

When Architecture Meets Painting
A Utopian Community Inspired by Landscape Painting in Song Dynasty

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ABSTRACT

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Architecture and painting are fascinating arts, which are both close to our daily life. Some paintings record real life, while others depict the ideal life that people yearn for. On the other hand, architectural design usually provides a space for real life. From these two kinds of art, people's understanding of their ideal life and their pursuit of beauty can be seen.

Therefore, the two arts should be able to influence and stimulate each other. Through the analysis and study of the painting, designers can apply what they have learnt during this process to architectural design, thus providing a completely different idea for architectural design. To be specific, how the painting is composed, how to create the artistic conception conveyed by the color scheme and the texture of the strokes, how to organize the spatial relations in a picture, how the painting works reflect the trend of thought at that time, etc., all of these can give some inspiration to the architectural design.

Concurrently, this thesis investigates the Song Dynasty landscape painting, which is a representative of traditional Chinese painting. The picture composition, surface content and color texture of Song paintings were studied. At the same time, it explores the historical background, philosophical thoughts and life pursuit of literati in Song Dynasty reflected in the paintings. Inspired by this, an ideal modern community is created, to provide people in contemporary society with a choice of a traditional but innovative life space and lifestyle.

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TABLE OF CONTENTS

Preface	
Chapter 1	Thesis Statement
Chapter 2	Introduction
Chapter 3	Painting in Song Dynasty <i>The Historical Background of Song Paintings</i> <i>The Philosophical Trend of Thought in the Song Dynasty</i> <i>Life of the Literati in the Song Dynasty</i> <i>Painting under Song Dynasty</i>
Chapter 4	Painting and Architecture in Song Dynasty <i>The Influence of Feng Shui Culture</i> <i>Site Selection in Painting</i> <i>Architectural Form in Song Paintings</i> <i>Path Organization in Song Paintings</i>
Chapter 5	Site Selection
Chapter 6	The Design Process <i>Composition</i> <i>Transparency of Space</i> <i>Window Design and Framing</i> <i>Material and Space Atmosphere</i> <i>Landscape</i>
Chapter 7	Conclusion Bibliography List of Visual References

PREFACE

Painting and architecture are two of my favorite things. I'm crazy about them. They all represent fantastic parts of life.

Sitting in the studio, observing still life in front of me, spending the whole afternoon drawing -- this was how I spent the weekends during my childhood. When I recall this time in painting studio, I remember the joy I felt and the addiction that grew in my heart towards art. I used to immerse myself in the scenes of people's life in the paintings. For example, in a Chinese traditional painting *Along the River During the Qingming Festival*, the architectural elements throughout the hand scroll were vivid, the buildings and streets distinctly rendered in appropriate proportion. The scene in the painting often expressed people's ideal life.

Architectural design is a way to create living space for the ideal life. To be an architect was my dream during my childhood. In addition to being influenced by my father, who was a structural engineer, I was also influenced by my aunt's house, which I used to visit when I was a child. Her home, surrounded by high-rise buildings, is in the center of Taichung, a rapidly developing modern city. Her home, however, is a traditional Japanese-style villa that seems completely out of touch with fast-paced urban life. That was a very wonderful feeling, when I entered the door of the villa, as if I traveled through time

and space. From the hustle and bustle of the 21st century metropolis back to the past quiet mountain forest. My aunt often took care of her plants in her garden. I believe it was because the house had created an ideal lifestyle for her.

Each architect has his/her own design methods. Some get inspiration from circumambient environment, some seek directions from the requirement of owner, some pay more attention to function, some pay more attention to formal beauty. For me, I want to explore a way learning from paintings. Is it possible to study the aesthetic principles of painting and the emotional or historical background behind the picture to obtain a new idea of architectural design?

By studying a painting, I can see the composition, wonderful colors, the atmosphere that created by the texture of the picture, the painter's mood which is hidden behind different style of strokes, the historical background which is reflected by the content of the picture, and the emotion the painter placed in the picture. In a sense, each single piece of painting is a unique existence and each painting is worth learning from different aspects.

Through the study of painting, some rules can be formed and applied to architectural design. This is a study that is very attractive to me and that I hope I can keep doing this in the future.

CHAPTER 1 THESIS STATEMENT

There are some excellent lessons in the paintings that deserve to be applied to the architectural design. By studying the historical background, composition skills, tonal atmosphere and spatial layout of Song paintings, as well as the living conditions of literati in Song Dynasty and the emotional sustenance of painters reflected in them, some design rules can be summarized. Applying these rules to architectural design can create an ideal community for contemporary people.



Figure 1. Auspicious Cranes
Emperor Huizong, Song Dynasty

CHAPTER 2 INTRODUCTION



Figure 2. Relationship between Architecture and Painting



Figure 3. John Baldessari (American, born 1931) 1968. Synthetic polymer paint on canvas, 67 3/4 x 56 3/4" (172.1 x 144.1 cm)

Architecture and painting are two important kinds of art. They are both visual arts. Many different situations see them come together. For example, we stand in a museum watching paintings, or many buildings are depicted in different paintings. But here, in this paper, the meeting of architecture and painting refers to the meeting on the creation level.

Definition -- What is architecture and painting?

According to the dictionary, the definitions of these terms are easy to be find. **Architecture** is both the process and the product of planning, designing, and constructing buildings or any other structures. Architectural works, in the material form of buildings, are often perceived as cultural symbols and as works of art. Historical civilizations are often identified with their surviving architectural achievements.

Painting is the practice of applying paint, pigment, color or other medium to a solid surface (support base). The medium is commonly applied to the base with a brush, but other implements, such as knives, sponges, and airbrushes, can be used. Painting is a mode of creative expression, and can be done in numerous forms. Drawing, gesture (as in gestural painting), composition, narration (as in narrative art), or abstraction (as in abstract art), among other aesthetic modes, may serve to manifest the expressive and conceptual

intention of the practitioner. Paintings can be naturalistic and representational (as in a still life or landscape painting), photographic, abstract, narrative, symbolistic (as in Symbolist art), emotive (as in Expressionism), or political in nature (as in Activism).

Therefore, differences are obvious. Architecture is 3-dimensional while paintings are usually 2-dimensional. Painting is more subjective and usually individualistic, while architecture needs a good team cooperation to finish. However, they also have similarity and connection. John Baldessari's painting *What Is Painting* inspired me. To create *What Is Painting*, Baldessari had someone else stretch the canvas and hired a professional sign-painter to hand letter the words, which Baldessari took from a book about art appreciation. Baldessari simply had the idea for *What Is Painting*, while others realized it. The use of a definition of art and painting within a work of art brings to light what Baldessari sees as the irony in narrowly defining something that is so open to interpretation: "I've always been attracted to anyone that can blatantly say what art is. I just like that kind of audacity, or ignorance, one or the other." For Baldessari, "the wonderful irony about this piece is that it's text. But in fact, it is a painting, because it's done with paint on canvas. So, I'm really being very slyly ironic here in saying, 'Well, this is what painting is.'"¹

That's an interesting relationship between painting and text. Does that also work for architecture and painting?

Different relationships between architecture and painting.

There are different relationships between architecture and paintings. Three of them will

1. MoMA Learning, https://www.moma.org/learn/moma_learning/john-baldessari-what-is-painting-1966-68/



Figure 4. Title: circus performer
Media: mixed media on tissue paper
Size :29.5 x 19.3 in



Figure 5. Title: clown with pink collar
Media: mixed media on tissue paper
Size: 29.5 x 19.3 in

be discussed here. They are counterpart, collaboration and inspiration.

1.Counterpart – works of Chucho Reyes and Barragan.

Many architects and artists are good friends. They not only influence each other as normal people, but also influence each other's works. Chucho Reyes is one of Barragan's artist friends. Barragan won the Pritzker in 1980. And in his laureate acceptance speech, he said it is essential for an architect to know how to see: to see in such a way that the vision is not overpowered by rational analysis. And in this respect, he took advantage of this opportunity to pay homage to a very dear friend who, through his infallible aesthetic taste, taught him the difficult art of seeing with innocence. He referred to the Mexican painter Juses (Chucho) Reyes Ferreira, for whose wise teaching he publicly acknowledged his indebtedness.

Jesus Reyes Ferreira, more commonly known as Chucho Reyes, has been considered for decades as one of the most original artistic personalities of Mexican art of the twentieth century. Antiquarian, decorator, stage designer, character of irresistible fascination.²The influence and mastery of Chucho Reyes was recognized by personalities such as Luis Barragan, Mathias Goeritz, Juan Soriano, Paul Westheim, Octavio Paz and many others. Picasso and Chagall admired the inventive force and color of his painting.

Luis Barragán considered Chucho Reyes his master of color. He would always recognize the persistent influence of the colors of the work of his beloved friend in his architecture. For years, Barragán sheltered the pieces he received from the artist, forming a unique

² CHUCHO REYES, <http://www.inverartartgallery.com/artist/chucho-reyes/>

collection of 194 pieces, including works from each of his four pictorial stages, as well as pieces dedicated to Barragán himself.

Instead of canvas and oil painting (which later he used) he employed tissue paper or brown paper, prepared by himself, and cheap cardboard. It is not surprising that his first works recall the Mexican festivities, because those are precisely the materials that the people use to decorate the streets, churches and gardens in their celebrations. With a marked expressionist character, the painter uses bold strokes of strong color with lines that close, open or move the space at will. The plasticity of tissue paper and its fragile consistency is used in creating backgrounds, textures and colors. Sometimes the artist joins two or more paper layers with the aim of achieving better suited tones for his themes. Even many of his tests and experiments are directed towards obtaining new effects, so that Chucho Reyes tries to get the most of his materials.³

The color is a major element in his painting, since in his work is reflected the cobalt blue of the indigenous hermitages, the brilliant tones of paper flowers that adorn the altars, the contrast of the combinations in dancers' costumes, and the designs of the motifs in folk clay and pottery decoration. Chucho Reyes employed the tempera technique. Usually, prepared by combining pigments with boiling water, and vegetable glue. Subsequently, many of his works presented a "crackle" or "antique" effect, that the painter achieved by adding white lead to the mix. In many of his paintings there are several planes, not of perspective but of color, including in these colors the original tone of the tissue paper (either altered by overlapping colors or kept intentionally pure somewhere in the pictorial space) that always is of paramount importance.

3. CHUCHO REYES, Guadalajara, Jalisco, 1880 - Mexico City, 1977 <http://www.inverartartgallery.com/artist/chucho-reyes/>



Figure 6. Axonometric of Barragan's work



Figure 7. Interior photo of Barragan's work

How did Barragán reply to Chucho's painting? We probably could find the answer by looking into his work Casa Gilardi. The great architect Luis Barragán, at 80 years of age, and after almost 10 years of inactivity, made his last work, located on a terrain of 10 × 36 meters, between dividing walls in Mexico City. A work that reflects the influence of Mexican culture and painters Chucho Reyes and also Diego Rivera and Frida Kahlo, where the most interesting, according to Barragán, was the challenge of the huge Jacaranda tree that had to be maintained, and the pool requested by the owner as part of the project.

The small pink house, which closes towards the street, reinforcing its interiority, is arranged on the longitudinal axis of the land. Backwards, the house is fragmented in two; the front volume, which contains the services and the bedrooms, and the rear, where the living room, the dining room and the swimming pool are located. These two volumes are joined by a corridor, forming a patio that surrounds the Jacaranda.

As in the entire Barragán architecture, all the spaces offer a multitude of sensations, through the games of lights, colors, distribution and architectural elements, such as the staircase without handrail that seems to levitate under a zenithal light. A yellow light that pierces small vertical openings floods the corridor that reaches a minimalist space with a mirror of water next to the dining room, where a wall painted in red holds the skylight.

This is the space for more games, where the floor is divided in two, leaving the dining room on the edge of the water mirror, the red wall sinks in the water, and the skylight in the background, delivering constant changes of light during the day.

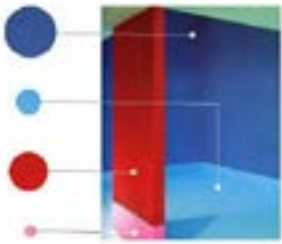


Figure 8. Similar color schemes are used in architecture and painting

In this house, the colors become an important part, especially the red and blue walls, inspired by a painting by Chucho Reyes. “Chucho Reyes had an excellent eye for color. He dedicated his life to beautiful things. I did not understand blueprints, but it helped me with color. The color of the Mexican markets ... the color of Mexican sweets ... of sweets ... the beauty of a rooster. We put the colors for the house Gilardi painting large cards in my house, recharging them one after another on the walls, moving them from place, playing with them until we decide the exact colors. I’ll tell you a secret: the pool has a pink wall or column that does not hold anything. It is a piece of color located in the water, for pleasure, to bring light to the space and improve its original proportion.”⁴

The house is built entirely in brick covered on all exterior with stucco finish with a texture that is typical of the Mexican labor. The interior painting has a much smoother texture so that the light takes over the place without shadows or roughness. In this way, a nearly blinding brightness is achieved for example in the main hall where they are located a few cracks with onyx glass shade. Interesting thing is, the texture of the walls reminds me of the tissue paper and bold strokes used in Chochu’s paintings.

2. Collaboration

Many Architects and artists work together during the composition process. Architects create a space which is perfect for the exhibition of the artistic works. On the other hand, these art works make the space more brilliant. In this way, they could improve each other’s quality. Inujima Art House Project is a good example of this part.

4. Burri, R., & Barragán, Luis. (2000). Luis Barragán. London: Phaidon.

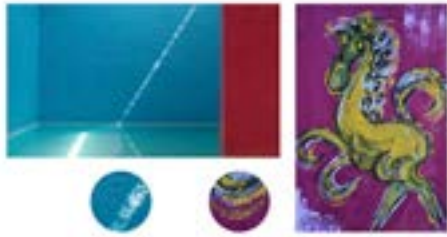


Figure 9. Similar color schemes are used in architecture and painting



Figure 9. Inujima "Art House Project"

The Setouchi Triennale (also known as the Setouchi International Art Festival) is a contemporary art festival held every three years on a dozen islands in the Seto Inland Sea (Setonaikai), the sea which separates Honshu and Shikoku, two of Japan's main islands. It was first held in 2010. Like many rural parts of Japan, the islands in the Seto Inland Sea have been suffering from massive depopulation in recent decades, while their remaining residents have been aging at a rapid pace, causing a wide range of problems. One of the festival's main goals is to counteract these trends and revitalize the region in a sustainable and creative way by bringing contemporary art and tourism onto the islands. The artworks are found across the islands. Some of them stand outdoors in the fields, along the coast or in villages. Others make use of the numerous old homes which have been left abandoned due to the depopulation. The buildings are employed as exhibition spaces or have been converted into artworks themselves. In addition, there are the established museums and art sites on Naoshima, Inujima and Teshimaislands.

Inujima "Art House Project"

Inujima Art House Project was launched with the objective of inspiring the local community of Inujima, allowing them to experience the beautiful landscapes of everyday life and

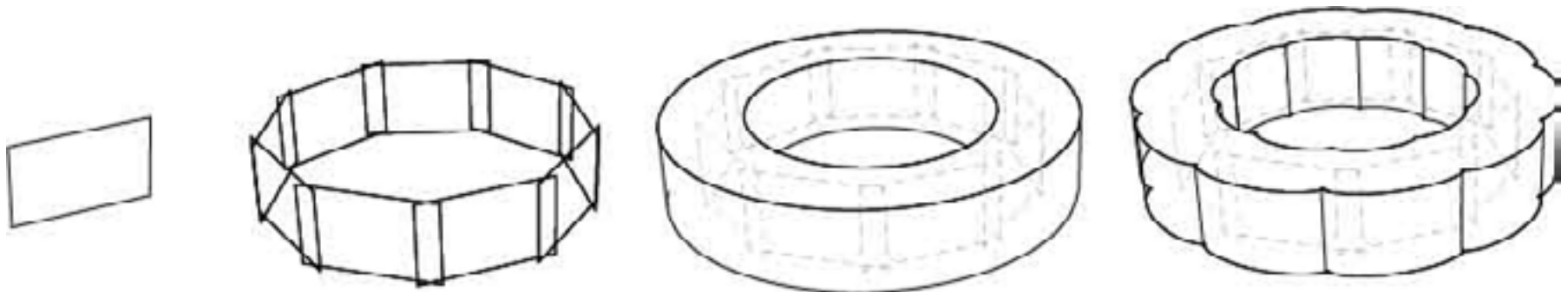


Figure 10. The physical formation of the museum



Figure 11. Artwork Contact Lens in Normal Museum, Haruka Kojin

the familiar natural environments that extend beyond the artworks. Three galleries, F-Art House, S-Art House, and I-Art House, designed for special displays, and Nakanotani Gazebo (a rest area) were first opened on the island in 2010. In 2013, with the opening of two new galleries, A-Art House and C-Art House, works are shown at each venue and elsewhere around the village. The galleries, scattered around the area, are constructed out of a diverse range of materials including roofing tiles and other components of old houses, transparent acrylic glass and aluminum that reflects the landscape. In 2008 Kazuyo Sejima was brought on to the Inujima Art House Project, part of an initiative aimed at revitalizing the islands of the Inland Sea through art, architecture and design.



Figure 12. Artwork Contact Lens in S Art House, Haruka Kojin & Sejima

But her latest creation is A-Art House, a stunning gallery space that was completed over the summer. Collaborating with the artist Haruka Kojin (previously) and art director Yuko Hasegawa, Sejima has erected a clear acrylic circle with a kaleidoscope of brightly colored shapes made from clusters of man made petals. The project “explores the theme of an ‘earthly paradise’ of Arcadian ideals that fuses art and architecture with the landscapes and people of the island.”

Instead of a precise circle, the structure has gently fluted walls that bulge outwards, creating an outline reminiscent of a flower shape. A rectangular opening forms an entrance



Figure 13. Artwork Reflectwo in Normal Museum, Haruka Kojin



Figure 14. Artwork Reflectwo in A Art House, Haruka Kojin & Sejima



Figure 15. Landscape Around West Lake, Southern Song Dynasty



Figure 16. Xiangshan campus of China academy of fine arts, Wang Shu

through one of the walls, while silver stools offer a pair of seats for visitors. Also, the same idea was applied to S Art house. In these cases, the 2D paintings and 3D architecture find their way to get a good balance.

3. Inspiration

Many brilliant paintings survived for many years and still affect many people today. We get inspiration from these historical treasures. Architects are no exception. Wang Shu is a Chinese architect who loves Chinese traditional culture.

Wang Shu's unique sensibility takes as its point of departure the panoramic tranquility of traditional Chinese painting. As Wang Shu has written: "I am always amazed by these paintings when I see that the trees, the buildings and mountains are not just placed haphazardly...every building is laid out in a certain way in relation to the landscape and the trees, the direction it faces depending on the light and the features of the location, which makes it suitable for human habitation. This painting above in Nan Song Dynasty is the landscape around West Lake. As you can see, the houses and pagoda is placed carefully."⁵ Also, Wang Shu's works also follow the same proportion. One day, on the train to Ningbo, Wang Shu saw an old house: one story, with black tiles and white walls. Judging from the colonnade, it was one room wide. It suddenly occurred to him how small it was... He realized that the hill had determined the scale of the house. The house was like a tree planted by the hill. Houses and pagodas in ancient Chinese landscape painting may look casually drawn, but their proportions are authentic. The house alone in the field made me feel lonely. The new houses nearby were simple, but they seemed big. The hill has not been a reference point for them. Their size has been determined by buildings in a far-

5. Wang Shu Amateur Architectuer Studio, Kenneth Frampton, Yiping Dong, Aric Chen, Ole Bouman, Mette Marie Kallehauge, Louisiana Museum of modern art, 2017



Figure 17. Liu Songnian, Landscape of the Four Seasons, Song Dynasty(960 -1279), Handscroll, ink and colors on silk, 40 x69cm



Figure 18. Amateur Architecture Studio, Restoration (Re-generation) of Wencun Village, 2016

away city. Again, he saw two coexisting worlds with no relation at all to one another.

Liu Songnian's painting *Landscape of the Four Seasons* depicted the daily life in the village in Fuyang Area. And Wang Shu did the restoration in the same area. Around 800 years ago, of a recluse and master painter, Huang Gongwang(1271-1368). At the advanced age of 80 to 82, he painted landscape scroll titled "Dwelling in the Fuchun Mountains"(Fu Chun Shan Ju Tu). He spent his later years studying and depicting the landscape of the Fuchun River and mountains, where he lived and traveled. The long scroll(680cmx33cm) presented the Fuchun River and mountains as a poetic location for those seeing meditation in nature. Fuyang's urban area has been expanding in the last 10 years. With the foothills and waterfront occupied by high-rise buildings, the poetic view of mountain and waterfront is no longer as poetic as in the scroll. The river is still flowing, the mountain is still standing, but where is the nice dwelling? How to design the building to dialogue with Huang Gongwang's scroll and his spirit beyond time and space? Wang Shu created a garden composed of concrete buildings evoking the experience of a mountain. He abstracted the contour of the mountain in the back of the scroll as a control line for the concrete mountains. Wang's intention for a new rural house type is to establish a new code for modern vernacular architecture. Dwelling between mountain and water requires not only physical design but also traditional philosophy hidden in landscape painting.

Paintings can influence the design process of architecture in many different ways. It's also depend on the relationship between architect and artist. They might be good friends in the same era, and influence the composition process of each other. They might be co-workers; therefore, their works would be the result of their collaboration. They might

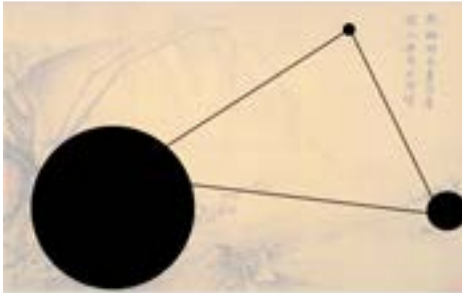


Figure 19. A composition that emphasizes one corner of the picture, Ma Yuan

do not know each other or even don't live in the same age. This does not prevent one person's work from becoming another person's inspiration. The influence between paintings and architecture offers an opportunity to pursue a better possibility to each other.

This thesis mainly focuses on the last kind of relationship, which is to get inspiration from painting works. Some rules would be summarized and applied to the process of architectural design. For example, how the painting is composed, how to create the artistic conception conveyed by the color scheme and the texture of the strokes, how to organize the spatial relations in a picture, how the painting works reflect the social trend of thought, etc. All of these would give some inspiration to the architectural design.

This thesis selected the Song Dynasty landscape painting as the research object. The composition of the picture could affect the layout of the building space. For example, in the Song Dynasty, there was a very famous painter named Ma Yuan, who had a nickname called "Ma Yi Jiao"(Corner Ma), because he left blank most of his drawing, and depicted the main content on one corner. This is very enlightening for the architectural space design. At the same time, the landscape paintings of the Song Dynasty mostly adopted the multi-points perspective, with different levels of space arranged in the same picture. This can also give some inspiration to the spatial organization in architectural design. In addition, the life of the literati in the Song Dynasty reflected in the painting, the tone of the picture and the mood of the painter conveyed by the brush strokes can give architects some new ideas.

On the basis of these analyses, an community suitable for contemporary people's life is created, which is the best proof that paintings can give architectural design inspiration.



Figure 20. Fuchun Mountains, Huang Gongwang



Figure 21. Wang Shu Projects. Campus Hangzhou

CHAPTER 3 PAINTING IN SONG DYNASTY

3.1 The Historical Background of Song Paintings



Northern Song(960-1127)



Southern Song
(1127-1279)

Figure 22. Song Dynasty

Song Dynasty

The Song Dynasty ruled China between 960 and 1279 CE and is divided into two distinct periods, Northern and Southern. During the Northern Song (960–1127), the capital was in the northern city of Bianjing (now Kaifeng) and the dynasty controlled most of what is now Eastern China. The Southern Song (1127–1279) refers to the period after the Song lost control of its northern half to the Jurchen Jin dynasty in the Jin-Song Wars.

The Song Dynasty restored unity and became the richest, most skilled, and most populous country on earth. The population doubled in size during the 10th and 11th centuries, growth made possible by expanded rice cultivation in central and southern Song, the use of early-ripening rice from southeast and southern Asia, and widespread food surplus.

The Proliferation of Art

Social life during the Song Dynasty was vibrant. Citizens gathered to view and trade precious artworks, the populace intermingled at public festivals and private clubs, and cities had lively entertainment quarters.

Expansion of woodblock printing and the 11th-century invention of movable-type print-

ing. Technology, science, philosophy, mathematics, and engineering flourished over the course of the Song. Philosophers such as Cheng Yi and Zhu Xi reinvigorated Confucianism with new commentary, infused with Buddhist ideals and emphasized a new organization of classic texts that brought out the core doctrine of Neo-Confucianism. The visual arts were heightened by new developments such as advances in landscape and portrait painting, and the elite engaged in the arts as accepted pastimes of the cultured scholar-official, including painting, composing poetry, and writing calligraphy.

Emperor Huizong



Figure 23. Auspicious Cranes, Emperor Huizong, Song Dynasty

Emperor Huizong was a renowned artist as well as a patron of the arts. The imperial courts of the emperor's palace were filled with his entourage of court painters, calligraphers, poets, and storytellers.

Emperor Huizong of Song (7 June 1082 – 4 June 1135), personal name Zhao Ji, was the eighth emperor of the Song Dynasty in China. He was also a very well-known calligrapher. Despite his incompetence in rulership, Emperor Huizong was known for his promotion of Taoism and talents in poetry, painting, calligraphy and music. He sponsored numerous artists at his imperial court, and the catalogue of his collection listed over 6,000 known paintings.¹

Emperor Huizong was a cultured leader who spent much of his time admiring the arts. He was a collector of paintings, calligraphy, and antiques of previous dynasties, building huge collections of each for his amusement. He wrote poems of his own, was known as

1. Wikipedia, https://en.wikipedia.org/wiki/Emperor_Huizong_of_Song



Figure 24. Emperor Huizong of Song, Ting Qin Tu (literally "Listening to the Qin")

an avid painter, created his own calligraphy style, had interests in architecture and garden design, and even wrote treatises on medicine and Taoism. He assembled an entourage of painters that were first pre-screened in an examination to enter as official artists of the imperial court, and made reforms to court music. Like many learned men of his age, he was quite a polymath personality, and is even considered to be one of the greatest Chinese artists of all time.

Emperor Huizong was a great painter, poet, and calligrapher. He was also a player of the Guqin (as exemplified by his famous painting, *Listening to the Qin*).

The emperor took huge efforts to search for art masters. He established the "Hanlin Huayuan" ("Hanlin imperial painting house") where top painters around China shared their best works.

The primary subjects of his paintings are birds and flowers. Among his works is *Five-Colored Parakeet on Blossoming Apricot Tree*. He also recopied Zhang Xuan's painting *Court Ladies Preparing Newly Woven Silk*, and Emperor Huizong's reproduction is the only copy of that painting that survives today.

Emperor Huizong invented the "Slender Gold" style of calligraphy. The name "Slender Gold" came from the fact that the emperor's writing resembled gold filament, twisted and turned.

It was Huizong's love for art that led to the development of art in the Song Dynasty.

3.2 The Philosophical Trend of Thought in the Song Dynasty

The Song Dynasty was highly influenced by Buddhism and Neo-Confucianism, which were reflected in its art. Neo-Confucianism, is a movement in religious philosophy derived from Confucianism in China around 1000 CE in response to the ideas of Taoism and Buddhism.

It is important to remember that along with being highly philosophical, the Neo-Confucian masters were also teachers of various forms of personal moral self-cultivation. From the Neo-Confucian perspective, merely abstract knowledge was useless unless conjoined with ethical self reflection and cultivation that eventuated in proper moral behavior and social praxis. The Neo-Confucians sought to promote a unified vision of humane flourishing that would end with a person becoming a sage or worthy by means of various forms of self-cultivation.

What are the traits and motifs of Neo-Confucianism? And how does it influence art in Song Dynasty.

One of the most common assumptions about the philosophical achievements of the Neo-Confucian literati is that it was stimulated into life by interaction with Daoist and Buddhist thinkers.

Taoism

Taoism is Chinese philosophy intended to signify the fundamental or true nature of the world: simplicity and selflessness in conformity with the Tao, leading a life of non-purposive action, a life expressing the essence of spontaneity..

Taoist thought focuses on genuineness, longevity, health, immortality, vitality, wu wei (non-action, a natural action, a perfect equilibrium with tao), detachment, refinement (emptiness), spontaneity, transformation and omni-potentiality. This religious and philosophical tradition of Taoism had its roots in the nature worship and divination of the earliest Chinese people.

The word 'Tao' (or Dao) translates into "path", "method", "principle" or "way", the character translates into "teach" or "class" and Taoist belief is based on the idea that there is central or organizing principle of the Universe, a natural order or a "way of heaven", Tao, that one can come to know by living in harmony with nature and hence with the cosmos and the Universe. The philosophy of Tao signifies the fundamental or true nature of the world. It is the essential, unnameable process of the universe. Tao both precedes and encompasses the universe.

In this perspective, architecture also has its natural order. To some extent, rather than designing a building, we as designers are looking for what a building should be.

Through an understanding of natural laws, an individual can be one with the Tao by living in accordance with nature (cosmos/ Universe) and all its transformations and changes,

adopting and assimilating to these, and hence can gain eternal life.

Architectural design is a way for people to pursue an ideal lifestyle. Therefore, the thinking mode of architectural design should conform to Taoism to a certain extent. With and due to the transformations and changes of the phenomena everything and every being spontaneously, by intuition and in impulse establishes its own 'way'. All things with their transformations and changes are considered to be self-regulating, self-expressing in their natural form. Same with architecture.

'Wu wei' does not signify not acting at all, but rather not forcing things on their way. Wu wei signifies that the action should be immediately in accordance with the Tao, hence the necessary will be done without exaggeration, hyperbole or overeagerness as these are considered obstructive, though rather in an easy, facile, non-disturbing way, leading to overall harmony and balance. It is a state of inner tranquility, which will show the right effortless action at the right time.

Taoism does not identify man's will as the root problem. Rather, it asserts that man must place his will in harmony with the natural universe. Taoist philosophy recognizes that the Universe already works harmoniously according to its own ways; if a person exerts his will against or upon the world he would disrupt the harmony that already exists, he would go 'against the flow of life'.

For architectural design, it should also follow the laws of nature, such as the change of terrain, weather conditions, local materials and so on.

Neo-Confucianism

Neo-Confucianism is a social and ethical philosophy using metaphysical ideas, some borrowed from Taoism, as its framework. The philosophy can be characterized as humanistic and rationalistic, with the belief that the universe could be understood through human reason, and that it was up to humanity to create a harmonious relationship between the universe and the individual

While there is a genuine element of truth in this stimulus theory of the origins of Neo-Confucianism, it is also true that, once prompted by the best of Daoist and Buddhist thought, the Neo-Confucians constructed their philosophies out of materials indigenous to the historical development of the Confucian Way.¹

1. Neo-Confucian Philosophy, <https://www.iep.utm.edu/neo-conf/>

3.3 Life of the Literati in Song Dynasty

Characteristics of Literati in Song Dynasty

The literati in the Song Dynasty lived a peaceful and elegant poetic life. They can pursue their spiritual world to the fullest. In the Song Dynasty, the literati had all the benefits of



Figure 25. Song Dynasty, Songnian Liu

the times. The government's basic state policy of "respecting literature and suppressing military force" and the civil service system of "ruling the country by scholar-bureaucrats" gave them high political and living conditions.

The literati in the Song Dynasty could not only realize their life ideal and political ambition, but also satisfy their individual realistic desire, satisfy the multi-level needs of body and soul, and enjoy the rich and mellow life pleasure.

In addition to the political environment in which scholars were given preferential treatment, the country was founded on Confucianism, the change of philosophical trend of thought also laid a foundation for the value and quality of life of literati. Confucianism, Taoism and Buddhism gradually became one. The Confucian thought of active participation in the world uplifted the scholars' spirits and encouraged them to participate in politics. Taoists let nature go; the Buddhist thought of self-liberation makes them detached to treat the gain and loss of honor and disgrace. They do not fall into the extreme of "indulgence" and "abstinence". They walk freely between emotion and reason, which makes them maintain a sound personality.

Many literati and scholar-officials in the Song Dynasty were artists. They were not only good at poetry, but also proficient in painting, music and calligraphy. Their achievements were widely recognized. Facing the turbulent external world, they are also reclusive and keen on garden art.

Of course, their seclusion is not to go to remote places to live a life of farming, but to pay attention to the cultivation of the subject of the mind, is a kind of seclusion, do not have

to go to very remote places or get the pleasure of seclusion. Neither give up the secular joy nor be burdened by the external things. They can pursue their own spiritual independence and freedom. This makes the life of literati show the elegant temperament of high school without being reduced to vulgar bureaucrats.



Figure 26. Idyllic residence, Song, Anonymous

The life of literati in Song Dynasty can also be seen in Song Dynasty paintings. Apart from being scholars, the literati of the Song Dynasty had a taste for life. They would write beautiful lyrics, then fill in the lyrics and let people sing them. They pay special attention to how to drink tea in life, they don't pursue power and wealth in life, I think this is a very important thing. Literati know the meaning of life, they do not want power, they do not want wealth. Perhaps he thought there was something more important than that, and he came back to be very smart literati.

Perhaps we will find that the Song Dynasty society has such a high aesthetic taste, in fact, a very important key figure is the literati. And these literati are respected in society. Literati are very confident in his role and status in history. They didn't want to get involved in something that everybody was fighting over, and they knew they were playing big roles.

The Life of the Literati Depicted in Song Paintings

1) Idyllic residence

The painting, Idyllic residence, is now in the national Palace Museum in Taipei, and its author is unknown, but it is a good example of an aesthetic style in the life of literati in the Song Dynasty. A scholar was sitting on his couch with a scroll in his hand, and a book boy was pouring tea for him. The screen behind him depicted the scenery along the river.



Figure 27. Part of Idyllic Residence

Reeds were growing on the sandbank, and a pair of mandarin ducks were under the hibiscus flowers. A portrait of the master was hanged on the screen. When literati hang self-portrait in the home, they understand the importance of the value of their existence with the meaning, his moment will reflect on what is the value and significance of their existence.

We have never known much about the self-portrait hanging in the homes of literati in the Song Dynasty. It is often mentioned that the so-called self-portrait emerged after the Renaissance. Self-portraits appeared only when people began to pay attention to the meaning and value of human existence. However, self-portraits were already available in the Song Dynasty and hung in their own homes. A scholar would hang his self-portrait in his own home instead of another leader or emperor, indicating that the meaning of his existence is very important.

What is the meaning of your existence? Are you respected? They start to have this kind of confidence, and they start to be aware of their meaning of existence. The literati of the Song Dynasty were very important. Literati should give society a real value of beauty.

A society, a lot of people's life is busy, panic, loss. Nobody did a good demonstration. What you see is greed. There are no literati to tell you that life can be so simple and life can be less about the pursuit of power and wealth. The literati in the painting are sitting here, wearing very casual clothes. He is sitting here with one foot crossed and reading a book in his left hand. Beside him is a shelf for reading picture scrolls. His life is very simple, the room is just a book, a piano. The life of this gentleman presents such a simplicity.



Figure 28. Wen Hui Tu, Song Dynasty

2) Wen Hui Tu

On the other hand, there are also some literati who become officials through reading and examinations and lose their original simplicity. For example, in Wen Hui Tu, literati gather together to write poems and watch paintings.

Even if the literati in the Song Dynasty were officials, they did not pursue wealth and fame all day long. They were still yearning for nature and the landscape. The Song Dynasty was the best example of intellectuals in China, in the east and in the world. What do you learn from reading? The purpose of reading is to let oneself find the meaning and value of life existence, let oneself live leisurely, let oneself have a kind of wisdom to face the joy of life. This group of literati were more noble. They had many servants to prepare food for them at the banquet, and the food on the table was abundant. The literati of the Song Dynasty were very interesting. They could go up and he could go down. Going up, they can live such a luxurious life; going down, they can also remain as simple as common people.

In fact, literati play two roles in society. One role is that you use your status as literati to get close to some people with power and wealth, and finally become someone who exploits the common people, or you come down to make suggestions for the common people and strive for their welfare. These two kinds of literati are different.

Here through the Song Dynasty painting, we see two different literati living conditions. Although the literati in wen hui tu were officials in the imperial court, they were very fastidious. Their banquets were held in the gardens of nature, instead of the luxurious and rich



ostentation in expensive restaurants as we do today. This was the pursuit of character by the literati in the Song Dynasty.

The Song Dynasty to me was a demonstration of a thousand years ago, when it was the highest civilization in the world. Are we better than the people of the Song Dynasty at knowing what is the meaning of life and what is the meaning of beauty? I often borrow Song Dynasty paintings to reflect on myself. Today, we are in the 21st century. With high technology and developed industries, we often boast that how high our national income is. But when facing the aesthetics of Song Dynasty, we will probably be ashamed of today's life.



3) Return Lately from Spring Outing

A scholar who was an official in the imperial court wanted to see flowers in the spring. He came back late. His attendants helped him carry the chair, called the cross chair, which was foldable at the bottom, a bit like our camp-beds, and was easy to carry. The book-boy carried his books to the suburbs. It is revealed in the painting that even if a man of letters becomes an official, he will appreciate the nature. The nature of his mind is not the same. He does not wallow in power and wealth all day long.



Figure 29. Return Lately from Spring Outing, Part of the painting

4) Summer under the Pagoda Tree

In this painting of literati in the Song Dynasty, we can see a scholar with great personality. It was probably in the summer. It seems like too hot, so he moved a cane-woven cool bed under a locust tree and wore very comfortable clothes made of soft silk. He put his head



Figure 30. Summer under the Pagoda Tree



Figure 31. Fishing in the river, Ma Yuan

on the pillow, closed his eyes, listened to the birds and felt the wind coming. The most impressed part is that he put his feet on a shelf and put them high, especially leisurely. The furniture in his room was very simple, just a few paintings and calligraphy, a censer, a candle, and then he could live with them. We can often look at the lives of these literati and reflect on our own life. Because we tend to only talk about making money, stocks, real estate, and forget that being literati can be a little more insistent on a certain taste in

These pictures are more convincing than all the words. Why did the Song Dynasty produce so many great literati over three hundred years? Because they know how to live, they were the ones who really lead a “down-shifting” style life. Life moves slowly, leisurely and richly. Don’t let yourself indulge in the pursuit of power and wealth all day long. That is the real life of literati. The literati in the Song Dynasty dealt with the contradictions between society and individuals, politics and life, emotion and reason, and so on. Therefore, they were magnanimous and real. Although they sighed that “life is like a dream”, they still had a sense of moral responsibility and were loyal to the ideal of helping the whole world.

The Interests and Hobbies of Scholars in the Song Dynasty

Tea, incense, flower arrangement and painting were called the four arts of life (also known as the “four things”) by the Song people, which were part of the literati’s pursuit of elegant life at that time. These four artists taste daily life through smell, taste, touch and vision, elevate daily life to the realm of art, and enrich inner cultivation and practice. This is very consistent with the modern pursuit of life aesthetics and pay attention to personal taste of life attitude, also coincides with the mainstream consciousness of today’s Oriental



aesthetics.

The Life of Contemporary Chinese Youth

Look back to contemporary life. The future is bright for the millions who were born in China after 1990. Their nation is on the march toward more wealth and power, and most don't face hunger and misery like their parents and grandparents. But many urban young people in the world's most populous country are still stressed out because of pressure.



Figure 32. The Hobbies of literati of Song Dynasty

The twenty-somethings who fill apartments in China's insta-megacities are expected to rise – marry an appropriate spouse, get good jobs, buy apartments and cars, and have children. Nagging relatives pile on to monitor a young person's progress through these mandated stages of youth, and there's pressure from within, too. But not all Chinese can achieve their "Chinese Dream," whether it's to follow the set path or rebel and live in the moment. The chasm between the expectations of Chinese young people – their dreams of the lives they'd like to lead – and their financial reality is often bigger, broader and more harrowing than any other such gap in the world," writes Zak Dychtwald, a millennial American from Northern California.¹

Therefore, through the analysis and study of Song Dynasty paintings, we should be able to introduce the pursuit of high quality life of the literati in the Song Dynasty into the life of modern people. And creating the ideal living space is the most direct way.

1. Zak Dychtwald, *Young China: How the Restless Generation Will Change Their Country and the World*, St. Martin's Press

3.4 Painting under the Song Dynasty

Painting during the Song Dynasty (960–1279) reached a new level of sophistication with further development of landscape painting. The Shan Shui style painting— *Shan* meaning mountain and *Shui* meaning river—became prominent in Chinese landscape art. The emphasis on landscape painting in the Song period was grounded in Chinese philosophy. Taoism stressed that humans were but tiny specks among vast and greater cosmos, while Neo-Confucianist writers often pursued the discovery of patterns and principles that they believed caused all social and natural phenomena. While the painting of portraits and closely viewed objects such as birds on branches were held in high esteem by the Song Chinese, landscape painting was paramount.

Artists of the time mastered the formula of intricate and realistic scenes in the foreground and vast open space in the background. Distant mountain peaks rise out of high clouds and mist, while streaming rivers run from afar into the foreground. Immeasurable distances are conveyed through blurred outlines and impressionistic treatment of natural phenomena.

Mountains and Water in Chinese Art

Mountains and water play prominent roles in Chinese art. Painting scrolls feature towering mountain peaks and torrential waterfalls, slopes receding far into the distance and

gently rolling streams.

To some extent, China's geography offers an explanation. Mountainous terrain makes up most of the country, water is abundant in the Central and Southern regions, and three of the world's greatest streams, the Yellow River, the Yangtze and the West River, define much of the land. Her natural environment has shaped China's culture and traditions and molded the minds of her people.

Confucius coined the phrase that "the wise take pleasure in rivers and lakes, the virtuous in mountains" (Analects). Mountains and water are central to the Daoist conception of the world. This school of thought views man as an inseparable part of the universe. Harmony is attained if each individual's energy is attuned to the energy of cosmos at large. Intimate encounters with natural phenomena are the path leading to this goal. Tranquility induces a relaxed condition in which the workings of the universe may be fathomed. In a state of heightened spiritual awareness, man's ability to adjust his rhythm to the pulse of cosmos and to eventually merge with it will prevail.

The Daoist notion of water is yet more essential. In their efforts to describe the Dao, the Way of the Universe, Laotzu and Chuangtzu, the major personages of early Daoism, employed water as their chief metaphor. Water is omnipresent, embracing all living things with no trace of partiality or ulterior motives. It is the great mediator between contrasts, forever seeking balance.

Different Style Between Northern and Southern Song

There was a significant difference in painting trends between the Northern Song period

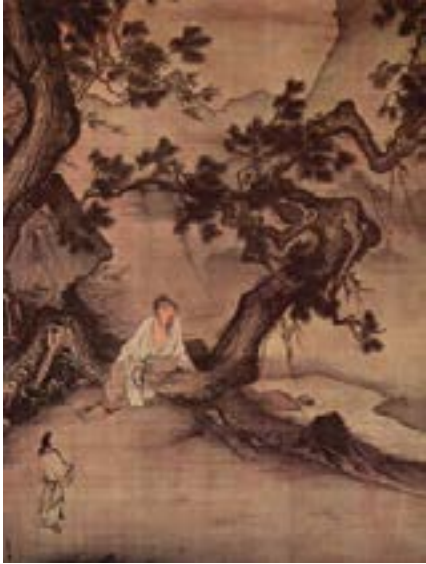


Figure 33. Ma Lin, Listening to the Wind (1246): Southern Song officials were interested in reforming society from the bottom up and on a small scale. Hence, their paintings often focused on small, visually closer, and more intimate scenes, while the background was often depicted as bereft of detail as a realm without substance or concern for the artist or viewer.

(960–1127) and Southern Song period (1127–1279). The paintings of Northern Song officials were influenced by their political ideals of bringing order to the world and tackling the largest issues affecting the whole of their society; as such, their paintings often depict huge, sweeping landscapes. On the other hand, Southern Song officials were more interested in reforming society from the bottom up and on a much smaller scale, a method they believed had a better chance for success. Their paintings often focus on smaller, more intimate scenes, while the background is bereft of detail as a realm without substance or concern for the artist or viewer.

This change in attitude from one era to the next stemmed from the rising influence of Neo-Confucian philosophy. Adherents to Neo-Confucianism focused on reforming society from the bottom up, not the top down, which can be seen in their efforts to promote small private academies during the Southern Song instead of the large state-controlled academies seen in the Northern Song era.

Influential Painters

1) Ma Yuan and Xia Gui

Ma Yuan was a Southern Song painter of the Song Dynasty. His works and those of Xia Gui formed the basis of the so-called Ma-Xia school of painting and are considered among the finest from the period. Although a very versatile painter, Ma is known today primarily for his landscape scrolls. A characteristic feature of his paintings is the so-called “one-corner” composition, in which the actual subjects of the painting are pushed to a corner or a side, leaving vast open spaces. As court painters, Ma Yuan and Xia Gui used strong black brushstrokes to sketch trees and rocks and pale washes to suggest misty space.



Figure 34. Walking on Path in Spring by Ma Yuan (c.1190 – 1279): Ma Yuan was one of the most prominent Chinese painters of the Song Dynasty.

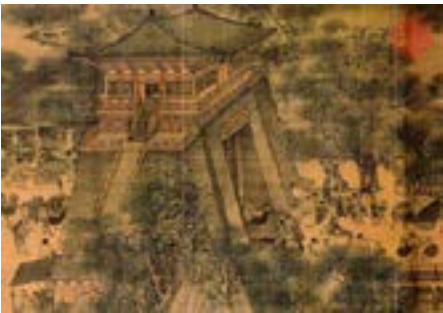


Figure 35. Detail of the original “Along the River during Qingming Festival” by Zhang Zeduan, early 12th century: Zhang Zeduan was instrumental in the early history of the Chinese landscape art style known as shan shui. Zhang’s original painting of the Along the River During the Qingming Festival reveals much about life in China during the 11th-12th century. Its depiction of different people interacting with one another reveals the nuances of class structure and the many hardships of urban life. It also displays accurate depictions of technological practices found in Song China.

2) Su Shi and Mi Fu

Painting became an art of high sophistication, associated with the gentry class as one of their main artistic pastimes along with calligraphy and poetry. During the Song Dynasty, avid art collectors often met in groups to discuss their own paintings and rate those of colleagues and friends. The poet and statesman Su Shi (1037–1101) and his accomplice Mi Fu (1051–1107) often partook in these affairs, borrowing art pieces to study, copy, or exchange. They created a new kind of art that used their skills in calligraphy to make ink paintings. From this time onward, many painters strove to freely express their feelings and capture the inner spirit of their subject instead of depicting its outward appearance. The small round paintings popular in the Southern Song were often collected into albums, with poets creating compositions on the side to match the theme and mood of the painting.

3) Zhang Zeduan, Yi Yuanji, and Other Court Painters

The imperial courts of the emperor’s palace were filled with his entourage of court painters, calligraphers, poets, and storytellers. One of the greatest landscape painters given patronage by the Song court was Zhang Zeduan (1085–1145), who painted the original Along the River During Qingming Festival scroll, one of the most well-known masterpieces of Chinese visual art. Emperor Gaozong of Song (1127–1162) commissioned an art project of numerous paintings for the Eighteen Songs of a Nomad Flute, based on the poet Cai Wenji (177–250 AD) of the earlier Han Dynasty. Yi Yuanji achieved a high degree of realism painting animals, in particular monkeys and gibbons.

CHAPTER 4 ARCHITECTURE AND PAINTING IN SONG DYNASTY

When we appreciate the landscape paintings in Song Dynasties, the high quality architecture depicted in the scrolls deserves attention. The landscape painting in the two Song Dynasties advocated realism. According to these paintings, we would get the chance to know more about the architecture of the Song Dynasty. We can learn how to consider the integration between buildings and surrounding sites, how to arrange buildings in different environments, how to guide the spatial path between buildings, and how to deal with the relationship between internal and external landscape courtyards.

Many landscape painters not only have superb artistic accomplishment and painting skills in painting, but also play an indispensable role in building, design, mapping and construction. Song Dynasty landscape paintings depict all kinds of things, including figures, flowers, birds, boat, wooden, etc. And the “cottage” in the landscape painting is the carrier that let us understand the Song Dynasty architecture, such as the royal palace in *Tengwang Pavilion* and *Ming imperial Summer Palace* by Guo Zhongshu, the temples in *A Solitary Temple amid Clearing Peaks* by Cheng Li, the numerous commercial buildings, towers and the bridge in *Along the River During the Qingming Festival* by Zeduan Zhang. As for residential buildings, there are country houses depicted by Ximeng Wang’s *A Thousand Miles of Rivers and Mountains* and Huichong Seng’s *Spring Dawn on Mountain Xishan*, gardens and villas of the rich in Songnian Liu’s *Four Scenes of Mountains and Waters*, and even the waterside buildings in Gui Xia’s *West Lake Willow Boat*. The

architecture in the painting is organically combined with the surrounding environment, which conforms to the mountain trend. The building develops layer by layer along the hillside and the elevation of different levels or the veranda is used to solve the difference of topography, creating a magnificent architectural group. There are also houses of ordinary people, who live in harmony with their surroundings. They use trees to make a scene in front of the house, or they are hidden in the deep forest, showing only one corner of the eaves. There are also waterside buildings, or waterside houses naturally generated along the riverside. People on the platform above the water surface, or playing the piano, or fishing, have quite the flavor of literati life.

4.1 The Influence of Feng Shui Culture

The Influence of Feng Shui Culture on the Architectural Site Selection of Landscape Painting



Figure 36. Bagua Map in Feng Shui

Feng Shui, also known as Chinese geomancy, is a pseudoscience originating from China, which claims to use energy forces to harmonize individuals with their surrounding environment.¹ The term Feng Shui literally translates as “wind-water” in English. Feng Shui is one of the Five Arts of Chinese Metaphysics, classified as physiognomy (observation of appearances through formulas and calculations). The Feng Shui practice discusses architecture in terms of “invisible forces” that bind the universe, earth, and humanity together, known as Qi.

¹ Michael R. Matthews (30 August 2017). *History, Philosophy and Science Teaching: New Perspectives*. Springer. p. 31.



Figure 37. Sire selection, Source: Landscape Design Center, Beijing Tsinghua Tongheng Urban Planning and Design Institute.

Historically, Feng Shui was widely used to orient buildings—often spiritually significant structures such as tombs, but also dwellings and other structures—in an auspicious manner. Depending on the particular style of Feng Shui being used, an auspicious site could be determined by reference to local features such as bodies of water, or stars or the compass. Feng Shui can be summarized as investigating the geography of mountains and rivers, including geology, hydrology, ecology, micro-climate and environmental landscape, etc., and then determining its auspicious way, building a city, houses or mausoleums, etc., to achieve the realm of harmony between heaven and earth.

According to Feng Shui theory, there are five aspects to look for a good location. The first is to rely on suitable mountains (called dragon veins by the ancients, because mountains are like Chinese dragons lying on the ground), and also to consider the ups and downs of the mountains. The second is to observe the environment around the site. Here's an example, in China, mountains located in the directions of west, northwest, north and northeast can block the wind from these directions, which is conducive to creating suitable temperature, humidity and wind direction. The third is to observe the source of water and water flow. Nothing can grow without water. In addition, water can provide convenient transportation or barriers for external attacks, as well as beautiful scenery. Fourth, for building a city, observe whether the surrounding environment is harmonious. The fifth is the direction, which is perpendicular to the building site. In general, Chinese Feng Shui has a great influence on the location selection and architectural layout of traditional buildings, from architectural orientation to architectural appearance and interior layout.

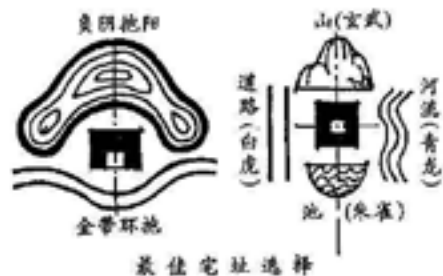


Figure 38. Perfect Site Selection for Residential Building

During the evolution of thousands of years of building houses, palaces, temples and mausoleums in China, Chinese Feng Shui theory not only met the requirements of functions



Figure 39. A good site for a village align with Feng Shui Theory

and surrounding environment, but also met the psychological and behavioral needs of people. It pursues the philosophy of the unity of human being and nature. The landscape paintings of the Song Dynasty also tried to express this philosophy. In landscape paintings, we can see traces of Feng Shui theory in both the composition of the picture and the layout of the mountains, not to mention the close relationship between Feng Shui and architecture reflected in the buildings in the paintings.

Feng Shui and the Aesthetic of Landscape Paintings

Feng Shui is often associated with the pursuit of good luck, and most of the rules also align with the creation of beautiful landscapes. In many cases, the goodness of Feng Shui and beauty are unified and interdependent. For example, a place with good Feng Shui, relying on the magnificent mountains and surrounded by rivers, reflects the unity of good natural landscape and cultural landscape. First, with multi-level mountains as the background, it increases the depth and distance of the scenery. Second, the river and lake are used as the foreground of the site to form a broad vision. If you look back through the water, there are vivid waves and reflections. Thirdly, if there are mountains in the foreground of the site, the two layers of mountains will form a rich sense of hierarchy.

4.2 Site Selection in Landscape Painting



Figure 40. A Solitary Temple amid Clearing Peaks
Cheng Li, the Song Dynasty



After the location of the building is determined, it is necessary to start to analyze the selected terrain. From the landscape paintings, we can see the different topography, including steep slopes, flat land with lush vegetation, beautiful river Banks and dangerous hilltops. The perfect integration of the building and the base in the painting adds a bright spot to the landscape, and the corresponding relationship between the building and the surrounding area can also be understood.

Align with the Trend of the Mountain

The building is arranged in accordance with the slope trend of the mountain. Borrow the original imposing manner of the mountain to create a magnificent building. Many landscape paintings use this method, such as Guo Xi's *Early Spring* and Guo Zhongshu's *Ming imperial Summer*



Palace.

In Cheng Li's "A Solitary Temple amid Clearing Peaks", there are two terraces. The first floor is equipped with the gate of the temple. Through the winding path, the second floor is equipped with the pagoda of the temple. Similar architectural site solutions are very common in landscape painting, and many similar cases can be seen in song paintings.



Buildings by the Water

Many buildings in landscape paintings are located on the water bank, and we define different types of waterside buildings according to their distance from the water. Some buildings are at some distance from the water, some are right at the water's edge, and some are above the water's surface. Different distances form completely different spatial experiences. The functions of such buildings can be divided into residential and scenic buildings. Gui Xia's "west lake willow boat" and Songnian Liu's "*Four Scenes of Mountains and Waters*" both depict the life of the water towns south of the Yangtze river. The buildings along the water are all stilt style architecture, scattered along the coast. The residence stands on the water through wooden posts, with a platform veranda, creating a water-friendly space.



Artificial Scenery

If the site is not surrounded by good natural landscape conditions, the painter will artificially create a beautiful outdoor environment. For example, ancient trees with conserva-

Figure 41. Landscape of the Four Seasons
Liu Songnian
Handscroll, ink and color on silk



Figure 42. Reading at the Window in Autumn
Ink and color silk
Liu Songnian
Width 26 cm, Height 25.8 cm

tion value should be protected in the building site and be integrated into the building environment. And the architectural design will make good use of these resources to create a quality space.

It can be seen from the relationship between the buildings and the base in the landscape paintings of the Song Dynasty that various factors of the base were considered before construction. They judged the quality of Feng Shui from the natural landscape form, determined the layout of the building according to the characteristics of the landform, and created the landscape according to the specific factors in the surrounding environment.

4.3 Architectural Form in Song Paintings

Architectural forms in landscape paintings of the Song Dynasty can be classified from different perspectives. According to the plane layout, it can be divided into: quadrangle courtyard, front and back courtyard, hatchback courtyard, I-shaped house, T-shaped house, etc. According to the construction materials can be divided into: tiled houses, thatched houses, bamboo buildings, wooden houses, etc. According to the type of structure can be divided into: column and tie construction, post and lintel construction, log

cabin construction.

Here we focus on the layout of the buildings in landscape paintings, which are mostly courtyard houses. There are many houses and villages in Ximeng Wang's *A Thousand Miles of Rivers and Mountains*. Three or two individual buildings are combined in different ways to form almost all possible floor plans.

A Thousand Miles of Rivers and Mountains is an 11.9 metres (39 ft) long scroll. The painting, finished by Wang when he was only 18 in 1113, was one of the largest in Chinese

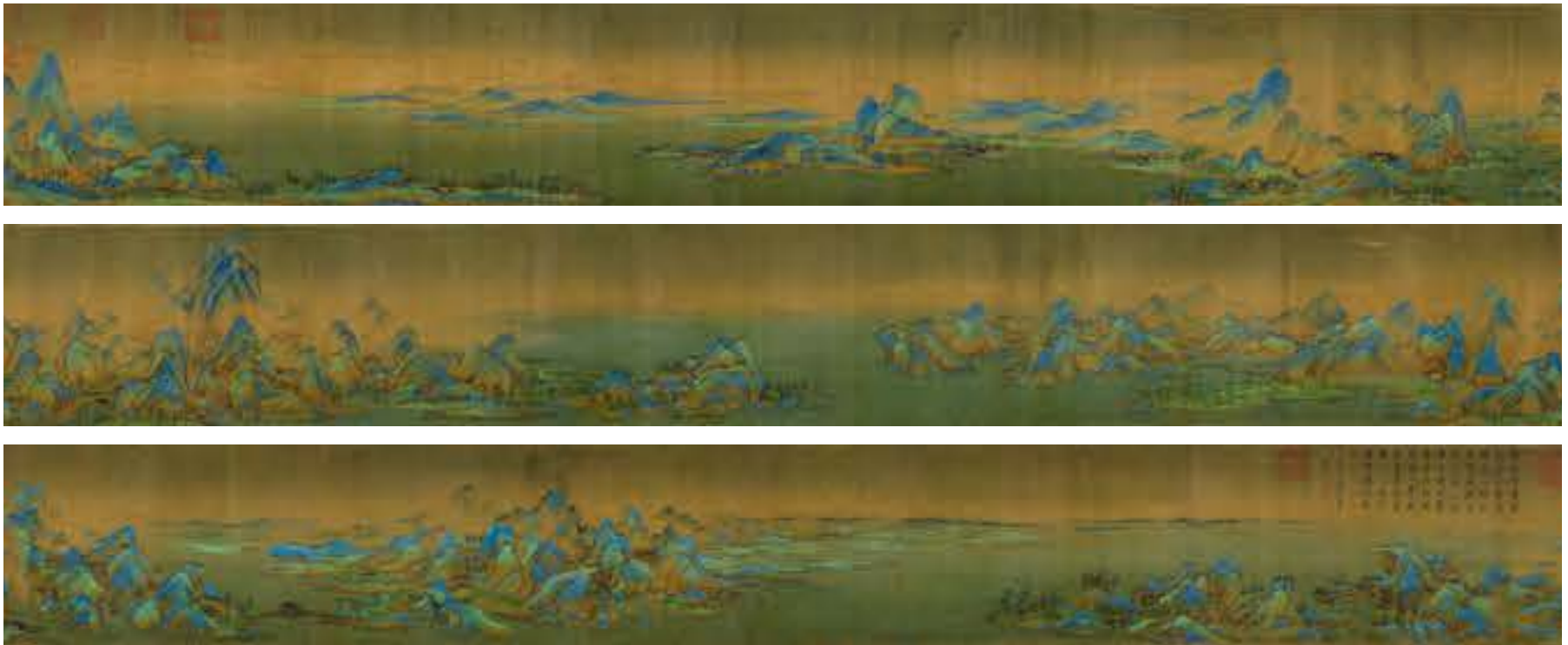


Figure 43, *A Thousand Miles of Rivers and Mountains*
Ximeng Wang

history, and has been described as one of the greatest works of Chinese art.¹

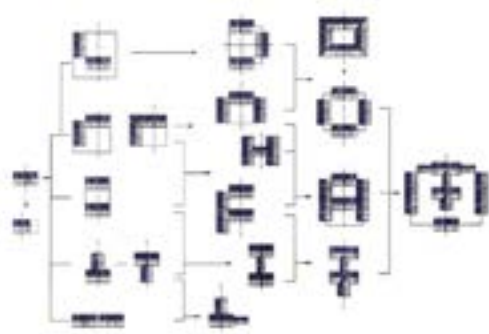


Figure 44. The building layout in A Thousand Miles of Rivers and Mountains³



Figure 45. The residential building types in A Thousand Miles of Rivers and Mountains²

1. Caradog Vaughan James (1989). Information China: the comprehensive and authoritative reference source of new China, Volume 3. Oxford: Pergamon Press. p. 1114.

2. Dunzhen Liu (1984). The history of ancient Chinese architecture. Beijing, China building industry press.

3. Gangyi Tan, Chinese residential building and living form in Song Dynasty.

4.4 The path organization in Song Paintings

In the landscape paintings of the Song Dynasty, buildings are often located in the mountains and dense forests, or on the Banks of rivers and lakes, or on the flat land in the suburbs. Generally speaking, they are in the beautiful natural environment. Therefore, in order for people to make better use of these architectural spaces, the path organization in the natural environment is particularly important. The paths in the landscape paintings also have multiple expressions, such as small bridges across the water, mountain roads winding up, or steps connecting the two ends.

At the same time, the paths in the painting appear and disappear. Usually the starting point can not be seen, the viewer can start to appreciate a painting from this point along the path. In the paintings, this path is usually blocked by mountains or cut through the woods. In the picture Mountain and Temple in Autumn of Northern Song, the path organi-



Figure 46. Mountain and Temple in Autumn, Northern Song

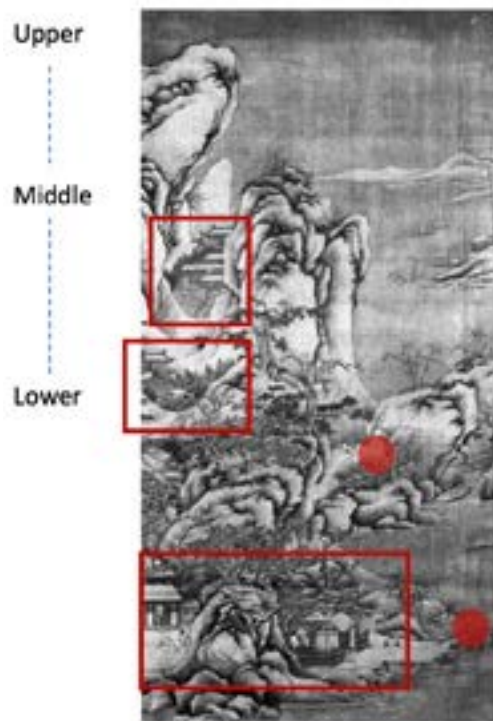


Figure 47. Mount Emei after Snow
Xi Guo

zation is very interesting. Three pedestrians are on a small bridge to the left of the painting scroll. The road in front of them is hidden among the stones and does not know where it extends to. While the viewer is wondering, a path appears in the mountain, leading to the village on the far right of the picture. The road seemed to be telling the viewer a story from the mountains. The road also enhances the spatial sense of the painting.

In the landscape paintings of the Song Dynasty, the spatial path can be divided into the following types according to the layout of the buildings in the paintings: 1) top-middle-bottom, 2) top-bottom, and 3) single.

1) Top-middle-bottom

The upper-middle-bottom spatial path organization takes the mountain as the reference, and the buildings are respectively arranged at the top of the mountain, the mountainside and the foot of the mountain. For example, the buildings in Xi Guo's *Mount Emei after Snow*. In the picture, mountains and water each take up half of the picture, mountains mainly occupy the left side of the picture, and rivers are on the right side. The building is mainly arranged at the top, the mountainside and the foot of the mountain.



Figure 48. Part of Mount Emei after Snow
Xi Guo

The path starts from the wooden bridge at the bottom right of the frame. Cross the river by a small bridge to the foot of a large hill, which is flat and has two houses. When you look closely at these buildings, on the right is a simple I-shaped building with a farmer carrying water in front of it. On the left is the house of the rich, a large house with a courtyard. Trees flourish in the courtyard, and the house is well designed. There were masters and servants at the door, masters on horses, servants with loads.



Figure 49. A Solitary Temple amid Clearing Peaks, Li Cheng, Hanging scroll, ink on silk.

Figure 50. Woods in Snow
Fan Kuan, Hanging scroll, ink on silk.



Figure 51. Ma Yuan
Dancing and Singing- Peasants Returning from Work

The path winds upward, completely hidden by mountains and dense trees. And on the road that suddenly appeared between the big rocks at the side of the mountain, two men rode up slowly. The nearest building to them is on the hillside. The building group is surrounded by pine trees where pedestrians can take a rest and the space connects the upper and lower building spaces. And the space on the top of the mountain is the best part. The entrance to the hilltop building has grand steps. When people come to the architectural space on the top of the hill, they can overlook the coming road and the buildings and scenery below. This also pushes the spatial sequence to a climax.

2) Top-bottom

In this case, the architectural structure is mainly at the top and foot of the mountain. And usually, the mountain is not high. The architectural space is the finishing touch of the whole picture.

3) Single

The buildings are arranged separately on the top of the mountain, on the mountainside or at the foot of the mountain.

When the building appears on the top of the mountain, usually the proportion of the building in the whole picture is small, and the background of painting is mostly distant mountains. And the building is mostly covered by deep mountains, clouds or jungles, only one corner of the building or the outline of the roof is exposed. For example, in Mayuan's *Dancing and Singing- Peasants Returning from Work*, such a group of buildings is condu-



Figure 52. *Selling Fish by the Snowy River*
Dong Li

cive to creating a quiet and solemn atmosphere. Often the building group sets the mood for the whole scene.

When the building is located at the foot of the mountain, it shows the daily life of the working people. Buildings located at the foot of the mountain are mostly near the water. Gui Xia's *Snow Hall Guest Talk* shows that the building has a large area of window opening towards the water, and the host and guest are chatting in the room. The internal and external spaces of the building integrate with each other. Dong Li's *Selling Fish by the Snowy River* opens the facade of the waterside building and offers a view of the river.

In addition, the architectural details in the painting are also worthy of attention. Through the structure and details of the architecture in the painting, we can get to know the characteristics of the architecture in the Song Dynasty. At the same time, we can get some inspiration from it, and provide some details for the current architectural design.

By observing the architectural spatial forms in the landscape paintings of the Song Dynasty, we can apply different spatial forms to our architectural design. Forming multi-level architectural space. At the same time, it can be well integrated with the surrounding environment.

Details

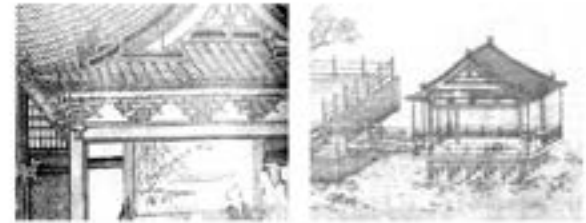
Beam Frame



lattice door



Bracket System



Window



Handrail



Figure 53. Details of buildings in landscape painting of Song Dynasty.

CHAPTER 5 SITE SELECTION

This thesis has done a lot of research on painting, especially landscape painting in Song Dynasty. The purpose of this study is to explore the relationship between architecture and painting. In this process, there is a question worth thinking, what can architectural design get from painting? Painting can not only give us an aesthetic summary of an era, but also a state of life and ideological trend. From the previous analysis of architecture and painting, we can see that the Song Dynasty painters had a good understanding of architectural site selection. Based on this, It is considered to choose a landscape painting of the Song Dynasty with a good relationship between the building and the site, and choose the site as the base of the design. In addition to meeting the area and functional requirements of designing a small residential community, the site should also meet the traditional Feng Shui theory, be closely connected with the landscape, be suitable for the development of different forms of architectural space, and be conducive to the organization of paths, etc.

Early Spring is a hanging scroll painting by Xi Guoi. Completed in 1072, it is one of the most famous works of Chinese art from the Song Dynasty. This work, done in 1072, is Xi Guo's most famous masterpiece. He entitled it "Early Spring," and, accordingly, auspicious clouds on an early spring day appear enveloping the landscape after just having emerged from winter—full of potential for life and renewal. Suggested by forms emerging from the mist, the land seems to awaken as the trees spring forth. Xi Guo arranged the main elements of the monumental landscape along the central axis of this vertical



Figure 54. Early Spring,
Guo Xi
signed and dated 1072. Hanging
scroll, ink and color on silk

scroll. Large landforms and pine trees in the foreground connect with the “S”-shape of the middle ground. Following a break with the mist, the slope climbs up and continues into the winding central mountain in the back. Deep distance penetrates to either side of the mighty mountain as winding forms are complemented by the diagonal breaks of streams and waterfalls. Lofty halls and pavilions along with a thatched-roof kiosk are tucked deep in the mountains to the right. The flat distance to the left creates an expansive horizontal vista that complements the dizzying heights of the mountains. The ink is light yet rich, while the composition combines the techniques of tall, deep, and flat distances, making this an ideal landscape for walking, viewing, living, and traveling in the imagination.

The combination of architecture and environment is directly reflected in landscape paintings. Here a kind of Chinese garden space commonly used in the construction techniques, that is to borrow the scene. Borrowing scenery is a kind of space developing technique in garden art. Take the scenery outside the garden to enrich the park landscape, so as to integrate with the landscape, or make the park attractions set off each other. Many landscape paintings use this technique in architecture. In this painting Early Spring by Xi Guo, the building group is arranged in the hillside. The building faces the open land in the mountain. A waterfall flows down the mountain, and the water in the valley falls down one layer after another. Visually there are boulders, clumps of vegetation and waterfalls, while audibly there are birdsong and the sound of water lapping against stones. This seems to be similar to the location of Wright’s Falling Water.

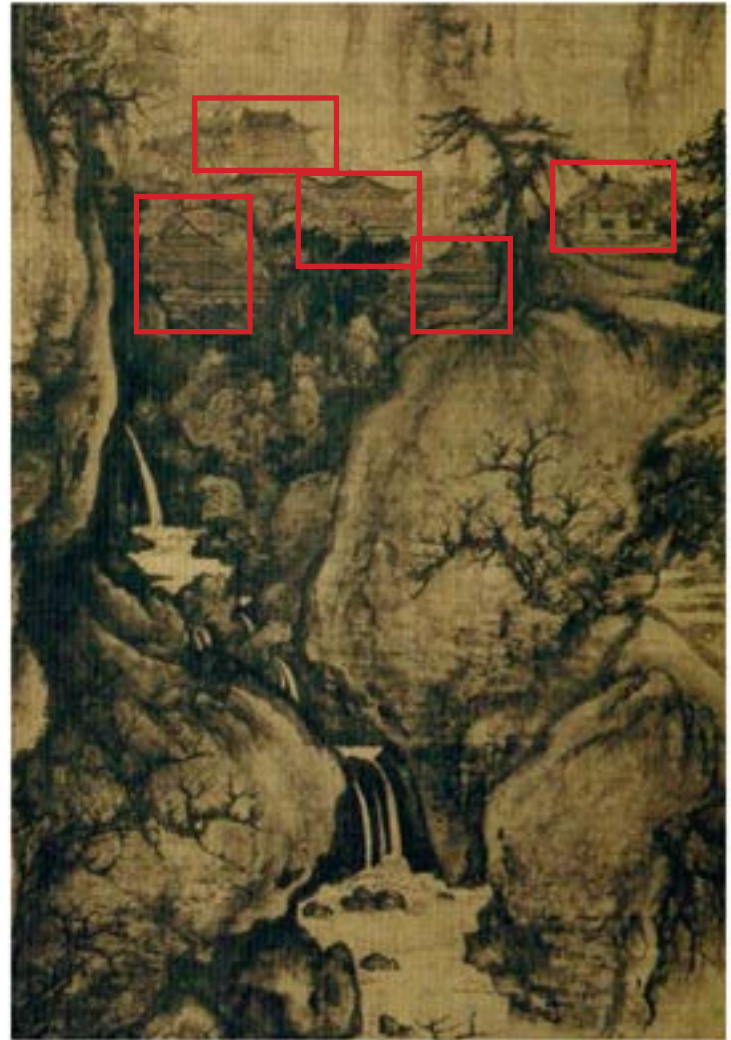
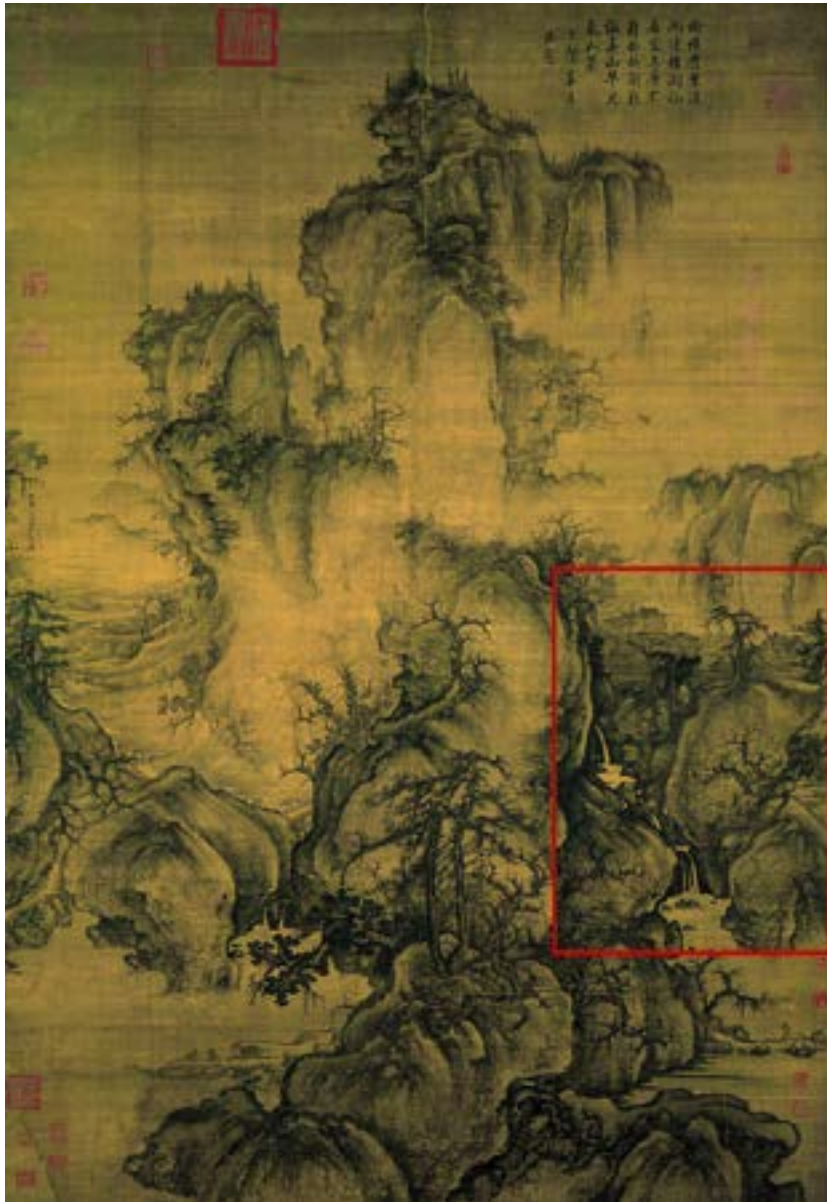


Figure 55. Buildings in Early Spring,
Guo Xi

Draw the topographic map of the site according to the topography in the original painting. After further analysis and understanding of the site, the next step of architectural design is started on this basis.

Meanwhile, according to the architectural layout in the original painting, the site is divided into five parts. The design of these five relatively independent but interrelated projects began.

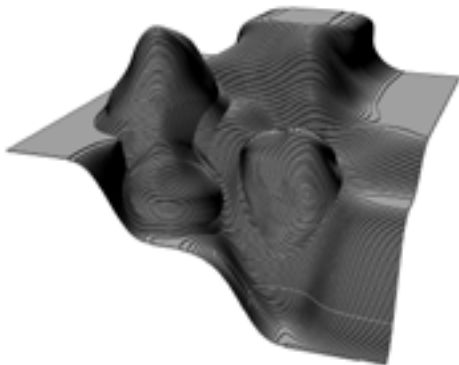


Figure 57. 3D model of site

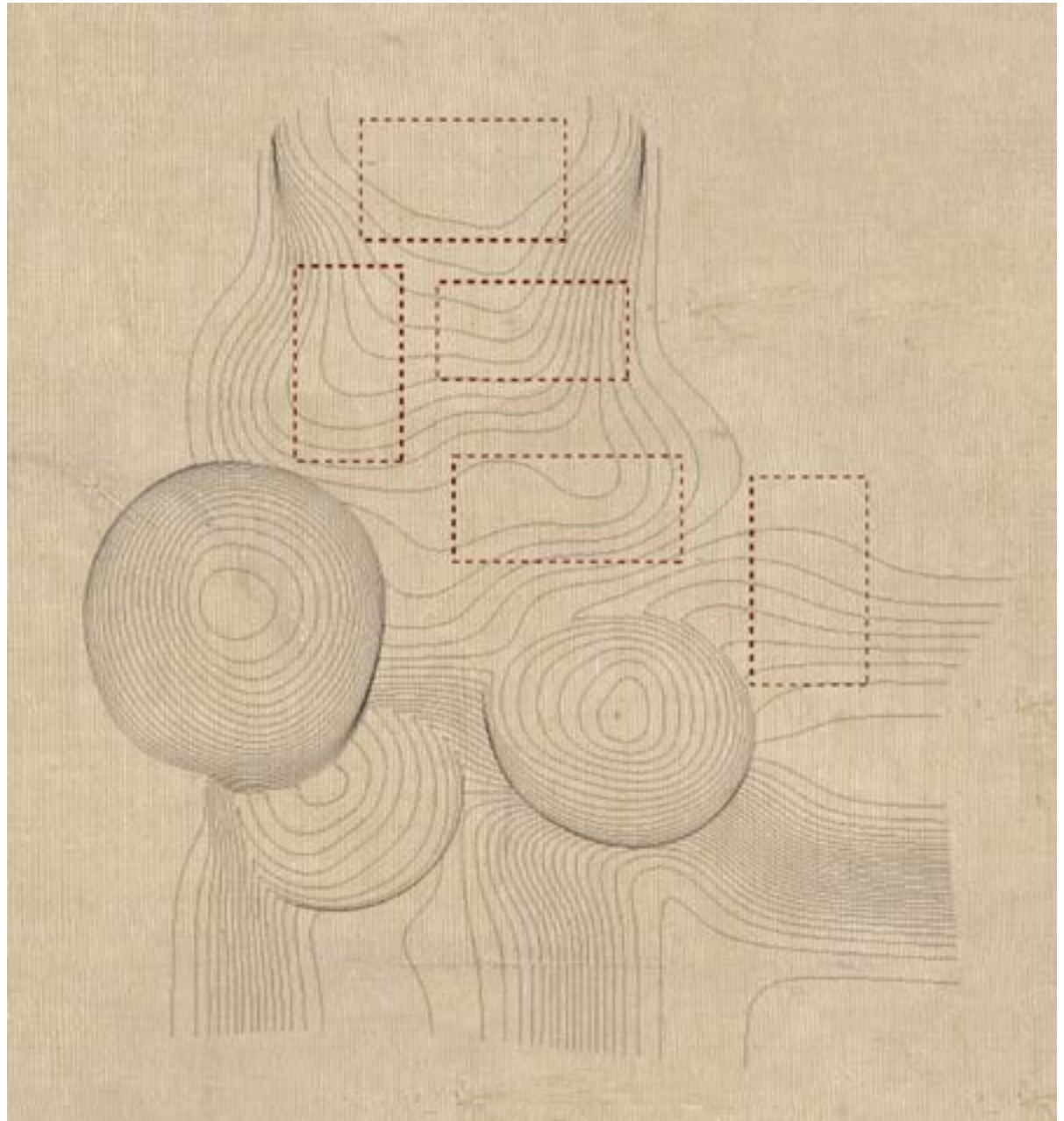


Figure 56. Topographic map of the site

CHAPTER 6 THE DESIGN PROCESS

Based on the previous analysis of Song Dynasty paintings, we can draw inspiration from different perspectives, summarize some rules and apply them to architectural design. The first is the composition of the picture. How the painter arranges the content of a picture and where to leave white space in the picture can be applied to the plane and spatial arrangement of the building. Secondly, there are different levels of space in the picture. Many landscape paintings use multi-points perspective, and multiple different scenes often appear in the same picture at the same time. If this way of combining multiple spaces is applied to architectural design, a special spatial experience can be created. At the same time, the architectural space in landscape painting emphasizes the integration of indoor and outdoor space, and realizes the communication of users' sight in different spaces by using large area windows or unique angles. The relationship between light and shade in the picture can give some inspiration to the lighting design of the space, while the strokes with different textures in the picture will affect the selection of building materials and even the atmosphere of the whole space. Of course, the life state of literati reflected in the picture, as well as the philosophy of pursuing the unity of man and nature, can also give good inspiration to the space designer.

6.1 Composition of the Picture



Figure 58. Composition of Landscape Painting

In the visual arts, composition is the placement or arrangement of visual elements or 'ingredients' in a work of art, as distinct from the subject. It can also be thought of as the organization of the elements of art according to the principles of art. The composition of a picture is different from its subject, what is depicted, whether a moment from a story, a person or a place.

In this design, according to the specific situation of the site and the project, five landscape paintings of the Song Dynasty with different styles were selected as the source of inspiration. They are *Travelers Among Mountains and Streams* by Kuan Fan; *Willows and Boats on West Lake* by Gui Xia; *Dancing and Singing- Peasants Returning from Work* by Yuan Ma; *Sunset Landscape* by Lin Ma; and *Landscape of the Four Seasons (Spring)* by Song-nian Liu. Analyze the composition characteristics and picture contents of each painting one by one, so as to determine the general layout of each architectural design project in the community. The following is a detailed analysis of each painting and architectural project to show how architectural design is affected step by step by painting.



Figure 59. Travelers among Mountains and Streams, by Kuan Fan, 11th century

Travelers among Mountains and Streams is a hanging scroll by Kuan Fan. The clusters of vegetation at the top of the tall mountain here are actually distant forests clinging to precarious perches. Running along the central axis of the scroll, the central mountain dominates the scene in a classic example of Northern Song monumental landscape painting. The rooftops of a building complex stand out in the right middle-ground. By the cluster of rocks in the right foreground is a path on which a mule train makes its way. A cascade as slender as silk falls from the heights above, culminating in the stream rushing down in eddies towards the foreground. From near to far, Fan Kuan has described with realistic detail the solemn grandeur of a majestic landscape. Fan Kuan rendered the mountains and slopes with jagged outline strokes and filled them with brush dabs like raindrops – techniques that highlight the monumental and eternal features of the mountains. To the right of the mule train, among the leaves, is the signature of Fan Kuan, a final touch by an artist to epitomize the insignificance of humans (including himself) compared to Nature.¹

1. China Online Museum, <https://www.comuseum.com/painting/masters/fan-kuan/travelers-among-mountains-and-streams/>

1. The picture is divided into foreground, middle-ground and background. According to this composition relation, the architectural plane generated from this painting is also divided into three parts.

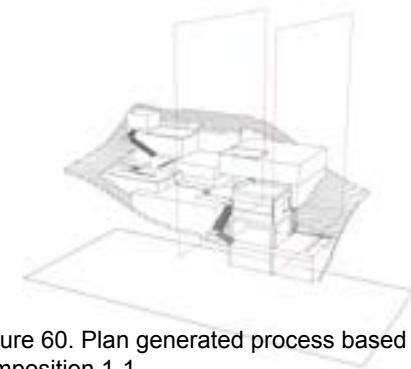
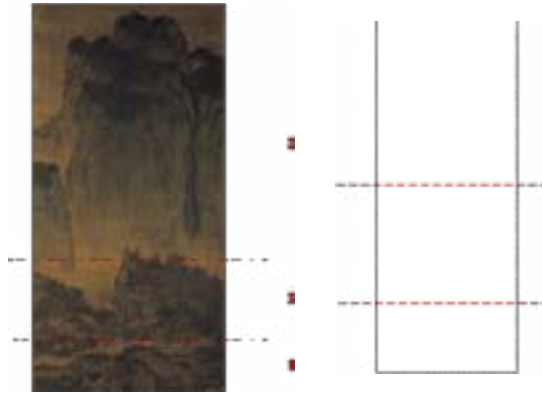


Figure 60. Plan generated process based on painting composition 1-1

2. As the background, the distant mountains occupy most of the space of the picture, making it an extremely important part of the picture. As an architectural counterpart, a large garden space with multiple levels is designed.

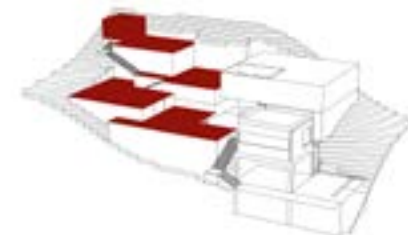


Figure 61. Plan generated process based on painting composition 1-2

3. The middle-ground scene is a very important part of the painting. It is the details of the depiction. And the story takes place here. The counterpart of this part in architectural design is the two buildings with main functions, which are also the key points of the design.

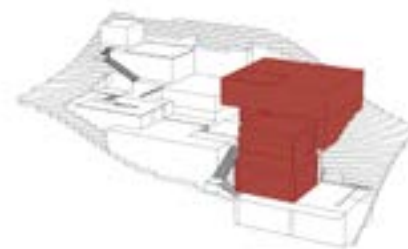
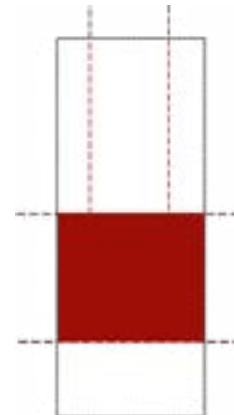


Figure 62. Plan generated process based on painting composition 1-3

4. The paths in the picture connect different spaces and play a great role in unifying the space. Therefore, similar spatial organization techniques are used in the architectural design to connect the whole space with a path.

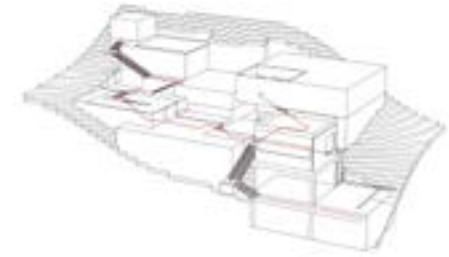
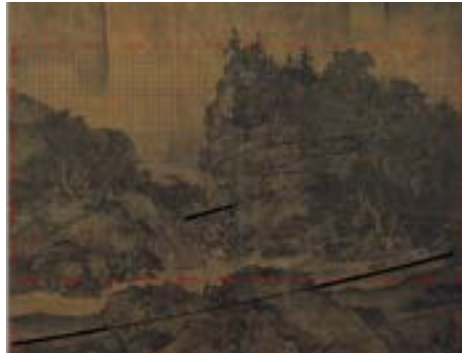


Figure 64. Plan generated process based on painting composition 1-4

5. Different scenes are depicted in different positions of the picture, which make the picture more interesting. Correspondingly, some space is added in the architectural design to make the story happen there.

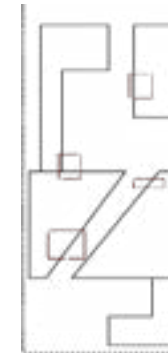


Figure 65. Plan generated process based on painting composition 1-5

6. The water in the picture (including the waterfall and the nearby stream) makes the whole picture more vivid. Based on this, a water flow system is added to the building to enhance the interest of the whole space

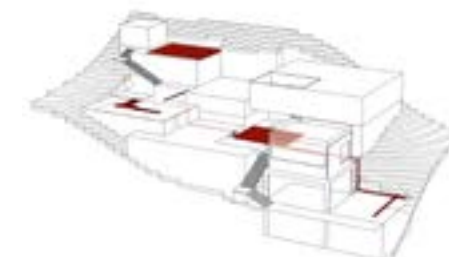


Figure 66. Plan generated process based on painting composition 1-6



Figure 67. *Willows and Boats on West Lake*
Gui Xia

“West lake willow boat” is a light colored painting created by Gui Xia, a painter in the southern Song Dynasty. This painting depicts the lake embankment, shore willows, cottages and boats in the west lake, thus forming the cottages and families along the lake. There are three main levels of space in the picture. Their dense, far and near, straight and intersecting, wooden Bridges, houses, boats, etc., cooperate with each other in a rich, vivid and varied way. The sky is tinted with light ink to create floating clouds that meet the misty trees in the distance, enhancing the climate. The brush strokes of the willow branches are vigorous, dense but not disorderly, with a strong sense of rhythm and a real beauty. As for composition, the painting is divided into four layers, with a long dike crossing in the middle. And a zigzagging bridge covering the willows outside the dike, which has the whole state closely connected with each other.

1. There are three levels of embankment space in the picture, which constitute the main content of the painting. Visually, this method of composition is directly imitated, and three levels of main space are also designed in the building

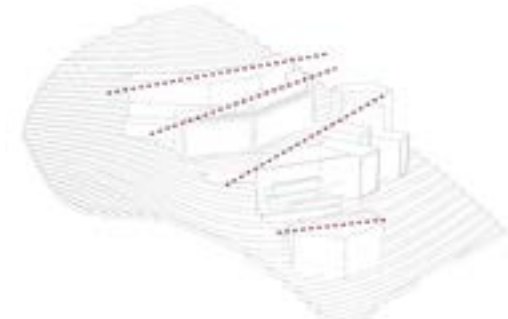
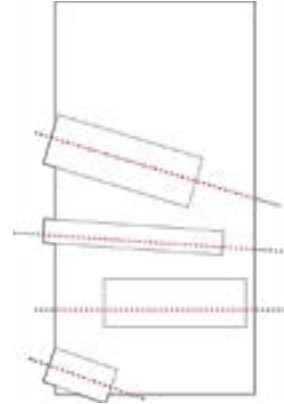


Figure 68. Plan generated process based on painting composition 2-1

2. In addition to the three main levels of space, there are also some secondary spaces to connect the main spaces. Then, in the architectural space, some auxiliary spaces can also be set to serve the main space.



Figure 69. Plan generated process based on painting composition 2-2

3. In the picture, the water between the three embankments is important for composition. In the architectural design, the place sandwiched between the main space is designed as a garden, which serves as an outdoor space, adding interest to the space.

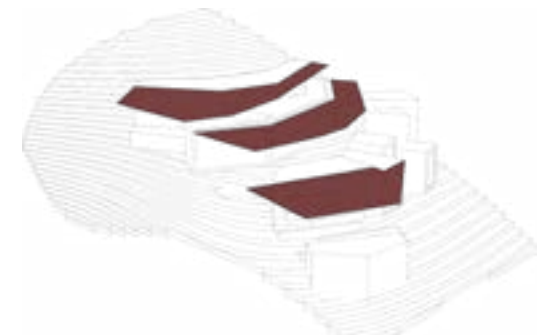


Figure 70. Plan generated process based on painting composition 2-3

4. The density of willows on the three embankments is not the same, which makes the three parts contrast and have their own characteristics. In architectural design, different levels of space are created through different levels of spatial richness.

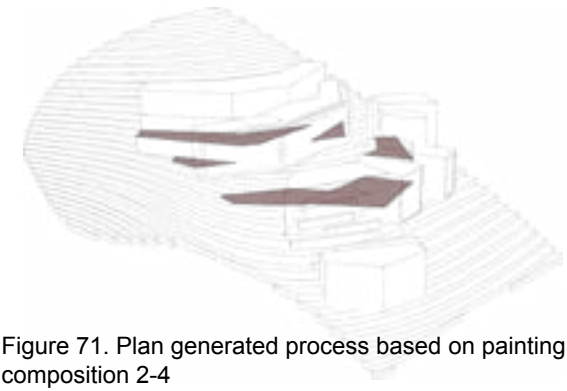
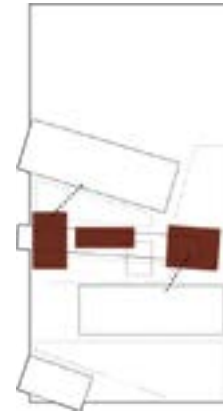


Figure 71. Plan generated process based on painting composition 2-4

5. There are mainly willow trees in the picture. But some peach trees are mixed in, which makes the picture more rich in content. In the space design, different forms of space can be inserted to make the whole space diversity.

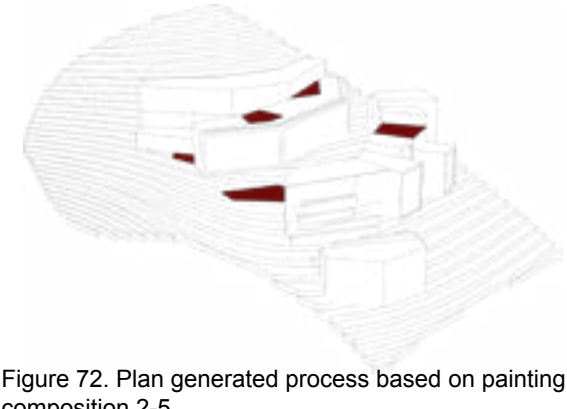
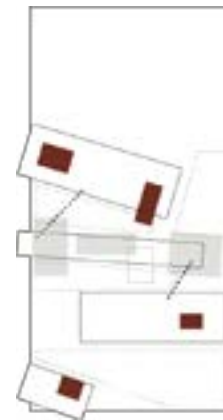


Figure 72. Plan generated process based on painting composition 2-5

6. Details such as bridges and windows add interest to the picture and make different scenes happen in the same picture. Similarly, some interesting space can also be inserted into the main space in architectural design.

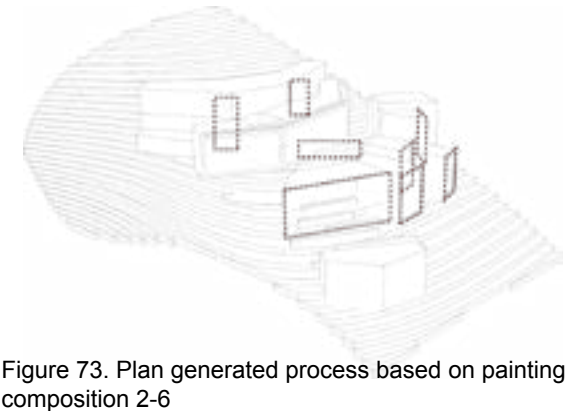
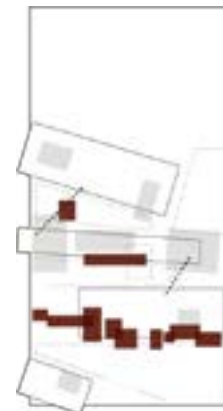


Figure 73. Plan generated process based on painting composition 2-6



Figure 74. *Dancing and Singing- Peasants Returning from Work*
Yuan Ma

Born in what is now the city of Hangzhou, Ma Yuan (ca.1160-1225) is not only the great master of Southern Song painting, but for the quality of his drawing and the variety of his compositions he should also be placed at the pinnacle of Chinese painting from any era.

Court painter of Emperor Guangzong, Ma Yuan came from a family of artists, being a fourth generation painter. For this reason, his works exhibit the best of both the Northern and Southern Song Dynasties.

“Dancing and singing,” continues the tradition of hanging scroll landscapes of the early Song Dynasty masters, but the personal style of Ma Yuan is evident in the firm and precise lines of the mountains and especially in the thick tree branch at the bottom of the painting. Although in this work Ma Yuan has not used his typical “one-corner composition” (evident in his “On a Mountain Path in Spring”), the emptiness is also part of the composition.

1. The relationship between nothingness and essence is an important subject in Chinese aesthetics of painting. Create architectural space according to the relationship between virtual and real in the painting.

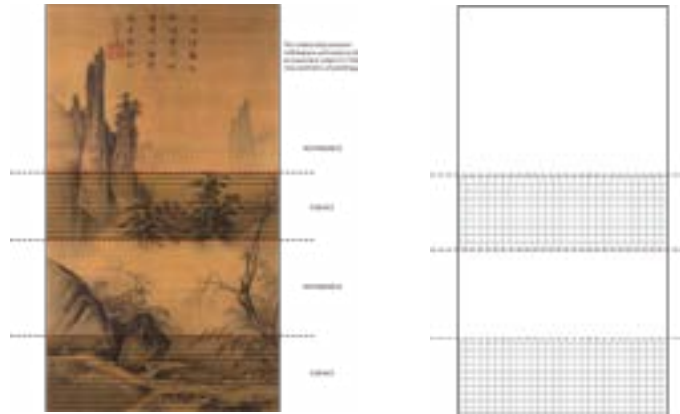


Figure 75. Plan generated process based on painting composition 3-1

2. According to the direction of the road and the trend of mountain to determine the direction of the building group.

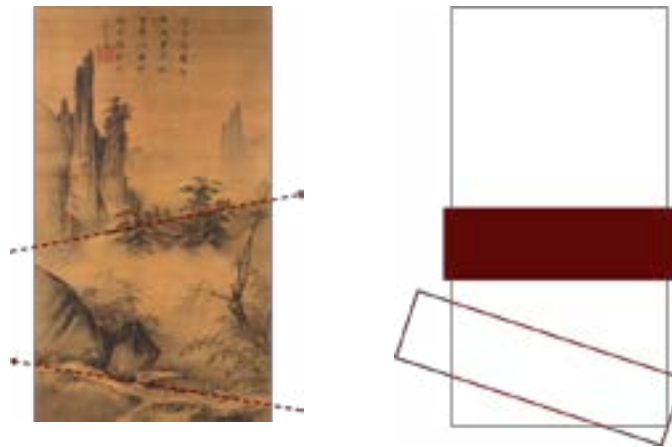


Figure 76. Plan generated process based on painting composition 3-2

3. The position of the main building is based on the position of the main object in the painting. In this project, the location of main mountains determines the location of the building.

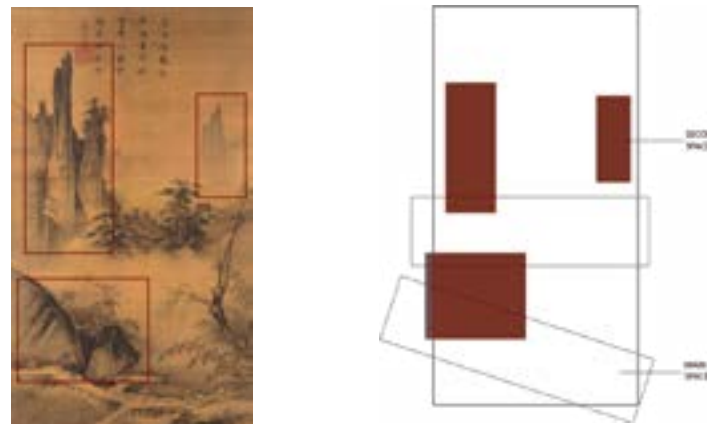


Figure 77. Plan generated process based on painting composition 3-3

4. Details such as buildings and figures in the picture add the attractiveness of the picture. Therefore, in the architectural design, some space can be inserted to add interest to the whole project.

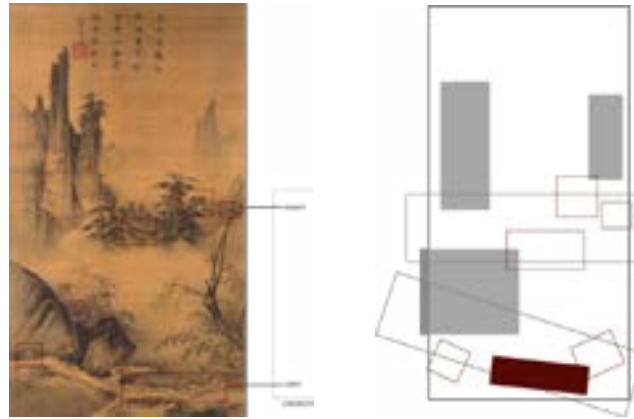


Figure 78. Plan generated process based on painting composition 3-4

5. The relationship between nothingness and essence is an important subject in Chinese aesthetics of painting. Create architectural space according to the relationship between virtual and real in the painting.



Figure 79. Plan generated process based on painting composition 3-5



Sunset Landscape is painted by Ma Lin of the Southern Song Dynasty, with inscription by Emperor Lizong. This is a superb example of Southern Song Dynasty academic landscape painting, created in a simple composition based on diagonal lines and cautiously exact brushwork.

Figure 80. Sunset Landscape
Lin Ma

1. The composition of the picture is very special. A few distant mountains are the main content depicted in the painting, while a few birds in the foreground become a few points. Still in this composition, the main building and the adjacent structures are identified.

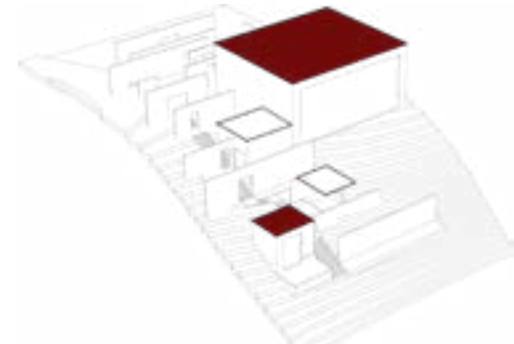
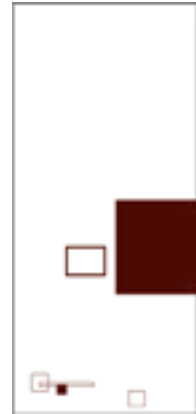


Figure 81. Plan generated process based on painting composition 4-1

2. Clouds in the distance can be seen in the blanket part of the image, forming layered lines. Abstract this element into the wall of the garden to create a special spatial feeling.

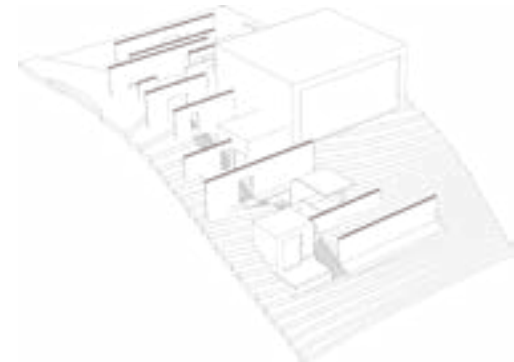


Figure 82. Plan generated process based on painting composition 4-2

3. As the composition of the picture itself is very simple, the emperor's inscription becomes another important element. Abstract the two lines as a path through a garden.

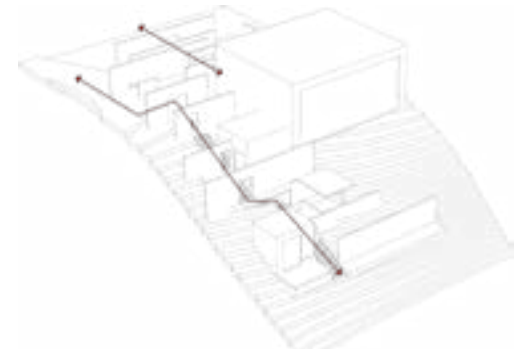
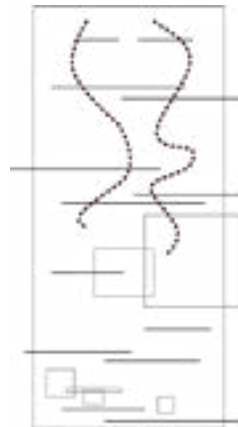


Figure 83. Plan generated process based on painting composition 4-3



Figure 84. *Landscape of the Four Seasons (Spring)*
Songnian Liu

1. Willows, houses, and distant mountain form the foreground, the middle-ground, and background of the painting. Based on this, the plan of the building is determined

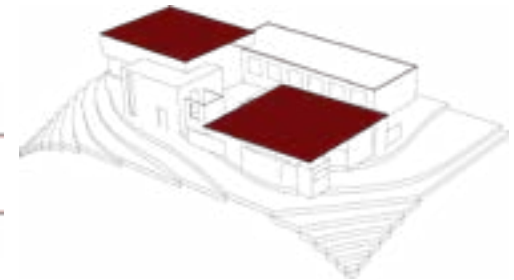
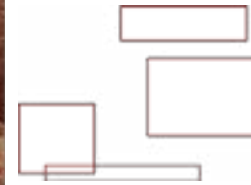


Figure 85. Plan generated process based on painting composition 5-1

2. The picture is composed diagonally, the upper left part is mostly white space, and the lower right part is the main content of the picture. Half of the plan is the main building and the other half is a garden and some gray spaces.

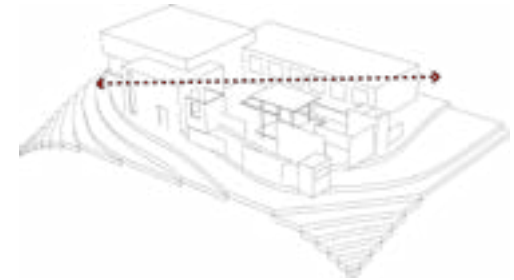
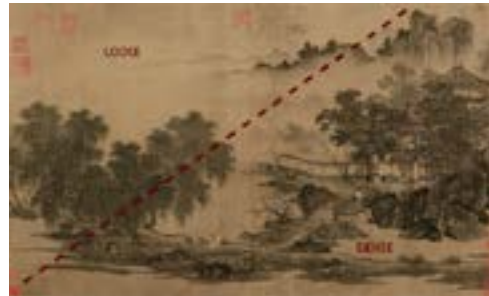


Figure 86. Plan generated process based on painting composition 5-2

3. The left and right sides of the picture form a balance. In architectural design, attention should also be paid to the relationship between different types of space.

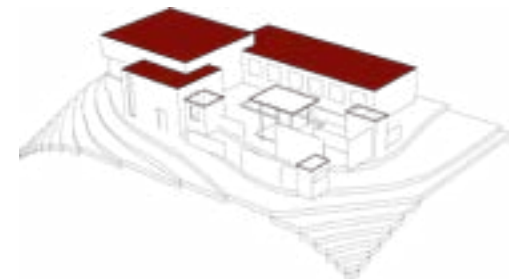
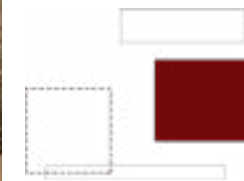
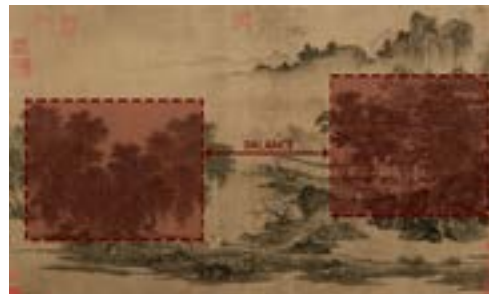


Figure 87. Plan generated process based on painting composition 5-3

4. In the picture, there are regular architectural spaces, as well as curvilinear elements such as mountains and trees, which form a contrast with each other. In the building, small spaces can be inserted into large spaces to form similar kind of contrast.

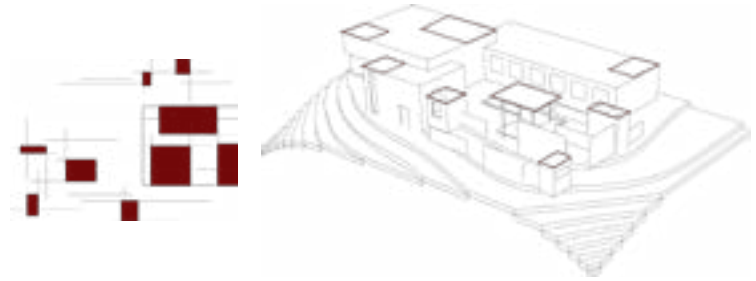


Figure 88. Plan generated process based on painting composition 5-4

6.2 Transparency of Space

In landscape paintings of Song Dynasty, different scenes are arranged in the same picture. This situation reminds me of the transparency of space. Different spaces interweave with each other to form an interesting spatial experience

Rowe and Slutzky have written about space transparency. The key aspect to Rowe and Slutzky's seminal essay "Transparency: Literal & Phenomenal", is the distinction of the two types of transparency, a literal transparency, which will be later described as perceptual transparency, is a quality inherent to substance or matter, such as in mesh screens, translucent walls, etc, and a phenomenal transparency, that is, a conceptual transparency, a quality inherent in the spatial or volumetric organization (Rowe & Slutzky, 1982). Rowe and Slutzky, quote Gyorgy Kepes for defining transparency as a result of transparent figures interpenetrating each other without optical destruction, but transparency also implies something broader than optical effects, as it also includes spatial effects. "Transparency means a simultaneous perception of different spatial locations. Space not only recedes but fluctuates in a continuous activity" (Kepes quoted in Rowe & Slutzky, 1982).



Figure 89. French Cubism & Italian Futurism

The concepts and conditions of transparency parallel movements of relativity theories and their implications; where space-time relativistic thinking allows for two objects to co-exist simultaneously in the same space and time, as such transparency is a space-time condition of between-ness, a simultaneous perception of space.

Two of the key words about Transparency are simultaneity and interpenetration. Rowe and Slutzky states that any Cubist canvas of 1911-1912 could serve to illustrate the presence of the two orders or levels of transparency, that is, literal and phenomenal, involving the fusion of temporal and spatial factors, and mentions that Cubism was a premonition of relativity invoking the fourth dimension (Rowe & Slutzky, 1982). The typical Cubist motif is described as consisting of “figures...intersecting, overlapping, interlocking...building up into larger and fluctuating configurations” (Rowe & Slutzky, 1982).

Similarly, in the landscape paintings of the Song Dynasty, different spaces would appear in one painting simultaneously due to the multi-point perspective. These scenes interact with each other and eventually form a relatively harmonious picture.

Therefore, in architectural design, different spaces could be created and interact with each other. Although they can remain relatively independent, they can also interact with each other to form an interesting communication space.

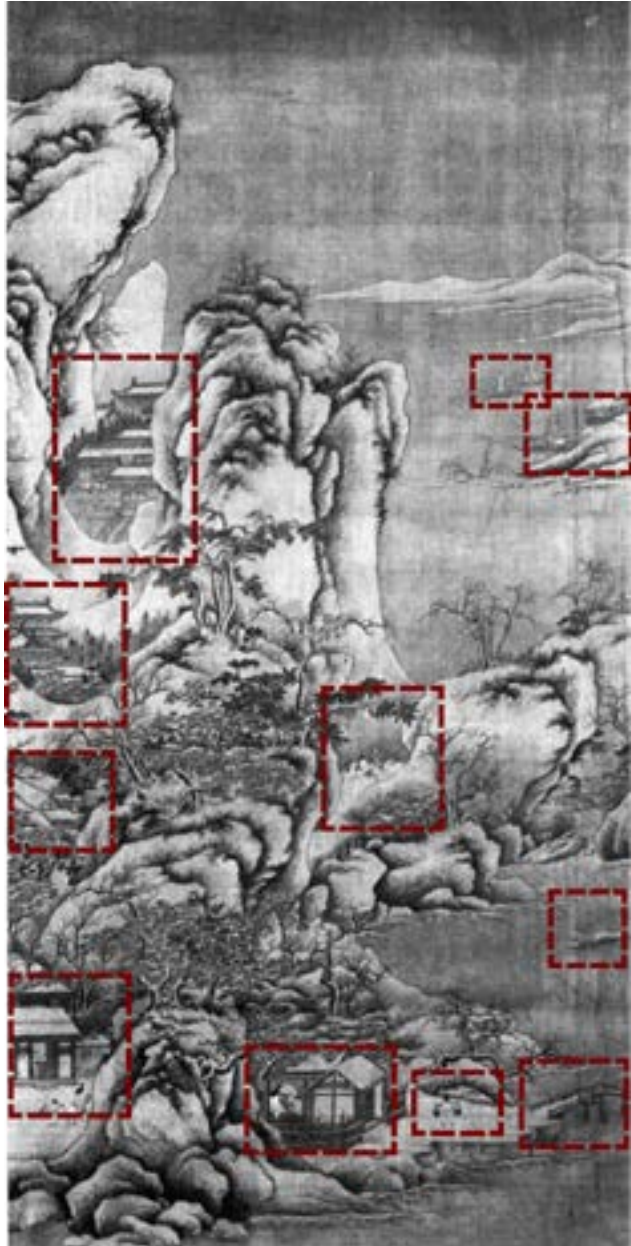


Figure 90. Spaces in Mount Emei after Snow, Xi Guo

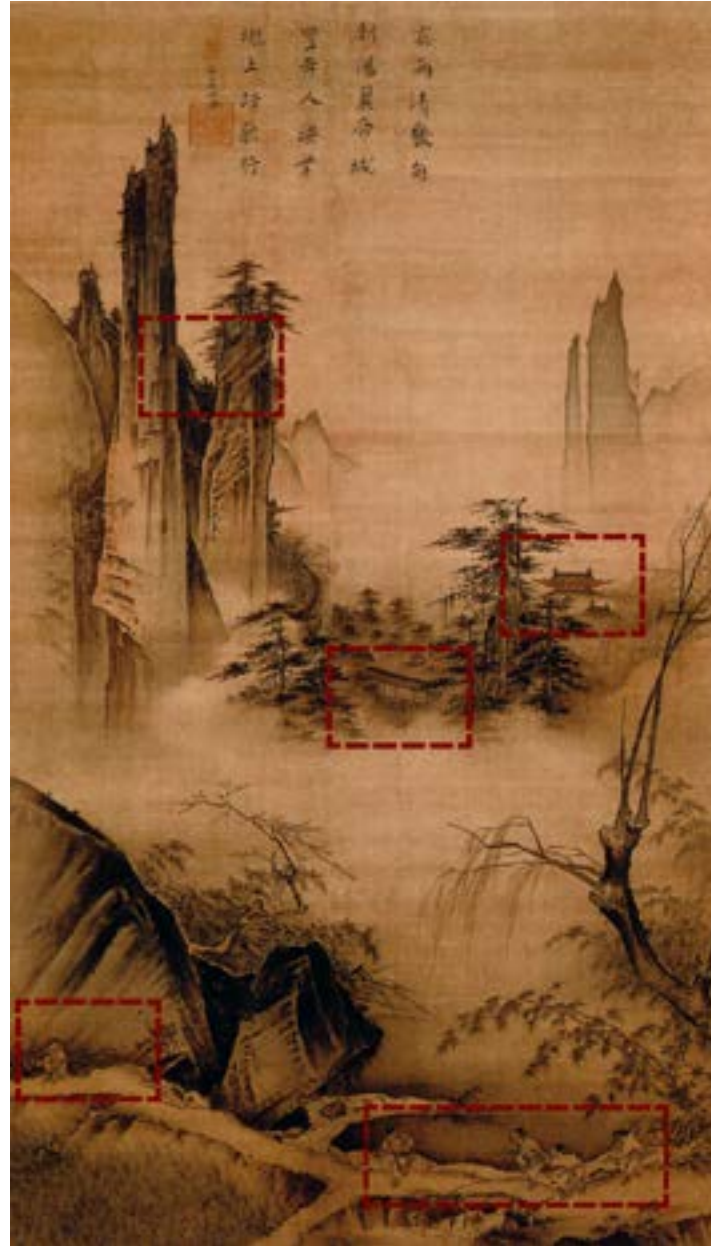


Figure 91. Spaces in *Dancing and Singing- Peasants Returning from Work*, Yuan Ma



Figure 92. Aerial view of the small courtyard. Different Spaces meet here.



Figure 93. Aerial view of the garden. Different Spaces meet here.



Figure 94. Aerial view of another garden. The garden has different levels of space. People can do different kind of recreational activities here.



Figure 95. A garden connecting the front and rear buildings. Different Spaces meet here



Figure 96. Communication space in a garden.

6.3 Window Design and Framed Landscape



Figure 97. Framed Landscape in Chinese Garden.

Framed landscape is one of the methods of landscape construction in architectural art gardens. Take advantage of the door frame, window frame, tree frame, cave, etc., and selectively absorb the beautiful scenery of the space. This is a method of landscape design method which is like embedding the picture in the picture frame. In the classical Chinese gardens, beautiful landscapes could be seen through the frames of the doors, Windows, holes, or trees and branches of the buildings in the distance. Framing is one of the most representative techniques in Chinese classical gardens. In landscape paintings of the Song Dynasty, there are also massive use this kind of technique to construct the landscape. This traditional approach can also be used in architectural design. The scenery in the window frame seems to become a painting, which matches the painting on the wall. At the same time, holes are opened in different places through a clever angle to create a framed view, which can make users in different spaces have the opportunity to communicate.



Figure 98. Framed Landscape in landscape painting

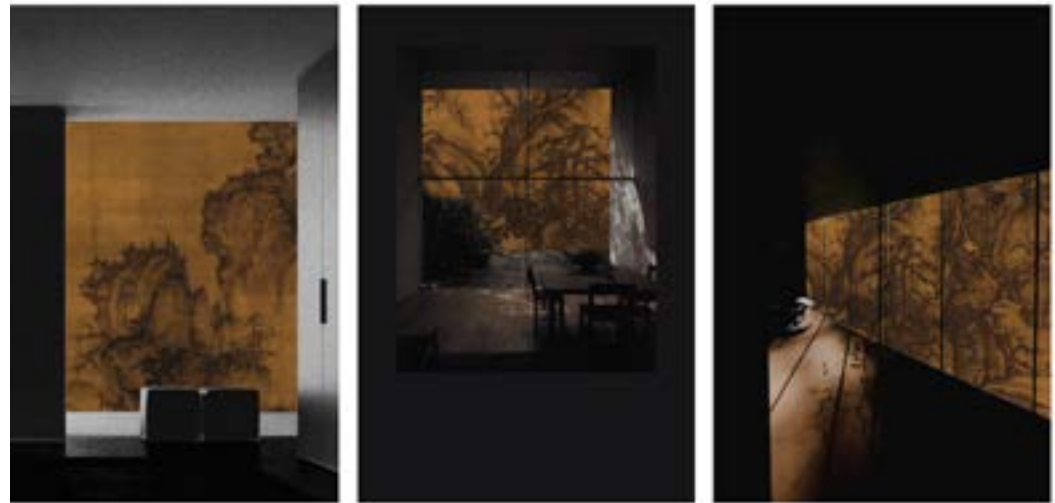


Figure 99. Framed Landscape in spatial concept diagram



Figure 100. Framed Landscape in this project.



Figure 101. French Windows. Provide a great view for the users.



Figure 102. Framed Landscape in this project. Specially shaped door make framed views more interesting



Figure 103. Framed Landscape in this project. Looking at the landscape from the inside through long Windows is like appreciating a painting

6.4 Material and Space Atmosphere

The art of the Song Dynasty is different from that of many other dynasties. Its beauty lies in its simplicity and closeness to nature, so it has a high taste. In his book a history of Chinese painting, the art historian James Cahill praised the beauty of song paintings: “In their (painters of Song Dynasty) works, nature and art strike a perfect balance. They use special techniques to achieve the proper effect of painting, but they’re never limited within that; A classical self-control holds the whole expression, and they never go too far. It seems that the artist has been exposed to nature for the first time in his life, and responds to nature with wonder and awe. The freshness of their perspective, the depth of their understanding, is unparalleled. The neo-confucianism, which emphasized “the existence of natural principles and the extinction of human desires”, influenced the art of the two Song Dynasties and made it show the beauty of rational restraint. The simplicity of color, shape and texture is the aesthetic feature of the Song Dynasty.

Architectural design should learn the essence of Song Dynasty aesthetics. In this design, simple and natural materials such as stone, wood, concrete and plain steel are often used to create a spiritual space.



Figure 104. Travelers among Mountains and Streams, by Kuan Fan, 11th century
Material Selection based on style of landscape painting of Song Dynasty.



Figure 105. Spiritual space in this project.



Figure 106. Spiritual space in this project.



Figure 107. Spiritual space in this project.



Figure 108. Spiritual space in this project.



Figure 109. Spiritual space in this project.



Figure 110. Spiritual space in this project.



Figure 111. Spiritual space in this project.

6.5 Landscape

Gardens more or less have the artistic conception of painting, which reflects the principle of painting to a certain extent. Mr. Tong Jun, a famous Chinese architecture scholar, once said that Chinese gardening is subordinate to painting, which is neither rational nor logical, nor has rules.¹ He also said that a Chinese garden is a dynamic three-dimensional landscape painting, a freehand Chinese painting. Chinese painting and Chinese gardens have an indissoluble bond.

Landscape painting is a dynamic interpretation of the landscape. It shows the process and memory of tour. Landscape painting adopts the perspective of scattershot, presenting a free and unrestrained form in scroll composition. The artist rearranges what he has learned in his memory and expresses it freely in his painting. Similarly, a continuous landscape line connects different spaces in this design. A stream winds its way down the mountain past each project. A path followed the stream. People can walk down the walkway through the entire neighborhood. At the same time, they can enjoy the beauty of the mountains.

¹ Tong Jun, Gardens at South of the Yangtze river, China Industry Press, 1963

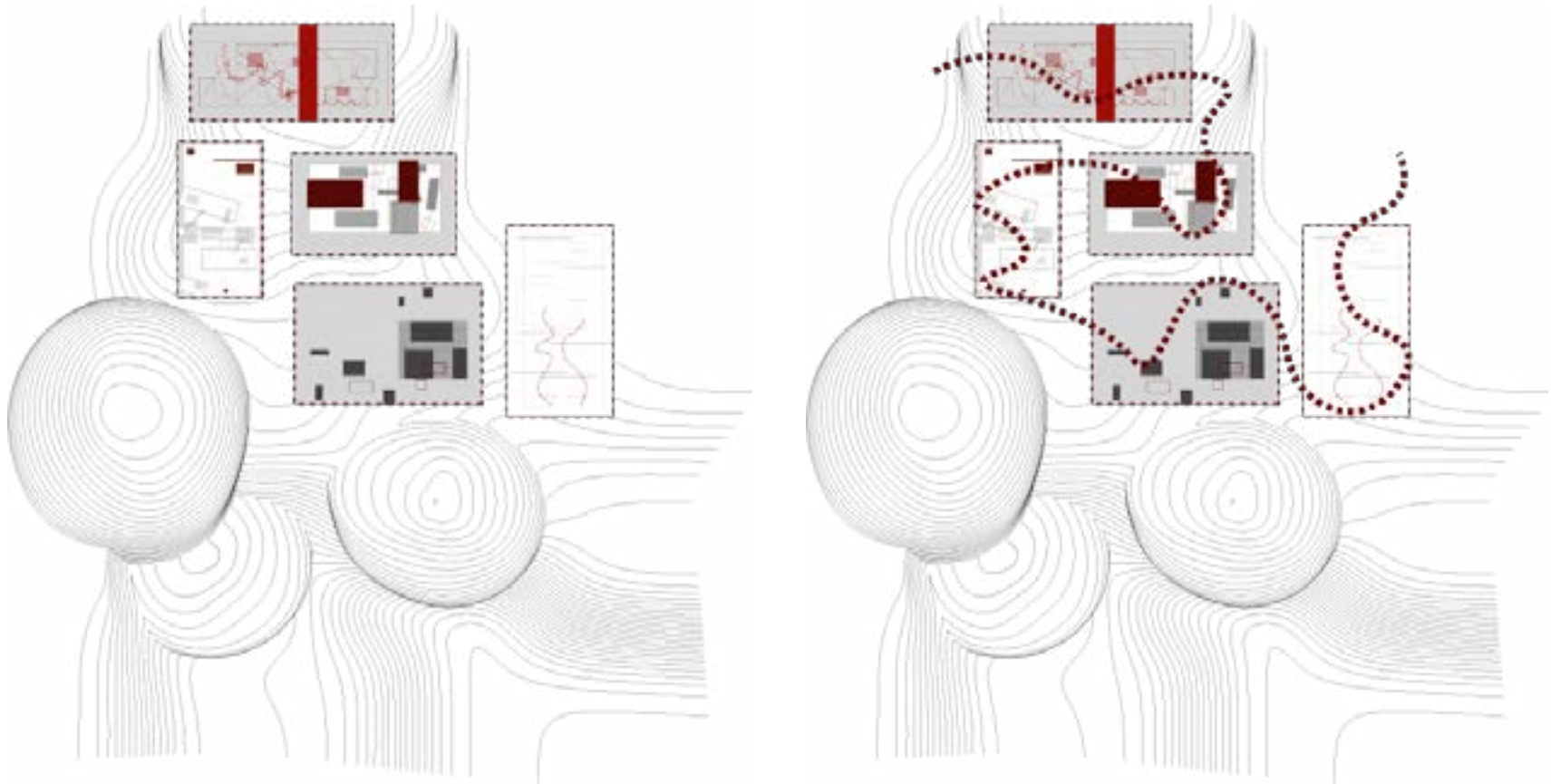


Figure 112. Concept diagram of landscape



Figure 113. Site plan
a stream and path connect all of the
spaces.



Figure 114. Birds eye view.

CHAPTER 7 CONCLUSION

Architecture and painting are two closely related art forms, both of which show people's pursuit and understanding of life. This thesis investigates the Song Dynasty landscape painting, which is a representative of traditional Chinese painting. The picture composition, surface content and color texture of song paintings were studied. At the same time, it explores the historical background, philosophical thoughts and life pursuit of literati in Song Dynasty reflected in the paintings.

Through the study of painting, some design rules are generated. The composition of a painting could provide inspiration of space design of architecture. The texture of strokes, color scheme and the spirit conveyed by a painting can give some ideas about how to develop the atmosphere of a space. Different layers of spaces in a painting could influence how to organize different spaces in a project. Also, how to connect buildings with the nature is another good topic that we could learn from landscape paintings of Song Dynasty. Inspired by all of these, an ideal modern community is created, to provide people in contemporary society with a choice of a traditional but innovative life space and lifestyle.

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LIST OF FIGURES:

All images created by author unless otherwise noted

- Figure 1. Auspicious Cranes, Emperor Hui Zong, Song Dynasty
- Figure 2. Relationship between Architecture and Painting
- Figure 3. John Baldessari (American, born 1931) 1968. Synthetic polymer paint on canvas, 67 3/4 x 56 3/4" (172.1 x 144.1 cm)
- Figure 4. Title: circus performer, Media: mixed media on tissue paper, Size :29.5 x 19.3 in
- Figure 5. Title: clown with pink collar, Media: mixed media on tissue paper, Size: 29.5 x 19.3 in
- Figure 6. Axonometric of Barragan's work
- Figure 7. Interior photo of Barragan's work
- Figure 8. Similar color schemes are used in architecture and painting
- Figure 8. Similar color schemes are used in architecture and painting
- Figure 9. Inujima "Art House Project"
- Figure 10. The physical formation of the museum
- Figure 11. Artwork Contact Lens in Normal Museum, Haruka Kojin
- Figure 12. Artwork Contact Lens in S Art House, Haruka Kojin & Sejima
- Figure 13. Artwork Reflectwo in Normal Museum, Haruka Kojin
- Figure 14. Artwork Reflectwo in A Art House, Haruka Kojin & Sejima
- Figure 15. Landscape Around West Lake, Southern Song Dynasty
- Figure 16. Xiangshan campus of China academy of fine arts, Wang Shu
- Figure 17. Liu Songnian, Landscape of the Four Seasons, Song Dynasty (960 -1279),
- Figure 18. Amateur Architecture Studio, Restoration (Re-generation) of Wencun Village, 2016
- Figure 19. A composition that emphasizes one corner of the picture, Ma Yuan
- Figure 20. Fuchun Mountains, Huang Gongwang
- Figure 21. Wang Shu Projects. Campus Hangzhou
- Figure 22. Song Dynasty
- Figure 23. Auspicious Cranes, Emperor Hui Zong, Song Dynasty
- Figure 24. Emperor Huizong of Song, Ting Qin Tu (literally "Listening to the Qin")
- Figure 25. Song Dynasty, Songnian Liu
- Figure 26. Idyllic residence, Song, Anonymous
- Figure 27. Part of Idyllic Residence
- Figure 28. Wen Hui Tu, Song Dynasty

- Figure 29. Return Lately from Spring Outing
- Figure 30. Summer under the Pagoda Tree
- Figure 31. Fishing in the river, Ma Yuan
- Figure 32. The Hobbies of literati of Song Dynasty
- Figure 33. Ma Lin, Listening to the Wind (1246)
- Figure 34. Walking on Path in Spring by Ma Yuan (c.1190 – 1279)
- Figure 35. Detail of the original “Along the River during Qingming Festival” by Zhang Zeduan, early 12th century
- Figure 36. Bagua Map in Feng Shui
- Figure 37. Site selection, Source: Landscape Design Center, Beijing Tsinghua Tongheng Urban Planning and Design Institute.
- Figure 38. Perfect Site Selection for Residential Building
- Figure 39. A good site for a village align with Feng Shui Theory
- Figure 40. A Solitary Temple amid Clearing Peaks, Cheng Li, the Song Dynasty
- Figure 41. Landscape of the Four Seasons, Liu Songnian, Handscroll, ink and color on silk
- Figure 42. Reading at the Window in Autumn, Ink and color silk, Liu Songnian, Width 26 cm, Height 25.8 cm
- Figure 43. A Thousand Miles of Rivers and Mountains, Ximeng Wang
- Figure 44. The building layout in A Thousand Miles of Rivers and Mountains
- Figure 45. The residential building types in A Thousand Miles of Rivers and Mountains
- Figure 46. Mountain and Temple in Autumn, Northern Song
- Figure 47. Mount Emei after Snow, Xi Guo
- Figure 48. Part of Mount Emei after Snow, Xi Guo
- Figure 49. A Solitary Temple amid Clearing Peaks, Li Cheng, Hanging scroll, ink on silk.
- Figure 50. Woods in Snow, Fan Kuan, Hanging scroll, ink on silk.
- Figure 51. Ma Yuan, Dancing and Singing- Peasants Returning from Work
- Figure 52. Selling Fish by the Snowy River, Dong Li
- Figure 53. Details of buildings in landscape painting of Song Dynasty.
- Figure 54. Early Spring, Guo Xi, signed and dated 1072. Hanging scroll, ink and color on silk
- Figure 55. Buildings in Early Spring, Guo Xi
- Figure 56. Topographic map of the site
- Figure 57. 3D model of site
- Figure 58. Composition of Landscape Painting
- Figure 59. Travelers among Mountains and Streams, by Kuan Fan, 11th century
- Figure 60. Plan generated process based on painting composition 1-1
- Figure 61. Plan generated process based on painting composition 1-2

Figure 62. Plan generated process based on painting composition 1-3
Figure 64. Plan generated process based on painting composition 1-4
Figure 65. Plan generated process based on painting composition 1-5
Figure 66. Plan generated process based on painting composition 1-6
Figure 67. Willows and Boats on West Lake, Gui Xia
Figure 68. Plan generated process based on painting composition 2-1
Figure 69. Plan generated process based on painting composition 2-2
Figure 70. Plan generated process based on painting composition 2-3
Figure 71. Plan generated process based on painting composition 2-4
Figure 72. Plan generated process based on painting composition 2-5
Figure 73. Plan generated process based on painting composition 2-6
Figure 74. Dancing and Singing- Peasants Returning from Work, Yuan Ma
Figure 75. Plan generated process based on painting composition 3-1
Figure 76. Plan generated process based on painting composition 3-2
Figure 77. Plan generated process based on painting composition 3-3
Figure 78. Plan generated process based on painting composition 3-4
Figure 79. Plan generated process based on painting composition 3-5
Figure 80. Sunset Landscape, Lin Ma
Figure 81. Plan generated process based on painting composition 4-1
Figure 82. Plan generated process based on painting composition 4-2
Figure 83. Plan generated process based on painting composition 4-3
Figure 84. Landscape of the Four Seasons (Spring), Songnian Liu
Figure 85. Plan generated process based on painting composition 5-1
Figure 86. Plan generated process based on painting composition 5-2
Figure 87. Plan generated process based on painting composition 5-3
Figure 88. Plan generated process based on painting composition 5-4
Figure 89. French Cubism & Italian Futurism
Figure 90. Spaces in Mount Emei after Snow, Xi Guo
Figure 91. Spaces in Dancing and Singing- Peasants Returning from Work , Yuan Ma
Figure 92. Aerial view of the small courtyard.
Figure 93. Aerial view of the garden. Different Spaces meet here.
Figure 94. Aerial view of another garden.
Figure 95. A garden connecting the front and rear buildings.

Figure 96. Communication space in a garden.
Figure 97. Framed Landscape in Chinese Garden.
Figure 98. Framed Landscape in landscape painting
Figure 99. Framed Landscape in spatial concept diagram
Figure 100. Framed Landscape in this project.
Figure 101. French Windows.
Figure 102. Framed Landscape in this project.
Figure 103. Framed Landscape in this project.
Figure 104. Material Selection based on style of landscape painting of Song Dynasty.
Figure 105. Spiritual space in this project.
Figure 106. Spiritual space in this project.
Figure 107. Spiritual space in this project.
Figure 108. Spiritual space in this project.
Figure 109. Spiritual space in this project.
Figure 110. Spiritual space in this project.
Figure 111. Spiritual space in this project.
Figure 112. Concept diagram of landscape
Figure 113. Site plan
Figure 114. Bird's eye view.