

Brief Analysis on the Construction Characteristics and New Soul of Chinese Traditional Gardens

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Keywords: Traditional chinese gardens; New chinese gardens; Construction methods; Protection; Inheritance and development

Abstract. Chinese traditional gardens have a very important significance in the history of world garden art and are the treasures of human culture. As the main component of the Oriental Garden system, it mainly relies on freehand landscape gardens, which are quite different from the Western regular gardens. Under the background of globalization and modernization, I have studied the space construction methods, cultural thoughts and gardening elements of traditional Chinese gardens, and explored the development status quo of traditional Chinese gardens. Although the development of classical gardens is facing great challenges, the status quo of classical gardens has also been confronted with such situations as demolition, chaotic alteration and excessive number of tourist carriers. Traditional gardens still have vigorous new vitality in the 21st century. Many classical gardens of Ming and Qing Dynasties are preserved in Suzhou and other places, and the new Chinese style gardens, a product of the combination of traditional gardens and the times, emerged at the historic moment. They are all telling about the vitality of Chinese traditional gardens. Chinese traditional gardens will eventually go to the world and become an important carrier of carrying forward Chinese traditional culture to the outside world.

Introduction

China is the only one of the four ancient civilizations in which culture has not been cut off. China has a long and glorious history of 5000 years. In this vast continent, many dynasties and cultural ideas were born, and gardens were born. Overall, the development of Chinese classical gardens has gone through five stages: generation, transition, heyday, maturity and late maturity. Despite the decline of classical gardening techniques after reaching its peak, modern gardening art occupies the mainstream position, and traditional gardening techniques are still used for reference by many gardeners at home and abroad. At the same time, the rise of new Chinese-style gardens in this period seems to continue the development of traditional gardens with a new life.

In my opinion, one of the important reasons for the continuity of traditional gardens is the continuity of cultural heritage. As the external carrier of Chinese traditional culture, only the inheritance and development of Chinese traditional culture is the real vitality of Chinese traditional garden. Despite several major cultural faults and the fact that many Chinese pursue material and neglect the cultivation of spiritual culture, there are still many people who can judge themselves, study hard, inherit culture and carry forward the essence of traditional Chinese gardening.

Summary of Chinese Traditional Landscape Architecture

Contrast between Chinese Traditional Gardens and Modern Gardens. Generally speaking, Chinese traditional gardens refer to the gardens before the Ming and Qing Dynasties, mainly including royal gardens, private gardens, temple gardens and other places of gardens. The division of Chinese traditional gardens and modern gardens is generally marked by the Opium War in 1840.

Some scholars believe that the demise of the Qing Dynasty marked the transition of traditional gardens to modern gardens.

Chinese traditional gardens pursue the construction of spiritual leisure and recreational space, which is more interesting than usage and more artistic conception than function. The gardener pursues a life style of garden dwelling with high integration of residence and gardens. Modern gardens pursue the rationality of space. Usually, urban green space is regarded as the buffer space of the city, and parks are often separated from residential buildings as a separate area for sightseeing.

Cultural Ideas of Chinese Traditional Gardens. Chinese traditional gardens pursue the harmony concept of harmony between man and nature, learn from nature, take landscape as the theme of landscape architecture, and architecture is usually set up as ornament and landscape. Apart from the imperial gardens which adopt partial and regular layout and axisymmetric to highlight the idea of emperor supremacy, most private gardens pursue small scale and complex artistic conception. At the same time, private gardens are the main carrier of Chinese traditional culture. Because most of the owners of private gardens are literati, good at poetry and painting, and have a high aesthetic interest, the gardening style pursues freshness, elegance and refinement, and is full of rich bookish spirit and the interest of poetry and painting. These small landscape spaces often contain profound feelings of literati, such as the charm of ink landscape painting, the immortal thought of one pool, three mountains, the religious culture of Confucianism, Buddhism and Taoism, the reclusive culture of reclusive landscape, the thought of gentleman's virtue and so on, which provide us with a very good reference for the study of ancient culture.

Charm of Ink Landscape Painting. The essence of Chinese traditional gardens is mainly embodied in literati gardens. Before the Ming Dynasty, there were few systematic theories to guide gardening in China. The gardeners mainly took natural landscape as the blueprint, relied on landscape painting and took painting theory as their guiding ideology for gardening, so as to create the landscape they wanted. It can be said that Chinese gardening theory and painting theory are inseparable. Zong Bing's Preface to Landscape Painting and Wang Wei's Narrative Painting in the Southern Dynasty can be regarded as the earliest monographs of landscape painting in China. Sheikh put forward "Six Ways" in "Paintings": "One breath is vivid, two bones are used with pens, three objects are pictographs, four kinds of colors are also, five management positions are also, six biographies are also portrayed" has also been regarded as the main way of gardening. The combination of landscape painting and gardening can more intuitively express the artistic conception of literati.

The Immortal Thought of Three Mountains in One Pool. As the crystallization of the wisdom of the ancient working people, mythology symbolizes people's unremitting pursuit of a better life. The immortality of immortals was also expected by ancient emperors and literati. Therefore, in ancient gardens, three islands were mostly arranged in the middle of the waters, which symbolized Penglai, Abbot and Yingzhou in the East China Sea, and created an environment for immortals to live in. Jianzhang Palace formed the first imperial garden with the complete Sanxianshan model in Chinese history, which lasted until Qingyiyuan Garden in Qing Dynasty. Qianlong built Pengdao Yaotai in Yuanmingyuan to simulate the scene of Nine Tianxian Island. In many gardens, he built the Dragon Palace in the East China Sea, which gave the garden a beautiful mood of Xianshan. These beautiful thoughts of immortals run through the thread of traditional gardens.

Reclusive Culture. "Great concealment in the dynasty, middle concealment in the garden, small concealment in the wilderness." In ancient times, the situation was turbulent, and the emperor had the power of domination in one body, which made many scholars frustrated in official circles and chose to live in seclusion. They either retire to the mountains and forests and live a pastoral life, or choose downtown areas, build homesteads, build mountains and waters, and imitate the natural wilderness in order to swim the rivers and lakes in a smaller garden environment. For example, the Master of Nets Garden in Suzhou Garden is a typical example.

Plant Bide Thought. Plants in Chinese traditional gardens have a good symbolic meaning. Many literati symbolize noble feelings by virtue of these plants. Here take bamboo as an example, bamboo represents the upward, noble, vigorous and modest intention. "The quiet bamboo mulberry garden,

sleeping in silence without noise," is about bamboo gardening. Many gardens are famous for bamboo, such as Xiaoyuan, Geyuan, Shuizhu residence and Xiaoge in Yangzhou. A garden is named after half of the word "bamboo". The influence of bamboo culture in China can be said to be very far-reaching.

Spatial Construction of Chinese Traditional Gardens. In terms of gardening techniques, traditional gardens focus on adapting measures to local conditions, and pay attention to the construction of space, such as space contrast, space and time combination, guidance and hint, fluctuation and level, winding, high and low scattered, space sequence, landscape treatment (borrowing, setting, framing, dividing, separating) and so on. These have a high reference value for the construction of modern gardens. Test the value. Small, medium and large are the common gardening methods in traditional private gardens. By means of comparison, barriers, twists and turns, and restraint, small gardening spaces with an area of only tens of acres or even a few acres will show the magnificence of the landscape in the pot.

Chinese traditional gardens have implicit orientation. Through the connection of corridors and other structures, the visitors often seem to understand the landscape behind the corridor, but do not know what it is. They have a certain curiosity to guide them to enjoy. This is different from western gardens and modern architecture. According to Peter Walker, "The greatest feature of Versailles Garden is its planarity, that is to say, it is its planarity that constitutes the distinctive features of its garden, which is a glance and a ray shape." China's gardens are meandering and implicit, and the most "taboo is to have a full view". Through the layout of corridors and winding roads, a winding space for sightseeing is formed, creating a fast changing landscape and a deep artistic conception.

New Soul of Chinese Traditional Gardens

Inheritance and promotion of cultural traditions and protection of heritage classical gardens.

One of the important reasons for the decline of traditional gardens in modern times is the cultural fault. Our indifference to traditional culture makes it difficult for us to understand the ancients. You might as well put down your mobile phone, read books, taste tea, read four books and five classics, read classics of poetry and prose, appreciate the beauty of poetry, slow down your life, pursue some peace in your busy life, restore the cultural traditions thrown away, inherit and carry forward.

When visiting gardens, slow down and understand the expression of the gardener's thoughts and the edification of his artistic conception. Choose a sunset evening to see the magnificence of Leifeng's sunset; Choose a rainy day to sit in the Humble Administrator's Garden to listen to the rainy Xuan and savor the rhythm of the rain; Go to the Canglang Pavilion to clean up the dust in your heart.

Whether for the need of studying ancient history or for the need of cultural heritage, we must protect the traditional gardens and traditional buildings left over from history so that they can not be destroyed and retain the classical meaning. In the process of renovation of the old city, we may as well preserve those ancient buildings. For those traditional gardens and ancient buildings, we must also reduce human intervention, keep their historical status as far as possible, and maintain them reasonably. The famous Russian playwright Gogoli said, "When poetry and legend are silent, only architecture is talking." Gardens and buildings are solidified history, concrete culture, a bridge connecting ancient and modern times. Reasonable protection of classical gardens and buildings is respect for history, inheritance of culture, and deep listening to the thoughts of the sages.

For those abandoned or disappeared traditional gardens, the necessary research and restoration are also necessary, which is also a respect and protection of historical traditions. In the aspect of restoring gardens, the researcher must grasp the essence of Chinese culture, such as philosophy, poetry, painting and calligraphy, and combine the internal culture with the external form, such as gardens and buildings, so as to create the restoration of ancient gardens with cultural flavor, so that the Chinese culture can last forever.

Create traditional gardens that meet spiritual needs and focus on cultural participation.

Compared with modern gardens, traditional gardens are places of spiritual sustenance, containing the spiritual thoughts of ancient scholars. The tourism of contemporary traditional gardens mostly floats

on the surface, and the number of tourists far exceeds the carrying capacity in a very small space, which inevitably makes it difficult for tourists to reach the degree of resonance with the ancient literati's thoughts. The author believes that the most important thing of traditional garden tourism is to create traditional garden spiritual tourism. By increasing ticket prices, the number of visitors per day should be properly controlled, and the carrying capacity should be maintained. A quiet environment that can experience the artistic conception of gardens can be created without undue influence from other visitors. In this way, traditional gardens can really be restored to a spiritual space, rather than a noisy public space.

An important characteristic of classical gardens is cultural participation. Landscape managers can simulate the living environment of the ancients in the gardens so that visitors can experience the garden life of the ancients' piano, chess, books, paintings, tea, stone tasting, flower appreciation and theatre. For example, setting up some participatory environments for tea tasting, theatre listening, piano playing, painting and calligraphy can enable visitors to better understand and participate in the cultural life of the ancients. It is also a way to inherit and develop traditional culture. At the same time, reduce the setting of some directional signs, give visitors a space to explore, experience the joy of "the mountains and rivers are doubtful, the willows are dark and the flowers are bright and another village".

Protecting, researching and restoring traditional gardens and ancient buildings. Whether for the need of studying ancient history or for the need of cultural heritage, we must protect the traditional gardens and traditional buildings left over from history so that they can not be destroyed and retain the classical meaning. In the process of renovation of the old city, we may as well preserve those ancient buildings. For those traditional gardens and ancient buildings, we must also reduce human intervention, keep their historical status as far as possible, and maintain them reasonably. The famous Russian playwright Gogoli said, "When poetry and legend are silent, only architecture is talking." Gardens and buildings are solidified history, concrete culture, a bridge connecting ancient and modern times. Reasonable protection of classical gardens and buildings is respect for history, inheritance of culture, and deep listening to the thoughts of the sages.

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Create a New Chinese Garden with Cultural Ideas, Local Characteristics and Innovation. In a broad sense, the new Chinese garden is the garden since the end of feudal monarchy and the founding of the Republic of China; in a narrow sense, it is a new Chinese garden with classical Chinese charm developed at the end of the twentieth century and the beginning of the twenty-first century. Typical cases include Yijun, Guantang, courtyards on the canal bank, Tsinghua Square in Chengdu, Furong Ancient Town, Nanjing scarf family, Shenzhen Vanke Fifth Garden, Suzhou Hanshe, Hangzhou Yijing Villa, Xi'an Qunxianzhuang, Anhui Hezhuang, Tianjin Tangjun and so on. In order to pursue the benefits of development, most of the gardening companies copy or copy the successful cases. Although they have achieved the expected landscape effect, they are not innovative enough.

The author believes that the new Chinese style garden should create a small space for the use of small crowds, such as residential garden space and other such architectural space environment, which has both the interest of classical gardens and the practicability of modern gardens, providing quiet, meditative and cultural landscape, so as to achieve a quiet situation in the bustle. At the same time, the construction of gardens must combine the local historical and cultural characteristics, embody local customs and customs in architectural layout, space, materials, plant landscaping, decoration and other aspects, so as to make it have higher folk, historical and humanistic appreciation and aesthetic value.

Space Construction. Garden space is generally divided into terrain space, building space, plant space and water space. In the aspect of space construction, the new Chinese style gardens should also combine some Western Gardening thinking with the return of traditional gardening techniques. For example, combined with the traditional way of building mountains and managing water, rockery pays attention to the main hill, guest hill and matching hills; architecture pays attention to a certain level of space, appropriate backward layout to increase the volume of space; considering the spirit of the site and the original terrain, hydrology, vegetation conditions, pay attention to the ecological nature of the garden, from the overall planning of the city.

In the aspect of landscape design, we should not only pursue the skills of borrowing scenery, barrier scenery, leakage scenery, frame scenery, sandwich scenery, opposite scenery and spot scenery of traditional gardens, but also learn to adopt the formal beauty principles of diversity and unity, contrast and harmony, rhythm and rhythm, proportion and scale, balance and stability of Western landscape design. In this way, it enriches the sense of hierarchy of the new Chinese garden landscape, and also achieves the effect of winding and moving scenery of the classical garden. The wind load of Tianjin Quyuan mainly uses the method of framing, and the wall of Yangzhou Wanke City clubhouse uses the method of leaking and so on.

Cultural Creation. New Chinese garden seeks to pursue the traditional cultural image and inherit and develop the cultural thought of traditional garden. The limitations of the times make it impossible for us to re-create the traditional royal and private gardens. It is also difficult for us to repose our ideals, cultivate our temperament and express our seclusion in the gardens as the ancient scholars did. But we can create small landscapes containing our own thoughts in our small courtyards. At the same time, some traditional concepts and elements are worth learning and penetrating. Chinese traditional gardens, as the largest resource bank of new Chinese gardens, have also been able to gain new life and inherit it.

Classical gardens emphasize the harmony between man and nature, which is similar to our concept of "harmonious coexistence between man and nature". It is worthwhile for us to inherit and learn from the concept of natural gardening and combine the beauty of natural mountains and rivers with the beauty of gardening. The idea of adapting measures to local conditions mentioned in Yuanye is also the content that we must consider in gardening. Although we are not literati, we can experience the life of literati, learn the thought and spirit of ancient literati, and collide with them. We can experience the life of drinking tea, listening to operas, raising birds, Taiji, painting and calligraphy, meditation in the new Chinese garden.

Some traditional element symbols can be used in gardens. For example, sculptures such as "Fu", "Lu", "Shou" imply yearning for a happy and beautiful life; "Songhe Yannian" totem is a good wish for longevity; well covers can be carved on the shape of ancient copper coins; appropriate plaques, inscriptions, naming, play a very good role in illustration and landscape; paving roads using green bricks, imitating the vicissitudes of ancient towns. The traditional window lattices are used as decoration in gardens, and the small venues adopt the method of combining China and Japan to decorate the ancient Chinese pool and three mountains in the dry rocks to create a cultural collision experience.

Taihe Beijing Courtyard Garden is named after Yunshui Zen Heart Garden, Deep Mountain Zen Forest Garden, Green Bamboo Lane, Liuyun Lane and Listening to Rain Lane, which are rich in cultural charm.

At the same time, the collocation of plants is also the continuation of the thought of gentleman Bide. New Chinese style gardens make use of fewer plant layers, pursue simple style, select trees with cultural meanings, such as pine, bamboo and so on, to create a relatively simple but far-reaching landscape. At the same time, the use of some local tree species, more reasonable to create a landscape in line with local cultural characteristics.

Material Construction. On the basis of traditional gardening techniques, the construction of new Chinese gardens can adopt some modern materials and expressive techniques to make appropriate innovations in the elements of traditional gardens. The representative works of New Chinese Zen

Garden, Taihe Beijing Courtyard, Ink Painting Screen at the entrance , used modern relief technology to depict Yuan Jiang's Penglai Wonderland in the Qing Dynasty. At the same time, the use of barriers also played a very good role as a barrier, leaving visitors suspense.

The Suzhou Museum designed and constructed by Bellomin is adjacent to the Humble Administrator's Garden. The overall modern style is in perfect harmony with the landscape of classical gardens. The Suzhou Museum follows the architectural style of Daiwa with the pink walls of the gardens in the south of the Yangtze River, but has a new way in shape. Especially the design of the octagonal garden pavilion in the courtyard of the museum contains the characteristics of the octagonal accumulation spire of the ancient garden pavilion. However, it adopts innovative shapes and materials, using glass, steel and other materials to build it, which has a very modern style. In addition, the stacking of rockeries is also ingenious. Bellomin believed that the traditional stacking of rockeries is difficult to achieve new achievements. Therefore, he innovated the stacking method of rockeries in the Suzhou Museum. He used rockeries , "wall as paper, stone as painting", and the high and low scattered, showing the silhouette effect of ink and wash painting.

Bring Chinese Traditional Gardens to the World. The 18th century British Landscape Garden is a very good reflection of the western gardens learning from traditional Chinese gardens. It breaks the traditional idea of pursuing regular gardens in the West and develops a combination of natural and regular gardens. In the 1980s, Dian Chunjian in Suzhou Netmaster Garden reappeared in the Metropolitan Museum of the United States, creating another pioneer for Chinese traditional gardens to enter the world.

Entering the 21st century, this is an era of globalization. Today, with the mainstream of Western gardens, Chinese traditional gardens must seize the opportunity of international development and push the concept of traditional gardening abroad. We will create a display space with profound cultural connotations for the traditional landscape in China, and attract foreign friends to visit and learn Chinese traditional culture. By means of book-writing, introduction and propaganda, exchange activities such as expositions, garden fairs, exhibitions, or undertaking foreign governments, social organizations or private gardens, etc., or even making Chinese traditional culture and garden sketch elements into abstract symbols and applying them to foreign construction, publicizing Chinese traditional gardens and excellent traditional culture, and promoting the gardening circles at home and abroad. Good friendship with the people for the better development of the country!

Conclusion

In the course of historical development, all aspects of human society and culture present a new situation. At the same time, the old tradition and new things, foreign things have been constantly blending and developing, forming a new tradition. Although the traditions we are talking about now are the products of the feudal era, they are also an indispensable part of Chinese culture. In this situation, we must not forget the tradition, we must carry forward the essence of traditional culture. As a magnificent stroke in the field of Chinese art and culture, Chinese traditional gardens are the external manifestation of Chinese culture and the witness of China's 5000-year history. Their value is enormous. Only by protecting them and preserving the original features of history can we respect history, communicate with historical literati and let traditional culture continue its immortal life.

Traditional gardens can not be separated from the pace of the times. In modern gardens, we can combine traditional gardening techniques, actively absorb the excellent gardening ideas of Western gardens, rationally use new building materials, create new Chinese gardens with new vitality and cultural connotations, and let them continue as traditional gardens. The construction of traditional gardens should also take into account the overall situation, and combine perfectly with modern gardens in planning, so as to create a highly aesthetic garden environment with rich poetic and picturesque flavor and profound cultural connotations.

Acknowledgements

The teaching and research projects of Xuzhou University of Technology-“Research on inquiry-based teaching model for Landscape architecture subject in the perspective of New chinese style garden” (YGJ1830)

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