

Research Article

Inheritance and Innovation of Historical Culture in Urban Square Landscape Design under the Background of Globalization-Taking Xinjiang Ili Han Dynasty Culture Square as an Example

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Abstract: In this study, we take the landscape design of Xinjiang Ili Han Dynasty Culture Square as an example, conducts discussion over the inheritance and innovation of historical culture elements in three aspects, that is, theme connotation, general spatial layout and main design technique, on the basis that the category and type of historical culture and the application rule of historical culture in urban square design have been expounded. This study has conducted an initial discussion, which is to offer inspirations and references for the relevant theoretical study and design practice.

Keywords: Culture, globalization, Han dynasty culture square, historical inheritance, innovation, landscape design, urban square

INTRODUCTION

With the acceleration of “Globalization”, our city has achieved great progress as well as lost many precious things; however, we cannot leave the descendants with a severed history; therefore, it requires us to input more thinking, inject new vitality into the historical pulse and endow the city with new connotation so as to extend the memory of history. City is living organism, which, in any time section, should be characterized by historical and contemporary elements. How to, on the basis of landscape planning and design, treat historical culture and conduct inheritance and innovation for regional historical culture is very significant (Ozguner *et al.*, 2011; Li *et al.*, 2010; Lv and Jiang, 2011; Valmohammadi, 2012). As the “living room” of city, urban square is the window to present city image and it is also the window to embody the urban historical culture and the urban development. As an important town for North Road of Ancient Silk Road, Ili has witnessed the exchange and integration of eastern and western civilization. The marriage with Han Princess promotes the integration of national culture and the profound culture has deposited into an intangible cultural heritage. The study, taking the landscape design of Xinjiang Ili Han Dynasty Culture Square as an example, has expounded this kind of intangible cultural heritage via commemorative historical culture square, which is a great guidance for people to understand and appreciate the spiritual connotation of historical culture and to satisfy one’s own culture ascription.

CATEGORY AND TYPE OF HISTORICAL CULTURE

The category of historical culture includes human landscape and natural landscape (Li *et al.*, 2010; Lv and Jiang, 2011; Wang *et al.*, 2009). The human landscape is divided into four types: historic and cultural relics; revolutionary activity memorial sites; modern economy, technology, culture, art and science activity places; and regional and national culture. The design background of Xinjiang Ili Han Dynasty Culture Square is taken as an example; as one of the birthplaces, Ili Grassland is characterized by profound national cultural accumulation. There are mysterious Stone Men, eight-diagram city with rich Taoist features, historical murals and stone inscriptions created in different times and so on. In the early Han Dynasty, to defend the invasion by Xiongnu, policy of “Peace-making Marriage” was implemented: Princess Jieyou, granddaughter of King of Han Chu, married a Wusun King, completed the mission to defend Xiongnu by jointing Han with Wusun, enlarged the influence of Han Dynasty and promoted the exchange & development between Han Dynasty and the Western Regions in economy, culture and other aspects, which is a history deserving me commemoration and quotation. The natural landscape refers to the landscape influenced indirectly, slightly, or occasionally by human beings with the original natural appearance not changed obviously, such as, polar region, High Mountain, great desert, great marsh, tropical rainforest, some natural reserves and so on. The design background of Xinjiang Ili Han Dynasty Culture Square is taken as an example; historically, Ili is a gateway city for North Road of

Ancient Silk Road; nowadays, it is an important gateway for West China to open up to the outside; in addition, it has long been known as “Lush Southern Country beyond the Great Wall” and “Land of melons and Fruits”. With magnificent Mount Tianshan, vast grassland, thick forest, tranquil canyon and blue lake, Ili is a frontier tourist resort. In addition, in Ili, there is lavender, an aromatic plant, with high economic value and ornamental value so that it has been named by the state as “China Lavender Town”.

APPLICATION RULE OF HISTORICAL CULTURE IN URBAN SQUARE DESIGN

During the design course of urban cultural square, on the one hand, in accordance with the theoretical basis of landscape ecology, the local natural landscape should be respected to harmonize the urban cultural square with its surrounding building, greening and other environments and to jointly construct an urban leisure activity space with own characteristics; on the other hand, in accordance with the theoretical basis of cultural ecology, great attention should be attached for the cultural connotation of design with respect for the regional cultural differences (Konur, 2012; Zarkesh, 2011; Wang, 2011), such as, historical tradition, religious faith, cultural art and so on to profoundly understand and grasp the spiritual connotations of different cultures: based on such kind of macro urban culture, the urban cultural square planning and design can be conducted; moreover, unique understanding over the cultural inheritance and innovation should be expounded in the design.

The Han Dynasty Princess Memorial in Xinjiang Ili has been taken as an example; the whole planning and design is obviously characterized by integration of Han Dynasty cultural elements; the historical anecdotes about two Han Dynasty Princess who married to the Western Regions have been taken as the themes: by deep association and awareness, the historical background at that time and the relevant cultural art forms are presented via the image of modern landscape design concept to highlight the design theme of commemorative culture square. Meanwhile, a kind of design rule with respect for the natural ecological environment has been selected so that native plants have mainly been applied for the square’s greening design to unify the whole square culture with its surrounding environment.

APPLICATION PRACTICE OF HISTORICAL CULTURE IN URBAN SQUARE DESIGN

Base overview of Xinjiang Ili han dynasty culture square: The land block is located in Xinjiang Ili area. With pleasant weather and abundant rainfall precipitation, Ili Kazakh Autonomous Prefecture is

located in the northwestern border of China and it is one of the ten livable small and medium-sized cities in China. Historically, Ili is a gateway city for North Road of Ancient Silk Road; nowadays, it is an important gateway for West China to open up to the outside; in addition, it has long been known as “Lush Southern Country beyond the Great Wall”.

The square’s total planning area is 50 mu, among which the Memorial occupies a land area of 10mu: the Memorial is located on the junction of Jiangsu Road in Yining City with a construction area of 1,780 square meters and a land coverage area of 1,321 square meters, which is a building community characterized by typical Han Dynasty style. The north side of the Memorial is Yining Road with a length of 1,500m; the Memorial has taken the marriages of Xijun and Jieyou with Wusun Kings as the main line, that is, the current Ili of Xinjiang; in Chinese history, Liu Xijun is the first “Princess involved with Peace-making Marriage”, which has left a historic anecdote to Ili. The Memorial has adopted sculpture, wax figure, fine art, replica of cultural relics and other forms to comprehensively reflect the political, economical, & cultural activities conducted by Han Central Government in the Western Regions, the conditions of Western Regions at that time and the historical process how the Western Regions were included into the state territory.

Design target and theme: Integrate the Han Dynasty cultural elements into the design of the cultural commemorative square with reasonable spatial layout to design a landscape spatial form characterized by theme culture feature; the planning theme lies in peace, friendship, unity, ecology, leisure and culture. The Rumo Lake, originated from the idiom “mutual help and relief in time of poverty”, is the symbol of unity and friendship; the Meeting Square uses image to present the scene of a couple’s meeting; and the Bronze Sparrow Terrace is the symbol of eternity: “hope this terrace is firm forever and the happiness is endless”.

Spatial layout: During the design of urban square landscape, the spatial organization form might be conducted around the axis: this kind of layout might be regular or irregular. Although the form is intangible, people can strongly be aware of it: for one thing, via the axis, each importance landscape node is connected and the whole program in general will not be scattered because the axis is taken as frame; for the other thing, it is the guidance for people’s vision: along the direction of axis, the elaborate spatial layout for the whole planning and design can be seen with people’s enjoyment in space highlighted. As an effective spatial organization form for urban cultural square, axis can greatly coordinate the relationship with the surrounding environment, can link with the main urban streets and



Fig. 1: Rendering of local node-meeting square

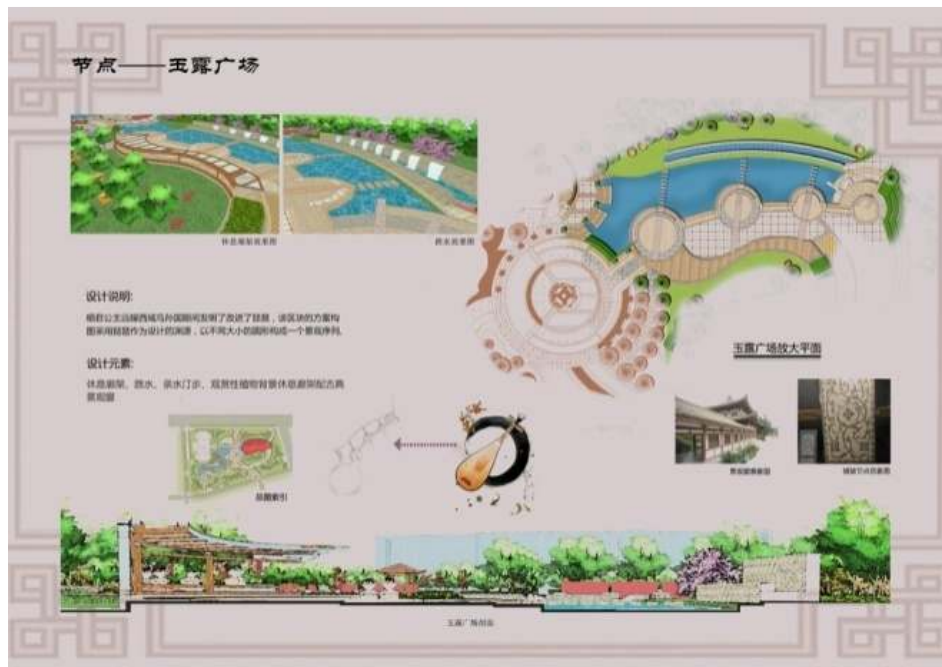


Fig. 2: Rendering of local node-yulu square

can make the urban cultural square constituted as integration more orderly in space.

In the aspect of spatial layout, the planning and design for Xinjiang Han Dynasty Princess Commemorative Square has obviously embodies this feature; the proposal of “One Lake Three Lines Four Sections” will distribute the three lines reasonably in the square’s spatial design: the three lines will go through

the Rumo Lake and the four characteristic plant combination woods, which can enhance the people’s leisure experience, strengthen the spatial continuity of the landscape change and which, meanwhile, can coherently constitute all square landscape nodes into a unified entity. Figure 1 shows rendering of Local Node-Meeting Square. Figure 2 shows rendering of Local Node-Yulu Square.

Main design technique:

- **Origin and derivation:** Taking the Xinjiang Han Dynasty Princess Commemorative Square as an example, based on the background that the two princesses married to the Western Regions, combined with the historical cultural elements at that time as the inspiration of design concept, in light of the Chinese Lute invented by Princess Xijun and the time-honored Tearful Autumn Song, as well as using the dancing costumes of the Han Dynasty dancers and the Chinese Lute as the design inspiration, the plan composition is conducted to memorize the historical contribution made by this Han Dynasty Princess. Meanwhile, the elements of Chinese classical garden have been integrated as the extension for the commemorative building with Han Dynasty feature.

The costume of Han Dynasty dancer and the Chinese lute have been taken as the elements for drawing composition and the square space has been organized reasonably to present the square space's humanity history value; in the design for local nodes, the Han Dynasty stone sculpture, bamboo slip, decorative mural, decorative colored pottery art and etc have been integrated into the design; in addition, the image scenes for two princesses' life stories have been expressed in the form of relief.

Rumo Lake originated from an idiom "mutual help and relief in time of poverty", is the symbol of unity and friendship, the north side of which is characterized by Chinese classical landscape garden while the south shore is mainly based on idiomorphic revetment; as the

central landscape area of the cultural square, the Meeting Square is also the central distributing centre of the square: the Meeting Square has taken the couple's meeting as the main scene and the center is the image expression of "Dancer", the theme sculpture. The dancer image on the Chinese classical bronze mirror has been taken as the design origin, which is geometrically presented by modern expression technique. Meanwhile, a landscape wall has been designed to present the two princesses' life stories in the form of relief so as to highlight the design theme of the square; the Bronze Sparrow Terrace is enclosed by the landscape round window with classical elements: the sentence that "hope this terrace is firm forever and the happiness is endless" in the Bronze Sparrow Terrace Ode has been cited, which is the symbol of eternity.

- **Introduction technique for natural environment:** During the environmental design for urban theme culture square, the introduction of native trees & Shrubs, flowers, water and other natural environmental elements is also an important technique. As for the planning and design for the urban theme culture square, design for the waterscape environment is also an important content and the form of which can be various but there are two main modes: the one is to exclusively conduct style design for the waterscape environment and the other one is to unite water with the surrounding landscape's environmental design.

The Rumo Lake in Xinjiang Ili Han Dynasty Princess Commemorative Square has been taken as an



Fig. 3: Rendering of local node-rumo lake



Fig. 4: Rendering of local node-landscape of bronze sparrow terrace and main entrance

example: the water body is mainly based on the natural drawing composition; from the perspective of the cooperation with the surrounding environment, a wooden platform with variation of height has been designed with ornamental plant grown and pavilion constructed and a small-scale water drop embellishment has also been designed to form an eco with the large-scale water drop landscape in Yulu Square; as for the appearance, it has been kept as consistent as possible with the Han Dynasty style; as an extension of building, it is a landscape space for break and leisure of tourist. Figure 3 shows the rendering of Local Node-Rumo Lake. Figure 4 shows the rendering of Local Node-Landscape of Bronze Sparrow Terrace and Main Entrance.

The sequence combination of the trimmed trees & shrubs and the red guide streamline designed in the road are originated from the concept origin of Han Dynasty dancer's costume. Taking a stroll here: firstly one will pass through a landscape sequence with trees and shrubs combination and then the garden road will pass through the Rumo Lake: the garden road has designed plant combination with variation of height on both sides of the lake center, which has enhanced the landscape experience as well as the sense of safety. As for the design for square in front of the Memorial, it not only can evacuate the peak flow of the Memorial but also, as the last stop of the landscape sequence of "Bronze Sparrow Terrace + road with trees and shrubs combination + water amusement channel + square in front of the Memorial", can form an on and off spatial variation. With trees and shrubs and Xinjiang Ili

lavender, a three-dimensional spatial landscape wall of plant community has been constituted, which forms a sense of "dense willow trees and bright flowers" in the aspect of landscape space.

- **Processing for public sculpture and other environmental art facilities:** In the design of urban cultural square, sculpture has been widely applied, which is an important element of urban theme culture square; the designer is to take advantage of sculpture works to expound his/her square theme design concept; the design for sculpture will be affected by various kinds of factors, such as, the relevant historical cultural background, the current urban economic and cultural situations and so on. In a word, the sculpture design for the urban cultural square should be united with the square planning and design, which should be able to integrate with the square, sculpture, building, natural factor, culture and so on.

Xinjiang Ili Han Dynasty Princess Commemorative Square has been taken as an example, which, as the central landscape area of the cultural square, is also the central distributing centre of the square; the Meeting Square has taken the couple's meeting as the main scene and the center is the image expression of "Dancer", the theme sculpture; the dancer image on the Chinese classical bronze mirror has been taken as the design origin, which is geometrically presented by modern expression technique. Meanwhile, a landscape wall has been designed to present the two princesses' life stories in the form of relief so as to highlight the design theme

of the square; the Bronze Sparrow Terrace is enclosed by the landscape round window with classical elements: the sentence that “hope this terrace is firm forever and the happiness is endless” in the Bronze Sparrow Terrace Ode has been cited, which is the symbol of eternity.

CONCLUSION

The landscape design for the urban square is an important subject for urban green space design. Under the background of globalization, urban square is a window to embody the inheritance and innovation of regional historical culture. In the design for urban square landscape, the multiple demands of image, function and environment should be fully considered and the historical culture should be better presented combined with nature, history, humanity and so on. For one thing, creative design with unique regional cultural characteristics should be conducted first for the historical cultural landscape; for the other thing, how to use the presented landscape elements with cultural characteristics to enlighten people to think about the specific historical cultural objects so as to make people better appreciate the urban humanity history as well as to provide people with an urban leisure space rich in spiritual connotation should be highlighted. How to, based on the current theory for landscape planning and design, treat historical culture as well as how to conduct inheritance and innovation for historical culture in the design of urban landscape are a subject of the times. Aiming at the subject, combined theory with practice the study has conducted an initial discussion, which is to offer inspirations and references for the relevant theoretical study and design practice.

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