

The Application of Chinese Painting in the Design of Chinese Classical Gardens

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Abstract: In the thousand-year history of China, the relationship between Chinese classical gardens and Chinese paintings is in the same line and closely related. At the same time, it is the essence of traditional Chinese art. Chinese classical gardens refine and sublimate the natural scenery, and at the same time combine plant configuration, building construction and stacking mountains and waters to combine these landscape elements. With the development of traditional culture, painting and classical gardens gradually establish a subtle connection, and the two absorb each other's beneficial elements and make themselves develop. This paper will focus on Chinese painting and classical gardens. It first traces the historical evolution of classical gardens. Secondly, it analyzes the theoretical basis, creative techniques and artistic conception, and explores the commonalities between the two. Finally, through the study of Chinese painting and classical garden, the important reference in environmental art design is expounded, and the specific application in environmental art design is put forward.

1. Chinese painting

Chinese painting, also known as "Chinese painting", has a long history. As early as the Han Dynasty, there has been a painting with the embryonic form of Chinese painting. Chinese painting has a rich and unique form of frame. Its artistic language is mainly based on lines, and the method of scatter is used in the layout of the chapters. In the concept of art, the pursuit of the same self-consciousness and objective reality; both Abstract and figurative... Chinese painting does not pay attention to the true sense of shape, and expresses subjective ideas through the use of lyrics. At the same time, in the traditional garden design, its influence cannot be ignored. In the spirit of "from nature, above nature", they refine and recombine the creative elements of the natural landscape of the motherland. After thinking in their minds, they finally present a beautiful picture. It is also because of this purpose that Chinese painting and classical garden are inseparable and complement each other.

2. Development track of Chinese classical gardens

World gardens, different regions have different characteristics, which can roughly divide the Chinese garden system, the West Asian garden system and the European garden system. Among them, the Chinese classical garden system is the main representative of the world garden.

Recorded in the book, the oldest form of garden is park or farm, and it appeared in the early Shang Dynasty in the late Yin Dynasty more than 3,000 years ago. This period belongs to the burgeoning stage of the garden; during the Northern and Southern Dynasties, the current situation was chaotic. Although this historical time is the most chaotic dynasty of politics and economy, it is undeniable that it is because of the pain of reality that the free liberation of spiritual culture. These realities have caused changes in garden creation. In the Tang Dynasty, the development of ancient feudal society reached its peak. During this period, the characteristics of the garden were also based on the classical gardens accumulated by the Wei, Jin, Southern and Northern Dynasties. The transformation from the natural landscape garden to the freehand landscape garden was completed. Song Dynasty, calligraphy, painting, Buildings and other places have outstanding artistic attainments. The gardeners advocated the planning and design of gardens, which greatly promoted the development of "literary gardens" and also marked the maturity of traditional gardens. During

the Yuan, Ming and Qing Dynasties, the inheritance and development of the past gardens created a fusion of the north and south and other regions represent the garden style of the genre. Landscape and architecture, poetry and painting have reached a perfect height in the history of art. From the original rituals, the traditional gardens have the mysterious imperial power to the literati gardens of the Southern and Northern Dynasties; from the pure appreciation of natural beauty to the appreciation of artistic beauty; from the admiration of luxurious royal gardens to the pursuit of elegant and simple temple gardens, the development of traditional gardens along with people's aesthetics Development of ideas. The construction of the traditional garden style system passed down from generation to generation has finally bred in the long river of traditional culture.

Table 1 Historical Table of Chinese Classical Gardens

Dynasty	characteristics	main achievements
Yin Zhou (formerly 1600-before 256)	appeared part or farm, the sprout of classical gardens	Lingbi, Linguma, Lingtai
The Wei, Jin and Southern and Northern Dynasties (220-589)	combine landscapes, plants and buildings into a landscape garden.	Hualin Park, Qinglin Court, Sangyuan Court, Xu Garden, and Diyuang Court
Tang and Song Dynasties (618-1279)	From Natural Landscape Garden to Freehand Landscape	Garden Forbidden Court, Cuiwei Palace, Jinmingchi
Yuan, Ming and Qing Dynasties (1260-1911)	The exchange and development of Chinese and Western cultures promoted the diversity and creative development of gardens.	Lion Forest, Taiyuan, Summer Palace

(Source of the form: the author self-painted)

3. The Origin of Chinese Classical Gardens and Chinese Paintings

Garden and Chinese painting are our unique art forms. Their natural aesthetics are the basis of understanding. Historically, more gardeners are literati and scholar-officials, the country's corruption, the turmoil of the current situation, in order to express their hearts and minds, and love in the mountains and rivers. Seeking a spiritual relief. So they actively invested in the gardening activities and applied their achievements in painting and calligraphy to the construction of the garden. The technique of "drawing into the garden and painting into the landscape" began to appear, and the paintings and classical gardens began to infiltrate and blend. It can be seen that in the evolution of classical gardens, Chinese painting has played a significant role in the process of gardening. Because they are all objects of natural scenes, they are pursuing the creative tenet of "teaching nature, above nature". It is precisely because of these historical factors and creative commonalities that Chinese paintings and Chinese classical gardens have quite similarities. Next, we will discuss the same place between the two.

3.1 teacher law is natural, higher than nature

"Teaching the Fa" is the experience, refinement and summarization of the gardener's natural scenery. It is expressed by natural elements. The word "park" reveals the three elements of classical gardening-architecture, landscapes, and flowers. The role of these three elements in the creation of gardens is undoubtedly crucial, but the landscape of Chinese classical gardens is not only the reproduction of nature, but the subject matter after subjective processing. Therefore, we cannot simply generalize the creation of gardens into simple substances, but also include the spiritual materialization of gardeners. In Chinese landscape paintings, different plants have different symbols, Meilan Zhuju, Chinese ancients are known as "four gentlemen", plum symbolizes high and strong; blue symbolizes light and elegant; bamboo symbolizes high wind and bright festival; The planting of classical gardens can use symbolic techniques, and the gardeners use this technique to express their emotions. The Canglang Pavilion in the Suzhou Garden has planted a large number of bamboos. The idea of gardening is to take the symbol of bamboo - high wind and bright festival, in

order to express the elegant character of the gardener's indifferent fame and fortune. This symbolic approach is not only a need for landscaping, but also a way for people to understand nature and to experience the nature of "teaching the law."

Although Chinese painting is a static art, their creation is not simply a reappearance of landscapes. Instead, the artist carefully extracts the elements and then displays them on the screen through careful observation of natural landscapes.

3.2 Creation of artistic conception

Artistic conception refers to the scenes that exist in people's brains, but there are different understandings and perceptions for different appreciators. In classical gardens, the creation of artistic conception requires the unique design of the gardener, and also requires a great connection between the aesthetics of the viewer. The gardeners will create the artistic conception of different atmospheres through the space, color, sound, smell and texture of the garden. Combined with calligraphy, engraving, plaques, couplets and other texts to further express the meaning of the conception.

In the creation of Chinese painting, the painter carefully observes the scenery, thus forming his own understanding of the landscape, and then manifests himself on the drawing paper through various painting techniques. For example, the classic work of the famous modern artist Qi Baishi, "Frog Sounds Ten Springs", the game in the spring of the spring, naturally makes the viewers appear in the frog sound scene not far from the ear. A few strokes, turning the originally limited scene into a space-infinite mood, this is the charm of the mood, it is not touched, can not grasp, but the real origin from the observation of life. The beauty of the artistic conception of Chinese painting, the subtle conveyance of beauty in the whole painting, is illusory and real, and has the mysterious feeling that people feel "still immersed in half-faced", which is infinitely imaginative and endless.

3.3 Organic combination of natural beauty and architectural beauty

The garden architecture in Chinese classical gardens is rich in cultural significance. The combination of architecture and landscape creates a colorful garden landscape. Garden architecture always attaches importance to the organic integration with the surrounding environment to achieve a high degree of integration with nature. As early as in the Eastern Jin Dynasty, the architectural habits of the people included the layout of the house according to the terrain. All the buildings in the garden should be in harmony with the surrounding vegetation, rockeries and water bodies. "Because the mountain pavilion" is to build the pavilion according to the height of the terrain and the perspective of the space, so that the building should be like this. On the basis of respecting the characteristics of the place, we will maximize the realization of the space to achieve the effect of viewing.

In Chinese painting, landscape painting mainly takes the elements of flowers, landscapes, boats, buildings and other elements in the natural environment as objects of creation. However, in the picture, there is not only a natural landscape element, but the building also plays an important role in the overall picture effect. A few strokes, through the small freehand way to outline the shape of the pavilion, not only can enrich the effect of the entire picture, but also play a finishing touch to the creation of the sense of space.

Table 2: Comparison between Chinese painting and Chinese classical garden

Content	Chinese painting	Chinese classical garden
Performance elements	ink and paper	construction, landscape, plants
Basic classification	brushwork, freehand painting	artificial landscape garden, natural landscape garden
Creation method	two-dimensional space	three-dimensional space
Perception mode	visual	touch, sight, hearing, smell
Expressing	Both form and spirit	Dynamic and static combination

(Source of the form: the author self-painted)

4. Application of Chinese painting in Chinese classical gardens

4.1 Application of landscape painting in Chinese classical gardens

The Northern and Southern Dynasties are destined to be a repetitive, continually dynasty in the replacement of social forms. The literati in this era saw the disastrous homeland, attempted to escape the reality, pinned their ideals and ambitions in the mountains and waters, and placed their emotions in the natural scenery, so that the landscape paintings began to slowly reveal and Prosperous. The original landscape paintings exist only for the portrait paintings. With the development of time, the landscape has gradually separated into a category of Chinese painting, and it has continued to grow and develop.

During the Qin and Han Dynasties, landscape paintings gradually revealed. The earliest landscape paintings of the world are the masterpieces of the famous painter Gu Yuzhi of the Jin Dynasty: "Female History" and "Luo Shen Fu Tu", but it exists in the background of the picture. The landscape paintings of this period are closely related to the figure paintings, but they also have a certain influence on the development of later landscape paintings.

Landscape painting is a complete process of the artist's observation, conception and layout on the drawing of the natural scenery, thus giving us a beautiful landscape painting. There are many similarities between the creation of landscape painting and the construction of Chinese classical gardens: firstly, the connotation is determined, and the elements of landscape are very similar to natural landscapes, "from nature, higher than nature"; secondly, designing these landscape elements, how to All kinds of placement and placement need to be considered and considered. In the garden, the stone is the same as the brushwork of the landscape painting.

In landscape painting, stone is an indispensable element. Scholars and literati create their own understanding through the careful observation of the shape and texture of stone in nature. When painting, the painter will select different ink and ink techniques to achieve the effect according to the effect of the picture. In landscape painting, the brushwork can be summarized into five kinds: "hook", "皴", "wipe", "dye", "dot". Different strokes will also have different screen effects. For example, "皴" refers to the trick, the most flexible technique used in this style. Through the continuous summarization of the swearing method of the literati in the dynasty, it gradually improved in the Song Dynasty, and various methods such as "wearing paralysis", "chaos paralysis", "big axe", "small axe, etc." emerged. , added the French and French collection of landscape painting. Living in the Song Dynasty painter Su Dongpo, the painting of the ink paintings of the Song Dynasty is a strange stone in the lower left corner. The texture of the stone is expressed by the smashing method. It is suspected that the waves are tumbling; the dead trees are twisted and knotted, and they are inserted into the sky. The whole picture has no extra decoration, but it can make people focus on the strange rocks and dead trees of the picture. When enjoying this painting, they can feel a tenacious vitality, although it is expressed by the image of Xiaosuo. This painting is like a person. Although he is in a desperate situation, he can still feel a kind of vitality. This is also the author's situation, which conveys the author's unwillingness to follow others and elegant life ambitions.

Just as painting has a brushwork, there will be traces in the construction of gardens and rocks. The stacked stone has a unique aesthetic connotation and strong artistic value, so it has been widely used. The significance of rockeries for Chinese gardens is like sculpture for foreign gardens. Huang Gongwang's "Fuchun Mountain Residence", one of the "Yuansijia", uses the techniques of the paradox to reveal the shackles of the mountains and rivers. Chinese classical gardens also draw on this method of defamation in the construction. When the gardeners carry out the Lushan Mountain, they must first construct the stone. When selecting the stone, the scorpion method is used to express the shape and texture of the mountain stone, and to achieve the artistic conception of the virtual reality. Of course, not all of them rely on the real mountain to build, rockery, at this time you can play the role of the true mountain. During the construction, the natural mountain is mixed with rockeries and earth mud to cover up the elements of artificial carving, "peaks and harmony, and

self-peak“. Intertwined without being messy, thus achieving the purpose of setting the scene, which is similar to the pen-like method of using the pen.

Table 3: Classification and characteristics of stacked stones

Classification	Characteristics
Lake stone class	exquisite and transparent, graceful and graceful
Yellowstone	angular and square, with masculine beauty
Oval stone	round and hard
Sword stone	a sword-like peak formed by one-way cleavage of rock
Absorbent porous	capable of adsorbing moisture

(Source of the form: the author self-painted)

4.2 The application of freehand drawing in traditional gardens

Freehand drawing is one of the types of Chinese painting. Compared with meticulous painting, it has the characteristics of unrestrained, simple and detached, emphasizing the flexibility and change of the pen method. It is both subjective and objective. It is both figurative and abstract. The focus is on the subjective feelings of the artist when he creates it, so it is called “freehand“. Ma Yuan, one of the representatives of the "Four Southern Song Dynasty", his representative painting "The Cold River Single Fishing Figure" broke the traditional painting method. The lonely boat floated on the river surface, and the fisherman alone in the river, A few pens, all around, leaving white, the focus of the vision is concentrated on the fishermen of Zhoushan, setting off a scene of depression. This kind of composition is not only a kind of expression of the picture, but also the artist's understanding of this conception. Through a lot of blank space, it creates a kind of ambiguous atmosphere. Therefore, his special layout method is called "the corner of the horse."

The unique charm of Chinese landscape gardens lies in “freehand“. Chinese classical garden is an art of operating space. The use of white space in freehand painting in Chinese traditional gardens is wall hanging, that is, white powder wall. The gardener uses the white wall as the drawing paper, and uses the plants, rocks and window views as the pen and ink to create a landscape with a blend of scenes, real and false, and profound charm. At the same time, the Chinese painting uses the method of scatter perspective in the layout of the chapter and the law. There is a big difference in angular perspective. This perspective relationship is not only reflected in the layout of the paper, but also in the space. The five-generation Southern Tang Dynasty painter Gu Yuzhong’s "Han Xi Zai Night Banquet", through the depiction of Han Xi's banquet, guests, although the protagonist is at different time periods of the banquet, but through the white space in the picture, the characters can be quickly distinguished from the sky and time. . The embodiment of this traditional chapter layout in the garden is “step-and-step change“. As the footsteps change, the scenery that is reflected in the eyes will change accordingly. When the gardener is designing, through the arrangement of the streamline of the garden, the “one step and one scene” viewing effect will not have the “one thousand side” view. The use of white space in traditional gardens not only creates a sense of rhythm for the creation of the artistic conception of the space, but also leaves the audience with unlimited space for imagination and intriguing.

5. The contemporary charm and development of Chinese classical gardens

Chinese classical gardens and traditional Chinese paintings are precious assets in the course of historical development. There are many similarities between the two. From the perspective of the contradiction in the sameness, the two are mutually infiltrated and interdependent. The theory of Chinese painting has guiding significance for the construction of Chinese classical gardens; Chinese classical gardens are in a certain sense It is a pair of "Chinese paintings."

The interpretation of Chinese classical gardens will encounter many factors: feudal social politics, economy and political power, which will play an important role in the evolution of Chinese classical gardens. Nowadays, the development of Chinese classical gardens is no longer just for the imperial powers and nobles, but also for the cultural carriers that are acceptable to our public. Not

only that, but the gardens will also be modern with us. The development of the landscape slowly merges into one. In the face of rapid changes, how do we make good use of the essence of these, to learn the nutrients of traditional gardens to increase the number of things, or we need to continue to explore the subject. In the beginning of the new era, designers should base themselves on their national conditions, take Chinese traditional culture as their roots, foster strengths and circumvent weaknesses, and oppose historical nihilism and national nihilism. Similarly, they should absorb foreign fine cultures to fill them. I am making new achievements in the progress of the world garden.

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