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"Context" Thinking of Contemporary Urban History Space under the Basis of Enlightenment of Chinese Traditional Cultural Philology - Taking West Expansion Plan of Tianyi Pavilion as an Example

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***Abstract*—**Facing the understanding problem of update and preservation of urban history space under background of rapid Chinese urbanization, so at first there is a need to dig the philosophic principles of "antithesis" and "unification" which are contained in the traditional Chinese literature known as "antithesis" and do the job of planning translation by personal understanding in order to form understanding and value systems of dialectical urban history space under the foundation of "antithesis". Then we could put forward a "context" concept for urban history space under the foregoing basis. After that, we will take the update and preservation of Ningbo Tianyi Pavilion's historical district as an example to discuss problems related to understanding of urban history area under the basis of Chinese tradition culture, improvement of value system, construction of urban trait space and Chinese "localization" of planning theory.

***Keywords*—**Antithesis, traditional values, City renewal and conservation, the "context" of city history space.

I. Thinking about Present Planning Problems

DURING the China's reform and opening up, and with the rapid urbanization process of China many Chinese urban history space has showed great downward trend on the aspects of materiality and functionality which used to be full of traditional cultural characteristics and local history features. The structures and forms of traditional space were continuously blended into the construction and transformation of cities which means the previous history information of cities will disappear entirely during their development process. Under the lead of urban planning system based on western cultural and value systems, more and more cities just looked like as the "same one", so their "identities" have been wiped out during the process of construction and demolition [1]. But at the same time during the urban development process, the update and preservation of urban history space under the guidance of concepts of "authenticity" and "facticity" presented in western "Venice Chapter" which has led to the debate between "preservation" and "demolition".

Under the present times background of the transformation from the old to the new and clashes between tradition and modernity, with social development, human's thoughts and lifestyles has changed continuously. The "unsuitability" for Chinese cities' further development would appear, if we were still simply apply the urban planning theory under the foundation of the so-called "imported goods" of western social and cultural values to our urban development. Certainly, with the improvement of living standard and returning of traditional culture, it is necessary to provide a framework under the basis of planning theories, methods and traditional Chinese philosophies and cultural concepts for the purpose of providing explanations for problems and phenomena encountered in present planning. Besides it will help Chinese planners to carry out creative planning practice for traditional cultural roots and provided as a good reference for research of "Chinization" of western planning theory.

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II. Point of Penetration: Philosophic Principles of Traditional Culture' Designing Translation

At present designing practice process, the countless problems encountered in the planning could be simply classified as the wrestle between planning force and social force. The essence of clash is the conflict between two different kinds of value systems, namely, eastern culture and western counterpart or the clash between different cultural systems [2]. If this conflict could not be solved then there will be some problems in the actual practice of planning, so it is realistic and practicable to make a planning translation for the philosophic concepts contained in the traditional Chinese culture.

To begin with, it is realistic to form the planning theory and practice of chinization under the foundation of tradition Chinese culture and its philosophic thinking. For the ancient period to present, whether the officials and scholar-bureaucrats of dominators of urban planning or the designing practice of Chinese ancient city and its designing theory are all breed from the environment of traditional Chinese culture. So in other words traditional culture and its philosophic concepts are not only a combination of literature and art, rather it is the Chinese people's thousands years of intelligent experience which has a profound influence in every aspect of social life including urban planning. There is no doubt that under the background of continuous changes of human's thoughts and lifestyles and calling for returning of traditional culture, outstanding traditional culture and its meanings are vital for the formation of Chinese characteristic planning theory and practice.

Open Science Index, Architectural and Environmental Engineering Vol:9, No:3, 2015 publications.waset.org/10000875/pdf

Also it is practicable to use the traditional culture and its philosophic meanings as the research subject of this essay. During China's thousands of years' clash between culture and creation practice, the profound influence of arts on development of classical gardens and Leoh Ming Pei, Wang Shu's expression and translation for modern buildings in terms of traditional culture which all show the excellent traditional Chinese culture's influence on structures, gardens and landscapes. In terms of urban planning, the so called "imported" contemporary Chinese planning system has cut the blood relationship between traditional cultures and application of its philosophic concepts on practice and theory of urban planning which has caused the separation between Chinese city's "modern body" and "tradition spirit". So it is practicable to make a planning translation for great traditional culture and its philosophic concepts under the framework of traditional culture in order to form a unified of "form" and "spirit" of planning theory and value system and technical approaches which are suitable for planning practice.

In conclusion, this essay aims to make a designing translation for traditional culture and its philosophic concepts by personal understanding from the perspective of concepts of traditional culture's connotation, so in this way it could put forward a traditional Chinese spirit of designing concept and designing technical thinking.

III. Designing Translation under The Basis of Dialectical Thinking of "Antithesis"

In traditional Chinese literature, there is a figure of speech called "antithesis" that puts a same kind of or couplet words or sentences in their corresponding places in order to enhance the lasting appeal or expressive force of that words or sentences. In the actual process of figures of speech that could be divided into three categories, namely, positive couplet, negative couplet and streamy couplet. No matter adopting what kinds of figures of speech, in the technique of "antithesis", the two sections often describe the connotation of theme or expansion from two different aspects; meanwhile the first and second sentences form a same meaning respectively which shows ancient Chinese's thinking about things. So the historical "antithesis" is not only a technique of traditional literature, but also it is an explanation of ancient Chinese people's dialectical thinking toward unity of oppositeness of philosophic questions. The writer will try his best to make a relative designing explanation for connotation of Chinese historical "antithesis" and the dialectical thinking from its philosophic concept and in this way the author wishes to understand the questions of understanding and practice problems of update and preservation of historical space encountered in this stage of practice and theory of China from the perspective of traditional Chinese culture and philosophy.

A. Designing Translation of Philosophic Concepts Showed on "Antithesis"

According to personal understanding and experience gained from practice, at the first stage the writer will describe the different enlightened meanings of "positive couplet", "negative couplet" and "streamy couplet" during the planning process (see Table I) .

1. Positive Couplet

"Positive couplet" is also called "Hezhang couplet" which is also a kind of antithesis of metrical poem. Such a poem requires the words of previous sentence should be in line with the corresponding sentence and the meanings of those two sentences should be complementary and paratactic for example "pine, bamboo and plum blossom are plants which don't fear the coldness of winter, while peach, plum and apricot belong to the spring", "the ocean of learning is vast that even a fish could swim freely, while the forest of books is also boundless that a bird could fly at will". The two sections of "positive couplet" show the requirements of figures of speech of traditional Chinese literature that requires a neat and integrated concept, so the previous and following sentences of that poem just like a mountain of left side and river of right side. The two parts show a common theme or expansion due to their high homogeneity. The philosophic concepts of "Positive couplet" require that planner should have an integrated concept and concept of time and space. So it means that the planner should have a systematic understanding towards the whole city or historical district during planning process, in this way it will generate good sentences of "positive couplet" in the "urban environment" to show an integrated and unified urban spirit and connotation.

TABLE I
Planning Translation of The Technique "Antithesis"

Type	Technique	Planning Translation
Positive Couplet	The meanings of words used should be the same in the previous and following sentences when writing a poem. The meanings of both sentences should be a complementary and paratactic one.	Planner should have an integrated concept and space and time concept during the planning process.
Negative Couplet	The meanings of both sentences should be an opposite and paratactic one when writing a poem.	Planner should think outside of box under the basis of inheritance during the planning process.
Streamy Couplet	The following sentence should continue from the previous one in terms of sentence relationship. The two sentences will form a consistent complex sentence and antithesis could be formed by the usage of words of those sentences.	Planner should hold a concept with a combination of synchronicity and diachronism of city and history district during actual planning process, then one could finish the integrated logic thinking process during actual planning process including the elements of time and space.

2. Negative Couplet

"Negative couplet" is different from their positive counterpart that the previous and following sentences express different but paratactic relationship just like white and black; good and evil; elegance and vulgarity and being and not being. Sentences of "negative couplet" tend to adopt the opposite images to express a profound philosophy which will impress greatly people. "Negative couplet" shows the ancient Chinese scholars that used a philosophic principle of "contrast" and "unification" to express a method of certain thinking. The

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characteristic of "relevant but different" in the contemporary designing practice that firstly require the planner should always "think outside of the box" to think and make a balance between the questions of inheritance, development, update and preservation during planning practice by adopting a successive and creative method.

3. Streamy Couplet

"Streamy couplet" is one of antitheses of modern style poem. The following sentence should continue from the previous one in terms of sentence relationship. The two sentences will form a consistent complex sentence and antithesis could be formed by the usage of words of those sentences. The previous and following sentence is not opposite to each other in terms of meaning and grammatical structure. And because of successive relationship, so the two could not be separated or reserved, so there is some kind of order of language structure. The logic and continuality of "streamy couplet" has provided some concepts for modern planning practice. To be more specifically, "streamy couplet" requires the planner hold an opinion of combination of synchronicity and diachronism of city and historical district during the actual planning process, and the planner is required to acquire different aspects of knowledge, solid vocational skills and deep cultural attainment in order to finish the integrated logic thinking process of elements of time and space during planning practice.

B. Construction Based On the Building of Planning Concepts of Spiritual Connotation of "Antithesis"

Outstanding traditional culture and its philosophy is the thousands years of embodiment of Chinese people's wisdom and it has a profound influence in the every aspect of social life both in the ancient and contemporary times. By adopting planning translation of historical "antithesis", we could form a integrated and space and time concept of planning under the basis of connotation of "positive couplet" and "unification" during the whole planning process. Furthermore we could develop a creative planning concept guided by "differences" of "negative couplet" and form a guideline combined by logic and continuality of "streamy couplet". However, the establishment of planning concept of spiritual connotation of traditional Chinese culture may has a conflict with the guidance of actual planning practice, so the planner need to use their vocational attainment and experience to balance it.

C. Some Thoughts about Planning Concept of Spiritual Connotation of "Antithesis"

From the ancient times, there is a strong connections among Chinese poems, paintings, gardens, structures and development of urban planning, for example dissymmetry of Chinese gardens derived from a historical standard of "antithesis"; Liu Xie set up an standard "in favor of oppositeness"--- which demands for differences, and it has caused different kinds of intentions of dissymmetry. Scenic poem, washing painting and gardens are among the "antithesis" [3]. In practice of modern building, the famous Chinese American architect Leoh Ming Pei has used the spiritual connotation of "antithesis" to explain the structures that "Chinese modern buildings= Chinese spirit+ modern technologies". In the design of BTG Fragrant Hill Hotel, Leoh Ming Pei didn't bring the differences of windows on pattern decorations of windows but he used the method of "antithesis" to include all the scenes into the round window in order to remove monotony of the same type of window. "Antithesis" has led to an effective connection between two different kinds of window views (window-pine), window-plum-blossom, and window-bamboo) in order to form a different relationship of "antithesis" to remove monotony of the window (see Fig. 1).

So antithesis, a historical intellectual standard, its application of spiritual connotation on the field of designing of garden and building has offered some great ideas for the "antithesis" applied in the planning theory and practice. Meanwhile, the effects on modern planning practice of "antithesis" should not only limit to the influence of minds of local designer or the way of thinking, and also it should lead the designer to rethink about its essence in order to have a better understanding about the Chinese cultural and spiritual connotation of urban history space.

At present, China is under the stage of a continuous clash between dominant western culture and local culture, the living space of traditional culture is dwindling and the whole country has a great desire for economic development, so it exacerbate the embarrassing scene of "favoring for the modernity while ignoring the past". As we all know, the present Chinese urban planning system is the "imported goods" of western culture, so in some degree it has cut the blood relationship among traditional culture, its philosophy, urban planning practice and theory which caused some practical problems related to theory and practice in the present planning process. Chinese designer lack the idea of traditional culture which has led to the lose of self-value criterion. During the urban development, cities have become a thing of homogenization; the urban historical texture has been replaced by road geometry; urban historical district has been dominated by fake antiques [4] and the questions of update of historical district and cut of context that are all caused by the following reasons: Chinese planner lacks a systematic thinking of planning in the planning process. Also the planner doesn't have the overall concept, space-time concept and a creative mind for planning.

IV. Designing Practice: Update and Preservation of Historical District of Ningbo Tianyi Pavilion

The historical district of Tianyi Pavilion locates in western-central part of historical street of Yuehu West district of Old Town of Ningbo. In the west it is close to the Beidou River while in the east it faces traditional residence areas, and it is composed of three parts, namely, West Garden, South Garden and East Garden (see Fig. 2). Tianyi Pavilion is the existing oldest library in our country, also it is the oldest one in the Asia, at the same time it is one of the three world's existing oldest library. In March 1982 it has been regarded as a key cultural relic place under state protection (see Fig. 3). Tianyi Pavilion is one of the important representative buildings for Chinese traditional library culture; furthermore, its district is an integrated historical street which combined urban history,

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context of Yue River, gardens of Jiangnan region with traditional structures, so it is very famous and has a significant value for history and culture.



Fig. 1 The corresponding view of Fragrant Hill Hotel window

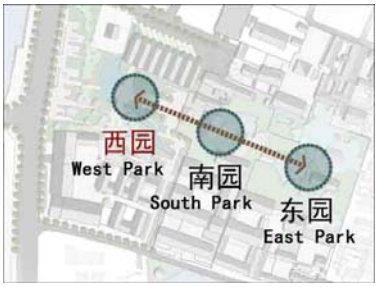


Fig. 2 The space composition of Tianyi Pavilion



Fig. 3 The entrance to Tianyi Pavilion

A. Background Research of Historical District of Tianyi Pavilion and General Introduction of Base

1. Background Research of Historical District of Tianyi Pavilion

It is estimated that Tianyi Pavilion was built between 1561 and 1566 and no more than 1571. It is used to be the private library of assistant minister of the Ministry of War in feudal China, Fan Qin. And it has a history more than 430 years. The update and preservation of present Tianyi Pavilion has experienced the following important stages: I. The original structure of Tianyi Pavilion, the main body of library. The building has been regarded as a key cultural relic place under state protection in 1982; II. After repair of 1933 and 1934, Tianyi Pavilion included the front and back yards of library; III. In 1982 a new stack room was built, so Tianyi Pavilion has undergone a new expansion period and it still was regarded as a key cultural relic place under state protection; IV. From 1983 the former minister of the Ministry of Official Personnel Affairs in feudal China of Ming Dynasty, Wen Yuan's "Tiangong Parterre" has been incorporated into Tianyi Pavilion and it was converted into "East Garden" which was managed as a part of garden; V. From 1989 the ancestral halls alongside the roads including Qin clan hall, Wen clan hall, Chen clan hall and some factory buildings have been incorporated into Tianyi Pavilion as a showcase part for traditional culture. From then on the area of Tianyi Pavilion has reached to the climax including main body of pavilion (library), gardens (garden regarded as a leisure area) and traditional buildings (showcase area for history culture). So with the development of functions of Tianyi Pavilion, the concept of Tianyi Pavilion has experienced a transformation from small to a large one (see Fig. 4). Meanwhile there are two concepts for Tianyi Pavilion, one is narrow definition the other is a broad one. The narrow definition of Tianyi Pavilion refers to the main body of library of Tianyi Pavilion, while from the perspective of preservation of integration of Tianyi Pavilion, the board definition of Tianyi Pavilion includes a area which covers from westward part of west wall of Tianyi Pavilion to the Changchun Road and the southward part of Tianyi Street and 2.5 hectares land of northward part of Maya Street (see Fig. 5).



Fig. 4 Spatial change in Tianyi Pavilion

2. General Introduction of Base of Historical District of Tianyi Pavilion

Tianyi Pavilion is situated in west-central road of historical street of Yuehuxi District of old town of Ningbo, the road is just like four traffic lines, 2 vertical and 4 horizontal (see Fig. 6). To be more specific, two vertical roads are west section of Zhongshan West Road and south part of Liuting Street, and those two vertical roads are regarded as the urban main road. While the 4 horizontal roads are Mayuan Road, Changchun

Open Science Index, Architectural and Environmental Engineering Vol:9, No:3, 2015 publications.waset.org/10000875/pdf

Road, Yanyue Street and Zhenming Road. The northern part of Tianyi Pavilion was a part of Fan clan residential area, now the whole area of traditional structure of street and alley has gone. Right now the surroundings of Tianyi Pavilion are filled with five functionality (see Fig. 7) architectures including Historical buildings, traditional residential houses, industrial buildings and residential houses which were built over the past forty years (see Table II).



Fig. 5 The historic district planning area of Tianyi Pavilion

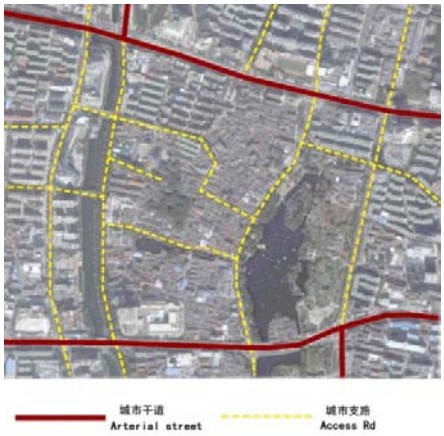


Fig. 6 The external traffic of Tianyi Pavilion Historic District

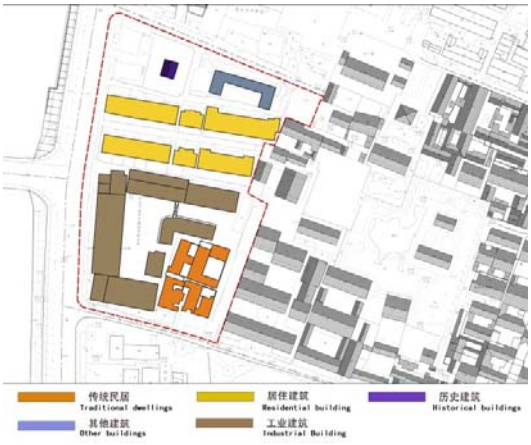


Fig. 7 The Schematic diagram of Tianyi Pavilion historic district building function

TABLE II
LIST FOR BUILDINGS OF HISTORICAL DISTRICT OF TIANYI PAVILION

Type	Historical Building	Traditional Residential area	Industrial Building	Residential Building	Others
Floor Space	800 square meters	2000 square meters	6000 square meters	4500 square meters	----
Covered Area	90 square meters	1100 square meters	10200 square meters	8100 square meters	840 square meters

It is clear that land-use of Tianyi Pavilion' s surrounding area showing a feature of mixed functions. Besides the west part of Tianyi Pavilion alongside Changchun Road has rich historical resources for example the relics of city wall of Ming Dynasty and Qing Dynasty. The long history and rich historical resources have made Tianyi Pavilion a city-grade historical public open space of western part of old town of Ningbo.

B. Actual Problems of Historical District of Tianyi Pavilion

With the development of economy and people's taste, cultural element has become an important factor in appraising a city's taste. And historical and cultural value of historical district became the core value of development of historical district rather than a simple material form. From the perspective of urban development and cultural continuance, historical district of Tianyi Pavilion still has the following problems: I. Original pattern of historical district has been cut. The water pattern and historical landscape has been continuously changed during the urban development and transition, so there is not a integrated landscape of district. II. The internal culture and historical resources of historical district should be digged deeper. Though historical district of Tianyi Pavilion has greatly showed the academy culture and garden culture of essence of historical district of Tianyi Pavilion, there is not enough attention to the culture of relics of city walls of Ming Dynasty and Qing Dynasty and industrial architectures and there is even no a unified planning for relevance between cultures. III. With the urban development, Tianyi Pavilion, as a city-grade public open space of west part of Ningbo's old town, doesn't have enough openness, it has effectively used its advantage-riverside. With the issuance of policy of strengthening the city by culture of Ningbo, city has a higher demand for cultural qualities and perfection of functions, so it means that there is a new requirement for development of historical district of Tianyi Pavilion.

C. Thinking and Planning Practice for Urban Historical District under the Perspective of "Antithesis"

When facing the two inevitable questions of update and preservation during the development process of urban historical district, modern city planners need to know how to understand and solve them, also a long history scholar standard, "antithesis", may has provided a new perspective for development of urban historical district.

By studying context of historical district of Tianyi Pavilion and its development functions, we found Tianyi Pavilion has undergone a complex process, for example decline, endangered, rebirth and expansion process during 400-year

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history. Today, with the rapid urban development, we have a new requirement for the historical district of Tianyi Pavilion. Update part of historical district of Tianyi Pavilion triggered by urban development and preservation part of original section, just like the sentence of "antithesis" which says "separation but they are connected to each other; combination will make them an integral whole". Development part of different stages of district has continuance and relevance in terms of cultural connotation, historical context and space relevance; there is some differences between expression of marks and translation of space, but there is a harmonious coexistence between them which has created an "antithesis context" of historical district of Tianyi Pavilion. So the author tries to express the "antithesis" of urban historical district during the update and preservation design of historical district of Tianyi Pavilion (see Fig. 8).

1. Inheritng and Developing the District's Original Historical Pattern and Establishing a "Cultural Context" of Modern City Which has a Place Spirit

It is inevitable that there will be some kind of phased and gradual rules in the development of urban historical district, so in order to have a good update and preservation for historical district of Tianyi Pavilion that we need to protect the library of Tianyi Pavilion and Qin clan temple and all the traditional buildings in the field of Tianyi Pavilion Museum. Furthermore, we need to keep the original pattern of Tianyi Pavilion Museum and implement measures for example the creation of new urban space and restoration of water chestnut water system to finish the perfection work of functions of historical district and to integrate the space of district. So in the end we could create an integral but a high quality of cultural taste of urban public space in the integrated district (see Fig. 9).



Fig. 8 The site-plan of Tianyi Pavilion historic district building function

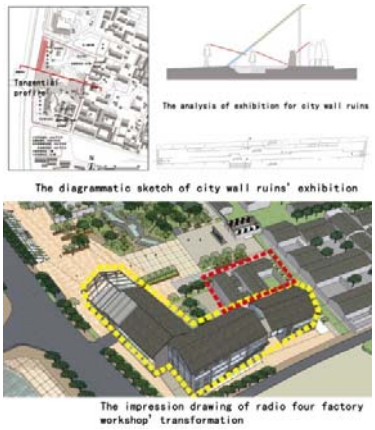


Fig. 9 The construction City historical and cultural space

2. "Antithesis" in Cultural Space

We need to fully explore the potential of historical resources of relics of city walls of Ming and Qing Dynasty and Industrial buildings and adopt the measures of exterior exhibition and reconstruction of plants and build of new cultural space to form new cultural elements in historical district (see Fig. 10). Meanwhile it will combine with the original academy culture and garden culture to form an antithesis between culture and space. In the end the cultural diversity and symbiosis of historical district of Tianyi Pavilion will integrate the former isolated and closed historical information to form a clear cultural themed urban public space.

3. "Antithesis" in Urban Landscape

During the update and preservation process of historical district of Tianyi Pavilion, we still need to pay attention to the construction of landscape that we need to strengthen the continuance of space and landscape (see Fig. 11) to constitute successive landscape patterns like historical landscape of relics of city wall, landscape of urban cultural plaza and garden landscape of Jiangnan Region. We could use the diversity of different historical landscapes and continuance of contexts to create a cultural landscape pattern which is full of "place spirit" [5] and to complete the "antithesis" expression of urban landscape of historical district of Tianyi Pavilion.

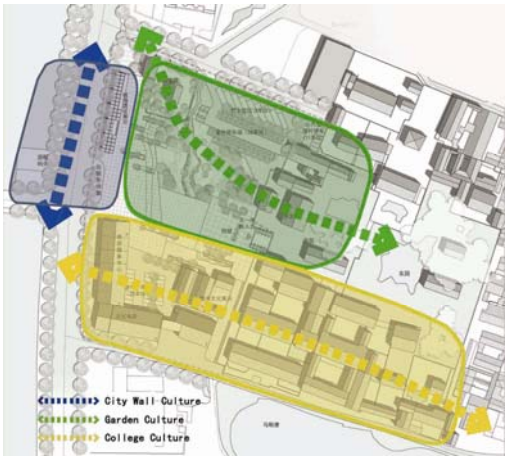


Fig. 10 Historical and cultural information integration

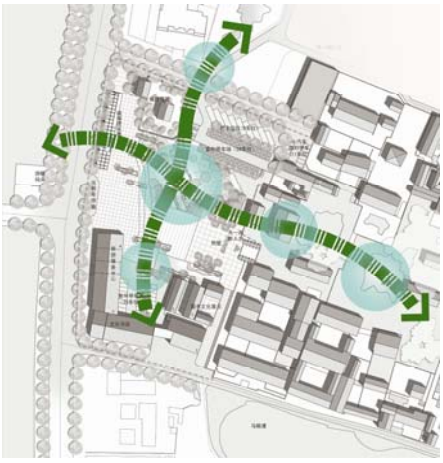


Fig. 11 The Schematic diagram of open space structure

V. Conclusion

During the discovery process of contemporary planning theory and practice, the understanding of Chinese cities should not only be limited to the inheritance and imitation of the material level, but rather we need to draw elements form the broad level like culture and art in order to understand and think about it. So during the implementation of urban planning, we should understand non-entity inheritance like local culture and art and use the cultural connotation of local spirits as the guideline, so in this way we could avoid the blind inheritance and we could express the most prominent features of historical district. Just like Kevin Lynch once said "It's much better to reflect the district's characteristics than the spirit of times, because the present times should be showed on every link" [6]. Besides, the understanding and thinking will help to build a traditional planning principle for modern planners during the "localization" process of western planning theory. We should seek the essence and concept of openness, so in this way we could achieve a great progress on discovery road of Chinese planning research.

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