

The Influence of Zen Culture on Chinese Art Design

INFLUENCE DE LA CULTURE ZEN SUR LE DESIGN ARTISTIQUE CHINOIS

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Abstract: Zen is the product of Buddhism and Chinese culture, as the part of which ,it has penetrated into our daily life, and surpassed itself. Zen gives traditional Chinese art design special color and influences people 's thought of design esthetics, style of design esthetics, all these become our traditional ways of expression. But the influence of Zen is seldom noticed. Now people come to know the importance of traditions. this article try to talk about Zen's influence on Chinese art design and its significance by three points: the sense of "yijing", space and natural consciousness.

Key words: zen, Buddhist Culture, art design, traditional culture

Résumé: Le zen est le produit de la combinaison du bouddhisme et de la culture chinoise. En tant que partie de notre culture, il pèpète déjà dans tous les domaines de notre vie quotidienne. La culture Zen permet au deisign artistique traditionnel de Chine de revêtir des aspects originaux, influe dans une large mesure sur l'esthétique du design et devient ainsi un moyen spécial d'exprimer la sentiment et l'esthétique nationaux. Cependant, l'influence de l'école Zen sur l'art est rarement invoquée. Il est nécessaire de reconsidérer son influence dans le contexte où l'on insiste sur le retour à la tradition nationale du design. L'article présent tente d'aborder comment l'école Zen influence la pensée artistique traditionnelle de Chine et sa conception du design sous les angles de la conception de l'état d'âme, la conscience spatiale et la conscience naturelle dans le design artistique, et d'explorer la portée actuelle de cette influence.

Mots-Clés: école Zen, culture bouddhique, design artistique, culture traditionnelle

When Buddhism was introduced into China since the Han Dynasty, it was spread with its dependence upon the traditional Chinese culture. A process of its development in China is somehow the process of its reforming with powerful force of the culture. It carries the vivid Chinese cultural features different from the original one coming from India, with the birth of zen as the best representative. Zen not only absorbs the advantages of the previous Buddhism in various schools and metaphysics, but also fuses the essence of life with the culture. As localized Buddhism, zen has a great influence on Chinese spirit-cultural living and can not be underestimated as a cultural carrier on Chinese art.

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"SPACIOUSNESS" OF ZEN AND "ARTISTIC CONCEPTION " IN BEAUTY OF CHINESE ART

Zen emphasize on enlightenment and seeks spiritual freedom, which leads people to see the world with calm and indifferent attitude. Zen's spaciousness is based on seeking philosophical attitude in emptiness, expressing the life pursue in the way of life consciousness of all things on earth being emptiness; and hiding broad thought space which seems indifferent and containing rich ideological content.

The sense of spaciousness shows pursuit of artistic

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conception in traditional Chinese art. Artistic conception, based on controlling the space images, achieves the effect of melting feelings to the Scene and meaning to images. Creating artistic conception is an important feature in Chinese art.

In ancient Chinese garden design, artistic conception is pursued by designers. Garden is not only the park for recreation, but also the spiritual space for opening heart and showing feelings. Arrangements of waterside pavilion, terrace and Lotus Pond, and collocation of stone, grass and wood create their own beauty of the conception. Although the design topics of the gardens are different from each other, the common characteristic is to express and realize oneself by pursuing the special artistic conception. The process of its creating made the garden design become the unique representative of oriental culture.

Another example is Southern Anhui construction with white wall in meters high without any decoration but blue bricks on the top of it. The building is elegant, unique with verdant hills and green waters around and rich in oriental culture.

Similarly, Wei-Jin and Southern & Northern Dynasties is the age that zen is flourishing. The understanding of zen by artist is involved in their art practice. They provide the artistic ideology "spiritual freedom and happiness", which became the basic theory of artistic conception of traditional Chinese painting. It can be seen easily that Spaciousness and artistic conception of art are different in approach but equally satisfactory in result.

The beauty of Spaciousness is the highest state pursued by traditional Chinese painting. The painting without anyone in it is haunting in the minds of the people. Empty doesn't mean hollow and without deficiency which refer to the inner spiritual world. It conveys the beauty of artistic conception which is indescribable. Painting "Cold River And Fishing Lonely", the masterwork in the Southern Song Dynasty, draws a boat anchored on quiet waters which vividly conveys open lonesome and far-reaching spacious artistic conception. It is a gorgeous spectacle of which I should never tire.

In recent years, many people try to introduce religions, literature, art and so on into artistic design and endue designing object with unique cultural power. Designed by the renowned architect Zhang Jinqiu, Shaanxi History Museum ,endows aesthetic feeling of balance between heavy and elegance, is full of power and grandeur and rich in Buddhist mood. similarly, Qinglong Temple, a thousand-year old temple, creates a super state by its shape of rusticity and stoutness, colour contrast of vermeil and white, etherealized pond ,sloping field of green grass covered by yellow leaves and long wood corridor.

THE SENSE OF SPACE IN ZEN AND SPACE CONSCIOUSNESS IN THE ARTISTIC DESIGN

"To see a World in a Grain of Sand; And a Heaven in a Wild Flower". In zen, all things in the world have life no matter what small things they are, even in the case of a thing as large as a

speck of dust which include unlimited space. Limited and unlimited are not absolute but changeable each other. Limited space includes more unlimited world. The less excel the more and minimizing provides people with maximizing space to conjecture and think. The point is reflected in the designer's space consciousness "small space contains unlimited world" in traditional Chinese artistic design.

In ancient garden design, designers take the ways of the false or truth and synergism, view separating and borrowing to enlarge the sense of space from visitors' psychology and melt the limited scene into the unlimited universe. The less the area and space available are, the more designer's grade and ability will show. The bridge of the lotus pond is not straightway but flexuous. The road in the garden is not unblocked but wandering. The emergence of garden in garden, scenery in scenery impact in the eyes of people and thus creating the sense of space "profound court".

The traditional hollow-out window decorations in China are carved in various shapes. Light dripped through the windows and creates a naturally Visual aesthetic sensibility with scenery in rooms which produce the sense of space separating outdoor and indoor and show the ancients' sophisticated designing wisdom.

Another example is Chinese painting "free hand brushwork", which is not pursuing a reappearance of the real details, but focuses on vividness. People feel tranquil from the pictures with liveliness in it. It is the difference between static and dynamic that bring people a distinction of the sense of space both in vision and imagination. Chinese painting gives you an illusory sense that it is actually in front of you but seems far and indistinct, the people have more imagination and are away from the real world.

Zen opened a vast and boundless universe, and then reduces it into one's inward world. Therefore, one has double space consciousness while designing or appreciating works of art. It is easy on the eyes to construct a real beautiful scene in a good day, but what is more, the designers can convey the design ideas by the real object and appreciator can go into the spiritual space by what they see.

VIEW OF NATURE IN ZEN AND NATURAL CONSCIOUSNESS IN ARTISTIC DESIGN

The core of Zen is clear wordly thoughts and returning to nature and life body. The so-called “no rules outside heart” means to treat life and binding with natural way, to comply everything to its own law, so you can obtain thorough freedom. Zen’s natural consciousness has contributed to the common appearance of natural beauty in art and has an impact on harmony of nature and human being.

Chinese traditional gardens integrate harmoniously natural and architectural beauty, furnish people with comfortable living environments. Mountain, water, flower, bird and animal are essential part of it. The gardens were adapted to local conditions on the base of natural environment, such as the choice of land, the form of land, condition of land. In general, the gardens, in harmony with nature, become the organized part of natural world of which the main concern is the gardens and architecture is the second.

One can not sense the cold armored concrete because the famous designer Bei Lvming introduces the natural factors into his works. Purling water and living green plants were artfully arranged in place. The whole environment of architecture make you relax and comfortable, one of the representatives is Beijing Xiang Mountain Hotel with a simple and beautiful corridor, a courtyard that light shines on through the sloping top and a quiet pond. All these make an integral whole of the natural scenery of mountain and architecture of the hotel.

World Exposition was held in Yunnan in 1999. Its design about the topic, human and nature, brought us unforgettable memory. She ——city of perpetual spring —— enjoys a advantage of pleasant climate. In the most part of China Hall, no air-conditioners was set. Windows were opened for fresh air in and getting natural ventilation. The visiting corridor adopted glass-seperatings to connect the courtyard with scenery.

The visitors can not only see the exhibitions, but also enjoy the scenery along the way they walked. It fully represents the topic of harmonious coexistence of human and nature .

The hall of human and nature is the most impressive one in the exposition in Yunan. The hall integrates mountain, forest, water, architecture into one combining its Yamagata and geomorphy, suitably utilizing the difference between two terraces and water surface. The rest square is at the entrance of the hall and close to the main road and pool. A vast grass ground approach to the water, a sense of nature.

THE END

At present, there are more and more artistic designs with Chinese features than before. Many designers are trying to attempt to combine zen’s culture and modern design. But it is a wrong way if we regard it as a novel sign without a profound understanding.

There are many problems now , as in the case of the traditional Chinese gardens being designed based on Zen. If we just pursue the simple and artful garden, we can not introduce zen into modern design in space in harmony with the style of the city, which is more difficult than designing natural landscape gardens. It can be often seen that a pile of Rockery Stones are placed on the grass land in the city centre, which can not bring natural flavor, but a sense of out of place.

The design will betray its style in pursuing it if we lack of thinking and pursue the novel vision impact. Why do we have not many good works although we have many designing behaviors? The ancients created works and handed down from generation to generation by uniting religious culture and designing behavior promoted to elegant art. This is a good enlightenment—— artistic design should be an echo to spirit, but not a simple pursuit of form. A good designer should consider the factors beyond vision, that is, return to your spirit and grasp the pulse of historical culture.

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