

Landscape pastoral living space in traditional villages

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Abstract: *Traditional Chinese landscape painting absorbs the philosophical thoughts of the ancients and depicts an ideal picture of the harmonious coexistence of human living environment and nature, showing the origin of ancient Chinese architecture and nature in every way. The space of the habitat of traditional villages also confirms this logical core. Only by adapting to nature and conforming to nature can we truly achieve harmony and unity between man and nature. By interpreting the painting, mood and habitat space in traditional landscape paintings, we compare whether the peachland wonderland depicted in landscape paintings fits with the habitat environment in traditional villages, and interpret the philosophical connotation of the unity of heaven and man inside and outside the paintings.*

Keywords: *landscape painting, Traditional villages, habitat environment*

Landscape painting is a form of artistic expression created by people on the theme of natural landscape. It is the integration of material civilization and spiritual civilization. As the traces of humanity in the natural scenery, architecture is the product of people's labor, which contains the philosophy of the ancients. The living environment is born and created by people[1]. It complements the nature of all things and the cultivation of the towering earth. Traditional villages, as the crystallization of people's diligence and wisdom, have become the foundation of people's reproduction and survival. By analyzing the painting space of "can be traveled, can be lived" in traditional landscape painting, the artistic conception space of "the deep forest does not know", and the habitat space of "the mountain is the skeleton and the water is the blood", the paper explores the connection between the mountain, water and forest and the architecture in traditional landscape painting, and then describes the idyllic living space of traditional villages.

1. Landscape pastoral living environment space graphic

1.1. A painting space that can be traveled and lived in

"Can swim, can live" is based on the artistic conception of traditional Chinese landscape painting. It integrates Confucianism, Taoism and Buddhism, and believes that man and nature live together and grow together. The painting here, all into the wonderful." Landscape painting depicts the ideal living environment in the minds of ancient literati. In this environment, man and nature can achieve a harmonious coexistence. The contradiction between swimming and living is reconciled through the natural environment[2].

"Walkable and liveable" requires the object to achieve the state of "unity of the object and the self" and pursue the harmony and unity between man and nature. Huang Gongwang, a famous painter in the Yuan Dynasty, most of his landscape paintings depict beautiful mountains and rivers and people's reclusive life. His masterpiece in his later years, living in the Fuchun Mountains, depicts the beautiful scenery of early autumn around the Fuchun River. The seven-meter-long scroll works depict the rolling hills, the clouded mountains and the magnificent rivers. In Ming Dynasty painter Xiang Shengmo's "Reading in Autumn Forest", the scenery of Qiyun Mountain in Anhui Province is depicted. Rocks walk along the foothills and towering pines follow the mountain springs. The grass huts hidden under the thick forest appear and the leisurely mountains and waters leap out of the paper, giving people the feeling of being there and living in it. It is a kind of living state that can be moved and lived in. It is transferred from the wandering fairy view to the poetic dwelling. Whatever can be poetically lived in is the garden, and the ultimate purpose of dwelling is to nourish vegetarianism, which requires a pure and clean mind and spirit.

"You" is not a simple play, more refers to the painter's aesthetic and carefree and unrestrained mentality, a return to the realm of nature; "Ju" does not mean simple living, but to escape from worldly strife, return to the heart, so that the mind can relax, life can settle. The ultimate emphasis of "Being able

to swim and live" is the relationship between man and nature, the pursuit of harmony between man and man, man and nature, and man and society. Natural landscapes are of various shapes and forms. Only by being immersed in them, can people have a dialogue with nature to understand their mysteries, transcend the mundane and liberate their minds.

1.2. The deep forest does not know the artistic conception space

The beauty of nature is as ethereal and pure as the deep forest does not know. People seek refuge in the deep forest. The deep and boundless forest creates a space of artistic conception of "the deep forest does not know". As Wang Wei wrote in "Bamboo Pavilion": "The deep forest people do not know, the moon to shine"[3], the leisurely and quiet deep bamboo forest, has revealed the deep and distant, poetic artistic conception space, the emotion into the natural scenery, in the vitality of nature feeling life, experience the far-reaching artistic conception of nature.

In the poem, the trees and bird singing in the deep woods highlight the moody space unknown to people in the deep forest. It emphasizes the need to blend life into creation and the pursuit of simple and simple seclusion. The quiet and deep jungle, the streams passing through, and the calm and strong mountains and rivers create an ethereal and deep mood space. In the deep forest, there is a transcendent mood of "looking at the mountain but not the mountain, looking at the water but not the water". It emphasizes the freedom of individual spirit and the harmonious unity of spirit and nature.

The artist creates an ethereal artistic conception, and the artistic conception space is the combination of the artist's inner ideal and the objective object, the integration of the soul and nature. Deep in the jungle is another kind of peach, deep in the forest so that people began to yearn for retreat, crisscrossing paths, shady jungle, together to build a pair of deep forest people do not feel the artistic conception of space.

1.3. The mountain is the skeleton and the water is the habitat space of blood

If human beings want to have a good and livable living environment, they should know how to make full use of natural mountains and rivers. The site selection of buildings, palaces and residences also emphasizes the harmony and unity between human and nature, advocating that "the earth, mountains and rivers should be the main place for people to live".[4] Choosing an appropriate natural environment is conducive to the sustainable development of human beings. In books written in the Han Dynasty, it is said that the living environment should be chosen in a sunny, windy and unobstructed place. Building houses in a suitable place provides a sustainable living space for human beings.

Seven mountains, one river and two fields are commonly used as spatial division of human settlements. The residential site is located along the mountain to settle down. The mountain is regarded as the skeleton of human beings and acts as a natural barrier in nature to provide a safe and reliable living space for villages, integrating people, villages and environment and hiding in it. Suitable habitat not only depends on the mountain but also near the water, so the water is regarded as the blood of the person, also as a symbol of "fortune". As the ancients often say, "I would rather eat without fish than live without good water." The stream running through the village has become an important lifeline of the village, providing people with important material dependence and high-quality and vibrant habitat space. Many ancient villages are scattered around mountains and rivers. With mountains as the skeleton, water as the backbone, and surnames as the patriarchal clan, they have helped each other for thousands of years, forming a long-term, harmonious and stable relationship. For example, the ancient village of Chaji, with a history of one thousand years, is backed by the towering mountain top and has meandering streams providing water sources. You can admire the beauty of the mountain top and see the beauty of clear spring from below. The clear spring of Bishan Mountain and the ancient trees dancing like a peach wonderland, creating a habitat space of "the mountain as the skeleton and the water as the blood"[5].

The pavilions and pavilions hidden in the mountains and green water, the center of the houses surrounded by the mountains, the surrounding rolling rocks, the flowing rivers and the fishermen on the boat together create a relaxed and comfortable habitat space backed by the mountains and rivers. With the mountains and rivers as companions, it is a rare paradise and a suitable habitat space for human habitation[6].

2. Human settlement and nature in traditional landscape painting

2.1. Houses and mountains in traditional landscape paintings

Mountains and water are the main objects of traditional painting, and the different positions of each object in the painting constitute the "space" in the painting. There is no need to deliberately create, and the spatial relationship is generated through the empty, solid and light painting. This is often said that "the pen is simple but the meaning is far away, the object is few but the scene is big", in which there is no absolute space but it can express the spatial relationship of "thousands of miles" and "thousands of miles".

In the creation of landscape painting, there are always a few houses and a few pedestrians, or idle, or outing, their spatial relationship is also reflected through the rocks, trees, houses and pavilions, some houses are located in the Yuelu waterfront, showing the scene of pastoral life; Some in dangerous mountains and dangerous peaks, watching the sunset clouds; Some hide in the dense forests, quiet and sad away from the secular. For example, Huang Gongwang's "Fuchun Mountain Living Map" mainly shows the mountains and mountains in the south. Houses and houses are built near mountains, located in winding mountains, or leaning against hills and flat terrain. Following the trend of mountains, they are arranged around each other. The composition technique of Sanyuan is used to create an ethereal and far-reaching feeling in the picture and more clearly show the spatial position relationship between the house and the mountain in the landscape painting. Wang Xiyun's "A Thousand Miles of Rivers and Mountains" depicts the magnificent mountains and hills, with their undulating heights, winding paths, houses, pavilions, mills and bridges. Following the mountains in a staggered manner, it is intertwined with the mountains and lakes, blending nature and landscape. It depicts a set of beautiful rivers and mountains that are pleasant to live and travel. The main object of the painting is the rolling mountain peaks, and it uses the technique of viewing the small in a big way and various compositions to make the picture have a strong sense of rhythm. The huts are scattered on the high slopes of the shore and hidden by the rocks, creating an imposing spatial tension. A closer look at Fan Kuan's "Traveling in the Streams and Mountains" reveals that when standing outside the house and looking at the distant mountains, the standing tall peaks are as dense as raindrops, and the thin-line waterfalls cascade down from deep ravines and disappear into the misty clouds of the mountains. The robust and resolute brushwork outlines the contours and veins, and then rendered in ink, depicting the mountains and rivers in a steep and majestic manner.

Houses and pavilions embellished in landscape paintings have ancient charm, and different point scenes of rural cottages and traditional residential buildings present different picture charm effects. In paintings, the trend of mountains and point scene layout are often used to show them, and the perspective method is used to compare the houses and mountains, highlighting the tall and majestic banks of the mountains. [7]While the poetic scene like a rural cottage gives people a sense of a dream home, pavilions and pavilions give people a calm and quiet realm, showing the full vitality of the painting, but also show the harmonious atmosphere of architecture and nature.

2.2. House and water in traditional landscape painting

Chinese traditional culture has endowed water with the spiritual qualities of agility, persistence and peace, and it has also become a symbol of eternity and Qingming. Since then, water has become an important object of space construction in traditional painting. In the Map of a Thousand Li of Rivers and Mountains, many houses and cottages are scattered on the bank, some individual buildings close to the water, and some villages gathered in groups under the mountain, with flexible and free layout. Water flows through the mountain in different forms, gathering on the long silk, or the rapids, or winding, the boat across the river, the houses hidden in the mountains, the flying waterfall, the babbling stream, the hut standing quietly on the bank of the river with the combination of movement and activity, showing a static and peaceful scenery.

The free extension of the water creates a peaceful and indifferent artistic conception. The ingenious combination of the landscape and the house of "living with the mountain and the water" reflects the unique natural landscape of "harmony between nature and man" in China. In Fan Kuan's "A Journey to Streams and Mountains", the flow of water is properly arranged. The water flows down from the top like a thin line and is caught in the mountains. The smoke is wreaking and the clouds are diffuse. Look closely at the meandering stream around the building, throughout the small temple building set off the magnificent scenery of the water; Wang Wei's "Rim River Map" depicts the pavilions and pavilions

hidden under the mountains and green water, which is simple and solemn. Outside the villa, there is a lake passing by the hall, and a fisherman boating not far away. The composition of the near large and far small highlights the melodic twists and turns of the lake.

It can be seen from the painting that the ancient painters paid attention to details in their creation. The houses and courtyards in the painting were generally arranged on the flat and broad side of the terrain in accordance with the principle, and the rivers around the houses showed the long-term and gentle flow of water. In addition, the landscape paintings also used white space to express the water, and the houses were used as real scenes with real brushstrokes, creating a spatial relationship between the virtual and the real. The painting also shows the broad and long-term space of water, reflecting the close and inseparable connection between architecture and water[8].

2.3. Houses and forests in traditional landscape paintings

In addition to mountains, water, clouds and stones, trees are also an important part of landscape painting. It can be seen from "trees must be painted first in landscape painting" in the Biography of Mustard Garden in the Qing Dynasty that trees and forests play an irreplaceable role in landscape painting, no matter in high mountains, low valleys or flat river banks. The painter enriches and enriches the picture through the combination of different trees. This is also the result of the natural combination of mountains, rivers and trees.

Throughout the landscape painting, all kinds of trees are planted around the houses. In addition to shading and purifying the air, they are also endowed with beautiful connotations. For example, the ginkgo tree symbolizes longevity. Rich tree meaning money, four seasons to wealth; Banyan tree said "tolerance is big, no desire is strong" quality; Willows express the feeling of parting with you. Wang Meng's High Hidden Summer Mountain depicts the precipitous mountain in a far-reaching and lofty way, with a waterfall descending into the light mist and cloud and winding along the low peak. Houses are scattered in the mountain, arranged and arranged along the mountain trend. The houses are shaded by the trees, and the cool air is striking people. If you look closely, you can see the hermits, book girls and graceful woodsmen doing their work in the house, in front of the house and by the stream. The whole picture is luxuriant, deep and open, reflecting the depth and vastness of the woods, creating a quiet, secluded and livable pastoral scene. His other paper work, Autumn Mountain Cottage, depicts the villagers' secluded life in autumn. In autumn, ancient trees flourish on the bank, fishermen on the bank and the lake, reeds swaying in the wind, grass huts and villas suddenly appear in the dense mountain forests, autumn leaves scattered in the open and primitive courtyard, and literati sleeping in the curtain curtain, the whole picture depicts a vibrant firework world.

The spatial relationship between village houses and woods can be intuitively seen from many landscape paintings, and different composition techniques are used to make comparison. In the pictures, houses are mostly hidden in the thick forest. The tree-lined conditions created a good living environment for the ancient people, highlighting the idyllic fairyland life where trees and human settlements blend together, and reflecting the close relationship between the depth of forests and human settlements.

3. The manifestation of landscape diagrams in the living environment of villages

3.1. Mountainside layout

Residential location is the basis of the pursuit of ideal home, people constantly think about the living place and the surrounding natural environment, forming a unique view of nature and cosmology. Due to geographical factors, the place where the house is located should be sheltered from the wind, so the place should be surrounded by mountains or on the top of mountains. For one thing, influenced by Confucianism and Taoism, people should climb high and look far. Second, it can block the cold air from the north and gather the warm and moist air from the south to play the role of gathering water. In terms of the layout of the village, the buildings follow the mountain, and the layout is located in the winding mountains, reflecting the realm of harmony between nature and man. People are already living in nature, and the architecture is also a part of nature.

Huizhou villages have rolling mountains and steep terrain, which obstructs the traffic but forms a natural protective barrier to protect residents from the invasion of war disasters. Villagers also have a sense of security living here. Some basin valleys form rich natural resources and are located in the closed terrain, forming a closed privacy space. The rolling hills and mountains serve as the dragon veins of a

settlement, and the villages are generally surrounded by large areas of reclaimed wasteland. Houses are generally built on the open and flat terrain. The village of Chengkan, which is known as the first village in Jiangnan, is located in the southeastern foothills of Mount Huang, surrounded by green hills on all sides, sitting in the west and facing east, and built by the mountains and the river. The village is in a perfect position to collect wind and air. The landscape is idyllic, warm in winter and cool in summer, and there are eight large mountains standing around the village. It forms the natural Bagua orientation. The "Cheng" is the yang and the "Kan" is the yin, reflecting the feng shui concept of "bearing the yin and hugging the yang", achieving the true integration of the village with the natural landscape. As depicted in "Dwelling in the Fuchun Mountains", the house is built in the mountainside, surrounded by two streams and surrounded by mountains. The traditional settlements in Jiangnan mostly rely on mountains, rivers and lakes, and make use of the elevation difference of topography to build rich settlement space integrating buildings, mountains and fields. This is the unique regional characteristics of the traditional settlements in Jiangnan, which respect nature and live with nature.

Traditional villages respect the terrain and depend on the mountain, forming a spatial form of harmonious coexistence between the settlement and the environment. This spatial form of the settlement is humanistic and pastoral. In traditional landscape paintings, we can also see that villages are built along the mountains in the location and layout, integrated with nature, adapted to local conditions and complied with nature, representing the ideal living space of ancient people.

3.2. Live near the water

Water is the source of life and the beginning of the five elements. According to the study of human settlements, the water level difference generated by the centrifugal action of water flow determines the location of the village in the upper reaches of the river, because the upper reaches have stable foundation and large area suitable for building houses. There is water in the land where the craftsmen founded the country. Throughout the oraclebone inscriptions, "water" has various forms and twists and turns. In the theory of feng shui, people should look at the water before looking at the mountain. The water flows around the mountain, which reflects the concept of "Qu is your best luck" pursued in Feng shui.

A village cannot live without water. As early as the Neolithic Age, human beings knew how to set up camp on the side of the mountain and the side of the water. The houses were all close to the water source. Second, the confluence of rivers provides convenience for human travel. Fishermen can go to sea for fishing and merchants can go to sea for business. Third, there is fertile land in the upper reaches of the river, which is convenient for farming and protected from floods. The design of village water mouth is of great significance, and it has become one of the important water management methods to guide water into the village according to local conditions. Water mouth is located at the intersection of the inner and outer space of ancient villages, and is regarded as the "gateway". The construction of water mouth needs to be constructed according to the spatial scale, so as to achieve a balance between hardness and flexibility. Taking Huizhou ancient villages as an example, the most distinctive feature is the water pipes that run through the doors to enter the houses. By introducing water from streams and lakes into the villages, it can not only prevent fires, but also facilitate the villagers to draw water, regulate the climate and beautify the air. The water system of Hongcun, Anhui province, is a man-made natural ecological system. Due to the height of the water system in the north and the south, the water flows into the surrounding village day and night, forming a circulating water system, which greatly improves the living efficiency of villagers and enables them to be self-sufficient in production and life. It has both practical and beautiful features. It forms a flexible living environment with white walls and black tiles and surrounding mountains. Another characteristic symbol is "courtyard", which combines the siheyuan in the north and the dry buildings in the south to form the courtyard style housing pattern. The courtyard is the center of Hui-style settlement, and rainwater flows down the roof into the courtyard, which is endowed by the local people with the beautiful meaning of "four waters returning to the hall".

Water can also play a role in defining the space. Water flows around and combines a village, increasing the three-dimensional sense of the village space. People live with and settle down by the water.

3.3. Choose the forest and live in it

With the intensification of urbanization, the survival rate of trees planted in cities is gradually decreasing, and the destruction of natural green space is very serious. On the contrary, the ancient villages far away from the towns are still lush and tree-lined, just like a peach garden scene. Trees are closely connected with human life, and people's mysterious reverence for forests comes from deep consciousness.

The image of "born" in oracle bone script is a tree growing in the shape of a column, and the "family name", which represents the kinship relationship, is also a person kneeling down to trees in oracle bone script, which shows the close connection between trees and life, so people associate their lives and homes with trees closely.

When choosing a residential address, people should not only be close to the mountain water source, but also choose a place with woods. The terrain and climate provide natural nutrients for the growth of trees. Residents also plant a Feng shui tree symbolizing feng shui at the entrance of the village or at the door of their house, which has therefore become a landmark plant in some villages, which also contains people's wishes and prayers for a better life. Feng shui forest can prevent wind and gather gas to conserve water. In ancient times, in order to escape secular wars, most scholars would choose seclusion to escape reality. And secluded villages or fields in the mountains became the only choice for literati and visitors, who placed their beautiful expectations in the mountains, rivers and trees. Known as "the village in Chinese painting", Hongcun Village has two 500-year-old trees, which have been carefully maintained for generations. This tall and ancient tree is like a huge umbrella to protect the village and the villagers here. Many legends and myths about this ancient tree spread in the village, so there is the custom of circling the tree in the wedding sedan, which also reflects people's awe and respect for nature. The dense forests in the mountains provide high-quality and abundant raw materials for traditional wood-framed buildings. Most of the buildings in traditional villages are wood-framed buildings, and local materials are used to provide convenience for people to build houses. The combination of mountains, rivers, forests and houses fully demonstrates the spatial pattern of the integration of architecture and natural environment [9], making use of nature on the basis of respecting nature and pursuing the integration of human settlements. The sun-blocking landscape and ancient villages complement each other, presenting the perfect combination of man-made architecture and natural environment.

In Guanzi, it is clearly pointed out that natural resources such as mountains, forests, rivers and zeze play an important role in people's life. Only by following the laws of nature and adapting to the changes of the four seasons can people exert their subjective initiative and obtain gifts from nature. The trees cover the mountains, rivers and land, making the four seasons have its unique color changes. The villages built in the mountains also give nature and human atmosphere. The pavilions are small and the villages near the streams show a beautiful picture of peace and tranquility[10].

4. Conclusion

The ancient people admired and respected nature, and landscape painting showed the poetic combination of natural landscape and human living space. Landscape painting, as a carrier for the ancient people to observe the world, has become a long-standing form of artistic expression. Under the background of The Times that pays attention to the harmonious coexistence between human and nature, landscape painting has left a series of excellent works that express the integration of human living environment and natural landscape through objective depiction of freehand landscape. At the same time, it also reflects the ancient people's way of understanding nature and their inner aesthetic appeal.

The scenes of villages and human activities in the landscape paintings show the peaceful and beautiful life of people. They outline the ideal peach land scenery one by one, and coexist with nature under the premise of conforming to the laws of nature. Human settlement environment is the foundation of human daily life, and ideal human settlement is the existence of the unity of nature and man. The settlement of ancient villages is a manifestation of the material form of landscape culture, which records the spiritual and cultural activities of human beings and shows the material form of landscape culture with "real image"[11], which is expressed in the form of landscape painting. Landscape painting also conveys the human settlement environment where ancient people chose the site to live. That is, the concept of "harmony between nature and man" and "Tao to nature" advocates that all human activities should conform to nature and integrate with nature. Landscape drawings reflect the environmental needs of human settlement site selection. Settlements should be attached to the natural environment and conform to the terrain and climate conditions. From living in woods to dwelling in caves to building houses, they have experienced the harmonious unity from "resignation to fate" to "man overcomes nature" and then to "the unity of nature and man"[12].

It can be seen from the village layout and site selection that only by following the pattern of nature can we truly achieve the harmony and unity between man and nature, architecture and nature. It can also be seen from traditional Chinese landscape painting that people's expectation for poetic dwelling life and their eternal pursuit of the unity of man and nature. Traditional villages and landscape paintings together

interpret the idea of the unity of man and nature.

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