

Analysis of Gardening Theory and Method of Small and Micro Space -- Taking the "Blood Sacrifice to Xuanyuan Pavilion" in Guangzhou Uprising Martyr Cemetery Park as an Example

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Abstract: *Small and micro space is a small-scale and civilian space close to citizens' daily life. It is an important part of urban green infrastructure construction. It plays a vital role in ensuring the sustainable development of cities and communities, improving residents' ecological well-being and expanding ecological space. Taking the "Blood Sacrifice to Xuanyuan Pavilion" in Guangzhou Uprising Martyr Cemetery Park as an example, this paper summarizes the landscape atmosphere, spiritual connotation and gardening art of the cemetery of martyrs by analyzing its historical background, layout conception and artistic techniques. The artificial scenery is carved hard and admirable, but the plants make the scenery into an organic and harmonious combination, which implies the meaning of the scenery. It embodies the spirit of patriotism and the gardening concept of harmony between man and nature.*

Keywords: *small and micro space; gardening theory; landscape; mid-lake pavilion*

1. Landscape Art and Mausoleum

Art means that people's creations are based on practicality, which is different from other labor products. The concept of "landscape art" is very rich. Conventionally, it represents the theoretical, cultural and rational systematic garden knowledge or category related to gardens. Since "landscape art" is a high-level cultural form based on a high level of cultural accomplishment and skill, to be able to perceive and understand landscape art, one must have a high-level background knowledge.

The inducing and restraining effect of the landscape art in the tomb area on the psychological activities of people is a proper proof of the inductive relationship between people and the environment. Mausoleum gardens can be said to be the end place for human beings to return to nature. They are spiritually in common with gardens in the general sense, and they are different in knowledge and emotion. Chinese imperial tombs are the most easily traced relics in history. Palaces that changed dynasties were often ruined by the new emperor; they were gone, and no one asked them; even the non-palace buildings that survived for the last time have evolved in style, and it is difficult to distinguish their original appearance. However, almost all of the imperial tombs have been preserved, as far as the first emperor, as close as the Qing and Ming imperial tombs, and rarely disappeared due to the change of ownership. It can be seen that the national mentality of the Chinese people is special for the dead or the concept of death. Respectful. In the landscape design of the mausoleum, evergreen trees such as pine and cypress are the main vegetation, while emphasizing the solemn and tranquility of the landscape color and atmosphere, and emphasizing the sense of space orientation.

2. Introduction to Guangzhou Uprising Martyrs Cemetery

The Guangzhou Uprising Martyrs Cemetery, located at No. 92, Zhongshan 2nd Road, Guangzhou, is a memorial park built in 1954 to commemorate the martyrs who died heroically in the Guangzhou Uprising in December 1927 after liberation. There are 16 existing scenic spots and amusement parks, integrating commemorative, sightseeing, and popular science in one park.

In order to resist the frenzied persecution and massacre of the Kuomintang reactionaries, the Chinese Communists and revolutionary masses launched the Guangzhou Uprising in the early morning of December 11, 1927, under the leadership of the then Secretary of the Guangdong Provincial Party

Committee Zhang Tailei, Ye Ting, Ye Jianying, Su Zhaozheng, Nie Rongzhen, and Xu Xiangqian. , Cui Yongjian and more than 150 North Koreans and personnel of the Soviet consulate in Guangzhou also participated in the uprising. Because the enemy is strong and we are weak, the uprising finally failed. During the six days from the 14th to the 19th, more than 5,700 Communists and revolutionary masses were brutally killed.

After the founding of the People's Republic of China, in order to make people remember the great achievements of the Guangzhou Uprising forever, the People's Government of Guangdong Province and Guangzhou City decided to build a cemetery in Honghuagang where the martyrs died. In May 1954, the Guangzhou Uprising Martyrs' Cemetery Construction Committee was established, with Comrade Ye Jianying as the director; the groundbreaking ceremony was held in July 1954; the unveiling ceremony was held on December 11, 1957. Leaders such as Dong Biwu, Tao Zhu and foreign guests attended the ceremony. 30,000 people from all walks of life; May 1, 1958, officially opened to the outside world.

The cemetery covers an area of 180,000 square meters, with a total area of 18.6 hectares. According to different functions, it is divided into two areas: the cemetery and the garden. The mausoleum is a memorial area with solemn and solemn architecture. The greening is based on green pines, cypresses and safflowers. The park is a recreational area, which is a typical Lingnan garden style, featuring fresh and elegant greening configuration and garden landscaping.

The cemetery is a garden combining natural style and regular style. The main body of the cemetery consists of the main entrance, square, avenue of tombs, Guangzhou Uprising Monument, and round tomb, which constitute the tomb part. There is an artificial lake in the east garden, and there is a blood friendship pavilion for the people of China and the Soviet Union. The Blood Sacrifice Xuanyuan Pavilion is engraved with chants written by party and state leaders such as Dong Biwu, Zhu De, and Ye Jianying. There is also the Guangdong Revolutionary History Museum in the southwest of the cemetery. The Guangzhou Uprising Martyrs Cemetery is not only a cultural relics protection unit in Guangdong Province, but also a national key martyrs memorial building protection unit, and one of the first patriotic education bases in Guangzhou. The pine and cypresses in the park are evergreen, the scenery is pleasant, the sun rises in the east, the sun is shining throughout the cemetery, it is a magnificent scenery! In 1963 and 1986, the cemetery was named one of the eight scenic spots in Yangcheng twice, and it was called "Red Mausoleum and Rising Sun".



Figure 1 General plan of the Guangzhou Uprising Martyrs Cemetery

3. East Lake Heart Pavilion-“Blood Sacrifice to Xuanyuan Pavilion”

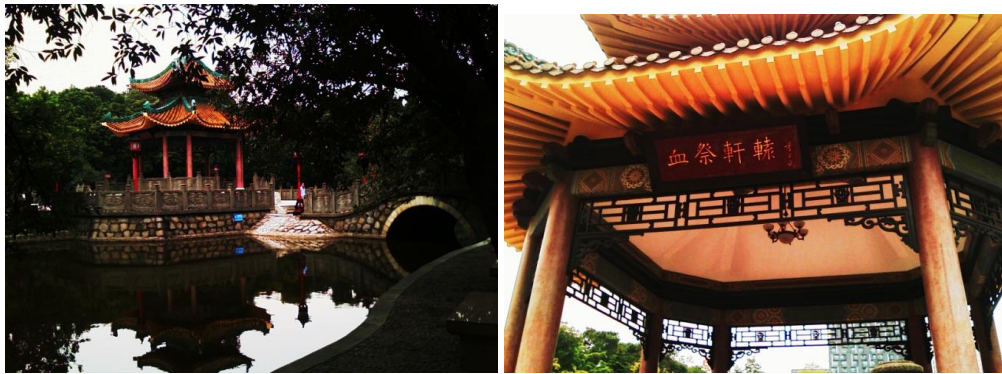


Figure 2 "Blood Sacrifice to Xuanyuan Pavilion"

3.1 History background

The park is a typical Lingnan characteristic garden landscape, with lush lakes, hanging trees, winding paths, fragrance of birds and flowers, green grass and clear water. There is a memorial pavilion with distinctive characteristics: there is a "wedding on the execution ground" to commemorate the holding The "Blood Sacrifice Xuanyuan Pavilion" built by the martyrs Zhou Wenying and Chen Tiejun, with the inscription of Comrade Dong Biwu, is located in the center of the East Lake, also known as the Mid-lake Pavilion. It was built in 1957.



Figure 3 The allusion stone of "Blood Sacrifice to Xuanyuan Pavilion"

The allusion stone reads:

The "Blood Sacrifice Xuanyuan" Pavilion, built in 1957, is located on the Red Flower Hill, Guangzhou Uprising Martyrs Cemetery, to commemorate the martyrs Zhou Wenying and Chen Tiejun. This is the place where they bravely died. "Blood Sacrifice to Xuanyuan" was inscribed by Comrade Dong Biwu.

Zhou Wenying was born in August 1905 in Kaiping, Guangdong. He was a member of the Standing Committee of the Guangdong Provincial Committee of the Communist Party of China and the commander-in-chief of the Guangzhou Workers' Red Guards. He was one of the main leaders of the Guangzhou Uprising.

Chen Tiejun, born in March 1904, is a native of Foshan, Guangdong. He was a women committee member of the Guangdong District Committee of the Communist Party of China.

In October 1927, Chen Tiejun and Zhou Wenyong were sent by the party to pretend to be husband and wife to participate in the preparations for the Guangzhou Uprising. After the failure of the Guangzhou Uprising in January 1928, they risked their lives and returned to Guangzhou from Hong Kong to rebuild the party's underground organs. During the common battle, they had a sincere love.

On January 27, 1928, the two were arrested at the same time because the traitors informed them. The enemy's severe torture and the use of high-ranking officials did not make them succumb. On February 6, 1928, the enemy killed them on the Red Flower Hill. Before his execution, Chen Tiejun announced in public: "We are going to have a wedding, let the gunfire of the reactionaries be our wedding salute!"

3.2 Conception, layout and symbolism

As a memorial to the martyrs, "Blood Sacrifice Xuanyuan" is dominated by cool colors, dotted with bright colors. In the plane layout, it adopts geometrical symmetry and refuses to be fancy. It shows the solemn and sacred revolutionary spirit, which makes people feel strongly. The tragic atmosphere.

"Blood Sacrifice Xuanyuan" is located on the surface of the lake. The overall plane is in the shape of "T". The main axis is north-south and is about 60 meters long. The intersection of the main axis and the secondary axis is the core of the attraction-the "Blood Sacrifice Xuanyuan" pavilion. The pavilion is brilliantly colored, reflecting the love and patriotism of the martyrs. The main axis is a straight and regular road, planted on both sides, the inner side is planted with dragon boat flowers, the dragon boat flowers are bright and dazzling and hard and tall, and the outer side is planted with water ghost bananas. The street trees are interplanted with white orchids and rose apples. White orchids symbolize true love. The dark tones of the house exaggerated the solemn atmosphere. Going south is an arch bridge. After crossing the bridge, there is no quilt planted on both sides of the road. Instead, the ground is paved with pebbles and some pebbles are placed on it, symbolizing heroes in troubled times. It is connected to the South Gate in the south, and the two places are unobstructed. It seems that the eyes of the martyrs are examining the historical changes of Guangzhou City. In the middle of the main axis, a small natural island stretches out, accounting for about one-tenth of the total area of the "Blood Sacrifice Xuanyuan", which contrasts with the strong cemetery style and softens the tense atmosphere. The secondary axes are respectively two arch bridges, because the road forward is undulating and tortuous. Here, we stand in awe of the martyrs, inspire our patriotism, and have good educational significance.

The layout is simple and clear at a glance. The lakes on all sides highlight the sights, and also seem to symbolize the dark forces surrounding the "execution ground wedding", while the "Blood Sacrifice Xuanyuan" blooms like a flower, swearing a great revolutionary spirit with blood. There is no willow by the lake, because love is already insignificant in patriotic feelings.

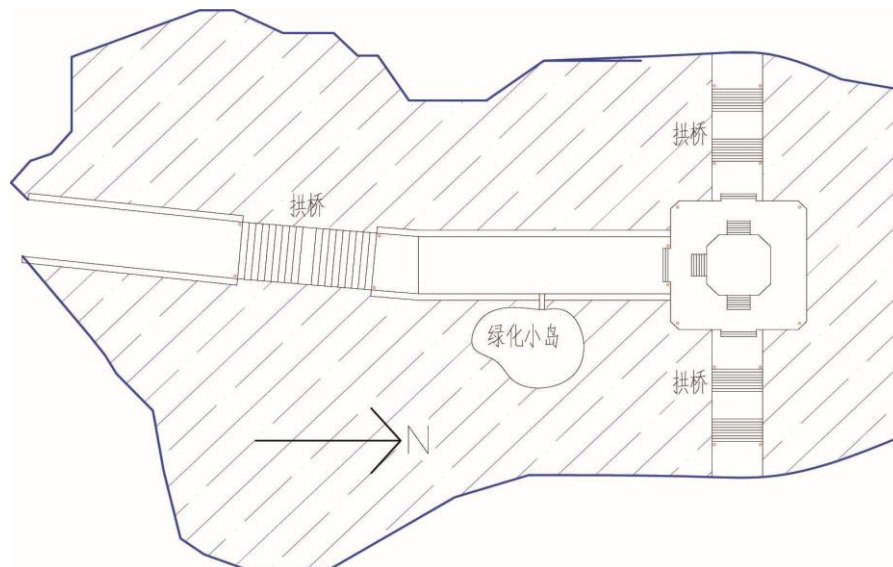


Figure 4 Plan of "Blood Sacrifice Xuanyuan"



Figure 5 Small island on the side of the main axis



Figure 6 Solemn atmosphere

3.3 Architecture

Reinforced concrete structure, built on the base of a cement platform, the pavilion is octagonal in plane, 4.74 meters wide and 2.02 meters long on the short side. The yellow glazed tiles have heavy eaves with pointed tops, green pottery ridges and ridge beasts. The upper eaves tile surface is four-cornered and the lower eaves tile surface is octagonal. The terrazzo pillars and the ground are surrounded by stone fences. There are steps on all sides and drum stones on both sides. There is a wooden plaque hanging under the eaves on the south side, with the four characters "Blood Sacrifice Xuanyuan" inscribed by Dong Biwu.

4. Art Appreciation

4.1 Size comparison in the spatial structure of the garden

The contrast between the large and small spaces of the planning space should consider the level of depth of field and the virtual reality of the space. This has become an important factor in grasping the atmosphere. Chinese garden art has a rich perspective, and the changeable landscape is to a large extent harmonizing the spatial contrast between the constituent elements. This requires the division of primary and secondary scenes. "Blood Sacrifice Xuanyuan" has a proper relationship with the lake. The length and the short direction correspond to each other. When viewed from the lake, the scenic spots appear to be far and near, sometimes large and sometimes small, so that the lake and the lake pavilion are organically combined to form a seamless landscape effect. The small natural island contrasts with the main body. The small space contrasts the large space, and the large space is even bigger in comparison.

4.2 Combination of nature and regularity

The regular overall layout of "Blood Sacrifice Xuanyuan" reflects the uprightness of the martyrs, but the gardening principle of Chinese gardens is to "learn from nature" and pursue the realm of harmony between man and nature. "Blood Sacrifice Xuanyuan" belongs to the classical architecture. The architectural form is exquisite and light. The paving and arch bridges are made of natural gray stone. Together with the harmony of the natural island, it reflects the natural beauty of the scenic spot and blends with the inner beauty of the spirit of the martyrs. People are one.

4.3 Coincidentally because of borrowing, harmonious habitat

"Because" refers to adapting measures to local conditions, and "borrowing" refers to borrowing scenery. The origin and borrowing theory of Chinese gardening art is based on the extension and expansion of the scene space. "Blood Sacrifice to Xuanyuan" not only broke the static state of the lake, but also brought life to the lake. The layout of "T" connects the east-west direction of the lake, surrounded by the lake, and highlights the pavilion in the center of the lake, increasing its interest. The flowers and plants in the lakeside area and the lake center area reflect the harmonious environment philosophy. The lake pavilion and the south gate borrow the scenery from each other, echoing back and forth, making the scenery transition natural, harmonious and unified, giving people a profound spiritual feeling.

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