

Modern International Park City and Ecological Civilization Education Practice: Taking Chengdu Tianfu Greenway as the Core

PENG Ou^[a]; WANG XiaoJu^[b]; GAO Xuemeng^[c]; ZHANG Zhengbo^[d]*

^[a]Ph.D., Lecturer. College of teachers, Chengdu University, Chengdu, China.

^[b]Vice President and Professor, Chengdu University, Chengdu, China.

^[c]Current PhD student, China-ASEAN Art College, Chengdu University, Chengdu, China.

^[d]Associate Professor, China-ASEAN Art College, Chengdu University, Chengdu, China.

*Corresponding author.

Supported by the Chengdu University's 2019 Educational Reform Project "Innovative Practice in the Cultivation of International Artistic Talents under the Co-construction of the "One Belt and One Road" Initiative-Taking the China-ASEAN Art College of Chengdu University as an example"

Received 27 June 2020; accepted 19 August 2020
Published online 26 September 2020

Abstract

In the comprehensive development of modern park city and ecological civilization education, Chengdu has gradually explored its own path with international characteristics. The positioning of Chengdu as a "modern and beautiful park city" is an innovation proposed by Mr. Xi Jinping in recent years. This concept not only combines the geographical location of Chengdu with the regional characteristics of the western environment, but also highly respects the historical laws of the development of Chengdu's Bashu civilization for thousands of years. At the same time, it also absorbs Howard's "pastoral city" dream and Mountford, the theme of Gedde's "Organic City Theory" has corrected the shortcomings of Le Corbusier's mechanized functional space view and presented distinctive Chinese characteristics in theoretical innovation and the development of ecological civilization education. The outstanding performance is the organic integration of the development of Tianfu ecological civilization, the cultural education of Bashu and the aesthetic design practice, the creation of the international brand image of Chengdu's "three cities and three capitals" and the innovative practical experience results of the dream of "beautiful and livable park city".

Key words: Modern Park City; Ecological Education Practice; Environmental Aesthetics; Chengdu Tianfu Green Way; "Beautiful and livable park city"

Peng, O., Wang, X. J., Gao, X. M., & Zhang, Z. B. (2020). Modern International Park City and Ecological Civilization Education Practice: Taking Chengdu Tianfu Greenway as the Core. *Canadian Social Science*, 16(9), 28-35. Available from: <http://www.cscanada.net/index.php/css/article/view/11896> DOI: <http://dx.doi.org/10.3968/11896>

When we talk about green way, the first thing people think of is the kind of green corridors, forest runways, and green linear corridors that line the towns and villages, historical monuments, temple towers, and the open linear space impression of the mountains and forests. Green way, as the name suggests, is a kind of activity space that provides a carrier for low-carbon life, green transportation travel, and suburban tourism. It is marked by green lawns and tree-lined promenades to meet people's leisure, sports, outing and other functional needs. road system. According to the definition of Charles Little in "American Green way", green way plays an important role in ensuring urban functions, alleviating traffic congestion, improving air quality, and improving the living environment. At the same time, it is also a physical space link that connects town parks, nature reserves, places of interest and historic sites, and high-density residential areas.

Judging from the existing literature, the "green way" thought can be traced back to Frederick Law Olmsted and his 1857 Boston Park system planning and design practice. The outstanding feature of the design plan is that he used the green way to connect Franklin Park, Arnold Park, Jamaica Park, Boston Park and five rivers together to form a 600-kilometer "jade necklace". The green way extends like a city meridian running through the entire suburb of Boston's municipal district. The design of the "Emerald" green corridor prolonged the achievement of Olmsted as a master of modern landscape design and park design.

In the following decades, not only did all major states and counties in the United States begin green way planning and design, but also they triggered a global green way planning and design movement in the 1960s and 1970s. More than 300 green necklace-shaped open spaces have been built in London, United Kingdom, which not only effectively solves the problems of heavy smog pollution and traffic congestion in cities, but also fully protects the urban transportation, settlement, leisure, communication, consumption, experience and other multi-functional circulation operations order.

Germany has organically combined the construction of green ways with the transformation of the old city, and transformed the originally dirty, ruined, inefficient, and heavily polluted Ruhr industrial zone into a beautiful, ecologically safe and livable urban area through the vertical and horizontal green network. France has built more than 150 green ways with a total length of more than 6,000 kilometers, which not only helps the basic framework of the European Union's "green way network", but also integrates the routine maintenance of green ways into the jurisdiction of road traffic safety regulations. Japan has used the green road's "blood-making" and "lung-raising" functions to connect famous mountains and rivers, historical monuments and urban communities, not only to continuously provide fresh air resources for residents, but also to create a green pure land away from noise and restlessness. The construction of Singapore's coastal waterfront greenbelt network also provides citizens with ample space for leisure, entertainment and public interaction, and at the same time, it has effectively

achieved its reputation as a "garden city" in the world.

Since the beginning of the new century, under the trend of large-scale globalization of green way construction, large cities, industrial cities, and economic and trade open areas in China have begun to implement green way network construction. Wuhan Green way Chengdu Green way, Changsha Green way etc. Among them, Chengdu Tianfu Green way began in the Autumn City Government's "Planning and Construction Plan for Chengdu Tianfu Green Road" (hereinafter referred to as the "Plan") in 2017. The global plan of the "Plan" is intended to form a green ecological zone of "one axis, two mountains, three rings and seven roads" with 1,200 kilometers of regional-level green roads, more than 5,000 kilometers of urban-level green roads, more than 10,000 kilometers of community-level green roads, and a total length of nearly 20,000 kilometers. It is planned to reproduce the geographical grand occasion of the "Sichuan Prosperity Map" by Li Gonglin of the Northern Song Dynasty through the green function series planning of eight functions of ecological protection, slow traffic, leisure tourism, urban and rural coordination, cultural creativity, sports, agricultural landscapes, and emergency refuge.

The author was fortunate to participate in the creative planning of the Tianfu Jinjiang Green way and the design of the Shu cultural landscape, which was accompanied by a very complicated negotiation process and also accumulated some experience. Here, I would like to share our creative experience with readers and friends, with a view to the future Urban and rural green way design, or similar environmental design projects, provide reference texts for reference.



Figure 1
The Millennium Picture Scroll Section East Lake Park "East Lake Free Boat" renderings

1. TIANFU GREENWAY DESIGN SERVES AN INTERNATIONAL BRAND STRATEGY FOR THE CONSTRUCTION OF "BEAUTIFUL LIVABLE PARK CITY" AND "THREE CITIES AND THREE CAPITALS"

The design of the Tianfu Green way in Chengdu is a major issue that cannot be bypassed in the development of western cities. It should find a spatial strategic

positioning that matches Chengdu as a national central city. If there is no overall positioning of Chengdu's spatial development ("East Advance, South Extension, North Reform, West Control and Central Optimization" has been determined), green channel ecological optimization, landscape beautification, Bashu cultural innovation and industrial and commercial travel layout layout The overall implementation will lack the integration and cohesion of the concept, the lack of formal coherence and the orientation of cultural content.

For example, people's curiosity about Sichuan Opera's vomiting of fire and changing faces, the image of the facial makeup of Liu Bei, Guan Yu, Zhang Fei and other characters in the Three Kingdoms, the memory of Shu culture and the aesthetic psychology of the Emei school in martial arts novels, are all created by the mechanism of common sense of fun. Specific performance. Through the design transformation of taste synesthesia, the individual Shu cultural experience will be formed. As Townsend puts it: "From feelings to memory and sense of commonality, then to experience, and finally into the knowledge and wisdom that guides production techniques." (Townsend, 2001)

In other words, in order to determine the overall appearance of the Tianfu Green way culture and the brand image of the city, it is necessary to first determine the exact location of Chengdu in the world urban development pattern, know the reference city development text cases, and determine the differentiation of Chengdu in the development of the world city brand image Role and

cultural identity. In other words, from the collection of external sensory information, to the coordination and cooperation of inner touch, smell, taste and other senses, to the formation of aesthetic taste judgment and mental memory, symbol design plays a necessary role of bridge transformation. It grafts the special cultural attributes of the region into the fun synesthesia mechanism, and realizes the transition of individual experience and universal beauty.

In this connection process, the visual image occupies the dominant position of the senses, and it is easy to have a direct dialogue with imagination and psychological perception activities. In the process of transformation, other senses, such as touch and taste, will help the formation of Shu cultural aesthetic judgment. What the designer needs to do is to organically combine people's interest in Shu culture with the image of the green road landscape, and then "unify the five senses into one sensory impression, forming a direct, but leading to a higher level of recognition and discrimination." (Peng, 2019)



Figures 2
The renderings and real scenes of the panda greenway sculpture

In other words, let Wuhou Temple, Huaxiba, Kuanzhai Alley, Daci Temple and other ancient Shu architectural relics participate in the modernization of greenway functional space, integrate into the Bauhaus-style functional space field, and simplify the processing and culture in form. In the high degree of spiritual harmony, the eastern soft curve is highlighted. Taking advantage of the opportunity of upgrading and upgrading the greenway environment, we will deeply explore the integration of ancient Shu material and intangible civilizations such as Sichuan-style forest plate architecture, Jinsha site, rattan pottery into food, drink, housing, use, transportation, shopping, entertainment and other cultural and tourism consumption spaces Effective channels. In fact, the partial space paragraph has been successfully transformed. The breakdown is as follows:

(1) From the perspective of world city construction theory and the development of space civilization, Chengdu is a "beautiful livable park city" and the Howard period "Idyllic City Concept" in the background of the British Industrial Revolution is consistent in

concept and idea, both reflecting The concept of space development: building a city in a park, having a park in a city, integrating urban and rural areas, blending people and scenery, and harmony in nature. Specifically, Chengdu's short-term goal is to build a modern national center with the best entrepreneurial environment in the central and western regions, a pioneer in scientific and technological innovation, a demonstration of urban and rural coordination, a model of beautiful China, a harmonious and livable life, and fully embody the development concept of socialist characteristics in the new period city. The mid- to long-term goal is to move closer to the world's third-tier cities (Amsterdam, Seattle, Houston, etc.) and second-tier cities (Paris, Frankfurt, Singapore etc). In September 2018, the Chengdu Municipal Government clearly proposed the strategic goal of building Tianfu culture into a modern "three cities and three capitals" (cultural city, tourist city, event city and gourmet capital, music capital, and convention and exhibition capital).

(2) From the perspective of national political and

economic development, Chengdu is located in the strategic throat of the “Belt and Road” initiative and is an important growth pole for the opening of the inland highlands to the west. Compared with Beijing, Shanghai, Guangzhou and Shenzhen, it also belongs to the ranks of national first-tier central cities.

(3) From the geographical point of view, Chengdu is located at the western end of the Yangtze River Economic Belt and is the most important transportation hub in the upper reaches of the Yangtze River. At the same time, it is also a western economic, technological, cultural, creative, and foreign exchange center (“four centers and one hu”).

(4) From the perspective of municipal superior planning, Chengdu should fully implement General Secretary Xi Jinping’s new socialist development concept and ecological civilization in the new era, “adhering to ecological priority and green development,” and “shaping the human-city environment and harmonious development. The shape of the beautiful park city.” (Foster, 2000)

(5) From the perspective of the Tianfu Green way Project, Chengdu should further improve the spatial development system of “one ring, two axes, four lines and six patches” based on the Tianfu Jincheng pattern of “two rivers surrounded by three cities.”

In short, from the world’s broad vision to the domestic

and regional cultural concept thinking, and the external broad vision is built into the green road cultural concept framework, such a roundabout, round-trip non-stop thinking and analysis of operational thinking constitutes the high standard of Tianfu Greenway , High-quality, high-pattern culture comprehensive design process. It is clear that the construction of Tianfu Greenway should serve the development goals of the international space branding strategy of “beautiful livable park city” and “three cities and three capitals”.

After clarifying the orientation of urban spatial cultural development, Chengdu Tianfu Green way was divided into a “three-level” network system of regional green ways, urban green ways and community green ways. In the “three-level” system structure of green ways, the regional green ways have a total length of 1920 kilometers, including: Jinjiang Green way, Panda Green way, Jincheng Green way, Idyllic Green way, Longmen Mountain Forest Green way, Longquan Mountain Forest Green way and Riverfront green way. Among them, the Jinjiang Green way is the most spectacular, because of its rich poetic and artistic meaning of Bashu, such as: Du Fu’s “Xiaojian Red Wetness, Flowers in the Jinguan City”; Lu You’s “Pujin River is Sparse”. Jinjiang Green way is also the core “one axis” in the “one axis, two mountains, three rings and seven belts” system.



Figure 3
Japanese wheat field art, West Sichuan Linpan building complex

Its design follows the principle of “three senses and four transformations”, namely “forest sense, wild sense, crop implantation sense” and “Internationalization, Ecological civilization, Humanization, Standardization”, and at the same time, “leisure, low carbon, green, “Health” and other international fashion concepts. Jinjiang 198·LOHAS (Lifestyles of health and sustainability) green way will also incorporate multiple functions such as ecological leisure, sports and fitness, cultural heritage, and green cultural tourism, and the system will be injected into tourism such as food, housing, travel, tourism, shopping, entertainment element. In short, Tianfu Green way not only provides a new economic growth point for the development of Chengdu’s cultural, tourism, industrial and agricultural business services, but also provides a strong ecology for the international brand construction of

“beautiful livable park city” and “three cities and three capitals”. Environmental support.

2. CHENGDU CULTURAL VITALITY AND AESTHETIC TRANSFORMATION CONTAINED IN TIANFU GREENWAY

The historical and cultural review along the Tianfu Green Road is not only a huge project, but also a prerequisite for the transformation of aesthetic landscape design. It is necessary not only to sort out historical and cultural sites such as Dujiangyan, Qingcheng Mountain, Jinsha Site, and Twelve Bridge Sites, but also to investigate the protection status of intangible cultural heritage such as Shu brocade, bamboo weaving, guqin and Sichuan opera,

Zhang Daqian etc.), education and culture (Chongning Confucian Temple, Zunjing Academy, Wen Weng Stone Room, etc), leisure culture (Sichuan Cuisine Museum, Shuijingfang, etc.). In this way, it provides a cultural basis for the creation of Greenway landscape aesthetics and educational development.

On the basis of combing historical documents and summarizing the cultural background, it is then necessary

to conceptually name each section of greenway landscape. Using conceptual names to command the corresponding regional greenway landscape is the logical prerequisite for creating the brand image of “beautiful and livable park city”. It is necessary to name the greenway landscape nodes culturally, and then carry out specific planning and design based on the concept and creativity.



Figure 4
Part of the real scene of Chengdu’s “Eighteen Jinjiang Scenery”

Taking Jinjiang Greenway as an example, it has five major landscape nodes: a) The first section is from Dujiangyan Zipingpu Dam-Pengqing Road. Because it is the origin of the ancient Shu civilization and the logical starting point of the ecological cultural design of Tianfu Greenway, it is of great significance, so this section is named “Fulong Kaiyuan”; b) The second section is from Pengqing Road-Xi’an Road. There are a lot of ancient waterfront towns in this section, and it is also an area with dense farming and leisure life in Linpan in Western Sichuan. It is full of “ancient Shu nostalgia” atmosphere, so it is named “Ancient Shu nostalgia”; c) The third section is from Xi’an Road-South of Ring Expressway. Because this section retains a large number of cultural relics of the former Shu capital, such as “Wuding Kaishan” (Zhang Yilou), “Shaocheng Alley” (Kuanzhai Alley), “Baihua Canglang” (Qingyang Palace), so they were named “Millennium Picture Scroll”; d) The fourth section is from the south of the Ring Expressway-Diaoyuzui. This section runs through the Tianfu High-tech Zone and is the engine power source of the smart city. It is also an experimental highland where modern and post-modern civilizations blend together, so it was named “Creative Tianfu”; e) The fifth section is from the fishing mouth-Huanglongxi exit. This section is located in the outskirts of the country, with a large number of forest courtyards, healthy towns and wilderness scenery, so it is named “green countryside”.

In short, from the historical and cultural combing to the conceptual naming of landscape communities, it has

constituted the possible prerequisites for the appearance of Bashu greenway design aesthetics. From the perspective of the creators, from the perspective of the viewers and tourists, they may not be aware of the complex process of repeated argumentation, detailed combing and planning and naming of the creators in production, but when these cultural living landscapes are conceptualized and named, they are transformed into visualization, When the “beautiful park” space landscape can be immersed and experienced, the living inheritance of Bashu culture and the innovative transformation of beautiful scenery become a reality.

After waiting for planning, design, business layout, and landing construction, tourists and friends can start from Dujiangyan Zipingpu, walk east and south along the Jinjiang Green Road, and enjoy the real ecological culture of Tianfu Green Road. You can fully appreciate the urban cultural and creative atmosphere with pandas as the carrier along the panda greenway, or enter from any cultural landscape node, and go back and forth, without worrying about missing a famous scenic spot. Because these attractions are connected in series. In the process of merging people and landscapes and echoing both inside and outside, Tianfu Greenway Club will welcome and send guests back and forth with its broad mind and poetic paintings-accepting tourists and friends from all over the world to stop for sightseeing and experience consumption.

3. THE DESIGN INTEGRATION OF TIANFU GREENWAY AND BASHU ECOLOGICAL EDUCATION CULTURE IN MODERN AND POST-MODERN LANDSCAPE AESTHETICS

Different from the European and American greenway landscape design, the Chengdu Jinjiang Greenway design contains a distinctive Bashu cultural spirit. It is also to appreciate the modern and post-modern greenway landscape. The greenway landscape in Chengdu will make people feel more and feel the rich oriental charm. Such as the characters of the Three Kingdoms, Wuhou Temple, Kuanzhai Alley, panda image, Jinsha sun bird, Li Bing water control sculpture, Sanxingdui bronze mask, bamboo weaving lacquer and other Bashu visual culture, in Sichuan The space of ancient buildings and residential buildings in western Sichuan will appear unique and charming. On top of the monotonous Bauhaus functionalist landscape style, we have added a new Chinese-style Shu cultural landscape that is not available in the West.

1) Taking the second phase of Tianfu Jincheng Greenway (128 kilometers of main road, total area of 110

square kilometers) characteristic gardening and bridge landscape design as an example, we can more deeply understand the charm of this new oriental beauty.

Tianfu Jincheng Greenway (Phase II) has a total of 21 characteristic gardens. Each gardening theme landscape has its own characteristics. At the same time, it pays attention to the aesthetic design transformation of regional history and culture and the function of ecological education. For example: “Shuxianshengjing Garden”, “Tea Horse Road Garden”, “Junpingtong Fairy Garden”, “Silkong Yusang Garden” and almost all horticultural landscapes are based on the idea of “the beauty of the whole area” to carry out freehand exploration.

2) Tianfu Jincheng Greenway (Phase II) has 70 upper-span bridges, whether they cross municipal roads, water systems, mountain roads, or railways, they all have their own styles. Some focus on the visual implantation of Bashu intangible cultural heritage into the landscape form, some highlight the inheritance of classical art, and some strive to show the characteristics of multiple and heterogeneous forms of postmodernism. In short, because of their different cultural perspectives (“Flying” The bridges weave the clouds and the terraces in the vertical direction, and one bridge reflects the red of the river”), the bridge landscape is naturally varied and colorful.



Figure 5
Architectural rendering of Chengdu Tianfu Greenway Bridge

3) Tianfu Jincheng Greenway (Phase II) has developed a “full-area landscape” design around farmland crops, following the natural growth laws of crop metabolism, scientifically coordinating farming affairs, and allowing rice, corn, rape and other grain and oil crops, loquat, citrus, mulberry, etc. Fruit tree crops, water chestnuts, water chestnuts, lotus roots and other aquatic crops, as well as poppies, sage and other flowers and grasses, can naturally grow into scenery in different seasons. Then, through the series connection of runways and bridges and

the flexible decoration of pavilions, towers, pavilions, and sculpture installations, the farmland crop landscape and the regional historical and cultural landscape echo each other. In this way, the layout of the article is used to periodically interpret the pastoral scenery of “Tangxingluo, Ditch Cultivation, Road Linking, and Scenery Fusion” that people aspire to the ancients.

It can be seen that the east-style rural scenery is different from the mountain environment in the eyes of westerners. The former pursues organic integration

with nature, while the latter is eager to conquer it. Westerners' natural world "is a "region" presented to the eyes, watching it with the eyes, looking at it to the place where they can see. People emphasize the rural flavor of the scenery, and even the recreational nature of the field characteristics. In terms of scope, the scenery is often The specific parts cut out in the visual territory... China does not view the landscape from the perspective of species, not at the same time as viewing ability, appearance and specific designation, but as the interaction between the various poles, such as high and low , Vertical and horizontal, dense and flowing, dull and transparent, prohibition and movement. The 'mountain-water' symbolizes duality-they unfold the world-and the endless exchange that follows." (Julian, 2017)

In short, the landscape aesthetics design of Tianfu Jinjiang Greenway aims to explore the organic integration with regional characteristics and Bashu culture, instead of cutting and dividing the landscape scenery as the object fragments. Similarly, Chinese landscape paintings are not like Western paintings that are regarded as part of the landscape restricted by their horizons. Chinese ancient buildings are not upright like Western churches, straight up into the sky, and the winding Suzhou gardens are not like the gardens of Versailles. That kind of pruning rules. The design of the Bashu Greenway landscape strives to achieve an organic integration of "aesthetic effect unity" among the elements of history, culture, society, politics, economy, ecology, etc., so that the isolated elements can achieve a symphonic echo in the greenway landscape. What the brush and ink must grasp the landscape form is the overall aesthetic feeling of the live state of Bashu culture. In other words, the Chengdu Greenway should allow the aesthetic elements of Bashu culture, leisure, fashion, education, and bridge transportation to move into a process of interaction and integration, and allow the various poles to move towards endless variety of free play.

4. CONCLUSION: CHENGDU TIANFU GREENWAY, BASHU HISTORY, EDUCATION CULTURE, AND WESTERN SCENERY ARE INTEGRATED INTO THE BEAUTIFUL PARK LANDSCAPE WORLD.

Chengdu Tianfu Greenway is not only the historical and cultural creative space of Bashu, the design and communication space of green landscape aesthetics, but also the ecological education space that regulates the urban climate. It is also a combination of culture, tourism, education, agriculture, industry, commerce and other economic, cultural and tourism industries. body. Regardless of the specific input-output ratio, just talk about the breadth of the industry involved in the green way

construction process, and the complexity of regulation-coordination is exciting. It not only drove the joint action and interaction of workers in various industries, including cultural and creative planning, landscape design, urban construction planners, water conservancy engineers, real estate developers, laborers, community residents, and government agencies, but also strongly promoted The historical giant wheel of green civilization development in Bashu. It is a great initiative of all people participating, co-signing and jointly practicing the spirit of the United Nations Green Rights Convention. It is a great project worthy of the name in contemporary times and benefiting the future.

The large-scale project construction of Chengdu Tianfu Greenway is walking in the "Belt and Road" strategic blueprint of "beautiful and livable park city" and "considering ecological value", and is moving towards "open windows to see fields, push doors to see green" The idyllic scenery of Rongcheng and the artistic conception of the beautiful "Shujiang Painting" are developing. From the perspective of global tourism, Tianfu Greenway protects and develops historical and cultural blocks, ancient gardens, villages, and celebrities former residences that carry heavy memories of Bashu in the surrounding mountains. The image of the city interface showing a leaky mountain. As the core framework of the urban ecological green network, the greenway is an essential element of gardening and landscape, and it is also the meridian of the construction of ecological green network. In the design integration with modern and post-modern environmental aesthetics, it strongly demonstrates the "city in green The central and garden are in the middle of the city, and the city's greenery blends with the beautiful artistic conception of Rongcheng Park. Not only that, on the basis of the protection and utilization of intangible cultural heritage and modern industrial civilization heritage, Tianfu Greenway also takes urban agricultural landscapes as the beautiful makeup of the ecological green network, and implements the land landscape reconstruction project. Through this coordinated integration, it fully presents the elegant charm of Shu. Beautiful picture scroll." (Fan, 2018)

In fact, since the Renaissance in the West, natural "landscapes" are usually shaped by subjective experience into certain types of perceptual objects. The landscape paintings of Poussin, Lorraine, Giorgione and Antwerp are very realistic. The natural scenery is intercepted by the brush and reproduced as decorations, just like fragments of the natural environment. However, what Chinese landscape painting presents is not an isolated perceptual object, but a clear integration of the feelings, ambitions, tastes, ideals and ambitions of the ancients in the scene of the painting, and it is by no means a single object landscape. It is believed that Chengdu Tianfu Green Road is completely different from Western perspective paintings. As the "Tianfu Green Road" gradually takes

shape, more and more spring, summer, autumn and winter scenes will be integrated into it, making each Bashu “Scenic spots are more gorgeous and colorful, and the “green net” landscapes that are strung together will become more spectacular and vast. While realizing the eight major functions of Tianfu Greenway, the Chinese landscape concept of “accessible, participating, landscaping, and scenic” has become a reality of Bashu scenery within reach.

Close our eyes and meditate on the scenes of “green

city, people in the garden” laughing and shuttle, and imagine the poetic atmosphere flowing in the landscape paintings of literati such as the “Sijia of the Yuan Dynasty,” (Zong, 2015) how vibrant and harmonious the landscape is. It seems that there is infinite silence and contemplation in the painting. The flowers, birds, insects and fish in the square inch of the size are all like sinking in the vague space of the universe. The artistic conception is vast and deep, which makes people linger and forget to return.



Figure 6
Li Gonglin’s “Magnificent Scenery of Tianfu” in the Northern Song Dynasty of China

In short, the design of the beautiful scenery of Chengdu Greenway, the integration of the artistic conception of the western mountains and rivers and the history and culture of Bashu is not a repair of local architectural spaces, but a holistic cultural and poetic linkage. “According to the “matching principle” expressed in the overall expression of the free “landscape” that nothing can escape. Chinese landscape will never be a “corner” of the world, but always in the unique shape of the world, it is a ‘world comprehensive work or deployment’. While it is unique, we also say that it is cosmic.” (Julian, 2017) Pursuing the design integration of Chengdu Tianfu Greenway ecological environment with Bashu culture and western ecological environment in modern landscape aesthetics is not only a vigorous inheritance of the cosmic “breath-energy” in Chinese landscape thought, but also a cultural difference between the east and the west. Mutual respect is “clearly marked with the most popular governance types and regional practices.” (Brown, 2015)

REFERENCES

- Berlin, A. (2006). *Living in the landscape-towards an environmental aesthetics* (P. Chen, Trans., pp.51-63). Changsha: Hunan Science and Technology Press.
- Brown, N. (2015). *Towards environmental aesthetics* (Y. Hang, Trans., p.133). Kaifeng: Henan University Press.
- Foster, J. B. (2000). *Marx’s ecology: Materialism and nature* (p.110). New York: Monthly Review Press.
- Fan, R. P. (2018). The first meeting of the third plenary session of the 13th Chengdu municipal committee. *Chengdu Daily*, July 6, 2018.
- Julian, F. (2017). *The invisible image: Or on the non-object of painting* (Y. Zhang, Trans., p.258). Kaifeng: Henan University Press.
- Julian, F. (2017). *Between mountains and rivers: The unthinking of life and reason* (L. Zhuo, Trans., p.25). Shanghai: East China Normal University Press.
- Townsend, D. (2001). *Hume’s aesthetic theory: Taste and sentiment* (p.48). London: Routledge.
- Peng, F. (2019). *General theory of art* (p.317). Beijing: Peking University Press.
- Zong, B. H. (2015). *Walking in aesthetics* (p.74). Shanghai: Shanghai People’s Publishing House.