

On the Implications of the Mood of Classical Chinese Gardens for Modern Landscape Design and Evaluation

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ABSTRACT

Starting from the analysis of the mood of Chinese classical gardens, the creation method and the influence of the subjective will of the garden maker behind it, through the case of coupled gardens to prove it, to bring out the concept of landscape induction, to analyse the common ground between the mood of Chinese classical gardens and the role of human initiative in the search for beauty highlighted in the landscape induction of "should", and to summarise the revelation of Chinese classical gardens to the modern landscape design and evaluation. The meaning of classical Chinese gardens is a revelation to modern landscape design and evaluation. The criteria for the creation of mood in classical Chinese gardens: the profoundness of the intention, the accuracy of the expression of the intention, and the degree of resonance of the visitors can be used as a standard reference for the interaction between the objective environment and the subjective perception of the modern landscape.

KEYWORDS

Classical Chinese Gardens; Mood Creation; Landscape Design and Evaluation; Landscape Sensing.

1. INTRODUCTION

Poetic habitat is the highest goal of today's Chinese garden planning and design, "unity of heaven and man" is the highest pursuit of classical Chinese gardens, the pursuit of which are "although made by man just like the sky from the opening" of the harmonious coexistence of man and nature. China's gardens after a long history of evolution, has completed the human body - the aesthetic evolution of the natural environment of the five processes: shape, meaning, reason, God, meaning. ^[1]This chapter attempts to analyse the mood, the means of creation and the subjective consciousness of the gardeners behind the ancient landscape in China, and emphasizes the important role of human consciousness in the pursuit of environmental aesthetics, echoing the part of "should" in the induction process of modern Chinese landscape. The evidence is presented from two perspectives, namely, theoretical research and factual evidence, and based on the pragmatism of using the past for the present, we seek the significance and judgement basis of China's ancient theory of landscape mood creation for the "should" part of the contemporary Chinese landscape garden evaluation system.

2. CONCEPTUAL CLARIFICATION

2.1. Context

Context is an important category of classical Chinese aesthetics, which includes two aspects: "meaning" and "situation", "meaning" is the subjective ideas and feelings, and "situation" is the objective life and scenery. "Realm" is the objective life and scenery. [2]Context is a combination of the two, in which the author integrates his own feelings and ideas into objective scenery and scenes, with a view to triggering resonance with the visitors. Wang Guowei mentioned in "Words on Earth" that "Scripture is not only scenery, joy, anger, sadness and happiness, but also the realm of human heart. Therefore, those who can write real scenery and real feelings are said to have a realm, or else they are said to have no realm." This also confirms the concept of realm. Literally, the "meaning" in the "realm" first, that is, the first subjective feelings, ideas, and then create an objective scene, the scene.

2.2. Landscape Sensing

Liu BinYi scholars based on the theory of landscape perception and visual evaluation put forward the concept of landscape induction. Landscape sensing is based on landscape perception beyond perception, seeking interaction and unity between objective landscape environment and subjective perception. [3]It is from the "sense" (passive reception of the beauty of the sensory feelings), "know" (into the psychological process of awareness and understanding) level, the development of the "should" man-made active search for beauty. The level. Landscape sensing emphasises human initiative and its role in landscape planning and design, which corresponds to the concept of mood in classical Chinese gardens.

3. THE CREATION OF MOOD IN CLASSICAL CHINESE GARDENS

In the creation of classical Chinese gardens, the creation of specific scenes and a series of spatial organisation is not equal to the completion of the work of gardening. Based on the space, scene, by giving it a certain poetic interest, ideals and philosophies of life, and at the same time with the integration of the garden, so that the aesthetic subject in the process of travelling and viewing, touching the feelings, stimulate associations and imaginations, after "taking the meaning of the elephant" thought processing, the perception of the scene of the concepts of the hidden feelings, philosophies, to achieve the full value of the garden works, this is the creation of the garden mood. Realise the full value of the garden works, this is the creation of the garden mood.[2]

3.1. Creation Techniques

The process of creating mood in classical Chinese gardens is divided into 4 stages: the excavation of mood, the shape of mood, the expression of mood^[4] and the completion of mood, i.e., to set up the mood, to send feelings, to convey feelings, and to resonate. In the specific process of creating the mood is mainly divided into 3 steps: the theme of the preset, the construction of the scene, the deepening of the mood^[5].

3.1.1. Pre-establishment of the Theme:

Garden Metallurgy" said: "the intention in the first pen", that is, in the garden creation mood creation, gardeners need to determine their own want to express their feelings, express the will or want to talk about the ideal, which is the theme of the garden. In ancient China, there were no full-time gardeners, and most of them were ancient literati and artisans, among which the literati and artisans were the dominant ones in the creation of mood, so most of the garden expressions were the feelings, wishes and ideals of the literati and artisans.

Chinese literati in love with landscape writing landscape garden and more for the wistful, relegated to live in banishment or resignation, they express the feelings of the situation by the influence, in the garden will always be "to the scene of emotion, feelings of the spirit of". And because of these literati living in feudal society, in order to escape from the word prison of the feudal emperor, their emotional expression is always hidden and twisted.

3.1.2. Establishment of the Real Scene

Garden mood based on the "real scene", through the extraction of elements, imagery creation and other ways to create nature, the pursuit of "God-like" and "transcendent" feeling. In the construction process, it is not simply copying the natural scenery, but more importantly, the human world and society associated with it, and through the creation of imagery, it creates a real scene that can express the theme idea.

3.1.3. Deepening of Meaning

The deepening of the mood is in the construction of the "although made by man, like from heaven" on the basis of the actual scene, seeking to resonate with the visitors, so that visitors can "touch the scene". To achieve the effect of "reminiscent" need to have a common story background cultural background rendering, so the gardeners with the help of the rendering of space and time and the introduction of poetry to deepen the mood of the garden, in order to be able to visit the time to trigger the traveller's reverie and empathy.

3.2. Examples of Mood Creation

Late Qing Dynasty Press Attorney General Huzhou [Shen Bingcheng](#) Lost his post due to illness, with his wife to go back to hiding, settled in Suzhou and live in seclusion. Shen Bingcheng came from a poor background after settling in Suzhou purchased Lu Jin "Shibuyuan" abandoned site, hired the painter Gu Rushing and his old garden on the basis of the joint design and construction, renovation and expansion of a house for the pattern of the two gardens, and named "Couple of gardens". "Coupling" and "ploughing" are similar in shape, and it is a scene of two people ploughing together, implying the beautiful feelings of the couple who live together and grow old together, i.e. the theme of the garden.

Because Shen Bingcheng at the beginning of the construction of the garden to clarify the theme of the garden, so in the construction of the actual scene of the process of thinking about his wife, always will be the husband and wife hand in hand with the vision of harmony and prosperity throughout. The Couple's Garden is a rare "one house, two gardens" layout, with the east and west gardens focusing on "two mountains and one pond", with the yellowstone rockery divided into the main mountain "Liouyunxiu" and the secondary mountain "Taoyu", as if the husband and wife were in love. The yellow stone wigwam is divided into the main mountain "Liu Yun Xiu" and the second mountain "Taoyu", just like husband and wife standing hand in hand. ^[6]The yellow stone rockery is connected to the Moon Pond, which is just like the couple's high mountains and flowing water, and they share the meaning of poetry. The West Garden and the bookstore and weaving curtain old house, for visitors to create a husband and wife in the old house in the mountains and forests of the cosy life of farming and reading together. Weaving Curtain old house south of the lake rockery, lake rockery mostly hollow reflecting the feminine and delicate beauty of women, and the East Garden yellow stone rockery used in the yellow stone material hard and tough to form a counterpoint, but also a symbol of husband and wife a gentle and delicate character of a tough and courageous as a pair of couples.

Couple garden from the overall layout, architectural construction, plant configuration everywhere reflects the beauty of the husband and wife of the scene, the gardeners also through the introduction of poetry and the scene of the creation of techniques to deepen the meaning of the next level. For example, Tang Li Shangyin has a poem "play gift Zhang Secretary" "pool light is not the moon, the wild gas want to sink the mountain", coupled with the garden in the double photo building in front of

the Moon Pavilion will be created in turn. Let a person stationed at the Moon Pavilion, looking at the Moon Pond in front of the waves in the hidden moon, the heart suddenly feel the feelings of longing. By the moon pool south of a waterfront building "between the water" water pavilion, literally, here is quoted "not in the wine and care between the water and mountains also" of the drunkard's meaning, in fact, is an allusion to the yellow stone rockery and by the moon pool, a metaphor for Shen Bingcheng husband and wife are both as appreciated as the landscape as snugly The couple is as close to each other as they are to the mountains and waters they admire, and they are also the soulmates who are as rare as high mountains and flowing water. Legend has it that Yan Yonghua (Shen Bingcheng's wife) used to play the qin here, while Shen Bingcheng stayed at the Wu Ai Pavilion by the Yuet Pond to listen to the qin. ^[6]When travelling in the mountains and water, the pavilion of my love reminds people of the couple's love for each other.

4. IMPLICATIONS OF MOOD CREATION IN CLASSICAL CHINESE GARDENS FOR MODERN LANDSCAPE DESIGN AND EVALUATION

Compared with landscape sensing and visual evaluation, landscape sensing and visual evaluation are more inclined to seek the interaction and unity of objective landscape environment and subjective perception, and its basic content is to find, discover and decipher the aesthetic mechanism law of human spatial aesthetics, and to find the value judgement that constrains the operation of the mechanism law, i.e. the evaluation standard index. The core problem is how to transform the subjective sense aesthetic problem into objective and rational scientific problem. ^[3]By analysing the mood of classical Chinese gardens and the influence of the subjective will of the garden maker behind it, we summarize and refine the aesthetic and evaluation revelation of modern landscape and try to transform this into a more objective and rational scientific problem.

The garden at the stage of writing is characterised by the creation of nature in order to write the block in the chest and express the spirituality. Through the reorganisation, the arrangement of nature, the integration of artificial and natural, emphasizing the subject's feeling will. ^[1]In the architectural process of the coupled garden also fully illustrates the subjective will of the garden maker to dominate the overall layout of the garden, building construction, plant configuration. Therefore, when evaluating Chinese classical gardens, the expression of the subjective will of the garden maker is emphasised, i.e., the creation of the mood, including the far-reaching degree of the theme, the accuracy of the expression of the intention, and the degree of resonance of the visitors.

The modern urban green space planning and design construction is more concerned about its functional value, as a form of urban green space, the lack of the user's own emotional bets, in the creation of the mood of the lack of users involved in the emotional traces of the loss of the traditional "mood" of the feeling. People play in the mountains and water in the feeling is just space stacking, did not produce "touch the scene".

However, there is a big difference between ancient and modern landscape creation. Classical Chinese gardens, especially this kind of literati gardens, are inclined to be personalised, and the audience is only the garden maker or the garden owner, while the modern urban green space is more oriented to the majority of the public, and it is the service land that is complementary to other urban land. How to extract and refine the subjective aesthetic will of most people and integrate it into the design is the key to the problem. In the Chinese classical garden mood creation and modern urban green space planning and design comparison can be found in the audience the smaller the better to determine the preset theme, the current city advocates the pocket park is precisely a way to narrow the audience group. After narrowing the audience according to the service radius to confirm the audience groups, and then targeted research to extract and refine the user's common emotional intentions in order to carry out planning and design.

At present, the landscape analysis and evaluation is divided into four schools and two camps^[7], but the research is still insufficient in seeking the interaction and cooperation between objective environment and subjective perception. Based on the analysis of classical Chinese gardens, the standards of classical Chinese gardens' mood creation: the profoundness of intention, the accuracy of intention expression, and the resonance degree of visitors can be used as the standard reference for the interaction and integration of objective environment and subjective perception in modern landscapes. Starting from urban pocket parks, the three aspects of the evaluation criteria are refined and scientifically combined with the methods of the four schools of thought for experimental evaluation.

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