Research on Architectural Landscape Design Based on Montage Narrative Theory and Landscape Narratology Theory

Chengfang Chen[*]
Department of Film Media Content, Cheongju University, Cheongju28497, South Korea.
cocamiyaki32@163.com

Jiaxin Yang
Department of Film Media Content, Cheongju University, Cheongju28497, South Korea.
yixm06@gmail.com

Abstract: Architectural landscape design is a creative process that combines art and science to create outdoor Spaces with functional, aesthetic value and environmental sustainability. However, the current landscape design is also facing many problems, and the architectural landscape design in many cities is becoming more and more similar, lacking of uniqueness and innovation. This kind of homogenized landscape design leads to the urban space cannot truly reflect the regional characteristics and cultural personality, but presents a monotonous and monotonous state. In order to adapt to changing needs and productivity, many places are pursuing standardized design styles and norms, while ignoring local cultural characteristics and regional backgrounds. This makes the landscape design unable to reflect the local history, culture and environmental characteristics, and creates a disconnect and disharmony with the surrounding environment. Based on landscape narratology, this paper discusses the cross-application of montage narration techniques in film art and landscape design.
Keywords: Architectural Landscape Design; Montage Narrative Theory; Landscape Narratology

1. INTRODUCTION

As an important part of urban space, the design and construction of architectural landscape space should meet the needs of human activities and provide a unique environment with a sense of interactive experience. With the continuous improvement of people's requirements for the experience of space activities, landscape, as the largest space carrier in the city and the most widely radiated people, naturally assumes people's expectations for the new way of space experience. At the same time, landscape design also indirectly affects the development of production activities and people's demands for environmental humanism. Excellent

landscape design can avoid the homogenization of appearance brought by urbanization. Therefore, the purpose of this paper is to find a new design way to bring more drama, diversity and interaction to landscape space design, and enhance people's sense of experience. In the film and television industry, montage creates a new meaning or emotional experience through the combination of different shots to advance the narrative of the film. With the iteration of technology in the film industry, montage narrative techniques are also constantly developing, expanding the intersections of disciplines, so that it can jump out of the framework of film art and be used by other disciplines. Landscape design combines people's perception experience and material form together to reshape space and create atmosphere, so that the performance of the story plot in the space provides people with rich interesting experience and presents obvious narrative characteristics. Montage narrative techniques and related techniques share the same time and space structure with landscape design, and both of them need to combine factors such as emotion, medium and time to create theme, rhythm and atmosphere. Therefore, the key to the discussion of this paper is how to use the montage technique to treat the material space as the carrier of real emotions, so that the audience can feel through their own perception space when entering the art garden landscape. Eventually a sense of cultural identity emerges (Chen & Yang, 2023). At the same time, the organic combination of new technology and new ideas in film art and landscape design provides a rich and dynamic research method for the design discipline, which not only helps to elevate the landscape design of art park to the methodological level, but also provides a new entry point for the landscape design of art park.

2. OVERVIEW OF RELEVANT THEORIES

2.1 Landscape Narratology Theory

Landscape design has experienced the development of different historical periods. Traditional landscape design focuses on the expression of human culture, natural environment and spatial level. With the progress of modern society and science and technology, landscape design has shown more diversified and open characteristics, covering a wide range of fields such as schools, hospitals, commercial entertainment places and nature reserves. Interactive experiential landscape design has become a new development direction, through information technology and digital design to improve the accuracy and efficiency, and let users better experience. Landscape design is becoming more and more diverse, innovative and

sustainable, and it is being applied in the field of science and technology (Breger, 2012).

2.2 Montage Narrative Theory
2.2.1 The Development Form of Montage Narrative Techniques

The term montage has gained prominence in the art of cinema and propelled the photography industry, but how many people remember that it was once a term in the construction industry, a term that means "installation", "structural splicing" and "scaffolding". When we disassemble "Montage", we can see that its etymology "monter" is the Latin "mont", which means assembled. From this we can know the basic intention of the word "montage" - "collage and stacking" (JIA, 2022). As a powerful creative means, montage is not only an indispensable means of expression in movies, but also widely reflected in various forms of art, such as painting, literature, and new media art (Koeck, 2012). In addition, montage makes our understanding of space superposition a critical perception in daily life. To the question of whether some cinematic expression techniques in architecture can be returned to space design, the answer is yes. Because many architects in history have proved through theory and practice that it is feasible to organize and present two or more Spaces in a certain logic. This means that some of the expressive techniques used in film, such as camera movement, editing, etc., can also be applied to space design and can produce similar artistic effects. The use of this montage technique intuitively shows the centrality and particularity (Dempsey, 2002). At the beginning of the 20th century, eight years after the Train Came into the Station, another landmark film was released, The Great Train Robbery by American director Edwin Porter, in 1903. The film uses innovative narrative methods, including omissions and unique coherence in the structure of time and space, which has initially developed the form of the Western and has an important place in the history of film. This narrative method can improve the fluency and coherence of the film narrative by organizing the internal information of the picture and the time-space interleaving between the shots. The audience can easily understand this kind of narration because it does not require any written or linguistic annotation. At the same time, in this year, the use of a group of shots rather than a single shot to splice narratives became the basic language of film (WU, 2003). In the early 20th century, montage was popularized by the film and photography industries. The Cubist style emerged around the world at the same time, in which painters simplified objects through the use of dull monochrome and broke them down on the same plane to form semi-

abstract compositions. Different objects intertwine on the same plane. The artist no longer directly depicts the object, but implies it through geometric figures, so that the viewer needs to reconstruct the essential characteristics of the object with the help of his own understanding and observation. The emergence of this style marked the beginning of artists to explore new ways of expression, challenging the rules of perspective, linearity and color in traditional painting, and opened up a new field of art. Here abstraction is not the ultimate end of Cubism, but a means (LU, 2008). These forms were originally derived from Cezanne and were inherited by Futurism and Russian constructivism. It is interesting to note that Russian constructivism and the Montage movement occurred at about the same time, and Cezanne's "Passage" theory is very similar to the montage theory (Yan, 2008). Film director and theorist Eisenstein likes to look for the essence and origins of film in ancient art forms. In his book The Eisenstein Course, he wrote that "when the tension in the shot is reached and no more can be increased, the shot is exposed and split into two separate montage segments" (Wang & Wang, 2008). Eisenstein sees the montage and the lens not as separate entities, but as different stages of the same process. In August 1941, El Grico and the Cinema (ELGrecoyeCinema!) was released. It is written to explain that there are many contents related to film art in the works of Spanish artists in the past (Cattoor & Perkins, 2014; Havik et al., 2017). In the book, Eisenstein focuses on the analysis of Piranesi's group painting "Prison". Eisenstein believes that in the whole prison group painting series, the whole composed of separate pieces of work belongs to a continuous shot. This is based on the "montage of understanding", that is, on the "juxtaposition of the interacting intellectual agents" (Liu et al., 2016). Through the analysis of "Prison" group paintings, we have a clearer definition of montage: the lens is the cells of montage, not a simple element; The lens divides itself like a cell, splitting in two during the division process to form a montage (DENG, 2006). It is the tension that drives the lens (cell) to divide, which can be understood as the climax of the content in each individual shot, when the highest point of this emotion, the tension disappears, and it must be switched to another shot. This needs to be explained from the composition of film art. Film is a two-dimensional art form. Every scene in the three-dimensional world is composed and compressed into a picture by the camera. At the same time, film is an art form about "attention". Details that are not paid attention to in real life will also be magnified in the picture by close-up techniques, and then highlighted to the audience, generally used to show the emotional changes of actors or explain the interest points of events. When the real event is

selected by the two-dimensional picture frame, it not only changes the perception of things, but also changes the original meaning; Multiple pictures are connected in series, so that the tension in the picture is linked, and the front and back pictures are linked together to promote the split of the lens. Time and space are then burned into a two-dimensional picture - a montage can recreate space and time. Through "spatio-temporal reshaping and segmentation", "frame selection and series", montage gives the film art the power to strike people's hearts directly (Sun & Jin, 2008).

2.2.2 Types and Characteristics of Montage Narrative Techniques

(1) Continuous Montage: Continuous montage combines multiple shots together in a certain way to create a time-coherent scene. This technique was first pioneered by Soviet film director Eisenstein in the 1920s and is regarded as one of the most important techniques in film history. The key to continuity is to connect multiple independent scenes or events together so that they seem like a smooth, coherent whole. This usually requires careful planning and arrangement of the timing, location, speed and Angle of the shot. In the process of implementing this technique, the director and editor must consider how to produce the desired effect through the sequence, duration and transformation of the shots, such as increasing tension, directing the audience's attention, suggesting implied meaning, and so on (Figure 1).

Diagram of the Sequence of Events

| Event 1 | → | Event 2 | → | Event 3 |

Embodied in the Timeline

Event 1	Event 2	Event 3	Event 4	Event 5	Event 6

Figure 1: Continuous Montage

3. LANDSCAPE SPACE DESIGN STRATEGY OF ART GARDEN UNDER MONTAGE NARRATIVE TECHNIQUE

3.1 Establishment of Art Garden Landscape Theme Under Montage Narrative Technique

3.1.1 Classification of Art Garden Landscape Themes

The core of the film story is the story itself, and its theme determines the

narrative direction. Theme is the key to film creation, and repeated exploration of the script can ensure that the complete story is presented in the end. Similar to film narration, art park landscape space is also an important expression of the park's spatial theme. They are similar to story plots, which bring tourists different travel experiences through the thematic characteristics of art parks. Story and narrative are closely related but different concepts. A story is a sequence of events that describes the plot and actions experienced by one or more characters (Zhang, 2008). The story may be fictional or based on real events. Narrative is a way of presenting a story. It refers to the process of conveying a story through words, images, or other media. In narrative, people usually use various means to organize the plot, characters, and events in a story in order to attract the interest of the listener or viewer and express a certain theme or point of view (Fan, 2018). The relationship between story and narrative is inseparable, the story is the premise of narrative, narrative can be expressed in many different ways, such as novels, films, plays, music, paintings and oral transmission. Narrative can enhance or weaken certain aspects of the story through various means, such as the choice of language, the expression of emotions, the choice of lens or the composition of the picture to influence the emotional response and understanding of the listener or audience. Therefore, the use of narrative as a powerful tool in art garden landscape design can help people better understand and appreciate local human stories, and to some extent shape their view of the world. In the upsurge of the construction of art parks in China, some artificial and exotic designs have been added, making the landscape chaotic. The lack of details, no theme presentation, and boredom make tourists no longer enthusiastic about cultural parks such as art parks, and the number of tourists gradually decreases (Sun, 2023). The theme orientation of the art park is very important, which can affect the cultural atmosphere and commercial value of the whole park. Art parks are classified into 3 categories based on art content, target population and cultural background, and the 3 categories can be subdivided into 9 subcategories for definition, as shown in Table 1:

Table 1(a): Classification of Art Park themes

Classification Basis	Sort	Case	Thematic Content	Landscape Characteristics
Artistic Content	Art category	Louvre	European art	Transform the ancient palace into a modern art museum park, simple and thick, rich in historical precipitation

Table 1(b): Classification of Art Park themes

Classification Basis	Sort	Case	Thematic Content	Landscape Characteristics
	Art form	London South Bank Art District, Tortona Art District, Beijing 798 Art District, Shanghai M50	Modern art, contemporary art	The factory was transformed into an art garden, where the roughness of heavy industry matched the subtlety of modern art
	Artistic style	Public art in Luosan, Korea	Murals, graffiti art	Small but beautiful landscape management, belongs to the old city renovation project, everywhere revealed
Target Population	teenager	Pudong Youth Activity Center	Art training to meet the psychological needs of young people	Different functions are placed on the platform, and the overlap and connection between the platforms stimulate the communication and interaction between different areas and functions, which stimulates the nature of children
	Young and middle-aged	Nanjing Garden Expo Park, Shanghai World Expo, Milan World Expo	Scientific and technological innovation, urban life exploration	Capture young people's interest in science and new technology
	The middle and old	American Torpedo Factory Art Center, Los Angeles Winery Art Village	Leisure health, self-cultivation, comfortable and pleasant	It has smooth and comfortable walking paths, perfect safe facilities, and suitable operating hours to adapt to the living habits and interests of middle-aged and old people

Table 1(c): Classification of Art Park themes

Classification Basis	Sort	Case	Thematic Content	Landscape Characteristics
Cultural Background	History and culture	London Clerkenwell, Tokyo Tachikawa Art District, Yunnan Jianshui Purple Pottery Cultural Industrial Park	Reproducing the vicissitudes of history, the collision and fusion of the old and the new	Transforming iconic urban buildings into artist studios
	Regional culture	London Clerkenwell, Tokyo Tachikawa Art District, Yunnan Jianshui Purple Pottery Cultural Industrial Park	The application of local design in the planning and design of art park is highly recognizable	Tells the story of artisans, has precipitation, temperature, integration of community life, highlighting the humanistic temperament of the area
	Folk culture	Quanzhou splendid Zhuangmin Art Park, North Sichuan folk Culture Park	Display puppet show, Shoushan stone, born lacquerware and other folk culture and art	Following the concept of combining tradition and fashion, dynamic display and static display of humanity and customs, to provide tourists with a one-stop tourist cultural experience.

The art content category can be divided into three categories: art category, art form and art style. If the theme of the art park is classified by art categories, it is necessary to position the theme of the art park as Asian art exhibition, European art exhibition, American art exhibition and African art exhibition according to the different cultural backgrounds displayed. If it is classified by art form, the theme of the park can be positioned as painting art display, sculpture art display, photography art display, etc. The art park can be classified according to the art style displayed, such as abstract art display, realistic art display, contemporary art display, etc. According to the target group, the theme of the art park can be divided into three categories: teenagers, young people, and middle-aged and elderly people. The art Park landscape space activities are mainly themed display methods, and the target groups are divided into three age levels, as well as different groups such as families, couples, friends, and

individual tourists. Therefore, the design of the park needs to consider the needs of different groups of people in order to provide tourism experiences that meet their psychological and experiential needs. For example, when young people are the main target group, elements such as creative interaction and interesting cartoons should be added to satisfy their curiosity and desire to explore; When young and middle-aged groups are the target group, it is necessary to provide rich personality and stimulating experience space design to attract the interest and challenge of young and middle-aged people; The middle-aged and the elderly are more inclined to health, leisure space, providing a convenient and comfortable experience can better meet their needs. To classify the theme of an art park according to its cultural background, it is necessary to define the theme of the park as history and culture theme, regional culture theme, folk culture theme, etc., according to the different regional characteristics displayed. Culture is the most important element of the art garden, it is the core bone of all art forms. The theme orientation originates from the cultural characteristics of different regions, historical backgrounds and folk styles, and the theme can be based on traditional folk culture, regional culture, historical culture or culture expressing the sense of scientific and technological future. The landscape theme of the art park is constantly changing with the development of society. In order to attract tourists, the theme setting of the art park is becoming more and more unique and innovative. As a result, the theme classification does not exist independently, but can be combined with each other to determine the final theme positioning of the art park according to the actual situation.

3.1.2 Selection of Art Garden Landscape Theme

In the theme selection of art garden landscape design, many factors need to be considered, including project resources, market demand and management ability. The choice of theme should not be based on personal understanding, but on the combination of project resource advantages and market opportunities. In addition, the need to focus on cost-effectiveness and return on investment, high investment does not necessarily mean high return. The right theme choice can affect the number of tourists and economic benefits, achieve dislocation competition and stand the test of time.

3.1.3 Story Structure of Art Garden Landscape Theme

In film and television, the four-act film structure is a common cinematic narrative structure proposed by Christine Thompson, which is often used

to tell stories with complex plots and character development. This structure divides the film into four parts, each with its own purpose and theme, which have different importance and status in the overall film. Here is a brief explanation of each section:

Act One: Introduction. The first act is usually used to introduce the theme, setting, characters, and starting point of the movie's plot. The purpose of the introduction is to get the audience into the story and get them interested in the story and the characters. In addition, the introduction can also help establish the atmosphere and style of the film, and hint at the direction of the plot.

Scene Two: Rise. The second act is the longest part of the film and is a major part of the storyline and character development. In this stage, the protagonists encounter challenges and obstacles, trying to solve problems and achieve their goals. As the plot develops, the film gradually channels the audience's emotional investment in the protagonist and other characters, and gradually increases the tension of the plot.

Act Three: Climax. The third act is the climax of the movie and is usually the most intense and dramatic part of the story. In this stage, the protagonist encounters a critical challenge or crisis and needs to make every effort to overcome it. Usually in this stage, the protagonist will face extreme difficulties or dangers, and may even need to make certain sacrifices or take certain risks to solve the problem.

Act Four: The ending. The fourth act is the end of a movie and is often used to address issues of storyline and character development. In this stage, the protagonist confronts the ending, resolves unresolved issues in the story, and summarizes the future of the main characters. In addition, the ending of a film can also be used to emphasize the theme and moral values of the film and provide some kind of revelation to the audience (Figure 2).
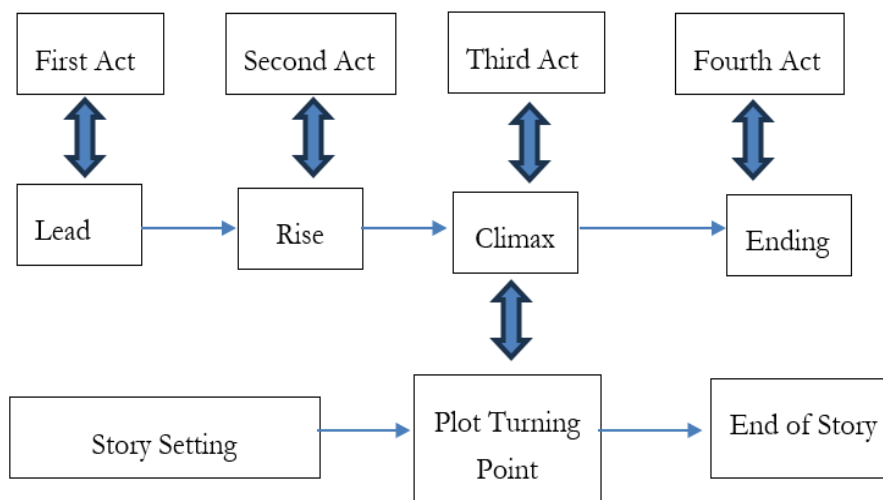

Figure 2: Film Narrative Frame Diagram

The core of landscape design is to express thematic creativity through a spatial storyline. After determining the theme, the designer plays the role of director in the early stage of the project, which can discuss and deeply explore the plot, in order to help decision makers make decisions about the construction of the project, and realize the improvement of people's spatial experience. The landscape design of art park can learn from the classic four-act narrative structure organization in movies. Based on people's behavior path, it takes the entrance as the beginning of the theme experience of the park, the precursor to reaching the experience area, and guides people to continue to move forward. It makes corresponding special treatment for the part about to reach the climax, and finally takes leaving the experience area as the end of the landscape theme experience. The narrative frame structure of landscape design is shown in Table 2:

Table 2: Narrative Frame Structure of Landscape Design

Story Time	Landscape Diagram	Thematic Presentation Content
Lead		The landscaped plaza at the entrance of the open Art Garden provides an open gathering point for visitors from all over the world, while using stainless steel sculptures to signify a modern, innovative artistic theme.
Rise		The landscape design connects the distribution area to the main display surface within the park. Jiangjing Square introduces public art costumes with large-scale graffiti art as the background Set, create elastic space.
Climax		Stained glass photo points, tree pool movie stage, skateboard lecture stage, collage basketball court and so on in the climax area of the park, to enhance the vitality of the park in a way to enhance participation and story.
Ending		Leave the core area of the Art park and come to the river bank, where visitors can compete with artists on basketball, and the pleasant river view ends the tour of the Art park.

3.1.4 Art Garden Landscape Theme Integration and Strengthening

It is an important aspect to study how to integrate and strengthen the theme in the landscape space of art garden. The structure, content, and characteristics of the theme need to be analyzed to ensure that the chosen theme is consistent with the overall style and philosophy of the Art park. At the same time, it is necessary to learn from film narrative techniques, such as central prominence, spatial heterogeneity and contrast, to enhance the expressiveness of the theme in the external public space.

3.2 Arrangement of Montage Narrative Techniques in Art Garden Landscape

3.2.1 Arrangement of Parallel Montage in Art Garden Landscape

Parallel montage can help filmmakers better demonstrate complex plot and character relationships, while in landscape design, it can also be used to show multiple aspects of the site, giving the audience a more complete picture of the site. In landscape space design, parallel montage can simultaneously show spatial narrative in different directions. In the arrangement mode of spatial narrative, parallel montage is more flexible than continuous montage. Designers need to consider spatial layers and rhythms in parallel directions to create different views and complete spatial experiences, and lead people to the main spatial scene and bring the scene together at a certain intersection. In parallel narrative arrangement, it is necessary to consider the path selection of different activities, while maintaining the integrity of the spatial narrative on the parallel path to ensure that people can clearly understand the theme and emotion expressed by each place or path. In addition, the meeting points of parallel paths also require special attention, and attention must be paid to creating appropriate emotional experiences in these areas to avoid situations of conflict and confusion.

3.2.2 Arrangement of Continuous Montage in Art Garden Landscape

The use of continuous montage technology can make movies more dynamic, creative and interesting. Through rational use, it can make the movie more imaginative and attractive, and enhance the audience's emotional experience of the movie. In landscape design, the continuous montage space narrative is based on the linear space-time structure, and through the serial arrangement of the theme flow line with clear direction, the space scene is completely and continuously organized to achieve the complete, unified, clear effect of the scene. This kind of spatial narrative

arrangement has clear streamline and strong guidance, which can make the viewer's emotion produce progressive changes, enhance people's perception and cognitive ability of the scene, and guide the viewer to explore along the theme streamline to produce more profound experience and impression. When designing the continuous montage landscape space, because the continuous montage is a pattern of thematic streamlines with clear direction, it is necessary to consider the correlation and coherence among the landscape space scene, emotional experience and narrative time. The content of the landscape scene should not be too different and the design of the length of the streamline path should meet the appropriate requirements, otherwise it will affect the emotional experience and physical spirit of tourists.

3.2.3 Reverse the Arrangement of Montage in the Art Garden Landscape

Inverted montage can have a variety of effects in a film, such as highlighting the tension and drama of the event, making the audience more engaged and attentive to the story. At the same time, this technology can also make the narrative of the film more complex and interesting, which can stimulate the audience's desire to think and explore. Inverted montage refers to creating a sense of reverse aftertaste by breaking down the scene and changing the order of functions, thus enabling the viewer to experience a unique sense of space. In landscape space, this technique is usually reflected in the decomposition and reconstruction of the scene and changes in the setting of the scene, such as advancing or moving some scenes to achieve reverse experience. In the Wanqiao Garden of the Master Garden of Xi 'an International Horticultural Exhibition, the technique of reversing montage has been used very successfully, in which visitors can feel the special space experience of sometimes high and low, sometimes advanced and backward, and no fixed sense of direction makes people infinite reverie. Therefore, the application of inverted montage can not only create a unique space atmosphere, but also enhance the sensory experience of the viewer.

3.2.4 Layout of Cross Montage in Art Garden Landscape

In landscape space, cross montage is an important mode of narrative arrangement. It can interweave multiple different types of scenes together, make them logically related to each other, and highlight the narrative theme of the park. The streamlined organization of cross montage is flexible and contingent, and people can follow different paths without affecting the

experience effect. Cross-montage is a kind of spatial narrative arrangement mode, which promotes the tourists' emotional experience of walking and staying, pleasure and stimulation through alternating space scenes, and gradually progresses in the interweaving changes of space scenes. This mode has no clear streamline guidance, but it can produce continuous experience effect through proper guidance. Not limited by the length of narrative in a single direction, it can further expand the space scene arrangement, making people's experience more rich. Through the unification of scene sequence arrangement, narrative time and emotional experience, cross montage has a wide application prospect in landscape design.

3.2.5 Comparison of the Arrangement of Montage in the Art Garden Landscape

Contrast montage is a form of expression that combines different elements to produce contrast effect. It uses the combination and contrast of elements to attract viewers' attention and make simple elements produce multiple feelings and meanings. In the landscape, contrast montage creates colorful effects by comparing and combining elements such as plant colors, construction materials and small pieces. And give new meaning and value to landscape narrative. In plant selection, contrast montage can use shape, height, color and other factors to create a diversified visual experience. The use of different growth states and colors of plants to create a sense of hierarchy and color change, enhance the sense of three-dimensional and depth of space; In terms of material use, contrast montage can contrast and combine rough stone, cement, modern mirror metal, transparent light glass and other materials to form interesting shapes and rich texture changes.

3.2.6 Repeat the Arrangement of the Montage in the Art Garden Landscape

Repetitive montage creates a visual effect with a sense of order through repeated superposition, delay, mirroring and other processing of the same element, so that the elements present diversified performance, so that the viewer has a deeper impression and understanding of the work. In the art garden landscape, repeated montage can be applied to different landscape elements. Through the repeated superposition of landscape elements, a sense of hierarchy and continuity is formed, which enhances the spatial depth and visual attraction of the landscape. In terms of landscape paving materials, the same material or different materials can be flipped,

overlapped or mirrored to create a symmetrical and contrasting paving pattern, creating a colorful visual effect; It is worth noting that in landscape design, the repeating elements should not be arranged too stereotyped, and the arrangement order should be re-planned on the basis of maintaining the repetition of elements, so as to make the landscape elements more rhythmical and rhythmic.

3.3 Application of Montage Narrative Technique in Art Garden Landscape Design

3.3.1 Scene Fusion and Transformation

When using montage technique to create art garden landscape, it is necessary to consider the integration of history and modernity to show the spiritual atmosphere of the place. The proper introduction of modern elements can create conflicts between history and present, and the use of montage techniques to interweave the two to better highlight the particularity and drama of the site. In the art garden landscape, one of the manifestations of montage technique is through the transformation of landscape elements, including the transformation of form, space and elements. Through the transformation of the form, the visual experience of the viewer can be significantly changed and the spirit of the site can be inherited. The functional space of the original site is transformed into the current art park space, so that the audience can experience the regional spirit of the original site. The conversion of landscape elements includes the conversion of typical landscape elements into landscape installation structural units, while paying attention to proportion and size. Through these transformations and utilization, viewers can quickly get a sense of immersion.

3.3.2 Deconstruction and Reconstruction of Elements

Factor reconstruction is a montage technique, which abstracts and rearranges the elements in the landscape to create a novel and emotion-rich landscape space. Bernard Tschumi is one of the pioneers of factor reconstruction in the field of architecture and landscape design. His concept of "irrational space" guides the use of complex and changeable editing techniques to express a vague, dynamic and disorderly space, and finally integrates the space under structural constraints. His Laviolette theme park is a masterpiece of the idea of factor reconstruction, emphasizing the viewer's subjective understanding of space and creating a novel landscape space with a clear composition system. Factor

reconstruction can make landscape space more emotional expression and visual impact, so as to produce a deeper impression.

3.3.3 Collage and Blend of Elements

An important technique in montage is the collage technique, which involves selection and reorganization. In film, collages can be categorized into genres such as style, character and space. Through collage, scenes from different perspectives are connected to form the overall background. The interconnection between these different elements is called "splicing". Collage City is an urban design problem proposed by Colin Luo in Collage City, which questions the urban space environment of modernist architecture and advocates the complex and inclusive characteristics of urban culture. He believed that the monotony, tedium, order and rationality of the city made the urban aesthetics ignore the cultural background of the city, resulting in the lack of innovation and their own characteristics in many spatial cultural features, and the environment gradually became indifferent. He advocated new urban forms from a pluralistic perspective, and advocated the emergence of differences between or within different cities, abandoning the traditional concept of modern urban construction. In landscape design, the key aspect is the people within the scene and the relationship between people and the environment. Each person is affected by the site relatively independently, while the people within the site also interact with the environment through activities, communication and spatial contact, and these pieces are collaged together to form the unique appearance of the landscape. This collage not only perpetuates the memory and background, but also promotes the formation of the character of the entire landscape, basing the viewer's memory on these fragments. These fragments are collaged together to form a complete landscape appearance. This collage is not only a continuation of memory and background, but also promotes the formation of the character of the entire landscape, so that the viewer's memory is formed based on these fragments. Different landscape elements can be collaged together to form a variable whole. These elements include architecture, plants, terrain, water and many other elements. In order to record each moment or process of the site, the appropriate viewing Angle, proportion, structure and lighting effects must be selected. These elements also take on different forms and characteristics over time. According to the cultural history and design concept of the site, through different combinations and cooperation, a unique emotional atmosphere and space experience can be created. Therefore, in the design and construction of the art garden landscape, integrity and diversity are

very important considerations.

3.3.4 Form and Arrangement of Performance

The form and arrangement of montage technique is usually used in the creation of art garden landscape, and the "point-line-plane" system represents the most basic elements of landscape spatial structure, including various landscape elements, such as traffic, architecture, parks and road paving. Montage techniques are often used to combine seemingly unrelated elements in novel spatial sequences, emphasizing the performance of randomness and chance in spatial structures rather than the simple representation of traditional spatial sequences. The point of this design is not to achieve the prominence of the theme through a linear approach, but to allow each audience to rearrange the space in its own unique way, so that in the "point-line-plane" structure, the "point" system acts as a special unit segment in the film script and an important node in the site, providing the audience with space to move. The "line" system acts as a path, connecting nodes, and directing the movement of people in the environment. A "flat" system is a distributed space that supports nodes and lines. These three systems support each other, but are relatively independent, allowing the viewer to explore the memorial landscape in a non-linear way based on subjective choices, providing more possibilities and dramatic potential for the site.

4. CLOSING REMARKS

This paper discusses how to create profound emotional experience in architectural landscape design according to the diversified psychological and emotional needs of modern people, so as to realize the sustainable development of architectural landscape design. Based on the steps of script conception, scene shooting, picture editing and effect production of montage narration, this paper divides the method of landscape design of art garden into four procedures: narrative theme expression, story scene design, spatial narrative arrangement and perceptual modeling organization. By organizing different scene units according to the narrative theme and time, we can create a landscape space experience with story, melodrama and interest, enhance the ornamental and cultural connotation of the art park, and enhance the emotional resonance and retention of tourists. Through the application of analogy analysis of actual cases, this paper compares and analyzes the original narrative ways and skills of art

park, and explains the common creation between them. This design concept has great promotion and reference significance, and can provide inspiration for the construction of architectural landscape parks in other cities.

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