

Based on the Research on the Cultural Atmosphere of Memorial Landscape from the Perspective of Red Culture

-- Take the Martyr Park of the New Fourth Army Incident as an Example

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Abstract

Red culture is an advanced culture with rich revolutionary spirit and rich historical and cultural connotations in China. It was written by the Party and the people with blood and precious lives during the revolutionary war period. The red commemorative landscape, as a spiritual place, distinguishes martyr cemeteries from other gardens in terms of commemoration and cultural atmosphere. Taking the martyr cemetery of the New Fourth Army incident as the research object, this paper discusses the theme, space sequence and architectural art of the martyr cemetery, analyzes the rule of building the cemetery culture, and hopes to help the design of other places related to the revolutionary martyr cemetery.

Keywords

Red Culture; Commemorative Landscape; Cultural Atmosphere.

1. Introduction

The commemorative landscape of red culture is an important medium for showcasing and disseminating the spiritual connotation of red culture to the public, and plays a crucial role in the protection of red revolutionary site resources. By creating a commemorative red cultural atmosphere and creating a "dialogue" between environmental elements, viewers can feel as if they are in the revolutionary era, activate revolutionary historical memories, generate emotional resonance, highlight the theme of red culture, and make the resources of red revolutionary sites an important way to strengthen party history propaganda and education.

2. Concept of Red Culture Commemorative Landscape

2.1. Red Culture

Red culture is a revolutionary relic that has been preserved in China during the Anti Japanese War and the Liberation War; And the relics of revolutionary martyrs and revolutionary martyrs; Record major events and battles in revolutionary history; The revolutionary spirit of fearless sacrifice, loyalty and bravery, dedication and perseverance, and the willingness to die rather than surrender. Chinese red culture is not only an excellent culture with Chinese characteristics created by Communists, advanced elements and the people during the revolutionary struggle period, which contains valuable revolutionary spirit and rich historical and cultural connotation. At the same time, it is also the most symbolic characteristic culture in China's modern and contemporary history. It is a solid foundation for building cultural confidence, gathering New Power Party, and moving forward on the great Long March.

2.2. Memorial Landscape

Commemoration is a kind of commemoration of an event or person, which can be triggered by something, something, or scenery that a person can come into contact with. Commemoration has a dual value of time and space, that is, people use certain behaviors to confirm their memories of things or people in a specific space, or use the interdependence between time and space, through subjective initiative, to transform the world in a certain way, and thus obtain a memory carrier and endow it with emotional value. Therefore, commemorative landscapes evoke memories of events by constructing scenes that symbolize certain things or represent human memory behaviors. Commemorative landscapes are material and abstract landscapes with important historical and cultural value or relics. They are the inheritance of culture and the materialized expression of human abstract memory. Viewers appreciate the cultural connotations in landscape scenes through their cognition and experience of landscape sites.

The commemorative landscape of red culture takes "red culture" as its main theme and integrates red culture into the landscape through design techniques. It belongs to the commemorative landscape, but has a more distinct theme, story, and educational color. Red commemorative landscapes generally select individuals or events that have significant influence in the long river of history. Designers use certain techniques to record and depict the cultural connotations contained in people or things at specific locations, and through the clever design of landscape spaces, they evoke people's associations and memories.

3. Cultural Creation Strategies for Commemorative Landscape

Red culture is a traditional culture, and its use in landscape design not only reflects education and inheritance, but also has unique characteristics in its development rather than being dull and boring. Only by doing so can we meet the deep participation and visual enjoyment of tourists in landscape design, further increasing the number of tourists.

3.1. Establishing Cultural Themes

The commemorative landscape is rich in storytelling. The theme or central idea is the soul of the story, which determines the direction of the entire story's development. The same is true of the memorial landscape. As the design core of the memorial landscape, the theme dominates the overall story, reflects the designer's concept, and makes people have cultural identity and ideological resonance. When establishing a theme, it is necessary to consider regional history and culture. The determination of the theme must also be based on the local historical background. The Nanjing Massacre Victims Memorial Hall solemnly expresses the five themes of atrocity, resistance, victory, trial, and peace, as well as seven squares, 23 individual sculptures, one large composite sculpture, eight different types of walls, and seventeen different forms of monuments, all of which together constitute an important urban memory of Nanjing.

3.2. Historical Timeline Interweaving

By following the historical order of stories, especially those with clear timelines. A commemorative landscape that can be applied to the same space, designing landscape nodes in chronological order to tell tourists a complete history. For example, the Roosevelt Memorial Park arranges four spaces in chronological order.

3.3. Narrative Design Techniques

Narration, also known as storytelling, is a way for people to spread information. When applied to landscape design, the spirit and culture conveyed by the place are narrated through techniques such as sequence and naming, awakening the memory of tourists. Narrative techniques are often used in commemorative landscapes dominated by historical museums,

using historical sequences to construct spaces, with the aim of enhancing the authenticity of tourists' experiences. In design, narrative can be integrated into commemorative landscape design, highlighting the inherent value and significance of the landscape through storytelling, guiding tourists to pay attention to the landscape itself, and thinking about the cultural significance behind it through the landscape, which helps tourists identify with the landscape.

3.4. Using Symbols to Symbolize

Exploring red culture and objectifying relevant symbols can enable tourists to understand the connotation and spirit of red culture through a straightforward and explicit way. The evolution and application of revolutionary symbols and elements to form landscape nodes implies the spirit of the red revolution..

3.5. Metaphor and Associative Techniques

By designing symbols and character descriptions of elements, visitors can instantly associate the scene brought by the spatial scene. Large scale design can also metaphorize the connotation of red culture, such as tall buildings that can bring a strong sense of shock to people, and the impact on the soul can also create a huge impression. People will develop a sense of admiration and solemnity under this design technique. And the bold use of red color further points to the spirit of the red revolution, implying the bloody romance of victory in war.

4. The Design and Cultural Connotation Expression of the Martyrs Cemetery of the New Fourth Army Incident

4.1. Theme

The New Fourth Army incident was an armed conflict deliberately provoked by the Kuomintang die hards. On the one hand, it is a tragedy for the whole nation that the New Fourth Army, an elite anti Japanese force, has suffered huge losses in the incident; On the other hand, the New Fourth Army fought and sacrificed bravely in the face of an indomitable army about ten times larger than itself and an unprepared ambush and attack, which also reflected the heroic deeds. Obviously, the words "sadness" and "strength" have become the most distinctive and expressive commemorative themes of this cemetery building. It is not only different from the expression of the meaning of "living great and looking at death as if returning" in the Yuhuatai Memorial Park of Revolutionary Martyrs Monument, but also different from the rendering of the atmosphere of "white bones, tragic death" in the Nanjing Memorial Hall of the Japanese Invasion Massacre. Instead, under the theme of both sadness and strength, and the combination of solemn and stirring, it uses a series of spatial changes, such as cadence, slowness, light and shade, straightness, length, hardness and softness, and artificial or natural environmental vocabulary, And by appealing to a set of harmonious and unified, concise and profound architectural design symbols that embody both national spirit and local charm, as well as modern and contemporary atmosphere, a three-dimensional poem of "eternal grievances, 'monument' songs and songs" has been woven.

4.2. Environment - Spatial Sequence

The cemetery of the martyrs of the New Fourth Army incident was built in early 1990 to commemorate the 50th anniversary of the martyrdom of the New Fourth Army of the New Fourth Army incident, relying on the mountain terrain of Shuixi Mountain Peach Blossom Terrace in the suburb of Jing County, Xuancheng, Anhui Province. The total area is approximately fifteen hectares. The entire cemetery is centered around the main monument. It is composed of four memorial space sequences, namely the entrance to the cemetery, the theme square, the main monument memorial square and the Tomb of Unknown Martyrs, as well as the "stele gallery" and the "New Fourth Army incident Historical Materials Exhibition Hall".

The plane and spatial layout design relies on natural terrain, either circular or square, or large or small, and follows the trend. The main axis from the entrance of the cemetery to the theme park to the Shinto Memorial Square also follows the trend of the mountain valley and rises with the mountain terrain. Centered on the main monument, the original monument on the mountain, the exhibition hall of historical materials of the New Fourth Army incident, and the whole mountain are all managed and planned as an organic whole, thus forming a memorial space sequence of progressive layers, vigorous and implicit, and coordinating with the surrounding scenic spots.

4.2.1. First Sequence: Cemetery Entrance

The entrance of the cemetery is facing the exhibition hall of historical materials of the New Fourth Army incident, and the entrance has become the natural gateway of the cemetery from the two opposite "earth towers" on both sides of the Gaogang. In order to create an atmosphere at the entrance and provide people with sufficient psychological preparation before entering the cemetery, four seven meter high "Stone Ques" with distinctive features of southern Anhui are also built at the entrance. These "Stone Ques" form the entrance space of the cemetery. The number and height of these "stone towers" have a certain meaning. The four "stone towers" symbolize the New Fourth Army with numbers, and the seven meter high is a metaphor for the tragic seven days and seven nights of the New Fourth Army incident. Moreover, there are shallow niches on the upper four sides of the "Stone Palace", which are used to inlay brick carvings that reflect the scenes of soldiers' battles, drills, and other activities back then. Together, they form the first sequence of the entire commemorative space.



Figure 1. Entrance to the Cemetery

4.2.2. Second Sequence: Theme Square

After entering the cemetery, follow the stairs about thirty meters further to reach the irregular small square, which is the second sequence of commemorative spaces. It is mainly composed of the "New Fourth Army incident Martyrs Cemetery" tablet on the retaining wall and a group of New Fourth Army martyrs' statues, pointing out the theme and laying the foundation for the creation of the next cultural atmosphere.

The small square is located at the turning point of the road axis. On one side, it connects the entrance, and on the other side, it connects a 50 meter long "Shinto" (composed of two "stone towers") that faces the "Shenmen". The "Shinto" has 90 steps and is divided into three levels, which means that the New Fourth Army officers and men became the third column to march eastward to resist Japan. To enhance perspective, the width of the "Shinto" stone steps gradually narrows into a trapezoidal shape, visually extending the length of the "Shinto". There are high retaining walls on both sides of the "Shinto", and people walking on the "Shinto" can only see the rising stairs, the "Stone Tower" directly opposite, green trees, and the sky, which seem to have been completely isolated from the surrounding environment. As a result, people's hearts are purified and they quickly enter the realm of reverence and remembrance for the martyrs.



Figure 2. Theme Square

4.2.3. Third Sequence: Main Monument Memorial Square

Follow the "Shinto" steps up, pass through the "Shinmon" and enter the third spatial sequence - the main monument memorial square. The ground level of the square is about one meter lower than the ground level of the enclosure and altar. The memorial square is a circular space with an inner diameter of 50 meters (representing the 50th anniversary of the martyrdom of the New Fourth Army soldiers), surrounded by a memorial gallery with openings on all sides and a main monument. The sunny and clean body of the main monument, the white circular corridor, and the surrounding giant columns together create a solemn and touching atmosphere in the main monument memorial square. When people are in it, their emotions towards the commemorative activities also reach their peak. From a high perspective, the main monument memorial square and the surrounding flower beds resemble giant wreaths dedicated to the martyrs.



Figure 3. Main Monument Memorial Square

4.2.4. Fourth sequence: Tomb of Unknown Martyrs

Behind the main monument is the Tomb of the Unknown Martyrs, with a huge chamber forming the fourth spatial sequence. Outside the base of the Unknown Martyrs, a Stepped gable is enclosed. A row of shallow niches have been reserved on the wall for people to inlay inscriptions and inscriptions commemorating the martyrs. Over time, the "Celebrity Inscription Stele Corridor" gradually formed as the end and continuation of this commemorative spatial sequence.

Firstly, starting from the entrance space, the space gradually shrinks; Then, at the turning point of the main axis, the theme square space is slightly opened up for people to rest, stop, and move towards the turning point; Then there is the fifty meter long trapezoidal Shinto, and the space is once again closed; Once again, the main monument memorial square suddenly opened up and reached the climax of the commemorative space. Finally, in the Tomb of the Unknown Martyrs and the Stele Gallery, the space shrinks once again, marking the end of the entire sequence space. After a series of rhythmic changes in commemorative spaces, the artistic effect of first suppressing and then increasing gradually has been achieved.



Figure 4. Aerial View

4.3. Architectural Art

The cemetery uses the combination of traditional and modern architectural techniques, and uses symbolic and metaphorical artistic techniques to embody the heroic spirit of the New Fourth Army officers and men who treat death as if they were returning home, and the respect and mourning for the martyrs of future generations in the unique architectural language. And focus on the creation of each commemorative space, extracting the unique architectural language of southern Anhui by enriching the connotation of the concept. For example, through the modernized and improved Stepped gable, the column base, wall body and Queti Mall refined in black and white, the specific regional environment of the building is represented. It highlights the commemoration of the cemetery of the martyrs of the New Fourth Army incident and creates a solemn and stirring cultural atmosphere. The main monument memorial square is composed of a monument, commemorative columns, commemorative corridors, commemorative squares, and the Tomb of Unknown Martyrs.

4.3.1. Monument

The monument is located on the central axis of the "Shinto" and the memorial square, and the black granite tablet is engraved with the gold inscription of Comrade Deng Xiaoping "The martyrs of the New Fourth Army incident are immortal". Due to the fact that the cemetery is located on the mountainside of a small mountain, with a height difference of over 40 meters from the top of the mountain, the monument adopts the form of a lying monument that corresponds to the terrain and mountain terrain. The curved and towering body of the stele symbolizes the open and magnanimous hearts of the heroes and the spirit of heroic dedication.

4.3.2. Memorial Gallery

The wall inside the white memorial corridor wall is engraved with the Military Song of the New Fourth Army, Zhou Enlai's inscription and tablet, etc. There are nine round giant pillars arranged in the gallery, but only two of them are still intact, and the rest are broken pillars of different heights, which means that the New Fourth Army officers and men of that year were besieged by the Kuomintang reactionaries, which led to the death of most of the elite. It also metaphorically depicts the seven days and nights of the nine thousand soldiers who were besieged by the reactionary Kuomintang and fought with blood.

4.3.3. Memorial Plaza

The Memorial Square is simple and dignified, with its surroundings closed but not closed, and its overall tranquility and solemnity are not oppressive. The ground of the circular square is paved with a concentric circle pattern, but at the center of the circle is a square stone, symbolizing the traditional Chinese concept of "Tian Yuan Chang Fang". The distance from the center point to the monument is about twice the height of the monument. From here, you can see the full view of the monument and observe the details of the body in more detail, making it an excellent place for people to admire the monument. At the same time, the angles of the main viewpoints on the square have also been meticulously calculated. By immersing people in the square, eliminating the original stone tablets on the mountain and the visual influence of the

outside world, emotional sublimation and physical and mental shock can be achieved, fully immersing them in the solemn cultural atmosphere of remembering and reminiscing about the martyrs created.



Figure 5. Aerial View of the Main Monument Memorial Square

4.3.4. Tomb of the Unknowns

To prevent the low proportion of thin space in the monument body, the main monument and the Tomb of the Unknown Martyrs are combined to form a spatial sequence, which not only further strengthens the sense of spatial hierarchy, but also expands the proportion of the monument body in the space, and enhances the overall cultural atmosphere and the appeal of the monument. The "tomb pool" of the Tomb of the Unknown Martyrs is centered on a pure white sarcophagus and a burning flame, symbolizing that the revolutionary struggle spirit of the heroes will never be extinguished. As the light shines down from the round hole on the top of the tomb, it adds a noble and holy commemorative atmosphere.

5. Conclusion

Compared with other types of landscape sites, they condense more emotions among people, which can then explore more cultural connotations from this type of landscape and have a high cultural metaphorical effect. As an important red resource, the cemetery of the martyrs of the New Fourth Army incident bears the spirit of forging ahead, heroic sacrifice and red culture. As a spiritual place, it emphasizes more on the creation of spatial sequence and cultural atmosphere. The landscape design of the Martyrs Cemetery should not only retain the original intention of the cemetery design - to commemorate revolutionary martyrs, but also respect the historical and cultural characteristics, natural environment characteristics, and user needs of the local area. Considering from many aspects, it highlights the distinctive personality and strong commemoration of the cemetery, fully expresses the glorious and solemn space experience of the New Fourth Army incident Martyrs' Cemetery in this specific historical period, and makes visitors moved and shocked, so as to carry forward the spirit of revolutionary martyrs and condense into a kind of red culture that can be inherited forever.

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