

Interior Space Landscape in Suzhou

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Abstract: the landscape as one of Chinese traditional architectural art and traditional culture, extensive and profound. Modern interior design should learn from the essence, the use of the scene, the actual combination of gardening practices, such as the integration of space and subjective feeling, placement in the artistic creation, so as to improve the artistic and cultural taste of interior space and spiritual connotation. Suzhou garden has a pivotal position in the Chinese traditional garden, the integration of natural beauty and artistic beauty, formal beauty. Garden as a space at the same time also has a unique charm of art, as the carrier of culture, it accumulated a rich cultural heritage. From the landscape space layout, architecture and nature, blend in indoor and outdoor space design as a starting point, based on the problems and roots, refined “location”, “path”, “body” and “space” of the four elements in architectural design, with the garden art in the “virtual and reality” ““ feeling and scene cheese art gimmick, inductive extract has guiding effect to architectural space build based on garden design patterns of thinking.

1. Introduction

Begets nakedness, “empty” and “real” relationship is opposite each other, is not only relative, is interlinked, the actual problem is a philosophical world view. Within the scope of “solid” is refers to the perception has a true epic has a shape of object, can lead to attention and the association of physical objects; Is “virtual” and “real” phase dependent part, there is between the “real”, invisible, imperceptible to the touch, is to produce the “real” imagination, emotion, make-believe. “Virtual” and “real” relationship of each other begets embodies a concentrated reflection of the “meaning” and “environment” blend, literariness and aesthetic feeling, there's a word in its deep cultural signs and the connotation. In terms of the actual condition of classical garden art itself, “solid” is one can feel the entity object directly, also can saying is the specific landscape image; And “empty” is the main body of place oneself among them knowing these elements are, in the spirit of subject awareness garden inner spirit, artistic conception and appeal, attaining the state of things I left two.

Chinese garden architecture pays attention to decorate a space, for his handling of the space is empty, transformation is the boundless lasting appeal, county region. In Suzhou classical garden, the construction is the important constitute part, its rich and varied in form, structure style, kit kat unique decorative art, full of interest, not only meet the Lord in the daily life and form to the forming of urban forest natural boring, all kinds of buildings on the basis of different features in the garden, the layout is also different, but all have the scene, and the conception of landscape corresponds to, or point of view or line scene, meet the people in it can stop is feasible, and can swim considerable demand. Building itself is a combination of virtual and real, virtual is building

and around the circumference and by space, but in fact refers to the architectural form. Garden in the field is the combination of virtual and actual, space with the aid of entities, but leave the virtual art processing, let a space in a twist, this change is a silent and metrical order and rhythm, make the person feel comfortable and relaxed, this experience is formed among the osmosis, that is the art of classical gardens of poetic realm's charm. The main body of the building is in the garden make a scene in, hopefully, can be in, is the view, are the view of the scene. In the Chinese traditional garden architecture also deduced the relationship between the false or true. The metope of its external shape and surround close space through the use of the actual situation of technique which is another artistically and elegant appearance. From Gu Su Yuan wood frame construction, indeed there is a multifaceted clearly the actual relationship processing, in addition to the individual building level formed by the “real” and “space” basic “empty,” in the group of these buildings, monomer construction of “house” can be said to be the courtyard “solid”, by “house” Wai synthesis of open-air “court” can be described as a “virtual” courtyard space, they constitute a higher level than monomer building “actual” relationship, forming compound as the view of theory.

2. “Emotion” and “Scene”

2.1 It Repeated - Bring Scene

Wall for real, door, window, hole, hole and void, colonnade is virtual, half of real and virtual properties of these adventurers elements, make the space of separated lie between and continuously, mutual penetration, have the effect of the harmonic and transition; From dominated in terms of building relationships, also formed near real far empty on the space relations of unity of opposites.

Jiangnan classical gardens as a typical representative of Chinese traditional culture, the design methods of its own. Gardening is more open hole in the wall made it repeated, both practical function and landscape function, become one of the distinctive landscape garden architecture, have very strong appreciation. Tracery usually from outside the box, inside box, window core three parts combination production material is roughly same, use the materials such as tiles, shedthins tile basic pattern of hollow out, Ming meter to call it “brick wall” leakage, “Ming wall leakage”, or “tile tracery wall”, to express ChuangYou “revealed chooses” characteristics. It repeated itself in one scene, through the clever layout of the landscape to borrow garden scene, and the scenery outside the window in the window closely linked together. Through the garden scenery tracery strewn at random have send, distinct, reach or implicit or explicit or real or virtual art effect, broke the monotonous, dull and depressing feeling, is fully fronted. It repeated embodies the wisdom of the landscape, is a reflection of Chinese traditional culture, unique scene expression in architectural design in our country.

2.2 Framing - for Example Liu Yuan

Dig through the “framing” in the Chinese garden art landscape, and applied to the interior design of garden essence, solve the problem of garden art in interior design, garden door, window, the mouth of the cave and the trunk is used to synthesis box form” Yuan Zhong Yuan” visual effect, on the effect of dimensional administrative levels more rich, strengthen the landscape effect, indoor and outdoor space using the combination of “framing” gimmick. Different ways of space division and contact can produce different dimensional administrative levels and permeability. “Framing” as a kind of half opening space, it will be another scene at the same time, the introduction of shade and key parts of the peripheral part of the outstanding. Suzhou gardens for revealing, rich in step one scene of dimensional administrative levels, so the use of 'framing technique can make a space more rich and clever. Framing rich technique to decorate scene, with natural beauty and artistic beauty.

Framing of landscape and paintings are interlinked, from nature to intercept important scenery in the picture, the box was highly spiritual realm of art, while outside the box into the box the source of the art world, with a box set aside space to specification by vision, and focus, at the same time mining your point of view, to establish an important node in landscape, and get more inspiration and fun. In terms of building itself, the external form of solid, surrounded by the internal and external space is empty; From the perspective of the communication of internal and external space, such as the garden, the core scenic spot on the surface of the water as the dominant element, pavilions built by the water, corridors, tracery mutual connection, mutual coordination, rockeries, ponds trees in photograph reflect, thus, on the east side is close to the building courtyard, with walls between buildings, direction, light and shade processing very proper, space access, both inside and outside one integrated mass, constitute a far-reaching picture.

2.3 Tibetan Landscape and the Landscape of the Dew Dialectical Relationship - Lion Forest, for Example

The lion see Lin mountains rockery pile before the building principle of water ecological conception: mountain for bone, water as the vein, mountain live by water, water for mountain spirit. Most main mountain with characteristics of Su Zhou gardens ethereal accompany for material, in the traditional landscape painting theory for reference, hook, Cun, brush, painting with ink dot, dyed to shape the rocks ravines, Duo mountain to stacked stone, reposing, the actual situation is similar. False cave is a typical virtual space, the landscape of the Tibetan unique expression technique, hole and the hole interlocking, complex, expand the touring space, increase touring interest. The lion in the forest forms of rocks and the formation of landscape there are hidden scene and view, the relationship between the two dialectical unification, connect with each other. The profound artistic conception and hiding the dew is an organic whole, too, no far, too, no deep, hidden in the construction of the garden is also taboo disclosed and far-reaching, often, the position of the wonderful landscape hidden claustrophobic or rockery after; Or hidden in the back of high building, or be shaded by trees, and can't funnies outside. Want to garden winding path leading to a secluded spot, will things hid half dew, reflect the artistic conception.

3. Artistic Conception

The category of “artistic conception” is the traditional aesthetics, is to combine personal feelings and objective existence, to ourselves and content, and fusion of sentiment and scene. The artistic conception of Chinese landscape painting is the artist through careful observation of nature and ink will own emotional highly combined with nature, to produce a complete works of art; Garden artistic conception is the artist's own emotions and the objective scenery merged together to form. A lot of artists, the Lord move mountains and waters became the garden narrated the hill Kei chan. Classical gardens is the collection of painting, poetry and literature synthesis of art, is a three-dimensional landscape painting.

Followed the venation of the painting, flowers and trees to performance of the virtual reality of the structure view and empathetic classical gardens of flowers and trees to pick process can be characterized by qualitative to plant shape, plant breeding and Yong Shi, for, the emotional needs of the topic structure of Suzhou gardens is freehand brushwork in traditional Chinese landscape, three-dimensional character, actual say is garden artistic conception, the botanical garden in the process of formation and development, has always been closely related to landscape painting, landscape poetry and landscape literature, scholars participate in landscape design, especially the works of a large number of painters and poets contributed to the garden to the beauty of artistic conception, with particular emphasis on the aesthetic artistic conception of landscape, the pursuit of

“the actual phase, the place without drawing into scenic spots” effect.

3.1 Landscape Painting

Artistic conception is the soul of landscape painting, feel the nature, advocate natural, pursuit of the four-walled nature of poetic and humanistic space, with a long history and rich in content, is its unique artistic conception of Chinese traditional culture in a static dynamic, moving in the static thinking, the creation of artistic conception is the highest realm of “nature and humanity” big perspective and its natural and harmonious operation law of development, not only for the expression of artistic conception, artistic conception of landscape painting artistic ideal. In Suzhou garden landscape has Lin He weather, wonderful in reservation, is the lyricism of landscape material carrier, is infiltrating the literati aesthetic art of emotion, Zuo Si Jin dynasty poet of “why silk and bamboo, the landscape has a voiceless” write mountain seclusion, to the Qing dynasty Yuan Ji in the topic painting landscape still affectionate singing: “landscape, there are feelings are.” Confucian scholar the meaning of love of natural scenery is materialized in the “empty mountain see people” and “spring stone upper” landscape boundary, valentine landscape, achieve fusion of man and nature, environment and state of mind. Suzhou gardens Richard of water deficiency of technique is mainly manifested in the landscape construction have gathered, poly, open water, but the natural, such as water, is by people, also like the nature; Divided we desire in front such as belt, meanders, like broken like renewal, deep and remote, garden water alone often surrounded with the surrounding environment of adjust measures to local conditions, and the elements of terrain, buildings, mountains and cooperate together. Chinese traditional painting knowledge and artistic accomplishment made art style of artistic conception, good artistic accomplishment can enhance the overall visual effect, lively, into the true condition.

3.2 The Mountain

To search for the source from the regional natural and cultural features, unique natural scenery provide material beauty of the mountain natural exhilarating scenery, forget the human worry, feel the beauty of nature, express feelings, mountain and sublimation of the mountain of the beauty of artistic conception, copying natural gardening to feelings, express mountain, the mountain artistic conception created the human and the nature harmonious get along with the art of life, the mountain culture in the modern city construction, also has some inspiration role. Suzhou gardens are often USES the stack way to construct the rockery garden mountain, with the peak, mountain and rock, such as hole pattern to build a garden park mountain, mountain, Chi Shan hall, according to the selection of appropriate packing way, is one of the important carrier to build landscape artistic conception of the symbolic. Landscape construction is the most can reflect Suzhou garden art of link, the actual situation of processing is also everywhere, mountain for solid and water deficiency, the mountain peak, mountain for real, hole,, ditch, valley is virtual, such as Song Li Cheng barbary “painting landscape tactic” account: “thick and tuck and not collapse, real in virtual; Jane the fear into solitary, and the virtual realistic.” Fold mountain in addition to choose the suitable space and environment, but also meet the park owner's intention, so on build by laying bricks or stones of different types of mountain view, its shape, size, style are different. Fold mountain depends on landscape scale, for small garden building according to the wall, or other garden surrounded with rocks, have the effect of foil; Again big some of the gardens have a landscape scale, simulation of natural forest, and build on her a pavilions, overlooking the dominated; The size of the areas with large gardens and courtyards, in the large area build rockery garden number, mountain potential, mutual echo, dividing space, make the landscape has points are close, interspersed with each other, to increase the scenery twists and turns and depth.

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