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风景园林是音乐 Landscape architecture is music

Dr Ying Li 李滢

MUSIC, EMOTION AND SPACE 音乐, 情感与空间

In architectural theory the relationship between emotion and design has been discussed. This has been done at different periods in both the east and the west, often with comparisons to music. Friedrich Wilhelm Joseph Von Schelling (1829) first mentioned the relationship between architecture: 'Architecture is frozen music'... Really there is something in this; the tone of mind produced by architecture approaches the effect of music. The spatial sequence of architecture is a parallel to the melodic sequence of music. Both have narrative, flow, and continuity (Scruton 1979). Architectural space is not confined to three dimensions. Architecture and music are not related mathematically because the connecting point is that they are both about space creation (Muecke and Zach 2007).

Confucius' position on Chinese culture is based on Yue (乐 music) and Li (礼ritual).

Recently, landscape architects have become interested in exploring the emotional interaction between people and public open space (Smith 2009). Compared to architectural design, landscape design takes place at more scales. But there is a certain scale, for example that of small public open spaces, which is like the design of architectural space and in which the relationship between music and design is more easily appreciated. Even though landscape design differs from architectural design, the process of space creation is similar. As discussed above, the aesthetic nature of landscape space-making is to create spaces that have both physical and spiritual beauty (Messervy and Abell 2007). From the users' point of view, 'spiritual beauty' implies that a space should connect with the emotions. Also, like architecture, landscape architectural design has a close relationship with music in that it is a very direct way of expressing the mood of space.



Above: The beginning section of Franz Liszt's composition notes of The Fountains of the Villa d' Este (Liszt, 2009).

Above right: Hundred Fountains (Cento Fontane) in the Villa d'Este (Source: Author)

A good example of a comparable pair is the water feature design in Villa d' Este and Franz Liszt's composition Les jeux d'eau a la Villa d'Este (The Water Fountains of the Villa d' Este). This involves both the relationship between music and landscape, spatial meaning and the emotional-visual connection between visual language and a musical work.

Translation: Classic Chinese landscape architecture as a comprehensive art 转化：中国古典园林和中国艺术

In ancient Chinese culture, the academic and artistic accomplishments required for a scholar-administrator were formed by four arts: qin (琴, Music), qi (棋, Chess), shu (书, Chinese calligraphy) and hua (画, Chinese painting). Chinese Landscape Architecture is a good field in which to understand the character of Chinese culture and the arts. Music is a leading art. Confucius' position on Chinese culture is based on Yue (乐 music) and Li (礼ritual). Ancient sage-monarchs would use 'yue' and 'li' to coordinate the people's body and mind, speech, and behavior, and achieve the aim of governing the country well. The landscape space in Chinese gardens was often used for entertainment especially in private residential areas. Music was one of the joys of life. Therefore, you could say that in China, 'landscape architecture is music'.

Jing Xin Zhai (静心斋) is located on the north bank of Beihai Park. About 1 hectare in size, it was built in 1757 in the 22nd year of Qianlong Period and was used as a place of study for the prince. The garden is surrounded by short walls and the south side is a perforated flower wall, which allows you to see the Qionghua Island from a distance. The pavilions in the house are arranged around the lotus pond, surrounded by stones from Taihu Lake. The composition of the garden involved both landscape and architecture, which is a typically Chinese approach.

The landscape organisation is animated from nature in 山水画 (Shan-Shui Hua: Mountain and Water painting). The architecture blends with the natural landscape. The spatial composition, between landscape and architecture, was created by a translation of the 'meaning' (意: yi) from a poem written for a particular 'scene' (境: jing). The landscape and architecture spatial creation is therefore called 意境 (yi jing) This is more than a visual composition. It includes 'translations' from other arts, including music. This differs from the conception of landscape 'space' in the western cultural context. The architecture is very characterful and responds to its concept 沁泉廊 (Qin Quan Lang: Pouring Spring Corridor)、枕峦亭 (Zhen Luan Ting: Pavilion on the peak)、石桥 (Shi Qiao Stone Bridge). Similarly, the main studio architecture in Jing Qing Zhai are translated from a comprehensive arts place including 镜清斋 (Meditation Studio)、抱素书屋 (calligraphy Studio)、韵琴斋 (Music Studio) 焙茶坞 (Tea Taste Studio)、画轩 (Painting Studio).

Jingxin Zhai, arts and music

北海静心斋, 艺术与音乐

My visit in 2006 to Jingxin Zhai was very inspiring. Emotionally, it felt like listening to a musical composition. What impressed me most was the spatial composition of the central area, combining an artificial mountain, lake, plants, and architectural construction. They are like passages in a symphony. My spirit felt at peace and happy. I was amazed by its perfect proportion, scale and massing. The sequence of landscape and architecture created a beautiful experience. The spatial movement

Below:

Music composition monophony

by Ying Li: My Loving Friend

Jing Xin Zhai

(Source: Author).

Below right:

The central vista in

Jingxin Zhai that presents the

harmonious organization of

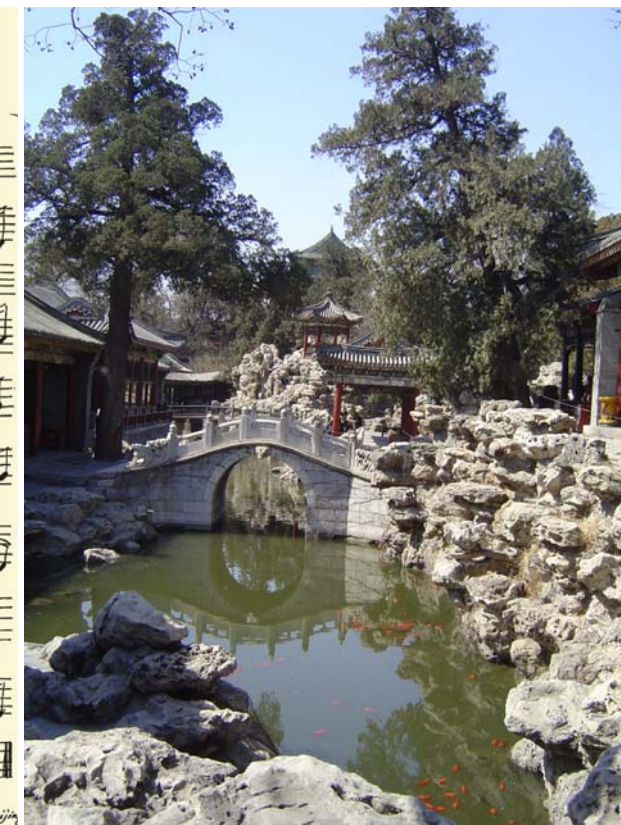
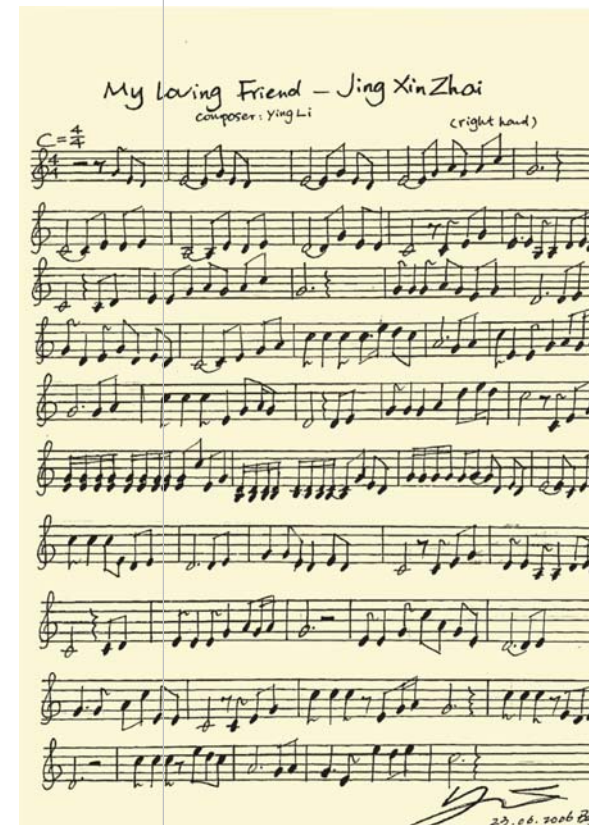
architecture and landscape to make

nature as its 'Yi Jing'.

(Source: Author)

had a rhythm which made me feel that I had blended into the landscape, as one does with a piece of music. I felt hugged by the landscape which made me not want to leave the space, and it has stayed with me, much as a tune can become an 'earworm'. Because of this extraordinary feeling, I felt that drawing was not enough to express the beauty of Jinjin Zhai and my love for it.

A melody came into my mind, and I played it, on the piano, as the designer of Jinxin Zhai may have composed the space, 200 years before. My exploration of the relationship between music and landscape architecture. In 2006 I began using music as a medium for discussing and teaching a 4-dimensional approach to landscape design.



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