



On the Return Journey to the Picturesqueness

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Abstract: This paper mainly discusses Shu Wang's architectural space — Fuchunshan Museum, which is an umbrella term for three places: Gongwang Art Museum, Gongwang Museum and Gongwang Archives. It combines the traditional picturesque viewing mode with the construction of architectural space. Explored from the perception of landscape, scenery and the body, the passage aims to find the impact of the landscape painting on the construction of local architectural sites, space experience and body perception. Then, through the picturesque architectural space design, the author hopes to pass on the expression of space artistic conception in traditional painting, thus providing some reference for local architectural design.

Keywords: observation method, sense, scene framing, architecture, nature

1. Introduction

Roland Barthes quoted that what is important in the art is by written, not by expressed; it is not about meaning, but illustration [1]. "It is not about meaning, but illustration" mentioned here, is a comprehensive process based on the response between subject creation and audience experience. The metaphorical projection among them not only reflects the subjective initiative of architectural art to the expression of spatial intention, also further reveals the interactive relationship between creator and the audience. Traditional Chinese architecture expresses a highly condensed conceptual system and the cultural connotation reflected by abstract architectural symbols. It produces the MUM effect through space, enabling the viewers to reflect and experience the spiritual intention conveyed by the scene, and then enhance the spirit of place in the space. It bears some resemblance to enjoying paintings that architects are responsible for creative design and audiences, perceptual experience, interacting with each other all the time.

2. About picturesque revisit

In the course of British landscape in the 18th century, Picturesque is usually used to restore the real scenery, or the part of the scene seen and cut. After that, a British art historian Walter, living in the 19th century, believed that picturesque was an aesthetic display, searching for the balance between the beautiful and the sublime. Xin Wang concluded that the picturesque observation method include: creative experiencing, construction method and interpretation [3] with pre-experience schema. To put it in a nutshell, it is different from the conventional picturesque. It is a spontaneous and artistic description of the space scene, owning the process of the interpretation of the scene and the abstraction and regeneration of the elements in the space. It is also a process of subjective and dynamic creation and generation of the ground.

3. Sense of landscape

In the course of building, Shu Wang believes that the relationship between landscape and architecture is always assorted, fragmented and inseparable. It seems like the intertwined expression of strokes in Paul Cézanne's paintings, one could never differentiate the boundary in space, but one can feel the scene atmosphere conveyed after shifting it in space. The expression of place is nothing more than the consciousness generated by the explosion and diffusion in the brain after presenting visual space. Hence, it is subjective.

In Fuchunshan Museum, architecture and nature, interweave and compensate with each other, reflecting the meaning of landscape conveyed in the space. Firstly, on the parallelizability of the spheres, the overall architectural orientation of Fuchunshan Museum takes the East-West as the axis, glancing mutually with Lushan in Fuchun Pavilion in the northwest. The mountain viewing Hall, serving as the starting point of the eastern landscape stand, displaying the "point", "line", "surface" of habitat, mountain forest and foothill in the painting. On the boundary, artificial buildings and natural scenic spots form geometry and curves which represented their respective attributes, in the place where the place blends with the surrounding environment producing a flexible boundary with thickness — Poche. In constructing the architecture, the mountain shape of architectural geometry coincides with the natural mountains in the northwest, creating the expression of

distant mountains between nature and man-made. So as to create the undulating level of the overall mountains, the building height is combined with the terrain, and the overall space sinks to the West. The building facade shows the trend of low in the West and high in the East. The huge building space is buried under the roof, which shows the front and back connection of the landscape background through the gradual lifting of the changing roof space. So as to create a picturesque, overall site feeling of architecture in the expression of surface, boundary, shape and different contexts from two-dimensional to three-dimensional. (see Table 1)

Table 1. The transformation of painting and architecture

Fuchun Mountain Residence (local)	Sketch of fuchunshan Pavilion (By Shu Wang)	Orogeny and Lushan
		

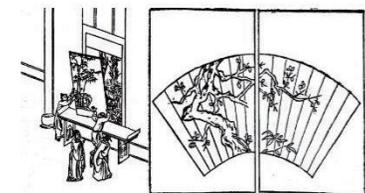
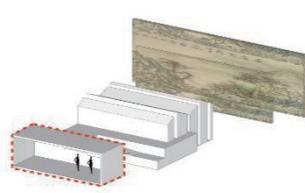
4. Sense of space and landscape

What Picturesque creates is not only a short visual experience, but also a series of readable progressive spaces. Through the sense of landscape, it covers the presenting space and expresses the image outside it in a layered, penetrating and metaphorical way, forcing the viewers to construct the state of "spatial completion" in their minds, through static imagination and dynamic wandering.

The mountain viewing Hall of Fuchunshan Museum, as a viewing container, is restricted by the mountain-shaped architectural space across the bank, and the boundary capped skyline from the roof, and the horizontally elongated scale of its own spatial landscape. The three form the "parallel law" and "far-reaching" law viewing experience in Guo Xi's "three visual laws" (Special scenography of Chinese landscape painting). The Hall provides visitors with a gap connecting the internal and external space, and then standing on the ground people enjoy and meditate the overall space, in the picturesque way of the building facade.

At the outset, in space placement, there is an art to the introduction and placement of buildings. Instead of facing the "platform" and "high platform" at a horizontal angle, he forms a dislocation angle echo with the building complex to which the "curved platform" belongs. Secondly, the presentation of the landscape belongs to the introduction of spatial staggered layers. Through the viewing angle formed by the former, the space opened radially to the Southwest (the main building complex), functioning as sightseeing guidance. The buildings and landscape of the latter hide each other in a positive level, creating a hierarchical change such as continuous stacking and interleaving in landscape painting. Thirdly, in the natural space scene, plants and landscape architecture are flexible and broad-brush, but it becomes precise because of the frame angle of the mountain viewing hall and the arrangement of browsing order that the foreground blocks the Fuchunshan Museum, bringing the already clear architectural group obscurity. Like an indescribable flexible screen in the space, which opens the shielding of the line of sight, covers the building behind the scene, cripples the weight of the building, makes the viewers imagine about the space behind the scene, and then pique their curiosity on them (see Table 2).

Table 2. Scene relationship in space

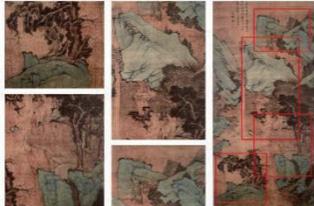
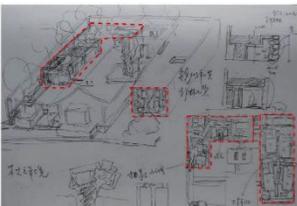
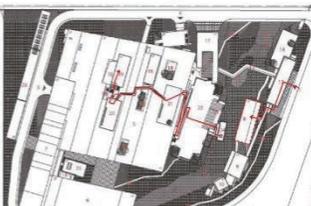
Relationship between scene in traditional painting	Illustration of landscape lamination	Scenes in the mountain viewing Hall
		

5. The sense that surrounds body

In gardens and paintings, generally, the path is used as an introduction to guide the viewers into the builder's wonderland. Feeling refreshing and understandable, the viewer can hopefully explore the space, observing human instinct for the unknown.

In Zhengming Wen's *Li Bai's poetic picture axis*, the mountain scenery is presented in pieces. Through the depict of emptiness and mountain, the viewers could imagine their travel in the painting through the association of the space behind the blocked object, experiencing the sense of mountains in the faraway created by the whole picture. In *Building a house*, Shu Wang mentioned the ancient people's interest in observing subtle objects in their paintings. In his architectural manuscripts, laminated spaces closely related to the body appear many times. He believes that the importance of architecture lies in the vision from inside to outside, and emphasizes the wonderful use of "interest" in wandering space mentioned by Jun Tong in *Southeast Garden Villa*. In the return to the picturesque view, people's travel in space is full of unknowns, the covering of walls, the superposition of scenery and the distinction between boundaries. The things covered in painting or reality can always arouse people's desire to give them a "perfect state", and then produce the impulse to walk. Shu Wang believes that the physical and mental connection between internal and external space is very important. In the course of entering the mountain viewing hall, the space where the sight has already caught is surrounded by walls and the green. It forms a hidden space interface. Hence, the viewer could only arrive by just watching or looking for the next path. Between the visible and wandering, based on the segmentation, creating the accessible sight is compared with the wandering caused by spatial occlusion, which prolongs time and space in the place. This is a traveling pleasure, coming from the physical feeling of looking for "remote mountains", an instinct in the narrative space.

Table 3. Traveling expressions of the body

Physical Expression of Traveling Space in Painting	Reflection in Shu Wang's Architectural Manuscripts	Spatial Relationships in Architecture
		

6. Summary

Picturesque revisit is fully recognized a new perspective of landscape painting in the context of local architecture. Unlike the mindset of Western modernist architecture, it puts behind the stereotyped thinking of more rational and conventional space, and then integrates the sensibility and metaphor into the architectural space. By apprehending the diverse techniques of the ancients, who expressed themselves in two-dimensional space, modern men apply it to the real space, and construct the abstract metaphor relied on the spirit of place, which is expressed by the specific place in three different dimensions of space, sight and body. Traditional painting and architecture are full of poetry and symbols. They inadvertently reveal huge information to the viewer through hints and glances, and as for picturesque revisit, which coincides with the expression of the local architectural space concept, of Shu Wang's "Return to nature". In the era of global architectural design, it is particularly essential to hold the region as the root. Victor Hugo once said that "technology will kill the architecture", which emphasizes the significance of local architecture. This is not groundless statement; instead, it is a problem waiting to be deeply realized by every Chinese designer.

References

- [1] (France) Roland Barthes; translated by Tang Mingjie. *The Empire of Symbols* [M]. Beijing: Renmin University of China Press, 2018: 67-117.
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- [3] Xin Wang. *Picturesque View* [M]. Shanghai: Tongji University Press, 2015: 32-56.
- [4] Yuhao Huang. Talking about the multi-dimensional design and expression of rural public facilities — Taking the design of the Shenjia Cultural Corridor in Tonglu Ethnic Village as an example [J]. *Jushe*, 2021(03):91-93.