

Ancient Way Suitable for Today--Discussion on the Beauty of Space in Landscape Painting in Song Dynasty

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Abstract: In the development of China's contemporary environmental design, the designers are mostly Chinese style is inappropriate or false pursuit of Chinese style space atmosphere build this incorrect design ideas and methods in modern China the loss of a large number of Chinese traditional cultural spirit in the environment in this paper, by discussing the development of the philosophy of the Song Dynasty Chinese landscape painting history, and the Song Dynasty landscape painting and the ideas and methods of Song Dynasty garden, explore its guiding significance in contemporary environmental design.

1. Introduction

Chinese landscape painting is one of the most mainstream in the form of traditional Chinese painting, which is the most can reflect the Chinese culture and the art form of Chinese traditional thought changes of artistic thought of landscape painting, not only for simulations of natural scenery, but also to explore the ancients for space environment in one thousand and the ideal dwelling claims it is one of the traditional philosophy, thought, the concentrated reflection of culture and aesthetics, landscape painting pursues the unity of nature and moral philosophy, mountain sex namely I, the level of the mountain that I love scene, The design theme of conforming to nature has provided the problems encountered in the exploration of many aspects and fields of environmental design for later generations in contemporary landscape design, and how to inherit the traditional Chinese view of nature in contemporary environmental design.

2. Cultural Loss--Reflect on the Problem from Modern Design

As urbanization intensifies and farming civilization gradually weakening, China's real estate industry and construction industry vigorously developed rapid environmental design as derivative subjects of real estate and construction industry development, gradually into the public eye, are familiar environment design is not only a beautify the city and regional environmental engineering, environmental design of the design attribute determines it is a more representative local characteristics, cultural characteristics, a complex of humanity and landscape aesthetic feeling.

In recent decades, under the background of information globalization, in this paper on the question of how to efficient and rapid development of China's environmental construction, China's construction and design of a large number of reference and copying western architecture and design case, the pursuit of western lifestyle, the pursuit of the construction of international metropolis that blind imitation and standardization of design mode, China's urban and rural environment gradually present homogeneity, the environment design and spiritual culture of fault the fault is mainly embodied in the urban environment together, loss of regional characteristics and local cultural perception In the process of rural environment construction, the vicious circle of excessive pursuit of modernization and advanced, so that the unique rural culture and landscape characteristics bred in the rural environment are increasingly scarce.

3. Reflect Philosophy--Landscape Painting Influenced by Philosophy

In the history of Chinese aesthetic, scenic landscape painting as the aesthetic object is a historical process in the wei and jin dynasty, northern and southern dynasties has been gradually developed, but still belongs to the category of figure painting, in the sui and tang dynasties independence as a separate branch of traditional Chinese painting landscape painting depicts the contents of the view of the mountains and rivers, but from Chinese traditional philosophy for the god of heaven and earth natural too the influence of different understanding, also make the landscape painting in the performance and reflect the theme of the creative thought of effect is not the same In history, landscape painting was mainly influenced by three philosophical thoughts, namely Confucianism, Taoism and zen, among which Taoism and zen had the greatest influence on landscape painting and environmental design in song dynasty.

Confucius as the founder of Confucianism, the core of his thought is ren li, li benevolence, benevolence in courtesy, with full politeness, on the basis of the theory of virtue, to make people very purpose established a complete system of thought, Confucian political social ethical and moral standards have profound influence on the philosophy of Confucian representative is the thought of the wto, by he advocated ritual represents the spirit of etiquette, also set up the system and order structure of ancient society, the concept of order structure has the greatest impact is today the botanical garden, this class today garden has a clear system and norms, is also very fine detail. As a recorder of the palace architecture in ancient imperial garden, landscape painting also left many reference scrolls.

Taoism is represented by Lao tzu and zhuangzi, who put forward in chapter 42 that tao gives birth to one, two, two and three, and gives birth to all things in the world. Tao is used to explain the appearance and change of all things in the world. Zhuangzi based on the study of Lao tze further discussion, concrete is put forward the philosophy of harmony, the main idea is the respect nature, the respect nature and the natural law of western follow people-oriented science research of structure and motion method of different things, the Taoist nature, emphasizes the natural law to comply with nature, with intuition and rational complement each other, realize people get along with nature in harmony but zhuangzi's philosophy of landscape painting and landscape painting provides a profound aesthetic implications. Zhuangzi's understanding of landscape is no longer limited to retelling the actual form of landscape, he proposed that "the one who has no ability is the boundary. That is to say, the reality of the avenue, the land of Guangmo, the vast wild, has no meaning. "Mountains and rivers are no longer limited in the limited space state of the square inch, but reflect the infinite space state of the universe. Mountains and rivers become the media of the abstract universe and the real space, and can be used to achieve the spiritual freedom state advocated by Zhuangzi's" free travel ".

Zen is the result of the collision between Chinese traditional thoughts and Buddhist doctrines introduced into China. It gets rid of the old way of monks' practice. Zen believes that the truth of the universe lies in the universe itself. The most fundamental method is "understanding", that is, "no understanding is no Zen". The focus is on self experience, and the heart is to understand nature. The prosperity and development of landscape painting is also related to the prosperity of Zen, which is the combination of Taoism and Buddhism. Therefore, there is also a saying that "Zen is prosperous and mountains and rivers are moist".

Confucianism, Taoism and Zen are all closely related to the development of landscape painting. Especially, Taoism and Zen not only expand the traditional aesthetic space of Chinese landscape painting, but also respect the nature and the unity of man and nature, which provides the core design concepts of traditional garden design and contemporary environment design.

4. Express Affection for Painting--Exploring Landscape Painting in Song Dynasty from History

Zong Bing, a painter in the Southern Song Dynasty, was the founder and the first writer of landscape painting theory. He wrote in the preface to landscape painting: And the size of the Kunlun Mountain and the size of the pupils are so small that if you force your eyes to inch, you will not see the shape of it. If it is several miles away, you can surround it in a square inch. It can be seen that the

painters in the northern and Southern Dynasties had the consciousness of “near, far and small” fixed point perspective in the West. However, Zongbing chose to avoid the perspective method in the west, he grasps the situation of mountains and rivers in a far way, and use the space form characterized by “far” to achieve the purpose of “lying and traveling”. His preface to landscape painting not only pays attention to the appearance and color of natural landscape, but also pursues the spiritual freedom beyond the landscape itself, which has a profound influence on the garden art of later generations. The landscape architecture of later generations takes the layout, composition and natural form of landscape painting as the basic drawings of landscape architecture, combined with their own aesthetic demands for landscape architecture, to achieve the aesthetic pursuit of changing scenery in limited space.

So far, the literati began to explore and try landscape painting. During the Sui and Tang Dynasties, the landscape painter Zhan Ziqian's “spring outing” has tried to show the harmonious relationship between landscape, human and architecture. In the Tang Dynasty, Li Zhaodao and Li sixun inherited the painting style of Zhan Ziqian. “Wu Dai Dangfeng” Wu Daozi also created landscape painting, but it mainly used lines as a means of depicting color as a supplement. Wang Wei's appearance has deeply influenced the creation of landscape painting in later generations. He first created ink splashing landscape, and expressed his feelings on the landscape. Su Shi evaluated him as “painting in poetry, poetry in painting”.



Fig. 1 Spring Outing by Zhan Ziqian in Sui Dynasty



Fig. 2The Painting of Emperor Ming's Coming to Shu by Li Zhaodao of Tang Dynasty

The landscape painting of Song Dynasty reached the first peak of ancient Chinese landscape painting. In the previous dynasties, the implicit religious politics and religion in the landscape painting turned to pay attention to the expression of human spirit and real life in the Song Dynasty. The landscape painting of Song Dynasty is mainly divided into two periods: the Northern Song Dynasty landscape painting is based on the vast Qilu land of Li Cheng's painting, the majestic Guan Shan Landscape depicted by fan Kuan, the most representative of the natural features of the Jiangnan real mountain painted by Dong Yuan, the Northern Song Dynasty's painting is better than the painter's description of the familiar natural environment, the pursuit of realistic landscape external form, and the focus on the performance of the quality of the landscape. On the basis of interest, show the inner charm of landscape. Li Cheng said in Lin Quan Gao Zhi: “the world's benediction is that there are walkers, hopeful people, walkers and dwellers in the mountains and rivers. All the paintings are excellent at this point, but they are not as good as they can be.” That is to say, landscape should not only meet people's needs for visual senses, but also create an atmosphere of physical and mental pleasure for people to play. This point of view is a continuation of the broad-minded philosophy of Taoist “unity of man and nature” spirit, and also an inspiration for the garden art.

The Southern Song Dynasty landscape painting is different from the Northern Song Dynasty landscape painting with outstanding regional characteristics of the description, because the reproduction of landscape painting techniques have been very mature, painters pay more attention to the pursuit of subjectivity, and the subjectivity in landscape painting is more and more obvious. At the

same time, Song Dynasty landscape painters used poetry to explore the realm of landscape painting, poetry and painting blend, and pursue poetic expression in landscape painting. The landscape paintings of Southern Song Dynasty represented by Liu, Li, Ma and Xia are the transitional period of Chinese landscape painting, in which the real situation and subjective mood merge.



Fig.3 Traveling in the Mountains and Streams by Fankuan in Song Dynasty



Fig.4 Daw Scroll by Licheng in Song Dynasty



Fig.5 Stepping Map by Mayuan in Song Dynasty



Fig.6 Pine Wind Chart in Wanhe by Litang in Song Dynasty

5. Learn from Nature--View Song Garden from Landscape Painting of Song Dynasty

In Song Dynasty, the political atmosphere of “emphasizing culture and suppressing military” and “scholar officials governing the world” made the literati have a high social status, and the landscape paintings in Song Dynasty are also in an unprecedented prosperous era. It is easy to see that the landscape paintings in Song Dynasty tend to use limited landscape paintings to accommodate the vast spiritual world. Landscape painters will also use the criteria of “living and traveling as the best quality of landscape” in the garden art. They will take “living and traveling” as the basic blueprint of the garden, and create a garden that respects nature and allows the body and mind to achieve freedom.

It can be seen that landscape painting in Song Dynasty is not only a reference for gardening composition in Song Dynasty, but also the inheritance of spiritual civilization between landscape

painting and literati in Song Dynasty. The literati painters in Song Dynasty emphasized the endless universe in the limited garden space, and took the creation of ten thousand li mountains and rivers in “Huzhong” as their aesthetic intention. From this point of view, the literati painters in the Song Dynasty took the setting of rocks, the construction of waterscape, the construction of flowers and plants, and the construction of corridor and pavilion as several important elements of the garden.

Canglang Pavilion is one of the representative gardens in Song Dynasty. The builder of Canglang pavilion was su Shunqin of the Northern Song Dynasty. He chose to

To build a garden in the south of Suzhou is the Canglang Pavilion in history. The name of Canglang Pavilion comes from “the muddy water of Canglang, which can wash my feet”. The design of Canglang Pavilion is contrary to the routine of high wall and deep courtyard. It integrates the river water outside the garden into the courtyard, making the garden green, interesting, rocky and winding. Canglang Pavilion does not win by craftsmanship, but takes nature as its beauty. It is a model of borrowing scenery by connecting the water in the garden with the mountains outside the garden through the leaky windows of different shapes on the corridor.

6. Conclusion

In the context of diversification, the influence of a country is no longer constrained by the comparison of economic development. Traditional history and regional culture have gradually become the core competitiveness of a country, and their fundamental source is the long-standing spiritual civilization of the Chinese nation. In the process of China's environmental construction, environmental design often lacks the deep excavation of Chinese traditional culture and the root of Chinese traditional spirit.

The thought of “the unity of man and nature” embodied in the landscape paintings of Song Dynasty contains the philosophy of the universe in the landscape paintings, making people's spiritual feelings roam in the limited paintings and in the infinite paintings. Under the guidance of landscape painting theory, the garden not only provides the theory of the unity of landscape and conception, but also provides the traditional Chinese aesthetic intention in the way of garden making, which makes the traditional Chinese culture have a long history.

Lin Yusheng pointed out in the creative transformation of Chinese tradition that the creative transformation of Chinese tradition is “to transform the symbols and value systems in some Chinese cultural traditions, so that the symbols and value systems transformed in a creative way can become the seeds conducive to change, and at the same time, to maintain cultural identity in the process of change.” The traditional Chinese culture and the ancient people's profound landscape concept contained in the landscape painting and garden art of Song Dynasty are of great significance and influence to today's environmental design. In Contemporary Chinese environmental design, we should take root in the spirit of Chinese tradition and seek the same cultural and spatial values in ancient and modern times.

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