



AMERICAN JOURNAL OF
ARTS AND HUMAN SCIENCE (AJAHS)

ISSN: 2832-451X (ONLINE)

VOLUME 3 ISSUE 2 (2024)



PUBLISHED BY
E-PALLI PUBLISHERS, DELAWARE, USA

Differences and Integration of Chinese and Western Urban Garden Architectural Aesthetics

Liu Chunxiu^{1*}

Article Information

Received: May 01, 2024

Accepted: May 25, 2024

Published: May 29, 2024

Keywords

Chinese and Western Classical Gardens, Comparison, Architectural Aesthetics and Art, Formation Background, Urban Architecture

ABSTRACT

From the perspective of Chinese and Western urban aesthetics, the article studied 15 existing scientific literature sources in terms of building types, building scale, gardening art, the relationship between gardens and architecture, the aesthetic style of castles and buildings, artistic origins, and aesthetic tastes. Using the classification and comparative analysis method, the artistic characteristics of Chinese and Western classical gardens were compared, the reasons for the differences in the artistic characteristics of Chinese and Western classical gardens were analyzed, and it was pointed out that the integration of Eastern and Western garden arts has reference significance for Chinese urban greening.

INTRODUCTION

Today is an era of exploration and symbiosis of multiple different systems. People live in a complex, diversified, and globalized world of multi-system integration. Diverse culture promotes the penetration and integration of various art forms. At the same time, the interweaving of multiple disciplines and fields provides a sufficient theoretical basis for the development of contemporary architectural design. Philosophical theories or artistic developments influence more and more architects and create diversified architectural spaces or morphological systems. The most prominent one in China is garden architectural aesthetics, while the more prominent one in the West is the ancient European style. Garden architecture and castle architectural aesthetics. For example, the thought of French philosopher Gilles Deleuze is a symbol of the development of philosophy in the twentieth century, and his style is full of complexity and diversity. As one of its main research directions, pleat theory advocates a kind of difference, endless spontaneity, fuzzy transformation of boundaries, and functional hybridity. It has an important enlightenment effect on many fields such as contemporary culture, art and aesthetics, and has also penetrated into the field of architecture. Many contemporary avant-garde architects have absorbed the origins of architectural design concepts from the postmodern philosophy marked by Gilles Deleuze's philosophy, and the architectural form creation developed based on this is more diverse and logical. For example, China's current garden architecture: Suzhou gardens and Hui-style gardens. The Old Summer Palace is the ideological source of the generation and deformation of Chinese and Western architectural

forms. The theory of artistic fusion has had a significant impact on contemporary blanket architectural forms. It has developed from a single texture in the early days to today's emphasis on structural continuity, organicity and territorialization. spatial structure form. At the macro level, architecture, city, and nature form a harmonious and integrated relationship.

LITERATURE REVIEW

Analysis and Comparison of the Characteristics of Chinese and Western Garden Art

Garden Types

From the perspective of garden types, Chinese classical gardens are typical of landscape gardens. They are carefully designed within a certain space and use various gardening techniques to combine mountains, water, plants, buildings, etc. into a landscape that is derived from nature but is higher than nature. It is an organic whole, so as to achieve the state of "although it is made by man, it seems to be made by nature", which embodies the concept of "the unity of nature and man". This gardening art of "imitating nature" embodies the harmony between man and nature. It is modeled on the natural landscape, consisting of twists and turns of water, scattered mountains, circuitous paths, and jagged stones. The architectural environment formed by the strange cave brings together the natural scenery in one place, using the scenery to create emotions and objects to express aspirations. The most representative one is Suzhou gardens. Western classical gardens, represented by French formal gardens, advocate open, neat, and symmetrical geometric patterns, expressing man's control and transformation of nature through artificial

¹ National Academy of Sciences of Belarus, Master Candidate, Minsk, Belarus

* Corresponding author's email: 1608270395@qq.com

beauty, and displaying the power of man. It generally has a geometric pattern with a central axis: carpet-like flowerbeds and lawns, straight tree-lined roads, regular pools, gorgeous fountains, exquisite statues, shaped trees (or shaped green tubes), magnificent buildings, etc. . The most representative one is the gardens of the Palace of Versailles in Paris.

Garden Scale

In terms of garden scale, Chinese classical gardens are relatively small. Even the largest royal garden, the Summer Resort, is only 584 hectares, while Suzhou classical gardens are generally only a few dozen acres in size , as shown in Figure 1 . Western gardens are relatively large in scale. The Palace of Versailles in France covers an area



Figure 1: Summer Resort



Figure 2: Palace of Versailles

of 670 hectares and has a central axis of 3 kilometers , as shown in Figure 2 . Generally speaking, Western classical gardens pursue grandeur and grandeur in scale.

Gardening Art

In terms of gardening art, Chinese classical gardens take landscape painting and landscape poetry as their aesthetic principles. They lay out the garden buildings by stacking mountains and rivers, planting flowers and trees, and use plaques, couplets, calligraphy and paintings, furniture furnishings and various ornaments to reflect ancient

philosophical concepts, Cultural awareness and aesthetic taste, the designers are mostly painters and poets (Tong Yu, 1987) . The garden deliberately embodies poetry and painting, pursues habitat, painting, and artistic conception, and pursues natural beauty, implicit beauty, and quiet beauty (for example, water features are mainly natural fountains and waterfalls). The layout is ecological and free-style. The pursuit of freedom and flexibility pays attention to twists and turns and winding paths. The scene changes with each step, so Chinese gardens have the “ theory “ of a walker’s garden, as shown in Figure 3 .



Figure 3: Soviet-style garden aesthetics

Western classical gardens use geometry and architecture as their aesthetic principles. Most of the designers are architects, who pursue artificial beauty, pattern beauty, and dynamic beauty (for example, waterscapes are dominated by streams, ponds, and dripping springs), and emphasize master-slave relationships, rationality, and order. The landscape composition elements of the garden are organized according to certain geometric rules, maintaining a symmetrical layout along the central

axis and highlighting the central building. There is usually a large square in front of the main building with a large area of lawn, along with straight tree-lined roads and pruning. Neat tree gardens, geometric pools and marble sculptures of artificial fountains. Gardens should be regular, intuitive, cheerful, and unobstructed, and the best aesthetic effect is from a bird's-eye view. Therefore, Western gardens are said to be "horseman's gardens", as shown in Figure 4 .



Figure 4: European garden aesthetics

The Relationship between Gardens and Architecture

In terms of the relationship between gardens and architecture, Chinese classical gardens are gardens that lead the architecture, and their design follows the principle of "landscapes as the mainstay, architecture as a supplement"; Western classical gardens are buildings that lead the gardens, and artificiality is higher than nature. In the overall layout of Chinese gardens, natural landscapes are generally used as the composition theme of the landscape. Flowers and trees are arranged in conjunction with the landscape. Pavilions, terraces, buildings,

pavilions and other buildings are only designed for viewing and embellishment of the scenery. The purpose of naturalizing the buildings is to create a rich natural landscape. The artistic effect of interest is the pursuit of a high degree of unity between artificial beauty and natural beauty (Chen Congzhou, Jiang Qiting ; 2005) . The composition of Western classical gardens places special emphasis on the symmetrical layout of the central axis of the garden. Flower beds, pools, fountains, sculptures and radial paths are all arranged around this central axis, and grand, tall, rigorous and symmetrical buildings

are arranged at the highest starting point of the axis. . The building controls the axis, and the axis controls the garden. This design is completely guided by rationalism and artificially makes nature accept the law of symmetry (UNESCO, 2021) .

METHODOLOGY

Aesthetic Style

Through the literature research method, 15 Chinese documents were studied, and comparative studies were conducted from three directions: artificial beauty and natural beauty, formal beauty and artistic conception beauty, clear beauty and hazy beauty, in order to find out their similarities and differences, so as to better understand their similarities and differences. A good way to pave the way for research in the results and discussion sections.

Artificial Beauty and Natural Beauty

The differences between Chinese and Western gardens are very obvious in terms of form. Western gardens embody artificial beauty, not only with symmetrical, regular and elegant layouts. Even the flowers and plants have been trimmed into regular green sculptures, showing the beauty of geometric patterns everywhere. Phenomenally speaking, Western gardening is mainly based on using artificial methods to change its natural state. Chinese gardens are completely different, neither seeking The axis is symmetrical, and there are no rules to follow. Instead, it is surrounded by mountains and rivers, winding and twisting. Not only the flowers, plants and trees are left to their natural appearance, but even the artificial buildings try to conform to nature and are staggered, striving to integrate with nature so that people do not leave the city. You can enjoy the beauty of mountains and rivers, and you can enjoy the beauty of forests and springs while living in a busy city.”

Beauty of Form and Beauty of Artistic Conception

Because Chinese and Westerners have different attitudes towards natural beauty, this is reflected in their different pursuits of gardening art. Although Western gardening is not lacking in poetry, it deliberately pursues the beauty of form; although Chinese gardening also attaches great importance to form, it pursues the beauty of artistic conception (Chen Congzhou , 2004) . Westerners believe that natural beauty has flaws. In order to overcome such flaws and achieve perfection, one must rely on a certain concept to improve natural beauty, thereby reaching the height of artistic beauty, that is, formal beauty. The symmetrical and balanced layout of the Western garden axis, the exquisite geometric pattern composition, and the strong sense of rhythm all clearly reflect the deliberate pursuit of formal beauty.

Chinese gardening pays attention to the blending of scenes and pursues a poetic and picturesque environment, that is, artistic conception.” In ancient China, there were few specialized gardeners. Since the Wei, Jin, Southern and Northern Dynasties, the intervention of literati and

painters has made Chinese gardening deeply influenced by painting and poetry. The influence of literature and poetry, and both poetry and painting attach great importance to the pursuit of artistic conception, so Chinese gardening has been filled with strong emotions from the beginning. A good garden, whether it is Chinese or Western, is bound to be pleasing to the eye. However, due to different emphasis, Western gardens give us the impression that they are pleasing to the eye, while Chinese gardens are intended to be pleasing to the eye.

Clear Beauty and Hazy Beauty

Western gardens have clear masters and subordinates, prominent key points, clear relationships between parts, clear boundaries and spatial scope, and clear spatial sequence paragraphs, giving people an orderly and clear impression. This is the pursuit of formal beauty in Western gardens. Following the rules of formal beauty shows a kind of regularity and inevitability. Anything that is regular will give people a clear sense of order. In addition, Westerners are good at logical thinking and are accustomed to using analytical methods to reveal the essence of things. This logical thinking habit has greatly affected people’s aesthetic habits and concepts.

Chinese gardening pays attention to implicitness and illusion, which makes people have confusing and endless illusions in it. This is due to the aesthetic habits and concepts of the Chinese people. Chinese people mostly rely on direct recognition to understand things. They believe that intuition is not a direct reaction of the senses, but a mental activity and a sublimation of inner experience, which cannot be obtained by reasoning (Liu Dunzhen , 1979) . The landscaping of Chinese gardens draws on poetry and painting, and strives to be subtle, deep, and unreal, and thereby achieve the goal of seeing the small in the big, the big in the small, reality in the void, void in the reality, hidden or exposed, shallow or deep, thus interweaving and blending many completely opposite factors into a seamless whole. Although it is not clear, it makes people feel a hazy and implicit beauty everywhere. If Western gardens are compared to a bright and cheerful symphony, Chinese classical gardens are a euphemistic and delicate love poem .

RESULTS AND DISCUSSION

Analysis and Comparison of the Characteristics of Chinese and Western Garden Architecture

Chinese and Western garden architecture have formed their own distinctive characteristics by virtue of their unique cultural background and aesthetic concepts. It is mainly reflected in the design concept, spatial layout, element use, architectural style, and cultural connotation. Through the analysis of Chinese and Western garden art , we can see that Chinese and Western garden architecture have their own unique characteristics in terms of design concepts, spatial layout, element use, architectural style and cultural connotation. Chinese gardens pursue harmonious coexistence with nature, emphasize the

artistic conception and meaning of the landscape, and embody Eastern philosophical thoughts and aesthetic tastes. Western gardens, on the other hand, demonstrate the conquest and transformation of nature, emphasize the symmetry and geometric beauty of space, and reflect Western rationalism and humanistic values. The two garden styles have their own characteristics, reflecting human beings' pursuit of natural beauty and life ideals under different cultural backgrounds (Wang Juyuan , 2006).

Design Concept

Chinese garden: harmony between man and nature - Chinese garden emphasizes “borrowing scenery” and “creating scenery”, pursuing the philosophical thought of the unity of nature and man, and creating an otherworldly and almost ideal nature through the ingenious layout of mountains, rivers and vegetation. Environment (Jin Xuezhi , 2005) . The meaning is far-reaching . Every stone, tree, pavilion and pavilion in the Chinese garden



Figure 5: Landscape layout aesthetics of Chinese gardens

is rich in cultural connotation and symbolic meaning. It pursues poetic and artistic conception and reflects the deep-seated spiritual pursuit of Chinese classical culture , as shown in Figure 5 .

Western-style Gardens

Symmetry and geometric beauty - Western-style gardens emphasize the planning of symmetry and geometric

shapes. Through precise spatial layout and line division, they show the beauty of order and human dominance (Vaughn, L. M, & Turner, C , 2016). The integration of sculpture and architecture . Western-style gardens often incorporate sculpture art and architectural elements into garden design, showing power, religion or personal glory through historical and mythological themed sculptures and spectacular architectural structures, as shown in Figure 6.



Figure 6: Symmetrical geometric aesthetics of Western-style gardens

Space Layout

Chinese Gardens

Twists and turns - Chinese gardens make good use of winding paths to create a variety of spatial experiences, allowing visitors to experience endless fun as they move through the different scenery. The landscape layer, through the stacking of rocks, the configuration of vegetation and the introduction of water, forms a patchwork of landscape layers far and near, enhancing the depth and three-dimensionality of the garden (Jikouhuai, 1987).

Western-style Gardens

Axial symmetry - Western-style gardens are often based on one or more main axes, with a symmetrical layout around the center point or main building, reflecting a grand and rigorous spatial order (Waitt, G., & Lane, R, 2013). Open vision, Western-style gardens tend to have open lawns, squares, and distant views, emphasizing the openness and extension of space, giving people a feeling of free stretching.

Application of Elements

Chinese Garden

The agility of water - Water is the soul of Chinese gardens. Through the introduction of ponds and streams, the vitality and dynamic beauty of the garden are increased. The artistic conception of rockery, rockery is an important element of Chinese gardens. Through the natural stacking of stones, it creates a natural landscape with twists and turns, mountains and rivers (Wang Xin and Hu Jianqiang, 2005).

Western-style Gardens

Lawns and flower beds - wide lawns and colorful flower beds are common elements in Western-style gardens, which embody the organization and control of nature. Fountains and sculptures. Fountains and sculptures are decorative highlights in Western gardens. Through the dynamic beauty of water and the artistic form of sculptures, they add to the artistic atmosphere of the garden (White, S., & Le Cornu, A, 2011).

Architectural Style

Chinese-style Gardens

Pavilions and pavilions - Most of the buildings in Chinese-style gardens are pavilions and pavilions, which are small and exquisite. The roofs often adopt a curved shape with raised eaves and corners, and have strong oriental characteristics. Corridor bridges. Corridor bridges in gardens not only have practical functions, but also serve as visual focal points. They are often used to connect different landscapes and are also an ideal place to appreciate the beautiful scenery of gardens (Shi Guoqiang, 2010).

Western-style Gardens

Palace-style buildings - Buildings in Western-style gardens are often large-scale, such as palaces and castles, showing

a symbol of power and wealth. Pavilions and loggias, pavilions and other buildings can also appear in Western-style gardens, but compared with Chinese style, more attention is paid to the symmetry and geometric form of the building, which is harmonious and unified with the layout of the entire garden (Tolia-Kelly, DP 2004).

Cultural Connotation

Chinese Gardens

The feelings of literati - Chinese gardens are a place where literati express their emotions and express their philosophical thoughts. The gardens reflect the cultural accomplishment and aesthetic taste of the owners. Taoism and Zen thought, Chinese gardens are deeply influenced by Taoism and Zen thought, emphasizing the dialogue between nature and the soul, and pursuing inner peace and detachment.

Western Gardens

Symbols of Power and Religion - Western gardens are often associated with royal, aristocratic or religious institutions and reflect social hierarchy and power structures. Humanism and Enlightenment Thoughts. Starting from the Renaissance, Western-style gardens gradually incorporated humanism and Enlightenment thoughts, emphasizing rationality, order and the status of human beings.

Integration and Reference of Chinese and Western Garden Art

The External Development of Chinese Garden Art

Since modern times, Chinese garden art and Western garden art have been increasingly integrated. Chinese garden art attracts and infects Europeans with its natural tendency, layout, elegant and remote artistic conception, and boundless imagination. It has a lasting impact on European garden art and has won the title of "World Garden". For example, after the 18th century, Europe created free-style garden landscapes characterized by natural rural scenery. Modern times pay more attention to absorbing the free-style garden construction techniques of Chinese classical gardens. There are more than 20 buildings in Paris. There is a garden with Chinese architectural style.

Introduction of Western Garden Art

In China, the arrival of Western missionaries not only brought religious ideas, but also spread Western art to China. Churches and residences built by churches appeared in many cities, and Western garden styles appeared in the courtyards. Western garden art has also been gradually introduced into royal gardens. The representative one is the Changchun Garden in the Old Summer Palace in Beijing. In typical Chinese gardens, you can see the Versailles-style large fountain. Located in the coastal area of Guangdong, garden art is deeply influenced by European style, as evidenced by the artistic style of Lingnan gardens that combines Chinese and Western styles.

In recent years, in the construction of urban greening and tourism landscapes in China, Western garden styles are imitated everywhere, but only the form is focused on, and the essence is not learned. Almost every urban garden uses lawn paving and Western garden design techniques, but No consideration is given to the harmony of the landscape and local natural environmental conditions. We should be wary of this bad tendency in the landscape design of cities and tourist attractions. Especially for landscape garden cities and scenic spots dominated by natural landscapes, if formal landscape design methods are not adopted, if the landscape is too regular, it will be difficult to coordinate with the natural landscape. From the perspective of urban construction in our country, the author does not agree with the excessive use of Western formal gardens. The climate in many Chinese cities is very different from that in Europe, which is not suitable for the growth of turf. In order to maintain the lawn every year, not only a large amount of economic expenditure is required, but also It also prohibits people from getting close to the lawn, causing a waste of money and space. In order to maintain the lawn, some gardens require frequent watering, which leads to the death of the big trees in the lawn. The author believes that it is still possible for some newly built cities in China with topographic conditions to appropriately adopt Western regular designs in urban garden construction, but attention should be paid to seeking differences within similarities. Don't be cookie-cutter. The selection of plant species should be based on the city's climate conditions and local conditions. It is best to build a garden that has a Western regular form but contains elements of Chinese garden culture. However, in cities such as Beijing, Suzhou, Yangzhou, Hangzhou, and Chengde, which have a long history of Chinese classical garden culture, garden construction should maintain the national characteristics as much as possible and form a harmonious situation with the original culture of the city.

Aesthetic Characteristics of Chinese and Western Gardens

The aesthetics of Western gardens focus more on symmetry, order and geometric forms, reflecting Western rationalism and the pursuit of perfect order. Through magnificent architecture, symmetrical layout, neat flower beds, sculptures and other elements, Western-style gardens show a sense of power and majesty of human beings to conquer and reshape nature. This design not only reflects the mastery and application of natural beauty, but also reflects the emphasis on rationality, order and human subject status in Western culture.

In the context of globalization, the integration of Chinese and Western garden architectural aesthetics has increasingly become a trend. On the one hand, the natural artistic conception and profound meaning of Chinese gardens have gradually been borrowed and absorbed by designers from all over the world, becoming an important element in creating a tranquil and harmonious garden space; on the other hand, the geometric beauty and symmetrical order of

Western gardens have also been introduced into Eastern garden design brings new visual impact and modernity to traditional gardens. This cross-cultural integration not only enriches the expression techniques of garden architecture, but also promotes communication and understanding between different cultures.

CONCLUSION

Although Chinese and Western garden architectural aesthetics originate from different cultural soils and exhibit their own unique aesthetic concepts and design concepts, in today's globalized world, the exchanges and integration between the two are increasingly deepening, giving rise to new trends in garden architectural aesthetics. The aesthetic core of Chinese gardens lies in "simulating nature", pursuing a kind of artistic conception and poetic charm between mountains and rivers, and emphasizing the harmonious symbiosis of nature and humanity. This aesthetic reflects Eastern philosophical thinking, especially the Taoist view of nature and the Confucian humanistic spirit. Chinese gardens use winding paths, exquisite rockeries, and pavilions rich in symbolic meaning to create a changing yet restrained beauty, allowing people to appreciate the beauty of nature while also feeling a strong sense of beauty. Cultural atmosphere and profound philosophical thinking.

In short, the differences and integration of Chinese and Western garden architectural aesthetics demonstrate human beings' different understanding and pursuit of natural beauty, and also reflect cultural diversity and cultural integration in the context of globalization. In future garden architectural design, respecting and drawing on the aesthetic essence of different cultures and exploring cross-cultural design languages will be the key to achieving a more harmonious and innovative garden space.

REFERENCES

- Chen, C. (2004). *Ziweng Shuoyuan* (1st ed.). Beijing, China: Beijing Press.
- Jikou, H. (1987). How Xie Lingyun "passed through the mountains and rivers". *Chinese Garden*, 3, 12-14.
- Jin, X. (2005). *Chinese Garden Aesthetics* (1st ed.). Beijing, China: China Architecture Industry Press.
- Liu, D. (1979). *Suzhou Classical Gardens* (1st ed.).
- Shi, G. (2010). The role of metaphysics in Xie Lingyun's landscape poems. *Chuanshan Academic Journal*, 3, 174-176.
- Tolia-Kelly, D. P. (2004). Materializing post-colonial geographies: Examining the textual landscapes of migration in the South Asian home. *Geoforum*, 35(6),675-688.
- Tong, Y. (1984). *Jiangnan Garden Chronicles* (2nd ed.). Beijing, China: China Construction Industry Press.
- UNESCO. (2021). Cultural landscapes. Retrieved from <https://whc.unesco.org/en/culturallandscape>
- Vaughn, L. M., & Turner, C. (2016). Decoding via coding: Analyzing qualitative text data through thematic coding and survey methodologies. *Journal of Library*

- Administration*, 56(1), 41-51.
- Waite, G., & Lane, R. (2013). The beach as liminal space. *Urban Studies*, 50(10), 2148-2164.
- Wang, J. (2006). *History of Ancient Chinese Gardens* (1st ed.). Beijing, China: China Architecture Industry Press.
- Wang, X., & Hu, J. (2005). Research on Xie Lingyun's Mountain Residence. *Chinese Garden*, 8, 73-77.
- White, S., & Le Cornu, A. (2011). Visitors and residents: A new typology for online engagement. *First Monday*, 16(9).