

Study on Shaping and Activating the Artistic Conception of Garden in "Qin Feng-The Reed"

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ABSTRACT

In recent years, the 'Qin Feng-The reed' research in the main idea, word discernment, etc., from the garden point of view of the research is less and there are deficiencies. In this paper, from the garden elements to analyse the 'Qin Feng-The reed', to explore the meaning of its garden and the significance of modern garden construction. Analysis of 'Qin Feng-The reed' in the plants, water, terrain and other garden elements, to explore its plane, space, seasonal composition and mood creation, research on modern garden space layout, plant configuration and mood creation and other aspects of the revitalisation of the application. 'Qin Feng-The reed' contains rich garden aesthetic elements, for modern garden landscape revitalisation to provide inspiration, conducive to the inheritance of culture, promote the development of garden art, the future can be in-depth study of its relationship with the garden, integration of multidisciplinary knowledge innovation.

KEYWORDS

Garden elements; Garden landscape; Artistic conception.

1. INTRODUCTION

The Book of Poetry, the beginning of ancient Chinese poetry, the earliest general collection of poetry, the study of the Book of Poetry has a lot of analysed articles in China Knowledge Network (CKN), since 2014 to November 2024 a total of 8,090 articles have been published in China Knowledge Network (CKN), among which there are 295 doctoral dissertations, 1,677 master's dissertations, 5,264 journals, 540 scholarly serials, and 315 other articles. In this decade, scholars' research on the Poetry Classic mainly focuses on the field of literature, history and philosophy, which covers a wide range of research, which also correspondingly involves the mood, natural landscape, aesthetics, ecology, and many other aspects related to garden landscape, such as; Lirong Ding et al. "Objects, Emotions, and Dao Realm: Plant Aesthetics in the Interpretation of the <Poetry Classic>" traces back to the science of grasses and trees of the Poetry Classic, pointing out that the science of grasses and trees of the Poetry Classic involves the objects, emotions, Dao [1]; Zhili's Zhou 'A Brief Introduction to the Context of <Shi Jing>' tells that the composition of the context has three forms: 'meaning and context are muddled', 'winning with emotion', and 'winning with context' [2]. Some scholars have also studied the geographical environment and ecological aspects of the Poetry Classic, such as Shaohua's Li 'Study on the Relationship between Climate, Physical Weather and the Poetry Classic', which examines the influence of climate on the geographical nature of the 'wind poetry' from the aspects of imagery, themes and styles, etc. [3]; and Nana's Yu 'Exploration of Aquatic Plants and Wet Plants Imagery in Historical Canonical Records of the Poetry Classic', which analyses the imagery of the 'Wind Poetry Classic' in the Poetry Classic. Exploration' combed through the aquatic plants and wet plants imagery in the "Poetry Classic" and counted their types [4]. However, there are

also a few scholars who study the Book of Poetry from the aspect of gardens, such as Han Meng, 'Analysis of the Royal Gardens of the Qianlong Period of the Qing Dynasty <Poetry and Classic> Using Allusions', which studies the typical allusions of the Book of Poetry used in the three gardens, and through the poetic connotations it gives to landscape, plants, animals, buildings and other elements of the landscape [5].

In summary, there is a relative lack of overall research on the large number of depictions of natural landscapes in the Book of Songs. The Book of Poetry contains the unique aesthetic style of people in the pre-Qin period towards natural landscapes. Therefore, in-depth analysis of the Poetry of the pre-Qin period in the natural landscape, is undoubtedly a very valuable research topic.

"Qin Feng · The reed" is a famous poem in the Book of Songs, which is a classic of ancient Chinese poetry, and has lasted for thousands of years. About this poem in China also has a lot of analysis of the article, mainly focusing on the following aspects: First, the main idea of the poem, such as Yuxuan Cai <Qin Feng - The reed> main idea of examination, the main idea of the reed is divided into the weekly rituals said and wai said two categories to explore, through the analysis of yiYan's refers to the meaning of water and water, and came to the reed is the western Zhou survivors of the realities of thinking of their homeland, hope that XiangDong learning!The conclusion of the weekly rituals and the end of the work can not be obtained [6]; the second is the poetry of the name and word discernment, such as Yukung Liu '< The reed>: the water's thoughts', the article author Liu Yukung 'white dew for frost' 'so-called Yiren' 'su migrate' 'su migrate'. "" swim "" road block and right '' and other words are to make their own understanding [7]; third is the perception of the appreciation, such as Junyi Li mood hazy rhyme long - < The reed> appreciation. < The reed> Appreciation', that "reed", "white dew" and other imagery to create a bleak and lonely scene, with a unique mood of beauty, the beauty of music, the beauty of the hazy and very spiritual connotation of the imagery [8]; Fourth, a comparative study with other texts. Comparative study with other chapters, such as Yiming Li '< The reed> and < wait for Godot> symbolic meaning comparative study', 'The reed' and 'wait for Godot' although belongs to the East and the West different literature, but in the symbolic and philosophical connotations of similarities [9]; five is the use of the relevant Western literary theory research, such as Fandi Guo 'based on the theory of narratology under the < The reed> theme illustration design research,' the use of narratology Theory of the 'Qin Feng - The reed' visualisation design, with illustration design to show the traditional cultural chiaroscuro, to promote the integration of classical culture and modern spirit [10]; and from the study of garden landscape 'Qin Feng - The reed' scholars are relatively few, and its expression compared to other aspects of the problem of generality or incompleteness. Therefore, the author from the components of classical Chinese gardens, the 'Qin Feng - The reed' to create the imagery of reproduction , with a view to 'Qin Feng - The reed' from the perspective of the garden to grasp its meaning and the reasons for becoming a classic work.

With its ethereal, hazy mood and profound expression of the pursuit of beauty, 'Qin Feng - The reed' has become a classic in the history of Chinese literature. The reed in the poem, that is, reed, as a natural element, not only has a unique ecological value, but also contains a rich cultural connotation and aesthetic significance. Garden art as human re-creation of nature, the pursuit of natural and humanistic harmony. Reed imagery and garden art between the existence of many associations and interactions, in-depth study of the relationship between the two, for the understanding of the aesthetic qualities of Chinese gardens and cultural heritage has an important value.

2. RELEVANT OVERVIEW

2.1. 'Qin Feng•The reed' related overview

The Classic of Poetry (Shijing) is the first collection of poems in China, which was called 'Poetry' or 'Three Hundred Poems' in the pre-Qin era, and was compiled by Confucius in the Spring and Autumn

period. Emperor Wu of the Han Dynasty adopted Zhongshu's Dong suggestion of 'dismissing the hundred schools of thought and respecting only the Confucians', and honoured 'poetry' as a classic, which was named 'The Classic of Poetry'. There are 305 poems in the book, including folk songs and temple music from the beginning of the Western Zhou Dynasty to the middle of the Spring and Autumn Period, divided into three chapters: Feng (wind), Ya (elegance), and Ode (praise). The word 'Feng' means 'wind', which means 'wind ballad', i.e. folk songs and ballads of various places. 'Wind' includes folk songs of fifteen places, that is, "fifteen national winds", a total of 160 pieces [11].

"Qin Feng - The reed": is the representative work of "poetry" lyric poetry, from "poetry" - "Qin Feng", but with the "Qin Feng" in the other poems is very different, can be said to be unique, unique. Qin is a state of martial arts, Qin folk songs are mostly presented in the generous, spirited and sad characteristics. 'The reed' the whole poem presents the beauty of the music of the rhyme euphonious and melodious, the words are endless and the meaning of the beauty of the implicit, the beauty of the bleak and hazy realm of the unattainable. Wang Guowei in the 'human words' twenty-four clouds: 'Poetry - The reed' a most wind people deep. Tongshu Yan 'last night the west wind wilted blue trees, alone on a tall building, looking at the end of the road' meaning quite close to it. But a spilling, a sad ear [12].

2.2. Garden related overview

Garden: It is the people according to the natural environment, cultural characteristics, as well as mastered technology, through the use, transformation of natural landscape, landforms, or the use of plants, mountains, rocks, water, architecture, sculpture and other garden elements of artificial construction, so as to form a beautiful scenery, secluded environment, can be open-minded, express feelings, and easy to recreation, residence or work [13].

Garden elements: refers to the basic components of the garden, mainly including terrain, water, plants, buildings and garden accessories. Terrain as the basic structure of the garden, shaping the spatial contours and undulation changes; water body gives the garden dynamic atmosphere, there are static lakes and pools and dynamic springs, waterfalls, streams and other forms; plants are the vitality of the garden, from tall trees to small flowers, lawns and other rich variety of colours, texture and seasonal changes; garden architecture is a combination of functionality and art, such as pavilions, terraces, buildings, lofts, etc., to provide the use of space and become the highlight of the landscape; garden vignettes. Become a landscape highlights; garden vignettes are like delicate embellishments, such as sculpture, flower pots, etc., for the garden to add details and interest, these elements cooperate with each other to form a complete garden landscape.

Landscape space level: it refers to a spatial structure with depth, order and richness formed in the field of landscape design through the organisation and layout of different landscape elements. It is a concept of dividing and shaping the space from multiple dimensions such as visual and psychological, and through different combinations of elements, people can feel the distance and nearness of the space, the primary and secondary, and the change of reality and emptiness.

Garden mood: it is the highest realm pursued by garden art, which relies on the spatial scene and exists, when the specific, limited and direct garden scene meets the function of tour and utility, and melts the poetic and ideal and philosophical spiritual content, it will be sublimated into the essential, infinite and unified aesthetic object [14].

3. "QIN FENG · THE REED" AND THE EXPLORATION OF THE GARDEN COMPONENTS

3.1. The types of garden elements in "Qin Feng · The Reed"

‘Qin Feng·The reed’ contains a wealth of garden elements, such as plants, water, terrain and so on. Terrain is the foundation of the garden landscape, is composed of the skeleton of the garden landscape, other elements are to some extent dependent on the terrain and interrelationships; water is a garden landscape in the many changes in the elements, can form different shapes and gestures, such as natural lakes, rules of pools, static lakes, dynamic waterfalls fountains, etc.; plants have vitality and vigor, can make the environment become full of life and beauty, is the most varied in the landscape of the elements in the landscape. These elements not only create a beautiful mood for the poem, but also reflect the ancient people's knowledge of the natural environment and aesthetic pursuit.

3.2. Plant elements in Qin Feng · The Reed

‘Qin Feng·The reed’ in the plant elements, reed that reed, is the most important plant landscape elements in the poem. The poem repeatedly mentioned ‘Green, green the reed’ ‘White, white the reed’ ‘Bright, bright the reed’, through the description of the different growth state of reed, both pointing out the change of the season and time, but also to create a A kind of pale, disorienting atmosphere. Reed slender stalks, dense branches and leaves and the top of the gentle reed flowers, swaying in the wind along the waterfront, forming a unique natural landscape, adding a wild and poetic for the entire garden. Its large growth not only builds a background for the picture, but also provides a scene to rely on for the actions of the pursuer, making the whole story more contextual. In addition to reed, the poem may also involve some other plant elements. For example, ‘the so-called Iren, in the water of the Mekong’ in ‘Mekong’ refers to the shore, where there may grow a variety of shore plants, such as weeping willows, irises and so on. These plants contrast with the reed, and together they form a colourful natural landscape.

3.3. Elements of water bodies in ‘Qin Feng - the reed’

‘Qin Feng·The reed’ in the water body elements, water body elements throughout the poem, the poem repeatedly mentioned “beyond the stream” ‘upstream I go,hard is the way.downstream I go,she’s far way’, it can be seen that the body of water occupies an important position in the poem. The body of water here is probably a river, and the existence of the river adds spirit and vitality to the whole landscape. The river not only serves as the main body of the landscape, but also combines with the surrounding plants, topography and other elements to form a rich and varied landscape effect. Dew is also associated with water in the poem, ‘White Dew is Frost’, ‘White Dew is Not Yet Dried’ and ‘White Dew is Not Yet Dried’, describing the changing state of dew at different times of autumn. The appearance of dew not only reflects the time characteristics of the early morning, but also adds a crystal clear beauty to the plants. Although the dew is tiny, it plays an important role in the poem in setting the atmosphere and expressing the emotion.

3.4. Topographical elements in ‘Qin Feng·The reed’

The poem ‘Qin Feng·The reed’ mentions ‘in the water of the Mae’, ‘Mae’ is the water pam, the place where the water and the grass meet, that is, the bank. The riverbank is the transition zone connecting water and land, and is also the path that the seeker walks in the poem. The existence of the riverbank for the garden landscape provides a high and low topographic changes, so that the whole space has a more three-dimensional sense. At the same time, the twists and turns of the riverbank increase the difficulty of the pursuer's walk, further highlighting the arduousness of the pursuit and the perilousness of the path. The poem mentions ‘Wan in the water he’ and ‘Wan in the water islet’,

where ‘he’ and ‘islet’ both refer to water Here ‘he’ and ‘islet’ both refer to small pieces of land or islands in the water. These islands and islets are hidden in the river, creating a mysterious atmosphere for the appearance of the ‘islet’, and also becoming a symbol of the goal and hope in the heart of the seeker. Their existence not only enriches the landscape level of the garden, but also adds a fantastic colour to the whole garden. Although mountains are not explicitly mentioned in the poem, it can be surmised from ‘Tracing the way, the road is blocked and long’ that there may be terrain elements such as mountains in the distance. The mountains, as a background, can add a grand and far-reaching feeling to the landscape, and at the same time, they can also contrast with the water bodies, plants and other elements in the near distance, enriching the hierarchy of the landscape(Figure 1).



Figure 1. ‘Qin Feng·The reed’ Restoration of garden elements

4. ‘QIN FENG - THE REED’ AND THE EXPLORATION OF THE GARDEN MOOD.

4.1. Plane composition of ‘Qin Feng·The reed’

4.1.1. Morphological elements in the ‘Qin Feng·The reed’

The reed in the poem, as a plant, has unique morphological characteristics. ‘Green,green the reed’ depicts the reed growing luxuriantly, from the point of view of plane composition, this is a large area, rhythmic morphological expression. Reed stem slender and upright, is a typical linear elements, these stems interlaced, forming a sparse and dense linear combination, in the plane composition can be regarded as a powerful vertical line. This vertical line can bring a sense of stability and upward extension to the picture. It can be used as the main frame of the picture, delineating different areas and guiding the line of sight.

The narrow leaves of the reed are also part of the linear element. The way the leaves are arranged on the stem constitutes an orderly linear distribution, adding a rich sense of hierarchy to the whole picture. The inflorescence of the reed is a more dispersed point element, and these points are distributed at the top of the stem, which is complemented by the linear elements of the stem and the leaves, forming a planar form that combines points and lines. These lines can be used in planar composition to express a sense of speed and tension. The leaves of the reeds are banded and wider, their lines are softer and can be used as background elements to create a broad, soothing atmosphere.

4.1.2. Colour elements in 'Qin Feng-The reed'

The 'pale' in 'Green,green the reedGreen,green the reed' can be understood as a dark green colour imagery. This dark green is the reed plant in the growth of the main colour in the period of vigorous growth, it in the plane composition represents the vitality and vitality. The 'white dew for frost' introduces the white element, white dew condensation on the dark green reed, forming a sharp colour contrast. This contrast not only increases the visual impact of the picture, but also creates a cool and noble atmosphere.

4.1.3. Plant species matching in 'Qin Feng-The reed'

The plants in 'Qin Feng - The reed' are mainly reeds, thinking from a practical point of view, it is obvious that only one kind of plant is impossible, from the Qin Feng chapter of the other poems mentioned in the plant species for the 'Qin Feng-The reed' in the scene of plant collocation prediction, in the place close to the water, reeds will be the main plant composition elements. Due to the dense growth of reeds, it will form a continuous, green barrier at the water's edge, and its height and density will give people a thick visual feeling. At the edge of the reeds or slightly further out in the shallow water, willows can be planted. The willow's branches droop over the water, contrasting vertically with the upright stems of the reeds. The relatively sparse trunks of the willows do not obscure the overall image of the reed community, but rather add a spatial layer, as if they were draping lines on a background of reeds. Lacquer trees can be planted at the edge of the land a little farther away from the water's edge, and their tall shape can be used as a background support for the whole plant community. The relatively sparse distribution of the lacquer trees would not clash with the density of the reeds and willows, but would appear in the back of the picture as a tall, stable image. The thorns can be interspersed in the transition area between the lacquer trees and the reeds, and their bushy form and thorny branches can add some irregularity and natural interest to this area. The thorns are lower than the lacquer trees and higher than the reeds, providing a good spatial connection. Tang Dei and Bean Pear can be planted in this area. The small tree or shrub form of Dioscorea and the colour of its flowers can be a visual focal point in a predominantly green plant community. The white, snowy flowers of the pears, when in bloom, contrast with those of the Dioscorea. They can be relatively scattered, contrasting with the height of the Lacquer Tree and the thorniness of the Thorn Tree, and bringing a softer, more elegant ambience to the area.

4.2. The spatial composition of 'Qin Feng-The reed'

4.2.1. The spatial hierarchy of the landscape in 'Qin Feng-The reed'

The landscape space level of 'Qin Feng-The reed' can be categorized into three tiers: foreground, middle view, and distant view. The foreground is mainly composed of a plant community dominated by reeds. In the poem, reeds, as the principal plants in the foreground, grow along the water's edge, forming a lush community. Their slender and upright stems are of similar height, occupying a certain horizontal space and creating a relatively enclosed green area. The long and narrow reed leaves extend in all directions from the stems, enhancing the vertical spatial hierarchy. The staggered growth of the leaves renders the internal space of the reed bushes blurry when viewed from the outside, imparting a sense of mystery. Thorn trees, as shrubs, might be interspersed within this reed-dominated foreground space. With their thorny branches and relatively small statures, they form a staggered spatial relationship with the reeds, introducing irregularity and breaking the monotonous linear arrangement of the reeds, thus making the foreground space appear more natural and wild. The middle view consists of waters and aquatic or near-water plants. The waters, an important spatial element in the poem, lie behind the foreground reeds. Although the exact size of the water area remains unspecified, it conveys a sense of openness. The water divides the whole space into two banks, generating a horizontal spatial partition. Its fluid nature endows the space with dynamism. Don

Calamus, which may grow at the water's edge, enriches the middle view. It can be scattered singly or in clusters, spatially corresponding to the reeds. The distant view is formed by the other bank and background plants. The willow, a tall tree with an upright trunk and drooping branches, has a prominent outline in the distance. It can be arranged in rows or scattered along the bank edge or within. The swaying of its drooping branches in the wind contrasts with the static reeds in the foreground, adding rhythmic variation to the space. The lacustrine tree, tall and with a dense canopy, is a crucial element in the vista. It likely grows further back, with a thick trunk, giving a solid and stable impression. It adds weight to the vista, in contrast to the lightness of the foreground reeds. Downy and douglas fir can be distributed among or around the willows and lacquer trees. The small woody or shrubby form of the Tang Dei and its beautiful flowers contribute additional layers of color to the vista.

4.2.2. Vertical spatial layers of 'Qin Feng-The reed'

In the vertical direction, the different plants form a rich spatial hierarchy. The stem and leaves of the reed are at a lower level, the height of the thorn tree is slightly higher than that of the reed, and together they form the vertical spatial structure of the foreground. In the middle view, the flowers and leaves of the Tang Calamus stretch upwards from the water surface, contrasting with the height of the foreground plants and adding to the sense of spatial staggering. The willow trunks in the distant view are tall and straight with drooping branches, and their vertical height is most prominent in the entire space. The heights of the Lacquer Tree, Tang Dei and Dou Pi are in between those of the willow and the plants in the middle view, and together they build a rich vertical spatial hierarchy in the distant view. The distribution of these plants in the vertical direction makes the space gradually transition from low to high, avoiding the flattening of the space.

4.2.3. Primary and Secondary Relationships in the Space of 'Qin Feng-The reed'

In the landscape space of 'Qin Feng- The reed', reed is in a dominant position. It is the first plant to be described in the poem and the main element in the main character's activity scene. Other plants such as the thorn tree and the Tang Calamus are in the position of a foil. The presence of the thorn tree is to enrich the spatial form of the reed bushes, and the tang calamus is to enrich the visual effect of the water space in the middle scene. In the distant view, willow, lacquer trees, although more prominent in space, but they are also to set off the other side of the space of the mystery and attraction, from the whole is still to the reed reed as the core of the spatial system of supplementation.

4.3. Composition of the seasonal phases of the 'Qin Feng•The reed'

4.3.1. Spring Landscape Scene

Foreground: in the spring, the reed as the main body of the construction of the foreground area has a strong atmosphere of new life. Reed in the wetland soil in the emerging, its leaves in the breeze under the gentle swing, showing exuberant vitality. At the same time, the thorn tree also started the new leaf growth process, its leaves in dark green colour in the reed thicket scattered distribution, thorny branches on the residual small amount of last year's dried fruit or calyx, and the newborn green leaves intertwined with each other, adding the natural texture of the original. In the water's edge mud or shallow water, the iris bulb sprouting, slender sword-shaped leaves out of the ground, and reed new leaves intertwined with each other, together constitute a rich and diverse and vibrant plant communities, showing a unique natural beauty and ecological rhythms.

Mid-view: the spring water is clear, become an important stage to show vitality. The water is like a mirror, reflecting the blue sky and lush plants along the shore, creating a symmetrical and harmonious picture. On the water surface, ducks or other waterfowl play and swim, and their swimming trajectory cuts through the calm water surface, causing ripples, breaking the static while adding dynamic vitality and animation. They are reflected in the water together with the surrounding reeds, thorn trees and

other plants, forming a visual scene with rich layers and full of vitality, reflecting the intermingling and harmonious symbiosis between natural elements.

Distant View: The hillside on the other side of the bank shows a vibrant scene in spring. The willows are showing their tender green buds, and their slender branches are swaying gently in the wind, creating a hazy and poetic atmosphere. The dense white or pink flowers on the branches of the Tang Dei are the centre of attention. In the other corner of the hillside, the pear blossoms in a hundred different colours, which complement and enrich the colour palette of the tree. The new leaves of the lacquer tree gradually unfold in the canopy, which serves as the background support in the overall landscape, and also participates in the process of enriching the landscape level and building ecological harmony with its unique form, forming a complete and poetic spring landscape scroll together with the foreground and the middle view.

4.3.2. Summer Landscape Scene

Foreground: Reed grows extremely luxuriantly in the summer, with thick and erect stems that can reach several metres in height. The leaves are narrow and long, dark green in colour, intertwined with each other to form a lush green sea. The leaves of the thorn tree are fully unfolded, and the dark green leaves look even more dense in the reed bushes, and its branches occasionally produce some tiny yellow-green flowers, adding some embellishments to this green colour. Downy irises bloom brilliantly at the water's edge, with brightly coloured flowers in a variety of colours, including red, yellow and white. Their sword-shaped leaves set off the flowers, contrasting with the green background of the reedbeds and attracting bees and butterflies to flutter through the flowers.

Mid-view: Summer waters may have aquatic plants growing in them, such as puffballs, which float on the surface of the water with the current. Flower clusters of *Acorus calamus* stretch along the water's edge, mirroring their reflections in the water.

Distant view: the willows on the other side of the river are flourishing, their branches drooping down to the ground. The leaves of the Tang Dai are becoming thick and the fruits are beginning to develop, hidden between the green leaves. The fruits of the bean pear are also growing, and its leaves take on a dark green colour in the summer sun, creating a rich green scene with the surrounding plants. The lacquer tree's canopy becomes even more dense, and its tall form becomes an important landmark on the hillside.

4.3.3. Autumn landscape scene

Foreground: into the autumn, the reed in the foreground has become the core focus of the entire landscape. At this time, reed leaves gradually from green to yellow, the change of colour also shows the change of season, and reed began to fly with the wind, exuding a unique beauty of the depression and quiet atmosphere, showing the unique natural rhythm of autumn. Thorn tree leaves also change to red or yellow accordingly, and reed golden yellow echo each other, forming a harmonious match of colours, and its thorny branches hanging some already dried fruit, in the background of the falling leaves have been more eye-catching, highlighting the seasonal changes brought about by the changes in plant form. *Acorus calamus* flowers in autumn has withered, the leaves began to wither and turn yellow, and yellow reed in the water's edge into one, together to create a full of autumn, slightly lonesome atmosphere, reflecting the plant life cycle and seasonal cycle of the close correlation, together constitute the foreground of the rich and varied plant landscape combinations.

Mid-view: The waters in autumn seem extraordinarily calm and deep, giving people a sense of serenity and distance. The water surface may be floating some yellow leaves, these leaves are both from the reed on the fall, but also from the distant trees, they move slowly with the current, adding a sense of dynamics of the water surface and the natural atmosphere, but also suggests that the scene of all things withered in autumn.

Distant View: In the distant view, the leaves of the willow trees on the other bank turn yellow, and the autumn wind blows and the fallen leaves fly, forming a dynamic and poetic picture. Willow tree

trunks tall and straight, its golden leaves and fluttering with the wind, and the foreground of the static reed form a sharp contrast between dynamic and static, increasing the sense of rhythm and hierarchy of space. Tang Dai's fruit ripe, turning black or blue-black, in the discolouration of the foliage among the particularly conspicuous, and the surrounding environment to form a stark contrast, become one of the focal points to attract the eye, suggesting that autumn is the season of harvest. The fruits of the bean pear have also ripened, and the brown fruits hang all over the branches. Its branches and leaves show unique colour changes under the autumn sunlight, and together with the tangerine, they enrich the colour layers of the vista. The leaves of the lacquer tree turn bright red or yellow, forming a colourful and richly layered autumn landscape with the surrounding plants, showing the magnificence and colourfulness of the natural landscape in autumn, and embodying the grand and harmonious ecological scene created by the integration of the plant communities and the topography and landscape.

4.3.4. Winter Landscape Scene

Foreground: winter is coming, the reed in the foreground presents a unique scene. At this time, most of its plants have faded once luxuriant, only the dry stem left, reed flower debris in the cold wind wantonly fluttering, showing a kind of vicissitudes after the feeling of loneliness. Thorn tree also branches exposed, thorny branches in the winter sunshine under the reflection more hard, and reed reed dry stems intertwined with each other entangled, together constitute a line simple but full of power of the picture, in a concise form to convey the unique flavor of the winter plant landscape and the inner tension, highlighting the unique existence of the form of the elements of nature in the winter and the interrelationships.

Mid-view: The mid-view water in winter shows a very different scene from the rest of the season. The surface of the water reflects the colour of the sky, making the whole water and the sky visually one, creating an ethereal and silent atmosphere. Calamus at the water's edge has withered on the ground in winter, leaving only the underground bulb, the former summer flowers and autumn depression scene is completely gone, replaced by a silent and barren, this sharp seasonal contrast highlights the quiet and introverted natural landscape in winter, reflecting the close connection between the growth cycle of the plant and the seasonal changes.

Distant View: The scene on the other side of the river in the distant view shows simplicity and coldness in winter. The simple lines of the willows, with only their trunks and branches remaining, outline the distinctive silhouette of winter trees, showing a simple and pure beauty. The Tang Di and Dou Li are also in a state of post-foliage, and their branches and trunks are staggered on the hillside, together outlining a simple and rhythmic silhouette that complements the overall atmosphere of winter. The lacquer tree stands on the hillside with its tall and straight trunk, and its form stands out in the cold winter environment. Together, the entire landscape has a cool and serene atmosphere in winter(Figure 2).

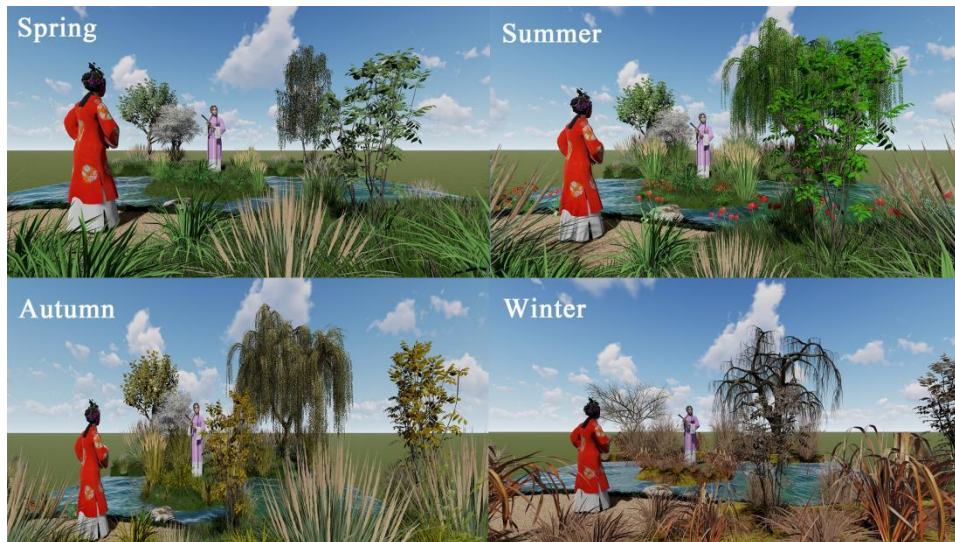


Figure 2. 'Qin Feng·The reed' Recovery of the four seasons

5. A STUDY OF THE REVITALISATION OF THE MODERN GARDEN SCENE CONSTRUCTED BY 'QIN FENG·THE REED'

5.1. Revitalising borrowings for matching garden elements

Multiple integration of plant elements: in the modern garden scene construction, plant elements with the 'Qin Feng Reed' can get a lot of inspiration. Reed as the core plant elements in the poem, in the garden design can choose suitable for local growth of reed varieties, in the garden of the waterfront area or wetland landscape planted extensively, forming a large reed landscape, its swaying posture can be added to the garden of natural, dynamic beauty. In order to enrich the structure of plant communities, other plant species can be introduced with reference to the plant combination pattern implied in the poem. Form landscape levels and seasonal changes.

Harmonious symbiosis of water elements and plants: water is the key element to create the mood in 'Qin Feng·The reed', and in modern gardens, the harmonious symbiotic relationship between water and plants is crucial. The form of water bodies in the garden can be diversified, such as natural style streams, ponds, lakes, etc., can be used to simulate the river landscape in the poem. In the stream design, the stream can be made to meander through the reeds, and the dynamics of the water flow contrasts with the static of the reeds to enhance the vividness of the landscape. At the same time, the depth and area of the water body should be reasonably planned according to the overall scale of the garden and the design strategy, to ensure that it can not only show the sense of openness of the water body, but also complement the surrounding plant landscapes, creating a peaceful and distant atmosphere, reproducing the wonderful mood of the poem where the water body and the plants are intertwined.

Terrain elements of plants and water body baking: terrain elements in the modern garden scene construction plays an important role in shaping the spatial contour and rich landscape level, can draw on the 'Qin Feng· The reed' in the terrain characteristics of the design. Shape the undulating riverbank terrain, riverbank height changes not only for the garden landscape provides a three-dimensional visual effect, but also for plant growth to create diverse habitat conditions. In addition, in the garden waters set up island terrain, such as modelled on the poem 'he in the water' 'islet in the water', in the island planting characteristics of plants reflect each other, become the visual focus of the garden, for the garden to add a mysterious and romantic atmosphere.

5.2. Revitalisation creation of landscape spatial composition

The construction of the spatial level of modern garden landscape can draw on the depiction of space in ‘Qin Feng·The reed’ to form a dynamic and changing landscape sequence through clever layout. The garden space is divided into foreground, middle view and distant view three levels, the foreground is dominated by reeds and other low plants, creating a relatively closed and private space atmosphere, attracting visitors to explore in depth. By controlling the planting density and height of reeds, it forms a hidden green barrier in front of the visitors' eyes, guiding them along the winding path. The middle landscape is set with water landscape, and the area and shape of the water should be designed according to the overall scale of the garden and terrain conditions, so that it becomes the core area of the garden space. In the water area, aquatic plants can be arranged, set the landscape elements such as walking steps, bridges, etc., to enjoy the plant landscape in the water from a close distance, feel the water's spirit and serenity, and increase the fun and interactivity of the space. The background of tall trees or mountains is arranged in the distant view, and its tall and upright stature forms a strong contrast with the reeds in the foreground and the water in the middle view, which enhances the depth of space and sense of hierarchy. At the same time, with the tourists in the garden path changes, the foreground, mid-range and distant view of the spatial level between the dynamic conversion will occur, resulting in the effect of step by step, so that the tourists in the process of touring constantly feel the new landscape surprises.

In the vertical space, the modern garden should focus on shaping the rich and varied spatial levels, in order to avoid the flattening of the landscape. Drawing on the growth characteristics of plants in ‘Qin Feng·The reed’, starting from the ground lawn, ground cover plants, gradually upward transition to flowers, shrubs, trees and other plant species of different heights. In the waterfront area, low aquatic plants can be planted first; followed by taller herbaceous plants such as reeds and dicotyledonous grasses; and then the shrub layer, such as lilacs and violets, which can add colour and a sense of hierarchy in the garden in different seasons; and finally the tall tree layer, whose crowns form the contour of the upper space. Through this plant configuration, several layered plant landscape zones are formed in the vertical direction to enrich the visual experience(Figure 3).



Figure 3. Schematic diagram of modern garden scene revitalisation

5.3. Revitalising the heritage of garden mood

Modern gardens should be committed to creating ‘Qin Feng·The reed’ conveyed by the ethereal, remote and slightly melancholy mood atmosphere, so that people can immerse themselves in it, get a unique emotional experience. From the overall environment, the use of natural layout techniques, to avoid excessive artificial traces of natural landscape as a blueprint, to create a quiet, simple garden

space. In terms of plant landscape design, focus on the seasonal changes and growth posture of plants to show the flow of time and the rhythm of life. In the garden design, you can set up a cultural display area with the theme of poetry at the entrance or important nodes of the garden, and show the classic scenes, imagery and cultural elements of poetry through carvings, murals, calligraphy and other forms of art, so that you can feel a strong cultural atmosphere at the beginning of your visit to the garden, and learn about the cultural background and artistic value of poetry. In the decorative details of the garden building, into the ‘Qin Feng·The reed’ cultural elements, such as engraved in the pavilion columns in the poem in the famous lines, in the carving of windows and doors to reflect the reeds, running water and other imagery, in the process of touring can feel the cultural cultivation of poetry. Through the ‘Qin Feng·The reed’ revitalisation exploration, not only can inherit and promote traditional culture, but also make the modern garden in the cultural connotation of the support of more artistic charm and vitality, to meet the needs of contemporary people on culture and aesthetics.

6. SUMMARY AND OUTLOOK

6.1. Summary

As a classic of ancient Chinese poetry, ‘Qin Feng·The reed’ contains rich elements of garden aesthetics. Through the exploration of its concept, the relationship between garden components and garden art, we gain a deeper understanding of the unique landscape created in the poem and its cultural connotations. The study of plants, water bodies and topography shows the close connection between the poem and the natural environment. The ‘Qin Feng·The reed’ provides us with a lot of inspiration, whether it is the spatial layout, plant configuration, or the creation of the mood, we can draw inspiration from the poem to revitalise the modern garden landscape, so that it has a traditional cultural flavour, but also to meet the aesthetic needs of contemporary people. This not only helps to inherit and promote traditional Chinese culture, but also injects new vitality into the development of modern garden art. It is hoped that more garden works will be inspired by it in the future, creating garden spaces with more cultural depth and artistic charm.

6.2. outlook

In the future, we can further in-depth study of the ‘Qin Feng·The reed’ and the relationship between Chinese gardens, dig more potential value. For example, it can be combined with modern technology means, more vividly show ‘Qin Feng·The reed’ in the landscape, so that people feel the wonderful immersive.

At the same time, we can also ‘Qin Feng·The reed’ concept applied to modern garden design, to create a more cultural connotation and artistic charm of the garden works. Inheritance and carry forward the ancient Chinese culture on the basis of continuous innovation and development, so that the Chinese garden in the modern society glows with new vitality and vigour.

In addition, interdisciplinary research can be strengthened, integrating the knowledge of literature, art, ecology and other fields, interpreting the ‘Qin Feng·The reed’ from different perspectives, and providing a broader vision and deeper understanding of the study of Chinese gardens.

Finally, as a classic work in the history of Chinese literature, the influence of ‘Qin Feng·The reed’ on Chinese gardens deserves our in-depth study and exploration. Through continuous exploration and innovation, we can better inherit and develop the traditional Chinese garden culture, so that it can blossom into a more brilliant lustre in modern society.

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