



The Application of the "Beauty of Artistic Conception" in Chinese Painting in Interior Space Design

Tang Yan

Philippine Christian University Center for International Education, Manila, 1004, Philippines.
Email: 601178997@qq.com

Abstract: "Artistic conception" is the aesthetic core of Chinese painting and the essence and soul of Chinese painting. The "artistic conception" of Chinese painting is the high unity of art, nature, life and soul, forming a unique aesthetic system of Chinese painting. The "beauty of artistic conception" of Chinese painting is applied to the design of modern interior space to create space with the expression of mutuality of emptiness and reality, reckon blank as inked and symbolic implication, which can also make Chinese painting produce new visual impact in modern society. The application of the "beauty of artistic conception" of Chinese painting in interior design does not simply present the "Chinoiserie", nor is it limited to the direct imitation of Chinoiserie elements, but allows the implication of interior design to be deeply expanded, and also allows viewers to perceive the rich feelings and internal beauty associations contained in the design in the interior space. This paper will elaborate the connotation and performance characteristics of the "beauty of artistic conception" of Chinese painting, and analyze the measures and implementation methods of applying the "beauty of artistic conception" of Chinese painting to interior space design, as well as its unique value. The purpose of this paper is to innovate the design concept of modern interior space and provide a Chinese design idea, so that the interior design can reach the space design realm of "Unity of Heaven and humanity in One".

Keywords: beauty of artistic conception, Chinese painting, interior space design, harmonious coexistence, design concept

Introduction

Chinese painting has a long history, rooted in the profound cultural soil of the Chinese nation, and is an artistic treasure of the Chinese nation. After thousands of years of development and improvement, Chinese painting has formed an art form with profound Chinese cultural characteristics in terms of composition, techniques, and symbolism. The "beauty of artistic conception" in Chinese painting is a concentrated reflection of the cultural literacy, thinking mode, and philosophical concept of the Chinese nation. The application of aesthetic conception in Chinese painting in indoor space design is not limited to the intuitive expression of Chinese style, but rather expands the connotation and meaning of interior design concepts, and is the fusion of traditional Chinese art concepts and modern design. This paper takes the aesthetic conception of Chinese painting and interior space design as the research object, and explores the methods and steps of applying the "beauty of artistic conception" of Chinese painting to interior space design through practical case analysis, as well as their unity in emotional expression, personality expression, and value expression. The purpose is to find an effective way to apply the aesthetic conception of Chinese painting in modern interior design, and to provide a new way of thinking for modern interior design.

Literature Review:

With the continuous development of society, various ideological trends and art schools collide and blend, bringing new development to modern indoor space design.

1. Innovative design concept: In the current design world, the design with "Chinoiserie" elements is popular, and there are not few people who integrate Chinese ink painting into modern interior design, but most of them only stay on the surface copying elements and simple visual imitation, and fail to explore the spirit and ideological core of Chinese painting in depth, resulting in the emergence of many rough and stiff design works. Therefore, this requires designers not only to grasp the regional customs and modern fashion elements, but also to conduct in-depth analysis of the performance characteristics and cultural connotation of the "artistic conception" of Chinese painting, from which to expand the thinking of modern interior design, and then skillfully combine the interior design concept to make a design that truly conforms to the connotation of modern "Chinoiserie". This undoubtedly provides innovative inspiration for the integration of traditional culture and modern design^[1].

2. Inheriting Chinese culture: In the proposal of the *14th Five Year Plan* adopted at the Fifth Plenary Session of the 19th Central Committee of the Communist Party of China, it emphasized that "cultural confidence" is an important mission in the new era, and its foundation lies in inheriting China's excellent traditional culture, of which Chinese painting is one of the representatives. As an important carrier of Chinese culture, Chinese painting has always occupied a great weight. To implement the policy of "cultural confidence" is to vigorously carry forward and expand on the basis of

[Received 27 June 2023; Accepted 17 Aug 2023; Published (online) 30, September, 2023]



Attribution 4.0 International (CC BY 4.0)

inheriting Chinese painting. Combining the core connotation of Chinese painting with modern interior design can not only improve the interior space form, but also let residents deeply feel the traditional Chinese aesthetic ideas in the space, which is an effective inheritance of the aesthetic spirit of Chinese painting.

3. Design concept of sustainable development: Minimalism design style is gradually accepted by the public in the contemporary era. The "beauty of artistic conception" of Chinese painting includes the beauty of nature and Zen, and advocates the aesthetic style of "To simplify complexity". Applying this concept to the interior space design can promote the modern design to the sustainable development direction of low-carbon, energy-saving, green and environmental protection, and let the natural beauty and Zen beauty be unified in the interior space. While emphasizing practicality, modern interior design follows the refined and simplified design style, reduces unnecessary decoration, and makes the interior space and nature reach the design realm of "Unity of Heaven and humanity in one".

Research methods:

The research employed the following methods:

1. Literature analysis method: Collect the theory of traditional Chinese painting aesthetic conception, and sort out and analyze these ancient books. Sort out estimated literature on ancient traditional indoor furnishings of Chinese painting, such as *Changwu Zhi*, *Gegu Introduction*, *Guangzhi Interpretation*. Combining the basic theory of modern Chinese home decoration, analyze the application value and artistic characteristics of Chinese painting in indoor furnishings.

2. Case analysis: Select representative practical cases to analyze in detail how the expressive characteristics, spatial creation, and symbolic implication of the "beauty of artistic conception" in Chinese painting are reflected and inherited in interior design.

3. Expert interviews: Conduct interviews with interior designers to understand the basic concepts and principles of interior design, and listen to their understanding of the impact and role of the "beauty of art concept" of Chinese painting in modern interior design, provide theoretical basis for the author's writing.

I . The Meaning of the Beauty of the Artistic Conception in Chinese Painting

1.1 Explain the beauty of the artistic conception of Chinese painting

Chinese painting is based on the "spirit of Chinese literati" as its ideological core, ultimately expressing the painter's inner world and spiritual aspirations. In the long-term historical development, Chinese painting has formed an aesthetic feature centered around the "beauty of artistic concept".

In the theory of Chinese painting, the discussion of "artistic conception" can be traced back to the Five Dynasties and the Northern Song Dynasty. Guo Xi of the Northern Song Dynasty mentioned in his book *Lin Quan Gao Zhi · Artistic Conception of Painting* that "when the realm is mature, the heart and hands can interact with each other to control the brush, vertically and horizontally the picture." Wang Guowei also proposed in his book "Human Ci Hua", It is emphasized here that "artistic conception" is an implication, which shows the importance of "artistic conception" in the expression of traditional Chinese art.

In the late Tang Dynasty, Sikong Tu proposed the concept of "harmony between thought and artistic conception"; Yi Jing (artistic concept beauty) is the endless beauty of meaning generated from images and objects, where "Yi" is the subjective creativity of the painter's inner emotional ideals, and "Jing" is the objective response of life objects. The pursuit of artistic conception is the organic unity of the expression connotation and emotional core of Chinese painting, which is seamlessly integrated^[2]. Overall, "artistic concept beauty" is abstract, which triggers people to engage in infinite imagination in ways that are invisible, inaudible, and intangible, thereby truly experiencing the beauty of nature and comprehending the true essence of life.

1.2 The expressive characteristics of "artistic concept beauty" in Chinese painting

The "artistic concept beauty" of Chinese painting is the expression of the imagery and inner spirit of things, and also reflects the high unity of art, nature, and the soul, presenting the concept of harmonious coexistence between painting and time, as well as between humans and nature. The characteristics of "artistic concept beauty" in Chinese painting can be manifested in the following forms:

1.2.1 The hazy beauty of mutuality of emptiness and reality

The so-called "mutuality of emptiness and reality" is the main aspect and manifestation of artistic conception. During the Qing Dynasty, Da Chongguang mentioned in his *Hua Quan* that "reality and emptiness complement each other, leaving blank spaces to create a wonderful realm." This means that in Chinese painting depiction of the image is the real image, and the blank space of the image is the virtual image^[3]. In large blank areas outside the real image, although there is no brush touch, they can also become an important part of the overall image and express infinite space and emotions^[2]. The way of expressing the artistic conception of a work by leaving white space is reflected in a hazy beauty.

1.2.2 The transcendence of beauty from limited to infinite

Chinese painting usually depicts specific and limited objects, such as characters, landscapes, flowers and birds. However, the artistic conception of Chinese painting can transcend specific things and limited scenes, leading people into infinite space and generating infinite imagination. Just as Gu Kaizhi, a Eastern Jin painter, proposed the concept of "expressing the spirit through form", Chinese painting should not only reproduce the surface of the image, but also

convey the charm from the image, that is, to "convey the spirit". The term 'lifelike' refers to an infinite transcendence of beauty, an existence that transcends objective phenomena. It is to truly break through the boundary between language description and specific images in the artistic conception of Chinese painting, from limited to infinite, transcending objective objects, and elevating the artistic conception of Chinese painting.

1.2.3 The natural beauty of blending emotions and scenery

As ancient poetry once said, "Clear water rises from hibiscus and is naturally carved." The natural beauty of this artistic conception seems to have never been carved or rendered, completely natural. The natural beauty in the artistic conception of Chinese painting also emphasizes depicting the natural environment with simple and sincere emotions^[4]. Only when painters approach nature and experience the beauty of mountains and rivers, as well as the daily life of the market, can their emotions perfectly blend with the scenery depicted, endowing the painting with a natural and innocent artistic concept of beauty.

In addition to the main three points mentioned above, the "beauty of artistic conception" of Chinese painting also includes the beauty of Zen, the beauty of poetic, the beauty of ethereal, etc. The characteristics they present have also been covered in the above three points without expanding here. In summary, the "artistic conception" of Chinese painting has evolved with the changes of the times, but the beauty it exhibits has been passed down to this day, captivating the viewer.

II. The Correlation between the "Beauty of Artistic Concept" in Chinese Painting and Interior Space Design

2.1 The Meaning and Value of the Aesthetic Conception of Chinese Painting in Interior Space Design

From the development process of interior design in China, it can be seen that in the early days of the founding of the People's Republic of China, foreign design concepts became the mainstream in the field of interior space design. However, under the influence of cultural differences, aesthetic values, and emotional demands between China and the West, the form of interior design has gradually become monotonous and lacks cultural connotations. After the reform and opening up, some domestic designers began to pay attention to the decorative, symbolic, and metaphorical aspects of interior design with Chinese characteristics. At present, the application of Chinese cultural elements in indoor space decoration has endowed indoor spaces with the meaning of "Chinese style" on a material level. Under the influence of various aspects such as culture, economy, and politics, traditional Chinese aesthetic concepts have become an indispensable content in the field of modern design art in China.

2.2 Expression of "Artistic Conception" in Interior Space Design

Chinese painting attaches great importance to the expression of spatial imagery, and often uses the phrase "Loose areas can run past horses, and inseparable areas cannot be penetrated by the wind." to create spatial imagery^[5]. This illustrates that Chinese painters create a strong sense of rhythm in their paintings by meticulously arranging black and white spaces, allowing the elements of the painting to be arranged in loose or tight relationships in the space. In interior design, the concept of spatial imagery should still be emphasized, which is similar to Chinese painting.

As mentioned earlier, the "blank space" in Chinese painting allows people to experience an aesthetic realm of "mutuality of emptiness and reality", where the blank space can express infinite space and emotions. In indoor space design, elements should not be too many or too full, and appropriate and reasonable "white space" should be left to make the indoor space artistic conception relaxed and harmonious, so that users can feel comfortable and beautiful. Designers divide the primary and secondary relationships of indoor space elements or areas, and use screens, screen windows, and other methods to segment and transition the interior space. They seek harmony in the spatial atmosphere through the comparison of Aggregation and dispersion relationship, which also embodies the philosophical spirit and aesthetic concepts of opposition and unity.

Chinese painting "encircle" and "penetration" expresses the openness of composition and the emptiness of artistic conception, which can make the visual space more vivid, bright, and layered. This concept is also applicable in indoor space design, such as the "Penetration Landscape Method" or "Borrowing Landscape Law", which divides the space according to the requirements of spatial structure and scale ratio, forming a unified system between the inside and outside of the space^[6]. This not only breaks through the original single limitations of the space, but also solves the problem of the lack of hierarchy in the original indoor space. The "Penetration Landscape Method" gives the space a sense of hierarchy and emptiness, creating an infinite visual experience within a limited space. At the same time, this design can also reduce unnecessary interface decoration, save resources, and thus achieve a green and energy-saving design effect.

Combining with practical cases (Figure 1), it can be seen that this is a very typical Chinese style modern indoor space design, which intuitively reflects the concept of applying Chinese painting "beauty of artistic concept" to indoor space design. The designer uses the "Penetration Landscape Method" to use a row of withered bamboo poles as the display for dividing the space. Through the faint gaps between the bamboo poles, the interior and exterior spaces create a visual effect of "discontinuity but not separated", reflecting the spatial atmosphere of "mutuality of emptiness and reality". The bamboo poles are made of natural materials and also reflect the design concept of green and environmental protection. At the same time, the designer opened a circular landscape window on the back wall,

creating a visual resonance between the outdoor green bamboo and the indoor withered bamboo. This not only enhances the indoor lighting, but also allows the scenery of the inner and outer spaces to be interconnected, creating a sense of visual hierarchy. This interior design method reflects the spatial artistic conception of "strike a balance between black and white" and "sparse and dense in an orderly Manner" in the aesthetic conception of Chinese painting.



Figure 1, Designed by Liu Yuhao. Hebei Qinhuangdao Beidaihe "Shixia Courtyard" zen artistic conception _ is the most beautiful decoration \ tooling space case-the fifth garden net (diwuyuan.com)

2.3 Application of "Method of San-yuan" in Interior Space Design

The "Method of San-yuan" was proposed by Guo Xi of the Song Dynasty in his "Lin Quan Gao Zhi" and is a concept of describing space in Chinese painting. The "Method of San-yuan" refers to observing and depicting scenery from different perspectives such as looking up, looking down, and looking at the front horizontally. Breaking the observation limitation of focusing on perspective in general painting, it has been replaced by a "shifting perspective" approach to observing things and things (Figure 2). There are three main spatial styles created in Chinese painting: panoramic space, segmented space, layered space^[7]. "Panoramic space" is a reciprocating flow space that rotates from high to low and from far to near; The "segmented space" breaks through the limitations of time and space, allowing things of different times and spaces to be arranged in a painting, much like a set of motion lenses bringing different scenes together to form a cohesive and coherent picture; "Layered space" usually divides the space in the picture into three layers: upper, middle, lower, or far, middle, near, and connects these three spaces through a common time. It can be seen that the composition of Chinese painting is not limited by time and space, nor is it constrained by focal perspective, the objects in the painting can be arranged as needed.



Figure 2, Guo Xi "Early Spring"(1072) , Palace Museum, Taipei. <https://www.163.com/dy/article/F5RC7OOH05149R78.html>

For example, the "Zhong book attic" (Figure 3) located in Dujiangyan City, Chengdu, reflects the design of "Method of San-yuan" to create a space artistic conception. The design inspiration of "Zhong book attic" comes from the unique mountain, water and panda culture of Dujiangyan City. Drawing on the magnificent image of Dujiangyan Irrigation Project Water Control Project Dam, the designer created a book wall that spread upward and towered through artistic transformation. With a vivid arc, the book wall is not only divided into spaces of different sizes, but also a functional carrier of books. People walk under the huge bookshelves, as if walking into endless mountains. The winding and profound bookshelf walls of the bookstore aim to break away from a single perspective and create illusory graphics that subvert the visual senses, leaving a lasting impression on people. The interior design of the "Zhong book attic" also uses a lot of mirror glass, This inspiration comes from the artistic conception of the projection of ships on the water surface. This design undoubtedly expands the internal space of the bookstore, making the curved dome continuously extend upwards, as if entering the forest of books. The outdoor light passes through the french window and moves between the half hidden bookshelf walls. Where the line of sight flows, people can enjoy the infinite beauty. The interior design of "Zhong book attic" vividly expresses the segmented space and layered space of Chinese painting, and also reflects the fusion of "looking up, looking down, and looking at the front horizontally." The designer's rich cultural heritage and clever creative ideas can be seen.



Figure 3, Designed by Li Xiang. "Zhong book attic" in Dujiangyan City <https://www.163.com/dy/article/GJH9FQOF0552J1W4.html>

2.4 Symbolic Implications Create an Artistic Conception of Space

Chinese painting is an artistic expression of "appreciate the meaning" and "conveying the spirit". Each painting contains symbolic expressions, and Chinese painters can use metaphorical techniques to express specific meanings of things, reflecting their individuality and emotional sustenance. For example, in the depiction of plum, orchid, bamboo, and chrysanthemum in Chinese painting, plum, orchid, bamboo, and chrysanthemum are known as the "Four Gentlemen" in the context of Chinese culture, because they embody a personified symbol in the artistic conception of painting, which represents resilience, nobility, straightness, and seclusion, symbolizing the highest character in human life. For example, painting pine and cypress symbolizes perseverance and perseverance; Painting peaches symbolizes longevity; Painting peonies symbolizes wealth and so on. The depiction of these natural substances can be seen as a reflection of the painter's

own thoughts and personality. Viewers can joyfully appreciate the meaning expressed by the painter, and the painter can also guide the viewer's mood towards a positive direction.



Figure 4, Designed by Xie Tian. The main venue of the "G20 Hangzhou Summit"

http://zgsjpp.b.trst.cn/?a=zuopin_xiangqing&id=282

The use of metaphorical and symbolic methods in the field of interior design is also an effective way to create spatial imagery. Designers can use specific images to reflect the abstract artistic conception in spatial design through artistic refinement and design. This symbolic implication. The core idea is to simplify complexity, eliminate falsehood and preserve truth, and express the richest sensory feelings in the most concise design language. This similarity makes the "beauty of artistic concept" of Chinese painting a possibility for international design language.

For example, the interior space design of the G20 Summit venue in Hangzhou (Figure 4), the design of the entire venue is influenced by Hangzhou's unique West Lake style, city lake landscape, cultural and historical sites, characteristic plants, etc. It is based on the concept of "Jiangnan charm, 20 countries, one world, one dream." The main entrance of the venue is inspired by the moon gate, which represents the charm of Jiangnan, and the lantern, which highlights the festive atmosphere. The two elements are abstracted and integrated to show China's welcome and open attitude towards leaders from all over the world. The entrance corridor has six pairs of White Marble arranged into a "twenty" structure, which is like two rows of elegant gentlemen who welcome distinguished guests. It not only echoes the theme of "Twenty Kingdoms", but also symbolizes the etiquette of "It's fun to have friends coming from afar!".

Entering the main venue, you can see a 9-meter circular lantern at the central dome of the huge space, reflecting China's simple philosophy of "round sky and place". The lantern is composed of octagon centers inlaid with triple reunion. It adopts the celadon color unique to Jiangsu and Zhejiang. On the lantern, Blue and white porcelain is used to draw the city flower of Hangzhou fragrans, symbolizing fidelity, auspiciousness and festivity. There are 108 "streamline copper concatenated arch" extending out of the lamp, which is divided into three levels. Each bucket arch is connected with the lamp from the beginning to the end, symbolizing connected hearts and minds in 20 countries^[8]. The spatial design of the entire G20 venue is imbued with a humanistic atmosphere, creating a solemn, warm, elegant, and generous overall atmosphere with symbolic techniques of the cultural scenery in Jiangnan, reflecting the style and momentum of a great country.

III. The Application Method of the "Beauty of Artistic Conception" in Chinese Painting in Interior Space Design

3.1 Design Concept

Conception is a prerequisite factor for breeds a work, which is a thinking activity carried out by designers in the process of designing works. It is a method for designers to determine the content and form of works based on a certain theme. The concept of interior design requires an analysis of various factors such as space function, scale, materials, aesthetics, etc. In order to better apply the artistic conception of Chinese painting to the field of interior space design, designers should not only explore various aspects related to the design theme, but also collect a large amount of information related to Chinese painting, analyze and screen out the content of Chinese painting that is suitable for interior design. At the same time, designers need to unify the functional and spiritual connotations of the space, and create different conceptual spatial effects based on different spatial requirements while ensuring the applicability of the design scheme.

3.2 Determine Design Objectives

After the design concept of the space is determined, designers need to pay attention to the interface, materials in the interior space, and apply materials with different textures to the corresponding spatial subjects. The detailed design of interior space first needs to comply with the five basic principles of interior design: functionality, aesthetics, safety, feasibility, and economy^[9]. The scale of the spatial environment in indoor space design should be coordinated to meet the requirements of visual balance, functional balance, and spatial balance. By combining modern color science, ergonomics, and psychology, an indoor space that meets the design principles and embodies the artistic conception of Chinese painting can be designed.

In order to create an indoor space atmosphere that combines form and spirit, designers need to pay attention to details in their work and enhance the cultural connotation of the space, so that their subjective ideas are based on people-oriented and service-oriented living. If designers rely solely on personal subjective will in interior space design, this interior space artistic conception often finds it difficult to resonate with customers. Therefore, designers also need to consider the psychological needs, emotional demands, living environment, social relationships, and other factors of space users, and design reasonably and effectively according to their life logic and personality, in order to best display the artistic effect of Chinese painting aesthetic conception.

3.3 Measures for Applying the Beauty of Artistic Conception in Chinese Painting to Interior Space Design

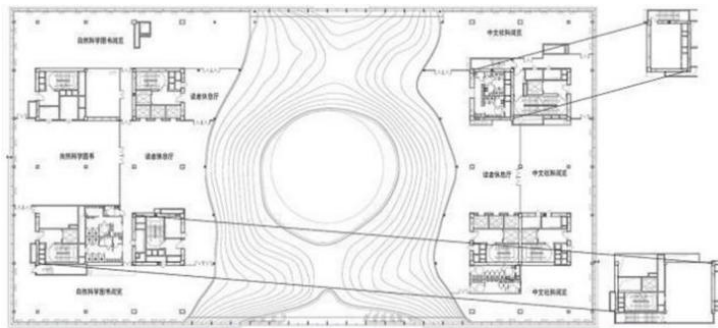


Figure 5, Designed by [NL] MVRDV
 Architecture Firm. "Tianjin Binhai Library".
<http://www.gaodik.com/case/detail/938.html>

In essence, Chinese painting is a linear art, and the use of its lines has rich changes and contains the painter's emotions. Chinese painters can use the different directions and traction of lines to show the artistic effect of overlapping, interweaving, and accumulating ink between objects. The lines are dry, wet, and strong in shape. This artistic effect brings a kind of introverted and profound artistic conception. In geometry, "line" is the movement trajectory of "point", and "face" is the closed widening of "line". The points, lines and surfaces of Chinese painting are also based on the extension of linear expression. The change combination of points, lines and planes in Chinese painting can create a conflict, tension, balance, harmony and other artistic atmosphere in the picture, and produce mutual correlation effects.^[10]

The establishment of image elements in indoor space design also relies on the combination of

points, lines, and surfaces. On the basis of highlighting the main body of indoor space, designers use the arrangement and combination of abstract forms of points, lines, and surfaces to make people feel the perfect artistic conception of space: "points" are represented as the combination relationship of individual elements in space design, creating a dot matrix spatial artistic conception through the Aggregation and dispersion relationship comparison between various elements. "line" is also the most commonly used in indoor space design, as it is the main means of dividing space and expressing position. Sharp and sharp lines bring tense and stimulating imagery to the space; Straight lines can create a great tension in the interface elements of space; The soft and beautiful lines can create a peaceful and rhythmic atmosphere in the space (Figure 5). The application of "surface" in spatial design can be divided into three aspects: shape, position, and blank area. It is the main factor affecting spatial aesthetics and can generate the most intuitive visual beauty and full spatial imagination. The reasonable application of points, lines, and surfaces in indoor space design can create spatial artistic conception such as rhythm and melody, symmetry and balance, change and unity^[11]. This also reflects the high degree of unity between Chinese painting and indoor space design in terms of artistic expression.

Conclusion

The essence of the "beauty of artistic conception" of Chinese painting is inseparable from the mutual integration of hazy beauty, transcendental beauty, natural beauty and Zen beauty. Applying it to the field of interior space design can strengthen the emotion, rhythm and rhythm of interior space design. Designers can integrate concepts such as "blank space", "encircle" and "penetration", "Method of San-yuan" into interior space design, making interior design clear hierarchy, loose and dense in orderly. The designer applies the artistic conception creation technique of Chinese painting, which combines the virtual with the real, white with black, and symbolic with the interior design, to create an artistic conception of interior space that conforms to the Chinese aesthetic. While deepening the visual impact, people can understand the cultural connotation conveyed by the space design, and enhance the added value of interior design. Modern interior design uses the concept of "beauty of artistic conception" of Chinese painting to create space, which is not a simple space design showing "Chinoiserie", nor an intuitive imitation of "Chinoiserie" elements, but an innovative expansion of the connotation of interior design, so that the architectural space presents the concept of harmonious coexistence of painting and space, man and nature. This paper provides a theoretical basis for the multi-dimensional exploration of Chinese painting's "beauty of artistic conception" and modern interior design concept. The "beauty of artistic conception" of Chinese painting also provides a rich source of inspiration and creativity for modern interior design. At present, interior space designers can continue to explore more levels of integration methods to show the world the interior space design of oriental aesthetics.

References

- [1] Qiao Yanrui. (2015). Exploration of new Chinese style in the field of interior design. *Business Story*, (23): 120-121.
- [2] Yang Dongmei. (2022). Exploring the beauty of artistic conception in Chinese painting. *World of Calligraphy and Painting*, (09): 60-61.
- [3] Zhou Zhenpu. (2022). The specific application of Chinese freehand brushwork in interior decoration design. *Industrial Architecture*, 52 (05): 275.
- [4] Xie Rongdong. (2011). The Enlightenment of the artistic conception of Chinese painting on the creation of indoor atmosphere. *Beauty and the Era (China)*, (02): 86-87.
- [5] Hu Dayong (2007). The cultural spirit in interior design. *Decoration*. 05:73
- [6] Gan Xiyuan, Cheng Lin, et al. (2021). Research and application of the aesthetic conception of traditional Chinese painting in interior design. *Literary Life (Art China)*, (05): 103-105.
- [7] Chen Yu. (2012). On the relationship between freehand Chinese painting and interior decoration art. *Fine Art View*, 05:85.
- [8] Shou Xiaoming, Zhang Wei, et al. (2016). Ink Oriental Dance World - research on landscape design of the core area of the 2016 G20 summit in Hangzhou, China. *Chinese landscape architecture*, 32 (10): 5-12.
- [9] Zhou Jun. (2020). Analysis of the expression of artistic conception in Chinese ink painting. *Beauty and the Era (China)*, (06): 42-43
- [10]Gao Xiangsheng. (2019). Formal Beauty in Furnishings - symmetry and balance. *Architecture and Culture*, (03): 249-255.