

# Application of Observation in Modern Landscape Design

Chaoyu Zhang, Qi Jia, Yijie Liu, Hongyu Yan

Zhengzhou University of Light Industry, Zhengzhou 450000, Henan, China

**Abstract:** “Elephant” problem is the essence of traditional Chinese culture, and “object observation” is a typical aspect of the study of “elephant” problem, containing the transformation thought from “nature to artificial”, which is not only a process of understanding, but also a creative process. “Watching objects and taking images” reflects that when people directly observe and feel things directly, they do not stick to things, but go to refine things and summarize things, so as to create things. This ability to extract and generalize is particularly suitable to inherit and learn from in landscape space design. Therefore, the study of “object observation and image taking” plays a very important reference role in how to observe and observe nature, express the nature and use the elements of nature in landscape design and creation.

**Keywords:** Landscape space; Viewing; Natural elements; Aesthetic thought

**Fund Project:** National Natural Science Foundation of China, 52008380, research on Spatial Evolution Simulation and classification management and control of “San Sheng” in metropolitan areas based on multi-source data and artificial intelligence.

“object view” is a process of understanding and re-creation, through the observation and grinding of nature, to obtain the general art form. In modern landscape design, people are often influenced by western culture, paranoid following western design theory, while ignoring the achievements of Chinese culture deposited for thousands of years.<sup>[1]</sup> In fact, the theory of “viewing objects and taking images” as a creative method in Chinese classical culture is incomparable to western culture, and it has a more unique elaboration in the creation of the artistic conception of modern landscape gardens. From the application of modern landscape design, this paper expounds several different stages of modern landscape creation.<sup>[2]</sup>

## 1. Connotation analysis of object observation

### 1.1 Summary from form to form

The generalization from form to form, that is, from natural image to artistic image. “View the object” is a metaphysical way of creation of artists, it is from the natural image to the image, and the image, decoration, symbolic, creation into an artistic image to convey its spiritual connotation, is the artistic creator of the objective image of artistic conception and creation. Its thinking method can enlighten the landscape design process in two aspects, on the one hand, to extract the abstract from the concrete, and then to create the images from the abstract; on the other hand, in the design process to consider the possible problems in the design.<sup>[3]</sup>

### 1.2 A symbol, from form to meaning

The symbol from form to meaning, that is, to convey the deeper spiritual connotation and its symbolism through the artistic image. “View and object” is a process from “object” to “elephant” and then to “object”. The final “object” can be both concrete “image” and abstract “image”, which is a sublimation and leap of artistic creation. As the theme of creating “things”, “object” is the artist have deep life accumulation, “image” is the artist should have certain artistic accomplishment, only both, to create a subjective and objective blend of aesthetic image, and then through certain material, the aesthetic image, eventually form beauty and content.<sup>[4]</sup>

## 2. Application of Observation in Modern Landscape Design

Based on the modern landscape place, this paper discusses the modern landscape design from the perspectives of landscape construction and space atmosphere. The main purpose is to analyze the application of the thinking mode in landscape design, and puts forward the strategies and methods based on the thinking mode of landscape view.<sup>[5]</sup> Inherit and develop the traditional Chinese garden space design theory, and promote the sustainable development of landscape. According to the law of metabolism, all the innovation, is based on the tradition of innovation. Only with a thorough understanding of the tradition, can we eliminate the dross in the tradition and carry forward the essence of the tradition. This paper is based on the modern landscape design research, which is an attempt to infiltrate the Chinese aesthetic theory and the phenomenological aesthetic theory into the research of landscape aesthetics<sup>[6]</sup>. Committed to inheriting the Chinese traditional garden camp on the basis of a pioneering. Pay attention to the correlation between the internal structure of aesthetic subject and landscape place. The unification of material and spirit, function and aesthetics has great practical significance for the sustainable development of Chinese landscape under the aestheticized trend of daily life in the micro-era<sup>[7]</sup>.

## 3. Application of Observation in Modern Landscape Design

In modern landscape design, it is the most common way of creation, but also a scientific creative concept. In modern landscape design, designers will consider symbols, colors and shapes that affect environmental attraction. Grasping the perceptual images in the user’s subconscious can make the designed environment more attractive and appealing.

### 3.1 Application of —— in modern landscape design

The description of nature is not only the attention to its “elephant”, but also the grasp of the “tao” of the natural landscape only starts from the objective things. Design and creation is not to view “elephants” with “elephant”, but the understanding of the “reason” of things in nature (the law of the movement of objective things) “things” (the process of the movement of objective things) “feelings” (the emotional feeling of the movement of objective things) “.Because the beauty of things is also objective and natural, just as “everything is born and beauty, beauty is in nature, this is in the beauty of nature”. In the first stage of design and creation, it already requires the grasp of the “gas” of natural landscape (the noumenon and life of natural landscape). Only a certain depth and breadth of understanding can create excellent design works.

Design and creation should come from nature, and should not leak traces of artificial, but it does contain the grasp of “Tao”, which is the so-called “making nature”. Therefore, in order to achieve such a creative “artistic conception”, the use of modern technology in the creation of waterscape, can more truly reflect nature, and better than nature[9]. For example, in the design and creation of garden water features, it can achieve the high artistic level required by the water feature creation. At the same time, the analysis of the water state in nature, whether from the classification of various kinds of water bodies, or the characteristics of a certain type of water bodies, has reached a deeper level. Such as waterfall, seto, stream, ze, pool, qiushui, stream, water, and a kind of water waterway characteristics refining “superior such as snow, intermediate such as broken ice, such as jade dragon tan”, further found the formation of such characteristics, such as water stone, splash stone, holding stone and overflow stone, for different plants and space grasp the relationship.

### 3.2 Application of object viewing in modern landscape design

“View of object and image” the second stage, by the symbol of the form, by the table to the inside overview. Has no longer stopped in the abstract understanding of natural things, has been deep into a more concrete internal level. The process of creation is the shaping of a finite concrete landscape to reach an understanding of the infinite universe, history, and life. It has a heavy sense of the universe, history, and life. The creation of such a landscape must require the expressed image as much as possible to highlight the overall image. Can catch in the garden “way” to the artistic conception of the most appropriate example is Japanese dry landscape garden, to rake the texture of sand meaning rivers, meaning mountains and rivers, not use various flowers, only long green pine and moss, it embodies the “tao” simplicity, and natural nature, has reached the “object” to create the highest stage<sup>[10]</sup>.

## 4. Conclusion

“Observation” is a common way of creation, but also a scientific creative idea. With the development of The Times, the expression forms of culture are also diversified development, which also requires designers to always stand at the front end of the trend and grasp the development trend of culture<sup>[18]</sup>. Environment is the medium for emotional art to communicate with people. When designers create with the concept of “observing objects and taking images”, the works produced will surely be endowed with cultural connotation. In this sense, “viewing objects and taking images” connects the landscape and culture, and becomes a channel for inheriting cultural spirit.

## References:

- 
- [1] Ye Lang History Outline of Chinese Aesthetics, Shanghai: Shanghai People’s Publishing House, 1985, p. 75.
  - [2] Li Xiaoye. The characteristics of visual thinking in Zhouyi [J]. Journal of Tonghua Normal College, 1997 (01): 19-22.
  - [3] Zhang Shanwen, Huang Shouqi.—— read the Book of Changes [J]. Fujian Forum, 1981 (02): 74-82.
  - [4] Dynasty Yuan. The View and Image: the basic way of artistic creation [J]. Northern Theory, 2004 (03): 51-53.
  - [5] Zhang Lei, Zou Guangtian. Research on Landscape Image Creation on Prototype Theory [J]. Chinese Garden, 2014, 30 (05): 40-43.
  - [6] (Day) by Haruki Murakami. Lin Shaohua translation. Border · Near border [M]. Shanghai: Shanghai Translation Publishing House, 2012
  - [7] Zhu Guangya. The Topological Relationship in Chinese Classical Garden [J]. Journal of Architecture, 1988 (08): 33-36.
  - [8] Liu Binyi, Zhang Ting. Landscape spatial sequence organization based on visual perception [J]. Chinese Garden, 2010, 26 (11): 31-35.
  - [9] Tingting Liu. Modern Landscape Theory and Methods [J]. Modern gardening, with the 2017(17):134. DOI:10.14051/j.cnki.xddy.2017.
  - [10] Gao Xuehua. Application of “viewing” in product design [J]. Industrial Design, 2020 (09): 68-69.