

The Aesthetic Value and Artistic Philosophy of Chinese and Japanese Courtyard Architecture

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Abstract: In East Asian countries, China and Japan have many courtyard architectural spaces with natural elements as the background. From the perspective of artistic aesthetics, the theme of mountains and waters reproduces natural landscapes such as mountains and lakes in three-dimensional space. For example: rockery, bonsai, Yushanzi, basin stone, etc. If the following features can be identified in each specific case, they will appear in the same form: a little water, a little cigarette and the original ecology. These techniques, which use the original shape of natural materials to construct, are widely used in the courtyard design of China and Japan. At the same time, this kind of landscape image is very different from the image presented by western sculpture, which is based on its own modeling method and creative consciousness. Japanese courtyard architecture borrowed the technology and concept of Chinese courtyard architecture, and created simple and elegant Japanese style by combining Zen thought with Chinese national culture. The typical feature of Japanese courtyard architecture is the dry landscape art, which is known as the peak of Japanese garden art and shows a unique Japanese style charm. Based on the aesthetic value and artistic philosophy characteristics of Chinese and Japanese courtyard space, this paper explains the aesthetic value and artistic philosophy of Chinese and Japanese courtyard architecture space, and further studies the Chinese and Japanese courtyard space art.

1. Introduction

In the traditional courtyard architectural design, we attach great importance to the shaping of the beauty of the overall courtyard space when the sense of privacy in the room is improved in this relatively independent closed space, which is no exception in the courtyard design of China and

Japan. The origin of Chinese and Japanese courtyards has certain homology, but due to the cultural differences between China and Japan, the courtyards of the two countries are in different contexts. According to the research, we can draw a conclusion that China and Japan have the same characteristics close to nature in the natural landscape, but they have different emphasis on the flexible application of natural aesthetic consciousness. Japan prefers to integrate building materials into human life and spirit, while the Chinese prefer to adapt to nature and use it for their own use. This article starts from the aesthetic value and artistic philosophy of Chinese and Japanese courtyards, and explains them from the perspective of aesthetics and generalization, hoping to further deepen the relevant research on Chinese and Japanese courtyards.

2. The Common Background of the Formation of Aesthetic Values in China and Japan -- Zen

The spread of Zen in Japan began with the envoys to the Tang Dynasty. While studying the advanced Chinese culture, the envoys to the Tang Dynasty also brought Chinese culture to Japan. This is a beautiful story about thousands of years of friendship. Japanese envoys have lived in China for many years, and some of them have become senior officials of the Chinese government. Zen has a broad mass base in China. After the envoys to the Tang Dynasty brought Zen back to Japan, they gradually had a certain mass base.

2.1. Introduction to Zen

Zen Buddhism started late in different Buddhist schools, but its influence on history and culture is no less than that of other schools. From Buddhism to the understanding of Chinese spirit, Zen has experienced a complex and slow development process. By comparing the influence of Zen on Chinese and Japanese culture, we understand the cultural differences between the two countries and their roots. The emergence and transformation of cultural phenomena is a very long and delicate process, in which we can see the changes of human society and the plight of civilization. Zen is the product of Indian Buddhism. Under the influence of powerful temples, Zen became the most representative sect of Chinese Buddhism in the Sui and Tang Dynasties. The essence of Zen is the spiritual teachings of Zen, and Zen believes that "nature" is the attribute of human beings. Man's real life is the external expression and understanding of nature.

2.2. The Influence of Zen on Chinese Art

Different from other Buddhist sects, Zen believes that the invisible self can also become a Buddha. This is very unique. Zen does not use it to carefully analyze the personal styles of other religious beliefs, but to immediately summarize them by immediately expressing oneself. The geographical location of China and Japan is closely related, and the culture has many similarities. Since ancient times, Chinese Mainland culture has been introduced into Japan through various channels, flourished in Japan, integrated into local culture, and created new cultural forms. Among them, religion plays a very positive role. Zen originated in India and spread in China, shaping Japanese culture, social life and national psychology. The influence of Zen Buddhism is still obvious today. The gradual integration of Indian Buddhism and Chinese traditional philosophy and culture is an important part of Chinese traditional culture.

For China's cultural soil, the combination of Zen master and Confucianism is inevitable. In its early development, Zen focused on the integration with Chinese traditional culture. Buddhism is similar to Taoism, emphasizing that culture does not depend on foreign things. The existence of religion mainly depends on the size and number of its followers, which is consistent with

Confucianism, which was born to serve the monarch. Zen combines these two characteristics of Chinese traditional wisdom. The ultimate goal of Confucianism is to regulate the relationship between individuals and the state. Family and country have the same main line in the world. The honor and disgrace of the family should be attributed to the loyalty of the monarch and his service to the land. The highest environment of culture is to embrace peace and immortality. The monarch needs to focus on education, and the individual must obey the monarch. The influence of Zen on Chinese art is obvious. One word that Chinese people cannot avoid when appreciating works of art is "artistic conception". The word "artistic conception" comes from Buddhism. Many Buddhist dictionaries are still widely used in modern Chinese. Zen shows infinite imagination with simple lines, and believes that emptiness and emptiness are the source of peace. This is also the philosophy of Buddhism. Therefore, many monks who are good at art have reached the limit of Zen Buddhism through.

2.3. The Influence of Zen on Japanese Art

In Japanese art design, the Japanese are deeply influenced by Zen, whose theme is Zen. At present, Japan has formed a design culture, which has produced two powerful radiating forces: one is based on Zen creation, and the other is based on the strong promotion of the animation industry. In the world, religious thought has penetrated into the artistic quality and design of countries, but few countries have reached the realm of Japanese Zen. Although Zen has developed in China, it has not had such a great influence on Chinese art design. When people have the opportunity to go to Japan, it is not difficult to find such characteristics. Whether in Tokyo, a luxurious international city, or in the hinterland of Hokkaido, people will notice the unique display and decoration in some shop windows, that is, there are many simple, elegant and Zen like small things. A calligraphy scroll written with several brushes or clean ink is hung on the wall of the traditional tea ceremony. In Zen temples, simple white stone handkerchiefs are often designed to penetrate the long road. Zen emphasizes a simple lifestyle. The Japanese not only believe in Buddhism, but also in traditional theories that emphasize the relationship between man and nature. They think everything is spiritual. In many rural areas of Japan, many shrines serve foxes. On the basis of respecting the natural origin, the fox is considered as the guardian of God's rice field. Therefore, since ancient times, the Japanese have more respect for the original beauty of nature, prefer the natural state of things, and understand the natural state and beauty of things. Therefore, Zen, as a symbol and language of Japanese industrial design, has become the common foundation of the Japanese.

Japanese gardens and courtyards are famous all over the world. Zen design has become the specialty of many designers and has made great contributions to the development of modern art environment. Japanese courtyards were originally built in Buddhist temples. Buddhist monks believe that the most beautiful state can be achieved only through harmony between architecture and nature, so they know how to manage gardening under the influence of nature. Many Buddhist temples in Japan are located in mountainous areas. The path of the temple is rarely covered with industrial materials such as cement, ceramic tiles, polished marble, and most of them are covered with small and simple gravels in black, white or gray. In the courtyard of Japan, there are several symbolic symbolic languages, such as simple gravel bamboo, dry landscape, etc. Unlike Chinese courtyards, Japanese courtyards are more compact. Traditional Chinese royal courtyards are often filled with grand rockery lakes, but Japan rarely reaches such a scale level. On the contrary, the Japanese have adopted a more flexible and creative attitude. They use natural rocks and sand to simulate islands and oceans, rather than large-scale digging of artificial lakes. It is easy for the viewer to understand and move when thinking of these minimalist decorations. The courtyard designer created the concept of infinite space in the limited material space. From the form and

content of dry landscape, although Japanese garden architecture is not better than Chinese courtyard architecture, the quality and materials of wood itself are the best decorative elements they think. The simple layout and clean Zen garden are ideal examples of Japanese architecture. Put a natural stone in the courtyard to make the master feel like the deep nature. Japan values the traditional natural development of literature and art, which is quite different from China's pursuit of excellence, integrity and eternity. However, if you carefully watch an elegant, simple and natural Japanese sculpture, you will find that it is closer to humanization, which also conforms to the "incomplete" art philosophy of Zen. Japanese courtyards are often accompanied by tea ceremony and are famous for their elegance, simplicity and small size.

3. Space Aesthetics of Chinese Traditional Courtyards

The Chinese traditional garden has borrowed the new concept of ecological aesthetics from the Chinese traditional garden, and further embodies the concept of Chinese traditional ecological aesthetics. The traditional garden space has the characteristics of adapting to the site selection or its own according to the changes of lifestyle. After thousands of years of development, the Chinese traditional garden has accumulated rich cultural connotation and mature space concept, showing the diversified space changes of the Chinese traditional garden, and better interpreting the ecological aesthetics in space. It deeply reflects the traditional life culture with Chinese characteristics, leaving precious cultural wealth for future generations, and providing creative materials for our modern living environment and living space. In turn, we can explore Chinese traditional gardens from the perspective of ecological aesthetics.

3.1. Background of Chinese Courtyard Formation

For the formation of traditional Chinese courtyards, the influence of the environment plays a decisive role, including the natural environment and social environment. Social environment refers to social system, economic structure, religious etiquette, customs and other factors. The feudal society of our country followed a strict hierarchy, which was shown in the strict division of the upper and lower levels in national institutions, and in the family structure, men were superior to women, seniors were inferior to women, and the common people were inferior to the common people, which was reflected in the symmetrical layout of courtyard space. The economy of feudal society is a self-sufficient natural economy, and the philosophy of life is represented by the Confucian school. Taking folk houses as an example, Confucianism stresses ethical relations and pursues the happiness of family. Therefore, this is a courtyard layout. The residential space is mainly introverted and has a strong internal and external division, which also conforms to the habit of women living in seclusion in feudal society. At the same time, the courtyard system can be continuously expanded through series connection and parallel connection after series connection to meet the requirements of expanding houses caused by population reproduction of feudal families. The influence of natural environment on housing is embodied in Confucianism and geomantic omen. Feng Shui looks at people as a part of nature and believes that people and nature are in the same organic whole. The basic principle of geomantic omen is to advocate the harmony between man and nature, and to require the coordination between the architectural space and the natural environment. Therefore, the emergence of courtyard space is the most faithful embodiment of Confucianism and geomantic omen.

China has a continental climate with typical monsoon characteristics and a large north-south span, which leads to large regional climate differences in China. In order to adapt to the impact of climate and environmental changes in different regions, Chinese residents use traditional courtyard

buildings to change the negative impact of adverse climate conditions on buildings and create a comfortable living environment. Traditional courtyard buildings not only need to meet different aesthetic and cultural characteristics under harsh natural conditions, but also need to create a perfect and comfortable living space according to geographical and environmental characteristics. Therefore, the background of the formation of Chinese courtyards is based on the ecological aesthetics theory under the ecological characteristics [1].

In the Ming and Qing Dynasties, the compound style courtyard has formed the main spatial layout pattern. Under the influence of such factors as region, climate, hierarchy and natural environment, the spatial layout of courtyards in different regions has shown different changes. On the basis of siheyuan, there are two heyuan and three heyuan. There are series, parallel, series parallel or self combination modes for group combination of courtyards. This kind of space layout of the courtyard also shows rich diversity and diversity. Since the industrial revolution in the 18th century, the development of the city has brought about a major change in the form of the city. The population has gathered in the city on a large scale, and the rapid expansion of the city has broken the traditional pattern of family economy. As an important part of the residential environment, the courtyard space has gradually disappeared from people's lives. When people are tired of reinforced concrete, people have realized the importance of the courtyard space again. Now the residential courtyard mainly includes the courtyard at the bottom of the residential area, the courtyard in the residential area, the residential balcony garden and the residential roof garden, as well as the highest form of residential villa courtyard.

3.2. Chinese Traditional Courtyard Artistic Conception

Zen created a unique spiritual environment, and also indirectly created a unique technology of courtyard construction, which made outstanding contributions to the development of gardens and courtyards in China and Japan. The emergence and development of Zen deeply changed the formation and development of temples and courtyards. Zen is the spiritual core of Chinese Buddhism. The temple is the real environment for spiritual and physical peace. The temple courtyard is the combination of religious buildings and courtyards. It not only performs the function of religious activities to provide space for monks to meditate and rest, but also is one of the main places for people to play and visit. The courtyard is generally surrounded by a wall, which can be divided into two main parts: the external closed space and the internal open space. According to the needs, the courtyard buildings can be divided into two categories: one is to meet people's living needs, and the other is to play and watch the entertainment needs. The traditional courtyard is generally composed of a large building with functional and appreciation spaces around it. Therefore, most traditional Chinese courtyards are composed of garden walls and other architectural elements in the form of combination, as shown in Figure 1. Although the overall space of most ordinary courtyard buildings is small, it contains the simple and practical traditional ideas of Chinese residents, and reflects the natural environment and living conditions in which people live in harmony with nature. The traditional Chinese courtyard artistic conception expressed by means of changing scenery, flowers, water and stones in a limited space is a vital expression of the integration of man and nature, and also reflects the concept of Chinese courtyard architecture providing services for human settlements.



Figure 1. Chinese courtyard design

3.3. The Connotation of Chinese Courtyard Culture

According to the level and size of the courtyard, different courtyards have their own characteristics. Demanders can construct a courtyard architecture theme according to their aesthetic feelings. Therefore, traditional courtyard design often has its own theme and intention. The theme of the courtyard is usually expressed in the form of building materials or space symbols. Textual intention is the mainstream expression mode of courtyard theme. For example, calligraphy and literature works with ink are common in porch, windowsill, rockery, etc. Calligraphy is an important part of Chinese elements, and its application is very extensive. It not only plays a very important role in decorating the courtyard, but also in some landscapes. This can improve the cultural connotation of the courtyard and convey the precise Chinese temperament. At the same time, the textual works of intent that often appear in the courtyard architectural space also reflect the cultural cultivation of the Chinese people who pay attention to connotation and the dignified and generous national connotation.

3.4. Elements of Chinese Courtyard Design

The core design of the Chinese style courtyard inherits the idea of the literati and emphasizes the experience of integrating people and the environment into the living environment. Chinese courtyards are picturesque and full of landscape symbols. For Chinese people, water is an indispensable symbol spirit in courtyard design. Generally speaking, large-scale waterscape can create a dual effect of water in the form of yuan bao to create artificial landscapes of rocks and landscapes. At the same time, the central courtyard is designed to explore geomantic omen. Lattice windows, black tile walls, etc. are common in architecture. As shown in Figure 2, these towers, galleries, pavilions, moon gates, and ceramic tile walls play, block, guide, or divide the scenery. In addition, bamboo and bamboo element decoration are often seen in Chinese courtyard buildings. As one of the "Three Friends in Cold Years", bamboo is beautiful and durable, It has become one of the common plants in Chinese gardens. In addition, plum, orchid, chrysanthemum and the Netherlands are also widely used in the design of Chinese courtyard buildings. Ivy is also a

common main element of Chinese courtyard architecture. When the white walls are covered with thick ivy leaves, the static environment of the courtyard is full of natural vitality. In addition to the vines on the wall, the tables and chairs beside the pool can bring simple elegance to the courtyard. In order to create a quiet and elegant atmosphere in the courtyard as much as possible, the road surface is often designed as fancy, as shown in Figure 3. In addition, the conscious use of color changes in the site design can enrich and improve the monotonous atmosphere of the courtyard.



Figure 2. Design of lattice window

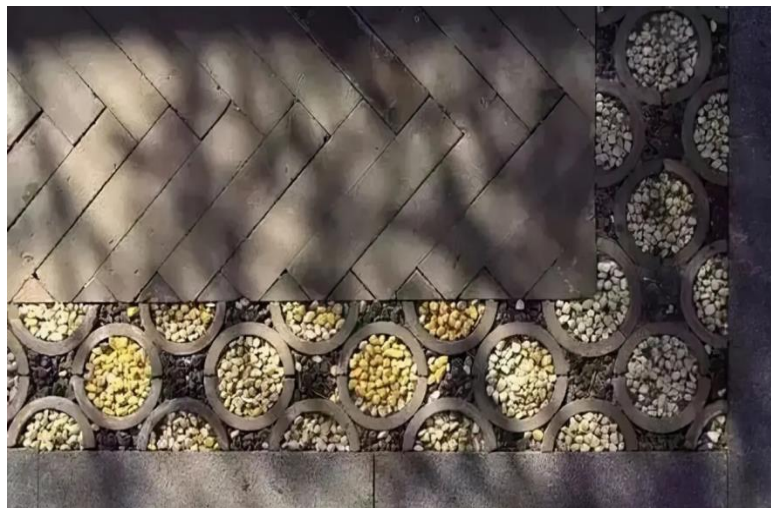


Figure 3. Chinese courtyard path

4. Space Aesthetics of Japanese Traditional Courtyards

Japanese traditional buildings are surrounded by dense forests, which will inevitably affect the brightness of indoor space. However, Japanese architects often use the influence of surrounding forests on light to create shadow beauty. For example, if you visit an ancient temple, the space created by the corridor and towering trees is overcast, so the Japanese architectural space is often full of mysterious atmosphere. Through the dark corridor, the bright architectural image is reflected in the eyes. When the bright space becomes larger and larger, it will make people feel suddenly enlightened. Behind the temple is often a dark forest, which not only evokes the mysterious

atmosphere of the temple, but also enables the Japanese to find the beauty of shade in the dark. This has had a significant impact on the space aesthetics and artistic philosophy of Japanese courtyard architecture, reflecting the artistic interest of Japanese in architecture and daily life.

4.1. Background of Japanese Courtyard Formation

Japan has a small overall land area and is located in a seismic zone. Natural disasters such as earthquakes, tsunamis and volcanic eruptions are very common in Japan. Under the great influence of nature, people gradually get used to the restless and broken life style. At the same time, Japan is often ignored by other countries due to its small area and lack of resources. Few foreign invasions affect its cultural development. In this environment, Japanese cultural traditions are well protected. At the same time, Japan has a remarkable monsoon climate, with a large difference in the characteristics of the four seasons, accompanied by a humid climate, and abundant animal and plant resources. In this case, it is easy to form a consensus aesthetic standard, that is, if a group of people live in a specific environment, it will also form an environment oriented aesthetic tone under the influence of the environment. It can be seen that it is this unique natural environment that has created Japan's aesthetic consciousness. Tanizaki Runichiro said in "The Beauty of Shadows" that Japanese ancestors discovered the beauty of shadows, which often came from real life. At first, our ancestors had to live in dark houses, but they soon noticed the beauty of the shadow. The Japanese, unlike people in other countries, would not be impatient with the shadow. Instead, the Japanese found a quiet beauty in the shadow.

4.2. Japanese Traditional Courtyard Artistic Conception

Around the sixth century AD, Zen Buddhism was introduced into Japan through the Korean Peninsula. In the Kamakura era, Zen Buddhism has undergone great changes in Japan. Since then, Zen has become one of the most important schools of Japanese Buddhism. The earliest Zen Buddhism in Japan exists in the form of life and practice, and has been widely applied and developed in Japan. With the transfer of the political center in the Muromachi era, Kyoto became the second largest Zen prosperous center in Japan after Kamakura. During this period, Japanese temples gradually matured and prospered. "Five Mountains and Ten Temples" is a symbol and representative. However, in this era, ambitious businessmen showed freedom and openness, and promoted the cultural orientation of human texts. On the one hand, powerful rights have a great impact on culture, rejecting foreign cultures, thus creating a unique Japanese culture of peace and tranquility. On the other hand, the popularity of the tea ceremony also reflects the deep and bitter spirit of Japanese culture. As the representatives of dry mountains and waters at that time, Nanzhou Temple, Yuanshen Temple, Anyang Temple, Fenhe Temple and so on all presented a prosperous scene. During this period, the gardening art of Chinese classical gardens began to be introduced, and the building of mountain, pool and spring courtyards "imitating nature" replaced the original "rock seat" and "divine pool". In the courtyard of the temple, mountains and water are born in people's hearts. One of the characteristics of the temple courtyard is the integration of spirit and landscape. The spiritual and creative art in the temple garden depends on the external shape, color, sound and taste of the landscape. This form is reflected in the three areas of inspiration determined by Zen Buddhism, namely, natural landscape. If the empty mountain is full of leaves, the essence of Zen can also be explained from the side. The natural landscape in the courtyard, such as mountains, clouds, moon, plants and buildings, can be combined to express the artistic philosophy of Japanese courtyard architecture Zen under specific conditions.

Japanese classical gardens are inseparable from natural resources. They emphasize the

rejuvenation of the beauty of nature in a way to express "artistic conception". Especially after the transformation from real landscape to dry landscape, the shape and aesthetic tendency of Japanese gardens and courtyards are quite different from those of Chinese classical gardens, reflecting the meaning of tranquility in Zen. The dry landscape style of the Muromachi era, developed in Japan, is a model of Zen, Buddhism and tea ceremony in Japanese courtyards. The essence of dry landscape is a waterless court. Stone islands and sand and stone all reflect the all embracing Japanese aesthetic philosophy. In different environments, white sand combines people's imagination and insight, and endows scenery to meet aesthetic needs through Zen meditation. The dry landscape provides space for unlimited imagination, which is the essence of Zen in creative consciousness. The Japanese created such a courtyard style to meet daily needs. In the courtyard, bare stones symbolize rough mountain roads, and covering the road with needles implies a dense forest. Every means is used to make simple natural elements present a pure and solemn atmosphere. Tadao Ando, as the most famous architectural designer in Japan, often applies natural elements into his works, and his works often show the abstraction of nature, full of profound Zen. At the same time, his works often have the same spiritual style with the Japanese traditional dry landscape in the deep meaning, creating a Zen realm that directly points to the human heart.

In the late period of the Heian era, the political status of the nobility declined. In order to seek spiritual sustenance, the nobility combined the garden built in the sleeping hall with the Buddhist temple, so the Pure Land style courtyard was formally born. The Pure Land style courtyard usually has a large lake, where lotus flowers, which symbolize the Buddhist Paradise, are planted. In addition to the original Xumishan Stone Formation, the Nine Mountains, Eight Seas and Three Zuns Stone Formation are added to express the ideal world of Buddhism. Generally speaking, Japanese building materials and interior design all pursue a concept of nature and primitive ecology. Based on this concept, Japanese architecture has developed the concept of materials based on local materials, that is, natural and concise design concept and harmonious architectural environment. This is the essence of traditional Japanese architecture and interior design. The native materials are that Japanese architects like to use natural materials perfectly, especially wood to build the courtyard and other architectural spaces. So far, many Japanese houses have been built with wood materials. From attic to window frame to roof, Japanese building materials attach great importance to the performance of materials themselves. In order to fully reflect the characteristics of building materials and advocate simple and pure aesthetics, Japanese courtyard buildings are full of unique aesthetic conception. The Japanese courtyard architecture is committed to expressing the natural and simple artistic conception, which is different from the Chinese traditional courtyard architecture design. The Japanese courtyard architecture design has developed the traditional house, temple, temple and ancient architectural style, which has a profound relationship with nature worship. The love, integration and utilization of nature are the constant pursuit of Japanese for the construction of courtyard space. This is the main reason why Japan has kept its own uniqueness while constantly introducing foreign cultures [2-3].

4.3. The Connotation of Japanese Courtyard Culture

Japan is influenced by Chinese traditional culture. Until the Tang and Song Dynasties, that is, the Kamakura period, Japanese monks were often sent by the imperial court to China to learn Buddhist knowledge and other cultures. In the long river of history, in combination with the characteristics of their own country's geographical environment, Japan retained the religious aesthetic customs. Zen began to spread widely in Japan after the Song Dynasty, and the Japanese court also became more religious. Because the aesthetic of Zen tends to be simple and broad-minded, it forms a quiet style that tends to dry landscape art, and palace buildings become

more and more simple and abstract. The courtyard of Xixi Temple and Tianlong Temple designed by the most famous craftsman Mengchuang Guoshi in the Kamakura era, as shown in Figure 4, is the representative of this style, which played a key role in the later Japanese courtyard design.



Figure 4. Courtyard of Tianlong temple

Mengchuang Guoshi's works are characterized by the huge pond, the edge of the pond and a winding style called dry landscape. From the perspective of landscape, Japanese gardens can be used for monotonous landscapes, pools, mountain buildings, palaces, teahouses, terraces, etc. Japanese court buildings are characterized by simplicity, delicacy, elegance and beauty in all seasons. They are not different from Chinese court buildings in four seasons. The Japanese court usually symbolizes nature with simple and rich works. The design of details reflects the super light control of space and environment on natural elements, as shown in Figure 5. The connotation of Japanese courtyard culture is based on the Zen culture, and later on, it has been integrated with the calm and indifferent temperament [4].



Figure 5. Japanese courtyard design

The biggest feature of the dry landscape garden is the white sand and stone that represent the water flow. Around the matching stone that is compared to a mountain island, the white sand and stone are concave and convex like water lines, showing a wide area of water. Although the sand and stone patterns drawn with a rake are easy to be damaged, they can bring a sense of visual softness to the viewer in the tense space composed of stones. This method of expression is to use the minimum processing to reflect the color and texture of the material, which shows the feeling of the shaking water surface that water can not show. In addition, in the garden of Cizhao Temple, the sense of light produced by the reflection of white sand and stone on the moonlight is also

used. Another thing that has to be mentioned in the dry landscape garden is the use of moss. The dry landscape garden can basically be said to be a freehand landscape. Even shrubs and grass can affect the landscape of distant mountains. The island represented by moss can not only complement the rocks, but also maintain its abstraction.

4.4. Elements of Japanese Courtyard Design

Japanese courtyards originated from Chinese culture in the Qin and Han Dynasties. In the course of the development of courtyard architecture design, Chinese courtyard architecture has gradually evolved from the form of simulating natural landscape to the tendency of humanistic elements. After absorbing the Chinese garden style, the Japanese style courtyard has become a system of its own. It highly summarizes and refines the nature and becomes a freehand "dry landscape". The garden emphasizes the application of stone, white sand, stone lanterns and stone bowls. In the garden, shrubs or perennial plants are not limited to the flower beds to create a magnificent effect. However, the number of plants actually used is not large. The location of trees and shrubs has been deliberately arranged to show a sense of natural perfection. The main green background of the garden is coniferous trees and evergreen shrubs. The dry landscape courtyard is a miniature garden landscape originating from Japan, which is mostly seen in small, quiet and profound Zen temples. In its unique environmental atmosphere, the white sand and stone made by fine raking can be used to pave the ground and stack several stone groups, which can have magical power on people's mood. Like music, painting and literature, it can express profound philosophy, and many of its ideas come from Zen morality, which is also closely related to the introduction of ancient mainland culture. As the core point of Japanese garden architecture design, the realm of dry, quiet and Zen gradually replaced the feature of paying too much attention to natural elements absorbed from Chinese style gardens. The design of Japanese courtyard architecture, as a place that conforms to Japanese aesthetics and has certain privacy, attaches great importance to the coordination of space. In addition, the design of Japanese courtyards is inseparable from water. A pond with a wooden arch bridge is set in the courtyard, which is very common in Monet's series of works "Japanese Bridge", as shown in Figure 6. The washbasin in the corner or the stone pond symbolizing the ocean and island can convey the simple oriental texture. High bamboo fences are generally set around the courtyard, which increases the secret atmosphere of the courtyard. In addition, a lot of aquatic plants, such as water hyacinth, lotus and Lythrum, can be used as the main elements to create waterscape. Stone bowls are also common design elements in Japanese courtyards. There are many kinds and styles of stone bowls, including rough ones and fine ones. The overall shape will be determined according to the design requirements. As a traditional decorative element in Japanese courtyard design, Jinglu is also very important for the formation of Japanese style. Jinglu is usually made of a water tube. After the bamboo tube is filled with water, it will overturn due to the principle of seesaw, and the bamboo will knock on the stone to make a sound, so it is named Jinglu. In addition, there is a stone lantern. When the stone lantern is lit at night, it will have a good landscape effect, but when the stone lantern is not lit, The simple texture of stone lanterns will also have a good decorative effect. In the traditional Japanese courtyard design, moss can add a sense of distance after planting in damp places. High wooden platforms are often arranged at the bottom of buildings. Due to Japan's humid geographical environment, traditional houses are designed to build a space at the bottom to avoid the intrusion of poisonous insects. Japanese courtyards are decorated with trees, shrubs, flowers and herbs. Flowers and plants are also an important presentation element of the courtyard. If the courtyard path is surrounded by flowers and plants, it can give people a quiet and comfortable feeling. The development of Japanese style courtyards has had a profound impact. It was originally created by the monks of a

Zen temple in Kyoto in the Muromachi era, and was designed to imitate the nature. It is also called "Zen courtyard" and "dry" landscape. In contrast, these representative Zen courtyards at that time had different forms, but the essential styles around them were always changing. Ponds, rocks, gravels and mosses create different levels of landscape. The distant shrubs give a rolling hill shape. The rugged rocks and small rivers in the foreground make green everywhere. In the courtyard of Kanagawa Prefecture, Japan, orderly stepping stones are arranged in a row of inclined sand, and larger boulders are surrounded by bright green ground covers. In the Zhiyin Temple in Kyoto, the exposed tree roots are integrated into the Zen garden to achieve the natural characteristics. The smaller ornamental trees replace the stone and boulder to decorate the dry landscape, as shown in Figure 7. Through careful combination of rocks, water features, mosses, pruned trees and shrubs. Create a miniature stylized landscape and use raked gravel and sand to represent rippling water surfaces.



Figure 6. Monet's "Japan bridge"



Figure 7. Courtyard of Zhiyin temple in Kyoto

5. Analysis of the Differences between Chinese and Japanese Courtyard Buildings

5.1. Geographic Environment Determines the Nature of Courtyard Landscape

The Chinese live on a vast continent, while the Japanese live on an island surrounded by the sea.

This is the most important difference between the geographical environment factors of China and Japan. This difference directly leads to the fact that the landscape culture and island culture are reflected in the courtyard architecture of China and Japan.

China is a vast country, which has shaped the image of the great Chinese people to a certain extent. This is generally reflected in the vast scale of Chinese palaces and courtyards, which is the most significant embodiment of the characteristics of Chinese courtyards [5]. The land area of Japan is very small. Due to the limited use area of buildings, the area of Japanese garden buildings is usually very small. Therefore, grandiosity and magnificence are not the main theme of Japanese garden buildings. On the contrary, small and delicate gradually become the mainstream of Japanese garden aesthetics. According to the terrain conditions of China and Japan, the mountain features of China and Japan are also different. The real mountains in Japan are usually much lower than those in China. Therefore, in the courtyard landscape simulating the real mountains, significant differences in the height and size of the fake mountains and waters between China and Japan can be observed. In addition, the water landscape of Chinese courtyards is built by pumping water, while that of Japanese courtyards is built by taking water from springs. Although this seems not surprising, in order to achieve harmony between various elements of the courtyard in the design of courtyard buildings, the amount and shape of water will affect the arrangement of other landscapes, thus affecting the size and style of the courtyard to a certain extent. At the same time, due to the geographical location of China and Japan, the climate of China and Japan is very different, which directly affects the structure and use function of buildings, as well as the distribution of plant species arranged around buildings. Chinese courtyard design can be roughly divided into three categories according to geographical location: north, south and middle. The northern courtyard has a solemn architectural style, and its main function is to prevent cold, as shown in Figure 8; The architectural style of Jiangnan is small and exquisite, and its main function is to enjoy and entertain; The architectural style of the southern courtyard is simple and beautiful, The main function is to ventilate and damp proof. However, there is little climate difference throughout Japan. The overall climate is warm, with abundant rainfall and narrow space characteristics. Small and comfortable has become the main demand of traditional Japanese courtyard buildings. At the same time, small courtyard buildings usually do not need thick walls and solid doors and windows. Therefore, Japanese courtyards derive sliding doors and windows according to this demand to create a ventilated and comfortable environment [6], as shown in Figure 9.



Figure 8. Courtyard design in northern China



Figure 9. Design of Japanese style courtyard porch

5.2. Use the Subject to Determine The Aesthetic Style of the Courtyard

China's classical courtyards are mainly divided into royal courtyards, private courtyards and religious courtyards, which need special attention. The royal courtyard is grand in scale, magnificent in temperament, elegant and noble, clear in structure, and obvious in symmetry. In order to express the royal grand temperament, the courtyard is designed and built as a whole to be magnificent, with obvious royal style. At the same time, the private courtyard is relatively small. Due to the influence of the aesthetic interest of literati and doctors, the private courtyard is often poetic and beautiful, and the courtyard often conveys the cultural accomplishment and aesthetic preference of the host family. In contrast, the temple courtyard style full of religious colors is not obvious. Classical Japanese courtyards can also be divided into royal, private and monastery courtyards. But different from traditional Chinese courtyard architecture, in Japan, private and temple courtyards are more popular, and the Japanese religious atmosphere is strong, so the mainstream of Japanese courtyard aesthetic style is full of Zen flavor. It can be said that Japanese courtyard design can not be separated from religion, especially the development and dissemination of Zen.

5.3. The Influence of Art Philosophy on the Development of Chinese and Japanese Courtyard Aesthetics

5.3.1. The Influence of Art Philosophy on Japan

In the traditional Japanese aesthetic concept, it seems that there is a kind of Buddhism that observes the characteristics of life through death and darkness, which is manifested in the beauty of silence and sadness, which also deeply affects their aesthetic consciousness from the perspective of aesthetic taste. Nanbo, a Japanese philosopher, believes that behind the capricious concept of modernity is the particularity of Japanese national emotions. The examination of impermanence is the unique understanding and initiative of the Japanese nation in life. In fact, Japan's initial sense of impermanence was deeply influenced by Buddhism. It is full of sadness. With its development, Japan's religious spirit has gradually become an unstable and pessimistic world outlook, but it is always considered beautiful and formal in Japan. With this unconscious philosophy of impermanence, incomplete is like a spiritual magician. Only when flowers fall, can people feel

quiet and understand and appreciate the calm and calm of the samurai.

The Japanese nation has a unique aesthetic attitude towards nature, and also holds a unique attitude towards the well-being of nature itself. The pursuit of nature makes them advocate, fear and obey nature. Nature, like the source of their life, has become the core of Japanese traditional thought. The attitude towards nature in Japanese culture is also a concrete manifestation of the combination of Buddhist spirit and natural outlook. Buddhism has inspired and promoted the development of the concept that all things are sacred in nature. Therefore, people must maintain their reverence and reverence for nature. Nature has become the main object of their creation. Unlike Chinese artists who only use nature as a tool of the ruling class, nature is their lyric basis. In addition, different from the concept of nature in Japanese aesthetic thought, the background of Chinese aesthetic thought "nature" does not mean that Chinese people and their designs are thinking about nature, but rather means that people's natural survival state is a kind of natural existence. Nature is a kind of beauty. It does not need external force as its basic feature. It is the original ecology of heaven and earth and the inherent infinite vitality and harmony of the whole world. Only when people live in harmony with nature can they show the beauty of heaven and earth, which is rooted in the source of life, that is, the power of nature. The experience of great beauty is not in external performance, but more in his soul. The beauty of the power of nature is unparalleled, and it is the embodiment of the connotation of objective beauty that can be seen in our daily life. Only by keeping an open mind to nature can one obtain spiritual satisfaction. At the same time, nature itself conforms to the laws of nature and things. Therefore, the outlook on nature is embodied in poetic calligraphy, creators' creation, and natural spiritual schools, in high-quality artistic style, in aesthetic taste, in special aesthetic pursuit, and in the real "interest" of human nature.

5.3.2. The Influence of Art Philosophy on China

It is generally believed that the performance of Chinese traditional culture is the combination of impermanence under the influence of Buddhism and impermanence under the influence of Confucianism. Xunzi Tianlun begins with the following: "Heaven is always in line, not for Yao or Jie." Dong Zhongshu of the Han Dynasty's Spring and Autumn Flourishing Dew said: "The way of heaven is orderly and timely, moderate and regular, and changeable and regular. On the contrary, there are mutual worship, micro and distant, and parry and refined. One way is to save less, wide and solid, and empty and rich." Here, "Youchang" is the law, which means that the Heavenly Way has its own operating law, that is, its own movement law. Only by mastering these laws, can human beings carry out reasonable subjective activities and achieve integration with nature.

The Chinese classical aesthetics is deeply influenced by the Taoist "view of nature" and the Confucian "harmony between man and nature", which has become an unshakable principle for the construction of Chinese classical courtyards. Of course, in Chinese courtyard design art, nature is not only a mechanical replica, but also a way of artistic expression to "create nature into a higher realm of nature". Japanese courtyard architecture is deeply influenced by Zen Buddhism. Monks are builders and users of the courtyard. They have a sense of world weariness, and have introduced this attitude into the process of shaping the courtyard landscape, such as the famous dry landscape and surprised quiet wind. These aesthetic tastes have been affected by Zen thought. Japanese gardens emphasize the simplicity and perfection of Zen Buddhism, which embodies "dry landscapes" everywhere, and embodies the idea of overcoming vulgarity and protecting nature. In terms of aesthetic subject, the aesthetic subject of Chinese courtyards is often literati, while the aesthetic subject of Japanese courtyards is mainly samurai and monks. The Chinese are optimistic about the art of courtyard architecture, while the Japanese are pessimistic about it. In terms of

aesthetic application, Chinese courtyard design tends to express their preferences in a pure and artistic way, while Japanese courtyard design tends to express their religious interests. The center of Chinese courtyard architecture aesthetics is the unity of heaven and man, while the center of Japanese courtyard architecture aesthetics is the unity of man and Buddha. The content of Chinese courtyard architectural design is to reproduce the real landscape, while Japanese gardens are shown as simple Buddhist activities and dry landscapes. Chinese courtyard architectural design widely uses tall trees, rockeries, ponds, strange stones and other elements, while Japanese courtyards are good at showing the dry landscapes of small people. Commonly used garden materials include bonsai, stone landscape, sand and stone, etc.

For thousands of years, Chinese culture has exerted a great influence on Japan in the exchange between China and Japan. The most obvious expression of the Chinese courtyard is the concept of nature, especially in the 6-8th and 12-17th centuries. From three mountains and one pool to Buddhist gardens, the influence of Chinese culture is everywhere. It can even be said that without the influence of Chinese classical courtyard culture, Japan would not have the current courtyard landscape style. In today's Japanese gardens, we can still see the Chinese classical courtyard art, which imitates the landscape and inherits the main construction techniques of water, stone, garden and other gardens. In addition to imitating Chinese classical gardens, Japanese courtyard architecture has enriched and innovated its own courtyard culture through continuous absorption. In ancient times, Japan mainly studied Chinese culture and selectively absorbed Chinese culture. In the early days, Japanese courtyards were deeply influenced by traditional Chinese courtyards and paid more attention to poetry creation. After a long period of development, the aesthetic consciousness of China and Japan began to pay more attention to the pursuit of spiritual level, gradually produced different aesthetic feelings, and finally formed their own cultural presentation. Japanese palaces have gone from the original monochrome and realism to the later complex abstraction. The aesthetic mood of Japan is a little pessimistic, while that of China is full of vitality [7-11]. The aesthetic thought of Zen has had a profound impact on the design of Japanese classical courtyards. The combination of Buddhism and Zen, the garden landscape reflects the solidified and eternal aesthetic significance of Zen. People have created an "eternal" natural environment that can be preserved. In the face of this "eternal" situation, monks seem to have a better environment for meditation and enlightenment. The design of Japanese religious courtyard architecture is formed under the background of this concept, which is a typical representative of illusory beauty and religious beauty. On the contrary, in the courtyard architectural landscape of Chinese religious sites, which is mainly axisymmetric, ancient trees towering, incense burners curling, and the atmosphere surrounding religious sites is always quiet and solemn. The courtyard architectural design of religious sites is just to promote the existence of religious atmosphere, which is different from the places designed for meditation objects in Japan. Therefore, the Japanese Zen freehand brushwork garden is a good place to create such a "pure land". The gardening techniques of Japanese Zen gardens are worthy of reference for Chinese temple gardens, which is a good complement to Chinese temple garden art, so that Zen practitioners can better understand Zen Buddhism.

6. Analysis of Chinese and Japanese Courtyard Architecture Art Philosophy

Compared with Japanese, Chinese people pay more attention to the communication and unity of emotion and reason. The Japanese showed more natural passion, primitive instinct and irrational factors. The Chinese analyze nature rationally, while the Japanese feel nature emotionally and pursue the harmony between human and nature. The political burden of ancient Chinese designers is heavier. Therefore, many designs are no longer designed to express the designers' personal emotional feelings. Japanese designers are often not interested in politics, but immersed in the

natural expression of personal feelings and pursue pure and delicate beauty. The creation of ancient Chinese literature and art works is full of reason, showing the beauty of strength and courage. Japanese literature and art works emphasize the soul, emotion and emotional lyricism. Subtle emotional expression reflects a special emotion and beauty. Chinese courtyards combine poetry and painting, and are deeply influenced by landscape poets and landscape paintings. The poet expressed the beauty of courtyard architecture in the form of poetry and painting. The creator creates poetic images by creating landscapes in the courtyard. There are also many literary forms in Japanese courtyards, including landscape poems that decorate gardens with poetic images. The Chinese Art Park reflects rationality and enthusiasm, and gives the subjective feeling of courtyard design through the landscape, which reflects the spirit of Confucianism's entry into the world. In short, the construction of Chinese courtyards largely depends on Confucianism, so people are often regarded as the center of architecture. The Japanese courtyard reflects the natural desolation and human weariness in architectural creation, so the Japanese courtyard design often shows the lingering of darkness and pessimism.

6.1. Chinese Courtyard Architecture Philosophy

Generally speaking, the traditional Chinese courtyard is mainly composed of a closed space. Whether the main purpose of designing courtyards is to play, live or watch, there is a relationship of mutual integration and inclusion between Chinese courtyard architectural designs. Few courtyard architectural designs are designed only to meet one of the above conditions, which is influenced by the values of simplicity and practicality in ancient China. However, the traditional courtyard design can be different according to the local characteristics, thus forming a closed courtyard form. Chinese courtyard architecture better reflects the architectural philosophy of the golden mean and etiquette, and the meaning of "etiquette" is also related to the social ethics of the feudal system. For a long time, the ideological tradition of ancient China has formed a deep-rooted ideological heritage, and "etiquette" has become the ideological symbol of China's feudal dynasties. The philosophy of the Chinese leading class is reflected in the emphasis on architecture. In order to find the center of axial symmetry and unify the whole building plane, the whole building has a sense of symmetry. Chinese aesthetic philosophy has promoted the extensive construction of ancient ceremonial architecture to a certain extent, but it has also limited the development and innovation of Chinese architecture to a certain extent. This means that Chinese traditional culture has rich architectural philosophy. The plants and stones in the yard reflect the natural landscape. The towers, terraces and buildings in the yard are secular expressions of desire. These courtyard buildings, who are usually poetic, have a high level of literary and artistic culture as well as adequate financial and material resources. Some of them, such as the planners and decision-makers of courtyard buildings, strictly follow the layout order of rooms, place their personal wishes in the wearisome landscape, and emphasize the spatial connection between the scenery and the building. In China, ancient nature advocated harmony and pursued the "unity of man" between the universe and nature. Under the influence of Confucian etiquette, culture, ethics and morality formed the overall pattern of courtyard architecture dominated by life behavior [12-15].

6.2. Characteristics of Chinese Courtyard Architecture

Chinese people usually turn courtyards into gardens, and the scale of Chinese garden buildings is much larger than that of other Asian countries. As a vast country, Chinese people have loved great and beautiful things since ancient times. Chinese thoughts are well expressed in gardens. Chinese people habitually call gardens "small world". Therefore, Chinese people regard building

important courtyards as a very valuable thing. The courtyard is thus regarded as a master of the architectural field. Chinese gardens try their best to make artificial traces into natural landscapes with uncanny workmanship. Because of its strong artificial attribute, the garden has also become a representative of complex architecture. In the courtyard buildings, there are often abundant natural spaces, such as mountains, waterfalls, lakes, caves and other miniature courtyard natural landscapes.. The Chinese garden did not bring anything that completely restored the nature to the architecture, but weakened the power of the nature and made it into the architecture after being miniature. Therefore, many natural elements are used in gardens. Especially the lotus pond. According to Chinese garden design theory, half of Chinese garden design is usually water, and the rest is trees and other buildings. The large-scale coordination between artificial natural elements and different buildings makes Chinese gardens colorful, and people constantly feel different spatial forms in their experience. The "nature worship" of Chinese courtyards emphasizes the natural beauty. Therefore, they use the natural conditions of courtyards to organically combine buildings, landscapes and plants, simulate the tamed natural beauty, and create a complex harmonious with the natural environment and people. It is precisely because of China's vast territory and abundant resources, and the Chinese people have the characteristics of loving nature and embracing everything. The overall state of Chinese gardens is a colorful and prosperous scene.

6.3. Japanese Garden Architecture Philosophy

Japanese traditional courtyard is deeply influenced by Chinese courtyard aesthetics, so it has penetrated into the aesthetic connotation of Japanese courtyard architecture. The most important feature of Japanese courtyard aesthetics is to emphasize the choice of location. When designing the courtyard, the Japanese not only pay attention to the beauty of the building, but also pay attention to the spiritual reaction between the building and the environment, that is, the harmony between the building and the environment. In addition, the concept of "appearance" is also studied in depth. This concept can bring more aesthetic experience to visitors, and at the same time, it can promote visitors to feel the harmony between beauty and environment. The landscape design of Japanese courtyards also emphasizes the application of traditional Chinese courtyard technology, including the division and integration of environmental elements, which broadens the space, enriches the landscape level, and improves the aesthetic interest and entertainment. The development of Japanese courtyards is strongly influenced by environmental and historical factors, which fully reflects the ultimate pursuit of natural purity and beauty, emphasizes the spiritual aspect, and shows an amazing sense of peace. Under this unique cultural background, the Japanese courtyard landscape is full of emptiness and beauty, tranquility and sadness [9-10].

6.4. Characteristics of Japanese Courtyard Architecture

Japanese courtyards originated from the Chinese culture in the Qin and Han Dynasties, but gradually got rid of the influence of Chinese culture and moved towards an empty and silent road. Although Japanese garden design still retains some Chinese characteristics, their shapes are different from those of Chinese gardens. The Japanese courtyard style is generally quiet and emphasizes spirit. The artistic expression method adopted by Japanese courtyards is "metaphor". In Japanese courtyard design, by comparing natural factors with land, gravel and stone, the waste rate of natural resources such as vegetation and water can be minimized. The Japanese courtyard design is quiet and simple, and the value of the garden lies in the indifference of the dry landscape. The dry landscape follows the Zen idea of "open and quiet", without too much decoration, forcing people to pursue the peace of the soul. The dry landscape expresses this subtle emotion. The

metaphor method in Japanese parks aims to express the infinity of natural landscape in the limited space, which is the pursuit of spiritual space.

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6.5. Differences between Chinese and Japanese Courtyard Design

The social and political environment of China makes artistic creators, especially architectural creators, have a strong sense of social responsibility, political interest, and the artistic style of many ambitious words in poetry. They are ashamed of their interest and tenderness, express love as a political emotion, and pay special attention to real, positive and ideological returns. Their art forms are often rigid, expressing a subtle sense of reality and pride with great enthusiasm. Japan has no imperial examination system, and naturally it cannot form a scholar bureaucrat class, so it will form a completely different natural aesthetic theme from China. Although in Japan, when the natural beauty changes in the four seasons, the emperor will also order his subjects to sing by political means, but the starting point is to test their ability to feel and spirit of beauty, and to take the natural beauty as a subject, which is completely different from China's intention to put aside political ability as a creative purpose. Moreover, this creative motive of Japanese harmony songs is not only the order of the emperor, but also a spontaneous way of singing. The aesthetic consciousness of Japan is the supremacy of beauty, and the Japanese have a "sharp sense" of beauty consciousness. Although Japan's acceptance of beauty is simple and straight, after the introduction of the Chinese aesthetic consciousness of "vivid charm" as the highest concept into Japan, the content full of exhortation and enlightenment was ignored, while the beauty lacking in charm was welcomed, and the rule requiring strict style in color and bone method did not exist, and the aesthetic consciousness reflected respect for beauty and plain and straight.

Although Japanese courtyard design has absorbed many Chinese elements, especially Buddhism, ancient Chinese literature and ancient geomantic omen, the style of Japanese courtyard architecture is completely different from that of Chinese courtyards. In general, the architectural style of Japanese courtyards focuses on delicacy and conciseness, while the theme style of Chinese courtyards is famous for its rich colors. The Japanese courtyard is very elegant, focusing on the design of the flowers and plants that make up the Japanese courtyard. In addition, Japanese

courtyard design also focuses on each scene. In general, the details of Japanese courtyard design prove that the whole courtyard is carefully designed. Chinese courtyard design, whether it is a royal garden or a private garden, gives a feeling of openness and freedom from details. In conditional courtyards, you can even see magnificent rockeries and lakes. Green vegetation is as rich as scenery [12]. In terms of geographical selection, Chinese courtyards pay more attention to the integration of human and nature within the scope of construction conditions. The traditional concept of courtyard architecture, on the one hand, is mainly constructed by architects according to the geomantic conditions of the site, on the other hand, many builders have made a detailed analysis of the local natural environment. Chinese garden and courtyard buildings mainly create a quiet living atmosphere in the aspects of enclosure structure, interior design, natural environment, etc. Of course, in contrast, Japan is a narrow and densely vegetated island with rugged terrain, few mountains and rivers, limited resources, and a courtyard style that cannot be as open as China. On the contrary, China has abundant resources and enough space to build large gardens. Some garden and courtyard buildings can be built with local materials and landscapes, such as the Summer Palace, Lion Garden, etc. It can be seen from the above that the development of Japanese traditional courtyard and Chinese traditional courtyard depends on the influence of national cultural background and geographical elements. Due to the differences in history, geography, ideology, culture, court layout and technology between China and Japan, the courtyard buildings in northern China are huge and magnificent. The southern courtyard architecture design features compact, elegant, comfortable and beautiful. Generally speaking, Japanese courtyard buildings are mainly made of wood, the roof is made of ceramic tiles, and there are stone lakes, animals and other landscapes in the garden. The roof of Japanese courtyard buildings is made of grass, not huge walls. Sliding windows and sliding doors replace stone materials that are impregnable. In general, for the artistic philosophy of Chinese courtyard architecture design, Chinese courtyard architecture design is more like Chinese people building a small world in their own territory, bringing everything in the world into their own world as much as possible, showing the heroism of inclusiveness and swallowing mountains and rivers. Japanese courtyard architecture design more reflects the beauty of things in Japanese national culture, Build the courtyard into an empty and quiet space, and use material restraint to guide spiritual resonance and voice [21-24].

7. Enlightenment to the Research of Courtyard Architecture in China

Chinese traditional courtyard architecture is a complex of architecture and nature. The plants in the courtyard not only show the change of seasons, but also reflect the aesthetic taste of the host family. There is often a narrow gap between mountains and pavilions. During the long historical development, people's daily activities in the courtyard have gradually become a way of life and culture. As a folk house, courtyard plays an indispensable role in traditional architecture. A person's lifestyle and culture have an impact on all aspects of courtyard architecture. Therefore, the courtyard itself is subject to a form of space, but also subject to cultural constraints. Chinese people tend to think holistically and mediocely, which is very common in Chinese traditional courtyard architecture culture. For example, the Summer Palace and the Forbidden City all emphasize order and symmetry. In essence, the artistic thinking mode is the thinking mode of human life environment design, which is characterized by artistic creation or imitation of natural forms in the way of human thinking. It is the source of national consciousness culture and national wisdom. We study the value of traditional courtyard culture to establish a culture of national self-confidence and consciously discover the internal carrier and representation of national culture as well as the representation of national culture [15].

With the development of global economic integration, China's construction industry is also

developing. But without the protection and development of traditional courtyard architecture design, it is difficult to compete in the international market and abroad. Therefore, in our modern residential buildings, we must introduce traditional garden design forms to highlight local cultural characteristics. The creator of courtyard architectural design is human. Now there are many similar retro courtyard buildings in the society, but few buildings imitate the spirit and spirit. Chinese traditional architecture is based on the promotion of traditional culture and respect for local traditional culture. At the same time, it should be noted that architectural style, as a valuable cultural wealth accumulated over a long period of time, can only be used comprehensively and reasonably to maintain common use and freshness. In the past, modern courtyard architecture design blindly pursued western style, gradually separated from our traditional courtyard architecture style, resulting in some nondescript results of the overall architecture. But now, with the improvement of people's aesthetic awareness, more and more exquisite modern courtyard architecture design works have appeared in China.

In short, Japanese gardens originated from Chinese gardens. There are many Chinese elements in Japanese gardens, but the final styles are different. Therefore, the complex and diversified Chinese courtyard architectural design is the treasure of Chinese ancient architectural culture, which contains rich interest and spiritual connotation. Therefore, we must stick to the cultural attitude of Chinese classical gardens, because it has not only affected the garden design in Japan, but also affected the palace architecture design in Europe and other regions. Based on this, the relevant units in China should promote Chinese gardens, popularize garden knowledge, and guide the public to appreciate garden gardens, which can not only ensure the continuity of Chinese garden garden culture, but also improve the aesthetic awareness and ability of the public for classical culture, cultivate people's aesthetic taste, and enrich the spiritual world of our people. In addition, we must protect the existing garden and courtyard buildings, whether royal or private, and maintain the original state of art. At the same time, we must do a good job in summarizing garden information, so that the public can understand the characteristics and differences of the three garden systems in the north, south and middle. Finally, we must vigorously spread our garden and courtyard culture, so that our excellent garden and courtyard culture can go abroad to the world stage, so that more foreigners can understand our garden spirit and truth, enjoy the joy and aesthetic taste it brings, so as to promote the development of our garden culture and connect it with Chinese and Western cultures.

8. Epilogue

China and Japan have very similar spatial conditions in terms of geography. The close geographical location and ancient exchanges have made China and Japan form a similar artistic philosophy background. However, the elements that form an artistic style are like a fertilized egg, which is bred in different mothers, and the final births are also different. Influenced by similar culture and art, China and Japan have given birth to a magnificent and magnificent beauty, One brings out the wind of surprised silence. For thousands of years, courtyard architecture has been one of the carriers of Chinese culture. The history of architectural theory clearly shows the close relationship between the history of human civilization and the history of architectural development. Today, we can also find these closely connected traces in historical buildings. Every brick, plant and drop of water has left different historical and cultural traces in our ideological system. Due to geographical differences, in addition to different cultural backgrounds, Chinese and Japanese courtyards also developed their own styles. However, both China and Japan have made certain achievements in courtyard design greening and cultural content, which can be used as a reference for courtyard design in various countries. In a word, Chinese courtyard architecture creates a strong

poetic atmosphere with vivid images, which reflects the pursuit of the harmonious beauty of nature and society. Japanese courtyard architecture is deeply influenced by religious ideas, has strong feelings, and shows the pursuit of natural "truth".

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