

Analyzing the Inheritance and Development of “Landscape Complex” in Contemporary Local Architecture

—A Case of “Waterfront Mountain Residence”

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Abstract

Objective: To discuss the embodiment and application of the “landscape complex” in modern architectural design and analyze the interpretation of the traditional landscape creation in the new era and the integration of subject and object under the principle of “the way of nature”. **Method:** Taking Wang Shu’s “Waterfront Mountain Residence” as an example, the application of landscape sentiment in the Taking Wang Shu’s “Waterfront Mountain Residence” as an example, the application of landscape sentiment in the process of building “Washan” is analyzed in depth through literature research method and case study method. **Results:** To summarize Wang Shu’s method of integrating the “landscape complex” into modern architecture. **Conclusion:** The use of traditional Chinese culture in local design is of paramount importance, with a view to providing a reference for the design of contemporary traditional cultural trans-lations.

Keywords

Landscape Complex, Simple Nature, Building Construction, Landscape Philosophers, Wang Shu, Subject-Object Intermingling

1. Introduction

In ancient Chinese literature, the word “landscape” appeared for the first time in the Classic of “Shanhaijing”¹, which describes the scenery of Mount Yanmen, while

¹The Classic of Shanhaijing: Written during the Warring States period to the Han Dynasty, and the Yellow Emperor’s Classic of Internal Medicine and the I Ching are known as the Three Great Wonders.

the Analects of Confucius, “Those who know are happy with the water, and those who are kind are happy with the mountains”, embodies the close connection between landscape and humanistic spirit. Throughout the ages, the literati have portrayed landscape not only in the appreciation of natural scenery, but also in deep emotional and philosophical thinking. From “Shishu Xinyun”² to “Travelling to Mount Baotchan”³, landscape has become the carrier of literati’s emotion and wisdom. However, in the modern society with dense high-rise buildings, this deep sentiment of landscape has not reached the ideal state of development. Therefore, this study focuses on the historical development of landscape creation and the embodiment and application of “landscape complex” in modern architectural design. The research results of this paper will provide important references and insights into the contemporary traditional cultural translation design. It is expected that the core values of traditional Chinese landscape culture will be inherited and continued in modern architectural practice, and the harmonious coexistence of man and nature will be realized.

2. Nature and Landscape Complex

2.1. Traditional Views of Nature

As an extremely distinctive feature of traditional Chinese culture, “the way of nature” has profoundly influenced the philosophical and aesthetic lineage of our country, and is a centralized expression of the values of our ancestors. From the point of view of literalism, “mountain” and “water” are both intuitive pictograms, the former representing the outlines of mountain peaks, the latter showing the shape of water flow. From the perspective of yin-yang and five elements, mountain is yang and water is yin, the opposite of yin and yang. Therefore, “Shan Shui” is a symbol of nature (Chen, 2019). In Mr. Fei Xiaotong’s “Native China”⁴, Mr. Fei directly pointed out that the kernel of traditional Chinese society is “small peasant economy”, and thus defined Chinese society as “vernacular”. From The History of Chinese Villages⁵, which can be traced back to the primitive society to interpret the development of Chinese society, it is not difficult to see that the agricultural civilization born through the river area is the foundation of Chinese civilization, which reveals the nature of China as an agricultural country. Ancient people have been aware of the interconnectedness of all things in the world, in which the development of agriculture is particularly subject to the constraints of nature, the nature of survival determines the formation of the traditional view of nature that respects nature, that is, “the unity of heaven and man” (Qiu & Wang, 2015).

²Shishu Xinyun: Compiled by Liu Yiqing, a literary scholar of the Southern Dynasty, is a masterpiece of anecdotal fiction.

³“Traveling to Mount Baochan”: A travelogue written by Wang Anshi of the Northern Song Dynasty, with narratives and discussions, in which “the world’s wonders, monsters, and extraordinary views are often in the danger of the far away” has become a commonly used quote.

⁴Fei Xiaotong’s “Native China”: A study of rural China that deeply reveals the nature of Chinese society.

⁵The History of Chinese Villages: Written by Prof. Hu Binbin of Central South University, it systematizes the development of Chinese villages.

2.2. Philosophical View of Landscape

In the face of “nature”, in the context of traditional Chinese culture, we can use the words “mountain” and “water” to discuss it. “Landscape” is an organic part of nature, but also a carrier of philosophical thinking and aesthetic pursuit. Ancient ceramic symbols, the Shang and Zhou period of the oracle bone inscriptions and other cultural carriers of the text of the production and evolution of the ancient people of the natural elements of the high degree of generalization, the process itself is already cohesion of the nature of the nature of the essence of the refinement that is, the ancient Chinese philosophy of the “view of the object to take the image of the true meaning of the” (Wu, Wang, & Zhao, 2019). “Landscape” is often endowed with deep cultural connotations, becoming an important medium for expressing emotions and philosophical thoughts. “Poetry”⁶ in the description of the landscape, from the Song and Yuan landscape philosophy to the Ming and Qing landscape garden creation, all reflect the “landscape” in the traditional Chinese culture in an important position. “Confucianism, Taoism, Buddhism” as the core content of traditional Chinese culture and philosophical debate deeply rooted in the influence of successive generations of ancestors: “Confucian” to “landscape” than the gentleman; “Tao” to “landscape” to regulate the Tao; “Shi” to “landscape” to send the spirit. Confucianism, benevolence and righteousness; Taoism, the law of nature; Zen, the hidden landscape. This is the wisdom of the forefathers of the romantic philosophy of reverence for nature, secluded landscape, is a concentrated expression of the harmony and unity of man and nature.

2.3. Literati Landscape Paintings

“Where is beauty to be found” is the topic on the perception of beauty in Mr. Zong Baihua’s “Aesthetics Walk”⁷. The intention is that the existence of “beauty” is not only limited to the isolated state of subjective and objective differentiation, but should be emphasized in the interweaving of inner emotions with the objective world, which is a dialogue between man and nature. “Landscape painting” as an ancient scribe made by the human will to “beauty” of the object expression is the “search for beauty” of the process of the performance of the fit. The “object image” contains the “feelings” of the painter. Landscape life is not only a life of enjoying nature, but also a culture, which is related to people’s spiritual feelings. Chinese landscape painting and traditional gardens originated from the same culture of landscape, not only have thousands of mountains, but also full of literary and artistic beauty (Hu, Yang, & Jin, 2018). In landscape painting, every brush stroke and every ink contains the painter’s deep sense of nature and sincere expression of personal feelings. Huang Binhong⁸ said, “Landscape painting is to write the nature

⁶The Book of Songs: The beginning of ancient Chinese poetry, the earliest general collection of poetry from the early Western Zhou Dynasty to the middle of the Spring and Autumn Period (11th to 6th centuries BC).

⁷Zong Baihua’s Aesthetic Walks: A collection of Mr. Zong Baihua’s life-long aesthetics essays, a detailed exposition of classical Chinese aesthetics, permeated with life experience and aesthetic orientation.

⁸Huang Binhong (1865-1955): First name Mao quality, later changed his name to quality, the word Park Cun, the name Binhong, alias Iu Xiang, China’s modern famous landscape painter, calligrapher.

of nature, and also to write the person of my people". Clearly explains the mode of intermingling between the painter and the landscape. "Seeing things with my eyes, things are my heart" (Yang & Qiu, 2015). From "figurative" to "abstract"; from "object" to "imagery"; from "landscape" to "abstract". "landscape" to "emotion", deeply confirming Mr. Zong Baihua's expression of "seeking beauty". The poet Wordsworth⁹ once said, "A tiny flower can evoke in me the kind of thoughts that cannot be expressed through tears". The same reflection of the "beauty" to be sought is the empathy of the subjective heart with the objective nature. Before the Song Dynasty, pure "landscape painting" could be said to be unparalleled, high mountains, is a kind of heartfelt, spontaneous, romantic, debauchery of the mind will be a grand landscape condensed in the small world within reach, immersed in the ink and paper, is a wholehearted world of landscape.

2.4. View of Interesting Gardening

Talking about gardens, can not leap over the landscape painting. If the landscape painting is "to move my feelings", the garden is "to move the world".

Dating back to the beginning of the appearance of the garden from the Shang Dynasty to talk about. Garden began in the You, surrounded by the circle, flowers and trees, exotic animals. To the Qin and Han dynasties, from the catch to the garden, a pool, three mountains, the model appeared. Sui and Tang poetry into the garden, due to the painting into the landscape; Song and Yuan poetry and painting landscape, mutual penetration; Ming and Qing interest in elegance, painters create gardens. Since the emergence of the garden to the development of the landscape as a prototype and because of the painting into the method, sent in the landscape, the pursuit is still that "meaning". As a typical oriental space, the "Three Distances" composition method of landscape painting and the principle of scattered perspective are used as the basis for space layout and path setting. The mountains, birds, fishes and insects in the paradigm garden are adapted to the local conditions and materials, presenting a unique garden style that is not similar to each other. "Landscape in the heart" is interpreted in the landscape garden, gardening scribes with a small view of the big, with "matching, pairs, barriers, frames, folder, leakage, borrowing, adding, point" of the layout of the way to create a light "feasible, can look at, can swim, can live in the "The landscape realm of interest. Borrowing Mr. Tong Jiu "Jiangnan Garden Journal"¹⁰ reputation garden three beautiful "sparse and dense, zigzag all the way, before the eyes of the scene", can feel people walking in which, cutting bamboo to take the road, under the small pool, the water is especially refreshing; green trees and cranberries, Mengluo shaking decorations, and the difference between the phi brush¹¹. Really feel Wang Guowei¹² told the "no I realm",

⁹Wordsworth (1770-1850): A famous English Romantic poet.

¹⁰Tong Jiu "Jiangnan Garden Journal": By the architecture of the four masters, China's modern gardening theory and Western architectural research pioneers Mr. Tong Jiu.

¹¹People walk among them... From the Tang Dynasty poet Liu Zongyuan's "Record of a Small Stone Pool". Talking about gardens, can not leap over the landscape painting. If the landscape painting is "to move my feelings", the garden is "to move the world".

interesting.

2.5. Landscape Village View

“There is no way out of the mountain, and there is another village in the darkness”, Lu You, a “Tour of Shanxi Village”¹³, a light word on the occasional interest in the landscape of human habitation is described in three distinctive points. Through the well-preserved traditional village planning system, we can’t help but be deeply impressed by the profound thoughts of our ancestors on the landscape pattern. Traditional villages, as the material space of the countryside and an important carrier of traditional culture, record the development and change of villages, reflect the spiritual connotation of regional culture, and highlight the local characteristics (Zhang, Xu, & Ding, 2024). The preoccupation with mountains and water, the law of local materials, the continuation of historical layout, and the village road that follows the trend, which are all modeled by the ancestors in the past generations with the mountains and water as a model for the creation of the ending (as in **Figure 1**). can be viewed in their way of life, cultural traditions, and spiritual pursuits. Skillful use of geographical features to integrate the village layout with the landscape, forming a unique “landscape world” order space. Under the system of village houses hidden in the landscape is the state of village life of “picking chrysanthemums in the east hedge, relaxing in the south mountain”¹⁴ written by Tao Yuanming. It depicts the tranquility and ease of living in an idyllic countryside by the mountains and the water, seeking solace for the soul in the world of nature and landscape, carrying the memories of the culture and history of the village, and pursuing the philosophy of living in harmony with nature. As the ancient saying goes, “Mountains live by water, so mountains live by water: water lives by mountains, so water wins by mountains”.



Figure 1. Landscape village (reading architecture).

¹²Wang Guowei (1877-1927): His first name was Guozhen, his first name was Jing'an, and his second name was Boshu, his first name was Litang, his last name was Guantang, and his last name was Yongguan, and his posthumous name was Zhongcourt. He was a famous aesthete, historian, ancient literature scholar and archaeologist.

¹³Lu You's "Traveling to Shanxi Village": This poem describes the daily scene of the rural areas of Jiangnan, especially the jaw line can focus on describing the pattern of the village.

¹⁴Picking Chrysanthemums in the East Fence, Taking it Easy in the South Mountain: From the modern poet Tao Yuanming's Drinking Wine (Part V).

To summarize, the origin of mankind to facilitate the natural landscape can not be separated, closely related. Agricultural nature of the Chinese cultural system, whether it is the idea or entity or the idea and entity binary fusion of the level of many generations of literati, although the identity is very different, each in its own way, but the construction of its value system, “landscape complex” is ultimately an important part of the people and the landscape, merging into one, is the lifelong aspirations.

3. Literati's Interest in Creating

3.1. Construct and Build

In the field of design, any organizational relationship goes from “structure” to “construction”, while the clear structure under rational thinking may ensure the stability of the system, but it cannot encompass the humanistic demands. The “construction” is dissolving the explicit explanation of the whole system and contributing to a poetic construction. This construction is concrete and abstract, fictional and actual, rich in sensory meaning (Qiu & Luo, 2015). The entity of “human” can only be truly felt if it is truly realized and thought about. The “construction” is not a blind imitation of the archetypes of objects, nor is it an ordinary analogy or even a more complex application of “symbols”, but it is concerned with the intrinsic connection between objects and objects, the intrinsic connection between objects and the surrounding scenery, and the intrinsic connection between the archetypes of objects and the surrounding scenery of the archetypes. Each of these connections is a construction of a world. The single concept of these different dimensions of the world is vague and undefined, and this definition is determined by what the viewer really feels on the way. In exploring the connotations of “construction” and “construction” in depth, it is necessary to refer to their embodiment in design practice. “Xingzuo” is not only the superimposed composition of structure and form, but also the transmission of culture and spirit. This transmission transcends the limitations of physical space and touches the inner world of people. It makes architecture poetically encapsulate emotions and thoughts.

“Xingzuo” is another dimension of linkage after “construction”, which is proposed by the author based on the understanding of “linkage with ‘linkage’” and the context of traditional Chinese culture to summarize the traditional Chinese concept of construction. It is proposed by the author based on the understanding of “linking with ‘linking’” and the generalization of the traditional Chinese view of construction in the context of traditional Chinese culture. In addition to the uncertainty of “construction” and multi-layer connection, the integration of the traditional Chinese view of nature, landscape interest, gardening and elegance, amplifying the wisdom of the forefathers of the occasional creation, reflecting the ancient people's pursuit of simplicity and elegance of the concept of life. “Xingzuo” adds one more “Xing” to the original meaning of “create”, which precisely proves the valuable value of “occasional natural beauty”. This proves the valuable value of “occasional natural beauty”. But it is not just a chance discovery, but also a product

of a deep understanding and grasp of the poetry of nature. At the level of reflection as Heidegger¹⁵, “Chiku. Dwelling. Thinking”, in which “thinking” comes after “dwelling”. According to this, “Xing” but at the same time exists in the “construction” and after, suddenly recalled Mr. Chen Congzhou¹⁶ about the garden chapter in the garden of the name of the anecdote description: a garden is completed, the master invited a few talented scribes, hovering in the garden for a few days, wine feast and talk, roaming with the heart, the scenery The master invited a few talented scribes to stay in the garden for a few days, drinking and chatting, roaming at will, the scenery was found one by one in this ethereal atmosphere (Wang, 2014). Visible “Xingzuo” is highlighted in the “construction” in the realization. The back of “Xingzuo” is the unity of intellect and interest, is a special philosophical thought in traditional Chinese culture focusing on nature, cultivation, fun, rituals and music, in the context of traditional Chinese culture, “Xingzuo” is really more appropriate compared to “constructed”. In the context of traditional Chinese culture, the term “construction” is more appropriate than “building”.



Figure 2. Wang Yuanqi's landscape painting in Light Crimson Imitating Huang He Shan Qiao.

3.2. Creation of Landscapes

Imitation of Huanghe Mountain Woodcutter's Shallow-red Landscape (as in **Figure**

¹⁵Heidegger (1889-1976): German philosopher, one of the founders and representatives of existentialist philosophy in the 20th century.

¹⁶Chen Congzhou (1918-2000): Formerly known as Yuwen, later nicknamed Zilu, called himself Zi-weng, China's famous ancient architectural garden artisans, the Shanghai Philosophy and Social Science Master, Tongji University, Professor, Doctoral Supervisor.

2) by Wang Yuanqi¹⁷. Shun traditional Chinese painting teacher to pay attention to, it can be seen that his teacher under Dong Qichang¹⁸, practicing what his teacher said: to the strange theory of the scene, it is not as good as landscape. In terms of the subtlety of brushwork and ink, landscapes are never as good as paintings. Although full of the oriental philosophy of reverence for nature, but not to the intuitive expression of the object as beauty, the focus on the pursuit of ink, paper, wet and dry, thick and thin, will be the intention of the fusion with the landscape, in the differences in brushwork and ink color differences in the search for rich differences in the texture. It creates the effect of distinct layers when viewed from afar, and fuzzy and luxuriant when viewed from close up (Hu, 2007). The intention is to transmit the spirit of the landscape rather than the form, which is the “creation” of the landscape in the world at hand. Shun Guan traditional gardens, residential “Xingzuo” embodiment is countless.

4. Landscape Pattern of “Washan”

The “Waterfront Mountain Residence”, also known as “Washan” (as in Figure 3), is located on the Xiangshan Campus of the China Academy of Art¹⁹, and is used for the reception of experts. The building is long from east to west and narrow from north to south, facing south and relying on the mountain and the river, which is a typical landscape pattern of traditional site selection. The endless rammed earth walls and the continuous thick sloping roof are the first impression it gives to the world.

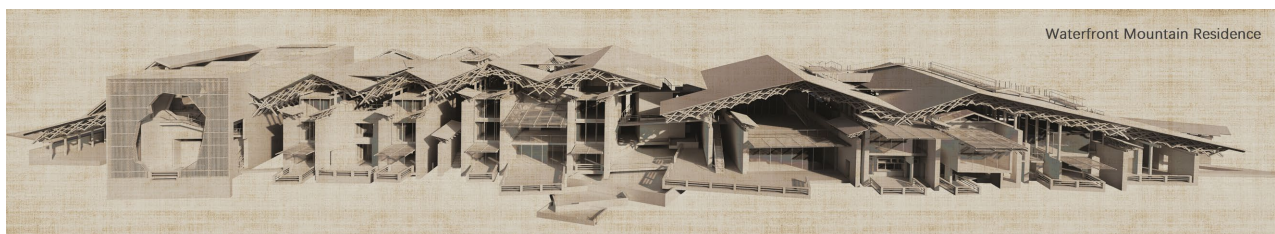


Figure 3. Waterside mountain residence (drawn by the author).

4.1. Wang Shu’s View of Xingzuo

Architecture as a mountain” in Wang Shu²⁰ has been used as “Kibi’s sadness”²¹, “rivers and mountains as a picture” speech mentioned that “the way of landscape”

¹⁷Wang Yuanqi (1642-1715): The word Maojing, the name of Lutai, Shi Shi Tao Ren, the end of the Ming and early Qing dynasties, a famous painter.

¹⁸Dong Qichang (1555-1636): The character Xuanzai, the name Sibai, Xiangguangjushi, a famous painter in the late Ming Dynasty.

¹⁹Xiangshan Campus of China Academy of Art: Located in the town of Qutang, Hangzhou City, Zhejiang Province, it is a typical example of design that integrates architectural space with natural landscape.

²⁰Wang Shu: China’s famous architect, Dean of the School of Architecture and Art at the China Academy of Art, Zhejiang Province, the first Chinese winner of the Pritzker Prize, China’s new architectural movement of the most international academic influence in the leading figure.

²¹Kibi’s sadness: The original meaning of this refers to the country’s ruins, today is not as good as in the past sigh of regret, this refers to Wang Shu’s lamentation of the gradual lack of local meaning of the new architecture in the environment of the current urban development.

is the visual embodiment of “the way of nature”. “The way of landscape” was mentioned in the speech of “the way of nature” as the visual embodiment of “the way of nature”. It is a kind of cultural reflection on the trend of westernization of architectural forms. Through these concepts, it conveys nostalgia for the spirit of traditional architecture and criticism of some modern architectural forms. It can be seen that it emphasizes on nature, pro landscape literati thinking. Let’s not talk about the building, but a set of relationship for Wang Shu is a simple world of construction. This kind of building is not only limited to the building layer. Deeply influenced by Mr. Tong Jiao, deep understanding of garden exquisite connotation, penetrate the ancients to the landscape reverence, send attachment to the scene, the object hidden in the painting of the expression of the imagery, think about the relationship between the landscape and the people living in the various kinds of philosophical mapping behind it, and finally formed his own view of the construction of the building. Based on his deep understanding and skillful integration of natural elements, his approach goes beyond the physical boundaries of traditional architecture and involves multi-sensory dimensions such as touch and atmosphere. According to his intention, he is a successor. In the author’s opinion, if we talk about Wang Shu’s master, it can still be attributed to the landscape. Looking at his works, the word “Xing” is embodied in his works, and the viewer can always find his love of landscape in his works without realizing the boldness of the landscape and the freedom of the secluded landscape. What he has created is a simple world, where the sound, feel, weight, atmosphere, temperature and other corners of his works are the ink and bone style of a literati.

4.2. Construction of “Washan”

4.2.1. Way of Nature in Form

1) Layout

Shunsui Wen Zhengming, Yuan Mu, Li Yu²² and many others, and Wang Shu highly praised them in his thought. Wang Shu in the “natural form of the narrative geometry” has talked about its and Mr. Wang Qiheng²³ a deep conversation, finally get “natural mountain form affects the human state of being and destiny” (Wang, 2009). “Waterfront Mountain Residence” that is, “Washan”, will also be complex and varied monolithic space in a seemingly disordered, but organized, and will extend the natural landscape to the building interior, interactive interspersed (as in **Figure 4**). Thus, regardless of the siting pattern or the layout of the form are powerful to show the integration of architecture and nature. The construction of “Washan” is not just a simple imitation of traditional space, but a reinvention of traditional space in the context of modern architecture. Through his deep understanding and use of natural forms, Wang Shu integrates natural elements with architectural space to create a space layout that is compatible with modern and

²²Wen Zhengming, Yuan Mu, and Li Yu: The creators of the famous gardens of the Ming and Qing Dynasties in the south of the Yangtze River, such as the Humble Administrator’s Garden, the Suzhou Garden, and the Garden of the Master of the Nets.

²³Wang Qi-Heng: A famous Chinese ancient architectural scholar, professor and doctoral supervisor of the School of Architecture, Tianjin University.

traditional flavors.

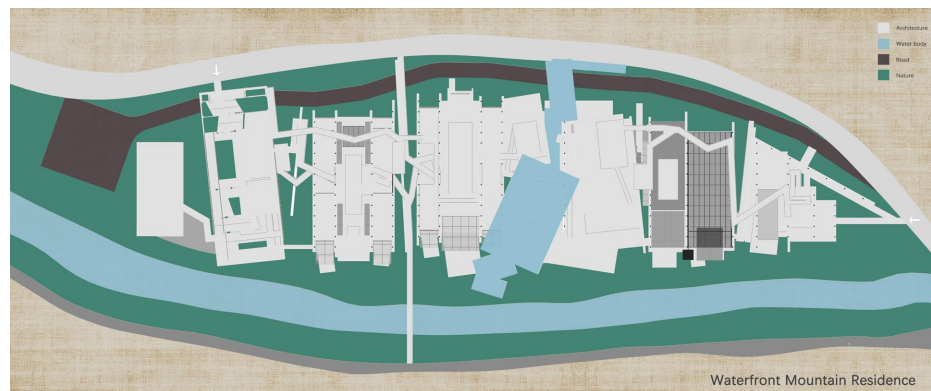


Figure 4. Interaction between nature and architecture (drawn by the author).

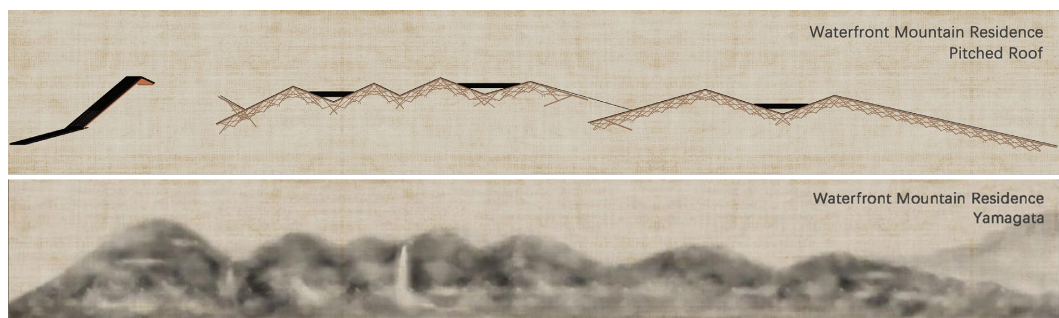


Figure 5. Gabled roof of the building (drawn by the author).

2) Sloping Roof

A number of writers have emphasized that the thick roofs of the “Waterfront Mountain Residence” are a synthesis and re-capitulation of the roof forms of traditional dwellings. Wang Shu himself also said that in 1987, he traveled in Hunan according to the route of Shen Congwen’s “Scattered Memoirs of a Journey to Hunan”²⁴, and was deeply shocked by a village called “Dongting Stream”, which is a village with only one continuous big roof that shrouds the villagers in a different world from a distance. The author’s understanding of “waterfront residence” does not only lie in the roof layer, the zigzagging roof rises in the east and falls in the west, and the grandeur rises up from the ground and is hidden in the trees and rocks. 2006, Wang Shu and his team dedicated the “Tile Garden”²⁵ to the world, and used the tile to translate the water flowing in the stream bank of Dong Yuan’s “Stream Shore”²⁶, which is the most beautiful and beautiful picture in the world. in which

²⁴Shen Congwen “Xiang Xing San Jie”: One of the representative collections of Shen Congwen’s prose, obtained by the author’s return to western Hunan.

²⁵Tile Garden: As the first debut of the China Pavilion at the Venice Architecture Biennale, it was built by Wang Shu and Lu Wenyu with 60,000 pieces of recycled old tiles, as a preliminary experiment of the “Waterfront Mountain Residence”.

²⁶Dong Yuan’s Picture of a Stream Bank: Dong Yuan, a famous painter of the Fifth Dynasty, was known by his character Shuda, and his Picture of a Stream Bank was one of his early works, in which he dyed the rocks and rocks with ink and painted the ripples of the stream with fine brushstrokes, depicting the landscape of a secluded idyllic place.

the water is gurgling. On the contrary, the roof of “Waterfront Mountain Residence”, the author thinks: it is simply a mountain shape (as in **Figure 5**). the roof’s undulation changes, like the undulation of the mountains, and the surrounding natural environment to form a harmonious spatial dialog, but also can feel Wang Shu’s deep understanding of the relationship between nature and architecture, but also through the construction of the flow of the landscape sentiment. And this process is the real connotation of “Xingzuo” mentioned before.

3) Taihu Shimen Cave

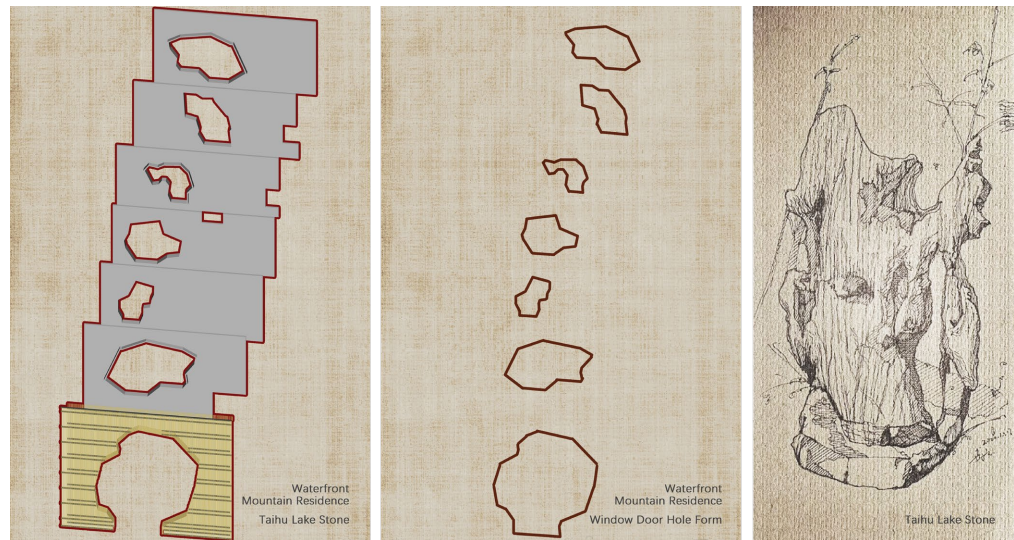


Figure 6. Taihu stone doors and windows (drawn by the author).

Taihu Lake stone, the traditional Chinese garden in the pivotal landscape elements, for the main, lining the landscape, divide the space with. In the “Meanwhile”²⁷ describes the “spring stone spoon water” embodies the landscape aesthetics do not stick to the landscape prototype, should emphasize the “meaning in the object, although the object is small enough to be happy” of the aesthetic idea. This “small view of the big” that is, “Xingzuo” in the object and the expression of the image. The garden is enclosed by a wall, with a cave and a square space, which is a simple side in the hustle and bustle. The “Waterfront Mountain Residence” uses “Taihu Lake Stone” as the rational type²⁸ to adjust the bottom of the picture (as in **Figure 6**), still letting the landscape be the master in the modern context. Through the deep understanding of the characteristics of “thin, wrinkled, leaking, and permeable” of Taihu Lake stone, Wang Shu creates door and window openings with porousness and a sense of permeability in “Washan”. It makes the building in the color, light and shadow and other natural elements dialogue and penetrate each other. The door and window openings in “Tile Mountain” are just like the cave in the garden, becoming a simple side in the downtown, bringing tranquility and naturalness to

²⁷“Zhongyong”: Is an ancient Chinese moral philosophy treating the realm of life cultivation, is one of the Confucian classics.

²⁸Rationale: The underlying principle of a pattern, which determines the pattern, but does not correspond to a specific pattern.

the interior of the building, implying the meaning of landscape. The author believes that if the “Taihu Lake stone” as the ideal prototype is not enough to express Wang Shu’s “Xingzuo”, the rhythm of the doors and windows through the mountains and mountains should be a modern translation and implicit expression of the natural landscape.

4.2.2. Way of Nature in Landscape

1) Landscape Pattern

At the foot of Elephant Mountain, Waterfront Mountain Residence is another mountain that is far away from it. The extended folded tile roof is born in the east and hidden in the west, dissolving between the mountains and the water with a quiet attitude. It is a dialog with the natural mountains and a search for the spirit of landscape. The paths that start and end project the impression of the village as a rugged mountain road, and everyone who passes through the countryside is now a “hermit of Tile Mountain”. The spatial expression based on infiltration treatment not only forms a zigzagging and repetitive spatial form, but also extends the exhibition tour line and enriches the visual perception (Ma, 2020). In the construction of “Washan”, the landscape pattern is not only a natural landscape layout, but also a display of traditional culture and philosophical thinking. Architecture and the surrounding geography of natural integration and penetration, to create a man-made, as if the sky opened the landscape mood. Looking across the river, stopping and looking out, crossing north and south, and crossing east and west are the state of existence of “Washan Hermit”, which is also the embodiment of its landscape pattern. The building itself is like a medium to experience the landscape.

2) Viewing Interest

Looking through the stream and seeing the shadow of the mountain, the sound of the stream is clear when you look back between the mountains. Being in a landscape painting, the shadow of the mountain and the sound of the stream are intertwined. The view is from the outside to the inside, and from the inside to the outside. When you are in Washan, you are immersed in the vertical axis of a landscape painting, and you cannot see through it at a glance, and the mountains are slowly opening up in the same way as a scroll. The space naturally leads the viewer to three ways of looking at the painting’s vertical axis: outside the mountain, inside the mountain, and metaphysically looking back. The viewer travels through the time and space in the landscape painting (as in Figure 7). From the inside and outside, the doors and windows are framed with landscape, implying the idea of gardening “because of the borrowing” and the interesting meaning of landscape painting “travelling with one’s eyes around”, which is blended with the spatial mobility of the modern building, making the viewer’s experience richer and more diversified. Architecture is no longer just a static object, but through its unique spatial layout and design to guide the viewer’s vision and action, resulting in dynamic and interactive viewing interest, with the evolution of time and space changes. This evolution is not only the change of physical space, but also the result of time, the interesting interaction between the viewer, architecture and nature.

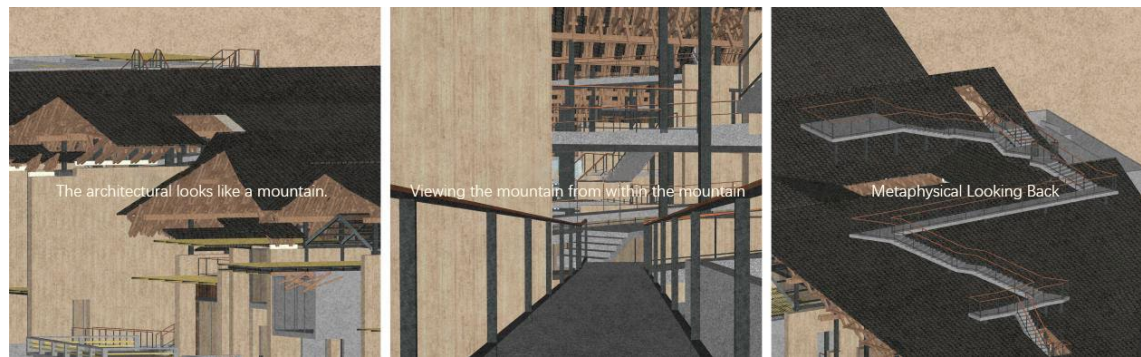


Figure 7. Viewing hierarchy (drawn by the author).

5. Local Continuation of Landscape Complex

5.1. Localization

“Taken from the local area, shaped in the local area, returned to the local area”. This is the case with localization. Through the creation of local design, “Waterfront Mountain Residence” achieves the shaping of space, the construction of social organization and the inheritance of the city’s cultural lineage. The principle of using locally sourced materials is also at the core of “Waterfront Mountain Residence”. The principle of locally sourced materials for mountain villages and country houses is also the core of the materials used in “Waterfront Mountain Residence”. Rapid urbanization has led to the gradual disappearance of landscape villages. Recycled materials from the surrounding villages have been brought back to life in “Tile Mountain”, and the original impression of the mountain and the village is mixed into the architectural organization of the building, revealing the beauty of the simplicity of the building. The repeated experimentation of the “tile valve” technique or the bamboo formwork technique of pouring concrete, the former many uncertainties created the birth of occasional natural beauty, remodeling the material memories of the original site of the old bricks, tiles, stones and ceramic fragments, the “local construction” as a dialogue between different materials to design, similar to the dialogue between different materials, the “local construction” as the “local construction”. The design of “Native Creation” is a dialog between different materials, similar to the sensitive response of nature, but also like a dialog across time and space. The essential meaning of “construction” is finally realized.

5.2. Local Material

“Earth, wood, masonry and tile” are typical traditional building materials in China. Rammed earth walls, tile valve walls²⁹, and concrete poured on bamboo slabs are

²⁹Valves wall: “Valves” originally means “broken tiles”, which specifically refers to Wang Shu’s “Waterfront Mountain Residence” architectural works with the recovery of tens of thousands of pieces of neighboring villages dismantled and discarded tiles and stone materials, reorganization and regeneration, forming a unique regional characteristic of building materials, highlighting the characteristics of traditional Chinese building materials recycling construction. Reorganize and regenerate the building materials with unique regional characteristics, highlighting the characteristics of traditional Chinese building materials recycling.

the inheritance of traditional materials in “Tile Mountain”. Tile valves are used as the language to narrate the poetic meaning of cyclic construction (Wang & Lu, 2012). While black tiles, rammed earth, and wood are used to express the main architectural structure of “Tile Mountain”, stone, sand, steel, and other supplementary materials are used. The main feature of these building materials is that they are derived from the common ecological and natural things, which makes the building more vital and simple image characteristics. By applying them to modern architectural design, not only can the traditional beauty be passed on, but also make the building more harmonious with nature (Du, 2021). Therefore, in the process of traditional architectural construction, the appearance of each material and the role of performance is not enough to grasp, but also need to be contained in the architectural significance and the concept of organic integration, in order to give the building more rich cultural emotions. Just like the waterfront mountain residence contains “landscape complex”.

5.3. Significance of an Inheritance

Behind the construction of “Waterfront Mountain Residence” material is Wang Shu’s love for traditional Chinese culture and cultural confidence, which contains simple landscape sentiment. The traditional building materials are used to combine the local geographic characteristics, used to inherit the local traditional culture, which is the essence of the material language dialog. However, under the rapid development of dense cities, many architects pile up similar raw materials in order to emphasize the cultural connotations of the buildings, which not only fails to fully incorporate the characteristics of the materials into the body of the building, but also makes the building lose its original spirit, resulting in a counterproductive effect. The skillful use of materials in “Waterfront Mountain Residence” reminds us: how to balance cultural heritage and skillful use of materials? Therefore, between innovation and inheritance, we need to think more deeply, and when different material languages are dialogued, we need to understand them in depth, so that we can express them innovatively, and then we can show our cultural confidence under the building and show the simple landscape sentiment.

6. Oriental Landscape Philosopher

The author would like to call Wang Shu a “man of heaven” in the context of the Poetry and Classic, a “natural man” with a philosophy of landscape. According to Wang Shu, he is first of all a man of letters rooted in traditional Chinese culture to analyze the potential connection between modernist architecture and traditional local construction and to construct a paradigm for the harmony and unity of the two³⁰; then, as a local scholar, he seeks to express his admiration and reverence for the wisdom of traditional Chinese construction techniques from the perspective of visual aesthetics; and lastly, he is an architect, a man born in the 17th century who looks towards the future from the perspective of history and landscape.

³⁰Paradigm: A standardizer that determines the shape of a class of things.

Finally, he is an architect, born in the 17th century, standing between history and landscape and looking to the future (Wang, 2012). His works, like his personality, are a blend of deep cultural heritage and reverence for nature, which is reflected in every brick and tile. His “Xingzuo” is not only the construction of physical space, but also the figurative expression of “landscape complex” and philosophical thoughts. In his hands, architecture poetically connects man and nature, the past and the future bridge, and is the profound embodiment of “the unity of heaven and man”. The author’s description of him is landscape philosopher. It’s the only way to truly create locally.

7. Conclusion

With the rapid development of high-density cities, few people pay as much attention to the inheritance and creation of traditional Chinese culture and landscape philosophy as Wang Shu. How to present the world of landscape that has been inherited for thousands of years in the boiling urban air flow? Wang Shu and “Waterfront Mountain Residence” provide us with a model. As a moral principle guiding Chinese people for thousands of years, “the way of nature” and “landscape complex” as a traditional culture influenced Chinese people for thousands of years, we should not abandon them today. To analyze the intellectual performance of the ancients on the landscape, to trace the roots of the inner world and the landscape world of the subject and the way of mingling, to taste the concept of the elegant life of the ancestors, and to reshape the spirit of the local culture, our generation should be allowed to pay attention to. We should pass down the “landscape complex” in the model of scribes of the past generations, trace the inner simplicity under the radical urban pattern, and create a “landscape world” under the rise of high-rise buildings in the city.

Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

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