poetic images also consist to a poetic realm which can extend the sense of space and time by extra flavors and images.

As a result, flavor is an media to reach the extended imagination, because it connects image and extend images or poetic realm through the association and imagination. As a summary, the concept model is simplified as the right figure.

## 1-Imagination and association

The association can be gained from individual's experiences or media (e.g. video, picture or paragraph). The imagination and association between images, extended images and flavors could be effected by diverse factors:

A same image could extend different images according to different experiencers who has his own culture background, individual experience and or emotional condition, thus he or she could relate the form, metaphor, colors, smells and sound with different extended images because of subjective reasons. However, those images belong to one flavor and share the same feeling. So flavor is the medium to bridge images and extended images. (see the example1)

## 2- Image and extended image

The poetic image and poetic realm compose the sense of a poetic space, which contain the diverse flavors. As the basic unit of Yijing (poetic realm), image has several characteristics:

(1) Images refer to a holistic and dynamic experience rather than only a still visual input, the sense of time, touch, smell and sound are included. For instance, the stream is flowable and clattering, the trees are shaking by breeze and light is pouring from the cracks of leaves. Thus images are not stationary but lively and changeable.

(2) Images are not limited to either a tiny objects ( see poem2,3) or a roomy scene ( see poem4 ), only if it conveys the flavors. It could be either a slender branches, or a sublime scene of great river.

(3) Image could be either real images existed in the scene where people experienced at that moment, or the virtual images which are indicators of metaphor or implication(see the example2&3), i.e. the extended images and scenes conveyed image beyond image and the flavor beyond image, and thus the extra flavors (e.g. emotion, cultural meaning, personal experience and psychologies reflection ) are induced through imagination. The association and imagination lead the extended images and scenes to be limitless of time and space. (Chen.Ming,2001, pp24-65);

### Example 1

#### -Imagination and association:

These three images has the similar flavors: holistic, selflessness, strong hazy, and ornate color from nature, slender and pain wonders. People faces to A, could relate to the B or C; for people who just had a memory or experience of one of these two, the other one could not be associated as extended image.

Fig 1.6-1.8: Morning, bird view of : (A) a slop; (B) Wagenigen campus, NL; (C) a Chinese village



#### Image as tiny object:(Poem2,3)

The sender tree is dressed in emerald all about,  
Ten thousand branches droop like fingers made of jade.

碧玉妆成一树高，万条垂下绿丝绦。(贺知章，咏柳)

Two yellow orioles sing in the green willows,  
A flock of white egrets surge up the blue sky.

两个黄鹂鸣翠柳，一行白鹭上青天。(杜甫。绝句)



#### Poem4:

The Yellow River rises as high as white cloud,  
The lonely town is lost amid the mountains proud.

黄河远上白云间，一片孤城万仞山。(王之涣，凉州词)

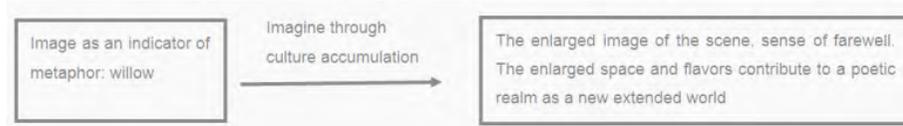


**Example2 :Objects as ' Image ' and its ' Extended Image' :**

Metaphor means treating ' a thing as another that is recognized as similar in some respect '(Nietzsche,1869-74; A.Lossi, 2010 ). In China, there are two ways of imaging 'another': metaphor and implication(note 5), they culturally implies the ' extended image' as ' another ' .For example: the willow is an indicator of farewell, extended images is shown that the riverside with breezed willow, several friends toast for saying-goodbye when the image of willow is experienced, sense of worrying and reluctance arise with the image of willow.



Fig 1.9 Willow and its extended image , for it refers to a scene of farewell metaphorically



To sum up, images are enlarged with extended flavors and images by imagination and association. Consequently, the poetic sense arouse.

**Example3:scene as 'Image' and its 'Extended Image'**

A scene of 'A few houses hidden past a narrow bridge, below the bridge a quiet creek is running ' is illustrated, through series famous poetic images with only three words: Tiny bridge, flowing brook, and cottages (Autumn Thought). These images always lead Chinese to the imagination of a typical watery city - Suzhou (or another watery city branded in one's mind). Thus a landscape with 'tiny bridge, flowing brook and cottages' can cause a misconception of placing oneself in Suzhou or other watery city in Chinese memory. For instance, an interviewer who grew up in a water town in the south of China, possesses a similar and mis-conscious feeling of Leiden (the Netherlands) as his hometown. However I relate Leiden to Suzhou as I only experience Suzhou rather than that small watery city, because I visited and saw images through magazine and Internet there.



Fig 1.10-11 The water city in Leiden, Netherlands and Suzhou, China;They take sets of similar flavors

### 3- The Typologies of the Flavors in Poetic Realm

*The Twenty-Four Categories of Poetry* is a work by Sikong.Tu's (837-908 AD) with deep roots in earlier poetics and critical comment on painting and poems (Hu. Xiaoming, 1992), i.e the literati culture. The classification of the twenty-four types does not refer to the literary form, but the flavors of poetics. Diverse criteria on the traditional aesthetics of poetics were revealed as twenty-four categories as follows:

'雄浑 Be Holistic with spacious and impassioned sense; 冲淡 Be Holistic with sense of simple and thin; 纤秣 slender wonders with sound and colors; 沉着 composure and quietness; toward remote antiquity; elegant and tender; sort out for the best; be strong and forceful; 绮丽 ornate and original; 自然 follow nature; 含蓄 subtle and indirect; 豪放 bold and unconstrained; create a lively style; 缜密 be delicate but avoid rigidity; 疏野 be free in a wilderness; 清奇 clear and crystalline; 委曲 be winding; realm of the real; be like a hero; variations in unity; 超诣 detachment; 飘逸 flying into fairy land; 旷达 broad minded in secular world; 流动 flowable.' (Si Kongtu, 837-908 AD ?)

16 flavours are selected, because they refer to the experience of landscape, the others emphasize more on the technique of poetry (e.g. sort out for the best, create a lively style) and the spirits of human (e.g. be like a hero). Si Kongtu, explain each flavor by poetry. ( [Details and explanations: see Appendix 1](#) )

### 4- Process of Savouring the Flavors of Yijing (Poetic Realm)

Savoring Yijing is linked to three process terms: evaluation of flavor (Pin'wei, 品味), cognizant of flavor (Zhi' wei, 知味) and retrospective savouring (Hui'wei, 回味) (N H. Frijda, 2007) because savoring takes time as it involves a lingering that slows down or halts the progress of experience.

The process of savoring Yijing implies a shift from implicit to explicit appraisal: subtle implications are gradually felt, cognized and tasted as endless meaningfulness. The initial evaluation of flavor is a momentary experience and an awareness of temporality. The cognizant of flavor can supersede the sensory experience as Chi refers to subtle variations in images and scenes. The retrospective savoring means re-tasting and 'a recollection in the mind of a previously encountered flavor.' ( E C. Eoyang, 1993; NH.Frijda, 2007). Therefore it tends to gradually unfold the aftertaste that illustrates the subtle meaningfulness, which cannot be initially experienced.

The poetic aesthetics is felt by the savoring of Yijing, which unfolds the images from images itself to a new extended world with endless meaningfulness: a willow does not only mean a tree but farewell, and fade flower with running stream does not merely refer to the late spring but a sigh of the time and life.

### 5. Ways of Experiencing the ' Poetic'

There are two ways to experience 'poetic': the scenery with existence (有我) or the scenery with selflessness (无我) ( Wu.Yang, 2003, pp60-61): The former means 'I' am a viewer of the imagery, therefore all the description and emotion are subjective and effected by 'me'. It emphasizes on the sense of existence; On the other hand, 'selflessness ' means 'I' am integrated with the landscape, and the feeling does not eagerly be expressed as what 'I' think, but endeavors in being peaceful.

The biggest difference of these two is the feeling of being peaceful or being emotional. When the experience is without a sense of self and personal emotion, objects are more leaning to the truth because the experience of the object is extended to infinity, so that peacefulness is found from the objective view. Therefore the subject can approach the meaning of eternity and the joy of existence (Wu.Yang, 2003, pp60-61). In the contrast, it is easier to feel the existence than oneself because an absolutely objective state is more difficult to reach.

### 1.2.3 Summary of Yijing Theory

Yijing is generated in enlarged poetic realm which includes: Images beyond images, flavors beyond images and images beyond flavors.

(1) **Images** has attributions as following:

- Image is the basic unit of Yijing;
- Both of tiny nature object and a roomy scene can be a image;
- Image consists of sound, motion, smell and touch rather than a stirless visual input

(2) **16 flavors** are summarized because they relate to the feelings of landscape ;

(3) To experience the flavors, process takes time:

Initial evaluation of flavor-->cognizant flavor-->retrospect savor;

(4) Yijing is experienced by the sense of selflessness or existence.

## Notes:

1. Phenomenological aesthetician Gaston Bachelard's *Water and Dream, Poetic Space*; *Handbook of Phenomenological Aesthetics* 2010; Husserl: *An Analysis of His Phenomenology*, by Paul Ricoeur
2. The research started around 618 AC---Chen.Ming, *Yi and Jing: the three savours of traditional Chinese poetics*, Zhejiang University Press, 2001, pp76
3. Tang Dynasty: 618-907 A.D, the Golden Period of China
4. Original text: 境生于象外; 象外之象; 象外之意
5. For more details and example of implication, see 'The Books of Odes- Express Way'

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# Chapter 2.

## Chinese Philosophy- :

### The Poetic Sense of Space and Water in Chinese Philosophy

In this chapter, Chinese philosophy is introduced because it profoundly affects the Chinese aesthetics such as literature, painting and landscaping (Ling.Jiyao,2003). It states Chinese initial sense of space and water. Therefore, it is firstly introduced as the **underpinning** of Chinese aesthetics.

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## 2.1 The Insight of Chinese Philosophy

This is an aesthetic transition from philosophy to the poetic aesthetics through nature: Chinese philosophy abstracts the principles of the cosmos from the natural phenomena, and poets seek the poetic feelings as echoes from nature (Ke.Lisu, 1999, p5-p9). Furthermore, the inter-reacted Chinese philosophies underlying the basis of believing in animism rather than god, and the nature of human should be as honest and simple as nature (Ke.Lisu, 1999, p62). Consequently, Chinese treated nature carefully and sensitively: Not only the simply formal beauty, but also the life cycle, season alternation and senses of objects and scenes are appreciated. They are abstractly expressed by painting or poetry, e.g. the objects could be raindrop, wind, air, sound, smell, time or holistic landscape etc.

Change (Change, 易 ,Yi) is the core of Chinese philosophy, as both Taoism and Confucianism are benefited from it (Ye. Lang, 2010, pp20-24). According to the source of Chinese philosophy, Yijing ( 易经 ,the Book of Changes; the same pronunciation of poetic realm, but different meaning), every component of the world composes opposite and complementary aspects such as Yin and Yang in a dynamic transformation. Therefore everything in the cosmos is in the state of change. Besides, the perspective of Change contributes to a view of Flow, for Chinese regards the process of life is flowable. In short, Chinese philosophy is a series of flowable thoughts, which are always described as the wisdom of water as an analogy (S.Allen,1997).

## 2.2 Tao (道) and Taoism: a philosophy of water

### Definition of Tao

Tao, literally means the ' way ' or ' principle ', and it broadly covers all the principles in the world:

*' Human follows earth, earth follows the heaven (cosmos), heaven follows Tao and Tao follows nature.'*

--- Taotzi , Chapter25, Dao Teh Ching

人法地，地法天，天法道，道法自然。

--- 老子，第 25 章，道德经

The term ' Tao follows nature ' can be regarded as ' the world works according to Tao ', so Tao is not an absolute or defined matter, but a principle that implies the laws of cosmos and guides the way by which people acts. It shows the highest

respect to nature, which is the crucial perspective in Tao and Chinese aesthetics (S.Allen,1997,pp25, pp65-79 ).

However, it is impossible to explain what Tao exactly is in details:

*The way (Tao) that be told is not as unvarying way.*

*The way(Tao) that can be spoken of is not thier constant way.*

----Laotzi, Chapter1 ,Dao Teh Ching  
道可道，非常道也。道德经，第一章

Similarly, the same sense can be also found in the western:

*The right method of philosophy would be this,  
To say nothing except what can be said.*

----Ludwig Wittgenstein, Tractatus Logico-Philosophicus,6.53

Besides, the Tao goes ubiquitously like water:

*The Tao being in the world is like the river valleys in regard to the Yangtze River and sea.*

----Laotze, Chapter32 ,Dao Teh Ching  
譬道之在天下，犹川谷之于江海。

### 2.2.1 Aesthetics in water

The concept of Tao is abstracted from water because water can be analogous to the principles on how the world acts (Note1;S.Allen,1997, pp25, pp65-79 ) and ' Taoism is a philosophy of water ' (Ling.Jiyao,2003, pp71) as water shows the flowability of life:

First, the flow-perspective (Note2) for Tao is a process of cycle and reciprocating of time: the end is always the start. When human merges himself into this flow, life is eternal and one part of the cosmos ( Ling.Jiyao,2003; Zhou.Yi, The Books of Change, Position of Time, 易经, 时位 ).

Secondly, the dialectical view of Taoism such as

comparison and transformation is inspired by the nature of water: Water is the softest material, while it is also the roughest material as no power can break it (Dao Teh Ching, Chapter78), so the soft and rough, weak and strong are relatively defined -- that is also what Laotzi advocates ' *the yielding conquers the resistant and the soft conquers the hard*' ( Dao Teh Ching,Chapter 36, Chapter78).

### 2.2.2 Be Free (游) and Be Holistic (全)

Taoism pursues the feeling of large. However, the term ' Large ' does not necessarily concern the quantity, but the spiritual realm of free (Ling.Jiyao, 2003, pp9-13, pp72-73). For Taoism, experience is free and unfettered. Because Zhuangtzu believes that freedom is equal to life, and life is meaningless without freedom (Note3) since ones' life is limited, but freedom and unfettered spirit are endlessly large and profound. They guide people into a free world, and escape from the practical concern and logical causality (Ye.Lang, 2010-1 p414). In addition , another meaning of being free and unfettered is a feeling of integrating all the myriad living things, i.e. human, nature and the cosmos. The most famous Chinese poet, Li Bai, inherited the free spirit well(see Poem5).

However, Zhuangtzu believes that, the concept 'large' and ' small ', defined by human and so-called 'rational knowledge', is only the external phenomena and a title of matter, rather than what it actually is: By forgetting the differences defined logically, just approaching to the center of the reeds and landscape, then closing the eyes of knowledge but opening the eyes of heart and life, one would immerge into the reeds and fly with the sandpipers. Thus, there is no difference between large and small, beauty and ugly since everything is integrated with ' me ' and comes to be a holistic world .

Based on this view, the holistic view is easy to be understood: ' a heaven in a flower or a world in a grain of sand ' (see Poem6). Without a 'rational judgment', the world should be of no differences. For Zhuangtzu, the orders and laws humans try to build by their limited knowledge, which illustrates ' should be' or 'should not be', 'good or bad ' are chaotic actually. However, the chaos and disorder in nature is the real principle of cosmos and life (Ling.Jiyao, 2003, pp13-16).



Fig 2.1 Be free 芙蓉鲤鱼，朱佩君；Lotus and Carps(1957 AD),Zhu.Peijun (1920AD -1995 AD)

Notes:

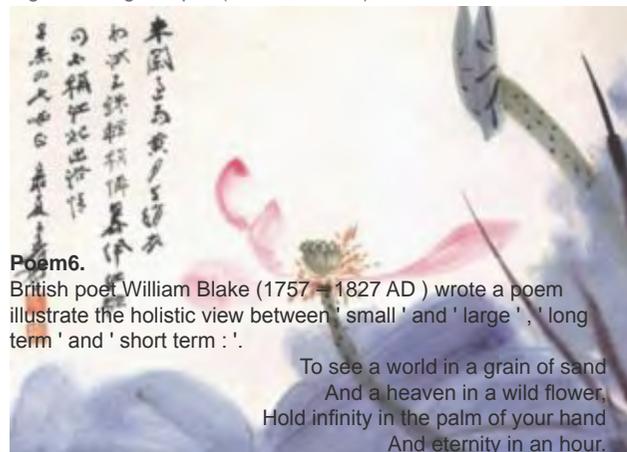
1. 'The highest good is like water. Water's goodness is that it benefits the myriad living things, yet does not contend and dwells in places which the multitude detests. Thus, it approximates the Tao--Laotzi, Dao Teh Ching'. 上善若水。水善利万物而不争，处众人之所恶，故几于道。

' The water...Its stream, which descends downward, twisting and turning but always following the same principle, is like rightness. Its bubbling up, never running dry, is like the way. Where there is a channel to direct it, its noise is like an echoing cry and its fearless advance into a hundred meter valley, like valor. Used as a level, it is always even, like law. Full, it does not require a ladle, like correctness...That which goes to it and enters into it, is cleansed and purified, like the transformation of goodness. In twisting around ten thousand times but always going eastward, it is like will. ' -- 宥坐

2.Flow ( 逝 , shi) is an alternative title of Tao except 'way', and flow-perspective is an important way to understand Tao (S. Allen, pp25,pp65-79) The flow can be experienced through the time or space.

3.'Rather than leave two fishes to moisten each other with their damp and spittle, it would be far better to let them forget themselves in their native rivers and lakes ---Zhuangtzu, Da Zong Shi( 相濡以沫，不如相忘于江湖 -- 庄子，大宗师 ) so fish is a metaphor of freedom to Chinese.

Fig2.2 Zhang. Daqian (1899-1983 AD), Lotus



**Poem6.**

British poet William Blake (1757 – 1827 AD ) wrote a poem illustrate the holistic view between ' small ' and ' large ' , ' long term ' and ' short term ' :

To see a world in a grain of sand  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand  
And eternity in an hour.

**Poem5.**In this poetry, the poetic aesthetics of Taoism is presented:

**A Song of Lu Mountain to Censor Lu.Xuzhou**  
Li Bai (701-762AD)

I am the madman of the Chu country  
Who sang a mad song disputing Confucius.  
...Holding in my hand a staff of green jade,  
I have crossed, since morning at the Yellow Crane Terrace,  
All five Holy Mountains, without a thought of distance,  
According to the one constant habit of my life.  
Lu Mountain stands beside the Southern Dipper  
In clouds reaching silken like a nine-panelled screen,  
With its shadows in a crystal lake deepening the green water.  
The Golden Gate opens into two mountain-ranges.  
A silver stream is hanging down to three stone bridges  
Within sight of the mighty Tripod Falls.  
Ledges of cliff and winding trails lead to blue sky  
And a flush of cloud in the morning sun,  
Whence no flight of birds could be blown into Wu.  
...I climb to the top. I survey the whole world.  
I see the long river that runs beyond return,  
Yellow clouds that winds have driven hundreds of miles  
And a snow-peak whitely circled by the swirl of a ninefold stream.  
And so I am singing a song of Lu Mountain,  
A song that is born of the breath of Lu Mountain.  
...Where the Stone Mirror makes the heart's purity purer  
And green moss has buried the footsteps of Mr.Xie,  
I have eaten the immortal pellet and, rid of the world's troubles,  
Before the lute's third playing have achieved my element.  
Far away I watch the angels riding coloured clouds  
Toward heaven's Jade City, with hibiscus in their hands.  
And so, when I have traversed the nine sections of the world,  
I will follow Saint Luao up the Great Purity.

庐山谣寄卢侍御虚舟  
李白

我本楚狂人，风歌笑孔丘。手持绿玉杖，朝别黄鹤楼。五岳寻仙不辍远，一生好入名山游。庐山秀出南斗傍，屏风九叠云锦张；影落明湖青黛光，金阙前开二峰长。银河倒挂三石梁，香炉瀑布遥相望。回崖沓障凌苍苍，翠影红霞映朝日，鸟飞不到吴天长。登高壮观天地间，大江茫茫去不黄。黄云万里动风色，白波九道流雪山。好为庐山谣，兴因庐山发。闲窥石镜清我心，谢公行处苍苔没。早服还丹无世情，琴心三叠道初成；遥见仙人彩云里，手把芙蓉朝玉京。先期汗漫九垓上，愿接卢敖游太清



Fig 2.3 Lu Mountain  
Right-Shanshui Painting:  
明 - 沈周 - 庐山高  
Ming Dynasty. Shen.Zhou (1427- 1509 AD) The High Lu Mountain

**The poetic sense of space in Taoism aesthetics:**

- (1)The flavor of being free consists all over the text ; this poem illustrates the feeling of immersing into cosmic through a free imagination;
- (2) Diverse ways of experience are involved, and poetic can be felt by different angles and scales: the visual angles are imaginary from the ' peak of snow ' to the ' footsteps ' , from a bird-view to a normal vie(3)The rational sense of space is ambiguous: according to ' all five holy mountains (which spread in different places in China ) without a thought of distance ' , the sense of large and small, far and near is not important any more since all the earth, land and living being are a whole; therefor a holistic view is experienced;
- (4) Several scenes are included as a holistic : the landscape elements as fall, stream, cliff, clouds are finally regarded as a whole as ' I survey the whole world' and I will take my friend. Lu visit this 'Great purity ( 太清 , fairyland) ';
- (5)Experience here is a pure experience of landscape, since he gets 'rid of the world's troubles' with these landscape, and he feels this poem is the breath of mountain rather than what he composes.

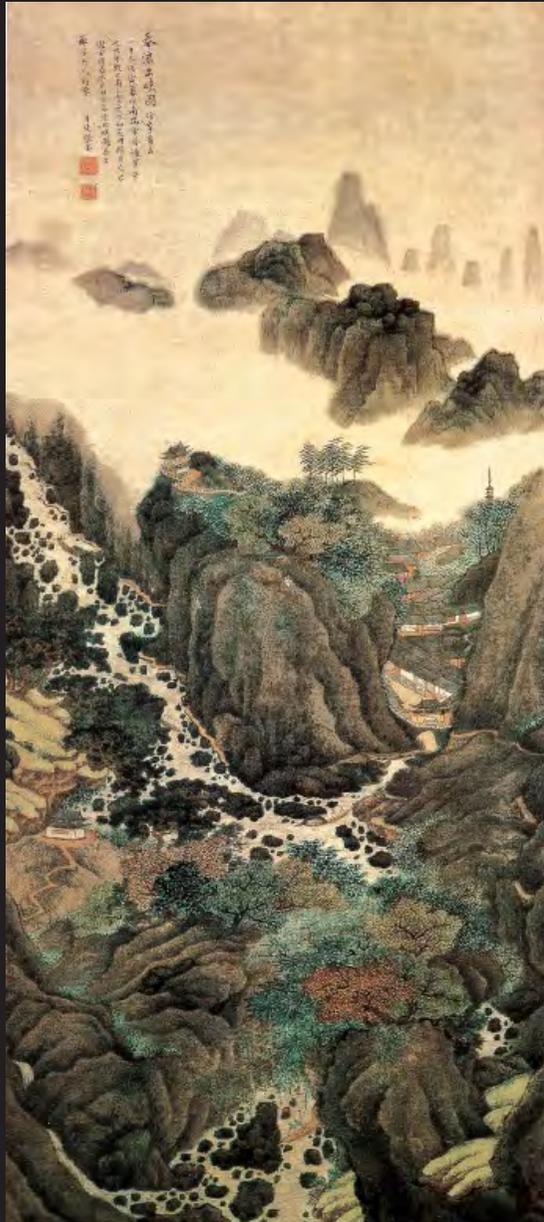


Fig2.4. Zhang.Jian(1761-1892)The spring stream snakes in hollow, 清, 张鉴, 春流出峡图

### 2.2.3 Opposite (反) and Transform

The most classical philosophic literature Yijing(易经, *The Book of Changes*) points out that the cosmos consists of Yin (阴, negative) and Yang (阳, positive) (He.Xiaoxin, Luo.Juan,2008; Ye. Lang, 2010-2, pp20-24). Although Taoism addresses different and holistic views on observing the world, it follows the opposite concepts from *The Books of Changes*: Laozi distinguishes the strong and weak, soft and rough, infamy and honor as the opposite characters, and endows the superior position to the relative weaker ones--' Yin (阴, negative)' (S.Allen,2003, pp49) . The case of water (Aesthetics in water) can prove it.

At the same time, (1) the positions of the two are not absolute and can transform to the other in a certain situation, reaching a dynamic loop and balance: happiness follows disaster, disaster hides beneath happiness (Note4); (2) and it reveals the internal relationship between matters: one matter is more obvious to its opposite. For example, in the Sanshui painting(Fig2.4), the mountain representing Yang, strong and sublime (positive) should be set off by the contrast of water which is standing for Yin, weak and mellow (negative) ( Wu.Jiahua, 1999).

Note4: Transform: ' It is upon bad fortune that good fortune leans, upon good fortune that bad fortune rests. '--Laozi, Dao Teh Ching,Chapter 58 (祸兮, 福之所倚; 福兮, 祸之所伏。---老子, 道德经, 第58章)

Poem7.

This is the most wonderful poem with poetic sense of Zen:' The snow petals, do not fall elsewhere'. (好雪片片, 不落别处 .) Without the declaration of where does it actually fall, the imagination and question as ' where does it fall ' arose. It could fall in the front of either ' I ', or the person ' I ' missed, or the place ' I ' wander, or in ' my ' mind. In a word, the ' not spoken ' is more poetic than ' spoken '

## 2.3 Zen : the Art of Experience

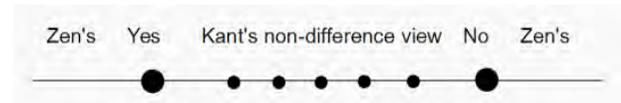
When you get free from certain fixed concepts of the way the world is, you find it is far more subtle, and far more miraculous, than you thought it was.

— Alan Watts

Zen is an insight to rediscovery the experience of being alive. It is a branch school of Buddhism and the localization of Buddhism in China. It is deeply influenced by Taoism. However it is not a religious faith (Alan. Watts, 2000, pp25), but just a way of **pure experience** (Note 5). And it has led a new aesthetic trend since Tang Dynasty (618-907AD) in China (Karl-Heinz Pohl, 2010, pp58-65), and later it also spread to Japan and developed to be an extreme (Robert. H.Shalf,1993) .

### 2.3.1 Art of Sanyata (empty)

Sanyata (空, Kong), which literally means emptiness, does not refer to the problem of existence or not, because Zen is a non-differentiated pure-experienced way. According to Kant's *The Critique Of Practical Reason*, the non-differentiated view is some point between Yes and No. However, this view for Zen is out of the scope of Yes and No. Thus, Zen exceeds the logic judgment of yes or no, wrong or right, black or white (Note6). Therefore Zen is fair with no distinction of essence or phenomenon, observer or objects, time and space (Zhu.Liangzhi, 2003, pp 26-38). (see Poem7).



(Fig2.5 The scope of Sanyata, draw by Author, By comprehending of literature)

Sanyata (emptiness) does not mean the scene of nothing but the flavor of quietness and tranquility. This quietness is isolated from the noisy and confusion, and it is not independent of the vital movement and living-being (see Poem8).

## The poetic sense in Zen: Quietness and emptiness

### Poem8. Autumn Dusk in the Mountains by Wang Wei (701-761 AD)

After the rain freshens the empty hills, The autumnal dusk deepens the hills.  
Through pines the bright moon glows, Upon the stones the clear spring flows.  
Amid bamboos giggle the washer-maids, Lotus leaves stir as the fish-boat wades.  
Even spring fragrance has faded away, Here is still a nice place for me to stay.



Fig2.6-2.9 The images in the 'Autumn dusk in the mountains'

\*The example poem is famous for its emptiness and quietness, and its author, Wang Wei is the representative poet of Zen. It illustrates how Zen is experienced from space to psychology. The beauty of Zen in landscape does not refer to the spatial emptiness, but a psychological emptiness. Ordinary life in a countryside is recorded in this poem. The first sentence shows a fresh atmosphere of landscape: 'rain, empty hill, autumn dusk,' evoke readers' imagination of the quietness of living in hill, the breeze in autumn with chill but fresh air...the word 'empty hill' does not imply there is no being or human here, imply four indirect meanings of Emptiness:

- (1)The lush forest in hill hide people's activities visually, but the sound of people could be caught;
- (2)It is far away from the city and seldom people can approach there;
- (3)After the rain, the clouds soon disperse and the sky becomes clear. Thus the space is felt fresh and hollow
- (4)Emptiness but not vacuousness, quietness but not stillness: there is the endless vitality and charm in the hill with flowable stream, starry moonlight, noise and giggle of washer-girls.

To summarize, through the analysis of the poem: *Autumn Dusk in the Mountains*, emptiness in Zen is defined as: (1) The spatial emptiness (e.g. Japanese and Suzhou Garden) is aiming to get the psychological emptiness; (2) Not all empty space has the sense of the psychological emptiness; (3) only the space with quiet flavor, the sense of Zen can be felt; (4) the flavor of quietness in Zen is relative: absolute quietness cannot convey the flavor of emptiness, while the slight diverse sounds ( e.g.. noise of stream, tweet and breeze) can make the quietness be more obvious.



Fig 2.10-2.11  
Spatial Emptiness and  
Psychological Quietness

## 2.3.2 Aesthetics in the ordinary and the present

As for the art of Zen in China, it is a 'super concentration on the most common aspects of everyday life' (A. Watts, 2000, pp25). An ordinary matter can be experienced anytime and anyplace, although ordinary it is: Petals, leaves, land, wind, birds, clothes, eating and drinking, etc. For example, the tea ceremony is regarded as an art and has been popular since Late Tang Dynasty : the ways of boil tea, rites, tools, tea house and tea garden are specially done and treated for experiencing the sense of 'being simple for explicating one's ambition, and being quiet to go far.' (Note7; Zhou. Weiquan, 1999)

According to Zen, the Truth is experienced at the moment of enlightenment (Note8): The aim of Zen is to pursue the experience at the present, rather than pointless search the 'essence' by limitless time (Zhu. Liangzhi, 2003, pp39-40). To feel ourselves and matters in the poetic sense of Zen cannot use the material way, but a living way to look ordinary matters (Shunryu Suzuki, 2010, pp84). Water, as the most ordinary material in our life, is experienced in poetry and conveys the poetic feeling frequently (see example). In addition, the relative matters and activities are always appreciated too.

Poem8 (Original text): 山居秋暝

Note5. Pure experience : 'It is like tasting water and knowing for yourself that it's cold or warm' --Tang Dynasty, Pei.Xiu ( 如人饮水, 冷暖自知 -- 唐·裴休)

Note6. According to Shunryu Suzuki's explanation: 'when you do everything without thinking about whether it is good or bad, and when you do something with your whole mind and body, then that is our way'; Dogen-zenji: 'When you say something to some one, he may not accept it, but do not try to make him understand it intellectually. Do not argue with him; just listen to his objections until he himself finds something wrong with them'. (Shunryu Suzuki, 2010, pp80)

Note7. The Commandments to Son, Zhuge.Liang(181AD-234AD); (淡泊以明志, 宁静以致远 --- 诫子书, 诸葛亮)

Note8. 'What is always the source of the world is the present; the past doesn't explain a thing'; 'If you understand fully that it is from the present that everything happens, then the only place for you to be, the only place for you to live, is here...' (Alan. Watts, 2000, pp48-50)

Note9. For example, when people face to a high waterfall and water comes down from the mountain top as a silver-white screen and curtain, it is a holistic view of wonder scene. However for each water drop, it must be a very tough experience of coming down from the high cliff: It is such a long time and long distance, and finally the waterfall reach the pond of bottom. For a drop, it is the cycle of its life.

## 2.4. Confucianism and New Confucianism

Confucianism, as the most famous Chinese philosophy and social ethic, is worldwide well-known. It contributes relatively little to Chinese aesthetics when comparing it with Taoism and Zen, but it gives water profound meaning.

It serves as a ruler to govern the country by love, benevolence and rationality and humanity. Lament is a typical theme (Karl-Heinz Poh, 2008 pp165-173 ) to show the pity of fate and life of human and living beings (see Poem 9)

### 2.4.1 Aesthetics in Water and Time

*' Those who realize the world (that is, the wise) enjoy water; those who have authoritative humanity enjoy mountains.'*

---Confucius (Note10)

Confucius thinks the wisdom is flowable like water. Both Confucianism and Taoism respect to the concept ' flow (gone) (逝, shi) ' as an implication of water. For Confucianism, water firstly means moral, secondly means the flow of time (Ling.Jiyao, pp53-55; Allen.S). It relates water closely because it poeticizes and values water metaphorically (Note 11) .

According to Confucius : 'The passage of time is just like the flow of water going on day and night.(Note12)' It reveals a sigh of life. This sense raises the awareness and introspection of the life itself and the past, and it has led to plenty of strong resonances in later ages.

As the concept of time can be classified as past, now and future, most relationship between water and time is the association from now to the past rather than from now to the future(see Poem10). Chinese has a common aesthetical preference of time: the past. Through reviewing the past, memories of the childhood, the past and history are savored.. Poetic aesthetics of time is conveyed through a fixed space but flowable time, and the extended images come with the association of the experience of the past. Thus, water is the best medium (see Poem 10, 11)(Hu. Xiaoming, 1992).

Poem9.From the high city tower, a vast wilderness.  
Expanse of sky, and sea--and infinite this sorrow.  
As whirlwinds riot over lotus waters,  
Sheets of rain pound vine-covered walls.  
Tiers of mountain trees block views of a thousand kilometers.  
The river winds its course, like the convolutions of this heart.  
Here we all are, where the native hordes tattoo their skin--  
Without any letters, totally apart.

登柳州城楼寄漳汀封连四洲刺史  
柳宗元

城上高楼接大荒，海天愁思正茫茫。  
惊风乱飐芙蓉水，密雨斜倾薜荔墙。  
岭树重遮千里目，江流曲似九回肠。  
共来百越文身地，犹自音书滞一乡。

\*In this poetry, this lament reveals author's plaint of fate--as he and his fellows were demoted and exiled. Metaphor and implication are applied to the landscape to imply author's emotion. The expanse of sky and sea lead the perspective be more ambitious which is the metaphor of his fate; the whirlwind implicates the political situation and the pounded vine is another implication of author and his fellows. The mountains blocks--does not really refer to block the view--but actually blocks his fellows. Emotion as sorrow about his fate and worry about his fellows are shown through the holistic landscape and several scenes. Most of the views are coming from an ascended view.

Fig2.13-14: Left-Ascendant Right-The Thinking of the Past  
(source:<http://baike.aliqq.cn/doc-view-39128.html>;[www.nipic.com](http://www.nipic.com))



Poem 10.In this poem, it shows the preference of the association from now to the past.

### Waves Pat Sands

Su.Shi (1037-1101 AD)

The endless river eastward flows,  
With its huge waves are gone all those  
Gallant heroes of by gone years.

浪淘沙

苏轼

大江东去，浪淘尽，  
千古风流人物。

### Poem 11.Thinking of the Past in the Tower by the River

Zhao.Gu (806AD-?)

Alone and wistful on the tower beside river I stand;  
In moonlight, the sheeny waters mirror the sky.  
Where is the one who came with me to admire the moonlight?  
Yet the scene is not unlike as then.

江楼感旧

赵嘏

独上江楼思渺然，月光如水水如天。  
同来望月人何处？风景依稀似去年。

\*This poem refers to the thinking of the past, and to take this scene into a poetic realm. The poetic realm ' In moonlight, the sheeny waters mirror the sky' leads readers from a limited moment and place (night and tower besides river) to a limitless space and time (the people who came with me and that moment). Without sorrow or joy, only calm and watery in this poem.



Note

10. Chapter 3. The Analects of Confucius; '仁者乐山，智者乐水。' -- 孔子，论语，第三卷

11. See the 2.1.1 Tao: Aesthetics in Water -2.' The water...Its stream... it is like will.-- Youzuo '宥坐

12. Zihan, The Analects of Confucius '逝者如斯夫，不舍昼夜。' -- 孔子，论语，子罕

13. The New Confucianism (理学) absorbed Taoism into Confucianism (儒学) since Song Dynasty (9 Century)

14. Original text: (和也者，天下之达道也) Source: Doctrine of the Mean, 中庸

15. 'Let the states of equilibrium and harmony exist in perfection, and a happy order will prevail throughout heaven and earth, and all things will be nourished and flourish' -- Doctrine of the Mean ('致中和，天地位焉，万物育焉' -- 中庸)

16. Chronicle of Zuo, (左传), 556BC-451BC

17. 喜怒哀乐之未发，谓之中；发而皆中节，谓之和。

Poem 12.

The fade red spots the moss everywhere.  
---Out of Bloom, Lu. You (1125—1210)  
满地残红点绿苔

--- 落花 . 陆游

\*Without the fade flower, the green of the moss is monotonous and un conspicuous. Without the moss, the fade flower is lifeless.



Fig 2.15 The complementarity

## 2.4.2 Harmony(和, he)

Harmony is the most important aesthetic tenet in Confucianism and New Confucianism (Note 13). Confucius believes harmony can contribute to an ideal world: Because harmony is 'the universal path that all humans would pursue (Note 14)'. Harmony is not equal to the sameness and agreement; besides, it cannot leave differences and richness, for it tries to maximize the benefit and develop the possibilities of the enhancement of each component's identities without killing any of them. (David L. Hall, 1987).

The harmony in nature is understood as 'heaven-earth-human integration' (Note 15) and all living beings are 'nourished and flourish' from the harmony. It impacts on Chinese aesthetics profoundly: The Chinese are not keen on religion, but donate their limitless respects to heaven -- a broad definition of nature (which not only refers to sky but nature and cosmos) (Wu. Jiaye, 1999; Ling. Jiyao, 2003; Zhou. Weiquan, 1999). So there is no master of the universe other than nature itself.

### Harmony has several attributions (Nico H. Frijda, 2007):

#### -It reflects the dynamic equilibrium (中, zhong)

Harmony is like making a broth with mixing different flavors and material together (Yen Tzi, ?-249AD) (Note 16). The definition of harmony is given in a classical Confucianism book 'Doctrine of the Mean (中庸): 'while there is no stirring of pleasure, anger, sorrow, or joy, the mind may be said to be in the state of equilibrium. When those feelings have been stirred, and act to their due degrees, there ensues what may be called the state of harmony.' (Note 17)

#### -The principle of complementarity

"The salt savory is the other to the bitter, and the bitter is the other to the salt. With the two 'others' combining in due proportions and a new flavor emerging, this is what is expressed in harmony..." (Zen Tsu, died 493BC, Tso Chuan) (see Poem 12)

These two attributions have coherence with the opposite view: Yin and Yang. Firstly, the complementarity shows the inevitability of two opposite aspects in one object. Secondly, the dynamic equilibrium shows the ideal state of Yin and Yang.

## 2.5 Summary

In this chapter, evidences shows that Taoism affects Zen and Confucianism (at least New Confucianism ) deeply, and thus Taoism is the dominant thought in China which affects aesthetics in poems, painting, landscape and outlook of life profoundly.

Water, as the matter enlighten Taoism and be emphasized in Confucianism, has philosophical characteristics following:

- A flow perspective of life
- A flow thought of time
- Principles of water is regarded as nature principles

Poetic aesthetics in this chapter are summarized following

i. Poetic aesthetics in Chinese philosophy:

Holistic view on landscape

Harmony as ' heaven-earth-human integrated'

Yin-yang: as opposite, complementarity and comparision

Yin-yang: as dynamic equilibrium, changes and transform

ii:Poetic aesthetics of Spacial sense

holistic experience is gotten by absorbing oneself into the landscape or ascending a high to look far and wide

The complementary sense of space: large and small, emptiness, quietness

Time and season changes

iii.Deep Experience :

The principle of Chinese way of experience is: Experience what you experience, there is no differences between essence and phenomena, what you feel is what it is. Getting rid of the explanation by so-called rational knowledge, the poetic of life could be experienced:

There are three angles to experience landscape according to different thoughts. For the same landscape, it would relate to different feeling from different thoughts, but sometimes the boundaries are always ambiguous:

(8)Taoism: the sense of emerging into cosmic, get rid of worldly world, be free, sense of large

(9)Zen: emptiness and quietness, stress on the experience through ordinary life, matter and details

(10)Confucianism: love to all living being, worldly, the experience of time and life, harmony

iv.Flavors:

(11)Taoism: be free, be bold and unconstrained, selflessness, follow nature,be ascendant, be large

(12)Zen: emptiness, quietness, be simple, selflessness

(13)Confucianism: be ascendant, sense of existence

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# Chapter 3.

## The Poetic Aesthetics from Shanshui Culture:

**The European, accustomed to thinking of man as a rational animal and of the mind as a reasoning instrument, is bewildered by the (Chinese) metaphor of seeds of grain (broadly refers to nature) ...**

---Donald J. Munro, *The Family Network, the Stream of Water, and the Plant: Picturing Persons in Sung Confucianism*

The plenty and diverse landscape types in China contribute to Shanshui culture. Shanshui refers to more than mountain and water which the term 'Shanshui' literally means, it represents landscape (Ogawa.Tamaki, 2009)

: it includes not only mountain and water, but also earth, stone, wind, weather, plant, animal, human and all the other living-being; at the same time, 'Shanshui' is an important carrier of Chinese poetic aesthetics, which does not only refer to poetry, but also painting and life style. Thus it bridges the poetic aesthetics and poetic sense of space and life.

In this chapter, for Chinese poetic aesthetics highly relates to landscape in Shanshui poetry and shows the deep experience of life and nature in Shanshui culture, the poetic flavors and images will be explored from Shanshui poetries.

## **Chapter3. The Poetic Aesthetics from Shanshui Culture:**

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## Chapter3-1.The Roots of Chinese Poetic Aesthetics

The sense of 'poetic' rooted to Chinese since 3000 years ago, in the poems collection, *Book of Odes* (1100BC-600BC) and *the Elegies of Chu* (300BC-200BC). They illustrated a placid, natural and romantic way of life and influence the Chinese aesthetics profoundly (Zhu.Liangzhi, 2006). The deep experience of life and landscape, especially from traditional Chinese poetry, can appeal a deep understanding of ecological awareness(Rayson K. Alex, 2008)(Note1) and poetic sense on nature. The study of the roots of Chinese poetic aesthetics shows the differences to the western poetic aesthetics, which originate *Odyssey* and *The Illiad*, and this study is aiming to explore more flavors in landscape from Chinese poetic aesthetics.

### 3.1.1 Characteristics of Chinese poetic aesthetics

#### 3.1.1.1. Nature based

There are several poetry types in China: the narrative poetry, lyric poetry, Shanshui poetry, poetry about frontier, poetry meditating on the past, boudoir blues etc (but their classification are not exclusive, because they usually mix to each other) . However, whatever the type is, poetic sense are always conveyed by landscape and nature. In addition, there are diverse painting types relate to landscape and nature, their common criteria is poetic: Shanshui (landscape) painting, scene painting and flower-birds painting

#### 3.1.1.2.Culture difference to the origin

Chinese poetic aesthetics in poetry and painting is not an accurate and detailed record of what is obviously visible, but an expression of feelings. Unlike the western, the early Chinese poems aimed to express poetic feeling through emotion or atmosphere by the description of nature and landscape, while western poetry started with the oral Epics ( e.g..*The Odyssey*, and *The Illiad* (Peter Saint-Andre, 2004)(Note2 ) leaned to record and popular history , praised heroes and sublime scene (Kevin Crotty, 1994). The different sources of poems, which reflect people's **aesthetic preferences** on poetic feeling, are good proofs that the diverse flavors and understanding of the poetic aesthetics are happend to different civilization traditionally.

Note1. *The simplicity and profundity of ecological sensitivity expressed in the Chinese poem...reached us crossing thousands of years'* (Rayson K. Alex, 2008)

Note2.Both the *Iliad* and the *Odyssey* are at root and were originally oral poems , which were passed down from bard to bard for centuries, being changed and improved by the better singers and eventually reaching their codified form with the bard we know as Homer (probably in the late ninth or early eighth century BC. ' (Kevin Crotty,1994)

### 3.1.2 the Roots of Poetic Aesthetics in China

Chinese poetic aesthetics starts with the classic anthologies: *Book of Odes* and *Elegies of Chu*. They are both regarded as the sources of poetic aesthetics and Shanshui culture ( landscape poetry , painting and gardening) . Through the aesthetic views and criticisms on these poems, the roots of poetic aesthetics in China is explored.

#### 3.1.2.1. Books of Odes

The *Book of Odes* clustered together the folk songs ( ' *Feng* 风 ', literally means wind or custom), court music ( ' *Ya* 雅 ', literally means elegant ) and lyrics('Song 颂 ', literally means praises).

##### 1.Content:

##### A.Ordinary matters

Poetic life occurs in folk songs. Ordinary contents are recorded to reflect the character of life at that time: honest, simple but poetic. Love, nature, farming and pasture life are the themes. In this case, nature occurs frequently in *the Books of Odes* as ordinary matter.



Fig3.1. The ordinary, especially productive plants were recorded

##### B.Nature

As for the nature, it is an object to be admired and respected rather than being beautified or appreciated(Ke. S, 1999, pp60) .

(1)The description of nature is objectively recorded rather than abstractly summarized.135 **productive and economic plants** were record .( for example: maize, wheat and lotus, see the appendix) (Hsuan.Ken, 1974) .

(2) Secondly, nature objects are introduced at the beginning of poems to heighten the atmosphere as 'Xing' (兴), it is the lyrical medium to make atmosphere and bridge the poets' emotion and poem.

(3)In addition, natural objects occurs individually as specific plants, animals or

landscape elements rather than a holistic views and scenes of landscape(Ke. S, 1999,pp55)

In a word, in the beginning, nature and landscape were simply the background to set off the poetic feelings while the main role is human . Landscape and nature matters reflect not only a plain and simple joyment for these unadorned and productive beauty, but also full of delicate emotions to that scene (Ke. S, 1999,pp60)(see Poem 13) .

### C.Water

Water, as an ordinary matter, occurs more times than others in this collection. Aesthetics views on water in the Books of Odes show (1) the hazy feeling of water; (2) the awareness of 'tragedy'.

There are two reasons for the hazy feeling: the direct and indirect hazy feeling. The direct hazy is caused by the fog and vapour. For example, in ' The Reeds', the description of scene 'Their white dew turns to frost.', it makes the scene be mysterious, untouchable and imaginable. The indirect feeling caused by the physical distance of water, thus the figure is isolated and ambiguous.

Two effects are induced by haziness: the hazy feeling leads to a special beauty, and enlarges peoples' imagination, called 'psychological distance'. For example, deifying and beautifying the lady in the water, rain or frost as a goddess. On the other hand, the uncertain of space and time makes a feeling of psychological distance. For instance, in ' *The Reeds*' and '*Crying Ospreys*' (see Poem14): ' my love ' is separated to 'me' with the water and thus ' I ' cannot reach her. These isolated and sorrow feelings do not only occurs due to the isolated river, but also fog, snow and rain.

So water relates to an awareness of tragedy with sentimental, indirect and peaceful sense but it is different with the western sense of tragedy (Tz-Mien Chen ,2003, pp159)(Note3).

Note3. In very stark tragedy terms for Hegel, the role of tragedy must have the characters as ethically and morally contradiction, so Chinese tragedy has the different definition with western. Ye. Lang, 2009,Chapter11.Tragedy and Comedy, Aesthetics Foundation; Adrian.Poole, 2005, Trategy: a Very Short Introcuctcion, Oxford Press



Fig3.2 .Reeds in fog , Beijing Changping Weltland,2008, By author

Poem13. :Those sentiment can be experienced in the famous poetry ' The Reeds' (also called as 'In the center of water ' from ' Folk Song': a girl is expecting for a love-meeting with her beau, whom she dare not even mention his name; but he eludes her. The representation of nature ( reeds, dew and flow water) illustrates a hazy scene which reflects ' my ' yearning, and highlights the atmosphere (Fig 3.2).

#### Reeds (In the center of water) (Translated by Another Waley ,1937)

Thick grow the rush leaves;  
Their white dew turns to frost.  
He whom I loveMust be somewhere along this stream.  
I went down the stream to look for him,  
And there in mid-waterSure enough, it's he!

Close grow the rush leaves,  
Their white dew not yet dry.  
He whom I loves at the water's side.....  
Very fresh are the rush leaves;  
The white dew still falls.  
He whom I loves at the water's edge.

#### 蒹葭

蒹葭苍苍，白露为霜。  
所谓伊人，在水一方。  
溯洄从之，道阻且长。  
溯游从之，宛在水中央。

蒹葭萋萋，白露未晞。  
所谓伊人，在水之湄。  
溯洄从之，道阻且跻。  
溯游从之，宛在水中坻。

蒹葭采采，白露未已。  
所谓伊人，在水之涘。  
溯洄从之，道阻且右。  
溯游从之，宛在水中沚。



Fig3.3 The painting: Ospreys: a metaphor of love

Poem14. To understand the implication, the most famous love song in this collection Crying Ospreys (a young noble loves and misses a lady who patches water mallow ) is introduced: the crying ospreys enlighten the atmosphere, thus image of osprey (Pig) represents loyal and steadfast of love in the latter ages--this is Xing (implication); the distant from 'I' to the osprey who is in the center of river, implies the distant from 'I' to the lady; and the action of picking the water mallow from the left to right, actually implies the hardly process of pursuing this lady.

#### Crying Ospreys (section)

Tr. Arthur Waley

"Fair, fair", cry the ospreys  
On the island in the river.  
Lively is this noble lady,  
Fit bride for our lord.  
In patches grows the water mallow;  
To left and right one must seek it.

Poem15.The eastern Hill  
Since I arrived at Eastern Hill,  
I have stayed long against my will. Now that I'm going from the east,  
The drizzling rain has not yet ceased.Now that I'll be going back,  
The thought of home has make me sad.

我徂东山， 惓惓不归。我来自东， 零雨其濛。我东曰归， 我心西悲。 -- 东风

Poem 16. Picking Vetches  
When I set out so long ago, Fresh and green was the willow.  
When now homeward I go, There is a heavy snow. The homeward march is slow;  
My hunger and thirst grow. My heart is filled with sorrow;  
Who on earth will ever know!

昔我往矣， 杨柳依依。今我来思， 雨雪霏霏。行道迟迟， 载渴载饥。我心伤悲， 莫知我哀。 -- 采薇

Another awareness of tragedy caused by haze water is homesick. In this case, peoples' 'psychological distance' is shorten as hometown is ' getting close '. Water, always relates to peoples' initial memory of their hometown: a rain, a stream and a river. And because water can blur the sense of space and time, it evokes people's memory of home(Tz-Mien Chen ,2003. For example(see Poem15,16), ' The drizzling rain has not yet ceased.Now that I'll be going back, The thought of home has make me sad.' 'When now homeward I go, There is a heavy snow. The homeward march is slow; My hunger and thirst grow.' The drizzling rain blur 'my' sight ; the heavy snow blocks my homeward march, while ' my ' hometown is getting close.

## 2. Express ways: metaphor (Bi, 比) and implication (Xing, 兴)

Both Chinese literature and Chinese aesthetics normally expressed by a subtle and indirect way: 'Bi' is an overt and direct metaphor as Yang (阳, positive, for example A Song of Unending Sorrow (长恨歌): ' a petal was like her face and a willow-leaf her eyebrow' ) while 'Xing' is a recessive and indirect implication as Yin (阴, negative) ( A.C.Graham, 1986) 1 .In this anthology, those two are frequently use for representing nature as rhetorical devices, and show a relativity between human, their soul and nature (Karl-Heinz Pohl, 2008, pp28-30) . But the poetic metaphor is more meaningful as it is the ' key to such virtuality as long as it takes human reality away from the object and links it to a new world without any references to the real ' (H.R Sepp, L. Embree, 2010) .

The aesthetic value of Xing (implication) states that, although there is a physical gap between human and nature, Chinese poets have endeavored to integrate the both human and nature through applying emotion into metaphor and implication.

### 3. Summary

To summary, four characteristics of poetic aesthetics in this anthology are :

- (1) integration of emotion and scene;
- (2) ordinary and productive matters are involved;
- (3 ) the indistinct implication out of words;
- (4) the Chinese poetic aesthetics are subtle, ambiguous, hazy and indirect;
- (5)water contributes a lot for its isolated and hazy flavor.

#### Poem17 The Goddess of the (Luo) River (section)

Qu.Yuan (340BD-278BC)  
On rivers nine, oh! With you I roam  
The whirlwinds rise, oh! And billows foam  
My water chariot, oh! Lotus-canopied,  
Two dragon-steeds,oh! Run side by side  
(\* Luo River is one of the branch of Huanghe River)

河伯 (节选)  
与女游兮九河,  
冲风起兮横波;  
乘水车兮荷盖,  
驾九龙兮骏螭。

## 3.1.2.2 the Elegies of Chu

### 1.Poetic Aesthetics

Different with the aesthetics of ordinary and simplicity in the Book of Odes, Elegies of Chu originates the aesthetics of romanticism(see the Poem17) and schmaltz (Ogawa Tamaki,1943) (see the Poem18) in China. Its literature position is as important as the Books of Odes, but its aesthetic position is even more higher than the other one (Zhu.Liangzhi, 2003, pp75-106; Ye.Lang, 2009,2010).

For the romanticism, the fascinated images are represented in this anthology (see the Poem17),(for example: water chariot, lotus-canopied and dragon-steeds), because the poets leaned to find their spiritual value in a virtual world due to the conflicts of realities and ideals. So a vast of mythic elements are involved, and nature objects are endowed with personality.

For the schmaltz, it is different with the feelings in western tragedy (which advocates the ethically and morally contradiction of role, Hegel). The schmaltz in this collection contains endless hopes and anticipations as the poet's ideals cannot be realized; it expresses the emotions : helpless and lonely, just like a quiet and tiny stream peacefully snaked forward; hazy and subtle (see the Poem18). In addition, beauty, pureness and even over-neat are not only the aesthetic perspectives of literature but also qualities of spirits at that period in Chu state, and these views have affected on the later Chinese artists, literatures and fine arts profoundly (Ke. S, 1999, pp59-65).

Poem 18. This poem is composed before the author's suicide, Qu.Yuan. Face to the MiLuo. River , where he sinked himself, landscape was interweaved within the emotion of sad and endless hopeless.

The Final Rest (section)  
Qu.Yuan (340BD-278BC)  
Early summer runs like a stream,oh!  
The blooming trees and grasses teem.  
Laden with endless grief, my heart,oh!  
For far-off southern land should part.

...  
The mighty rivers roll along,  
Singing a gurgling song, oh!  
The long, long road looks dim and grey,  
Stretching far, far away, oh

怀沙 (节选)  
滔滔孟夏兮,  
草木莽莽,  
伤怀永哀兮,  
泪徂南土。  
...  
浩浩沅湘,  
分流汨兮,  
修路幽蔽,  
道远忽兮。

## 2.Content

### Natures

The most difference revealed in these two collections, is what the role nature acts: nature acts a dominant role rather than a background in this anthology. Nature here was not limited in the description of the farming and ordinary life anymore, it enlarged to the illustration of the beautified and abstracted landscape. Because the Elegies of Chu was collected 300 years latter than the Book of Odes and the productivity was improved, so the farming life was not addressed on. In this case, poets pursue higher aesthetic value on nature objects, i.e landscape are endowed more emotion and romantic value. In general, landscapes are considered as a holistic science, as the integration---called landscape-emotion integration --- of both objective and subjective views(Ke. Suli, 1999, pp59-65)(see the Poem 19).

Besides, a large number fragrant and elegant plants are recorded, rather than productive plants, e.g. cherry bay, cattail, plantain and lotus as the personification. The trend of pursuing to beauty, pure and nobility through nature is shown (Pan. Fujun, 2003)(see example) : a palace is built in the center of water, with kinds of balmy plants to decorate the room and court, e.g. Cassia beams, Orchid rafters and Magnolia(Fig 3.4).



Fig 3.4 The Ornate Plant

#### Poem19. Song to the Lady of the Xiang River (section)

Qu.Yuan (340BD-278BC)

Let aquatic palaces for us thus be built,  
And for th' roofs of which lotus leaves I will prepare.  
Let sweet-flags dot the wall and purple shells make th' court,  
And the fragrant pepper scent the walls of the rooms;  
Let th' chambers, with Cassia beams, Orchid rafters  
And Magnolia lintels, be filled with blooms.

筑室兮水中，葺之兮荷盖。荪壁兮紫坛，播芳椒兮成堂。桂栋兮兰橑，辛夷楣兮药房

### Water

Water acts a significant role in Elegies of Chu. Although it seldom occurs directly, the moist weather of Chu contributes to the rain, dew and fog for the description of the fascinated and mysterious landscape, which inspired the imagination of myths and romanticism(Ogawa Tamaki, 1943) In addition, water in Elegies of Chu is holy and pure to imply the morally nobility and greatness. Besides, the water in the Elegies of Chu had the thinking of eternal life (Chen Chongzin, 2009) : that is why Chinese literatis and roles in literature prefer to suicide themselves into water rather than other ways---firstly to purify themselves and prove their innocence, secondly for getting an eternal life (see the Poem19).

### Water and Times

The attitudes for seasons are different with the Book of Odes who cares more about productivity: autumn is a joy season as the grain and food are harvested; while in the Elegies of Chu, which firstly regards that autumn is sad because nature objects are going to be gone and the water in autumn is a metaphor of the beauty and love ( Ogawa Tamaki, 1943) (see the Poem20, and this sense have carried on as a dominant sense of autumn in Chinese aesthetics till now.)

A coherence of the feeling of water in Spring shows the sorrow in these two anthologies: although the landscape of spring is splendid,it is transitory. It implies the youthfulness is short ( see the Poem21 ).

#### Poem20. Song to the Lady of the Xiang River (section) Qu.Yuan

When would your Highnesses descend on the North Isle?  
Eager expectancy makes my yearning heart ache.  
I see only th' leaves falling in the autumn winds.  
And the waves surging in the boundless Dongting Lake!

帝子降兮北渚，目眇兮愁予。袅袅兮秋风，洞庭波兮木叶下。

#### Poem21. Requiem (section) Qu.Yuan

Oh, th' river deep flows on and on,  
And on both banks grow maples green,  
I gaze into infinity,  
My heart aching at the spring scene.  
Oh, Sou!! Return! The south's imbu'd  
With a yearning for you so keen!

湛湛江水兮上有枫，目极千里伤春心，  
魂兮归来哀江南！

### 3.Summary: the Aesthetic Differences with Book of Odes

The Elegies of Chu follows (1) the express way: metaphor( 比 ) and implication( 兴 ), and (2) it emphasises more on expressing emotion rather than describing reality, (3) it is artistic, self-express and full of imagination. In the contrast, the Book of Odes is honest, unsophisticated, and reflects custom and reality. These differences could be caused by their origins of region and landscape diversity(Note4).

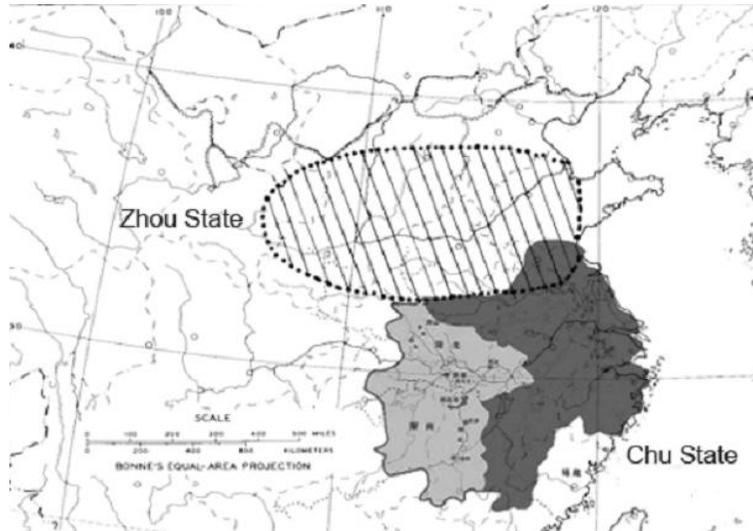


Fig 3.5The Location of Chu and Zhou, Source: Economic Plants of Ancient North China As Mentioned in Shih Ching (Hsuan.Ken, 1974)

Note4:

Chu state (the origin place of Elegies of Chu) located in the east and south parts of China connected with coast and peninsula( current Yangzi River region, Hunan and Hubei province) (Ogawai Tamaki, 1943), while Zhou state (the origin place of the Books of Odes) located in the north, there are more mountains and plateau(Hsuan.Ken, 1974). Thus, the warm, rainy and foggy climate affects not only the images of landscape in Chu state, but also the fascinated contents of the poems and the poetic aesthetics.

### 3.1.4 Summary of the Roots of Chinese Poetic Aesthetics

A chart is summarized as following with the comparison of the difference and coherence points of these two anthologies as the development and diversity of poetic aesthetics:

The Intention of poetry	Emotion expressing	
	The Books of Odes	Elegies of Chu
Region	Center of China	Yangzi Region, Southern China. Warm, plenty water and related weather phenomenons e.g. rainy, fog
Express Way	-Metaphor and implication -Subtle, hazy, ambiguous and indirect -Escape the constrain of knowlege	
	- Record of reality	-Connect reality and imagination
Aesthetic Characteristics	-Natural -Honest -Unsophisticated -Reality	-Romantic and schmaltz: full of imagination, artistic, -more sensitive and self-express: Mythic,lonely,helpless,quiet,pureness and cleanness
Content	-Ordinary life and matters -Ordinary and economic plant -Nature acts as background to highlight the atmosphere of poetry, while human is the dominant role	-Myth -Balmy and beautiful plant, and beauty -Nature acts a dominant role -A holistic view of landscape -landscape-emotion integration -The personization of nature
The Poetic Feelings and Season	-Spring: sorrow, because spring is transitory -Autumn: joyful, because it is a harvest season	-Autumn: sorrow, as life is gone -Water in Autumn: pursue to love
The Poetic Feelings of Water	-beauty of hazy -physical and psychological distance -uncertain of space and time caused by distance -slight sorrow and homesick	-water sufficient situation ( moist, fog, rain, dew) evokes the imagination of mythic and fascinated landscape -pure and holy -eternal
Poetic Flavors (in examples)	<b>Hazy Isolated Ordinary beauty, metaphorical Simple</b>	<b>Ornate but elegant Hazy Metaphorical</b>

## Common points of poetic aesthetics :

- Landscape and nature are important part in poetic aesthetics to convey the emotion or set the atmosphere ;
- The metaphor and implication make landscape and nature objects be culturally meaningful ;
- The beauty of indirect and hazy consist the basis of the characteristics of poetic aesthetics.

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## Chapter 3.2 Water and Its Poetic Experience

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The tale that Master Yu regulated flooding has started five thousands years' Chinese history, and from then on, water tie to Chinese culture closely. There are six aspects of the formation of Chinese water culture[ According to historical legends, the first dynasty of ancient China - Xia - was founded 4000 years ago by Master Yu who successfully regulated large scale flooding. Since then, water has established a tight bond with Chinese culture. We discuss here six aspects of the formation of Chinese water culture] (Wang.Dehua, 2002, pp47-48):

- (1) The affection of fairyland: When imperial families pursue longevity, water is regarded mystical;
- (2) Philosophic reasons: the Taoism and Confucianism regard water as Tao, virtue and wisdom;
- (3) Shanshui culture : painting and poems
- (4) Fengshui culture : arrange the dwelling for living with good fortune and safety
- (5) Economic interest: water is the source of life and the vital vehicle lines
- (6) Water conservancy projects promote developments on diverse aspects: economic, culture and construction etc.

In this chapter, the poetic sense of water will be discussed and grouped. The poetic aesthetic quality of water and waterscape is crucial to Chinese perceptions of the aesthetic quality of ' landscape ' because Chinese use ' mountain and water (Shanshui, 山水) as a collective noun of ' landscape' . However, when analyzing the typologies of the poetic sense of water one should note that water culture is an independent dominance rather than an accessory of Shanshui (landscape) culture (Wang.Dehua, pp47-48).

Water expounds the essence of Chinese philosophy: changes. It is almost a synonym of plasticity. Water changes its states and flavors continually in keeping with season, weather and light changes ,etc. According to Taoism and Confucianism, water is attributive-Yin, feminine, effeminate, tender, gentle and ethical valued. In the following sections, I discuss the delicate feelings and flavors of water conveyed by Shanshui poems in terms of: 1) the regional diversity, 2) the morphological differences, 3) the physical differences, 4) the weather changes, 5) the time changes and 6) how water acts and is felt in life.

A Quick Scan and summary of this part, i.e the different flavors of the diverse water type and water related matter is in the [Appendix2](#).

### 3.2.1 Regional diversity of water and its

#### poetic feelings: southern and northern

Generally speaking, water culture can be coarsely distinguished between the Northern China region and the Southern China region, separated by the Yangtzi River. For Chinese, the south always means 'gentle, brilliant, delicate, exquisite, warm and graceful'. 'Red flowers and green willow' is always associated with the 'River South' region (although obviously, the north of China has this scene as well) (see the poems 24-25). On the other hand, the north is generally described as 'simple, lonely, unaffected, cold, drear and bleak' (see the poems 20-23).

### 3.2.2 Morphological diversity of water

#### and its poetic feeling

##### 1. Ocean

China has a long coastal line along the eastern China. But rivers and lakes are more culturally rooted than the ocean because China is a typical agricultural country with continent culture: ocean is just regarded as a supplementary resource of food and salt. The openness of long coastline in China was for a long time neglected (Liang Erping, 2011; Zhou Kuyi, 2008, pp72-87). Thus the ocean and islands within were alien to Chinese.

China was never a marine culture. The feelings on ocean are equaled to disasters: when the ocean is calm, the world is peaceful and vice versa. In addition, few ancient fairy tales of ocean can be found in China. All records mentioning the ocean stressed its power, danger, unpredictability and mystery. For example, the god of the northern ocean Yu Qiang (禹强) is a Death. (Zhou Kuyi, 2008, pp72-87).

The fear gradually faded since the development of sail since Qin Dynasty (221BC). The coastal cities, e.g. Hangzhou, Quanzhou, Guangzhou, were developed since Sui Dynasty (581AD). In these traditional coastal cities or towns in Min region, Matsu temple is the important marine-cultural symbol to pray to the goddess of ocean for the peace of sailing. More recently, modern coastal cities such as Hongkong, Shanghai, Tianjin were developed with the international modern ports (Zhou Kuyi, 2008, pp72-87). With those development, the feelings of ocean are transformed from fear to appreciation, there are three famous poems on ocean wrote in different periods with diverse feelings as examples. (see the poems 26-28)

In Cao's (ancient) poem, although ocean is not fearful, it is roar, bleak and drear; later, in Zhang's poem, the ocean comes to be appreciated but still conveys the feeling of strangeness with the beauty of distance; while in the modern poem, ocean comes to be lovelier, closer to people:

*' May you have a brilliant future  
May you lovers eventually become spouse  
May you enjoy happiness in this earthly world  
I only wish to face the sea, with spring flowers  
blossoming'*

The gentleness of ocean can also be tasted with moonlight as what Zhang wrote:

*'There on the sea emerges the moon with tides in  
glee.'*

Thus the flavors of ocean are diverse: on the one hand, it is spacious, emotional, roaring and bleak, on the other hand, it is romantic as gentle, warm, calm, yearning and conveys the beauty of distance.

Water in Northern Area: (Poem 20-23)

A river severs northern shore and southern land;  
Between me and my home but a few mountains stand.  
The vernal wind has greened the southern shore again,  
O when will the moon shine on my return? O when?  
----Wang. Anshi Moored at Melon Islet

泊船瓜洲  
京口瓜洲一水间，钟山只隔数重山  
春风又绿江南岸，明月何时照我还？

The feeling in this famous poem wrote by Jin Ke, a hero, comes to be a symbolized feeling of the northern water:

'The desolating gale freezes River Yi,  
The doomed hero has made his death wish.'

' how cold the wind and river Yi, I will never be back'  
风萧萧兮易水寒，壮士一去不复还

The Yellow River flows up to white clouds in sky;  
A lonely fort's low houses in the mountains lie.  
----Out of the great wall  
黄河远上白云间，一片孤城万仞山。  
----王之涣，凉州词

The southern water is felt conversely (Poem 24-25):

At the corner of Lane Yellow-Loriot's, orioles wish to glee.  
At the mouth of River Black-magpies, ice wish to melt.  
The green spooindriffs spot the water from all directions,  
The red railings hang over three hundreds and ninety bridges.  
Double wings ripple the water are affectionate couples,  
Thousands tresses cross and flutter are willows.  
I was wondering when did the spring breeze come,  
It blows from the dusk to this morn.  
正月三日闲行白居易  
黄鹂巷口莺欲语，乌鹊河头冰欲销。绿浪东西南北水，红栏三百九十桥。鸳鸯荡漾双双翅，杨柳交加万万条。借问春风来早晚，只从前日到今朝。

In River's south it drizzles and the grass grows high;  
Six dynasties are gone like dreams but birds still cry.  
The most unfeeling is Jinling's willow tree,  
Still growing misty by the tree miles banks in glee.  
江雨霏霏江草齐，六朝如梦鸟空啼。  
无情最是台城柳，依旧烟笼十里堤。

Poem 24-26

The Sea

Cao.cao (155-220 AD)

I come to view the boundless ocean, From Stony Hill on eastern shore.

Its water rolls in rhythmic motion, And islands stand amid its roar. Tree on tree grows from peak to peak; Grass on grass looks lush far and nigh.

The autumn wind blows drear and bleak;The monstrous billows surge up high.

The sun by day, the moon by night , Appear to rise up from the deep.

The Milky Way with stars so bright, Sinks down into the sea in sleep.

How happy I feel at this sight! I croon this poem in delight.

Along a flowery spring sream in a moonlit night (section)

Zhang.Ruoxu (660-720AD)

When tides come in spring, streams rise as high as the sea; There on the sea emerges the moon with tides in glee.

春江潮水连海平，海上明月共潮生。

Towards the sea,with warm spring and flowers blossoming

Hai.Zi(1964-1989)

From tomorrow on,I will a happy person Grooming,chopping,and traveling all over the world From tomorrow on,I will care foodstuff and vegetables I have a house, towards the sea,with spring flowers blossoming .....

Strangers,I will also give you my well-wishing May you have a brilliant future May you lovers eventually become spouse May you enjoy happiness in this earthly world I only wish to face the sea,with spring flowers blossoming

面朝大海，春暖花开 --- 海子 从明天起，做一个幸福的人 喂马，劈柴，周游世界 从明天起，关心粮食和蔬菜 我有一所房子，面朝大海，春暖花开

..... 陌生人，我也为你祝福 愿你有一个灿烂的前程 愿你有情人终成眷属 愿你在尘世获得幸福 我只愿面朝大海，春暖花开



Fig3. 6-8 The transformation of poetic feelings on ocean: The poetic feelings of ocean in Cao's (left-up), Zhang's(right) and Haizi's poems.

6 | 7  
8

2 Island

It is inevitable to discuss ocean without mentioning the islands. While the ocean is less influential on Chinese landscape and water culture, island affects on the water culture and landscape profoundly.

In Chinese legends and literatures, the island 'Penglai ' presents the place where immortals live. 'Penglai ' islands lie in the Eastern sea, they consist of three or five smaller islands. In ' Penglai ', there are plenty exotic plants and animals with ornate palaces (Yu.Kongjian, pp45,1991); island is full of mystery to Chinese(see the poem 27).

The reason for the mystery can be deduced from the Books of Odes and the Elegies of Chu. Because of the isolation of islands and the misty water, psychological and physical distance occurs and it makes people be yearning

Flavors of ocean and island:

- √Spacious
√ Emotional
√ Selflessness
√ Natural sound
√ Slender color
√ Haziness
√ Isolated



Fig3.9-3.10 Island is imagined as a mystery place:Up-Penglai island for immortals (Source: Yu,1991); Down-Island in Reality (Thousands Island Lake, China)



## 2. River

As Chinese live close to rivers and rely heavily on them economically, Chinese has profound affections on rivers.

- (1) Rivers provide food: the main areas of food production in China are the ones with river networks.
- (2) As in ancient times, transportation on rivers was much cheaper than through other means, rivers were also highly recognized as curial factor simulating the economic and social development of cities.
- (3) The different watersheds: Yellow river, Yangtzi river, Huai river, Pearl River and etc, form diverse and specious culture regions. The diversity of these regions all contributed to the integration and formation of the collective Chinese culture, nowadays known as the 'Han' culture, during the first unified era of China

### \*Plane and linear river

River has the morphological attributions of both planeness (Poem29, Fig 3.11) and linearity (Poem28, Fig3.12) representing the lake-like water and flowing water respectively. For big rivers, e.g. Yellow river, Yangtze river or Pearl river, because of the distance between the riverbanks, planeness is felt as spacious and lake-like, but it is more flowable than lake or pond. The linearity is addressed when people climb on a peak and look down the river. For the small river, creek or stream, the linearity is felt emphatically.

Fig 3.11-3.12 The planeness(left) and linearity(right) of river



Flavors-planeness:√Spaciousness √Peacefulness and clam √Haziness

Flavors-linearity:√ Flowable

Poetic feelings for different river types:

(1) Whether the river or creek is plane or linear, **flowability** is a significant feeling the river brings. Evidences are explored in the later paragraph ' physical diversity ' and ' water and time ' in detail.

(2) A river normally possesses a dual character: it could be roaring and sharply fluctuating under storms or strong winds arousing strong emotional feelings, which lake cannot evoke; on the other hand, its surface can be calm and gentle in a nice weather.

(3) Creeks cannot reflect flavors as diverse as rivers : creeks are shallow, showing noreflection or calm plane, but because of the visibility of their beds, they convey gentle feelings with the rhythmed murmur all the time, so that the crystalline water and cantando voices are noticeable(see the poems 30,31) .

Poem 30:

The ripples floating on the green shadows with spark,  
Hundreds meters shadows draw the Milky way in the creek.  
Thirty fancy carps swim among the water,  
Virid ripples and waves swing with the flow.

金线泉

水纹浮绿影摇金，倒挽银河百尺深。中有锦鱼三十六，碧波荡漾任浮流。

Poem 31:

The silvery gurgle of stream sounds like the deer's giggle,  
No matter it's day or night time slides away like this running water.

鹿跑泉

泉声清似鹿呦呦，逝者如斯日夜流。

Poem27.Island:

Travellers from after all speak of fairy islands,  
Whose forms lie hidden deep within the billowing mists.

梦游天姥吟留别

李白

海客谈瀛洲

烟涛微茫信难求。

Poem28,29 The linearity (Fig 3.13) and planeness (Fig 3.14) in these two poems, both of them describe the setting sun on river, yet they focus on different morphological attributions. In the first one, the linearity is addressed as the ' long river ' ; the imaginary picture is more flowable encoding a feeling of selflessness. In the second poem, the distance of both sides contribute to the misty river, hazy, isolated flavor and embraced flavor could be tasted.

Straight is the lonely line of smoke above the dessert vast,  
And round, the sun that sets upon the long river.

大漠孤烟直，长河落日圆。



The sun is setting, but what can I call home?

The river's mists and billows make my heart forlorn

日暮乡关何处是，烟波江上使人愁



(4) Canals, although possessing both the characteristics of plane and linearity run mostly calmly and silently without noticeable voice.

### -Winding and straight

The long and straight river or canal conveys the haziness caused by the distance, especially in the mist in the morning. But even though water lies along the buildings, it is slightly curved rather than completely straight (Fig 3.15-3.16). The architectural complex follows the winding trend of water rather than enforcing water to follow itself.

For Chinese, winding water is appreciated more than straight water (Yang.Liu, 2002; Zhou.Kuiyi,2008; He.Xiaoxin,2011). As one flavor of the 'Twenty-Four Categories of Poem', it expresses a subtle layout with the whirlabout lines. It is popular in the Chinese poem, painting and the waterscape because:

- 1) according to Fengshui, the winding water is safer and proper for living. It would take good fortune and gathering Qi (Zhou.Kuiyi,2008, pp214-225; He.Xiaoxin,2011; see the Chapter4);
- 2) the winding water is subtle and indirect on sensory experiences. Water and landscape along the winding river unfolds one scene after another, offering diverse changes and surprises in the next corners;
- 3) the winding water plays a significant role in Chinese garden design called ' Floating wine cup along the winding water ' (Fig.3.17) . Details are discussed in latter paragraph ' water and ordinary life '.

Flavors-Winding water: ✓ haziness ✓ winding ✓ hidden ✓ metaphorical

Flavors-Straight (enough) water: ✓ haziness

## 3. Lake and pond

### -Lake

For Chinese, lakes affect people more than the ocean because many Chinese cities were developed inland rather than on the coast. The **spaciousness**, endless bound of lake (Fig3.18-3.19), hazes people's feeling and arouses an imagination of oceans. For example, the large lakes are called Green-sea (in Tsinghai province), the North-sea (in Beijing) and Olympic sea (in Olympic park, Beijing)..

Lake plays an important role in Chinese city. Many water cities are famous because of the lakes within or close-by. For example, the West Lake in Hangzhou, has become well-known throughout the whole country since Tang Dynasty ( Wang.Dehua,2002). Water culture of the West Lake shines on multi-aspects: It relates to not only the locals' ordinary life, but also tales, religious (place), legends, poems and identified plants in poems, e.g. willow, peach, lotus, red caltrop and sweet-scented osmanthus. The West Lake in Hangzhou is not the only famous lake in city., there are 31 west lakes distributed in the China, sharing a similar layout models. Details of the lakes' layout is discussed in later paragraph ' the ideal landscape models' which illustrates the relationship of fairyland and lake.

Lake can exhibit diverse attributes under different conditions, arousing a diversity of the poetic feelings on water (see the poems 32,33). Sometimes a lake looks and sounds calm, sometimes it is slight waved with breeze. A calm lake shows the mirror-liked reflection of light, color and surroundings; When the breeze comes, however, the pure quietness and reflection is broken and interrupted by the fresh air and diverse ripples; then distance of lake contributes to a misty and hazy sight, which is subtle and imaginary. These physical characteristics of water are explained more details in the next paragraph (the physical diversity).



Fig 3.15-3.17 Straight and winding:  
left up-Straight canal is part of the winding canal; right-winding canal; left down-'Floating wine cup along the winding water'



Fig 3.18-3.19 The spaciousness of lake is associated to ocean

Poem32,33:

\*The spaciousness, misty and changeable lake is described in this poem. The 'Cloud Swamp' and the 'Dream Swamp' are titles of places, the Cloud Swamp is the north of Yangtzi River region and the Dream Swamp is the South of Yangtzi River region in Hubei province. The poetic association of vapours, which is felt as dream and cloud, actually is target to imply to the abundant vapour and the spaciousness lake:

Calm lake boundlessly expenses into the August ,  
Water from the heaven milkily mingle into the cosmos.  
Immense vapours are clouds and dreams in swamp,  
Yueyang city are shocked by the roaring waves  
---Meng. Haoran. Dongting Lake, to Master. Zhang  
八月湖水平，涵虚混太清。  
气蒸云梦泽，波撼岳阳城

While in this poem, it records the changeable flavors of lake when sunshine and tender rains embraced the lake at the same time.

The brimming waves delight the dyes on sunny days;  
The dimming hills present rare view in rainy haze.  
--Su. Shi, Drinking at the lake first in sunny, then in rainy weather  
水光潋滟晴方好，山色空濛雨亦奇。

Poem34: The Book

There lies a glassy oblong pool,  
Where light and shade pursue their course  
How can it be so clear and cool?  
For water comes fresh from its source.

半亩方塘一鉴开，天光云影共徘徊。  
问渠哪得清如许，为有源头活水来。  
朱熹，观书有感

**Poem35: View the fall in Lu Mountain**

The Water Rall in Lu Mountain Viewed from Afar  
The sunlit Censer peak exhales incense-like cloud  
The cataract hangs like upended stream, sounding loud.  
Its torrent dashes down three thousand feet from high  
As if the Silver River fell from azure sky.

望庐山瀑布  
李白  
日照香炉生紫烟，遥看瀑布挂前川。  
飞流直下三千尺，疑是银河落九天。

Poem 35:

徐凝，庐山瀑布 虚空落泉千仞直，雷奔入江不暂息

## -Pond

Although pond is not as spacious as lake, it is more friendly and close to the daily life of ordinary citizens. In Chinese water villages, pond is the gathering point of villagers, imagine there is a peaceful picture:

Old men wander along the pond slowly or seat under the tree, communicate to each other or just kindly notice their grandchildren; women chat besides the pond, men play the chess and children unconstrainedly play in the pond. How pleasure the pond is.

For it is not as spacious as lake, haziness is only caused by the fog or tender rain rather than distance. In addition, a pond is smaller and calmer since less diffraction by breeze or other interferences is present. Expect this, there are physical differences between a lake and pond in their physical characteristics, e.g. ripples, depth, clearness reflection of color, light, etc (see the poem 34).

## 4. Falls

Compared with a river, waterfall has the same physical attributions: both linearity (Fig3.21) and planeness(Fig 3.20). The length-width ratio and distance determines that is the waterfall a line or a facet: the higher, the linearer; the wider, the planer; the further, the linearer; the closer, the planer. And this planeness arouse the feeling of being embraced because the falling water is surround the experienter.



Fig 3.20-3.21 The planeness(left) and linearity(right) of fall

However, in China, the linearity of a waterfall is more emphasized than its planeness. The verticality is addressed in most poems: waterfall is 'hanging' are 'falling '. waterfall loses charms of the depth of water, but can be viewed far away that assists a holistic landscape, or be viewed in the front of Itself, which adds to the sense of existence of the visitor(s).

Waterfall is both feminine and masculine. This is reflected in Li. Bai's poems, his poem of fall show the perfect expression of the aesthetics of Taoism and the worship of immortals which shows the appreciation of freedom ' A song of Lu mountain' (poem5, in 'Taoism' part ) and ' View the fall in Lu Mountain(poem35) ' are typical examples. On the one hand, there is a gentle and misty feeling of the fall as it 'exhales incense-like cloud ', on the other hand, the fall from the cliff is 'torrent dashes down ' and it is ' mighty' and powerful, easily imagined as the hanging of Milky way (silver stream)

The sense of **being free** can be also found in Tagoer's poem ' The waterfall sings: I find my song, when I find my freedom.' Besides, sound is noticed: ' The flying stream comes from heaven and straightly falls thousands feet, the rumble thunder runs to river and never halts. (Poem 36)'

Waterfall is applied to landscape design as it diversifies water. The flavor of freedom can be reflected not only on natural falls but also on artificial falls. In traditional Chinese water village in hilly areas, waterfall is frequently applied to solve the height difference(Fig3.22-3.23). In addition, in the traditional Chinese Garden, artificial water fall is designed with rocks, which is regarded as a mimic of nature mountain. Besides, artificial falls have more flexible spatial form than natural ones. For example, Lawrence Halprin's works, Fountain series(Fig3.24-3.29) , show a typical adaptation of falls from nature to urban requirement.

Flavors-Fall: √Natural sound and smell √be flowable, √be free, √be unconstraint √ be hazy √ be embraced



Fig3.22-3.23Traditional Chinese water village in hilly areas



Fig 3.24-3.25Keller (Forecourt) Fountain, Lawrence Halprin



Fig 3.26-3.29 Lovejoy Fountain, Lawrence Halprin Source: <http://seubertphoto.wordpress.com/2009/12/30/portland-landscape-photography-by-susan-seubert/>

### 3.2.3 Physical diversity of water and its poetic feelings

The physical attributions of water, e.g. distance, reflection, transparentness and depth convey different poetic senses, through which an experienter enjoys also additional dimensions of space.

#### 1.Reflection

Water is an excellent painter of drawing nature through the reflection of lights, shadows, images and colors. The preference for water and a key aspect of water, is reflection, which gets the most favorable ratings to the scene of water (Jack L. Nasar , 2004). This fascinating feature of water, are highly recognized by both Western and Eastern architects (Fig 3.30):

Be different with Chinese, in Bachelard's *Water and Dream:An Essay on the Imagination of Matter* (1999), the calm water with mirror-liked water surface could lead an autophilia to the western, especially in spring.

#### Invert image: the concrete and vain

There are different understandings between the east and west: According to traditional Chinese gardening theory, this reflection forms the virtual and unreal landscape, thus enlarging the experience of the ' real ' landscape. Chinese applies the landscaping techniques ' borrow the scene ' from water and 'scene exceeds the scene', the reflections, surroundings, sky and water form a Schema Gestalt (Fig 3.31). The reflection contributes to the diverse imaginary imagination in different time and season: the plants, sky and lights etc. These formless scenes ( including the smell of flowers, sounds of wind, creek's gurgle and birds' chuckle) make the poetic sense endlessly tasty with meaningful afterthoughts. ( Chen. Congzhou,2009 , pp19-20)

#### Invert image: Mirror-liked and Calm

'The waves of Mirror Lake look like moonbeams,  
The maidens' dress like snow on water side.'  
Poem 37( 镜湖水如月, 耶溪女如雪)

The Schema Gestalt of water is generated through the flat water surface without any ripples (Fig3.31-3.32). The mirror-liked water brings an extreme peacefulness. People notices that, water is an 'ultimate medium of psychological and cosmic tranquility ' standing between things (Edward S. Casey , 2002, pp34-39). Chinese lean to pursue the calm water more than the roaring water. Firstly, because water is metaphorized to life, and the traditional Chinese, especially the literatis, prefer calm life far from fame and wealth. So calm water is more praised and accepted as a metaphor of the state of life (Liang.Erping, 2011; Zhou.Kuiyi, 2008). In addition, according to Fengshui, calm water is more suitable as living environment because of the presence of little noise (Yang.Liu, 2002).



Fig3.30 Reflection enlarges the images

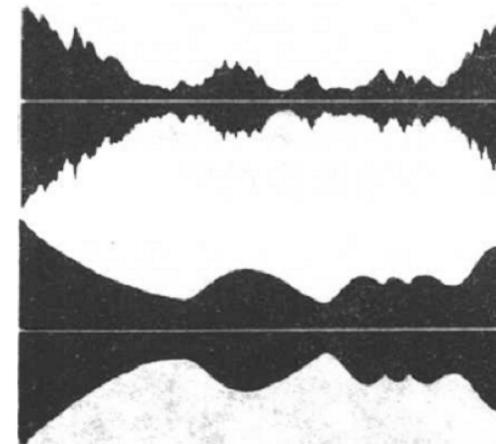


Fig3.31-32 The Schema Gestalt of water and mirror-liked water

### Surrounding Environment

The surrounding environment decides the reflection and the holistic feeling of a scene (Fig3.33-35): For example, if there is nothing around, then no inverted image forms in water: moonlight and clouds in the night illustrate the extreme flavors of **Zen**, which is simple and quiet but somewhat monotonous. The branched tree and continues hill is simple too but not monotonous.



Fig 3.33-35 Water with different surroundings takes delicate differences (Left- Moonbeam's Singing, Painting by Kaii)

Fenland is famous of its lakescape with woods as what Japanese painter Higashiyama Kaii ( 东山 魁夷 ) draws: Viewing the opposite bank, the woods is reflected in water, and mirror the elegant lines in the water. (Ashihara.Y, 2007,pp155-163)



Fig 3.36-3.37. Fenland forest, Painting by Kaii

### Reflection of the sky and construction

The reflection of blue sky, clouds, sun or moon are recorded on the water surface. It overlaps the reflection of the landscape and the reflection of sky as one layer. The **distance** of the landscape and sky-scape are shorten as a concord melody of earth and heaven(Fig 3.38). In addition, the shape of the combination of reflection and construction could be designed purposely(Fig 3.39).



Fig 3.38 The distance of land and sky are shorten

### Light and color

Water does not only reflect light and color, but exhibits and represents them as an impressionism painting. Water takes almost any conceivable color and texture by its virtue of interplaying with light. It changes every minutes with the quality of light that suffuses it: A famous poem shows flavors of the color with reflection: ' *The sunrise basks the blooms in fiery glow, And the spring waters of blue as sapphire flow.*' (Poem 38, 日出江花红胜火, 春来江水绿如蓝。). In addition, Light is noticed as dawn, dusk and moonlight. The flavors of water in the daily changes are discussed latter in the paragraph ' water and time'.



Fig 3.39- The shape of the construction and its reflection

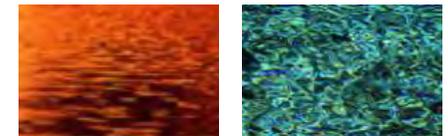


Fig3.40 The colors of reflection

### Breeze and reflection

The breeze breaks the tranquility of the water-surface and water-reflection, it makes the water creased, twisted, waved and rippled but be diverse and continuous change, thus the light and color spark on the water surface(Fig 3.41), and shows the crystalline and calm flavors.



Fig 3.41 The spark on the water surface

## 2. Distance

Long distance water take more flavors, (e.g. **spaciousness and haziness**) than the mirror-liked water which contains the beauty of Zen.

### The beauty of distance

The distance makes the water be hazy, and it causes an **isolated** sense with the beauty of distance, because the opposite person or place is not reachable. Details of this point are discussed in *'the Books of Odes and water'*.

## 3.Transparentness and clearness

The transparentness and clearness present the physical character of water(J. L.Nasar, 2003), the appreciation of being clear and crystalline is undoubtable since many civilizations show their appreciation of it, because it evokes feelings of being holy and fresh (L. Feuerbach ,1989;G.Bachelard, 1999).

On the other hand, the clearness of water is **metaphorized** as mental and moral meaning, virtue and good personality: sinless, noble, honest and upright. This notion originates from and became famous after the *Elegies of Chu* (see the poem 41)

In addition, water is regarded valuable in purifying the *"badness"*That which goes to water and enters into it, is cleansed and purified, like the transformation of goodness.'

---Youzuo.Xuntzu(313BC-238BC) 宥坐，荀子（以出以入以就鲜絮，似善化）

There is a coherence of this point in Christian culture: clean water can not only physically clean our body, but also clean one's eyes and thoughts to make people feel freer, and thus one can control the negative moods. For example, many Saints have had recoured water to confront the evil (Ludwig Feuerbach ,1989, pp272-278).

However, in *the Books of Odes*, it shows more ordinary and simple thoughts rather than the moral metaphor to clear water. In front of turbid and muddy water, ecological sensitivity is realized as its productivity rather than the dirtiness. (S.Madhusudhanan, 2006)

## 4.Depth

Chinese **metaphorizes** the depth of water to the degree of friendship or other relations. The famous poem ' To Wang. Lun Who Comes to Bid Me Farewell ' is broadly know as the metaphor of water depth (see the poems 42,43).

Poem 42,43

However deep the lake of Peach blossoms may be,  
It's not so deep, O Wang.Lun, as your love for me.  
桃花潭水深千尺，不及汪伦送我情

My love is deep as the sea high; The past is far away  
as the sky  
相思似海深，旧事如天远。答施，卜算子

## 5.Flowing water

The flowing process of water is always symbolized to the process of life. This association encodes a sigh of life: the unfair, the injustice, the depression and the regret--all those flow away like the flow water -- they will never come back. Therefore the sorrow feeling is aroused (see the poems 44):

Poem 44

If you would ask me how my sorrow was increased,  
Just see the over brimming-river flowing east!  
问君能有几多愁，恰似一江春水向东流

### Poem39,40

The beauty and sorrow caused by the distance of water:

I live upstream and you downstream by  
Yangtze Blue,  
Day after day of you I think, but you are not  
in view,  
Although as one we drink the water clear of  
the Yangtze Blue.

When will the water no more flow?  
When will the grief no longer grow?  
I wish your heart be but like mine,  
Then not in vain for you I pine.

卜算子 李之仪  
我住长江头，君住长江尾。  
日日思君不见君，共饮长江水。

此水几时休，此恨何时已。  
只愿君心似我心，定不负相思意。

Clear and shallow is the Miky Way,  
That separates them miles and miles away.  
Surge and surge the waters from north to  
south;  
She loves and loves but has to shut her  
mouth.

河汉清且浅，相去复几许？  
盈盈一水间，脉脉不得语。

### Poem 41

When the Canglang River is clear,  
I can wash my tassels and gear;  
Even when turbid the stream grows,  
I can still rinse my feet and toes.  
沧浪之水清兮，  
可以濯吾缨；  
沧浪之水浊兮，  
可以濯吾足。

\*It refers that, the clear water is able to  
clean the neat things while the dirty water  
can only be treat to wash the dirty things.  
It metaphors to people with the good  
personalities is worthy to be treated well,  
and vice versa.

\*Typical poetic image:

Flowing water with fade flowers ( or leaves) :(poem45-49)

Tune: A Twig of Ume Blossoms

As water flows and flower fall without leaving traces,  
One and the same longing overflows two lonely places,  
I cannot get rid of this sorrow: keep apart from my eyebrow,  
It gnaws my heart.

花自飘零水自流，  
一种相思，两处闲愁。  
此情无计可消除，  
才下眉头，却上心头

There is a typical poetic image: ' flowing water with fade flowers'(Fig3.42) explored since Song Dynasty (960AD-1279AD) it takes the sorrow feelings but for three different reasons and more delicate feelings than only sorrow:

(1) It takes the sorrow sense because the landscape in spring is brilliant, but it is transitory, especially in the contrast of the water flow' *while river flow on and on, but spring is soon to gone* ( *江水流春去欲尽*).' In this sense, the fade and flowing flower implies that youthfulness is short.

(2) In addition, the flowing water implies to a state of unstable life, viewers always metaphorize their living states and fate to the the floating falling leaves (in autumn) (Fig3.43) or fade flowers (in spring or summer). (Sun.Chaojiao,2007)

Flowers fade, stream running  
Far away Spring flying  
Some go paradise  
Some stay put  
落花流水春去也，天上人间

This poem is composed by the last emperor of South Tang Dynasty, after the South Tang Dynasty was perished and occupied by other states, he wrote this poem of plaint: 'someone goes paradise, someone stay the world ' it illustrates his huge depress and psychological gap.

(3) 落花有意，流水无情

The fade flower is falling for courting the affection,  
While the flowing water is gone unintentionally  
落花不语空辞树，流水无情自入池  
The falling flowers leave tree without farewell,  
The flowing water emerge into the pool heartlessly.

As a famous poem from Zen, composed by Master Shi.Gui( 士 珪 , Song Dynasty), it metaphorizes the falling flower as the material interests. and the flowing water as the stylite's spiritual world. It indicates the things and interests people meant to pursue , can hardly be attained. This case is applied to metaphorize the relationship of water and flowers to love as well.(Qi.Fengyan, Hu.Chunli,2008 )



Fig 3.42-3.43-Left:the flowing water with fade flowers (or leaves) is a metaphor for a short life and turbulent life.



Fig 3.44-Right: An application of this image in design



## 6.Sound

Sound has an advantage over light of penetrating complex landscapes. Thus for visitors that do not discover the landscape, poetic and directive sound can arouse their poetic imagination and attract them towards the landscape.

According to Zen I discussed, the absolute quietness shows less flavors than the murmurous muttering of water. For example, the dripping of spring have more delicate flavors than the silent -calm water, as the dripping on water are too calm but a small sound can break the silence, and brings the rhythm and echo of water (Fig 3.45)(poem 50):

The raindrops kiss the banana leaves joyfully,  
The drip-drop make the silent night more sweet and lovely.  
Pome50- 芭蕉得雨便欣然，终夜作声清更妍 (杨万里)

\*Typical poetic image: Sounds of drops

A typical poetic image is: '**Raindrops drummed rhythmically against the banana leaves.**' (Fig 3.46). Chinese banana trees stand in the front of windows or corner of the yard for inviting and enjoying the sound of raindrops. The beauty of the raindrop's sound has been studied since Tang Dynasty. There are other poetic images ' raindrops drummed rhythmically against the lotus leaves or phoenix tree's leaves ' (Fig3.47) (Xu.Bo, 2011), because they have a common character: broad leaved plant. However, banana leaves are the widest, so it is the most typical poetic image of enjoying the sound of raindrops(poem51). In addition, banana leaves are thin, wide and overlapped, thus the auditory sense are diverse due to the difference in the tune and voice in glee. This argument can be demonstrated by several famous tunes and music inspired by the raindrop on banana leaves .

The gentle rain touches the leaves like fly touches paper,  
The heavy rain jingles like the spring falls from the peak.  
Poem51- 细声巧学蝇触纸，大声锵若山落泉 (杨万里)

Another reason that the ' raindrops drummed rhythmically against the banana leaves' is regarded as the typical poetic image of sound of rain is, because of the height of banana trees is around 1.5-3m (R.Hyam 1995) it is easy to be seen from windows of dwelling (Fig 3.48). So compared with the' rain on lotus and phoenix tree's leaves', the poetic experience of ' raindrops on the banana leaves' is more diverse on both visual and auditory sense.

To appreciate the sound of drip-drops, dusk and night is the best time because only the sound of rain in the silent yard( Xu.Bo, 2011).

The sound on leaves could make people feel not only more fresh air, quiet, joyful and sweet night, but also homesick and sorrow. For the man travelling or residing in a place far away from home, the dripping (especially in the silent night) can arouse his association with the dripping on leaves in his home, thus ' cold, night, sleeplessness, banana leaves and drip-drop ' consist a serie of image of homesick( Xu.Bo, 2011) .



Fig 3.45-The dripping of spring have more delicate flavors than the silent -calm water.



Fig 3.46-3.47-Raindrops drummed rhythmically against the banana/ phoenix tree's leaves



Fig3.48-Raindrops drummed rhythmically against the banana in traditional designe, in the front of window

## Sounds of flowing water

The flowing water obviously has more penetrating sound than drip-drop. The murmur of creek, the gurgle of river and the slash of fall relate audiences' imagination to the corresponding scenes. It has the equal effects of those flavors experienced visually. The sound could even take more imaginary flavors which could exceed the actual flavors.

## 7.Ripple and wave

Ripples are less noticed in the west: in Western painting, ripples are less represented than in Eastern painting. Traditional western paintings focus less on lines than the colors until the population of Zen Ink-painting and Ukiyoe since late 19th century (C. M. E. Guth, A.Volk, E.Yamanashi, 2004). Ripples forms through the reaction of water and wind, waterdrops or other material interference on watersurface, e.g. insects or aquatic birds. It could form the shapes of 'crinkle' (Fig3.49), 'annual ring' (Fig 3.50) or 'linearity' (Fig x3.51)

Crinkling the spring tide in pool, is the unexpected breeze  
Poem-52 风乍起，吹皱一池春水。冯延巳《谒金门》

The ripples are dynamic, changeable but short-existed: it breaks the calm water, but at the same time, it adds more flavor of Zen to the **peacefulness** of water if it compares with the pure mirror-liked water. The slight waves evokes the **Zen** sense and lightens people's thoughts and emotions as an extension of 'round and round':

'On the wave patterned sleeping mat my thoughts go round and round.'

Poem-53 水纹珍簟思悠悠。李益 (748-829?)

In Chinese painting, delicate observations of water's ripples are recorded. The most famous series paintings on water, Twelve Water by Ma.Yuan (1190AD -1279AD), illustrates the ripples vividly.



Fig3.49-51 Ripples forms through the reaction of water and wind, waterdrops or other material interference on watersurface, e.g. insects or aquatic birds. It could form the shapes of 'crinkle', 'annual ring' or 'linearity.'



### (1) Spacious water and ripples:

In the painting: 'Clouds on Ocean', 'Spacious Yangtzi River' and 'Adverse current of Yellow River' (Fig3.52-54), the dynamic of water and spacious sense of water are represented, but there are several differences between them: the flavors as spacious with slender and calm are shown in the 'Clouds on Ocean', the intensive curves show the haziness of water caused by distance; the waved water in the 'Spacious Yangtzi River' shows the drastic fluctuation on the Spacious water's surface. It makes the sense of emotional and impassioned. In the 'Adverse current of Yellow River', the roaring water is represented to show the power of water with strong emotion.



Fig 3.52-54: Ma.Yuan (1190-1270) Twelve Water  
Up-left 'Clouds on Ocean'  
Up-right 'Spacious Yangtzi River'  
Down-'Adverse current of Yellow River'

**(2) Calm water and ripples:**

For the calm water, there are four paintings show the ripples on calm water with breeze in different degrees. They are: 'Lake with lightful and colorful', 'Autumn water with ripples', 'Smooth breeze in Dongting Lake' and 'Illusory and misty waves' (Fig3.55-58). In these paintings, the ripples come to be more and more intensive once the breeze be gentle. In the first picture, the wind makes the large area of light-reflection be more limelighted than the ripples and the sparks make some ripples be inobvious; while with the gentler breeze the ripples comes to be more and more thin, intensive but be lean to be linear, sparks are smaller and the ripples are more obvious (Fig3.59-3.60). So the intensiver and linearer curves of ripples make the water be **mistier** and illuorier.

Fig3.55-58

Ma.Yuan(1190-1270) Twelve Water: From left to right-' Lake with lightful and colorful', 'Autumn water with ripples', 'Smooth breeze in Dongting Lake' and 'Illusory and misty waves'

Fig3.59-3.60 Smooth wave and illusory wave



**(3) Roaring water**

Compared with the calm water, roaring water is more **emotional** and easier to excite people. The paintings 'Thousands Layered waves' and 'Extended clouds and curved waves' (Fig 3.61-62) show the morphologies of roaring water. The huge waves show the vivid dynamic of water, the large fluctuations and raising water represent the spacious, blustery, powerful water. Through the lines, the state of water, and the weather states can be imagined.



Fig 3.61-62 Ma.Yuan(1190-1270) Twelve Water: From left to right-' Thousands Layered waves' and 'Extended clouds and curved waves'

**Abstract Ripples and Waves in Chinese art and landscape**

In generally, Chinese have very specific feelings on capturing the figures of water by lines: the ripples are calm, or piquant, or misty, or simple, or indistinct, or lively, or angry, or exciting, or powerful. Diverse illustrations of water were abstracted as decorations of building, china, cloth, or details of landscape(Fig3.63-3.64). The abstract of water form a monologue between water and human.

The Japanese rock garden(Fig 3.65) is a good example of the application of abstract ripples in landscape. On these ripples, the surface of each rocks glistens with wetness seem like real ripples, while with a dry and windless weather, these elegant curves and rings break the monotonous air, and takes illusions of breeze, waterdrops and water surface (A..Light, J. M. Smith, 2005).

Case of Yu.Kongjian's projects (Fig.3.66, Water culture plaza,Chendu) and Chinese Park,Expo Shanghai (Fig 3.67) apply the abstract water ripples to the floor, which is surprising since it has both sense of strangeness and familiarity.



Fig 3.63-3.64The figures of water by lines: Up-the decoration of traditional Chinese cloth; Down-the decoration of china

**Familiar Strange**

Abstract ripples in landscape:  
Up-Fig 3.65 Japanese rocky garden;  
Left- Fig 3.66 Water culture plaza;  
middle-Fig 3.67 Expo Chinese Park;  
Fig 3.68 water village in Yunnan



### 3.2.4 Weather

#### Fog , rain and snow

In the paragraph ' *water in the Books of Odes*', the ' psychological distance ' is explained. Rain and snow brings the beauty of distance for both psychological distance and physical distance;at the same time, they could associate to feelings of homesick, which shortens the psychological distance, This is in contrast to the view of Kant, who persists on keeping psychological distance for aesthetic appreciation(C. Freeland ,2007).

Fog, rain and snow are experienced as **haziness** (Fig 3.69; see the poems 56,57). Psychologist Edward Bullough, who advocates this term, has a common preference. He thinks this term is one of the significant features of 'aesthetic consciousness '. He leans to claim the aesthetic appreciation of the fog more than rain and snow. In his description, the poetic account offered a phenomenological angle of fog : ' *the veil surrounding you with an opaqueness as of transparent milk, blurring the outline of things and distorting their shapes into weird grotesqueness*'. (G.C.Cupchik,2011; A.Light J.M. Smith).

However, in Chinese poetic sense, in most cases fog only hazes the landscape and contributes to a mysterious phenomena which enlarge the psychological distance (see poem 13). To reach this feeling, the artificial smoke is simple to be applied in contemporary landscape(Fig3.70-71).

While rain and snow shorten the psychological distance through the poetic experience. Except the poems '*The Eastern Hill*' (poem 15) and '*Picking Vetches*'(poem16) in *the Books of Odes*, rain and snow occurs as a symbol of **homesick** in many poems(Fig3.72-73, see the poem 58).

The misty fog accumulates in the morning,  
the river and hill are felt deeper  
嵐霧今朝重，江山此地深 陰雨，白居易 (Poem 56)

The auspicious fog is poured all the morn,  
The fancy smog grows all the magical dusk .  
終朝吐祥霧，薄晚孕奇烟。(Poem57)

#### Poem 58. Lines sent North on Rainy Night

Li.Shangyin ( around 812AD-?)

You ask me for the date of my return; I have no date  
In the Ba mountains, rain fills the autumn pond.  
When will we sit together in the western window,  
Trimming the candle, and talking about this rainy night in Ba?

《夜雨寄北》

[唐]李商隱

君問歸期未有期，巴山夜雨漲秋池。

何當共剪西窗燭，却話巴山夜雨時。

\*In the ' Lines sent North on rainy night ', the heavy rain makes the poet has to stay Ba area, where is far from his home, when he gets the letter from his wife to ask the date of return, he can only convey his homesick through the rain. On the one hand, rain blocks his return and induces a physical distance, on the other hand, rain shortens their psychological distance as it causes his imagination of the scene when they talks the rain of Ba before.

#### Flavor:

√ Haziness √ Being isolated √ Metaphorical



Fig 3.69 The haziness of natural fog



Fig 3.70-3.71 The haziness of artificial fog in landscape design  
Left-expo Chinese Park; right- Huaqiao Park,Shenzhen,Kongjian.Yu



Fig3.72-73  
The isolation and haziness of rain and snow

### 3.2.5 Water and Time

As the Confucianism advocates, water can stand for the time. In addition, depends on the different time, there are diverse poetic senses of water.

#### 1. Life cycle

##### 1) The sense of time's flying and short life

###### Dew

Dew in the morning is short-lived. Therefore, it is metaphorized to a short life and limited time.

The seasons always changes and start anew, While human life fades like the morning dew (Fig 3.74, see the poems 59,60).

###### Flowing water

As discussed above, the flowing water is sorrow. time flies quickly for anyone with the flowing water. In this sense, for the poet, life is just a dream and time goes ruthless likes the water never-come backs (see the poems 61,62).

##### 2) The sense of the past

Chinese used to relate the extended image to the past more than the future (3.2.1). Thus the flowing water usually means an association back to the past: when viewing the spacious and sublime water, people imagine that the heroes with glory, who are as brave as the roaring water, or the people who had presented in my life, had already gone. Therefore a sigh relates to the water (see the poem 63)

This sigh of the past and water can be found in the other civilizations, but the flowing water evokes converse feeling. For example, in Tagoer's poem (1916): 'I think of other ages that floated upon the stream of life and love and death and are forgotten, and I feel the freedom of passing away.'

##### 3) The sense of homesick

The association of water and homesick can be regarded as an extend association of the past. Besides, as water flows from the past to now, childhood is remembered; and because water flows everywhere, it connects homeland (see the Poem 64).

#### 2. Seasonal Changes

In each season, there are different appearances of water. The geographic situation contributes to these changes. For example, in China (especially the River South Region, where is the most famous water region of China), the spring's rain is gentle, the summer's rain is hurried, the autumn's rain is sad and the winter's rain is bleak.

Seasonally, the poetic feelings of spring and autumn are more affecting to Chinese than the other two seasons, due to their transience but variability. The colors and smells are extraordinarily attractive, water reflects different flavors in its surface. In addition, for the weather changes, feelings of water are changes.

##### 1) Spring

###### Rain in the spring

Rain in the early spring is vigorous for it takes the vitality and life. And the rain is mild and quiet (see the poem 66).

In late spring, most southern regions turn to be in the 'plum rain season', with mild but dense rain. The vitality is not always emphasized but the haziness and related emotion (e.g. homesick or lovesick.) are drawing more notice (see the poem 67,68).

-Typical image: New bamboo after spring raining



Fig 3.74  
Dew: a metaphor to short life

###### Poem 59,60. The dew

As human life is but a short-term loan,  
It never lasts as long as metal or stone.

浩浩阴阳移，年命如朝露。  
人生忽如寄，寿无金石固。

When I drink,  
I'll sing a song, As life can by no means last long.  
Life is like the morning dew;  
The bygone days come not anew.  
对酒当歌，人生几何  
譬如朝露，去日苦多

###### Poem 61,62. The flowing water

All are gone with the running stream;  
My floating life is but a dream  
李煜·《乌夜啼·昨夜风兼雨》  
世事漫随流水，算来一梦浮生

By generations men as ever come and go;  
Moons over streams each year just look the same or so.  
人生代代无穷已，江月年年只相似。

###### Poem 63. The sense of the past Charm of a Maiden Singer

The endless river eastward flows;  
With its huge waves are gone all those  
Gallant heroes of bygone years.  
念奴娇·赤壁大江东去，浪淘尽。千古风流人物  
-- 苏轼

###### Poem 64. Homesicks

The water which from homeland flows,  
Will follow me where my boat goes.

李白 渡荆门送别  
仍怜故乡水，万里送行舟。

## With flower

For the transience of spring, poets prefer to show their sigh and affection of flower in spring. Except the poetic image of 'fade flower and flowing water'(Fig 3.75), there is another famous image 'falling flowers (e.g. mangnolia, sakura and etc. who are flimsy) after raining night ' to show the limited life(Fig3.76). After a raining night, the falling petals silently lie on the ground, imagine how ornate colors the ground are and how pity these life are(see the poem 69).



Fig 3.75-76

## 2) Summer

With organizing and collecting the poems, I find there are not too much typical poetic images relevant to the summer's water. One captures my attention is the lotus with rain drops and nightbeam.

### Lotus

Lotus is an important poetic image and frequently occurs in Shanshui poetries(Liu.Yanfen, 2009). It grows in the shallow, muddy water or marshes but produces clear leaves and beautiful flowers. There are several feelings from both positive view and negative view. From positive view, in Buddhism, lotus is a powerful symbol of holy in Asian. In Buddhism, it is a symbol of emptiness and anima -- this concept is accepted as aesthetic views to Chinese as well (Fig 3.77; Liu.Yanfen, 2009).

For metaphorize it to ones' personality, it refers to virtue as unsophisticated: ' *Live in the silt but not imbrued* (出淤泥而不染) ' .

For showing the love, the lotus has the same pronunciation with ' love tenderly ', it is a word with double meanings and equivalent to love(see the poem 70).

### Heavy Rain and raindrop

Raindrops are as large as pearls in summer(see the poem 71 ). Compared to the tender and densely spring rain, the summer rain is hurried with a tremendous momentum. Compare to enjoying the thin and gentle rain in it, the heavy rain are leaned to be appreciated when people view it from a covered-corridor, building with door-like windows or covered bridge and etc, which are half open to the nature (Fig 3.78-79) and this construction style is **archaic**.



Fig 3.77 Left-Lotus: A metaphor for 'being holy'; Fig3.78-79, Right- Appreciate the rain in the half-covered construction



### Poem 66. Good Rain knows the time,

And so comes in spring.  
It falls stealthily at night with the wind,  
And soaks everything noiselessly.  
Wild paths and clouds are both dark;  
Only a lamp's light in a boat on the river  
When looking at where's red and damp at dawn,  
Flowers so dense in the city of Jin Guan.

好雨知时节，当春乃发生。随风潜入夜，润物细无声。  
野径云俱黑，江船火独明。晓看红湿处，花重锦官城。

### Poem67,68

The countryside in the fourth moon  
The hills and plains are green all o'er and streams are white;  
Amid the cuckoos' songs rain falls as smoke in sight.  
绿遍山原白满川，子规声里雨如烟。  
-- 乡村四月 翁卷

If you ask me how deep and wide I am lovesick,  
Just see a misty plain where grass grows thick,  
A townful of willow down wafting on the breeze,  
Or drizzling rain yellowing all mume-trees!  
若问闲情都几许？一川烟草，满城风絮，梅子黄时雨  
-- 贺铸·《青玉案》

### Poem 69

I now recall the sound of big storm late at night;  
How many flowers would have been blown to ground in sight?  
夜来风雨声，花落知多少

### Poem 70, West Islet

When they gather lotus at Nantang in autumn  
The lotus blooms are higher than their heads;  
They stoop to pick lotus seeds, Seeds as translucent as water.

\* 'lotus seeds' is a subtle way to convey ' love you ', for they have similar pronunciation  
南朝乐府《西洲曲》：“采莲南塘秋，莲花过人头；低头弄莲子，莲子清如水

### Poem71.

Written while drunken in lake view pavilion  
Dark clouds like spilt ink spread over the mountains quiet;  
Raindrops like bouncing pearls into the boat run riot.  
六月二十七日望湖楼醉书 苏轼  
黑云翻墨未遮山，白雨跳珠乱入船

In the paragraph ' sound of water ', there are three poetic images related to the drops were mentioned: ' raindrops drummed rhythmically against the banana leaves, lotus leaves, or phoenix tree's leaves'. However, visually (Fig 3.80), the lotus leaf is huge and obvious in the water, and it is center cuppy with short-villose which can gather the raindrops as pellets. So the poetic image 'raindrops on lotus leaves as pearls' is more attractive visionally as this poem's description (see the poem 72).

### In the night

If the the summer's raindrops show dynamic movement, then another poetic image ' lotus pond with moonbeam ' (Fig 3.81-82, see the Essay 1) shows a static beauty. This image is well known for it comes from a famous modern scholar, Zhu.Ziqing's essay. In his poetic description, the beauty of **Zen**, the simpleness, quietness and emptiness are expressed. Everything seems perfect and extremely quiet and simple, but there are slight ' imperfect ': the lotus are embraced by the thin fog, so it is ambiguous; the full moon and its beam is partly covered by the clouded; the moonlight on pond and landscape surrounded is not uniform; the voices of frog and cicada break the quietness of night.

### 3) Autumn

Since the *Elegies of Chu*, autumn water is a metaphor for beauty and love. But the metaphor of beauty and love does not always emerge in poet's expression of autumn. Because autumn is close to winter, all the leaves and flower fade, there is a woeful sense arouse: rain makes autumn be 'chill and cool', ' everywhere the red and the green wither away...There's no more splendor of a sunny day'. Based on this mood, the flowing water are feeble: it only silently flows away (see the poem 73).



Fig3.80 Up- Lotus leaf is huge and obvious in the water, and it is center cuppy with short-villose which can gather the raindrops, by author;  
Fig 3.81 Middle: Lotus pond with moon beam, Cao.Mingran  
Fig 3.82 Down: the photography of lotus pond with moon beam, by author

#### Poem 72

Lament of a Fair Lady .Raindrops on Lotus Leaves  
Yang Wanli

I find on lotus leaves leap drops of rain;  
Like pearls they scatter and get together again.  
They melt then into liquid silver  
Flowing down the rippling river.

杨万里·《昭君怨·咏荷上雨》  
却是池荷跳雨，散了真珠还聚。  
聚作水银窝，泛清波。

#### Essay1. Lotus pond with moonbeam.

Zhu.Ziqing

'Moonlight cascaded like water over the lotus leaves and flowers, and a light blue mist floating up from the pool made them seem washed in milk or caught in a gauzy dream. Though the moon was full, a film of pale clouds in the sky would not allow its rays to shine through brightly...The moonlight on the pool was not uniform, but light and shadow made up a harmonious rhythm like a beautiful tune played on a violin...All the trees were somber as dense smoke, but among them you could make out the luxuriant willows...The liveliest sounds at this hour were the cicadas chirruping on the trees and the frogs croaking in the pool.'

#### Poem73.Eight Beats of Ganzhou Song

Shower by shower, the evening rain besprinkles the sky  
Over the river,  
Washing cool the autumn air far and nigh.  
Gradually frost falls and blows the wind so chill  
That few people pass by the hill of rill.  
In fading sunlight is drowned my bower.  
Everywhere the red and the green wither away;  
There's no more splendor of a sunny day.  
Only the waves of River Long  
Silently eastward flow along.

对潇潇暮雨洒江天，一番洗清秋。渐霜风凄紧，关河冷落，残照当楼。是处红衰翠减，苒苒物华休。惟有长江水，无语东流。 宋·柳永《八声甘州》

Viewing the lotus from the negative view, when autumn comes, lotus pond turns extremely bleak (Fig 3.83-84), especially compared with its poetic image 'lotus pond with moonbeam ' in summer. With the withering of green and red, lotus lost its color, several fade, yellow, incomplete leaves float on the water surface, and the dead stalks look like an abstract painting ; with the autumn rain, the sorrow is strengthened by the voice of rain, like an elegy of weep. Both the visual and audience experience consist this poetic scene:' raindrops on the fade lotus '. The phoenix tree and banana tree in autumn rain are also typical poetic images in autumn for the same reason with similar feelings. The different is, the latters show an ornate colors while the lotus only shows bleak scene(see the poem 74,75).

#### Leaves and flowing water

Autumn is a season for falling leaves. So the image ' flowing water and falling leaves' is appreciated in the autumn. Planting the deciduous trees, especially the color leaves tree species, e.g. Red maple, *Acer palmatum*, Phoenix tree, *Liriodendron chinense* and etc, can contribute to a tasty flowing water, with ornate colors in autumn (Fig 3.85-86).

#### 4)Winter

Winter, after the farewell of colors and leaves, land comes to be bared and sere as these poems recorded. However, it does not mean the winter is not worthy to be appreciated, although the dim and short day with freezing and roaring wind makes people feel bleak and depressed, the negative emotion is associated with winter in the famous love tragedy. For example ' the *Peacock Flies to the Southeast* ' : (see the poem76,77)



Fig 3.83-84, The fade lotus  
Painting by Wu.Guanzhong 吴冠中 残荷



Fig 3.85-3.86 The fade leaves on the flowing water

#### Poem 74,75

The autumn wind sweeps the white ripples,  
The autumn rain weeps on the fade lotus.  
Thirty miles calm lake,  
how many passing travellers' sighs.  
秋风吹白波，秋雨鸣败荷。平湖三十里，过客感秋多  
元·萨都刺《梦登高山得诗二首》

The autumn dims but never disperses,  
frost flies tardily,  
They are here with the fade lotus,  
for listening the rain.

秋阴不散霜飞晚，留得枯荷听雨声 李商隐，《宿骆氏亭寄怀崔雍崔衮》

#### Poem 76,77

The freezing winds roar at the close of year;  
A day's snow makes the weather more severe.  
While snowflakes fall without the slightest sound,  
The world becomes a stretch of snowy ground.  
凄凄岁暮风，翳翳经日雪。倾耳无希声，在目皓已洁  
晋·陶渊明《癸卯岁十二月中与从弟敬远》



## Snow

Winter is not a humdrum season because of the snow. The experience of snow could be multi-sensory. In Li Bai's poem, ' *The snowy night* ' (see the poem 78), the body, visual and audience senses are reflected. What should be notice is, the most delicate experience of these senses, is the visual experience: ' *The window is lighten* ' , but it is obvious that the window is not lighten by the moonlight because it is a snowy night. So, what it actually is? It is the reflection of the white snow. The term ' again ' implies that, the window was lighten by the moonlight when it was fine before; while, tonight, it is lighten ' again ' by snow rather than the moonlight .

### -Northern and Southern Snow

Snow brings white world, but not everyone is lucky enough to enjoy it: the southerner (south of Yangtzi River) has poetic imaginations of the snow from poems, while they can hardly see it because of the warm winter. Snow, seems to be a kind of compensation for the northerner, because spring there are not as attractive and poetic as the southern spring, where have the blossom and sprout with abundant colors (Fig 3.87, see the essay2).

Snow in the southern and warm area, is different with the northern snow, for it is rain-like. It is moist but beautiful, it covers the life, e.g. blood-red camellia flower, plum blossom and winter sweet, who brings the flying color into the winter.

### -Colors in White: Bamboo, pine, plum/sweet blossom and camellia

The bamboo and plum/sweet blossom in snow are showy images in winter (Fig3.88-90) are appreciated for they are two of the 'Four gentlemen in plants ' which are felt as elegant, slender and thin.

The sweet blossom is appreciated for its haughtiness: it blooms in the freezing winter without fear of cold. It silently blooms in winter only for itself, but not for asking for the appreciation and praise purposely (note1) . So this character is metaphorized to a personality of recluse and literati, who is lonely and unappreciated but still stick to do what he insists to do.

Most bamboos are evergreen in winter, it takes vitality in the bleakness; it has an elegant figure, its sough in breeze and the shadows under the moon beam are appreciated by painters and literatis. It is regarded as a metaphor of adamant because of its strongness. It is unassertive because of its hollowness (partial tone). It has an unyielding and straight personality because of its strong joint. Imagine the only green in the whiteness and the slender figures hidden by the snow. They consist a wonderful painting in winter(see the Poem80).

In addition, pine and camellia are the colors in winters as well, but less mentioned in poems.

Poem78.

The quilt and pillow surprise me for---  
they have been yet cold,  
The window is lighten again.  
Who knows how heavy the snow is in the late night?  
The answer is told by the snaps of bamboo occasionally.  
已讶衾枕冷，复见窗户明。夜深知雪重，时闻折竹声  
白居易，雪夜

Essay2.

In literati Lu.xun's essay: the snowflakes in the north, like white sands and dusts on the roof, ground and withered grass, they never stick to each other; when it goes sunny, the roaring wind rises the snow up, it flickers, sparks, and shine--likes a heavy fog...The snowfalls in the bleaker sky, who are the essence of dead rains, are lonely (Lu.xun, 1925, essay: Snow).  
那是孤独的雪，是死掉的雨，是雨的精魂 z

Poem79. Plum Blossoms

By Wang Anshi (Song Dynasty)  
At a wall corner some plum trees grow;  
Alone against cold white blossoms blow.  
Aloof one knows they aren't the snow,  
As faint through air soft fragrances flow.  
墙角数枝梅，凌寒独自开。遥知不是雪，为有暗香来  
梅花，王安石

Poem80.

While flying hexagonal flowers slip into the room,  
sitting and seeing the green bamboo change into the white branch  
六出飞花入户时，坐看青竹变琼枝 唐，高骈《对雪》

Note1. 冲寂自妍，不求识赏



Fig 3.87 Snow in the Northern area

Fig 3.88-90. Colors in the white: blood-red camellia, bamboo and plum/sweet



Up Left (竹 1947-) Bamboo  
 Up-Right. Fig 3.92 Zen in the winter  
 Down-Fig 3.91(王成喜 1940-) Plum Blossoms

### Snow in Zen (Fig 3.92)

The falling snow conveys a mysterious, hazy but lonely feelings. Meanwhile, to experience the process of snow's falling simply, the beauty of Zen is felt as what I discussed in the ' Zen ' : ' Petals of snow, falls elsewhere.' As the snowfall falls elsewhere, then where does it actually fall? It could fall in the yard of your home where is faraway; it could fall in the front of your lover and friend; so it is functional as a poetic medium to connect the experienced image and extended images.

This sated mind and experience way, obviously, is not only for feeling the snowflakes, but also for the falling and fluttered flower-rain (e.g. the falling sakura) and leaves. For their similarity, snow is associated to flowers (see the poem 81).

Zen is felt for its purity and clearness: To keep the perfection of the purity of snow visually, Japanese prefer to pouring the water to extinguish the footpath of guest who left on the yard (O.Ryosuke, 2009) Since all the world is covered by white, impurities and messes are hidden, the snow contributes to the emptiness and simpleness. This preference of purity, to my boldly imagination, could illustrate why the Japanese stone garden which presents Zen chooses white stones rather than other colors.

#### Poem 81

The falling graupel in the yard is unaware,  
 in this morn,  
 If it is the flowers in woods blossom and fall,  
 in last eve?

不知庭霰今朝落，  
 疑是林花昨夜开  
 唐·宋之问  
 《苑中遇雪应制》



However, the pure emptiness which is completely white, cannot totally present the beauty of Zen. In the famous poem 'River in the snow' and 'Return to woods in winter' (see the poem 81,82), the emptiness of sky and river are illustrated: all the birds and human disappear in both earth and sky, but the emptiness is broken by the hiking old man in a solitary boat---which feels like a inkdot in a blank paper. In this case, the vines path is felt like a green line in a white carpet, which highlights the snowy ground to be whiter and makes the path to be greener .

In this case, the image of ' snow-covered winter sweet and bamboo ' decorate the emptiness: they reflect not only the culture symbols of gentlemen, but also the aesthetics of Zen (see the poem 83).

### 3. Daily Changes

#### 1) Morning

As the first bunch of the morning sun sheds on the earth, light is noticed for it is gentle and soft, the golden light is different with the dusk, for it is always accompanied with thin fog, unknown rain and dews. Both the dew and raining in the morning contribute to the freshness and clearness, and the fog with rays shows a sense of haziness and mystery. The interaction of water, vapor and light in morning emphasize this haziness.(Fig 3.94-95)



Fig 3.94-95 Left- Sunrise. Mornet; Right-Sunrise in water village, by author

The morning rain washes all the dust and takes not only the freshness of air but also for a new start; in addition, in the spring, the unknown rain brings a ground of petals silently in night and be found in the morning; The sparkling dews in the very early morning, in poet's eyes, are compared to the starts in the sky, both two flickers make the sky and the wild grass be exchanged --there are starts in the grass, while dew in the sky (see the poems 84, 85).



Fig 3.93  
Ming Dynasty. Zhu.Rui Old man fishes alone  
明, 朱端 独钓寒江雪

#### Poem 81,82

Over a thousand mountain the singing birds  
have disappeared.  
Throughout ten thousand paths, no trace of  
humankind.  
In a solitary boat, straw hat and cape,  
An old man fishes alone----  
Cold river in the snow.

千山鸟飞绝, 万径人踪灭。  
孤舟蓑笠翁, 独钓寒江雪。  
唐, 柳宗元《江雪》

The greenery is a pathway covered by vines,  
A sunny peak is covered by thousands  
snowflakes.

一条藤径绿, 万点雪峰晴  
唐, 李白《冬日归旧山》

#### Poem83

Setting sunshine sheds on the sparse bamboo,  
Remnant snow intersperses the mountain and  
woods.  
斜阳疏竹上, 残雪乱山中,  
唐. 韩翃

#### Poem 84, 85

Dust are washed off in town by morning rain:  
The inn is all green where fresh willows reign.  
渭城朝雨邑轻尘, 客舍青青柳色新。  
渭城曲, 王维

The myriad stars illuminate the skies,  
Wet dews and frost linger on the wild grass.  
众星何历历, 白露沾野草。

## 2) Dusk

In photography, the most wonderful period in a day is called 'golden hours' for there are a short period in the dusk with golden and red lights, all the landscape is embraced by the sublime rays and the golden(Fig 3.97). However, this 'golden hours' brings different feelings to westerners and easterners. The western focus more on the light and color itself in painting, for example, Van Gogh's Sower with Setting Sun(Fig3.98); however, for eastern, although the color of setting sun is noticed as well: *a row of incomplete sun lies on the river, half is ripples while half is red* (poem 84, 一道残阳铺水中, 半江瑟瑟半江红), a sense of a sigh on the end of the life is more accepted as a metaphor of life, a famous poem writes: ' *The setting sun appears brilliant and sublime, O but it is near its dying time!* ' (poem 85, 夕阳无限好, 只是近黄昏。)

So water in the dusk firstly shows a negative mood; in addition, misty takes the ambiguousness and uncertainty, therefore the misty water in the dusk makes people feel more depressed and disconsolate (see the poem 86,87).

## 3) Night, moon and water

### Moon and moonlight

Moon and moonlight play important roles as a typical poetic image. Moon is a medium to convey and connect the homesick of people who is far from his hometown, or lovesickness of people who are separated, because the moonbeam embraced ' me ' and ' place ' or ' people ' far away at the same time. This sense is similar with the experience way of Zen ' petals of snow, falls elsewhere ' (see the poem 88).

Different from the western understanding of water in night-' a price of dead and a gateway of ghosts' according to Bachelard's ' Dream and water', the water in the night for Chinese reflects only its

physical characters rather than any positive or negative feelings(see the poem 89,90)

### Moon and water

However, because of the moonlight, the water in the night has extra meanings and flavors. Firstly, due to the dim background, obvious moon and its reflection, the scene comes to be full of flavor of Zen. Therefore, for Chinese, there is no fear, no ghost which a westerner could feel, but only the homesick and lovesick. Sadness aroused by the moonlight is more emphasized by the water, which is sensitive:(see the poem 90-91).



'Van Gogh painted a surround in complementary colours violet around the yellow sky and yellow around the violet field ' .  
--- The golden light in sky and around the field are expressed.

Fig 3.97-98

Up- The setting sun in Yangzhou, Down-the Slim West Lake, by author; Down-Sower with Setting Sun,1888, J. van der Wolk, "Vincent Van Gogh: Paintings and Drawings":

### Poem86,87

At dusk I asked myself which way was home,  
The misty waves on the River made me groan.  
----The Yellow Crane Tower Cui.Hao  
日暮乡关何处是, 烟波江上使人愁。  
---- 崔颢, 黄鹤楼

My boat is moved to moor by misty islet sands,  
There comes again at dusk my gloom in foreign lands.  
移舟泊烟渚, 日暮客愁新。  
---- 孟浩然 宿建德江

### Poem 88

They both now watch the moon, yet cannot hear each other  
She'd like to chase moon light to shine on him.  
此时相望不相闻, 愿逐月华流照君。

### Poem89

The water with breeze and dews in the South Xiang in night, is clear.  
湘南夜水风露清

The autumn's sky is clear and the river is transparent,  
The water in night is white and the moon's soul is rippling and glittering.  
秋天清而河水澄明, 夜水白而月魂潋滟

### Poem90,91

As the moon rises above the sea, we share the same time though we are far apart.  
Brings to separated hearts, The long thoughtfulness of night  
---Zhang.Jiuling  
海上生明月, 天涯共此时. 情人怨遥夜, 竟夕起相思。

Last night he dreamed that falling flowers would not stay.  
Alas! He can't go home, although half spring has gone.  
The running water bearing spring will pass away;  
The moon declining over the pool will sink anon.  
The moon declining sinks into a heavy mist;  
It's a long way between southern rivers and eastern seas.  
How many can go home by moonlight who are missed?  
The sinking moon sheds yearning o'er riverside trees.

昨夜闲谭梦落花, 可怜春半不还家。  
江水流春去欲尽, 江潭落月复西斜。  
斜月沉沉藏海雾, 碣石潇湘无限路。  
不知乘月几人归, 满月摇情满江树。(春江花月夜)

### 3.2.6. Water and everydaylife

#### 1. Water and entertainment

Entertainment on the water (by boat) or along the water bank were popular, especially the music on water (Wang,Dehua, 2002).The traditional entertainment includes: concert on the water, restaurant or teahouse on (along) the water. The famous poem to record the entertainment on water shows a 'busy and alive' scene on water.(Fig 3.99, see the poem 92)

In contemporary landscape, the concert or other entertainment can also be combined with waterscape: for example, The Fountain, designed by Lawrence Halprin (p46), is applied to hold the concert and dancing performance, which companies with the sound of fountain(Fig 3.100).

#### 2. Floating wine cups on winding water

The 'Floating wine cups on winding water (Note2)' is an important cultural symbol of Chinese landscape and activity along water. There are three periods of the development of 'Floating wine cups on winding water'(Fig 3.102-105). The most famous landscape 'floating wine cups on winding water' is its first period ' Orchid pavilion', which has a high reputation because the great literati Wang. Xizhi recorded this activity and this landscape at 4th Century in his essay( 353AD, see Essay3, Fig3.101). It got the cultural meaning only after the ' orchid pavilion ' feast although before that, the winding water has already been a popular landscape element(Yu.Xianhong, 2008):



Up-Fig 3.99-100

Left-Water on music 王涛 1943-

Right-Lovejoy Fountain, Lawrence Halprin

Music Performance Video: <http://www.youtube.com/watch?v=2xJC3HYmT90>

Down-left Fig 3.101

Calligraphy-Gathering at Orchid pavilion, Wang.Xizhi

Right. Fig3.102- The Painting of Floating wine cups on winding water

Source: <http://hi.baidu.com/abgh52000/blog/item/bdca3a8997f245b60f2444cb.html>



Poem 92.Written in the New Capital

Hills rise beyond blue hills,  
towers beyond high tower,  
When will West Lake end its singing and dancing hours?  
The revelers are drunk with vernal breeze and leisure;  
They'd seek in the new capital for their lost pleasure.

山外青山楼外楼， 西湖歌舞几时休。  
暖风熏得游人醉， 直把杭州作汴州。  
题临安邸 林升

\*Tower Beyond Tower is also a famous restaurant located at the lakeside.



Fig 3.103-105. The three peiord of 'floating wine cups on winding water' in landscape design  
 Up-left. Original Orchid pavilion 兰亭 Being record in 4th Century  
 Up-right. 'Floating wine cups on winding water' in Yibin 宜宾 Built in 1098  
 Down-'Floating wine cups on winding water, Gong Prince's Palace, Beijing 恭王府 Built in 1777  
 Source:  
<http://adamghost.com/2010/04/shaoxing/>  
<http://www.yibintour.com/lioushui.htm>  
<http://www.mafengwo.cn/i/749110.html>

Sui dynasty (581AD) is a turning point of winding water: the activity came to be more worldly and secular. Instead of composing poem, more entertainment as banquet, dancing and music were introduced to the feast. In this period, the winding water was embraced by the building complex.

After that, the winding water was standardized and shrunken. In addition, it was introduced into the interior of building and turned to be highly artificial and regularized. Till now, its function of holding the feast has faded for the social change: the ' floating wine cups on winding water ' become fix images in the authoritative landscape and architecture regulation: Construction Model(Fig3. 106, Ming Dynasty, 1368-1644 AD)

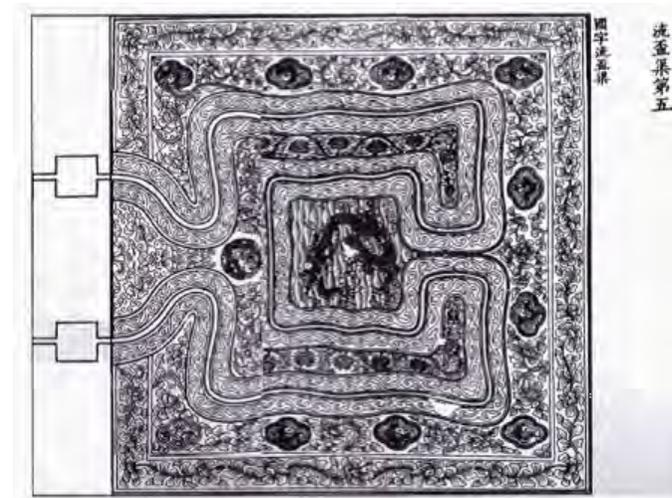


Fig3.106' Floating wine cups on winding water ' become fix images in the authoritative landscape and architecture regulation : Construction Model

Note2. It was originated from a game had played more than one thousand years in ' Shangsi ' Festival ( 上巳节 ), which hold in 3rd, Third month of lunar calendar. The original intention of this activity along the wingding water was aiming for driving all the unfortunates and evils, thus getting clean. Latter, it turned to be a literati's party: literatis seat along the winding water and put the floating wine cup with wine on it, when the cup stops, the people who is in the front of the cup has to compose a poem at once; otherwise, he has to finish the wine as a punishment. (Yu.Xianhong, 2008 )

### Essay3 Orchid pavilion ' feast

Here are gathered all the illustrious persons and assembled both the old and the young. Here are tall mountains and majestic peaks, trees with thick foliage and tall bamboos. Here are also clear streams and gurgling rapids, catching one's eye from the right and left. We group ourselves in order, sitting by the waterside, and drinking in succession from a cup floating down the curving stream; and although there is no music from string and wood-wind instruments, yet with alternate singing and drinking, we are well disposed to thoroughly enjoy a quiet intimate conversation.

### 3. Boat and Boating

'A large lake without boats, is a dreary waste of water.'

-----Kate. Felus, *Boats and Boating in the Designed Landscape*, 2006

This waste is not only a waste from material view, but also a waste from aesthetic view. In this part, both poetic feelings experienced from ordinary life and Zen are illustrated respectively in the scene with boats.

#### Boating and Boating Landscape

Dragon boating festival is widely known (Fig3.107). To commemorate the great Chinese poet, Qu.Yuan, the main author of *Elegies of Chu*, who was suicide himself with sinking into river, the National boating festival---Dragon Boating Festival in the early summer (5th, Fifth Month of lunar calendar) was established.

For holding the dragon boating festival, a special layout of the waterscape is required (Fig 3.108-109): in the normal days, it is a straight river or lake (600m, 800m or 1000m) for local leisure and everyday life; while in the festival it is functional as race courses. Besides, other local boating festivals form its local identity, local culture heritage, and thus contribute to the local tourism .

The boating festival breaks the quietness of the calm water, and make it different with its ordinary days with flavor ' busy and alive '. This contrast, adds to its charm (see the poem 93).

#### Boating for being free

Distinct from the boating festivals, rowing a boat and freely floating on the water is aiming to pursue freedom. Whichever a fish in Taoism, or a fisherman in the center of water, or a leaf floated on water, they are **isolated** from the worldly and secular life, and show a free, adrift and lonely scene (Fig 3.110). In Shanshui poems, the boat is always ' light', ' short ' and ' leaflike '(see the poem94-96); taking a boat to cross the wonderful water(see the poem94) is felt like a dream or a pathway to seclusion (see the poem95). Therefore, the boat is designed as a component and part of landscape in both traditional and contemporary Chinese cases(Fig3.111-113).



Fig3.107  
Boating festival



Fig3.108-109  
Water designed for boating festival, in the different period, it shows different flavors: in the festival, it is busy an dalive, in the normal day, it is calm and peaceful.



Fig3.110  
Boating in the water makes a free and isolate sense.

#### Poem93.Our boat is floating on the river Fen,

Cutting midstream currents now and then,  
With music mingled with the songs of men,  
My joy is dampened by the simple truth  
That senior age falls on the heels of youth.  
--The Autumn Wind, Liu.Che (156BC-87BC)

泛楼船兮济汾河，横中流兮扬素波。  
箫鼓鸣兮发棹歌，欢乐极兮哀情多。  
少壮几时兮奈老何！  
--刘彻，秋风辞

#### Poem94-96

In a short and light boat, it seems,  
I'm back 'mid lotus blooms in dreams.  
小舸轻舟，梦入芙蓉端。周邦彦，苏幕遮

A creek full of clouds and water, with a fisherman.

A roaring billow, with a bottle of white spirit.  
Where is the scene of spring?

I point to the peach blossom with smile.  
Is here the seclusion, Wuling?  
一溪云水一渔夫，一区沧浪酒一壶。  
笑指桃花问春色，武陵得似此间无  
一溪，明。薛蕙

#### Passing the Seven-League Shallows

A leaflike boat goes light;  
At dripping oars wild geese take fright.  
Under a sky serene  
Clear shadows loat on calm waves green.  
Among the mirrored water grass fish play  
And egrets dot the riverbank mist-grey.  
Thus I go past  
The sandy brook flowing fast,  
The frosted brook cold,  
The moonlit brook bright to behold.

一叶舟轻，风桨鸪惊。水天清，影湛波平。  
鱼翻藻荇，鹭点烟汀。过沙溪急，霜溪冷，月溪明。



Fig 3.111-113. Design a boat in landscape for feeling free: Up-Beijing University; Middle, Zhuozheng Garden, Suzhou; Down, Houtan Park, Shanghai. By author.

#### 4. Play with snow and ice

Snow and ice brings more than the white color itself because they make children joyful. Thus they reduce the monotonousness of the winter landscape. There are so many ways to engage oneself in enjoying snowball fighting, building a snowman or skating on the icy lake.

#### 5.Traditional Public space

Unlike in the western culture, traditional China does not possess large-scaled public space such as plaza in the city or town (Zhou.Weiquan,2011 ). Water, in this sense, plays an very important role as public space, gathering points and traffic lines.

\*Gathering points: lake(large-scale), pond, water mouth (middle-scale, water mouth-see Fengshui and Qi), water-pavilion (point)

\*Traffic for boating:natural or artificial lake, river,canal

\*Traffic lines and communication space for people: street, covered corridor, covered bridge

#### 1).Gathering points:

lake(large-scale), pond, water mouth(middle-scale), water- pavilion (point)

Flavors-depends(Fig 3.114-117)



Fig 3.114-117 Left to right: a. Xuanwu Lake, Nanjing; Hongcun village; Pingle village; Wuzhen village. Photo by author

#### 2)Traffic lines for boating

The great river has diverse and illusive flavors since it has both the plane and linearity--and sometimes it is wrongly recognized as lake. According to the external conditions, the flavors are changeable: For example, in the morning the thick fog embraces the water and, landscape is invisible due to the spaciousness. In this case, the boat on the great river is felt as flavor of Zen: simple and quiet(Fig 3.118). While in the dusk, it is emotional with strong impassion , the boat balance the brilliant view and brings viewer to reality, meanwhile it forms a strong contrast(Fig 3.119).



Fig 3. 118-119 Great river with boat in the different conditions shows different flavors

The boat crosses the city (or village) with a strong connection of local's daily life. Compared with spacious water, the artificial river and canal are slender and full of a taste of worldly and secular world: it contributes to a special scenery of the water city(or village). It breaks the quietness of the water, and makes the water busier and immonotonous.

### 3)Traffic lines and communication for people

-water street

There are several forms and related flavors of the traditional water streets, which will be explored in the latter chapter in details.

A street is a container of assembling local's everyday life. Unlike the modern streets along the riverscape, the relatively narrow and archard street contributes to its aesthetic value with sets of flavors because water is closer to people's life: Such water balances the aliveand busy street with its ability to calm walker along it.

-Covered bridge and corridor:

The covered bridge (Fig 3.123-124) and corridor(Fig 3.125-126) are functional as the traffic line, communication space and resting place to appreciate the landscape outside. They offer the shade and seats for rest. In addition, it is a good space to to appreciate the scenes.



Fig 3.120-121 The traffic line for boat in canal

Fig3.122. The traditional water street



Fig 3.123-124 The Covered bridge (up)



Fig 3.124-126 The Covered corridor (down)



## 3.2.7

### Summary: Water and its poetic experiences

In this chapter, totally 31 flavors are collected:

**17 flavors are summarized , for they are directly and closely related to water:**

- √ Selflessness
- √ Existence
- √ Calm and peaceful
- √ Emotional
- √ Isolated
- √ spacious with slender and thin
- √ spacious with strong impassion
- √ Embraced
- √ Be free, be flowable, be clear, fresh or crystalline, unconstraint
- √ Metaphorical
- √ Haziness
- √ Winding
- √ Natural sound and form

But these 14 flavors indirectly relate to water, for they are reflected or they are the environment around the water:

- √ Zen: simpleness, emptiness, quietness
- √ Ascendant
- √ Be ornate but elegant
- √ Slender and brisk wonders
- √ Be Sparse and thin
- √ Be delicate
- √ Natural Smell
- √ Ordinary beauty
- √ Familiar stranger
- √ Bleak
- √ Archaic
- √ Busy and alive

The details of flavors with related different water types are summarized in the Appendix2. **The feasibility of designing** those flavors through water and water related matter are also included.

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# Chapter 4. The Poetic Water in Ideal Landscape

Ideal landscape is the carrier of those poetic flavors, because the ideal landscape models of a civilization can illustrate its roots of landscape on its identity, aesthetics and culture (Chen XQ, 2008; Xiangqiao Chen, 2009; Xu.Congrong, 2009), so flavors in the ideal landscapes reflect the most necessities. Both eastern and western researchers have been looking for the ideal landscape models from the nature and its traditional culture ((Ruiz & Gonzalez-Bernaldez 1983; Simonds 1983; Soliva 2007; Yu.Kongjian 2000;1991). In China, several ideal landscape models are recorded in Fengshui theory, legends, poetries and paintings; in addition, some cities or villages with high aesthetic quality are also profoundly rooted to Chinese mind as ideal landscape models.

In the last chapter, 31 poetic flavors are explored from poetics, philosophy and Shanshui culture. To explore more flavors and related images related to water in landscape, how water plays a poetic role in ideal landscapes will be explored from two aspects: the ideal landscape models of Fengshui theory and other ideal dwelling models (from legend, painting and reality).

## 4.1 Fengshui and Qi

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## 4.1 Fengshui and Qi

Fengshui is one of the instances of water culture. It is a theory of how water should be arranged in a landscape for catering the 'fortune' and avoid the risk on living environment. Thus how Fengshui guides water in landscape design can affect people's perspectives and poetic perception of the water.

### 4.1.1

#### The Relationship of Shanshui Culture and Fengshui Culture

The Shanshui culture influences Chinese perspectives of not only in terms of Shanshui poetries, but also in Chinese lifestyles and landscapes. For instance, there is a fundamental and obviously difference between Western and the Chinese attitude towards nature(Fig 4.1.1):

*'The European sees nature as subordinate to him whereas the Chinese sees himself as a part of nature....European garden is a grandiose setting for man; in deference to him, nature is straitjacketed in court dress.'*

-----Yifu-Tuan(1968)

Westerners treated landscape in an architectural way to regulate the form of landscape and nature objects since they advocated the power of human being. Chinese, however, leaned to infiltrate nature into architectures and city designs as what they did in poetry and paintings.,Chinese had no interest in conquering nature, but integrating thier life and dwelling into nature, because Chinese regard nature as the most ideal state of the world(Wu.Jiahua, 1995; Yifu-Tuan, 1968; etl).

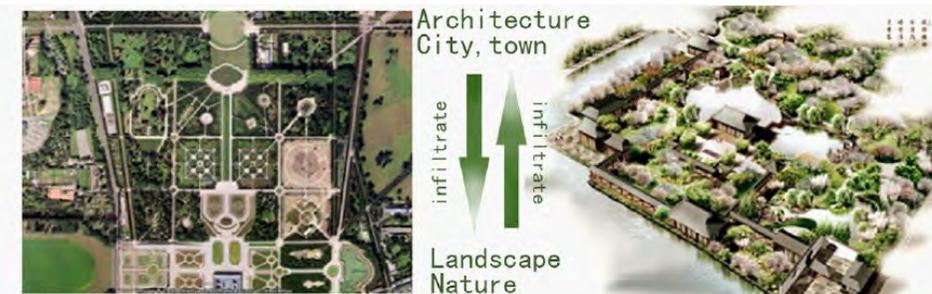


Fig4.1.1 The way and attitude of dealing with landscaping- The relationship between landscape/ nature and architecture/ city in western and eastern respectively: Left-Versailles, French; Right- Zhuozheng Garden, Suzhou

Shanshui culture influences dominantly traditional Chinese landscape distinguishably in two directions. One is the **refined Shangshui culture** i.e. the theory of Yijing and literati culture: e.g.. Shanshui poetry, painting, and Chinese garden which is well known and always described as 'picturesque and poetic '.

The other one is **Fengshui** (literally means wind and water) which guides Chinese daily life with dwelling or being buried within landscape, Fengshui is regarded as the **worldly Shangshui culture**. While 'Shanghui' culture is aiming to get series of poetic experiences through poetry-painting-garden-landscape, 'Fengshui' is applied to pursue the fortune and eliminate the risk for dwelling or locating the graveyard (He.Xiaoxin, 2008).

### 4.1.2 Fengshui

#### 1. The Definition of Fengshui

Fengshui, whose fundamental goal is to eliminate the risk and raise fortune for the visitor and residents in the environment (Yu.Kongjian, 1990a), is the knowledge about choosing location and environment (See example1, Fig4.1.2: Choosing the Location and Brings Good Fortune).

As the knowledge with set of empirical principles to guide the practice of selecting and designing dwelling and burial spaces, it integrates biophysical landscape features with cultural traditions and religious beliefs (March, 1968; Ren, 2000; Xu, 2003; Hong, et al.2007; Chen, et al, 2009). So one could say that Fengshui is an art of survival: it comes from a variety of environmental adaptation. It also comes from practical experiences, including measurement or reclamation of land cultivation, irrigation, saving of water or other resources etc. (Yu. Kongjian, 1990b).



4.1.2 The Ideal Morphology of Water

#### Example 1:

For example, Fengshui guides a reasonable planning by scientific support: According to the principle of gathering Qi, dwelling with the introvert of riverside is better than living in the excurvature of river for accumulating and collect more Qi, wealth and fortunate.

The explanation from the scientific view shows that, because the introvert is safer for avoiding the watercourse erosion of excurvature side, while land of introvert side is possible to grow for the sediment washed by slower water which shows that it has more fertile and productive soil and thus takes more wealth. (Chen. Jianjun, 2005, p57-61).

Nowadays, Fengshui possesses more values on the arts of living as **culture sediment** rather than a technical explanation.

#### As a Cultural Sedimentation and a precondition of aesthetic experience

Fengshui cannot be readily classified as science, art, or religion. It involves not only physical and environmental conditions, but also environmental, psychological and aesthetic needs (He.Xiaoxin, 2000). It used to be regarded as Geomancy in ancient China: ancient astronomy, geography and human science are underpinnings of it. It can be concerned as a production and cultural phenomena of pre-science period, i.e. it does not belong to modern science period. In a word, Fengshui *'is an art of achieving the maximum interests, obtaining peace and prosperity by selecting appropriate time and place, and then making people and the earth in harmony.'* (Yu. Kongjian, 1991)

In terms of its psychological and sociological effects, Fengshui deeply interweaves into the fabric of Chinese society and individual life. According to Kongjian-Yu (Fig4.1.3), the surface structure and the deep structure consist of the structure of Fengshui. The former one includes not only the knowledge of ecological system and the means of location choosing (technical explained layer) and superstition explanation which are doubtful nowadays, but also traditional philosophy explained layer. The intrinsic structure of Fengshui includes cultural sedimentation, that infiltrate thoroughly into thought of every Chinese.

Nowadays, technology and ecological knowledge can guide landscape planning and choosing dwelling as well; therefore **Fengshui is more important as a cultural sedimentation branded into Chinese mind** in terms of pursuit of fortunate. Although it does not directly relate to the poetic aesthetic experience of space as what 'Yijing' does, it decides if landscape can be accepted (See example2: National Grand Theatre. China), and which flavors are the most imperative and preconditional.

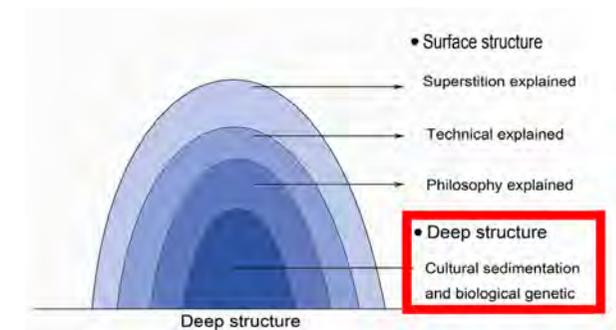


Fig4.1.3-The surface and deep structures (source: Kongjian-Yu, the Eco-philosophy and Ideal Model of Landscape in Fengshui 1991)

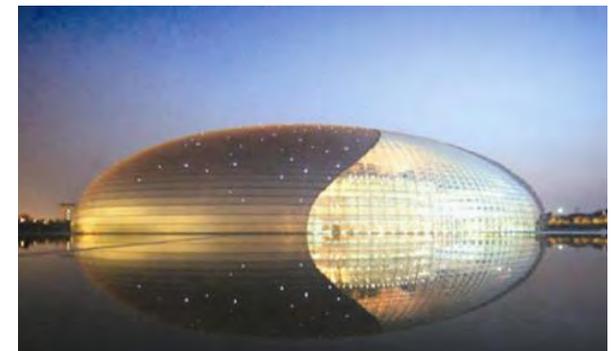


Fig4.1.4-The National Grand Theatre, Beijing, China, Designed by Paul Andrew, 2007

Example2: The National Grand Theatre.in China shows the psychological needs of the pursuit of 'good fortunate' without so-called scientific supports:

The form of Tai-Chi is purposely designed (Fig4.4) initially for catering to the identity of China, the elegant reflection of water takes poetic flavors as clear, peaceful, spacious, familiar stranger and flavor of Zen in the night---which is obviously poetic; however, the form of it is similar with the form of traditional grave which make people firstly relate it to a strong sense of 'unfortunate'. In addition, the location of this building and its landscape is on the axis of Beijing and it is regarded as a break of the cultural Qi of this city. In this case, aesthetic expression of building itself, without any consideration of Fengshui as a context, actually can be also experienced as poetic; and there is no scientific faults; but for the culture sedimentation has already deeply brand into Chinese psychological and social requirements, the 'unfortunate form' and improper location is considered as 'unwelcome and unpleasant' place.

## 2. Ideal Fengshui Models

### (1) Ideal Fengshui Model: Mountainous terrain as dominant

The hilly and watery situations decide Chinese aesthetic preference of the enclosure in landscape. This ancient map (Fig 4.1.3 ) shows how people choose their dwelling environment of city or village regionally: according to Fengshui, a good location is an enclosure by mountainous areas and flowing water with a clearly defined spatial configuration (K.T.Han, 2001; Lawal M. Marafa, 2003)--which is metaphorized to 'mountain dragon' and 'water dragon' (Fig. 4.1.5): These dragons take the Qi (sustainable capability, it will be explained in details latter) through the continues mountain ranges and water flow; the winding water lies in the front of village, settlement is embraced by series of mountains with woods. The forest in the hilly area is called ' Fengshui woods' for it helps avoiding the water losses and soil erosion in mountains, and protect the settlement and farm land in the plain area (Lawal M. Marafa, 2003; Yu.Kongjian, 1991).

This figure 4.1.4 and Fig 4.1.6 shows the ideal Fengshui layout, this model is confirmed by most Chinese major cities (Michael Y. Mak, 2004), villages and towns (see example3: the Fengshui Layout of Hongcun); the preference of enclosure also affects Chinese architecture complex profoundly (see example4: Ideal dwelling units). The ideal model has its aesthetic effects not only regionally, but also locally (Xu.Ping,1998).

#### Example3 -Fengshui Layout of Hongcun Village:

To the Wannan(Note1) villagers, whose settlement and their landscape is well known as both the culture heritage and the essence of the application of Fengshui, landscape is metaphorized to one's body: the mountain is a skeleton of landscape, while the water is the functional as the blood vessel, the streams and canals are micrangium, which connected each families like cells (Zhou.Kuiyi, 2008). The pictures of Hongcun village (Hui region) vividly illustrate the aesthetic view of Fengshui layout: the multi-visual layers unfold in the front of our eyes as ' Mountain- Architectural complex-Water/ Farmland', which consist the hazy background and the reflections in water, therefore the water feels more clear and calm.

#### Note1:

Wannan, 皖南, the south of Anhui Province and parts of Jiangxi Province. It is famous for its history, architecture complex, layout of villages. On the one hand, Fengshui is respect in its planning to guide a ' good fortunate ' dwelling with agricultural life, on the other hand, it shows a high aesthetic values for it combines literati culture well, rather than farmers' life only.

Fig 4.1.7 (left-up) Mountain-Architectural complex-Farmland, by author

Fig 4.1.8 (left-down) Mountain-Architectural complex-Water, by author

Fig 4.1.9 (Right) The Layout of Hongcun Village based on Googlemap2012, draw by author



Fig 4.1.3 The ancient map of the location of city or village regionally, source:[J] Map, 2008, No.4, pp223; Fig 4.1.4 The ideal Fengshui layout-1, Kongjian.Yu (1991)

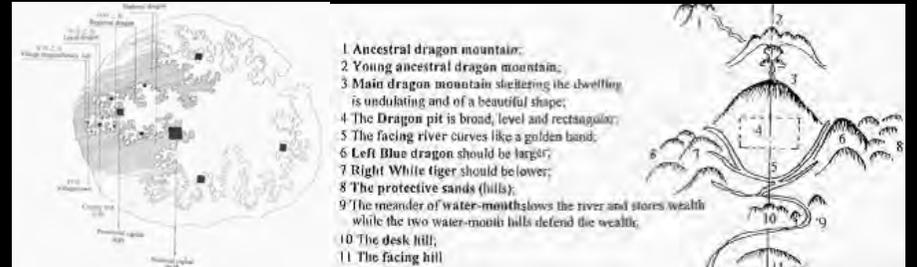


Fig 4.1.5 ' Dragon ' takes Qi from region to local, Kongjian.Yu (1991)

Fig 4.1.6 The ideal Fengshui layout-2, Lawal M.Marafa (2003)



**Example4- Ideal dwelling units:**

The preference of enclosure on settlement also affect on other smaller scales. For example, the dwelling unite--building, e.g. Quadrangle courtyard in Beijing(Fig4.1.10-11), and the Suzhou Garden(Fig4.1.12-13), which are isolated to the noise and worldly streets by high walls. Therefore, two different worlds with different flavors and realm are divided.



Fig4.1.10-11 The Enclosure of Quadrangle Courtyard in Beijing. Left-The model Right-the view inside the courtyard Source: <http://www.wenwuchina.com/news/detail/201202/13/150416.shtml> / by author



Fig4.1.12-13 The Isolation of Suzhou Garden Left-the wall outside Eastern Garden Right-The model of Zhuozheng Garden. By Author



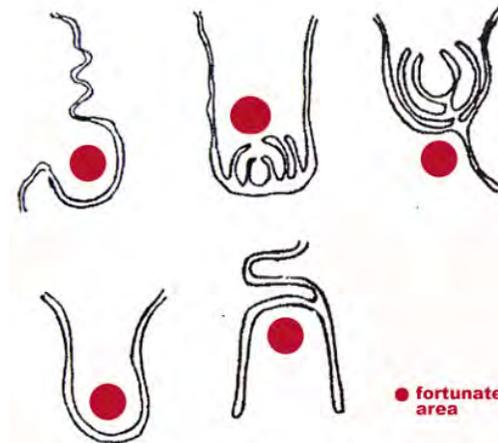
Fig4.1.15 The Golden water model; Watery water; Wood water; Fire water; Earth water Source:Yang.Liu, 2002

**(2)Ideal Fengshui Model: Water as a dominant**

In the lipid bosom of a meandering river,  
The summery village lazes in good humour.

Poem97: 江村杜甫  
清江一曲抱村流，长夏江村事事幽。

In the plain area without mountains or hills, water can replace the feathers of mountains and act as 'dragons' to gathering the Qi (Zhou.Kuiyi,2008, p224).



This figure (Fig4.1.14) shows the ideal models of optimized dwelling location in the plain area with water: the red area illustrate the fortunate and safer location of settlement, while the winding lines present the rivers. There is a coherence of these models--they are introvert since these red locations could take fertile soil and escape the flooding. (See example1: Choosing the Location and Brings Good Fortune)

Source:He.Xiaoxin, 2010, pp137

**Golden water and Moon Pond:** Fortune is maximized with a layout where the visiting or living spot is embraced by the so-called 'Golden water'; the layout of 'Watery water' is secondly considered; the ' Fire water' is deprecated since it is easy to flood, and flows quickly with roaring, not suitable for living; the ' Wood water' should be calm and slowly flowing, otherwise with the roaring water it is not suitable as well; the 'Earth water' should be deep and shallow, otherwise it is easy to get flooding. (Fig 4.1.15, Yang.Liu, 2002).

These water morphologies affect the location selection in smaller scale as well (Fig4.1.16). In the local scale, the psychological needs of embraced water are more important than its ecological value. In the *Water Dragon Classic*, a Fengshui manual, large amount water morphologies and their relationship with dwelling are recorded and several examples are selected to illustrate the pursuit or the avoidance of dwelling.

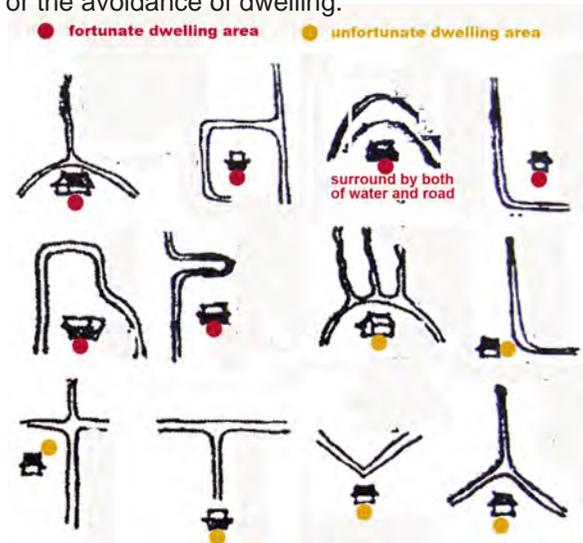
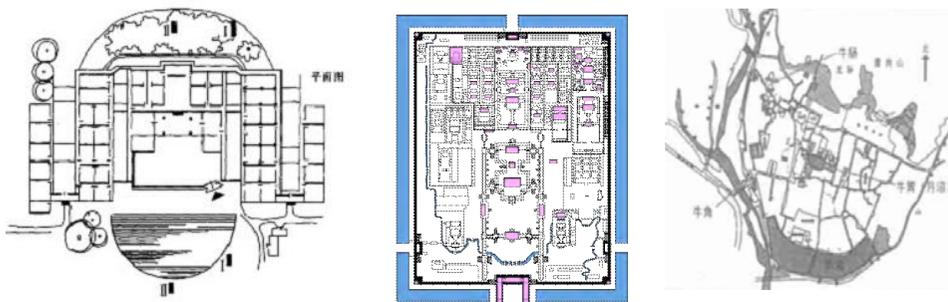


Fig4.1.16 Water morphologies affect the location selection in smaller scale.  
Source:Hu.Xiaoxin, 2010, pp137

The preference of rounded and embraced water affects the water design on site scale and forms typical images. The Golden Water is designed as half-rounded-shaped pool, lake or river, which is called 'Moon Pond' or 'Golden River', It lies in the front of building, or building complex (Chen.Jianjun, 2005, pp57-61). Golden waters within folk house, forbidden city and Hongcun village as the water storage are illustrated in these figures and pictures (Fig4.1.17-4.1.22).



## The Principles of Water in Ideal dwelling environment

*Landscape with water is superior, getting wind (ventilate) is secondary.'*

-----Pu Guo (276—324, *The Burial Book*)

(得水为上, 藏风次之, 葬书)

No matter it is in a hilly area, or flat area, water is the most preferable feature (Michael Y. Mak, 2004). The figure 'Ideal dwelling environment of Fengshui' (Fig.4.1.23) illustrates that water is concerned more than the other factors: the soil and water conservation. The water storage and drainage should be considered for leisure, agricultural and domestic use. (Chen.Jianjun, 2005; Zhang.Chao, Zhou.Haoming 2004).



Fig4.1.23 The ideal dwelling environment of Fengshui

1. Sufficient sunshine 2. summer prevailing wind direction 3. winter prevailing wind direction  
4. Good drainage condition 5. Store water: be convenient for living or agriculture or gathering 6. soil and water conservation



Fig4.1. 17-22 The Moon pond, The Golden water belt; The Rounded pond

Left figure:Chen.Jianjun, 2005, pp57; <http://tw.myblog.yahoo.com/breeze-hsu/article?mid=362>;  
Zhang.Chao, 2004

Right picture:<http://zx.findart.com.cn/10523332-zx.html> ; <http://gugong.baik.com/article-86957.html>;

## Example5-Water mouths in Cities and in Villages

Left-Fig4.1.24. Ganzhou, Jiangxi Province: For the north plain is a 'Fire water' and easy to get flooded, the input of water mouth is designed as a pond to calm the water as a buffer;

Right-Fig4.1.25 Hongcun village: the input of water mouth is designed as branches to increase the amount of water input, while the outlet of water mouth is designed as a large lake.

### a) Water mouths:

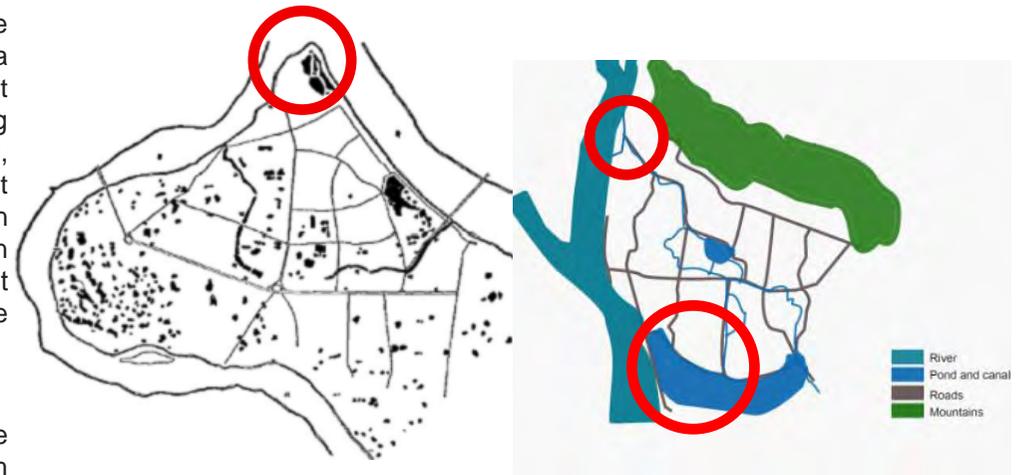
The realization of the importance of water mouths contributes to the landscape layout of water, especially in village. There are two kinds of water mouths in a village or city: the outlet and the input. The input should be open and the outlet should be closed: the water source should be emotional embraced, but flowing away or being closed cannot be appreciated; while the outlet should be closed, it is a taboo to discharge the water straightly and let the water go directly without closing form (He.Xiaoxin, 2008; Zhou.Kuiyi, 2008).The river branches can induce more water into the village; pond and lake can collect and store water in water mouths, and to be a buffer of flooding. At the same time it is an important gathering point for public and has high aesthetic values(Yang.Liu, 2002)(see example5&6).

### b)Winding water and straight water

In Fengshui theory, the embraced and winding water can gather Qi, while the straight water leads the Qi to be dismissed (Zhou.Kuiyi, 2008, p214-225).From aesthetic view, the winding water contributes to fog, vapor, haziness and thus has diverse flavors. In addition the slowness causes the calmness and quietness for dwelling with. In contrast, the straight water which cannot conserve Qi and usually flows quickly with roaring and noise to interfere people's living, so the straight water is not suggestive to live with.

### c) Water storage: Water as a symbol of wealth

The requirement of water mouths reflects the importance and preference of water storage. But, except the ecological requirement, is there any other explanation? Culturally, water is regarded as a symbol of 'wealth' in Chinese ordinary life, because the 'Golden water' brings the fertile soil which contributes to productivity, i.e the wealth. A metaphor: 'spending money as flowing water' reflects this concept (He.Xiaoxin, 2008). Therefore, storing the water is also a metaphor to storing the wealth from the culture and psychological view. The typical image is the 'Four direction's water go together '(Fig4.1.28): rain falls and flow through the roof, and falls to the courtyard which is both a water recharge and retention;some of them are collected in the ditch, storage pool or tank;some of them infiltrate into the ground and thus be purified and drained (Fig.4.1.29-33)(Zhang.Chao, Zhao.Haoming, 2004).



## Example6

For another example, the West lake is a kind of water input of cities: there are totally 31 west lakes in China, the most famous West Lakes are Hangzhou (Fig4.1.26) and Huizhou's due to their good aesthetic quality and profound water culture. Most of the west lakes are man-made because water flows from the west to the east of China; thus the west lakes, which are located in the west side of cities are functional not only for the aesthetic and culture values, but also for calming the roaring rivers and storing water for the cities (Yang.Liu, 2002). The lake along the western side of forbidden cities (Fig 4.1.27)has the same effect.



Fig4.1.26 The West lake and city

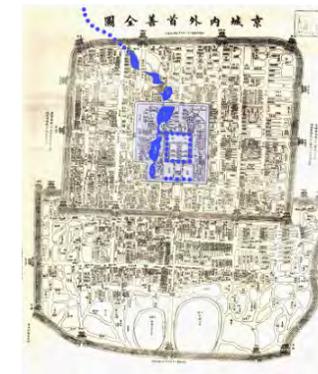
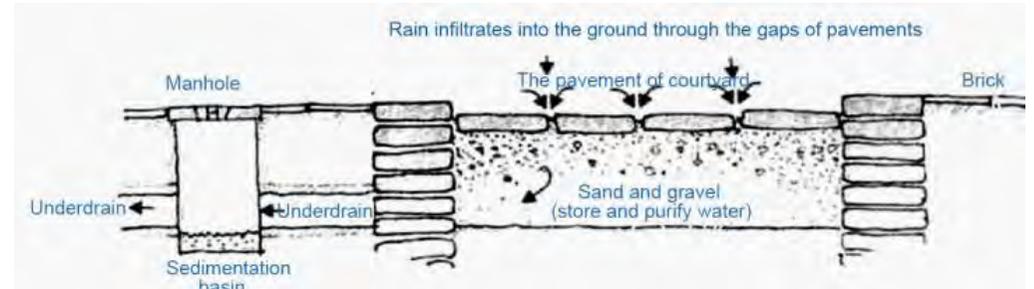


Fig4.1.27 The Water along the western side of Fobiddency  
Source:Map Beijing,1910



Left-Fig 4.1.28 Four direction's water go together, Li. Qianlang, 2009  
 Right Up- Fig 4.1.29 The infiltrated material in courtyard (Zhang.Chao, Zhao.Haoming, 2004)  
 Fig4.1.30-33 The process of the falling of rain:from roof to the courtyard, By Author

### ● Summary

The main characteristic of Fengshui: avoiding disasters and pursuit of fortune. No matter what practical needs are presented, the need of woods, water mouth, winding water and the courtyard, have the ultimate goal of storing more water for daily life and avoiding flooding. In addition, the mountainous terrains contribute to an aesthetic preference of the enclosure and isolation.

## 4.1.3 Qi

Qi is a very important concept in Fengshui to guide landscape, especially the water in a landscape:

*Whatever schools of Fengshui are followed, their principle and target are coherent---that is gathering Qi.---Chinese Fengshui History (He.Xiaoxin, 2008.p131)*

*'Qi disperses with wind (Feng) and accumulates by water (Shui).-----Pu Guo (276—324, The Burial Book)*

风乘气则散， 界水则止。

*' With Qi, one is alive; without Qi, one is died.'-----Guantzi*

有气则生， 无气则死。



Qi, literally means air, gas, breath but cannot be directly translated to English, It is the core concept of Fengshui. The models we discussed above, i.e the layout, the morphology of water and the water storage are just the external forms of Fengshui rather than its core--Qi is the core. So what does Qi refer to?

## 1. Definition

The concept of Qi can be found throughout Chinese philosophy, calligraphy, fine art, Chinese medicine, state of spirit, and space (guided by Fengshui). It connects the philosophic, artistic and applied scopes: Qi is generated from Chinese philosophy. It is also one of the highest criteria for the fine art. It guides Fengshui in a practical sense (He.Xiaoxin, 2008, pp131):

Qi, according to Laotzu, is the invisible power which motivates the movement of the world. It is the media to bridge the harmonization and balance of Yin and Yang, birth and dead. Because of Qi, matter exists and relates to each other, and hence everything is interlinked. (Wu.Jianhua, 1995).

However, it is more or less an ambiguous definition. In practice, Qi can be regarded as the 'sustainable capability': it presents the collective concepts of water, material, information, ecological flow, energy and spirit etc (Yu.Kongjian, 1991).

### • The Cycle and Contents of Qi

The figure 4.1.34 'the Cycle of Qi' can help us to understand what Qi is through its working process. Qi works in a five-dimension space (spatial (three)-dimension space, time-dimension and spirit-dimension).

In this case, we can understand that, landscaping can be a carrier of Qi in spatial and dynamical dimensions. The culture, social and aesthetic values conveyed through the landscape are in the spirit dimension of Qi. So the poetic flavors can be regarded as part of its spiritual Qi. To sum, Qi, i.e the 'sustainable capability' in Fengshui theory includes not only material, ecological and energy factors, but also cultural, social and aesthetic sustainability. So it is understandable that why the mountains and water can generate and bring Qi to be gathered, because they act as corridors to continue that factors.

## 2. Case study--the cycle of Qi in landscape

### • Qi as water

'In a large extend, the praising of Qi in Fengshui, is the praising of water.' (Zhou. Kuiyi, 2008, p217). Water appears and goes through all the space and living beings with different forms. The ancient regards water is always the core of vapor, clouds, snow and rain, because they are functional as a cycle and finally be felt as water, so they are the source of life. In addition, according to Guantzi's On Water and Earth (Note2), water is the Qi and blood of earth because it flows and nourish everywhere... Water constitutes human being: the seminal fluid of male intercrosses with female, and thus a new life is born and a cycle of life is going on and on.

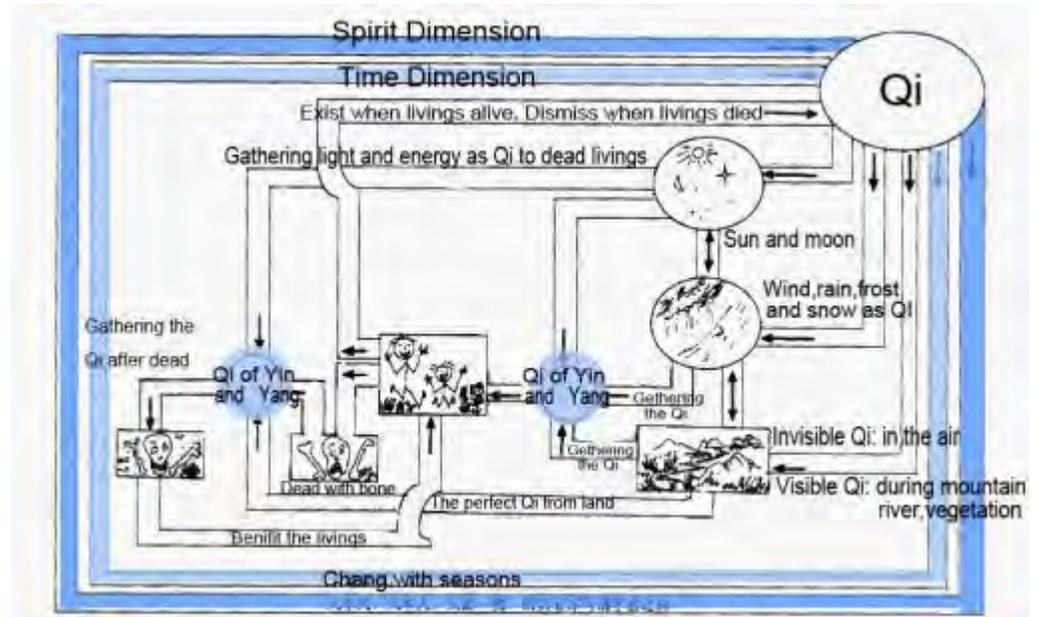


Fig 4.1.34 The cycle of Qi Source: Kongjian-Yu,1991

### Explanation of the ' Cycle of Qi ' :

People gets Qi through the sky and earth, the rain and snow, the breath from the invisible air, and the visible water and green; all these consist a harmony of Yin and Yang in ones' body. When people or a living being dead, all these Qi dismiss and get back to their starting point and go on this cycle again. For the remaining part of human's body, which is buried, still can gets the energy and thus benefits and bless his descendants( For the buried body blessing his descendants, scholars think it is obviously a superstition. Except this point,) once people regard Qi as ' water ' or ' energy flow ' , this model is tenable.

These white lines show that Qi in the three dimension, i.e the spatial moved of Qi; besides, the time dimension refers to a dynamic cycle of Qi; and the spirit dimension is more or less metaphysical, it advocates that, human is just a matter, but the Qi as spirits and thoughts is not constrained to its physical body(Note3). For example, a person without thoughts or spiritual pursuit, is metaphorized as a 'walking corpse' (Note4) for Chinese; Another case about the aesthetics of Chinese calligraphy shows the calligraphy is not only for handwriting which it physically illustrates, but also for a representation of one's state of spirit. As Chinese has an old saying: ' the writing is like one's personality (Note5) ', writing is a carrier of Qi (spiritually ). In this sense, landscape is a large carrier of Qi.

Note2. Original text: 管子。水地篇：地者，万物之本源，诸生之根本也……水者，地之血气，如筋脉之流通者也……万物莫不以生……人，水也。男女精气合，而水流行，是以水……凝塞而为人

Note3. Original text: 人固一物，而其心亦可谓宇宙之体。

Note4. Original text: 行尸走肉

Note5. Original text: 字如其人

Two cases are studied to show how Qi acts in the landscape as water, and how this cycle takes the poetic flavors, and finally water is accumulated and assembled.

**(1) A story of a rain drop:**

The extended water flow: Gathering water and appreciating water at the same time(Fig4.1.35)

The poetic flavors of rain drops are changed during the flowing process, because it is gathered and formed as different morphologies in each step: the raindrop, the flowing water, fountain, pond, canal, river or lake, all these require a chorus of water. In Chinese landscape, the travel of water is a long process to extend water's aesthetic life and people's poetic experience on it. Two situations are selected as the extreme situation: one is the fate of rain in the royal palace, and the other one is the rain and water in the folk's life.

In general, the principle of the trip of raindrops can be summarized as follows:

- 1• Fluted Roof, Eaves tiles →
- 2• Dragon outlets as small fountains
  - OR ' Four direction's water go together '- courtyard: storage ditch or pool, infiltrate ground, fish tank →
- 3• Private water (river, canal or underground kanats) →
- 4• Public water.



Fig 4.1.35 The flowing process of the rain. Draw by author, by comprehending the literature study

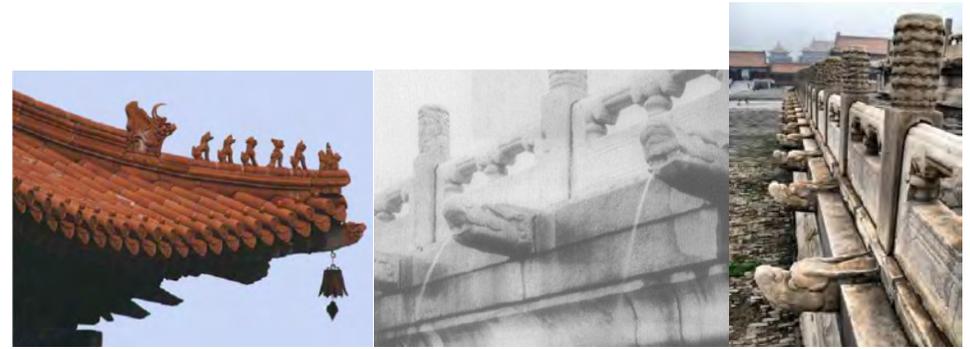


Fig 4.1.36-38 Experience the raindrops to fountain:The sloping roof, By author--->Fountain (Yinxin Sang, 1997)--->Spacious feeling, By Author

### Example7

#### Forbidden city: a combination of art and landscape through water

In the Forbidden city, site design there considers the micro-topography and the altitude differences of buildings carefully: the northern part is a slightly higher than the southern part, Thus all rainfall is designed to assemble in the southern part; raindrops flow along the ridge and fluted roof of the building(Fig4.1.36), which has both function for guiding rainwater and highly aesthetic value of Chinese architecture. Then it flows to stylobate, run off the pavement and falls down by the dragon-outlets as small fountains(Fig4.1.37-38); next it goes to the underground kanats as drainage system. Lastly, all the rain assemble to the Golden Water River (Fig4.1.39-40) where in the front of Forbidden city. The Golden Water river and bridges make up the most impressive landscape. What is more, as a water system, the Golden Water river does not stop there as a storage as it is observed, underground canals lead the water flow around Forbidden city and form a moat as the public water ( if, we consider the Golden Water within Forbidden city as the private water) (Yinxin Sang, 1997).

#### Flavors:

The whole process of the movement of water, takes poetic flavors firstly as the experience of Zen: quietness and simpleness are felt once gazing the rain drops. Latter the fountain takes natural sound,at the same time the single dragon outlet could be appreciate as an art, besides, the array of dragons with spitting water make the scene be spacious with impassioned and emotional; then this impassioned feeling is disappeared to the under kanat. Thereafter, water suprisely assembles to the Golden Water river, the elegant and winding shape shows a calm, free style water, the rounded trend of water makes it be embraced; the reflection makes the water be clearer. And finally, the slender water flows to a spacious moat, then the impassioned emotion arouses again.



Fig4.1.39-40 All the rain assemble to the Golden Water River: The bird view of Golden belt river and its winding flavor

Left:<http://www.tooopen.com/html/download/201059/201005091523548510.html> Right: By author



Fig4.1.41 Underground canals lead the water flow around Forbidden city and form a moat: Spacious and calm water

<http://www.uzai.com/go/sight-8419.html>

### Example8-Water village and Flavors: water in courtyard

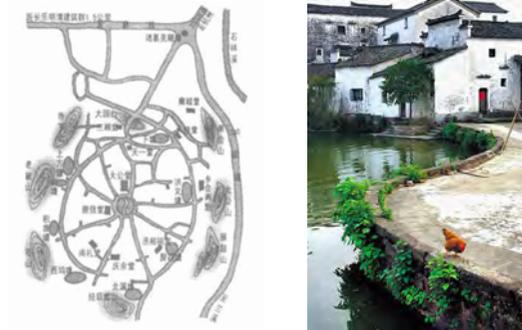
For another example, the fate of raindrops in water village is felt more delicately. As the rain falls from the roof and forms the drips along the eaves tiles, sound and haziness of rain can be appreciated from the half opened building, Zen is also felt in this ' physical small but psychological large' courtyard--just seat below the covered corridor and gaze the rain. Viewing the ripples which breaks the calm water surface in the storing pool, Zen emerges ; or viewing the tank, which means the accumulation of wealth, with several lotus, duck weeds and fish, the slender colors and clear flavors are captured in the water, and the wandering fishes take a flavor of being free. Once the water abouches into canals, pond and finally flows into lake, i.e the public water , it shows different flavors for the different water morphologies.



Through the process of water cycle, raindrops finally assemble and get stored in lake, ponds or spacious and calm water as its destination of this ' trip ' in this region ( obviously, it would slowly flow away, infiltrate or vapor to other larger water systems at a later stage). In its flowing and gathering process, diverse water morphologies (tank, pool, canal, pond and lake) offer multiple poetic feelings. Crossing each other, the water and streets (Fig.4.1.46-47) lead to more winding and hidden flavors; In addition, the different forms contribute to different ordinary beauty. For example, in the water village, the lake or large pond are for gathering and playing, while the small pond or local canal are mostly for washing and fireproofing. There are many examples in Chinese villages perfectly reflect the diverse beauty of water, with the process of gathering the Qi. Water villages in Yunnan province and Hui region are good examples to illustrate this point, since they are fascinated because of the water (Li.Pengyu, 2010).

### Example9:Zhuge Village, Hui Region

Because the terrain of Zhuge village is higher than the eastern river, i.e its possible outlet and input, water cannot easily introduced to villagers, so water is stored through the accumulation of rainfall, and forms eighteen ponds in the lower terrain . Canals connect these ponds and each families, (Chen. Zhihua, 2010)



42-43	44-45	49	50
46-47	48	51	

Fig 4.1.42-43. The slopping roof , By author  
 Fig 4.1.44-45 The courtyard and fishtank, By author  
 Fig4.1.46-47. The water flows through the lane, Bu author, Hongcun village

Fig4.1.49 The plane figure of Zhuge Village, Zhang. Chao, Zhao. Haoming, 2004  
 Fig4.1.50 The central pond assembles and accumulates the stormwater for its shallow situation, Zhuge Village, By author  
 Fig 4.1.50 The bird view of Zhuge village, <http://www.ctsjx.com/51/20113366.html>

**(2) The beauty of agricultural water: water flow and water cycle**

**Terrace field: dwelling with the water cycle**

The terrace field is a vertical artificial ecological system with water, dwelling and agriculture (Fig 4.1.52-53) (Yao.Min, 2006). It is widely distributed in hilly area in China and other countries. The terrace field is famous in Yunnan, Guangxi province and Hui region in China.

Water flows through the vertical terrain automatically (Fig4.1.54). In Yunnan's terrace field, there are four parts from top to the bottom as a whole system. The components of this system and the cycle of water are illustrated in the figure (Yao. Min, 2006).



Fig4.1.52-53. The Terrace Field shows both formal beauty and ecological beauty, Yunnan province  
Left: <http://www.nipic.com/show/1/8/40da75385388cca4.html> Right: Google earth 2011

**Principle (Fig4.54):**

**-Forest:** it is called Fengshui woods to avoid erosion of soil and water, i.e. it is functional as a protective forest for water conservation and the infiltration of rainfall.

**-Village:** dwelling, farming and maintaining the woods; villagers live rely on the streams in the forest, and they discharge the domestic water to downstream.

**-Terrace field:** received the clean water from the forest and the domestic water from the village, it is an automatic irrigation and vertical purified water system.

**-River valley:** receives the clean water of terraced field.

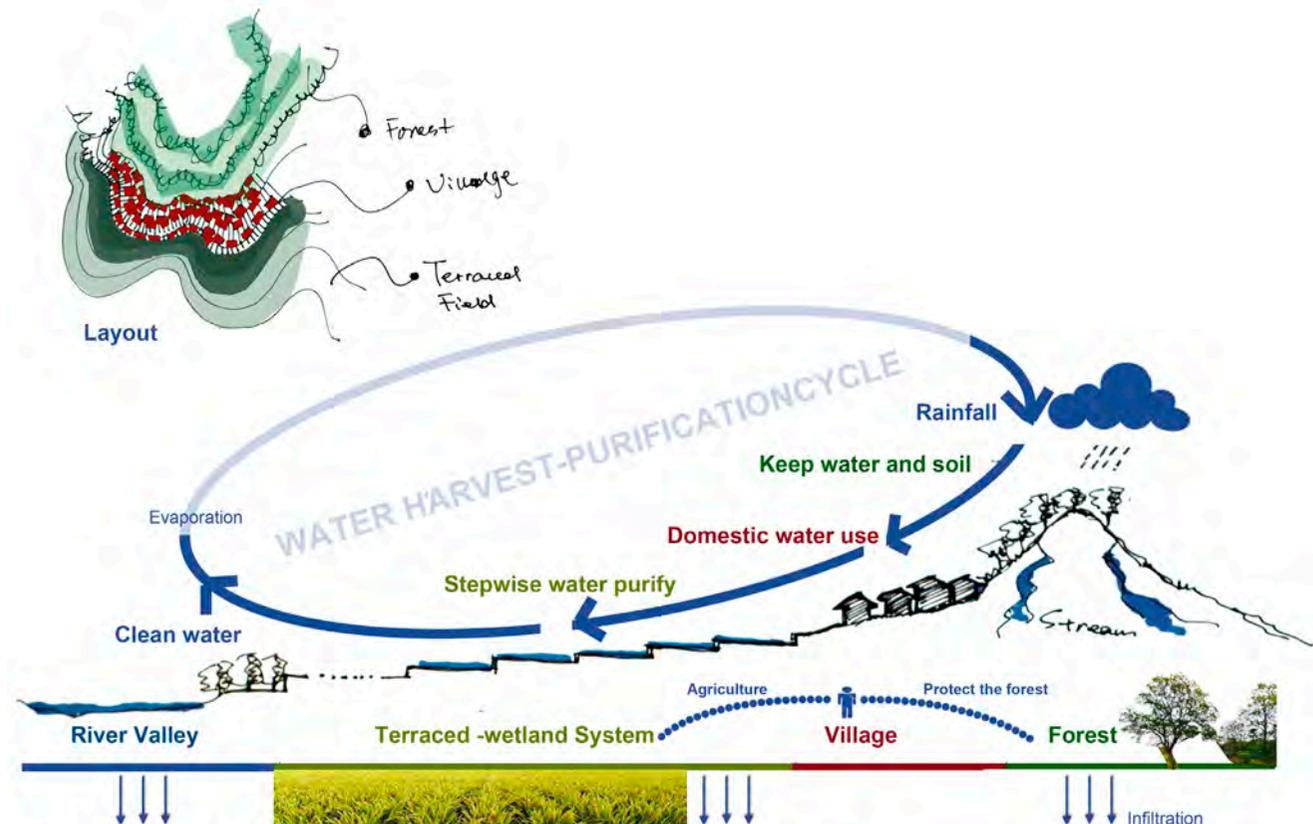


Fig4.1.54. The plane figure and water cycle of the terrace field, Draw by author, by comprehending the literature study

### Aesthetic Diversity and Flavors:

#### -Verticality and planity

The verticality contributes to plenty of flavors in different parts. For example, the embraced, slender and thin colors and natural flavor in the forest; local's life is sometimes calm and peaceful, but sometimes busy and noisy. The river valley silently flows and shows its beauty of plane and linearity.

In addition, although there is a verticality of terrace field, it has different flavors with the verticality of waterfall; because it also has the plane as mirror-like water surface. These planes consist of various random and smooth edges and arouse strong sense of the beauty of the form. So the terrace field shows not only the spacious, emotional, embraced flavors when one is facing to or in this scene, but also flowable form and the calm surface viewed from the top, where evokes the ascendant sense and a feeling of detachment from the worldly world: be free, flowable and unconstraint.

#### -Daily changes

The daily changes of water surface arouse different flavors as well(Fig4.1. 55-56): in the morning, it is calm and peaceful; in the dusk, it is emotional and impassioned.

#### -Seasonal changes

The different varieties of crops and the states of crops (sowing seeds, growing, harvest) lead to different flavors(Fig4.1.57-59): e.g. rice field, rape field and radish field are planted in turns to utilize the earth in the whole year. Therefore the landscape is changing as seasonal diversity.

-Planting grains and pasturing bring ordinary beauty and different images, at the same time more benefits come(Fig4.1.60).

Complex use model	Major functions
Planting rice	Supplying living resource, creating economic efficiency
Planting duckweed	Increasing the organic matter
Planting lotus root	Supplying food, creating economic efficiency
Raising mudsnail	Supplying food
Raising fish	Increasing the organic matter, supplying food and increasing the economic efficiency
Raising cow	Increasing the soil oxygen, reducing the labour power and creating economic efficiency
Raising duck	Increasing the soil oxygen, supplying food

(Yao.Min, 2006)



Fig4.1.55-56 The daily changes



Fig4.1.57-59 The different varieties of crops and the states of crops in annual changes  
 Left: The harvest of crops, Hani Terrace field, Yunan province <http://www.wabuw.com/jd/5982>  
 Middle: The sowing of rice, Longji Terrace field, Guangxi province <http://www.aboluowang.com>  
 Right: After the harvest. <http://www.nipic.com>



Fig4.1.60 asturing bring ordinary beauty and different images, at the same time more benefits come. [www.nipic.com](http://www.nipic.com)

• **Qi as sustainable flow**

**(1)The beauty of productive water and life--the Mulberry-dyke fish-pond**

The mulberry-fish pond is a more advanced and complex cycle system than the ' fish cultivation in rice field ' because more items are covered and thus it brings more benefits. This system is broadly applied in Jiangsu, Zhejiang and orientates from the Pearl River Delta region i.e Guangdong province (Guo.Shenghui, 2010). According to the local characteristics of the watery landscape, dyke is made to reduce the flood influence. At the same time, dike cultivates crops and fish ponds are dug for water retention. It forms a sustainable circle of the agricultural environment (Fig4.1.61), and creates a special agricultural production mode: mulberry-dyke fish-pond (Pang.Weii, 2008). Ordinary beauty can be felt since diverse productions and flavors are involved: aquatic plants for feeding the farm livestocks, aquatic birds as production, flowers and vegetables interplanting.

**Principles:**

- The proportion of field is divided as four to six: farmland is four-tenth( with planting mulberry, fruit trees and vegetable), and the fishpond six-tenth.
- The excrement of fish is applied for fertilizing the mulberry (with interplanting other crops), the mulberry leave is utilized for feeding the silkworm, and the excrement of silkworm can feed the fish. Besides the water for boiling silk can be recycled to the fish pond.
- People living with this system can keep the silk industry, fishing industry and other crops.

**(2) The beauty of productive water--fish cultivation in rice fields**

Fish cultivation in rice field is a traditional sustainable method to fertile the soil. The intergrowth of fish and rice benefit each other(Fig4.62): The excrement of fish fertilizes the soil; at the same time, weeds, insects and detrimental living being are eaten by the fish, therefore it reduces the management cost and improves the production of both fish and crops. This method can also be applied with feeding ducks.



Fig4.1.63-64 Cultivation of fish and duck in rice field  
[http://www2.cdstm.cn/kpqq/art\\_detail.shtml?recno=296290](http://www2.cdstm.cn/kpqq/art_detail.shtml?recno=296290)  
<http://www.baoanzhao.com/img1/1/dtyid.jpg>

Besides, it is also a traditional sustainable method to reclaim the rice field. After reclaiming and weeding of the farmland, spreading the fish eggs after the raining season when water accumulates in the sinking area, one or two years later. The field is getting fertile and all the remains of weeds are eaten.

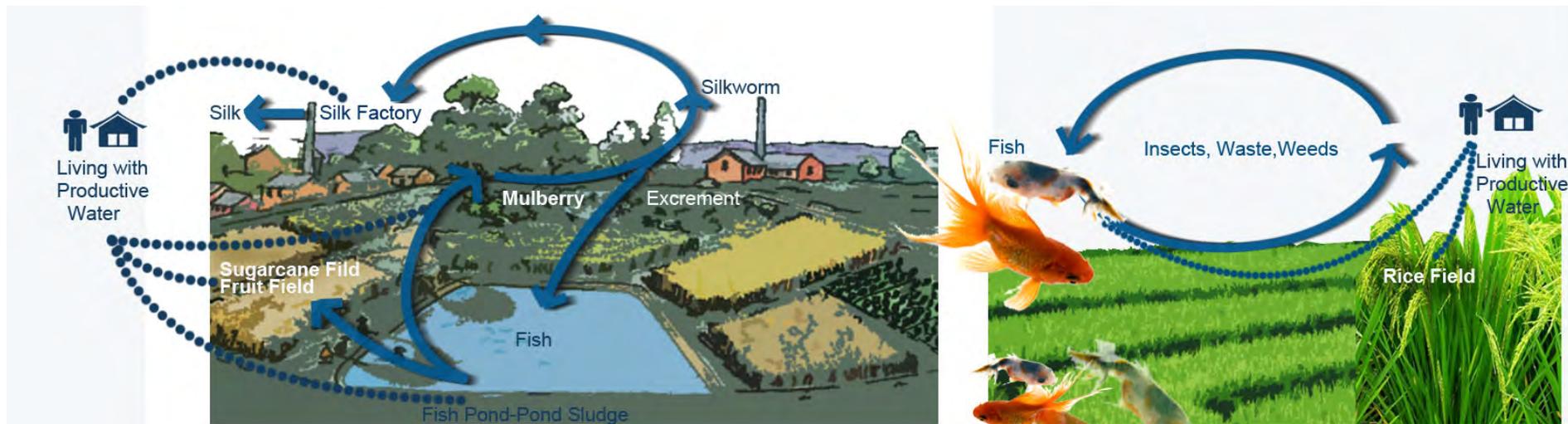


Fig4.1.61-62 Left-The principle of Mulberry-dike-fish-pond Right- The fish cultivation in rice field  
 Draw by author, by comprehending the literature study

## The Transformation of Agricultural Landscape in Contemporary Landscape

### (1) The Mulberry-dyke fish-pond: The Aesthetic Values of Image and Flavors

In this system, economic, ecological and aesthetic values with poetic flavors are all satisfied. The mesh texture gives a deep impression to people whether in overlooking aloft or standing in (Fig4.1.65-67). Facing to the calm and spacious water, people who live within there would feel that they are living in a island surrounded by lake (Fig4.1.68-69). Furthermore, the rivers and ponds, lush plants, mingled with humming birds and insects singing evoke the imagination of subtropical landscape (Pang.Wei, 2008): the ordinary beauty, diverse natural sound, color and smell, all of these constitute tasty poetic flavors.

### Case in contemporary--Media Plaza, Shunde, Turen landscape institute (2008-2010)

The attractive form of the 'Mulberry-dyke fish-pond' consist a typical image which could arouse peoples' poetic association. This image is also applied in this project as a 'familiar strange'. The Media Plaza designed by Turen (in Shunde, Guangdong province) transform this image as a local identity. Four materials are applied: the hard pavement, pool, greenery and transparent light well for the underground building (Pang.Wei, 2008).

However, in this project, the essence of 'mulberry-fish pond' --the cycle of Qi--does not reflect on ecological aspect but memory and spiritual aspect. Only form is copied as a reference with different material design (Fig4.1.69-70), thus the poetic imagination could not totally relates to the 'Mulberry-dyke fish-pond'. The poetic flavors can be experienced as be calm and peaceful, be clear and crystalline, slender and thin.

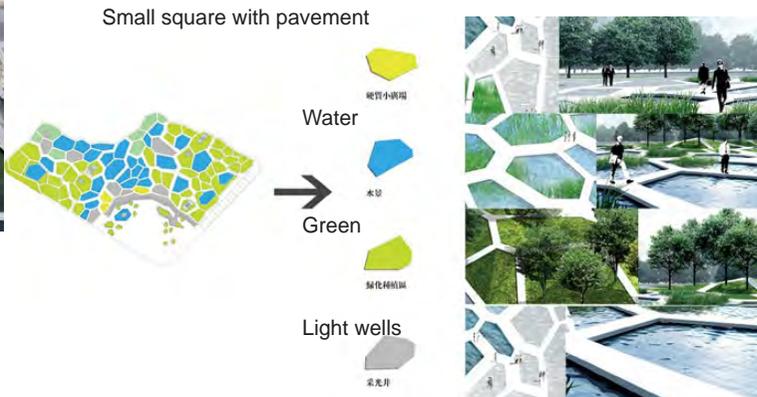


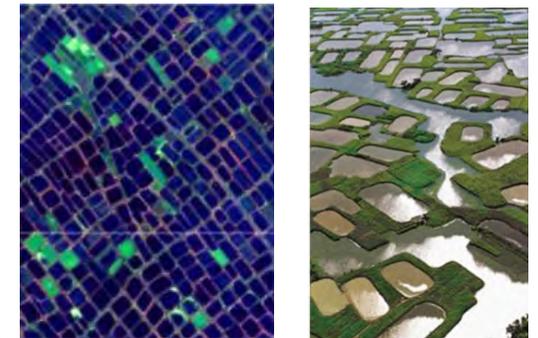
Fig4.1.69-70. Media Plaza [http://www.gooood.hk/\\_d271341106.htm](http://www.gooood.hk/_d271341106.htm)

Fig 4.1.65,67 The bird view of fishpond without dwelling  
[http://amuseum.cdstm.cn/AMuseum/agricul/6\\_6\\_8\\_sangjyt.html](http://amuseum.cdstm.cn/AMuseum/agricul/6_6_8_sangjyt.html); <http://www.nipic.com>

Fig 4.1.66,67 The fishpond without and with dwelling  
Google earth 2011

Fig 4.68 The fishpond with dwelling in Pearl River Delta  
[http://www.jmnews.com.cn/c/2008/01/13/11/c\\_933703.shtml](http://www.jmnews.com.cn/c/2008/01/13/11/c_933703.shtml)

65	
66	67
68	
69	



(2)The beauty of productive water--Fish cultivation in rice fields: The aesthetic values on ordinary beauty

The ordinary beauty is maximized in this project as rice field. It breaks peoples' stubborn cognition of landscaping---which should be delicately designed with ornamental plants. In a long period, for Chinese, landscaping has been regarded as refined as gardening (e.g. Suzhou garden, royal landscape), while the ordinary wonders, especially the wildness and agricultural wonders are not considered.

**Case in contemporary--The Campus of Shenyang Architecture University (2002-2003), Yu. Kongjian**

*"Productive landscape and a beautiful landscape . . . this will put the students directly in touch with agriculture . . . biggest stroke is to put test plots in the middle of campus."*  
— 2005 Professional Awards Jury Comments

Rice is selected as ordinary wonder because:

- Former agricultural use: the new site for the proposed campus was originally a rice field. Rice here is known for high quality due to cool climate and its longer growing season. The soil quality was good and a viable agricultural irrigation system was still in place.
- Small budget: only about one US dollar per square meter was allocated for landscaping.
- Short timeline: the university required the design to be developed and implemented within one year.

In this design:

- The water cycle is considered: storm water is collected in the eastern pool, then flows through the rice field, and finally assembles to the western artificial wetland to be purified.
- The dynamic of landscape is emphasized for the growing process is witnessed and involved by everyone: from the seeding in the spring, to the harvest in autumn, till the remains spots, rice stubble and straw stacks in the field, all these are considered as the components of landscape.

The participation of landscape: the field is created and kept by the students and teachers. Such participation of students and teachers provokes their identity and affinity of this campus.

Poetic flavors cannot be experienced considerably here: although the strong sense of ordinary beauty is applied, other flavors can hardly be captured. The rice field is simple, quiet, embraced, but the excess of straightness breaks the subtle flavor. Qi is considered for the water cycle, dynamic changes and the interaction of landscape and participants.



Fig4.1.71-72. The bird view and experience of the rice field in campus  
Left-<http://edu.mayortraining.org/NewsInfo.aspx?NId=257>  
Right-<http://www.asla.org/awards/2005/05winners/090.html>

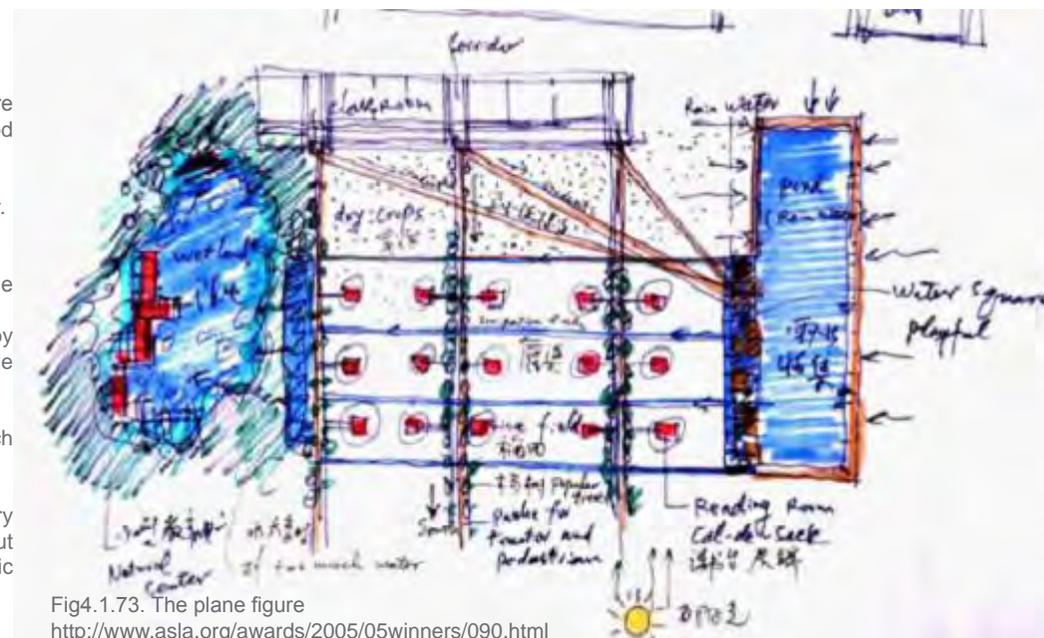


Fig4.1.73. The plane figure  
<http://www.asla.org/awards/2005/05winners/090.html>

## 4.1.4 Summary

- Fengshui Models: the preference of enclosure and embraced

- Principles of Water in Fengshui :storing water and avoiding the flooding

- Qi as sustainable capability

- Through the summary and comparison of all these ideal landscape models, **flavors** are summarized in the table

The most necessary flavors relate to dwelling, according to the Fengshui layout:

Embraced, Isolated, Hidden, Ascendant, Winding, Flowable, Spacious, Calm, Zen (simplicity, quietness and emptiness), Haziness, Be free, Metaphorical

- New flavors (31+2) : Hidden, An art

- Poetic landscape according to Fengshui and Qi in contemporary:

Two contemporary cases are introduced as they utilize the typical images, both of them are designed by Turen Design Institute, Yu.Kongjian, who advocates the 'poetic landscape'. However, if, we use the ' Image-Flavor-Extended image' model to assess these two cases, we could find that, the grafting of the form and image is obviously more emphasized than the expression of flavors.

Items	Characteristics and Explanation	Flavors	Typical Image
<b>Fengshui Models</b>	<b>The preference of enclosure</b>	<b>Embraced, Isolated</b>	<b>Suzhou Garden: psychological large, seclusion</b>
Mountain as dominant	-Embraced by mountains and waters -Mountain Dragon	Metaphorical, embraced, ascendant and be free	
Water as dominant:	Embraced, partly rounded water Water Dragon	Metaphorical,embraced, winding and flowable, be free	
Principles of Water in Fengshui	Storing water and escaping the flooding	Flowable, winding	
Water mouth	The input should be open and spacious	Calm	West lake, Hong village
	while the outlet should be winding and enclosed	Winding, haziness	
Winding water	-Winding is good for gathering Qi -it contributes to fog, vapour, haziness -it flows slowly and thus it is calm and quiet for dwelling with	Hidden,winding, haziness, calm and peaceful	The cross of winding water and winding street-hidden
Water as wealth	-Water as wealth -Rain in courtyard: water recharge -Rain in courtyard: water storage	Metaphorical haziness, zen	
		Be free Slender and thin color, archaic, Zen, Clear	Courtyard with infiltrated pavement and fish tank Courtyard with pool OR ditch
<b>Qi</b>	<b>Sustainable capability:It includes not only material, ecology and energy factors, but also cultural, social and aesthetic sustainability.</b>	<b>Flowable</b>	
Qi as water1: A trip of rain	Fluted Roof, Eaves tiles →Dragon outlets as small fountains OR 'Four direction's water go together ' courtyard: storage ditch or pool, infiltrate ground, fish tank →Private water--(river, canal)--public water.	Zen, haziness, natural sound, an art →flowable, clear, be free, slender and thin color →psychological large, winding, spacious, peaceful or emotional	Fluted Roof, Eaves tiles; Dragon outlets; Courtyard
Qi as water2: Water flow and water cycle of terrace field	-Terrace field: a vertical wetland system with dwelling -Four Parts: forest-village-terrace filed- river valley	Ordinary beauty, flowable, embraced, spacious, calm and peaceful, busy and noisy, diverse flavors in different situation: daily and seasonal changes, variety diversity	Flowable Terrace field
Qi as ecological flow1: the Mulberry-dyke fish-pond	-Aesthetic benefits: living in 'island' and facing to the ' lakes' -Ecological and economic benefits	Spacious, calm and peaceful, ordinary beauty, ornate colors, be free	The mesh texture
Qi as ecological flow2: Fish (duck) cultivation in rice fields	-getting benefits from fish and crops at the same time -Ordinary beauty	diverse flavors n different situation: daily and seasonal changes diversity	Rice field with duck/fish

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## 4.2 Other ideal landscape models for Chinese

### 4.2.1 Ideal Landscape in Fairy tales and legends

#### 1. Penglai-island

Since the flavors and sources of island Penglai were introduced in the ' water and its poetic experience-Ocean and island ' in detail, there is a short summary:

Because of the isolation of ocean, the myth of Penglai island generated as a mystery place. The pursuit of this mystery is finally symbolized towards all islands or small constructions including those in the lake or pond(Fig4.2.1-5): three or five islands are designed with ornate construction, or symbolic constructions (Fig 4.2.2-3) (Zhou.Weiquan,2011;Yu. Kongjian,1991). The Japanese rocky stone garden is a reform of this island model (Cao Lindi, 2002).

#### 2. Kunlun Mountain

Both Taoism and fairy tales advocate the Kunlun mountains as the source of all the Chinese mountains, i.e the ancestral mountain dragon where Immortals, ornate plants, animals and palaces are present (Fig4.2.6). it is isolated and cycled by several walls, surge waters and rare plants. So the nature of Kunlun is similar with Penglai island to a large extent The slight difference is that the high mountain is close to the immortal's realm in the heaven and it is tasted as ' hazy', 'isolated', 'ascendant', 'selflessness' (Fig4.2.7) (Yu.Kongjian, 1991; Xu Cong-rong , Hu Hai-sheng , Wu Zhang-wen , Zheng Yan-ping , Zhong Lin-sheng,2009).

The combination of Penglai island and Kunlun mountain contributes to a typical landscape model(Fig4.2.4-5): mountain-lake-island in water cities, e.g. the West Lake.

#### 3. The Wonderland of peach blossom

Another ideal landscape is the Wonderland of Peach Blossom (Yu.Kongjian, 1991; (Xu Cong-rong , Hu Hai-sheng , Wu Zhang-wen , Zheng Yan-ping , Zhong Lin-sheng,2009) Almost every educated Chinese knows the story of Wonderland of Peach Blossom, which was composed by Tao.Yuanming, one of the most famous Shanshui literati in Jin Dynasty. The story was later rewritten by many excellent Shanshui poets. This legend describes a land of idyllic beauty with peaceful life. Residents settled there for escaping the chaos of war.

This section of poem (see the Poem98) is the beginning of the story: a fisherman set sail for fishing but was lost in the scene of peach blossom forest, latter through crossing a long and narrowed cave(Essay 4)(Fig4.2.8-10) , a brilliant landscape unfolded(Essay5).

The residents stand aloof the war, worldly wealth and reputation. It is like ' a world apart ', therefore Life is in extreme harmony and peace thanks to its isolation from the outside(see the Poem99)(Fig4.2.11-12).



Left-Fig4.2.1 Island in lake is metaphorized as island in ocean  
<http://www.nipic.com>

Right-Fig4.2.2 Construction in garden is metaphorized as an island. By author



Fig4.2.3 The ornate construction in Summer palace.  
By author



The layout of lake and islands  
( Fig4.2.4-5):

Left.The lakes along the Forbidden city, Zhou.Weiquan, 2011

Right.The West lake in Hangzhou, Google earth



Kunlun Mountain  
Fig4.2.6-7

Left- The ancestral mountain in Fengshui model

Right- Yellow mountain  
<http://www.nipic.com/>

### The Poetic Image: Peach Blossom

The wonderland of peach illustrates the pursuing of peace and a refine world as a model of poetic dwelling. As a result, an image as peach forest with endless stream becomes a fixed notion as a symbol of seclusion in Chinese mind(see the Poem100)(Fig.4.2.10).

### Ordinary beauty and agricultural life

Ordinary beauty is extremely expressed with the calm and peaceful flavors, especially with its agricultural life. This ideal landscape and lifestyle is recorded in the essays5:

#### Essay 4. Peach Blossom,By Tao.Yuanming (Section: Crossing cave)

At the end of the wood was the fountainhead of the stream. The fisherman beheld a hill, with a small opening from which issued a glimmer of light. He stepped ashore to explore the crevice. His first steps took him into a passage that accommodated only the width of one person. After he progressed about scores of paces, it suddenly widened into an open field.  
林尽水源，便得一山。山有小口，仿佛若有光，便舍船从口入。初极狭，才通人。复行数十步，豁然开朗

#### Essay5. Peach Blossom,By Tao.Yuanming

(Section: The ordinary beauty in agricultural life)

The land was flat and spacious. There were houses arranged in good order with fertile fields, beautiful ponds, bamboo groves, mulberry trees and paths crisscrossing the fields in all directions. The crowing of cocks and the barking of dogs were within everyone's earshot. In the fields the villagers were busy with farm work.

土地平旷，屋舍俨然，有良田、美池、桑竹之属，阡陌交通，鸡犬相闻

#### Poem98.Lost in this path and stream Wander in the Peach Blossoms (Section)

桃源行 王维

渔舟逐水爱山春，两岸桃花夹古津。  
坐看红树不知远，行尽青溪不见人。

A fisherman is drifting, enjoying the spring mountains,

And the peach-trees on both banks lead him to an ancient source.

Watching the fresh-coloured trees, he near thinks of distance

Till he comes to the end of the blue stream there is no man

#### Poem99..Lost in this path and stream Wander in the Peach Blossoms (Section)

Living on the uplands, above the Wuling River,  
On farms and in gardens that are like a world apart,  
Their dwellings at peace under pines in the clear moon,  
Until sunrise fills the low sky with crowing and barking.

居人共住武陵源，还从物外起田园。  
月明松下房栊静，日出云中鸡犬喧。

#### Poem100.

I dwell among green hills and someone asks me why,

My mind carefree, I smile and give him no reply.

Peach blossom fallen on running water pass by,  
This is an earthly paradise beneath the sky.

问余何意西碧山，笑而不答心自闲。  
落花流水杳然去，别有天地非人间。

李白，山中问答



Fig4.2.8-9 The entrance of peach blossom: narrow, embraced and hazy  
<http://www.nipic.com>



Fig4.2.10 Peach blossom as a symbol and typical image  
<http://www.nipic.com>



Fig4.2.11-12 The peaceful life in 'the Wonderland'  
<http://www.nipic.com>

## 4.2.2

### The poetic landscape model in painting

Painting, on the one hand, records and gets muse from the reality yet showing the idealized landscape from painter's eyes. two types Chinese paintings related to landscape are introduced. One is Shanshui painting, it is regarded as the literati and refined painting, and it has very close relationship with the Shanshui poems because many painters are poets who believe that composing a poem is similar to composing a painting. Due to the same criteria 'Yijing' (the Poetic Realm). The other painting type is scene painting which record the custom and ordinary life .

#### 1. Shanshui Painting

One of the famous painter, Guoxi (1023-1085), said: 'Shanshui (landscape) can be passed through, be viewed, be visited and live with. A landscape, where can only be passed through and be viewed (Fig4.2.13-left), is less better than the one can be visited and live with (Fig4.2.14-15-right), however wonderful it is.' (Guo,Xi; Yu.Kongjian, 1991) 'The landscape can be visited, pass through but cannot live with '--it shows a pure nature; dwelling with the landscape in pure nature, shows a seclusion embraced by forest and creeks with a 'world apart' life. The seclusion feelings are reflected in seclusion poems ( one type of Shanshui poems). Tao's poems are representatives:

##### Poem 101:

I pluck hedge-side chrysanthemums with pleasure.  
And see the tranquil Southern Mount in leisure.  
The evening haze enshrouds it in fine weather,  
While flocks of birds are flying home together.  
采菊东篱下，悠然见南山。山气日夕佳，飞鸟相与还。

The basic patterns analysed from Shanshui paintings (Fig4.2.16) shows an enclosure layout with mountains and water embraced, then the mountains left their breaks for rivers, which are concerned as ecological corridor to run through.

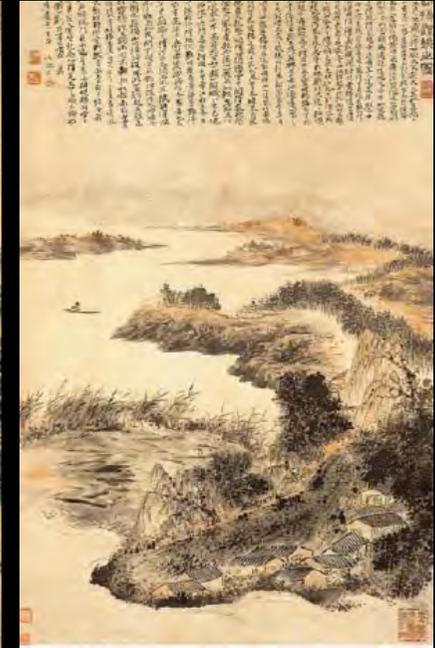


Fig4.2.13-15 Left-Zhang Ren: Snowy mountain with pines; Guo.Xi, Early spring; Shi.Tao, Autumn  
张仁, 1610-1670, 西岩松雪图; 郭熙 (1023-1085, 早春图; 石涛 1642-1707 淮阳浩秋

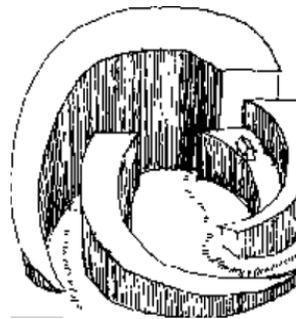


Fig4.2.16 The spatial pattern of Shanshui painting is normally enclosure

#### 2. Scene Painting

Except Shanshui painting which mainly focus on landscape as a dominance, here is another type Chinese painting relates to landscape: scene painting, which zooms in people's life and shows the landscape on site rather than on region.

There are three sections of the famous painting Riverside Scene at Qingming Festival, which records the main riverscape of Capital Kaifeng in Song Dynasty ( note: in the first version, this is the third version, which was re-composed in Qing Dynasty and referred to Suzhou). This painting shows how water reacted and affected poetic life then. Compare with Shanshui painting, it is full of the sense of living and vitality.



### Riverside Scene at Qingming Festival

**The first section** describes the landscape of countryside. A picture of a wildness, agriculture land, farmhouse and cabins unfolds, several boats sail on the far water. A peaceful farming life and relaxing landscape with water is shown.



**The second section** is the climax of this painting: it shows a prosperous city life with water: the water connects leisure, business, stalls, shipping and sight viewing. Along the river, greenbelt and commercials as restaurants and tea houses distribute.

What is impressed is the rainbow bridge. As a space people crossed and lingered, visitors are concentrated and thus commercial runs on bridge develop well: Shops benefit from the specialty of this bridge. The same cases can be found in the bridge in Venice and Florence.

Fig4.2.17,Riverside Scene at Qingming Festival(section), 清明上河图 (局部)



Fig4.2.17 -19Commerical comebines to bridge(section),Riverside Scene at Qingming Festival, 清明上河图 (局部) ; Middle- Bridge in Venice; Right-Bridge in Florence  
 Middle-[http://farm4.static.flickr.com/3161/2912579395\\_6fccaf1f66.jpg](http://farm4.static.flickr.com/3161/2912579395_6fccaf1f66.jpg)  
 Right-[http://europeforvisitors.com/venice/fisheye/images/fev\\_rialto\\_bridge\\_inside\\_steps\\_w\\_crowd\\_and\\_shops\\_pb020477.jpg](http://europeforvisitors.com/venice/fisheye/images/fev_rialto_bridge_inside_steps_w_crowd_and_shops_pb020477.jpg)



Fig4.2.17,Riverside Scene at Qingming Festival(section), 清明上河图 (局部)

**The third section** illustrates a waterscape interweaved with the cityscape, especially the constructions. The building, lake, river, island, causeway consist of this waterscape, water occupies larger space than constructions.

To summary, each section reveals diverse feelings of water, the first one is pasture like river with the vast expanse of water; the second one with noisy, vigorous and functional water; while the third one is city-like water and shows how artificial constructions are poetically combined with water. In general, the sense of living can be felt through those three sections.

## 4.2.3 Suzhou and Hangzhou: the poetic dwelling in reality

There is an old saying well known to Chinese: ' Suzhou and Hangzhou are the earthly paradise ' , it reflects the idealization of these two cities to Chinese. Visiting or living in Suzhou or Hangzhou, the typical water cities in China, is a dream for most Chinese.

Although water cities (towns, or villages) with similar poetic flavors, as Suzhou and Hangzhou can be found elsewhere, each of them has their identified image from their own region. However, because of a large amount of Shanshui poetries and paintings left, Hangzhou and Suzhou, as two models of ' earthly paradise ', are much well known than the others, and thus being the representatives of a formless water culture region--River south (where means in the south of Yangtz River). But Suzhou and Hangzhou can be further distinguished in terms of their difference in flavors, images and poetic realms

### 1.Suzhou: Poetic water streets and private dwellings

Suzhou is a representative watercity consist of water street and it is famous for Suzhou Garden, where people lived.

#### (1) Water Street



Fig4.2.20 Water street in water village. Wuzhen has similar images and flavors with Suzhou  
Source: the Tourism Guide, 2010

Suzhou is a typical water city constituted by water streets--which is similar with many water villages( Fig4..20). In the poem ' *Seeing off a Friend to Tour Suzhou* ', typical images in the water streets as ' houses hanging over canals ', ' jetties and bridges everywhere ', busy ' night market ' and ' transportation ' in the canal are recorded to show its landscape and local's busy life.

#### Poem102:

##### Seeing off a Friend to Tour Suzhou. Du Xunhe

When your travels take you to Suzhou, You'll see houses hanging over canals.  
The Old Palace has little space to spare, You see jetties and bridges everywhere.  
Caltrops and lotus roots are sold on the night market, Silks and satin are transported by boat in spring.  
But you'll be missing the sleepless moon up in the sky,  
And the fishermen's song sung in the middle of the night.

#### 送吴人游 杜荀鹤

君到姑苏见，人家尽枕河。古宫闲地少，水港小桥多。  
夜市卖菱藕，春船载绮罗。遥知未眠月，思乡在渔船。

## -Layout

On the one hand, the **netty-water modle**, which is usually applied in large scale water city, decides its flavor different from Hangzhou; on the other hand, in addition to this netty layout, the **free style layout** in the water villages also contributes to the similar flavors in water street. Although some might attribute the similarity in flavors to the similar construction styles, the actual reason is , however, the spatial patterns of the water streets (Wang.Dehua, 2002).

## - Spatial Pattern

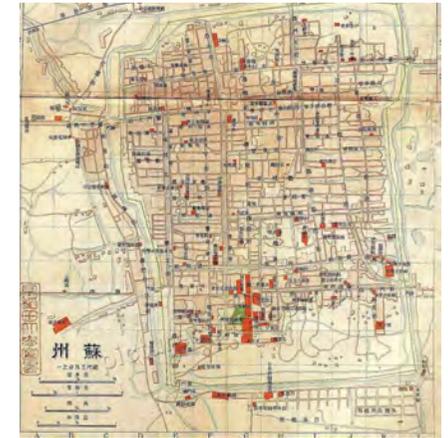
For example, these four pictures show that: the water cities(Fig.4.2.21) and water village(Fig.4.2.22) could have similar flavors and images; however, it is not because of the same constructions but the spatial pattern of the water street, Fig.4.2.23 which is located in another water culture region ( Phoenix village, Xiangxi province)shows a similar spatial pattern and flavors although the building style is different; besides, for the water street with same architecture style, diverse pattern lead different flavors(Fig4.2.24).

### Spatial pattern, characteristic and flavors:

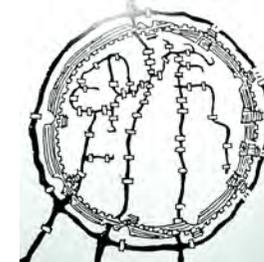
In general, there are three types of spatial patterns to illustrate how to organized the water street. However, for the diverse characteristics of each pattern, flavors are different as well ( Hu.Ying, Zhang.Lin, 2003):

- i.house- water -house :
- ii.House-water-street-house: more space for business and traffic, more flavors of busy and noisy life
- iii.House-street-water-street-house:spacious, more space for business and traffic, more flavors of busy and noisy life

Houses and streets have different ways to connect with water: (Fig4.2.25)Type A-B show the houses with steps and covered corridor; Type C-E show the water street with sinked steps, canal or ditch.



Up-Netty-water system, Suzhou  
Source:<http://www.picturechina.com.cn/bbs/viewthread.php?tid=36419>



Down-Free style water system  
Source: Zhou. Kuiyi, 2008



Fig4.2.21-22 Water cities(Suzhou) and water village(Zhujiajiao, Shanghai) could have similar flavors and images. By author  
Fig4.2.23. Phoenix village, Xiangxi province: The same spatial pattern and different architecture style still shows similar flavors. By author  
Fig4.2.24 The same architectre style but different spatial pattern shows different flavros with Fig4.2.21-22. . By author

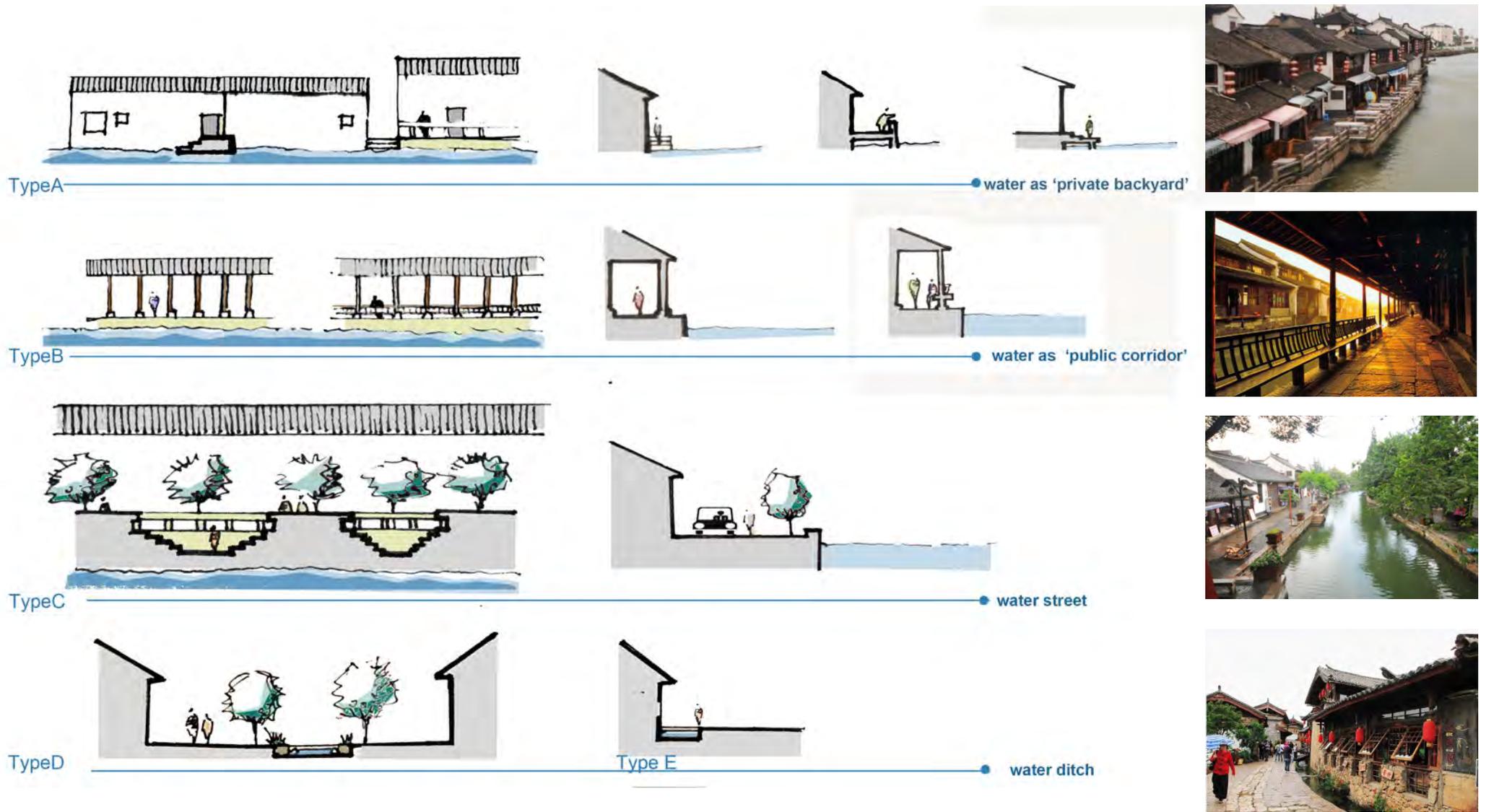


Fig4.2.25 The water street has different way to connect canal and river. Draw by author, by observation and summary

Furthermore, different scales of water streets contribute to the flavors. Here I collect four typical forms of water street. Each of them shows different poetic flavors, the different spatial patterns decide the flavors be more specific:

●**Street with Wide and deep canal (i,ii,iii;Type A,B,C)**

This is the most well-known water street image as it locates in many water region. Both plane and linearity can be felt. Boat and people cross or follow this water. And this is also a communication space for people: washing, fishing and chatting under the trees. Although the water is neither as spacious as the great river, nor as slender as the small canal and ditches, it has a mirror-liked water surface, which associates to calm and peacefulness; the ripples are obviouser to be viewed on this water surface.



- (i) H-W-H:close to water, appreciate water through the inner building with a sense of selflessness
- (ii) H-W-S-H: relatively spacious, a balance of sense of living and calm life
- (iii)H-S-W-S-H:Spacious, noisy and busy life, strong sense of existence of worldly life.

Fig4.2.26-28. Water street. Jiangsu province. By author

●**Street with Slender Canal:closer to water, narrow (ii,iii; Type D, E)**

This scene occurs another famous water culture region: Yunnan province. The narrow or shallow canal and ditch is felt closer to people, linearity can be felt more than its planarity the embraced and narrow streets address the sense of existence; for its narrowness, water flow quicker, floating leaves and petals are obviouser to be viewed as poetic image reflected the flavor ' flowable '; for some of the shallow ditch, flickering waterweeds makes the water be crystalline with slender colors (4.2.30).



- (ii) H-S-W-H: from the inner building, water is hardly appreciated;

Fig4.2.29-30. Water street. Lijiang, Yunnan province. By author



**Street with Shallow and wide ditch or creek: close to water (iii; Type D):H-S-W-S-H**

For it is shallow, water is crystalline and flow with murmur sound. In addition, because people can easily close to it, water invites people to take off shoes and play with it, with this water, people get flavor 'bold and unconstrained' when they jump into the water and play with it.



Fig4.2.31-32. Water street, Huanglong village, Sichuan province. By author



**Local canal and street (ii,Type E):**

This is the closest form with people and local's life of water street. It flows to each neighbourhood and benefits the ordinary life as domestic water. Ordinary beauty is appreciated.

Fig4.2.33. Water street. Hongcun village, Anhui province. By author

**With commercial:**

Commercial and leisure area are typically distributed along the canals(P Virginia, 2003), based on these patterns. This figure 4.2.34 shows an example of how the water street interweaves with the commercial and dwelling in Yangzhou, which is closed to and similar with Suzhou. Street is also a flexible and extended space for commercial purposes(Fig.4.2.34-36).



Fig4.2.34 Source: Yangzhou's Water and Street, 2010



Fig4.2.35-36 Water street is extended as Commercial areal Left-Suzhou Right-Lijiang, Yunnan

## (2) Private dwelling and seclusion

Suzhou garden has a high reputation worldwide as a representative of the refined Chinese landscape, which is treated as an art of the Shanshui culture, and be delicately designed---each of the components are carefully selected, arranged and built. Many western scholars know Chinese landscape through Suzhou garden , although, it is obviously not the only type of Chinese landscapes (Albert Skira S.A., Geneva , 1986).

Conventionally, the analysis of Suzhou garden addresses on many details, e.g. the contrast of in-position view and in-motion view, vacant and solid, virtual and true, hidden and exposure, open an closure ,etc (Peng.Yigang, 1986; Chen.Congzhou, 2009), but the core nature of Suzhou Garden is often neglected --- this private dwelling with garden is a place for people to live with, and to escape from the outside chaos and noise. the interweave of nature and constructions evokes an illusion that one lives worldly apart (Fig4.2.37-38).

In the Suzhou garden, it perfectly shows Shanshui (mountain and water) in a limited space. Diverse flavors are contained, including three dominant flavors :

### -Follow nature

This kind of dwelling follows the law of ' nature -human integration ' and the gardening principle 'design as nature ' (Chen. Congzhou, 2009; Zhou.Weiquan,2011). Most Chinese architectural complex is usually regularly arranged according to different purposes and user's status, and it reflects what Confucianism advocated -- orders and ethics. A garden is another space to skip this constraint, to experience freedom and nature, as if to live in a world in Shanshui poems and paintings(Fig4.2.39-40).



Fig4.2.37-38 The space inside building offers a quiet space for living and it is felt as living worldly apart.

Up- Morphology of waterstreet , buildings and garden inside, Suzhou ( Hu.Ying, Zhang.Lin, 2003)  
Down-Suzhou garden is regarded as a refined Shanshui culture. The entrance , Zhuozheng Garden. By author



Fig4.2.39-40 Ordered architecture complex and disordered landscape. The plane figures of Suzhou garden

Left- Lotus Garden 耦园  
Right-Liu Garden 留园  
(Zhou.Weiquan, 2011)

### -Being isolated

Two worlds are divided for being isolated by the high walls. This sense can be regarded as an inheritance and variant of the enclosure Fengshui model, which has a strong sense of being embraced, thus leads to the sense of belonging and of safety to live within this dwelling.

### -Psychological large

Suzhou garden is famous for its 'large senses in a small space'. The space in garden is actually smaller than what we feel (Peng.Yigang,1985). Many corners or small space with simple design can attract and lead one to be lost in thoughts and arouses a feeling of Zen, being quiet, simple and empty. In this sense, Japanese applied this flavor to be extreme in their garden .

As Taoism said, once a person feel free, the sense of large is evoked as he or she forgets how spacious actually it is---then there is no difference between feeling large or small. Perhaps, the common view of space from Gaston Bachelard (1884-1962) can explain this view better: He illustrates the space from a house, drawers, nests, shells, corners to miniature in 'the Poetic Space (1964)'. With smaller space, the meaning for each place is found: the house (relative open space) is for visitors and the corners (relative closure place) is for lonely ones and thinkers. The process of reducing the space, make people limitless, then finally explore the cosmic, discover the living beings and found our awareness and soul.

Futhermore, not only the small corner and the delicate tiny, but also the winding and hidden flavors(Fig2.42-43) help the sense of psychological large be more obvious through their physical effects (Peng.yigang, 1986; Chen. Congzhou, 2009); and the metaphorical flavor indirectly contributes to the psychological large by sets of extended images metaphorically.



Fig4.2.41 The corners (relative closure place) for lonely ones and thinkers: coners take a 'psychological large' feeling  
Fig4.2.42-43 Winding and hide enlarge the feeling of space

## 2. Hangzhou: West lake model

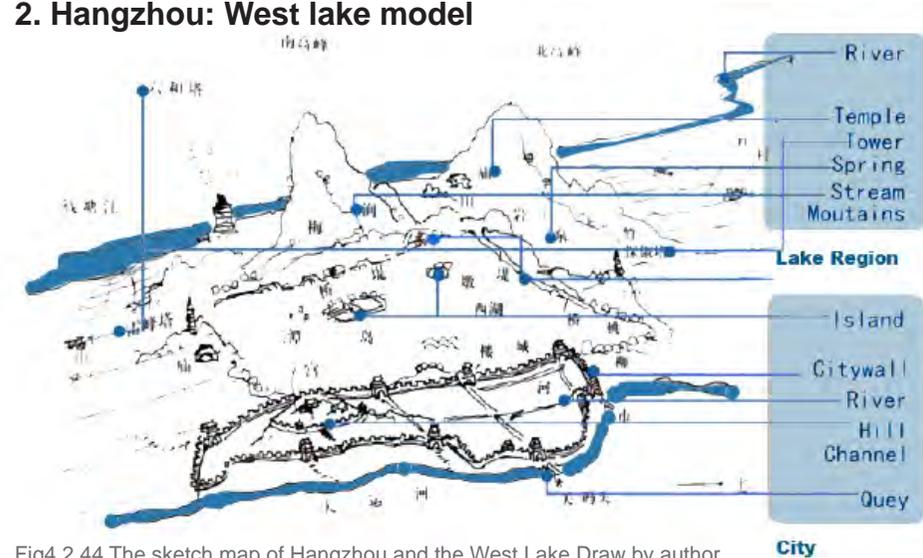


Fig4.2.44 The sketch map of Hangzhou and the West Lake. Draw by author

Fig2.4.44 shows the overview of Hangzhou's landscape: both the city and lake. Although ancient Hangzhou city consists of water streets as well, it is famous due to its lake and landscape surrounded rather than the city itself, (Wang. Dehua, 2002). Zooming out the city, a holistic view of river, mountain and stream, lake, island and causeway, agriculture land integrated. Although there are more than thirty 'west lakes' scattered in China, the west lake in Hangzhou is the most famous one for plenty of water culture left, especially poems.

There is a poetry(103) *To the Tune of Wang Hai Chao* describes Hangzhou, the West lake appears as two aspects: the landscape itself and life surround it.

### Poem103.

The clear twin lakes and green hills offer picturesque views; The fragrance of sweet osmanthus lingers on the autumn air, Lotus flowers bloom far and wide in summer.(section)

The sound of flutes soars up to the sunny skies, The singing of folk songs breaks the silent of night, To enjoy music while in my cups, To chant verses while admiring the mist and clouds at twilight. (section)

### 柳永·《望海潮》

东南形胜，三吴都会，钱塘自古繁华。烟柳画桥，风帘翠幕，参差十万人家。云树绕堤沙，怒涛卷霜雪，天堑无涯。市列珠玑，户盈罗绮，竞豪奢。  
重湖叠巘清嘉。有三秋桂子，十里荷花。羌管弄晴，菱歌泛夜，嬉嬉钓叟莲娃。千骑拥高牙，乘醉听箫鼓，吟赏烟霞。异日图将好景，归去凤池夸。

## (1)The Landscape Model and Aesthetic Values of the West lake i. Spatial Pattern

As a representative of water city with lake, the West lake which is artificially maintained, combines both the characteristics of Penglai (islands) and Kunlun (mountain). Spatial characters are summarized as following(Zhou.weiqun, 1999)(Fig4.2.45) :



Fig4.2.45 The plne figure of the West Lake, Google earth, 2011

**-Lake**

**•Islands**

The scenes of viewing island and viewing at island evoke different experiences: viewing the island arouses sense of mystery and yearning, while viewing at island embraced by water causes the sense of isolation and being lonely(Fig2.4.46).

In addition, the island, also consists of inner lake and causeways. When people visit the island, the experience is always changed as ' am I in a island ' or ' ' am I in the bank '(Fig2.4.47-8).

**•Causeway or Bridges( Divided water surfaces as diverse water spaces)**

Elements as long causeway and bridges bridged island and lakeshore cannot be neglected. Causeway Su and Bai, which were planned by two famous literatis as well as excellent poets: Su.Shi and Bai.Juyi, can be regarded as the variant of bridge, divide lake into several areas in different proportions, and thus lead different sense of space in each side: some part of the lake is spacious, some part is relative smaller(Fig4.2. 50-52) and linear.

**-Mountains**

- Mountains or hills with stream, falls as a complete Fengshui model
- Construction for ascendant: temple and tower(Fig4.2.52)

However, only copy of the shape and form cannot contribute the essence of the West Lake, but the factors and the nature of space. Two cases of the West Lake model are analyzed as a comparison(Fig4.2.53-54):

**Example: The similar spatial factors contribute to a similar view  
The ' West lake ' in Summer Palace**

The lake in Summer Palace almost copied the whole morphology of the West Lake(Fig4.2.53): an artificial lake was dig, the quarry soil and sand are applied to built a hill to compose a complete Fengshui model, a group of constructions were build along the hill. And the division of causeways and bridges follow the West Lake's morphology as well. However, although it copies the morphology of the West Lake, for the nature of it is different with the West Lake --it was a royal landscape and come to a public park currently where is far from the dwelling area, while the West lake interact with locals living since it is a lake within city (nowadays for the extension of city, the west lake is embraced in city). Therefore, the lake in the Summer Palace only has partly similar flavors as the West Lake in Hangzhou.

**The ' West lake ' in Huizhou**

There is another case of lake within city -- another famous West lake in Huizhou,Guangdong province, where has the almost the same reputation for its wonderful landscape and water cultural, especially the poet Su.Shi's poems of it, but with a different morphology of lake in Hangzhou(Fig4.2.54). However, the common elements as causeway, island, hill and ascendant pagoda are involved. In addition, the nature of it is an open space interact with local living as well (Wang.Qiwen, 2000).



Fig4.2.46-48 The island, Left: By author Middle and Right: (Xu.Jie, He.Wei, 2006)



Fig4.2.50-52 The causeway and bridge



Up-left: [http://www.nlc.gov.cn/newgtkj/zhsy/201109/t20110921\\_51565.htm](http://www.nlc.gov.cn/newgtkj/zhsy/201109/t20110921_51565.htm)

Up-right, Down: <http://www.nipic.com>



Left-Fig4.2.53 The West Lake model is totally copied in Summer Palace

Right-Fig4.2.54 The West Lake in Huizhou, which does not apply a same morphology but similar spatial factors: hills, island, causeways and bridges

Google earth, 2011



Fig4.2.55-56 Similar feelings and images are felt of these two lakes from a far distance.  
<http://www.nipic.com/show/1/62/6da076c4b001a90b.html>; [http://www.lotour.com/snapshot/2007-4-19/snapshot\\_62469\\_1.shtml](http://www.lotour.com/snapshot/2007-4-19/snapshot_62469_1.shtml)

Left-lake model in Summer palace, Right-lake model in the West Lake in Huizhou



**L**otus Flowers in the Breezing Winding Courtyard  
 Flavor: natural smell, ornate color

The lotus pond were used to locate in a wine yard, it takes both the smell of flowers of wine: color and smell are integrated.

Nowadays, only lotus remains. A well known poetry record the lotus in west lake:

**Poem104:**

The lake side Temple at Dawn  
 Green lotus leaves outspread as far as boundless sky,  
 Pink lotus blossoms take from sunshine a new dye.

晓出净慈寺送林子方  
 杨万里  
 接天莲叶无穷碧，映日荷花别样红。



**L**ingering Snow on the Broken Bridge  
 Flavor: Zen, clear

A famous saying reads: "the West Lake is best in snow, second best in moonlight, reasonable in rain and ordinary in a fine day."  
 In a fine day after a snowfall, standing on the bridge and looking toward the northwest at the Solitary Hills, one can see the hills and buildings covered with snow and the lake and hills look crystal clear. Although the snowy beauty of the scenery is a little bit chilly and lonely, many people regard it is better than noisy greens and reds in other seasons for it is more simple and quiet.



**C**auseway in Spring Dawn  
 Flavor: ornate color, clear

In spring, peach blossom there and willows turn verdant. Wanders in the causeway, landscape in two sides can be appreciated.

The Su Causeway was made of aquatic plants which blocked the watercourse. Su.Shi, the great poet, who was also the mayor of Hangzhou in Song Dynasty (960-1279), made a planning to refloat those plants and mixed them with slush to build this causeway, where planted willows and peaches (Zhou.Weiquan, 1999, pp201).

**V**iewing Fish at Flower Harbor  
 Flavor: free and unconstrain, ornate color, flowable



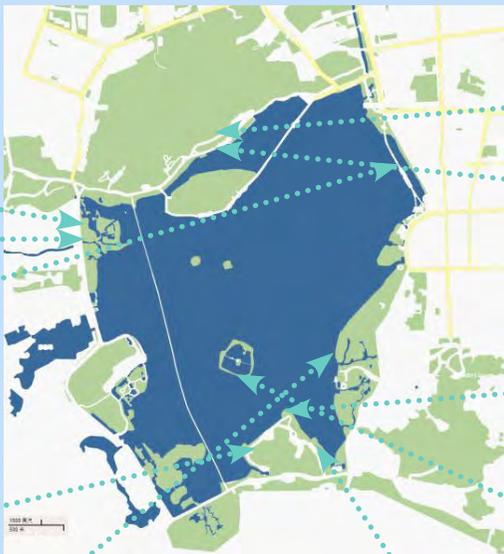
**O**rioles Singing in the Willows  
 Flavor: clear, slender color, natural sound

luxuriant trees grow along the winding bank. Vast lawns stretch, flowers are bright, pavilions reveal their ancient romantic style, birds flap by and grasses show their best greens. The whole image is clear and slender.



## Aesthetic values: images and flavors

There are ten famous scenic spots as typical images hands down Song Dynasty, the peak period of water culture in Hangzhou. Some of them had been damaged and disuse, however, for the reputations they possess, the rebuilt landscapes still keep the charm as they were. Each scenic spot conveys flavor.



### Evening Bell Ringing at Nanping Hill. Flavor: bleak, Zen, archaic

A poetry can illustrate the Yijing of this realm: an evening bell ringing from a remote place, it breaks the silence and darkness in night, although these poetry refers to Suzhou rather than Hangzhou.

#### Poem 105:

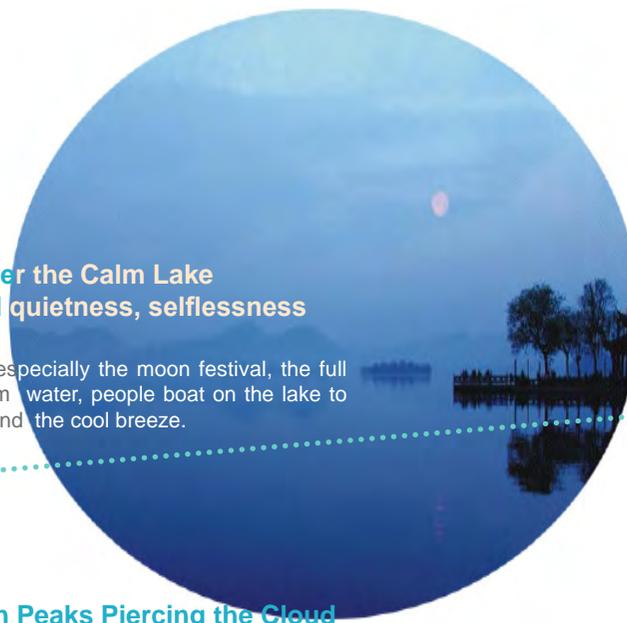
As moonset cry the crows, streaking the frosty sky;  
Dimly lit fishing boats' neath maples sadly lie.  
Beyond the city walls, from Temple of Cold Hill,  
Bells break the ship-bone roamer's dream a midnight still.

《枫桥夜泊》

月落乌啼霜满天，江枫渔火对愁眠。  
姑苏城外寒山寺，夜半钟声到客船。

### Autumn Moon over the Calm Lake Flavor: Zen, calm and quietness, selflessness

In a gentle autumn nights, especially the moon festival, the full moon is reflected in the calm water, people boat on the lake to appreciate the bright moon and the cool breeze.



### Twin Peaks Piercing the Cloud Flavor: hazy, ascendant, archaic

This one refer to the mountains which reach the sky and merge themselves in the cloud.

### Leifeng Pagoda in Evening Glow Flavors: spacious with strong impassioned, selflessness

The whole landscape of mountain, lake and pagoda bathed in the evening glow, it is radiantly beautiful, as the dusk is metaphorized as the end of life. The lake addresses on the sorrow feeling of dusk. It was therefore named as "Leifeng Pagoda in Evening Glow" not only for appreciating the Pagoda itself but the holistic view of west lake.



### Three Pools Mirroring the Moon Flavor: Familiar strange, metaphorical

This is the largest isle in the West Lake, which is also called Yingzhou ( another name of Penglai ). There are inner causeways and lakes.

The beauty of the scenic spot is the moon in the sky. the ' three pools mirror the moon ' does not refer to the landscape, but the moon in the sky, in the water and in the viewer's ear. The three stone miniature pagodas standing in the lake off the isle are presumably the best place for moon viewing. These pagodas produce many magic views of the moon in the water for each of them has five holes, in the Moon Festival, the light inside the pagodas will be lighten and thus the lights are reflected on the water to constitute an illusory of many moons. It makes people be nostalgic, especially in the moon festival which is the date for all the family members coming back home; for the people who cannot company with his or her family, moon is the carrier of their homesick.



## (2)Serves for public and everyday life

The West lake is the most famous tourism city since Tang dynasty (Wang. Dehua, 2002). In the poems(see the Poem92,103), the flourishing entertainment activities are reflected:

Except its high quality of aesthetic values and water culture, another factor makes the West Lake outstanding is its **openness**: in the ancient China, there were seldom open space as the plaza for public, only the street or water mouth (lake, pond) in China have the openness ( Zhao.Peng,LiYong-hong, 2007). Besides, although other scenic attractions are open to the public, they are too distant from people's everyday life. So, the West Lake in Hangzhou benefits from its openness and connection of the everyday life at the same time. These characters together make the West Lake popular to all the social class.

In addition, the 6 km<sup>2</sup> water and its 60 km<sup>2</sup> related mountainous area has a high capability of visitors and residences: so even half of the lake shore is settled, there is still half left for public leisure and local's life.

For the speedy development and extension of the city(Fig4.2.76-77), new functional area arouse. The urban development lead inevitable extension of the leisure items. The figure4.2.78 shows, except the residential and education area, there are several commercial and green spaces where offers the leisure areas along the lake; for the larger area, sanatoria, village, farmland and government agencies are included.

### Poem92.Written in the New Capital

Hill rise beyond blue hills, towers beyond high towers.  
When will west lake end its singing and dancing hours?

### Poem103.Gathering Mulberry Leaves (II)

Ouyang Xiu

West lake is fine for us in painted boat loaded with wine.  
From pipes and strings comes music fast;  
From hand to hand jade cups soon passed,  
Secure on calming waves, drunk we lie.

欧阳修·《采桑子》(二)

画船载酒西湖好，急管繁弦，玉盏催传，稳泛平波任醉眠。

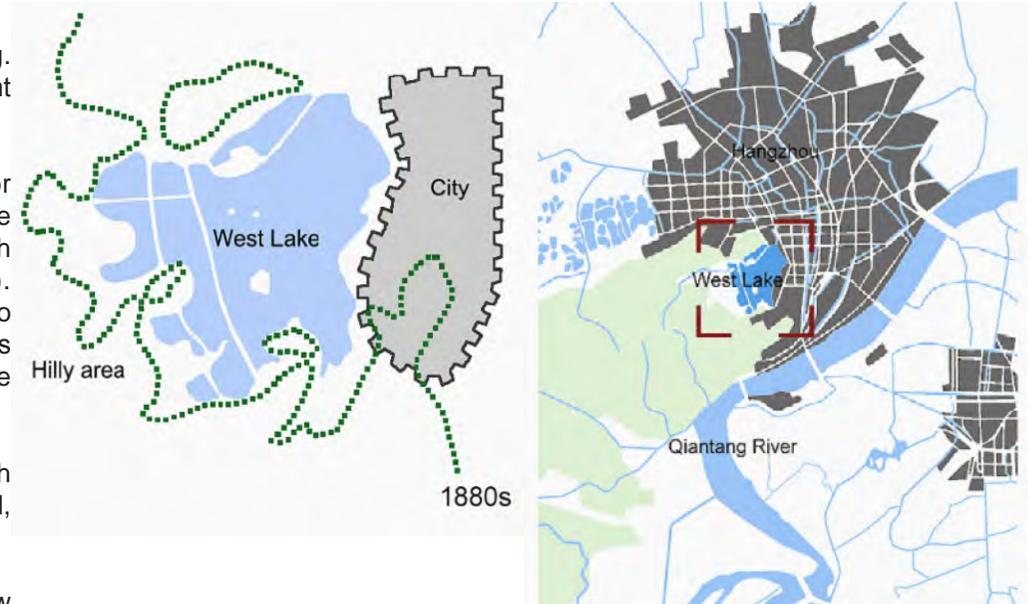


Fig4.2.76-77 The relationship between the lake and city  
Source: Remodeling Paradise — Landscape Renovation Round West Lake Region in Hangzhou, 2010

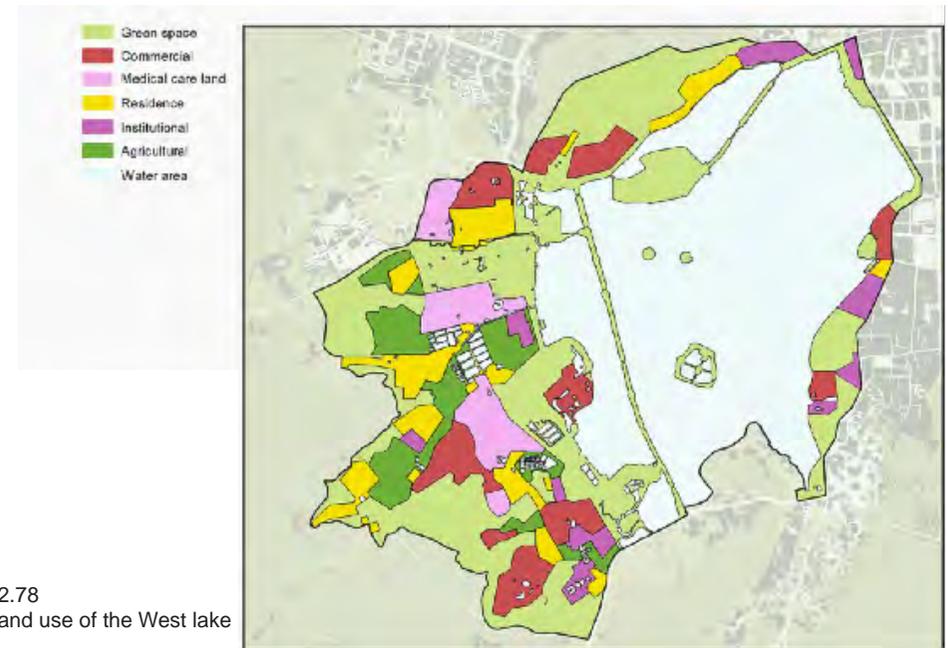


Fig4.2.78  
The land use of the West lake

The West lake can be not only ' be viewed or pass through ', but also can ' be habituated' and lived with. This is not only a tourism city, but also an ideal city for local's living. Therefore, the landscape surrounding the West Lake, is both the ideal representation of fairyland, and a busy worldly life---these two different sense combine perfectly in this case. The transformation design of the lake, which is aiming to makes the lake be adaptive to the modern life, is explained latter.



### Case: Lake serves for local's everyday life in Shichahai, Beijing



Fig4.2.85-86 The location and plane figure of Shichahai Lake in Beijing  
Left-<http://www.answers.com/topic/forbidden-city> Right-Google earth, 2011

Shichahai Lake is located in the ancient Beijing, it is the only open landscape with 336,000 m2 water in Beijing city. As one part of set of lakes along the Forbidden City, It however has different flavors with the other parts--which are composed by islands and hills--as the representation of fairyland.

For there used to be the water mouth (input, note) of ancient Beijing city, it was an important commercial and quay center; besides, because it is both the traffic convenience and a large open water area, plenty literatis and nobles live there and thus left sets of former celebrities houses as the cultural landscape. Surrounded the Shichahai lake, traditional residential area (Hutong), temples and princess's building consist everyday life there since Yuan Dynasty, strong identity is set here as the life in Beijing: ' I live in Hutong, once I go out there is water, giggles of birds, flowers and gardens. Compare to the skyscrapers in Beijing,only here is my home.' A resident said so (Sun.Yanyan , 2010).

Along the shore, restaurants and shops are assembled and named as ' Lotus Market ', which actually is a commercial street with House-Street-Water model along the lake shore. Different with the commercial area of water street, the appreciated water is obviously more spacious with stronger sense of living. Crossing the ' market ', water comes to be increasingly narrow and therefore creates a very similar sense with water street as ' House-Street-Water-Street-House' model.

Fig4.2.79-84. The openness offers space for outdoor activities and commercials. By author  
Up: people dance along the lakeshore; Middle: tourism service - bicycle renting and commercial -restaurant; Down:Locals have rest along the lakeshore

A questionnaire (in 2005, April, Fig4.2.87) of visitors shows that, besides the sight-seeing, the most popular and attractive factor of the original intention for visiting there is to experience the everyday life(Fig4.2.88-89), entertainment and commercial function are less considered(Fig4.2.90-93). But we cannot deny that, the entertainment and commerce increase the economic benefits and the flavor of 'being alive and busy', the boating and ice-skating contribute to the flavor of being free and interestingness.

### Flavors

Due to its spatial diversity(Fig4.2.86), it is sometimes lake-liked and shows its spaciousness, while sometimes narrow and river- liked as an embraced feeling (Fig4.2.89, 93). The market, local's life contribute to the alive and busy flavor. In general, sets of flavors with worldly feeling can be felt but the calm water neutralizes the noise of street in a large extent.

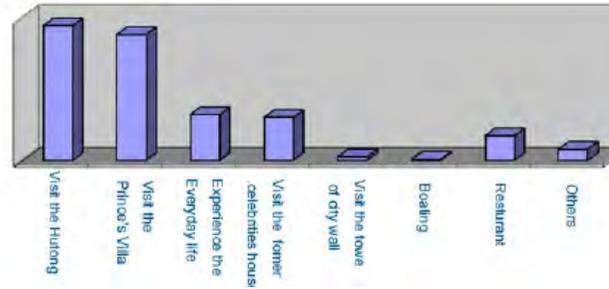
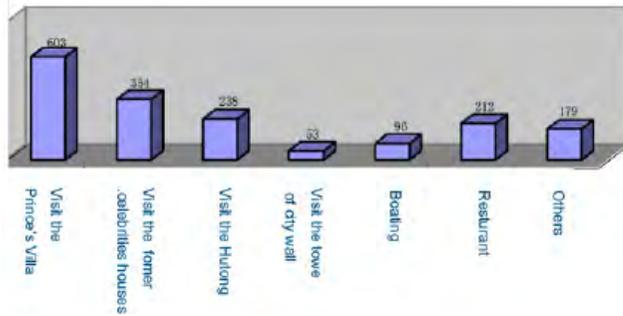


Fig4.2.87 The analysis of the questionnaire that the target of visiting Shichahai Lake  
Left-Chinese Right-Foreigners



88	89		
90	91	92	93

Fig4.2.88-89 The everyday life of locals in winter and summer  
Fig4.2.90-91 The commercial and entertainment surround the lakeshore  
Fig4.2.92 Boating adds the flavor of 'being free'  
Fig4.2.93 The narrow lake shows a similar flavors with water street  
Source:By author



### (3) Transformation: from Traditional to Contemporary Landscape

To adapt to the modern development, there is a transformation project executing on the West Lake. The landscape is being improved to solve five main problems: Landscape resources, tourism, urban green space, green space system, lake and city.

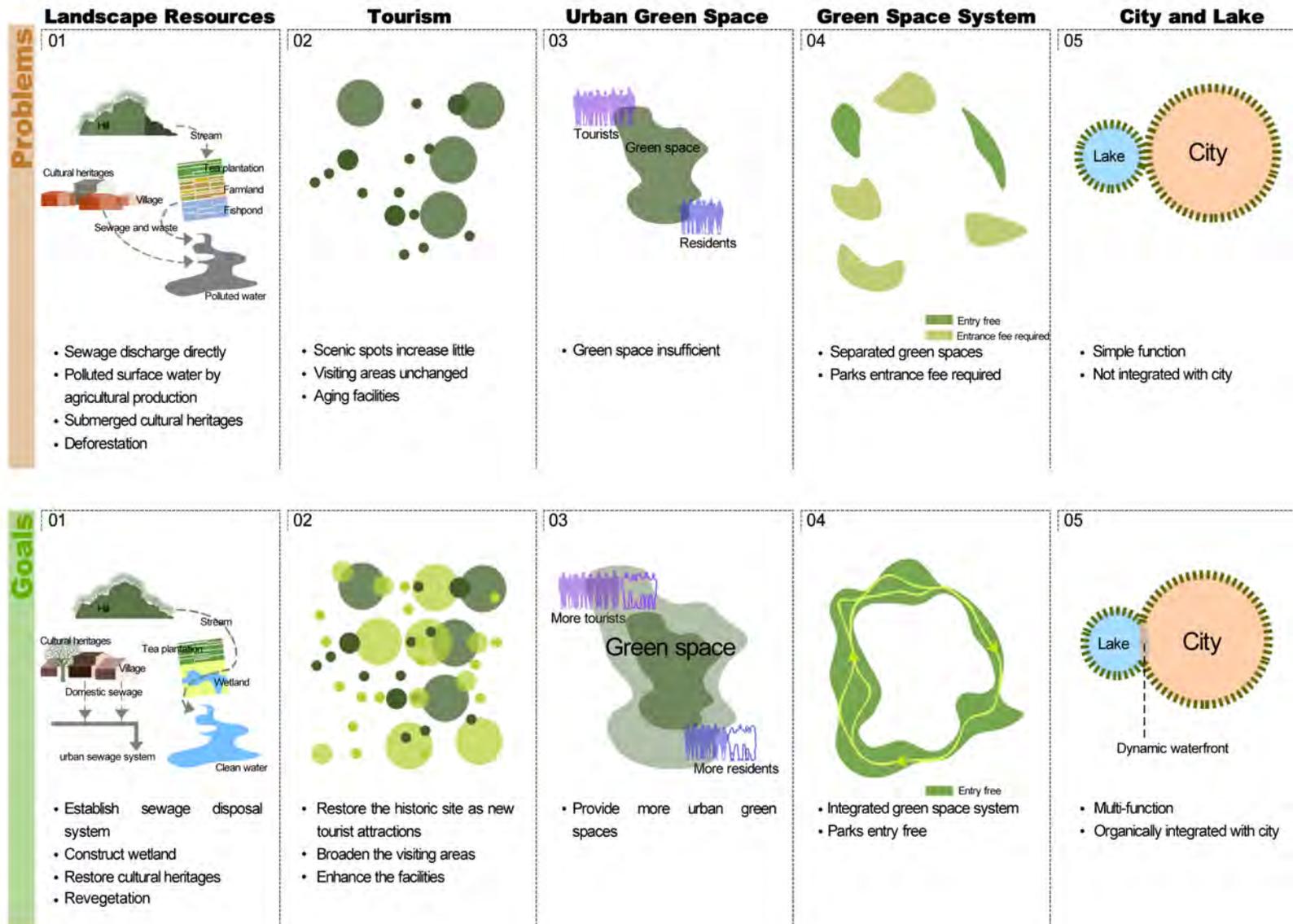
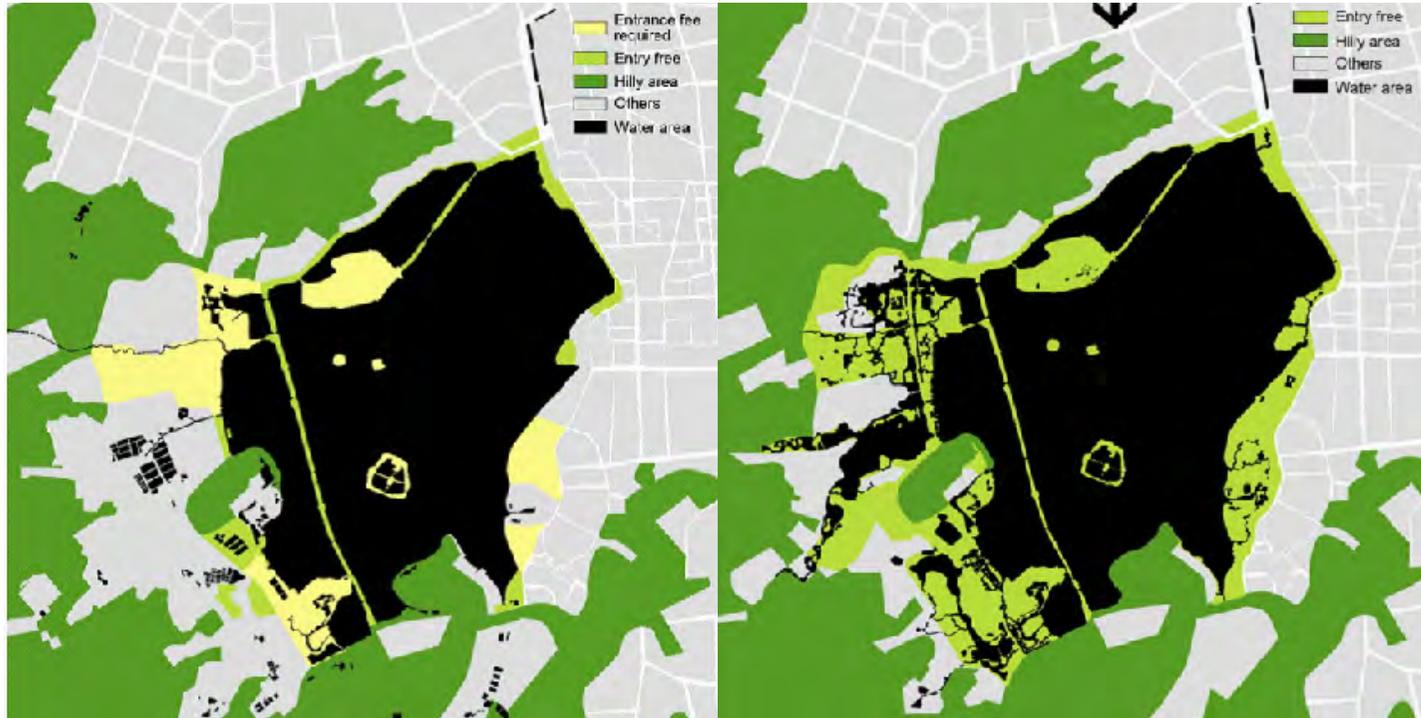


Fig4.2. 94 The concept of transformation of the West Lake Source: Remodeling Paradise — Landscape Renovation Round West Lake Region in Hangzhou, 2010

### Step1. Policy: Re-open all the area

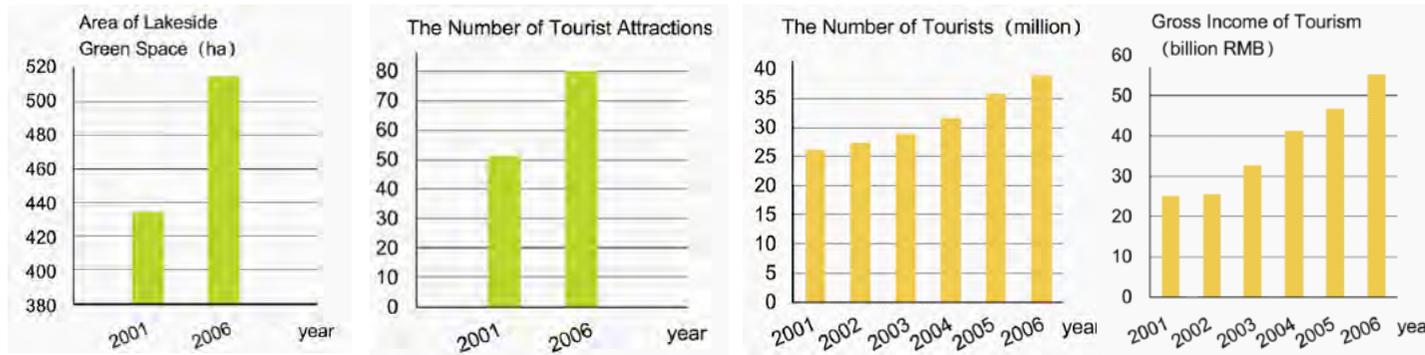
Before 2002, some of the areas along the West Lake became free of charge. Since 2002, all the attractions and lake shore cancelled the ticket selling. The policy of reopening all space, increases the public space and life quality for locals, and the income of third industry(Fig4.2.95). Although the cancellation of ticket selling decreases direct income, it raises the tourism, service and commercial industry by 16.8% income in 2005 (Hangzhou Stastic Department, 2001)(Fig4.2.96).



Up-Fig4.2.95 Before and after the re-open of the lake shore

Down-Fig4.2.96 The benefits increases

Source: Remodeling Paradise — Landscape Renovation Round West Lake Region in Hangzhou, 2010



**Step2. Landscape design: Restore the lake shore**

**(1)Ecological recover-Western (hilly) part:**

The plan transforms most farmlands, fishponds and wasteland into wetland and woods. It would protect the water quality of West Lake and create pleasant landscape as a result(Fig4.2.96).

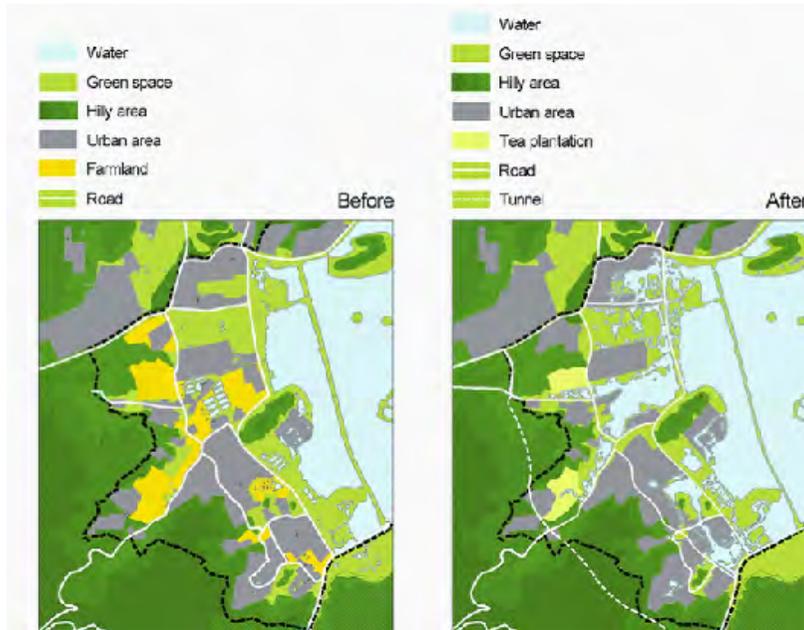


Fig4.2.96 The wetland transformation

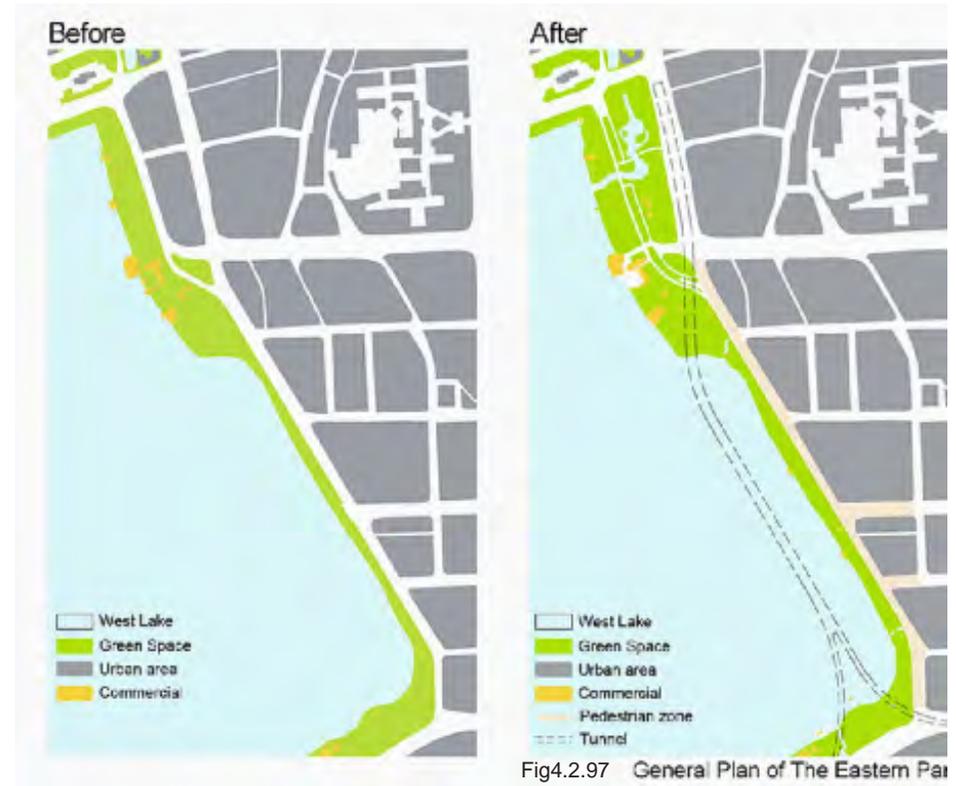


Fig4.2.97 General Plan of The Eastern Part

**(2)Unit the green, increase the diversity of water**

After the transformation, the green area is increased and united. Water infiltrates to the greenery and makes the space be diverse flavors.



Fig4.2.98 General Plan of The Southeastern Part

(3) Increase the leisure and open area and accessibility , remove the unnecessary building, and change the traffic system

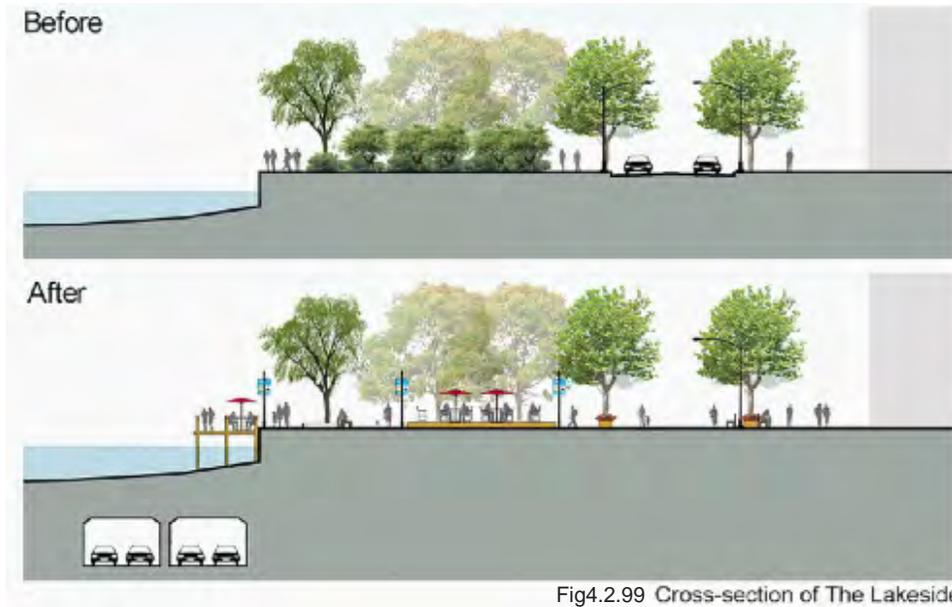


Fig4.2.99 Cross-section of The Lakeside



Fig4.2.100 Cross-section of The Lakeside



New waterfront platform



New waterfront platform



Today's lakeside promenade



Fig4.2.101-104 The new lake shore

## 4.2.4 Summary and Challenge of Traditional Water Cities' Model

### New Flavors (33+1)

-Psychological Large

#### 1. Water Street Model

##### Function

' A compact community should have walkable streets as its public and social spaces, mixed neighborhoods with nodes of shops and services, a variety of residential forms, and preservation of nature such as parks and community gardens. '

Although the traditional water street is questioned to accommodate the contemporary landscape, compared to the specific tenets of New Urbanism (Postrel, 2003), the traditional water street which connects commercials, leisure, residential area and public space meets most requirements of the modern community, except public nature and parks. The narrow street is also a challenge for the complex situation of traffic nowadays: the vehicle way is transformed from pure boating and walking, to walking, cycling, subway, cars and etc, while boating is not a dominant way anymore. So the transformation of traffic lines should be considered.

##### Types and flavors:

Generally, there are 7 images of water street, the different way of grouping its spatial patterns and scales also contributes to the different flavors.

-Spatial patterns:

i. house- water -house :

ii. House-water-street-house

iii. House-street-water-street-house

-Scales:

Street with Wide and deep canal (i.ii.iii)

Street with Slender Canal: closer to water, narrow (ii,iii)

Street with Shallow and wide ditch or creek: close to water (iii)

Local canal and street (ii)

#### 2. Seclusion in Private Dwelling

There are three dominant flavors related:

-Follow nature

-Isolated

-Psychological large

In contemporary cities and modern society, it is a huge challenge to live in seclusion because of the limitation of space, which calls for the transformation. Modernization has forced citizens to abandon the life style of having big families in self-owned architecture complex. Population has been further divided into smaller families each accommodated in an apartment units. Both the crowded urban and smaller dwelling unit require the transformation.

Is there any method to bring nature infiltrate into our life with the closet distance, i.e. taking the feeling of seclusion into our contemporary modern life, to comfort people's blundering and tiredness in the noisy and busy city, and thus bring the poetic sense to our daily living?

#### 3. West Lake Model as Fairyland

As a representative of lake city, the west lake combines both the characteristics of Penglai (islands) and Kunlun (mountain). So, the west lake is a representation of the fairyland in the reality with several spatial factors:

(1) Lake: Causeway, island, bridges

(2) Mountain:

Mountains or hills with stream, falls as a complete Fengshui model

Construction for ascendant: temple and tower

-Typical images and Flavors:

• Relevant to water:

Lotus Flowers in the Breezing Winding Courtyard: natural smell, ornate color

Causeway in Spring Dawn: clear, ornate color

Autumn Moon over the Calm Lake: calm and peacefulness, zen

Lingering Snow on the Broken Bridge: zen

Orioles Singing in the Willows: natural sound, metaphorical

Viewing Fish at Flower Harbor: be free

Three Pools Mirroring the Moon: familiar stranger, metaphorical

• Not relevant to water:

Twin Peaks Piercing the Cloud: haze

Leifeng Pagoda in Evening Glow: selflessness, spacious with strong impassioned, ascendant

Evening Bell Ringing at Nanping Hill: zen

Although high aesthetic qualities in this model are shown, the West Lake model and the feeling of fairyland are not yet popular in the contemporary Chinese landscape design. Is it possible for us to apply these factors and poetic images into the contemporary landscape? There are seven images related to water and easy to reach, while the other three are related to mountains, which is mostly nature decided, Traditional landscaping method utilized the stone and soil dug from the artificial lake to stack sets of artificial hills.

#### 4. Open Water Serves for Local Life

The lake in city is a public area with good openness and connection with ordinary life: residential area, commercial area such as restaurant and shops, leisure area for local's communication, wandering, playing and gathering. The case of renovating and transforming the West Lake in Hangzhou exemplifies how to make the traditional landscape more adaptive to contemporary needs.

Pond in a village or a community, i.e. water of a smaller scale, focus more on the local's simple life: leisure and communication rather than the entertainment and commercial.

#### 5. Cultural sustainability

Whatever the cases of Suzhou or Hangzhou, cultural sustainability decides the capability of the attractiveness of a city. But what we could notice that, similar to the development of the water culture in Hangzhou, water culture firstly benefits from the the water project, then, it enhances the attractiveness of a city for the latter centuries to promote and maintain the lake formlessly. A good landscape project with high poetic aesthetic quality could promote its water culture, which helps persisting itself in the future.

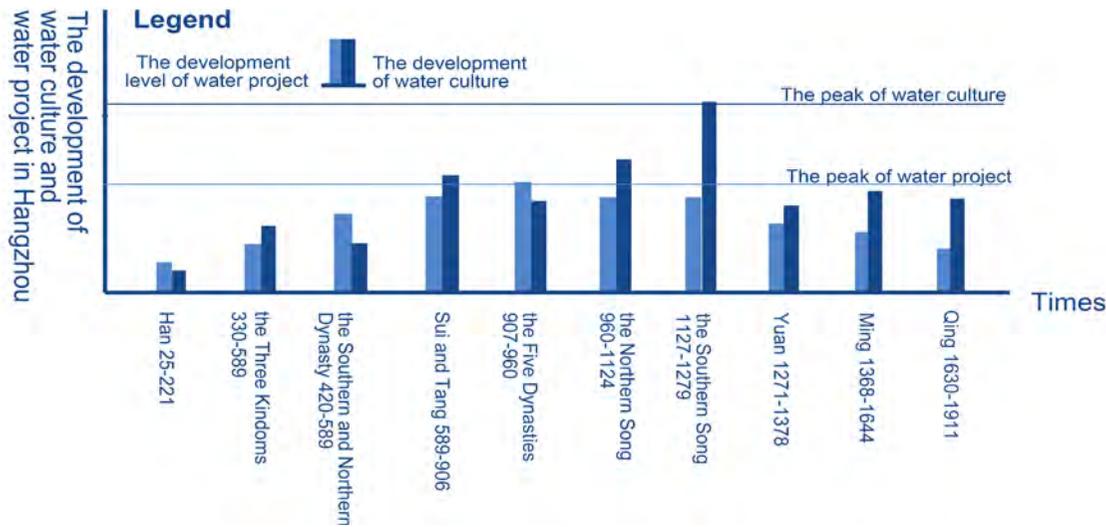


Fig4.2.105 The relationship between water culture development and waterscape development. Redraw by author, based on the figure from (Wang.Dehua, 2002)

### 4.3 Conclusion of the ideal landscape models

#### Five Realms as Common Feelings of Ideal Landscapes

In this chapter, several ideal landscape models are discussed. Unlike Fengshui and Qi which is the basic models and principles for Chinese landscape, these ideal models show different feelings through the detail design, e.g. more dedicated images.

In the Yijing theory, the poetic realm is a concept of collective images which shares the similar sets of flavors. Therefore, since there are several common feelings of these ideal models, I group them as five realms:

**Wildness, Fairyland, Seclusion, Agriculture Life and Worldly life.**

Typical Model	Ideal Types Typical	Ideal Models Layout	Explanation	Realm
<b>Fengshui Model</b>	/	Fengshui model	Sense of being safe and fortunate	/
<b>Fairy tale and legend</b>	Penglai island	Island-lake/pond	Mystery	Fairyland
	Kunlun Mountain	High Mountains	Ascendant, close to the immortals	Fairyland
	Peach blossom	Narrow-Spacious	Mystery and narrow path, Spacious, Calm and simple life, worldly apart	Seclusion, agricultural life
<b>Painting and poem</b>	Shanshui painting (poem)---Shanshui culture	model-Fengshui	Can be visited and pass through	Wildness
			Can be also habittated	Can be also habittated
	Scene painting	First section:	Countryside, without delicate design	Wildness, agricultural life
		Second	Commercial and leisure area along the river	Worldly life
	Third	Construction and water	Worldly life	
<b>Reality</b>	Lake-centered: Hangzhou	Fengshui + island-lake	Lake in city is functional as gathering and leisure point	Worldly life+ Fairyland
	Water street: Suzhou	Fengshui+Water street (7 types)	Water street as traffic, communication, leisure	Worldly life+ Seclusion
	Water street: water villages			Seclusion+worldly life + Agricultural life

#### Dominant flavors in each realm:

Wildness: be bold and unconstrained, bleak, ordinary beauty

Fairyland: be isolated, ornate but elegant

Seclusion: be isolate and hidden, with 'psychological large', be an art (as spiritual practice)

Agriculture Life: be peaceful and calm, ordinary (agricultural) beauty

Worldly life: busy and alive, existence

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## **C**hapter 5. Conclusion: Criteria of 'Flavors-Realms' Model

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# Chapter5.

Conclusion: Criteria of 'Flavors-Realms' Model  
& Feasibility of Design the Flavors in Realms

## 5.1 Flavors

Through the theory analysis, 9 groups of totally 35 flavors are collected

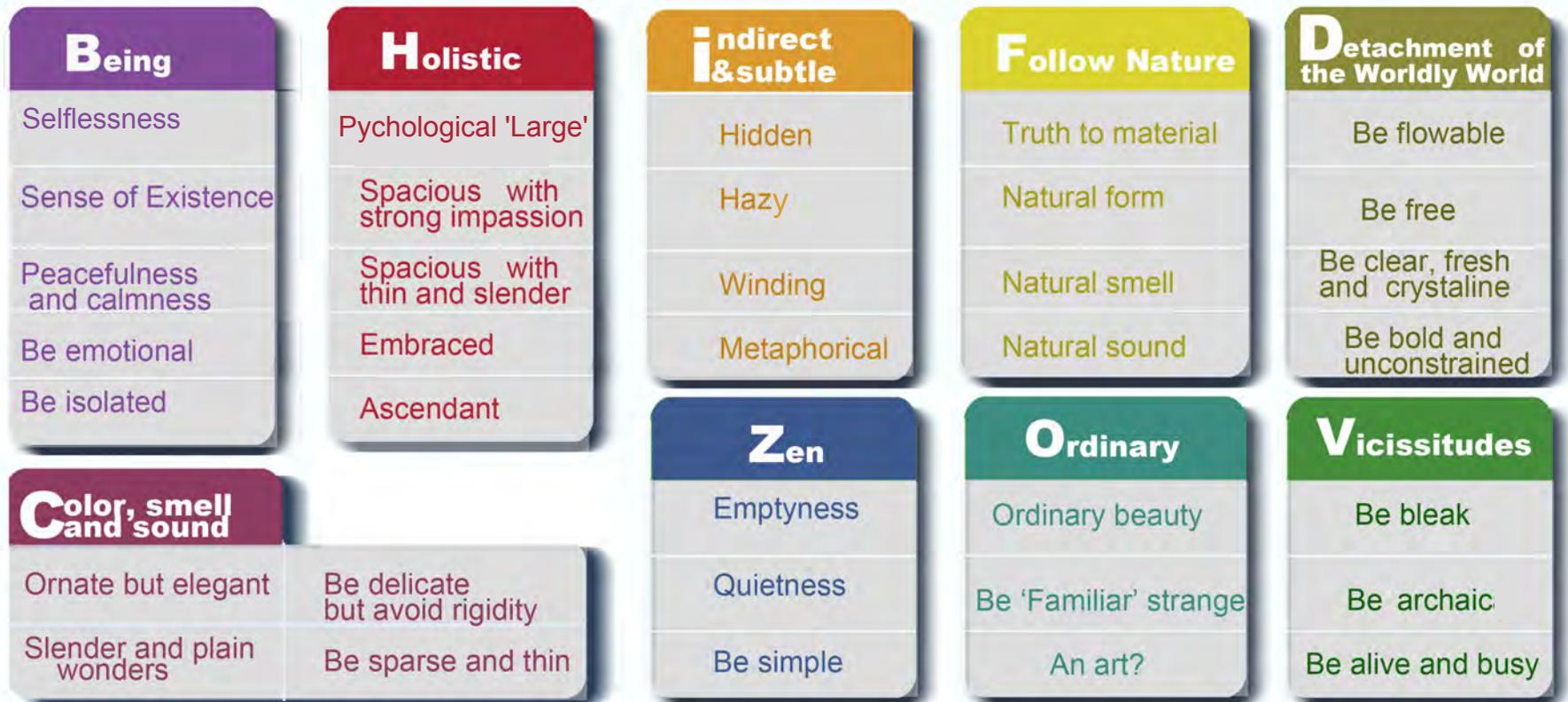


Fig5.1 35 Flavors in poetic landscape, Draw by author

## 5.1.1 Explanation and example images

### G1. Being

- Selflessness
- Sense of Existence
- Peacefulness and calmness
- Being Emotional
- Isolated

The discussion of selflessness and existence:1.2.2-5 Two ways of experiencing the 'Poetic'.

The state of the selflessness or existence is difficult to be demarcated and controlled by designer for they are more subjective.

The feeling of being isolated is obviously found in the Fengshui model and seclusion. The isolated feeling divides different flavors with a isolation, e.g. a wall, a river, a forest or an enclosure spatial pattern.

### G2. Holistic sense:

- Psychological ' Large '
- Spacious with strong impassion
- Spacious with thin and slender feeling
- Embraced
- Ascendant

Chinese aesthetics emphasizes the holistic feeling, especially the Taoism—the spring of Zen and Neo- Confucianism (Ge. Rongjin, 1991).

### The psychological ' large ', the poetic large

Explanation and discussion: 4.3.1-1.Suzhou-(2)Seclusion, 2.2 Taoism

The sense of large is aroused by the sense of being through the muse and thoughts in small and simple corner. For example, it can be observed in the traditional private garden.

### Spacious with strong impassion:

This is the first flavor of the Twenty-Four Categories of Poetry. Landscape with this flavor is spacious and able to evoke experiencers' strong feeling of associating with cosmos, values of life and outlook on life. For example, a broad river or lake embraced by setting sun shows an golden water, or with rolling billows and rumble.. ect. This kind of flavor is more excited, wild and coarse than the next flavor.(Fig.5.2)

### Spacious with thin and slender feeling:

Landscape is spacious and it can evoke more quiet, gentle, fresh and slender feeling than the previous one. For example, stream, forest, misty rain, or an elegant pond with lotus, a causeway with willows and falling petals on path(Fig.5.3).

### Embraced

People would have a feeling of belonging, being absorbed through tasting the flavor of embracement. One can be embraced by formal objects, such as surrounded trees, flowers, fog, snow, water or forest; and one can also be embraced by formless objects, such as smell and sound(Fig.5.4).

### Ascendant

Once Chinese stand high enough to view all the living being , people they often sigh for the life with mercy. From the romantic and Taoism's view, ascending a height relates to the feeling of fairyland; and in some situation, it leads to a controlling and powerful sense (which applied in imperial palace)(Fig.5.5).



Fig.5.2 Spacious with strong impassion



Fig.5.3 Spacious with thin and slender feeling



Fig.5.4 Embraced



Fig.5.5 Ascendant

### G3.Subtle and indirect

- Hidden and vain
- Hazy
- Winding
- Metaphorical

Chinese poetic aesthetics is pre-conditionally subtle: 3.1.4Summary of the Roots of Chinese Poetic Aesthetics, 3.1.2.1 Books of Odes-water and 3.1.2.2Elegies of Chu-water; and 3.2Water and Its Poetic Experience . Although these four flavors are belonging to be subtle and indirect, there are slight differences between them:

**Being Hidden and vain:**It means indirect and covert expression, for example, virtual space in Suzhou garden(Fig.5.6-7). Space is hidden or virtualized behind a space or an object ( e. g frame, wall or construction. It makes the space to be mystery and attractive for it is full of unknowns(Fig.5.8-9).

**Winding:** the form, smell, color and sound of objects display with a curving or whirlabout way. Images of landscape are unfolded gradually as unfolding a scroll painting. Except the *The twenty-four of Yijing (poetic realm)*. It is mentioned in the Fengshui theory, which also contributes to this flavor, it takes a psychological appreciation (Fig5.10-12).

**Haziness** occurs because of the distance of space or water, or rain, cloud, snow and fog (Fig5.13-14).

**Metaphorical:** Object shows endless meaning because of its cultural definition or literary quotation. For example, willow means farewell; bamboo means integrity; plum blossom means 'dauntless'; peach blossom means 'reclusivity'; flower petal floated in water means sorrow of time, lotus means clearness, holy and moral integrity and etc (Fig5.15-16). The principle of metaphorical is explained in the Roots of the Poetic Aesthetic: 3.1.2.1 *The Books of Odes* in details. More metaphors are summarized in 5.3.2 *The Water Related Matter and Its Feasibility of Design*, and they are explained in Chapter 3 and 4 in details.



Fig.5.6-9'Hidden' feeling makes the space behind be attractive.  
Up- Fig.5.6-7: 'Hidden' in traditional Suzhou Garden  
Down-Fig.5.8-9: 'Hidden' in modern landscape design  
Design by Wang,Shu:Ningbo Tengtou Pavilion, Shanghai Expo, 2010, Shanghai, China



Fig.5.10-12 Winding in the road, nature stream or artificial ditch



Left1,2-Fig.5.13-14. Haziness caused by nature, or artificial constructed

Right3,4-Fig.5.15-16 Metaphorical makes image be tasteful and therefore the imagination is enlarged.

#### G4. Ordinary and imaginary

##### •Ordinary beauty

##### •Be 'Familiar' strange

##### •An Art?

##### Ordinary beauty

Ordinary beauty is appreciated according to Zen (2.3.2 *Aesthetics in the ordinary and the present*) and Shanshui poems (3.1.2.1 *The Books of Odes*). This appreciation of ordinary matter makes our aesthetic experience be diverse and enlarged: '*It nurtures an attitude of open-mindedness, expand our moral dimension and aesthetic horizon*'. Because not only certain standards of beauty and so called art, but also '*a broad outlook for understanding the plain wonders, other people and life*' are appreciated (Yifu-Tuan, 1987; Yuriko Saito, 2007-a). (Fig5.17-18)

##### Be 'Familiar' strange

Re-creating the familiar ordinary object is fresh and novel. Generally, everyday objects could hardly get '**surprise element or freshness of the strange**' while strangeness could benefit to the '**sensitive aesthetics appreciation**' (Yuriko Saito, 2007, pp50-75). But a total strangeness could make people lost in what and where they are. A 'familiar' strangeness could balance both, and evoke people's memory and freshness at the same time. (see the case Fig5.19-22)

##### An art?:

An art tries to 'maximize strangeness and to minimize familiarity' (Yuriko Saito, 2007, pp50-75). In traditional Chinese cases, Suzhou garden is regarded as a refined art for its dedicated design. Besides, detail artworks are combined, e.g. the dragon outlet (Fig5.23-24).

But a question mark of what is an art is set, for the criteria of an art is complexity and diverse in the contemporary (C. Freeland, 2001). Being similar to the traditional Suzhou garden, (which is composed through the participation of literati, i.e. the painters or poets,) nowadays there are projects involved with the participation or design by artists in the contemporary landscape as well (Fig5.25-27). These landscapes, in this point, get one score for possessing the flavor as 'an art'.

Contemporary art related to landscape can be regarded as a big revolution of re-realizing the land: the land art is related to not only beauty, but also land, people, social state and ecosystem etc. Realistic factors should be considered. According to this definition, the terraced field and Mulberry-Fish pond can be also regarded as an art--which is neglected as an art from the traditional view (Fig5.28-29).

In addition, as one of the flavors of poetic landscape, ethic of understanding land rather than playing with land should be considered as a precondition. So the answer(s) to questions like 'Does it worth it?' (see cases, Fig5.30-34), depend on the state of ecology, economy and meaningfulness (Lintott, 2007).



Fig 5.17-18 The ordinary beauty: Left-fisherman Right:tea garden



Fig5.19-20 Familiar strange:  
Up-The component of the oldest water project-Du Jiang Yan Dam, Chengdu, China  
Down-The water culture square in Du Jiang Yan area, it applies the form of that component.

Fig5.21-22 Familiar strange:  
By Koichi Hanada, combine the colorful rice field and local art for tourism, Japan

# An art?



Fig5.23-24. Suzhou Garden is regarded as an art.

Artwork combines to the outlet.

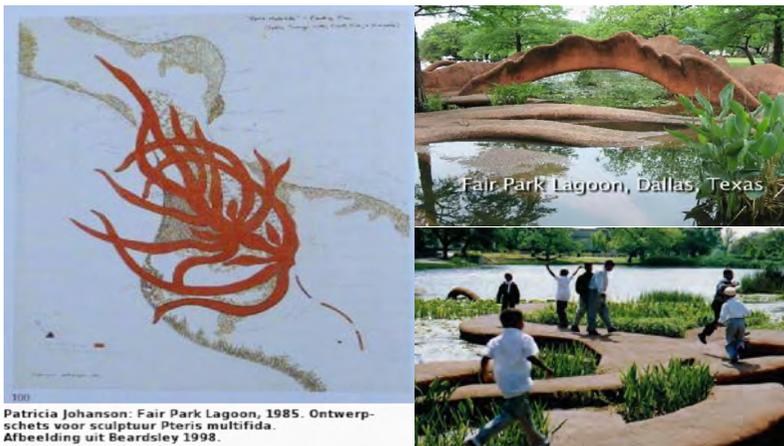


Fig5.25-27. Artists involve with the landscape design:

Patricia Johanson: Fair Park Lagoon, 1985

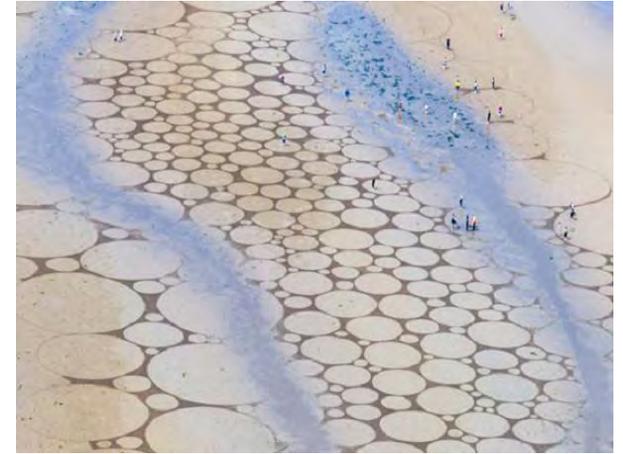
<http://patriciajohanson.com/fair-park.jpg>



Fig5.28-29. The terrace filed and Mulberry- fish pond can be regarded as kind of an land art combined with ecological values.

Not only on the plane surface, the ecological art also occurs vertically. The **green wall** as an art also breaks our conventional realization of green. It offers a great opportunity for artists to integrate green public art into a building (Fig5.35-36). Compare to the land art, the vertical green art is easier to be viewed, and its ecological meanings are undoubtable (R.Ancert, 2010)(Fig5.37):

- Provides sound insulation
- Filters air pollutants to improve air quality
- Reduces the Urban Heat Island Effect (UHI)
- Moderates a building's internal temperature via external shading
- Creates a microclimate, which will help to alter the climate of a city as a whole
- Helps a building retain heat otherwise lost to convection
- Provides storm water management, absorbing 45-75% of rainfall
- Serves as a natural water filter and water temperature moderator
- Provides biodiversity and a natural animal habitat



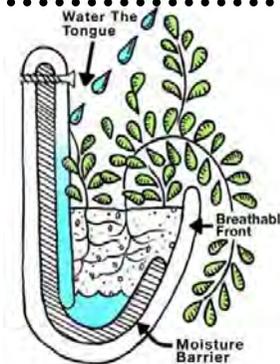
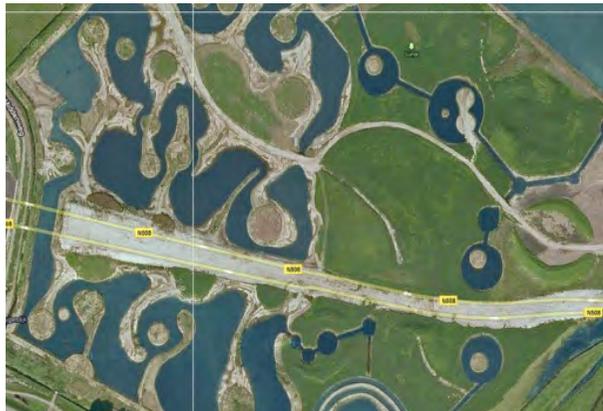
**Is it worthy?**

Up-left: Fig5.30 By Robert Smithson, Spiral Jetty, 1970, the earlier land art with pioneer aesthetic view at that time; (<http://sajehau.wordpress.com/2007/10/24/nils-udo-and-the-land-art/>)

Up-Middle: Fig5.31 By Richard Schilling, small scale project can be easily supported; (<http://kasperh0lic.tumblr.com/post/1116072692/rowchygogo-photojojo-richard-schillings-land>)

Up-Right: Fig5.32 By Jim Denevan, draw with sand and ice on a beach, American; (<http://www.cocacolla.it/en/arts/hanada-e-denevan-land-art/>)

Fig5.33-34:By Kuiper, Netherlands, City of the sun, 2006, the wetland for water purification cycle system (picture by Google earth, 2011 and by author,2009)



**Green wall as an art:**

Fig5.35 Designed by Patrick Blanc: Pont Juvenal Vertical Garden in Aix-en-Provence (<http://theindiancove.wordpress.com/2011/07/13/green-wall-small-things-big-impact/>)

Fig5.36 Designed by Patrick Blanc: Herzog & de Meuron's Caixa Forum, Madrid, Spain. (<http://www.greenpublicart.com/news/2010/urban-landscaping-green-walls/>)

Fig5.37 The working principle of green wall. (<http://www.greenpublicart.com/news/2010/urban-landscaping-green-walls/>)

## G5. Zen

- Emptiness
- Quietness
- Be simple

Zen contributes to Chinese aesthetics profoundly, especially in poetics and poetic aesthetics. The discussion of 2.3.1 *Zen: the art of Sanyata*. A spatial emptiness cannot determine quietness, while quietness can present psychological emptiness. Zen advocates that appreciating beauties from the ordinary and simple wonders, especially from nature (Fig5.38-39).

## G6. Follow Nature

- Truth to material
- natural form
- natural sound
- natural smell

Matters from nature are the best muse to enlighten the poetic imagination for composing. It is in one of the flavor in *Twenty-Four Categories of Poetry*: follow nature (*Appendix 1*). Sikong.Tu said 'take the way nature goes, and draw on its source and make it surely yours.'

### Truth to material

The beauty of material is shown in the examples (Fig.5.40-47). It can be not only be viewed but also be touched.

### Natural form

'Natural beauty is the most general form of individual objects for its kind aspire. It is free of accidental blemishes and excrescences' (Joshua Reynolds, 1759) Example pictures illustrate this flavor (Fig5.48-53).

### Natural sound

Arranging different water and its sound.

### Natural smell



Fig5.38-39 Zen: simple and quiet



Fig. 5.40-44. The beauty of nature material

Up-left: The beauty of material

Middle-left: World Expo2010, Spanish building, Shanghai

Right: Simple material but imaginary creation, Brick tower, Xinjiang, China 1778

Down: By Wang.Shu Decay of a Dome Exhibit (Test in Hangzhou), 2010, Venice, Italy



Fig5.45-47 Truth to material:  
 Left-Ningbo History Museum, 2003-2008, Ningbo, China; Middle and right: Tiled Garden, 2010, 10th Venice Biennale of Architecture, Venice, Italy



Natural form in poetic design:

Fig.5.48-49  
 Trees and the structure of Sagrada Familia by Gaudi, Barcelona

Fig5.50-51  
 Palm leaves and gate of villa, by Gaudi, Barcelona, Spain

Fig5.52-53  
 The ripples of water on the ground. Water plaza, Chengdu, China, Kongjian.Yu

### G7. Degree and density of Color, smell and sound

- Ornate but elegant
- Be delicate but not rigid
- Slender and brisk wonders
- Be Sparse and thin

See 1.2.2 3- *The Typologies of the Flavors in Poetic Realm and .Appendix1*. This four present the degree and density of colors, smell and sound.

### G8. Detachment of the worldly word

- Be Flowable
- Be Free
- Be Bold and Unconstraint
- Be Clear and crystalline

#### Be Flowable

Flowable comes from water, wind and form. It reflects on time, motion, and a changeable spatial experience.

#### Be Free

See 2.2.2 *Taoism: Be free and Holistic views* and 1.2.2 3 *Twenty-Four Categories of Poetry and Appendix1*.

Taoism appreciates sense of freedom and being unfettered. It implies that life is meaningless without freedom. As fish is an indicator of being free(Fig5.56), when people in the center of water or floats on the water, it is a sense of being free(Fig5.57). The preference of describing fishermen and boats can be found in Shanshui poetry.

#### Be Bold and Unconstrained

As the 1.2.2 3 *Twenty-Four Categories of Poetry and Appendix1*. Si Kongtu said: ' *life is short and full of joy and pain* ' So it is better to forget the constrains from the secular rules, just enjoy our life. Poetic landscape can offer such spaces for people to forget the secular constrains and let us have our own ways (Fig5.58-59).

#### Be clear, crystalline and fresh

Clean colors and crystalline water, the freshness in morning, spring, after rain and snow can all be good shortcuts towards one's feeling clear, crystalline and fresh (Fig5.60-61).



Fig5.54-55 Floable: formless and formal 'flow'



Fig5.56-57 Be free: fish is a typical image of 'being free' ; Boating in the center of the lake is felt as worldly apart and thus people feels free flavor



Fig5.58-59 Be bold and unconstrained



Fig5.60-61 Clear , crystalline and fresh

## Group9. Vicissitudes

### •Bleak

### •Archaic

### •Alive and busy

In Chinese view of time, 'the past' has higher aesthetic value than 'current' and 'future'. (see 2.4.1 *Confucianism: Aesthetics in Water and Time*, and 3.2.5 *Water and Its Poetic Experience-Water and time*). The sense of bleak and archaic would relate to the past. In addition, the bleak scene which is close to the end of a day or a year, a metaphor that life is going to finish makes this scene be an elegy of life in a certain extent. Furthermore, the northern water culture endows the great water in wilderness with a heroic loneliness and solemnity(Fig5.62) so a wilderness can evoke this flavor as well even in summer(Fig5.63).

Archaic does not only refer to the notion of aging and sense of time(Fig5.64-65), but also to the traditional images and typical poetic images that contribute to the sense of association and cultural identity(Fig5.66-67).

The flavor of being alive and busy breaks the silence and evokes the sense of living.



Fig5.62-63 Bleak landscape in winter and summer



Fig5.64-65 Archaic: the sense of 'aging'



Fig5.66-67 Archaic:traditional image, Left-Suzhou Museum, Designed by Pei Lyming



Right- Vanke 5th Garden (residential design)

## 5.1.2 Positive or Negative Feelings?

Routinely, people tend to pursue the joyful and pleasurable experience, called 'positive aesthetics', Leath (1996) thinks that it will 'give life worth and meaning'. Leath and Saito (2007) also claim that: if a landscape conveys negative feelings, it will always be preferred to be changed so that positive one can be aroused.

However, for Chinese, appreciation is not only related to positive feelings. Appreciation of negative feelings for Chinese can be rooted from the *Elegies of Chu* (see the Poem106. *The Ghost in Mountain*), and one of the *Twenty-four Catalogues of Poetry* (thin and sparse in the wildness). Although the negative experience is felt, the appreciation still arouses (Hu.Xiaoming, 2005).

These flavors, in fact, show a state without either positive or negative reactions. Because pleasurable or painful feelings are subjective, while the flavors are relatively objective. Therefore, the preference of flavors, which is similar to the condiments in cooking, is individually specified.

### Poem106. The Ghost in Mountain

The sky's bleak and obscure even during day time,  
As breezes oft inspire providence to rain.  
Apes are jabbering and monkeys howling at night;  
By day thunders are booming and pouring the rain.

The author Qu.Yuan regard, the person who can appreciate the wildness and bleakness must be staunch and rebellious with charisma and virtue. In this case, he can overcome the strange, wired and hopeless scene.

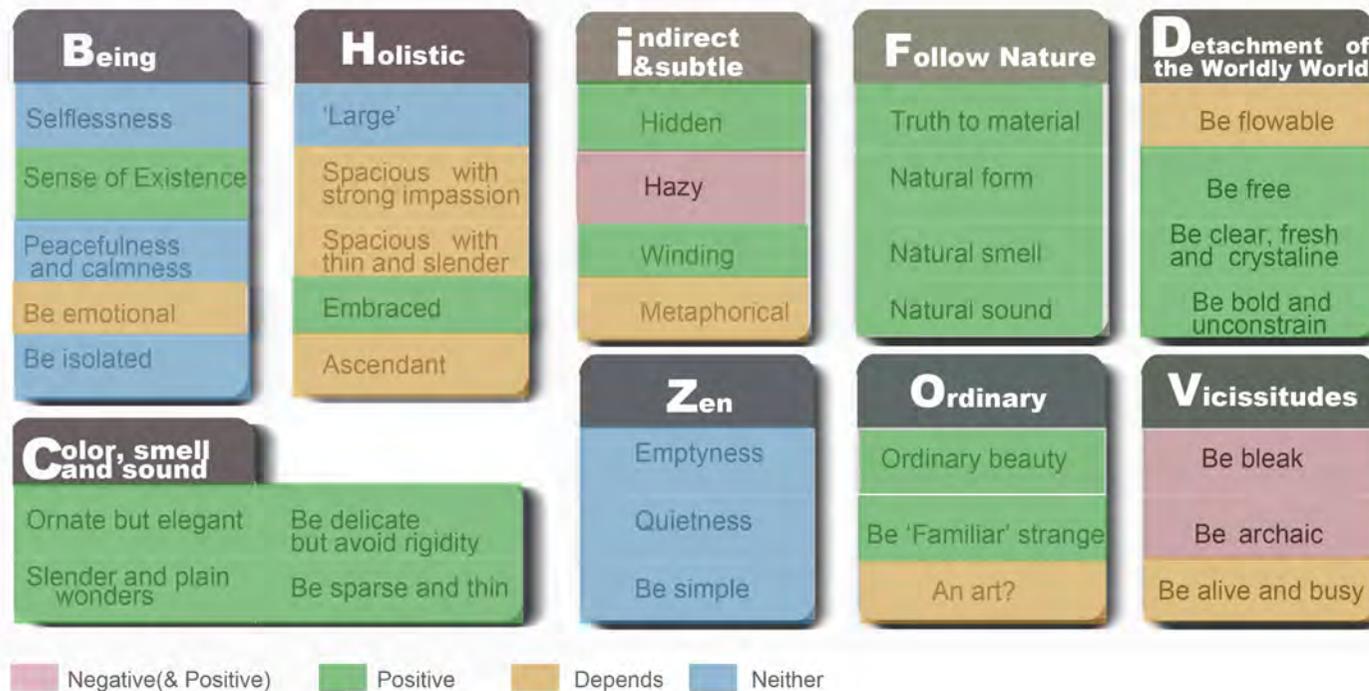


Fig5.68 The negative or positive reflections of 35 flavors

**-Neither positive nor negative:**

Selflessness, Zen, Be isolated

When people get a state of inner peacefulness, negative or positive feelings can not be distinguished because the surrounding cannot trouble our feelings. For example, the flavors of selflessness and Zen, are aiming to relate a state of emptiness; the flavor of psychological large is aiming to absorb oneself into a deep thought; the flavor of being isolated give people an illusory imagination of living apart from worldly details. Once able to get rid of the noisy and puzzled world, one reaches a state with inner peace;.

**-Positive:**

These flavors can contribute to pleasance:for example, the flavor of existence and embraced makes people feel belonged.Others positive flavors as natural, winding, be free, be bold and unconstrained, be clear, fresh and crystalline, colors and smells, ordinary beauty, familiar strange;

**-Negative (and Positive):**

Bleak, archaic, hazy

The bleak landscape is visually negative, and always imagined to be the end of life. Thus it shows the hopeless feeling. However, as the example that *the Mountain Ghost* shows, people who can appreciate bleak based on understanding its metaphor of life, shows a tough personality; and when it relates to water, it shows a feeling as heroic elegy..Although archaic and hazY flavors can give people a visually pleasure as they are not often occurs in our life, the archaic flavor recalls a remember of former things and peoples with slight sigh on times, while the haze contributes to a beauty of distance and unreachable feeling.

**-Depends:**

These flavors with negative and positive feelings depend on the situation and individual preferences: be emotional, spacious, ascendant, metaphorical, flowable, an art, be alive and busy.

For example, being ascendant sometimes relates to a controllable feelings or a imagination of closing to fairyland, but it sometimes refers to a sigh to the life. Another example is flowability , when it refers to breeze or form, it mostly takes a positive feelings, but when it comes to water, the feelings behind flavors would relate to its metaphor of life and time, which is a sigh of the past.

Therefore, a scene or image could mix different attributive flavors as a balance or mix the same attributive flavors as an emphasis. For example, to design a negative landscape: flowing water with flimsy flowers along the river + archaic construction+ artificial fog.

## 5.2 The Poetic Realms

### 5.2.1 The Characteristics of Five Realms

These five realms are summarized from the last chapter (the ideal landscape models). All these five types are applied in the real traditional cases, except the wildness---which is only be appreciate in Shanshui Painting and Poems as pure nature, rather than designed landscape.

Because all these five types have their typicality, images belong to one of the realm types would lead the imagination of another groups of images, which also belong to the same realm with similar flavors. Characteristics of them are illustrated as the following:

The Poetic Realm	Characteristic	Ideal and Traditional Examples
Wildness	Ordinary nature, negligible landscape wonders Fall, creek, rivers in mountains and woods wetland Simple and unadorned construction	Pure nature Shanshui Painting and Poems (missing in landscaping)
Fairyland	Lake model (lake, island, causeway and mountain) Haze,mysterious Rare but ornate plants, animals and luxury constructions	Penglai and the west lake
Seclusion	An relative independent dwelling, Living in the wildness or fairyland OR Living in the city within a yard and wall, isolated to the outside world and worldly life	Peach blossom Suzhou Garden
Agricultural life	Living with the agriculture and farm land OR close to the productive landscape and water Observe or involve with the harvest and seeding	Traditional (Water) village with terrace field, fishpond
Worldly life	Water city (or town), with commercial, traffic, leisure and entertainment area Water streets and canals Lake ( partly belong to the worldly life as the commercial, leisure and entertainment area, the other are fairyland)	Water Street (Suzhou), Lake (Hangzhou, Beijing)

## 5.2.2 The Flavors of Each Poetic Realm

Although some images are specially applied to one of the poetic realms, for example, the coarse, ordinary and negligible plants in a wildness realm (Fig5.69), and rare and ornate plant in Fairyland (Fig5.70). However, images could be felt similarly in terms of favors.

A flavor can be applied to different images and poetic realms. For example: the embraced feeling could apply to either a fairyland, or a wildness with different extra flavors, which finally lead different images and realm types (Fig5.69-70). In addition, the types of poetic realm are not bound to the location of that landscape: a landscape with wildness feeling or agricultural beauty is possible to be applied into a city. The cases of the West Lake (fairyland) and the Rice field (agricultural beauty) in the Shenyang Architecture University prove this point.

Each of the poetic realms has different grouping ways of flavors--likes cooking. Designing a landscape with different poetic realms could follow those flavors and typical images. The grouping ways are showed in the following figure:



Example:

Fig5.69 Embraced+ bleak + slender and brisk color+ hazy  
 ---> image belongs to a wildness realm

Fig5.70 Embraced+ ornate but elegant color+ metaphorical (Peach blossom)  
 ---> image belongs to a fairyland or seclusion realm

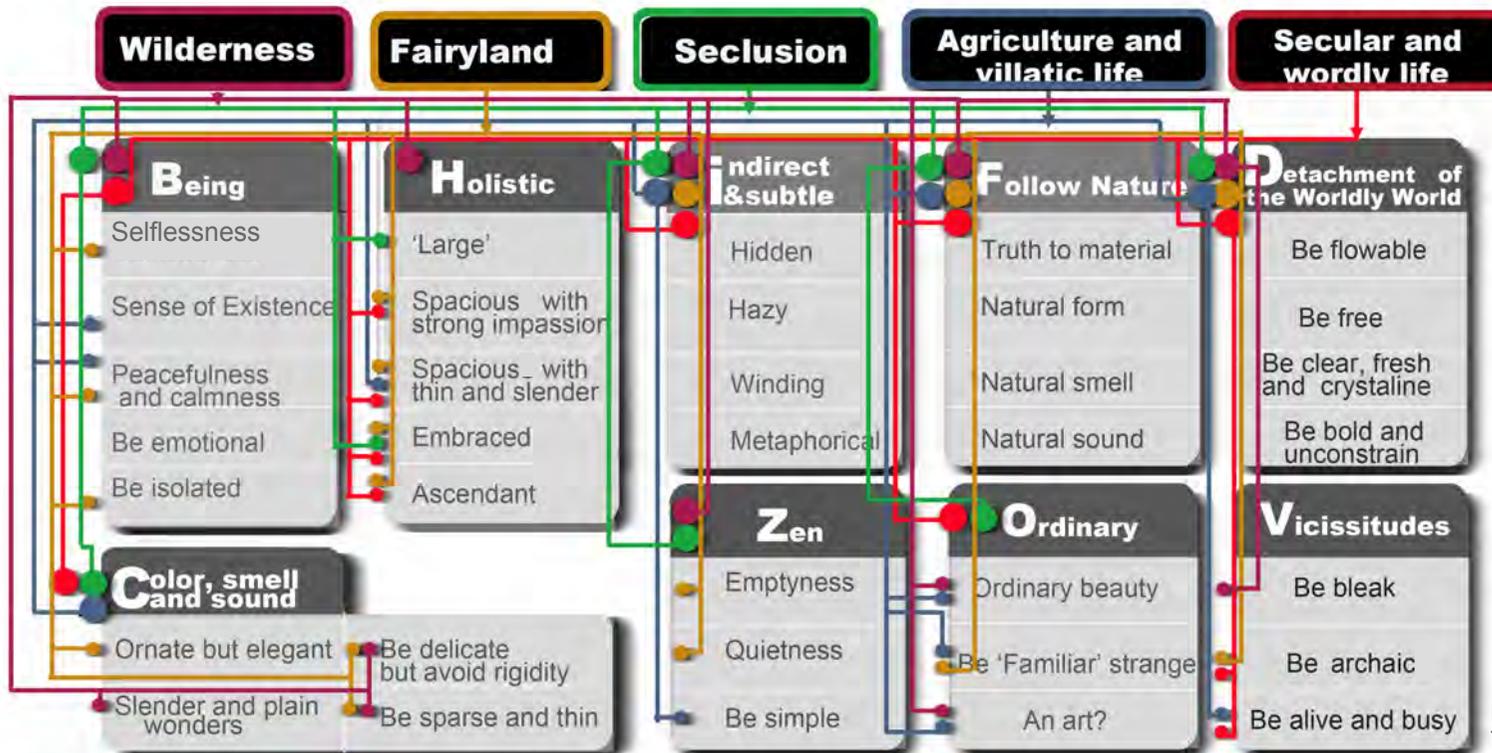


Fig5.70 The relationship between 35 flavors and 5realms

## 5.3 The Flavors in Water and Application

### 5.3.1 Water itself: Flavors and images

There are 17 flavors directly relates to water (see the Appendix2. Summary of the Water and Its Poetic Experience) while the others are indirectly related.

Among these flavors, the related images are mainly decided by its morphologies and physical differences: it includes the shapes(linearity or plane, be straight or winding: the linearity addresses on the sense of being flowable, and the plane focus on the water surface and its reflection, which would be spacious and calm; the long-straightness contributes to haziness while the winding contributes to hidden feeling), and its scales (pond or lake, creek, canal or great river )---these characteristics are controllable; For Its physical differences, several items are controllable and have the feasibilities of design as following:

- Reflection:** Design the surrounded environment for inverting image;
- Transparentness and clearness:** control its water quality through ecological design;
- Flowing water:**control the flowing speed;
- Sound of water:** design the creek or artificial fall.

In addition, the different **depth** and **distance** also affect people's poetic experience. For example, the shallow water induces people to play with and the distance decides the degree of feeling the isolation.

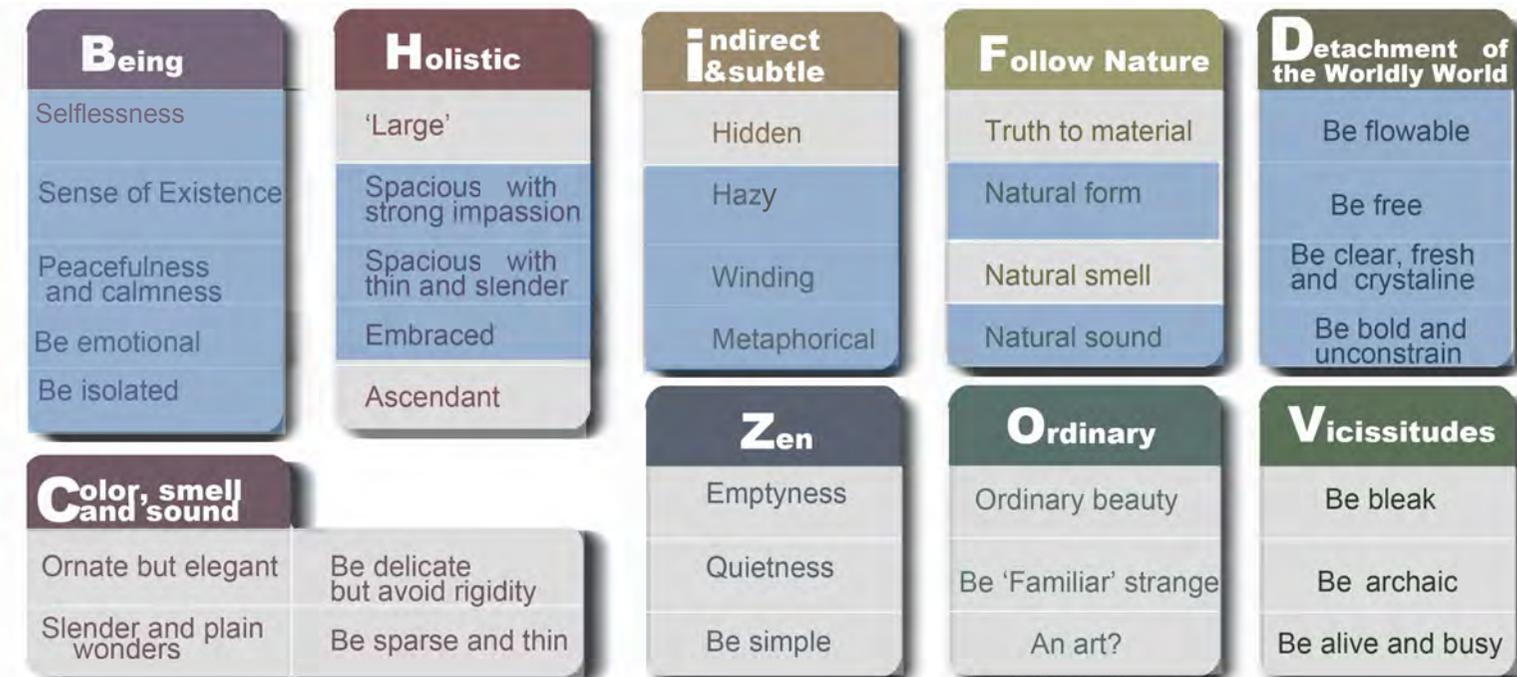


Fig5.71 The water directly relevanted flavors

## 5.3.2 The Water Related Matters and Its Feasibility of Design

The interplay of water and other matter produce more than 17 flavors and thus water comes to be tastier. Compared with the water itself, these matters are more easier to be handled in design. In this following figure, the details and feasibility of design, and their adaptive poetic realms are suggested.

To apply the image into an experience-oriented design, realm should be firstly preconditionally decided; then matching flavors are selected; at the last , the related image are chosen.

Water related matter	Being applicable for the poetic realm	Poetic feelings and imagination	Poetic Flavor	Feasibility of Design	Resource
Moon and moonlight	All	Homesick and lovesick	-Metaphorical -Zen -clear and crystalline	Designed with simple surrounding	Shanshui poem
Ripples	All		-Familiar Strange	E.g. the rocky garden Water culture plaza, Kongjian.Yu	Ma.Yuan's Twelve Waters; the decorations of cloth and china
Golden Fish	All	A symbol of being free	-be free -zen	In courtyard, with weeds in tanks	Shanshui poem, painting and garden
Boat	All	Lonely, be isolated, be free	-be free -unconstraint -flowable -haziness -Archaic -Zen -selflessness	(stone)boat	Shanshui poem, painting and ordinary life
Half opened building	All	-To appreciate the landscape with a close distance -communicate and leisure space	-Natural sound; smell -Archaic	E.g. covered-corridor, building with large windows, or covered bridge along water	Chinese architecture and garden
Flowers along water	All	Floating and vagabond life; limited time	-Flowable -Metaphorical		Shanshui poem
Willow along water	All	Farewell	Metaphorical Clear Flowable Slender color		Shanshui poem
Reeds	Wildness	Hazy love	Metaphorical, Natural sound ordinary beauty	Reed in summer: slender color Reed in autumn: haziness, ornate color (in dusk)	The Books of Odes
Fimsy flowers	Wildness, Fairyland, Seclusion,	Short life	-ornate color -Bleak -Zen	Falling petals after rain E.g. mangnolia, sakura and etc.	Shanshui poem

Water related matter	Being applicable for the poetic realm	Poetic feelings and imagination	Poetic Flavor	Feasibility of Design	Resource
Bamboo	Wildness; Fairyland; Seclusion; Agricultural life	In snow	-Zen -Metaphorical -Nature sound -Slender and gentle color		Shanshui poem and painting
		After rain	-Clear		Shanshui poem and painting
Fog Mountain and islands	Fairyland, Seclusion Fairyland		Metaphorical Diverse	Artificial smoky in landscape Causeway, mountains with ascendancy, lakes with islands	Shanshui Poem Legend
Peach blossom with endless stream	Seclusion, Fairyland	A metaphor of seclusion	-Flow,able -metaphorical -ornate color	Fengshui model	Essay and Shanshui poem: The Story of the Peach Blossom Valley
Fragrant plants	Fairyland Seclusion	It is beautified as a beauty Good personality	-Metaphorical -natural smell	E.g. cattail, orchid, lotus, sweet-scented osmanthus	The Elegies of Chu
Lotus (pond)	Fairyland Seclusion Agricultural life Worldly	Holy, a symbol of fairyland Love Good personality Appreciation of the interplay of raindrops on lotus leaves	Metaphorical Metaphorical Metaphorical Natural's sound and form Bleak, Archaic( in autumn)	Raindrops on the fade lotus (autumn); Raindrops drummed rhythmically against the lotus leaves (summer)	Buddhism Equivoque Essay and Shanshui poem Shanshui poem
		In night	Zen		Essay, Lotus pond in the summer night
Flowers in snow	Fairyland; Seclusion	Decorates winter	-Zen -Ornate color -Metaphorical	E.g. Prunus mume Apricot; Camellia japonica	Shanshui poem and painting
Banana tree, Phoenix tree	Seclusion	Sounds like music homesick	-Zen -Natural sound -Bleak (in autumn)		Shanshui poem and Chinese garden
Terrace field	Agriculture life	Application of the Qi	-Calm -Flowable -Ordinary beauty	A vertical system: forest and stream-->village-->terrace field-->river valley	Traditional agricultural landscape
Rice field with fish/duck/cow	Agriculture life	Application of the Qi		Rice field and rape flower field in turn (in terrace)	Traditional agricultural landscape
Mulberry Dyke Fish Pond	Agriculture life			Dealing with productive water: a multi-cycle	Traditional agricultural landscape

Water related matter	Being applicable poetic feelings Poetic Flavor for the poetic and imagination realm		Feasibility of Design	Resource	
Water street in different scale	Worldly life, agricultural life	Diverse -ordinary beauty -busy and noisy .....		4 types: -Street with Wide and deep canal -Street with Slender Canal:closer water, narrowed but deep -Street with Shallow ditch , close to water -Local canal	Cases from water villages and cities
Boating events	Worldly		-busy and noisy -existence	Lake/canal for boating festival	Dragon boating festival
The Combination of the management of Stormwater and aesthetic concern	Worldly life			Courtyard--> pool/ infiltrated ground/ fish tank-->ditch-->pond/ canal/lake	Cases of Forbidden city and water villages
Sound of falls , creek or drops	Seclusion, Worldly life		-natural sound	Falls in plaza; creek in public space; drops in the yard	Cases and Shanshui Poem

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# Chapter 6.

## **The Case Study and Guiding Principles**

Poetic Water in Contemporary Everyday Landscape

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## 6.1 Contemporary Cases

Since the goal of this report is to transform the poetic aesthetics to the contemporary landscape design, rather than to merely recall the poetic in traditional landscape. I focus on several modern cases related to water, and belong to diverse realms..

**Note that applying the realm is to apply the flavors rather than the traditional spatial patterns only.** For example, to mimic an 'agriculture life' in contemporary landscape, does not mean to design a village with farmland, but apply the images and flavors that belongs to that realms into the design. The rice field in Shenyang Architecture University campus serves as a good example.

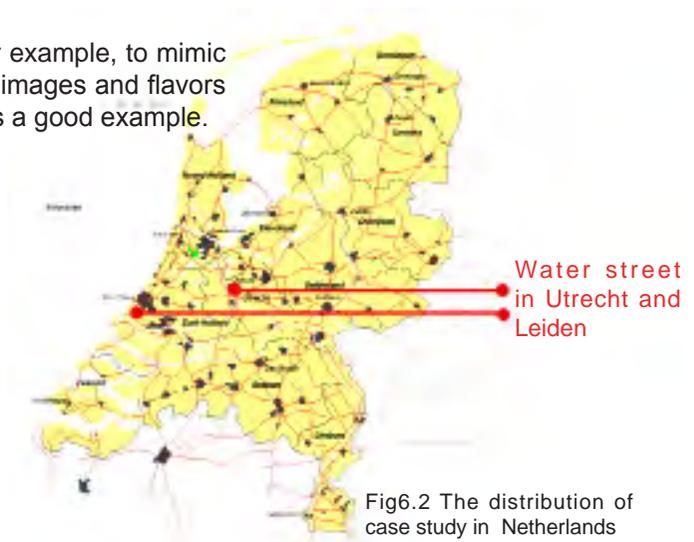


Fig6.2 The distribution of case study in Netherlands



Fig6.1 The distribution of case study in China

## Case 1.Expo Shanghai, Houtan Park:

Realm Type: **Wildness** +(Agricultural life)

Area:140,000 m<sup>2</sup>

Landscape architect: Yu.Kongjian,Turenscape, China and Peking University Graduate School of Landscape Architecture

Houtan Park is a narrow, linear 14-hectare band green core of Shanghai Expo Park, located in the Huangpu riverbank. It received the 2010 Worlds' Best Landscape Award of ASLA. The artificial wetland successfully purified 2000 Ton V-class polluted water to III-class clear water through the ecological design: terraced design is a character to keep the cycle of Qi by the vertical wetland system. Water is purified via the physical and ecological approaches:

- 1) sediment in the basin,
- 2) then filtration by the gravels and sands, and finally
- 3) water flows to the artificial ecological cycle--i.e.the wetland

To eliminate the flood risk and minimize the damages by large-scale flooding, an one-mile long and 30 meters wide artificial wetland strip was reestablished to treat contaminated water, re-oxygenates the nutrient-rich water and reduces suspended sediments.

### Summary

#### Realms in design:

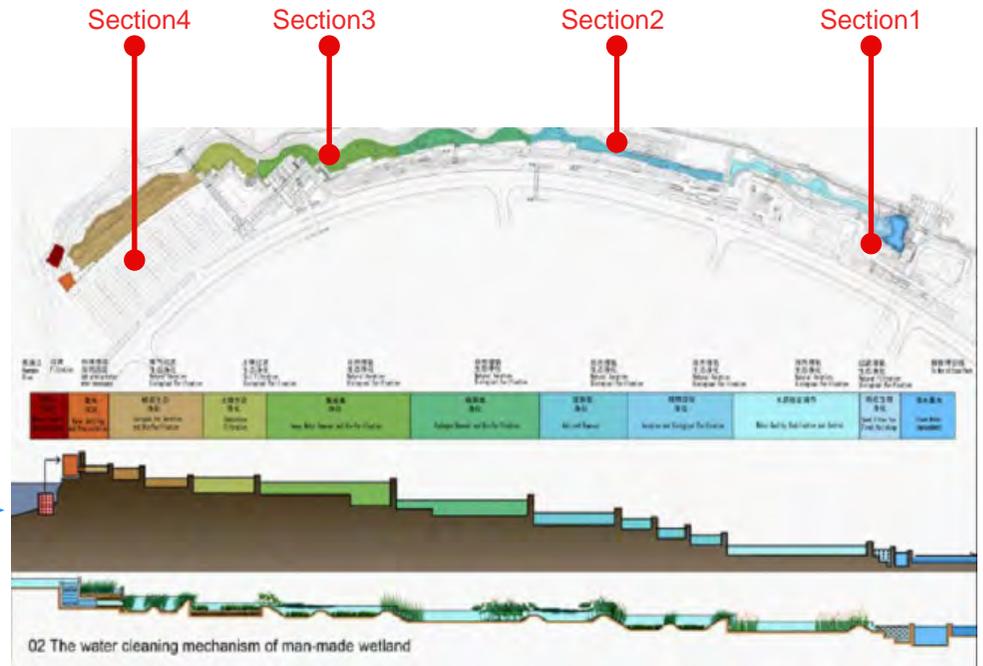
The realm of Wildness and Agriculture life mix together.

#### Flavors in design:

•As a wildness landscape, most flavors are contained; the whole landscape shows a strong isolated flavor because it is quite different from the experience with nowadays city.

•The missing of the winding flavor is a clear disadvantage. For the straight and exposure landscape, there are two methods to fix the shortage: 1)Straight but long enough to address the haziness caused by distance; 2) adding the embrace flavor to enhance the sense of belonging.

•Natural smell and 'psychological large '(i.e corners) are not obviously experienced.



The ordinary wonders have advantages in both the low cost of maintaining its ecological quality, and a pure experience on its poetic beauty.

## The Poetic Flavors

### Section1:

It sits in the eastern section. Purified clean water finally accumulates into this area.



raining-->ripples-->zen

peacefulness and calm



1	2
3	4
5	6

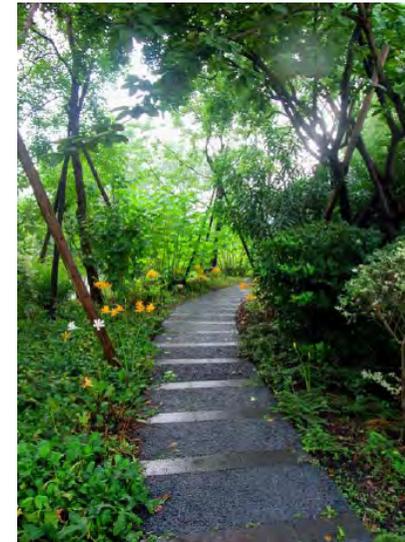
Ordinary beauty:

- 1.Higanbana
- 2.Canna
- 3.Onion
- 4.Water lily
- 5.Reed
- 6.Persimmon tree



truth to material

winding



embraced

## Section2

1.The wetland is divided as several parts for its terrace changes.  
The central wetland is shown:



2.Contrast to space 1, this space closed to the riverbank is narrower. When people cross a long and linear path along the river, they tend to strongly feel belonged for the space is embraced, delicate without rigidity



Crystalline: water is purified by the filtration through gravels



Ordinary beauty:

Setaria.L  
Cattail  
Carnation

3. After the embraced space,the **sound** of flowing water immediately breaks in attracting people to visit.

### Section3:

In this section, space is gradually enlarged with more artificial landscape infiltrating to the wildness.



An art?



Calm and peaceful

1.Pond: Calm and peaceful  
Pavilion: An art?  
Without an effective function such as shading, this construction can be regarded as an art. However, it consumes more proportion than a pond; therefore it makes people feel delicate but rigid.



4.An art? The construction is simple but tasty with the spring.

2.An art? It is simple, with ordinary beauty and ornate color, but too straight. According to Fengshui, which pursues a feeling of safty, without an embraced feeling, such straightness causes a sense of exposure. Therefore, I suggest 1).address it as being embraced; or 2). change the straight and sharp angles into winding lines.



5.Truth to material, natural sound, clear and fresh

3.Although it is straight, the long distance contributes to a haze; embraced feeling



#### Familiar strange

6.The terrace-field is planted with corn, rape, sunflower, rice and wheat with constructions. They arouse both familiarity and sense of strangeness, because normally they are not utilized for landscaping.



Rape



Sun flower



Rice field

## Section4:

This is the climax of this park. A spacious and extreme bleak landscape is shown: Spacious with slender and thin, bleak, slender and brisk color, delicate without rigidity, calm and peaceful water, ordinary beauty



Plants are delicately designed and selected although they look ordinary.



Ascendant, spacious with impassioned



Zen, calm and peacefulness

## River bank:



Section1. Open to river: spacious with impassion



Section2. Open and close to river, emotional, spacious with impassion, fresh



### Section3

A long embraced corridor lie along the riverbank. The extreme quietness contributes to the selflessness. The spacious and impassioned river is hazed by the weeds.



### Section4

As the most artificial part of the riverbank, poetic sense can be found through the ordinary beauty. The construction is spatially hidden and thus it is attractive because people are curious about the unseen behind it.

## Case 2.Olympics Park, Beijing

Realm type: **Fairyland/Wildness** Area:6800,000 m Period: 2003-2008

The Olympic Green in Beijing is not only fully embodying the spirit of the Olympic, with building advanced sports facilities, but also concerning the needs of integrated development of Beijing. Consequently, this design is based on two principles: sustainable development of city and respect of the spirit of the place.

Regional Planning--Follow the Qi by Axis:

Beijing, as an ancient capital, is a magnificent masterpiece on urban planning before, its main city's axis is a Precious heritage of Ming and Qing Dynasty (13th -19th century). It is one of the most significant features in Beijing and it is still keeping expanding to north and south today. Olympic Park is planned in this context, sets the location in the northern end, then gets a climax (Fig6.3).

There are three areas along the axis in Olympic Green as an extension of axis of Beijing from North to South: Firstly the Forest Park; secondly cultural Axis and its northward extension; then The Olympic Axis.

In Fengshui, the extension of the context of Qi is important. The orders of Olympics Green can be regarded as the context of Qi with strong expression of spirits and positive basis for transporting the Qi with continuous hills, vegetations and waters: The forest park, cultural axis, Olympic Axis and gradual extension (to city fabric) consist of this order.

Landscape here is planned to be an ecological region with vegetation-based and has a capacity of sustainable development. It is a green barrier between urban and countryside as well. Furthermore, it is a crucial ecological strategy to improve Beijing's environment and climate. The forest park(Fig6.4), also called as 'an axis for leading city to the natural', aims to end the ancient axis which possesses the history and culture of Beijing which as a symbol of feudalism.

The forest park consists of two parts which are separated by a highway (Fig6.4-5).

(1) The northern part dominated by the natural forests provides ecological protection and ecological recovery with remaining the natural topography, vegetation and small streams.

(2) In order to integrate various functions such as leisure and entertainment for public, the park in south is built with reservation of its own large-scale natural landscape embraced hills and abundant water system.

(3)To escape diverse negative eco-effects of the highway, to protect the communication of the biological system between south and north sides, to provide transmission path of species and conserve biological diversity, the first ecological corridor has been designed and constructed as a bridge on a city-scale in China.

My study case is the **southern forest park**.

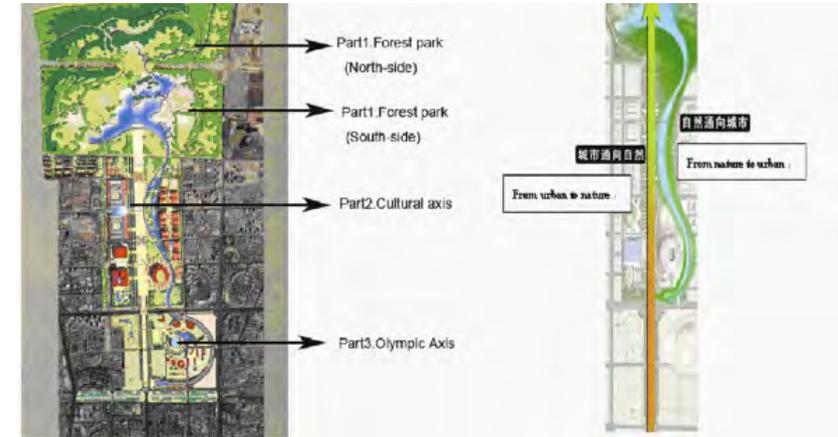


Fig6. 3 The design concept of the axis



Fig6.4 The plane figure of the forest park



Fig6.5 The highway and ecological bridge (design and real picture)

Source(Fig 6.3-6.5): <http://www.chla.com.cn/html/c179/2009-05/36335.html>

## The (Southern) Olympics Park: Mountain-lake model

### Hills:

The forest park wisely utilizes terrain to make a set of hills by soil, though the lakes are still being digged. The hills form a visual highest point. At the same time, they meet the basic Fengshui principle. In addition, a great amount of vegetations in North forms an ecological barrier to block the strong wind and sand from the North. It shapes the whole park as a relatively enclosed space and being positive for gathering Qi.

### Water:

According to Chinese aesthetics of landscape and Fengshui theory, water should be meandering and winding, so that the form of lake and river facilitate the accumulation of Qi. The handling of the river is decent and generous, not only local identity with the morphology of 'dragon body' are expressed but also the water gradually extents from North to South and then blend in the urban fabric.



Fig 6.6 The bird view of the forest park  
(<http://www.chla.com.cn/html/c179/2009-05/36335.html>)

Fig6.7-8. The pictures of the lake in the forest park  
(<http://www.nalila.com/wheels/17041> )  
(<http://www.mzsites.com/content/world-report/china-news/real-shot-noahu002639s-ark-beijing-approaching-escape-disaster-multimap.html> )

# Poetic Flavors:

## 1.The Hill and Lake:



1) Lake In autumn: spacious with impassioned, bleak, ornate color; In spring: spacious, slender and thin, and

Ascendant



2)Stream within the hill: flowable, natural sound



## 2.Island:

Because the proportion of island is large, the flavors of island cannot be experienced directly, especially the 'hazed' and 'isolated' flavor. Therefore, it is illusory that rivers cross the forest. The calm and peaceful water makes it different from flowing rivers.



3)An art? Arranging stone is regarded as a refined art in Shanshui culture. The shallow spring with sounds takes the vitality and encouraging visitors to play with it. The flavor of freedom and 'feeling bold and unconstraint' are also aroused.



In addition, in the northern China, seldom ornate plants grow. Therefore the fancy color and smell can hardly be felt in spring, but in the autumn colors are ornate.

### 3. Wetland

1) The purified water in wetland is felt as clear, fresh and crystalline. The stones and steps along the water lead people close to, and thus the water shows unconstrained flavor.



2) Artificial falls planted with flowers are designed. It produces a natural sound, although its appearance is not natural. The fall makes people feel fresh and clear. And the flatness attracts people to play with.



3) Sinking corridor:

In the middle of the wetland, there is a sinking corridor, which is a 'bridge' embraced by water: the clear water, fish, and floating plant are seen. In addition, a 'familiar strange' feeling arouses for it is like a bridge but it is not.



## Summary: VS. The West Lake:

•Although it applies the lake-mountains model, bridges, causeways and constructions on the top of the hill are neglected, unable to divide the space. Therefore the lake is spacious but without necessary flavors.

•In addition, compared to the West Lake, the riverbank is monotonous because only two landscaping methods are applied to the water shore. Therefore few flavor changes can be tasted by the water shore:

- The grass or stones
- The steps



•Constructions are too simple and repeated.



•For the constrain of the geographic condition, the ornate and delicate plants in spring and summer can hardly grow in Beijing. However, in the autumn, the landscape shows plenty of colors. It shows 'ornate' flavor more than the 'bleak'.



•In the winter, the landscape shows flavors of haziness and zen. It is the only season in which the park is felt like a fairyland.



•Compare to the West Lake, this park is in the suburban rather than connecting to the city, and it is isolated to the city. Therefore it does not have a close connection to people's everyday life as what the West Lake does.

•In short, the most obvious flavor in this park is bold and unconstrained without delicate design or ornate plants; the park is normally experienced as a Realm of wildness, although it follows the mountain-lake model.

### Case 3.Expo Shanghai. Chinese Garden (Park)

Realm: **Seclusion** Area: 27000 m<sup>2</sup> Designer: Ecoland Built:2010

After the Expo 2010, this garden is reserved as a good example to show the transformation: on the one hand, the traditional spatial factors are applied and reformed; on the other hand, the modern factors and function as a public green are considered.

It is located in the riverbank of Huangpu, i.e in the east of Houtan Park. Although it is not a sizable area, the flavor of 'psychological large' and 'isolated ' are expressed as its dominant flavors; besides, the delicate design contributes to its flavor of ' art '. Therefore, this garden consists of the main flavors in Seclusion realm.

The initial intention of the design is that dividing this area to nine parts to illustrate nine flavors (Fig 6.9). It is finally designed with three main parts: the center landscape, the landscape facing the road and public, the landscape along the Huangpu river. (Fig 6.10)



Fig 6.9 The concept proposal  
Fig6.10 The plane figure  
(<http://data.newscn.com/2010-11-16/22832.html>)

Section2

Section1

Section3



## Section1. Center landscape

The building (tea house) is a dominant factor of these scenes. The half-opened building keeps the relation with people inside the building and landscape outside.



Natural sound, ornate color, thin and sparse, archaic

The flowing water and ornate color arouse a visual attraction, but negative imagination for its metaphorical meaning.



When the visitor turns to the front of the building: it is spacious with slender and thin with existence;



The space surrounding offers the shading and thus attract people to gather with the flavor of ' busy and alive '.



Hidden, winding

winding



When the visitor turns to the left side of building, the spacious turns to be embraced



Hidden, Physiological Large

winding, archaic, embraced, psychological large

## Section2. Landscape along the river

1. This is one of the small plazas along the river.



Familiar strangeness, haze, ordinary beauty, metaphorical, natural material

Poems are recorded on the floor and related metaphorical indicator--the Character ' Moon ' is recorded on the surface of the stone full with the water, to express the homesick by ' moon in the water'



**Left-Ordinary beauty** is among the surroundings to make this design more obvious.

**Right-Natural form, familiar strange:** the ripples



Then the landscape turns to be spacious with strong impassioned. Natural material is used.

Another isolated space: Flowable, natural sound, slender and brisk color, clean, fresh and crystalline

Although the archaic is obviously tasted in this area, transformation of the traditional elements makes it be 'familiar but strange'.

### Section3.Landscape along the road and open to the public: landscape without water

1. There are two types bamboo forest: one is straight, while it applies the artificial fog the makes it be subtle and indirect. The other one is winding.



2. The small square open to the public, is a 'familiar strangeness' of the stalagmite utilized in traditional garden.



3. Some part of the park is isolated to the road by wall

### Summary:

This park is dedicated designed and aiming to express the transformation. 'Being isolated' and 'psychological large' are the dominant flavors. Besides, the over use of flavor 'being archaic' makes this park still copied the forms of traditional landscape.

Large amount of designs are successfully applied the flavor 'familiar strange', which is visually expressed.

A metaphorical design 'moon in the water' endows cultural meaning to that image.

In addition, bamboos are applied as a metaphorical indicator, however, the climate condition is not considered: The riverbank has strong wind which leads the bamboos easily to fall, thus supports must be utilized.

## Case 4. New Chinese Style: Vanke 5th Garden, Shenzhen --a New Village?

Built: 2004- Realm: **Seclusion** or **Worldly**?

The popularity of the 5th Garden started a trend of **New Chinese Style**. As a real estate project for residential area, it forms a relatively mature, fixed but unregulated standard (Long.Jinhua, 2009):

-Spatial pattern

The traditional approach of dealing with the spatial pattern, e.g. borrow the scene, frame the scene, hidden the scene and leak the scene etc.

-Colors for construction:

Red, yellow, white, dark green, grey, black and the color of wood

-Plants:

Different with the Chinese traditional landscape, which pursuits the delicate way of planting, plants in new Chinese style should be sparse and thin, and looks simple and slender. For example: Bamboo, Elaeocarpus, weeping willow, pagoda tree, banana, winter jasmine, iris, sedges, iris, Iris lactea

-Traditional graphic symbols

color of construction and plants---->archaic, slender and brisk color, sparse and thin

### The 5th Garden

The planning of 5th Garden follows a traditional village pattern(Fig6.12). There are 'two villages', which are divided by the center landscape, and connected by a half-rounded road (Wang.Ge, 2008). In the 5th Garden, the spatial changes are mostly contributed by the 'chaotic' architecture pattern to a large extend (Fig.6.15), visitors would be attracted by the randomized entrance of the lane. Therefore, the bridge, water streets, and public space combine to be more flexible.

Water is concentrated to the eastern part because the height differences is from the south to the north (Fig6.13).



Fig6.12 The plane figure  
Fig 6.13 The high difference

(Source: from Fig6.12-17) <http://www.docin.com/p-48976887.html>



Fig.6.14  
The traffic problem, which always puzzles the transformation of the traditional form of water village, gets a relative good solution: the mainroad crosses the whole residential area, and has several branches roads from it. The center green is isolated.

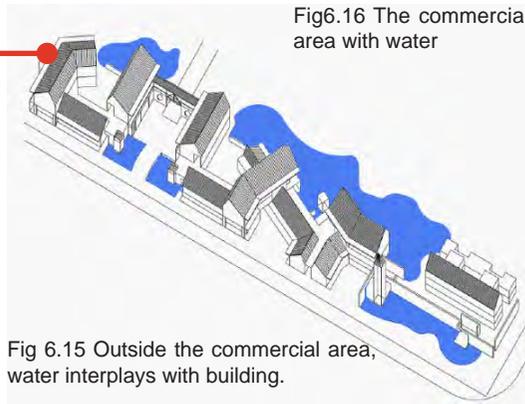


Fig 6.15 Outside the commercial area, water interplays with building.

Fig6.16 The commercial area with water



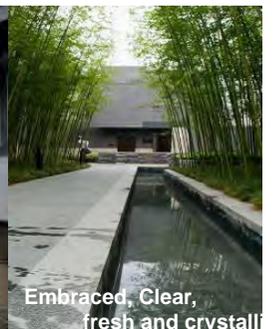
Inside the commercial area, water interplays with building

Entrance



Familiar strange:  
it applies the 'Tied horse column' in the entrance by a new form.

The traditional 'Tied horse column' is in the front of the building. Nanjing.  
(Source: <http://www.xici.net/d155052511.htm>)



Embraced, Clear, fresh and crystall

**Small open spaces** insert and distribute to landscape, rather than a large one as a whole.



The sink bridge in the center landscape divides water as two ponds



- Spacious: every dwelling close to water, however it lacks the connection of each dwelling;
- Clear and crystalline for its shallow water;
- calm and peaceful



Being hidden arouse due to the frame scene



Each unit close to water and people could easily appreciate the water

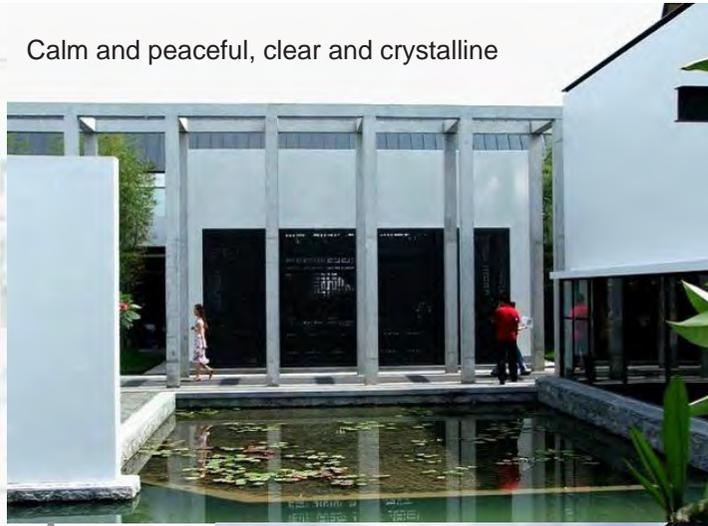


Water street along the water and commercial area

Fig6.17 Multi dwelling share 1 garden (by 6 houses, 4houses or 2houses)



Calm and peaceful, clear and crystalline



Shared space



Simple



Pond in the courtyard

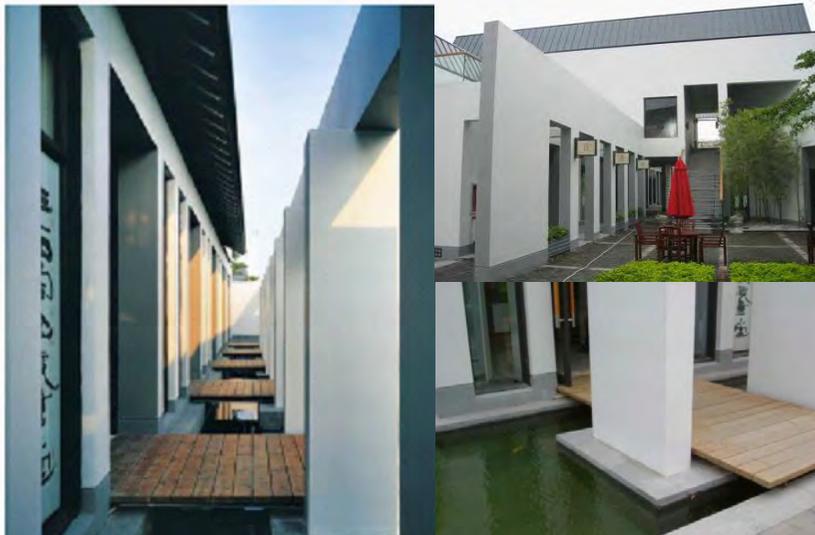


Winding

Public space

## Water street:

embraced, clear and crystalline, hidden





Other elements, which are not relevant to water:

Truth to material



### Summary

-In different level: local, street and house-level, poetic water infiltrates to the landscape; multi-houses shared courtyard

-It covers both the everyday life and seclusion life.

-These water dwellings, however, are mainly designed for the wealthy people within an enclosure residential area.

- It extends the possibility of traditional poetic water in contemporary water streets and dwellings. It successfully transforms the water street to a new morphology, and keeps similar flavors.

-The realm of seclusion is felt here more than the realm of worldly life. Because it is a closed residential area, more flavors point to the realm of seclusion, since the open spaces as the traditional water street, which connects each residents' communication, do not appear. In addition, the most important flavor of the worldly life--- 'be alive and busy ' and ' be existence ' can hardly be felt inside the residential area, because most commercial areas are open to the road. Furthermore, large amount of traditional garden approaches is applied here, and contributes to the 'psychological large ', ' being isolated ' and ' selflessness '. Therefore, it more leant to belong to the realm of 'seclusion'.

-The New Chinese Style landscape is more and more leaning to be a fixed model. Although it is obviously better than the spread of ' Venice ' and messy landscape in China, the overuse of the fixed New Chinese Style also does not consider the local identity: in this case, the beauty of architecture in 'Hui' region is shown however the project is located in Shenzhen Therefore, some of the designs could refer to it. But they cannot simply copy a fixed model without consideration of the local culture.

## 5. Summary of Case Study, Challenges and Possibilities

Through the case study in contemporary cases, new images belong to each flavor and realm are collected.

There are many examples in modern cases where most realms we discussed have been successfully applied with poetic flavors. However, some of those applied in traditional cases, such as the realm of worldly life, of fairy land and construction of water streets, have not been covered in the recent designs.

Furthermore, it is pity that, most typical images related to water, as summarized in the last character as the feasibility of poetic design, have not been applied in these cases. So there is a large room for exploring the poetic images in future design.

The Poetic Realm	Traditional Case	Contemporary Case	Function	
Wildness	Pure nature Shanshui Painting and Poems (missing in landscaping)	Houtan Park, Shanghai Olympic Park, Beijing	Open space	✓
Fairyland	Penglai and the west lake	(Transformed West lake)	Open space	✓
Seclusion	Peach blossom Suzhou Garden	Vanke 5th Garden, New Chinese	Residential	✓
		Garden, Expo Shanghai	Open space	✓
Agriculture life	Traditional (Water) village with terrace field, fishpond	The Rice filed, Shenyang Architecture University Campus	Campus	✓
		Houtan Park, Shanghai	Open space	
Worldly life	Suzhou (water street), Hangzhou (westlake), Houhai lake (beijing)	Meide Plaza	Open space	
		Transformed West lake	Open space	
		Transformed Water street	Open space	?



### Possibility? Water street and a worldly life in the Netherlands

According to the criteria of five realms, the realm of worldly life is conveyed mainly by the lake, pond or water street. The case of West Lake shows such successful transformation; however the water street, in the last case does not show a successful transformation as a realm of worldly life, but a realm of seclusion. In addition, in the last chapter: we address the challenges of traditional water city, and show the possibility of developing the water street in a community, although details such as whether the water street should be functionally open within the city for ordinary life are still to be discussed.

Therefore, the typical water streets in the Netherlands are studied, because Netherlands also has long time experiences on poetic dwelling with water. And its water has poetically interweaved with people's daily life and been functional in cities nowadays.

## Water Street Patterns in the Netherlands

### The usual pattern of water street: House-Street-Water-Street-House

This pattern is the most spacious pattern in both Dutch and Chinese water street (Fig 6.19-20). Narrow streets and the limited distance hinder the development and transformation of water street in China, and lead to an impression that the water street pattern is unsuitable for the contemporary cities any more.

Here I explore three more types of water streets that do not exist in China. All these three extend the limit space. Such alive and busy atmosphere along the riverbank nowadays, offer the possibilities for development in future Chinese water cities.



Fig 6.19-20 The usual water street in both Netherlands and China. Left-Amsterdam Right-Suzhou By author

### Type1. Water-Boat-Street-House

Boat along the river extends the space of street and therefore solves the problems of the narrowness (Fig 6.21-23). Open space with coffee and restaurant on water add more flavor on 'being alive and busy'. And thus people get closer to the water to experience it.

Since both the Fengshui model and Seclusion realm illustrate a yearning of enclosure and sense of being safe. It is doubtful that if the exposure situation on the boat could be accepted by Chinese.



Fig6.21-22 Space is enlarged by boat. Leiden By author



Fig6.23 Space is enlarged by boat. Draw by author

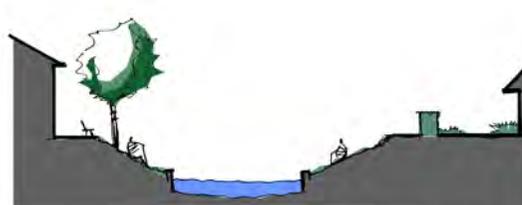


Fig6.26 River connect with green Draw by author

### Type2. House-Street-Green-Water-Green-Street-House

Large and wide green areas gradually decrease until the river bank. The green area enlarges space of street and offers more space for citizens' daily relaxation and leisure (Fig 6.24-26).



Fig6.24-25 River connect with green Left-Leiden; Right-Giethoorn. By author

### Type3: House-Street-Sinking street-Water-Sinking street-Street-House

This pattern is found in Utrecht(Fig6.27-29). For there is a height difference of ground and water in Utrecht (A.M.Lambert,1985), two-level water street is applied to enlarge the space along the river, and increase the diversity of functions. The top-level street is closed to the resident or the commercial. Part of the lower-leveled riverbank and its concave spaces are applied to run the bar and cafe today (Fig6.30). Some of the spaces are private used(Fig6.31), and thus the locals could enjoy their time under the sun and along the riverside.

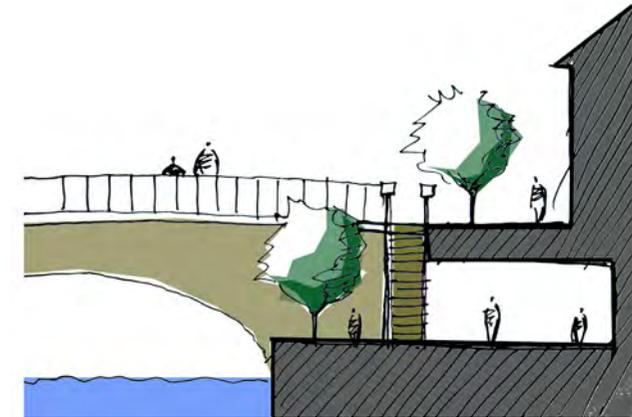


Fig6.27-29 The spatial pattern of water street in Utrecht. By author



Fig6.30-31 The lower part riverbank and its concave spaces are applied to run the bar and cafe, or private use

## 6.2 The Example Images of Each Realms

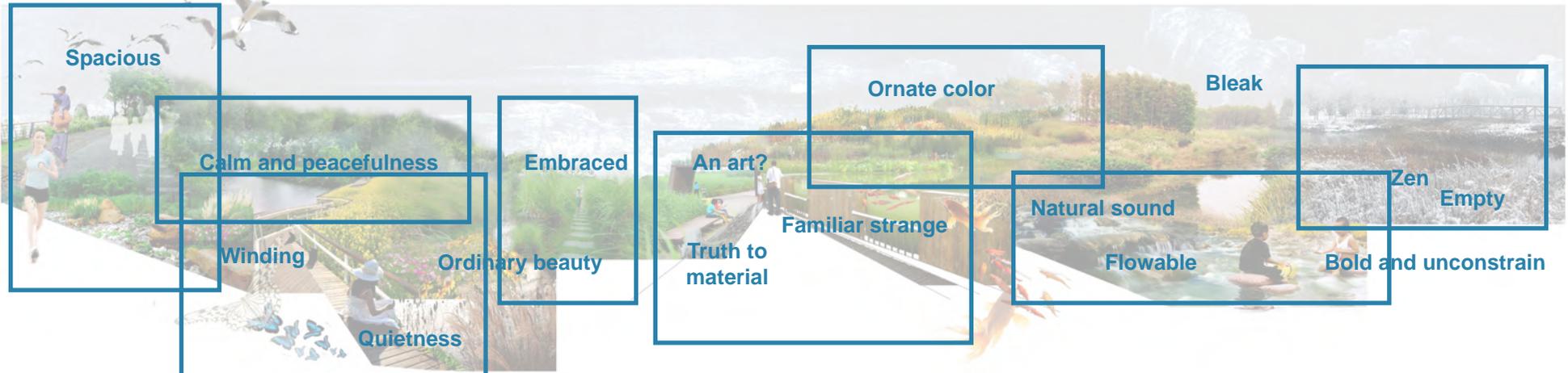
Through the case study and theory study, images are collected for each flavors and realms. Here are five-groups collective images as examples to illustrate the different feelings and images of each realms:



The Realm of

# Wildness

Example images





**Dynamic** Fairyland in Mountain and Woods

Fairyland in Lake and Island : Spring

Summer

Autumn

Morning

# The Realm of Fairyland

Example images



in Winter  
Night

Metaphorical

Hill

Natural sound  
Be free

Embraced

Island: isolated

Ornate color and construction

Calm and quietness

Delicated  
Archaic  
Hazy

Zen  
Empty  
Simple

Clear, fresh or crystalline



Spring

Summer

Aut

**Dynamic**



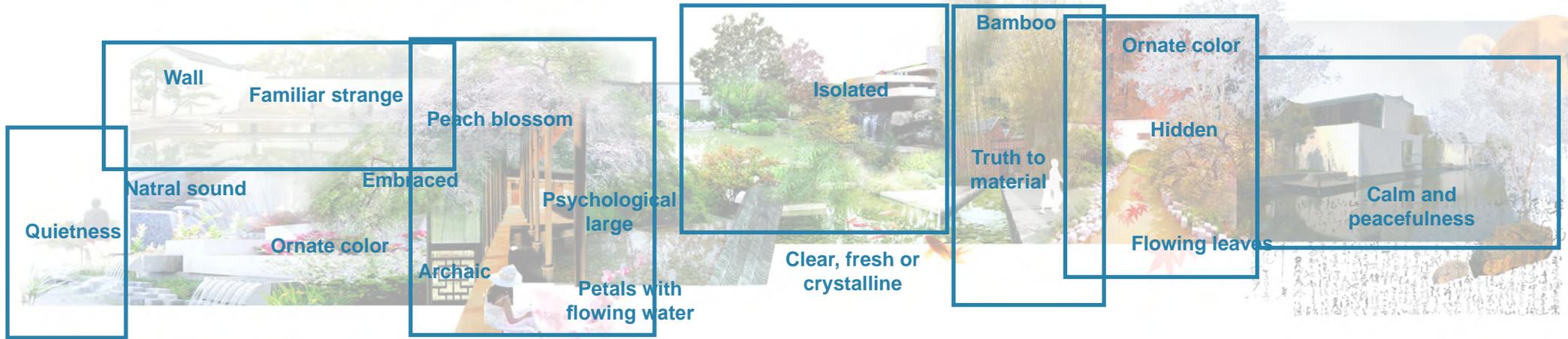
The Realm of

# Seclusion

Example images

umn

Winter





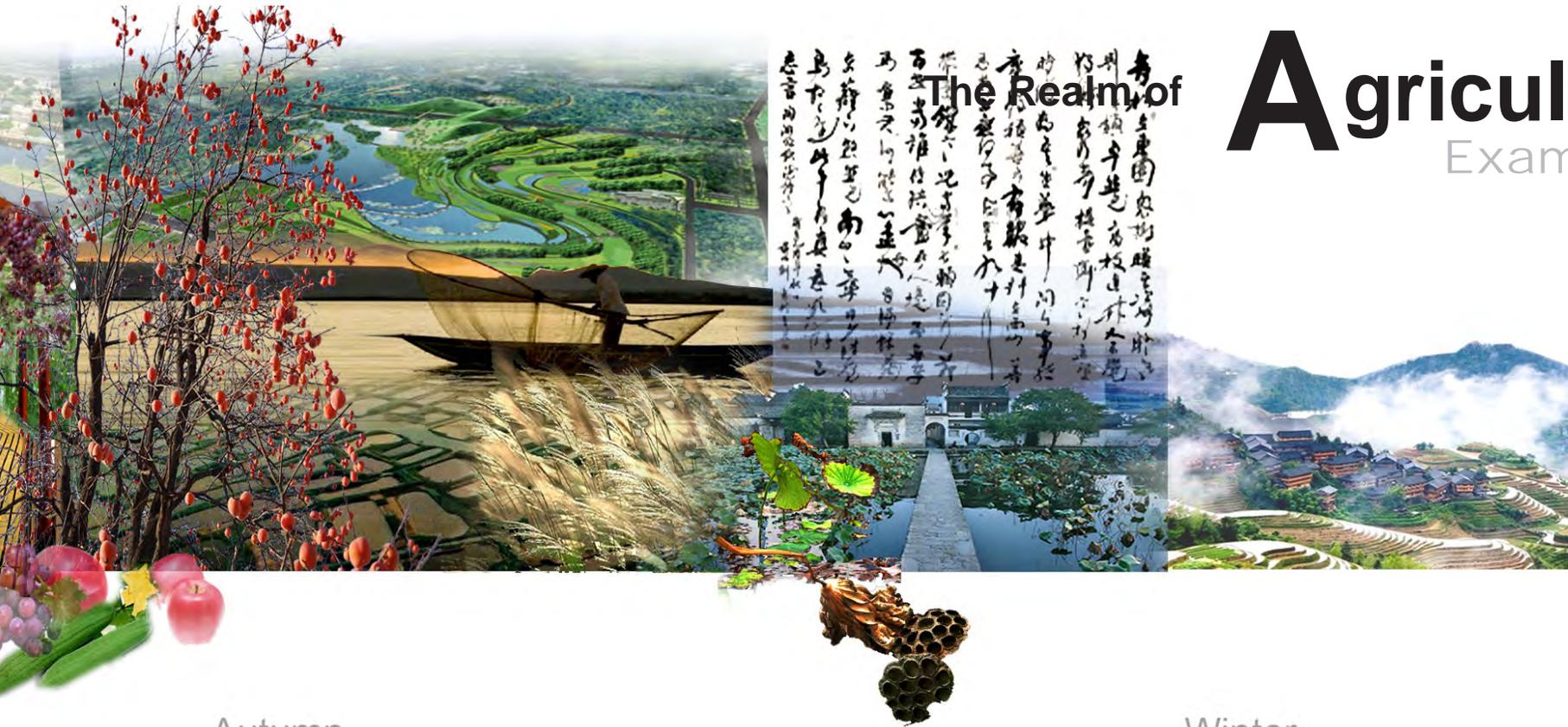
Spring

Summer

**Dynamic**

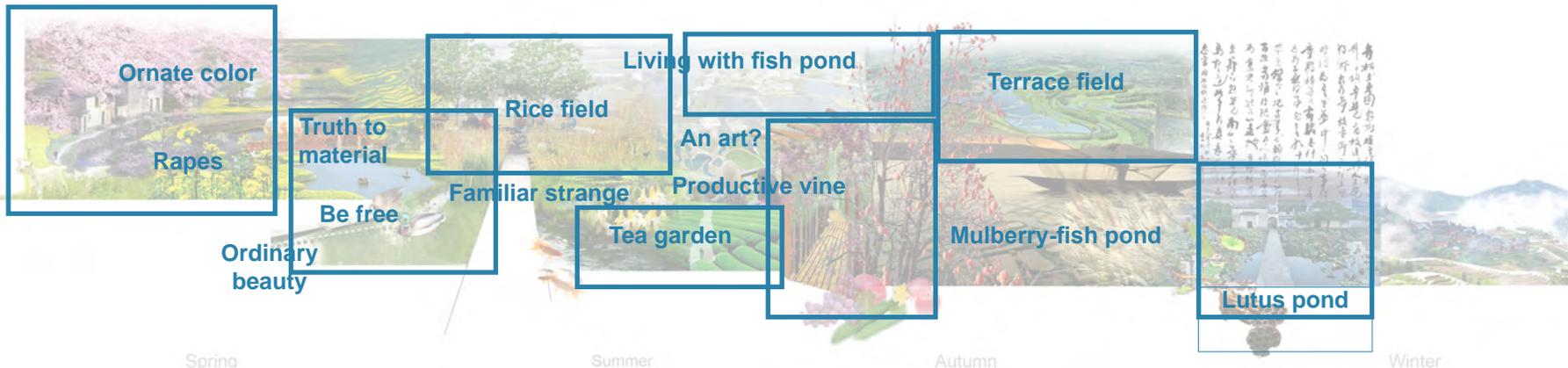
# Agriculture life

Example images

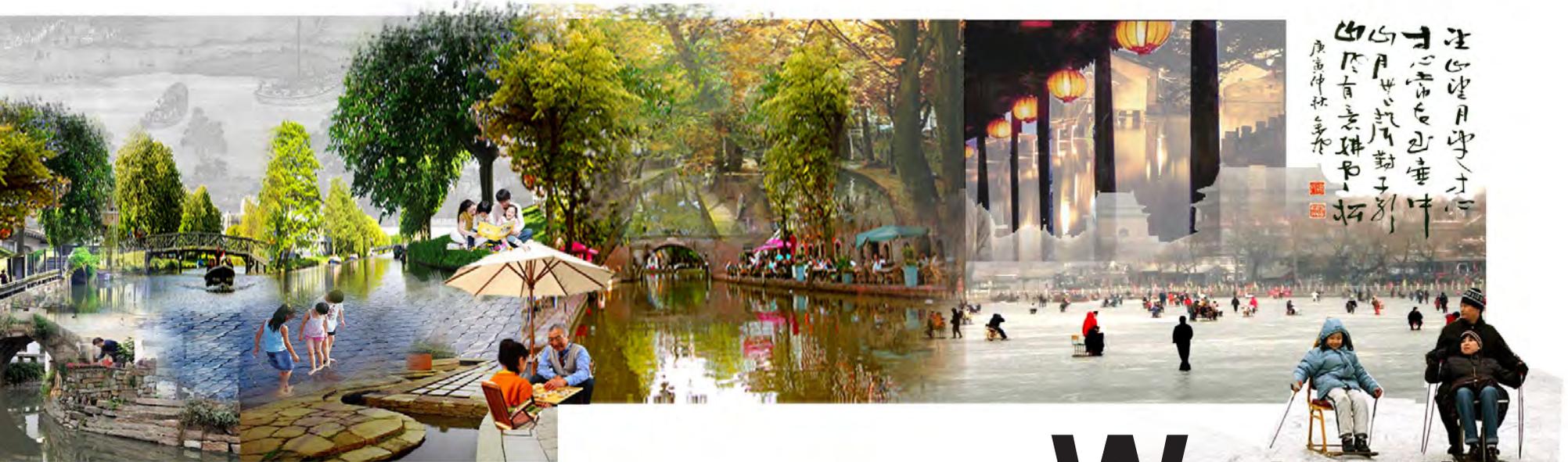


Autumn

Winter







The Realm of

# Worldly life

Example images



## 6.3 Guide Principles of Poetic Landscape

The poetic aesthetics should be considered in contemporary-everyday-landscape-design to facilitate solving the transformation issue. Those design considerations are summarized as four guiding principles to guide a whole design process. These four principles guide a contemporary poetic landscape from planning to design, from place to space: Land ethic, design philosophy, application models and experience of space, i.e. the application of 'Flavor-Realm'..

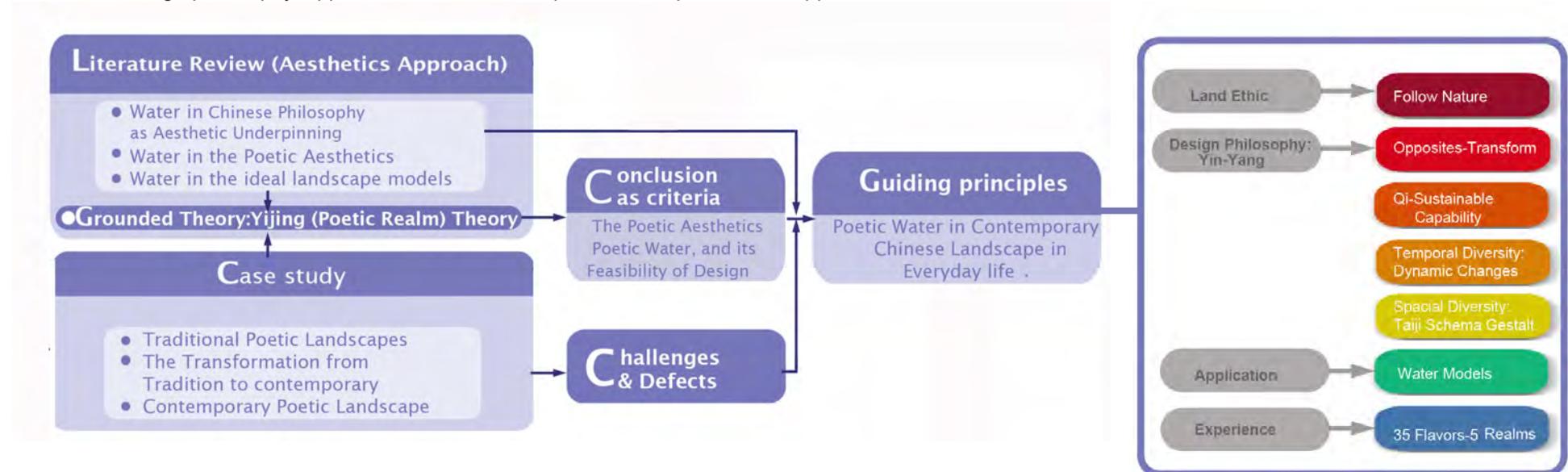


Fig7.1 The guiding principles of poetic water in contemporary landscape. Designed by author

### 1. Follow the Way (Tao) of Nature

- Heaven-earth-human integration
- Chinese poetic aesthetics is nature based.
- Believe that all the being are equal rather than control and oridolize to nature
- Understand the land rather than play with the land

#### Explanation:

Before and through a planning and design process, the land ethic should be always concerned. Ethic, according to the Longman Dictionary, means a general idea or belief that influences people's behaviors and attitudes. Therefore, the land ethic can be simply explained as the public attitude to the land. For example, in the West, land used to be regarded as property in the Odysseus' period (Leopold,1986) rather than a gift of the lord.

### 1. Heaven-earth-human integrated

Leopold (1887-1948), the pioneer of Western land ethic, admits the word 'land' includes soil, water, plants, and animals, or collectively, rather than land itself. All the living beings, earth, nature environment are a harmony whole. This point is the same with what Neo-Confucianism and Taoism advocate: Heaven-earth-human integration.

### 2. Chinese poetic aesthetics is nature based

For Chinese, poetic aesthetics cannot be discussed without consideration of land or nature especially the four blocks I discussed: the roots of Chinese poetic aesthetics, Chinese philosophy, Shanshui culture and the ideal landscape models. Thus it is not difficult to understand that in a place full of concrete, steel and asphalt, the poetic flavors are gone.

### 3. Believe that all the being are equal rather than controlling or oridolizing nature

This extension of ethics is an 'ecological evolution', Leopold thinks we should change role from conquerors of land to members and citizens of it (Leopold, 1968). For Chinese, all the living beings are equal; nature is not an object for controlling or oridolizing. However, in the case of modern Chinese development and urbanism explosion, Chinese have already been overusing land, so respecting land should be recalled.

### 4. Understand the land

Lastly, land ethic is an awareness contributed to the social and ecological sensitivity, the responsible and affectionate attitudes toward land (Yuriko Saito, 2007). Therefore, land should be understood as reading a book: history, ecosystem, people's affection, story and needs to land.

## **2. Harmony: concept of Yin-Yang**

- Opposite conflicts
- Opposite concepts
- Complementary
- Dynamic equilibrium
- Transformation
- Sustainable Capability---The Cycle and Accumulation of Qi
- Temporal Diversity: Dynamic change and time
- Spatial Diversity-Taiji- Schema Gestalt

### **Explanation :**

Harmony is advocated in Chinese philosophy as a significant status of life, the target of a landscape project is to reach the state of harmony in spatial, time and material dimensions : the opposite things, time and changes, cycle of material, information & energy, and the spatial diversity.

### 1. Conflicts

- Opposite concepts

In a project, there are always many conflicts and opposite concepts just as Yin ( 阴 ) and Yang ( 阳 ) , e. g contemporary and traditional, new and ancient, rural and urban, water and land, artificial and nature, the wealth and the poor, nature conservation and tourism development, etc. Some planners and designers are lean to remove one of the two to reach a 'stable' status by eliminating the conflicts. That is the unfortunate situation that most cities and places in contemporary China have already experienced.

- Complementary

The concept of Yin-Yang which is opposite to each other enlightens a new way to observe objects: There are plentiful opposite concepts in the world. But it does not mean both two are entirely opponent and impossible to coexist, -- Zen Tzi (493 BCE) said: "*the salt flavoring is the other to the bitter, and the bitter is the other to the salt; with these two 'others' combining in due proportions and a new flavor emerging, this is what is expressed in 'harmony'*". So they are complementary to each other, and one cannot leave the other.

- Transformation and Dynamic equilibrium

The opposite concepts can be transformed by the dynamic changes: '*a loss may turn out to be a gain*' (Liu. An, 179 BC-121 BC) ; a wealth could be a poor; a continent could be an ocean and conversely transform latter;...etc. According to the originated Chinese thoughts Yi ( 易经 ), everything is in a dynamic change and the so called ' stable ' state does not exit, but a dynamic equilibrium is possible to reach through transformation.

### 2. Sustainable Capability-The Cycle of Qi

The cycle of Qi can be regarded as the sustainable capability of nature. To get the harmony, a systematic consciousness of the cycle should be considered, Qi generates from the harmony status of Yin and Yang, and benefits every aspects as a whole of material, energy and information. So the cycle of water, nutrition, energy should be concerned. What should be emphasized is, water is the source and representation of Qi (Zhou. Kuiyi, 2008): once a place runs with water, there is the life and vitality. Thus the accumulation and cycle of water is important in design.

### 3. Temporal Diversity--Dynamic change and time

Time is always considered because everything is in a dynamic change; in a landscape project, the land, the people, the social and ecological system could change by season, year, decennium, century or unknown rhythm of changes.

### 4. Spatial Diversity -Taiji - Schema Gestalt

In addition, Carl Fingerhuth (1936-), a German architect and urban planner, thinks that the concept Yin-Yang is a reinterpretation of Gestalt of modern urbanism(Fig7.2). He applies the concept Yin-Yang in several planning projects in European, Asian and African cities by transforming the shape and form. So the success of Fingerhuth shows the possibility of the realization of the concept Yin-Yang.

However, there are two differences of the Schema Gestalt with what western understands and what Yin-Yang expresses:

- (1) The figure-ground relationship in Chinese space is converse to Western: For the Western cities, land is the ground and constructions are the figure; while for Chinese cities, constructions are the ground and spaces (e.g. street, garden) are the figures (Hu.Ying, 2003).
- (2) The gestalt of Chinese city spaces can be explained by Taiji(Fig7.3-4), not only black and white, but also black in white and white in black.

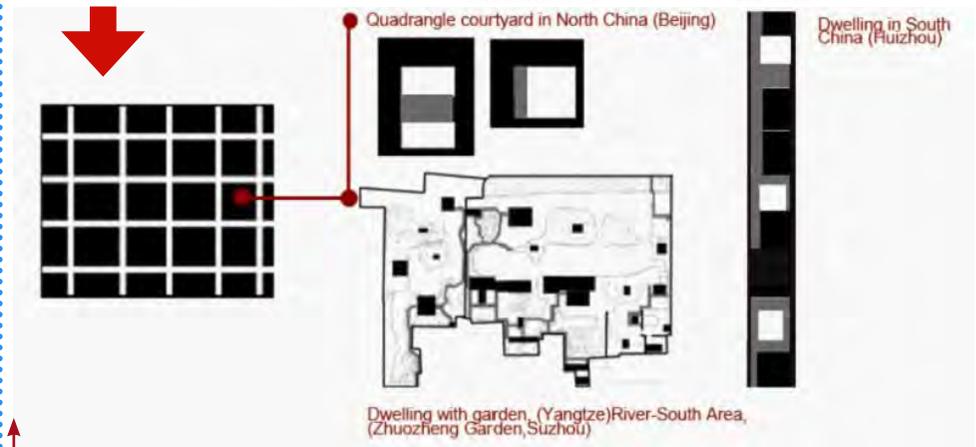
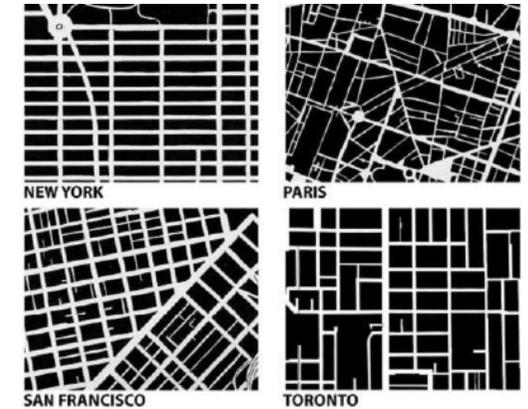
Chinese space has multi-levels: each block contains houses with multi-spatial relationship as construction (black area), open space (white area, e.g. green, water, courtyard, path etc.) and transitional space (grey area, e.g. gallery-bridge, winding corridor, corridor under eaves etc.) inside each dwelling unit (Wang.Jinyan, 2008). The grey area often takes changeable experience as people experience a flowable space when they cross corridors and bridges(Fig7.5-7). The grey area is also a half-opened area offering spaces for visitors to stop, take a view and to be viewed, so that they are attracted to stay(Fig7.8).

In addition, according to Taoism, the concept of Yin-Yang illustrates that one matter is more obvious to its opposite. The traditional Chinese garden designs have offered abundant instances on it.

Fig7.5-8 Grey area---transitional space: public corridor/street; corridor with windows to connect open space; corridor with cover, open to landscape; gallery bridge, to view and be viewed, to pass and stay . By author

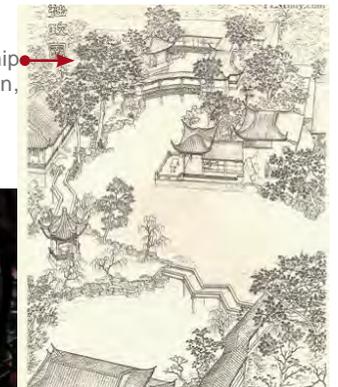


Fig7.2 Schema Gestalt:Blake and white



Up-Fig7.3.Black in White and White in Black: the relationship between construction and open space (Private house, Xitang, South China)

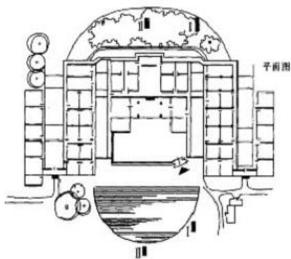
Right-Fig7.4 Black in White and White in Black: the relationship between construction and open space (Zhuozheng Garden, Suzhou, South China)



### 3. Applied poetic landscape models with water:

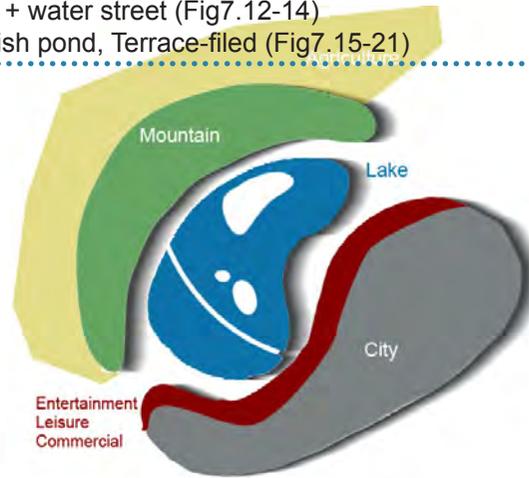
Landscape models for applying poetic aesthetics to landscape are considered with water as following.

- Ideal Morphology: Fengshui - golden water, water mouths (Fig7.9-11)
- Spatial pattern in city/county/town: lake/pond + water street (Fig7.12-14)
- Spatial pattern in rural: Fish pond, Mulberry fish pond, Terrace-filed (Fig7.15-21)



## Fengshui

Fig7.9-11 The preference of embraced water (river or pond) and water mouth



## Lake Model



Fig7.12 The spatial pattern of lake-mountain model. Draw by author



Traditional Free-style layout

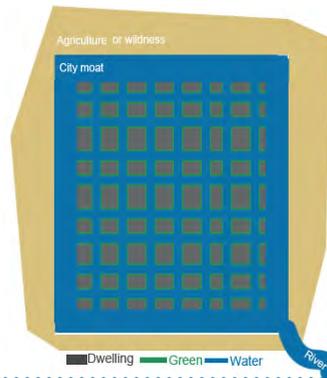


Fig 7.13 Water street patterns (concept of the plane figure). Left- free water street in village; right- netty water street in city. Draw by author, summary from literature

Fig 7.14 Water street patterns (Section). Draw by author, summary from observation

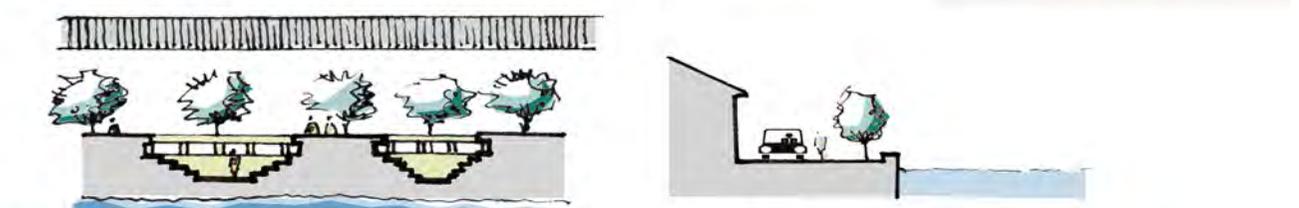
# Water street



TypeA — water as 'private backyard'



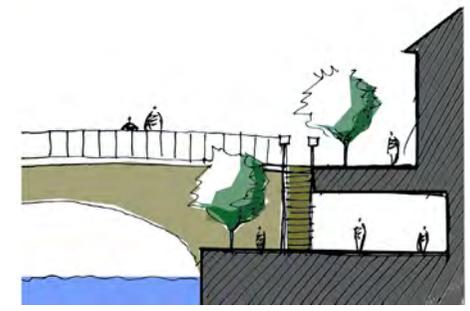
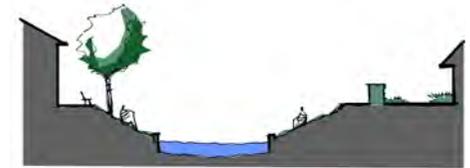
TypeB — water as 'public corridor'

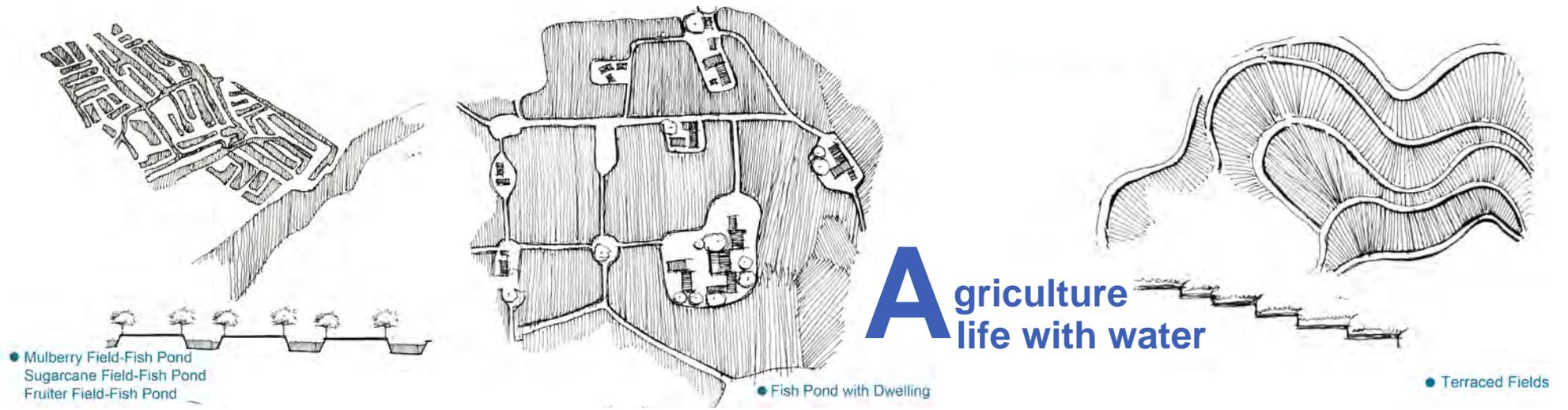


TypeC — water street



TypeD — water ditch





Guangdong Province, Pearl River Region/ Jiangsu Province



Guangdong/ Zhejiang Province



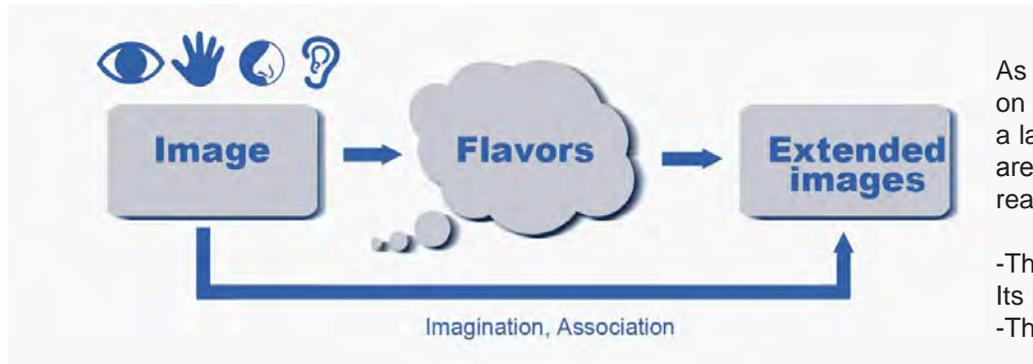
Yunan/ Anhui Province

Fig7.15 The water pattern in agriculture area. Draw by author, summary from case study

Fig7.16-21 The bird views and plane figures



## 4. Experience: Flavors in Poetic Realm



As a designer, what we can do for landscape is not only design a space based on visual criteria (i.e point, line, position and golden ratio etc.) , but also design a landscape with different feelings. 35 Flavors and images belonged to 5 realms are collected in the report. There is a possibility of applying the criteria of flavors-realms, and using the images collected through theory study and case study.

-The feasibility of applying water in design: 5.3.2 The Water Related Matter and Its Feasibility of Design

-The example images in different realms:6.2 The Example Images

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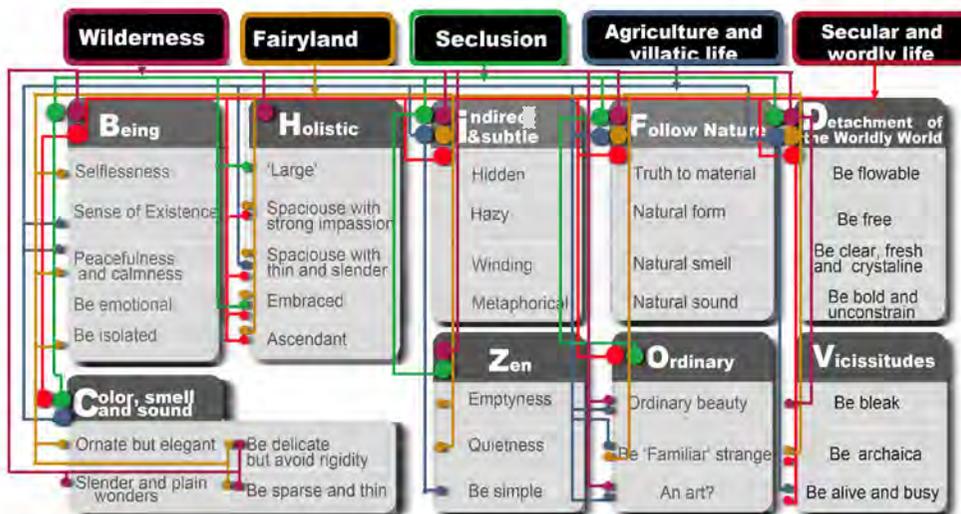
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(Part2: Theory and Case Study- END)



# Part 3.

## Planning and Design

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# Chapter1. Introduction

## 1.1 Project Background

### •Location and situation

Shanghai is one of the most developed city in China with a high-level urbanization. But on the contrary, green space turns to be a luxury to urban dwellers. Chongming island is the only rural area of Shanghai with a low-level urbanization. Therefore, Shanghai government has decided to develop the Chongming island into an eco-friendly island in the coming years, which will be a leading model of urbanization in China. However, in the current proposal and existing changes, poetic aesthetics, which is concerned as the core of Chinese aesthetics, is missing.



## •Chongming island:

- It is the largest alluvial island in China; it is a flat land; and it is the mouth of Yangtze river.
- Plenty netty water systems.
- The green core of Shanghai, the granary and vegetable provision of Shanghai
- Aim to develop as an eco-island, eco-tourism, international.'Marine Garden'
- Currently its area is 1267km<sup>2</sup> with a growing land; the area was doubled in the past 60 years
- 80Km island line, 700 thousand people, growing population
- Plenty nature resources: wetland, animals (250 types fishes, 153 bottom fauna, 147 wetland aquatic birds, 261 pelagian)
- Plenty water resources: rivers, channels, ditches

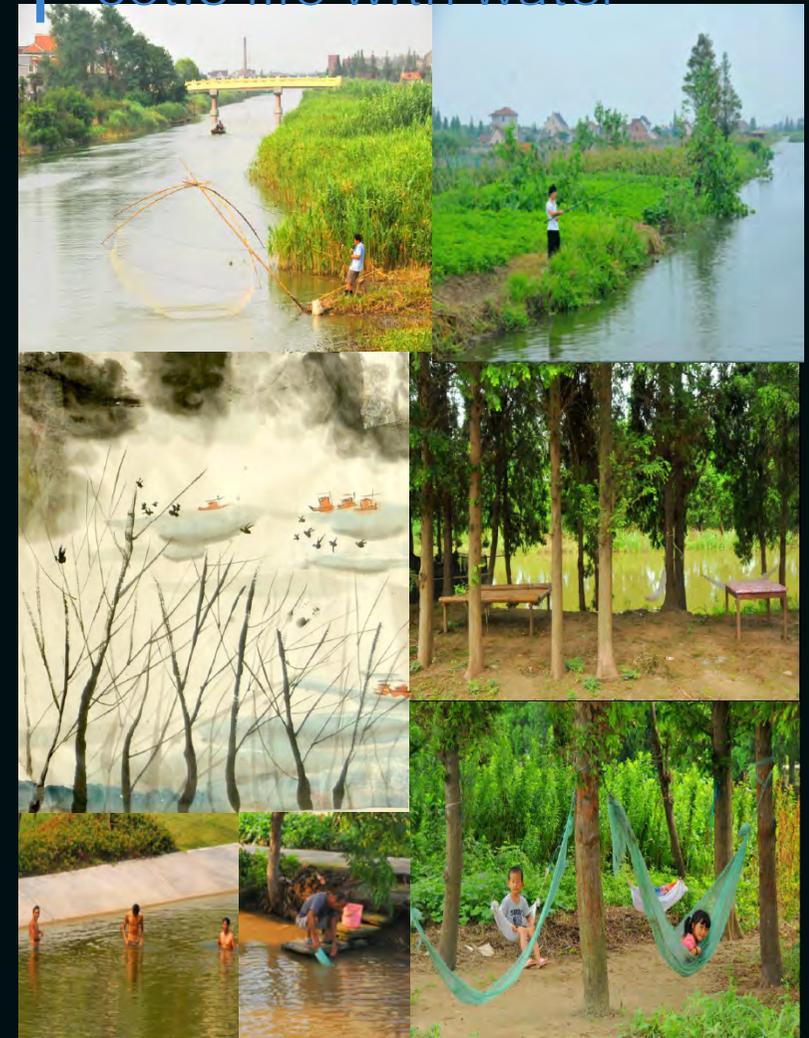
Dongtan is selected as a study area, where people live with poetic water (Fig. Right):

## •Dongtan:

- The east of Chongming Island
- Eco-representative city of Chongming in future
- Includes: Chenjia Town, 'Ramsar' wetland, migratory birds sanctuary, agriculture land
- 100 thousand people
- From East to West the width is 41.4 km, and from North to South the length is 13.9 km, in total is 577 km<sup>2</sup>
- Plenty animal and plant resources

Because of its developpe proposals, Chongming is becoming a hotter and hotter topic in China, but more opportunities and problems aroused. Lots of international landscape design companies were attracted by the projects around this area. The selected areas are located in Dongtan, the east part of Chongming island where polders have been reclaimed and built. It includes three specific projects: (1) Dongtan wetland which was partly finished in 2008, the (2) agro-park (107km<sup>2</sup>) and (3) Chenjia Town (224km<sup>2</sup>) which are close to the wetland and still under construction. Alterra ( Wageningen University and Research) did the master plan of the former two projects but only the proposal of agro-park was accepted. Proposals for the Chongming and Dongtan come from SOM, Sasaki, EDAA, Fleming and etc.

## Poetic life with water



In the fieldwor, the poetic life style is explored:

1	2
3	4
6	7 5

- 1-2 Fishing as a leisure
3. A 10 years girl's painting of her preferred landscape, river with boats
- 4-5 Local people prefer to have a break along the canal or river due to the cool: bamboo bed and hammock
- 6-7. Live with water: local prefer to swim and wash vegetation or fruit in river

## 1.2 Main Challenge

It is a good opportunity to involve the aesthetics theme in this project in conducting international exemplary projects with a massive investment from the government. However, facing to the rapid development, can we keep the poetic water in the future of Chongming?

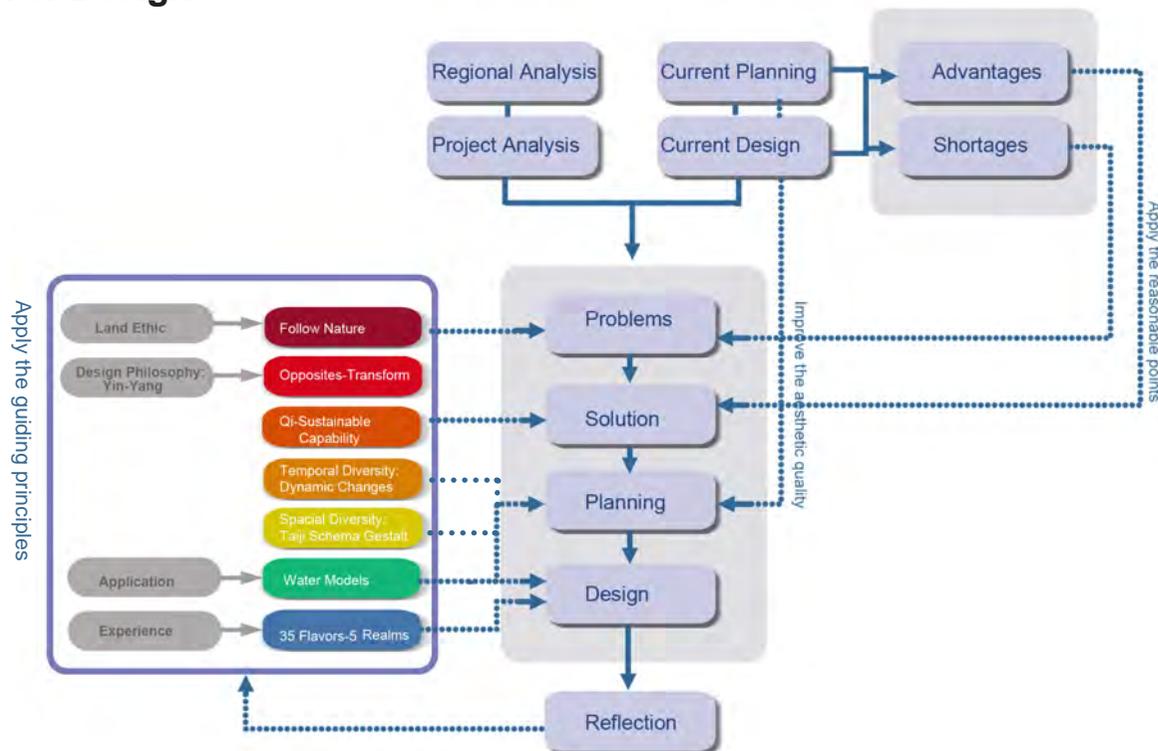
In order to develop Chongming into an eco-island, most proposals consider ecological, economic and social situations rather than aesthetics. But some questions remain:

- Do the existing changes and new planning **really** improve the quality of life in Chongming?
- How to keep the poetic water, and increase its aesthetic quality as an eco-island?

## 1.3 Target

- Through a real project planning and design, poetic landscape with water is realized.
- Follow the guiding principles as a test.
- An aesthetics oriented planning and design.
- Based on the economic, social and ecological requirements.

## 1.4 Framework of Design



# Chapter2. Regional Analysis

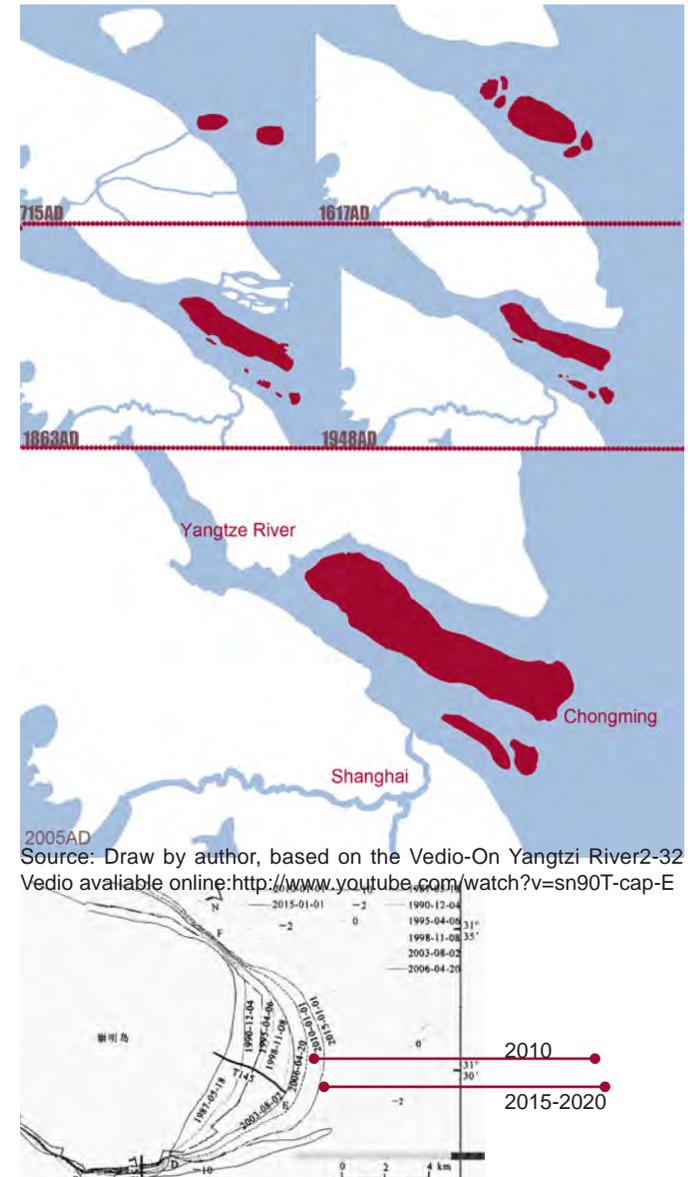
## 2.1 History background

### •Geographic changes due to the geological reason

Chongming island is an alluvial island. It firstly formed around 715 AD (Tang Dyansty), then it grew year by year. Especially after 1949, several large scale reclaims contributed a lot to the doubled area in 1949-2005. However, due to the newly finished the Three Gorge Dam, large amounts of alluvial deposits is blocked from the Yangtzi river, the increasing speed of land has been slowed down a lot. But according to the scientific calculation, the wetland in Dongtan will still grow in the future (Right Figure).

### •Equal to Shanghai?

Although currently, Chongming belongs to Shanghai, it used to belong to Yangzhou and Suzhou respectively. Local habitant mostly were farmers and fishermen, in the ancient time they used to run the baysalt business. Chongming developed its special culturel and music in ancient times because of the special identity of island: isolation.



(Li.Hang, Zhou. Yunxuan, Kuang.Runyun, 2010)

## 2.2 Regional Transportation

### Before:

Before the completion of the highway (2009), ships are the only transportation between Chongming and Shanghai. Therefore, it was very inconvenient.

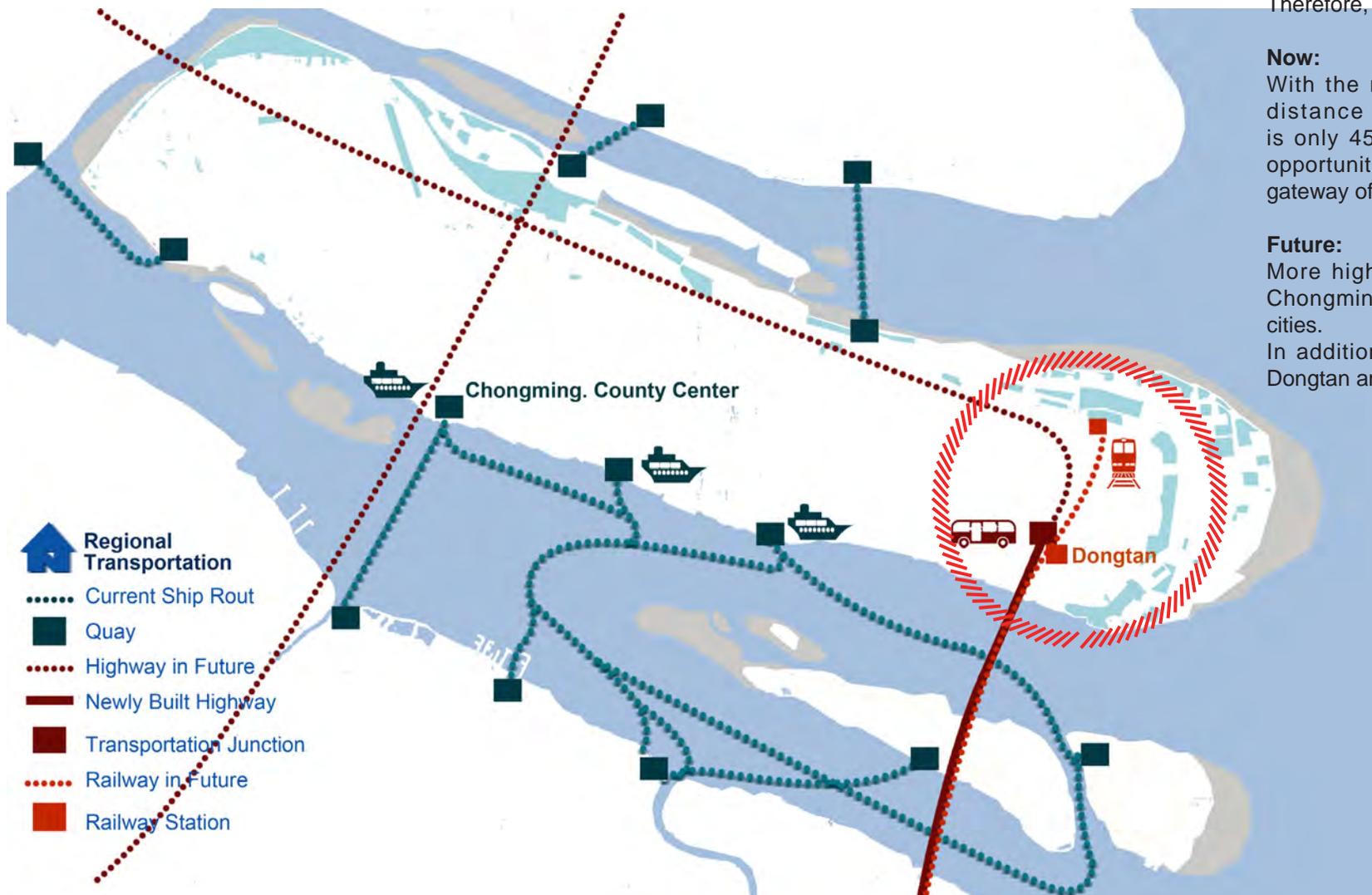
### Now:

With the new connected highway, the distance from Dongtan to Shanghai is only 45Km. Besides, it brings more opportunities to Dongtan, since it is the gateway of Chongming.

### Future:

More highway will be built, and cross Chongming to connect the surrounding cities.

In addition, the light railway will reach Dongtan and bring more opportunities.



Source: Draw by author, based on the data from the Local Develop-department, 2011

## 2.3 Urbanism and Social State

Compare to Shanghai and other surrounding cities, Chongming island is a low urbanism area. People there live with low education level and low income level. Most people are living on the 1st and 2nd industry, e.g. agriculture.

### Population

700 thousand in total and 648.9 thousand local  
Urban: 258.9 thousand, Town and rural: 390.9 thousand

### Education

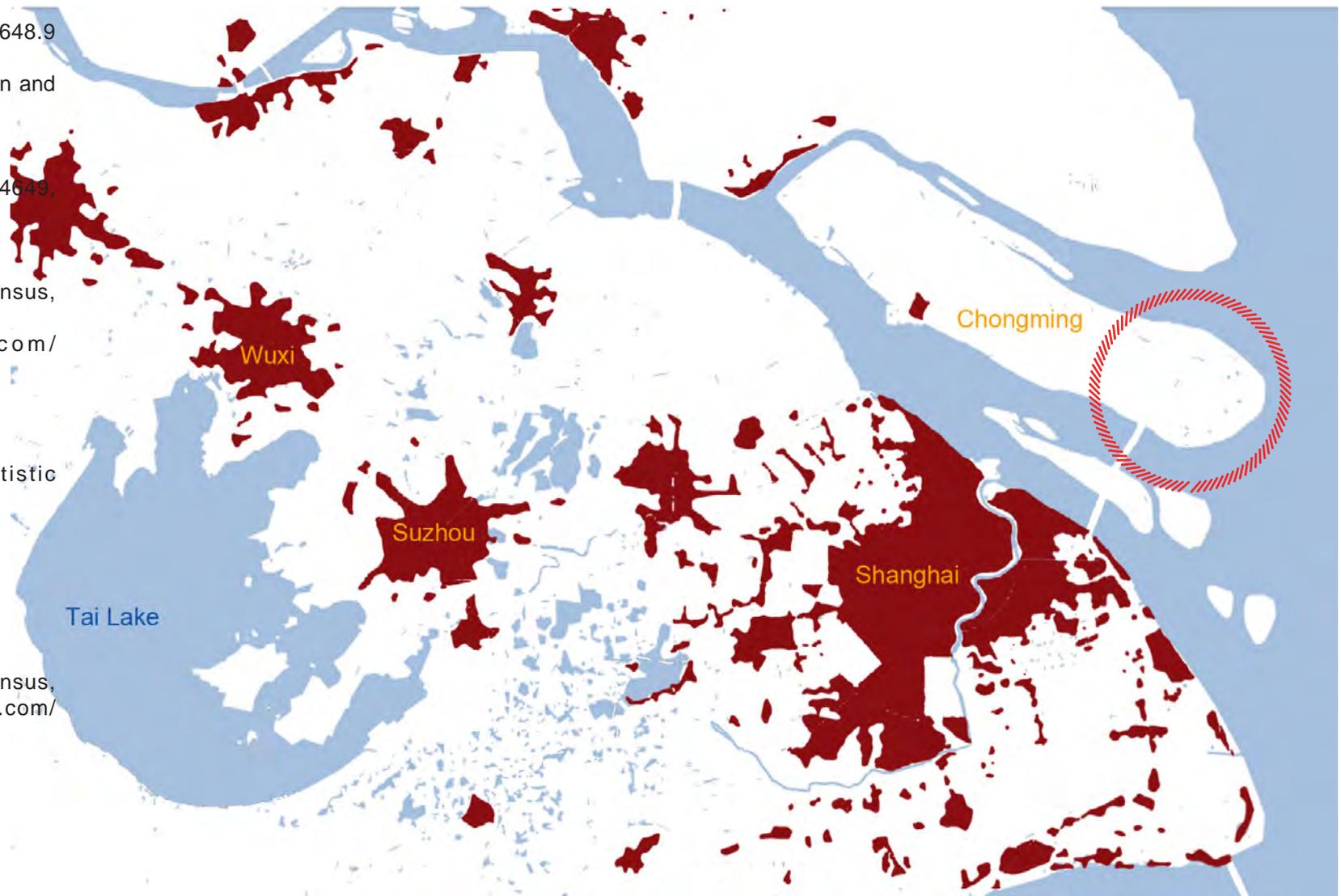
Higher educated people: 14649, 2.25%  
Average education: 7years  
Illiteracy: 13%;  
Source: 5th population census, China, 2000  
(<http://www.whiledo.com/geo/3102/people7/B>)

### Income

9527 RMB/Year  
Source: Chongming statistic department  
(<http://cmtj.shcm.gov.cn>)

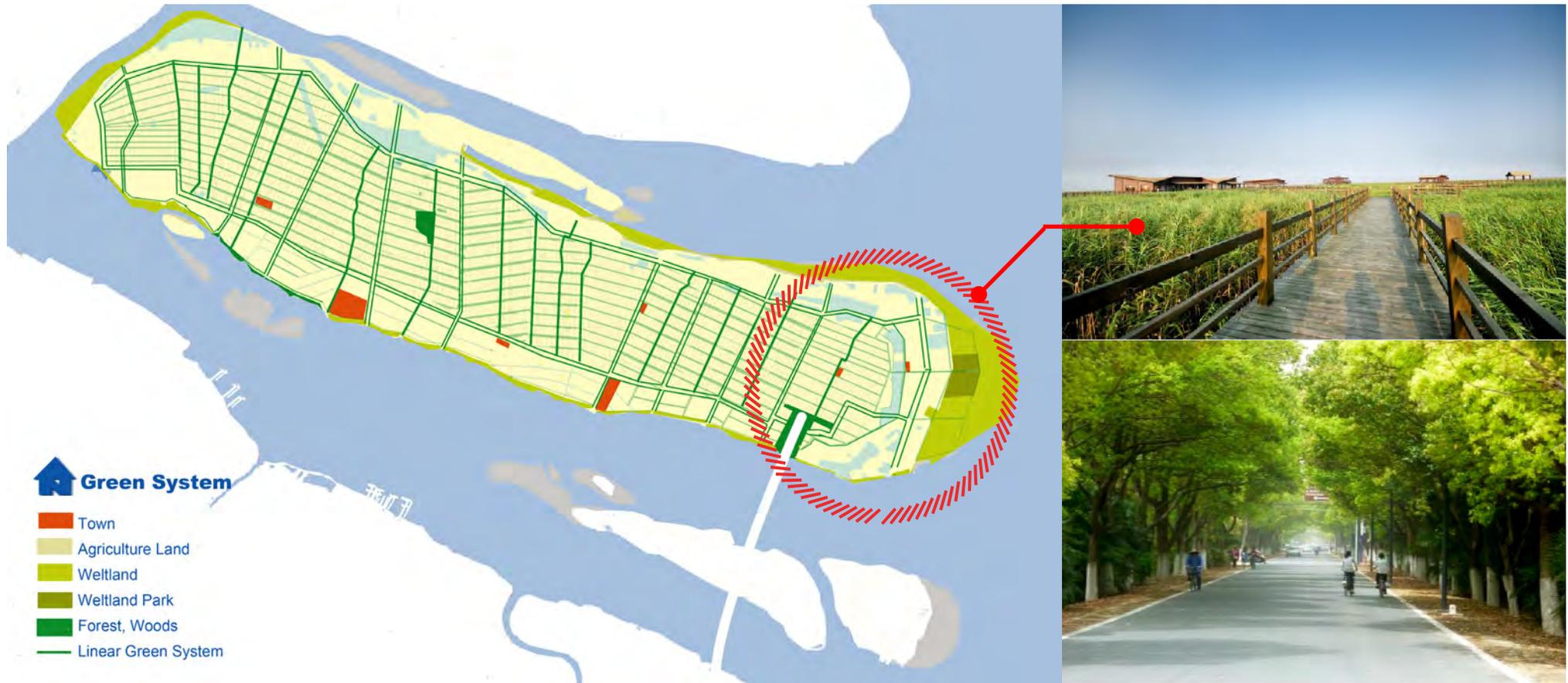
### Industry

1st 62%  
2nd 23%  
3rd 14%  
Source: 5th population census, 2000 (<http://www.whiledo.com/geo/3102/people4/>)



## 2.4 Green system

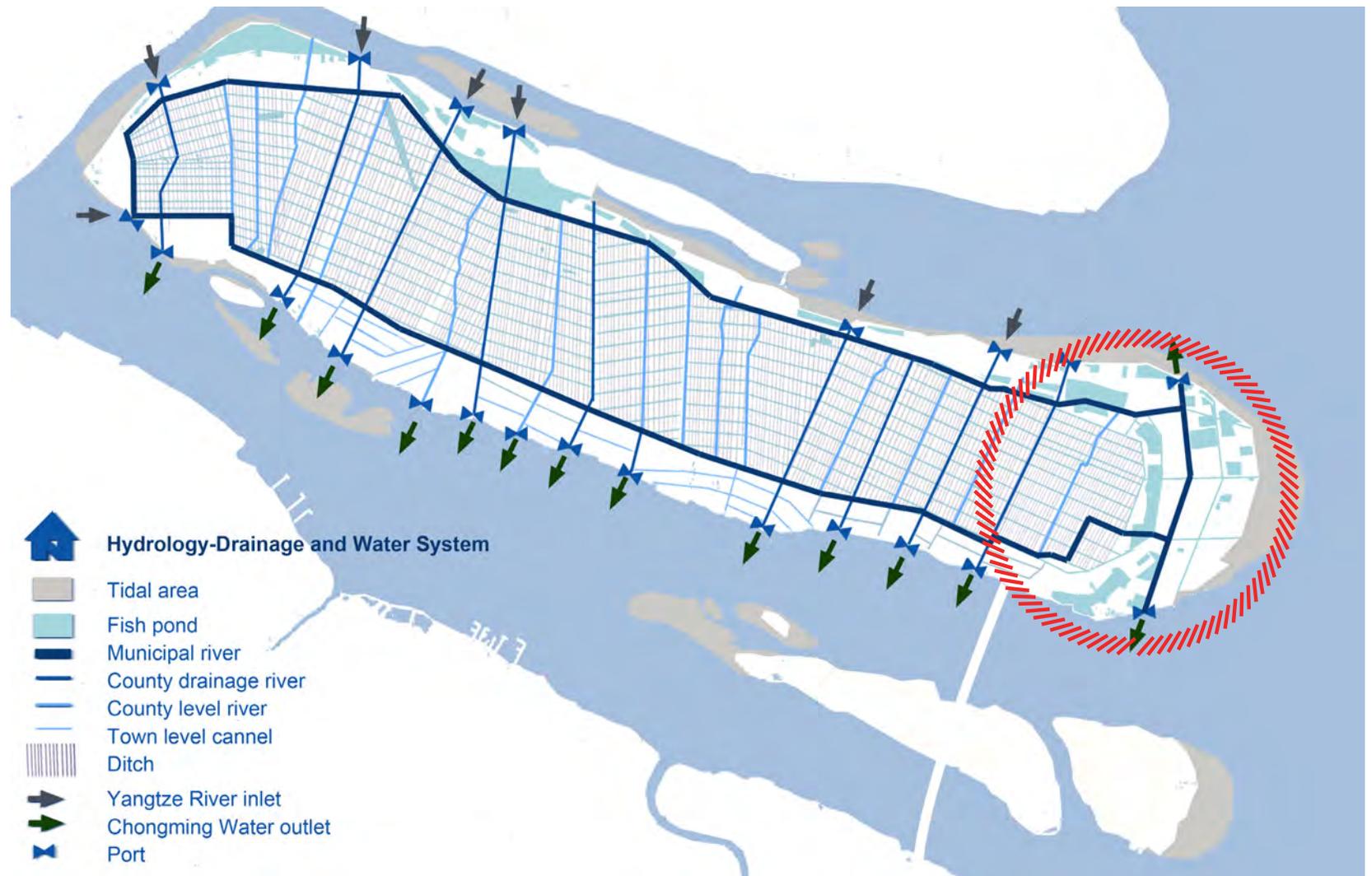
Agriculture land constitutes its ground and occupies most area. The green structure along with the road system and canal system consists a netty green. In the center, there is a forest park--which is planned to be enlarged by 50% of the Chongming island as a green core in future. In its east, there is an international-conservation-level wetland, which has been increased in the past years with high ecological values.



## 2.5 Hydrology:

### 1. Water System

The drainage system and water supply system is not a challenge for Chongming. The fresh water from Yangtze river comes in and out the island-water-system twice a day. The inputs locate in the northern shore, while the outlets locate in the southern shore. Once there is a heavy rain, the outlet will discharge all the stormwater to avoid the flooding.



Source: Draw by author, based on the data from the Local Hydrology Department, 2011

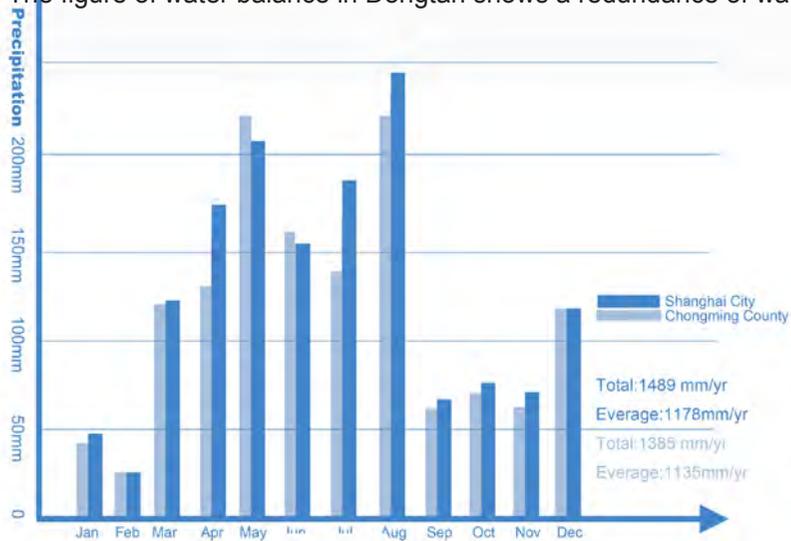
## 2. Water Quality

Compared to Shanghai city, Chongming has higher quality of clear water. However, since lots of soil has been taken, it becomes muddy.



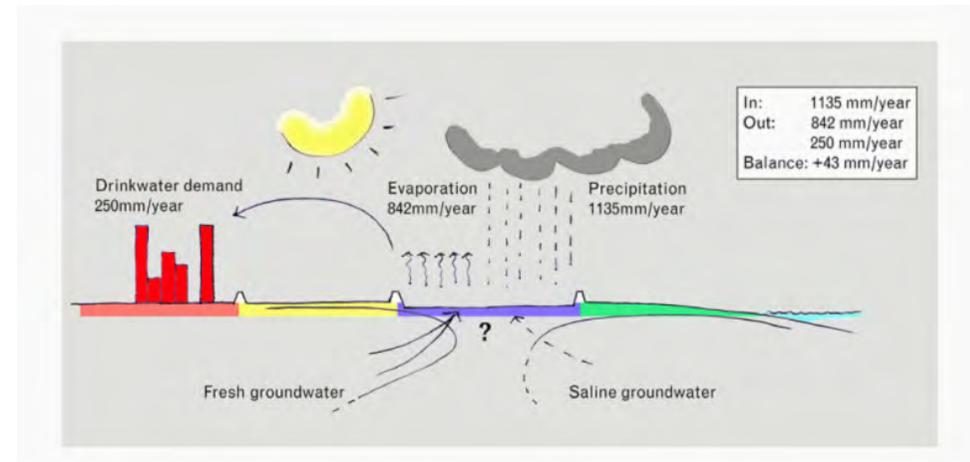
### 3.Precipitation

This is the comparison of precipitation of Chongming and Shanghai city in 2005. The peak of precipitation in Chongming occurs from May to Aug. There is 1135mm/year in total. The figure of water balance in Dongtan shows a redundancy of water.



Source: Draw by author, based on the climate data of Shanghai (<http://www.weather-and-climate.com/average-monthly-precipitation-Rainfall,Shanghai,China>)

and the County annals of Chongming [Online]:(<http://www.shtong.gov.cn/node2/node4/node2250/node4426/index.html>)



Source: Mianzi of Shanghai, Proposal of Dongtan wetland, Alterra

### 2.6 Others:

#### -Height differences

Land height 3.2-4m

Water table 1.5-0.8m

(Source: Local water department, 2011)

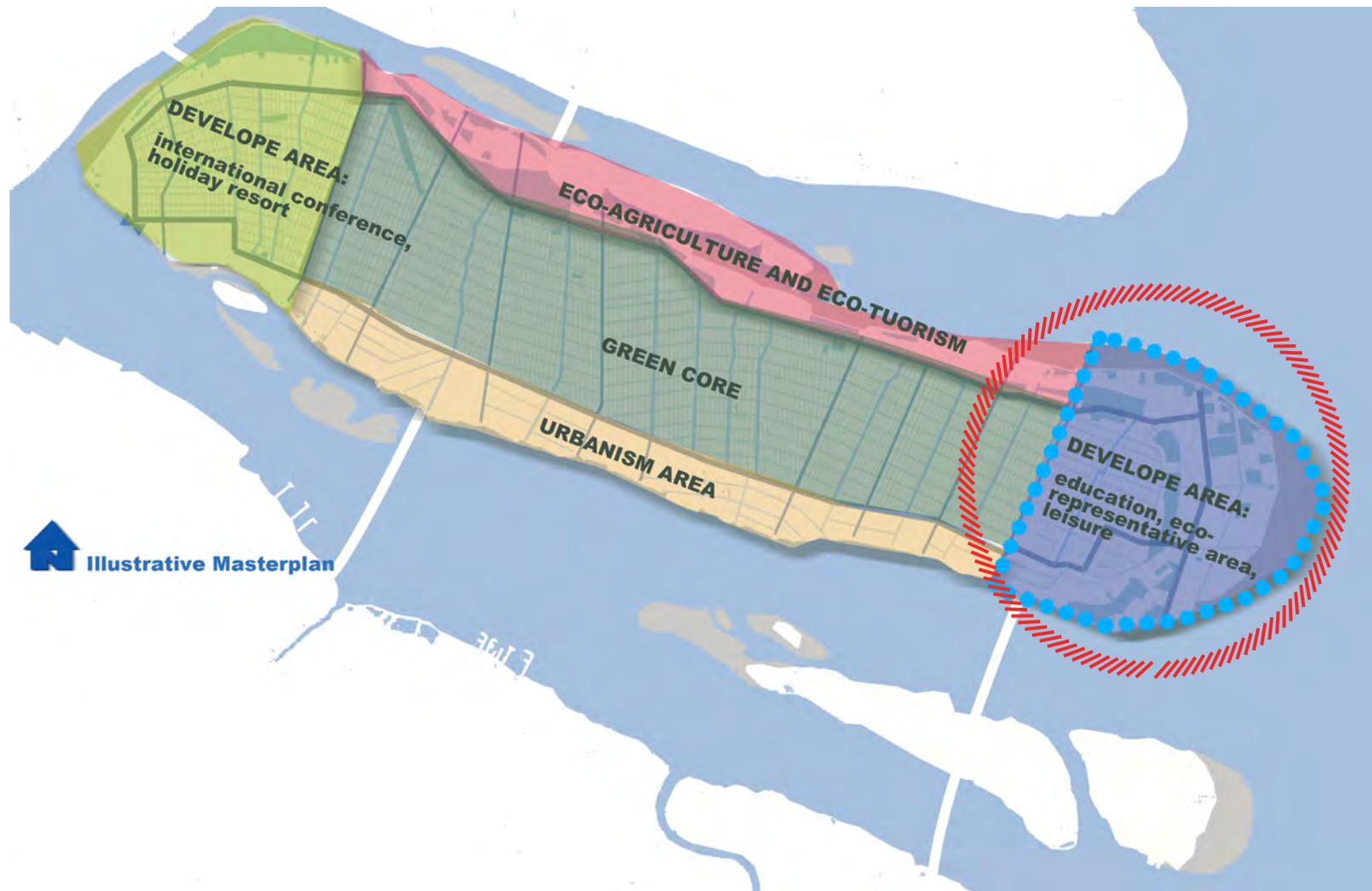
#### -Soil

Most soil is silt-loam and loam. So the surface soil is easily getting lost and eroded. Dongtan also has Saline-alkali soil, because most land is reclaimed and with PH6.54 - 8.12. (Zhou.Jiecheng,2008).

## 2.7 Local's Illustrative Masterplan

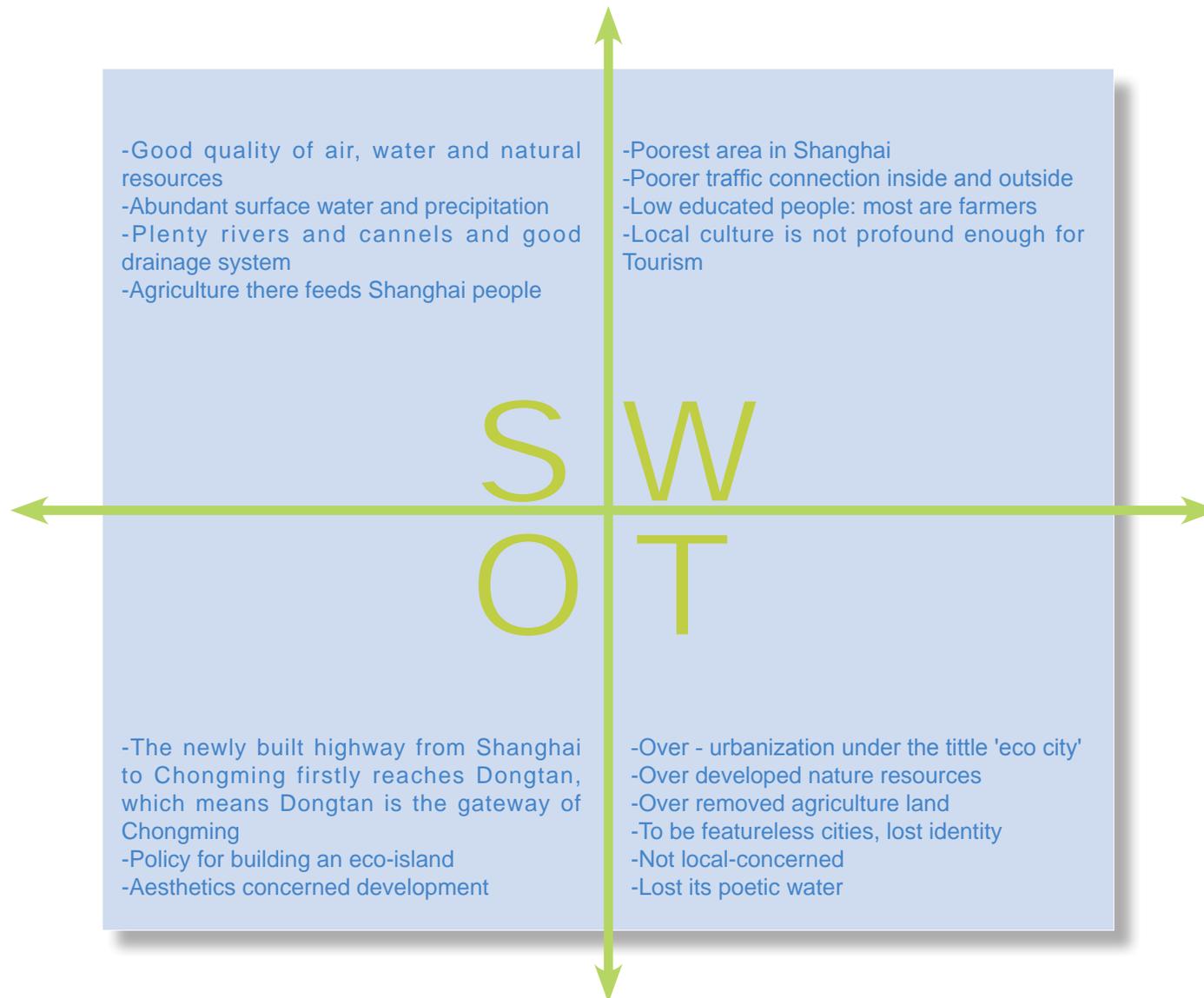
Government's Target:

According to the local government, Chongming is going to be developed as an Eco-island with high quality of: (1) Urbanism, (2) Marine garden and holiday resort, (3) International tourism & conference, and (4) Representative agriculture. There are in total five regions shown in the figure. Dongtan is going to be developed for **education, leisure and to be an eco-representative area**.



Source: Draw by author, based on the map online: (<http://cmxzfbz.qqweb.net/xpmban/moban/31/171041-157260.html>) and vedio published by local government

## 2.8 SWOT Analysis



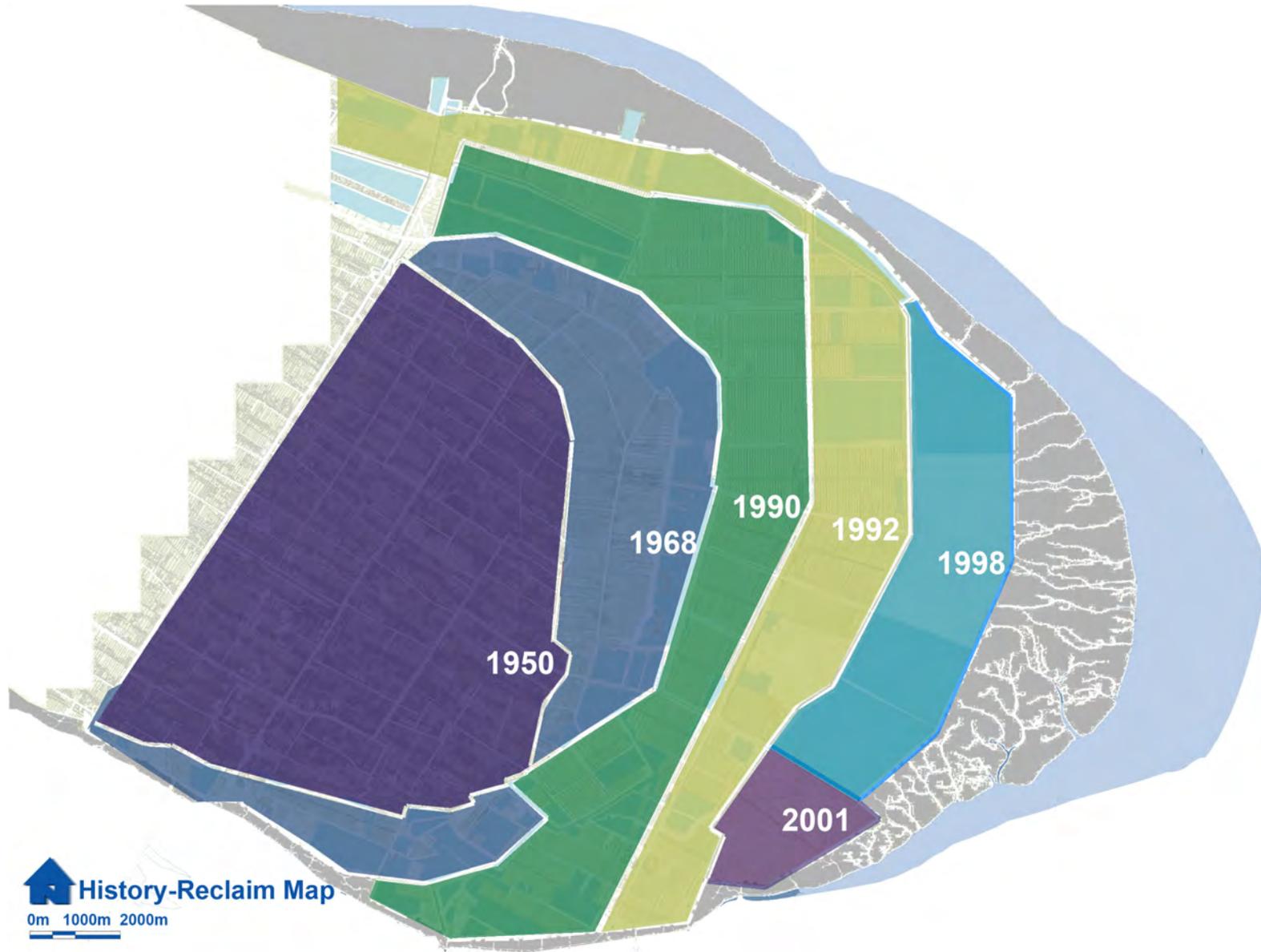


# Chapter 3. Project Analysis

Imagery ©20

### 3.1 History

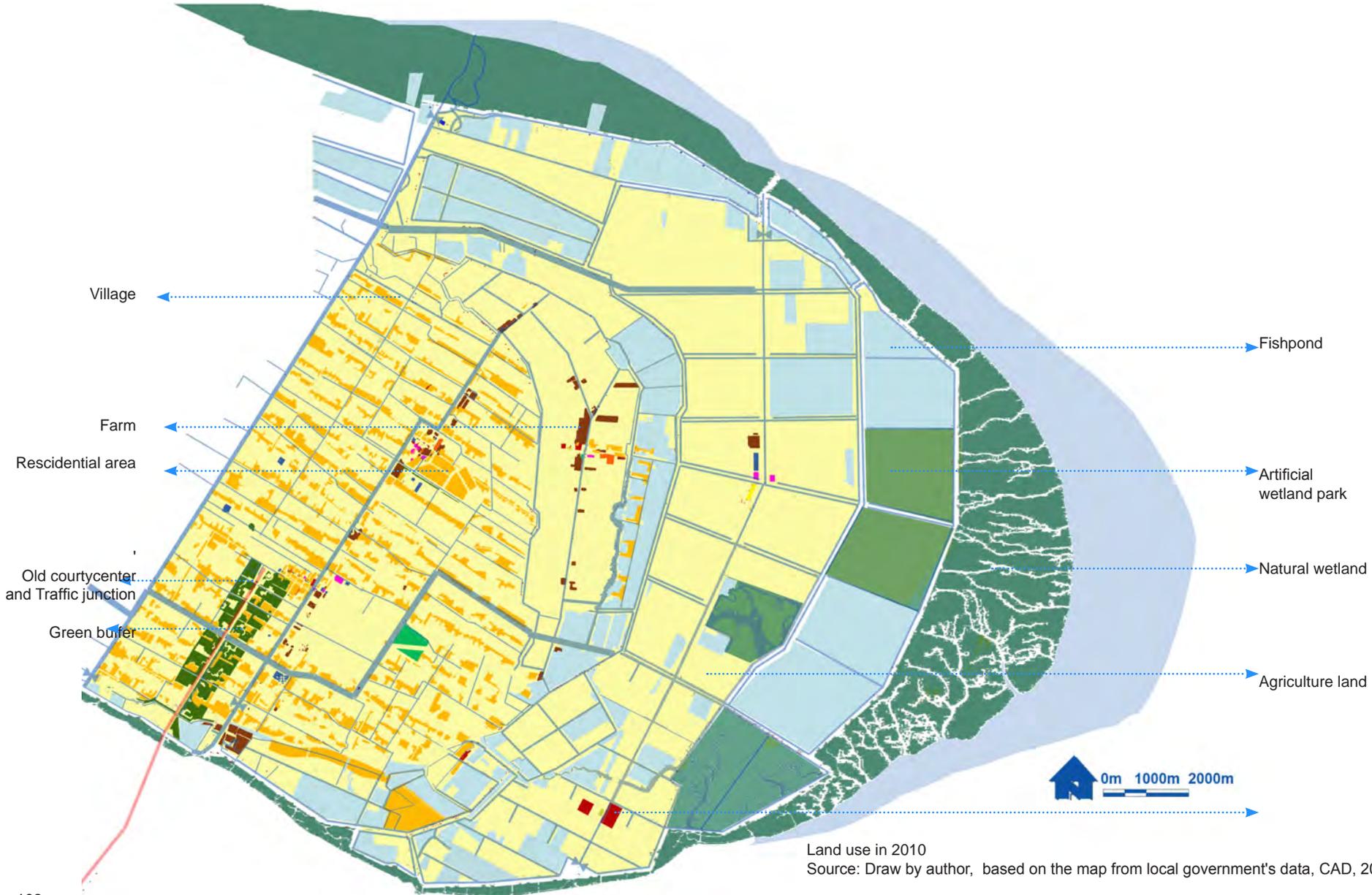
There are five large-scale reclamings after the R.P.China was founded in 1949. Therefore, five dikes with flourishing vegetations left:

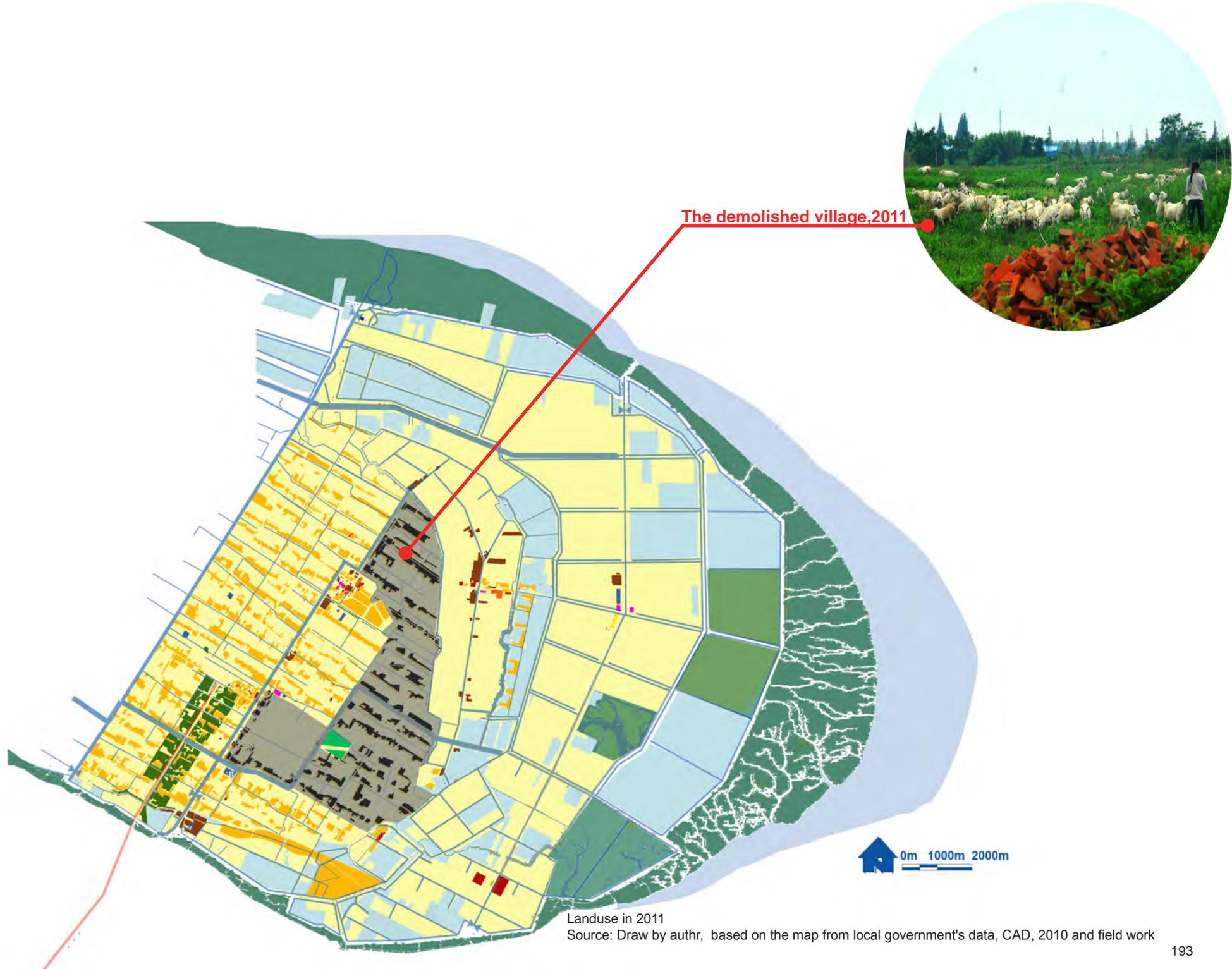


Source: Draw by author, based on the reclaim map in Chongming Museum

### 3.2. Land use

Land usage in 2011 has a huge change: almost half of it was removed. The removed area was farming land mixed with houses. In 2010, a village in the south-west was removed, and in the 2011 the progress was speeded up. Villagers, whose houses were demolished, will be moved to new departments in future.



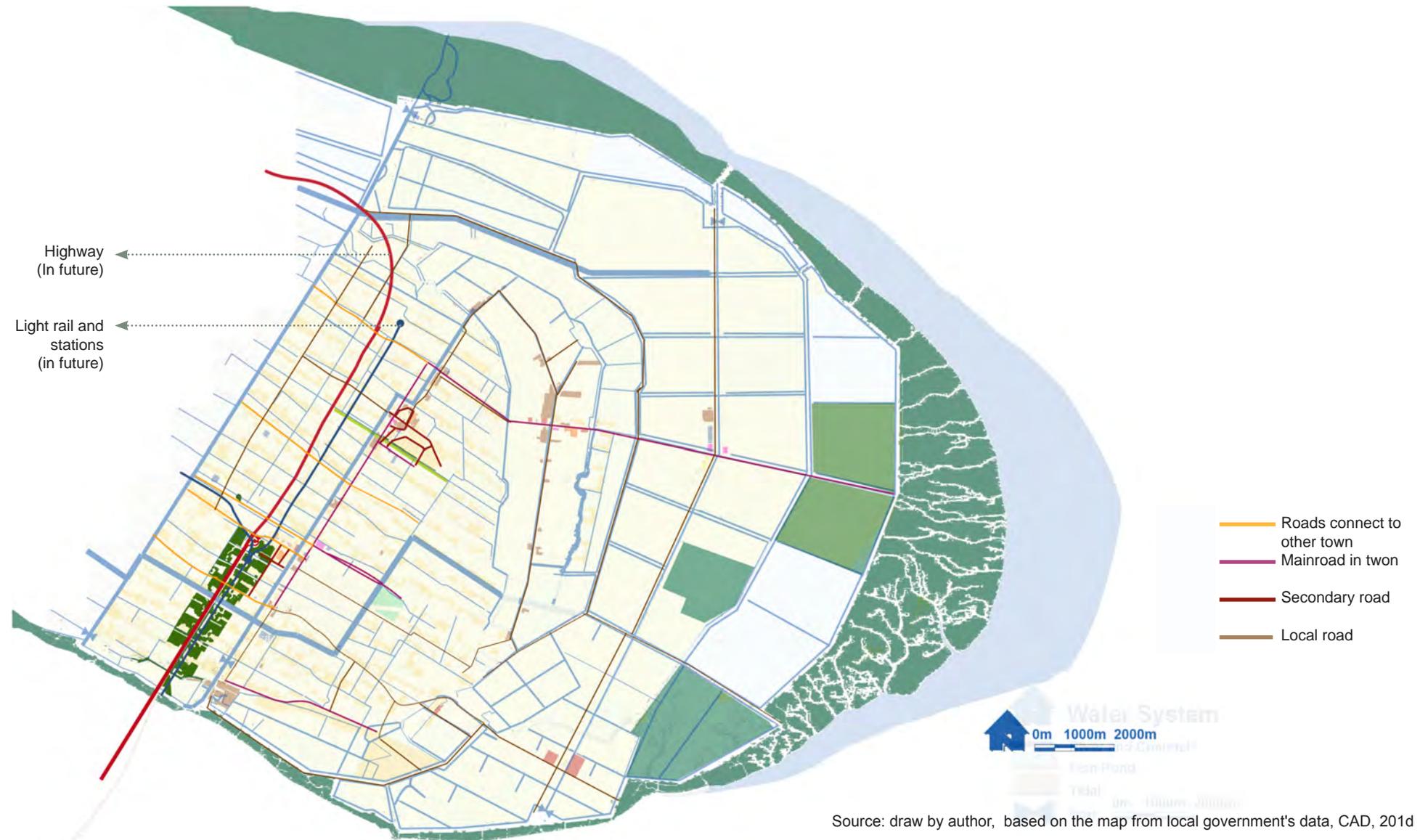


The demolished village, 2011

Landuse in 2011  
Source: Draw by authr, based on the map from local government's data, CAD, 2010 and field work

### 3.3 Transportation System

The traffic connection in Dongtan is poor. Transportation systems are inefficient and roads are not sufficient.



Source: draw by author, based on the map from local government's data, CAD, 201d

### 3.4 Water system

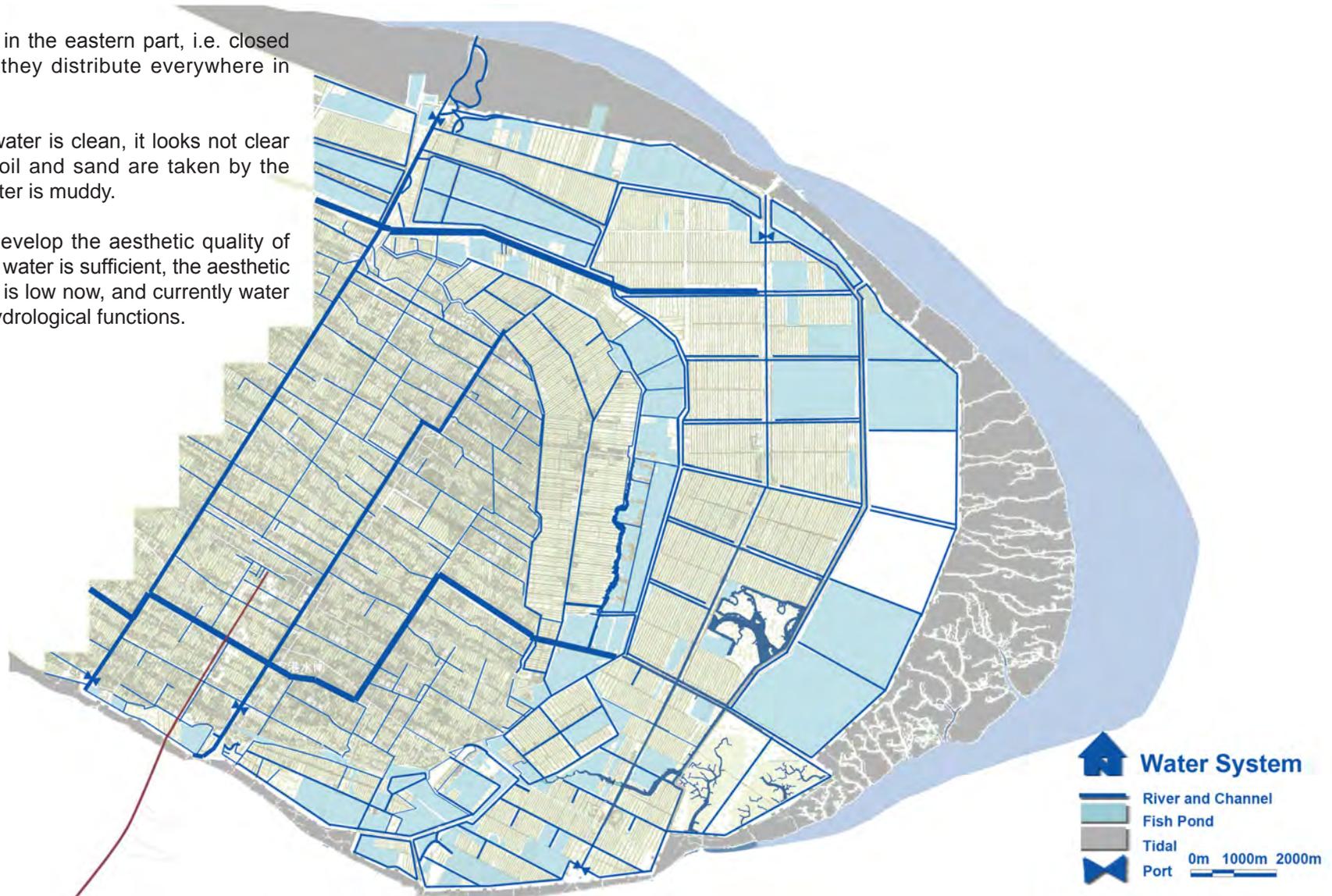
•The water system is messy. Some canals are filled. In addition, most land was reclaimed after 1950s', each time of the reclaim left different morphologies of the netty water system.

•Fishponds are concentrated in the eastern part, i.e. closed to the wetland. In addition, they distribute everywhere in Dongtan.

•Water quality: although the water is clean, it looks not clear because large amounts of soil and sand are taken by the Yangtzi river, therefore the water is muddy.

•There is a big potential to develop the aesthetic quality of water-green system. Although water is sufficient, the aesthetic quality of water-green system is low now, and currently water only has the ecological and hydrological functions.

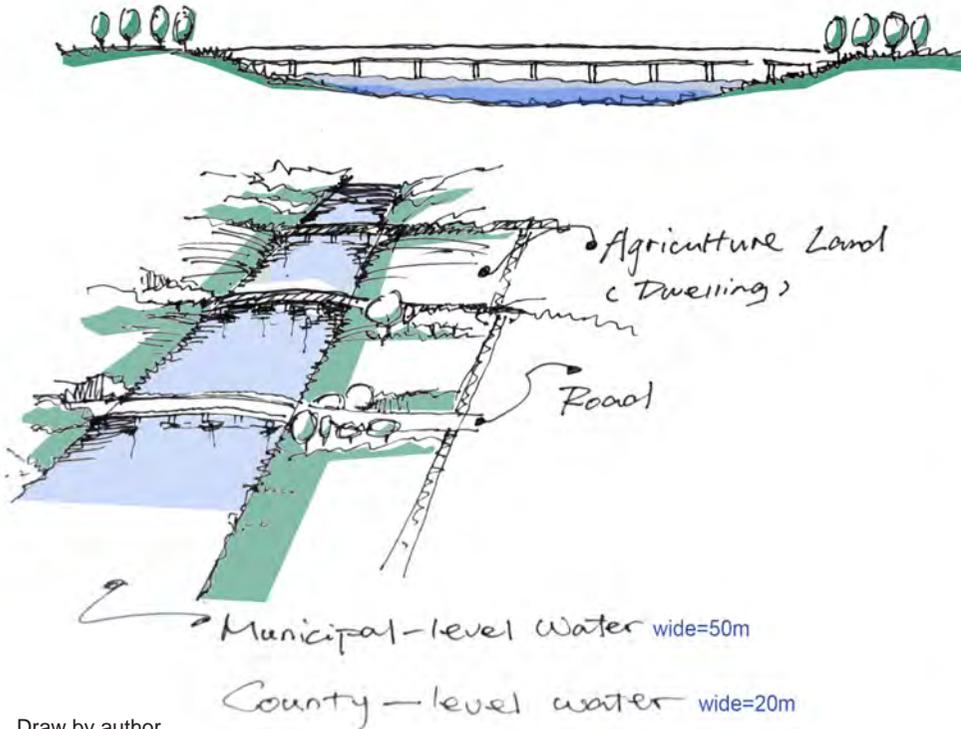
- Municipal-level river
- County-level river
- Town-level river
- Ditch



### Water in Rural area:

The rural area connects great rivers, great bridge, agriculture land with several settlement sites and road systems. It seldom interplays with local's everyday life.

- Municipal-level river-wide 50m
- County-level river-wide 20m

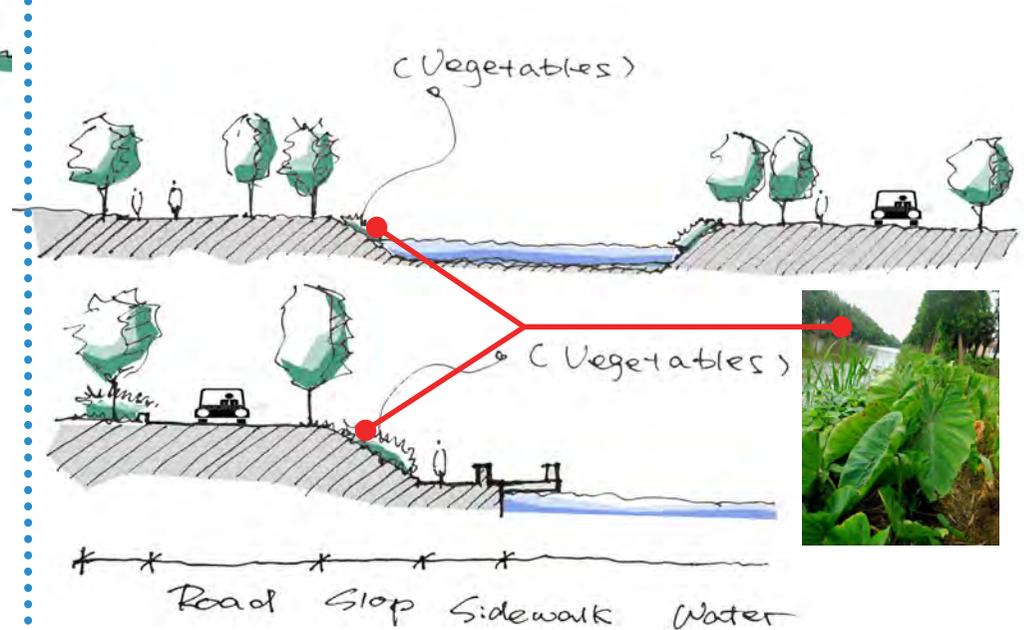


Draw by author

### Water in Developed Area:

In the developed area, water along the road is framed by the construction and shows tasteless flavors. An interesting thing is that, along the road, locals prefer to plant vegetable and productive plants, e.g. cucumber, corn or sweet potato.

- County level water wide-20m
- Town level water wide-10m



Draw by author

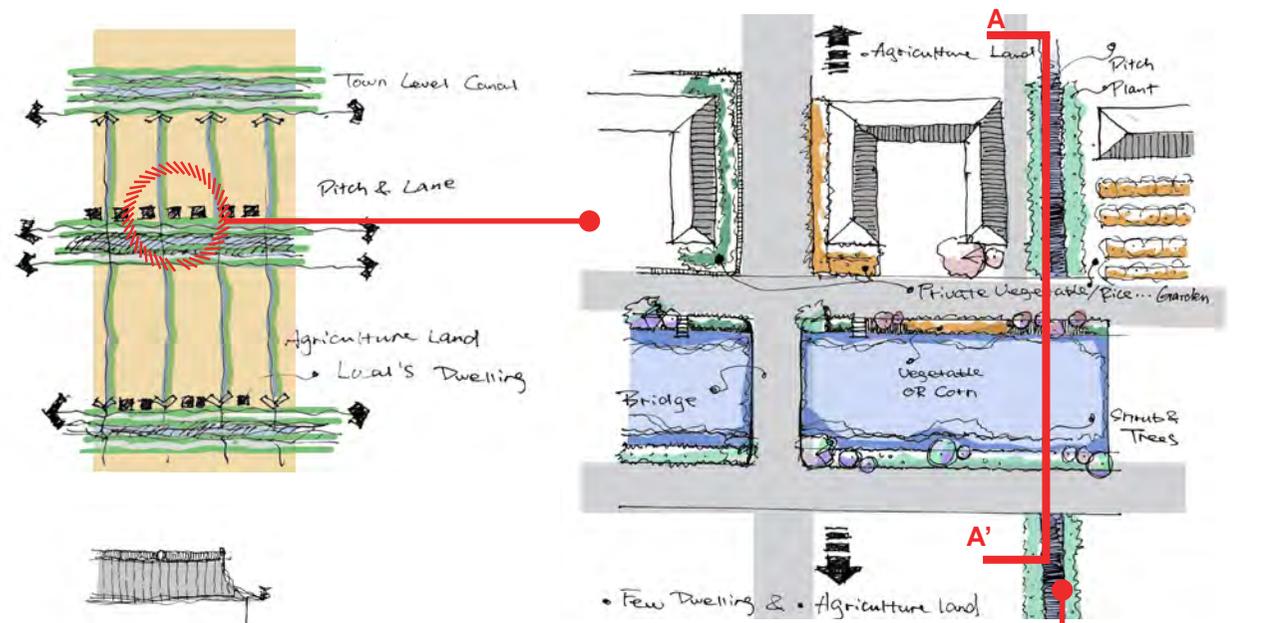
### Water with Dwelling ( in Twon Canal and Ditch )

The canal and ditch show a close interaction between the water and everyday life.

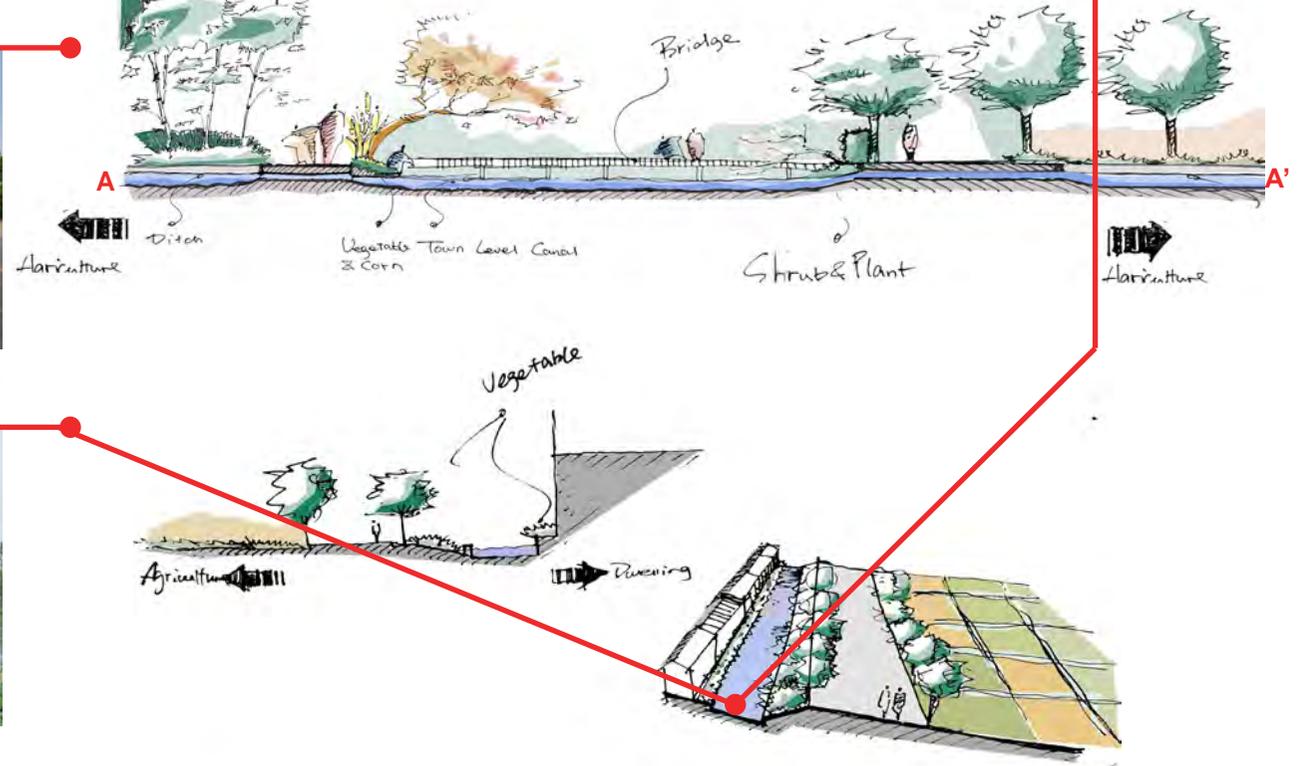
Firstly, each dwelling pattern connects with water. Canal is in the front of house and thus connects each families. The canal connects the house and their own agriculture land, where is at the back of the house.

When it zooms in each family, we find each house has an self-owned courtyard for planting vegetable for the family. In addition, locals also apply the space along the canal for productive plants. There are bridges and steps to connect the water and streets. The ordinary plants grow in the surrounding of ditches, which are besides the house.

Therefore, this pattern contributes to a diverse living environment: agriculture land, canals, ditches, bridge and diverse plants.



The surrounding of ditches which are reformed by construction, left space for planting vegetable for family use.



### 3.5 Aesthetic Assessment (for the poetic aesthetic quality)

The aesthetic qualities of Dongtan are assessed according to the criteria of poetic aesthetics: 35 flavors-5 realms. Each of the flavor is divided into three classes: average, good and perfect, and gets score as 1, 2, 3 respectively. Dongtan is divided into 14 areas regionally. The figure shows the distribution of the scores in the 14 areas: the higher, the brighter; the lower, the darker.

In general, the nature landscape, e.g. wetland, riverbank has highest flavor-scores; compare to that, the artificial-interferenced landscape shows low flavor-score, e.g. the artificial wetland and urbanism area.

- Higher: Nature Wetland, Yangtze River Bank, Traditional Local Dwelling Model
- Middle: Current Dwelling Model, (Pure) Agriculture Land
- Lower: Artificial wetland, County Level water, Urbanized area

#### Image Type: Wildness

- A. Wetland
- B. Yangtzi River Bank
- F. Rural riverbank
- G. Artificial wetland park

#### Image Type: Agriculture Life

- D. Village
- E. Farmland
- I. Fishpond
- J. Ditch and local road

#### Image Type: Seclusion

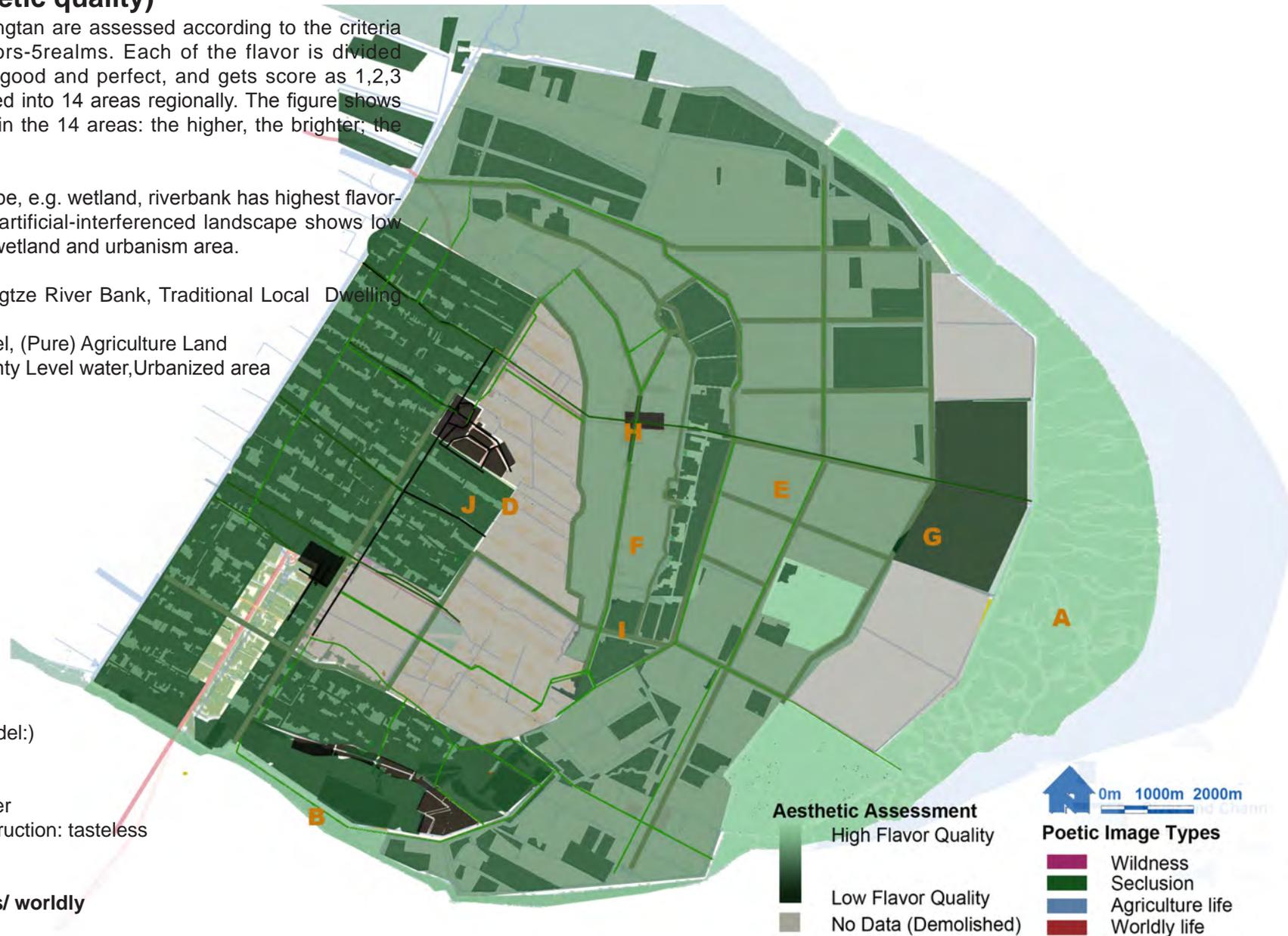
- C-(The traditional dwelling model:)

#### Image Type: Worldly life

- L-1 Developed-county level river
- L-2 Urbanism Area- New construction: tasteless
- L-3 Old town center: tasteless

#### Green-road system:wildness/ worldly

- M-1. Rural road and lane
- M-2. Urbanized area: tasteless



# Wildness

## A. Wetland-Score: 52

<b>Being</b>	<b>Holistic</b>	<b>Indirect &amp; subtle</b>	<b>Follow Nature</b>	<b>Detachment of the Worldly World</b>
3 Softness Sense of Existence	3 Large Spacious with strong impression	1 Hidden Hazy	1 Truth to material Natural form	2 Be flowable Be free
3 Peacefulness and calmness Be emotional	2 Spacious with thin and slender Embraced	1 Winding Metaphorical	1 Natural smell Natural sound	3 Be clear, fresh and crystalline Be bold and unconstrained
3 Be isolated	2 Ascendant	<b>Zen</b>	<b>Ordinary</b>	<b>Vicissitudes</b>
<b>Color, small and sound</b>		3 Emptiness Quietness	1 Ordinary beauty Be "Familiar" strange An art?	2 Be bleak Be archaic Be alive and busy
1 Ornate but elegant Slender and plain wonders	1 Be delicate but avoid rigidity Be sparse and thin	3 Be simple		



## B. Yangtzi Riverbank-Score: 47

<b>Being</b>	<b>Holistic</b>	<b>Indirect &amp; subtle</b>	<b>Follow Nature</b>	<b>Detachment of the Worldly World</b>
3 Softness Sense of Existence	2 Large Spacious with strong impression	2 Hidden Hazy	1 Truth to material Natural form	2 Be flowable Be free
3 Peacefulness and calmness Be emotional	1 Spacious with thin and slender Embraced	1 Winding Metaphorical	2 Natural smell Natural sound	3 Be clear, fresh and crystalline Be bold and unconstrained
1 Be isolated	2 Ascendant	<b>Zen</b>	<b>Ordinary</b>	<b>Vicissitudes</b>
<b>Color, small and sound</b>		3 Emptiness Quietness	1 Ordinary beauty Be "Familiar" strange An art?	2 Be bleak Be archaic Be alive and busy
1 Ornate but elegant Slender and plain wonders	1 Be delicate but avoid rigidity Be sparse and thin	3 Be simple		



## F. Rural Riverbank-Score: 26

<b>Being</b>	<b>Holistic</b>	<b>Indirect &amp; subtle</b>	<b>Follow Nature</b>	<b>Detachment of the Worldly World</b>
2 Softness Sense of Existence	2 Large Spacious with strong impression	1 Hidden Hazy	1 Truth to material Natural form	2 Be flowable Be free
1 Peacefulness and calmness Be emotional	2 Spacious with thin and slender Embraced	1 Winding Metaphorical	1 Natural smell Natural sound	3 Be clear, fresh and crystalline Be bold and unconstrained
2 Be isolated	2 Ascendant	<b>Zen</b>	<b>Ordinary</b>	<b>Vicissitudes</b>
<b>Color, small and sound</b>		2 Emptiness Quietness	1 Ordinary beauty Be "Familiar" strange An art?	2 Be bleak Be archaic Be alive and busy
1 Ornate but elegant Slender and plain wonders	1 Be delicate but avoid rigidity Be sparse and thin	1 Be simple		





### G. Artificial Wetland: 23

<b>Being</b> Softness 2 Sense of Existence 2 Peacefulness (not calmness) Be emotional Be isolated	<b>Holistic</b> 'Large' Spacious with strong impression Spacious with thin and slender Embraced Ascendant	<b>Indirect &amp; subtle</b> Hidden 1 Haze 2 Winding Metaphorical	<b>Follow Nature</b> Truth to material Natural form 1 Natural smell 1 Natural sound	<b>Detachment of the Worldly World</b> Be flowable Be free Be clear, fresh and crystalline 1 Be bold and unconstrained
<b>Color, smell and sound</b> 1 Ornate but elegant 3 slender and plain woodwork	1 Be delicate but avoid roddy 2 Be sparse and thin	1 Quietness 2 Be simple	1 Ordinary beauty Be Familiar strange An art?	<b>Vicissitudes</b> Be bleak Be archaic Be alive and busy

# Agriculture life



### D. Village-Score: 25

<b>Being</b> Softness 3 Sense of Existence 3 Peacefulness (not calmness) Be emotional Be isolated	<b>Holistic</b> 'Large' Spacious with strong impression Spacious with thin and slender Embraced Ascendant	<b>Indirect &amp; subtle</b> 2 Hidden Haze Winding Metaphorical	<b>Follow Nature</b> 1 Truth to material 1 Natural form 1 Natural smell 3 Natural sound	<b>Detachment of the Worldly World</b> 2 Be flowable 2 Be free 2 Be clear, fresh and crystalline 2 Be bold and unconstrained
<b>Color, smell and sound</b> 2 Ornate but elegant 2 slender and plain woodwork	Be delicate but avoid roddy Be sparse and thin	Quietness Be simple	2 Ordinary beauty Be Familiar strange An art?	Be bleak Be archaic Be alive and busy



### E. Farmland-Score: 25

<b>Being</b> Softness 3 Sense of Existence 2 Peacefulness (not calmness) Be emotional Be isolated	<b>Holistic</b> 'Large' Spacious with strong impression 3 Spacious with thin and slender Embraced Ascendant	<b>Indirect &amp; subtle</b> 1 Hidden Haze Winding Metaphorical	<b>Follow Nature</b> 2 Truth to material 2 Natural form 2 Natural smell 3 Natural sound	<b>Detachment of the Worldly World</b> Be flowable Be free 2 Be clear, fresh and crystalline 3 Be bold and unconstrained
<b>Color, smell and sound</b> 1 Ornate but elegant 1 slender and plain woodwork	Be delicate but avoid roddy Be sparse and thin	2 Quietness Be simple	1 Ordinary beauty Be Familiar strange An art?	Be bleak Be archaic Be alive and busy

# I. Fish pond-Score: 19

<b>Being</b>	<b>Holistic</b>	<b>Indirect &amp; subtle</b>	<b>Follow Nature</b>	<b>Detachment of the Worldly World</b>
2 Selflessness	'Large'	Hidden	Truth to material	Be flowable
1 Sense of Existence	Spacious with strong impression	Hazy	Natural form	Be free
3 Peacefulness	2 Spacious with thin and slender	Winding	Natural smell	Be clear, fresh and crystalline
Be emotional	Embraced	Metaphorical	Natural sound	2 Be bold and unconstrained
2 Be isolated	Ascendant			
<b>Color, smell and sound</b>		<b>Zen</b>	<b>Ordinary</b>	<b>Vicissitudes</b>
Ornate but elegant	Be delicate but avoid rigidity	2 Emptiness	1 Ordinary beauty	1 Be bleak
Slender and plain	Be sparse and thin	Quietness	Be 'Familiar strange'	Be archaic
1 Slender and plain		Be simple	An art?	Be alive and busy



# J: Local Road along the Ditch-Score:15

<b>Being</b>	<b>Holistic</b>	<b>Indirect &amp; subtle</b>	<b>Follow Nature</b>	<b>Detachment of the Worldly World</b>
2 Selflessness	'Large'	Hidden	Truth to material	Be flowable
1 Sense of Existence	Spacious with strong impression	Hazy	Natural form	Be free
1 Peacefulness	1 Spacious with thin and slender	Winding	2 Natural smell	Be clear, fresh and crystalline
Be emotional	Embraced	Metaphorical	2 Natural sound	2 Be bold and unconstrained
Be isolated	Ascendant			
<b>Color, smell and sound</b>		<b>Zen</b>	<b>Ordinary</b>	<b>Vicissitudes</b>
1 Ornate but elegant	Be delicate but avoid rigidity	Emptiness	1 Ordinary beauty	1 Be bleak
Slender and plain	Be sparse and thin	Quietness	Be 'Familiar strange'	Be archaic
1 Slender and plain		Be simple	An art?	Be alive and busy



Land has special meaning for locals. In the fieldwork, I found local people, even who is not a farmer, prefer to plant vegetables and corns in small piece of land voluntarily.

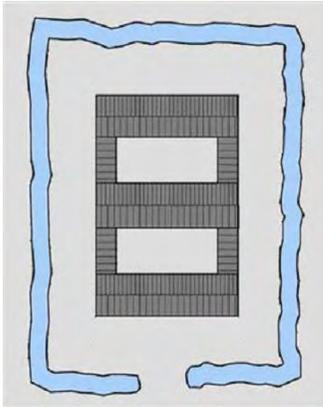
In the future design, productive landscape could be considered as familiar strange as one of their memory.

Fig-The productive plants along the road



### C. The Traditional Dwelling Model-Score: 38

<b>Being</b>	<b>Holistic</b>	<b>Indirect &amp; subtle</b>	<b>Follow Nature</b>	<b>Detachment of the Worldly World</b>
3 Selflessness	2 'Large'	2 Hidden	1 Truth to material	1 Be flowable
1 Sense of Existence	Spacious with strong impassion	Haze	Natural form	1 Be free
3 Peacefulness and calmness	Spacious with thin and slender	Winding	2 Natural smell	2 Be clear, fresh and crystalline
2 Be emotional	Embraced	2 Metaphorical	2 Natural sound	2 Be bold and unconstrained
2 Be secluded	Ascendant			
<b>Color, smell and sound</b>		<b>Zen</b>	<b>Ordinary</b>	<b>Vicissitudes</b>
2 Ornate but elegant	1 Be delicate but avoid delicate	Emptyness	3 Ordinary beauty	Be bleak
1 Slender and plain wonders	Be sparse and thin	Quietness	Be 'Familiar' strange	1 Be archaic
		Be simple	..An art?	Be alive and busy



# Seclusion



The traditional dwelling model shows an unique living model in China, which shows its identity of island and high poetic aesthetic quality. The architecture complex consists of several houses and courtyard, and each unit is surrounded by the 3-4m wide water for keeping fish, plant or swimming. Besides, plants are delicate selected as a metaphor of Fengshui layout: bamboo in the north part blocks the winds and it means the flourishing of each family; the Elm in the west part purifies the air; while Locust tree or Magnolia in the south part means wealth; the willows and peach blossom in the east part are planted for beautifying the living environment.

However, this model has already disappeared in Dongtan since 1980s. People built new houses to replace the traditional houses with center-courtyard, only water patterns left. Being worse, in the future planning, this pattern will totally disappear with the village, because all of these are going to be replaced by the new department buildings.

# Worldly Life

## L-1.Developed County-level River Score:16

<b>Being</b> Selflessness 2 Sense of Existence 1 Peacefulness and calmness 1 Be emotional 1 Be isolated	<b>Holistic</b> 'Large' Spacious with strong impassion 1 Spacious with thin and slender 3 Embraced Ascendant	<b>Indirect &amp; subtle</b> Hidden 2 Haze Winding Metaphorical	<b>Follow Nature</b> Truth to material Natural form Natural smell Natural sound	<b>Detachment of the Worldly World</b> Be flowable Be free 2 Be clear, fresh and crystalline 2 Be bold and unconstrained
<b>Color, smell and sound</b> Ornate but elegant 1 Slender and plain wonders	Be delicate but avoid hardness Be sparse and thin	<b>Zen</b> Emptiness Quietness Be simple	<b>Ordinary</b> Ordinary beauty 1 Be 'Familiar' strange An art?	<b>Vicissitudes</b> Be bleak Be archaic Be alive and busy



## L-2 Urbanism Area- New construction: tasteless, featureless



## L-3 Old town center: tasteless, messy



# Green-road system:wildness/ worldly

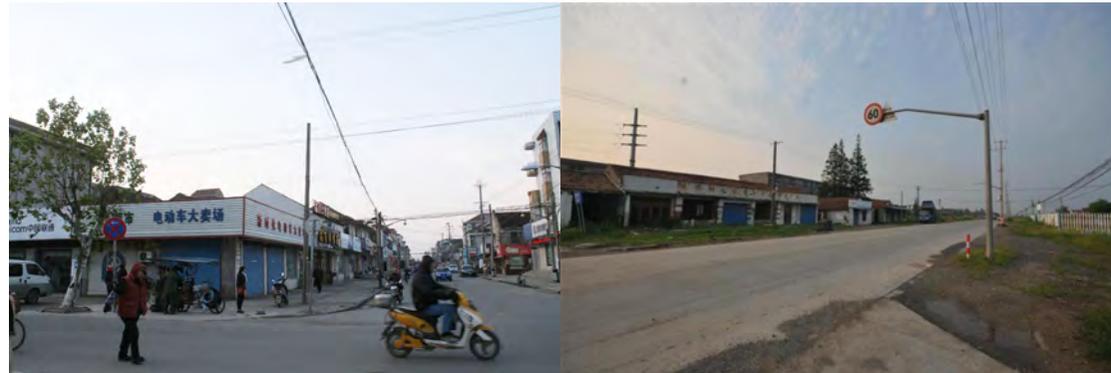
## M-1. Rural road and lane

### M-1. Rural Road and Green System-Score:30

<b>Being</b>	<b>Holistic</b>	<b>Indirect &amp; subtle</b>	<b>Follow Nature</b>	<b>Detachment of the Worldly World</b>
2 Serflessness	2 Long	1 Hidden	1 Truth in material	1 Be flowable
2 Simplicity of Existence	2 Strong impression	3 Hazy	2 Natural form	1 Be free
3 Jealousness and covetousness	3 Spacious with thin and slender	2 Winding	2 Natural smell	1 Be clear, fresh and crystalline
1 Be isolated	3 Emoliated	2 Metaphorical	2 Natural sound	3 Be bold and unconstrained
<b>Color, smell and sound</b>	<b>Zen</b>	<b>Ordinary</b>	<b>Vicissitudes</b>	
2 Create but elegant	1 Be delicate but avoid rigidity	3 Emptiness	1 Be bleak	
2 Simple and direct	1 Be sparse and thin	2 Quietness	1 Be archaic	
1 Be simple	2 Be simple	3 Be familiar arrange	1 Be alive and busy	
		1 An art?		



## M-2. Former urbanized area: tasteless, messy



## M-3. Newly built urbanized area: neat, spacious but tasteless, featureless and lost of water



## Summary of the Aesthetic Quality:

### •The Aesthetic Quality of Flavors

In the assessment, several flavors are absent (grey) . Besides, low quality are shown in some flavors(red)

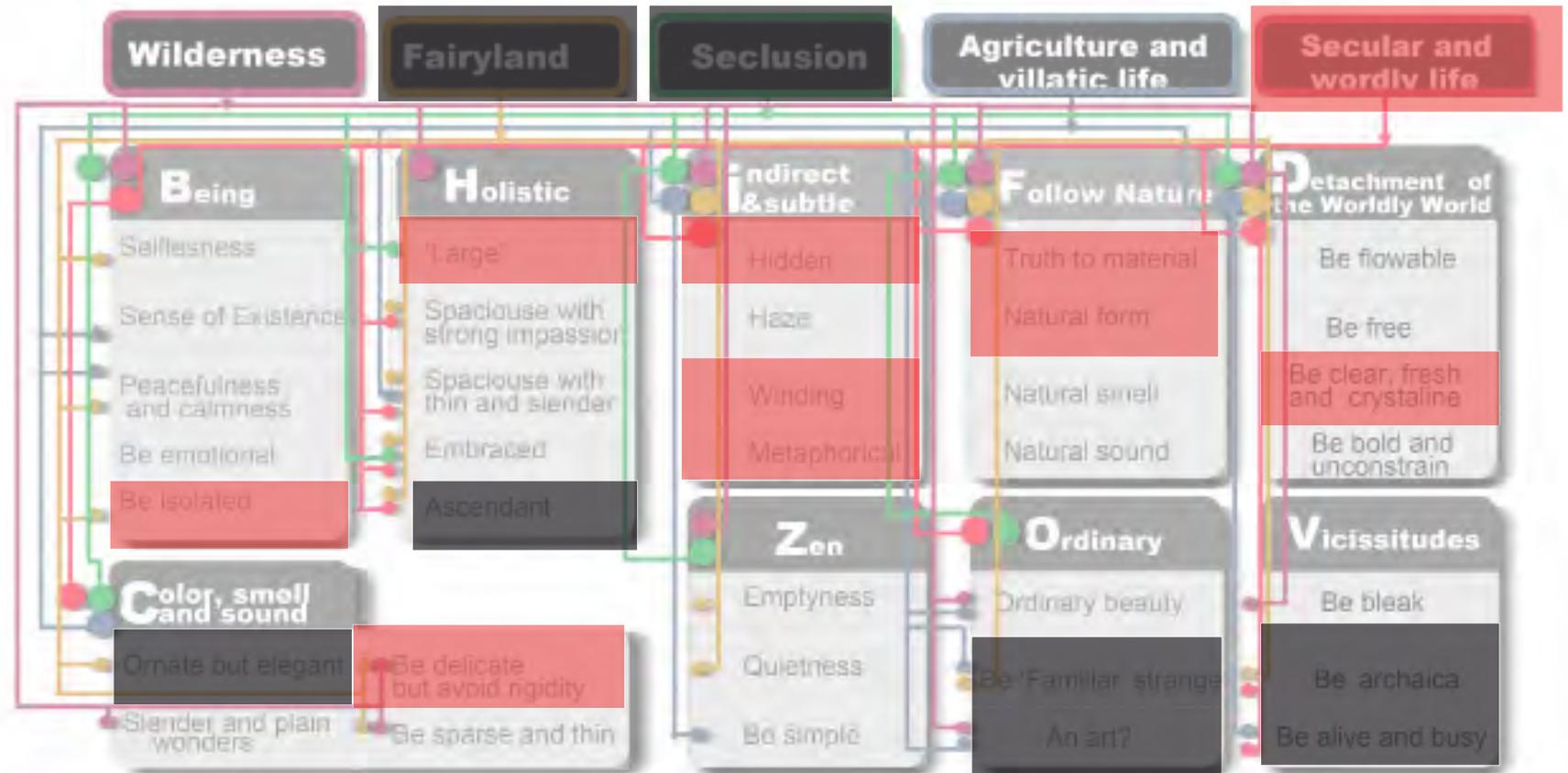
### •The Aesthetic Quality of Realm

-Missing Realm: fairyland, seclusion

-Realm with Low Aesthetic Quality: Worldly life

-The Mixed Realms:

Currently, although the wildness and agriculture show high aesthetic values, the poetic realms only exist in the pure wildness, agriculture land and villages. The cross-application of realms is not reflected. For example, applying the wild and agricultural beauty to the urban area; bringing the feeling of the realm of a seclusion into locals' living environment.



### 3.6 Investigation- Public's Impression and Aesthetic Focus

Both the interview and photo-survey(the explanation is in the Part1. Introduction and Research method) are taken by two groups of samples: the locals and visitors from Shanghai.

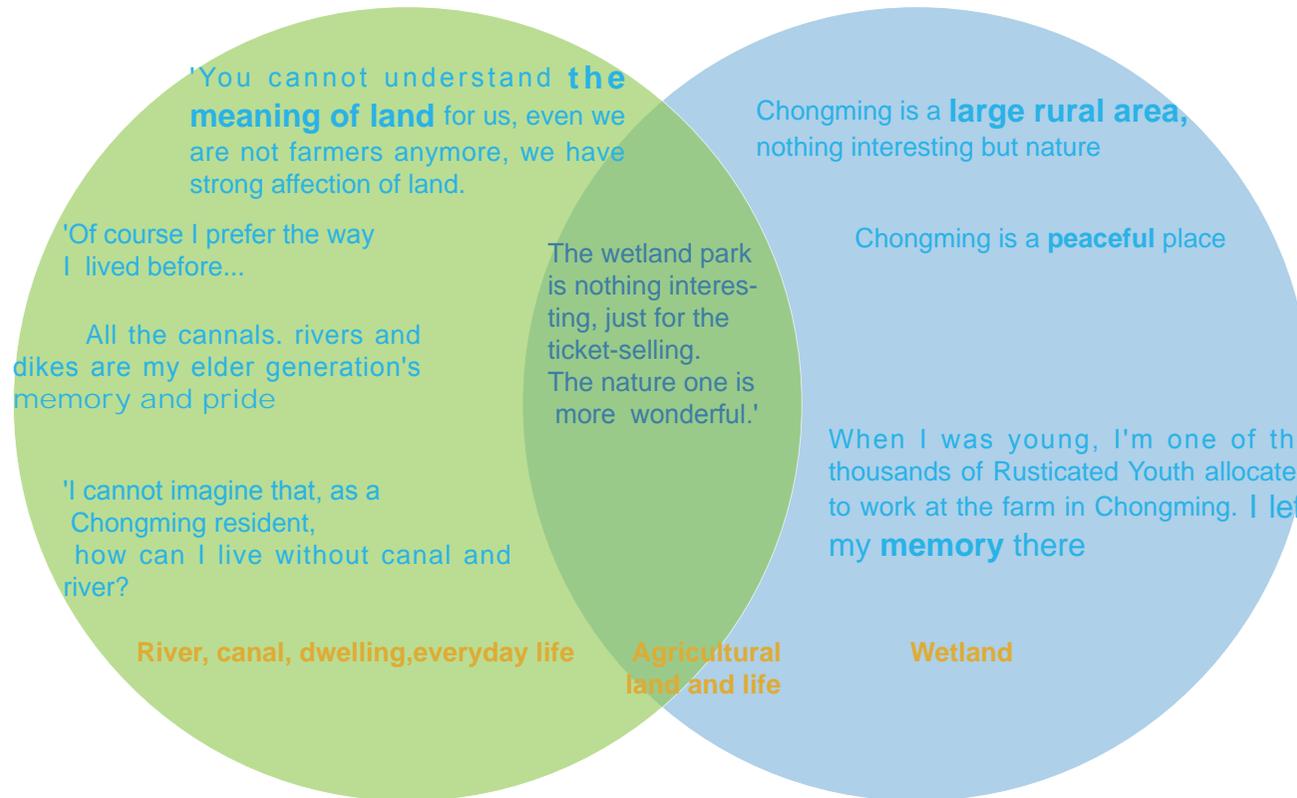
Both of them show the appreciation of natural wetland, but the artificial wetland does not receive as much appreciation as the nature one.This outcome is the same with the aesthetic assessment in Secion 3.5.

When it comes to the interesting points for the local people and visitors, agriculture land and life are always focused from both local's and visitors' pictures. Land has special meaning for farmers and locals. In the fieldwork, local people, even who is not a farmer, prefers to plant vegetables and corn in a small piece of land, or along the road. In addition, the locals concerned their daily life more than the wetland, as they have already gotten used to it.

- 1. Interview
- 2. Photo-Survey:interest focus



Locals



### 3.7 Existing Design Case Study



### (1) Local's Planning

All the designs follow this local planning. According to this planning, the framework of water and green will be changed a lot---a large amount of houses and farmland have to be removed. In the new design, disconnect water system and road system are linked. And the economic development is also concerned as reasonable investment, and business planning are included. The problematic analysis in details will be explored later.



Sport Training Center

Business Area

Commercial and Entertainment

International Conference Center

Campus

Education: Research Center

Residential Area

## (2) The Artificial Wetland

In Alterra's proposal, the abandoned fishponds are going to be recovered by reeds, which can contribute to natural conservation and reed-related industry, e.g. making paper or handiwork. Therefore, it could promote more job opportunities.

According to the local assessment and feedback:

- The planning focuses on the balance between protection and economic development in the planned area with comprehensive considerations to the fostering and development of ecological diversity, efficient utilization of resources and development of recreational tourism.
- The planning respects the existing conditions with full consideration in full utilization of resources within the area as much as possible.
- Zoning of functional area is mainly based on the actual needs of farming economy and breed aquatics with consideration in the species introduction. The ecological interference is very good.

BUT:

- This planning aims to achieve economic balance via production of material products, leaving production of spiritual products such as tourism and recreation as the secondary purpose, which is still far from the requirements of the design task proposal.

The Local design, which has already been built partly, has its dominant purposes for tourism and recreation. However, in both the interview and aesthetic quality assessment of the artificial wetland shows relatively low aesthetic quality, especially compared to the natural one. In addition, the scientific test shows, because birds and benthic fauna in Dongtan have already been used to the ecological environment of fishponds. Once it suddenly changes to a park, animals cannot easily adapt it.



Alterra's Planning of Wetland Park



Local's Planning of Wetland Park

## (3) Argro- Park

The concept of Agroparks is based on the principles of sustainable development.

- Environmental benefits through lowering emissions and waste
- Application of principles of industrial ecology, i.e. mutual use of waste and by-products
- Advantages of scale through industrial production and processing
- Reduction of fossil fuel use and veterinary risks because of reduced transport
- Improved animal comfort, increasing production levels
- Independence of season and land by whole year products
- Enables chain transparency resulting in better quality management
- Significant reduction of economic costs

For its economic and productive benefits, this proposal is going to be executed.

#### (4)Eco-villages

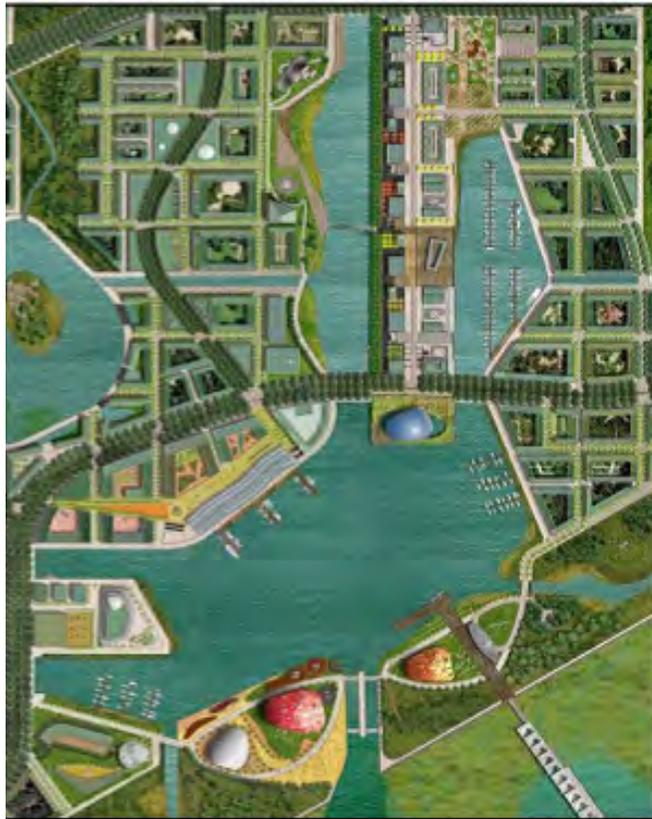
In ARUP's proposal, it is aiming to create integrated, vibrant and evolving communities.

##### Advantage: Ecological design

- Low rise & high density:  
3 to 6 storeys / 1.2 average plot ratio
- 75 dwelling per hectares
- 15 minutes walking to village center

##### Shortage:

- Aesthetics is not concerned in its criteria
- The flavors of being subtle,winding etc cannot be found in this design



#### Summary:

There are several shortages and advantages of each design proposal. The shortages will be improved in my design, and the advantages will be kept and applied.

Area	Shortage	Advantage
Government's Planning	<ul style="list-style-type: none"> <li>-Fragemental land</li> <li>-The aesthetics of water is not concerned well</li> <li>-Remove too much agriculture land and houses</li> <li>-Local landscape pattern and life style are demolished to be none</li> <li>-Over develop the wetland</li> </ul>	<ul style="list-style-type: none"> <li>-Economic, bussiness and invest planning is reasonable;</li> <li>-Connect water</li> <li>-Connect traffic</li> </ul>
Expo Agro- Park (Alterra)		Productivity
Wetland (Alterra)	<ul style="list-style-type: none"> <li>-It does not concern leisure and tourism enough</li> </ul>	<ul style="list-style-type: none"> <li>-Productivity</li> <li>-(wetland) nature conservation</li> <li>-Minimize the human's iinterference</li> <li>-Low cost, new industry</li> </ul>
Three Eco-twon	<ul style="list-style-type: none"> <li>-Aesthetics is not concerned in its criteria</li> <li>-According to the water model in guideline, flavours of subtle, holistic and follow nature ect cannot be found in this design</li> </ul>	<ul style="list-style-type: none"> <li>-A compact city, an eco city,15 min walking to the center</li> </ul>



# Chapter4. Problem Setting-Design concept

## -Possible solution

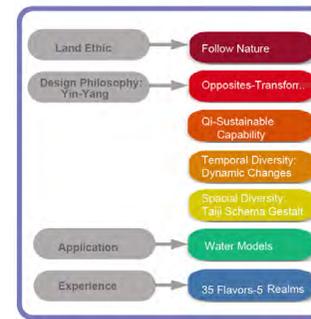


The problem setting will be mainly based on the local planning and current situation. In government's planning, the new development will be finished until 2025, the population will increase from 60,000 to 200,000 with a urbanization boom.

As the gateway of Chongming island, Dongtan is going to be an **Ecological-representative area, with education institutions.**

# 1. Problem Setting and Possible Solution

## Problem1: The Over Transformation of Land and Water

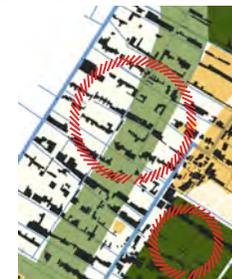


### PROBLEM

According to the first requirement of guiding principles- 'Land Ethic', the existing situation of land and water should be respected. However, the new planning takes an opposite point (see figure: Current land/water transformation):

- Large area of land and water are going to be transformed.
- The new planning is random designed, it likes designing in a white paper. The current land situation is neglected as it has never been existing
- Some of the transformation is a waste of resources: for example, the Central Lake, is going to be build and close to a current existing fishpond. However, this cluster of fishponds are going to be filled and the lake is going to be newly dug.

### SOLUTION



#### LAND:

- Preserve most villages
- Only remove the houses for the most necessary needs ( e.g. the current road buffer requires almost 1Km wide green belt and thus it needs to remove all the houses in these area, the new planning decrease the green belt and suggests to plant orchard as a productive buffer. In addition, the suggestion of removing the village to a forest is unnecessary )..

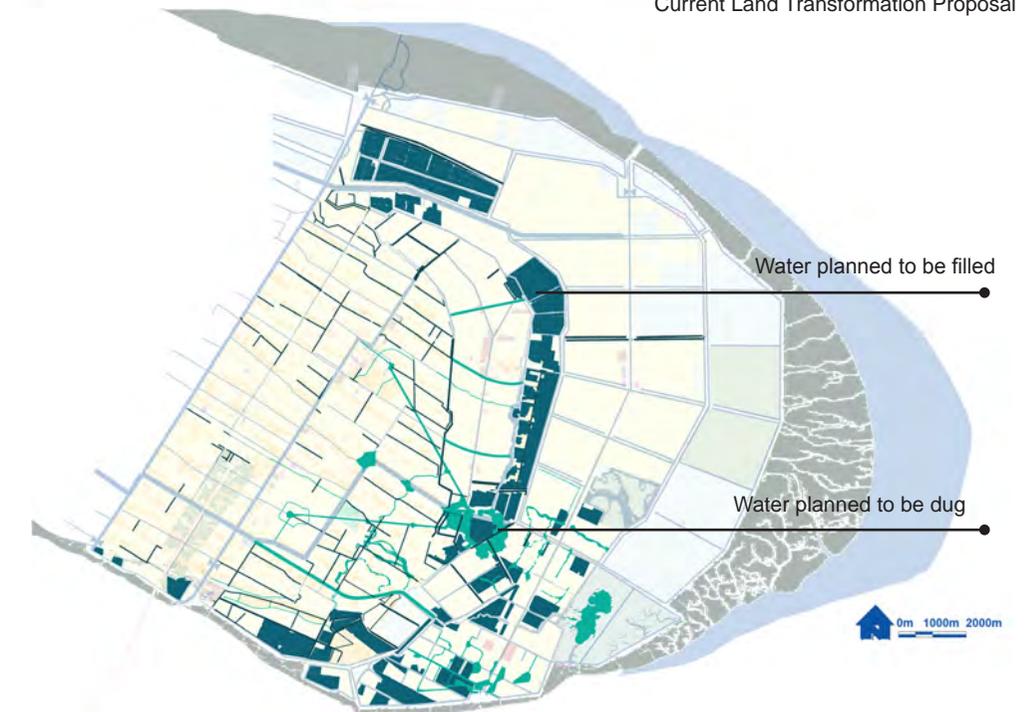


#### WATER:

- Keep the water morphology in the possible extend
- Transform the fishpond to a Lake as the core waterscape of Dongtan.



Current Land Transformation Proposal



Current Water Transformation Proposal

## Problem2. Conflict-Wetland Conservation or Tourism

According to the guiding principles that the way to deal with the conflicts as 'Yin-Yang', opposites should be harmonized. As a designer, it is better to find a balance rather than demolish one of them.

Although the artificial wetland shows less preference to public, and compare to the nature wetland its aesthetic quality is lower, it could benefit the tourism and economic increase.

Therefore, instead of filling the fishpond to create a forest in the center area, it is possible to develop it as an artificial wetland, which connects to the central lake as a cluster of the core landscape in Dongtan.

On the other hand, the Alterra's proposal of wetland recovery will be suggested in my planning, because it is close to the ecological sensitive area--the international conservation wetland.

### SOLUTION:

Transform the fishpond to artificial wetland for tourism

### SOLUTION:

Apply Alterra's proposal to recover the natural wetland



Current: fish pond

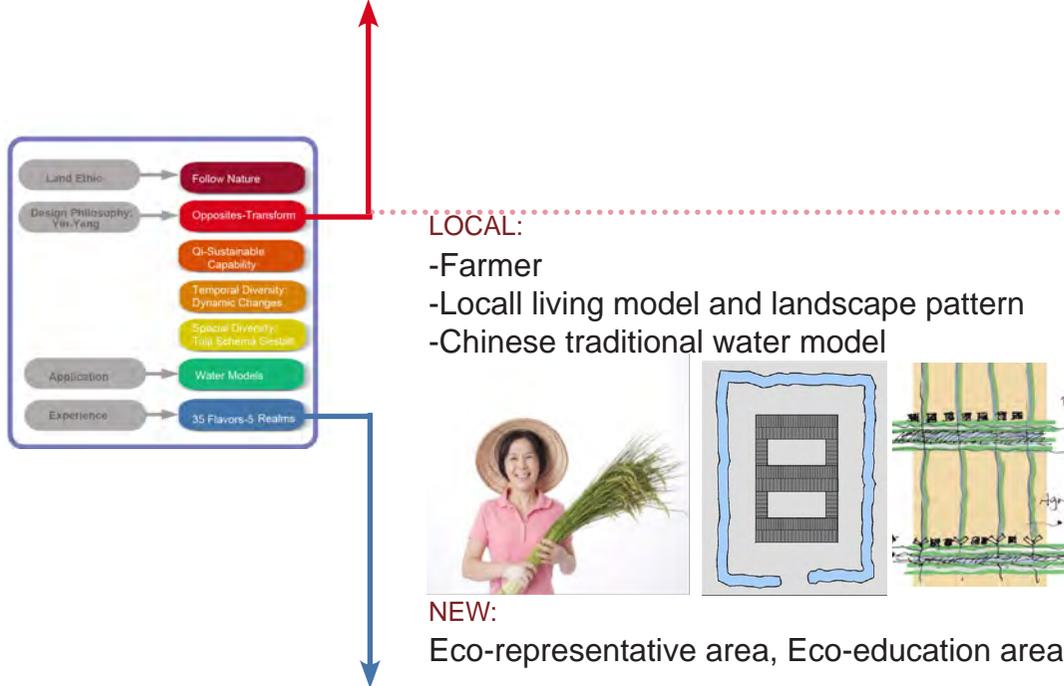


Government's planning:  
Forest;

My planning:  
Artificial wetland as part  
of the core waterscape



### Problem3. Conflict-New Identity or Local Identity:



#### PROBLEM

The new planning is going to develop Dongtan as an urban area. However, in the current newly built area, traditional landscape pattern disappeared and the landscape is featureless and tasteless.

Will the traditional landscape and lifestyle only exist in Dongtan people's memory in future? Is there any possibility to transform them to future Dongtan?

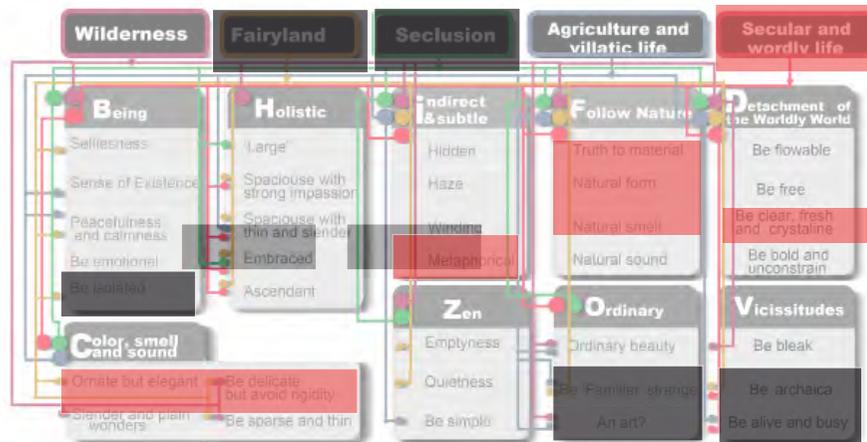
#### SOLUTION

Transform the traditional local water pattern to a new **landscape model with water** with local life style to adapt the modern life.

#### SOLUTION

Apply the concept of 'Qi' to water cycle to realize the combination of sustainability and beautifulness.

### Problem4. The Poetic Aesthetic quality of water is neglected:



#### PROBLEM

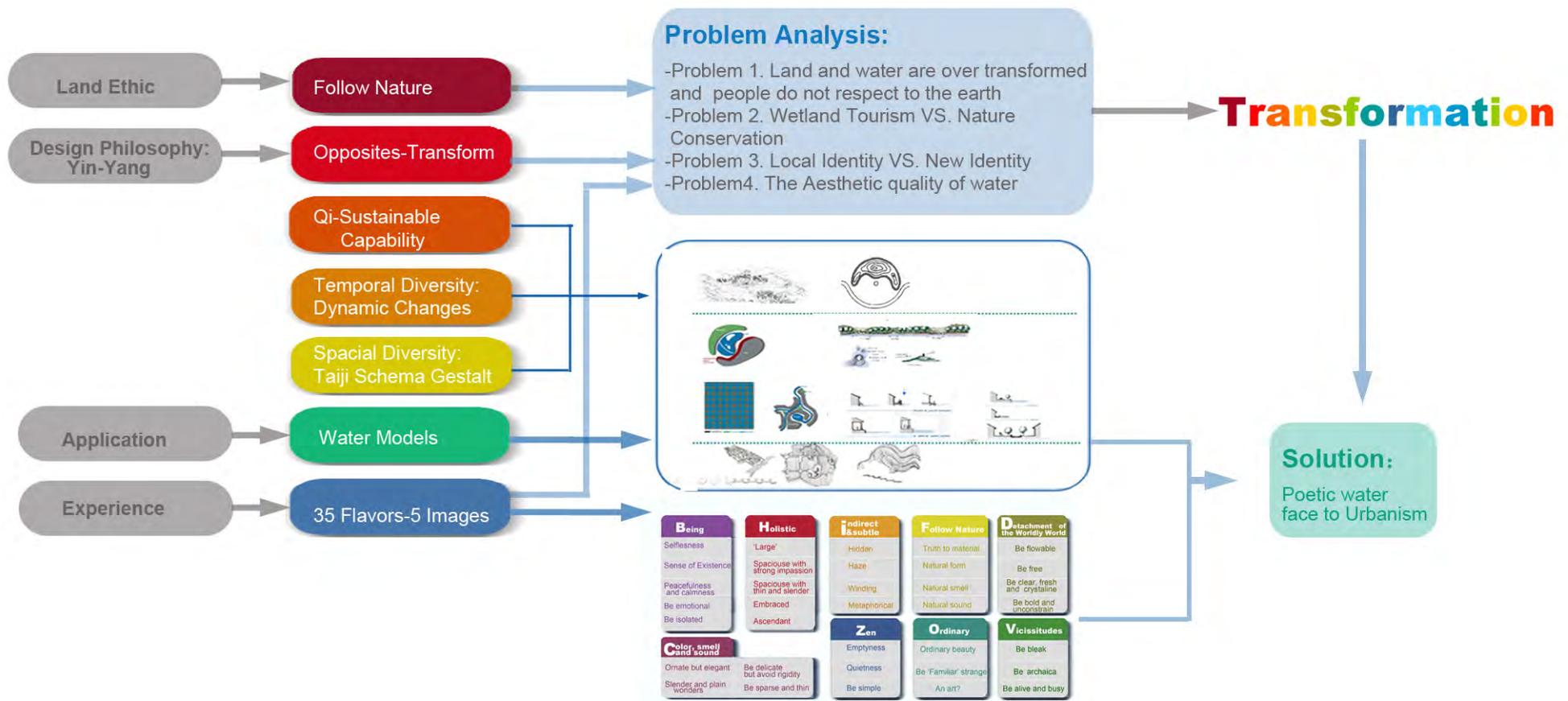
According to the aesthetic assessment, there are three problems:  
 -in Dongtan, several realms and flavors are missing or poorly expressed.  
 -The current poetic aesthetic quality of water in newly built area is low, however this trend will continue in future with the new planning and design proposal.  
 -Lots of area with high aesthetic quality will be removed, e.g. the village and the local lane.

#### SOLUTION

Therefore, the **35 Flavors- 5 Realms** are going to be applied. In addition, the **landscape models with water** are possible to be referred in my design as solutions.

## 2. Design Concept: Transformation

### 3. How guiding principles guide the project of Dongtan:



# Chapter 5. Planning and Design

## 1. Alternative Plannings

Solutions mentioned in the last section are applied, and 4 planning alternatives are proposed. The solutions advocated above are applied into these planning:

- Keep the existing villages.
- Connect the water system based on the current water system.
- Transform the cluster of fishponds into a lake, transform the abundant fishponds into a natural wetland, i.e. the Alterra's proposal.
- Transform the current fishponds which are going to be filled and transformed to an artificial wetland park. It will connect to the lake as a center landscape.
- The last but not the least, the 35Flavor-5Realm will be applied into design with waterscape models and the principle of Qi.

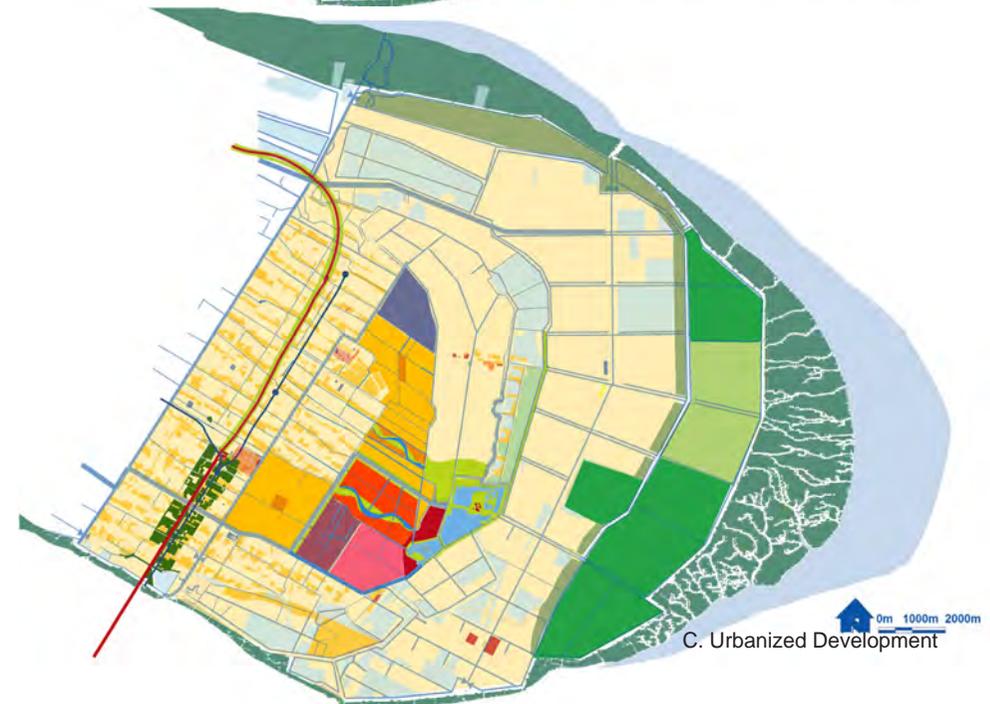
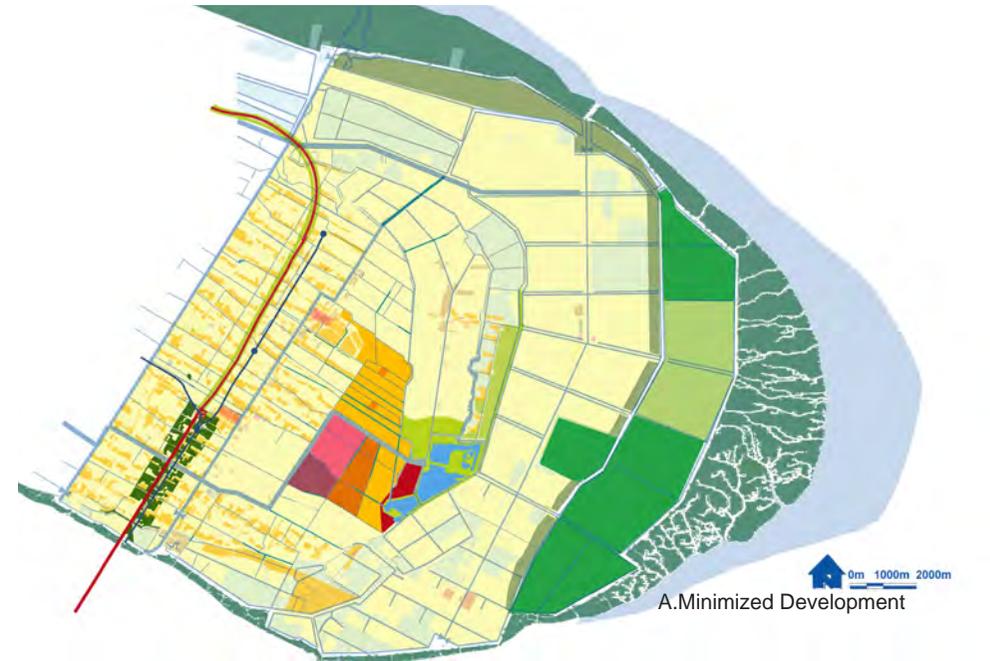
A is the minimized transformation, it only transforms the demolished area with the most necessary functions.

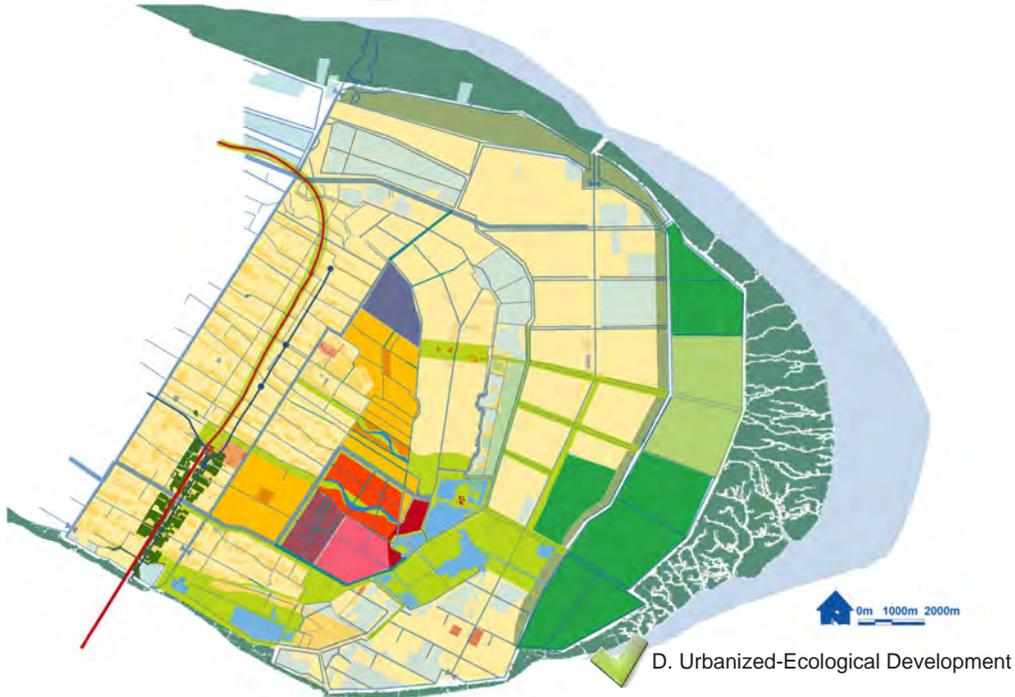
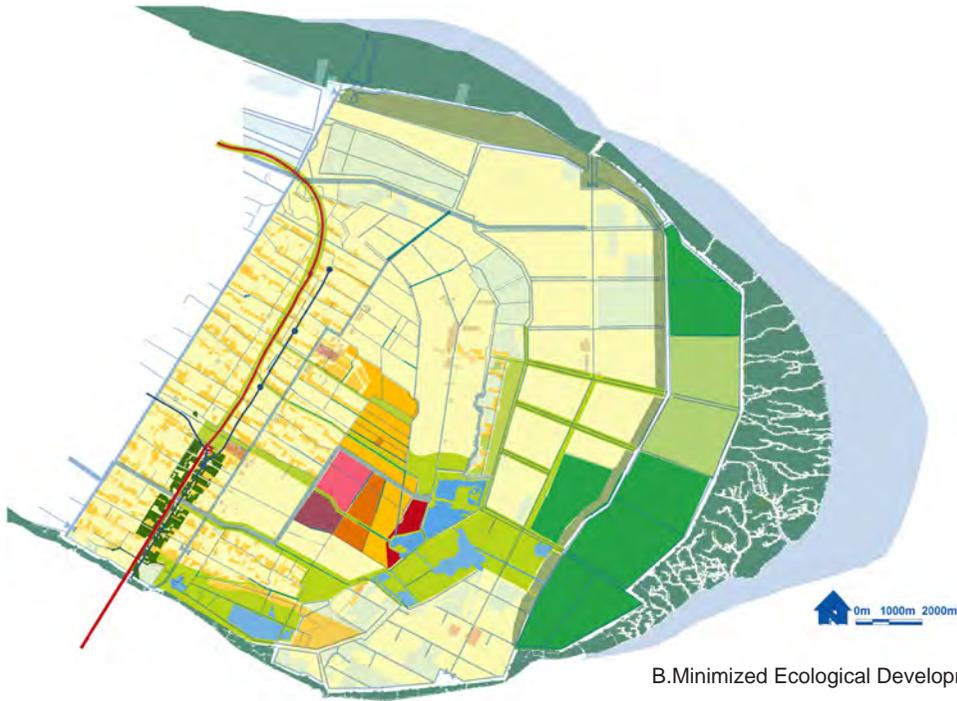
B is an ecological transformation, it develops series of ecological corridors to connect the wetland in the tidal and the center forest of island.

C is an urbanism transformation, it contains all the development requirements of the government: residential area, the sport training center and larger area for education.

D is an urbanism-ecological transformation, it develops sets of ecological corridor to connect the wetland in the tidal and the center forest of island.

For planning, factors of aesthetics, ecology, economy and urbanism are concerned (see the chart in the right page). The poetic aesthetics is considered as land ethic, i.e. less land transformation. Assessments are set by 4 classes: average, good, very good, excellent. Through the assessment, D is selected for it gets 2 highest score, while A and B get only 1 highest score.



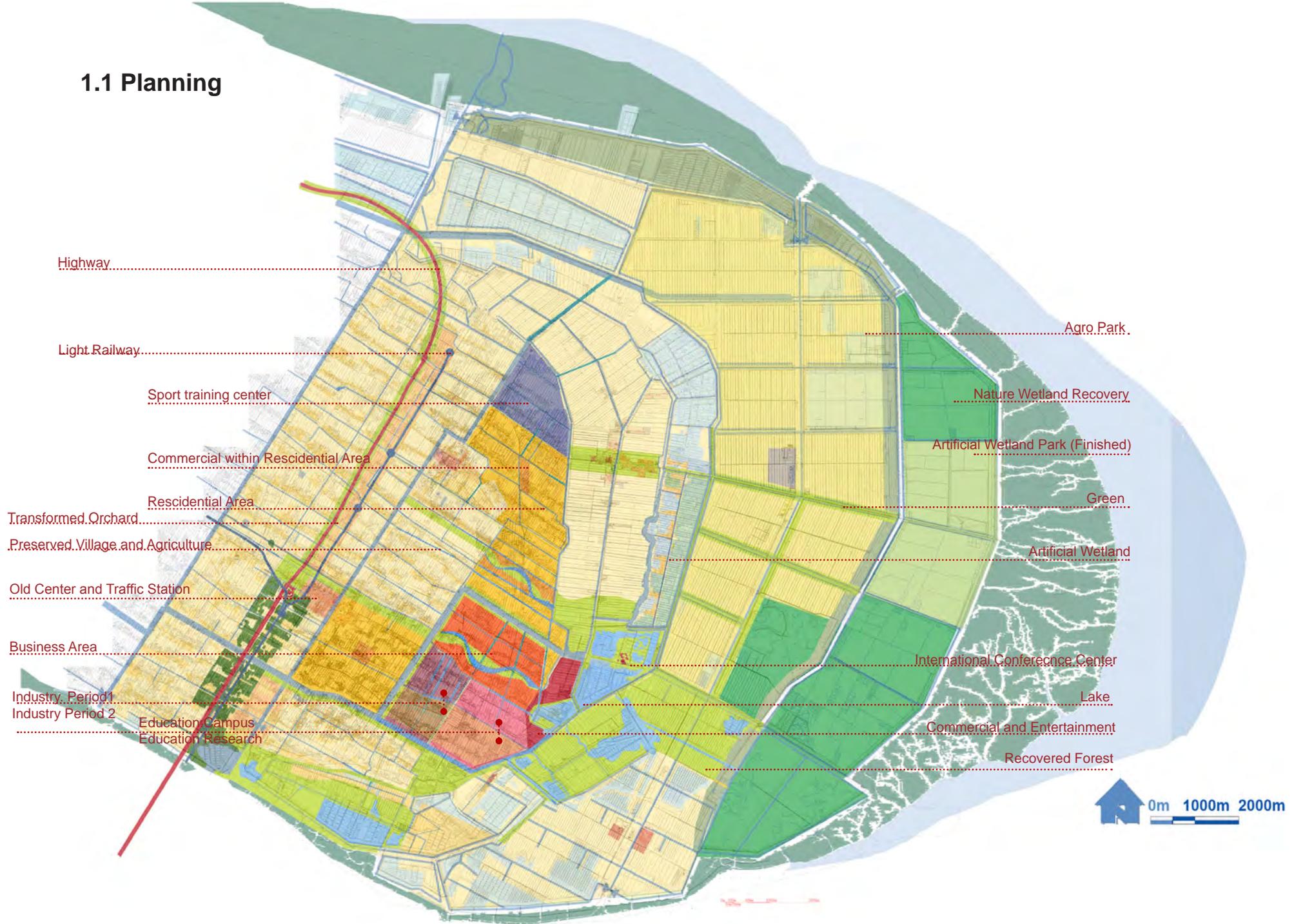


	Less land transformation	Urbanization	Ecology	Economy benefit
A	4	2	3	1
B	3	2	4	3
C	3	3	2	2
D	2	3	4	4

A. Bad B.Normal C. Good D. Excellent



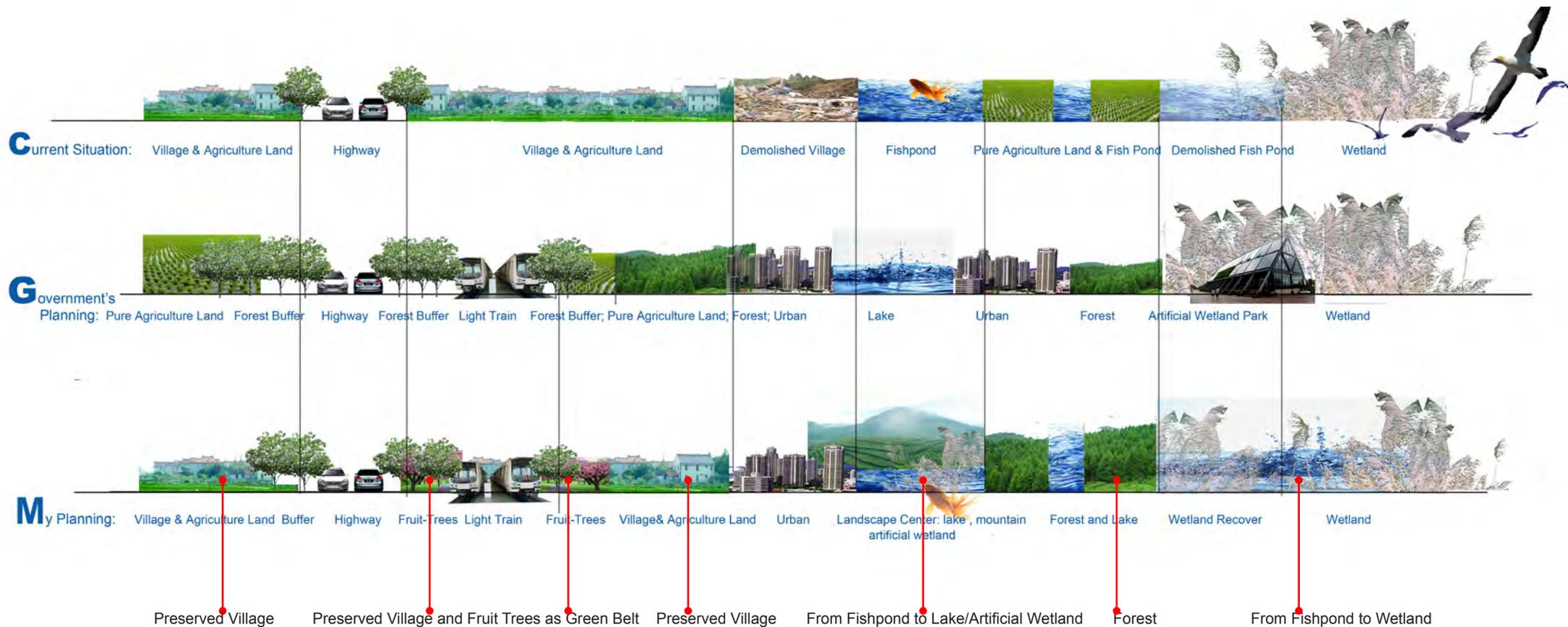
# 1.1 Planning



## 1.2 Evaluation: Land transformation

Compare to the former planning, the new planning reduces the land transformation.

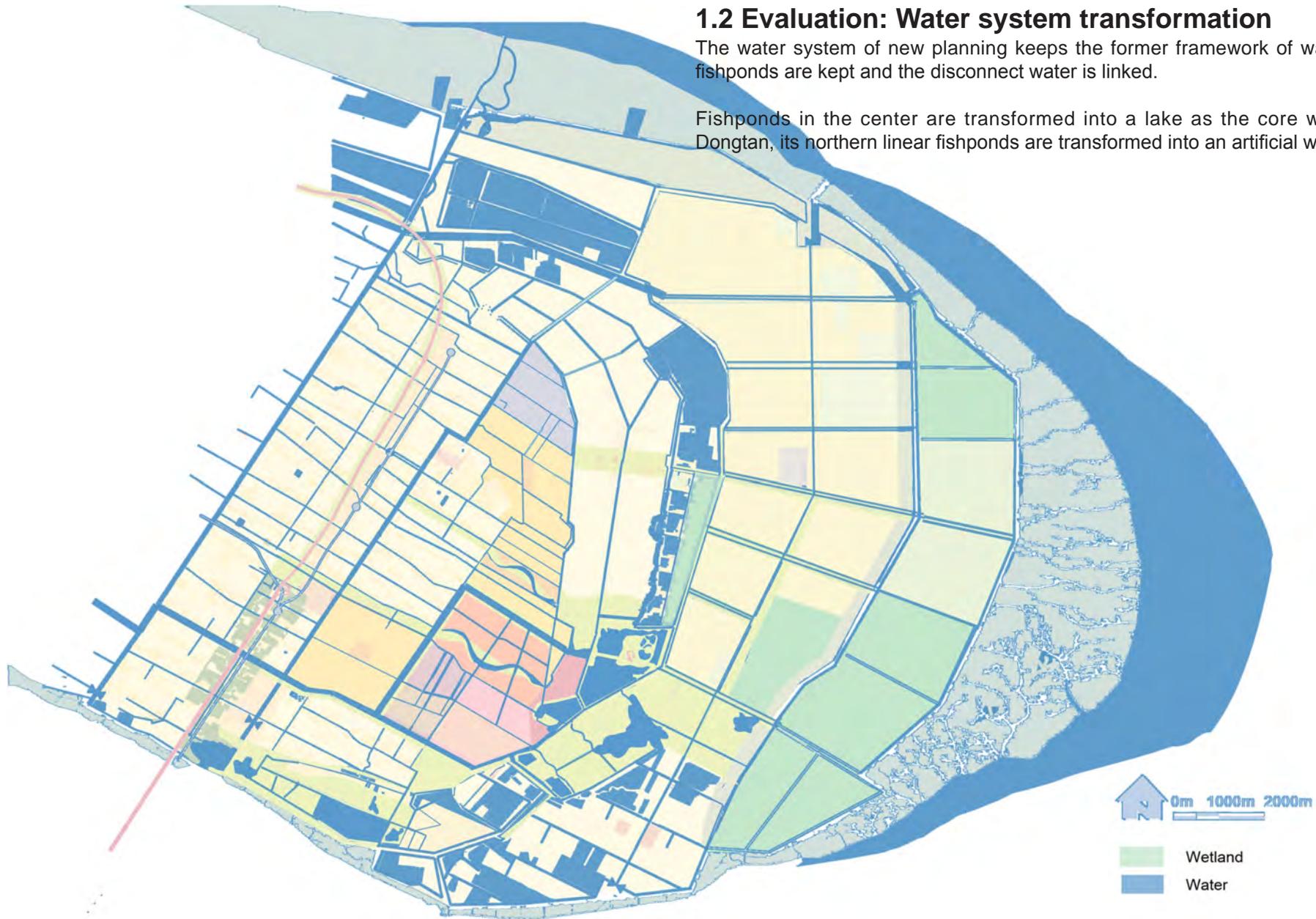
- The villages are preserved as much as possible. The green belt between the highway and train is decreased, and fruit trees are planted as the green belt, instead of removing all the farmland and houses.
- Fishponds which are going to be filled will be developed into a new artificial wetland, while the abandoned fishponds closed the nature wetland is going to be recovered rather than be developed into a new artificial wetland park.
- The urbanized area is mainly concentrated in the western side of the lake rather than both sides.



## 1.2 Evaluation: Water system transformation

The water system of new planning keeps the former framework of water. So most fishponds are kept and the disconnect water is linked.

Fishponds in the center are transformed into a lake as the core waterscape in Dongtan, its northern linear fishponds are transformed into an artificial wetland.

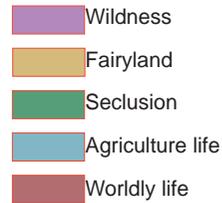
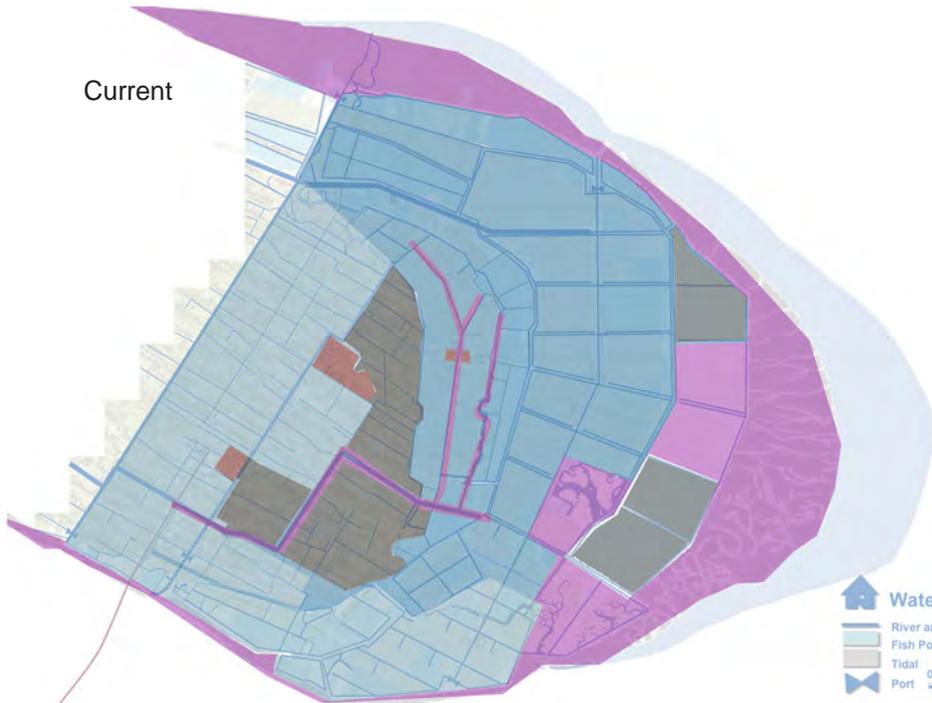


## 1.2 Evaluation: Flavor-Realm transform

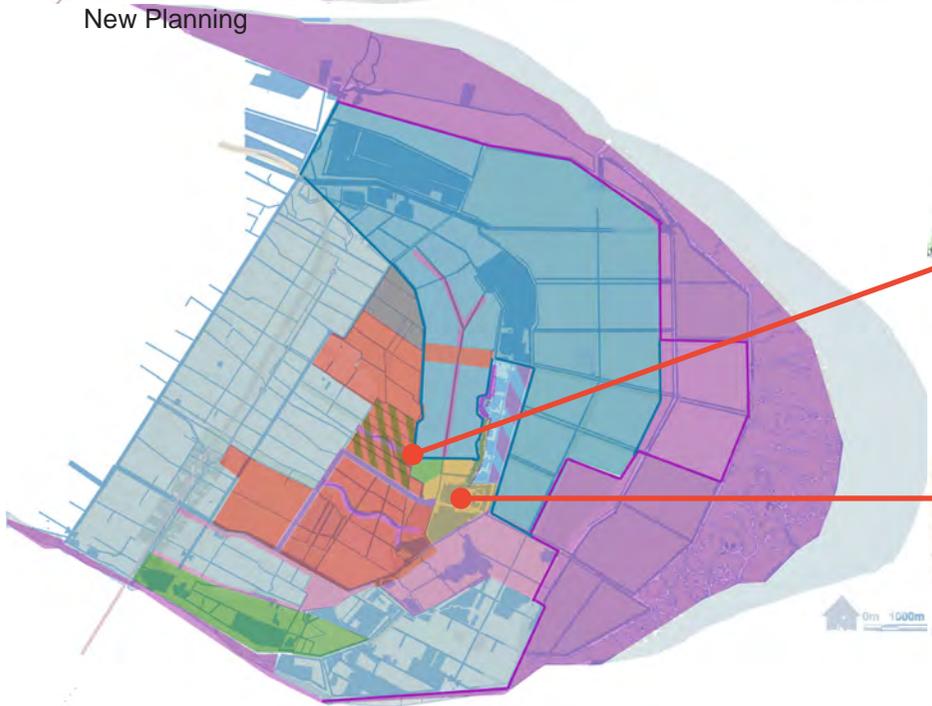
After the transformation, the realms increase, and therefore the spatial experience in Dongtan becomes diverse.

New realms as fairyland and seclusion are added. The aesthetic quality of others will be improved. Each realm will mix to others rather than a single and isolated realm, e.g. apply the wild weeds into city, or apply the agriculture factor to 'fairyland' etc

Current



New Planning



Dynamic Fairland in Mountain and Woods Fairland in Lake and island Spring Summer Autumn Winter



# 2. Site Design

- 1. The Central Lake
- 2. Residential Area

The Central Lake locates in the center of Dongtan, and it is going to be transformed from a cluster of fishponds. The residential area close to the lake used to be the farmers' houses with large area agriculture land. Currently it is removed, and a lot of ditches left.

Both of these two transformation cases show ecological and aesthetic values. The guiding principles, and the 35 Flavors-5 Realms are applied.



Imagery ©2012 Cnes/Spot

# 2.1 Lake and Hill

## 2.1.1 Concept and Explanation

The **lake model** is applied to contribute its realm of fairyland. There are several components in this model: lake, islands, mountains with construction, bridges and causeways.

The lake is transformed from the cluster of fishponds in the center of Dongtan. Hill is constructed from construction waste.

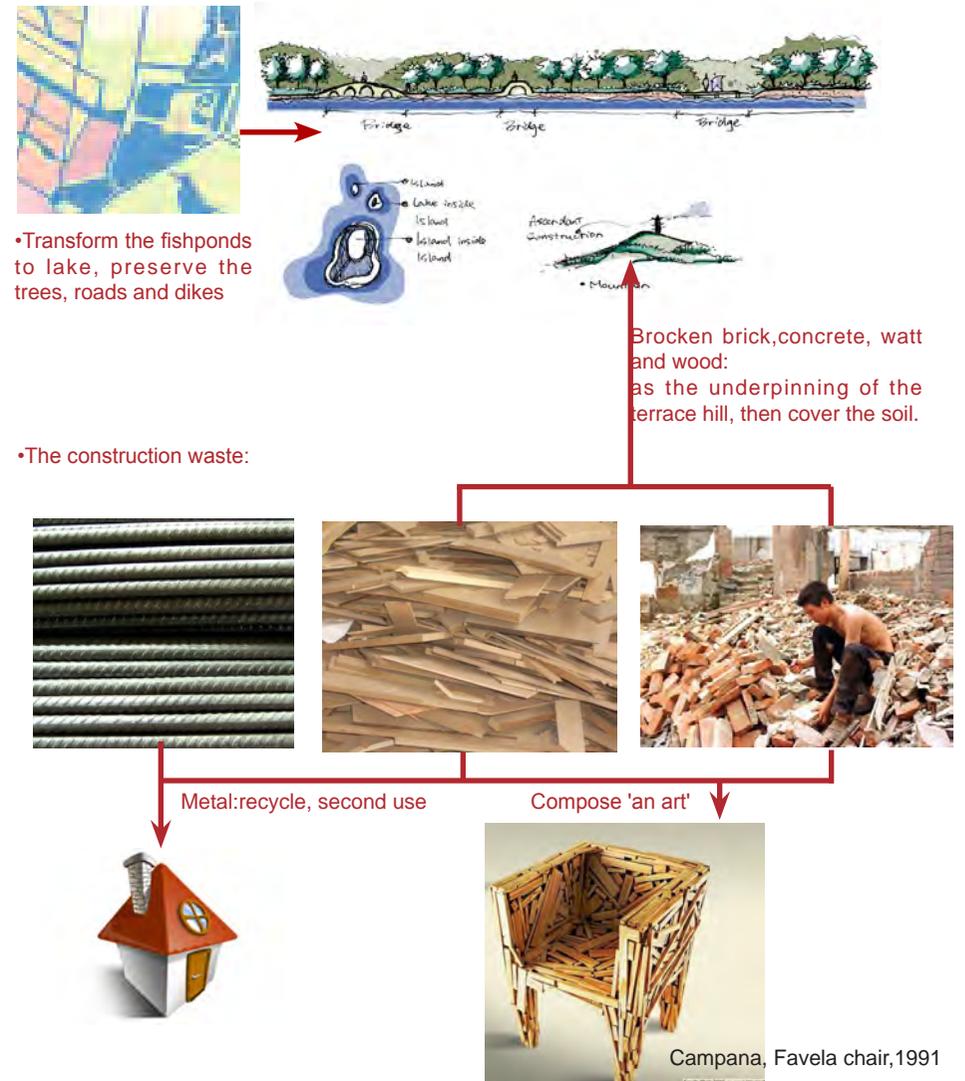
**A.Lake:** Transform the fishponds into a lake. The existing trees, roads and dikes are conserved. In addition, the large area with the fishponds are transformed to island, the narrow land or roads are preserved as causeway.

**B.Hill:** Making the artificial hill by (dis)construction waste.  
 Material transformation: The large scale development offers large amount (dis) construction waste for reuse. Select the recyclable materials to reprocess. The non-recyclable materials, which would be filled in the traditional approach, are selected to make the underpinning of the artificial hill.

Dis-/Construction Waste:

- Metal, plastics-->recycle for second use or special dispose
- Broken brick, concrete, tile and wood--> as the underpinning of the terrace hill, then covered by soil.
- Others: reuse and composed as the component of 'an art'.

(\* the main components of the construction waste are: woods, paper, concrete, plastics, metal, bricks, sanitary ware and so on)(B. Kourmpanis, A. Papadopoulos, K. Moustakas, M. Stylianos, K.J. Haralambous, M. Loizidou, 2008)



## 2.1.2 Site Planning



### 2.1.3 Analysis: i. Function



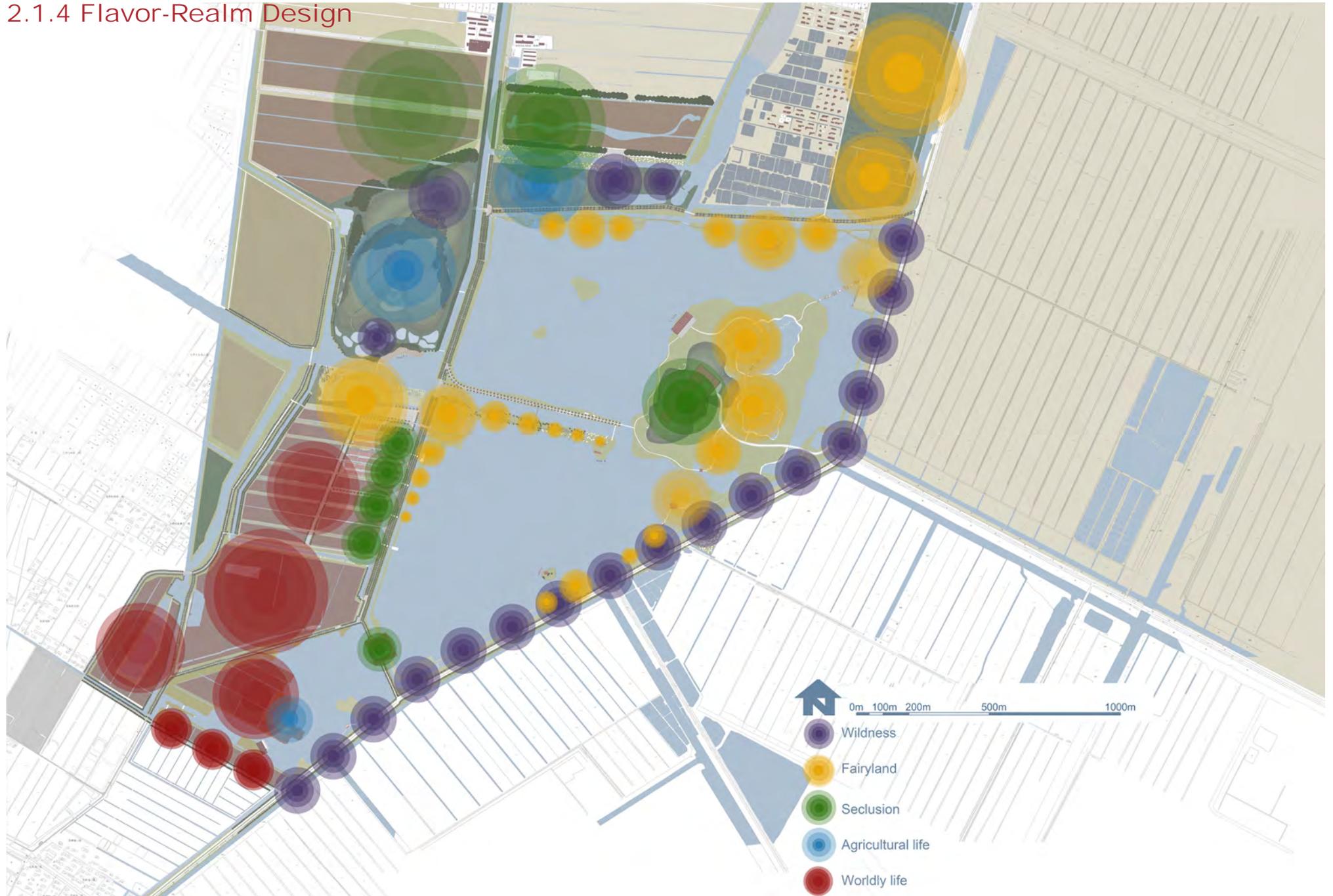
### 2.1.3 Analysis: ii.Traffic



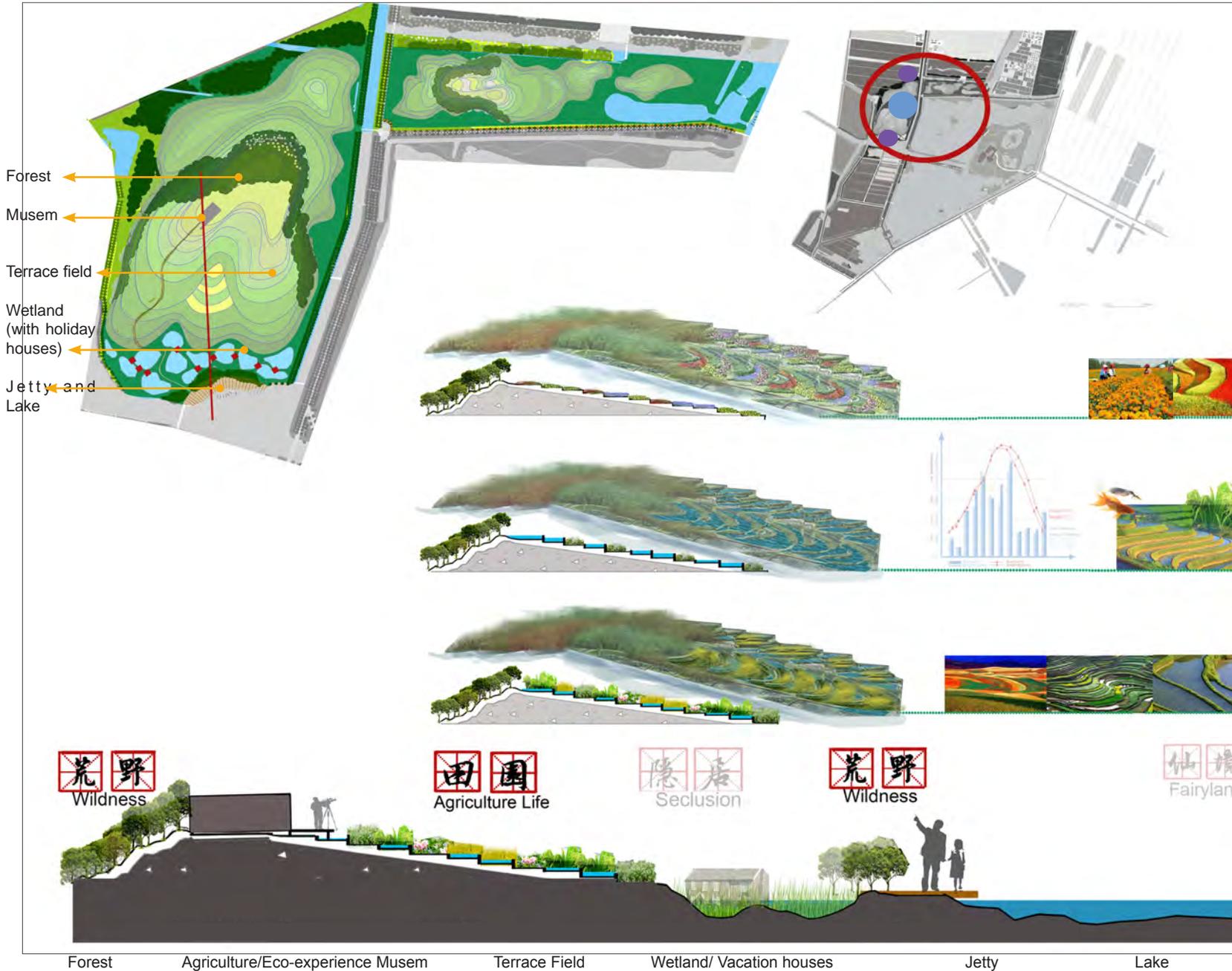
### 2.1.3 Analysis: iii.Green-Water



## 2.1.4 Flavor-Realm Design



## 2.1.5 Detail Design: i The Terrace Field Hill



### Plants and soil transformation of the 'Waste Hill' (Page 202):

**Period1-** Plant the 1-2 years plants as soil recover. Ordinary plants are selected as a low cost recover. This period takes 5years to fertilize the soil.

For the local soil with PH6.54-8.12, and the reclaim area with saline-alkali soil, the plants are selected as alkali resistance plants.e.g. the 1-2 years plants: Asteraceae,Salsola ruthenica; and Tamarix,and Amorpha fruticosa L for forest.

**Period2:** Clean parts of the 1-2 years plants on the terrace land; adding small dikes before the rain season from April to August. When the strong precipitation falls, the terrace land transforms to terrace fishpond; put fishes to fertile the land (as what the case 'Rice field with fish' does). This period takes 2-3 years.

**Period3:** Plant rape flower, radish flowers and rice field in turn.

### Spatial pattern of the terrace hill: Forest (shrub)- terrace filed- wetland

The forest will conserve soil and water. Because the covered soil is thin, in the beginning shrubs and small trees can be plant in the forest layer.

The terrace field and wetland will purify water.



As the core waterscape in Dongtan, it has multiple meanings on four aspects:

**•Aesthetics:The Diversity of Flavors-Realms**

-From the far distance, the application of lake model benefits to the poetic realm of **Fairy land** (figure in right page): the hazy figures of hills, the causeways, bridges and islands etc.

-However, when people come close to the hill, different realms are experienced:

The forest on the top and the wetland in the bottom of the hill lead a realm of **Wildness**.

The middle of the hill is experienced as an **'agriculture life'**, i.e the terrace field applies the typical image of the traditional terrace field, and the principle of the cycle of **Qi**: fertilizing the soil by the method of 'rice field with fish' and the spatial pattern of 'terrace field' is considered.

The cabins in the wetland offers a possibility as holiday houses, or the farmer's dwellings.The houses hidden in the wetland shows a realm of **'Seclusion'**.

Therefore, from different views, the lake is experienced with several realms.

**•Ecology Benefit**

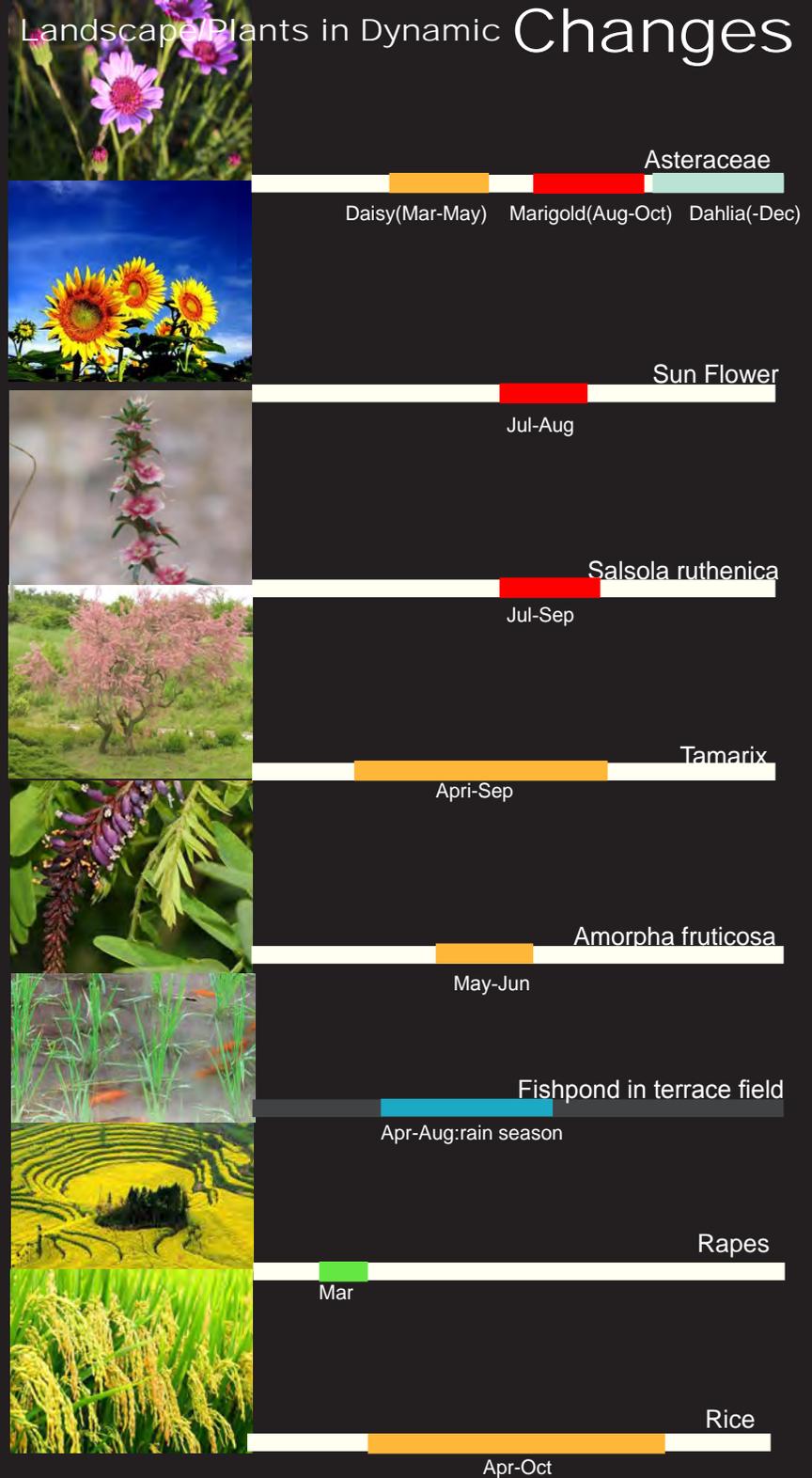
- Ecological Recover and Waste Recycle
- Productive landscape

**•Social and Economic Benefit**

- Offering jobs for the farmers who lost their land
- As an eco-representative area, the lake shows the sustainability with educational meaning.
- Tourism development
- Education and participation for students

5 Years 1-2 years plants and shrubs

1-2 years: Remove part of the 1-2 years plant, add dike and transform to fishpond to continue cultivate the soil  
The hill has terrace field with trees, 1-2 years plants, fishponds and meanwhile farmland.

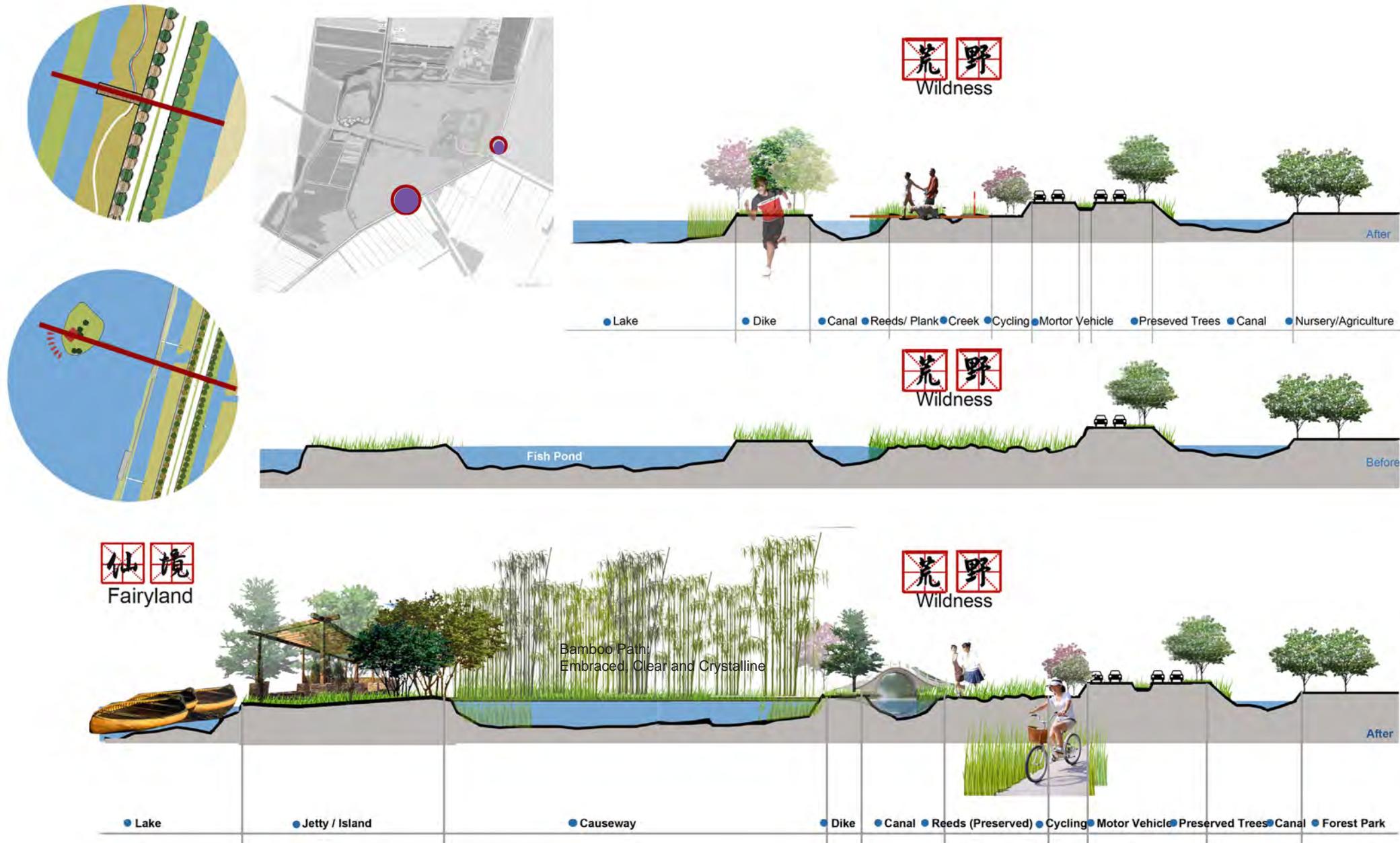


仙境  
Fairyland

湖水清：塔影  
長花香四溢  
蕙蝶輕麗舞  
華蕊何傾覓  
舉日春風共  
妙亭



## 2.1.5 Detail Design: ii. The Eastern Lakeshore with the Realm of Wildness





In the new planning, the eastern part of the lake shore is an important road system. So the road system is transformed for multiple uses: the enlarged motor vehicle way, cycling road and walking road.

Delicated design is unnecessary, because the lakeshore connects to agriculture land and its main function is for traffic. For many reeds, *P. Euphratica* and *Metasequoia* remained, lakeshore here will apply the plants to design a landscape with strong flavor of 'be bold and unconstrained' with the realm of **Wildness**.

## 2.1.5 Detail Design:iii-v The Other Realms of Lake Shore and Flavor Design

The lake is divided into two parts. The design of the **northern** part mainly focuses on the view of hill and lake, the realm of '**Fairyland**' is dominantly addressed. While the **southern** lake is quite small, and surrounded by the commercial area. It therefore possesses the realm of '**Worldly life**' as a dominance.

### III. The Transition of Realms:Tourism Service Center

The Tourism Service Center is built on the center dikes. It divides the lake as two parts: the northern and southern parts. The construction is partly vacant. The traditional building model is applied, and therefore there is a courtyard inside the building. In addition, the building is partly 'on' the water and thus be vacant for the boat crossing.

Inside the building, for its isolation, the landscape is experienced as a realm of '**Seclusion**'. The 'courtyard' (which actually is the former dikes) could be designed as an open restaurant.

Looking at the view from the building, the northern part shows a realm of '**Fairyland**': elegant, mysterious and hazy; while once people view the southern lake from the windows, an alive and busy picture of the southern lake unfolds as a realm of '**Worldly life**'.

### IV. The Commercial and Entertainment Area in the Northern Lake:

The crops land is transformed to the commercial area because it is connected to the lake and has a good potential to get benefits with the development of lake. The road system is developed with building the cycling and walking road.

There is a series of transition of the poetic realms: the commercial area along the water street itself is a realm of '**Worldly life**'. However the houses at the end, which close to the lake, are felt as a '**Seclusion**', because of the isolation caused by the dike and trees. After crossing the green dike which is simply designed with the realm of '**Wildness**', the delicately designed '**Fairyland**' with ornate plants and constructions, and a spacious view is shown.

### V. The Commercial and Entertainment Area in the Southern Lake:

The southern lakeshore, is surrounded by the commercial and entertainment area. Therefore, the realm of '**Worldly life**' with a strong flavor of 'being alive and busy' is tasted. Restaurant, shops and tea house lie on the lakeshore and water street. Large amount of open spaces, e.g. small plazas, are designed for locals' daily activities.



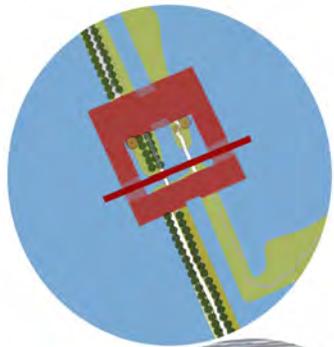
Worldly



Seclusion



Fairyland



Alive and Busy

**W**ater street model  
Truth to material

Zen  
Ordinary Beauty  
Clear, fresh and Crystalline

**Be Free**  
Lake Model



~~世俗~~  
Worldly

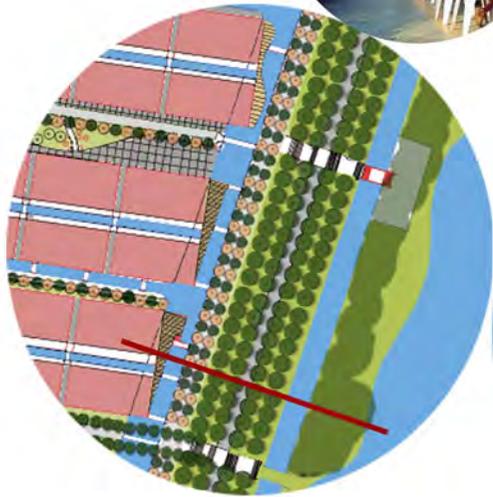
~~隱居~~  
Seclusion

~~荒野~~  
Wildness

~~仙境~~  
Fairyland



13m 20m 5m 15m 9m 24m **After**



~~荒野~~  
Wildness

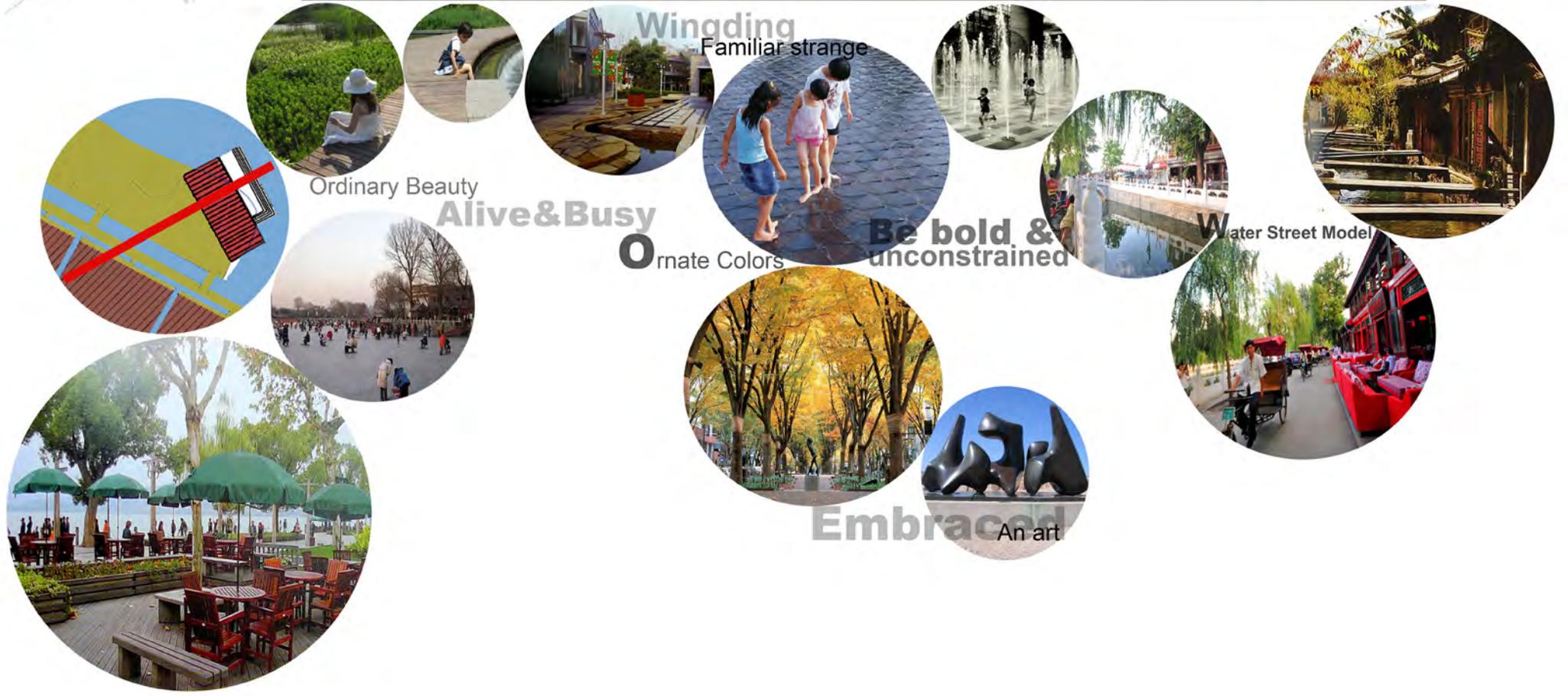


corns

Fishpond

**Before**

Be isolated **Unconstrained**  
Embraced **Ornate but Elegant**



## 2.2. The Residential Area

The residential area is located in the western part of the lake. In this design, the identity as both local characteristics and new identity: eco community will be combined. In addition, the poetic aesthetics will be applied as well.

**Challenge:**  
How to apply these factors (aesthetic and ecological concerns) together, and meanwhile meet the modern life style?



### 2.2.1 Design Concept

#### •Local Identity:

- Traditional local dwelling model
- Traditional water street
- Qi



#### •Eco design:

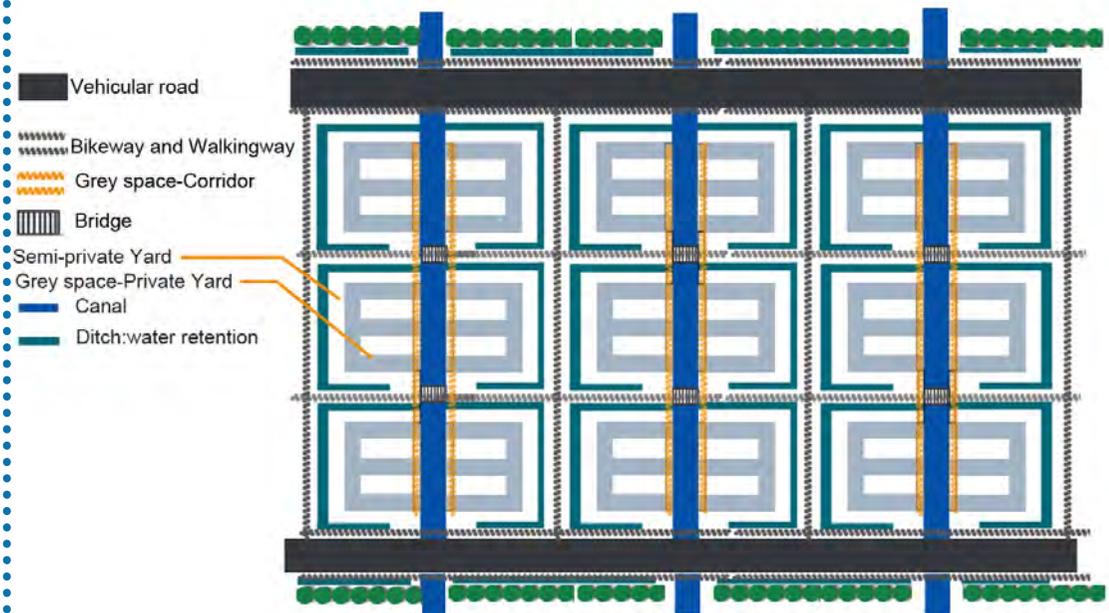
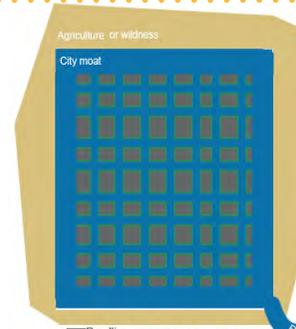


#### •Eco community

- Preserve the necessary fishponds
- Water retention and recharge
- Water mouth design
- >15 min walking to center
- A compact community:

#### •Ideal models for dwelling in Dongtan:

1. The application of traditional water street and local dwelling models with reasonable traffic design
2. Design a building unit with special roof and courtyard design, with the combination of the beauty and sustainability of water at the same time
3. 72 dwelling/ha,  
18dwelling/ unit=50mx50m
4. Green roof as farmland: local farmers can adapt the transformation of land, and thus the life style changes gradually rather than suddenly
5. Apply the concept of Qi: the story of a raindrop.



## 2.2.2 The Site Planning



**•The water system is designed by following the principle of 'water mouth':**

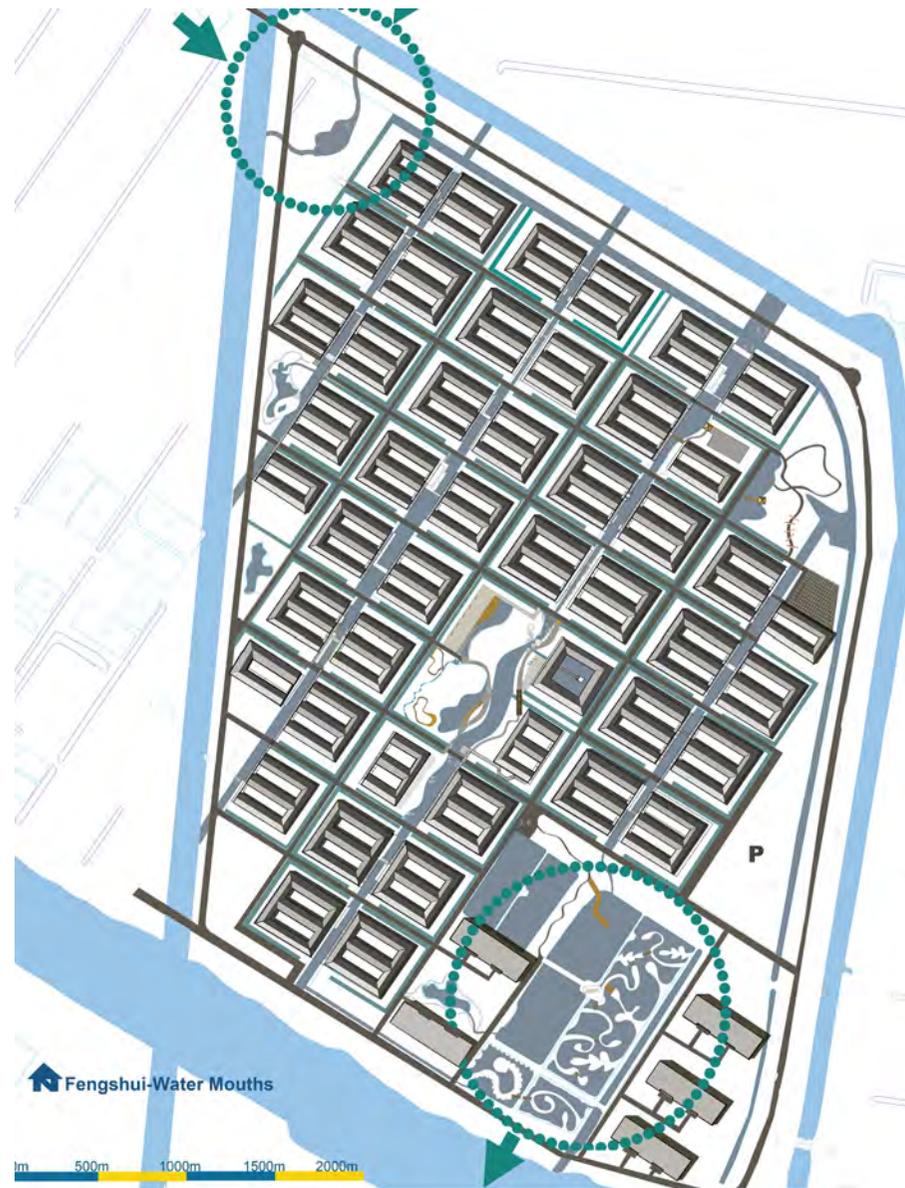
Because of the flow of water is from the north to the south, and from the west to the east, the input and outlet are located as what the following figure shows.

Accoring to the principle of 'water mouth', the input of water mouth with sharp shape is 'unfortunate'and dangerous. A pond is designed to accumulate and calm the water.So the fishpond is preserved and transformed.

The outlet of water mouth is designed as an artificial wetland, because the output should be 'winding, accumulate water and do not allow water to discharge directly'.

Several small ponds are preserved for local leisure.

## 2.2.3 Analysis: i. Water Mouth and ii. Water System

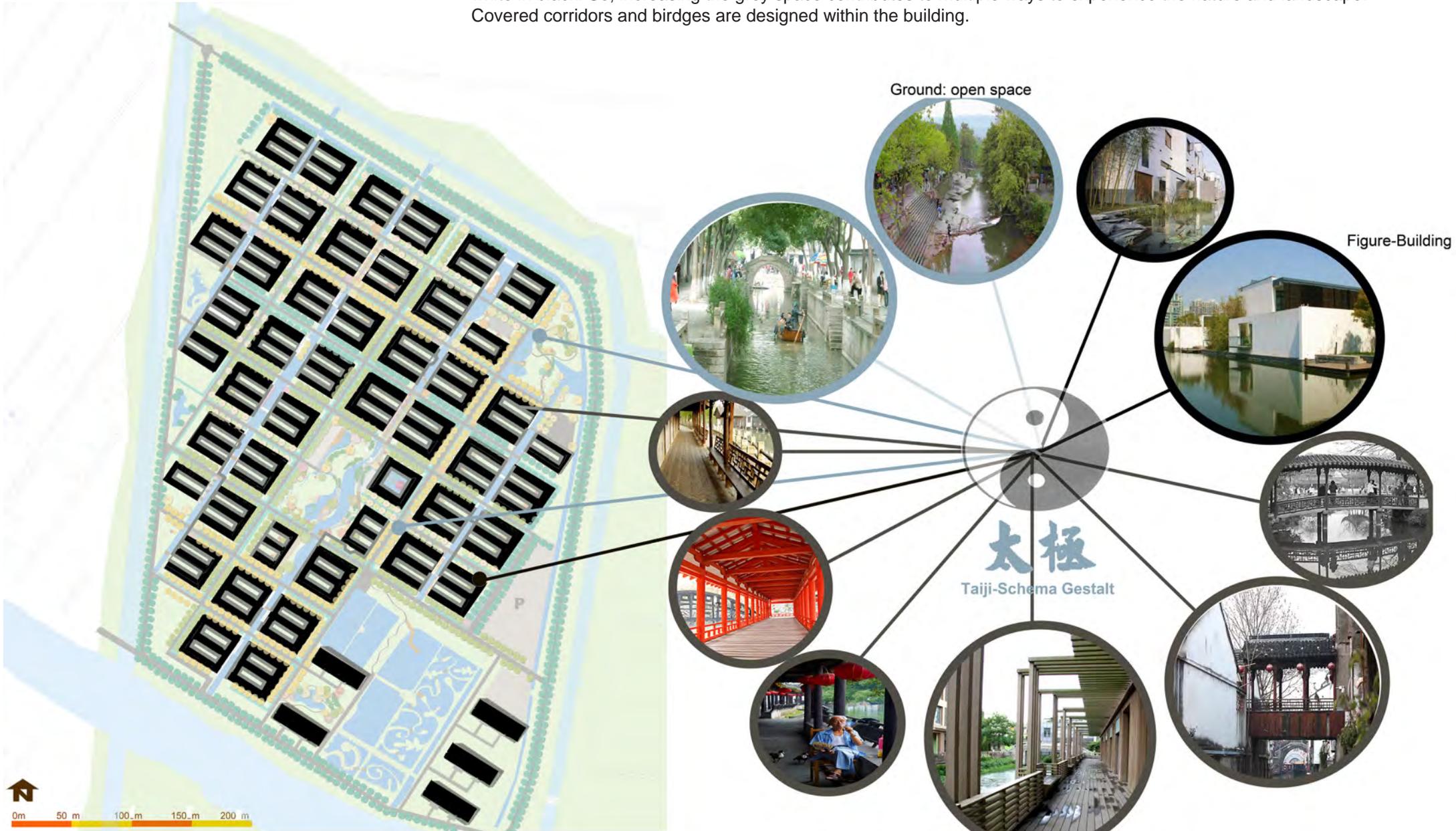


## 2.2.3 Analysis: iii.Function iv. Traffic



## 2.2.4 Design-Spatial Diversity

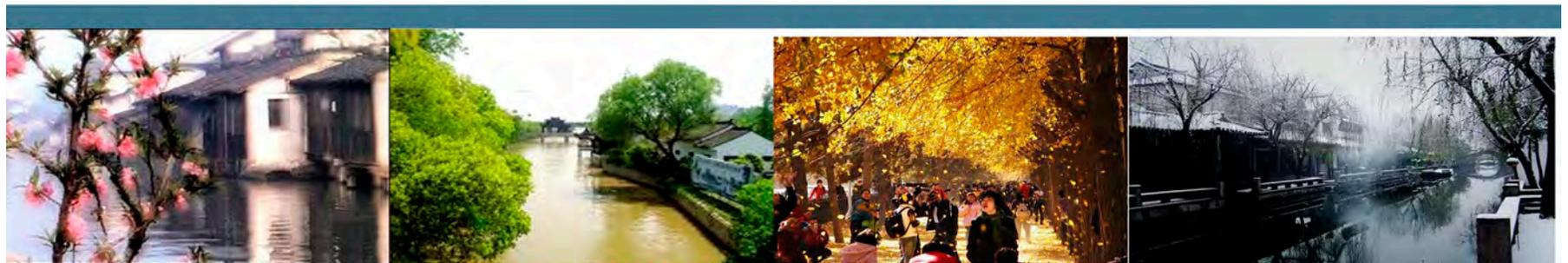
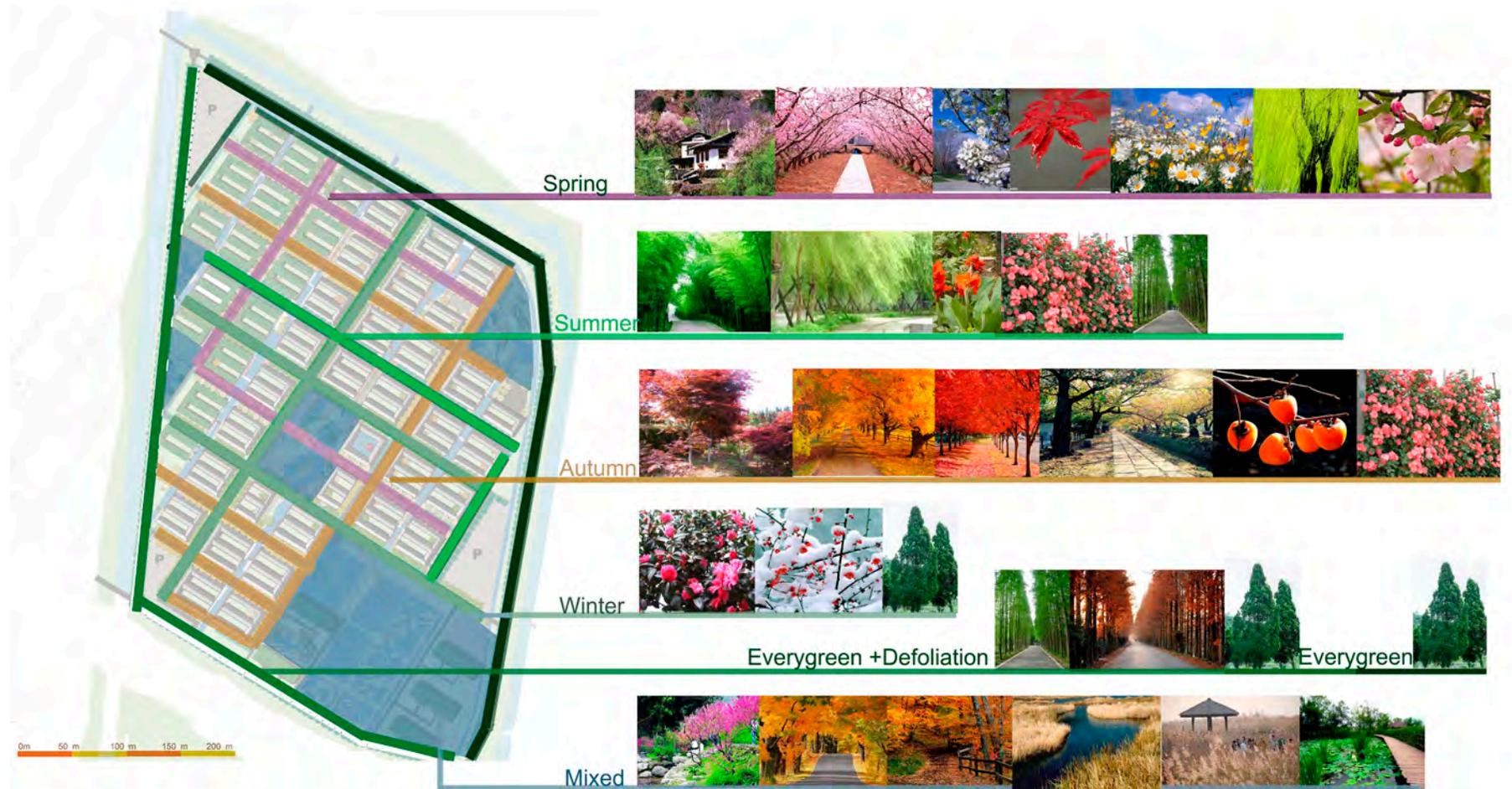
According to the Taiji Schema Gestalt, the spatial diversity is felt like the symbol of Taiji, the black in white and white in black. So, increasing the grey space contributes to multiple ways to experience the nature and landscape. Covered corridors and birdges are designed within the building.

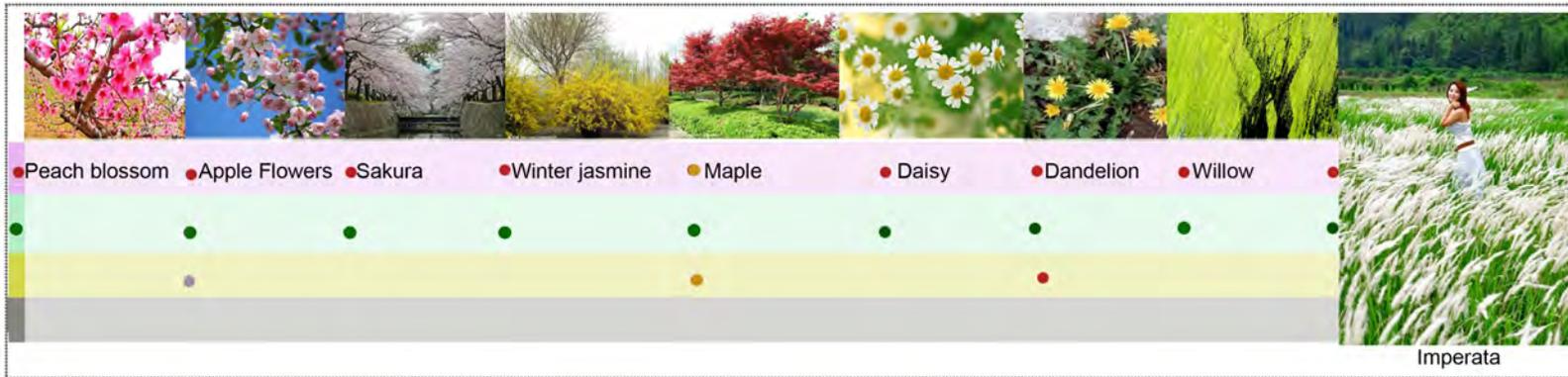


Grey Space: open space within buildings; construction in open space

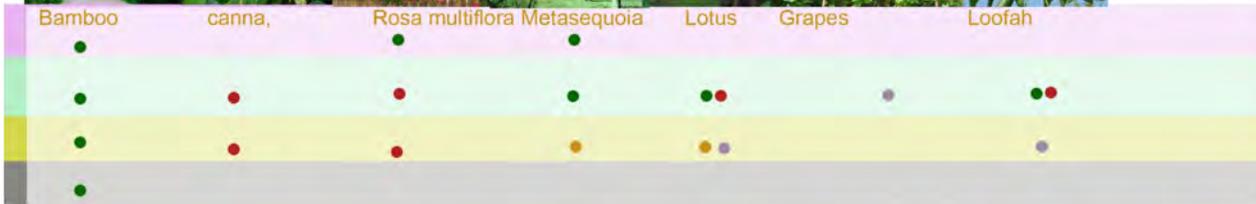
## 2.2.5 Design-Temporal Diversity

Each of the road are designed by different seasons plants. The clusters of plants with same-period-blossom address on the flavor of 'being embraced'.





Spring



summer

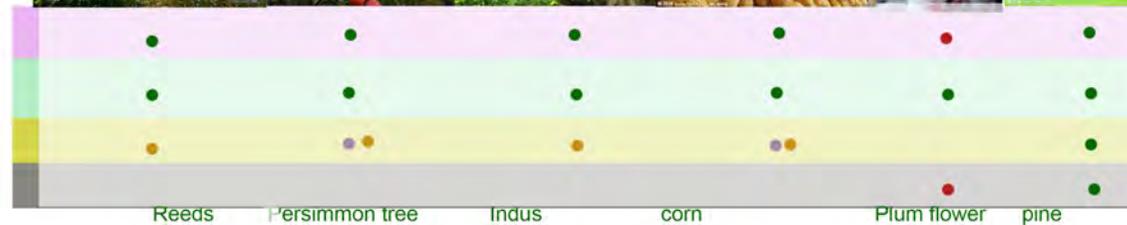
According to the principle 'temperal diversity', The diversity of plants could be felt in different seasons. Each row has its seasonal identity that can be appreciated.

The variety selection follows the 5.3.2 *The water related matters*, e.g lotus, peach blossom, indus, plum flower, bamboo, willow; and local's preference, e.g corn, loofah.

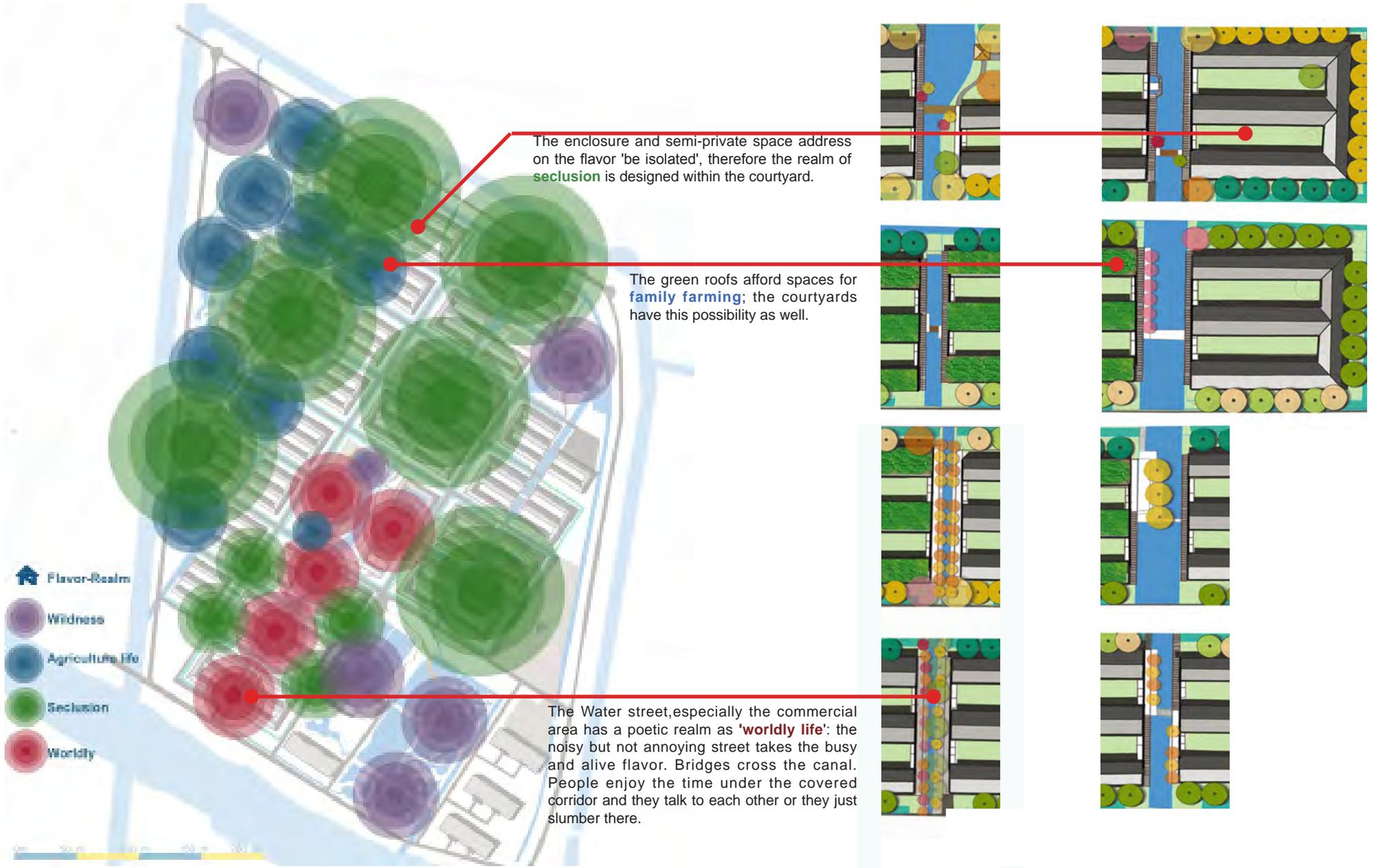


Autumn and winter

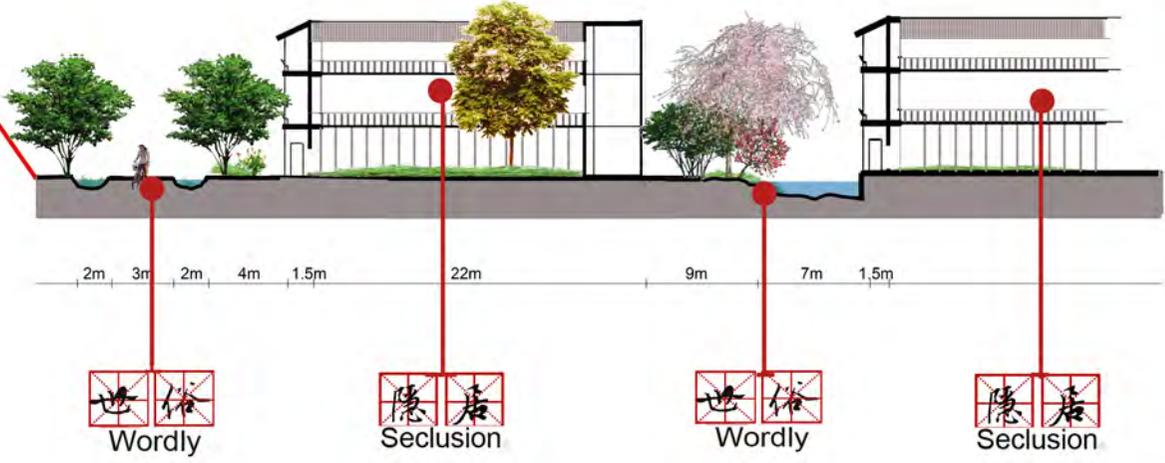
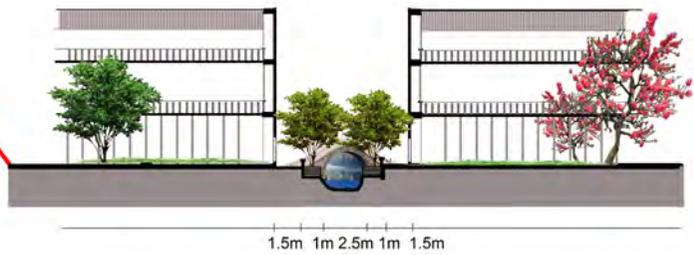
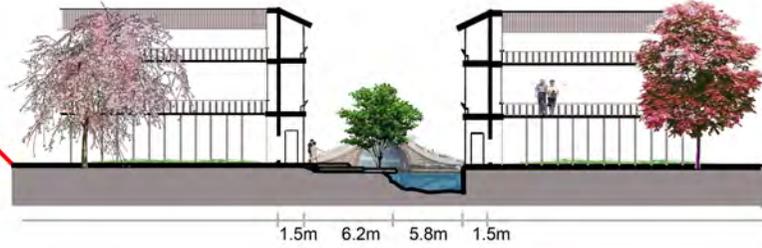
- green
- flower
- colorful leaves
- harvest
- spring
- summer
- autumn
- winter



## 2.2.6 Flavor-Realm Design



## 2.2.7 Detail Design- i. Water Street



Although the building pattern is similar, the street shows a spatial diversity. In addition, inside the courtyard and on the roof, there are many spaces to be utilized to construct different realms. The open green could be not only the realm of wildness, but also the realm of worldly life or agriculture life. The mix of images belonged to different realms will make space more tasteful. The mix of realms can be found in the case of Houtan park, Shanghai.



# Spatial Diversity



•View from the covered corridor on the second floor.



•View from the cross road



•Simple and quiet



•Local's communication: Alive and busy



### The Realm of Water Street

The design of water street mainly focuses on the realm of **'Worldly life'**. The water street models are applied to realize the experience of the water.

The water streets include the residential area and the commercial area. Compare to the residential area, the commercial area has more flavor of 'being alive and busy'. As a public space with more people, more constructions and plants with the flavors of 'be ornate', 'an art' could be applied.

However, there is a slight difference: the residential area possesses a realm between 'worldly life' and 'seclusion' (the courtyard, which is isolated). Its flavors are more simple, empty and quiet. Its 'alive and busy' flavor is mainly contributed by the locals' activities and communications.

The Residential Area: Between 'Worldly life' and 'Seclusion': locals' activities and communications.



**Worldly**





## Worldly

'Be alive and busy' because of the commercial area.



### The Mix of Other Realms:

Although it is a realm of 'Worldly life', the images belongs to other realms could be also applied as a mix. The 'improper' objects takes a flavor of 'being familiar strange'. In generally, the landscape is felt as a realm of 'Worldly life', but the details could also show the other realms.

+    
Agriculture Life



A productive pergola with Cucumber, Gourd or Grape..



Corn as green wall.



Weeds in city



+    
Wildness



## 2.2.5 Detail Design- ii: Open space. Center Green



# OPEN SPACE

Although the water street and open green shows the openness of landscape...

...the more attractive space is the private and semi-private space, i.e. the courtyard within the architecture complex, which closes to people's everyday life. It shows the 'white' in 'black' as Yin-Yang Schema Gestalt. The courtyard meets Chinese psychological needs and aesthetic preference of an enclosure space shown in the Fengshui model, Suzhou Garden and Foursquare Courtyard in the North China. In a world, it increases the spatial and experience diversity. This enclosure and isolated flavor takes the imagination of the realm of a **seclusion**.

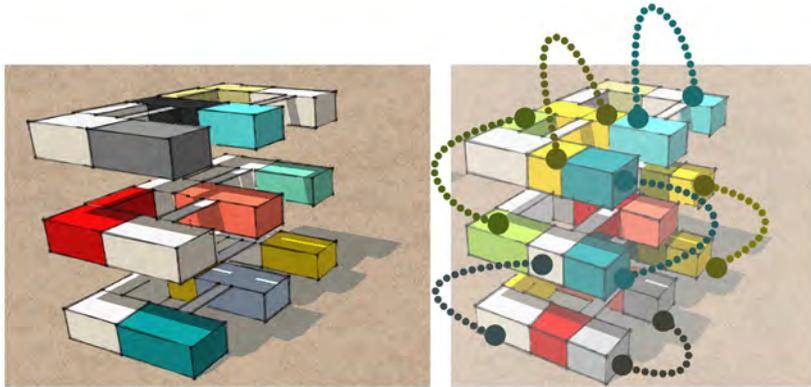
With a traditional pattern of architecture complex but living with several apartments, the courtyard offers a possibility for promoting neighbours' communication.

---

## Private and Semi-Private Space

## 2.2.7 Detail Design-iii.Private and Semi-Private Space: The Realms of Seclusion and Agriculture Life

The Building Unit:



**Building Unit:**The traditional local dwelling can only be used by one family, the new model keeps the courtyard while transforming the architecture style from house to apartments. There are totally 18 families in one building, with (around)150m<sup>2</sup> for each dwelling. Each of the units is 50mX50m (include the ditch and canal), the building is 40mX40m (outside) and each building has two courtyards: 32m X 8m.

**Courtyard:** Because it is a long and narrow courtyard, to promote the communication between residents, bridges on the second and third floor are built to shorten the distance of neighbors. In addition, The conventional arrangement of apartment has several families in the same floor, but there is a possibility to arrange one apartment to different floors, or even divide one apartment to the opposite rooms, they connect each other by the bridges.

The courtyard offers not only the 'white' space but also the 'grey' space. It is an important spatial characteristic to appreciate the landscape, especially the rainfall.



•The entrance of each building



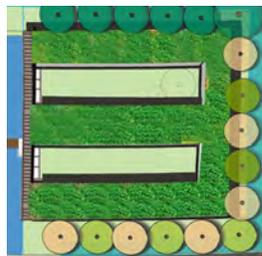
•The grey area: corridor offers space to appreciate the nature, especially the rainfall



•The grey space and bridge on the second floor



•The courtyard and local's life



In the interview, local people show their affection of land; In the fieldwork, I found people voluntarily planted the productive plants along the road in the developed area. Therefore, developing the green roof as a small piece of farmland can firstly take ecological benefits, and secondly allow the locals to keep their way of living with the vegetable gardens for family use.

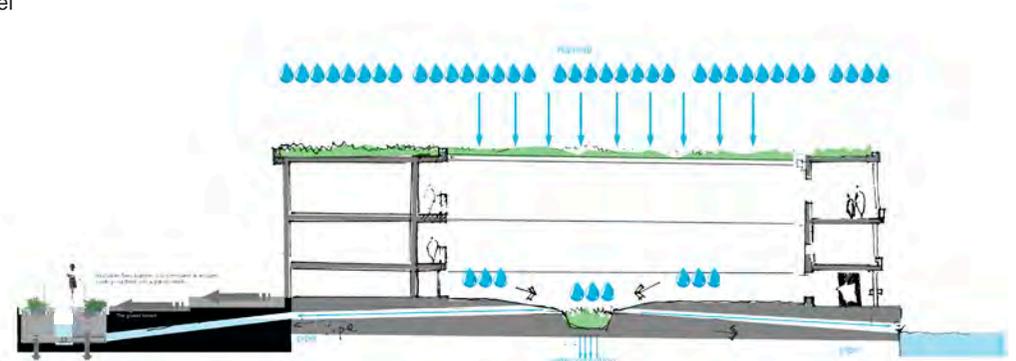


## 2.2.7 Detail Design-iv. Private and Semi-Private Space: The Courtyard with Water

### (1) The different drainage systems in courtyards

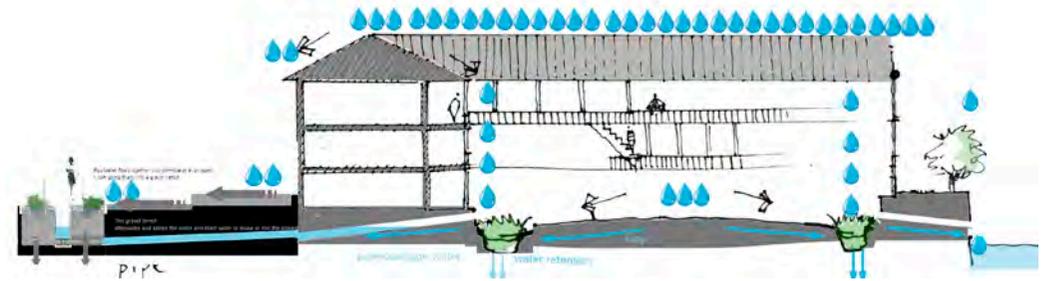
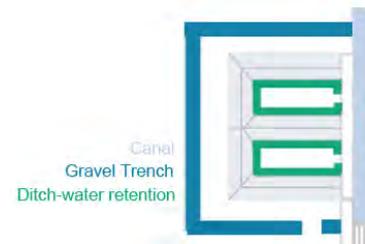
#### a. The flat roof:

The green roof receives part of the rainfall, therefore the rainfall in the courtyard is relatively average, so ditch in the center of the courtyard is necessary for water recharging and retention. The excess water will be discharged to the canal, or the ditch outside the buildings with gravel purification.



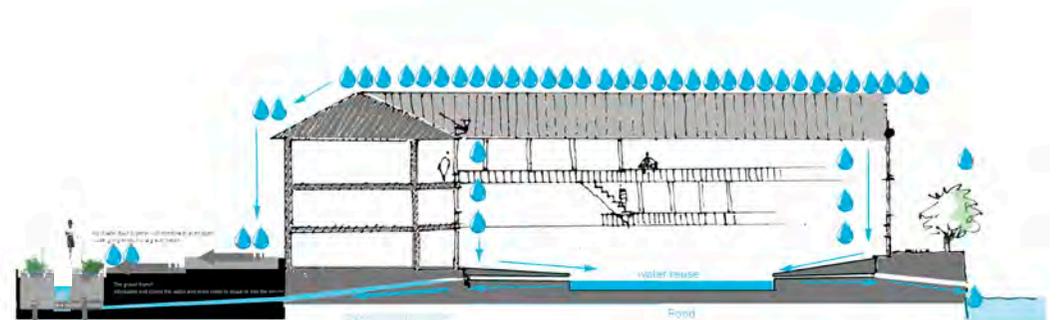
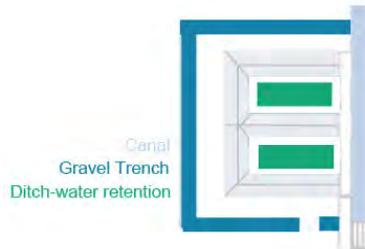
#### b. The sloping roof:

The sloping roof will pour more water to the area under the eaves. so the ditch is designed in those area.



#### c. The traditional way of the courtyard:

Pond in the center of the courtyard. ( See detail in Fengshui: Water storage and Qi )

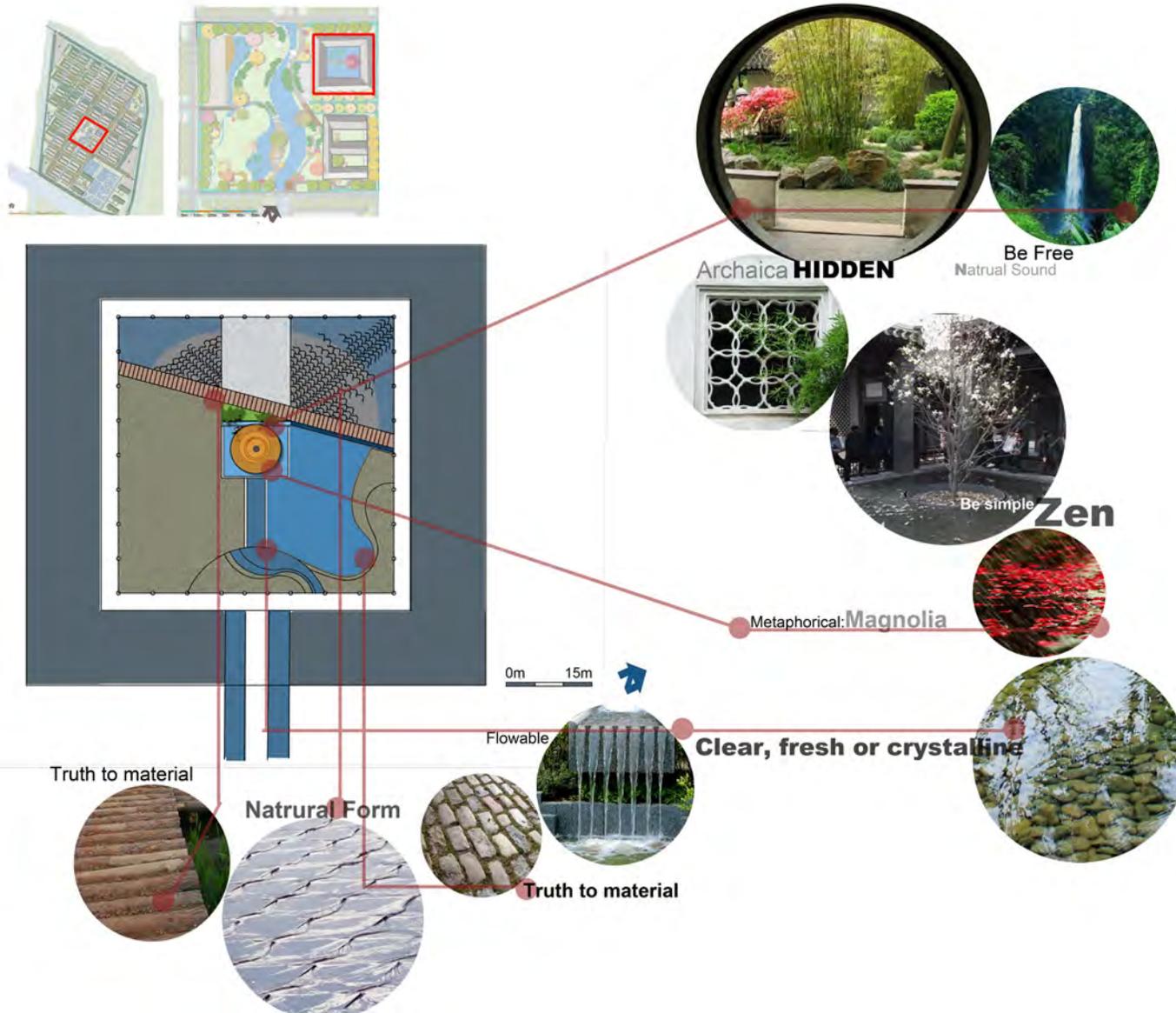


#### d. The traditional way of the courtyard: infiltrated material

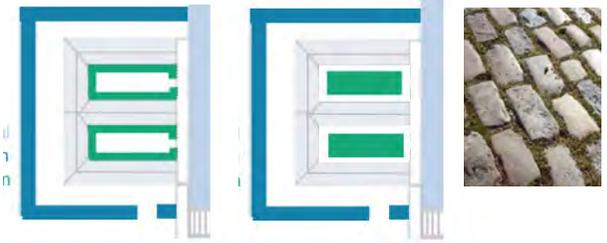


**(2) The Water's Fate- water-courtyard**  
**A.Plane Figure and Flavor**

This courtyard (32m x 32m) is in the Community Center, where offers space for local's communication. It offers a small open space for residents' activities and gathering. In the rainy days, landscape shows a diversity for the changes of water, and therefore the water changes the realm of this site. With simple construction but delicated designed water ditch, pipe, height and material differences, the flavors of Zen are appreciated by water.



## B. The Water Design



A combination of the drainage proposal b,c and d.

## C. The Temporal and Spatial Diversity of Water Changes

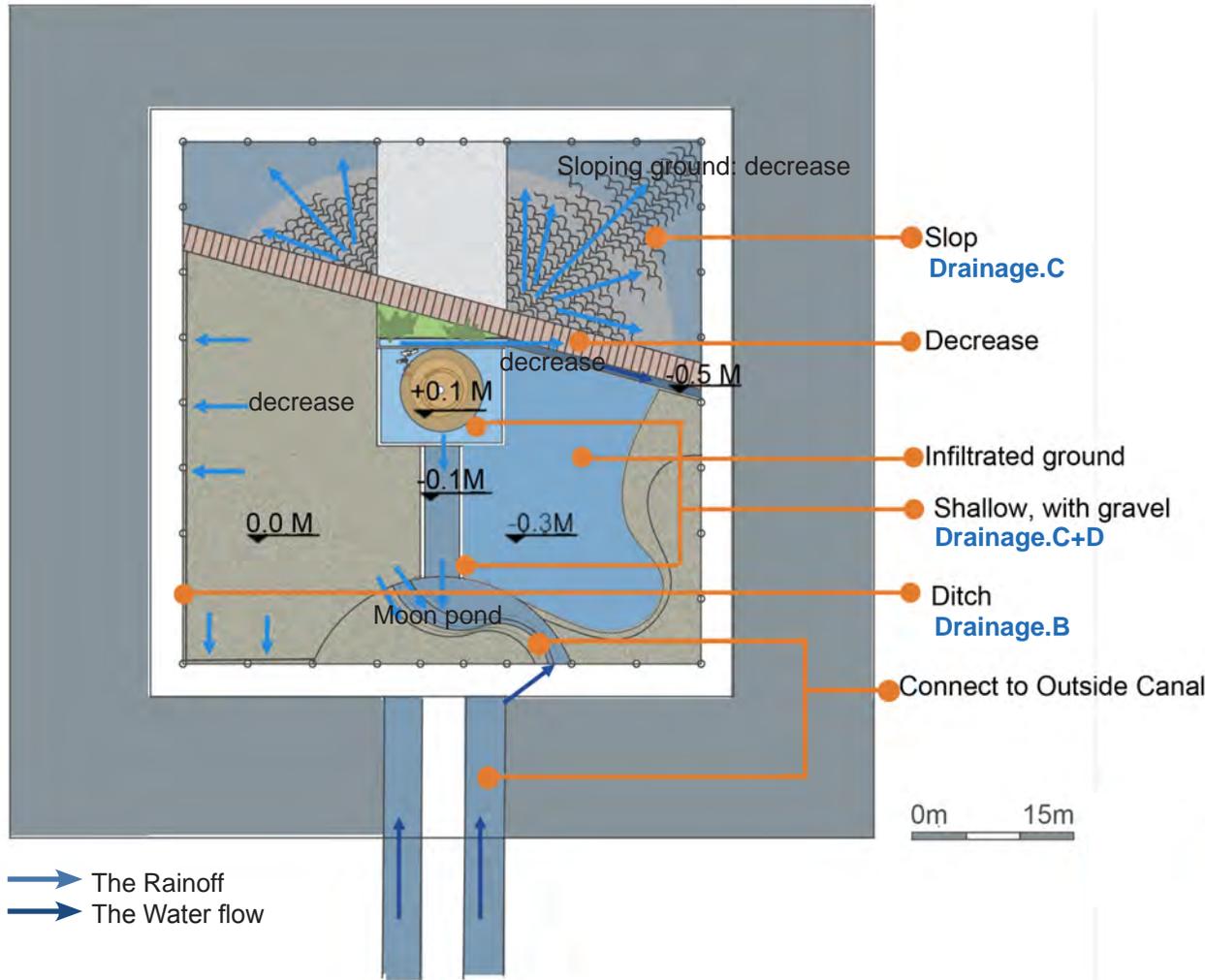
-In the sunny day, only the center water is visible.

-Once there is a slight rain, the rainfall will fill the ditch, and the sloping ground. A line of rainfall will pour from the wall.

-Once there is a heavy rain, the water in the sloping ground will increase and thus forms a circle, but it will not exceed the level of outlet; the sinked ground will be filled with water; the water in moon pond (in the front of entrance) will be increased and the steps will be filled..

-When the rain stops, the wall will not pour the rain water.

-Several days latter, the sloping ground will be decreased gradually for the evaporation. The sink ground will infiltrate water gradually and therefore the water will turn to be shallow.



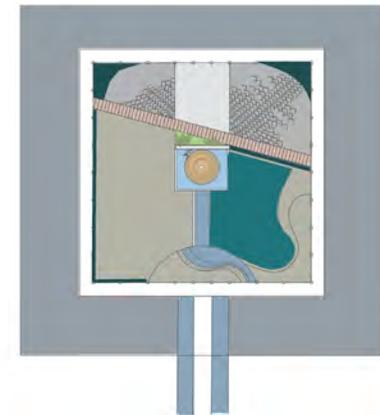
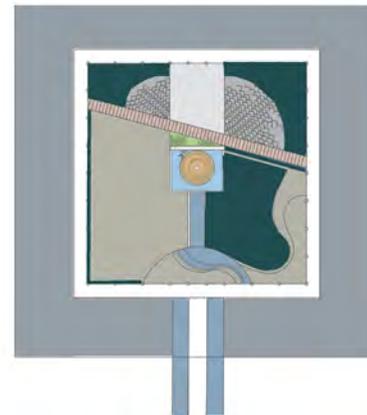
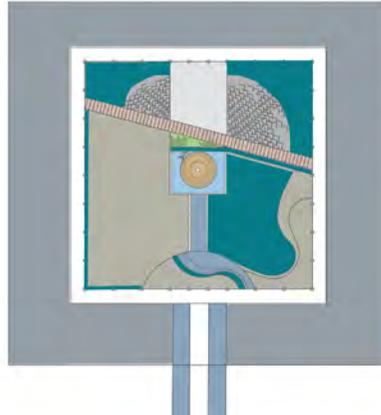
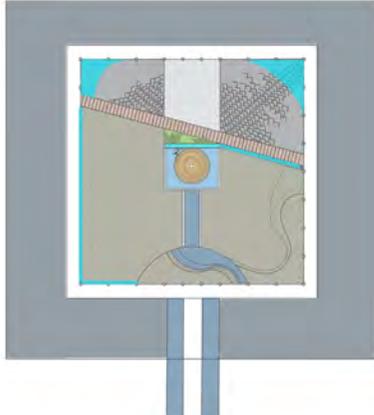
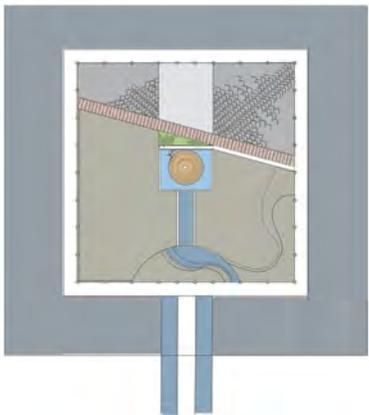
Sunny

Slight Rain

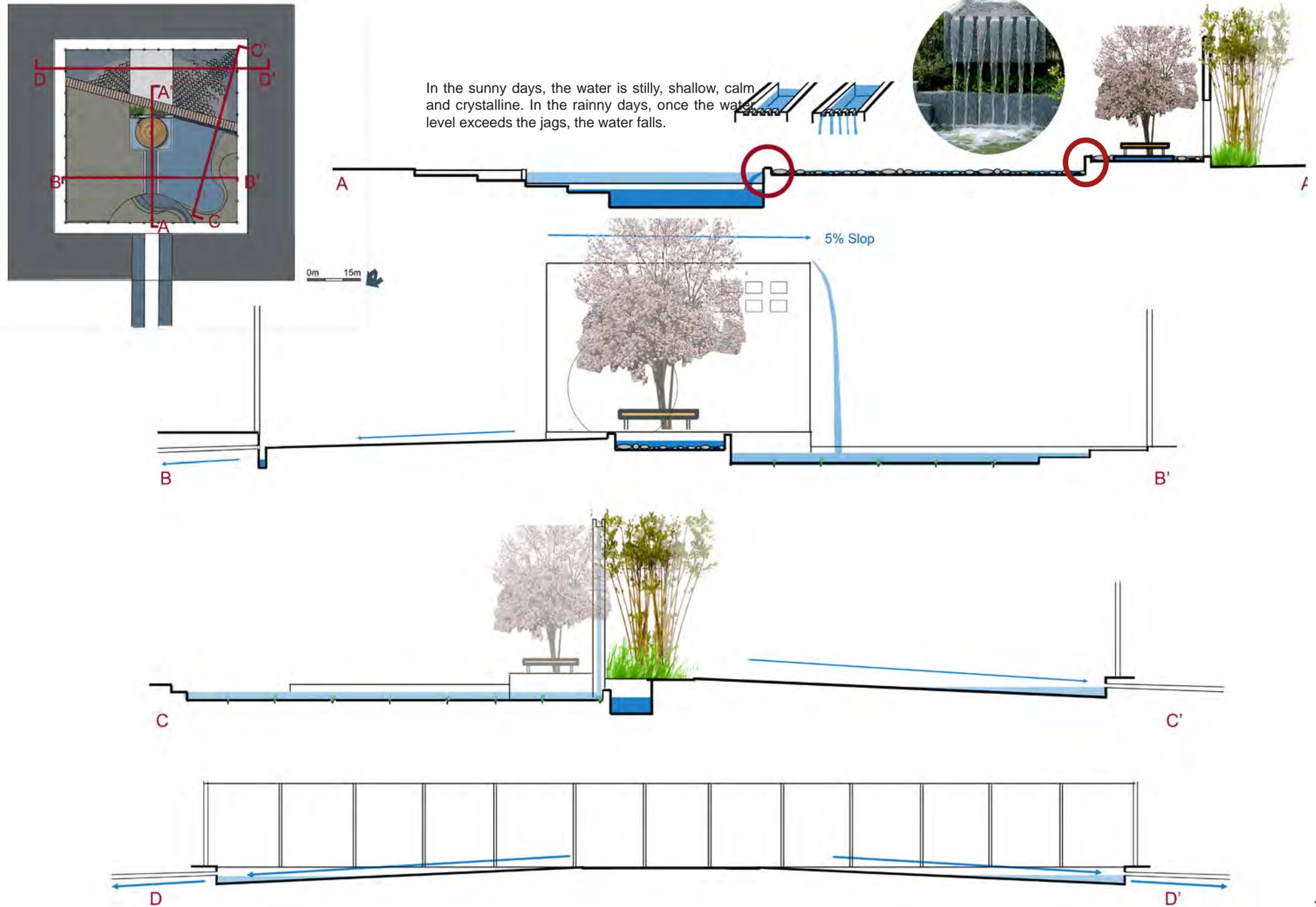
Heavy Rain

After Rain

Several Days Latter...

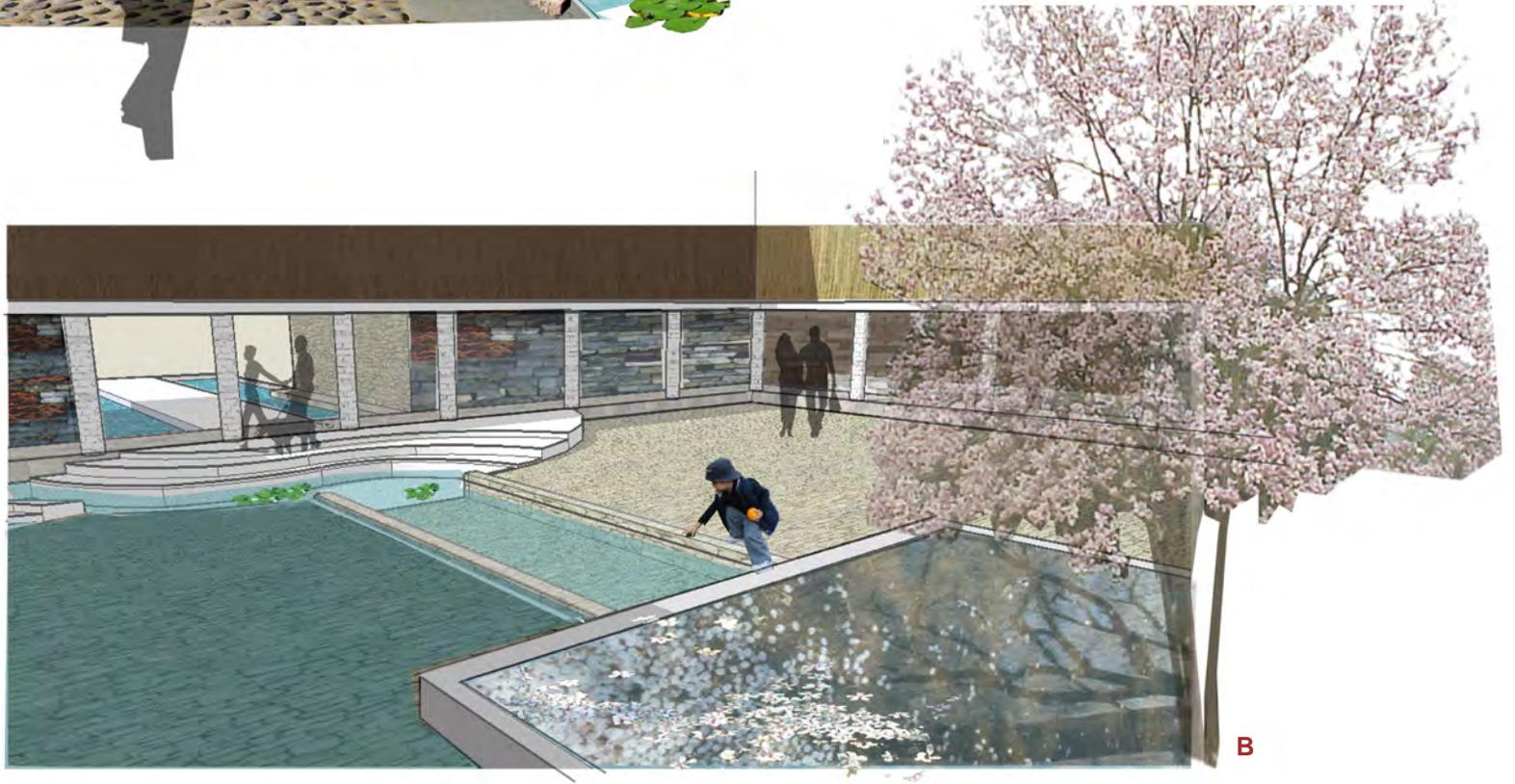


### D. The Section

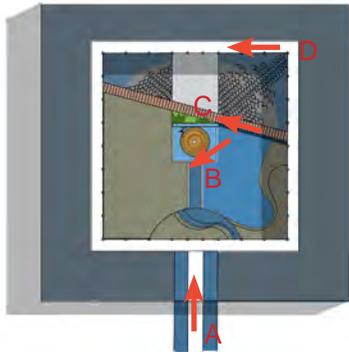




A



B



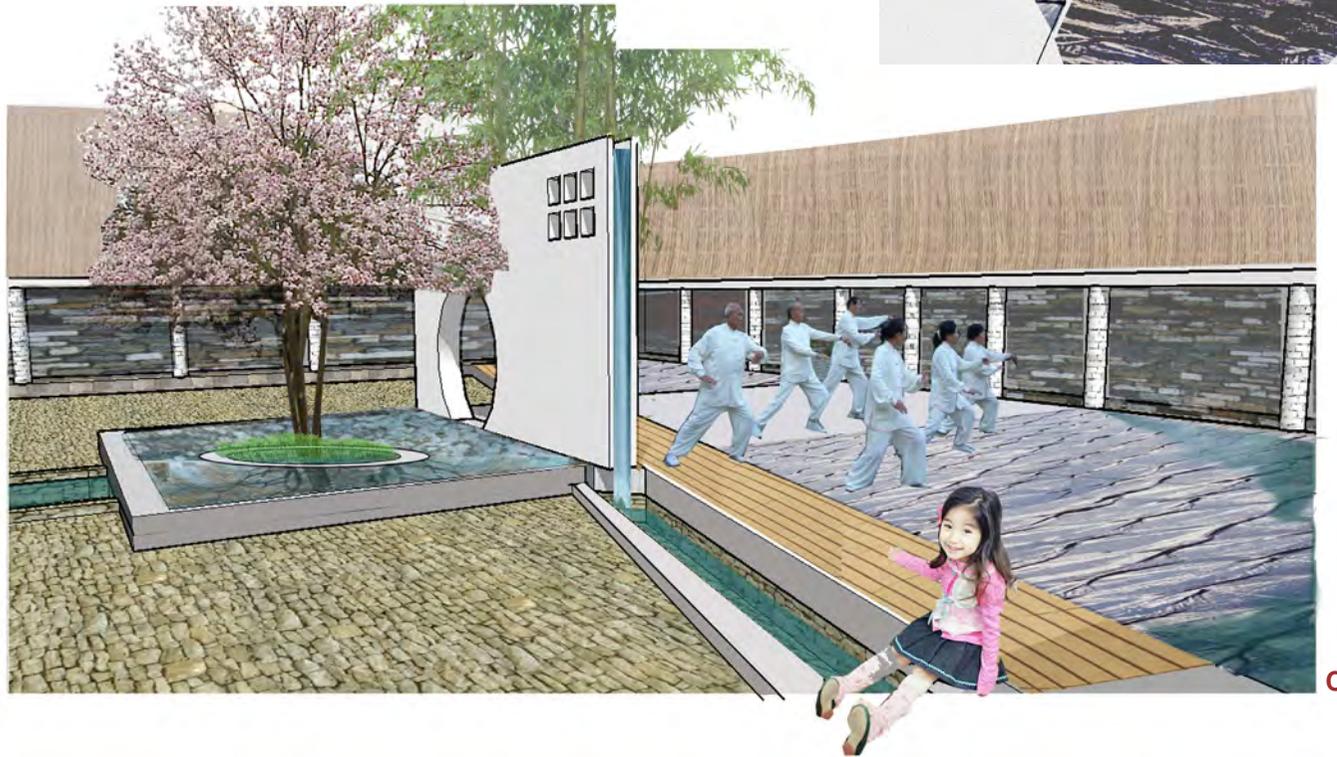
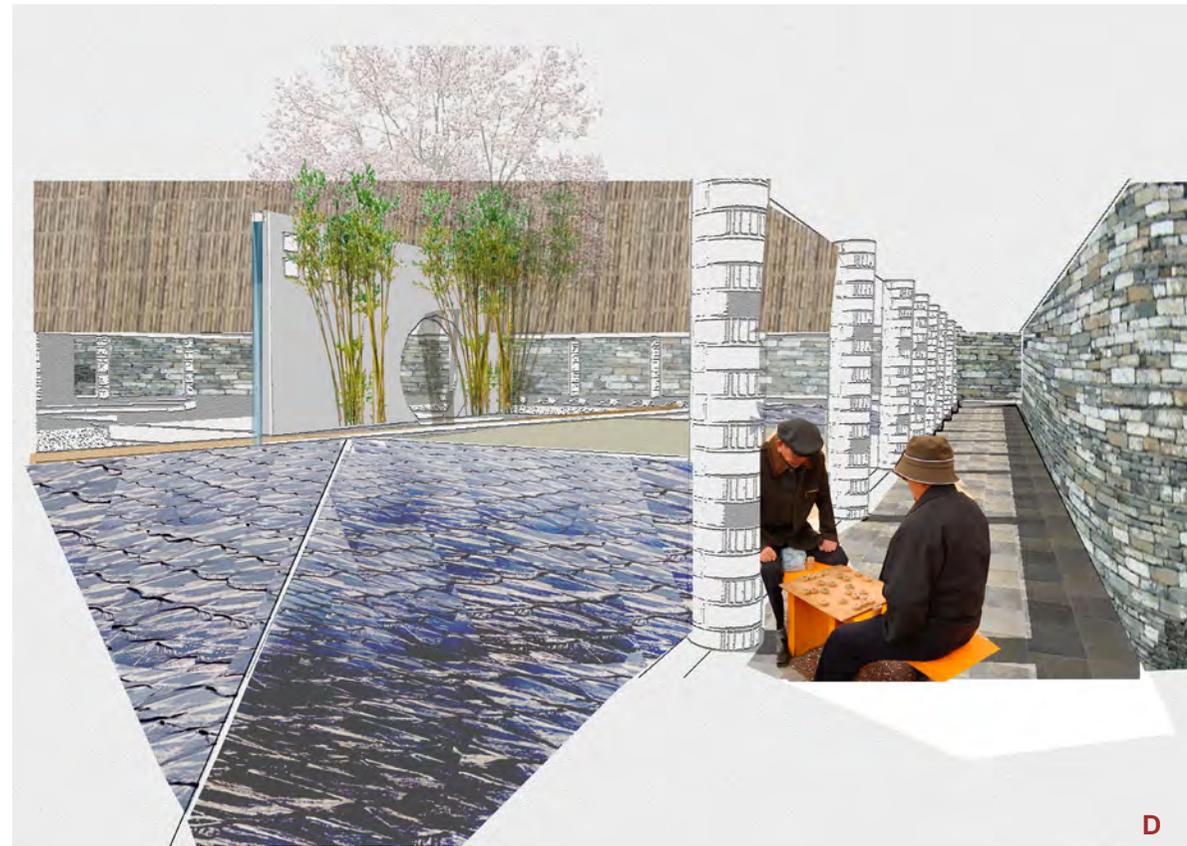
## Changeable Realms

### Worldly:

For its social character, this courtyard is used for a community's activities. So when people gather together, it shows a 'busy and alive' feeling and therefore a 'Worldly' realm is felt.

### Seclusion:

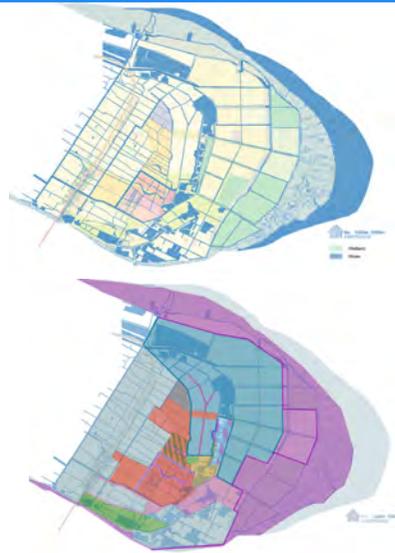
Because of the spatial character of enclosure space, this courtyard is experienced as a 'seclusion' realm. Especially in the rainy days and the latter days, it is felt as a seclusion with 'empty' 'simple' 'isolated' flavors when water fills this space. At that moment, people cannot enter and have activity there, but only stay in the corridor and appreciate this view.



# Chapter 5 Summary of Design: Poetic water in different levels

## • Water system :

- Preserve the water pattern
- Increase the realms



## • Hills and lake

- The mix of the realm of Fairyland and 'Agriculture life'
- Dis/Construction waste recycle
- Dynamic changes



## • Lake shore

- Diversity of the realms and flavors



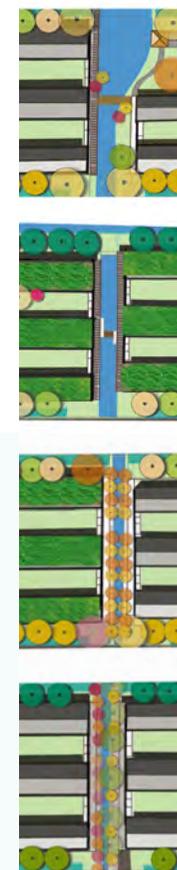
## • Residential area

- Local identity and new identity (eco-community)



## • Water street

- Temporal diversity
- Spatial diversity



## • Dwelling unit and courtyard

- Water recharge and retention in courtyard
- Rain harvest on the farm-roof
- Semi-open spaces to appreciate the landscape and beauty of rain



# Reflection<sup>Part 4.</sup>

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# 1. Reflection of Research Question:

## Main Question:

How to transform the poetic feelings from traditional landscape to contemporary Chinese landscape through water in our everyday life?

## Subquestion

Q1. What does the poetic aesthetics refer to?

A1: The ground theory: Yijing.

Q2. What is the poetic aesthetics of traditional Chinese landscape?

A2: The Shanshui poetries and ideal landscapes illustrate the poetic feelings. And they explain how to design landscapes with poetic feelings

Q3. How does water act in poetic landscape in everyday life?

A3: The cases from both traditional and contemporary answer it.

Q4. How to involve the poetic water in contemporary everyday landscape?

A4: The guiding principles provide guidances for a whole design process which involve the poetic water in contemporary everyday landscape. And the design of Dongtan shows a test.

# 2. Reflection on Design and Guiding Principles

## 2.1 Design challenges

Shall we still keep the poetic water in Chongming?

Problem1. Land is not respected:

Problem2. Wetland tourism or recovery:

Problem3. Local identity and new identity as an eco representative area

Problem4. Low Poetic quality of newly built water

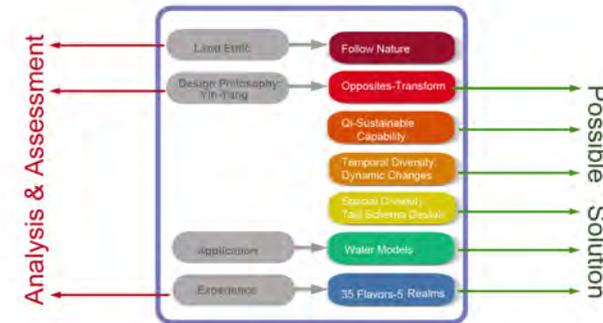
-From a regional scale, the water and land framework are preserved and transformed as less as possible.

-From a city scale, lake is proposed as a core waterscape in Dongtan, which contains diverse poetic realms surrounded the lakeshore.

-From a local scale, residential area is designed with water street. Besides, each family has ditch, farming roof and courtyard.

## 2.2 Guiding principles

Face to the transformation, the thought of respecting land, the thought of balancing the opposites of conflicts, and the '35flavors-5realms' takes the possibilities of analysing and assessing the problems. In the practice, most principles can be applied into design as process.



## 2.3 Aesthetic quality: 35Flavors-5Realms:

### 1) Discussion

#### A. Flavor:

• Through the test, several flavors can hardly be designed and assessed:  
- Selflessness, Existence, Emotional

• Flavor 'alive and busy' is decided by its function. In addition, events can also contribute to it. So this flavor can be hardly designed in detail design. But it can be assessed and experienced:  
- Alive and busy

• Flavor 'metaphorical' is easily assessed, however experiencing it needs an understanding of Shanshui poems or the culture background:  
- Metaphorical

• The assessment of flavors with score from 1 to 3 needs more specific criteria. Currently, it is only assessed by personal experience.

## B.Realm

### •Mixed Realm

In the 5 realms, 2 realms (**Wildness** and **Agriculture life**) are easily mixed to other realms, because their characteristics are easily realized through the plant design. They could be combined with other 3 realms. For example, in the test design, the lake and hill in the Central Lake contain both the realm of Fairyland from a far distance while it is felt as Wildness and Agriculture life when people come close. In the water street design of the residential area, the realm of 'Agriculture life' and 'Wildness' combines to the water street without unconditionally.



### •Changeable Realm

The design of the waste hill shows a 'fairyland' could contains more realms inside, thus from **different distance**, the experience of realms can be changed. In addition, in the different periods and times the realms could be changed as well. The **different periods** of the hill shows a wildness in the recent years (from close distance) but an agriculture life in future plan. Besides, the design of the the water-courtyard shows the changes according to the rainy days.



•Lake and hill:  
Mix the 'Agriculture life'  
into 'Fairyland'

•The **Fairyland**, which is mainly based on the components of hill and/or lake, should be realized in a large scale because it has spatial requirements. For example, the natural high hills with streams, falls and peach blossom is regarded as a fairyland; the haziness caused by the long distance of a lake also contributes to an association with fairyland etc. So realizing a pure realm of Fairyland is a large project compared to the others.



•Mix the 'Agriculture life' into 'Seclusion'

But to meet its sub-dominant flavors: 'ornate' color, constructions, haziness, and typical images related to water (in *Part2. Chapter5. The feasibility of design the water in poetic landscape*), detail design can realize this realm in small scale and consequently enlarge people's imagination to associate to the realm of 'Fairyland'.

•The realm of '**Seclusion**' and water street in the 'Worldly life' in the residential area (in my design) are limited to the architecture style to a large extend. However, in the modern urban area which is crowded and thus land is luxury, the 'Seclusion' in urban area needs more professional design from architects to release more space reasonably. The new dwelling model in residential area in my design only offers one of the possible solutions.



•Mix the 'Wildness' into 'worldly life'

But to meet its sub-dominant flavors 'being isolated', 'being hidden', 'psychological large', and typical images related to water (in *Part2. Chapter5. The feasibility of design the water in poetic landscape*), it is possible to be realized in a small scale. In this way, people's imagination can be enlarged to associate with the realm of 'Seclusion'.

•The realm of '**Worldly life**' has a large limitation of its function. In my design, the worldly life occurs in open space (small square), water street and lakeshore for commercials.

### C. Typical images:

Large amount of typical images relates to each realms and flavors are summarized in *Chapter2-5.3.2 The Water Related Matter and Its Feasibility of Design*. Several of them are applied into design.

•*Lake and lakeshore*

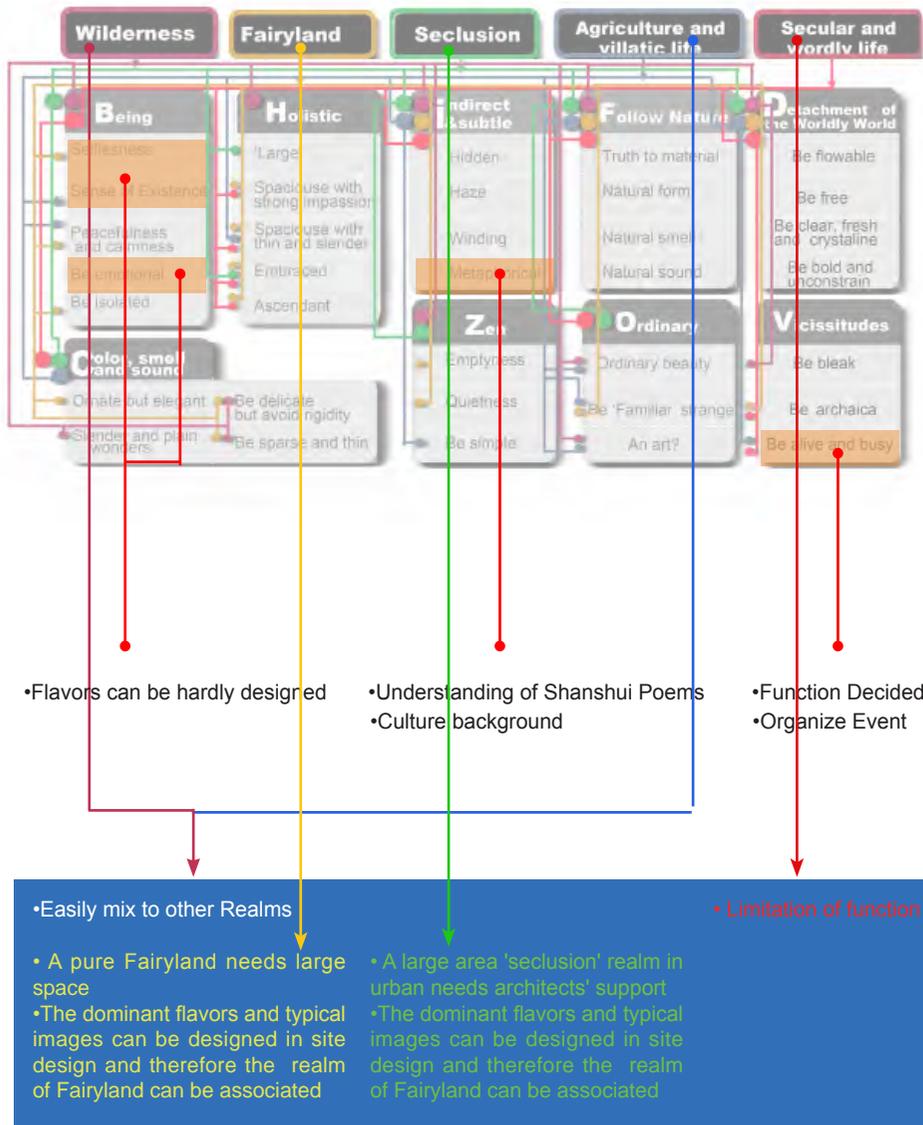
'Penglai' island and 'Kunlun' mountains, willows on the dike, preserved reeds along the shore, peach blossom, terrace field, rice field with fish

•*Residential area and water street:*

Colors in the snow-bamboo, Prunus mume Apricot, ect.

•*Dwelling unit and courtyard*

'Four direction's water go together' in Courtyard the fade flower with water, Moon pond, 'ripples' on the ground, Sound of falls etc.



### 2) Summary (left figure):

- The realms of 'Wildness and Agriculture life ' can be easily combined to other realms..
- The realms of ' Seclusion and Fairyland ' can be partly realized with their sub dominant flavors, which can enlarge people's imagination and associate to a pure Fairyland or Seclusion. For the pure seclusion, it has the limitation of dedicated architecture design; while for the pure fairyland, it has the limitation of large space.
- The realms of ' Worldly life ' has a limitation of landscape function. However, the realms mentioned above can be applied into worldly life, the mixed realm make a space more poetic and associate to other realms.

### 2.4 Economy: Who will pay for the poetics?

Who is going to pay for the poetics is not a big challenge in the current China because the government and real estate developer are willing to invest on building and maintaining the luxury landscape.

However, poetic landscape should not be the privilege of wealthy area and people. Considering the long term development and some local governments in poverty, the economic issue should be concerned as well as a sustainable development. **Mixing the realms of ' Wildness ' and ' Agriculture life ' into other three realms could reduce the investment and maintaining cost.** For example, the terrace field in the fairyland in the test design. This is also be advocated by Kongjian.Yu, who encourages the poetic landscape with the beauty of weeds and productive landscape in city.



### 3. The Theory of Yijing and Phenomenological Aesthetics

This study is firstly enlightened by the 'poetics' in the phenomenological aesthetics, and latter turns to the 'poetics' in the Yijing(poetic realm) theory. In the first chapter, I discussed their common points: both of them admit that the poetic feeling occurs due to the enlarging world. After the study, there is a reflection to discuss their differences.

#### Flavor in Yijing and Atmosphere in phenomenological aestheics:

To a large extend, the term 'flavor' can be regarded as 'atmosphere'. However, from a stricter and acadamic view, the flavor in Yijing (poetic realm) theory and atmosphere in phenomenological aesthetics is different.

#### 3.1The different underpinning:

The Yijing theory is rooted in Chinese poetics rather than any fixed philosophy thoughts. All the Chinese philosophic thoughts offers the possibility of the flavors. The 35 flavors are selected from Shanshui poems and ideal landscapes, which has the ground supports from landscape poems.

The phenomenological aesthetic is based on the phenomenological aesthetics. Which divide the experience into essence and phenomena. However, according to the Chinese aesthetics, there is no difference between essence and phenomena, and the experience should be pure and devoted. Therefore, all the sensory organs participate.

#### 3.2Broader definition and certain supports:

Yijing and flavor have been studied for a long time and they have a relatively sound theory system. Flavor is obviously an very important concept in the Chinese poetic aesthetics.

The definition of atmosphere is relatively ambiguous: in the phenomenological aesthetics,there is no unified definition of it. Two definitions of atmosphere are given as the following.

*'The atmospheres emanated by certain places also literally condense the smells of inhabitants, materials, and actions; metaphorically, the "air" refers to pervading, yet only vaguely describable moods.'* (M. Diaconu,2010)

*'The second basic distinction is between empathy of activities (Tatigkeitseinführung) and empathy of moods (Stimmungseinführung): the former refers to an experience in which the subject feels a moment or an energy in static objects (e.g., a flight of stairs or a raising column)and the latter to an experience in which the Subject realizes an affective atmosphere as if the object had a proper personality(e.g.,a melancholy or cheerful landscape.)'* (A.Pinotti, 2010)

In these two discription, atmosphere relates to mood, while the 'flavor' does not refer to sorrow or happiness. For example, the flavor 'ascendant' takes a feeling of sighing to the life, and sometimes takes a feeling of control. The word 'mysterious' is frequently used to discribe an atmosphere, however, it could be caused by the flavors of isolation, hide, haziness, winding, metaphor and etc.

In addition, 'atmosphere' occurs as the secondary senses. *' Opposite to the theoretical senses (Hegel) of sight and hearing, the secondary senses are touch, smell, and taste.'* (M. Diaconu,2010)

To summary, the atmosphere is mainly focus on the emotion conveyed through secondary senses.But the flavor itself, contains a process of savouring flavors with three periods: evaluation of flavor (Pin'wei, 品味), cognizant of flavor (Zhi'wei, 知味) and retrospective savouring (回味).

Therefore, the 'flavor' in Yijing refers to broader scopes than the 'atmosphere' in phenomenological aesthetics. And it is more reasonable for Chinese to assess the landscape by using Yijing because it has the underpinnings of the theory of poetics and large amount of landscape poems.

## 4. What can Chinese and Dutch learn from each other?

In the *Geography of Thought*, there are some assumptions to illustrate the difference between Easterners and Westerners, but some of them are fake. The discussion of what we can learn from each other will be based on these differences and the reflection of design.

-Chinese has less controllability of nature? and always try to find a middle way(R.E.Nisbett, 2003)?

This view was indeed expressed in the traditional Chinese poetic landscape, however the contemporary situation does not.

-The Westerner see stability where Easterners see change?(R.E.Nisbett, 2003)

In the philosophic scopes, it is. However, when it comes to the landscape design, espceially urban design, almost every new regime prefers devastating disconstruction and rebuilt.

-The Westerners prefer categorization and formal logical rules, while Easterners prefer relationship, broader net and imagination?(R.E.Nisbett, 2003)

A large amount metaphors refer to the enlarged imagination and therefore the poetic feeling arise, and the poetry, painting and landscape design forms a sound net rather than single items.

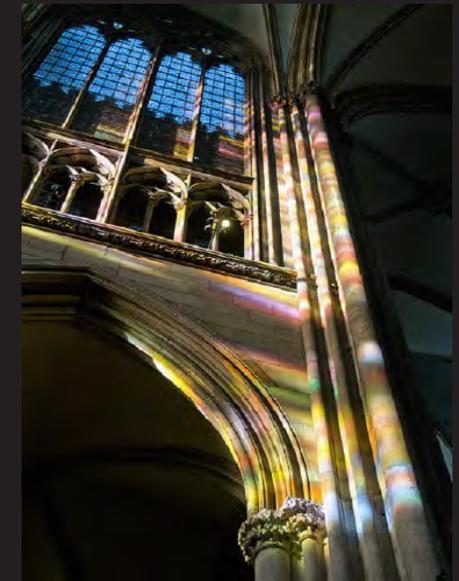
### 4.1 Learn from Chinese and eastern:

-Most flavors can be found in Dutch life except the realm of 'fairyland'. As a flat country, is it possible to construct the fairyland realm with lake-hill model to make the landscape be more tasty?

-If it is impossible to built or Dutch cannot accept it, what is the typical Dutch 'fairyland', is it possible to be popularized or mixed to other realms?

-Agriculre land and wildness is close to Dutch everyday life, it is not something 'strange' for Dutch. So is there any necessary to combine the agriculture and wild beauty into landscape design of city as a mixed realm?

-However, some flavors and images are culturely related. For example, the images belong to different culture have their own characteristics and the metaphorical has its own culture background.



Up-Ornate colors with light ,Cologne Cathedral;  
Down-Simple contrast of light and shadow, Suzhou garden.  
By author

## 4.2 Learn from Dutch and western:

-For the globalization, more western feelings are going to be accepted. Therefore the study of western feelings is necessary.

-More logical and categories

-The Dutch landscape shows a mixed realm of wilderness and other realms, which not just takes ecological benefits but also reduces the maintain cost.

-The successful Dutch water streets model is preserved and functioned in the contemporary cities.

-Although Chinese philosophy addresses on the dynamic changes and land respect, the current transformation disregards the existing situation; while in the Netherlands, the current landscape situation is carefully considered.

-Other flavors?

In the western aesthetics, light has very important aesthetic and religious value. It takes the sense of holy and sublime feelings, or others. For example, ornate colors with light (through the colorful windows in cathedrals), or the simple color with light obviously take different flavors. Besides, the traditional Chinese landscape emphasis on light as well through architecture design and the interplays between nature and architecture. Light is not focused in this report, but it has a potential to be involved as a new flavor.

## 5. The further discussion of the Flavors-Realms:

-A clearer assessment criteria for each flavor, especially the standard of getting the score from 1-3.

-Is there a possibility to develop the Flavors-Realms as a sound criteria in future?

-Based on the 'Yijing' theory and its framework, explore and study more realm-flavor system from other culture and civilization, and therefore do a comparative study.

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# Appendix1

16 Flavors are selected from *The Twenty-Four Categories of Poetry* 二十四诗品, Sikong. Tu for they relate to landscape. Each of them is explained by Sikong. Tu by a poem. Explanation from author will be also given.

雄浑 Be Holistic with spacious and impassioned sense;  
冲淡 Be Holistic with sense of simple and thin; 纤秣 slender wonders with sound and colors; 沉着 composure and quietness; toward remote antiquity; elegant and tender; sort out for the best; be strong and forceful; 绮丽 ornate and original; 自然 follow nature; 含蓄 subtle and indirect; 豪放 bold and unconstrained; create a lively style; 缜密 be delicate but avoid rigidity; 疏野 be free in a wilderness; 清奇 clear and crystalline; 委曲 be winding; realm of the real; be like a hero; variations in unity; 超诣 detachment; 飘逸 flying into fairy land; 旷达 broad minded in secular world; 流动 flowable.' (Si Kongtu, 837-908 AD ?)

• 雄浑 Be holistic with sense of spacious and impassion  
• 冲淡 Be holistic with sense of spacious, simple and thin  
These two flavors are the most important two of the twenty-four types as they are the fundamental basis of other flavours (Zhang. Shaokang,2002,*The Explanation of Twenty-Four Categories of Poetry*, Journal of Jiangsu University (social science)Vol4, No.2). The holistic view is based on the conciousness] in Taoism, and it runs through other flavours.

The flavor of 'being holistic with sense of spacious and impassioned' & 'with sense of simple and thin' are relatively complementary. The property of the former[the former] one is regarded as Yang ( 阳 ) because it is a stronger sense of grand power, verve and zest. So a sense of absorbing in a spacious space and universe generates: 'soar, mountains, stand far above the world'-those words give the hints that the appreciation of ascendant.

while the later one is considered as Yin ( 阴 ) since it is gentler and tender. Details act as a whole and embrace 'me' with slight and thin emotion: crane, gentle breeze, realm of wonders, bamboo's inviting song.

## 1. Be holistic with sense of spacious and impassion

Inflated with dignified air,  
I feel myself heroically empowered.

.....

Returning from the origin of things,  
I come up with soaring aspirations.

.....

Now, open to the entire universe,  
I stand far above the earthly world;  
Whirlwinds come from all around,  
And mountains of clouds roll by.

雄浑

大用外腴，真体内充。反虚入浑，积健为雄。具备万物，横绝太空。荒荒油云，寥寥长风。超以象外，得其环中。持之非强，来之无穷。

## 2. Be holistic with sense of spacious, simple and thin

A crane takes me into the Great Harmony,  
And I freshen up with a good air.

A gentle breeze caresses my face,  
And flaps the hem of my robe so long.  
How wonderful to be in the realm of wonder,  
Where I hear the bamboo garden's inviting song.

.....

Poetic harmony is so simple and thin. I see,  
That one may well encounter without seeking.

冲淡

素处以默，妙机其微。饮之太和，独鹤与飞。犹之惠风，荏苒在衣。阅音修篁，美日载归。遇之匪深，即之愈希。脱有形似，握手已违。

## • 自然 Follow nature

Matter from the nature is the best muse to enlighten the poetic imagination for composing. As what Sikong.Tu said:

' Just look around your own world.  
Never turn to others for a word.  
Take the way that nature goes, and  
Draw on its source and make it surely yours.'

俯拾即是，不取诸邻。俱道适往，著手成春。如逢花开，如瞻岁新。真与不夺，强得易贫。幽人空山，过雨采蘋。薄言情悟，悠悠天钧。

## • 含蓄 Subtle and indirect

### • 委曲 Winding

With the indirect express, flavours hide beneath the images and scenes. The flavour 'winding' explains [it more spatially: Path, cloud, stream, flower, sound of music and breeze, all of the above act like a whirlpool or a whirlabout line.

Climbing up the heights of Mount Taihang.  
Along the path winding through green hills,  
You see clouds wandering and stream snaking along  
And wildflowers breathe fragrance everywhere.

Bending the bow to make it fully round;  
Blowing the flute, you hear a whirring wind.  
So many convolutions in nature you find.  
So many expressions go turning around.

Either in a whirlpool  
Or in Roe's flight,  
Nature is by no means self- confined.  
It too is manifested as a torturous line.

委曲

登彼太行，翠绕羊肠。杳霭流玉，悠悠花香。力之于时，声之于羌。似往已回，如幽匪藏。水理漩洑，鹏风翱翔。道不自器，与之圆方。

• 流动 **Be flowable**

It emphasizes the importance of flow: a flowable concept of time and motion, and a changeable view. No words can be summarized except what Sikong.Tu said:

Water through waterwheel flows.  
A bead rolls as it ever goes —— and poetry?  
So does it, with no telling of the primary cause.  
For not the visible are workings of the universe.

The earth rotates on its axis.  
And heaven revolves around its center.  
The underlying principle is disclosed by various clues;  
Human efforts must go with nature's changing course.

Divinity, the absolute, dwells high above,  
Watching the self- returning process to its root.  
The world has ever been moving from everlasting.

流动

若纳水毂，如转九珠。夫岂可道，假体如愚。荒荒坤轴，悠悠天枢。载要其端，载同其符。超超神明，返返冥无。来往千载，是之谓乎。

• 沉着 **Composure and quietness**

This flavour specially describes the feeling of living in seclusion with getting rid of the secular world. The peacefulness and quietness are shown in this flavour.

My little cottage sits among green trees.  
The sun is sinking, and the air so fresh.  
Head - cloth removed, I walk through the woods,  
And I pause, and listen to the birds' singing.

....

A gentle wind blows from the sea, clouds floating.  
Night falls over the isle while the moon is rising.

沉着

绿杉野屋，落日气清。脱巾独步，时闻鸟声。鸿雁不来，之子远行。所思不远，若为平生。海风碧云，夜渚月明。如有佳语，大河前横。

• 疏野 **Be free in a bleak wilderness**

A slightly weird wilderness is appreciated.

Be yourself. Be free.  
Expose your inner self as full as it can be.  
Your life experience is the resources of wit,  
Which makes you straightforward and rich.

A hut is built under pines,  
Where you enjoy reading lines,  
Aware of sunrise and sunset,  
And forget months and years.

疏野

惟性所宅，真取不羁。控物自富，与率为期。筑室松下，脱帽看诗。但知旦暮，不辨何时。倘然适意，岂必有为。若其天放，如是得之。

It is firstly appreciated in the *Ghost in Mountain, Elegies of Chu* which is full of imagination because of the misty landscape of Chu.

**Poem106 Ghost in Mountain:**

Th' sky's bleak and obscure even during day time,  
As breezes oft inspire Providence to rain.  
Apes are jabbering and monkeys howling at night;  
By day thunders are booming and pouring the rain.

In the wilderness, without delicate and complicate components, any living being is extremely highlighted as it breaks the silence and lifelessness. In this condition, the sense of self or being is enlarged and thus the sense of free is following : 'Expose your inner self as full as it can be; the life experiences is the source of wisdom.'

**Poem 107.The river in the snow**

Over the thousands mountains the winging birds has disappeared,  
Throughout ten thousand paths, no trace of humankind.  
In a solitary boat, straw hat and cape,  
An old man fishes alone---  
Cold river in the snow.

江雪

千山鸟飞绝，万径人踪灭。  
孤舟蓑笠翁，独钓寒江雪。

• 绮丽 **Ornate wonders with sound and colors**  
• 纤穠 **Slender wonders with sound and colors**

There are two flavors refer to the dazzle color and sound. One is ornater while the other one is plainer. Although being simple and undedicated are always advocated in Chinese poetics, being ornate and splendid are encouraged as poetic flavors as well:

'Slight mist waves beyond the water, colorful apricot reveal its figure in forest, fresh moonlight touches the luxury roof, and beneath verdurous leaves, bridges carved in the roof. Music plays and golden cups filled with wine'

绮丽

神存富贵，始轻黄金。浓尽必枯，淡者屡深。雾余水畔，红杏在林。月明华屋，画桥碧阴。金尊酒满，伴客弹琴。取之自足，良殫美襟。

--Not only artificially splendid matter, but also an impassioned and colorful landscape is composed here.

On the contrary, the flavor of slender wonders refer to more ordinary and plain beauty of colors and sound from nature:

Limpid steams dance along  
Into distant hills green and deep.  
Pretty girls flash around  
From secluded dales, where trees are thick

Flowering peach cracks sunny smile,  
And gentle wind breezes over the lakeside,  
In the shadow of willows, a track winds its way.  
Flying in pairs, orioles sing wild and gay.

Upright stand young pine trees  
Beside a brooklet rippled by a breeze.  
Sunlit snowy islet shines with crystalline.  
Beyond, a little fishing boat is seen.

纤穠

采采流水，蓬蓬远春。窈窕深谷，时见美人。碧桃满树，风日水滨。柳阴路曲，流莺比邻。乘之愈往，识之愈真。如将不尽，与古为新。

• 清奇 **Clear and crystalline**

clearness is mentioned in the Elegies of Chu as well. A scene with fresh atmosphere is unfolded:

Upright stand young pine trees  
Beside a brooklet rippled by a breeze.  
Sunlit snowy islet shines with crystalline.  
Beyond, a little fishing boat is seen.

清奇

娟娟群松，下有漪流。晴雪满竹，隔溪渔舟。可人如玉，步寻幽。载瞻载止，空碧悠悠，神出古异，淡不可收。如月之曙，如气之秋。

• 超诣 **Detachment**

• 飘逸 **Flying into fairy land**

These two flavours compose a similar poetic sense: Be free by getting rid of the secular world and go to a superior spiritual world (transcendental world, fairland), thus a sense of 'passing into innermost self 'arose in that spiritual world.

So subtle that it dulls human intelligence;  
So divine as to invalidate nature's omens;  
So solitary is the flight on wind and cloud  
For the wonder of the transcendental world!  
For a while it seems to call me from a distance,  
But closer, it turns out to be something else.

The poetry of Li.Bai's is good example:

Torrents have veins; flowers store convolution.  
Dewdrops on morning grass thin out in a wink.  
I pass unconsciously into my innermost self.  
Floating a leafy boat into the vast sea,  
The full sailing is unbounded and free.

Although the form of 'fairland' is uncertain: ' *while closer, it turns out to be something else* ', the words '*climbing, flying, drift clouds*' shows an appreciation of ascendant; while taking the '*floating boat*' feels that being embraced by water without seeing the boundary of sky and sea makes people feel free and unbounded.

So lofty a mind you have, and unconventional,  
That you long for flying to the fairyland, alone,  
As the man of old climbing Mount Gou and riding a crane.  
And the drifting clouds above Mount Hua wandering away.

飘逸

落落欲往，矫矫不群。缙山之鹤，华顶之云。高人画中，令色氤氲。御风蓬叶，泛彼无垠。如不可执，如将有闻。识者已领，期之愈分。

超诣

匪神之灵，匪几之微。如将白云，清风与归。远引若至，临之已非。少有道契，终与俗违。乱山乔木，碧苔芳晖。诵之思之，其声愈希。

• 缜密 **Be delicate but avoid rigidity**

Delicate image with details is emphasized, at the same time never make it be burdensome and over-repetitive.

Never let words be overloaded with details  
Or thoughts stagnate in rigidity.

缜密

是有真迹，如不可知。

• 旷达 **Broad minded in secular world**

As '*life is short and full of joy and pain. Why not full of your goblet and sing songs?*' while the pursuits of position, reputation and wealth are endless, however they cannot make one be happier, but take more trouble. So ordinary and mundane life should be carried on and cherished, life should be bold and unconstrained. Poetics is not in a fair land, where is the virtual and uncertain world for escaping the reality, but in the most ordinary matter and life.

旷达

生者百岁，相去几何。欢乐苦短，忧愁实多。

Poem 108.A Farm-House on The Wei River

Wang Wei  
In the slant of the sun on the country-side,  
Cattle and sheep trail home along the lane;  
And a rugged old man in a thatch door  
Leans on a staff and thinks of his son, the herdboy.  
There are whirring pheasants? full wheat-ears,  
Silk-worms asleep, pared mulberry-leaves.  
And the farmers, returning with hoes on their shoulders,  
Hail one another familiarly.  
...No wonder I long for the simple life  
And am sighing the old song, Oh, to go Back Again!

渭川田家

王维

斜光照墟落，穷巷牛羊归。野老念牧童，倚杖候荆扉。  
雉鸣麦苗秀，蚕眠桑叶稀。田夫荷鋤立，相见语依依。  
即此羡闲逸，怅然吟式微。

References:

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# Appendix2

## Summary: Water and its poetic experiences

○ THE FEELING WHICH CANNOT BE DESIGNED    √ THE FEELING WHICH CAN BE DESIGNED

### 1.Geographic differences

The state of water	Characteristics or Explanation	The poetic experience and imaginations	Typical Flavor	Typical Image (Scene)	Detail Flavors Of the typical image	The feasibility of design
Yin, feminine, effeminate, tender, gentle and ethical valued.						
<b>The Northern China</b>	<b>River, Dry land</b>	heroic, simple,lonely, unaffected, cold, drear and bleak	√ Wild landscape √Be sparse and thin √ Bleak √ spacious √ Selflessness √ Emotional	Yi River		√ Design as a Wild landscape
<b>The southern China</b>	<b>Rivers, Canals, Lakes</b>	gentle,brilliant, delicate,exquisite, warm and graceful	√Wordly life √Seclusion √ delicate √ subtle √Sense of Existence √Peaceful √	River South Region: Watercities and water vilages		√ Watercities and water vilages

## 2. Morphological differences

The state of water	Characteristics or Explanation	The poetic experience and imaginations	Typical Flavor	Typical Image (Scene)	Detail Flavors Of the typical image	The feasibility of design
<b>Ocean and seascape</b>		-spacious, emotional, roaring and bleak  -Romantic,gentle,warm,calm, yearning, beauty of distance  -mystery and unreachable.	√Spacious √ Emotional √ Selflessness √ Natural sound and smell, √ quietness and emptiness, √ slender color, √ haziness	Island: Fairyland, mystery	-Haziness -embraced	√ Island in lake as a replacement of island in ocean
<b>River</b>	Close to Chinese life, China is a river-culture based nation (1)Rivers take the productivity of food, irrigation of rivers; (2)The shipping along the rivers play important role as vehicles, ports could stimulate the city's economic,social and urban development, e.g Suzhou; The different watersheds: Yellow river, Yangtzi river, Huai river, Pearl River and etc, forms diverse and specious culture regions					
	<b>Plane</b>	spacious and lake-like, but it is more flowable than lake or pond, only in good weather	√Spacious √ Flowable	great river, e.g Yellow river, Yangtze river or Pearl river	Canal:mirror-like, clear and	√ Canal

		condition			flowable water	
	<b>linear</b>	Flowable, obviouser to be felt	√Flowable √Ascendant	Both great rivers and small river, creek or stream	Creek: murmur sound and clearness	√Creek
	<b>Winding</b>	landscape with subtle layout with the whirlabout lines	√Winding, subtle	Floating wine cup along the winding water	Ordinary life	√
	<b>Straight</b>	-There is not a lot completely straight in landscaping, it seems obviously long distance	√Haziness √Spacious	Royal landscape, city moat, canals	Royal landscape, city moat: -Haziness -spacious -emotional -selflessness Canals: -haziness -spacious -calm and peaceful -existence	√

<b>Lake</b>	<b>Lake</b>	<ul style="list-style-type: none"> <li>- Idealized as the fairyland</li> <li>-Spaciousness and haziness</li> <li>- A replacement of ocean</li> <li>- mirror-liked reflection</li> <li>-Gathering point</li> </ul>	<ul style="list-style-type: none"> <li>√ Spacious</li> <li>√ Isolated</li> <li>√ Haziness</li> <li>√Diverse flavors depend on the physical states of water (see latter)</li> </ul>	West Lake (as a lake model in Chinese cities)	<ul style="list-style-type: none"> <li>-calm and peaceful</li> <li>-embraced</li> <li>-haziness</li> <li>-metaphorical</li> <li>-natural</li> <li>-ornate color</li> <li>-ascendant</li> <li>-Archaic</li> </ul>	√
	<b>Pond</b>	<ul style="list-style-type: none"> <li>-close to ordinary life</li> <li>- mirror-liked reflection</li> <li>-Gathering point</li> </ul>	<ul style="list-style-type: none"> <li>√ Worldly life</li> <li>√Diverse flavors depend on the physical states of water (see latter)</li> </ul>			√
<b>Fall</b>	<b>Linearity, planeness and verticality</b>	<ul style="list-style-type: none"> <li>-Close to the fairyland</li> <li>-feminine: gentle and misty</li> <li>-masculine: mighty and powerful</li> </ul>	<ul style="list-style-type: none"> <li>√Natural sound and smell</li> <li>√Flowable, be free, be unconstraint</li> <li>√ haziness</li> </ul>	Fall in nature Artificial fall		√

### 3. Physical diversity

<b>Reflection</b>	<b>Invert Image and its environment</b>	-Calm and mirror like surface of water	√ Zen (with simple, less but not none environment): simpleness, quietness, emptiness √			√
	<b>Reflection of the sky</b>	- The distance of the landscape and sky-scape are shorten as one layer	√ Embraced √			○
	<b>Light and color</b>		√ Ornate or slender color			√
	<b>Breeze</b>	-break the tranquility of the water-surface and	√ Flowable			○

		water-reflection				
<b>Distance</b>		-Beauty of distance	√ Spacious √ Haze and mysterious			√
<b>Transpar- entness and clearnes s</b>		-Being appreciated for its physical character -Being appreciated for it is metaphorized as mental and moral meaning as virtue and good personality -Purified and transform the ' badness '	√ Be clear and crystalline √ Metaphorical			√
<b>Depth</b>		-A metaphor of the closeness degree of friendship and other relations	√ Metaphorical			√
<b>Flowing water</b>		-Water flows as the life goes	√ Metaphorical √ Flowable	Flowing water with fade flowers ( or leaves)		√ control the flow speed
<b>Sound of wate</b>	<b>Sound of drops</b>	-To appreciate the sound of drip-drops, dusk and night is the best time -More quiet and sweet	√ Zen: quietness	Raindrops drummed rhythmically against the banana leaves	-Zen -Metaphor: homesick	√ Raindrops on the banana leaves
	<b>Sound of flowing water</b>	- equal effects of flavors experienced visually through fall or river - it could take more imaginary	√ Flowable √ Be free			√ Artificial fall √ Creek

		flavors which could exceed the actual flavors.				
<b>Ripple and wave</b>		- it is dynamic, changeable but short-existed, and breaks the calm	√ Zen √ Natural forms √	Japanese rocky garden	-Zen	√ Rocky garden
				' Ripples ' on ground	-Familiar strange	√ ' Ripples ' on ground
				Ma.Yuan's Twelve Waters and traditional decoration lines of ripples	Diverse	√ Applied ripples as forms of landscape

#### 4. Weather

<b>The state of water</b>	<b>The poetic sense and imaginations</b>	<b>Flavor</b>	<b>Typical Image and Feelings</b>	<b>Detail Flavors Of the typical image</b>	<b>The feasibility of design</b>
<b>Fog, rain and snow</b>	-the physical haziness and mystery	√ Haziness √ Embraced			√ Artificial smog

<b>Rain and snow</b>	-rain and snow shorten the psychological distance, so it arouses homesick	√ Haziness √ Embraced √ Metaphorical			○
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### 5. Water and time

Issue	The state of water	The poetic sense and imaginations	Flavor	Typical Image and Feelings	Detail Flavors Of the typical Image	The feasibility of design	
<b>Life cycle</b>	<b>Dew`</b>	-The sense of time's flying and life is short	√ Metaphorical			○	
	<b>Flowing water</b>	-Sign to the life, life is a dream	√ Flowable			√	
		-The past					
		-The homesick and homeland	√ Metaphorical				
<b>Seasonal change</b>	Spring	Spring is sorrow for the wonderful time is transitory					
		(Early spring) Rain	-Fresh, vitality	√ Clear	-bamboo shoots after a spring rain	-Clear -Slender color	√ Plant bamboo and willows along the river
		(Middle	-Misty, homesick	√ Haziness	-willows along the water with		√

	spring) Rain			golden green  -Falling flowers after raining night	-Ornate colors	Plant flimsy flowers, e.g mangnolia, sakura and etc.
	Flow water	-Sorrow: Life is short, a great time is transient	√Metaphorical √ Flowable	Fade flower with flowing water	-Metaphorical - Flowable -Ornate color - Zen	√ Plant flowers along water
Summer	Heavy rain and its raindro ps (view it in constru ction which is half open to nature)	-pearls	√Crystal,clear ness √Natural sound √ Zen	raindrop on lotus leaves; raindrop beats banana's leaves	-Crystal,clear ess -natural sound - Zen	√ Lotus pond √ Planting banana tree in yard or in the front of window √ Construct the building half open to nature
	Pond in night		√ Zen	lotus pond with moonbeam	- Zen: simpleness,	√ Lotus pond with

					quietness, emptiness	simple environment
Autumn		-Beauty, love and romantic (colorful autumn)	√ Metaphorical √ Ornate color			
		-for most the life are gone, autumn is bleak and helpless, so the autumn water is more sorrow	√ Bleak	-raindrops on the fade lotus -phoenix tree and banana tree in autumn rain	-Natural sound -Archaic -Bleak -incomplete	√ Lotus pond
				flowing water with floating leaves and flowers		√ Plant the deciduous trees along water,especially the color leaves tree species, e.g Red maple, Acer palmatum, Phoenix tree, Liriodendron chinense and etc,

	the dim and short day with freezing and roaring wind makes people feel bleak and depressed					
	With out sno w	Bleak, cold	√ Bleak			
	Nort hern : Sno w-co vere d	Purity, lonely	√ Zen	Bamboo	-Natural sound -slender color -metaphorical	√ Plant bamboo
	Sout hern : Rain -like Sno w	Moist but beautiful, not as bleak as the north		blood-red camellia flower, plum blossom and winter sweet covered by snow	-Ornate color -metaphorical	√ Plant Bamboo; Prunus mume Apricot; Camellia japonica; winter sweet
Daily chang es	Rain and dews in the morning	Fresh, clear	√ Natural smell √ Clear √ Slender and brisk			○

			wonders			
	Mist in the dusk	Gloomy and sorrow: A sense of a sigh on the end of the life	√ Metaphorical √ Bleak			○
	Night, moon and water	-Thoughtful, graceful, clear -homesick and lovesick	√ Detachment √ Zen √ Metaphoric	Water with moonbeam in night	-Zen	√Zen: calm water with simple environment

### 6. Ordinary Life

Issue	State of water	The Explanation	Poetic Flavors	Typical poetic image (scene)	Poetic Flavors of the typical poetic image	The feasibility of design
<b>Water and Entertainment</b>	Lake, river, fall	- Relax and leisure enjoying the concert or meal -Entertainment on the water (by boat) or along the water bank	√ Busy and alive √ Existence	The Fountain, by Lawrence Halprin	√ Busy and alive √ Natural sound √ Flowable	√
<b>Floating wine cups on winding water</b>	Stream, ditch	-It was originated from a game had played more than one thousand years in ' Shangsi ' Festival	√ Winding √ Flowable √ Metaphorical √ Archaic	Fixed Image in 'Construction Model'		√ Free style

		-from natural to artificial				
<b>Boating and Boating Landscape</b>	<b>Boating Event</b>	-Dragon boating festival -Local boating festival -it constitutes the local identity, culture heritage and tourism	√ Busy and alive √ Existence	The Dragon Boating Pool ,Jimei University, China	√ Spacious with slender and thin	√ There is an exception of straight water (lake of wide river)
		-Leisure, ordinary life	√ Calm and peaceful √ Quietness √ Simple			
	<b>Boating for Being Free</b>	- it is a free, adrift and lonely scene, likes a dream	√ Be free and unconstrained √ Isolated	Boat The Stone Boat		√
<b>Snow and ice</b>		Skating on icy lake Snow fighting	√ Be free and unconstrained √ Ordinary beauty			√ Lake
<b>Public space</b>	<b>Point-Gathering poing</b>	Lake, pond, water mouth and water- pavilion	√ Busy and alive √ Existence			√
	<b>Line-water for boating</b>	Great river	See 4.2 Morphology difference			√
		Canal	See 4.2 Morphology difference			√
	<b>Line-water street</b>	Street with Wide and deep canal	√ Busy and alive √ calm and peacefully √ Selflessness	Canal and water street in River South Region, e.g Suzhou		√

			√ Slender and thin			
		Street with Slender Canal: closer water, narrowed but deep	√ Busy and alive √ Slender and thin √ Flowable √ Existence	Lijiang, Yunnan province (With flowing leaves or flowers)		√
		Street with Shallow ditch , close to water	√ Busy and alive √ Existence √ Bold and unconstraint √ Natural sound			√
		Local canal and street	√ Busy and alive √ Existence √ Flowable √ Ordinary beauty			√
	<b>Line-Covered bridge or corridor</b>	functional as the traffic line and communication space	√ Busy and alive √ Existence			√
		Having rest and appreciate the scene outside	√ calm and peacefully √ Selflessness			

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