

# Analysis of the View of Time and Space in Chinese Classical Gardens

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**Abstract.** Classical garden is an important carrier to embody the view of time and space in ancient China, and the attention of ancient gardeners to the view of time and space undoubtedly affects the concept of space-time construction of Chinese classical garden and makes the static garden create the change of time and space. Based on the literature and existing cases, the author discusses the view of time in Chinese classical gardens from the aspects of mythology, movement, seasonal phase and image contained in gardens, and demonstrates the spatial view of classical gardens from the aspects of heaven and earth, virtual reality, landscape and legal principle, and then expounds the unity of time and space in classical gardens in accordance with echo, circulation, parallelism and so on, so as to provide reference for the construction of space-time artistic conception of modern gardens.

**Keywords:** Classical garden; view of time; view of space.

## 1. Introduction

For the word "time and space", the East and the West have different understanding because of their different culture. The West compares time to archery, summarizing space as "empty" and "place", while in the east it regards time as "four seasons" and space as "cave and shack". China first regarded the view of time and space as the view of the universe, as Laozi said in the Nature of Wenzhi: "from the ancient time to the present age, it is called Zhou, and the four sides are called Yu." This shows that time and space have been regarded as a large system structure of the world in the pre-Qin period. In the later period, Mohist school put forward the concepts of "Zhou" and "long" as time and space, and realized that time, space and movement The connection between. As an important carrier of space-time view, Chinese classical gardens also contain infinite artistic conception of time and space.

## 2. View of Time

### 2.1 Mythological Time

Mythological time refers to the concept of time contained in classical gardens in myths and legends, and Chinese classical gardens are often associated with myths and legends. Romanticism, nihilism and artistic aesthetics are the important characteristics of myths and legends, and the ideological realm, architectural system, legal style and so on of Chinese classical gardens are deeply influenced by these characteristics. This, whether in the legendary imperial residence, or in the rich family house, can show the time artistic conception of the mythological garden.

The earliest written Chinese classical garden is the spirit of the King Zhou Wen Chang Ji for hunting (about the 11th century BC). There is a description of the Ling You Hunting Garden in the Book of Songs: "The king is in the spirit, and the deer live leisurely." Which can see that there is not many functions in the garden at that time, but a simple hunting field, and the appearance of the hunting ground is related to the "a hunting god" of the ancient hunting myth. It is said that the hunting god is the immortals in charge of the game, and people are to hunt for him to keep peace and to gain more prey. Another garden myth that can embody the time concept is the unique "a pool of three mountains" of China, that is, the "Too liquid pool" and the "Penglai, Abbot and Meizhou" They are based on the two mythological systems of China: the western Kunlun mythological system and the oriental Penglai mythological system. The garden scene in the two mythological systems reflects the concept of time,

but the two are slightly different. Kunlun mythology takes the residence of immortals as the core, in which the garden scene is mainly manifested in "Yao Pool" and "hanging nursery". The concept of time is embodied in the fact that these garden scenes are so extraordinary that people living in them forget time and other things in the world. According to the records of King Mu of Zhou, Yao Pool is the place where the Western Queen Mother lives in myths and legends. More than 3,000 years ago, Man Ji, the King Mu of the Western Zhou Dynasty, once sat on eight fine horses, who traveled 30,000 miles a day. The horse, from the capital of the capital, a thousand miles, along the tianshan mountain to the pool to meet the queen of the west. The strange scenery of the "The god-pool, such as the sky-mirror, is floating." of the pond made the king of Zhou Mu such as to be drunk, to forget to return, and to forget the time and space. The core of Penglai's myth is not old, according to <Lezi · Tang Q>: "The mountain is thirty thousand miles from the top of the mountain, and the top of the mountain is nine thousand miles, and the middle of the mountain is seventy thousand miles apart to regard as the neighbor." [1]. On the stage of power, it is a golden jade, and all the animals on it are pure. The tree section of the Pearl River is clustered, and the Chinese and the Chinese have the taste, and the food is not old, and the time concept is reflected in the tree section of the plant bead of the Penglai. It happens that there is a similar case, in Xueqin Cao's *Dream of the Red Chamber*, the Great View Garden, which leads to all the stories, also originates from an ancient myth-Nu WA mending the sky, and the stone of the sky, the dust fairyland and the protagonist's previous life is the main view of the Great View Garden. It can be seen that it is myth that creates a different "a state of vision and emptiness" for classical gardens, thus leaving readers with enough time illusion and research basis.

## **2.2 Movement and Stillness Time**

Chinese classical gardens pay attention to the combination of movement and stillness in landscaping techniques, in a large garden, the mainly scene is moving scene, the assistant is the static scene, in a small garden, the condition is contrary, the fish Viewing at the flower pond in Yunsheng Lu's garden is a model of the combination of motion and stillness. Ju Zhang's fish Viewing at the flower pond poetry said: "the shore like the washed brocade, the wave shadow like the dropped red, the fish skillfully avoid the aquatic bird. Yu wave did not become a force, swallowing the boat is still timid. Outside the lake and mountain, the Red Sea turns. Afraid there is covering spring flow." [2] from the poetry, we can see that the "movement" of wave shadow and the "stillness" of onshore architecture, the "movement" of Yu wave and the "stillness" of boat, the "movement" of dark spring and the "stillness" of lake and mountain all form the perfect picture, and the proper cooperation of movement and movement undoubtedly adds infinity to Lu Yuan garden. In addition, the landscape architect have also created the effect of dynamic and dynamic combination through various ways to create the changes of light in the garden. The shaping of the space of the light in the garden seeks the natural meaning of nature. In shaping the dynamic landscape, the emphasis is on the contrast and guiding effect of the light in the course of walking; The quiet view requires that when people stay in the local area, the detail landscape is felt by light, and the slow walking of the visitors may also produce different light feelings. The quiet and movement makes the silence have the vitality, the lively there is the peace, the movement and the movement is proper, will also become a bright spot of the garden. So how does the dynamic and dynamic coordination come into being? The corridor bridge in the garden is an important means of organizing the static scene and the moving scene. The corridor can be folded and can be bent, can be long and short, can be bent along with the direction of the garden path, or has fluctuation along with the change of the terrain, and is very flexible. To play the role of the corridor in the garden, the combination of the moving scene and the static scenery can be realized perfectly, and the scenery can only be seen in the change of time, so that the change of the scene can be realized in the change of time.

## **2.3 Seasonal Phase Time**

Chinese classical gardens first attached importance to the replacement of the four seasons, and the ancient royal gardens were the Shanglin Garden of the Han Dynasty. it is recorded in Shanglin Fu: "in the south, it grows in the middle of winter and surges the water; in the north, there is frost-

containing ground in summer. it is found that there are great differences in the scene of different places in Shanglin garden, which is mainly reflected in the arrangement of plants." [3] it can be seen that there are great differences in different places in Shanglin Garden. Shanglin garden is more than 300 miles wide, and more than 2,000 species of strange flowers and plants are planted, and temperate plants are the main plants, but tropical and subtropical plants also account for a large proportion, indicating that different plants can be seen blooming in Shanglin garden at all seasons.

The climate laws of the four seasons can not be changed, but people can create a suitable environment for their own living by a variety of means. In the Southern Song Dynasty, because the royal family moved from the Central Plains to Linan (now Hangzhou), it did not adapt to the hot climate in summer, so one after another went to the West Lake "cold spring" not far from imperial city for summer, and "cold spring open sluice" was the most important scenery, that is, the stone sluice was built in the cold spring to store water and drain floods, and every time the mountains rained cats and dogs and the streams in Lingyin stream skyrocketed, they opened the sluice and let out the water, then, there are roaring waves and split stone, it is a wonder. As Wanli Yang's poetry said: "put the gate in cold spring pavilion, twitching a day of green; flat become snowy mountain, the thunderbolt came from the clear sky." Then the Southern Song Dynasty royal garden imitating cold spring built palace garden summer effect is also very good. In the hot summer, forbidden palace and backyard the garden unexpectedly "do not know that there is dust and summer in the world." This shows that the technology of constructing local landscape in royal gardens to improve climate has reached a mature stage in the Southern Song Dynasty.

## 2.4 Image Time

In the Ming Dynasty, it was pointed out that the highest level of garden construction was "the scenes are man-make, but seems from the sky." Therefore, today, if it is only hard to use some text-style garden making methods rather than pursue the ideological conception, such gardens can never trigger emotional resonance and never let people realize the charm of image time. In order to achieve this effect, it can even be used to understand the meaning in the landscape. As Master Yong Qian said: "design garden like poetize, it will make according to law, echo back and forth; the most avoid stacking, the most avoid mistakes and miscellaneous, To be able to called good structure.[4] therefore, modern gardens should reasonably inherit the theme of poetry and painting situation in order to better inherit the essence of Chinese classical gardens.

Object-self reflection is not only a common writing technique in Chinese classical literature, but also its essence can also be reflected in Chinese classical gardens. "Could I get mansions covering ten thousand miles, all the people in the world are all happy." Fu Du's thatched cottage was humble, but it pinned Fu du's exclamations on current events and his understanding of life. Fu Du's poems were called the history of poetry, also because we could read the rise and fall of life and the rise and fall of the dynasty from his poems. Fu Du fell on evil days in his later years, only a thatched house lived. But there is a saying in Garden Metallurgy that "thirty percents of the craftsman, seventy percent of the master", the poor life did not make the poetic saint depressed, on the contrary, he was able to create the thatched house broken by the autumn wind such unruly verses and articles, it also made his shabby hut radiate different vitality. A later poet, Yuxi Liu, who had the same circumstances, his Bart Room Inscription was also handed down from time to time. "though it is a bad room, I am in good faith." He was not troubled by his immediate failure, but compared with Kongzi and Xiong Yang in the text, reflecting his noble quality that he did not conspire with the worldly world. Therefore, no matter how much the realistic blow is encountered, the high-quality people can find their own habitat and activable scenery in the garden, and the landscape in the garden is also integrated with the owners of the garden in this time and again "tribulations", carrying countless changes in the world. Moving, listening to endless joys and sorrows, but never fade, this is also the embodiment of image time, no matter how the world changes, time always goes forward, can not look back, and the scars will be submerged in the dust of history. There is no doubt that the view of time running through the garden has a great relationship with the mentality and spirit of the garden owners. If the spirit of the

garden owners does not die, then no matter how many years of grinding, the garden itself will always live in people's hearts.

### **3. Space View**

#### **3.1 Heaven and Earth Space**

Heaven and earth are the maximum space, and “the city’s mountain forest, pot of heaven and earth” is the true portrayal of Chinese classical gardens. Whether it is the legal elephant heaven and earth, the garden pattern that extends for a hundred miles, or the garden landscape that contains all things, it can be said that Chinese classical gardens contain the most intuitive view of heaven and earth.[5] the earliest view of heaven and earth in China comes from the Zhou Yi, which says, “become phenomenon in the sky, take shape on the ground.”[6] this shows that the ancients understood heaven and earth as a whole and felt that celestial phenomena would affect the scenery of the earth. This view of heaven and earth is concentrated in the royal gardens of the Great Unification Dynasty, while the Shanglin garden in the Western Han Dynasty is the original embodiment of this view of heaven and earth.

From the surface, the palace garden in the Linyuan in the Western Han Dynasty is very absurd, but in fact it reflects the unprecedented and unified architecture pattern of the country, which is also the best business card of the Western Han Dynasty. The architectural landscape in Shanglin Garden is very diverse in style, form and so on, but it is an integral part of the unified structure, and it is the most direct embodiment of the landscape in the Han Dynasty in the garden. In the same way, there are today's Beijing Tiantan, the overall form of which is the model of the north circle of the outer wall, and the periphery of the sacrificial mound of the sacrifice day has two walls, the outer wall is square, the inner wall is round, and the altars are also round, which is A typical example of the idea of "The sky is round and the place is square"[7]. Therefore, it is not only the inheritance and the innovation of the history, but also the beauty of the inheritance and the innovation of the history.

#### **3.2 Virtual and Real Space**

Before Wei and Jin dynasties, Chinese gardens were respected by "large", which was especially reflected in royal gardens, and from the Wei, Jin, Southern and Northern dynasties, gardens developed to small and skillful, which was due to the decline of royal gardens and the development of private gardens in this period. The construction of private gardens in the city is very limited, but it should be able to reflect the natural landscape, which puts forward higher requirements for the construction level of private gardens. At this time, private gardens can no longer use the simple realistic method of Qin and Han gardens to make gardens, instead of the combination of freehand brushwork and realism, its garden-making techniques have changed from pure space to the method of combining virtual space and real space.

The relationship between "virtual" and "real" in classical gardens is, first of all, a problem of cosmic view. The most essential view of the universe in ancient China is the theory of "yin and yang are called Tao" in the Yi, [8] Tao is a virtual spirit, reflected in the view of the universe that everything is changing, and reflected in the garden is the combination of virtual and real. In Chinese classical gardens, "real scene" and "virtual scene" coexist, without real scene, virtual scene is lack of media; without virtual scene, the essence of real scene can not be reflected. The opposition between virtual and real is reflected in many aspects: if the separation of a wall is virtual, the leaky window of powder wall is virtual, and the division of water into virtual is virtual, and the building in water is real, so the comparison of virtual and real space follows the law of "virtual reality, virtual space". On the other hand, there is also a substitute relationship between virtual scene and real scene: some replace reality with virtual, such as the reflection building of clumsy political garden uses water reflection to set off the courtyard, the rich landscape appears less closed, but also makes the landscape have the divinity of the eye; others replace the virtual, such as the corridor in the southeast corner of the lion forest, winding twists and turns, through "bent", expand the garden space, thus achieving the effect of virtual reality[9]. Located in Jiaxing South Lake, the "smoke and rain building" takes the water next to the

lake as the viewing point. The drizzle in spring makes the lake dim up and down. The traveler seemed to enter Penglai wonderland.

It should be said that the landscape art of classical gardens is innumerable, and each technique can bring fantasy effects to gardens. When idle walking in Suzhou gardens, the varied art of landscaping makes people feel that the original scattered buildings, flowers, plants, trees and pavilions are connected by strips of ties, relaxation and misplaced[10]. For example, Liu Yuan Garden, which is characterized by abnormal bending of the entrance space, long and annihilated, but at the end of the park into the park has an open feeling. People can not help but think of Story of the Peach Blossom Valley. Peach said: "at the beginning of the narrow, only through one people, repeated dozens of steps, suddenly cheerful, which reflects the comparison of space." For example, Suzhou Yi Garden is in the back of the garden for many reasons, but in order to highlight the main body, the gardeners arranged some curved and narrow corridors in front of the main scenic spot, which makes the visitors' vision in a narrow state all the time. When they come from here to the main scenic spot, with the sudden widening of the field of vision, there will be surprising joy. The main purpose of using these techniques is to increase the sense of space and the taste of appreciation of the garden.

### **3.3 Landscape Space**

The traditional garden theory permeates the thought of "the unity of nature and man" into the activities of architectural location, park planning and so on, which has a profound influence on the landscape space layout of classical gardens. Landscape painting or simulated natural garden is used to realize the beauty of landscape "artistic conception"[11]. When the gardeners in Qing Dynasty built large mountains and topography, they mostly adopted the spatial layout of "mountain in north, water in south", such as Chengde Summer Resort, which is a typical combination of architectural layout and mountain topography. The mountain shape of the whole mountain is like the abbreviation of China's territory. The northwest is high in the southeast and low in the southeast. The Wulie River flows from northeast to south. The northern Jinshan Mountain is the natural barrier, and the three mountain rings on the east, west and south are surrounded by mountains on the east, west and south. Take a seat in the middle of the summer resort, and enjoy the landscape environment of the water of the mountain and water[12].

When it comes to plastic mountain, the klippe is the pinnacle of plastic mountain art history, and its space art has always been praised by people. The name of klippe came from the Eastern Jin Dynasty, and Hangzhou Lingyin Temple was built because of this mountain. Zhi Sun's Wulin Lingyin Temple Records recorded: "in the Eastern Jin Dynasty, the Tianzhu monk Huili swam to Wulin and saw klippe sigh, 'this is the Tianzhu Lingjiu vulture, I don't know where it flew from?'" It can be seen that the superb level of Flying Peak is indistinguishable from whether it is false or real, so there are countless phenomena of Chinese gardens imitating Flying Peak. The flying peak of Lingyin Temple is one of the scenic spots in Hangzhou, which is known as the first landscape in the southeast, and there is also a model in the royal gardens of the Southern Song Dynasty. Imitating the Deshou Palace of Flying Peak, Song Xiaozong also wrote poems and laments; by the Qing Dynasty, the rockery in Xueyan Hu's Zhiyuan was also known as "a branch of klippe, which seems to be an acronym of klippe." In the late Qing Dynasty, klippe was even compared with Suzhou's famous superimposed mountain, Lion Forest garden, to admire the superb technical level of the rockery.

When it comes to water management, we have to draw the beginning of the water in the Lanting Pavilion. It comes from Xizhi Wang's poetry Collection in Lan pavilion in Jin Dynasty: "there is also clear current turbulence, reflecting the belt around, leading to the flow cup curl water." The starting water is the earliest water method in China, which combines with nature and has both taste and practicality. In the 18 th century, the Western "Taixi design of waters" was introduced into China, and the Emperor Yongzheng at that time enjoyed it. It is recorded that the main body of the scene is to use Taixi water method to introduce water into the palace to promote three fan rooms for the emperor to dissipate the summer heat. Qianlong ninth year imperial system Shui Mu Ming Ser poetry preface says: "use Taixi water method to introduce into the room, to turn the fan, cool and refreshing, not the music of nature, but hear the natural music at a distance, the forest are more clean and

transparent." Qianlong make the western "Taixi design of waters" serve China, a special exotic color is added to the Yuanmingyuan garden.

### **3.4 Legal Space**

Garden metallurgy is the first monograph on garden art theory in China, which was written by gardeners Cheng Ji in the late Ming Dynasty. The book discusses the construction principles and concrete techniques of homestead and villa, summarizes the experience of garden construction, and provides an important theoretical basis for later generations, among which doors and windows, railings and paving records are the most abundant. The art of garden building, there is no law, you are in the right way, most of them to meet the needs of garden owners for aesthetic degree and use function. Whether it is doors and windows, architectural modeling or garden roads, change and transformation are everywhere.

Before Wei and Jin dynasties, the requirement of the ancients for doors and windows was only to open doors and windows; in Song Dynasty, doors and windows were paid more and more attention to, and gradually standardized. By the time of Ming and Qing dynasties, door and window culture had become an important part of architectural art. There are more than 200 kinds of windows and doors in Suzhou garden, which can be round, straight and curable, big or small. The art of window lattice in ancient China is shown vividly and vividly in the garden, at the same time, it also meets the requirements of borrowing scenery in classical gardens, which can be said to be the coexistence of beauty and practicality. In the Southern Song Dynasty, the modeling of garden architecture was unprecedented diverse. Ximeng Wang's *Thousands of miles of rivers and mountains alone* has expressed all kinds of single architecture. Plane: one-zigzag, curved, T-shaped, cross-shaped, I-shaped, zigzag, but also combined with the terrain to show the courtyard as the basic model of the building group rely on mountains, water, cross-stream, driving rock, giving full play to the role of gardens in the suburbs of the city. The change of architectural pattern is the most important part of space. Ancient Chinese gardeners have grasped this idea very well, so that the classical garden presented in front of the world today can become the symbol of China[13]. In addition, the garden road in the garden is often designed to be winding and tortuous, so that the design is not only to connect the various scenic spots of the garden, but also to treat the curved path as a Plant landscape. The garden road changes with the ups and downs of the terrain, sometimes flat, sometimes on the water, sometimes on the top of the mountain; all the way is dotted with flowers and plants, pavilions, strange stones, caves, to achieve fascinating results. In the winding garden road, the tourists can continuously taste the scenery of different shapes and forms, and can obtain the continuous feeling of space, which also makes the deep artistic conception of the garden fully reflected[14].

Railing, ancient name is column dry or hook bar, in the process of using, column dry has the function of separating space and guiding direction, it makes the boundary of the divided area appear very clear, and those carefully carved railings, which are in themselves a wonderful landscape for people to enjoy. In a humanistic sense, people lean on columns outdoors, railing becomes a bridge and sustenance for spiritual and spiritual dialogue between man and nature. From ancient times to the present, there have been numerous poems based on railing, such as "indignantly against the column", "looking at the river building alone," "looking at Wu hook, patting the railing all over, no one can get on the spot" and so on[15]. In addition, the garden pavement is bright. As a pattern, the lines can give full play to the function of visual memory. In general, horizontal lines emphasize depth, while vertical lines reflect width more. The use of these visual effects can adjust visitors' sense of vision and space, make small places look bigger, and make the path wider[16].

## **4. Space-time Unity**

Einstein once said that "the concept of space and time is not an individual or independent concept", which shows that time and space are a unity, and the unity of time and space is also an important feature in the view of time and space in ancient China. The ancient people's understanding of the

universe conveys the distant concept of time and space, and the "view of the universe" in the garden is the idealized space-time model.

#### **4.1 Spatio-temporal Echo**

The relationship between time and space in classical gardens is first reflected in the clear echo of time and orientation, and the formation of a more complete system. The ancients often described time in space and expressed space in time, thus forming the unity of time and space. For example, there are 14 doors in a palace in the Sui Dynasty: the east is expected to be the spring gate, the south is the Qingxia gate, the west is the autumn gate, and the north is the royal winter gate, forming a good response in time and space. Secondly, in the classical view of time and space in China, time and space can not be separated from the word yin and yang, so space and time also have a corresponding relationship in the change of yin and yang. The attribute of the change is called "five elements", that is, "wood, fire, soil, gold and water". At the level of the five elements, time and space have been unified. Orient is the attribute of orientation, and the east represents spring, and has time attribute; The same south is fire, summer;The central area is soil and Changxia;In the west, gold is autumn;North is water and winter, so different spaces have different time attributes[17].

#### **4.2 Space-time Cycle**

In the view of time and space of the ancients, time and space is not an empty concept, but a circulating and endless organism. In classical gardens, rockery, ponds, flowers, corridors and bridges are used to separate space, and the division of space is carried out in chronological order, which makes people feel roam in time and space. For example, the four seasons rockery is skillfully arranged in the Liu Yuan garden, but the tour goes through the change of four seasons for a day, which makes people feel the change of time and space. In addition, the process of visiting the garden is the course of time, and in classical gardens, there is often more than one tour route, but from one path to another, which is very winding and tortuous. And that also reflects The ancients cycle back and forth, and the time-and-space concept of life and time.

#### **4.3 Time-space Parallel**

The Chinese have always had a nostalgic tradition and always have deep feelings for the past. On the one hand, classical gardens attach importance to the protection and restoration of cultural relics of the former Dynasty, on the other hand, they are good at remembering the past in the real space, which actually forms the parallelism of time and space. For example, Shanglin Court in Han Dynasty was built on the basis of Shanglin Court in Qin Dynasty, and the lake surface treatment of Qingyi Garden in Qing Dynasty was imitating the layout of Hangzhou West Lake embankment and island in Southern Song Dynasty, such as modern Suzhou garden, Yueyang Tower, Tengwang Pavilion, Yellow Crane Tower and so on. These practices seem to create a parallel space-time similar to that of the previous generation, and With the improvement of landscaping technology, the degree of reduction will be higher and higher. There is no doubt that they have created a "the moon of Qin shine yet over the passes of Han" effect.

### **5. Summary**

The Chinese classical garden is based on the observation of the agricultural production and the heaven and earth, based on the ancient time and space view and the cosmological view, taking the architecture, the landscape and the plant as the carrier to express the emotion and create the ideal environment as the target, not only the fusion of the multi-domain knowledge, but also the fantasy of the world, It is the result of the ancient people's objective phenomenon and the art of daily life. From the view of China's classical garden, it can be seen that the ancient people's feelings of life are in-depth and concrete, and the thinking of the universe is great and abstract, which is both romantic and rational, and reflects the space-time artistic conception of the "body in all things, heart is on all things". At the same time, with the progress of time and technology, people's exploration of the space-time of

the universe The construction of ideal environment will not stop, so classical gardens will also have lasting vitality in the understanding of space-time view, and will have a very important reference and enlightening effect on the construction of space-time artistic conception of gardens today.

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